

# CASHBOX

January 11, 1986

NEWSPAPER \$3.50

## Twisted Sister

They're Not Going To Fake It  
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### COVER HEADS

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LABELS GEAR FOR '86 WITH EARLY RELEASES  
AMERICAN MUSIC AWARD NOMINEES ANNOUNCED  
GUEST EDITORIAL: CELIA HIRSCHMAN

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## GUEST EDITORIAL

### Keeping TV Video Music Alive

By Celia Hirschman

Philosophically speaking, do you want your MTV? If so, you should know that the entire music television industry is on the wane, and without record industry re-evaluation, support and direction, we may lose the goose that has laid such a golden egg.

Since its introduction, video music has swept the nation and now you'll find music videos programmed in nightclubs, restaurants, retail stores, on airlines and on television during most hours of the day. Sounds ideal, doesn't it? The facade of success is actually quite misleading. The reality is that music videos are very expensive to produce and they are only useful to record companies when they provide results for that artist. But without a comprehensive plan for a video's release in conjunction with the many other facets of marketing laid out by record companies, the video becomes what we all dread: just another music video.

In most record companies' minds, music video clips were created to generate interest in talent through a mass media form, bringing the latest single from an artist to life visually. Often the video acts as an introduction of the artist to audiences who may never have the opportunity to hear that artist's music without significant radio airplay. Or, the video acts as a media wedge between an artist's inconsistent touring schedule. Television producers chose the form because of its low cost and late-night programming appeal.

No one is still arguing that music videos do not have an impact on record sales. This past year music videos from A-Ha, 'til Tuesday, Dire Straits, Eurythmics, Tom Petty, David Lee Roth, Madonna, Godley & Creme and Mr. Mister have undoubtedly aided substantially in the sale of these artists' records.

To the credit of the record labels, there are significant gains that have been made in the last year for music videos. Most video departments at major labels employ at least two individuals whose job it is to help produce, facilitate and distribute music video clips. In addition, the budgets for music videos have increased substantially over the past year.

But rather than nurturing this innovative exposure base, most companies are satisfied to simply distribute music videos when they should maximize on the exposure of this visual tool, with a heavy emphasis on supporting and expanding the overall marketing campaign developed for an artist.

One other aspect lacking in the record industry is an understanding of the music television medium. Nielsen families improperly report 24 hour music video stations, and so the ratings for those stations are misleading. Advertising is determined by those ratings and without advertising, a music video show cannot possibly exist. Ironically, most local music video shows offer very reasonable ad rates (from \$15-\$150) yet rarely do

record companies buy ad time on these shows. At this moment, there are about 95 music video television shows in America. Two years ago, there were over twice as many on the air.

If music sales are the lifeblood of the record companies and advertising is the lifeblood of television, there needs to be a meeting of the minds for growth to occur. If we want to keep 95 music video shows on the air in the next year, we had better begin to take the TV music video medium seriously and plan for our artists' futures.



Celia Hirschman is director of VisAbility, an independent video music distribution, marketing and promotion company based in Los Angeles.

## TOP POP DEBUTS

<b>SINGLES</b>	<b>59</b>	<b>SARA</b> — Starship — Grunt/RCA
<b>ALBUMS</b>	<b>145</b>	<b>PICTURES FOR PLEASURE</b> — Charlie Sexton — MCA

<b>POP SINGLE</b>	<b>WINNER'S CIRCLE</b> Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.	<b>POP ALBUM</b>
<b>#1 SAY YOU, SAY ME</b> Lionel Richie Motown		<b>#1 THE BROADWAY ALBUM</b> Barbra Streisand Columbia
<b>B/C SINGLE</b>		<b>B/C ALBUM</b>
<b>#1 SAY YOU, SAY ME</b> Lionel Richie Motown		<b>#1 IN SQUARE CIRCLE</b> Stevie Wonder Motown
<b>COUNTRY SINGLE</b>		<b>COUNTRY ALBUM</b>
<b>#1 MORNING DESIRE</b> Kenny Rogers RCA		<b>#1 SOMETHING SPECIAL</b> George Strait MCA
<b>JAZZ</b>		<b>MUSIC VIDEO</b>
<b>#1 FABLES</b> Jean Luc Ponty Atlantic		<b>#1 SAY YOU, SAY ME</b> Lionel Richie Motown
<b>COMPACT DISC</b>		<b>12" SINGLE</b>
<b>#1 BROTHERS IN ARMS</b> Dire Straits Warner Bros.	<b>#1 SLAVE TO THE RHYTHM</b> Grace Jones Manhattan/Island	

# CASH BOX TOP 100 SINGLES

THE CASH BOX TOP 100 SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.

January 11, 1988

	Weeks On 12/28 Chart	Chart
<b>1 SAY YOU, SAY ME</b> LIONEL RICHIE (Motown 1819MF)	1	8
<b>2 PARTY ALL THE TIME</b> EDDIE MURPHY (Columbia 38-05609)	3	13
<b>3 ALIVE &amp; KICKING</b> SIMPLE MINDS (A&M/Virgin AM-2738)	4	11
<b>4 BROKEN WINGS</b> MR. MISTER (RCA PB-14136)	2	15
<b>5 THAT'S WHAT FRIENDS ARE FOR</b> DIONNE & FRIENDS (Arista AS1-9422)	10	8
<b>6 SMALL TOWN</b> JOHN COUGAR MELLENCAMP (Riva/PolyGram 884 202-7)	8	9
<b>7 ELECTION DAY</b> ARCADIA (Capitol B-5501)	7	10
<b>8 SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS)</b> PHIL COLLINS AND MARILYN MARTIN (Atlantic 7-89498)	5	13
<b>9 TALK TO ME</b> STEVIE NICKS (Modern/Atlantic 7-99582)	12	7
<b>10 PERFECT WAY</b> SCRITTI POLITTI (Warner Bros. 7-28949)	11	16
<b>11 WE BUILT THIS CITY</b> STARSHIP (Grunt/RCA FB-14170)	6	17
<b>12 TONIGHT SHE COMES</b> THE CARS (Elektra 7-69589)	15	9
<b>13 WALK OF LIFE</b> DIRE STRAITS (Warner Bros. 7-28878)	17	9
<b>14 I MISS YOU</b> KLYMAXX (Constellation/MCA 52606)	16	14
<b>15 BURNING HEART</b> SURVIVOR (Scotti Brothers/CBS ZS4 05663)	20	9
<b>16 I'M YOUR MAN</b> WHAM! (Columbia 38-05721)	24	5
<b>17 SLEEPING BAG</b> ZZ TOP (Warner Bros. 7-28884)	9	11
<b>18 IT'S ONLY LOVE</b> BRYAN ADAMS/TINA TURNER (A&M AM-2791)	23	6
<b>19 EMERGENCY</b> KOOL & THE GANG (De-Lite/PolyGram 884 199-7)	21	10
<b>20 LOVE IS THE SEVENTH WAVE</b> STING (A&M AM-2787)	22	8
<b>21 GO HOME</b> STEVIE WONDER (Tamla/Motown 1817TF)	26	6
<b>22 SPIES LIKE US</b> PAUL McCARTNEY (Capitol B-5537)	25	6
<b>23 YOU'RE A FRIEND OF MINE</b> CLARENCE CLEMONS AND JACKSON BROWNE (Columbia 38-05660)	27	10
<b>24 MY HOMETOWN</b> BRUCE SPRINGSTEEN (Columbia 38-05782)	34	4
<b>25 NEVER</b> HEART (Capitol B-5512)	13	16
<b>26 OBJECT OF MY DESIRE</b> STARPOINT (Elektra 7-69621)	28	14
<b>27 SIDEWALK TALK</b> JELLYBEAN (EMI America B-8297)	30	7
<b>28 EVERYBODY DANCE</b> TA MARA & THE SEEN (A&M AM-2768)	31	10
<b>29 SEX AS A WEAPON</b> PAT BENATAR (Chrysalis VS4 42927)	32	6
<b>30 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING</b> BILLY OCEAN (Jive/Arista JS1-9432)	33	5
<b>31 HOW WILL I KNOW</b> WHITNEY HOUSTON (Arista AS1-9431)	40	4
<b>32 CONGA</b> MIAMI SOUND MACHINE (Epic 34-05457)	37	11
<b>33 GOODBYE</b> NIGHT RANGER (MCA 52729)	36	8
<b>34 FACE THE FACE</b> PETE TOWNSHEND (Atco/Atlantic 7-99590)	38	8

	Weeks On 12/28 Chart	Chart
<b>35 WRAP HER UP</b> ELTON JOHN (Geffen/Warner Bros. 7-28873)	14	10
<b>36 EVERYTHING IN MY HEART</b> COREY HART (EMI America B-8300)	41	5
<b>37 LIFE IN A NORTHERN TOWN</b> THE DREAM ACADEMY (Warner Bros. 7-28841)	46	5
<b>38 LIVING IN AMERICA</b> JAMES BROWN (Scotti Brothers/CBS ZS4 05682)	47	4
<b>39 THE SUN ALWAYS SHINES ON T.V.</b> A-HA (Warner Bros. 7-28846)	44	5
<b>40 THE SWEETEST TABOO</b> SADE (Portrait/CBS 37-05713)	45	5

## WINNER'S CIRCLE

<b>41 KYRIE</b> MR. MISTER (RCA PB-14258)	55	2
<b>42 YOU BELONG TO THE CITY</b> GLENN FREY (MCA 52651)	18	16
<b>43 A LOVE BIZARRE</b> SHEILA E. (Paisley Park/Warner Bros. 7-28890)	50	7
<b>44 SILENT RUNNING</b> MIKE & THE MECHANICS (Atlantic 7-89488)	60	5
<b>45 THE BIG MONEY</b> RUSH (Mercury 884 191-7)	49	7
<b>46 TARZAN BOY</b> BALTIMORA (Manhattan/Capitol B 50018)	51	11
<b>47 WHO'S ZOOMIN' WHO</b> ARETHA FRANKLIN (Arista AS1-9410)	19	14
<b>48 EVERYTHING MUST CHANGE</b> PAUL YOUNG (Columbia 38-05712)	53	6
<b>49 SUN CITY</b> ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol B 50017)	42	9
<b>50 TO LIVE AND DIE IN L.A.</b> WANG CHUNG (Geffen/Warner Bros. 7-28891)	39	12
<b>51 LEADER OF THE PACK</b> TWISTED SISTER (Atlantic 7-89478)	56	5
<b>52 LAY YOUR HANDS ON ME</b> THOMPSON TWINS (Arista AS1-9398)	29	15
<b>53 DO IT FOR LOVE</b> SHEENA EASTON (EMI America B-8295)	35	10
<b>54 GO</b> ASIA (Geffen/Warner Bros. 7-28872)	65	4
<b>55 HE'LL NEVER LOVE YOU (LIKE I DO)</b> FREDDIE JACKSON (Capitol B-5535)	70	3
<b>56 COUNT ME OUT</b> NEW EDITION (MCA 52703)	52	8
<b>57 "MIAMI VICE" THEME</b> JAN HAMMER (MCA 52666)	43	17
<b>58 ONE VISION</b> QUEEN (Capitol B-9547)	64	4

## CHARTBREAKER

<b>59 SARA</b> STARSHIP (Grunt/RCA FB-14253)	DEBUT	
<b>60 HEAD OVER HEELS</b> TEARS FOR FEARS (Mercury 880 899-7)	48	16
<b>61 BE NEAR ME</b> ABC (Mercury 880 626-7)	54	19
<b>62 DAY BY DAY</b> HOOTERS (Columbia 38-05730)	79	3
<b>63 DIGITAL DISPLAY</b> READY FOR THE WORLD (MCA 52734)	72	3
<b>64 RUNNING UP THAT HILL</b> KATE BUSH (EMI America B-8265)	59	17
<b>65 SISTERS ARE DOIN' IT FOR THEMSELVES</b> EURHYTHMICS AND ARETHA FRANKLIN (RCA PB-14214)	57	11
<b>66 SOMEWHERE (FROM "WEST SIDE STORY")</b> BARBRA STREISAND (Columbia 38-05680)	73	4

	Weeks On 12/28 Chart	Chart
<b>67 SOUL KISS</b> OLIVIA NEWTON-JOHN (MCA 52685)	58	13
<b>68 YOU ARE MY LADY</b> FREDDIE JACKSON (Capitol B-5495)	62	17
<b>69 PART-TIME LOVER</b> STEVIE WONDER (Tamla/Motown 1808TF)	61	17
<b>70 ONE OF THE LIVING</b> TINA TURNER (Capitol B-5518)	63	13
<b>71 EVERYDAY</b> JAMES TAYLOR (Columbia 38-05681)	68	8
<b>72 CARAVAN OF LOVE</b> ISLEY, JASPER, ISLEY (CBS Associated ZS4 05611)	83	2
<b>73 THE HEART IS NOT SO SMART</b> EL DeBARGE WITH DeBARGE (Gordy/Motown 1822GF)	81	3
<b>74 CAN YOU FEEL THE BEAT</b> LISA LISA AND CULT JAM WITH FULL FORCE (Columbia 38-05669)	71	5
<b>75 TOO YOUNG</b> JACK WAGNER (Qwest/Warner Bros. 7-28931)	66	10
<b>76 TEARS ARE FALLING</b> KISS (Mercury 884 141-7)	67	11
<b>77 BEAT'S SO LONELY</b> CHARLIE SEXTON (MCA 52715)	85	2
<b>78 OWN THE NIGHT</b> CHAKA KHAN (MCA 52730)	DEBUT	
<b>79 DANGEROUS</b> LOVERBOY (Columbia 38-05711)	69	7
<b>80 SECRET</b> ORCHESTRAL MANOEUVRES IN THE DARK (A&M/Virgin AM-2794)	88	2
<b>81 JUST ANOTHER DAY</b> OINGO BOINGO (MCA 52726)	90	2
<b>82 SMALL TOWN GIRL</b> JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Brothers/CBS ZS4 05668)	76	8
<b>83 FREEDOM</b> POINTER SISTERS (RCA PB-14224)	74	9
<b>84 LOVE THEME FROM ST. ELMO'S FIRE</b> DAVID FOSTER (Atlantic 7-89528)	75	19
<b>85 SECRET LOVERS</b> ATLANTIC STARR (A&M AM-2788)	DEBUT	
<b>86 TAKE ON ME</b> A-HA (Warner Bros. 7-29011)	77	23
<b>87 SAVING ALL MY LOVE FOR YOU</b> WHITNEY HOUSTON (Arista AS1-9381)	78	20
<b>88 MONEY FOR NOTHING</b> DIRE STRAITS (Warner Bros. 7-28950)	80	25
<b>89 DON'T SAY NO TONIGHT</b> EUGENE WILDE (Philly World/Atlantic 7-99608)	DEBUT	
<b>90 BABY TALK</b> ALISHA (Vanguard SPV 89)	DEBUT	
<b>91 SO IN LOVE</b> ORCHESTRAL MANOEUVRES IN THE DARK (A&M/Virgin AM-2746)	82	17
<b>92 GIRLS ARE MORE FUN</b> RAY PARKER JR. (Arista AS1-9352)	84	13
<b>93 I'M GONNA TEAR YOUR PLAYHOUSE DOWN</b> PAUL YOUNG (Columbia 36-05577)	86	17
<b>94 "KID" SANTA CLAUS</b> PATSY (Roperry PR-2255)	95	2
<b>95 HURTS TO BE IN LOVE</b> GINO VANNELLI (CBS Associated ZS4 05586)	91	13
<b>96 OH SHEILA</b> READY FOR THE WORLD (MCA 52636)	89	24
<b>97 AND SHE WAS</b> TALKING HEADS (Sire 7-28917)	87	14
<b>98 ONE NIGHT LOVE AFFAIR</b> BRYAN ADAMS (A&M AM-2770)	93	16
<b>99 LOVE GRAMMAR</b> JOHN PARR (Atlantic 7-89484)	94	6
<b>100 LOVIN' EVERY MINUTE OF IT</b> LOVERBOY (Columbia 38-05569)	92	19

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**KOOL TAKES THE KAKE** — Kool & The Gang has signed directly to PolyGram's Mercury label in the Phonogram family of labels worldwide. The special signing took place in the New York offices of PolyGram Records. Following the signing, members of the group gathered to celebrate with their management and PolyGram executives. Pictured here with an anniversary presentation are (l-r): Dennis "Dee Tee" Thomas, Robert "Kool" Bell, Ronald Bell, George Brown, Charles Smith, and James "J.T." Taylor, all from Kool & The Gang.

## Labels Kick 1986 Into Gear With Early Album Releases

By Stephen Padgett  
And Peter Berk

LOS ANGELES — With Christmas presents quickly returned and New Year's resolutions quickly forgotten, it's back to business as usual. In the music industry, that means wasting no time in cranking up the LP assembly line and getting record-buyers back into the stores. Although albums from the "big gun" artists are predictably being withheld until the traditionally prosperous spring season, the imminent releases from the major labels suggest 1986 will be off to a healthy financial and creative start. Several eagerly anticipated albums and potentially popular soundtracks may well make this an unusually lucrative January.

Columbia Records, with new albums from the Bangles, Blue Oyster Cult, and Fastway, has three LP's which seemed almost certainly destined for retail success. Of these, the Bangles' "Different Drum" has the most promise, coming on the heels of the group's fast-selling "All Over The Place." The label will also be shipping out a television soundtrack titled "House Full Of Love," featuring music from the *Cosby Show*. In February, the momentum at Columbia will pick up

considerably more, with new releases from Mental As Anything; Judas Priest; Weather Report keyboardist Joseph Zawinul; Toyah; Elvis Costello; and (making their debut on the label) the Rolling Stones.

Atlantic Records also has a much awaited new release with the Firm's "Mean Business." Additionally, in January, the label will offer an album by Marilyn Martin; and "Premonition," Peter Frampton's Atlantic debut LP. The soundtrack to *Quicksilver*, which the label will release later in the month, features a duet by Martin and John Parr and a cut by Frampton. *Quicksilver*, therefore, may well turn out to be one of the year's first major soundtracks.

A&M also has a January soundtrack release which appears headed for widespread popularity. A John Hughes-A&M collaboration (as was *The Breakfast Club*) starring Molly Ringwald, *Pretty In Pink* is geared toward that all-important movie-going, record-buying demographic. The soundtrack, with cuts from such top artists as Jesse Johnson, Suzanne Vega and OMD, should definitely prove a winner. A&M is also hopeful about a non-

(continued on page 32)

## RIAA Certifications

### Lionel Richie's 'Can't Slow Down' Hits 10 Million Sales

By Lee Jeske

NEW YORK — Hot on the heels of Bruce Springsteen's "Born In The U.S.A.," which recently surpassed the 10 million mark in sales, Lionel Richie's "Can't Slow Down" topped 10 million sales according to the RIAA's December certifications.

Other LPs certified multi-platinum in December were "Scarecrow," John Cougar Mellencamp; "In Square Circle," Stevie Wonder; "Heart," Heart (two million each); "Breakout," Pointer Sisters; "Music From the Television Series *Miami Vice*" (three million each); "No Jacket Required," Phil Collins; and "Make It Big," Wham! (four million each). There were 61 multi-platinum certifications in 1985.

Platinum LPs were awarded to Aretha Franklin's "Who's Zoomin' Who," George Winston's "December," and Starship's "Knee Deep in the Hoopla," bringing the year end total of platinum LPs to 65, up from 59 in 1984.

Gold discs were garnered by "Color of Success," Morris Day; "Cats; Original Broadway Cast"; "Give It Up," Bonnie Raitt; "Heart of the Matter," Kenny Rogers; "Winter Into Spring," George Winston; "The Palchhelbel Canon," The Paillard Chamber Orchestra/Maurice Andre; "Live After Death," Iron Maiden; "Power Win-

dows," Rush; "Soul Kiss," Olivia Newton-John; "Couldn't Stand the Weather," Stevie Ray Vaughan and Double Trouble; "How Could It Be," Eddie Murphy; "That's Why I'm Here," James Taylor; and "Do You," Sheena Easton. The RIAA awarded 138 Gold albums in 1985, up from 131 the previous year.

In addition, there was one single certified gold in December: Eddie Murphy's "Party All The Time." That brings to 14 the number of gold singles in 1985; there was only one single certified platinum and multi-platinum ("We Are The World").

In the video categories, gold non-theatrical music videos went to *The Virgin Tour: Madonna Live* and *Motown 25: Yesterday, Today, Forever*.

Other non-theatrical videos certified in December were *The Best of John Belushi*, certified both gold and platinum, and *Daffy Duck: The Nuttiness Continues* and *Sylvester and Tweety's Crazy Capers*, both certified gold.

In the theatrical video category, simultaneous gold and platinum awards went to *Gremlins*, *Vision Quest*, *Fletch*, and *Missing in Action 2: The Beginning*, with gold awards also going to *Lost In America*, *Lust in the Dust*, and *Singing in the Rain*.

## American Music Award Nominees Announced

LOS ANGELES — Nominees for the 13th annual "American Music Awards" have been disclosed. The 27 awards will be presented during a three-hour "live" special on the ABC Television Network, Monday, January 27, 1986, 8-11 p.m. (Eastern & Pacific time). The special will emanate from the Shrine Auditorium in Los Angeles, California.

Nominations are in three categories — Pop/Rock, Country and Soul/Rhythm & Blues, with nine awards in each category. The nominees are:

### Pop/Rock

**Favorite Male Vocalist:** Phil Collins, Prince, Bruce Springsteen. **Favorite Female Vocalist:** Whitney Houston, Madonna, Tina Turner. **Favorite Duo or Group:** Chicago, Kool & The Gang, Tears For Fears. **Favorite Single:** "Careless Whisper" (Wham!), "Money For Nothing" (Dire Straits), "The Power Of Love" (Huey Lewis & The News). **Favorite Album:** "Born In The U.S.A." (Bruce Springsteen), "Like A Virgin" (Madonna), "No Jacket Required" (Phil Collins).

**Favorite Male Video Artist:** Phil Collins, Huey Lewis, Bruce Springsteen. **Favorite Female Video Artist:** Pat Benatar, Aretha Franklin, Madonna. **Favorite Video Duo or Group:** Eurythmics, Tears For Fears, Wham!. **Favorite Video Single:** "Easy Lover" (Philip Bailey with Phil Collins), "Take On Me" (A-Ha), "The Power Of Love" (Huey Lewis & The News).

### Country

**Favorite Male Vocalist:** Lee Greenwood, Willie Nelson, Hank Williams, Jr.; **Favorite Female Vocalist:** Crystal Gayle, Anne Murray, Dolly Parton. **Favorite Duo or Group:** Alabama, The Judds, The Oak Ridge Boys. **Favorite Single:**

(continued on page 32)

## Charts Frozen

Due to the holiday season, *Cash Box* charts have been frozen this week. Chart numbers reflect retail and radio activity for the week of December 28. Completely new charts will be in next week's issue.



**NORBY'S NIGHT** — Norby Walters Associates recently had its 18th anniversary bash, at N.Y.'s Visage. Among the celebrants — who heard performances by Kashif and Kurtis Blow — were (photo one, l-r): M. Richard Asher, president, PolyGram Records,



James Alexander, the Bar-Kays and Norby Walters. (photo two, l-r): Walters, Robert "Kool" Bell, George Benson and Bob McAdoo, formerly of L.A. Lakers.



**HOPE IT STYX** — Styx guitarist J.Y. will be releasing his debut solo album, "City Slicker," this month. It will be issued on the Jem-distributed Passport Records label as a joint venture with his own Absolute Records company. Pictured at the signing (l-r): Marty Scott, president of Jem Records, Inc.; J.Y.; and Steve Jensen, J.Y.'s manager and head of Direct Management Group.

## BUSINESS NOTES

### ASCAP Members Awarded \$122,500 In Radio-Over-Speaker Case

NEW YORK — On December 11, 1985, Judge Gerald Weber of the United States District Court in Pittsburgh, Pennsylvania awarded ASCAP members \$122,500 in statutory damages in a copyright infringement action against Eighty-Four Lumber Company, a nationwide chain of over 360 stores. After trial, the Court held that the infringements, which took place at five Eighty-Four Lumber stores, were deliberate and willful. He awarded \$2,500 for each infringement. ASCAP members had filed three separate actions alleging a total of 49 counts of copyright infringement by Eighty-Four Lumber, by means of radio broadcasts over loudspeakers. The stores are located in New York, Illinois, Alabama, California and Texas. The Court found that the establishments broadcast music as a matter of corporate policy — the stores employed radio receivers, amplifiers and multiple speakers through which the music was played. The interior premises range in size from 10,000 to 25,000 square feet per store.

In finding that infringements were willful, Judge Weber emphasized that Eighty-Four Lumber had ignored ASCAP's many warnings and continued its infringing activities even after receiving specific proof that copyright infringements had occurred at its stores and, indeed, even after it had responded to the lawsuits by specifically denying that any music was currently being played in its stores. Judge Weber also concluded that Eighty-Four Lumber had not negotiated with ASCAP for a license in good faith.

In determining the amount of the award, Judge Weber declared that the amount of statutory damages should exceed unpaid license fees so that music users will be put on notice that it costs less to obey the copyright laws than to violate them. He noted that his total award substantially exceeded the amount of license fees that Eighty-Four Lumber could have paid ASCAP if the stores were properly licensed, should serve as a proper deterrent to similar conduct in the future.

The Court also awarded ASCAP's members costs and reasonable attorney's fees, the amount of which will be assessed at a later date.

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

NEW YORK — An L.A. jury determined that Dolly Parton indeed wrote "9 To 5" . . . Ralph Peer II, president of Southern Music Publishing, was elected to serve on the ASCAP Board of Directors . . . "Music Brings Us Together" is the theme of Music in Our Schools Month; the MENC-sponsored observance, which will take place in March, will culminate in "The World's Largest Concert," March 18 . . . The Music and Performing Arts Unit of B'Nai B'Rith will host "An Evening with George David Weiss — The Life of a Songwriter," January 6 at the Sutton Place Synagogue . . . The Music Publishers' Forum will host an afternoon with Ralph Oman, register of copyrights, January 9 at the Plaza Hotel; (212) 370-5330 gets details . . . Richard Branson has formed Virgin Merchandising Int'l, "a full-service organization specializing in tour merchandise," with offices in N.Y. and L.A. . . . Al Evers, formerly of Palo Alto Records, has opened 'A' Train Management/Consulting; they're at P.O. Box 29242, Oakland, CA 94604 . . . Ticket World is now Ticketmaster . . . Maryland's Adelphi Records has returned to independent distribution . . . The Jets have signed an exclusive booking agreement with Minneapolis' Good Music Agency . . . Wee Three Records and the Rosen Family have established the Louis A. Rosen Memorial Fund for Liver Research at Thomas Jefferson U. in Philadelphia . . . The second annual Music Business Symposium will take place at L.A.'s Ambassador Hotel, May 2-4; info can be had from MBS, 8961 Sunset Blvd., Los Angeles, CA 90069, or by phone at (213) 273-3206 . . . SPARS, the Society of Professional Audio Recording Studios, will hold their second annual Studio Business Conference, March 22 & 23 at the Graduate School of Management, UCLA; write SPARS, P.O. Box 11333, Beverly Hills, CA 90213 or call (213) 466-1244 for info . . . The Kathryn and Gilbert Miller Health Care Institute for Performing Artists at N.Y.'s St. Luke-Roosevelt Hospital Center has received a \$500,000 grant from the Fan Fox and Leslie R. Samuels Foundation . . . Nigel A. Redden, the director of the NEA dance program, has been selected as the general manager of the Spoleto Festival USA in Charleston, S.C. . . . New on the bookshelves: *Sun City: The Making of the Record* by Dave Marsh (\$8.95, Penguin); *The Music Industry: The End of Vinyl?* By John Qualen (\$35, Comedia, London); *American Fool: The Roots and Improbable Rise of John Cougar Mellencamp* by Martin Torgoff (\$10.95, St. Martin's Press).

## EXECUTIVES ON THE MOVE



Pittman



Garland



Johnson



Cawley



Bega



La France



James



Rogan

**Pittman Promoted** — Robert W. Pittman has been appointed president and chief executive officer of MTV Networks Inc., succeeding David H. Horowitz, it was announced by Drew Lewis, chairman of the board. Since 1983, Pittman has been executive vice president and chief operating officer of MTV Networks Inc., which operates three advertiser-supported satellite cable television programming networks: MTV: Music Television, Nickelodeon, and VH-1/Video Hits One. Earlier, he served as senior vice president, programming and was responsible for the development, design and launch of MTV: Music Television.

**Garland Promoted** — Les Garland has been promoted to the newly created position of senior vice president, Music Programming, MTV Networks Inc. In this new corporate position, reporting directly to Robert Pittman, Garland will continue to be involved in the MTV and VH-1 networks, while taking on additional responsibilities as the primary programming executive involved in new and developing markets, including home video, syndication and international.

**Johnson Named** — Dick Williams, vice president, promotion for EMI America Records has announced the appointment of Michael Johnson as national promotion director, Black Music. Johnson, a product manager at Columbia Records for the past 1½ years, has held several promotion positions during his career, including local and regional jobs for both CBS and Warner Brothers Records in Chicago and Los Angeles.

**Cawley Appointed** — Jim Cawley has been appointed to the position of vice president, sales and distribution for Arista Records. Cawley, in this capacity, will have responsibility for the overall direction of Arista activities in the areas of sales, distribution and field merchandising, including the initiation of sales policies and campaigns and the supervision of Arista's regional sales directors and field force.

**Bega Joins** — Michelle Bega has been appointed national office manager at Inner-View, Inc., producers of the syndicated radio programs "Innerview" with Jim Ladd and "This Day In Rock." She was previously with Rogers & Cowan as an account executive in the music division.

**La France Promoted** — Jim La France has been promoted to the position of director of national accounts for MCA Distributing, it was announced by John Burns, senior vice president for the company. In this new position, La France will be responsible for coordinating sales and advertising campaigns with key national accounts in conjunction with MCA's branch sales staffs.

**James Named** — Susan James has been promoted to the newly-created position of video administration coordinator for Atlantic Records, based at the company's New York headquarters. The announcement was made by Atlantic vice president of advertising & video Mark Schulman. In her new post, James reports to director of video administration Shari Friedman.

**Rogan Appointed** — Fastfire Records has announced the appointment of Tom Rogan as the label's national promotion manager and director of promotion for product released on labels distributed by Fastfire Distributions. Rogan will report to Mei Fuhrman, executive vice president of marketing, distribution and publishing.

**Lang Named** — Maxyne Lang has been named vice president of special projects for the Chappell/Intersong Music Group - U.S.A. The announcement was made by Irwin Z. Robinson, president of the publishing company. Headquartered in New York, Lang most recently held the positions of director of special projects, creative, and director of the Chappell/Intersong merchandising division.

**Souder Appointed** — Larry Welk, president of Telekew Productions, Inc., has announced the appointment of Edmund L. (Ed) Souder, as vice president and chief financial officer of the company. As such, he will be responsible for the financial policies and operations of Telekew, whose diversified interests include the Welk Music Group, Ranwood Records, and its TV marketing arm, Heartland Music.

**Shepherd Resigns** — Roger Shepherd has resigned as director of contemporary booking operations, West Coast, for the Nederlander outdoor theatres, a post he held for the past two years.

**Changes At CBS Australia** — Peter Bond, vice president, Australia Asian/African Operations, CBS Records International, has announced the appointment of Terence Phung as regional director, South East Asia, based in Singapore. In this newly created position, Phung will be responsible for the overall business activities of CBS Records International in Singapore, Malaysia and Thailand. He formerly held the position of managing director, CBS Records Singapore.

**Sanders Appointed** — Jim Halsey, chairman and CEO of the Jim Halsey Company, has announced the appointment of Mack Sanders as a co-chairman of the board of directors. A radio and television executive for over 25 years, Sanders will act as advisor and consultant for Halsey's radio promotions division, and direct other worldwide broadcast areas of interest to the company.



# Elliot Goldman

## A Conversation With RCA/Ariola's New Chief



Elliot Goldman, the new president and chief executive officer of RCA/Ariola International, has an extensive background in the music industry. Since 1967 he has held executive positions at CBS Records, Arista Records, Ariola International, and Warner Communications. Although he had only been at his new post for several days before *Cash Box* caught up with him, he was willing to share his initial reactions with Lee Jeske.

**Cash Box:** What are your first moves going to be, as the new president of RCA/Ariola International?

**Goldman:** The first move I'm going to make is, as big a company as it is, to observe and get to know all of the people and the structure in the organization, and try to do that as quickly as I can, since that's an obligation I have — to make sure that the people are aware of who I am, and that I'm aware of exactly who they are. After spending whatever amount of time I feel is correct in doing that, I will then have discussions with the senior staff in terms of the kind of changes I perhaps think can be made to move the company forward; obviously with an eye towards increasing both market share and profitability of the company on both the domestic and international level.

**Cash Box:** Any thoughts as to what those changes may entail?

**Goldman:** No, nothing specific. I do think that number one, the record and music business is an extremely viable one. The fact that things may ebb and flow, and go up five and ten, or down two, has never, even through the debacle of the late seventies, changed my analysis that the music business is a very strong and vital part of the entertainment business, in this country and around the world. The second would be that, if I would stress any words, I would probably stress diversity and flexibility. I don't think there's any one way that you build your volume. You can do it by building your own roster, you can do it by aligning yourself with young entrepreneurs who are looking for a comfortable home in which they can place their activities. You can do it with established labels, such as A&M, who are looking for a home for pressing and distribution. You can do it with an Arista, which is a developing company. So there's no one concept which I have in mind which says this is the only way you can build. RCA, as a company of this size, has an opportunity to be open to, and be a home for, lots of different creative people, no two of whom behave the same or have the same goals.

**Cash Box:** In what you've seen so far, are there any specific areas you feel need beefing up, any specific areas you feel need concentrating on at the moment?

**Goldman:** I think it's a little too early for me to try to be definitive with you. I may have instinctive reactions, but I'd rather those instinctive reactions become the areas in which I look first, rather than the ones I comment about.

**Cash Box:** How about things like country music, black music, jazz . . .

**Goldman:** I think all of those will continue. I think the country area particularly requires some immediate attention and analysis. Because of the number of country artists who have, over the last several years crossed over to pop, there has been a softening of the country market. Now that has to be analyzed, as to whether that softening stems from the crossover aspect, and some of the strong country base drifting away, because the hard core country music fans often times do not take well to their artists going to pop. So we have to determine whether that's the case, or whether there's just an aging hard core country audience and that the young people are more country/pop oriented. That's something that we really have to look at. It's clear that the country market is still a strong market, and it's a good market, and we certainly intend to be active in it, as RCA has been one of the leaders for many years. But I think it's an area which requires some analysis, to determine where it is today and where it's headed.

**Cash Box:** Jazz?

**Goldman:** The size of RCA means that we're in all areas of music, and I don't see any of them that require our abandoning them at all. I would be very loathe to do so.

**Cash Box:** And special projects, like this year's Elvis Presley promotion, will continue?

**Goldman:** Absolutely.

**Cash Box:** Any general thoughts on how you feel in your first few days as president and chief executive officer of RCA/Ariola?

**Goldman:** Well, I feel very good. Having been here for a while, I'm more convinced than ever that this is the number one opportunity in the record business. It's a company of long history, long standing, and, yet, while it has been profitable, I'm sure that one of the major reasons for making a change was for me to increase significantly the profitability. And that's a wonderful opportunity, knowing the sales base that you have to operate from and the resources that you have, clearly the corporation has made it clear to me that they want to see the record division grow and grow significantly. So, with all of those aspects and elements going for me, I hope I can do the job, but I certainly see it as a fantastic opportunity.

**Cash Box:** And I assume G.E. is behind the records.

**Goldman:** Absolutely, absolutely.

**Cash Box:** Will some new people be coming into the record division?

**Goldman:** Well first I've got to analyze what's here. I don't want to start changing for the sake of change, I want to meet the people who are here, find out what they're doing, find out how we're structured, and, at that point, if I feel that we can make ourselves stronger by restructuring and adding, or changing things around, then I'll certainly discuss it with everyone and move ahead on it. But right now it's a little early to say.

**Cash Box:** Where do you see the direction now — is it in developing new acts, trying to sign superstar acts . . . ?

**Goldman:** Well, as I was saying, I don't think there's any one way. Sometimes, when you start totally new companies, people feel that in order to make an impact, you've got to go out and sign several major artists to show that you're competitive. Obviously that's not a need with an RCA — it's a company of long-standing, it has its share of major artists already, so there's no need to go out and scramble for major artists. Those major artist signings always have to be evaluated on an individual basis, as to whether you feel the strength of that artist is in front or behind that artist, and what the terms of that particular deal are. Certainly you want to build your own roster of artists, and, as I say, you can do that through signings by your own staff and you can do it through aligning yourself with young entrepreneurs out there who perhaps want to do something with their own label. So that, certainly, as one of the major distributors, I would not be loathe to, if the deal were attractive: bringing other companies in for pressing and distribution. So, as I said before, it's not one thing I'm going to look at and say, "We must do that." I think we're a big enough company to do several of them, and I think

that's the right way to approach the business, because there isn't just one way to do it.

**Cash Box:** Would I be correct in assuming there are some things in the works then?

**Goldman:** No, you would not be correct. I'm just talking philosophy; this all happened so quickly I hardly had time to come here with anything up my sleeve.

**Cash Box:** Let me ask you about certain specific areas. Like classics and shows.

**Goldman:** Well, that's a good question, because Bob Summer's decision to stay with the company and become president of the Red Seal label is very indicative of the fact that we intend to continue our activities in that area; otherwise I don't think Bob would have been very interested in taking on that role. Obviously he found that an attractive and meaningful position for him to assume, and I'm very glad that he did, because we intend to be very active in that area particularly with the growth of the compact disc, which I think will significantly enhance the sales potential of both the existing classical catalogue and, perhaps, for new classical recordings. And the same thing with original cast albums of Broadway shows. I think we're going to be concentrating in those two areas, and I expect him to be very aggressive in those areas.

# U.R.B.

WASN'T IN YOUR CHRISTMAS  
STOCKING,  
DIDN'T START YOUR NEW  
YEAR RIGHT,  
BUT IT WILL BE  
AT THE END OF YOUR  
RAINBOW

IN FEBRUARY

# ALBUM RELEASES

**FOOL FOR LOVE** — Original Motion Soundtrack — MCA6156 — Producer: Jim Gaines — List: 8.98 — Bar Coded

Nothing can ever replace the timeless country classics from the 50s, but singer/songwriter Sandy Rogers (sister of *Fool For Love's* star and author, Sam Shepard) has provided ten new songs which also effectively convey the ingenuousness and orchestral simplicity so associated with that era. Love songs dominate this soundtrack, and they each have memorable melodic and lyrical gentleness enhanced by Roger's sweet vocal style. For fans of this musical genre, *Fool For Love* clearly emerges as a winner.



**OUT OF AFRICA**



**OUT OF AFRICA** — Original Motion Picture Soundtrack — MCA6158 — Producer: John Barry — List: 8.98 — Bar Coded

Once again, composer John Barry (best known for his scores to most of the James Bond films) has created a rich, ethereal and powerful score based on haunting melodies and lush orchestrations. His use of strings gives a grand elegance to the music which mirrors the majesty of Africa itself. *Out Of Africa* certainly doesn't contain any hit songs, but for anyone who appreciates the art of film music, this soundtrack is unquestionably worth listening to.

**METAL AND SHELLS** — The Go-Betweens — PVC 8942 — List: 8.98

The Go-Betweens are a strikingly unique band with great promise. The emphasis is on subtle arrangements that heighten the effect of the plaintive vocals and lyrics. There is a shared dynamism with bands like Prefab Sprout and Lloyd Cole. 7 of the 12 tracks from this U.S. introduction LP are taken from the band's U.K. album, "Spring Hill Fair." In some instances, the songs have been redone yielding not necessarily improved results. This is a very interesting band worth attention.



**LUXURY CONDOS COMING TO YOUR NEIGHBORHOOD SOON** — Various Artists — Coyote TTC 8559 — Various Producers — List: 8.98

In the ever changing, never predictable New York club scene, it becomes difficult to know just what's happening and where. Without a doubt, the current cool hangout is Maxwell's in Hoboken, NJ. And judging from this compilation — which contains tracks from bands who have played there recently — slightly urban cowpunk-ish kitsch is the rage. This is the perfect record for those who don't want to feel left out. Otherwise, listen to Lone Justice, or Jason And The Scorchers, where rock and rodeo is a little further developed.

**NINA'S BACK** — Nina Simone — VPI 100-7A — Producer: Eddie Singleton — No Bar Code — List: 8.98

The controversial singer of African folk/jazz/R&B and other stylistic variations has returned to recording after a long silence. This new record from the much-lionized artist is as much a musical mixture as ever she sang — from Gershwin's "Porgy" to the folk funk of "It's Cold Out Here."

**THEY CALL ME MR. EARL** — Ronnie Earl And The Broadcasters — Black Top BT-1033 — Producers: Hammond Scott and George Lewis — List: 8.98

Smokin' rock and blues from guitarist Ronnie Earl who shows off some mean riffs with his Billy Gibbons custom guitar. If Stevie Ray can do it, so can Earl.

**JY/CITY SLICKER** — James Young with Jan Hammer — Passport/Absolute PB6051 — Producers: Jan Hammer and James Young — List: 8.98

Blistering collection of driving rock. Old fans hoping for gentle melodies from Styx guitarist Young won't want this one.

**BRINGIN' IT ALL BACK HOME** — Johnny Copeland — Rounder 2050 — Producer: Dan Doyle — List: 8.98

Johnny Copeland returns to his roots with this project recorded during a recent trip to Africa. Exceptional African infused rhythm and blues featuring African musicians and instrumentation.

**IN CONCERT WITH THE DUB BAND** — Linton Kwesi Johnson — Shanachie 43034/5 — Producer: Linton Kwesi Johnson — List: 11.98

Linton Kwesi Johnson has emerged as the most influential contemporary dub and reggae poet around. This exceptional two record set captures the atmosphere Johnson is able to create through live performances.

**YOUNG SHERLOCK HOLMES** — Original Motion Picture Soundtrack — MCA 6159 — Producer: Bruce Broughton — List: 8.98 — Bar Coded

**ESSENCE** — Digital Sex — Post-Ambient Sex 2 — List: None.

**FULL TIME MEN** — Full Time Men — Coyote TTC 8562 — Producer: Peter Buick — No Bar Code — List: 8.98

**HUNGRY EYES** — Hanover — MCA-5536 — Producer: Stacy Heydon — List: 8.98 — Bar Coded

Melodic mainstream rockers from MCA's latest AOR hopefuls. With the proper MTV exposure this green eyed artist could be the next big thing with the faded blue jean crowd.

**SKYWALK** — Silent Witness — Zebra 5680 — Producers Graeme Coleman & Skywalk — List: 8.98 — Bar Coded

MCA's Zebra follows up David Grisman's magnificent "Acousticity" release with yet another quality fusion project. If the boomers are really buying hot, jazz oriented, pop in force than this one's going to have a bullet.

**RATTLED!** — The Rattlers — PVC 8943 — Producers: Various — List 8.98

Fusing a bit of 60s keyboards with a twanging guitar, the Rattlers have come up with a pleasing collection of driving new tunes.

**WONDER WONDERFUL WONDERLAND** — Plasticland — Pink Dust 720-1 — Producer: Paul B. Cutler — List: 8.98 — Bar Coded

Those who think '60s psychedelia is dead should drop a hit of blotter and give this one a listen. Despite an overriding tongue in cheek attitude this 12 song package is musically up to par.

**KEEP YOUR COOL AND READ THE RULES** — Plan 9 — Enigma 72034 — Producers: Debra D. and Plan 9 — List: 8.98 — Bar Coded

Rhode Island's self proclaimed 60s-garage-psychedelia-revisionist leaders are back with a harder edge. A satisfying collection of sometimes innovative but always entertaining new music.

**FLAME** — Real Life — MCA 5639 — Producer: Peter Henderson — List: 8.98 — Bar Coded

**COAST TO COAST** — The Stingrays — MCF 5020 — Producer: Eric Eisenberg and The Stingrays — No Bar Code — List: 8.98

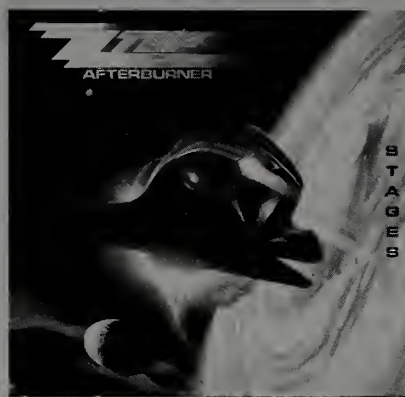
**DUSK AND DESIRE** — Moev — Profile PRO-1210 — Producers: Greg Reely-Moev-Dave Ogilvie — List: 8.98

# SINGLE RELEASES

**STING** (A&M 2799)

**Russians** (3:57) (Magnetic, rep. by Reggatta-Illegal, adm. by Atlantic/BMI) (Sting) (Producers: Sting-Pete Smith)

The politically flavored and timely (coming as it does so soon after the Reagan-Gorbachev summit) "Russians" features a haunting melody, dramatic lyric and sensational musicianship from Sting's jazzy band. It is the fourth single to be released from the enormously successful "Dream Of The Blue Turtles" LP and should leap onto the charts. The climate seems once again favorable to politically charged songs, and Sting may open the door to more.



**ZZ TOP** (Warner Bros. 7-28810)

**Stages** (3:32) (Hamstein/BMI) (Gibbons-Hill-Beard) (Producer: Bill Ham)

The follow up to the Top 10 "Sleeping Bag" has all the ZZ trademarks that should certainly catapult this one up the charts. Melodic, driving, and danceable, "Stages" is a not-too-muscular, but trim workout from the Texas trio.

**STARSHIP** (Grunt JK-14253)

**Sara** (4:18) (Kikiko/BMI—Petwolf Music/ASCAP) (I. Wolf-P. Wolf) (Producer: Peter Wolf-Jeremy Smith)

This melodic ballad has a biting rock edge led by Mickey Thomas' riveting vocal. Starship sends down a lighter touch on this cut than on the hugely successful "We Built This City," its #1 hit predecessor. An ethereal chorus and shy guitars accentuate Thomas' voice, which truly gives this tune much of its gusto. Look for CHR adds for this single, with possible AC appeal as well. Far from the dance rock of "We Built This City," Sara shows Starship's versatility in its romantic breeziness.



**ABC** (Mercury 884 382-7)

**(How To Be A) Millionaire** (3:34) (Neutron-10 adm. by Nymph/BMI) (Martin Fry-Mark White) (Producers: Martin Fry-Mark White)

After the disappointing performance of "The Beauty Stab" LP, ABC collected its wits and returned with yet another adventurous LP, "How To Be A Zillionaire." The first single, "Be Near Me," reestablished the band with radio and the British smash "(How To Be A) Millionaire" should continue this trend. This single harkens back to ABC's first LP, "The Lexicon Of Love," with majestic, sweeping textures. The wry lyric is itself a clever hook.

**ARETHA FRANKLIN** (Arista AS1-9453)

**Another Night** (3:57) (Colgems-EMI Music/ASCAP-Screen Gems-EMI Music/BMI) (B. Cantarelli-R. Freeland) (Producer: Narada Michael Walden)

The First Lady Of Soul turns in another exhilarating vocal with this latest single from her "Who's Zoomin' Who" LP for Arista. A churning, soulful mix is heard here, with plenty for CHR and B/C airwaves to deal with. More gold for Aretha.

**MELI'SA MORGAN** (Capitol B-5523)

**Do Me Baby** (3:59) (Controversy Music/ASCAP) (Prince) (Producer: Paul Laurence)

This Prince-penned tune with the suggestive title is a drowsy ballad debut for Capitol's Meli'sa Morgan. A sensual vocal track gives the tune added texture while a romance dance tempo keeps it moving. Prime B/C fare.

**ANGELA BOFILL** (Arista AS1-945)

**I Don't Wanna Come Down (From Love)** (4:10) (Purple Bull Music/BMI/Alpal Music/ASCAP) (Bofill-Palanker) (Producer: George Duke)

This is a breezy, instantly accessible song which perfectly illustrates Bofill's compositional skills and vocal range. This single, from her "Tell Me Tomorrow" LP, is ripe for B/C and A/C radio, but has what it takes to catch on at the CHR level as well.

**DAVID PACK** (Warner Bros. 7-28802-A)

**Prove Me Wrong** (4:00) (Art Street Music-Newton House Music/BMI) (Pack-Newton Howard) (Producers: David Pack-James Newton Howard)

Former Ambrosia singer David Pack has contributed what should prove to be the next charting CHR single from the *White Nights* soundtrack. The song, which skillfully blends a falsely lulling verse and a highly charged chorus, is performed with flair and energy, and should keep Pack's solo career going strong.

**ZAPP** (WB 7-28805-B)

**Computer Love Part II** (3:48) (Troutman's Music Co.-Saja Music/BMI) (R. Troutman-L. Troutman) (Producer: Roger Troutman)

Drowsy funk with a heavy synthesizer edge, this tune has little dance appeal. With its sluggish tempo, "Computer Love Part II" falls more into the ballad vein and could have a future on B/C radio.

**ROY AYERS** (Columbia 38-05752)

**Hot** (3:40) (Mtume Pub./ASCAP) (Mtume-Field-Brice) (Producer: James Mtume-Philip Field)

This thumping and soulful cut combines the latest in studio technology with Ayers own innate feel for a heavyweight groove.

**BEASTIE BOYS** (Def Jam 38-05683)

**She's On It** (3:28) (Def Jam/ASCAP) (A. Horivitz-R. Rubin) (Producer: Rick Rubin)

Thumping rock and roll from these alternative rockers, "She's On It" makes up in rhythm what it lacks in lyrics and musicianship. A barking, churning tune, it has alternative radio potential and college dance crowd appeal.

**ISLEY, JASPER, ISLEY** (CBS Associated ZS4 05760)

**Insatiable Woman** (4:30) (April Music-IJI/ASCAP) (Isley, Jasper, Isley) (Producer: Isley, Jasper, Isley)

"Caravan of Love," Isley, Jasper, Isley's first number one single set the stage for "Insatiable Woman" to bring the same success to the group in '86. Look for possible crossover action to A/C formats.

**PATTI LA BELLE** (Philadelphia Int'l./CBS)

**If You Don't Know Me By Now - Part 1 & 2** (3:28) (Assorted Music/BMI) (Gamble/Huff) (Producer: Gamble & Huff)

A one-of-a-kind song, made famous by The Bluenotes and Teddy Pendergrass in the '70s, should do well for LaBelle. Strong vocal work with a touch of gospel influence.

**TRAMAINE** (A&M AM-2805)

**In The Morning Time** (3:50) (Almo Music-IPM/ASCAP) (R. Wright) (Producer: R. Wright)

Following up the single "Fall Down," Tramaire is closely walking the thin line of gospel/R&B secular music.

**URGENT** (Manhattan PB50022)

**Love Can Make You Cry** (4:15) (Kehr Brothers-Jesse John/BMI-ASCAP) (M. Kehr-D. Kehr-I. Hunter) (Producers: Ian Hunter-Mick Ronson)

**CAMEO** (Atlanta Artists 884 270-7)

**A Good-bye** (4:35) (All-Seeing-Eye/ASCAP-Larry Junior/BMI) (L. Blackmon-N. Leftenant) (Producer: Larry Blackmon)

**MICHELLE WALLACE** (Critique CR 717)

**You Ought To Know** (3:43) (Shapiro, Berstein/ASCAP-Painted Desert/BMI) (R. Bassoff-Nicky Braddy)

**AL GREEN** (A&M 2807)

**True Love** (3:37) (Al Green-Poppa Willie/BMI) (A. Green-Willie Mitchell) (Producer: Willie Mitchell)

**SISTER SLEDGE** (Atlantic 7-89466)

**You're Fine** (4:16) (Colgems-EMI/ASCAP) (Dave Conley-Bernard Jackson-David Townsend) (Producer: Nile Rodgers)

**FULL FORCE** (Columbia CS7-02246)

**The Dream Believer** (4:17) (Forceful/BMI) (Full Force) (Producers: Full Force-J.B. Moore-Robert Ford, Jr.)

**WILLIE HIGHTOWER** (Adventure One AO-8502-X)

**Too Many Irons In The Fire** (3:17) (Philtac-Too Late/BMI) (W. Hightower-Jackie Ragland) (Producers: Mitchell-Hightower-Cochran)

## POINTS WEST

David Adelson, Los Angeles

**WHERE'S PETE?** — Hey, I tried to talk him out of it but . . . the always illustrious **Peter Holden** has picked up and moved his daytime headquarters to Torrance, CA. As of January 6, you can reach Pete at **Enigma Records** where he'll be handling press and promotion duties. His two years here were incredible fun and despite the fact that everyone here is really happy for him, we're still going to miss him a bunch.

**OTHER CHANGES** — The last couple of weeks saw some of L.A.'s favorite bands show off some results of their own evolution and transformations. Last week's **Blasters** show at the Palace was the first local outing for the **Gene Taylor-less** quartet. The band made up for the lack of ivories by employing a harder edge via **Dave Alvin's** driving leads. It's evident by the plethora of talented keyboard players around that the band is in no hurry to fill the vacancy at the piano and the Palace show demonstrated that there's absolutely no need to rush . . . . Another favorite son done good is Arista's **Cruzados** which unveiled new guitarist **Marshall Rohner** at it's Palace showcase last Friday. Rohner is a refugee from **Jimmy And The Mustangs** and his choice had raised some eyebrows among the Hollywood eyebrow raisers when he was chosen to replace **Steve Hufsteter** who decided not to lead a life on the road. Rohner and his new friends faired admirably through a set that showcased most of the material from the Arista debut. Rohner played with the ability and confidence of a Cruzado veteran and shined particularly bright on a striking version of "Hanging Out In California." The Cruzados seem happier than ever and the enthusiastic performance was an excellent indicator the band is poised to really break big. . . . Now that the **Red Devils** have been signed to **Slash**, maybe people will pay a bit more attention. Despite the new "Next One To Hit The Big Time" label, the band's opening performance at the Cruzados show drew few and the Palace sound system sent many fleeing for cover. Lead singer/bassist **Emmy Lee** is a charismatic performer whose star potential is undeniable. She and husband/guitarist/singer **Dave Lee** stuck to the harder, thrashing sound for most of the show but really shined on the rootsy country selections. Those who have seen the Red Devils on the club circuit know that Lee is at her best wailing country. It will be interesting to see how Slash handles the project.

**TOP JIMMY RECLAIMS THE THRONE** — The name **Top Jimmy** is synonymous with a lot of things and music is only one of them. Top Jimmy is one of the grizzliest, guttiest, straight from the heart blues growlers around (and you should hear him sing country!!!!). He has been a virtual fixture in Los Angeles for the last decade and his band, the **Rhythm Pigs**, has served as a breeding ground for some very successful and popular musicians. What has always eluded Top Jimmy and his Rhythm Pigs was that infamous record deal. Though he has come so incredibly close, various problems and diversions have denied the band its due. Many people believe it was just a matter of self destruction and have given up on the band as an "almost been." But with the pressure off, a almost clean bill of health, and a new line up formed under the moniker, **Top Jimmy And His Party Crashers**, the band has never sounded better. With his side kick **Gil T.** on bass, **Denny Whalley** (formerly of **Frank Zappa's Mothers**) trading off guitar leads with



**SANTA'S BAG** — Local rockers the D.I.'s get into the Christmas spirit with the bearded one in Los Angeles. No explanation why Santa's the only one not smiling (Photo: Gary Leonard)

bluesman **Bill Campbell**, the band delivers the best of good time, party rhythm and blues. Sure, the drink's still in his hand and the stories still get a little long but Top Jimmy once again rules. How's that **Van Halen** song go?  
**L.A. MOURNS** — The Los Angeles music community lost one of its outstanding members recently. **Tommy Thomas**, owner and ruler of the **Palamino** nightclub in North Hollywood died December 22 of heart failure. He was 61. There was nothing about the Palamino's location or size to set it apart from the other honky tonk country bars in the area, but under Thomas' direction, the club flourished and thrived, providing a home in Los Angeles for every possible type of country performer and fan. Everyone from **Patsy Cline** to **Maria McKee** graced the Palamino stage and many performers that could have played bigger halls, chose instead to play at Tommy's place.



**HE'S THE KING** — Top Jimmy (l) and David Lee Roth are looking pretty happy in this shot. Jimmy's reformed Party Crashers have put the veteran blues growler back in top musical form. (Photo: Gary Leonard)

country performer and fan. Everyone from **Patsy Cline** to **Maria McKee** graced the Palamino stage and many performers that could have played bigger halls, chose instead to play at Tommy's place.

## NEW FACES TO WATCH

The search for a fresh pop sound, that rare, intangible commodity, can produce disturbingly few rewards. With only 12 notes to the scale, finding someone who arranges them in a fresh way can be almost impossible. Terry Hall, Toby Lyons, Karl Shale and Gary Dwyer, collectively known as **The Colour Field**, have come about as close to it as any recent efforts.

And this is all the more surprising considering the fact that their sound derives heavily from '60s influences. "Well, a lot of people have said that, which is fair enough, because we do listen to '60s music . . . We spent over two years trying to work out what direction we wanted to go in so we listened to all sorts of stuff and wrote different sorts of songs," commented Terry Hall. The result is a **Chrysalis Records** debut, "Virgins And Philistines."

The album, done over the past two years, combines sounds as disparate as folk guitars and symphonic strings. Often, the acoustic guitar will play a part traditionally played with an electric, to a surprisingly fresh result. "That's just the way we were writing," stated Lyons, "The whole of the British LP, more than the American LP (there are some differences between them) was written in that manner, with an acoustic guitar in that classic songwriting formula. The recording was just faithful to that." Hall added, "There are a lot of groups that play electric guitars, but there are very few pop groups, if you like, that play acoustic guitars . . . There is this tendency to assume that to create power you must play very loud and play electric guitars. But you can do that with just an acoustic and voice. It's just in how you write it."

Terry Hall is a veteran of the rock wars. His very influential band, **The Fun Boy Three**, taught him many lessons, particularly lessons about things one should at all cost avoid when attempting a pop group. "I felt it was getting stale," said Hall of **The Fun Boy Three**. "It got to the point where I was writing the songs for an LP on the way to the studio. I would



### The Colour Field

take them to the studio and not tell anybody what the song was and not show them the lyrics they would sing. I would end up saying, 'You must do this and you must do that.' And that really wasn't creative." Perhaps the most important lesson learned was that a band must become friends. The **Colour Field** members have made their friendships the number one priority. "The priority of the band was that we must get on with the people not necessarily musically, but we must be able to live with them," said Hall.

Another lesson to be learned was that the constant glare of the British music press can be destructive to a group. "We just carry on well away from it, doing what we want to do," said Hall.

"**Virgins And Philistines**" contains 12 songs, 10 of which are original. It is a clear corrective in a pop world that is searching for a direction. There should be a tour announced soon. Also, an EP containing some of the British singles will be released in February.

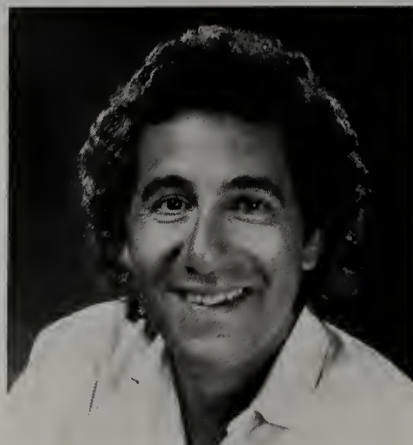
The band is based on a mutual commitment to be honest, not only with themselves as friends, but with the music. "To listen to something," stated Hall, "you've got to believe it. A lot of the stuff from the sixties just sounded true. Like Bob Dylan, it sounded true." And while **The Colour Field** sound is imbued with a '60s spirit, it is the truthfulness of this spirit which rings through. Derivative or not, it is new and exciting and starkly honest.

## Columbia's Rick Chertoff: A&R With An Accent On Production

By Paul Iorio

This is the third of a six part series spotlighting top A&R professionals.

**NEW YORK** — Rick Chertoff is an A&R man who is as distinguished in production as he is in talent acquisition. Before he came to Columbia he produced **Cyndi Lauper** and when it turned out that she needed some songs, he hooked Lauper up with his old college roommate, **Rob Hyman**. Back in 1983, Hyman was a



Rick Chertoff

member of an early version of a locally popular Philadelphia band called the **Hooters**. When Chertoff later became vice president of A&R/producer at Columbia, the **Hooters** had matured into their present day form. That's when Chertoff, along with national A&R VP **Micky Eichner**, signed them. Chertoff went on to produce their chart-topping "Nervous Night" LP and to co-write three of the songs on that album.

Chertoff claims that though the **Hooters** were largely responsible for their own sound, his production tried to bring out a more human texture. "We made sure that the synthesizer sounds we used were more human kind of sounds, more accorian and organ textures rather than that real electronic, mechanized kind of synthesizer stuff," he says. Furthermore, Chertoff wanted to give "Nervous Night" more of a "played feeling, more like a real band with real instruments." Musical integration was the key to the sound he was trying for. Chertoff says that the three songs he co-wrote with the **Hooters** — "Day By Day," "Don't Take My Car Out Tonight," and "South Ferry Road" — were fully integrated collaborations. "Those songs were really music and lyrics by the

(continued on page 32)

## Cover Story



### Twisted Sister 'Does It Again'

By Gregory Dobrin

LOS ANGELES — In the intervening years since glitter rock made mascara into a rock icon, few bands have had the daring to flaunt their tresses as Atlantic's Twisted Sister. With wild, painted faces, raucous get-ups and voluminous hair, they are heavy metal's answer to such mainstream pop idols as Madonna and Prince. The band's last album, "Stay Hungry" has sold double platinum in the U.S. — quintuple platinum in Canada — and has let loose such singles as "I Wanna Rock" and the 1985 anthem of head banger rock, "We're Not Gonna Take It." Each song spawned a high-visibility video, which helped catapult this New York-bred-band to the forefront of metal mania. Catching the advantage of the ongoing popularity of "Stay Hungry" (released in June, 1984), Twisted Sister recently released the Dieter Dierks-produced (Scorpions) follow-up LP to that success, entitled "Come Out And Play."

"The incredible thing about "Come Out And Play" is that it was recorded in a little over three months," said Dee Snider, lead singer for the band. "In fact, I think we went from the basics to mixes in just nine weeks. It could not have happened without Dieter Dierks and Eddy Delana, the engineer. The energy during the recording was amazing — it was just balls-to-the-wall! We really had it in our heads to make this a special Christmas present to our fans, especially since they hadn't heard any newly-recorded Twisted Sister music since the summer of '84."

In fact, the band's last album got off to a rather slow start. It wasn't until MTV picked up the video for "We're Not Gonna Take It" long after the album had been released that the record, and Twisted Sister, really began to catch on. Establishing Twisted Sister as a household

word in the lexicon of heavy metal has been a slow process, but like any stew in which the ingredients simmer a good long time, Twisted Sister benefits from their calculated, step-by-step growth. And when "Stay Hungry" finally proved to be the calling card to success they'd hoped for, the next, and most difficult step of all — a dynamite follow-up LP — was already on the planning board. Sooner even. "I'd started working on material for the new album when we were still recording "Stay Hungry," commented Snider, the band's principal songwriter.

While Twisted Sister's trek to the top may have been the result of meticulous calculation, perfectionism, and a lot of hard work, one thing equally true is that they are too smart and too ambitious to rest on their laurels. "When 'Stay Hungry' started breaking big, I realized that it was going to be a hard act to follow," remarked Snider. "So while we were on tour, I was always making notes, thinking of ideas and directions . . . One of the biggest problems with success is that you start doubting and questioning yourself and the things you believed in all along. I was much more critical of the music this time than ever before. In the early days when we first started, anything that I wrote we would play. After the first album, I started going, "Well, let's be a little more selective for the third LP. Now, it's gotten to the point where it was almost tough to get 10 songs that I felt really happy about."

Snider formed Twisted Sister with guitarists Jay Jay French and Eddie Ojeda in 1976. Bassist Mark Mendoza joined them in 1978, and a few years later so did drummer A.J. Pero. From the outset, Twisted Sister was considered outrageous. "At the time, the 'glitter' period was coming to a close, but I never thought it was properly realized," remembered Snider. "We went on stage wearing dresses, lingerie — anything to get a reaction." Outside their native tri-state (New York/New Jersey/Connecticut) turf, the band found its first big success in Britain, where an uproarious appearance on the U.K. TV rock show *The Tube* led to their 1982 signing with Atlantic, for whom "Come Out And Play" marks their fourth release.

Now, according to Snider, Twisted Sister wants audiences to know that just because the band has sold a few million records, that doesn't mean they've lost their 'street' sense. "Believe me," he said, "we're going to prove to them that Twisted Sister can do it again." And as the first single, the Shangri-Las' "Leader Of The Pack," bounds from the new album with a video in Power Rotation on MTV, and the album bullets the *Cash Box* Top LPs chart, "doing it again" is what Twisted Sister appears to be doing.



## EAST COASTINGS

Paul Iorio, New York

**TALKIN' VIDEO WITH KATE BUSH AND NICK RHODES** — Kate Bush's "Hounds of Love" (EMI) and Arcadia's "So Red The Rose" (Capitol) are standout British LPs in a year that produced little of note from the U.K. The two albums have spawned videos that point up two very different approaches to that medium. Should a video attempt something grand and filmic or should it just accompany the song without much embellishment? Bush with her *Cloudbusting* video, takes the former position, and Nick Rhodes, with Arcadia's *Election Day* video, takes the latter one. "We weren't just making a video," says Bush. "We were making a piece of film." Rhodes, however, sees a "grave danger" in applying

cinematic principles to video. "We didn't want our (*Election Day*) video to be one of these mini-epic movie type videos where you're so concentrating on what's going on and watching the plot that you sort of miss the point of the song." *Cloudbusting*, on the other hand, is a seven minute plus mini-film starring Donald Sutherland. "It was easy for me to act in *Cloudbusting* because with Donald Sutherland I had one of the greatest actors there to inspire me," she says. "All I had to do was react to him. To me he was the father and I was the kid. And as soon as we stopped acting I didn't know him any more." Rhodes, though, thinks that it's "time for a little more simplicity in videos," adding that: "It really hit home for me the other day when I heard somebody describe a video. I asked what song it was for and he said 'uh I don't know the name of the song but it's the one that's always on television.'" But Bush's foray into film/video has whetted her appetite for more. "I was surprised to find how much I enjoyed acting in *Cloudbusting*. That's the first time I acted as such," she says. "I find fascinating the whole thing of becoming somebody and suddenly behaving in a way that you hadn't a moment ago and wouldn't be in five, ten minutes."

**RAPPIN' DOO WOP** — What separates Full Force (Columbia) from the rest of Brooklyn is that in addition to their six-part doo-wop derived harmonies, they've also got a firm grounding in rap and funk. They played The World December 18 and showed the world the full force of their unusual and appealing fusion. It's rare to find dance music with as much vocal depth and melody as their stuff has.

**MARSH, TORGOFF GET BOOKED** — A party at Limelight Dec. 19 celebrated the release of Dave Marsh's *Sun City: The Making of the Record* (Penguin; \$8.95). Marsh's book is an engaging and worthy 121-page mix of music-event chronicle, political polemic, South African history lesson, and picture book. Also new in the book department is Martin Torgoff's *American Fool: The Roots and Improbable Rise of John Cougar Mellencamp*, an interestingly written account of Mellencamp's career. Particularly effective and somewhat amusing is the section of the book with pictures and text on Tony DeFries' attempt to turn Mellencamp into Bowie-clone Johnny Cougar.

**FROM SOUTH CAROLINA** — Sugar Creek's debut LP on Ripete Records (Elliot, S.C. 29406) is a solid MOR album that, while not to my own taste, exhibits a lot of commercial potential. Their album, "Rock The Night Away," sounds a little like Boston, a little like Bad Company, and a lot like some banger bar band that doesn't know what it's got yet.



**ALLIGATOR BLUES** — Alligator recording artist Albert Collins (l), Paul Shafer (c), and Lonnie Mack (r) joined together for a jam session Dec. 6 in a concert called *American Guitar Heroes: Genuine House-rockin' Music*.

camp will drop the Cougar and release a "Nebraska" like acoustic LP.



**STAND BY ME** — Atlantic recording artists Julian Lennon (l) is joined by Yoko Ono (c) and Sean Lennon (r) after the recent east coast premiere of MCA Home Video's Stand By Me: A Portrait of Julian Lennon.

**PREDICTIONS FOR 1986** — Well this is the first issue of '86 so *East Coastings* will begin the year with some voodoo. The Waterboys, the Del Fuegos, and Marti Jones will all release top twenty albums in 1986. Charlie Sexton and Prefab Sprout will release top ten albums. Sade and Whitney Houston will become arena-size successes. R.E.M. will either have a breakthrough with a major hit single or they will disband altogether in which case Michael Stipe's solo country album will be a big cult success in '87. Cyndi Lauper will yield to temptation and write original material for an album that will take her to the brink of commercial extinction. John Mellencamp will drop the Cougar and release a "Nebraska" like acoustic LP.



## My Goof, Sports Gals!

By Jimi Fox

LOS ANGELES — Ever since I came to *Cash Box* a number of women programmers and news directors have touched bases with me praising NBC's Bob Costas and two very impressive programs, "Sporting News Report" and "Sports Flashback." At first my thought was, "well it's the guy's looks that has the ladies hooked." I'm no stranger to Costas' appearance and I've seen him countless times on the television. So I (excuse the pun) skirted the topic, the man and the program. Finally I decided to go ahead and listen to the two programs. Suddenly I found myself breaking out in a cold sweat, squirming in my chair, gradually slo-o-owly, slipping and sliding off my chair and dropping out of site under my desk. Only occasionally did I dare to peer over the edge of my desk, red faced ego crushed and certainly embarrassed to see if anyone else was watching me as I silently absorbed the two programs. Thus publicly I express my personal apology for (A) an incorrect assumption on the ladies' motives for alerting me to the two programs featuring NBC's Bob Costas as host and (B) taking as long as I did in reviewing the programs. Now with that humble pie out of the way let's take a look at the man and the two radio sports programs. Let's begin with a look at Bob Costas. Mr. Costas, whose combine work as NFL pre-game show host and baseball play-by-play announcer has brought him national recognition as one of sportscasting's brightest stars, is the catalyst for the success of "NFL '85," the 30-minute pre-game show and day long update and wrap-up show which he hosts.

Costas earned the assignment with his performance as studio host of NBC Sports' live updates and wraparound programming from January through March of 1984. He continued with this play-by-play duties on the Saturday Major League Baseball Game-of-the-week telecasts, and also worked the assignment through the league championship series.

In 1980, Bob Costas joined NBC Sports as a commentator for the Major League Baseball Game-of-the-Week, NFL and college basketball telecasts. He received early acclaim during his first NFL season on NBC-TV (1980) teaming with Bob Trumpy. In 1983, he landed a regular play-by-play spot on Game-of-the-Week baseball telecasts and quickly broadened his popularity base via his insightful by-play with analyst Tony Kubek.

The roots of Bob Costas' broadcasting career began with sportscasting on WSYR-TV and Radio in Syracuse, N.Y. early in 1974 while pursuing a B.A. degree in public communications at Syracuse University. He left Syracuse in October,

1974, to join KMOX radio in St. Louis, where one of his primary roles was play-by-play voice of the Spirits of St. Louis in the American Basketball Association. Other KMOX duties included play-by-play for University of Missouri basketball (1976-80) and the Metro Conference Game-of-the-Week (1976-78). In addition, he hosted the station's two hour nightly sports talk show. From 1976-79, he worked on a freelance basis for CBS, doing occasional NFL and NBA telecasts. Currently, as host of "NFL '85," Bob Costas alongside veteran Pete Axthelm and the now-experienced ex-all pro Ahmad Rashad have the one ingredient that has been missing from the show . . . CONTINUITY.

Now a look at the programs. "Sporting News Report" and "Sports Flashback" are two syndicated two minute sports vignettes. "Sporting News Report" is timely and deals with key sports personalities and covers current sports events. It's hard hitting, in depth and provocative. Costas as host minces no words, leaves no stone unturned and focuses on the real sports story from the players, coaches and an endless list of sports personalities of the day. The overall production of the program is *first class, top of the line quality*.

"Sports Flashback" (my personal favorite) is, as they say, "awesome!" It features great moments in sports. Costas approaches it with dignity — without reading or reporting, but with a style of enthusiastic story telling which makes each segment even more significant and adds incredible credence to the overall program. From the live broadcast of '61 when Maris broke Ruth's record of homers to the famous Marciano-Moore world heavyweight bout. From the Staubach to Pearson hail Mary pass that sent the Cowboys to the Super Bowl over Minnesota to John Wooden's farewell game as UCLA beat Kentucky for the NCAA Championship — each individual vignette is like a perfectly cut gem. Each one embodied and woven with the rhetoric setting of its dynamic host Bob Costas — *A perfect and thrilling masterpiece!* "Sports Flashback" would be a welcomed addition to any format as an audience builder. I can't begin to imagine it hurting a format, unless it's improperly placed. To find out if either Jay Goldman or Donna Blue at Clayton Webster Corporation in St. Louis, Missouri. Oh by the way, one of my New Year's resolutions for 1986 is . . . Whenever one of our fine ladies of the industry directs my attention to a particular program or event that I should be award of, I assure you that second guessing or assumption will not be the vehicle of decision.

## AIRPLAY

Jimi Fox, Los Angeles

**PASADENA'S ROSE PARADE . . . CAUGHT IN FIRESIGN THEATRES ESCAPADE!** — Strange but true, visualize if you please, me in my easy chair, relaxed sipping my warm egg nog with a couple of cinnamon sticks in it, munching on a couple of leftover Christmas cookies, watching the Rose parade on the tube with the sound off and the stereo up loud as **KMET's Frazier Smith** and the fun frolicking-far out **Firesign Theatre** host of the **Rose Parade** with commentary coverage that's got me howling with laughter. I can't take this much more — otherwise they'll need to bring me a bed pan . . . Here let me reach over and turn down the sound. I hope you all had a sensational holiday and that December 25th was as much of a great day to you as it was for me. I spent mine on the beach in Santa Monica where the temperature was 82 degrees . . . That was cruel, sorry gang. Anyway I've got some info to pass on to you. AOR legend **Mike Harrison** has just announced that he and a group of investors have purchased an AM station in Massachusetts . . . **KABC** and **KLOS-FM** combined efforts to encourage listeners not to drink alcohol and drive. Co-sponsored by the Life Start Chemical Dependency rehabilitation programs, (D.D.D.) "Don't Drive Drunk" campaign offered a free taxi ride home to anyone unable to drive responsibly during the Holidays . . . Hip, Hip, Hip Hooray **KABC** and **KLOS-FM. KNAC, Long Beach** has a couple of new additions to its air staff. They are **Sam Freeze** and **Wild Bill Scott**. No information as to which planet they arrived from. Speaking of planets **KFI's Steve LaBeau's** voice was featured on a video special titled "Night of the Comet," on **HBO**, the **Movie Channel**, **Showtime** and the "Z" Channel. **Cori Bishop** airs on **KFOX, Redondo Beach** with a new program titled, **Radio Free Hollywood**. This show, a production of **Hollywood Hitline**, exclusively plays songwriters demos and unreleased master tapes from around the world . . . why do I hear the George Harrison Tune, "Sue You, Sue Me Blues" playing in my head? Okay let's step inside the Big Apple and check the scene . . . A *Cash Box* happy and successful 1986 everyone. **WBLS-FM** is looking for just that as the excitement is in high gear as **B.K. Kirkland** prepares to host **Westwood One's "Live from the Apollo."** The Apollo has been newly remodeled and the world awaits for the rekindling of the **Legendary New York City Show Fame. NBC Radio Entertainment's "The Jazz Show with (My Hero) David Sanborn"** premieres this weekend. The program is produced in NBC Radio's Studio 8B in New York and its executive producer is Dandy Andy Denmark, (whom I hope someday to be just like, should I ever grow up.) Host David Sanborn plans to feature such contemporary jazz giants as **Pat Metheny, Stanley Jordan, Jean Luc Ponty, Michael Franks, Bill Evan** — Help! my heart can't take all this excitement — and are you ready — **Weather Report!** . . . Excuse me I have to go take a cold shower, I'll be right back . . . In case you were unaware, **WFYR-FM Chicago** is the first top 50 market-contemporary music station to pick up the "Larry King Show." The station is programmed by a very good friend and old **B-100 FM** fellow air talent **Glen Martin**. When asked Why Larry King? Glen's reply to *Cash Box* was a firm and confident "FM has stolen everything else that worked on AM so why not Larry King, he's a winner!" Go get 'em Glen. On another of Chicago's air waves, **WLS-AM**, after a decade, morning drive master,



**A SAN FRANCISCO SAVE . . . BY BROTHER DAVE** — Months Ago *Cash Box* informed you of Dave Sholin becoming KFORC's new P.D. . . . Pictured above is skipper Sholin in control of the ship and confidently at ease.

superjock **Larry Lujack** slides into the Afternoon drive slot. It was a Christmas Gift from **John Gehron** to **Uncle Lar'** . . . and they say there is no **Santa Claus**. For those of you who may have missed the **Sept-Oct-Nov. Arbitrend** numbers. Here are Chicago's top 10 stations. Ranked number one is **WGN-AM** with 8.2; snuggling right up there in the number two position is **WBMX-FM** a 7.4; **WGCI-FM** zooms in with 5.3; Not far behind is **WBBM-AM** with a 4.6; playing tail tag-a-long is **WLOO-FM** with a 4.5; **WLUP-FM** is not looking bad with a 3.8; Tied at 3.7 are **WJMK-FM** and **WLS-AM** and bring up the rear is **WIND-FM** and **WBBM-FM** both with 3.6's. Hey I'm going back to Frazier Smith and the Firesign Theatre as they dementedly describe the Rose Parade . . . Say would someone warm up my Egg nog!



**NBC'S JAZZ STORN IN THE CONTROL OF "MR. CONTEMPORARY JAZZ" DAVID SANBORN** — NBC Radio Entertainment's "Jazz Show with David Sanborn" premieres in January '86 — pictured (l-r): David Sanborn and Millard Lochridge, vice president and g.m. of NBC Radio Entertainment.

superjock **Larry Lujack** slides into the Afternoon drive slot. It was a Christmas Gift from **John Gehron** to **Uncle Lar'** . . . and they say there is no **Santa Claus**. For those of you who may have missed the **Sept-Oct-Nov. Arbitrend** numbers. Here are Chicago's top 10 stations. Ranked number one is **WGN-AM** with 8.2; snuggling right up there in the number two position is **WBMX-FM** a 7.4; **WGCI-FM** zooms in with 5.3; Not far behind is **WBBM-AM** with a 4.6; playing tail tag-a-long is **WLOO-FM** with a 4.5; **WLUP-FM** is not looking bad with a 3.8; Tied at 3.7 are **WJMK-FM** and **WLS-AM** and bring up the rear is **WIND-FM** and **WBBM-FM** both with 3.6's. Hey I'm

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## AUDIO/VIDEO

Gregory Dobrin, Los Angeles

**A NEW YEAR IN VIDEO** — The great thing about New Years is that we're all given this sort of subconscious impetus to get our collective (certainly our individual) act together. It's like rebirth, if you will. The video biz is still too close to its first one to wish for a second birth, but a little housecleaning — let's call it prioritizing — never comes too early or too late . . . or too often. What can we expect in the year to come? What ever we intend to put out there, that's what. But the biggest mistake anyone can make in formulating a plan for the coming year is to overlook the successes of the previous year (planned or otherwise), and in so doing lowering the level of their aim for the year ahead. Looking back can be surprisingly reassuring, if you think in terms of what was *learned*, and not in terms of material gains and losses. So, looking ahead at the year in video requires some scrutiny of the last year in video, a more sober year than those prior, one in which we were all but forced to look real closely at just where this business is taking us, and, more importantly, where we're taking this business. So make a list if you must. Refine your goals to the nth degree and prioritize them by number, whatever your area of expertise, in whatever area of the video biz — be it music, homevideo, cable or network TV. But don't wait for next year to make another list. Video is not a yearly thing. Better take a good look at the list a week from now, and a week beyond that, and again a few days later and so on . . . As your needs change with those of the industry, your list will expand into pages of notes which chronicle the progress of a business that still hasn't quite cut its teeth. When it comes time to ring in 1987, and you start thinking about making your professional resolutions again . . . think twice. Refer to that small tome that started out as a list. A lot was learned about the business of video in 1985. Daily lessons are sure to continue throughout the coming new year.



**MIAMI MOD** — Vice detectives Tubbs and Crockett (Philip Michael Thomas and Don Johnson) have gone video with the MCA Home Video release of the 1 hr., 39 min. pilot episode of Miami Vice, retailing for a suggested \$29.95.

**CONGRATS, CONGRATS** — To those videophiles recently inducted into the video hall of fame by the **Video Software Dealers Association**, *Audio/Video* extends congratulations. The inductees included VSDA executive vice president **Mickey Granberg**, **Shelley Duvall** (actress and creator of the award-winning *Faerie Tale Theatre*), former VSDA executive vice president **Joe Cohen** and **Ray Gates**, former president of Panasonic. Granberg and Cohen were honored especially for their VSDA founding roles. In her acceptance speech, Granberg described herself as the "matriarch of a family of over-achievers . . . (with) dozens of different ways of reaching their goals. Some are weird, some profound, some truly 'off the wall' — but always challenging."

**BAR CODING** — One of the more profound ways in which the members of the VSDA have of reaching their goals has been the adoption of a plan for bar coding of home video product. The long-overdue proposal has been approved by the Universal Product Code Committee and manufacturers are advised to apply now for bar code numbers if they wish to have bar codes placed on their product (see *Shop Talk*, page 14, for further details).

**ELSEWHERE IN HOME VIDEO** — The **National Association of Video Distributors** has announced a plan to encourage more sales of videocassettes (Rentals still dominate sales a whopping 70 to 80 percent, we're sorry to report). The plan is called "Video Values From Our Rental Library," and it offers customers reduced rates on previously rented product, displayed in a plexiglass bin (150 - 200 cassette capacity) accompanied by a window banner advertisement and a selection of price stickers. The program was completely underwritten by certain NAVD members, resulting in break-even production costs.

## The Release Beat

**Tina Turner** fans are in for a treat this month when **Warner Home Video** releases *Mad Max Beyond Thunderdome* to the home video market, featuring the tireless Ms. Turner and starring **Mel Gibson**. Third in a series of apocalyptic adventures that began with *Mad Max*, and followed by *The Road Warrior*, *Mad Max Beyond Thunderdome* finds The Queen Of Rock 'N' Roll as Aunt Entity, matriarch of a town of "primitive" capitalists set sometime beyond the bomb. The film spawned two hit singles by Turner, "We Don't Need Another Hero" and "One Of The Living." It retails for the suggested price of \$79.95. Along with *Mad Max Beyond Thunderdome*, WHV is also releasing several Men Of Action (their words, not ours) features to accompany MMBT in its retail release January 20. They include *Beyond The Walls* (\$79.95); *Doc Savage: The Man Of Bronze!* (\$59.95); *The Ultimate Warrior* (\$59.95); and *Ulysses* (\$39.98) . . . **Embassy Home Entertainment** brings **Katherine Hepburn** at her best to home video this month with the release of **James Goldman's** award winning *The Lion In Winter*. Hepburn won best actress (1968) for her portrayal of Eleanor of Aquitaine, which she plays to **Peter O'Toole's** Henry II.

## TOP 40 VIDEOCASSETTES

	Weeks On Chart		Weeks On Chart
1 <b>BEVERLY HILLS COP</b> Paramount Home Video 1134	12/28 1 7	22 <b>BABY, SECRET OF THE LOST LEGEND</b> Touchstone Home Video 269	12/28 18 8
2 <b>GREMLINS</b> Warner Home Video 11388	10 3	23 <b>THE BEST OF JOHN BELUSHI</b> Warner Home Video 34078	DEBUT
3 <b>GHOSTBUSTERS</b> RCA/Columbia Pictures Home Video 60413	2 8	24 <b>THE KARATE KID</b> RCA/Columbia Pictures Home Video 60406	22 31
4 <b>THE EMERALD FOREST</b> Embassy Home Entertainment 2179	3 5	25 <b>PALE RIDER</b> Warner Home Video 11475	DEBUT
5 <b>VISION QUEST</b> Warner Home Video 11459	5 5	26 <b>PORKY'S REVENGE!</b> CBS/Fox Video 1463	23 11
6 <b>BREWSTER'S MILLIONS</b> MCA Home Video 80194	12 5	27 <b>A NIGHTMARE ON ELM STREET</b> Media Home Entertainment M 790	24 23
7 <b>LADYHAWKE</b> Warner Home Video 11464	7 7	28 <b>JUST ONE OF THE GUYS</b> RCA/Columbia Pictures Home Video 20493	DEBUT
8 <b>THE BREAKFAST CLUB</b> MCA Dist. Corp. 80167	6 15	29 <b>PINOCCHIO</b> Walt Disney Home Video 239V	33 21
9 <b>CAT'S EYE</b> Key Video 4731	9 6	30 <b>MOVING VIOLATIONS</b> CBS/Fox Video 1462	31 3
10 <b>POLICE ACADEMY 2, THEIR FIRST ASSIGNMENT</b> Warner Home Video 20020	8 11	31 <b>THE COMPANY OF WOLVES</b> Vestron Video 5092	28 8
11 <b>AMADEUS</b> Thorn/EMI/HBO Video TVA 2997	4 12	32 <b>A PASSAGE TO INDIA</b> RCA/Columbia Pictures Home Video	25 14
12 <b>LOST IN AMERICA</b> Warner Home Video 11460	17 4	33 <b>MRS. SOFFEL</b> MGM/UA Home Video MV 800603	26 27
13 <b>CODE OF SILENCE</b> Thorn/EMI/HBO Video TVA 2985	21 3	34 <b>THE TERMINATOR</b> Thorn/EMI/HBO Video TVA 2535	35 45
14 <b>SECRET ADMIRER</b> Thorn/EMI/HBO Video TVA 2990	14 7	35 <b>WHITE CHRISTMAS</b> Paramount Home Video 6104	DEBUT
15 <b>THE KILLING FIELDS</b> Warner Home Video 11419	11 16	36 <b>FRIDAY THE 13TH, PART V - A NEW BEGINNING</b> Paramount Home Video 1823	27 11
16 <b>MISSING IN ACTION 2 - THE BEGINNING</b> MGM/UA Home Video MB 800658	13 11	37 <b>MISSING IN ACTION</b> MGM/UA Home Video MV 800557	29 50
17 <b>PERFECT</b> RCA/Columbia Pictures Home Video 20494	16 3	38 <b>A SOLDIERS STORY</b> RCA/Columbia Pictures Home Video 60408	30 22
18 <b>GOTCHA!</b> MCA Home Video 80188	15 9	39 <b>STARMAN</b> RCA/Columbia Pictures Home Video 20412	37 27
19 <b>THE SURE THING</b> Embassy Home Entertainment	19 15	40 <b>FALCON &amp; THE SNOWMAN</b> Vestron Home Video VA 5073	40 22
20 <b>A VIEW TO A KILL</b> CBS/Fox Video 4730	DEBUT		
21 <b>DESPERATELY SEEKING SUSAN</b> Thorn/EMI/HBO Video TVA 2992	20 16		

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

## TOP 15 MUSIC VIDEOCASSETTES

1 <b>MADONNA LIVE — THE VIRGIN TOUR</b> Madonna (Warner Music Video 38105)	1 4
2 <b>PRINCE AND THE REVOLUTION LIVE!</b> Prince And The Revolution (Warner Music Video 38102)	1 20
3 <b>TINA LIVE-PRIVATE DANCER TOUR</b> Tina Turner (Sony Video 97W 50090)	2 19
4 <b>THE BEATLES LIVE — READY STEADY GO!</b> (Sony Video 97W50091)	5 8
5 <b>WHAM! THE VIDEO</b> Wham! (CBS-Fox Video Music 3048)	4 24
6 <b>NO JACKET REQUIRED</b> Phil Collins (Atlantic Video 50104)	6 7
7 <b>MOTOWN 25: YESTERDAY, TODAY, FOREVER</b> (MGM/UA Home Video 300302)	10 3
8 <b>MADONNA</b> Madonna (Warner Music Video 3-38101)	7 24
9 <b>WINDOM HILL'S WATER'S PATH</b> (Paramount Home Video 2355)	9 12
10 <b>RATT THE VIDEO</b> Ratt (Atlantic Video 50101)	8 15
11 <b>STOP MAKING SENSE</b> Talking Heads (RCA/Columbia Pictures Home Video 60519)	11 4
12 <b>ARENA</b> Duran Duran (Thorn/EMI/HBO Video)	DEBUT
13 <b>WE ARE THE WORLD - THE VIDEO EVENT USA</b> For Africa (MusicVision 6-20475)	14 24
14 <b>FLY ON THE WALL AC/DC</b> (Atlantic Video 50102)	13 4
15 <b>THE HEART OF ROCK'N'ROLL</b> Huey Lewis And The News (Warner Home Video 30409)	12 9

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

CASHBOX

WE TALK TO  
PEOPLE THAT COUNT



**GO WEST TO LICORICE PIZZA** — Chrysalis Recording Artist, Go West, recently stopped by Licorice Pizza Music & Video in Canoga Park, CA, for an instore appearance. An estimated 500 fans turned out to meet both Peter Cox and Richard Drummie. Go West was in town playing the Palace Theatre and promoting its self-titled debut LP. Pictured (l-r): Cox and Drummie of Go West.



**WHAT THEY DO FOR LOVE** — Executives and managers from the Crazy Eddie chain of stores were among the industry personnel in attendance at a recent preview screening of *A Chorus Line: The Movie*, hosted by PolyGram Records, who have released the soundtrack LP. Pictured (l-r): Lou Cesario, Scott Kaufman, and Richie Brandt, regional managers, Crazy Eddie Record & Tape Asylum; Peter Schuler, assistant buyer, Crazy Eddie; Burt Goldstein, vice president, Crazy Eddie; and Joe Parker, New York branch manager, PolyGram Records.



**FOR PROFESSIONAL USE** — New additions to the popular Sony Tape Betacam™/Betacart™ HG series videocassettes of five and 30 minute play lengths now offer producers and broadcasters a full line of half-inch tape products to meet virtually any production and on-air requirement.

## SHOP TALK

Stephen Padgett, Los Angeles

**COMMITMENT TO RETAIL** — 1986 is here. With it comes renewed opportunities to businesses. Some companies celebrate a growth year for 1985 and look to 1986 with optimism for continued growth. Others, who experienced flat or negative years, can approach 1986 with redoubled resolve to put their houses in order. 1986 for them will be a year of challenge. *Shop Talk* would like to reiterate its commitment to retail. Without retail there would be no music industry. All the efforts of artists, record companies, managers, publicists, merchandisers and broadcasters serve on aim: to sell records. Retailers stand at the unique, critical moment when a consumer makes his final decision to make a product his own; that moment when all the hype, reviews and tactics translate into one person reaching for his wallet and forking over his hard earned cash. Whether superstar or art-for-art's-sake minimalist, no artist can enjoy a continued platform for their work without the help of retailers. *Shop Talk* recognizes this, and for this reason will continue to serve the retail community in 1986 with information that will make retail's job easier.



**PAUL DAVID HONORED** — Camelot Enterprises president Paul David will be honored by The American Jewish Committee February 8. The founder of retail giant Camelot Music will be presented with AJC's Human Relations Award in honor of his achievement as both a businessman and humanitarian.

**NARM UPDATE** — NARM has announced that its deadline for this year's advertising awards is January 31. Details can be had from **Bill Silverman** at 609-424-7404. Don't forget — the NARM Convention is just around the corner, Mar. 7-11. The theme is "Music: A New Look, A New Listen" and MCA president **Irving Azoff** will keynote. In addition to entertainment by Whitney Houston and others, there will be the new product presentations from **Capitol; CBS; MCA and Motown; PolyGram; RCA, A&M and Associated Labels-Arista; and Warner/Elektra/Atlantic Corp.** Also, if that weren't enough, remember that the **Grammy Awards Show** will be broadcast February 25, the nominees being announced January 9. This annual event always presents a great opportunity to cash in on the heightened exposure these records get during this time. NARM, as usual, has a full line of promotional items to aid in merchandising Grammy music. For details, call NARM at the above number.

**VSDA BAR CODE STANDARD** — The Universal Product Code (UPC) Council has approved a proposal by the Video Software Dealers Association (VSDA) to set a bar code standard for the video software industry. The VSDA Bar Code Committee picked the UPC standard after a very extensive study of various bar code proposals. The committee's recommendation to adopt UPC was then approved by the VSDA Board of Directors and the Manufacturers Advisory Committee. VSDA has advised manufacturers that wish to place bar codes on their product to begin applying to the UPC Council for manufacturer identification numbers. See *Audio/Video* on page 13. For further details, contact VSDA at 609-424-7117.

**CD FOR CARS** — The appeal of compact disc to upper demographic consumers has many in the industry wishing for greater progress on CD for the automobile. **Bob Tolifson** of California's Record Factory, quoted in NARM's newsletter *Sounding Board*, said, "CDs need the car." According to Tolifson, adults make up the bulk of CD hardware owners because teenagers, as a percentage of total population, are shrinking in numbers. Adults, he is said to believe, listen to music in their cars. But, long range planning and production cycles at most auto manufacturers continues to hinder CD implementation as a common accessory in cars. Most of the initiative to offer CD players has been coming from Japanese manufacturers such as Mazda and Mitsubishi, according to PolyGram. Both car makers offer CD players as accessories with cars sold in Japan. Just when American car makers will get into the picture in a big way is uncertain.



**SUMMER MADNESS WINNER** — 18-year-old Janet Shimer was the winner in Licorice Pizza's Summer Madness promotion. From 70,000 entries, 5,000 prizes were awarded, including the grand prize, a 1985 Dodge Ram 50 Sport Pickup. Pictured (l-r) exchanging the keys to the truck are Paul Freedman, manager, Licorice Pizza Escondido, CA and Janet Shimer.

**SUITE BEAT** — Suite Beat Records, an L.A.-based indie label, has a few notable new releases to offer this January. The legendary (at least to some) Be Bop Deluxe-man Bill Nelson has a new record called "Sound On Sound." Also, check out new wax from Savage Republic, Spaghetti Western and *Shop Talk's* favorite, Seeing Eye Gods.



## TOP 40 COMPACT DISCS

		Weeks On 12/28 Chart
1	<b>BROTHERS IN ARMS</b> ★	15.98
	DIRE STRAITS (Warner Bros. 25264-2) WEA	1 31
2	<b>NO JACKET REQUIRED</b>	15.98
	PHIL COLLINS (Atlantic 81240-2) WEA	2 34
3	<b>AFTERBURNER</b>	15.98
	ZZ TOP (Warner Bros. 25342) WEA	3 5
4	<b>BORN IN THE U.S.A.</b>	
	BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	4 68
5	<b>MIAMI VICE</b>	
	ORIGINAL TELEVISION SOUNDTRACK (MCA MCAD-6150) MCA	6 6
6	<b>SCARECROW</b>	
	JOHN COUGAR MELLENBAMP (Riva 824 865) POL	5 10
7	<b>THE DARK SIDE OF THE MOON</b>	
	PINK FLOYD (Capitol CDP-46001) CAP	7 68
8	<b>GREATEST HITS VOLUME I &amp; II</b>	
	BILLY JOEL (Columbia J2K 40121) CBS	9 17
9	<b>SONGS FROM THE BIG CHAIR</b>	
	TEARS FOR FEARS (Mercury 824 300-2) POL	11 37
10	<b>IN SQUARE CIRCLE</b> ★	
	STEVIE WONDER (Tamla/Motown TAMD 06134) MCA	8 8
11	<b>THE DREAM OF THE BLUE TURTLES</b>	
	STING (A&M CD 3750) RCA	12 22
12	<b>RECKLESS</b>	
	BRYAN ADAMS (A&M CD-5013) RCA	13 47
13	<b>LITTLE CREATURES</b>	15.98
	TALKING HEADS (Sire 2-25305) WEA	10 21
14	<b>WHITNEY HOUSTON</b>	
	(Arista JRCDD-8221) RCA	14 14
15	<b>DIAMOND LIFE</b>	
	SADE (Portrait RK 39581) CBS	16 34
16	<b>CHRONICLES</b>	
	CREEDENCE CLEARWATER REVIVAL (Fantasy FCD 623-CCR2) IND	17 16
17	<b>KNEE DEEP IN THE HOOPLA</b>	
	STARSHIP (Grunt/RCA 5488) RCA	18 6
18	<b>DECEMBER</b>	
	GEORGE WINSTON (Windham Hill CD 1025) RCA	19 8
19	<b>THE BROADWAY ALBUM</b>	
	BARBRA STREISAND (Columbia CK 40092) CBS	DEBUT
20	<b>HERE'S TO FUTURE DAYS</b>	
	THOMPSON TWINS (Arista JRCDD-8276) RCA	28 2

		Weeks On 12/28 Chart
21	<b>PRIVATE DANCER</b>	
	TINA TURNER (Capitol CDP-46041) CAP	15 65
22	<b>A DECADE OF STEELY DAN</b>	
	(MCA MCAD-5570) MCA	23 28
23	<b>MAKE IT BIG</b>	
	WHAM! (Columbia CK 39595) CBS	21 44
24	<b>SPORTS</b>	
	HUEY LEWIS AND THE NEWS (Chrysalis VK 41412) CBS	25 28
25	<b>LIKE A VIRGIN</b> ★	15.98
	MADONNA (Sire 25157-2) WEA	20 57
26	<b>HOUNDS OF LOVE</b>	
	KATE BUSH (EMI America GCDP7 46164) CAP	24 9
27	<b>DEJA VU</b>	
	CROSBY, STILLS, NASH & YOUNG (Reprise 19118) IND	27 4
28	<b>ANCIENT DREAMS</b> ★	16.98
	PATRICK O'HEARN (Private Music CD 1201) IND	29 4
29	<b>MANNHEIM STEAMROLLER CHRISTMAS</b>	
	(American Gramophone AGCD-1984) IND	30 4
30	<b>HUNTING HIGH AND LOW</b>	15.98
	A-HA (Warner Bros. 25300) WEA	22 7
31	<b>SOUL TO SOUL</b>	
	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (Epic RK 40036) CBS	DEBUT
32	<b>FRESH AIRE III</b>	
	MANNHEIM STEAMROLLER (American Gramophone AGCD-365) IND	32 13
33	<b>ONCE UPON A TIME</b>	
	SIMPLE MINDS (A&M/Virgin 5092) RCA	DEBUT
34	<b>MAKING MOVIES</b>	15.98
	DIRE STRAITS (Warner Bros. 3480) WEA	31 9
35	<b>HARLEQUIN</b>	
	DAVE GRUSIN & LEE RITENOUR (GRP 1015) IND	34 14
36	<b>BE YOURSELF TONIGHT</b>	
	EURHYTHMICS (RCA PCDD-15429) RCA	26 22
37	<b>BUILDING THE PERFECT BEAST</b>	15.98
	DON HENLEY (Geffen 24026-2) WEA	33 48
38	<b>THURSDAY AFTERNOON</b>	
	BRIAN ENO (EG CD64) IND	35 4
39	<b>ONE SIZE FITS ALL</b>	
	THE NYLONS (Open Air/Windham Hill OAO 301) RCA	38 9
40	<b>BACK TO THE FUTURE</b>	
	ORIGINAL SOUNDTRACK (MCA MCAD-6144) MCA	37 10

★ INDICATES FULL DIGITAL RECORDING

### WHAT'S IN-STORE

**MIDI WORKSHOPS** — NAMM and the MIDI Manufacturing Association (MMA) will co-sponsor a three-part MIDI (Musical Instrument Digital Interface) workshop for music dealers during the January 17-19 **NAMM Winter Market** in Anaheim, California. The three workshop/seminars will focus on: 1) an overview of MIDI basics, 2) MIDI sequencers, and 3) MIDI interfacing. Leading the sessions is noted author, journalist and music industry expert **Craig Anderton**. "The idea of these workshops is to take music dealers, who may or may not know something about MIDI, to the point where they can cope with the new technology, talk to their customers about it and realize the full profit potential that it represents," said Anderton. "It's a real problem for our industry — the fact that many music dealers are confused by the products involving computers," said NAMM president **Alfredo Flores, Jr.** "For some dealers, it's a crisis. If they don't understand what they're selling, how can they run their businesses effectively? This intensive workshop series should at least begin to make many of us feel a bit more comfortable with the idea of computer products," Flores added. In addition to technical explanations of MIDI, MIDI sequencing and interfacing, emphasis will be on how this technology translates into increased business for the music dealer. "Dealers have to realize that they are not selling MIDI equipment — they are selling MIDI systems," said Anderton. "For example, MIDI sequencers can help music stores sell a lot of peripheral gear." The workshop schedule is as follows: January 17, "Introduction to MIDI," 4:30 - 6 p.m.; January 18, "MIDI Sequencing," 8 - 9:30 a.m.; January 19, "MIDI Interfacing," 8 - 9:30 a.m. All sessions will be held in Salon C, the Marriott Hotel. Admission is free. MMA, co-sponsor with NAMM of the workshop series, is an association of music companies who manufacture MIDI products.



**SONY SOUND** — By sonically "expanding" the area in front of the speaker, these new Sony XS-462 car speakers assure rich, full-bodied sound throughout the car. Suggested retail price range is \$89.95 - \$99.95.

**CLASSICAL NEWS** — Telarc's "Bachbusters" is making its debut at the **Winter Consumer Electronics Show** in Las Vegas beginning January 9 (Las Vegas Convention Center booth D-17 and Sahara Hotel suite 7127). The new synthesizer renditions of Bach works are being released on compact disc (CD-80123) and audiophile-quality LP (DG-10123). **Don Dorsey**, the electronic music whiz who created the introductory track for Telarc's "Time Warp," has produced a grand finale to the Bach-mania surrounding the composer's 300th anniversary year (1985). "Dorsey's upbeat and energetic realizations have the potential to make this recording a 'crossover' hit," said Telarc producer **Robert Woods**. "Bachbusters" will have dual appeal to pop and classical music lovers. "The rock music orientation of the third movement of the Italian Concerto has great mass-market potential," added Woods.

Ron Rosenthal

### Schwartz Brothers, Inc. Earnings Hit Record Levels

NEW YORK — Schwartz Brothers, Inc. reported that sales and net income for the third quarter and nine months ended October 31, 1985 were the highest in the company's 40-year history. Continuing a trend sparked by its entry into video cassette distribution, third quarter net income rose 893 percent to \$192,252 or \$.24 per share on sales of \$17,639,268 from \$19,352 or \$.02 per share on sales of \$10,830,427 a year earlier. Net income before extraordinary items was \$169,399 or \$.21 per share compared with \$12,737 or \$.02 per share in last year's third quarter.

For the first nine months of '85 net income soared 280 percent to \$593,324 or \$.74 per share from \$156,090 or \$.19 per share in the first three quarters a year ago. Sales increased 58 percent to

\$48,091,442 from \$30,336,103 in the same period. Net income before extraordinary items for the first nine months was \$464,324 or \$.58 per share up from \$98,335 or \$.12 per share in the same period last year.

The company's performance in the third quarter reflected the continuing boom in distribution sales of video cassettes and the steadily improving results in the distribution of records, tapes and compact discs. The company closed its computer products and its Virginia "one-stop" record and tape wholesaling divisions during the third quarter. These operations were not meeting the profitability levels of the company's other divisions and management was not confident of prospects for improvements.



**THREE FOR FREE** — The new cross promotion from Sony Tape offers consumers three free Sony premium grade audiocassettes with the purchase of any of four new portable dual cassette recorders, the CFS-4000, CFS-600 (pictured), CFS-W30 or WM-W800.

# CASH BOX TOP 100 ALBUMS

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

January 11, 1986

★ = Available on Compact Disc  
 ■ = Platinum (RIAA Certified)  
 □ = Gold (RIAA Certified)

	Weeks On 12/28 Chart	Weeks On 12/28 Chart	Weeks On 12/28 Chart
<b>1 THE BROADWAY ALBUM</b> ★ BARBRA STREISAND (Columbia OC 40092) CBS	4	6	
<b>2 MIAMI VICE</b> ★■ ORIGINAL TELEVISION SOUNDTRACK (MCA 6150) MCA	1	12	9.98
<b>3 AFTERBURNER</b> ★ ZZ TOP (Warner Bros. 25342) MCA	2	7	8.98
<b>4 HEART</b> ■ (Capitol ST-12410) CAP	3	25	8.98
<b>5 BROTHERS IN ARMS</b> ★■ DIRE STRAITS (Warner Bros. 25264-1) WEA	5	31	8.98
<b>6 SCARECROW</b> ★ JOHN COUGAR MELLENCAMP (Riva 824 865-1) POL	6	16	8.98
<b>7 SONGS FROM THE BIG CHAIR</b> ★■ TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	8	40	8.98
<b>8 IN SQUARE CIRCLE</b> ★ STEVIE WONDER (Tamla/Motown 6134) MCA	7	12	9.98
<b>9 ONCE UPON A TIME</b> ★ SIMPLE MINDS (A&M/Virgin 5092) RCA	11	7	8.98
<b>10 PROMISE</b> SADE (Portrait FR 40263) CBS	20	4	—
<b>11 THE DREAM OF THE BLUE TURTLES</b> ★■ STING (A&M SP 3750) RCA	10	26	8.98
<b>12 BORN IN THE U.S.A.</b> ★■ BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	13	80	—
<b>13 KNEE DEEP IN THE HOOPLA</b> ★ STARSHIP (Grunt/RCA BXLI-5488) RCA	12	12	8.98
<b>14 NO JACKET REQUIRED</b> ★■ PHIL COLLINS (Atlantic 81240-1) WEA	14	43	9.98
<b>15 WELCOME TO THE REAL WORLD</b> ★ MR. MISTER (RCA NFL1-8045) RCA	15	19	8.98
<b>16 GREATEST HITS</b> THE CARS (Elektra 60464) WEA	18	7	8.98
<b>17 WHITNEY HOUSTON</b> ★■ (Arista AL8-8221) RCA	16	40	8.98
<b>18 POWER WINDOWS</b> ★ RUSH (Mercury 826 098) POL	9	8	8.98
<b>19 ROCK A LITTLE</b> STEVIE NICKS (Modern/Atlantic 90479) WEA	25	4	8.98
<b>20 ROCK ME TONIGHT</b> ■ FREDDIE JACKSON (Capitol ST 12404) CAP	17	33	8.98
<b>21 RECKLESS</b> ★■ BRYAN ADAMS (A&M SP-5013) RCA	21	57	8.98
<b>22 LIVE AFTER DEATH</b> IRON MAIDEN (Capitol SABB-12441) CAP	19	8	11.98
<b>23 WHITE NIGHTS</b> ORIGINAL SOUNDTRACK (Atlantic 81273) WEA	28	9	9.98
<b>24 THAT'S WHY I'M HERE</b> JAMES TAYLOR (Columbia FC 40052) CBS	27	7	—
<b>25 HOW COULD IT BE</b> EDDIE MURPHY (Columbia FC 39952) CBS	26	11	—
<b>26 WHO'S ZOOMIN' WHO</b> ★□ ARETHA FRANKLIN (Arista AS 8286) RCA	2	23	8.98
<b>27 LOVIN' EVERY MINUTE OF IT</b> LOVERBOY (Columbia FC 399 53) CBS	23	16	—
<b>28 SO RED THE ROSE</b> ARCADIA (Capitol SV-12428) CAP	40	3	9.98
<b>29 GREATEST HITS VOLUME I &amp; II</b> ★■ BILLY JOEL (Columbia 40121) CBS	29	24	—
<b>30 WHITE CITY — A NOVEL</b> PETE TOWNSHEND (ATCO 90473) WEA	31	5	8.98
<b>31 SUN CITY</b> ARTISTS UNITED AGAINST APARTHEID (Manhattan ST-53019) CAP	32	7	8.98
<b>32 DONE WITH MIRRORS</b> AEROSMITH (Geffen GHS 24091) WEA	35	6	8.98
<b>33 CUPID &amp; PSYCHE '85</b> SCRITTI POLITTI (Warner Bros. 25302) WEA	36	22	8.98
<b>34 SEVEN THE HARD WAY</b> PAT BENATAR (Chrysalis OV 41507) CBS	38	4	—
<b>35 HUNTING HIGH AND LOW</b> ★□ A-HA (Warner Bros. 25300) WEA	30	25	8.98
<b>36 LITTLE CREATURES</b> ★□ TALKING HEADS (Sire 25305-1) WEA	24	27	8.98
<b>37 LISTEN LIKE THIEVES</b> INXS (Atlantic 81277) WEA	33	9	8.98
<b>38 HERE'S TO FUTURE DAYS</b> THOMPSON TWINS (Arista 8276) RCA	39	12	8.98
<b>39 HOUNDS OF LOVE</b> ★ KATE BUSH (EMI America 17171) CAP	37	12	8.98
<b>40 THE LAST COMMAND</b> W.A.S.P. (Capitol ST-12435) CAP	34	7	8.98
<b>41 COLOR OF SUCCESS</b> ★ MORRIS DAY (Warner Bros. 25320) WEA	41	10	8.98
<b>42 EMERGENCY</b> ★■ KOOL & THE GANG (De-Lite 822 943-1) POL	42	36	8.98
<b>43 READY FOR THE WORLD</b> (MCA 5594) MCA	43	27	8.98
<b>44 UNDER A RAGING MOON</b> ★ ROGER DALTRY (Atlantic 81269) WEA	44	12	8.98
<b>45 SOUL TO SOUL</b> ★ STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (Epic FE 40036) CBS	45	14	—
<b>46 KRUSH GROOVE</b> ORIGINAL SOUNDTRACK (Warner Bros. 25295) WEA	52	8	9.98
<b>47 SHEILA E. IN ROMANCE 1600</b> ★ (Paisley Park/Warner Bros. 25317) WEA	46	16	8.98
<b>48 THEATRE OF PAIN</b> ★■ MOTLEY CRUE (Elektra 60418-1) WEA	48	25	9.98
<b>49 LIKE A VIRGIN</b> ★■ MADONNA (Sire 25157-1) WEA	50	47	8.98
<b>50 DOG EAT DOG</b> JONI MITCHELL (Geffen GHS 24074) WEA	51	7	8.98
<b>51 ASTRA</b> ASIA (Geffen 24072) WEA	55	5	8.98
<b>52 ASYLUM</b> KISS (Mercury 826 099-1) POL	49	13	8.98
<b>53 ROCKY IV</b> ORIGINAL SOUNDTRACK (Scotti Bros. SZ 40203) CBS	67	6	8.98
<b>54 DO YOU</b> SHEENA EASTON (EMI America 17173) CAP	54	6	8.98
<b>55 STRENGTH</b> THE ALARM (IRS-5666) MCA	60	7	8.98
<b>56 RESTLESS</b> ★ STARPOINT (Elektra 60424) WEA	47	17	8.98
<b>57 9012 LIVE — THE SOLOS</b> YES (Atco 90474) WEA	62	5	8.98
<b>58 ALL FOR LOVE</b> NEW EDITION (MCA 6579) MCA	65	5	8.98
<b>59 MAKE IT BIG</b> ★■ WHAM! (Columbia FC 39595) CBS	56	47	—
<b>60 SWEET DREAMS</b> ★ ORIGINAL SOUNDTRACK (MCA 6149) MCA	57	8	9.98
<b>61 HOW TO BE A ZILLIONAIRE</b> ABC (Mercury 824 904-1)	58	13	8.98
<b>62 NERVOUS NIGHT</b> ★□ HOOTERS (Columbia BFC 39912) CBS	59	33	—
<b>63 PACK UP THE PLANTATION—LIVE</b> TOM PETTY AND THE HEARTBREAKERS (MCA 8021) MCA	84	3	10.98
<b>64 THAT'S THE STUFF</b> ★ AUTOGRAPH (RCA AFLI-7009) RCA	53	6	8.98
<b>65 CHRISTMAS</b> ★ ALABAMA (RCA ASLI-7014) RCA	72	5	8.98
<b>66 STAGES</b> TRIUMPH (MCA 2-8020) MCA	63	7	—
<b>67 CARAVAN OF LOVE</b> ISLEY, JASPER, ISLEY (CBS Associated BFZ 401180) CBS	68	11	—
<b>68 SOUL KISS</b> OLIVIA NEWTON-JOHN (MCA 6151) MCA	64	9	8.98
<b>69 ICE ON FIRE</b> ELTON JOHN (Geffen GHS 24077) WEA	66	6	8.98
<b>70 FRIENDS</b> DIONNE WARWICK (Arista AL8 8398) RCA	99	2	—
<b>71 THE HEART OF THE MATTER</b> KENNY ROGERS (RCA AJLI-7023) RCA	71	8	—
<b>72 ST. ELMO'S FIRE</b> ★□ ORIGINAL SOUNDTRACK (Atlantic 81261-1) WEA	61	26	9.98
<b>73 RIPTIDE</b> ROBERT PALMER (Island 90471) WEA	69	6	8.98
<b>74 BE YOURSELF TONIGHT</b> ★■ EURYTHMICS (RCA AJL 1-5429) RCA	70	32	9.98
<b>75 SLAVE TO THE RHYTHM</b> GRACE JONES (Manhattan/Island ST-53021) CAP	81	5	8.98
<b>76 CONTACT</b> ★■ POINTER SISTERS (RCA ALF 1-8056) RCA	73	22	9.98
<b>77 BOY IN THE BOX</b> □ COREY HART (EMI America 17161) CAP	77	24	8.98
<b>78 THE SECRET OF ASSOCIATION</b> ★□ PAUL YOUNG (Columbia BFC 39957) CBS	75	32	—
<b>79 BIOGRAPH</b> BOB DYLAN (Columbia C5X 38830) CBS	93	5	—
<b>80 DIAMOND LIFE</b> ★■ SADE (Portrait BFR 39581) CBS	82	44	—
<b>81 CUT THE CRAP</b> THE CLASH (Epic FC 40017) CBS	88	4	—
<b>82 THE HEAD ON THE DOOR</b> THE CURE (Elektra 60435) WEA	80	15	8.98
<b>83 MANILOW</b> BARRY MANILOW (RCA AFLI-7044) RCA	95	4	8.98
<b>84 VOCALESE</b> ★ THE MANHATTAN TRANSFER (Atlantic 81266-1) WEA	76	21	8.98
<b>85 DOWN FOR THE COUNT</b> Y&T (A&M SP5101) RCA	85	6	8.98
<b>86 COME OUT AND PLAY</b> TWISTED SISTER (Atlantic 81275) WEA	117	2	9.98
<b>87 PHANTOM, ROCKER &amp; SLICK</b> (EMI America 17172) CAP	74	9	8.98
<b>88 7 WISHES</b> ★□ NIGHT RANGER (MCA 5593) MCA	86	30	8.98
<b>89 PRIVATE DANCER</b> ★■ TINA TURNER (Capitol ST-12330) CAP	89	81	8.98
<b>90 MAURICE WHITE</b> (Columbia FC 39883) CBS	78	14	—
<b>91 COSI FAN TUTTI FRUTTI</b> SQUEEZE (A&M 5085) RCA	79	15	8.98
<b>92 UNDER LOCK AND KEY</b> DOKKEN (Elektra 60458) 116	3	—	8.98
<b>93 THE NIGHT I FELL IN LOVE</b> ★■ LUTHER VANDROSS (Epic FC 39882) CBS	87	39	8.98
<b>94 DEAD MAN'S PARTY</b> OINGO BOINGO (MCA 5665) MCA	100	8	8.98
<b>95 DARYL HALL &amp; JOHN OATES LIVE AT THE APOLLO with DAVID RUFFIN &amp; EDDIE KENDRICK</b> ★□ (RCA AFL1-7035)	83	15	8.98
<b>96 MEETING IN THE LADIES ROOM</b> KLYMAXX (Constellation/MCA 5529) MCA	103	41	8.98
<b>97 HERO</b> CLARENCE CLEMONS (Columbia BFC 40010) CBS	90	6	—
<b>98 MADONNA</b> ★■ (Sire 23867) WEA	96	119	8.98
<b>99 FACE VALUE</b> ★■ PHIL COLLINS (Atlantic 16029) WEA	97	61	8.98
<b>100 DECEMBER</b> ★□ GEORGE WINSTON (Windham Hill 1025) RCA	112	5	9.98

THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.  
 SINCE NO LP DEBUTS IN THE TOP 100 THIS WEEK THERE IS NO CHARTBREAKER

# Cash Box Top 200 Albums / 1971 to 2000

January 11, 1986

		8.98	91	17
		6.98	94	8
		---	98	108
		---	105	28
		---	114	5
		8.98	92	24
		---	115	7
		8.98	106	18
		9.98	101	34
		8.98	104	11
		8.98	102	18
		8.98	120	4
		8.98	107	46
		---	121	6
		8.98	110	8
		8.98	109	25
		8.98	113	55
		---	108	13
		8.98	111	17
		8.98	118	13
		8.98	119	19
		8.98	134	5
		8.98	124	8
		8.98	123	12
		8.98	125	14
		8.98	126	9
		8.98	127	27
		8.98	128	9
		8.98	129	13
		9.98	122	22
		8.98	131	18
		8.98	132	18
		8.98	131	10

		---	143	3
		6.98	130	21
		---	144	4
		8.98	135	20
		8.98	147	5
		8.98	133	25
		8.98	138	9
		8.98	139	12
		8.98	156	3
		---	137	12
		---	145	7
		---	152	4
		8.98	142	38
		8.98	147	2
		8.98	148	23
		8.98	149	2
		8.98	150	34
		---	151	20
		---	152	17
		8.98	153	13
		---	154	18
		8.98	155	18
		8.98	156	38
		---	157	DEBUT
		8.98	158	9
		---	159	22
		8.98	160	29
		8.98	161	6
		8.98	162	6
		8.98	163	8
		---	164	14
		---	165	3
		---	166	11

		---	167	3
		---	168	28
		8.98	169	15
		---	170	DEBUT
		---	171	29
		8.98	172	140
		8.98	173	7
		8.98	174	28
		---	175	39
		8.98	176	26
		8.98	177	18
		8.98	178	18
		8.98	179	8
		---	180	37
		8.98	181	10
		8.98	182	DEBUT
		---	183	19
		8.98	184	5
		8.98	185	117
		---	186	8
		8.98	187	16
		---	188	18
		8.98	189	20
		8.98	190	79
		---	191	24
		8.98	192	18
		---	193	8
		8.98	194	113
		8.98	195	19
		---	196	30
		8.98	197	43
		---	198	42
		8.98	199	50
		8.98	200	9

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

ABC	61	Houston, Whitney	17	Mitchell, Joni	50	Scorpions	116	Waterboys	200
AC/DC	148	Iglesias, Julio	188	Motels	199	Scritti Politti	33	Wham!	59
Adams, Bryan	21	Inxs	37	Motley Crue	48	Sexton, Charlie	145	White, Maurice	90
Aerosmith	32	Iron Maiden	22	Mr. Mister	15	Shaw, Tommy	128	The Who	165
A-Ha	35	Isley Bros.	44	Murphy, Eddie	25	Simple Minds	9	Wiedlin, Jane	158
Alabama	65	Isley, Jasper, Isley	67	New Edition	58	Springsteen, Bruce	12, 183	Williams, Hank Jr.	137
Alarm	55	Jackson, Freddie	20	Newton-John, Olivia	68	Squeeze	91	Winston, George	100
Arcadia	28	Joel, Billy	29	Nicks, Stevie	19	Starpoint	56	Winter Solstice	149
Armored Saint	144	John, Elton	69	Night Ranger	88	Starship	13	Womack, Bobby	119
Artists United	31	Johnson, Jesse	198	Nova, Aldo	167	Sting	11	Wonder, Stevie	8
Asia	51	Jones, Grace	75	Oingo Boingo	94	Streisand, Barbra	1	Wrestling Album	135
Austin, Patti	179	Jones, Howard	156	O.M.D.	106	Stryper	118	Young, Neil	177
Autograph	64	Judds	122	Outfield	166	Talking Heads	36	Young, Paul	78
Bar-Kays	192	Kiss	52	Palmer, Robert	73	TaMara & The Seen	102	Y&T	85
Beck, Jeff	191	Klymaxx	96	Parker, Ray Jr.	186	Taylor, James	24	Yes	57
Benatar, Pat	34	Kool & The Gang	42	Petty, Tom	63	Tears For Fears	7	Zapp	162
Big Audio Dynamite	107	LaBelle, Patti	159	Phantom, Rocker & Slick	87	Thompson Twins	38	Zappa, Frank	133
Bon Jovi	150	Lewis, Huey & News	103	Pointer Sisters	76	Thorogood, George	113	ZZ Top	3, 172
Boogie Boys	178	Lisa Lisa	154	Ponty, Jean-Luc	132	Til Tuesday	175		
Buffett, Jimmy	161	L.L. Cool J	170	Power Station	146	Townshend, Pete	30		
Bush, Kate	39	Loverboy	27	Prefab Sprout	193	Triumph	66		
Butcher, Jon	120	Lowe, Nick	164	Prince	109, 190	Turner, Tina	89		
Cafferty, John	196	Madonna	49, 98	Ratt	104	Twisted Sister	86		
Cameo	176	Maimsteen, Yngwie	108	Ready For The World	43	UB40	134		
Cars	16	Manhattan Transfer	84	R.E.M.	127	Vandross, Luther	93		
Cheap Trick	151	Manilow, Barry	83	Re & Angela	138	Vannelli, Gino	171		
Cheech & Chong	181	Marillion	101	Replacements	173	Vaughan, Stevie Ray	45		
Clash	81	Marsalis, Wynton	142	Richie, Lionel	185	Wagner, Jack	124		
Clemons, Clarence	97	McDonald, Michael	131	Rogers, Kenny	71	Waite, John	121		
Coleman, Durrell	169	Mellencamp, John	6	Ross, Diana	110	Waits, Tom	139		
Collins, Phil	14, 94	Miami Sound	105	Rundgren, Todd	129	Wang Chung	115		
Costello, Elvis	114	Mike & Mechanics	147	Rush	18	Warwick, Dionne	70		
Crenshaw, Marshall	153	McDonald, Michael	140	Sade	10, 80	W.A.S.P.	40		
Cross, Christopher	184	Hooters	62						

# COLUMBIA SUCCESS IS A

S U C C E S S I N  
1985

PHILIP BAILEY  
CLARENCE CLEMONS  
COCK ROBIN  
BOB DYLAN  
HOOTERS  
MICK JAGGER  
BILLY JOEL<sub>R</sub>  
LISA LISA AND CULT JAM  
WITH FULL FORCE  
LOVERBOY  
WYNTON MARSALIS  
ALISON MOYET  
EDDIE MURPHY  
BRUCE SPRINGSTEEN  
BARBRA STREISAND  
JAMES TAYLOR  
WHAM!  
MAURICE WHITE<sup>®</sup>  
PAUL YOUNG

WE WERE NUMBER ONE...WE ARE NUMBER ONE...AND

# RECORDS: WAY OF LIFE.

S U C C E S S I N

# 1986

C O M I N G S O O N

PHILIP BAILEY  
BLUE ÖYSTER CULT  
NEIL DIAMOND  
BOB DYLAN  
FASTWAY  
HOOTERS  
JULIO IGLESIAS  
BILLY JOEL  
JOURNEY  
JUDAS PRIEST  
KENNY LOGGINS  
ALISON MOYET  
THE PSYCHEDELIC FURS  
THE ROLLING STONES  
PATTY SMYTH  
TOTO  
BONNIE TYLER  
WHAM!  
PAUL YOUNG

WITH YOUR HELP, WE WILL CONTINUE TO BE NUMBER ONE!

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## TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor	Weeks On Chart	12/28 Chart
★ = Available on Compact Disc ■ = Platinum (RIAA Certified) □ = Gold (RIAA Certified)		
<b>1</b> IN SQUARE CIRCLE ★ STEVIE WONDER (Tamia/Motown 6134TL)	1	7
<b>2</b> CARAVAN OF LOVE ISLEY, JASPER, ISLEY (CBS Associated BFZ 40118)	3	11
<b>3</b> ROCK ME TONIGHT ■ FREDDIE JACKSON (Capitol ST 12404)	2	34
<b>4</b> WHITNEY HOUSTON ★■ (Arista AL8-8212)	4	37
<b>5</b> PROMISE SADE (Portrait/CBS FR 40263)	10	4
<b>6</b> SHEILA E. IN ROMANCE 1600 ★ (Paisley Park/Warner Bros. 25317-1)	6	16
<b>7</b> COLOR OF SUCCESS ★ MORRIS DAY (Warner Bros. 1-25320)	5	11
<b>8</b> WHO'S ZOOMIN' WHO ★□ ARETHA FRANKLIN (Arista AL8-8286)	8	24
<b>9</b> ALL FOR LOVE NEW EDITION (MCA 5679)	9	6
<b>10</b> KRUSH GROOVE MUSIC FROM ORIGINAL SOUNDTRACK (Warner Bros. 1-25295)	7	11
<b>11</b> AS THE BAND TURNS ATLANTIC STARR (A&M SP-5019)	11	34
<b>12</b> RESTLESS ★ STARPOINT (Elektra 9-60424)	12	19
<b>13</b> STREET CALLED DESIRE RENE & ANGELA (Mercury/PolyGram 824-6071 M-1)	13	28
<b>14</b> SO MANY RIVERS BOBBY WOMACK (MCA 5617)	14	17
<b>15</b> EMERGENCY ★□ KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	16	56
<b>16</b> MASTERPIECE THE ISLEY BROTHERS (Warner Bros. 1-25347)	13	5
<b>17</b> THE NEW ZAPP IV U ZAPP (Warner Bros. 9 25327-1)	17	8
<b>18</b> READY FOR THE WORLD □ (MCA 5594)	15	32
<b>19</b> THE NIGHT I FELL IN LOVE ★■ LUTHER VANDROSS (Epic FE 39882)	19	40
<b>20</b> MIAMI VICE ★■ ORIGINAL TELEVISION SOUNDTRACK (MCA 6150)	20	12
<b>21</b> TA MARA & THE SEEN (A&M SP 6-5078)	21	12
<b>22</b> PATTI LABELLE (Philadelphia Int'l./CBS FZ 40020)	22	22
<b>23</b> HOW COULD IT BE EDDIE MURPHY (Columbia FC 39952)	23	9
<b>24</b> CONDITION OF THE HEART KASHIF (Arista AL8 8385)	24	6
<b>25</b> WORKIN' IT BACK TEDDY PENDERGRASS (Asylum 9-60447-1)	25	8
<b>26</b> MAURICE WHITE (Columbia FC 39883)	26	15
<b>27</b> SINGLE LIFE ★ CAMEO (Atlanta Artists/PolyGram 824 546-1)	27	21
<b>28</b> THE FAMILY★ (Paisley Park/Warner Bros. 9-25322-1)	28	18
<b>29</b> SAY YOU LOVE ME JENNIFER HOLLIDAY (Geffen/Warner Bros. 1-24073)	29	17
<b>30</b> HIGH PRIORITY CHERRELLE (Tabu/CBS BFZ 40094)	30	7
<b>31</b> CONTACT ★■ PO!NTER SISTERS (RCA AFL 1-8056)	31	23
<b>32</b> SERENADE EUGENE WILDE (Philly World/Atlantic 7-90490-1)	40	4
<b>33</b> LUXURY OF LIFE 5 STAR (RCA NFL 1-8052)	32	21
<b>34</b> TOUCH ME THE TEMPTATIONS (Gordy/Motown 6164GC)	39	3
<b>35</b> DIONNE WARWICK DIONNE WARWICK (Arista AL8-8398)	46	3
<b>36</b> A LONG TIME COMING, A CHANGE IS GONNA COME EVELYN "CHAMPAGNE" KING (RCA AFL1-7015)	36	7
<b>37</b> SLAVE TO THE RHYTHM GRACE JONES (Manhattan/Island 7-53120)	41	5
<b>38</b> BANGING THE WALL ★ BAR-KAYS (Mercury/PolyGram 824 727-1)	33	18
<b>39</b> RADIO LL COOL J (Columbia BFC 40239)	49	3
<b>40</b> MR. WRIGHT BERNARD WRIGHT (Manhattan/Capitol ST-53014)	37	9
<b>41</b> EATEN ALIVE ★ DIANA ROSS (RCA AFL1-5422)	35	12
<b>42</b> GETTIN' AWAY WITH MURDER PATTI AUSTIN (Qwest/Warner Bros. 1-25276)	34	9
<b>43</b> AMERICA KURTIS BLOW (Mercury/PolyGram 826 141-1)	42	12
<b>44</b> 9.9 (RCA NFL 1-8049)	38	21
<b>45</b> TELL ME TOMORROW ANGELA BOFILL (Arista AL8-8396)	43	9
<b>46</b> COLONEL ABRAMS COLONEL ABRAMS (MCA 5682)	52	3
<b>47</b> MEMBERS ONLY BOBBY BLAND (Malaco-7429)	48	9
<b>48</b> SUN CITY ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol ST 53019)	50	4
<b>49</b> FULL FORCE (Columbia FC 40117)	54	10
<b>50</b> LET ME PEOPLE GO THE WINANS (Qwest/Warner Bros. 9-25344-1)	55	3
<b>51</b> GAP BAND VII (Total Experience/RCA TEL 8-5714)	57	2
<b>52</b> THE FAT BOYS ARE BACK THE FAT BOYS (Sutra SU 1016)	44	70
<b>53</b> ROMANTICALLY YOURS MARVIN GAYE (Columbia FC 40208)	58	2
<b>54</b> SEDUCTION VAL YOUNG (Gordy/Motown 6147GL)	53	5
<b>55</b> LOVE FOREVER O'JAYS (Philadelphia Int'l./Manhattan ST 53015)	45	17
<b>56</b> LISA LISA AND CULT JAM WITH FULL FORCE (Columbia BFC 40135)	47	18
<b>57</b> YOU MIGHT BE SURPRISED ROY AYERS (Columbia FC 40022)	51	5
<b>58</b> THIS LOVE'S FOR REAL CHAPTER 8 (Beverly Glen BG-10007)	56	4
<b>59</b> SIX SILVER STRINGS B.B. KING (MCA 52675)	59	11
<b>60</b> THE JETS (MCA 5667)	60	6
<b>61</b> CITY LIFE THE BOOGIE BOYS (Capitol ST 12409)	61	20
<b>62</b> STEPHANIE MILLS (MCA 5669)	DEBUT	
<b>63</b> MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 5529)	63	53
<b>64</b> WANNA PLAY YOUR GAME JOYCE KENNEDY (A&M SP 5073)	62	6
<b>65</b> HAVEN'T YOU HEARD PAUL LAURENCE (Capitol ST 12407)	64	7
<b>66</b> JESSE JOHNSON'S REVUE ★□ (A&M SP 6-5024)	65	41
<b>67</b> DURELL COLEMAN (Island/Atlantic 7-90293-1)	66	16
<b>68</b> AROUND THE WORLD IN A DAY ★■ PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1)	67	29
<b>69</b> A.C. ANDRE CYMONE (Columbia FC 40037)	68	16
<b>70</b> MORE THAN YOU CAN HANDLE LUSHUS DAIM & THE PRETTY VAIN (Conceited/Motown 6150)	69	8
<b>71</b> DIAMOND LIFE ★■ SADE (Portrait/CBS 39581)	70	45
<b>72</b> ALEXANDER O'NEAL (Tabu/CBS FZ 39331)	71	38
<b>73</b> ELECTRIC LADY ★ CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1)	73	34
<b>74</b> CAN'T STOP THE LOVE □ MAZE featuring FRANKIE BEVERLY (Capitol ST-12377)	74	42
<b>75</b> MODERN MAN CHARLIE SINGLETON (Arista AL 8-8389)	75	15

## THE BEAT

Bob Long, Los Angeles  
Darryl Lindsey, Los Angeles

**K104-FM AND MCA GIVE THE GIFT OF MUSIC & FOOD FOR HOLIDAYS** — MCA Records along with K104-FM, Dallas' number one urban station held a food drive for the hungry during the holidays. What makes this event different from the other food drives is that K104-FM wanted to do more for its listeners that just a nice radio production promo thanking its audience for making them the most listened to in the market. So **Hymen Childs**, vp/gm of K104-FM and oper. mgr., **Michael Spears** got together and decided to put on a free concert for the listeners, and admission would only be four cans of staples to receive a pair of tickets.

Everything was set. The new Arlington Convention Center was selected to host the benefit Christmas concert for the North Texas/Tarrant County Food Bank, December 18th, at 7:30 p.m. Tickets were distributed free to those who brought can goods to local K104-FM sponsors. All in all, over two tons of canned goods were raised within three days of announcing the event on air.

The Featured entertainment donating their talents were MCA recording acts **The Jets**, **Ready For The World**, along with RCA artist **Evelyn "Champagne" King** and local talent **Ultimate Force**. Each act performed for roughly 30 minutes to an over-enthusiastic arena in which K104 personalities handled entertainment during the breaks.

It was a fun time had for all, but most of all it helped feed the less fortunate of Texas, and *The Beat* this week would like to commend key individuals: **Hymen Childs**, K104-FM; **Michael Spears**, K104-FM and **Ernie Singleton** director of black music MCA. Without them this event wouldn't have had the impact to help feed the less fortunate.

**COVER ME WITH PRINCE** — As to date **Prince** can say that he has had three attractive females do covers on three different songs that he previously recorded. The first cover was done by **Stephanie Mills**, "You Don't Call Me" (Like You Yous't To), then **Chaka Khan's** version of "I Feel For You" from the platinum album of the same name and most recently **Meli'sa Morgan**, "Do Me Baby." Up to now Ms. Morgan has been mainly in the background, working on the road with others such as **Khan**, **Kashif** as well as studio sessions with **Melba Moore** and **Whitney Houston**. With her soon to be released album on Capitol records entitled "Do Me Baby," Morgan plans to leave the background and come up front for good.

As in the case with many artists of today, the native New Yorker established her foundation in a local church choir and Julliard school of the Arts, not to mention all the bands that Morgan sang in. As she says, "I can't even try to remember the names of some of the groups because at most they only lasted two weeks." One of the cuts on the album that showcases her gospel influences is "Heartbreaking Decisions," which is a collaboration with label, management and Orpheus production mate **Freddie Jackson**. Look for another winner for Capitol records this season with **Meli'sa Morgan**. With today's styles and concepts, meaning trends such as wearing one sequined glove, purple rain and pink suits, **Meli'sa Morgan** approaches with a look that is just as unique.

**THE CARAVAN TAKES TO THE ROAD** — **Marvin Isley**, **Chris Jasper**, and **Ernie Isley**, now instantly known to their fans as **Isley, Jasper, Isley** have announced their tentative tour dates opening for **Luther Vandross**.

The tour begins January 23 in Atlanta, with stops in Alabama, Ohio, Florida, Louisiana, Tennessee, Illinois, Arkansas, Arizona, California, North Carolina and Virginia.

The tour coincides with the second single, "Insatiable Woman" from the album, "Caravan of Love" on CBS Associated. All of the material on their current LP was written, arranged and produced by **Isley, Jasper, Isley** which draftly captures their trademark sound and features exquisite ballads and uptempo rockers. In view of the pressure that lobby groups are now applying to congress, radio and records labels with respect to suggestive and explicit lyrics of some of today's music, the inspiration and uplifting message of "Caravan of Love" couldn't have come at a better time.



**MELI'SA MORGAN** — Who will be the next female songstress to do another cover tune and join the club that **Chaka Khan**, **Stephanie Mills** and **Meli'sa Morgan** are proud members of?



**13th ANNUAL AMERICAN MUSIC AWARDS** — **Diana Ross** is set to host the 13th annual American Music Awards show on January 27th, 1986 live on ABC-TV. Other guest include **Lionel Richie** from London and **Madonna** from Hong Kong, live via satellite.

lyrics of some of today's music, the inspiration and uplifting message of "Caravan of Love" couldn't have come at a better time.

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

# TOP 100 BLACK CONTEMPORARY SINGLES

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

January 11, 1986

	Weeks On 12/28 Chart	
1	4	8
2	1	9
3	6	7
4	5	8
5	2	12
6	12	6
7	7	13
8	15	5
9	9	12
10	10	10
11	11	8
12	14	5
13	13	8
14	25	6
15	17	9
16	27	5
17	26	6
18	19	10
19	3	11
20	20	8
21	21	8
22	22	11
23	8	11
24	16	15
25	35	7
26	36	5
27	32	4
28	28	8
29	39	6
30	34	7
31	18	11
32	43	4
33	33	8

	Weeks On 12/28 Chart	
34	23	13
35	44	4
36	40	7
37	41	7
38	42	6
39	46	5
40	45	5
41	24	15
42	29	14
43	63	3
44	30	16
45	65	3
46	31	12
47	52	6
48	64	4
49	38	16
50	58	5
51	72	4
52	74	3
53	60	5
54	37	17
55	70	4
56	62	3
57	59	6
58	78	2
59	69	3
60	66	3
61	75	3
62	68	4
63	61	6
64	53	7
65	88	2
66	73	3

	Weeks On 12/28 Chart	
67		DEBUT
68	76	3
69		DEBUT
70	77	3
71	50	16
72	81	2
73	67	6
74	84	2
75	83	2
76	86	2
77	87	2
78	79	3
79	80	3
80	90	2
81	89	2
82	47	9
83	48	13
84		DEBUT
85		DEBUT
86		DEBUT
87		DEBUT
88		DEBUT
89		DEBUT
90		DEBUT
91	49	13
92	51	11
93	54	11
94	55	21
95	56	12
96	51	21
97	71	5
98	82	21
99	85	17
100	91	15

ALPHABETICAL LISTING ON INSIDE BACK COVER

## TOP 75 12" SINGLES

	Weeks On 12/28 Chart		Weeks On 12/28 Chart		Weeks On 12/28 Chart
<b>1</b> SLAVE TO THE RHYTHM (EXTENDED VERSION)/4:20 GRACE JONES (Manhattan Island/Capitol SPRO 9533)	4	6	<b>26</b> CARAVAN OF LOVE ISLEY, JASPER, ISLEY (CBS Assoc. Z59-05285)	14	8
<b>2</b> CAN YOU FEEL THE BEAT (EXTENDED VERSION)/6:50 LISA LISA and CULT JAM with FULL FORCE (Columbia 44-05295)	1	6	<b>27</b> CURIOSITY (EXTENDED MIX) THE JETS (MCA 23590)	40	5
<b>3</b> PARTY ALL THE TIME (EXTENDED & INSTRUMENTAL VERSION)/7:04 EDDIE MURPHY (Columbia 44-05280)	3	14	<b>28</b> ELECTION DAY (EXTENDED MIX)/4:30 ARCADIA (Capitol V-5501)	19	7
<b>4</b> FEEL THE SPIN (EXTENDED DANCE VERSION)/6:50 DEBBIE HARRY (Geffen/Warner Bros. 0-20391)	13	6	<b>29</b> DIGITAL DISPLAY (EXTENDED MIX) READY FOR THE WORLD (MCA 5046)	42	2
<b>5</b> WHO DO YOU LOVE? (EXTENDED VERSION)/5:20 BERNARD WRIGHT (Manhattan/Capitol 56007)	5	6	<b>30</b> IF I RULED THE WORLD (EXTENDED VERSION)/7:09 KURTIS BLOW (Mercury/PolyGram 884 269-1)	36	4
<b>6</b> I LIKE YOU (EXTENDED VERSION)/5:05 PHYLLIS NELSON (Carrere/CBS 429-05268)	6	8	<b>31</b> EVERYBODY DANCE/LOVELY HEART (EXTENDED VERSION)/5:41 & 4:47 TA MARA & THE SEEN (A&M SP-12149)	16	10
<b>7</b> EXPOSED TO LOVE (EXTENDED VERSION)/6:10 Expose (Arista ADI-9426)	8	7	<b>32</b> DO ME BABY (INTERLUDE)/4:59 MELISA MORGAN (Capitol V-15211)	43	3
<b>8</b> COUNT ME OUT (EXTENDED VERSION)/6:25 NEW EDITION (MCA 23595)	9	7	<b>33</b> PART-TIME LOVER (SPECIAL REMIX)/8:20 STEVIE WONDER (Tamla/Motown 4548TG)	22	13
<b>9</b> BABY TALK (SPECIAL REMIX)/5:26 ALISHA (Vanguard SPV 89)	2	7	<b>34</b> I'LL BE GOOD (SPECIAL MIX & INSTRUMENTAL)/7:25 & 5:25 RENE & ANGELA (Mercury/PolyGram 884009-1)	29	17
<b>10</b> GO HOME (REMIX) STEVIE WONDER (Tamla/Motown 4553 TG)	35	3	<b>35</b> STOP PLAYING ON ME (EXTENDED MIX) VIKKI LOVE (4th & B'way/Island 418)	28	13
<b>11</b> THE SHOW/LA-DI-DA (EXTENDED VERSION)/6:40 & 4:40 DOUG E. FRESH AND THE GET FRESH CREW (Reality/Danya/Fantasy D242)	7	20	<b>36</b> JOHNNY THE FOX (BONUS BEATS)/6:20 TRICKY TEE (Sleeping Bag SLX 0016X)	49	3
<b>12</b> LET ME BE THE ONE (EXTENDED VERSION) FIVE STAR (RCA PWI 4230)	18	6	<b>37</b> TARZAN BOY (EXTENDED DANCE VERSION)/6:16 BALTIMORA (Manhattan/Capitol V-56011)	32	7
<b>13</b> ALICE, I WANT YOU JUST FOR ME/6:09 FULL FORCE (Columbia 44-05282)	15	7	<b>38</b> SAY I'M YOUR NUMBER ONE (EXTENDED VERSION) PRINCESS (Next Plateau NP50035)	38	12
<b>14</b> LOVE'S GONNA GET YOU (DANCE MIX)/8:38 JOCELYN BROWN (Warner Bros. 0-20383)	26	4	<b>39</b> CONGA (EXTENDED VERSION & INSTRUMENTAL)/6:00 & 4:52 MIAMI SOUND MACHINE (Epic 49-05253)	33	22
<b>15</b> BEAT OF THE STREET/GORDY'S GROVE (Mayberry Mix)/4:25 CHOICE MC's (Tommy Boy TB-871)	21	7	<b>40</b> DON QUICHOTTE/6:29 MAGAZINE 60 (Baja/TSR B-54)	45	3
<b>16</b> THE SHOW STOPPA (IS STUPID FRESH)/5:42 SUPERNATURE (Pop Art PA 1613)	12	9	<b>41</b> NO SHOW/6:25 SYMBOLIC THREE featuring D.Dr. SHOCK (Reality/Danya/Fantasy D250)	47	2
<b>17</b> YOUR PERSONAL TOUCH EVELYN "CHAMPAGNE" KING (RCA PW-14202)	23	7	<b>42</b> MIAMI VICE THEME (EXTENDED REMIX)/6:52 JAN HAMMER (MCA 23575)	34	12
<b>18</b> CAN YOU ROCK IT LIKE THIS/TOGETHER FOREVER/4:28 & 3:32 RUN D.M.C. (Profile Pro 7088)	24	4	<b>43</b> FUNKY LITTLE BEAT (EXTENDED VERSION) CONNIE (Sunnyview 3028)	52	2
<b>19</b> NO FRILLS LOVE (EXTENDED DANCE REMIX)/7:25 JENNIFER HOLLIDAY (Geffen/Warner Bros. 0-20413)	25	4	<b>44</b> HONEY FOR THE BEES (EXTENDED VERSION)/6:40 & 5:30 PATTI AUSTIN (Qwest/Warner Bros. 0-20361)	37	10
<b>20</b> SUB CULTURE/SUB VULTURE (RE-MIX)/7:26 & 7:57 NEW ORDER (Qwest/Warner Bros. 0-20390)	20	6	<b>45</b> TAKES A LITTLE TIME (DUB VERSION)/5:58 TOTAL CONTRAST (London/PolyGram 886-004-1)	41	6
<b>21</b> FALL DOWN (SPIRIT OF LOVE) TRAMAINE (A&M SP-12146)	10	15	<b>46</b> YOU LOOK GOOD TO ME (EXTENDED VERSION)/9:30 CHERELLE (Tabu/CBS 429 05279)	31	6
<b>22</b> WHO'S ZOOMIN' WHO (DANCE MIX)/8:36 ARETHA FRANKLIN (Arista ADE-9411)	11	12	<b>47</b> THE TRUTH (EXTENDED VERSION)/7:50 COLONEL ABRAMS (MCA 23600)	55	3
<b>23</b> PERFECT WAY (WAY PERFECT MIX)/5:26 SCRITTI POLITTI (Warner Bros. 0-20363)	17	9	<b>48</b> I'M YOUR MAN (EXTENDED STIMULATION) WHAMI (Columbia 44-05322)	60	2
<b>24</b> I CAN'T LIVE WITHOUT MY RADIO/I CAN GIVE YOU MORE L.L. COOL J. (Def Jam/Columbia 44-05291)	27	5	<b>49</b> OBJECT OF MY DESIRE (EXTENDED VERSION)/5:40 STARPOINT (Elektra 0-68891)	39	18
<b>25</b> THE DREAM TEAM IS IN THE HOUSE/5:07 LA DREAM TEAM (Dream-Team DFT 031)	30	7	<b>50</b> DON'T SAY NO TONIGHT (EXTENDED VERSION)/5:20 EUGENE WILDE (Philly World/Atlantic DMD 885)	26	6
<b>51</b> GOOD TO THE LAST DROP C-BANK (Next Plateau NP 50033)	DEBUT		<b>51</b> GOOD TO THE LAST DROP C-BANK (Next Plateau NP 50033)	DEBUT	
<b>52</b> SUN CITY ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol 50017)	57	2	<b>52</b> SUN CITY ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol 50017)	57	2
<b>53</b> MY MAGIC MAN (EXTENDED VERSION) ROCHELLE (Warner Bros. 0-20376)	DEBUT		<b>53</b> MY MAGIC MAN (EXTENDED VERSION) ROCHELLE (Warner Bros. 0-20376)	DEBUT	
<b>54</b> SEDUCTION (EXTENDED MIX) VAL YOUNG (Gordy/Motown 4544GG)	48	10	<b>54</b> SEDUCTION (EXTENDED MIX) VAL YOUNG (Gordy/Motown 4544GG)	48	10
<b>55</b> COMO TU TE LLAMA? SLY FOX (Capitol V-8654)	51	5	<b>55</b> COMO TU TE LLAMA? SLY FOX (Capitol V-8654)	51	5
<b>56</b> NEEDLE TO THE GROOVE/JAMMING ON THE GROOVE (CLUB & DUB VERSION)/6:27 & 4:45 MANTRONIX (Sleeping Bag SLX-0015X)	50	18	<b>56</b> NEEDLE TO THE GROOVE/JAMMING ON THE GROOVE (CLUB & DUB VERSION)/6:27 & 4:45 MANTRONIX (Sleeping Bag SLX-0015X)	50	18
<b>57</b> THE OAK TREE (EXTENDED VERSION & INSTRUMENTAL)/9:06 & 4:32 MORRIS DAY (Warner Bros. 0-20379)	44	14	<b>57</b> THE OAK TREE (EXTENDED VERSION & INSTRUMENTAL)/9:06 & 4:32 MORRIS DAY (Warner Bros. 0-20379)	44	14
<b>58</b> AMERICA (REMIX)/GIRL/21:46 & 7:36 PRINCE (Paisley Park/Warner Bros. 0-20389)	53	8	<b>58</b> AMERICA (REMIX)/GIRL/21:46 & 7:36 PRINCE (Paisley Park/Warner Bros. 0-20389)	53	8
<b>59</b> YOU & ME (EXTENDED VERSION)/6:15 THE FLIRTS (CBS Associated 429-05284)	54	10	<b>59</b> YOU & ME (EXTENDED VERSION)/6:15 THE FLIRTS (CBS Associated 429-05284)	54	10
<b>60</b> LEGS (EXTENDED VERSION) ART OF NOISE (Chrysalis 4V9-42934)	DEBUT		<b>60</b> LEGS (EXTENDED VERSION) ART OF NOISE (Chrysalis 4V9-42934)	DEBUT	
<b>61</b> BE NEAR ME (MUNICH & ECSTASY MIX)/5:48 & 4:45 ABC (Mercury/PolyGram 884-052-1)	62	14	<b>61</b> BE NEAR ME (MUNICH & ECSTASY MIX)/5:48 & 4:45 ABC (Mercury/PolyGram 884-052-1)	62	14
<b>62</b> TRAPPED COLONEL ABRAMS (MCA 253568)	58	16	<b>62</b> TRAPPED COLONEL ABRAMS (MCA 253568)	58	16
<b>63</b> DRESS YOU UP/SHOO-BEE-DOO (REMIX & INSTRUMENTAL)/6:15 & 4:36 MADONNA (Sire/Warner Bros. 0-20369)	63	17	<b>63</b> DRESS YOU UP/SHOO-BEE-DOO (REMIX & INSTRUMENTAL)/6:15 & 4:36 MADONNA (Sire/Warner Bros. 0-20369)	63	17
<b>64</b> SINGLE LIFE (EXTENDED VERSION)/6:30 CAMEO (Atlantic Artists/PolyGram 884 010-1)	59	18	<b>64</b> SINGLE LIFE (EXTENDED VERSION)/6:30 CAMEO (Atlantic Artists/PolyGram 884 010-1)	59	18
<b>65</b> AND SHE WAS/TELEVISION MAN (EXTENDED MIX)/4:54 & 7:52 TALKING HEADS (Sire/Warner Bros. 0-20378)	61	5	<b>65</b> AND SHE WAS/TELEVISION MAN (EXTENDED MIX)/4:54 & 7:52 TALKING HEADS (Sire/Warner Bros. 0-20378)	61	5
<b>66</b> THE BOY WITH THE THORN IN HIS SIDE THE SMITHS (Sire/Warner Bros. 0-20392)	64	8	<b>66</b> THE BOY WITH THE THORN IN HIS SIDE THE SMITHS (Sire/Warner Bros. 0-20392)	64	8
<b>67</b> POP LIFE/HELLO (FRESH DANCE MIX)/6:16 & 6:38 PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 0-20357)	66	19	<b>67</b> POP LIFE/HELLO (FRESH DANCE MIX)/6:16 & 6:38 PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 0-20357)	66	19
<b>68</b> SOUL KISS (EXTENDED DANCE MIX)/6:38 OLIVIA NEWTON-JOHN (MCA 23593)	67	6	<b>68</b> SOUL KISS (EXTENDED DANCE MIX)/6:38 OLIVIA NEWTON-JOHN (MCA 23593)	67	6
<b>69</b> RUNNING UP THAT HILL (EXTENDED VERSION) KATE BUSH (EMI America V-7865)	71	13	<b>69</b> RUNNING UP THAT HILL (EXTENDED VERSION) KATE BUSH (EMI America V-7865)	71	13
<b>70</b> IN BETWEEN DAYS (EXTENDED VERSION) THE CURE (Elektra 0-66882)	69	8	<b>70</b> IN BETWEEN DAYS (EXTENDED VERSION) THE CURE (Elektra 0-66882)	69	8
<b>71</b> OH SHEILA (EXTENDED VERSION & DUBSTRUMENTAL)/6:48 & 4:00 READY FOR THE WORLD (MCA 23572)	56	21	<b>71</b> OH SHEILA (EXTENDED VERSION & DUBSTRUMENTAL)/6:48 & 4:00 READY FOR THE WORLD (MCA 23572)	56	21
<b>72</b> (KRUSH GROOVE) CAN'T STOP THE STREET (EXTENDED DANCE MIX & INSTRUMENTAL)/5:15 & 6:01 CHAKA KHAN (Warner Bros. 0-20367)	65	14	<b>72</b> (KRUSH GROOVE) CAN'T STOP THE STREET (EXTENDED DANCE MIX & INSTRUMENTAL)/5:15 & 6:01 CHAKA KHAN (Warner Bros. 0-20367)	65	14
<b>73</b> YOU WEAR IT WELL (CLUB & DUB MIX)/6:55 & 5:06 EL DeBARGE (Gordy/Motown 4545GG)	68	7	<b>73</b> YOU WEAR IT WELL (CLUB & DUB MIX)/6:55 & 5:06 EL DeBARGE (Gordy/Motown 4545GG)	68	7
<b>74</b> YOU AIN'T FRESH (MORNING DEW MIX)/4:22 & 7:53 BOOGIE BOYS (Capitol V-15207)	70	11	<b>74</b> YOU AIN'T FRESH (MORNING DEW MIX)/4:22 & 7:53 BOOGIE BOYS (Capitol V-15207)	70	11
<b>75</b> THE SCREAMS OF PASSION/YES (EXTENDED VERSION)/6:45 & 4:27 THE FAMILY (Paisley Park/Warner Bros. 0-20360)	72	20	<b>75</b> THE SCREAMS OF PASSION/YES (EXTENDED VERSION)/6:45 & 4:27 THE FAMILY (Paisley Park/Warner Bros. 0-20360)	72	20

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

### 12" REVIEWS

**WHITNEY HOUSTON** (Arista ADI 9449)  
**How Will I Know** (6:35) (Merrill-Rubicam-Walden) (Irving Music/BMI) (Producer: Narada Michael Walden) (Remix: John "Jellybean" Benitez)

With a high energy intro, a classic "Jellybean" touch, and a production which brings Houston's amazing voice up in the mix, this version of "How Will I Know" should give the singer a mainstream dance smash. Also includes a delicious outro.

**FALCO** (A&M SP-12150)  
**Rock Me Amadeus** (8:20) (Bolland-Falco) (Vienna Music-MCPS/Nada Music) (Producer: Bolland)

With a strong retail push initially, Falco's latest effects-laden effort, a send-up of the international Mozart fad, is already gaining a good club response.

**FISHBONE** (Columbia 44-05326)  
**Party At Ground Zero** (7:02) (Jones-Moore-Fisher) (No Publisher listed) (Producer: David Kahne)

This high energy ska-rock band has captured a sizeable segment of younger demos with cuts like this blistering remix of the hit "Party At Ground Zero."

**MORRIS DAY** (Warner Bros. 2408)  
**Color Of Success** (6:58) (Day (Ya D Sir Music/ASCAP) (Producer: Morris Day)  
With an intro of "Somewhere Over The Rainbow," this seductive version of Day's second solo single is less overtly dance than "The Oak Tree," but more lasting.

**THE KANE GANG** (London 886 017-1)  
**Respect Yourself** (4:15) (Ingram-Rice) (Klondike Ent.-Irving Music-East Memphis Music Corp./BMI) (Producer: Pete Wingfield-The Kane Gang)  
The remixed version of this U.K. band's cover of the Staple Singers' classic hit "Respect Yourself" is more straightforward and accessible to DJs and mixers.

### MOST ACTIVE



### STRONG ACTIVITY

**Slave To The Rhythm** — Grace Jones — (Manhattan/Island)  
**Count Me Out** — New Edition — (MCA)  
**Love's Gonna Get You** — Jocelyn Brown — (Warner Bros.)  
**Digital Display** — Ready For The World — (MCA)

### CLUB PICK

**Cities In Dust** — Siouxsie And The Banshees — (Geffen/Warner Bros.)  
**Club:** Ye Oide Regulator  
**D.J.:** Eric Martin  
**Location:** St. Louis

**Comments:**  
"This 12" is getting a lot of requests at my club. Should do well at both club and retail levels."

### RETAILER'S PICK

**She Sells Sanctuary** — The Cult — (Warner Bros.)  
**Store:** Peaches  
**Manager:** Larry Jordan  
**Location:** Indianapolis

**Comments:**  
"This type of music is finally hitting the midwest. Should do fairly well. I predict big sales if radio plays it."



## ON JAZZ

Lee Jeske, New York

**IT'S A START** — 1986 will be the biggest and best year jazz has ever had: **Dizzy Gillespie** will be performing in arenas, **David Murray** will get a platinum album, **Sonny Rollins** will spend an hour on *Donahue*, and **Benny Carter** will win the Nobel Prize. Look, you have to be an optimist to stay in this business.

Seriously, folks, here are some of the questions that will be on our jazz-sated minds in 1986:

Will MCA Jazz, in the fine hands of **Ricky Schultz**, do for MCA and the Impulse catalogue what Manhattan/Blue Note, in the fine hands of **Bruce Lundvall**, is doing for Capitol/EMI and the Blue Note catalogue?

Will Blue Note repeat its wonderful freshman year with another truckload of reissues, new releases, and gems from their vault?

Will Columbia ever finally release its series of "Jazz Masterpieces," an anthology collection that has been on the shelf for almost three years?

Will PolyGram and Atlantic really sign and record jazz talent — as they've been hinting for the past year or so?

Will Qwest finally begin their jazz line — they've had **Sarah Vaughan** and **Jimmy Smith** signed for awhile?

Will **Miles Davis'** last LP for Columbia, of **Palle Mikkelborg's** extended piece for the trumpeter, be the Miles album we've been waiting for a decade or so? Or will his debut disk for Warner Bros.?

Will **Count Basie's** soon-to-be-released autobiography, *Good Morning Blues* (as told to **Albert Murray**), reveal everything we want to know about that elusive bandleader?

Will jazz fly on Broadway? Already promised are a revue, *Black'n'Blue*, put together by the same guys who struck gold with *Tango Argentino*, and musical biographies of **Jelly Roll Morton** (starring **Gregory Hines**) and **Bessie Smith**.

Will jazz fly in the movies? Will **Bertrand Tavernier's** eagerly-awaited *'Round Midnight*, starring **Dexter Gordon**, co-starring **Herbie Hancock**, **Bobby Hutcherson**, **Wayne Shorter**, and others, finally bring a true-to-life slice of jazz to the silver screen?

Will **George Wein** finally come up with that elusive company (or companies) to foot the bill for the former Kool/New York (former Newport) Jazz Festival?

Will the National Jazz Service Organization help organize the various and sundry bits and pieces of the jazz world into a unified, organized, whole? Or will the National Academy of Jazz? Or some as-yet-unheard-from body?

Will February's "Jazz Aid" benefit in L.A. be, as its organizers hope, "the largest jazz concert ever staged"? And will it prove to the world that jazz musicians care about the hungry too?

And will the **Duke Ellington** stamp — all 22 cents of it — awaken the world to America's greatest composer, when it starts appearing on letters in April?

Truly, I don't know the answers to any of these questions — I can't even begin to guess. I know, without any question, that jazz will survive 1986, and I'm pretty sure there won't be nearly as much jazz on television, in concert halls, and on major labels as there should be. I'm fairly sure — I'd bet the house — that independent labels and dedicated producers, clubowners, fans, and the like, will keep jazz alive and thriving. I know that there will be thousands of great solos played, hundreds of nights of pure inspiration from jazz players of all ages, dozens of excellent new records released. Jazz will, undoubtedly, be pronounced dead in some quarters — by critics, musicians, and those-in-the-know. Jazz will, undoubtedly, drown out those death knells with a blistering bebop or swing or harmolodic solo or two.

So the hell with all of this — there's too much good music out there to bother sitting here and speculating on the next 12 months. Let the music commence!



**GOODTIME CARLOS I'S GOT THE BLUES** — One of the newest jazz clubs in New York is *Carlos 1*. *Carrie Smith* (l) who opened the room is shown here with two of the musicians who backed her up, *George Kelly* (c) and *Peck Morrison* (r).

## TOP 40 ALBUMS

\* AVAILABLE ON COMPACT DISC

		Weeks On 12/28 Chart	Weeks On 12/28 Chart
<b>1</b>	<b>FABLES</b> JEAN LUC PONTY (Atlantic 81276)	1	10
<b>2</b>	<b>BLACK CODES (From The Underground)</b> WYNTON MARSALIS (Columbia FC 40009)	2	12
<b>3</b>	<b>DANCING IN THE SUN</b> GEORGE HOWARD (TBA TB205)	3	35
<b>4</b>	<b>MAGIC TOUCH</b> ★ STANLEY JORDAN (Blue Note BT 85101)	4	42
<b>5</b>	<b>OASIS</b> JOE SAMPLE (MCA 5481)	5	19
<b>6</b>	<b>ATLANTIS</b> WAYNE SHORTER (Columbia FC 40055)	6	14
<b>7</b>	<b>SKIN DIVE</b> MICHAEL FRANKS (Warner Bros. 25275-1)	7	29
<b>8</b>	<b>DECEMBER</b> ★ GEORGE WINSTON (Windham Hill/A&M WH-1025)	10	60
<b>9</b>	<b>ALTERNATING CURRENTS</b> ★ SPYRO GYRA (MCA 5606)	9	27
<b>10</b>	<b>AL JARREAU IN LONDON</b> ★ (Warner Bros. 25331)	8	15
<b>11</b>	<b>HARLEQUIN</b> ★ DAVE GRUSIN & LEE RITENOUR (GRP 1015)	11	38
<b>12</b>	<b>VOCALESE</b> ★ THE MANHATTAN TRANSFER (Atlantic 81266-1)	12	21
<b>13</b>	<b>FANTASY</b> RAMSEY LEWIS (Columbia FC 40108)	14	6
<b>14</b>	<b>SOARING THROUGH A DREAM</b> AL DI MEOLA (Manhattan ST-53011)	15	17
<b>15</b>	<b>A WINTER'S SOLSTICE</b> VARIOUS ARTISTS (Windham Hill/A&M WH-1045)	21	4
<b>16</b>	<b>ANOTHER PLACE</b> HIROSHIMA (Epic BFE 39938)	16	8
<b>17</b>	<b>AUTUMN</b> ★ GEORGE WINSTON (Windham Hill/A&M WH-1012)	19	42
<b>18</b>	<b>SCHUUR THING</b> DIANE SCHUUR (GRP-1022)	22	5
<b>19</b>	<b>DIGITAL WORKS</b> ★ AHMAD JAMAL (Atlantic 81258)	18	15
<b>20</b>	<b>YOU MIGHT BE SURPRISED</b> ROY AYERS (Columbia FC 40022)	13	8
<b>21</b>	<b>SLOW MOTION</b> ★ ANDY NARELL (Hip Pocket HP-105)	17	9
<b>22</b>	<b>WHITE WINDS</b> ★ ANDREAS VOLLENWEIDER (CBS FM 39963)	21	45
<b>23</b>	<b>WARNING</b> ★ BILLY COBHAM (GRP-A-1020)	24	12
<b>24</b>	<b>MOSAIC</b> MARK EGAN (Hip Pocket HP-104)	27	3
<b>25</b>	<b>REJUVENATION</b> LONNIE LISTON SMITH (Doctor Jazz FW-40063)	23	7
<b>26</b>	<b>SPECTRUM</b> AZYMUTH (Milestone M 9134)	25	9
<b>27</b>	<b>YOU'RE UNDER ARREST</b> ★ MILES DAVIS (Columbia FC 40029)	26	31
<b>28</b>	<b>SODA FOUNTAIN SHUFFLE</b> ★ EARL KLUGH (Warner Bros. 25262-1)	28	36
<b>29</b>	<b>PIANO SAMPLER</b> VARIOUS ARTISTS (Windham Hill/A&M 1040)	35	2
<b>30</b>	<b>STAND UP</b> STEVE MORSE BAND (Elektra 60448)	29	7
<b>31</b>	<b>OPENING NIGHT</b> ★ KEVIN EUBANKS (GRP A-1013)	31	22
<b>32</b>	<b>CHAMPION</b> JEFF BERLIN & VOX HUMANA (Passport PJ 88004)	32	9
<b>33</b>	<b>STRAIGHT TO THE HEART</b> ★ DAVID SANBORN (Warner Bros. 25150-1)	33	37
<b>34</b>	<b>MAISHA</b> SADAO WATANABE (Elektra 60431-1)	34	23
<b>35</b>	<b>WALKIN' WITH YOU</b> TIM EYERMANN'S EAST COAST OFFERING (MCA 5589)		DEBUT
<b>36</b>	<b>HOT HOUSE FLOWERS</b> ★ WYNTON MARSALIS (Columbia FCC 39530)	36	65
<b>37</b>	<b>20/20</b> ★ GEORGE BENSON (Warner Bros. 9 25178-1)	38	48
<b>38</b>	<b>AMERICAN EYES</b> RARE SILK (Palo Alto PA 8086)	30	38
<b>39</b>	<b>SKY DANCE</b> RODNEY FRANKLIN (Columbia FC 39962)	37	29
<b>40</b>	<b>JUST FEELIN'</b> MCCOY TYNER (Palo Alto PA 8083)	36	21

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

## FEATURE PICKS

**TANUKI'S NIGHT OUT** → Toshiko Akiyoshi/Lew Tabackin Big Band — JAM 006 — Producers: Toshiko Akiyoshi, Lew Tabackin — List: 8.98

In 1981, when this LP was waxed, the Akiyoshi/Tabackin Big Band was at its peak. This reissue features compositions by tenorist Tabackin — arranged, of course, by pianist Akiyoshi — and he tips his hat here to saxophonists Don Byas, Sonny Criss, and Ben Webster. A good, solid, muscular effort from this disbanded (due to the Tabackins' move east) big band.

**ROLLIN' WITH VON OHLEN** — The Blue Wisp Big Band — MoPro M112 — Producer: Helen Y. Morr — List: 8.98

No Wisp of a big band this; the Blue Whispers are to Cincinnati what Toshko and company were to L.A.. This is a full-flavored jazz big band LP, named for drummer/leader John Van Ohlen, and it shows the band's strength and eclecticism. They can float like an orchestral butterfly, as they do on "Sophisticated Lady," for example; or they can sting like a big band bee, as they do on, say, "Manteca."

**CONTINUITY** — Lennie Tristano — Jazz JR-6 — Producer: Russell Rockman — List: 8.98

Not the best fidelity, nor the very best performances available of the great pianist, Lennie Tristano, but, still, another important document of that elusive, enigmatic, and underrecorded jazz giant. These live recordings, waxed at N.Y.'s Half Note in 1958 and '64, include Tristano in the cozy company of some of his "boys" — Lee Konitz, and Warne Marsh — and they all play like they share one mind.

**LIVE AT SWEET BASIL** — Art Blakey & The Jazz Messengers — GNP Crescendo GNPS-2182 — Producers: Horst Liepolt, Shigeyuki Kawashima — List: 8.98 — Bar Coded

Blakey and the latest edition of his graduate school of hard bops in a rarefied blowing session waxed at one of N.Y.'s hottest jazz boites. Terence Blanchard, Donald Harrison, Jean Toussaint, Mulgrew Miller, Lonnie Plaxico, and the ancient mariner tear into this slate of Messengers standards and one original (by Harrison) like there was no tomorrow. For the great Bu, there's always tomorrow.

## TOP 50 ALBUMS

Title, Artist, Label, Number, Distributor  
 ★ = Available on Compact Disc  
 ■ = Platinum (RIAA Certified)  
 □ = Gold (RIAA Certified)

	Weeks On 12/28 Chart	12/28 Chart	Weeks On 12/28 Chart
<b>1</b> <b>SOMETHING SPECIAL</b> GEORGE STRAIT (MCA 5605)	2	15	
<b>2</b> <b>RHYTHM AND ROMANCE</b> ★ ■ ROSANNE CASH (Columbia FC-39463)	1	27	
<b>3</b> <b>THE FORESTER SISTERS</b> THE FORESTER SISTERS (Warner Bros. 1-25314)	3	14	
<b>4</b> <b>HALF NELSON</b> WILLIE NELSON (Columbia FC 39990)	8	11	
<b>5</b> <b>ALABAMA CHRISTMAS</b> ALABAMA (RCA ASLI-7014)	7	5	
<b>6</b> <b>THERE'S NO STOPPING YOUR HEART</b> MARIE OSMOND (Capitol/Curb ST-12414)	6	14	
<b>7</b> <b>SHAKIN'</b> SAWYER BROWN (Capitol/Curb ST-12438)	10	10	
<b>8</b> <b>SWEET DREAMS (MUSIC FROM THE MOTION PICTURE SOUNDTRACK)</b> PATSY CLINE (MCA MCA-6149)	13	8	
<b>9</b> <b>HIGHWAYMAN</b> W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	9	32	
<b>10</b> <b>ANYTHING GOES</b> GARY MORRIS (Warner Bros. 1-25279)	11	17	
<b>11</b> <b>THE HEART OF THE MATTER</b> ★ KENNY ROGERS (RCA AFLI 7023)	14	6	
<b>12</b> <b>40 HOUR WEEK</b> ★ ■ ALABAMA (RCA AHL1-5339)	4	46	
<b>13</b> <b>GREATEST HITS VOL. 2</b> RONNIE MILSAP (RCA AHL 1-5425)	5	36	
<b>14</b> <b>ROCKIN' WITH THE RHYTHM</b> THE JUDDS (RCA AHL1-7042)	18	5	
<b>15</b> <b>GREATEST HITS VOL. 2</b> ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25328)	19	5	
<b>16</b> <b>STREAMLINE</b> ★ LEE GREENWOOD (MCA 5622)	17	14	
<b>17</b> <b>GREATEST HITS</b> EARL THOMAS CONLEY (RCA AHL1-7032)	22	6	
<b>18</b> <b>WON'T BE BLUE ANYMORE</b> DAN SEALS (EMI-America ST-17166)	21	12	
<b>19</b> <b>PARDNERS IN RHYME</b> THE STATLER BROTHERS (Mercury 422-824 420-1)	12	34	
<b>20</b> <b>PARTNERS, BROTHERS AND FRIENDS</b> THE NITTY GRITTY DIRT BAND (Warner Bros.)	15	18	
<b>21</b> <b>LIVE IN LONDON</b> RICKY SKAGGS (Epic FE 40103)	26	4	
<b>22</b> <b>HANG ON TO YOUR HEART</b> EXILE (Epic BFE 40000)	25	9	
<b>23</b> <b>RESTLESS HEART</b> RESTLESS HEART (RCA CPL1-5369)	24	35	
<b>24</b> <b>I HAVE RETURNED</b> RAY STEVENS (MCA MCA-5635)	31	9	
<b>25</b> <b>THE VERY BEST OF JANIE</b> JANIE FRICKE (Columbia FC 40165)	27	6	
<b>26</b> <b>SOUTHERN PACIFIC SOUTHERN PACIFIC</b> (Warner Bros. 25206)	28	14	
<b>27</b> <b>STAND UP</b> MEL McDANIEL (Capitol ST-12437)	20	9	
<b>28</b> <b>HOWARD AND DAVID</b> THE BELLAMY BROTHERS (MCA/Curb-5586)	16	23	
<b>29</b> <b>FIVE-O</b> ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25267)	23	14	
<b>30</b> <b>LAST MANGO IN PARIS</b> □ JIMMY BUFFETT (MCA 5600)	29	23	
<b>31</b> <b>OLD FLAME</b> JUICE NEWTON (RCA AHL1-5493)	37	3	
<b>32</b> <b>AMBER WAVES OF GRAIN</b> MERLE HAGGARD (Epic FE 40224)	36	4	
<b>33</b> <b>GREATEST HITS</b> ★ LEE GREENWOOD (MCA 5582)	35	34	
<b>34</b> <b>STEP ON OUT</b> ★ THE OAK RIDGE BOYS (MCA 5555)	33	39	
<b>35</b> <b>GET TO THE HEART</b> BARBARA MANDRELL (MCA 5619)	30	12	
<b>36</b> <b>ME AND PAUL</b> WILLIE NELSON (Columbia FC 40008)	32	30	
<b>37</b> <b>TOKYO, OKLAHOMA</b> JOHN ANDERSON (Warner Bros. 1-25211)	34	22	
<b>38</b> <b>GREATEST HITS</b> ★ GEORGE STRAIT (MCA 5567)	44	40	
<b>39</b> <b>CHRISTMAS TO CHRISTMAS</b> LEE GREENWOOD (MCA 5623)	40	2	
<b>40</b> <b>THAT'S WHY I'M HERE</b> JAMES TAYLOR (Columbia FC 40052)			DEBUT
<b>41</b> <b>LIFE'S HIGHWAY</b> STEVE WARINER (MCA 5672)	48	3	
<b>42</b> <b>ME &amp; THE BOYS</b> THE CHARLIE DANIELS BAND (Epic-39878)	47	2	
<b>43</b> <b>CHASIN' RAINBOWS</b> CONWAY TWITTY (Warner Bros. 25294)	50	3	
<b>44</b> <b>THANK GOD FOR RADIO (AND ALL THE HITS)</b> THE KENDALLS (Mercury 826 307-1)	46	3	
<b>45</b> <b>TURN THE PAGE</b> WAYLON JENNINGS (RCA AHL 1-5428)	41	21	
<b>46</b> <b>WHO'S GONNA FILL THEIR SHOES</b> GEORGE JONES (Epic FE 39598)	45	14	
<b>47</b> <b>JOHN CONLEE'S GREATEST HITS, VOL. II</b> JOHN CONLEE (MCA 5642)	49	4	
<b>48</b> <b>WHY NOT ME</b> □ THE JUDDS (RCA/Curb AHL 1-5319)	43	58	
<b>49</b> <b>RADIO HEART</b> CHARLY McCLAIN (Epic FE 39871)	42	29	
<b>50</b> <b>JUST A WOMAN</b> LORETTA LYNN (MCA MCA-5613)	39	8	

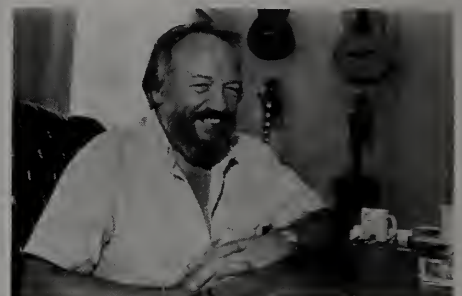
## NASHVILLE FORUM

Tom McEntee, Nashville

"Yes, I would be very interested in being back with a label again, because I miss the involvement . . ."

In the late 60s, he drove eastward toward Nashville, pausing outside of Memphis long enough to throw his last two dollars into the muddy, churning waters of the Mississippi. A decade later, he flew westward across that same Mississippi, enroute to L.A., to pick up a million-dollar producer's royalty check from his employers at UA Records. And life in between was like a non-stop roller-coaster ride.

Now, in the latter half of the 80s, **Larry Butler** has surfaced again. After a lengthy, self-imposed exile, he was ready for another whirl on the old music-go-round. He "wanted back in," he says, so he dove into the current of Music Row with the same enthusiasm as Johnny Weismuller breast-stroking through the hippos and the crocs to rescue Jane from some horrendous fate.



Larry Butler

He's written hundreds of songs in the past (including part of the Grammy-winning "Hey, Won'cha Play Another Somebody Done Somebody Wrong Song") but it was only during this recent surge that he finally opened his own publishing company which has already had its first Number One single with **George Strait's** "The Chair;" he's back in the studio with a passion, recently re-creating an entire **Kenny Rogers** album from old UA/Liberty masters (keeping nothing from the past but the vocal tracks); he's formed the **Larry Butler Music Group** to consolidate all of his current projects and, still, it's not enough.

He wants to be back at the helm of a record label, as he was during the 70s with UA.

"... I miss the involvement, the day-to-day involvement of being part of not only the production of a record but all the channels it goes through after that — promotion, marketing, etc. — and the general excitement that goes on with a record inside the record company."

"And the building of an artist, the building of careers. And being able to deal with not only my own producing, but also working with other producers in producing acts. For instance, one of the things I'm most proud of, of all the things I've ever done, was introducing **Allen Reynolds** to **Crystal Gayle** — and putting the team together to make records, when I was with United Artists."

When he grins, he'd remind you of Puck, the mischievous elf who takes great pleasure in plaguing us mortals with practical jokes. Yet, he's not joking in the least when he confesses his secret desire to be part of a strong label one more time.

Still, that was the 70s and these are the 80s. And things do change, don't they?

"Well, people talk about trends and they talk about 'new wave country' and they talk about whatever. Yeah, there are changes that occur in music — gradual changes — but I think, really, that the main rule still applies, and that is the selecting of the best material, the best songs, and placing them with the right artists. Find the artists who can convey the emotion, or whatever, of that song, the best.

"I don't see any major changes, other than the fact that groups have become more of a factor in country music than they ever have been before."

And, of course, there's always the constant advances in technology.

"The sound of the records is much better today. I think that that's more important now than it's ever been, because I think the consumer is more critical now about what they spend their dollars for."

As I leave the Butler offices I begin counting the gold and platinum albums on the wall, but halfway down the stairs I lose count. I'm tempted to go back and start again, but a voice in my head recalls a Butler-produced tune: "There'll be time enough for counting when the dealin's done."

And for Butler, the dealin' might not be "done" for a long, long time.

## HOT CUTS

- G. Strait — In Too Deep — (Something Special)
- Judds — Rockin' With The Rhythm — (Rockin' With The Rhythm)
- Foresters — Mama's Never Seen Those Eyes — (The Foresters)
- D. Seals — Headin' West — (Won't Be Blue Anymore)
- R. Stevens — The Pirate Song — (I Have Returned)
- M. Haggard — Gone With The Wind — (Amber Waves Of Grain)
- Dirt Band — Telluride — (Partners, Brothers, Friends)
- Exile — Proud To Be Her Man — (Hang On To Your Heart)
- W. Jennings — Turn The Page — (Turn The Page)
- Sylvia — Eyes Like Mine — (One Step Closer)
- C. Twitty — You'll Never Know How Much — (Chasin' Rainbows)
- G. Morris — Anything Goes — (Anything Goes)
- C. Daniels Band — Me And The Boys — (Me And The Boys)
- Shoppe — Weren't You Listening — (The Shoppe)
- R. Cash — Hold On — (Rhythm And Romance)



**DID YOU HEAR THE ONE ABOUT** — Warner Bros. artist Gary Morris answers a question from a listener on the Music Country network as "Hee Haw" regular Archie Campbell listens in. Morris stopped by the Network studio to celebrate his recent number one hit, "I'll Never Stop Loving You."

# TOP 100 COUNTRY SINGLES

January 11, 1986

		Weeks On 12/28 Chart
<b>1</b>	<b>MORNING DESIRE</b> KENNY ROGERS (RCA PB-14194)	<b>2 11</b>
<b>2</b>	<b>BOP</b> DAN SEALS (EMI America B-8289)	<b>9 15</b>
<b>3</b>	<b>SOMEBODY ELSE'S FIRE</b> JANIE FRICKE (Columbia 38-05617)	<b>3 9</b>
<b>4</b>	<b>HOME AGAIN IN MY HEART</b> THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28897)	<b>5 12</b>
<b>5</b>	<b>NEVER BE YOU</b> ROSANNE CASH (Columbia 38-05621)	<b>8 13</b>
<b>6</b>	<b>HAVE MERCY</b> THE JUDDS (RCA/Curb PB-14193)	<b>1 13</b>
<b>7</b>	<b>BETTY'S BEIN' BAD</b> SAWYER BROWN (Capitol/Curb B-5517)	<b>7 13</b>
<b>8</b>	<b>ONLY IN MY MIND</b> REBA McENTIRE (MCA 52691)	<b>11 13</b>
<b>9</b>	<b>STAND UP</b> MEL McDANIEL (Capitol B-5513)	<b>4 16</b>
<b>10</b>	<b>OLD SCHOOL</b> JOHN CONLEE (MCA 52695)	<b>13 10</b>
<b>11</b>	<b>JUST IN CASE</b> THE FORESTER SISTERS (Warner Bros. 7-28875)	<b>16 9</b>
<b>12</b>	<b>A WORLD WITHOUT LOVE</b> EDDIE RABBITT (RCA PB-14192)	<b>12 11</b>
<b>13</b>	<b>MEMORIES TO BURN</b> GENE WATSON (Epic 34-05633)	<b>15 11</b>
<b>14</b>	<b>THE CHAIR</b> GEORGE STRAIT (MCA 52667)	<b>6 15</b>
<b>15</b>	<b>(BACK TO THE) HEARTBREAK KID</b> RESTLESS HEART (RCA PB-14190)	<b>19 9</b>
<b>16</b>	<b>HURT</b> JUICE NEWTON (RCA PB-14199)	<b>21 8</b>
<b>17</b>	<b>YOU CAN DREAM OF ME</b> STEVE WARINER (MCA 52721)	<b>24 7</b>
<b>18</b>	<b>THE LEGEND AND THE MAN</b> CONWAY TWITTY (Warner Bros. 7-28866)	<b>20 10</b>
<b>19</b>	<b>YOU MAKE ME FEEL LIKE A MAN</b> RICKY SKAGGS (Epic 34-05585)	<b>10 16</b>
<b>20</b>	<b>THERE'S NO STOPPIN' YOUR HEART</b> MARIE OSMOND (Capitol/Curb B-5521)	<b>26 8</b>
<b>21</b>	<b>MAKIN' UP FOR LOST TIME</b> CRYSTAL GAYLE/GARY MORRIS (Warner Bros. 7-28856)	<b>25 6</b>
<b>22</b>	<b>COME ON IN (YOU DID THE BEST YOU COULD DO)</b> THE OAK RIDGE BOYS (MCA 52722)	<b>30 6</b>
<b>23</b>	<b>SHE TOLD ME YES</b> CHANCE (Mercury 884 178-7)	<b>23 11</b>
<b>24</b>	<b>I TELL IT LIKE IT USED TO BE</b> T. GRAHAM BROWN (Capitol B-5524)	<b>27 11</b>
<b>25</b>	<b>BREAK AWAY</b> GAIL DAVIES (RCA PB-14184)	<b>14 14</b>
<b>26</b>	<b>THE DEVIL'S ON THE LOOSE</b> WAYLON JENNINGS (RCA PB-14215)	<b>31 7</b>
<b>27</b>	<b>IT'S TIME FOR LOVE</b> DON WILLIAMS (MCA 52692)	<b>18 12</b>
<b>28</b>	<b>DOWN IN TENNESSEE</b> JOHN ANDERSON (Warner Bros. 7-28855)	<b>32 6</b>
<b>29</b>	<b>THE ONE I LOVED BACK THEN</b> GEORGE JONES (Epic 34-05638)	<b>37 5</b>
<b>30</b>	<b>IT'S JUST A MATTER OF TIME</b> GLEN CAMPBELL (Atlantic America 7-99600)	<b>34 6</b>
<b>31</b>	<b>LIE TO YOU FOR YOUR LOVE</b> THE BELLAMY BROTHERS (MCA/Curb MCA-52668)	<b>22 17</b>
<b>32</b>	<b>I SURE NEED YOUR LOVIN'</b> JUDY RODMAN (MTM B-72061)	<b>35 7</b>
<b>33</b>	<b>BURNED LIKE A ROCKET</b> BILLY JOE ROYAL (Atlantic-America 7-99599)	<b>36 9</b>
<b>34</b>	<b>PERFECT STRANGER</b> SOUTHERN PACIFIC (Warner Bros. 7-28870)	<b>38 7</b>

		Weeks On 12/28 Chart
<b>35</b>	<b>I LOVE YOU BY HEART</b> SYLVIA & MICHAEL JOHNSON (RCA PB 14217)	<b>41 6</b>
<b>36</b>	<b>YOU ARE MY MUSIC, YOU ARE MY SONG</b> CHARLY McCLAIN & WAYNE MASSEY (Epic 34-05693)	<b>40 5</b>
<b>37</b>	<b>THINK ABOUT LOVE</b> DOLLY PARTON (RCA 14218)	<b>44 4</b>
<b>38</b>	<b>OKLAHOMA BORDERLINE</b> VINCE GILL (RCA PB 14216)	<b>45 5</b>
<b>39</b>	<b>NOBODY FALLS LIKE A FOOL</b> EARL THOMAS CONLEY (RCA PB-14172)	<b>17 16</b>
<b>40</b>	<b>I COULD GET USED TO YOU</b> EXILE (Epic 34-05699)	<b>47 4</b>
<b>41</b>	<b>FAST LANES AND COUNTRY ROADS</b> BARBARA MANDRELL (MCA 52737)	<b>49 4</b>
<b>42</b>	<b>PLEASE BE LOVE</b> MARK GRAY (Columbia 38-05695)	<b>42 6</b>
<b>43</b>	<b>SAFE IN THE ARMS OF LOVE</b> ROBIN LEE (Evergreen EV-1037)	<b>43 8</b>
<b>44</b>	<b>YOU SHOULD HAVE BEEN GONE BY NOW</b> EDDY RAVEN (RCA PB-14250)	<b>54 3</b>
<b>45</b>	<b>I DON'T MIND THE THORNS (IF YOU'RE THE ROSE)</b> LEE GREENWOOD (MCA 52656)	<b>28 17</b>
<b>46</b>	<b>STILL HURTIN' ME</b> THE CHARLIE DANIELS BAND (Epic 34-05699)	<b>52 4</b>
<b>47</b>	<b>WHAT AM I GONNA DO ABOUT YOU</b> CON HUNLEY (Capitol B-5525)	<b>53 4</b>
<b>48</b>	<b>I DON'T WANT TO GET OVER YOU</b> THE WHITES (MCA/Curb 52697)	<b>29 10</b>
<b>49</b>	<b>THEY NEVER HAD TO GET OVER YOU</b> JOHNNY LEE (Warner Bros. 7-28901)	<b>33 13</b>
<b>50</b>	<b>WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)</b> JOHN SCHNEIDER (MCA 52723)	<b>65 2</b>
<b>51</b>	<b>TIMBERLINE</b> EMMYLOU HARRIS (Warner Bros. 7-28852)	<b>51 6</b>
<b>52</b>	<b>IT'S FOUR IN THE MORNING</b> TOM JONES (Mercury 880 569 7)	<b>57 6</b>
<b>53</b>	<b>EVERYDAY</b> JAMES TAYLOR (Columbia 38-05681)	<b>58 3</b>
<b>54</b>	<b>LONELY DAYS, LONELY NIGHTS</b> PATTY LOVELESS (MCA 52694)	<b>61 5</b>
<b>55</b>	<b>DREAMLAND EXPRESS</b> JOHN DENVER (RCA PB 14227)	<b>69 2</b>
<b>56</b>	<b>OLD BLUE YODELER</b> RAZZY BAILEY (MCA 52701)	<b>62 3</b>
<b>57</b>	<b>EVERYTHING IS CHANGING</b> JOHNNY PAYCHECK (AMI 1327)	<b>63 3</b>
<b>58</b>	<b>AMERICAN WALTZ</b> MERLE HAGGARD (Epic 34-05734)	<b>71 2</b>
<b>59</b>	<b>HEART OF THE COUNTRY</b> KATHY MATTEA (Mercury 884 177-7)	<b>50 9</b>
<b>60</b>	<b>YOUR MEMORY AIN'T WHAT IT USED TO BE</b> MICKEY GILLEY (Epic 34-05744)	<b>75 2</b>
<b>61</b>	<b>WHILE THE MOON'S IN TOWN</b> THE SHOPPE (MTM-3-72063)	<b>67 3</b>
<b>62</b>	<b>FIVE FINGERS</b> RAY PRICE (Step One SOR 350)	<b>70 3</b>
<b>63</b>	<b>SHE'S LOVIN' ME HOME TONIGHT</b> DAVID HOUSTON (CBT 9206)	<b>55 6</b>
<b>64</b>	<b>HONKY TONK TONIGHT</b> COLT DANIELS (Messa NSD/M-1120)	<b>64 3</b>
<b>65</b>	<b>CHARTBREAKER SOME GIRLS HAVE ALL THE LUCK</b> LOUISE MANDRELL (RCA 14251)	<b>DEBUT</b>

		Weeks On 12/28 Chart
<b>66</b>	<b>WHAT A MEMORY YOU'D MAKE</b> JIM COLLINS (White Gold 22251)	<b>66 4</b>
<b>67</b>	<b>WHY YOU BEEN GONE SO LONG</b> BRENDA LEE (MCA 52720)	<b>77 2</b>
<b>68</b>	<b>BABY WHEN YOUR HEART BREAKS DOWN</b> THE OSMOND BROTHERS (EMI America/Curb B-8296)	<b>76 3</b>
<b>69</b>	<b>IN OVER MY HEART</b> T.G. SHEPPARD (Columbia 38-05747)	<b>DEBUT</b>
<b>70</b>	<b>1982</b> RANDY TRAVIS (Warner Bros. 7-28828)	<b>DEBUT</b>
<b>71</b>	<b>FEEL THE FIRE</b> FAMILY BROWN (RCA 50837)	<b>80 2</b>
<b>72</b>	<b>LOVE GONE BAD</b> JAY CLARK (CR-301-NSD)	<b>73 3</b>
<b>73</b>	<b>LOUISIANA LEGS</b> DEL REEVES (Playback 1102)	<b>81 2</b>
<b>74</b>	<b>QUIET NIGHTS OF QUIET STARS</b> TONY ALAMO (Alamo 333)	<b>79 10</b>
<b>75</b>	<b>I FEEL A HEARTACHE COMING ON</b> BOBBI LACE (GBS-728)	<b>83 2</b>
<b>76</b>	<b>I HOPE THIS NIGHT WILL NEVER END</b> MAL STOVER (Killer-1003)	<b>84 2</b>
<b>77</b>	<b>MISSISSIPPI BREAKDOWN</b> TONI PRICE (Luv 114)	<b>DEBUT</b>
<b>78</b>	<b>COUNTRY MUSIC LIVES TODAY</b> BILL ANDERSON (Swanee-DWD-SW-5022)	<b>78 3</b>
<b>79</b>	<b>SHE DON'T CRY LIKE SHE USED TO</b> JOHNNY RODRIGUEZ (Epic 34-05732)	<b>DEBUT</b>
<b>80</b>	<b>ME AND PAUL</b> WILLIE NELSON (Columbia 38-05597)	<b>39 16</b>
<b>81</b>	<b>IF I DON'T LOVE YOU</b> JIM GLASER (MCA/Noble Vision MCA 52748)	<b>DEBUT</b>
<b>82</b>	<b>TOO MUCH ON MY HEART</b> THE STATLER BROTHERS (Mercury 884 016-7)	<b>46 19</b>
<b>83</b>	<b>WHATEVER TURNS YOU ON</b> SAMMY O'BANION (Awesome ASM-112)	<b>DEBUT</b>
<b>84</b>	<b>LOVIN' ON BORROWED TIME</b> MICHAEL GRIMES (Motion MOT 1019)	<b>DEBUT</b>
<b>85</b>	<b>TWO HEARTS CAN'T BE WRONG</b> TWO HEARTS (MDJ 5831)	<b>59 6</b>
<b>86</b>	<b>FEED THE FIRE</b> KEITH STEGALL (Epic 34-05643)	<b>49 10</b>
<b>87</b>	<b>WILLIE YOU'RE A LEGEND</b> MARK MOSELEY (Mosrite M-547-85C)	<b>DEBUT</b>
<b>88</b>	<b>EYE'S AS BIG AS DALLAS</b> RANDY WAGNER (DoorKnob DK 85-236)	<b>DEBUT</b>
<b>89</b>	<b>CAN'T KEEP A GOOD MAN DOWN</b> ALABAMA (RCA PB-14165)	<b>82 19</b>
<b>90</b>	<b>I'LL NEVER STOP LOVING YOU</b> GARY MORRIS (Warner Bros. 7-28947)	<b>60 19</b>
<b>91</b>	<b>SOME SUCH FOOLISHNESS</b> TOMMY ROE (MCA/Curb 52711)	<b>68 6</b>
<b>92</b>	<b>COFFEE BROWN EYES</b> BILLY WALKER (Tall Texan TTR 59)	<b>72 8</b>
<b>93</b>	<b>I'M GONNA HURT HER ON THE RADIO</b> DAVID ALLAN COE (Columbia 38-05631)	<b>74 8</b>
<b>94</b>	<b>HANG ON TO YOUR HEART</b> EXILE (Epic 34-05580)	<b>85 20</b>
<b>95</b>	<b>RENO AND ME</b> BOBBY BARE (EMI B-8296)	<b>86 5</b>
<b>96</b>	<b>DONCHA</b> T.G. SHEPPARD (Columbia 38-05591)	<b>87 17</b>
<b>97</b>	<b>GET BACK TO THE COUNTRY</b> NEIL YOUNG (Geffen 7-28883)	<b>56 11</b>
<b>98</b>	<b>SOME OF SHELLY'S BLUES</b> MAINES BROTHERS (Mercury 884-228-7)	<b>89 6</b>
<b>99</b>	<b>SHE ALMOST MAKES ME FORGET ABOUT YOU</b> L.W. KENNEDY (Jere 1001)	<b>92 4</b>
<b>100</b>	<b>I'M LEAVING NOW</b> JOHNNY CASH (Columbia 38-05672)	<b>94 5</b>

ALPHABETICAL LISTING ON INSIDE BACK COVER

## MOST ADDED



## STRONG ADDS

Don't Underestimate — Greenwood-MCA  
 Arlene — Stuart — Columbia  
 What We Gonna — Hardin — RCA  
 You Got What — Nelson — Doorknob  
 Got My Heart — Mason Dixon — Texas

## STATION ADDS

**KFRM** — Jim Cory — Salina

C. Hunley  
 J. Schneider  
 J. Taylor  
 R. Bailey  
 M. Haggard  
 T.G. Sheppard  
 R. Travis  
 J. Rodriguez  
 J. Glaser  
 R. Wagner  
 L. Greenwood  
 M. Stuart  
 G. Morris

**KSO** — Billy Cole — Des Moines

J. Denver  
 M. Gilley  
 L. Mandrell  
 B. Lee  
 Osmonds  
 R. Travis  
 L. Greenwood  
 M. Stuart  
 G. Morris

**KCJB** — Jay Davis — Minot

J. Denver  
 M. Haggard  
 L. Mandrell  
 T.G. Sheppard  
 G. Morris  
 C. Pride

**WCMX** — Jeff Gill — Leominster

C. Hunley  
 M. Stuart

G. Morris  
 J. Taylor  
 R. Bailey  
 L. Mandrell  
 B. Lee  
 Osmonds  
 T.G. Sheppard  
 R. Travis  
 T. Price  
 G. Hardin

**KCKN** — Tim Mack — Roswell

J. Taylor  
 L. Mandrell  
 L. Greenwood  
 G. Hardin  
 G. Morris  
 C. Pride  
 R. Skaggs

**WCCN** — Dick Deno — Neillsville

M. Gilley  
 R. Travis  
 M. Mosley  
 L. Greenwood  
 E. Gibson  
 Statler Bros.

**KFGO** — Don Roberts — Fargo

Statler Bros.  
 G. Morris  
 R. Skaggs

**KSOP** — Wade Jessen — Salt Lake City

J. Denver  
 B. Lee  
 R. Travis  
 T. Price  
 J. Glaser  
 L. Greenwood  
 M. Stuart  
 D. Frizzell  
 Crawford/Holmes  
 T. McGill  
 G. Edwards

**WVAM** — Rocky McCumbee — Altoona

M. Christy  
 S. Thompson  
 B. Whitman  
 J. Lee  
 C. Pyle  
 B. Blue  
 Mason Dixon  
 K. Rogers  
 H. Lewis  
 T. Price  
 R. Travis  
 L. Greenwood  
 Statler Bros.  
 G. Morris

**WMTZ** — Dave Hensley — Augusta

M. Christy  
 G. Morris  
 R. Skaggs  
 J. Stampley  
 L. Dalton  
 B. Burnette  
 B. Whitman  
 S. Thompson  
 B. Nelson  
 H. Lewis  
 K. Rogers  
 R. Travis

## HOT PHONES

**BOP** — DAN SEALS — EMI/AMERICA  
**THE ONE I LOVED BACK THEN** — GEORGE JONES — EPIC  
**BURNED LIKE A ROCKET** — BILLY JO ROYAL — ALANTIC/AMERICA  
 Old School — John Conlee — MCA  
 Hurt — Juice Newton — RCA  
 The Devil's On The Loose — Waylon Jennings — RCA  
 I Love You By Heart — Sylvia/Michael Johnson — RCA

**WLWI** — Greg Mazingo — Montgomery

B. Lace  
 T. Price  
 J. Rodriguez  
 D. Frizzell  
 E. Gibson  
 C. Pride  
 R. Skaggs  
 C. Jackson  
 K. Rogers

**WKKN** — Curtis King — Rockford

T. Wynn  
 P. Loveless  
 The Shoppe  
 L. Mandrell  
 R. Travis  
 S. Thompson  
 B. Whitman  
 B. Hauser  
 Crawford/Holmes  
 C. Daniels Band

D. Frizzell  
 Statler Bros.

**KFAY** — J.L. Fisk — Fayetteville

L. Dalton  
 B. Drawdy  
 G. Edwards  
 D. Williams

**KTOM** — Marc Hawn — Salina

R. Price  
 M. Stuart  
 D. Frizzell  
 Crawford/Holmes  
 B. Whitman

**KJBS** — Lisa Hale — Bastrop

K. Rogers  
 T. McGill  
 E. McGowan  
 Willie & Hank Sr.  
 B. Whitman  
 M. Christie  
 L. Greenwood

## WKCW

### Sticking To Traditional Country For Over 25 Years

By Mary Kujawa

NASHVILLE — Let's take a trip back in time, when country music was made up of pure, home-grown sounds. When the likes of Hank Williams, Kitty Wells and Webb Pierce topped radio station playlists.

We don't have to board a time machine, just trek across a few states, depending on your location. You see, there is a 5,000 watt AM radio station in Warrenton VA. that signed on the air in January, 1961 with a country format and has stuck with that exact same format for the past 25 years. WKCW, "The Big K" is still playing essentially the same type music it played in 1960.

"The scope of country music itself has changed a lot but we are staying with the traditional country sound and (we) try to feature the 'real country artists' . . ." said WKCW's general manager Bobby Jo Watson.

Watson went on to explain that The Big K is "stubborn" when it comes to playing today's modern country offerings. "We're hard-headed," he said. "We don't have to play the newer material."

"The station is making money," he added. "We saw our sales go up 20% from last year. The only time we get complaints from listeners is when we try to play the newer stuff. Our audience loves the format."

Listeners enjoy WKCW's format so much in fact that 10,000 of them signed a petition to get WKCW inducted into the Country Music Hall Of Fame, for preserving the traditional style of country music through radio. Because there is no category for radio in the Hall of Fame, such an honor was not possible. But Country Music Association executive



director Jo Walker-Meador did honor the station with a special recognition plaque in 1983.

During that same time, the station's staff flew to Nashville where they presented an award to Grand Ole Opry members for keeping the traditions of country music alive.

"We intend to keep that tradition alive here at 'The Big K' " Watson said. We're not knocking the newer music but that's about all you hear all across the dial."

WKCW's rotation includes only one current song every half hour, the rest are all oldies and every fourth record is a bluegrass number. "We will play Reba McEntire, George Strait and some Ricky Skaggs songs, but it all depends on how country they are." Watson said.

"I grew up listening to 'The Big K' on the transistor radio, said program director Joe Boucher. A lot has changed over the years, except 'The Big K.' What kind of music it plays, what it stands for and such. We know the names of all the folks down the road around here, their birthdays, and such. I guess you could say we're a home-folk station."

## COUNTRY PROGRAMMER'S PICK

<u>Programmer</u>	<u>Station</u>	<u>Market</u>
Jim Cory	KFRM	Salina

Song: 100% Chance of Rain  
 Artist: Gary Morris  
 Label: Warner Bros.

## SINGLE RELEASES

### OUT OF THE BOX

**DON WILLIAMS** (Capitol P-B-5526)  
**We've Got A Good Fire Goin'** (3:08) (MCA/Patchwork—ASCAP) (Dave Loggins) (Producers: Don Williams and Garth Fundis)

"The Gentle Giant" scores high with this, his latest single, penned by Dave Loggins. "We've Got A Good Fire Goin'" is a bit softer and slower than Don's last few releases. Picturesque lyrics, mixed with his famed, relaxed vocals, make this single a possible addition to a Don Williams' greatest hits collection. From the upcoming album "New Moves."



### FEATURE PICKS

**JOHNNY LEE** (Warner Brothers 7-28839)  
**The Loneliness In Lucy's Eyes** (3:27) (Window/Captive—BMI) (D.A. Coe) (Producer: Barry Beckett)

Johnny Lee's new single is from "Dallas, The Music Story" LP, which depicts the lives of the characters on the popular nighttime soap. Though the title refers to Lucy, the song is about Sue Ellen's life. You figure it out. Even if you're not a Dallas follower, you will more than likely enjoy this sad story told in song.

**PAM TILLIS** (Warner Brothers 7-28806)

**Those Memories Of You** (Bill Monroe—BMI) (A. Bryant) (Producer: Barry Beckett)  
 M-M-Mel's daughter sounds like the distaff side of Ricky Skaggs in this number and she really knows how to belt out a solid country tune. Pam Tillis has developed a super voice, and this particular song helps to show it off.

## INDEPENDENT RELEASES

**GIRLS NEXT DOOR** (MTM-P-B-72059)  
**Love Will Get You Through Times With No Money** (3:20) (WB/Bob Montgomery—ASCAP) (S. Lorber, T. Dubois, J. Silbar) (Producer: Tommy West)

**BOBBY BLUE** (Nite-TAO108)  
**Once Upon A Time** (2:40) (Todman—BMI) (G. Tanner) (Producer: Randall Kirk Nite)

**KEN FOWLER** (DeJavu DJV-111)  
**You're A Heartache To Follow** (3:32) (Longjohns/Chriswald/Hopi/MCA/Ben Peters—ASCAP/BMI) (J. Cymbal, A. Roberts, B. Peters) (Producer: Tommy Overstreet)

**MIDNIGHT COUNTRY** (Prime PRC-1000)  
**Fill My Soul** (2:10) (Grasso/Goodman—BMI) (Producer: Randy Powell)

**SALLY ROBERTS** (Melbourne II M-330)  
**Chicago's My Town** (2:34) (Plum Creek—BMI) (Bernadine Walton) (Producer: Brien Fisher)

**THE TRUX** (R.C.P. 003)  
**Mexico, Missouri** (3:40) (Silverline/Carpenter—BMI/ASCAP) (D. Gibson, R. Carpenter) (Producers: Richard Carpenter, Dave Gibson)

**NATE HARVELL** (First American FA-851114)  
**Teach 'Em How To Love** (Arrgee/Dick James/DeJamus—BMI) (R. Greenaway, D. Pfrimmer) (Producers: Randy Barlow and Les Ladd)



## DHHS, CBS And Gatlins Join To Help Runaways

By Mary Kujawa

NASHVILLE — The U.S. Department of Health and Human Services is joining country music artist Larry Gatlin and CBS Records in a new, nationwide program to assist runaway youth.

Launched recently in Nashville, the campaign is putting together a network of "safe places" where runaways can receive help. Places frequented by young people such as restaurants, shopping malls, and arcades will be identified as "safe places" by a yellow and black logo in the establishment's window. Employees at these places will be instructed to call the runaway hotline and a crisis center volunteer will arrive and help the runaway with shelter, a meal or contact with parents.

The Gatlin-penned single "Runaway Go Home," is the theme song for the campaign and has also been selected by the Office of Human Development Services as the national theme for its Runaway and Homeless Youth Bureau. Tennessee Governor Lamar Alexander has also proclaimed Dec. 22 - Dec. 28 as "Runaway Go Home Week" in Tennessee.

At a Nashville press conference, Gatlin,

holding back tears, received the proclamation and talked about his recent single's effect. "There's a little girl in Montana tonight who was walking the streets in Sacramento selling her body," Gatlin told reporters. "She heard the song on the radio and borrowed 20 cents to call home. It's a simple song with a simple message. I hope we can help some people with it."

Gatlin said the idea for "Runaway Go Home" came while riding in a cab in Joliet, Illinois as he passed a Trailway Bus sign promoting the company's free ride home to runaways. "This sign just kind of hit me in the face," Gatlin said. "That night I wrote the song and the next night we performed it for the first time at a concert in Illinois."

From there, Gatlin performed the song at the White House and that spurred the development of "Project Safe Places." Meanwhile, CBS Records has distributed copies of the Gatlin music video, tagged with public service announcements and marketing kits to over 300 federally-funded runaway youth shelters across the country. Plans to market the PSAs to local television stations are also in the works.

## NEW FACES TO WATCH

When most 22-year-olds are cramming for final exams, partying with friends and buying their first car, Evergreen recording artist Robin Lee is carving a niche for herself in the country music industry.

Her ninth charted single "Safe In The Arms Of Love" has proved to be the most successful of her efforts thus far, consistently climbing the charts week after week. A duet with Lobo last summer caused a stir in her musical career too. Now an album, a tour schedule and possibly a video are in the works for the native Nashvillean, who didn't begin singing until she was 15.

"I was in a rock 'n roll band then and we played at dances and proms," Robin explains. "By the time I graduated from high school, I was still into music but I decided to go to college and I started working in a bank, too. But then one day I said to myself 'What am I doing here?' I really wanted to get back into music."

She did — through demo work — and was eventually signed to a recording contract with Evergreen Records in 1982.

Robin hopes to bring a fresh, new contemporary sound to country music, and looks forward to the release of her album "Robin" in January.



Robin Lee

"This album was really tailor-made for me," she said. "Almost everything on the album was written specifically for me and that's why I took so long, almost a year to put it together. We wanted to find music that was different and that was 'me.'"

What type is that? "Kind of contemporary country," Robin said. "Deborah Allen left a void, or spot, open in country music. A spot for a fresh, bright sound, and I'd like to fill that in." With the release of her new single scheduled to hit airwaves in late January, Robin said she hopes to appeal to an even wider listening audience and begin filling that spot.



**THERE'S EIGHT OAKS ???** — Night after night, MGM Grand headliners, The Oak Ridge Boys, sent gag gifts down the street in Las Vegas to the Gatlin Brothers and T.G. Sheppard who were appearing at the Desert Inn. Payback was sweet during the Oaks' closing show when the D.I. performers, each dressed as an Oak Ridge Boy, ran on stage unannounced during "Elvira." They even brought a musical namesake (Mike Campbell in drag) and the eight country stars harmonized on "Elvira" before a stunned, but cheering, crowd. Caught in the act (l-r): Larry Gatlin, Richard Sterban, Joe Bonsall, T.G. Sheppard, Duane Allen, Steve Gatlin, William Lee Golden, Rudy Gatlin and kneeling Mike Campbell.

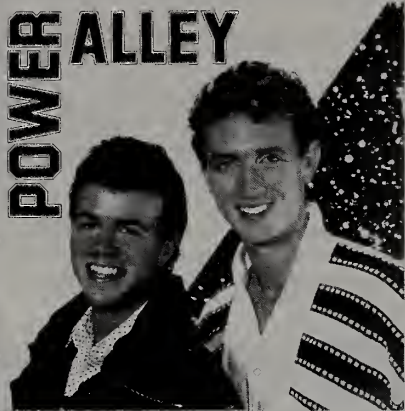
## GOSPEL ALBUM REVIEWS

**LOVE AROUND THE WORLD** — Leon Patillo — Myrrh 7-01-682206-0 — Producer: Leon Patillo

This gospel album includes some very nice work. Produced and self-penned by the artist, Leon Patillo, "Love Around The World" is an enjoyable LP. Noted tunes include the high-energy "Magic Man," "Up And Over," "Friends In High Places" and the title song "Love Around The World." Patillo's delivery is very polished, pleasing and upbeat.



## POWER ALLEY



**POWER ALLEY** — Power Alley — Stronghold U1001 — Producer: Brent King

The first release for this young duo and the first release for this new record company proves to be a worthy investment. Straightforward pop/rock gospel music is what Power Alley has to offer. Cuts that stand out on this LP include the title track "Power Alley," which was written by the duo, "What He Says," and "Jump Back."

**HYMNS JUST FOR YOU** — Sandi Patti — Benson RO3910 Producers: Sandi Patti Helvering and Greg Nelson

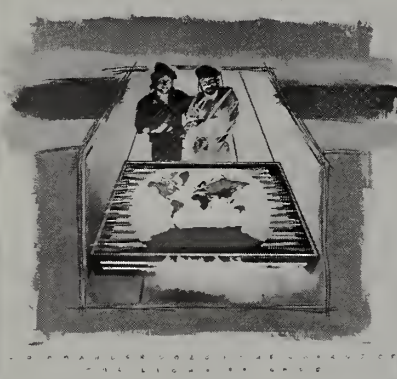
During Sandi Patti's concerts this past year, audiences were asked to list their favorite classic gospel tunes. After the votes were tallied, Sandi compiled a list of the most popular and put together this album. Medleys were used to include 22 picks, including "The Lord's Prayer," "Fairness Lord Jesus" and "The Old Rugged Cross."



**COMMANDER SOZO AND THE CHARGE OF THE LIGHT BRIGADE** — DeGarmo & Key — Power Disc PWRO1079 — Producers: Ed DeGarmo and Dana Key

DeGarmo & Key are continuing to enjoy a top spot in the American Christian rock world. With the release of this album comes even more high-choice material. Their first single off the LP "Destined To Win" is a duet with Jessy Dixon and then there's "Competition" which has been made into a well-received video. A high-energy LP that is a real delight to listen to!

DE G A R M O & K E Y



## GOSPEL PICKS

**SINGLE HEART** — Nancy Honeytree — Greentree MH 1078 — Producer: Steve Millikan

**GOOD ADVICE** — James Ward — Greentree MH 1075 - Producers: James Ward, John G. Elliot, Hans Altana

**CHAMPION OF LOVE** — Glad — Greentree MH 1076 — Producers: Ed Nalle, Bob Kauffin and Glad



**Elwyn Raymer's**

**Gospel News  
And  
Views**

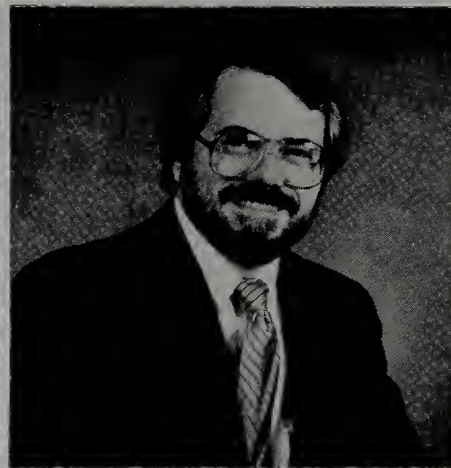
## The Gospel Music Association: A Legal Counsel's Perspective

By Christian A. Horsnell

As an attorney in Nashville whose practice centers around what is loosely termed the "entertainment industry," I have had the pleasure of being exposed to many types of music. From a childhood of Perry Como, Les Paul and Mary Ford, Dixieland and "big" bands, through the acid rock of the Sixties and Seventies, to the diverse 1980's country sounds of Alabama, Ricky Skaggs and Hank Williams, Jr., I have always been a music enthusiast. Through my practice, I have had the opportunity to witness the means by which music professionals support their music and their industry through music associations.

From the perspective of both an attorney and a "fan" of music, I have come to realize that the colloquial phrase "contrary to popular belief" applies to all music associations, particularly the Gospel Music Association (GMA). Although best known for the award presentations which they sponsor, music associations do not exist for the purpose of presenting their various honors. The Country Music

Association, the National Academy of Recording Arts and Sciences, the Academy of Country Music, and other music groups present their awards as one of the means to accomplish their primary goal, the fostering and promotion of their music and their industry. The CMA Awards, the Grammys, and the Hats are all given to focus attention on music created or performed by such organizations' constituency, recognizing excellence therein, so as to showcase the best of their art. Although the GMA also bestows awards for excellence, its primary goal is the education of the world-at-large about gospel music and through the Dove awards, to educate all of us as to what is currently gospel music.



Christian A. Horsnell

Through its lyrics, gospel music, by definition, also shares "glad tidings" with its listeners, or as executive director Don Butler is fond of saying, "the good news". Whether denominated inspirational, traditional, southern gospel, worship music, church music, contemporary or rock, it is all gospel music, and all designed to share the "good news." Whether performed by a solo artist, a quartet, a group or a choir, whether with a band or an orchestra, with acoustical accompaniment or a cappella, all these forms are gospel music. The GMA is determined to educate all who will listen about gospel music in all of its forms, regardless of what it might be called or the manner in which it might be performed.

The primary function of the other music associations which I have mentioned is to promote their music and their industry through public awareness and to provide educational and informational resources to their industry. However, the basic function of the Gospel Music Association is to educate and make the public aware of gospel music by providing information and educational services to not only those already involved in the field of gospel music, but to any and all people who may be interested in gospel music. As a by-product of this educational process, gospel music itself is fostered and promoted and the GMA achieves another goal, sharing the "good news." Through the GMA the educational process takes many forms; information to the public about the traditions of gospel music and what the gospel music currently is, exposing diverse segments of the populace to gospel music and conducting educational and informational seminars for established professionals, aspiring new members of the gospel music profession, enthusiastic amateurs, and anyone with an interest in gospel music and all that it implies.

In its organization and service to the public, the GMA shares many things with other music associations. From a practical perspective, the GMA differs little from other music associations, it suffers the same difficulties, must overcome the same obstacles and, at times, enjoys the same successes. However, its purpose is different. Its goal is to educate the world about gospel music and, by doing so, informing the world that there is "good news." From a personal perspective, in working with the GMA, from its business professionals and established creative talents, who give their time to foster the educational process about their artform, to the choir member who volunteers his time and effort just to share the music, one can sense this difference, and cannot help but enjoy the fact that, for all who care to listen there is "good news."

## Live Aid, U.S. Invasion Mark Year In U.K. Music

By Chrissy Iley

LONDON — There can be no doubt that the event of 1985 was "Live Aid" — it was even voted the most dramatic event of the year by top pop magazine *Smash Hits*, beating Simon Le Bon's boat capsizing. For the industry, the spin-offs from the occasion have been quite incredible. One whole day of mass viewing and listening took the public back into the record stores like never before.

Sales were boosted to such an extent that there is now a battle in London to see who can open the largest store. Virgin has opened the largest store in Europe, on Oxford St., where and just a few hundred yards down the road, HMV plans to take over an even bigger premises. The winner of this particular battle, however is the US company Tower who, next May, will open what they claim is the "largest record store in the known world." It will be 31,000 sq. ft.

The US invasion of the UK does not end with Tower Records. Club impresario Peter Gaten is bringing his Limelight to London, Radio London is playing largely "beat box" and is running the first ever competition for the best graffiti. Bands such as the Long Ryders, Green on Red and Lone Justice have been critically acclaimed. Country music in general is, according to a recent MORI poll, more popular than it has ever been — so much so that it has been deemed necessary to have a country chart for albums, the first ever outside of the US.

It is not only the new American bands that are breaking through here, more established artists are really consolidating

their popularity — The Cars and Bruce Springsteen have enjoyed unprecedented success. The Springsteen concerts during the summer meant that, for the third quarter of the year Springsteen himself had a bigger market share than all the major record companies except his own — CBS. Such is the craving for Americana that American females virtually unknown in their home land have made the number one spot — this was the case with Philadelphia Phyllis Nelson, whose "Move Closer" topped the chart in the spring, and Jennifer Rush, whose "The Power Of Love" was a long time number one this autumn. At the coveted spot at the moment is Whitney Houston, who has finally broken over here with "Saving All My Love For You."

There has been a phenomenal advance in CD's — for the first time demand is outstripping supply. John Yapp, of That's Entertainment Records, who has completely sold out of some of his CD titles, claims he will phase out records entirely over the next three years. Also, for the first time ever, the sales of cassettes have overtaken the sales of albums.

Not many bands have really emerged this year — it has been more of a year for consolidating for the supergroups. Duran Duran have topped all the polls in the pop press despite their veering off into Power Station and Arcadia. Wham! remain the next highest in profile. Most exciting new bands were Fine Young Cannibals, Simply Red, Pet Shop Boys, Lloyd Cole, and Then Jerico.

commercial manager at RCA will be followed by the creation of two posts, one of them handling RCA and the other one for PolyGram, in the RCA sales structure. As we reported before, Mario Lopez, who held the marketing director post, resigned several weeks ago and was offered duties managing the Ariola operation in Mexico. Hispavox/Capitol division manager Roberto Piay at EMI reports that the compilation album by Jose Luis Perales, released last month, is selling well after a steady start. The division was formed two months ago to develop the growing catalog of recordings from these labels and increase the share of the market for the EMI operation. Mexican chanteuse Daniela Romo will be also one of the artists to be promoted in the near future.

CBS creative director Norberto Tejero reports that the appearances of Pimpinela at the Opera Theatre have been a complete success and that the recent album recorded by the duet is selling strongly.



**ACTION SPEAKS LOUDER THAN WORDS** — Left to right — Doug Johnson, Marc La France, Lovena Fox, Paul Hyde, Mike Reno, Carole Pope, Nancy Nash, Murray McLauchlan and Tad Campbell.

## New Canadian Charity Effort

By Grant Lawrence

VANCOUVER — "Actions Speak Louder Than Words" is another charity single, this time helping Canada's hungry by supporting local food banks. Loverboy keyboardist, Doug Johnson, who became concerned about the hunger war taken up by the Canadian national food banks, is responsible for financing and writing the single and recorded it at Vancouver's Little Mountain Studios with 14 West Coast artists.

Johnson is concerned with the number of middle class families dipping below the poverty line. A study released earlier in October by the National Council of Welfare, says more than 4.3 million Canadians, or one in six people, live below

the line. For Johnson, the money raised is not as important as raising the public's awareness to the food shortage.

Those participating on "Actions Speak Louder Than Words" are Loverboy's Mike Reno, Paul Dean and Matt Frenette, Headpins' Darby Mills, Honeymoon Suite's Derry Grehan and Johnnie Dee, The Payolas' Paul Hyde, Idle Eye's Tad Campbell and individuals Murray McLauchlan, Carole Pope, Lovena Fox, Nancy Nash and Marc LaFrance.

All proceeds, after WEA Records covers distribution and pressing costs, will be distributed across the country by Father Dennis Drainville, an Anglican priest and director of Toronto's Stop 103 foodbank.

## Argentina

BUENOS AIRES — Nestor Casonu, previously with CBS, will be associated with Base Cero S.A., owner of the Cabal label, in the future. Base Cero is a society formed by Roberto Pumar, local record dealer, to develop the Cabal label, which was formed several years ago to specialize in Modern Argentinian music. It was afterwards sold to Pumar and other partners. Casonu's task will be to develop new artists and marketing strategies for the label.

Leo Bentivoglio, marketing manager at PolyGram, traveled to Rosario and Cordoba to discuss business with distributors and record dealers in these provinces. PolyGram is strongly promoting the recent albums by Mercedes Sosa, Sergio Denis and Teresa Parodi. Bentivoglio told *Cash Box* that the Parodi LP will probably reach Platinum status in the near future.

The appointment of Horacio Serto as

## Argentina

### TOP TEN 45s

- 1 Cantare, Cantaras — Hermanos — CBS
- 2 Esa Mujer — Dyango — EMI
- 3 Los Muchachos De Hoy — Luis Miguel — EMI
- 4 Eddle Espanol — Laura Branigan — WEA
- 5 Lobo Hombre En Paris — La Union — WEA
- 6 Do They Know It's Christmas — Band Aid — PolyGram
- 7 Diarlo De Una Mujer — Mari Trini — Music Hall
- 8 Contractura — Metropoli — Interdisc
- 9 I Want Rock — Twisted Sister — WEA
- 10 Small Town Boy — Bronski Beat — WEA

### TOP TEN LPs

- 1 Para Cantarle A La Vida — Valeria Lynch — RCA
- 2 Lucia y Joaquin — Pimpinela — CBS
- 3 Por Amor Al Arte — Dyango — EMI
- 4 El Sur Tambien Existe — Juan Manuel Serrat — Ariola
- 5 Musica Total — Various Artists — PolyGram
- 6 20 Grandes Exitos — Jose Velez — Discosa
- 7 El Fenomeno — Juan Ramon — Microfon
- 8 20 Great Hits — Creedence Clearwater Revival — Interdisc
- 9 El Tren — El Topo Gigio — Music Hall
- 10 Corazon Viajero — Miguel Galiardo — RCA

—Prensario

## Italy

### TOP TEN 45s

- 1 Election Day — Arcadia — EMI/Parlophone
- 2 Rock Me Amadeus — Falco — CGD
- 3 Take On Me — A-Ha — WEA/WB
- 4 Allve & Kicking — Simple Minds — Virgin
- 5 Questione Di Feeling — Mina e Riccardo Cocciante — Virgin
- 6 I'm Your Man — Wham! — CBS/Epic
- 7 Slave To The Rhythm — Grace Jones — WEA
- 8 P. Machinery — Propaganda — Ricordi/ZTT
- 9 Johnny Come Home — Fine Young Cannibals — PolyGram/London
- 10 Into The Groove — Madonna — WEA/Sire

### TOP TEN LPs

- 1 Promise — Sade — CBS/Epic
- 2 Like A Virgin — Madonna — WEA/Sire
- 3 Once Upon A Time — Simple Minds — Virgin
- 4 Finalmente Ho Conosciuto Il Conte Draculs — Mina — PDU
- 5 Il Mare Dei Papaveri — Riccardo Cocciante — Virgin
- 6 Ferryboat — Pino Daniele — EMI
- 7 So Red The Rose — Arcadia — EMI
- 8 Scacchi E Tarocchi — Francesco De Gregori — RCA
- 9 La Vita E Adesso — Claudio Baglioni — CBS
- 10 Picture Book — Simply Red — WEA

—Musica e Dischi

## Japan

### TOP TEN 45s

- 1 Kamen Butokayi — Shonentay — Warner Pioneer
- 2 Koyini Ochite — Akiko Kobayashi — Fan House
- 3 Kuso Kiss — CCB — Polydor
- 4 Be Vap High School — Miho Nakayama — King
- 5 It's Bad — Toshihiko Tawara — Canyon
- 6 Nantettatte Idol — Kyoko Koizumi — Victor
- 7 Glass No Palm Tree — Kiyotaka Sugiyama & Omega Tribe — Vap
- 8 Ude No Nakae — Hideki Saijo & Bally Manirow — R V C
- 9 Friends — Rebecca — CBS Sony
- 10 Jonetsu — Yuki Sayito — Canyon

### TOP TEN LPs

- 1 Da Di Da — Yumi Matsutoya — Toshiba EMI
- 2 Fall In Love — Akiko Kobayashi — Fan House
- 3 Anzenchitay IV — Anzenchitay — Kitty
- 4 Rebecca IV — Rebecca — CBS Sony
- 5 The Best Songs — Alphy — Canyon
- 6 Sonoko — Sonoko Kawayi — CBS Sony
- 7 First Final — Kiyotaka Sugiyama & Omega Tribe — Vap
- 8 Ten Years Ago — Eyikichi Yazawa — Warner Pioneer
- 9 In Square Circle — Stevie Wonder — Victor
- 10 Princess Night — Takako Shirayi & Crazy Boys — CBS Sony

—Cash Box of Japan

## INTERNATIONAL BESTSELLERS



**THE MAN THEY LOVE** — RCA Records artist Barry Manilow was recently visited backstage at Caesar's Palace during his engagement there by (l-r): Steve Wax, A&R consultant, RCA Records; Jose Menendez, division executive vice president, operations, RCA/Ariola International; Owen Sloane, attorney Mason & Sloane; Manilow; Garry Keif, president, Stiletto.

## Capitol Hits The Catalogue For "Rock Of Ages"

NEW YORK — Capitol Records is the latest company to send someone snooping in their vaults for vintage rock and roll material. The "Rock Of Ages" series, "conceived, compiled and documented by Alan Warner," is a 12-record series featuring classic and obscure tracks by dozens of rock and soul pioneers. Although each LP contains a skimpy 12 tracks, the albums are well-programmed around specific themes. The 12 records available are: "Let's Have A Party: Rockabilly Influence 1950-1960," "In The Still of the Night: Doo Wop Groups 1951-1962," "Let the Good Times Roll: Early Rock Classics 1952-1958," "Eddie Cochran and Gene Vincent: Their Finest Years 1958 & 1956," "Teen Beat: Instrumental Rock 1957-1965," "'Til My Dreamin' Comes True: West Coast Rock 1958-

1964," "Only In America: East Coast Rock 1959-1968," "Hurt So Bad: Early Sixties Soul 1960-1965," "Summer Means Fun: California Surf Music 1962-1974," "Good Vibrations: Sounds of Top 40 Radio 1964-1967," "On The Road Again: Rock's New Frontiers 1966-1970," and "I Want To Take Your Higher: American Soul 1966-1972."

The albums, which feature extensive annotation, range from such well-known items as Ike & Tina Turner's "Proud Mary," Little Anthony & the Imperials "Goin' Out Of My Head," and the Ventures' "Walk Don't Run," and Eddie Cochran's "Summertime Blues," to such collector's items as The Exciters' "Do-Wah Diddy-Diddy," Esquerita's "Rockin' the Joint," Aaron Neville's "Over You," and The Tune Rockers' "The Green Mosquito." The LPs list for \$6.98 each.

## "AT&T Presents Carnegie Hall Tonight" Sets Winter Schedule

NEW YORK — "AT&T Presents Carnegie Hall Tonight," the series of performances taped at the New York City landmark, heard on nearly 200 radio stations across the U.S., has announced its line-up of winter programs. Pianist Alexis Weissenberg will open the series (the week of Dec. 30), to be followed by the Tokyo String Quartet (Jan. 6), the Rotterdam Philharmonic Orchestra conducted by James Conlon/Horacio Gutierrez (Jan. 13), the Vienna Octet (Jan. 20), the Terence Blanchard-Donald Harrison Quintet/Kent Jordan/the Dirty Dozen Brass Band (Jan. 27), Gidon Kremer/Oleg Maisenberg (Feb. 3), the Guarneri String Quartet/Peter Serkin (Feb. 10), the New York Pops conducted by Skitch Henderson/Rosemary Clooney (Feb. 17), Jeffrey Siegel (Feb. 24), the Amadeus Quartet (Mar. 3), Jan DeGaetani/Gilbert Kalish (Mar. 10), Alfred Brendel (Mar. 17), and

the Banchetto Musicale conducted by Martin Pearlman/Nancy Armstrong/Mary Westbrook-Geha/Frank Kelley/James Maddelena (Mar. 24).

## 25 Years Ago In Cash Box

**January 7, 1961** — In the years to come, artists will practically bring the recording studio with them when they make personal appearances, according to Columbia Records maestro **Ray Conniff**. Conniff predicts that "... all of the major recording artists who do personal appearances will be carrying along their own sound systems and engineers ... It is utterly ridiculous for an artist to make a personal appearance in a concert hall or a nightclub which makes use of one microphone, and perhaps two speakers" ... United Artists Records has its first million-selling single in **Ferrante & Teicher's** "Exodus" ... Looking Ahead: A Compilation, In Order of strength, of Up and Coming Records Showing Signs of Breaking into The Cash Box Top 100. 1. "Milk Cow Blues," **Ricky Nelson**. 2. "Angel On My Shoulder," **Shelby Flint**. 3. "Trouble In Mind," **Nina Simone**. 4. "The Slide," **Googie Rene**. 5. "Salvation Rock," **Marv Meredith**. 6. "(I Wanna) Love My Life Away," **Gene Pitney**. 7. "Spanish Harlem First Taste Of Love," **Ben E. King**. 8. "Sugar Bee," **Cleveland Crochet**. 9. "The Jazz In You," **Gloria Lynne**. 10. "Birthday Card," **Brooks Arthur**. 11. "Sing," **Al Kasha**. 12. "I Gotta Go," **Brian Hyland**. 13. "Chills and Fever," **Ronnie Love**. 14. "Lost Love," **H.P. Barnum**. 15. "Gunslinger," **Bo Diddley** ... Single Review: "Won't Be Long" b/w "Right Now." **Aretha Franklin**. Aretha Franklin, who busted thru with her Columbia bow, "Today I Sing The Blues," further demonstrates that she's gonna be one of the big names in '61. Her latest, "Won't Be Long," is a sensational gospel-flavored blueser that features that lark's exciting vocal and piano stylings. Backing's a fetching, light-swing romancer. Solid Assist by the **Ray Bryant Combo** ... Newcomers to the RCA Victor label are **The Limelighters**, a folk-styled vocal-instrumental trio whose first effort for Victor is an LP, "Tonight! In Person."

## New Study

### Labels Break Financial Records During First Half of 1980s

LOS ANGELES — Recorded music companies during the first half of the 1980s achieved compound annual operating income growth of 9.5 percent despite compound annual revenue growth of only 0.3 percent, according to data prepared for inclusion in the third edition of "Communications Industry Report," issued this month by Veronis, Suhler & Associates (VS&A), a New York investment banking firm.

The companies' operating income margins for 1984 widened to a record 8.5 percent — up from 7.0 percent in 1983 and 2.5 percentage points above 1980 levels, the VS&A prepared data also indicate. Revenue growth for 1984 reached a record 9.2 percent, while operating income grew to 32.7 percent.

"These figures show that the record industry has weathered the recession at the start of the decade through control of costs," John S. Suhler, VS&A president, said. "The companies now appear to be benefitting from their profit margin management."

The aggregates contained in the report for recorded music companies and nine other segments of the communications industry are used by business owners, chief executives and others involved with the purchase and sale of companies. The data strip away the results of multimedia companies' non-recorded music operations, enabling recorded music companies to compare their own business growth and performance with that of similar operations.

Besides compiling and analyzing key income statements and balance sheet data, the report also calculates growth rates, margins and other financial ratios based on them. The report's recorded music segment contains data for seven companies.

The report notes these other recorded music financial performance trends and highlights:

- Revenue of recorded music companies grew only 1.4 percent over the five-year period. The 9.2 percent annual growth for 1984 was up from 5.4 percent in 1983 and from declines in 1982 and 1981.

- The companies' operating income grew 43.8 percent over the five-year period. The 32.7 percent growth in 1984 slowed to more normal levels from a record 73.9 percent growth in 1983. The 1983 result came on the heels of declines

in income in 1981 and 1982.

- The companies' pro forma cash flow grew at a compound annual rate of 8.8 percent for the first half of the 1980s. The 1984 rate of 25.5 percent, though a slowdown from a high of 54.7 percent in 1983, still was the second-best growth rate for the period. (Cash flow is "pro forma" because it is derived by adding depreciation and amortization to operating income to approximate actual cash flow.)

- Pro forma cash flow margins for 1984 were a record 9.8 percent — up from 8.5 percent in 1983 and 2.7 percentage points wider than 1980 levels.

- Operating income return on assets, which measures how efficiently assets are used, stood at 15.1 percent, while assets turned over 1.8 times — almost once every six months.

- Cash flow return on assets, another measure of efficient asset use, was 17.4 percent in 1984. (Both operating income and cash flow returns on assets are measured in standard fashion, by using a two-year average for assets.)

These results are composites for the segment, derived from data for six companies, not the full seven. This smaller figure weeds out the company that did not report fully for the five years spanned by the report.

#### Leading Companies

The segment leaders, in terms of five-year compound annual revenue growth, were Jem Records, Inc., with 18.1 percent growth, followed by Thorn-EMI plc, with 9.1 percent growth, and MCA, Inc., with 8.5 percent growth. Their growth compares with the VS&A Recorded Music composite rate of 0.3 percent and the VS&A Communications Industry composite rate of 13.6 percent.

In terms of five-year compound annual operating income growth, the leader was RCA Corporation, with 53.3 percent growth, followed by CBS with 14.3 percent and Warner Communications with 2.0 percent. Their rates compare with the VS&A segment composite rate of 9.5 percent and the VS&A industry composite rate of 16.0 percent. The same three companies again led in the same order on the basis of five-year compound annual cash flow growth.

When operating income margins are compared with 1980 margins, CBS showed the most improvement — 4.4 margin points. Next came RCA, with a 4.1 percentage point improvement; then, Warner Communications, with a 0.7 percentage point improvement. Their margin growth compares with the 1.2 percentage point increase for the VS&A industry composite.

Measured by 1984 annual revenue growth, MCA outdistanced the rest, with 36.0 percent growth. Thorn-EMI placed second with 19.4 percent growth, and Jem Records ranked third, with 12.9 percent growth. Their rates all bettered the VS&A segment composite growth rate of 9.2 percent. They compared with the VS&A industry composite growth rate of 16.1 percent.

In 1984 annual operating income growth, Jem Records stood head and shoulders above the rest, with 250.0 percent growth, followed by Warner Communications (47.6 percent) and CBS (12.9 percent). Their rates compare with the VS&A segment composite growth rate of 32.7 percent and the VS&A industry composite growth rate of 20.4 percent.

In terms of 1984 operating income margins, the three leaders were Warner Communications (11.0 percent), CBS (9.8

(continued on page 32)

## RAS Signs Canadian Deal With Attic

LOS ANGELES — Ras Records president Gary Himelfarb has announced a licensing deal with Al Mair's Attic Records of Toronto, Canada.



## Plane Crash In Texas Claims The Life of Rick Nelson

By Peter Berk

LOS ANGELES — Hours short of what he hoped would be his comeback year, singer/actor Rick Nelson, traveling with members of his band, was killed in the crash of a private plane en route to Dallas last week. Six others lost their lives when the DC-3 plummeted in the woods near the rural community of De Kalb, in northeast Texas. As of press time the pilot and co-pilot of the plane remained in critical condition in a hospital in nearby Texarkana, Arkansas. There is speculation one of the plane's engines was in need of repair before the flight December 31 which was taking Nelson and his band to a New Year's Eve concert site.

In reality, Rick Nelson was 45, but for many if not most of his fans, he was forever the teenaged son of Ozzie and Harriet Nelson who appeared in the Nelson's famed TV sitcom from 1952 to 1966. On the show, playing himself, Nelson established the playful, boyishly charming persona which made so many young fans receptive to him as a musical performer. Ironically, even though *The Adventures of Ozzie and Harriet* had been the launching pad for his musical career, Nelson later seemed engaged in a bitter, somewhat futile effort to break away from the confines of his basically unchanging image.

Whatever his personal frustrations may have been, however, Rick Nelson could boast of some remarkable achievements in the musical arena. Encouraged by a girlfriend, Nelson decided in 1957 to record a couple of songs and see how he would fare in the guise of a musician. The answer was soon quite clear when he performed Fats Domino's "I'm Walkin'" on his family's TV show. Within a week of the telecast, over a million copies of his recorded version of the song had been sold, and a new teenaged idol had been born.

From there, Nelson went on to an almost unparalleled tenure on the highest plateaus of the industry, cranking out almost 20 top-ten hits by the time he was 22. Recording on Imperial Records until 1963, on Decca/MCA through 1975, and then on Epic Records, his record sales eventually exceeded 35 million, sparking a



1940 — 1985

string a hit singles such as "Be-Bop Baby," "Stood Up," "Lonesome Town" and "Travelin' Man." With his incredibly loyal following, Nelson wound up one of the top record sellers of all time. In fact, as of two years ago, he was seventh on that list.

In the mid-sixties, Nelson's life and musical style began to change dramatically. The primary reason was the ending of *The Adventures of Ozzie and Harriet* in 1966, which resulted in a concurrent decline in Nelson's popularity as a musician. Furthermore, as a writer and performer, Nelson began incorporating softer, more country-oriented melodic and lyrical themes into his work. His fans were apparently unwilling to bend with the times, and it wasn't until the early Seventies that Rick Nelson's name was mentioned on the radio with any regularity again.

The two catalysts for Nelson's reemergence on the pop scene were his formation of The Stone Canyon Band in 1969, and the group's recording of "Garden Party" in 1972. The song, intended to let his audience know just who he was and how he had evolved over the years, caught on and earned Nelson his first gold record in over a decade. For unexpectedly tragic reasons, it was to be his last.

# U.R.B.

WASN'T IN YOUR CHRISTMAS  
STOCKING,  
DIDN'T START YOUR NEW  
YEAR RIGHT,  
BUT IT WILL BE  
AT THE END OF YOUR  
RAINBOW

IN FEBRUARY



**DICK JAMES' RAE OF HOPE** — The London-based Dick James Organization recently opened its new Los Angeles office. The first signing out of the new office is writer/artist Dana Rae. The Dick James Organization is the original publisher of such giants as the Beatles, the Hollies, Tears For Fears and Elton John. Pictured at the signing (l-r): Rae, Linda Gavin, Rae's manager, Larry Allman, Rae's attorney and Arthur Braun, U.S. general manager of the Dick James Organization.

## Two Industry Veterans Make The Film-Music Connection

By Peter Berk

LOS ANGELES — As a result of this musical era's unprecedented obsession with film soundtracks, countless independent companies have been formed of late by industry members hoping to get a piece of the action. Not surprisingly, only a few of these companies are truly equipped to offer both the creative and business expertise necessary to put together a film score. One of the clear successes in this field, however, is Hooker-Stevens music Film Connection, an L.A.-based firm headed by composer-manager-publisher Jake Hooker and former A&R executive and current top manager-producer, Rick Stevens. Barely five months old, the company has already scored key songs in *Fletch*, *Miami Vice*, *Iron Eagle* and *Rocky IV*, as well as an upcoming, as yet untitled, Francis Ford Coppola feature.

According to Hooker and Stevens, their partnership strikes just the right balance between musical creativity and business acumen. Beyond its founders' own considerable abilities, though, the company also offers a complete 24-track recording facility, featuring just about every keyboard available today. Between the studio and such notable in-house musicians as Fran Golde, Peter Matz, Rick Derringer, Paul Fox, Dwayne Hitchings and Hooker himself, the company is in a position to offer proven writers who can provide anything from a single rock song to a complete traditional score; as well as quick demos or even master recordings. At the helm, Hooker and Stevens can apply their skills as negotiators, established hit-makers and promoters.

"We knew we wanted to offer a unique approach," commented Stevens recently. "What we came up with is our 'creative workshop,' wherein we pull together some of the best people around and utilize that pool of talent as each project evolves. Jake and I can essentially function as music supervisors on a film, whether our writers or outside writers are involved. We can deal with all the major artists, and have the advantage of running one of the best film scoring studios in the business right here."

The creative atmosphere forged by the

recording studio, as Hooker and Stevens see it, is definitely one of the key ingredients in their company's recipe for success. The studio enables their writers to have immediate access to a vast array of musical sounds and to record new material almost instantly. Moreover, it encourages a near-constant outpouring of material from within, keeping everyone highly productive and able to work closely together.

Through Richard Emler, a leading music agent, Hooker and Stevens can, ideally, latch on to new film (and television) projects at an early stage, and thus have a chance to contribute the most effective and appropriate music. Both partners are displeased by the plethora of pop songs in films which simply don't call for them. In order to provide only relevant material, their "favorite way of working," Hooker remarked, "is from the script level, as we did on *Rocky IV* (for which he and Hitchings wrote "The Sweetest Victory," performed by Touch)."

"Before we started this company," Hooker continued, "we were frequently being called in as 'paramedics' whenever a movie score was in trouble. Now, we can be in on a project almost from the beginning." Agreeing, Stevens mentioned, "It's one thing to be able to make a hit record, but our job is to provide musical material which is organic to the film itself. Jake comes from a film-oriented background and has a particular sensitivity to that medium, and I've dealt with film extensively over the years also. We both understand that the film always comes first."

Unlike many people who seem content to stuff songs into a film regardless of their suitability, both Hooker and Stevens base their company on serving what's on the screen. If hit material can come of their efforts, all the better, but as Hooker said, "the priority is that the music works in the context of the film. We're here to offer a service to producers and directors, a complete package, from the creation of the material to the selection of artists, to the placing of record deals to the making of videos to eventual promotion. So far, I don't think we're too far off base. This hasn't been a bad beginning."

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## New Label Releases

(continued from page 5)

soundtrack release; namely "Fearful Sharkey," featuring music by the former member of the Undertones. The LP was produced by Dave Stewart, and the first single, "A Good Heart," was written by Maria McKee. A&M will round out its January releases with "Wild Child," featuring E.G. Daily.

Meanwhile, Capitol Records should have nothing but good news when it ships out Anne Murray's latest effort ("Something To Talk About") on January 17. The same month, the label will be offering Melissa Morgan's "Do Me Baby;" Don Williams' "New Moves;" and the soundtrack to *Iron Eagles*, containing tracks by Queen, Dio and Katrina and the Waves.

RCA Records is also banking on a soundtrack, among other albums, to properly launch the new year. This one is titled *Youngblood*, and features songs from such artists as Mickey Thomas, Starship and Mr. Mister. Other January releases for the label include an album from Clannad (highlighted by some vocal work from U2's Bono); a Sam Cooke compilation LP called "The Man And His Music;" and "Let Them Eat Rock," offering past and present RCA hard rock artists such as Judas Priest, Autograph and the Scorpions.

MCA Records in January will release a new John Schneider LP and an album from Todd Sharp, former guitarist for Hall & Oates. The label will also be riding high on its late 1984 releases from Tom Petty

and New Edition. In February, however, the list of releases will be doubled, as the label sends out an Elton John reissue; a new Reba McEntire LP; a new album from Stan Ridgway; and the soundtrack from *Down and Out In Beverly Hills*.

Epic Records will start 1986 off by releasing new albums from Ozzy Osbourne; Kick Axe; and Slip. Additionally, Epic will offer a compilation LP titled, "The Best Of The Unsigned Bands." PolyGram Records will have a new Everly Bros. album in the stores as well as "Up And Down" by Opus (which contains the internationally popular hit, "Live Is Life"). Arista, in the mean time, should fare well with Alan Parson's "Stereotomy" and Jermaine Jackson's "Precious Moments." Another January soundtrack will be *Crossover Dreams*, an Elektra Records release featuring the music of salsa performer Ruben Blades.

EMI-America appears to have it made with "The Knife Feels Like Justice," a solo debut album by former Stray Cat Brian Setzer. The LP was produced by Don Gehman. In February, the label will ship out two awaited albums, one from Talk Talk, the other from Greg Kihn.

Finally, over at Chrysalis Records, the attention in January will be focused on the debut album by former Ultravox lead singer, Midge Ure (a co-writer of "Do They Know It's Christmas?") More activity will follow in February for the label, when it will release a Colour Field EP and three new albums, by Icehouse, UFO and Billy Idol.

## Study On Label Profits

(continued from page 30)

percent) and RCA, which tied with Jem Records at 5.1 percent. The VS&A segment composite margin was 8.5 percent; the VS&A industry composite was 15.0 percent.

On the basis of 1984 cash flow margins, the leaders were Warner Communications (12.7 percent), CBS (11.1 percent) and RCA (5.9 percent). The VS&A segment composite margin was 9.8 percent; the

VS&A industry composite margin was 18.7 percent.

As for 1984 operating income return on assets, the leader was Warner Communications, with 23.6 percent. Then came CBS (15.3 percent) and RCA and Jem Records (both 9.8 percent). The efficiency with which they used their assets compared with the VS&A segment and industry rates of 15.1 percent and 17.4 percent, respectively.

## American Music Award Nominees

(continued from page 5)

"Dixie Road" (Lee Greenwood), "Forgiving You Is Easy" (Willie Nelson), "There's No Way" (Alabama). **Favorite Album:** "City Of New Orleans" (Willie Nelson), "Country Boy" (Ricky Skaggs), "40 Hour Week" (Alabama). **Favorite Male Video Artist:** Lee Greenwood, Ricky Skaggs, Hank Williams, Jr. **Favorite Female Video Artist:** Janie Fricke, Crystal Gayle, Anne Murray. **Favorite Video Duo or Group:** Alabama, Highwayman (Willie Nelson, Kris Kristofferson, Waylon Jennings, Johnny Cash), The Oak Ridge Boys. **Favorite Video Single:** "All My Rowdy Friends" (Hank Williams, Jr.), "40 Hour Week" (Alabama), "Highwayman" (Willie Nelson, Johnny Cash, Kris Kristofferson, Waylon Jennings)

### Soul/Rhythm & Blues

**Favorite Male Vocalist:** Prince, Luther Vandross, Stevie Wonder. **Favorite Female Vocalist:** Aretha Franklin, Whitney Houston, Diana Ross. **Favorite Duo or Group:** Kool & The Gang, New Edition, Ready For The World. **Favorite Single:** "Night Shift" (The Commodores), "You Are My Lady" (Freddie Jackson), "You Give Good Love" (Whitney Houston). **Favorite Album:** "Emergency" (Kool & The Gang), "The Night I Fell In Love" (Luther Vandross), "You Give Good Love" (Whitney Houston). **Favorite Male Video Artist:** Philip Bailey (with Phil Collins), Prince, Stevie Wonder. **Favorite Female Video Artist:** Aretha Franklin, Whitney Houston, Sade. **Favorite Video Duo or Group:** Ashford & Simpson, Kool & The Gang, Pointer Sisters. **Favorite Video Single:** "Freeway Of Love" (Aretha Franklin), "Oh Sheila" (Ready For The World), "Saving All My Love For You" (Whitney Houston).

Winners of the annual "American Music Awards" are selected by the public. A

## Rick Chertoff

(continued from page 10)

three of us (Chertoff, Rob Hyman, and Eric Bazilian)," he says.

One of "Nervous Night" 's songs, "All You Zombies," was written nearly four years ago and had attracted note in Philadelphia by '83. "That was just one of their early songs and it was a great favorite in Philadelphia. We kind of worked up a new arrangement and made it kind of an extended piece. It's very dangerous to tamper with a classic and in the Philly area this was a classic song. But we decided to go for broke on it," he says. Chertoff says that though "... Zombies" was not a huge CHR hit, it was "a compelling piece of music that let people know that this was a seriously talented new band." He claims that there

national sampling of 20,000, taking into account geographic location, age, sex and ethnic origin, have been sent ballots by the Herbert Altman Communications Research, Inc. firm. Names of the nominees on the ballots were compiled from the *Cash Box* year-end sales charts. Results of the voting, tabulated by the Peat, Marwick & Mitchell accounting firm, are kept secret until envelopes are opened during the live presentation ceremonies.

In addition to the 27 award winners, a special "Award of Merit" will be presented for "outstanding contributions over a long period of time to the musical entertainment of the American public." Previous winners of this award have been Bing Crosby, Berry Gordy, Jr., Irving Berlin, Johnny Cash, Ella Fitzgerald, Perry Como, Benny Goodman, Chuck Berry, Stevie Wonder, Kenny Rogers, Michael Jackson and Loretta Lynn.

The "American Music Awards" special is a production of Dick Clark Television Productions, Inc. Hosting the special will be Diana Ross. Producing for the 10th consecutive year is Al Schwartz, with Jeff Margolis directing. Co-producer is Larry Klein. Art director is Ray Klausen. Writer is Robert Arthur. Music director is Lenney Stack. Choreographer is Kenny Ortega. Executive in charge of production is Fran La Maina. Executive producer is Dick Clark.

was initially some disagreement about what the first single was to be. "We thought in some ways that "And We Danced" was going to be the first record. And then we had this feeling about "... Zombies" so we decided to go with that," he says.

Chertoff's A&R professional philosophy is clearly tilted toward his emphasis on production. He spends much of his time in the studio and doesn't have much time to scout for acquisitions in the clubs. "But I do try to develop a network of artists, writers, managers, lawyers — people who I trust and respect and have a good sense of what's going on," he says. "And I try to listen to as many things as I can, mostly tapes, though it's very difficult for me to get to the unsolicited stuff."

## NAMA Prexy Responds To Cig Restrictions

CHICAGO — The American Medical Association House of Delegates has approved a resolution to draft and enact legislation at the state level which would prohibit the sale of cigarettes through vending machines. The alleged reason is that a substantial number of teenagers under the legal age purchase cigarettes from vending machines. The following statement regarding this matter has been issued by the president of the National Automatic Merchandising Association in behalf of the vending machine industry.

"We have no objection to the proposal of the American Medical Association that there be a minimum age below which cigarettes may not be purchased by minors," stated NAMA president G. Richard Schreiber. "The AMA House of Delegates' resolution singling out vending machines as a prime source of cigarette sales to under-age smokers is in error. Its recommendation to prohibit all vending machine sales of cigarettes to persons of all ages, without stopping such sales through other channels, is a discriminatory resolution and unworthy of the American Medical Association," he added.

Since 1962 the vending industry has maintained the only organized program — called "Operation Alert" — to insure that vending machines are not used as a source of cigarette purchases by persons under the legal age, he pointed out.

"Restrictions on the placement of machines, and supervision where necessary, have made this program a success from the beginning," Schreiber explained.

## All Signals Are Go For First Annual ACME Conv.

CHICAGO — The first annual American Coin Machine Exposition will take place during the period of Friday, March 7 through Sunday, March 9, 1986, at the Expocenter/Downtown in Chicago. ACME '86 is the result of combining the Amusement Showcase International and the Amusement Operators Expo into one trade convention.

The show is being managed by William T. Glasgow, Sr. of William T. Glasgow, Inc. in South Holland, Illinois and a complete program of exhibits as well as educational sessions will be presented during the three-day event. In addition, and for the first time in the history of the coin-op amusement industry, ACME '86 will open its doors to the general public — for *one day only*, on *Sunday, March 9*.

Special consideration will be given to those firms who previously exhibited at either the ASI or AOE conventions. Former ASI exhibitors will receive "squatter's rights" to their previous year's exhibit space. Former AOE exhibitors will be given credit for the number of AOE shows in which they exhibited.

The customary "distributors only" exhibit time will be in force on Friday, March 7 and Saturday, March 8 from 10 a.m. until noon, during which time industry distributors will have exclusive access to the exhibit floor.

The sponsoring organizations are pulling all stops to make this landmark exposition a memorable one. An aggressive advertising and promotional campaign is already in progress and, as further back-up, complimentary tickets of invitation will be provided to ACME exhibitors in unlimited quantities for mailing to customers.

Special discount airfares have been secured for show attendees through Conference Travel Center, which is the official ACME air travel coordinator. Hotel rooms and hospitality suites have been reserved at special rates for exhibitors and persons attending the convention. These accommodations are available at the Holiday Inn/Mart Plaza, the Chicago Marriott and the Hyatt Regency Chicago.

Further information regarding ACME '86 may be obtained by contacting W.T. Glasgow, Inc., 16066 South Park Ave., South Holland, IL 60473 or phoning 312-333-9292.

Industry News .....33

COIN MACHINE

## Spotlight On New Equipment

### Two More From Kitcorp

CHICAGO — Kitcorp, producer of one of the industry's most complete conversion kits, recently announced four new models; namely Namco's "Metro Cross," Sega's "Crowns Golf in Hawaii," "Cruisin' " and "TNK III."

Metro Cross is a high resolution game featuring an obstacle course players must traverse. Racing against time to the goal the players encounter such obstacles as rolling cans, hurdles, slippery tiles, land mines, foxholes and surprise opponents. There are over 30 levels of action to provide continuous challenge.

Sega's "Crowns Golf in Hawaii" is a brand new game featuring a new golf course, new club selections and a variety of new challenges for a perfect follow-up to its illustrious predecessor, "Crowns Golf". This version is a simple plug in conversion kit to Williams Joust, Defender, Robotron and Moon Patrol games.

"Cruisin' " is a conversion kit for horizontal games and was designed by Jalco Ltd. of Japan. The object of the game is to drive a car through 12 different cities, picking up oil cans and throwing them at various adversary cars. Several road levels are shown on the screen and the players can jump from level to level, avoiding enemies and picking up points.

"T.N.K. III" is licensed from SNK. It is a tank action game featuring high resolution graphics and non-stop action. The player must



pilot a tank through various obstacles using a road map to guide him to the final base. Also featured in the game are an energy meter, cannon fire buttons, machine gun fire buttons and a custom control handle.

Included in Kitcorp conversion kits are marquee-plexi, bold side graphics, control panel graphics, PC boards, FCC cage, all appropriate joysticks, buttons and mounting hardware, universal wire harness and a detailed installation manual.

### Kid Stuff

CHICAGO — Dynamo Corporation, leading manufacturer of pool and soccer tables, recently announced a new addition to its product line, namely, "Crazy Crane," which is a candy merchandiser. The new game was introduced at AMOA Expo '85 and will be available for shipment in mid-January, according to Bill Rickett, Dynamo president and developer of the game.

Crazy Crane allows the player to operate a crane via electronic controls while racing against time. One of eight songs is played in the background as the player tries to retrieve as much candy as possible during the allotted amount of time. The various songs are programmable by a dip switch.

The new game is the same size as a standard video game and features a large product storage bin and continuous feeding of product. It easily handles candy, capsules, etc. and provides operators with new location opportunities, according to the company.

One of the most important features of the crane is its ease of accessibility. Product is loaded from the front header panel and all components are easily serviced.

"The game is very low maintenance and is manufactured with the same quality as other Dynamo products," stated Rickett. "It was subject to many months of research and development and has proven to be very



trouble-free."

Mark Struhs, Dynamo vice president and director of marketing, adds that the game is ideal for many types of locations — grocery stores, discount stores, convenience stores and game rooms. "It is low risk for the operator and provides a very high return," he said. "On location, it should prove to be one of the most profitable ways to vend candy."

### A Real Performer!

CHICAGO — What's 6½ feet tall, 7 feet wide, silent and yet very effective in performing a variety of functions? Konami's unique new point-of-purchase display, of course, and it's getting a lot of attention in distributor showrooms!

An ultra-modern, molded silver sweep frames the screen and control panel to allow operators to actually play the game inserted behind it. By simply switching a board, one game can be substituted for another. The free-standing cabinet also incorporates a display case to show kit components, brochure holders and a suggestion box that demonstrates Konami's concern for the operator's needs and recommendations.

The first of its kind, this new point-of-purchase cabinet is one silent salesman that has the industry talking!



### Rescue Mission

Sega U.S.A. is introducing their new "Choplifter" horizontal game kit, which was featured in the company's exhibit at AMOA Expo '85. Choplifter is a realistic helicopter seek and rescue game that combines thrilling action and high skill on the part of the player.

The object of the game is to save captured troops located behind heavily armed enemy territory. The rescue mission tests the player's strategic ability to guide the helicopter through enemy lines while engaging in battle against fighter jets, ground jeeps, enemy submarines, battleships, hot lava caverns and hostile city buildings. The action is hot and heavy throughout play.

Choplifter has outstanding graphics for added realism and life-like voice sounds to enhance the play experience. The player must rescue the captives with the Choplifter and return them safely to the base in order to advance to the next stage of play.

The new kit will be available through Sega's distributor network. Further information may be obtained by contacting Sega Enterprises Inc. (USA) at 2149 Paragon Drive, San Jose, CA 95131.



### A Game For The Times!

CHICAGO — "Timing is everything," declared Ben Har-El, president of Konami, Inc., in reference to the firm's latest kit. "There is a far-reaching interest in this country today in 'Rambo-like' heroes, in the one-man army, in the true fighting machine. That's the theme of 'Rush 'N Attack' and the main thrust behind its tremendous cashbox success," he continued. "Of course, the super action, crisp graphics and Konami dependability don't hurt it, either!"

In "Rush 'N Attack," the player's mission is to single-handedly penetrate behind enemy lines and rescue prisoners of war. Engaging in hand-to-hand combat and taking up an arsenal of weapons including knives, flame-throwers, bazookas and grenades on authentic fields of battle such as missile bases, harbors, bridges and POW camps, he is strategically and physically challenged to the limits of human endurance.

Rush 'N Attack is a Konami-complete kit



which is priced right and can be easily and quickly installed in any horizontal raster scan monitor game.

### Police Take Aim With Nintendo's 'VS. Hogan's Alley'

CHICAGO — Nintendo's popular "VS Hogan's Alley" game has caught the eye of the Rice University Police Department, not only for just amusement but as a training tool as well.

Franz Amusement Company, Nintendo's distributor for the greater Houston area, was recently contacted by the local police department. It was an unusual, but a very welcome inquiry, in that a request was made to install a Hogan's Alley video game in the Rice University Police Department.

Sgt. Willie Anderson, firearms training officer for RUPD, discovered the game while on patrol of Rice Memorial Center. He observed some students playing Hogan's Alley, an arcade game using hand/eye coordination with an exclusive light gun to activate the coordination; and felt that the same principals employed in the more expensive police training films and programs

were being used in the game. With administrative approval, he then contacted Ms. Marty Vest, director of Rice Memorial Center where VS Hogan's Alley was being operated and inquired about the possibility of using the machine for a few weeks on "free play" for a training program.

Rice University Police Department is a small department with limited funds. Sgt. Anderson had been attempting to introduce various stress and reaction training on the firing range, however, the actual firing of the practice courses also called for considerable expense in ammunition for practice rounds. Enter "Hogan's Alley," which may be the perfect solution!

Nintendo pointed out that others in the industry might want to contact small community security or police departments to determine whether they would be interested in utilizing the game as a training tool.

American Waltz (Warner Bros.-ASCAP/Two Songs-ASCAP/Make Believe-ASCAP/Warner-Tamerlane-BMI) .....58

A World (Briarpatch/DebDove-BMI/Kazzoom-ASCAP) .....12

Baby When Your Heart (Golden Bridge Music-ASCAP) .....68

(Back To The) Heartbreak (WB Gold-ASCAP/Warner House-BMI) .....15

Betty's Bein' (Tall Girl-BMI) .....7

Bop (MHG/Sweet Angel/Web IV-ASCAP/BMI) .....2

Break Away (Cross Keys/April/Ideas of March-ASCAP) .....25

Burned Like (Garwin/Blue Moon/Famous-ASCAP) .....33

Can't Keep (Sabal-ASCAP) .....69

Coffee Brown Eyes (Denny-ASCAP) .....92

Come On (DeJamus/Riva-ASCAP) .....22

Country Music Lives (Tree Pub-BMI Cross Keys Pub.-ASCAP) .....78

Doncha (Rick Hall-ASCAP) .....96

Down in Tennessee (April/Ideas of March-ASCAP) .....28

Dreamland Express (Cherry Mountain-ASCAP) .....55

Every Day (Peer-Int-BMI) .....53

Everything (Ken Stitts Music-BMI Silverdust Pub.-ASCAP) .....57

Fast Lanes and Country Roads (Tom Collins-BMI) .....41

Feed The Fire (Diro/19 Street-BMI/Alabama Band-ASCAP) .....86

Feel The Fire (Rick Yancey-BMI/Ribo ASCAP/Partnership ASCAP/Vogue BMI/Partner-BMI) 71

Five Fingers (Almarie Music-BMI Cross Keys, Pub. Co. Inc.-ASCAP) .....62

Get Back (Silver Fiddle-ASCAP) .....97

Hang On (Tree/Pacific Island-BMI) .....94

Have Mercy (Irving-BMI) .....6

## ALPHABETIZED TOP COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Heart Of (Sheddhouse-ASCAP/Screen Gems-EMI/Moon and Stars-BMI) .....59

Home Again (W/E/A/Mopage/Screen Gems/EMI/Moon and Stars-BMI) .....4

Honky Tonk Tonight (I.S.P.D. Pub-ASCAP) .....64

Hurt (CBS Miller-ASCAP) .....16

I Could Get (Tree/Pacific Island c/o Careers-BMI) .....40

I Don't Mind (Warner Tamerlane/Duck Songs/Pullman-BMI) .....45

I Don't Want (Tree/Rockin' R/Posey-BMI) .....48

I Feel A Heartache (Bobbi Lace pub.-Glen Campbell-BMI) .....74

I Hope This Night (Mel Stover pub.-Little Bill-BMI) 76

I Love You (Somebody's/SESAC/Welk) .....35

I Sure Need (Uncle Artie-ASCAP) .....32

I Tell It (Tree/Cross Keys BMI/ASCAP) .....24

I'll Don't (Southwest Words & Music-BMI) .....81

I'll Never (MCA-BMI/Leeds/Patchwork-ASCAP) 93

I'm Gonna (Rick Hall/Beginner-ASCAP) .....93

I'm Leaving Now (John Carter Cask Music-ASCAP) .....100

In Over My Heart (Rick Hall Music, Inc.-ASCAP) 69

It's Just (Eden Music/Times Square-BMI) .....30

It's Four (Tree-BMI) .....52

It's Time (Hall-Clement/Hardscuffle-BMI) .....27

Just In Case (Pacific Island/Tree-BMI) .....11

Lie To (Rare Blue/Beliama Bros./Steeple Chase-BMI/ASCAP) .....31

Lonely Days (Rover Music-AMR Inc.-ASCAP) .....54

Louisiana Legs (Del Reeves Pub.-Lovey-BMI) .....73

Love's Gone Bad (Wilox Music-ASCAP) .....72

Lovin' On (Lynn Shawn Music-BMI/Jerry Foster Music-ASCAP) .....94

Makin' Up (Warner Bros./Gary Morris/Leeds/MCA/Patchwork-ASCAP) .....21

Me And Paul (Willie Nelson-ASCAP) .....80

Memories To Burn (Tree-BMI/Cross Keys-ASCAP) .....13

Mississippi Break Down (Pub. Little Amber Music-BMI) .....77

Morning Desire (Leeds/Patchwork-ASCAP) .....1

Never Be (Gone Gator-ASCAP) .....5

1982 (Grand Alliance Publ. ASCAP/Grand Coalition Music-BMI) .....70

Nobody Falls (April/New and Used-ASCAP/Blackwood/Land of Music-BMI) .....43

Oklahoma (Benefit Music-BMI/Atlantic Music Corp. Coolwell/Granite-ASCAP GSC Music-ASCAP) .....38

Old Blue Yodeler (Razzy Bailey Music-ASCAP) 56

Old School (MCA/Don Schlitz-ASCAP) .....10

Only In My (Jack and Bill/Reba McEntire-ASCAP) 8

Perfect Stranger (That's What She Said/Long Tooth-BMI) .....34

Please Be Love (MCA, Div of MCA Inc./Berger Bits-ASCAP) .....42

Quiet Nights (Duchess-BMI) .....75

Reno & Me (Tree Pub/Cross Keys Pub/Tree Group/BMI ASCAP) .....95

Safe (Hall-Clement/Rob McDill-BMI/Ribo/Crosskeys-ASCAP) .....39

She Almost Makes (Monk Family/19th Street/Old Friends-BMI) .....99

She Don't Cry (Cross Keys Publ. Co. Inc.-ASCAP) .....79

She Told Me (Courtland/Artin-BMI) .....23

She's Lovin' (Silverline/Tom Collins-BMI) .....63

Somebody Else's (Love Wheel-BMI) .....3

Some Girls Have (Kirshner Songs/April Music Pub.-ASCAP) .....65

Some Of Shelly's (Screen Gems-BMI Music Inc. BMI) .....98

Some Such (Barnwood-BMI) .....91

Stand Up (Old Friends/Crosskeys/Tree-BMI/ASCAP) .....9

Still Hurtin' Me (Fairydust-BMI) .....46

The Chair (Tree/Larry Butler-BMI) .....14

The Devil's (Granite/Goldline-ASCAP) .....26

The Legend (Tree-BMI/Cross Keys-ASCAP) .....18

The One I (Algee Music Corp.-BMI) .....29

There's No (Mother Tongue/Flying Cloud-ASCAP/BMI) .....20

They Never (Rick Hall-ASCAP) .....49

Think About (Mailven/Cottorpatch/Bibo c/o Welk-ASCAP) .....37

Timberline (Emmy Lou Songs-ASCAP/Irving-BMI) .....51

Too Much On (Statter Brothers-BMI) .....82

Two Hearts Are (First Lady-BMI/Tapage-ASCAP) .....85

What's A Memory (Deja/Quillsong/Alabama Band-ASCAP) .....50

What A Memory (Bibo/Chappell/Robinhill-ASCAP) .....66

What Am I (Tapadero c/o Merit/AlliSongs-BMI) 47

Whatever Turns You On (Tree Pub. Inc./O'Lyric Music (BMI) .....83

While The Moon's (Music City Music/Combine Music/ASCAP/BMI) .....61

Why You Been (Acuff-Rose-Opry-BMI) .....67

You Are My (Grey Hawk Music/Sand/Appar Music/Jim Carter Pub-ASCAP) .....36

You Can Dream (Steve Wariner/Siren Songs-BMI) .....17

You Make Me (Hall-Clement/Ricky Skaggs/Welk-BMI) .....19

You Should Have (Raven Song Music, Inc./Michael H. Golden, Inc./Collins Court Music, Inc./ASCAP) .....44

Your Memory Ain't (Tapadero Music (merit)/Chriswood Music/Pangola-BMI) .....60

## ALPHABETIZED TOP B/C SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Good-Bye (Not Listed) .....84

Alice, I Want (Forceful-BMI) .....18

Affection (Crazy People-ASCAP) .....45

A Love Bizarre (Sister Fate-ASCAP) .....19

Ain't That (Wid-ASCAP/Sugarhill-BMI) .....89

Baby Talk (Hub/MCA-ASCAP) .....80

Banging The Walls (Bar-Kays/Warner/Tamerlane-BMI) .....73

Can You Feel (Forceful-ASCAP) .....47

Can You Rock (Protons/Rush Groove-ASCAP) 55

Caravan Of Love (April/Iji-ASCAP) .....24

Chain Reaction (Gibb Brothers-BMI) .....75

Colder Are (Kichelle-ASCAP/Johnny Yuma-BMI) .....11

Color Of Success (Ya D Sir-ASCAP) .....67

Condition Of The Heart (Kashif-MCA-BMI) .....28

Conga (Foreign Imported-BMI) .....60

Count Me Out (New Generation-ASCAP) .....2

Curiosity (Almo/Crimson/Irving-BMI) .....9

Desire (Temp Co.-BMI) .....61

Digital Display (Ready For The World/Excalibur Lace/Trixie Lou-BMI) .....4

Do Me Baby (Controversy-ASCAP) .....16

Do You Really Love Your Baby (Uncle Ronnie's Co./April Inc./Thriller Miller/MCA Music A Division of MCA-ASCAP) .....14

Do You Really Love Me (Sinoda/Rustomatic/Steel Chest-ASCAP) .....51

Don't Be Stupid (Amber Pass/Kuwa/Fools Prayer Adm. by Amber Pass Music) .....53

Don't Say No (Philly World Music-BMI) .....5

Emergency (Delightful Music Ltd.) .....10

Everybody Dance (Crazy People/Almo Corp.-ASCAP) .....44

Everlasting Love (Wayne Brathwaite-ASCAP) .....77

Fairy Tale (ADRA/K.E.D./Mokojumbi-BMI) .....76

Fall Down (Almo/PPM-ASCAP) .....91

Freedom (Golden Torch Corp.-ASCAP) .....36

Funky Little (Happy Steppchild-BMI) .....87

Girls Are More (Raydiola-ASCAP) .....95

Go Home (Jobete Co./Black Bull-ASCAP) .....12

Gordy's Groove (Tommy Boy-ASCAP) .....21

Guilty (Temp Co.-BMI) .....26

He'll Never Love You (Stone Jam/Burnin' Bush-ASCAP) .....47

High Fashion (Parisongs-ASCAP) .....23

Hold On (Zumbaidah/WB Music Corp.-ASCAP-Fredie Dee-BMI) .....64

Honey For The Bee's (J&S/Almo Corp.-ASCAP) 31

How Can I (Beverly Glen-BMI) .....90

How Will I Know (Irving/BMI) .....65

I'd Rather (Timberlake/Top-Bound/Double Sting/Schu-Baby-BMI) .....68

I'll Be Good (A La Mode-ASCAP) .....99

I Can't Believe (Stone Jams/Burnin' Bush-ASCAP) .....100

I Can't Live (Def Jam-ASCAP) .....40

If I Ruled (Kuwa Inc./Davy D Music) .....37

I Like (Dat Richfield/Kat-BMI/Songs Can Sing-ASCAP) .....25

I Need (Lynn-Ro/Delfern Co.-BMI-Century City-ASCAP) .....39

It Doesn't Really (Troutman's/Saja-BMI) .....93

It Takes Two (Tricky-Trac-BMI) .....70

I Wish He Didn't Trust (Pea Pod/Pass It On/Skrabue/Legs-ASCAP) .....96

Just The Way I Planned It (PMT Music-ASCAP) 61

Krush Groovin' (Def Jam/Kuwa-ASCAP) .....79

Learn To Love (Airbear/Garden Rake/Entente/Warner-Tamerlane-BMI) .....59

Let Me Be (Brampton Ltd.) .....17

Let Me Kiss (ABKCO Music-Ashtray-BMI) .....30

Let My People (Skeco/Carijundee/Barjosa-ASCAP) .....33

Lock And Key (Spectrum VII-ASCAP) .....48

Lipstick Lover (April/Ultrawave-ASCAP) .....62

Living In America (April/Second Nature-ASCAP/Blackwood/Janiceps-BMI) .....69

Love Always Finds A Way (Snow/Dyad Ltd.-BMI) 72

Love Patrol (Milestone/Ro-Hut-BMI) .....74

Members Only (Malaco-BMI) .....97

Middle Of The Night (Dangerous/Liedela-ASCAP) 63

Nightmares (Protons/Sam Jacobs-ASCAP) .....86

Never Felt Like (Walpergus/WB/Monte Seward-ASCAP) .....92

No Frills Love (Unique/Shakin' Baker/Tina B. Writin-BMI) .....56

Part-Time Lover (Jobete/Black Bull-ASCAP) .....54

Party All The Time (Stone City-ASCAP) .....71

Say I'm Your No. 1 (Terrace-ASCAP) .....34

Say You, Say Me (Ole Brampton/Jobete-ASCAP) 1

Secret Lovers (Almo Corp./Jodaway-ASCAP) .....6

Seduction (Stone City/National League-ASCAP) 22

Sisters Are (RCA/Blue Network-ASCAP) .....57

Slave To The Rhythm (April-ASCAP/Perfect Songs/Unforgettable Songs/Island-BMI) .....29

Stand Back (Music Corp. of America/Bayjun Beat adm. by MCA Music-BMI) .....32

Sun City (Solidarity-ASCAP) .....20

Take A Little (Aikey Ltd./Chrysalis Music Ltd./PRS) Both Adm. by Rare Blue Music-ASCAP) .....78

Tell Me What (National League/Sky Pilot/Van Ross Redding/Platinum Gold-ASCAP) .....82

Tender Love (Flyte Tyme Tunes-ASCAP) .....52

That's What (Carole Bayer Sayer/BMI-New Hidden Valley/WB Music Corp.-ASCAP/Warner Tamerlane Pub. Corp.) .....3

The Heart (Editions Sunset-ASCAP/Acm. by Arista Music Inc.-ASCAP) .....50

The Oak Tree (Ya D Sir-ASCAP) .....49

The Things (Jobete/R.K.S.-ASCAP/Stone Diamond/Lock Series II/Reel Vain-BMI) .....88

The Sweetest Taboo (Silver Angel-ASCAP) .....8

The Truth (MCA Music, a division of MCA, Inc./Unicity/Moonwalk-ASCAP) .....85

Thinking About (Kashif/The New Music Group/MCA Music-BMI) .....23

This Is For (Science Lab/Green Star-ASCAP) .....46

Tomorrow (Lexicon/Laura-ASCAP) .....98

Wait For Love (Uncle Ronnie's/April/Dillard-BMI) .....83

What A Woman (Assorted/Henry Suman/Rose Tree/Adm. by Mighty 3 Music Group-ASCAP/BMI) .....38

What, When, Where (Intersong-ASCAP) .....66

What You Been Missin' (Wilkesden/Keith Diamond/Jo Skin-BMI) .....13

When The Going Gets Tough (Zoriba Enterprises) 35

Who Do You Love (Bernard Wright/Mchoma-BMI) 7

Who's Zoomin' Who (Gratitude-ASCAP/Bellboy-BMI) .....41

You Are My Lady (Stone Jam/Burnin' Bush-ASCAP) .....94

You Look Good (Flyte Time Tunes-ASCAP) .....42

Your Personal Touch (Warner-Tamerlane Pub. Corp.-Song-A-Tron-BMI) .....15

Your Smile (A La Mode-ASCAP) .....58

## ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Love (Sister Fate-ASCAP) .....43

Alive & Kicking (Colgems-EMI-ASCAP) .....3

And She (Index/Bleu Disque adm. by WB-ASCAP) .....97

Baby Talk (Hub/MCA-ASCAP) .....90

Be Near (Neutron/10 adm. by Nymph-BMI) .....61

Beat's So (Pending/Swindle-ASCAP) .....77

Broken Wings (Warner-Tamerlane/Entente-BMI) 4

Burning Heart (Holy Moley/Rude-BMI/WB/Easy Action-ASCAP) .....15

Can You Feel (Mokojumbi-BMI) .....74

Caravan Of (April/Iji-ASCAP) .....72

Conga (Foreign Imported-BMI) .....32

Court Me (New Generation-ASCAP) .....56

Dangerous (Irving/Adams Communications/Calyпсо Toonz-BMI) .....79

Day By (Dub Notes/Human Boy/Hobler-ASCAP) 62

Digital (Ready For The World/Excalibur Lace/Trixie Lou-BMI) .....63

Do It (Maz Appeal-ASCAP) .....53

Don't Say (Philly World-BMI) .....89

Election Day (Tritec Ltd.) .....7

Emergency (Delightful-BMI) .....19

Everybody Dance (Crazy People/Almo-ASCAP) 28

Everyday (Peer International-BMI) .....71

Everything In (Liese-ASCAP) .....36

Everything Must (Young Songs/Bright adm. by WB-ASCAP) .....48

Free The (Eel Pie/Tower Tunes-BMI) .....34

Friend Of (Maz Appeal-ASCAP) .....53

Go (WB/Almond Legg adm. by WB/Nosebag adm. by Ackee-ASCAP) .....54

Go Home (Jobete/Black Bull-ASCAP) .....21

Goodbye (Kid Bird/Rough Play-BMI) .....33

Girls Are (Raydiola-ASCAP) .....92

Head Over (Virgin adm. by Nymph-BMI) .....60

He'll Never (Wilkesden/Zomba-BMI/ASCAP) .....55

How Will (Irving-BMI) .....31

Hurts To Be (Black Keys-BMI) .....95

I Miss (Spectrum VII-ASCAP) .....14

I'm Gonna Tear (Irving-BMI) .....93

I'm Your (Chappell-ASCAP) .....16

It's Only (Adams Communications/Calyпсо Toonz-PRO/IRVING-BMI) .....18

Just Another (Little Maestro-BMI) .....81

"Kid" Santa (Petite Pros-BMI) .....94

Kyrie (Warner-Tamerlane/Entente-BMI) .....41

Lay Your (Zomba-ASCAP) .....52

Leader Of (Screen Gems-EMI-BMI) .....51

Life In (Cleverite Ltd./Farrowise Ltd. adm. by Warner Bros.-BMI) .....37

Living In (April/Second Nature-ASCAP/Blackwood/Janiceps-BMI) .....38

Love Grammar (Carbert-BMI) .....99

Love Is (Magnetic rep. by Reggatta/Illegal adm. by Atlantic-BMI) .....20

Love Theme (Gold Horizon/Foster Frees-BMI) .....84

Lovin' Every (Zomba-ASCAP) .....100

"Miami Vice" (MCA-ASCAP) .....57

Money For (Chariscourt LTD. adm. by Almo/Virgin-ASCAP) .....88

My Hometown (Bruce Springsteen-ASCAP) .....24

Never (Makiki adm. by Arista/Strange Euphoria/Know-ASCAP) .....25

Object Of (AdeKavode/Philesto/Harrindur/Keith Diamond/Wilkesden-BMI) .....26

Oh Sheila (Ready For The World/Excalibur Lace/Trixie Lou-BMI) .....96

One Night (Adams Communications/Calyпсо Toonz-PRO/IRVING-BMI) .....98

One Of The (Makiki adm. by Arista-ASCAP) .....70

One Vision (Queen/Beechwood-BMI) .....58

Own The (Rightsong/Franne Golde/Welbeck/ATV-BMI) .....78

Part-Time (Jobete/Black Bull-ASCAP) .....69

Party All (Stone City adm. by National League-ASCAP) .....2

Perfect Way (Jouissance/WB-ASCAP) .....10

Running Up (Colgems-EMI-ASCAP) .....64

Sara (Kikiko-BMI/Petwof-ASCAP) .....59

Saving All (Prince Street-ASCAP/Screen Gems/EMI-BMI) .....87

Say You (Brookman-ASCAP) .....1

Secret (Virgin-ASCAP) .....80

Secret Lovers (Almo/Jodaway-ASCAP) .....85

Separate Lives (Stephen Bishop/Gold Horizon-BMI/Pun Music-ASCAP) .....8

Sex As (Billy Steinberg/Denise Barry-ASCAP) .....29

Sidewalk Talk (House Of Fun-BMI/Webo Girl-ASCAP) .....27

Silent Running (Michael Rutherford/Pun-ASCAP/B.A.R. adm. by Warner-Tamerlane-BMI) .....44

Sisters Are (RCA/Blue Network-ASCAP) .....65

Sleeping Bag (Hamstein-BMI) .....17

Small Town (Riva-ASCAP) .....6

Small Town Girl (John Caferty-BMI) .....82

So In (Virgin-ASCAP/Charisma/Unichappell-BMI) .....91

Somewhere (Chappell/G. Schirmer-ASCAP) .....66

Soul Kiss (Music Corp. of America/Fleedleedie-BMI) .....67

Spies Like (MPL Communications-ASCAP) .....22

Sun City (Not Listed) .....49

Take On Me (ATV-BMI) .....86

Talk To (Fallwater-ASCAP) .....9

Tarzan Boy (Screen Gems-EMI-BMI) .....46

Tears Are (Kiss-ASCAP) .....76

That's What (Carole Bayer Sayer/Warner-Tamerlane-BMI/New Hidden Valley/WB-ASCAP) .....5

The Big Money (Core-CAPAC) .....45

The Heart (Editions Sunset adm. by Arista-ASCAP) .....73

The Sun (ATV-BMI) .....39

The Sweetest (Silver Angel-ASCAP) .....40

To Live (Chong adm. by WB-ASCAP) .....50

Tonight She (Lido-ASCAP) .....12

Too Young (Foster Frees/Garden Rake/Oremwood-BMI/April/Stephen A. Kipner-ASCAP) 75

Walk Of (Chariscourt adm. by Almo-ASCAP) .....13

We Built (Little Mole/Zomba/Petwolf/Intersong-ASCAP/Tuneworks adm. by Arista-BMI) .....11

When The Going (Zomba Enterprises-ASCAP) .....30

Who's Zoomin' (Gratitude Sky-ASCAP/Bellboy-BMI) .....47

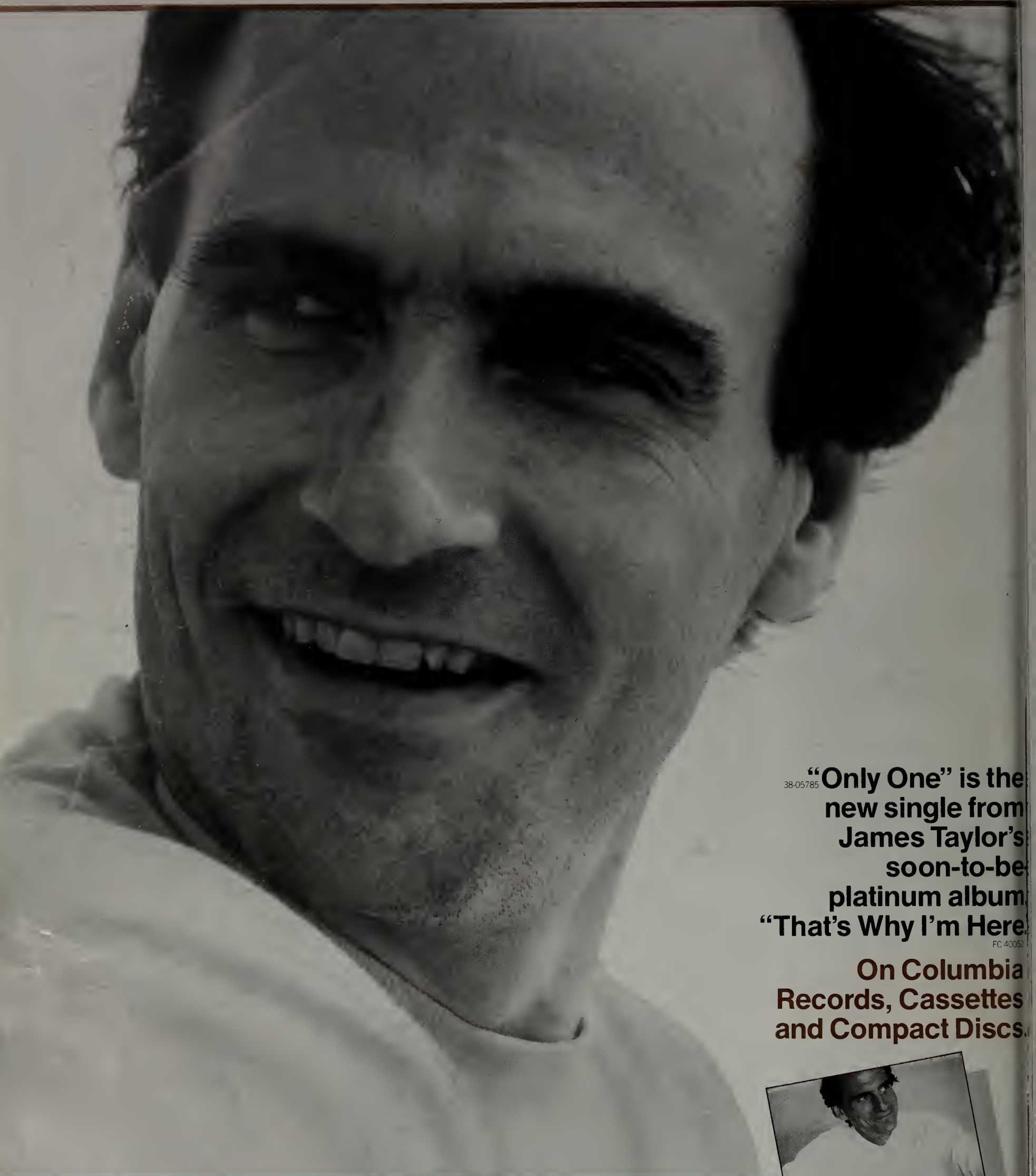
Wrap Her (Intersong-ASCAP) .....35

You Are My (Stone Jam/Burnin' Bush-ASCAP) .....68

You Belong (Red Cloud/Night River-ASCAP) .....42

You're A (Gratitude Sky-ASCAP/Polo Grounds-BMI) .....23

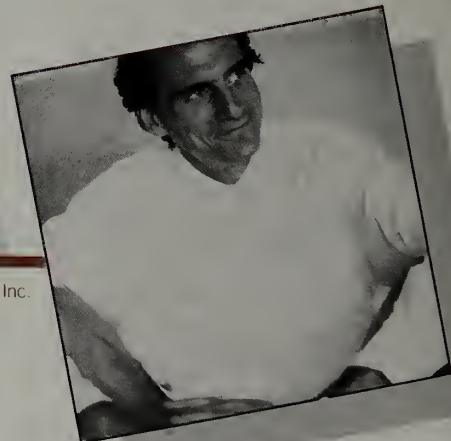
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