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# CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

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## GUEST EDITORIAL

### Arbitron's Continuous Measurement: Not What The Doctor Ordered

By Bernie Mann

**Ratings.** They are the lifeline of major and medium market radio stations throughout the U.S. And sometimes, they are also their demise. Such is the situation for some stations in the 15-75 ranked markets, all of whom recently received the gift of continuous measurement from Arbitron Ratings Company.

As of this spring, the audiences of radio stations in the top 75 markets will be measured on a continuous basis — Winter & Spring, Summer & Fall. There was no consultation of the radio industry on this matter of monumental import — Not of Arbitron's own Radio Advisory Council, nor of NRBA, NAB, or any other radio group.

If Arbitron had gotten input from the radio industry, it would have discovered that while *ideally* continuous measurement is a good thing for the advertising community and for radio research on the whole, it is an inordinate financial burden on the majority of radio stations affected. Continuous ratings implemented in a system *already* flawed would double inaccuracies in markets with spring and fall sports.

In an effort to show Arbitron that continuous measurement may not be in radio's best interest at *this time*, NRBA conducted a survey of stations in the top 75 markets to determine how those affected felt. Not too positive, we discovered.

Of the 156 subscribing stations that responded to the survey, 84% said they did not want continuous measurement, while 18% were in favor of Arbitron's decision. Of the nonsubscribing stations that responded, 82% did not want continuous measurement in their markets, while 18% did. Many of the pro-continuous measurement comments alluded that this action might dilute or otherwise hurt subscribing competitors.

Stations favoring continuous measurement cited the reduction of "book buying" with overblown contest/promotional activity during Spring and Fall sweeps with four books a year. Continuous measurement would make strong promotion a year-round priority for larger market stations.

The stations opposing continuous measurement pointed out that two more books a year would bring about further abuse by media buyers. The added cost of the books would be too big a bite out of a station's cash flow in many instances — and therefore lower the cash flow multiplier value of stations on the market. Furthermore, stations in markets with non-English speaking listeners would be doubly burdened by an already inaccurate measurement system.

"Audience measurement has done more to discourage truly creative programming than any other factor in modern broadcasting," responded one irate radio broadcaster. And what about stations who need an "experimental" period, without ratings, during a format change? Because of ratings, stations often play it safe with more mediocre fare than they would if a more accurate rating system existed. Stations with innovative programming — new music and artists and otherwise "electric" fare — would have more of a chance of survival.

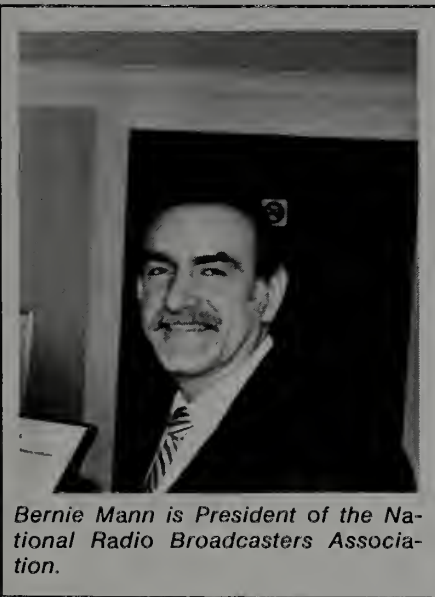
In the long run, a more accurate rating system would be a boost both to the radio and the record industry. But jumping the gun with continuous measurement may do just the opposite.

NRBA recommends that Arbitron spend more time researching ways to improve its survey methods, especially in the area of survey respondents. What are the listening patterns of the nonresponding listeners — 60% of all those surveyed?

Arbitron has made its decision and most likely will not back down unless it receives no support from the radio industry. However, peer pressure a.k.a. competition will force many stations between a rock and a hard place.

Stations will have to live with continuous measurement — subscribers or not. Now the business at hand is to improve the methodology, accuracy, and in the long run, the *economics* of audience measurement.

Full speed ahead!



Bernie Mann is President of the National Radio Broadcasters Association.

## TOP POP DEBUTS

**SINGLES**

48

R.O.C.K. IN THE U.S.A. — John Mellencamp — Riva

**ALBUMS**

108

AS THE BAND TURNS — Atlantic Starr — A&M

**POP SINGLE**

#1

THAT'S WHAT FRIENDS ARE FOR  
Dionne & Friends  
Arista

**WINNER'S  
CIRCLE**

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.

**POP ALBUM**

#1

THE BROADWAY ALBUM  
Barbra Streisand  
Columbia

**B/C SINGLE**

#1

THAT'S WHAT FRIENDS ARE FOR  
Dionne & Friends  
Arista

**B/C ALBUM**

#1

PROMISE  
Sade  
Portrait

**COUNTRY SINGLE**

#1

YOU CAN DREAM OF ME  
Steve Wariner  
MCA

**COUNTRY ALBUM**

#1

THE HEART OF THE MATTER  
Kenny Rogers  
RCA

**JAZZ**

#1

MAGIC TOUCH  
Stanley Jordan  
Blue Note

**MUSIC VIDEO**

#1

THAT'S WHAT FRIENDS ARE FOR  
Dionne & Friends  
Arista

**COMPACT DISC**

#1

BROTHERS IN ARMS  
Dire Straits  
Warner Bros.



**SANCTIFY YOURSELF**

(Simple Minds)

(From the A&M album "One Upon A Time"

SP-5092)

**SIMPLE MINDS**

Produced by Bob Clearmountain  
Jimmy Iovine

1985 Virgin Records Ltd.

Manufactured and Distributed by  
A&M Records, Inc.

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# 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.

February 1, 1986

	Weeks On 1/25 Chart
<b>1 THAT'S WHAT FRIENDS ARE FOR</b> DIONNE & FRIENDS (Arista AS1-9422)	1 13
<b>2 SAY YOU, SAY ME</b> LIONEL RICHIE (Motown 1819MF)	2 13
<b>3 BURNING HEART</b> SURVIVOR (Scotti Brothers/CBS ZS4 05663)	6 14
<b>4 TALK TO ME</b> STEVIE NICKS (Modern/Atlantic 7-99582)	5 12
<b>5 I'M YOUR MAN</b> WHAM! (Columbia 38-05721)	8 10
<b>6 PARTY ALL THE TIME</b> EDDIE MURPHY (Columbia 38-05609)	4 18
<b>7 MY HOMETOWN</b> BRUCE SPRINGSTEEN (Columbia 38-05782)	9 9
<b>8 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING</b> BILLY OCEAN (Jive/Arista JS1-9432)	12 10
<b>9 ALIVE &amp; KICKING</b> SIMPLE MINDS (A&M/Virgin AM-2738)	3 16
<b>10 WALK OF LIFE</b> DIRE STRAITS (Warner Bros. 7-28878)	11 14
<b>11 SPIES LIKE US</b> PAUL McCARTNEY (Capitol B-5537)	13 11
<b>12 HOW WILL I KNOW</b> WHITNEY HOUSTON (Arista AS1-9431)	16 9
<b>13 GO HOME</b> STEVIE WONDER (Tamla/Motown 1817TF)	15 11
<b>14 KYRIE</b> MR. MISTER (RCA PB-14258)	22 7
<b>15 LIFE IN A NORTHERN TOWN</b> THE DREAM ACADEMY (Warner Bros. 7-28841)	19 10
<b>16 LIVING IN AMERICA</b> JAMES BROWN (Scotti Brothers/CBS ZS4 05682)	21 9
<b>17 BROKEN WINGS</b> MR. MISTER (RCA PB-14136)	7 20
<b>18 THE SWEETEST TABOO</b> SADE (Portrait/CBS 37-05713)	24 10
<b>19 TONIGHT SHE COMES</b> THE CARS (Elektra 7-69589)	10 14
<b>20 IT'S ONLY LOVE</b> BRYAN ADAMS/TINA TURNER (A&M AM-2791)	14 11
<b>21 SIDEWALK TALK</b> JELLYBEAN (EMI America B-8297)	23 12
<b>22 CONGA</b> MIAMI SOUND MACHINE (Epic 34-05457)	26 16
<b>23 SILENT RUNNING</b> MIKE & THE MECHANICS (Atlantic 7-89488)	29 10
<b>24 SARA</b> STARSHIP (Grunt/RCA FB-14253)	33 6
<b>25 I MISS YOU</b> KLYMAXX (Constellation/MCA 52606)	17 19
<b>26 SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS)</b> PHIL COLLINS AND MARILYN MARTIN (Atlantic 7-89498)	18 18
<b>27 GOODBYE</b> NIGHT RANGER (MCA 52729)	28 13
<b>28 A LOVE BIZARRE</b> SHEILA E. (Paisley Park/Warner Bros. 7-28890)	34 12
<b>29 THE SUN ALWAYS SHINES ON T.V.</b> A-HA (Warner Bros. 7-28846)	32 10
<b>30 EVERYTHING IN MY HEART</b> COREY HART (EMI America B-8300)	30 10
<b>31 KING FOR A DAY</b> THOMPSON TWINS (Arista AS1-9450)	36 3
<b>32 TARZAN BOY</b> BALTIMORA (Manhattan/Capitol B 50018)	35 16
<b>33 THESE DREAMS</b> HEART (Capitol B-5541)	38 3

	Weeks On 1/25 Chart
<b>34 YOU'RE A FRIEND OF MINE</b> CLARENCE CLEMONS AND JACKSON BROWNE (Columbia 38-05660)	20 15
<b>35 RUSSIANS</b> STING (A&M AM-2799)	42 3
<b>36 STAGES</b> ZZ TOP (Warner Bros. 7-28810)	41 3
<b>37 NIKITA</b> ELTON JOHN (Geffen/Warner Bros. 7-28800)	44 3
<b>38 SECRET LOVERS</b> ATLANTIC STARR (A&M AM-2788)	49 6
<b>39 HE'LL NEVER LOVE YOU (LIKE I DO)</b> FREDDIE JACKSON (Capitol B-5535)	43 8
<b>40 EVERYBODY DANCE</b> TA MARA & THE SEEN (A&M AM-2768)	25 15

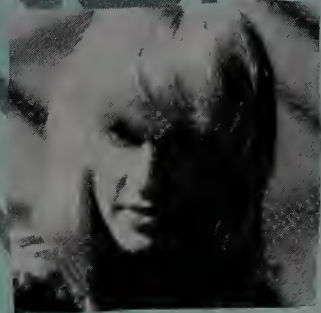
## WINNER'S CIRCLE

<b>41 SANCTIFY YOURSELF</b> SIMPLE MINDS (A&M/Virgin AM-2810)	58 2
<b>42 DAY BY DAY</b> HOOTERS (Columbia 38-05730)	47 8
<b>43 THIS COULD BE THE NIGHT</b> LOVERBOY (Columbia 38-05765)	61 3
<b>44 DIGITAL DISPLAY</b> READY FOR THE WORLD (MCA 52734)	48 8
<b>45 GO</b> ASIA (Geffen/Warner Bros. 7-28872)	45 9
<b>46 ANOTHER NIGHT</b> ARETHA FRANKLIN (Arista AS1-9453)	57 3
<b>47 FACE THE FACE</b> PETE TOWNSHEND (Atco/Atlantic 7-99590)	31 13

## CHARTBREAKER

<b>48 R.O.C.K. IN THE U.S.A. (A SALUTE TO 60'S ROCK)</b> JOHN MELLENCAMP (Riva/PolyGram 884 455-7)	DEBUT
<b>49 SEX AS A WEAPON</b> PAT BENATAR (Chrysalis VS4 42927)	27 11
<b>50 SOMEWHERE (FROM "WEST SIDE STORY")</b> BARBRA STREISAND (Columbia 38-05680)	55 9
<b>51 (HOW TO BE A) MILLIONAIRE</b> ABC (Mercury/PolyGram 884 382-7)	60 3
<b>52 SMALL TOWN</b> JOHN COUGAR MELLENCAMP (Riva/PolyGram 884 202-7)	37 14
<b>53 EMERGENCY</b> KOOL & THE GANG (De-Lite/PolyGram 884 199-7)	39 15
<b>54 CARAVAN OF LOVE</b> ISLEY, JASPER, ISLEY (CBS Associated ZS4 05611)	59 7
<b>55 NIGHT MOVES</b> MARILYN MARTIN (Atlantic 7-89465)	68 3
<b>56 WHAT YOU NEED</b> INXS (Atlantic 7-89460)	75 3
<b>57 ELECTION DAY</b> ARCADIA (Capitol B-5501)	40 15
<b>58 BEAT'S SO LONELY</b> CHARLIE SEXTON (MCA 52715)	64 7
<b>59 LOVE IS THE SEVENTH WAVE</b> STING (A&M AM-2787)	46 13
<b>60 GOODBYE IS FOREVER</b> ARCADIA (Capitol B-5542)	DEBUT
<b>61 OWN THE NIGHT</b> CHAKA KHAN (MCA 52730)	62 6
<b>62 OBJECT OF MY DESIRE</b> STARPOINT (Elektra 7-69621)	56 19
<b>63 WE BUILT THIS CITY</b> STARSHIP (Grunt/RCA FB-14170)	51 22
<b>64 NO EASY WAY OUT</b> ROBERT TEPPER (Scotti Brothers/CBS ZS4 05750)	77 2

	Weeks On 1/25 Chart
<b>65 PERFECT WAY</b> SCRITTI POLITTI (Warner Bros. 7-28949)	50 21
<b>66 NEVER</b> HEART (Capitol B-5512)	54 21
<b>67 ONE VISION</b> QUEEN (Capitol B-9547)	52 9
<b>68 LET'S GO ALL THE WAY</b> SLY FOX (Capitol B 5463)	79 3
<b>69 SLEEPING BAG</b> ZZ TOP (Warner Bros. 7-28884)	53 19
<b>70 LEADER OF THE PACK</b> TWISTED SISTER (Atlantic 7-89478)	66 10
<b>71 SECRET</b> ORCHESTRAL MANOEUVRES IN THE DARK (A&M/Virgin AM-2794)	71 7
<b>72 EVERYTHING MUST CHANGE</b> PAUL YOUNG (Columbia 38-05712)	65 11
<b>73 THE BIG MONEY</b> RUSH (Mercury 884 191-7)	63 12
<b>74 COUNT ME OUT</b> NEW EDITION (MCA 52703)	67 13
<b>75 SUN CITY</b> ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol B 50017)	70 14
<b>76 NEEDLES AND PINS</b> TOM PETTY AND THE HEARTBREAKERS WITH STEVIE NICKS (MCA-52772)	DEBUT
<b>77 WRAP HER UP</b> ELTON JOHN (Geffen/Warner Bros. 7-28873)	69 15
<b>78 MANIC MONDAY</b> BANGLES (Columbia 38-05757)	87 2
<b>79 JUST ANOTHER DAY</b> OINGO BOINGO (MCA 52726)	80 7
<b>80 STRENGTH</b> THE ALARM (IRS/MCA 52736)	82 3
<b>81 BOP</b> DAN SEALS (EMI America B-8289)	DEBUT
<b>82 PLEASURE AND PAIN</b> DIVINYLS (Chrysalis VS4 42916)	90 2
<b>83 I'M NOT THE ONE</b> THE CARS (Elektra 7-69569)	DEBUT
<b>84 BABY TALK</b> ALISHA (Vanguard SPV 89)	81 6
<b>85 CALLING AMERICA</b> ELECTRIC LIGHT ORCHESTRA (CBS Associated ZS4 05768)	DEBUT
<b>86 I'D DO IT ALL AGAIN</b> SAM HARRIS (Motown 1829MF)	DEBUT
<b>87 SUPERBOWL SHUFFLE</b> THE CHICAGO BEARS SHUFFLIN' CREW (Red Label/Capitol B-71012)	DEBUT
<b>88 DO ME BABY</b> MELISSA MORGAN (Capitol B-5523)	DEBUT
<b>89 TO LIVE AND DIE IN L.A.</b> WANG CHUNG (Geffen/Warner Bros. 7-28891)	72 17
<b>90 LIVE IS LIFE</b> OPUS (PolyGram/PolyGram 883 730-7)	DEBUT
<b>91 YOU BELONG TO THE CITY</b> GLENN FREY (MCA 52651)	73 21
<b>92 DO IT FOR LOVE</b> SHEENA EASTON (EMI America B-8295)	74 15
<b>93 WHO'S ZOOMIN' WHO</b> ARETHA FRANKLIN (Arista AS1-9410)	76 19
<b>94 "MIAMI VICE" THEME</b> JAN HAMMER (MCA 52666)	78 22
<b>95 HEAD OVER HEELS</b> TEARS FOR FEARS (Mercury 880 899-7)	85 21
<b>96 LAY YOUR HANDS ON ME</b> THOMPSON TWINS (Arista AS1-9396)	83 20
<b>97 DON'T SAY NO TONIGHT</b> EUGENE WILDE (Philly World/Atlantic 7-99608)	88 6
<b>98 THE HEART IS NOT SO SMART</b> EL DeBARGE WITH DeBARGE (Gordy/Motown 1822GF)	84 8
<b>99 BE NEAR ME</b> ABC (Mercury 880 626-7)	86 24
<b>100 RUNNING UP THAT HILL</b> KATE BUSH (EMI America B-8285)	89 22



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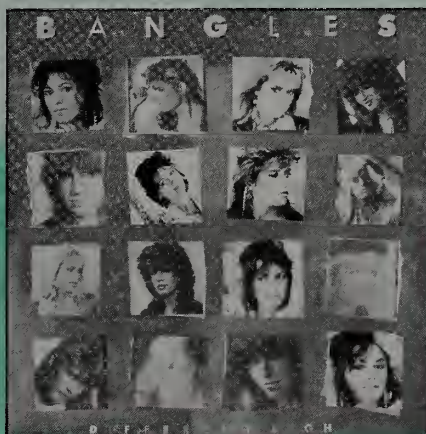
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# START YOUR WEEK WITH A

# BANGLES!

The new Bangles single, "Manic Monday," is a smash! Three weeks after release it's already going crazy at CHR and AOR radio! "Manic Monday" is the Bangles breakthrough everybody's been predicting ever since their debut album was No. 1 on the *Gavin Reports'* alternative chart for six weeks!

**"MANIC MONDAY" HAS BEGUN!**  
38-05757  
**THE FIRST SINGLE FROM THE  
NEW BANGLES ALBUM,  
FC 40039 "DIFFERENT LIGHT."  
ON COLUMBIA RECORDS,  
CASSETTES AND COMPACT DISCS.**



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## NARM '86



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## Labels To Retail: More CD Shortages Ahead

By Stephen Padgett

LOS ANGELES — CD fills will improve, but shortages are assured at least through most of 1986, according to label representatives meeting with Los Angeles area retailers at a NARM sponsored confab. The meeting here was another in a series of local industry gatherings of National Association of Recording Merchandisers members. Comments from the several label reps confirmed what retailers already know, CDs are hard to come by and will remain so throughout the year.

The labels are restricted in the number of CDs they can have manufactured. The manufacturing plants limit each label to a quota within which they must order. This allowance is far below what the labels say they could sell. The short term response by the labels has been to shift their emphasis away from catalog manufacturing and focus on hit product new releases. MCA, CBS, WEA, PolyGram, RCA, Capitol and the indies are all adjusting their manufacturing orders to reflect what is termed, "a hits business."

1987 should see some of the pressure lifted. Several plants are under construc-

tion and others have plans in the final stages. The DuPont/Phillips agreement to invest heavily in CD manufacture was cited as very promising. Capitol Industries has begun construction on a plant in Wales and several independents are entering the derby for the alluring manufacturing dollars. But, for 1986, the prospects are bleak that any real improvement can be made. CD hardware sales are increasing four fold, while software manufacturing capacity is only doubling.

The number of titles currently available and the percentage of business for each of the labels follows: MCA: 70 MCA titles and 60 Motown titles, 6-7 percent; Capitol: 35 Capitol titles, 12 Blue Note titles, 120 classical titles, pop 3-5 percent, classical 40 percent; CBS: 543 titles, 12 percent; WEA: 322 titles, 8.5 percent; PolyGram: over 1,500 titles, percentage unknown; RCA: 300 titles, 10 percent.

Everyone in attendance shared unqualified praise for the new configuration and what it has done to revitalize the industry. Once the supply problems are ironed out toward the end of 1986, the future looks limitless for the new technology.

## RCA Reports Record Sales And Earnings In 1985

NEW YORK — RCA Corporation had record sales and earnings for the full year 1985, Robert R. Frederick, president and chief executive officer, reported.

Earnings rose 8 percent to a record \$369.1 million from \$341.0 million in 1984. Primary earnings per share increased to \$4.04 from \$3.30 a year earlier. Sales for the year increased 3 percent to a record \$8.97 billion from \$8.67 billion in 1984. Earnings for the three months ended December 31, 1985 declined 8 percent to \$94.4 million, equal to \$1.00 per share

from \$102.8 million, equal to \$1.03 per share in the fourth quarter of 1984. Sales in the fourth quarter rose 5 percent to a record high of \$2.57 billion from \$2.45 billion a year ago.

In the Entertainment segment, NBC earnings in 1985 set a record for the third straight year, rising 54 percent on a 12 percent gain in sales. Music and Video had higher revenues, primarily reflecting the merger with Ariola Records. Earnings increased in 1985 in this subsegment as a result of RCA's joint ventures with Columbia Pictures to distribute home video cassettes.

(continued on page 36)



**FIT FOR A KING** — In recognition of the first national holiday honoring Dr. Martin Luther King, Jr., Mercury/PolyGram released "King Holiday," an all-star record benefitting the Martin Luther King Center for Non-Violent Social Change in Atlanta. Here, displaying the record at PolyGram's New York offices are (l-r): Larry Smith, national director, urban marketing, PolyGram; Phillip Jones, co-producer; Dick Asher, president and chief executive officer, PolyGram; Dexter Scott King, executive producer; John Betancourt, senior vice president, promotion, PolyGram; and Leroy Little, vice president, promotion, urban/black music, PolyGram.

## Kragen Confident 'Hands' Will Reach Its Goal

By Peter Berk

LOS ANGELES — At a crowded press conference held in Los Angeles' Le Bel Age Hotel on January 16, USA For Africa president Ken Kragen outlined the latest plans for Hands Across America, the unprecedented famine relief event scheduled to take place at 3 pm (EDT) on Sunday, May 25. According to Kragen, the event, in which up to ten million people will join hands in a 4,000 mile-long line across America, will be unquestionably "wonderful . . . exciting and historic."

Speaking with seemingly unbounded enthusiasm and obvious conviction, Kragen said, "We are organized and



1-800-USA-9000

equipped to make this happen . . . We're extremely encouraged by the response we've gotten so far." Since the announcement late last year which first disclosed the concept of Hands Across America, the cause has raised over \$700,000 with some 50,000 people set to join the line, Kragen revealed. Unlike the case with "We Are The World," however, profits from this upcoming charity event will be channeled to combat hunger and homelessness only in America. Participants may contribute a minimum of \$10 to be assured a space in the line, which will wind through 16 states, 500 cities, three mountain ranges, ten river crossings and three deserts.

USA For Africa hopes to raise from \$50-

(continued on page 36)



**ARCADIA TODAY** — Simon Le Bon (c) and Nick Rhodes (r) of Capitol's Arcadia stopped by the NBC studios in New York recently to chat with the Today Show's Jane Pauley. The band is currently enjoying strong chart success with its debut, "So Red The Rose." (Photo: Teri Munt)

### Behind The Bullets

## New Year Heats Up After Cool Yule

By Stephen Padgett

The Christmas season just ended was, by most accounts, less than thrilling from a sales point of view. Records counted on to carry the Yule tide died in mid-December. But January is all of the sudden becoming a boom month. Not only are the labels releasing heavy hitting records, some of the investments in artist development are beginning to show signs of pulling through.

The Dream Academy is one such story. Its LP has been on the chart for 13 weeks. With the sudden Top 20 performance of the single, "Life In A Northern Town," The Dream Academy now has its self-titled Warner Bros. LP at 56 bullet. The album is breaking wild at retail. On January 1, "The Dream Academy" was 163 bullet. In two weeks it covered 81 spots landing at 82 bullet last week. The 10 retail reports from

(continued on page 36)



**EMI/MANHATTAN POW WOW** — EMI America and Manhattan Records recently held their first joint promotion meetings in Los Angeles to set the strategy for the two labels' upcoming releases. Pictured (l-r) Photo 1: Mark Berger, vp, business affairs; Dick Williams, vp, promotion; EMI artist Sheena Easton; Neil Portnow, vp, A&R; Colin



Stewart, vp, marketing; John Cavanaugh, EMI UK; Harriet Wasserman, Easton's manager; and Frenchy Gauthier, vp, creative services. Photo 2: Easton presents Promotion Man of the Year Award to Boston rep Tom Jodka. Photo 3: Jack Satter, vp, promotion for Manhattan, addresses the staff at awards luncheon.

## EXECUTIVES ON THE MOVE



Barnes



Rogers



Buch



Fleischman



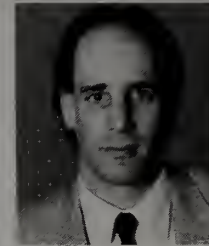
Armstrong



Feldman



Spanjich



Resnikoff

**Barnes Promoted** — Terry Barnes, formerly executive assistant to the president of Motown Records, has been promoted to the newly-created position of vice president, creative services, for the label. In her new position, Barnes will be responsible for national advertising and related materials, special marketing projects and promotion video clips.

**Rogers Named** — Melani Rogers has been promoted to the position of senior director, national publicity for Arista Records. In this capacity, she will have responsibility for the day-to-day operations of Arista's publicity department, whose staff on both coasts will report to Rogers. She will continue to have responsibility for the conception and implementation of media campaigns on the national level, including press coverage and television appearances for artists on Arista.

**Two Upped At Atlantic** — Atlantic Records has announced two appointments in its album promotion department. Danny Buch has been promoted to director of national album promotion, and David Fleischman has been promoted to co-director of national album promotion. Both are based at the company's New York headquarters.

**Armstrong Promoted** — Amanda F. Armstrong has been promoted to the position of director, A&R administration, east coast, RCA/Ariola International. Armstrong supervises the A&R administration department in coordinating the production and post production on the east coast of classical, Latin and popular recordings on the RCA Record label. She is also responsible for the archives and listings departments.

**Feldman Promoted** — Warner Bros. Publications has announced that Sy Feldman, Warner's long-time director of publications and creative services, has been appointed to the position of vice president. Feldman is a veteran in the music print business, having won more awards for graphic excellence in music print and folio production than any other individual.

**Resnikoff Appointed** — Bruce Resnikoff has been promoted to director, MCA Records special markets and products. In announcing the appointment, Myron Roth, executive vice president, MCA Records Group, indicated the move reflects MCA's major commitment to the special markets area. In his new position, Resnikoff will supervise the exploitation of MCA's catalog through non-retail channels, and the repackaging of MCA's current masters and catalog such as Decca, Chess and ABC. Resnikoff will also oversee the label's premium and mail order packages, and licensing of record clubs, foreground music, and masters to films and television programs.

**Spanjich Named** — Chrysalis Records has named Scott Spanjich, manager of video promotion. Prior to that, he was assistant music director at WLIR/Long Island and director of video operations at the club SPIT/Uncle Sam's, where he organized many special events and promotions including a "Dancing With Myself" club night for Chrysalis artist Billy Idol.

**Holden To Enigma** — The Enigma Entertainment Corporation has named Peter Holden to the press & media relations department of The Enigma/Records Group, effective immediately. Holden was formerly the associate editor of *Cash Box* Magazine. In his new position, he will be involved with all aspects of press, publicity and media relations for the El Segundo-based Enigma family of record labels — Enigma, Restless and Pink Dust.

**Chauncey Named** — Rosebud Agency employee Tom Chauncey has been promoted to the position of agent. Prior to joining the northern California music booking agency in May of '85, Chauncey acted as manager for Columbia recording artists "Wire Train." His industry experience also includes promotion and publicity work for San Francisco's Old Waldorf Nightclub.

**Kalliongis Appointed** — Arista Records has announced the appointment of Nicky Kalliongis to the position of manager, A&R, east coast. In this capacity, Kalliongis will be responsible both for the discovery of new talent and for the selection of outside material for Arista recordings. Kalliongis will also continue to function as manager of Arista Records' studio.

**Soseman To Master Digital** — Master Digital Inc. has announced the appointment of Ned Soseman as vice president. Soseman is in charge of engineering and market development for Master Digital and oversees all in-house electronic operations. Soseman is a 19-year broadcast engineering veteran and most recently in engineering management for Taft Broadcasting.

**Pucci Forms Co.** — Atlanta, GA-publicist Mark Pucci has announced the formation of Mark Pucci Associates, a new full-service publicity and public relations company. Pucci, who began his career as a music writer and editor, previously worked with Capricorn Records as national publicity director before moving to Atlantic, where as an independent publicist he's worked with a number of clients in music, film, television and video.



**AUSTIN CHURNS OUT ANOTHER** — Austin, Texas-based guitarist Eric Johnson has been signed to an exclusive contract with Warner Bros. Records. "Tones," Johnson's debut album is scheduled for release mid-February on the Reprise label. Pictured (l-r) are: David Tickle, producer; Warner Bros. Records A&R representative Felix Chamberlain; Johnson manager Joe Priesnitz; Warner Bros. Records vice president/A&R, Michael Ostin. (Seated) Eric Johnson.

## BUSINESS NOTES

### Master Recordings Leased As Part Of Tax Shelter Scam

NEW YORK — Stanley Pearson, the president of a Manhattan corporation which marketed master recordings as tax shelters to investors from 1980 to 1982 pleaded guilty in Federal Court in Manhattan on January 8, 1986, to charges of tax fraud involving a loss of approximately \$9 million in taxes due and owing to the Internal Revenue Service, according to Rudolph W. Giuliani, U.S. Attorney for the Southern District of New York.

Giuliani explained that in 1980, Stanley Pearson became the president of the newly-formed IFC Leasing Inc., which also did business under the name Music Leasing. The purpose of Pearson's companies was to acquire master recordings to be leased as tax shelters. Pearson admitted that he conspired with others to acquire approximately 160 master recordings from third parties for nominal sums ranging from \$1,000 to \$25,000 in cash and then to inflate artificially and fraudulently the values of the master recordings to make them an attractive tax shelter for investors.

The information also charges that Pearson and his co-conspirators, who arbitrarily determined the value they wished to place on a master recording, then procured false and fraudulent appraisals from appraisers who were supposedly independent experts, but who, in fact, merely placed those values on the recordings that Pearson and his co-conspirators requested.

Pearson, a New York City resident, pleaded guilty to conspiracy; aiding and assisting the filing of false tax returns; and tax evasion. He faces a maximum sentence of 13 years in prison and a \$115,000 fine when he is sentenced by United States District Judge Charles S. Haight, Jr. The sentencing is to be scheduled. In addition to pleading guilty, Pearson has agreed to assist the government in its investigation, which is continuing.

### Live Aid Audit Results Reported

LOS ANGELES — The results of an audit, released last week, indicate that last summer's Live Aid concerts in Philadelphia and London have generated in excess of \$82 million.

When that figure is combined with the additional fund raising efforts by Boomtown Rats leader Bob Geldof, including Band-Aid's "Do They Know It's Christmas?" but excluding "We Are The World," the total figure is reported to be \$92,127,000.

The figures break down to reveal that assorted factors including broadcast rights, ticket sales and concessions are responsible for raising \$14 million, while \$50,590,000 was yielded from phone pledges in both the United States and Britain.

According to the audit, conducted by Laventhol & Horwath in the U.S. and Stoy Hayward in Britain, Band-Aid's "Do They Know It's Christmas?" raised \$9,166,000.

Phone pledges from countries other than the U.S. and U.K. yielded over \$17.4 million. Sources believe that upon the year's completion, Geldof will be responsible for raising over \$100,000,000.

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

NEW YORK — Paramount Domestic Television has purchased distribution rights to *Solid Gold* from Television Program Enterprises . . . "On the Air with the Performing Arts: A Decade of Television at Lincoln Center," is the name of a free day-long seminar to be held at N.Y.'s Fordham U., February 19 . . . Susan Martin Public Relations has moved: it is now located at 89 Franklin St., New York, NY 10013 . . . Marvin Hamlish and Howard Ashman have teamed to pen "Winners All," the official song of the 1986 special Olympics . . . PolyGram has named its Boston branch, under manager Paul Wennik, "Branch of the Year" . . . Profile Records has signed a manufacturing and distribution pact with Sea Bright Records; Quest For Life's "Baby Don't Stop" will be the first release under the deal . . . Young Guys Records has signed with Fastfire Records for national distribution; the first release under that agreement will be "Street Aid" by the Alias Three . . . Rick Sklar Communications has moved: it is now located at 100 Park Ave., New York, NY 10017 . . . New on the bookshelves; *Musings: The Musical World Of Gunther Schuller; A Collection of His Writing* (\$22.50, Oxford University Press), and *MTV Presents 2nd Annual MTV Video Music Awards*, a songbook (\$10.95, Warner Bros. Publications).





**SADE GETS FAMOUS** — The Famous Music Corporation, a division of Paramount Pictures, has signed a sub-publishing and administration deal with Silver Angel Publishing, the exclusive publishing company for recording artist Sade. Pictured (l-r): Stuart Mathewma of Sade; Lee Barrett, mgr. Sade; Alan Melina, sr. creative dir., Famous Music; Sade Adu.

## New Location, New Design, New Emphasis For L.A.'s Record Plant

By Peter Berk

LOS ANGELES — "The times, they are a-changin'," Bob Dylan said all those years ago, and it's as true now as it was then. When L.A.'s famed Record Plant comes out of hibernation and re-emerges at its new Hollywood location in the near future, the new complex will, in fact, be more in tune with the recording demands of the present (and beyond), offering two highly sophisticated studios which will cater not only to recording artists, but to members of the film and video communities as well. In order to examine the facility's soon-to-be-realized capabilities, *Cash Box* spoke recently to internationally respected studio designer Tom Hidley, and to Record Plant founder and owner Chris Stone.

Above and beyond his contributions to the overall design of the new Record Plant, Hidley worked on developing (along with Shozo Kinoshita) five new monitors which will particularly give the new studios their futuristic identity. Commenting on the evolution of his craft over the years, Hidley said, "In the '60s, studios were very sterile looking and sounding environments. In the '70s, with the advent of electronic rock, sound pressure levels increased as the style of

music changed. The name of the game in the '70s, in terms of the control room, was loud, clean and punchy. The design and handling of sound had to develop along with the music."

In the '80s, however, digital recording is the state of the art, and the new Record Plant, according to Hidley, will be amply prepared to meet the challenge. "Today," Hidley continued, "with the enormous advances in digital technology, we need clarity, honesty and purity in the control room, and monitor systems that won't 'lie' to us, that will be accurate. We need frequency response, we need 20 Hz as the bottom end limit, which all gets to sensation of sound rather than definition. The new monitor systems are, I believe, the answer."

As Hidley sees it (having designed the original Record Plant in 1969 as well as the new one), the upcoming facility will offer better-than-ever services for record-makers, but will technologically lean toward the housing of complex film and video hardware. The two new studios, one of which will be large enough to easily hold a full-sized orchestra, will also basically be geared toward the recording of electronic instruments. If that in any way limits the recording of 'traditional' film scores (which no one feels it will), the Record Plant can offer Scoring Stage M at Paramount, which it also runs. For Hidley, all of this should easily make the new Record Plant "different from any other studio in this town, and a facility for others to emulate for years to come."

Above and beyond his desire to utilize the most progressive recording equipment and design concepts available, Record Plant owner Chris Stone is perhaps most anxious about the new facility's increased involvement with film and video. "Not only are acoustics so much better than ever before," he commented, "but the visual industry has become more and more sound, or particularly music, conscious. Digital, I think, is the way of recording for the future, and is already important to the film and video industries. Tom's design exactly suits our marketing thoughts in terms of where we see this town going."

Technology, Stone mentioned, has changed the size of many orchestras, eliminating acoustic instruments in favor of synthesizers. This trend, in turn, has affected how a studio should be conceived. "With all the synthesizers now which are recorded directly rather than through microphones," he commented, "the control room is constantly expanding in size. Synthesizer players want, ideally, to hear exactly what the engineer is hearing, from the 'sweet spot,' the area where you hear the purity that is designed into the room. Tom has created control rooms in which five or six players can all occupy that area of space."



**MADAM, I'M ADAM** — Adam Ant is pictured above being congratulated by ASCAP eastern regional director of Repertory, Lisa Schmidt following his recent appearance at New York's Radio City Music Hall. Ant is a member of the PRS who licenses his songs through ASCAP in the USA.

## Osbourne Is "Distressed"

### Celebrity Lawyer Refutes Charges At Hollywood Gathering

By David Adelson

LOS ANGELES — Ozzy Osbourne's white stretch limousine pulled up outside the L.A. press club as the throngs of camera crews and reporters crowded closer. The door opened and out stepped a new character in this legal cartoon, Los Angeles attorney Howard L. Weitzman.

Some may remember Weitzman as Kathy Evelyn Smith's counsel during the John Belushi murder trial. Others may recall his high profile as attorney for John DeLorean during his front page cocaine trial. Now Weitzman is representing Osbourne after the CBS artist was sued (along with CBS Records) by the family of John McCollum.

The 19 year old McCollum shot himself with a .22 caliber pistol on Oct. 25, 1984. The suit alleges that Osbourne and CBS violated California Penal Code SE. 401 which prohibits deliberately advising or encouraging another person to commit suicide.

According to the parents of McCollum, the youth was influenced by the Osbourne songs "Suicide Solution" and "Paranoid." The family's attorney claimed that McCollum was still wearing headphones when he shot himself and a recent coroner's report noted that the record turntable was still spinning when the body was discovered.

Despite the fact that Weitzman has been retained by Osbourne and his wife Sharon, he claimed at the news conference to act as, "a spokesman for the record industry and other artists and musicians." In a prepared statement he said that Osbourne was "disturbed and distressed" and he has "a great deal of sympathy and compassion for the family of the young adult who chose to take his own life."

Weitzman also noted that Osbourne would not comment to reporters during the news conference but the singer did say that he feels his career has been damaged by the suit. There are others who disagree with that contention, noting that



**QUESTION** — Will all the press and publicity surrounding the recent law suit against Ozzy Osbourne and CBS Records really hurt the sales of the artist's new album "Ultimate Sin" (art work above) which ships January 27?

the artist has had as high of a media profile now as he ever has. His new project "Ultimate Sin," ships Jan. 27.

"Romeo and Juliet cannot be blamed for the many lovers' suicides that have happened over the years," said Weitzman. "And the writers of *Helter Skelter* are not responsible for the Tate, LaBianca murders even though Charles Manson said that they gave him the idea. And movies that were seen by millions of people do not result in chain saw massacres," he continued.

Weitzman concluded by noting that such a law suit "obviously involves other parties or other concerns. He said, "Has anybody expressed any thought or concern that the McCollum family has a public relations firm handling multiple appearances for various video, radio and press interviews? The logical extension for this type of suit is censorship, the kind that is strictly prohibited by the first amendment."

O.K. for the **Sixth** time  
We'll give you a hint . . .  
**U.R.B.**  
is not hunted in England,  
but its creator is . . .  
Stay tuned, you'll find  
all the answers  
at the end  
of the rainbow  
In February

# ALBUM RELEASES

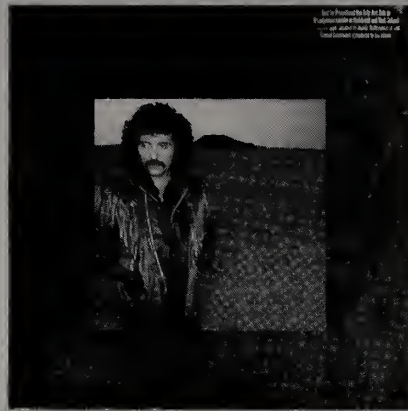
**PREMONITION — Peter Frampton — Atlantic 81290-1 — Producers: Pete Solley-Peter Frampton — List 8.98 — Bar Coded**

Peter Frampton makes his bid for a comeback with this new collection, his first for Atlantic. Frampton's considerable guitar prowess mixes with synth textures and nice production to update his sound nicely. The songs travel the same path other Frampton compositions have trod. However, Pete Solley's (Alison Moyet) production adds a new pop punch.



**SEVENTH STAR — Black Sabbath Featuring Tony Iommi — Warner Bros. 1-25337 — Producer: Jeff Glixman — List: 8.98 — Bar Coded**

The only original Black Sabbath member in this edition is Tony Iommi. But metal-heads will flock to this one. The addition of the ample vocal skills of Glenn Hughes and the slightly melodic edge of metal will add commercial appeal. Watch for strong initial sales.



**MEAN BUSINESS — The Firm — Atlantic 81628 — Producers: Jimmy Page-Paul Rodgers-Julian Mendelsohn — List: 9.98 — Bar Coded**

Metal heads can sink their teeth into this one — and probably will. This second LP from supergroup The Firm is a much more straight ahead rocker than last year's debut. The classic white soul vocals of ex-Bad Company singer Paul Rodgers and the guitar of legendary Jimmy Page combine for an attack that is guaranteed to capture a wide audience. Watch for instant AOR attention.



**PSYCHOCANDY — The Jesus And Mary Chain — Reprise 1-25383 — Producer: The Jesus and Mary Chain — List: 8.98 — Bar Coded**

The Jesus and Mary Chain is one of the most talked about British bands to hit these shores since Frankie Goes To Hollywood. Pure, idyllic pop songs are set in a seething, feedback drenched drone to create perhaps the freshest, original sound in years. Its provocative name and lyrics add to the mystique. Beyond its commercial fortunes — which remain to be seen — this band is destined to be influential.



**JIMI PLAYS MONTEREY — Jimi Hendrix — Reprise 1-25358 — Producer: Alan Douglas — List: 8.98 — Bar Coded**

Until now, the entire performance of Jimi Hendrix at Monterey Pop Festival rested in the memory of those in attendance. This influential spectacle ignited the late sixties — the concert was held on June 18, 1967 — and introduced The Jimi Hendrix Experience to an unsuspecting and about-to-be-turned-on generation. The several unreleased tracks makes this an unqualified must Hendrix package.

**RACE TO PARADISE — Jeff Paris — Mercury 826 648-1 — Producer: Dave Thoener — List: 8.98 — Bar Coded**

A rare signing out of Mercury's L.A. office, Jeff Paris is an original mix of rock guitarist and melodic song stylist. The first single, "My Girl," should get the word out on Paris.

**MARILYN MARTIN — Atlantic 81292 — Producers: Various — List: 8.98 — Bar Coded**

Martin steps out on her own after scoring big with her duet with Phil Collins last year. Her strong voice and solid song selection should propel this record.

**ANYWHERE YOU GO — David Pack — Warner Bros. 1-25336 — Producers: David Pack-Michael Verdick — List: 8.98 — Bar Coded**

Pack, former Ambrosia singer, guitarist and songwriter jumps into the pop waters with his first solo effort. He puts the touch that made "You're The Biggest Part Of Me" such a big hit for Ambrosia to this record. A sterling cast of L.A.'s finest studio hands supports Pack.

**DANCING IN THE RAIN — Frankie Miller — Mercury 826 647-1 — Producer: John Jansen — List: 8.98 — Bar Coded**

Rocker Miller puts a heavy beat to a Springsteen/Cougar approach. This could connect with metal's fans as well as middle-American roots rockers.

**TRANSITION — John Miles Band — Valentino/Atlantic 90476-1 — Producer: Pat Moran — List: 8.98 — Bar Coded**

Pop rocker Miles covers the beat with a Survivor-like sound. Melodic and driving energy complemented with the occasional rock ballad.

**SOMETHING TO TALK ABOUT — Anne Murray — Capitol ST-12466 — Producers: David Foster-Jack White-Keith Diamond — List: 8.98 — Bar Coded**

Murray has been successful on the country charts for a while. This new record has all the earmarks of a pop crossover hit. Strong CHR and AC material here. David Foster's production is sterling.

**IRON EAGLE — Original Soundtrack — Capitol ST-12499 — Producers: Various — List: 8.98 — Bar Coded**

Capitol enters the "pop-track" arena in a big way with this star-packed set for the movie *Iron Eagle*. Artists like Queen, Katrina & The Waves, Dio and George Clinton should attract a big audience to this one.

**RUN FOR COVER — Gary Moore — Mirage/Atco 90482 — Producers: Various — List: 8.98 — Bar Coded**

Former Thin Lizzy guitarist Moore has gained an international following on the strength of powerful playing and punchy songwriting. This new package will further his reputation.

**CRIMES OF THE HEART — Martee Lebow — Atlantic 81624 — Producer: Robbie Buchanan — List: 6.98 — Bar Coded**

A sultry mix of Benatar and Maria McKee, Lebow makes her Atlantic debut a bright one with this five song set.

**ECHOES — Wally Badarou — Island 90495 — Producer: Wally Badarou — List: 8.98 — Bar Coded**

Badarou has produced several Island artists, notably, Marianne Faithful. On the other side of the console he has delivered a delightful mix of Jamaican ambiance and soothing grooves.

**QUICKSILVER — Original Soundtrack — Atlantic 81631 — Producers: Various — List: 8.98 — Bar Coded**

Atlantic's first big soundtrack of the year combines the talents of heavyweights Roger Daltry, Peter Frampton, Ray Parker, Jr. and Tony Banks (Genesis). Should be big.

## RECORDS TO WATCH

**LAST CHANCE TO DANCE — Ian McLagan — Barking Dog/Greenworld GWD90505 — Producer: Paul Warren — List: 8.98**

... VINGT — The Limits — Luxury 101 — Producer: Mike Getlin — No List

**IN A NEST OF VIPERS — Exploding White Mice — Bigtime BTA 010 — Producer: Kim Horne — No List**

**LAST TRAIN TO HAGERSTOWN — The Left — Bonafide/Greenworld GWD 90517 — Producers: The Left-Rick Noll — List: 6.98**

**PRAY FOR THE SINNER — Avalanche — Titan/Greenworld GWD90503 — Producer: Mike Frazier — List: 8.98**

**AFRAID OF THE DARK — Vyper — Greenworld GWD90512 — Producer: Eric "Griffy" Greif — List: 5.98**

**THE ZULUS — Greenworld GWD90508 — Producer: The Zulus — List: 6.98**

**WELCOME TO THE CLUB — Kick Axe — Pasha/CBS 40095 — Producers: Randy Bishop-Spencer Proffer — List: 8.98 — Bar Coded**

**ARRIVAL — Haywoode — Portrait/CBS 40047 — Producers: Various — List: 8.98 — Bar Coded**

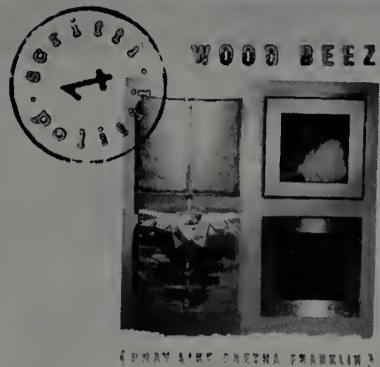
**SHIVERS — Lisa Rhodes — Spindletop SPT 102 — Producers: Lisa Rhodes-Andy Salmon — No List**

**I NEVER SAID THAT — Skank — Spindletop SPT 106 — Producer: Eddie Pantell — No List**

**HORSE BITES DOG CRIES — D.I. — Reject/Greenworld GWD90522 — Producers: Chaz-D.I. — List: 8.98**

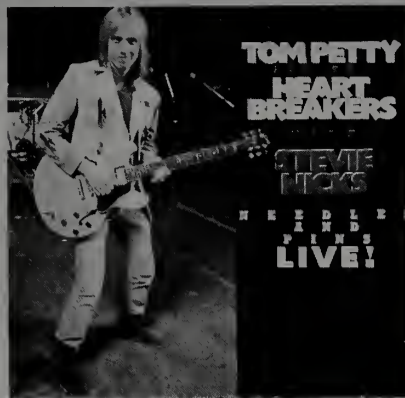
**TRAUMATIC — Masayoshi Takanaka — Amherst AMH 3303 — Producer: Masayoshi Takanaka — List: 8.98 — Bar Coded**

# SINGLE RELEASES



**SCRITTI POLITTI** (Warner Bros. 7-28811)  
**Wood Beez (pray like aretha franklin)** (3:39) (Jouissance adm. by WB/ASCAP) (Green) (Producer: Arif Mardin)

The surprise Top 10 success of "Perfect Way" makes the re-issue of this stunning single a must. Now that the word is out on Scritti Politti, "Wood Beez," perhaps the strongest track from the LP, "Cupid & Psyche '85," is a sure-fire hit.



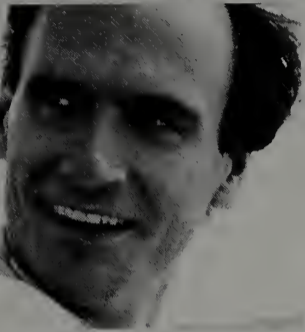
**TOM PETTY AND THE HEARTBREAKERS WITH STEVIE NICKS** (MCA 52772)  
**Needles And Pins** (2:23) (CBS Unart/BMI) (J. Nitzsche-S. Bono) (Producers: Tom Petty-Mike Chapman)

Petty gets a little help from Stevie Nicks on this live track taken from the "Pack Up The Plantation-Live" LP. A great song is given a great treatment from Petty and his Heartbreakers. The live energy translates well and should be a winner.

**/ONLY ONE**

**JAMES TAYLOR** (Columbia 38-05785)  
**Only One** (3:56) (Country Road/BMI) (James Taylor) (Producers: James Taylor-Frank Filippetti)

Taylor breaks no new ground with this single, but his pure voice and beautiful sense of melody and harmony will be welcome. This is a natural with CHR and AC and should re-confirm Taylor as one of America's preeminent singer-songwriters.



**PREFAB SPROUT** (Epic 34-05769)  
**Appetite** (3:53) (Blackwood/BMI) (P. McAloon) (Producer: Thomas Dolby)

Paddy McAloon is a captivating writer. Prefab Sprout, his band, is one of the brightest to emerge from England in the past five years. The unobtrusive production of Thomas Dolby adds grace and texture to this second single from the album, "Two Wheels Good." This is definitely a band to keep your eye on.

**JOHN COUGAR MELLENCAMP** (Riva 884 455)  
**R.O.C.K. In The U.S.A.** (2:49) (Riva/ASCAP) (John Mellencamp) (Producers: Little Bastard-Don Gehman)

Mellencamp's newest single from the "Scarecrow" LP is this no-holds-barred rocker that has already lit fires under AOR. It is this week's high debut on the pop singles chart.

**ELECTRIC LIGHT ORCHESTRA** (CBS Associated ZS4 05766)  
**Calling America** (3:29) (April/ASCAP) (J. Lynne) (Producer: Jeff Lynne)  
 "Calling America" is a bright, cleanly done bit of pop sheen from the masters of the genre. Very hooky lyrics about immigration in the year of Miss Liberty's restoration.

**PAT BENATAR** (Chrysalis VS4 42968)  
**Le Bel Age** (4:15) (Tutt & Babe-Flowering Stone-Heavy Breather/ASCAP) (G. Marshall-R. Tepper) (Producer: Neil Geraldo)

Rock 'n roll's number one female singer puts her stamp on this mid-tempo moody single. A catchy chorus punctuates very non-traditional verses. Great production from husband Geraldo.

**THE CARS** (Elektra 7-69569)  
**I'm Not The One** (4:07) (Lido/ASCAP) (Rick Ocasek) (Producer: Roy Thomas Baker)  
 Lifted from The Cars' greatest hits package, this laid back tune, originally from "Shake It Up" may get new life from its single re-issue.

**JUICY** (Private I/CBS ZS4 05793)  
**Sugar Free** (Tricky Track/BMI) (K. Barnes-J. Barnes) (Producer: Eumir Deodato)  
 "Sugar Free" should get B/C programmers listening immediately. The song offers a smooth, flowing rhythm, vocals and a bass line that will fit perfectly into both urban/black and black contemporary.

**EDDIE MURPHY** (Columbia 38-05772)  
**How Could It Be** (4:27) (Rustomatic-Eddie Murphy-Sun Bliss/ASCAP) (F.R. Hamilton III) (Producer: Aquil Fudge)

This is the follow-up single to the hugely successful "Party All The Time." "How Could It Be," taken from the album of the same name, further displays Murphy's vocal work and should add fire to an already popular LP.

**EUGENE WILDE** (Philly World/Atlantic 7-99573)  
**Diana** (3:50) (Philly World/BMI) (R. Broomfield-M. Horton) (Producers: Michael Forte-Donald R. Robinson)

Wilde, known for his ballads, keeps up his reputation with the release of "Diana." It's a song that will go over big with female demos.

**KASHIF** (Arista AS1-9447)  
**Dancing In The Dark** (3:46) (New Music Group-Kashif-Music Corp. Of America/BMI) (S. Scruggs-B. Morgan-Kashif) (Producer: Kashif)  
 Kashif's second single, "Dancing In The Dark," from the album of the same name, reconfirms his talent to produce smooth sensitive ballads.

**JANET JACKSON** (A&M 2812)  
**What Have You Done For Me Lately** (3:28) (Flyte Tyme/ASCAP) (J. Harris III-T. Lewis-J. Jackson) (Producers: Jimmy Jam-Terry Lewis)

This is the first single in which Janet Jackson assisted in both the writing and the production. The record has a mature sound that will capture her a much larger audience.

**CHERELLE WITH ALEXANDER O'NEAL** (Tabu/CBS ZS4 05767)  
**Saturday Love** (4:15) (Flyte Tyme-Avant Garde/ASCAP) (J. Harris III-T. Lewis) (Producers: Jimmy Jam-Terry Lewis)

Jimmy Jam and Terry Lewis, producers of the Minneapolis sound, were responsible for the chart success of both Cherelle and Alexander O'Neal. The producers have teamed the two singers for the single, "Saturday Love," which is a smooth, flowing groove that will pull B/C radio immediately with some crossover potential.

**DREAM TEAM CHORUS & HOLIDAY CREW** (Mercury 884 442-7)  
**King Holiday** (4:35) (King Dream/ASCAP) (P. Jones-K. Blow-Grandmaster Melle Mel-B. Adler) (Producers: P. Jones-K. Blow)

Part rap, part inspiration, this all-star single is in honor of Martin Luther King, Jr.'s birthday, being celebrated as national holiday for the first time this year. Its timeliness and positive message should score at B/C, with possible CHR crossover.

**FLIP** (Private I/CBS ZS4 05775)  
**That's What They Say About Love** (4:10) (Chappell/ASCAP) (T. Duke-G. Duke--A. Kinch-F. Walsh-T. Batory) (Producers: Colin Thruston-Flip)

**LA TOYA JACKSON** (Private I/CBS ZS4 05783)  
**He's A Pretender** (3:38) (Chardax/BMI) (G. Goetzman-M. Piccirillo) (Producers: Mike Piccirillo-Gary Goetzman)

**PLATINUM BLONDE** (Epic 34-05804)  
**Somebody Somewhere** (4:04) (T.B.A./CAPAC) (M. Holmes) (Producers: Eddy Offord-Mark Holmes)

**SMASH PALACE** (Epic 34-05756)  
**No Love Lost** (3:52) (April-Boathouse/ASCAP) (S. Butler-B. Butler) (Producers: Dick Wingate--Brian Butler--Stephen Butler)

**PHANTOM, ROCKER & SLICK** (EMI America B-8310)  
**My Mistake** (3:20) (Pressed Ham/BMI) (SJ J. Phantom-L. Rocker) (Producers: Steve Thompson-Michael Barbiero)

**FULL FORCE** (Columbia 38-05776)  
**Unselfish Lover** (3:29) (Forceful/BMI) (Full Force) (Producers: Full Force-J.B. Moore-R. Ford Jr.)

**ANDRE CYMONE** (Columbia 38-05787)  
**Satisfaction** (3:44) (April-Ultrawave/ASCAP) (A. Cymone) (Producer: A. Cymone)

**NATIVE LANGUAGE** (Taboo MPPA 7073)  
**Trouble** (4:19) (Our Daughter Favorite/BMI) (L. Denti) (Producer: N. Killian)

**THE SEDANS** (Taboo MPPA 7072)  
**Rhythm Of The Nation** (3:30) (Our Daughter Favorite/BMI) (R. Tormes-R. Anthony) (Producers: N. Killian-R. Ogawa)

**VICTORIO AND THE REBEL QUEEN** (V Rebel DFM-002)  
**Enter Into You** (3:10) (No Pub. Listed/BMI) (V. Johns) (Producer: T. Steward)

## POINTS WEST

David Adelson, Los Angeles

**A TRULY DUMB IDEA** — Let's face it, the L.A. club scene is not at its healthiest right now. So why, we ask, is the **American Federation of Musicians Local 47 (AFM)** threatening to establish picket lines at several of the city's night spots? That's right, picket lines, as in strike. It seems the AFM is currently approaching all the club owners (live music only) in order to negotiate individual contracts for any AFM band that plays there. Those contracts would ensure the band of a guaranteed \$100 per hour on the weekdays and \$200 on the weekends. According to AFM rock representative **Barry Squire**, the union objects to the current method of giving new bands a cut of the receipts from the door (i.e. ticket sales).

He readily admits that larger, more established bands already command adequate guarantees but he is concerned that clubs are ripping off the not-so-established acts. So far Squire said he has approached **Esther Wong**, owner of Madam Wongs in Santa Monica. According to our sources at Wongs, the indefatigable Esther told him to take a flying leap (and that's making it fit for print). Squire told *Points West*, "Our union people are prepared to picket certain clubs within the next eight weeks. We have other options too." "Like what?" we queried. "Well, we have a lawyer," he said. "And what will that lawyer do?" we asked. "Well we're not so certain we would sue them, but I mean I don't want to get into extortion here but . . ."

"But what?" we wondered. "Sorry, the rest has to be off the record," he replied. Skip it Barry, we've heard enough. It should be noted that the AFM contracts would be signed by a club and an individual AFM band everytime the band plays a show. In addition, our estimates put the number of AFM bands that play these clubs well under the 30 percent mark that was quoted by the union. In other words, any action by the union would more than likely result in seven nights per week of non-union musical entertainment (unless of course, the band has drawing power). "With some union bands, it wouldn't make a difference since they command a higher price anyhow," said the Club Lingerie's **Brendan Mullen**. "But it would seem to hurt some of the new struggling bands that really are working very hard to get started. It could be taking away the opportunity for exposure that a lot of them need." Stay tuned.

**RUMOUR MILL** — Laugh if you will, but we keep hearing that **Bhaskar Menon** and **Paul McCartney** are currently exploring the possibility of a purchase of Capitol's U.S. operation. Those rumors were viewed in a new light last week after the former Beatle's abrupt withdrawal from the long and drawn out legal battle by the surviving Beatles (and the estate of **John Lennon**), charging Capitol with cheating the group out of a large chunk of royalties . . . Remember we mentioned last week that **Jerry Weintraub** was exploring the possibility of a new UA label. Well it seems that the new movie mogul may be purchasing the Mirage label from the Greenberg brothers. And who will head the new UA label? The names that seem to be popping up the most are (surprise) **Jerry** and **Bob Greenberg**. We also hear that CBS and MCA are the frontrunners for distribution rights . . . Is **CBS** veteran promo and A&R man **Paul Wingate** headed for the top A&R spot at **PolyGram**? The folks over at PolyGram say, "we haven't heard anything," but that name keeps popping up.

**QUOTABLES** — "Maybe we should just use footage from their show."

— **NARAS** president **Mike Greene** after learning that both the Grammy's and the American Music Awards will be doing tributes to "We Are The World" . . . "If you want to trip, try the Seeing Eye God's blend of head expanding psychedelic elements and modern production values." — **Suite Beat Music Group** press release touting the new project by the **Seeing Eye Gods** . . . "Since the first days of the 45 RPM record, rock 'n' roll has unabashedly adapted, borrowed from and occasionally plundered traditional American music — The Rounder Records newsletter . . . "I miss the name. I wish we still were the Bangs." — **Bangles'** member **Vicki Peterson** on one of the only

things she misses about the old days.

**SHORT CUTS** — **Robert Cray** was over at Sage and Sound studios laying down tracks for his new Hightone album. **Bruce Bromberg** is producing.



**A NEW TEAM II?** — Last week we brought you Sheena Easton and Marc Ferrari of Keel. This week its Black Sabbath's leader/guitarist Tony Iommi and Air Supply's Russell Hitchcock at L.A.'s Bao Wow Restaurant. No plans for a recording session have been announced.

## NEW FACES TO WATCH

"And what can I say — here I am, man," said a slightly confident 17 year old LL Cool J.

There's plenty of reason for that confidence. With his first album release under Columbia Records' and Def Jam Recordings' worldwide distribution agreement, titled "Radio," the young rapper is chalking up tremendous sales and widespread critical acclaim. The folks at Columbia are looking toward gold, even platinum from this young rapper/songwriter.

LL Cool J is considered a "second generation" rapper, meaning he's part of the generation that grew up listening to artists like Kurtis Blow, the Sugarhill Gang, Grandmaster Flash and Run D.M.C. Rather than lay claim to originator of the style, the young rapper is the catalyst behind rap music's evolution. Those who once forecast doom for rap, never knew about LL Cool J.

He was born James Todd Smith and was reborn as LL Cool J at a young age when his grandfather purchased him a load of dj equipment. "I started rappin' when I was nine and I was so strong that I got whole crews together, even some that weren't from my neighborhood," said the Hollis, Queens resident. LL began performing with such neighborhood crews as the Blockbuster Gang, Grand Wizard Freddy B. the Freeze MC's, the Extravagant 3 and the Super Rocking Brothers. "I was really dogging the spot," said LL. "You know, really doing good without a record."

Using a \$300 Korg beat box rhythm machine that his mother bought him, LL made a demo of "I Need a Beat." He sent the tape to then New York University senior, Rick Rubin, who had started his own record label out of his dorm room.



LL Cool J

"I Need a Beat" served as the first release for Rubin's new Def Jam Records and upon its release in November, 1984, LL Cool J automatically started creating a buzz.

All the critical acclaim garnered by LL earned him a spot in last year's *Krush Groove* motion picture, an account of Rubin's Wildcat record label. That film fostered the release of "I Can't Live Without My Radio" and the simultaneous release of his first Columbia/Def Jam 12 inch and 45.

So what does a 17 year old rap sensation do for an encore? He tours, records and writes — for both himself and others. His "Sport Of Kings" will be seen and heard in the new Goldie Hawn film, *Wildcats* and he's writing a new tune for Whodini as well as continuing his association with Run D.M.C. for whom he wrote, "Can You Rock Like This."

It's no wonder that Run (of Run D.M.C.) calls LL Cool J, "the best rapper ever."

## David Grisman: Still Dawging Around

By Lee Jeske

**NEW YORK** — "You just don't take yourself seriously as a mandolin player if you're expecting to have the same kind of career as somebody who went to medical school," says David Grisman by phone from his San Francisco abode.

Sure, but guys who went to medical school don't get to spend their lives playing a goodtime blend of jazz and bluegrass, with just about every other musical genre thrown in, called "dawg music," and mandolin players aren't up to their stethoscopes in malpractice insurance. For the past 19 years or so, David Grisman has been quietly carving out his own musical niche in the world — touring, recording ("Acousticity," Zebra, is the latest LP), carrying on a one-man mandolin recognition campaign. The term "dawg music" was coined as a joke, but what would you call it?

"It's sort of an anti-label label," says the top dawg, "I find all other terms are too general, and they become more general as time goes on. Like 'jazz' — that meant one thing in the 1940s, another thing in

the 1950s, another thing in the 1960s. If I say 'jazz' to you, what am I talking about — am I talking about Chick Corea or am I talking about Charlie Parker? I think the terms either are too general to begin with, or they become general real fast, because music is always changing. It's a living art form, so it's really hard to pin it down. That's maybe been a problem, because the people who use the language have never really found a comfortable place to put me."

But that has not apparently daunted Grisman — his various records are unique mixtures of country music and jazz, with the influence of, say, Bill Monroe and his Bluegrass Boys nestling in the same musical bed as that of the Quintet of the Hot Club of France. Not your usual sets of sources for a kid from Passaic, New Jersey to tap.

"When I was about 15 years old, I started getting interested in folk music," says Grisman. "And then I met, through my junior high school English teacher, Ralph Linfler, who was a member of the Greenbriar Boys, and a neighbor of mine in Passaic. And I met him and heard him play mandolin, and then, about the same time, I discovered bluegrass, which had a definite role for the mandolin, and I just thought it was real neat. I guess it was some kind of emotional response. Plus, I think I've always gravitated to things that were, sort of, not common. So everybody was playing guitar and piano, whatever, and here was an instrument that was just a unique thing. So I went down to Third Avenue and 12th Street and got my first mandolin in a pawnshop down there."



David Grisman

(continued on page 36)

## Cover Story



# Jefferson's Gone But The Starship Still Flies High

By Gregory Dobrin

LOS ANGELES — There is a new band on the block. It might be called an "overnight sensation," or it might be called one of the most venerable rock acts in the business, but as of March, 1985, when Starship officially took to the wild blue yonder (having cast off its "Jefferson" prefix) a new band was born. As is often the case when a new band is born, an album soon followed.

In December of last year, the band's own Grunt Records, manufactured and distributed by RCA, released "Knee Deep In The Hoopla," which spawned the #1 hit single "We Built This City." Starship was almost immediately embraced by the MTV generation. There have been the videos (*We Built This City* and *Sara*.) There has been Grace Slick's six-hour hosting of The Live-Aid concerts (carried in full by MTV), and the band's appearance at MTV's New Year's Eve Rock 'N Roll Ball. Indeed, it's been a high profile year since Starship's christening, one which made the Jefferson Starship seem like another fossil from the archeology of rock.

Except for the departure in June, 1984 of Paul Kanter, the band survives intact from the latest incarnation of Jefferson Starship, originally formed in 1974 by Kantner, Slick, drummer John Barbata, singer/bassist David Freiberg, guitarist Craig Chaquico, guitarist Peter Koukonen and fiddle player Papa John Creach.

Known for such top-selling albums of the mid-70s as "Red Octopus" and "Spitfire," the Jefferson Starship rose to prominence from the ashes of one of the seminal groups of the '60s, the now legendary Jefferson Airplane. And while some may look upon Starship as the third, and most recent evolution of that San Francisco Love Generation act, such is not entirely the case, although the mere presence of Grace Slick, along with Mickey Thomas' high flying vocals (to say nothing of the other musicians) is a firm reminder of those bands.

Starship is an act for the mid-1980's. Repackaged Jefferson Starship? In a sense. But the music is light years away. "This is state-of-the-art '80s music," explained Thomas. "This album is com-

petitive with young, English techno-pop bands without sounding anything like those bands."

The sound is heavy on rhythm, with layered synthesizers and a metal guitar edge, and includes compositions by such songwriters as Kimberly Rew and Vince Delacruz (of Katrina & The Waves) Peter and Ina Wolf, Martin Page and Bernie Taupin (who wrote "We Built This City," a tune Slick says managed to sum up the band's feelings, even though it wasn't written with them in mind).

Aside from Slick and Thomas, whose vocals spearhead the Starship sound, the band includes guitarist Craig Chaquico, bassman Pete Sears and drummer Donny Baldwin, each, as we've said, of the late Jefferson Starship. The members agree that in comparison to albums produced under the old monicker, "Knee Deep In The Hoopla" is their most unified effort.

"This album has less ego on it than any other album we've ever made," commented Slick. "This time, we've been going specifically for how each song sounds. "Hoopla" is very song oriented; We're putting our personal stamp on other people's ideas." "I think that "Hoopla" is more of an ensemble effort than past albums," drummer Baldwin concurred. "We do grandstand it in parts, but we steer clear of the tremendous acrobatics that can overwhelm an album and make it sound uneven. On this one, the songs themselves are just all so strong. They aren't just vehicles for us to flex our muscles on."

The album was produced by Peter Wolf and Jeremy Smith, with executive producer Dennis Lambert. Wolf's past association with the band includes "No Way Out," which he wrote and played on for the Jefferson Starship's "Nuclear Furniture" LP (their last under the old name.) With his wife, renowned singer/songwriter Ina Wolf, he co-wrote the album's second single, "Sara."

The album marks a rebirth of the Jefferson Starship, heretofore known as Starship, with roots planted deeply in the rock lore. Fueled by the instant commercial success of "We Built This City," history or no history, Starship's voyage into the cosmos has just begun.

## EAST COASTINGS

Paul Iorio, New York

**THIS IS NEW ORLEANS** — The French Quarter was so thick with balloons and people during the 1976 Mardi Gras that I ducked into a deserted cul-de-sac just to get away. To my surprise, it wasn't so deserted; a fully clothed man and woman were having sex vigorously against a wall. Back in the crowd, Bourbon Street became a dance floor as dixieland jazz poured out from Preservation Hall. This is New Orleans, I thought. That's also what I thought at **Mason Ruffner's** show — (Bottom Line, Jan. 17) from the moment he and his three piece band took the stage with "Down To New Orleans." Ruffner captures the gritty texture and boozy ambiance of the Bourbon Street bars he's been honing his sound in for over a decade. His 40 minute set of cajun and country inflected blues rock often recalled **Dr. John**, **CCR** and **Duane Allman**. More often, however, Ruffner and guitarist **Chris Clifton** evoked the bird whistles and swamp yowl of Bayou country with their twangy, trebly guitar leads, while spicing the songs with dramatic tempo changes and volume contrasts. **Rick Derringer**, who produced Ruffner's self-titled album (CBS Associated) told *East Coastings*: "CBS Associated found Ruffner and came to me with the project. They sent me a tape and I assumed it was going to be one of those trendy bands but what I got was Ruffner. I was very pleasantly surprised." Derringer says he ranks the Ruffner LP with his own best work, namely "All American Boy" and "White Trash Live." "A new Rick Derringer album is in the works," he adds. "I've been writing toward it for several years."



**BOWIE'S LABYRINTH** — David Bowie pictured at a recent recording session for the soundtrack of the upcoming film *Labyrinth* in which he stars. The movie is scheduled for June release.

**THE IMPORTANCE OF BEING PRETENTIOUS** — Pretentiousness has often been a powerful force in advancing culture. Didn't Christopher Columbus' pretensions about blazing a path to the East Indies lead to his inadvertent discovery of America? And who did the **Rolling Stones** think they were in 1964 pretending to be black blues artists twice their age? **The Residents'** pretensions are likewise productive. Let them pretend their music is breaking new ground -- though it isn't -- because their delusion has led to inventive and innovative performance art that might well work better without the music. Their first-ever New York show (Ritz, Jan. 17) had more in common with some dance choreography than with anything in pop music. Certainly any band that performs with eyeball masks, skeleton costumes, and abstract sculptures arranged in various configurations, cares more about visual art than music. Still, their finale, in which the singer sang not words but articulated screeches, showed that, at their best, The Residents are capable of creating a terrible musical beauty. Could they hold or even attract an audience by simply playing their tunes as just? Probably not. But they probably *could* sell out shows on the strength of their performance art alone, without playing one note.

**AVANT FUNK** — **Laurie Anderson** played two new songs at a benefit party for the Archive of Contemporary Music (Limelight, Jan. 15). One song, "Desire," has developed into a full-bodied dance tune since she debuted it during her CMJ keynote address last November. Two male singers traded vocals with Anderson, giving her sound an entirely new, more accessible texture. Anderson then soloed on another new song, played here as a rough sketch, that showed her still attempting to fuse her avant pop roots with her recent funk leanings. . . . **Zazou Bikaye** played the newly relocated Kitchen Jan. 18 as part of that club's three week *Strange Mutations* series. **Bony Bikaye's** vocals and **Hector Zazou's** synth backing were augmented by **Philippe De La Croix Herpin's** magical saxophone and clarinet playing and **Bertrand Henry's** primitive percussion. Zazou Bikaye create the most liberating and original dance music since the heyday of **Grandmaster Flash and The Furious Five** . . . **Elvis Costello's** 11th stateside release and his first with **The Attractions** is called "King of America" and will be released the third week of February. The 15 song LP, produced by **T-Bone Burnett**, will be supported by a U.S. tour, tentatively set for June.



**Laurie Anderson** — The two new songs Laurie Anderson performed at Limelight Jan. 15 reflect a more funk oriented sound. She's currently working with Nile Rodgers on her new Warner Bros. album.

Costello will be back in the studio with the Attractions in March to record yet another album. Possible producer: **Nick Lowe**.



## An Additional Leaf On The Beach Boys

By Jimi Fox

LOS ANGELES — I consider myself extremely fortunate in that very young in life, I made my decision as to what I was going to do for a career. Although at that very young age I didn't look at it as a career per se, I knew that my life's existence hinged in the area of RADIO. Other areas caught my attention, however, all were only momentary flashes and I inevitably returned to RADIO, my dream, my fantasy, my leader, my teacher, my vehicle of escape . . . truly my Walter Mitty sanctuary.

Even though I can vividly recall those precious moments spent close to the Philco floor model (already an antique by then) with my Mum, listening to "Ma Perkins," "The Romance of Helen Trent," "Green Hornet," "Superman," and the ever funny "Fibber McGee and Molly" . . . it was the "Hit Parade of Pop Music" that caught my ear, expanding my musical mind and capturing my rhythmic heart. I always enjoyed a ring side seat as Harry James, Nat King Cole and Perry Como made room for Rosemary Clooney, the Clovers and Teresa Brewer, who gave way to the Turbans, The Platters and The Del Vikings who were replaced by the Impalas, Buddy Holly, Sam Cooke and Etc. There, by the radio, I was washed away by the underlying current of music that was gaining popularity, "Rock 'n Roll!"

Rock 'n Roll became my fuel of destiny and my electric charge for a personal challenge in contributing to society. In reviewing the most influential long lasting artists who left a permanent mark on my musical soul, (and there are many,) sheer excitement and joy still emerge from within me whenever I DX across the dial and my ears pick up the sounds of the bad boys of rock n' roll, The Rolling Stones, the revolutionary sound of the Beatles or the free for all, fun loving tunes of the Beach Boys. Of these three influential groups it's America's Beach Boys I wish to focus on and the reissued and current update of the 1978 published book, originally titled, "The Beach Boys and the California Myth," by David Leaf. This book is now simply titled "The Beach Boys" and this current reissue is not unlike the original except that it includes a new addition to the text that picks up from the disarray of the Beach Boys' career in 1977 and brings it to the present, where the Beach Boys have been proclaimed as one of our true national treasures.

I suppose it's too much to ask every recording group on the face of the earth to read this book. For that matter the same could hold true of every on-air talent. To indulge and become a hidden onlooker

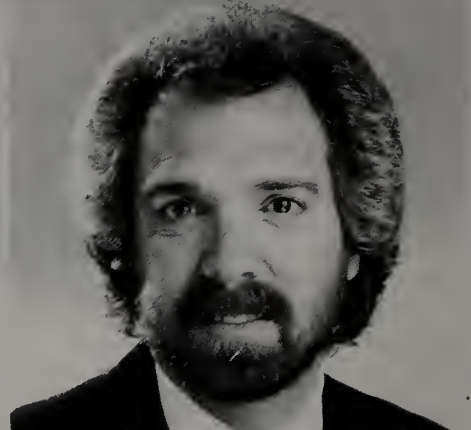
through the pages of an incredible and magnificent drama, filled with joy, trauma, success, failure, benevolence, greed, care and confusion . . . not to mention, a spirit to cheer for the securing success of the champions, who built California as the Camelot where one might build and fulfill one's dreams. This type of stark truth would be too much to face as a key, or marquee, if you please, to life's realities. This book employs more than just the chronological career of one of the world's longest lasting rock 'n roll groups, The Beach Boys, or even their ability, through their music to secure the state of California as a dominant factor in the history and culture of the American people. That's a feat that not even California Governors like Warren, Knight, Brown, Reagan, Brown, Jr. or Deukmajian can ever claim. This book unfolds the in depth struggle of the changing dimensions that the human forces face. More importantly it strips the veil to a very personal look at the genius of Brian Wilson, the man and the myth that a nation refused to let go. I am convinced that in future ages Dennis and Carl Wilson, Al Jardin and Mike Love as individuals will linger as simply members and the supporting cast of the Beach Boy phenomenon along with the many others who during the various periods of the continuing Beach Boy Era have, and will continue to contribute. It is however the warmth of a nation and the heart of California that shall always belong to Brian Wilson. I further believe that the arms of the world will always want to embrace the genius of Brian Wilson and simply say, "It's okay, you've done well and you're a winner!" As for the author of the book, "The Beach Boys," David Leaf, — it took a man of great conviction and strong moral fiber to dare to put in writing at the cost of destroying a cherished friendship, the intimacy of this contemporary lore. I can only imagine the many emotional moments of apprehension in the decision of what to include or not include, not to mention the delicate placing on paper, least offensively the descriptive, yet often personal, painful changes in the Beach Boys saga. BRAVO! . . . for a masterful effort. Do I recommend reading the Book — "The Beach Boys"? The answer, absolutely and positively is YES!

To Courage Books, thank you for re-issuing the book. To David Leaf continued best wishes in all your writing endeavors. To the Beach Boys, may America's heart always belong to you, whatever James Watt may say and finally to Brian Wilson, step out and do as you please. It's Okay — as I always, say, "The Dogs Bark, The Caravan Moves On!"

## AIRPLAY

Jimi Fox, Los Angeles

**ELEVEN AND COUNTING!!** — It's February and only 11 more months til Christmas. Have you started your Christmas shopping yet? I got some great buys while I was stranded in Mexico City, but I'll fill you in on those treats at a later date. On the subject of treats, **Westwood One's** chairman **Norman Pattiz** has been named the "Outstanding Radio Executive of 1985" in the Gallagher Report's fourth annual **John R. Miller Jr. Memorial Award**, honoring outstanding achievement in the music and radio industry. In the Awards Department a special *Cash Box* Tip of the Top Hat for **George Nicholaw**, vice president, **CBS Radio Division** and general manager of **KNX Newsradio** as that L.A. radio information outlet captured for the unprecedented 15th consecutive year the **RTNA GOLDEN MIKE** award for "BEST NEWS BROADCAST." Just to make sure who is the best, KNX Newsradio also walked away with four other Golden Mikes. The additional categories included "BEST SPOT NEWS COVERAGE;" "BEST SPOT NEWS SOUND;" "BEST DOCUMENTARY;" and "BEST EDITORIAL or EDITORIAL SERIES." Okay George we got the message. We know a winner when we see one. One final note before we exit KNX — Did you notice no mention of a Golden Mike award for sports? Well not to worry. To insure that doesn't happen again, George just strolled down Sunset and hired **Keith Olberman** for the KNX News department as sportscaster. Keith will continue to do Sports for **KTLA-TV, Los Angeles** where (by the way) he won the Golden Mike for the "BEST SOUTHERN CALIFORNIA NON-NETWORK (TV) SPORTSCAST in 1985. George, he's such a sport! Staying on the topic of sports, a recent graduate of the **Los Angeles Broadcaster's** training facility (L.A.B.), **Rob Gold**, one of **Haagin Higgins** favorite folks, has taken over the reins of sports editor for **People Radio Magazine**. P.R.M. is heard on **KIEV, Los Angeles** and **WMCA, New York** to mention just a couple of stations and in March will be carried over the **ABC Radio Satellite Network**. That mammoth morning youngster and radio air war vet, **Dave Hull**, affectionately known as "**The Hullabalooer**" was recently running a-muck raising funds for a benefit to assist in finding missing children. The program titled, "Dave's calls for kids" can best be described as a walk-a-thon with pay phones. Check with **KHJ Radio, Los Angeles** for all the first hand info on the mechanics of the program. That AMazing (?) AM, **KFI, Los Angeles** in an effort to accomplish . . . to accomplish . . . to accomplish, well whatever it is they think they're trying to do, has brought in **Joe Pucchio**, a **psychic**, on **Mark Taylor's** show between 10 and 11 a.m. weekdays. Joe will take listeners' calls and use his "precognitive psychic" abilities to see into the future. I wonder if Mr. Pucchio has any plans to stop in at **COX** headquarters and shed a light on KFI's future? . . . just a thought. Across town **KKHR Los Angeles**, has added "Scott Shannon's Rockin' America Top 30 Countdown." The contrast of a high quality syndicated program on an ill fated formatted CHR at best is questionable. With Scott's reputation and track record was **KKHR** the best **Westwood One** could do? It's like tossing a fine polished brilliant diamond into the middle of a stampeding, confused, misdirected herd of cattle. Is this an attempt to build a station's market credibility (whatever that may be)? Or destroy any future fortunes for Scott in L.A.? Certainly food for thought. And speaking of food, I can already smell what's bound to be a hot hummin', lip smackin', tongue titilating affair at the Quiet Waters Park in Pompano Beach, Florida, as **99.9** continuous country, **KIIS-FM** holds its Chile Cook-off. The cook-off will benefit the Leukemia Society of America, which makes the whole affair even more appealing. Excuse me folks . . . South Florida is in my sights!



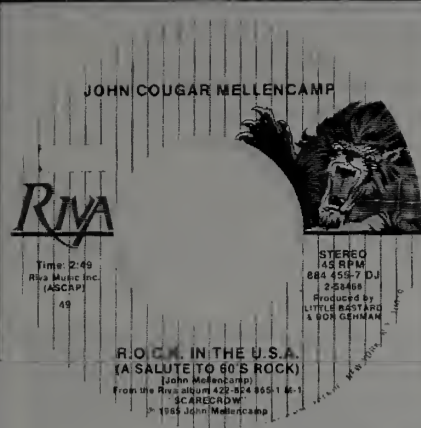
**ANOTHER AWARD FOR WW I HERO!** — Norman Pattiz adds "Outstanding Radio Executive of 1985" to an already long line of achievements.

## Westwood One Reports Record Year; Fourth Quarter Net Increases 91%

LOS ANGELES — Record fourth quarter and fiscal year revenue, net income and earnings per share for the period ended November 30, 1985 were reported by Westwood One, the nation's largest producer and distributor of nationally sponsored radio programs. For the fourth quarter ended November 30, 1985 revenue rose 35 percent to \$5,042,000 from \$3,729,000 in 1984. Net income for that period increased 91 percent to \$1,060,000 from \$555,000. Earnings per share increased to \$.31 from

\$.20 as average outstanding shares during the period increased 22 percent to 3,398,000 from 2,776,000, as a result of a successful public offering in July 1985. Revenue for the fiscal year ended November 30, 1985 rose 49 percent to \$19,103,000 from \$12,832,000 in 1984. Net income for the year increased 78 percent to \$3,473,000 from \$1,948,000. Earnings per share increased to \$1.17 from \$.79, as average outstanding shares increased 21 percent to 2,972,000 from 2,464,000.

## MOST ADDED



## STRONG ADDS

Goodbye Is Forever — Arcadia — Capitol  
 Sanctify Yourself — Simple Minds — A&M  
 Needles And Pins — Tom Petty and the Heartbreakers with Stevie Nicks  
 What You Need — INXS — Atlantic

## STATION ADDS

WBSB — Baltimore — Steve Kingston  
 Loverboy  
 Baltimora  
 INXS  
 J. Mellencamp

WCIR — Beckley — Bob Spencer  
 Atlantic Starr  
 Isley, Jasper, Isley  
 Arcadia  
 ELO

WXKS — Boston — Sonny Jo White  
 Loverboy  
 M. Martin  
 Sly Fox  
 Cars  
 S. Harris  
 Falco  
 E. Murphy  
 P. Nelson

WNYS — Buffalo — Jim Randall  
 Arcadia  
 M. Martin  
 Simple Minds  
 Loverboy  
 Sting  
 G. Jones  
 Rene & Angela  
 Cars  
 M. Morgan  
 S. Harris

KWOD — Sacramento — Tom Chase  
 T. Petty & S. Nicks  
 M. Martin  
 J. Mellencamp  
 Sly Fox  
 Arcadia  
 Dream Academy

KRQ — Tucson — Jim Gillie  
 T. Petty & S. Nicks  
 Quarterflash  
 Bangles  
 J. Mellencamp

KS103 — San Diego — Mike Preston  
 R. Tepper  
 J. Mellencamp  
 A. Franklin  
 Arcadia

KKHR — Los Angeles — Ed Scarborough  
 ABC  
 Sade  
 A-Ha  
 Sting  
 ZZ Top  
 Hooters  
 Atlantic Starr

WABB — Mobile — Leslie Fram  
 Heart  
 Simple Minds  
 Hooters  
 J. Mellencamp

WQXI — Atlanta — Jim Morrison  
 Sting  
 Simple Minds

WSKZ — Chattanooga — Scott Chase  
 J. Mellencamp  
 INXS  
 Simple Minds  
 Hooters  
 M. Martin

KJYO — Oklahoma City — Bill Cahill  
 E. John  
 Cars  
 R. Tepper  
 P. Nelson  
 Sly Fox  
 Arcadia  
 J. Mellencamp  
 Loverboy

WNVZ — Norfolk — Jim Curtis  
 B. Streisand  
 Jellybean  
 Baltimora  
 E. John

WHYT — Detroit — Gary Berkowitz  
 Simple Minds  
 Starship  
 Loverboy  
 T. Petty & S. Nicks  
 M. Martin  
 Arcadia  
 J. Mellencamp  
 Sly Fox  
 R. Tepper

WGCL — Cleveland — Tom Jeffries  
 Miami Sound Machine  
 Sheila E.  
 Starship  
 Sade

KWK — St. Louis — Garry Mitchell  
 W. Houston  
 J. Mellencamp  
 Arcadia  
 Cars

## THE JOB MART

WCII in Louisville, all-American country radio, is looking for a morning drive personality. Applicant must be creative and crazy, send cassette aircheck, photo, references and your salary requirements to; **Mark Williams**, 307 W. Muhammed Ali Blvd., Louisville, KY 40202 EOE/MF . . . **KKDA** in Dallas **K204-FM** is looking for an outstanding production wizard. The station is Dallas' number one urban contemporary outlet, 3 years of experience is expected. Send cassette demo to **Michael Spears**, KKDA-FM, P.O. Box 860 Grand Prairie, Texas 75053. EOE/FM . . . **WIXL-FM** New Jersey's only country FM is seeking an immediate parttime help. Experience is helpful. T&R to **Pete Jirak**, P.O. Box 40, Newton, New Jersey 07860. EOE/MF . . . **KAMZ** is seeking a research director that can also double as an air personality. T&R to **Steve Owens**, 4150 Pinnacle, #120, El Paso, Texas 79902 or call (915) 544-0093 EOE/FM . . . **WSSP** Orlando's premiere easy listening formatted station is accepting T&R for future air/news openings in 1986. Send all information to **Allen Jackson** WSSP-FM, 140 North Orlando Ave., Winter Park, FL 32789-3697. EOE/FM . . . **WFMS** is looking for a programming leader. "If you can motivate others and know good country music, send your resume to us," says **Nancy Veath**, General Mgr., WFMS Radio, P.O. Box 50420, Indianapolis, IN 46250. No calls please EOE/FM . . . **K95-FM** is looking for a night-time announcer. The candidate must have considerable experience in radio, along with having great production skills. Tape and resume goes to **Bob Cooper**, Program Director, **KWEN-FM** 1502 South Boulder, Tulsa, OK 74119 EOE/FM . . . **KPZE** in Anaheim, CA is looking for a parttime and full time board operator. T&R goes to **Craig Powers** KPZE, 1190 E. Ball Rd., Anaheim, CA 92805. EOE/FM . . . **KLLK** is looking for a new director, applicant must be a good team player. No beginners need to apply. P.O. Box 1520, Willits, CA 95490. EOE/MF . . . **WKZC** country FM, has a possible future opening for a news director. Must have at least one year of experience in news. T&R goes to **Jon Gauss Jr.**, WKZC Radio, P.O. Box 36, Scottsville, MI 49454. EOE/MF . . . **WVIC AM** is looking for a program director with 3 years of experience in a competitive market. T&R goes to **Wanda Holst**, 3565 29th Street, Kentwood, MI 49508. EOE/MF . . . **Q-97** in Northern California is looking for a morning jock to take over the shift starting in January of the new year. Preference will be given to those who are already in a "name" market. Send your tape and resume to **Ted Atkins** Managing General Partner, P.O. Box 3097, Sacramento, CA 95817 EOE/MF . . . **KSEI-FM** has future openings for those who are team players. Station especially wants newcomers with team player attitudes. T&R to **KESI**, P.O. Box 40, Pocatello, ID 83204. EOE/MF . . . **KCMO-FM** is looking for a talk-show host who is versed in many areas. T&R to **Art Wander**, KCMO, 4502 Shawnee Mission Parkway, Fairway, Kansas 66205. No calls please. . . **WGEE/WIXX** is looking for an afternoon anchor with excellent reporting skills. Send resume to the news dept., T&R to **Mark Daniels**, WGEE/WIXX, P.O. Box 1991, Green Bay, WI 53405 EOE/MF . . . an adult formatted station on the east coast is looking for a strong voiced personality to handle high-energy news for the news team. An extremely competitive salary is being offered says management. Call station at (205) 534-3521. EOE/MF . . . **WEOQ-AM/FM** is looking for an afternoon drive jock with five years of experience under his belt. "Creativity and have a unique and exciting presentation is what we are looking for," says **Reggie Blackwell**. T&R to **WEOQ**, 400 Radio Road, Charlotte, NC 28216. EOE/MF . . . **KFXE** in Arkansas is looking for "professional" radio people for airshifts/production work," says management. "We are looking for a good team player who can relate to people." T&R to **KFXE** radio 920 Commerce Road, Pine Bluff, Ark., 71601. EOE/MF . . . **WFMB** news is seeking someone for its news dept. Person must have the following: great writing skills, good news gathering skills and an excellent delivery to listeners. T&R to **Charles McBaron**, news director, P.O. Box 2989, Springfield, IL 62708 EOE/MF . . . **WJQX**, Jackson's leading CHR station, is looking for a high-energy air personality. Send C&R with photo to **Brian Kryzs**, 1700 Glenshire Dr., Jackson, MI 49201 EOE/MF . . . **KUAD** Hit Radio in Hawaii is looking for a program director who can handle an air-shift. "Candidates must be able to enhance the creativity of the other on-air personalities," says management. PD will also have to work hand in hand with sales dept. T&R to, **Dave Fransen**, 913 Kanoehua Avae., Hilo, HI 92670 EOE/MF . . . **KROY** in Sacramento, CA 95812 EOE/MF . . . **KRMG** has a full-time opening for a news anchor. Applicant must also have good production skills. T&R to, **Kelly Karls**, program director, **84KRMG**, 7136 S. Yale, Tulsa, OK 94136. No calls please. EOE/MF . . .

Darryl Lindsey

## POP PROGRAMMER'S PICK

Programmer	Station	Market
Matt Hudson	Z104	Madison

Song: "Secret"  
 Artist: *Orchestral Manoeuvres In The Dark*  
 Label: A&M/Virgin

Comments:  
 "After three weeks play, "Secret" has managed to maintain Top 3 phones and shows up night after night in our "High 5 At Ten." There. I've let you in on my secret."



**DALTREY LIVE!** — Roger Daltrey appeared on a recent special live edition of ABC's Rockline. Pictured at the studio (l-r): Mark Coppola, WXRK air personality; Perry Cooper, vp, artist relations, Atlantic Records; Cindy Tollin, Rockline producer; Daltrey; Howard Gillman, pres., Global Satellite Network.

## TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor

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

		Weeks On 1/25 Chart	Weeks On 1/25 Chart
1	<b>PROMISE</b> ★□ SADE (Portrait/CBS FR 40263)	1	7
2	<b>CARAVAN OF LOVE</b> ISLEY, JASPER, ISLEY (CBS Associated BFZ 40115)	2	14
3	<b>IN SQUARE CIRCLE</b> ■■ STEVIE WONDER (Tamlia/Motown 6134TL)	3	10
4	<b>ROCK ME TONIGHT</b> ■ FREDDIE JACKSON (Capitol ST 12404)	4	37
5	<b>COLOR OF SUCCESS</b> ★ MORRIS DAY (Warner Bros. 1-25320)	6	14
6	<b>ALL FOR LOVE</b> NEW EDITION (MCA 5579)	7	9
7	<b>DIONNE WARWICK</b> DIONNE WARWICK (Arista AL8-8395)	10	6
8	<b>WHITNEY HOUSTON</b> ■■ (Arista AL7-8212)	5	40
9	<b>AS THE BAND TURNS</b> ATLANTIC STARR (A&M SP-5019)	11	37
10	<b>THE NEW ZAPP IV U</b> ZAPP (Warner Bros. 9-25327-1)	12	11
11	<b>STREET CALLED DESIRE</b> ★ RENE & ANGELA (Mercury/PolyGram 824-6071 M-1)	13	31
12	<b>WHO'S ZOOMIN' WHO</b> ★□ ARETHA FRANKLIN (Arista AL8-8286)	9	27
13	<b>RADIO</b> LL COOL J (Columbia BFC 40239)	17	6
14	<b>SHEILA E. IN ROMANCE 1600</b> ★ (Paisley Park/Warner Bros. 9-25317-1)	8	19
15	<b>KRUSH GROOVE</b> ★ MUSIC FROM ORIGINAL SOUNDTRACK (Warner Bros. 1-25295)	15	14
16	<b>READY FOR THE WORLD</b> □ (MCA 5594)	18	35
17	<b>PATTI LABELLE</b> (Philadelphia Int'l./CBS FZ 40020)	19	25
18	<b>RESTLESS</b> ★ STARPOINT (Elektra 9-60424)	14	22
19	<b>MASTERPIECE</b> THE ISLEY BROTHERS (Warner Bros. 1-25347)	16	8
20	<b>SERENADE</b> EUGENE WILDE (Philly World/Atlantic 7-90490-1)	22	7
21	<b>TA MARA &amp; THE SEEN</b> (A&M SP 6-5078)	20	15
22	<b>SO MANY RIVERS</b> BOBBY WOMACK (MCA 5617)	21	20
23	<b>HIGH PRIORITY</b> CHERELLE (Tabu/CBS BFZ 40094)	26	10
24	<b>HOW COULD IT BE</b> EDDIE MURPHY (Columbia FC 39952)	23	12
25	<b>MIAMI VICE</b> ■■ ORIGINAL TELEVISION SOUNDTRACK (MCA 6150)	24	15
26	<b>TOUCH ME</b> THE TEMPTATIONS (Gordy/Motown 6164GL)	27	6
27	<b>CONDITION OF THE HEART</b> KASHIF (Arista AL8 8385)	25	9
28	<b>THE NIGHT I FELL IN LOVE</b> ■■ LUTHER VANDROSS (Epic FE 39882)	28	43
29	<b>EMERGENCY</b> ★□ KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	29	59
30	<b>THE FAMILY</b> ★ (Paisley Park/Warner Bros. 9-25322-1)	30	21
31	<b>WORKIN' IT BACK</b> ★ TEDDY PENDERGRASS (Asylum 9-60447-1)	31	11
32	<b>MAURICE WHITE</b> ★ (Columbia FC 39883)	32	18
33	<b>LUXURY OF LIFE</b> 5 STAR (RCA NFL 1-8052)	33	24
34	<b>SINGLE LIFE</b> ★□ CAMEO (Atlanta Artists/PolyGram 824 546-1)	34	24
35	<b>GAP BAND VII</b> (Total Experience/RCA TEL 8-5714)	42	5
36	<b>FULL FORCE</b> (Columbia FC 40117)	40	13
37	<b>SLAVE TO THE RHYTHM</b> GRACE JONES (Manhattan/Island 7-53120)	37	8
38	<b>A LONG TIME COMING, A CHANGE IS GONNA COME</b> EVELYN "CHAMPAGNE" KING (RCA AFL1-7015)	38	10
39	<b>MR. WRIGHT</b> BERNARD WRIGHT (Manhattan/Capitol ST-53014)	39	12
40	<b>SAY YOU LOVE ME</b> JENNIFER HOLLIDAY (Geffen/Warner Bros. 1-24073)	35	20
41	<b>CONTACT</b> ■■ POINTER SISTERS (RCA AFL 1-8056)	36	26
42	<b>COLONEL ABRAMS</b> COLONEL ABRAMS (MCA 5682)	41	6
43	<b>GETTIN' AWAY WITH MURDER</b> PATTI AUSTIN (Qwest/Warner Bros. 1-25276)	44	12
44	<b>EATEN ALIVE</b> ★ DIANA ROSS (RCA AFL1-5422)	45	15
45	<b>AMERICA</b> KURTIS BLOW (Mercury/PolyGram 826 141-1)	46	15
46	<b>SUN CITY</b> ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol ST 53019)	47	7
47	<b>LET MY PEOPLE GO</b> THE WINANS (Qwest/Warner Bros. 9-25344-1)	48	7
48	<b>BANGING THE WALL</b> ★ BAR-KAYS (Mercury/PolyGram 824 727-1)	43	21
49	<b>9.9</b> (RCA NFL 1-8049)	49	24
50	<b>CHILLIN'</b> FORCE MO'S (Tommy Boy TB 1010)	55	3
51	<b>STEPHANIE MILLS</b> (MCA 5669)	51	4
52	<b>THE FAT BOYS ARE BACK</b> THE FAT BOYS (Sutra SU-1016)	52	73
53	<b>MEETING IN THE LADIES ROOM</b> □ KLYMAXX (Constellation/MCA 5529)	58	56
54	<b>THE JETS</b> (MCA 5667)	53	9
55	<b>TELL ME TOMORROW</b> ANGELA BOFILL (Arista AL8-8396)	50	12
56	<b>ROMANTICALLY YOURS</b> MARVIN GAYE (Columbia FC 40206)	54	5
57	<b>MEMBERS ONLY</b> BOBBY BLAND (Malaco-7429)	56	12
58	<b>GUILTY</b> YARBROUGH & PEOPLES (Total Experience/RCA TEL 8 5715)	64	2
59	<b>ROCKY IV</b> ORIGINAL SOUNDTRACK (Scotti Bros./CBS SZ 40203)	65	2
60	<b>WALL TO WALL</b> JOHNNY TAYLOR (Malaco M 7431)	DEBUT	
61	<b>YOU MIGHT BE SURPRISED</b> ROY AYERS (Columbia FC 40022)	61	8
62	<b>SEDUCTION</b> VAL YOUNG (Gordy/Motown 6147GL)	59	8
63	<b>LOVE FEVER</b> O'JAYS (Philadelphia Int'l./Manhattan ST 53015)	57	20
64	<b>THIS LOVE'S FOR REAL</b> CHAPTER 8 (Beverly Glen BG-10007)	66	7
65	<b>PAUL HARDCASTLE</b> (Chrysalis BFF 41517)	DEBUT	
66	<b>MANTRONIX</b> (Sleeping Bag TLX 6)	63	3
67	<b>DURELL COLEMAN</b> (Island/Atlantic 7-90293-1)	69	19
68	<b>LISA LISA AND CULT JAM WITH FULL FORCE</b> ★ (Columbia BFC 40135)	60	21
69	<b>SIX SILVER STRINGS</b> B.B. KING (MCA 52675)	62	14
70	<b>CITY LIFE</b> THE BOOGIE BOYS (Capitol ST 12409)	67	23
71	<b>WANNA PLAY YOUR GAME</b> ★ JOYCE KENNEDY (A&M SP 5073)	68	9
72	<b>JESSE JOHNSON'S REVUE</b> ★□ (A&M SP 6-5024)	71	44
73	<b>MORE THAN YOU CAN HANDLE</b> LUSHUS DAIM & THE PRETTY VAIN (Conciled/Motown 6150)	72	11
74	<b>AROUND THE WORLD IN A DAY</b> ■■ PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1)	74	32
75	<b>HAVEN'T YOU HEARD</b> PAUL LAURENCE (Capitol ST 12407)	70	9

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

## THE BEAT

Bob Long, Los Angeles  
 Darryl Lindsey, Los Angeles

**ALL ABOUT FREDDIE** — It's been almost one year since Freddie Jackson has been releasing number one records that immediately speed up the charts. With the success of singles like, "Rock Me Tonight," "You Are My Lady" and "He'll Never Love You," it's no surprise that his debut Capitol album is achieving double platinum status. For a new artist like Jackson, it is unusual for the record buying public to immediately embrace him and a 8.98 list. But through it all Jackson has led the way, ping-ponging the number one position with Wonder, Vandross and Houston. But the final test is yet to come. On February 25, 1986, Jackson will be up for two Grammy nominations: Best New Artist; Best R&B Vocal Solo Performance, Male. Jackson has some stiff competition with other popular vocalists like Philip Bailey, Stevie Wonder, Luther Vandross, Sade, Katrina and The Waves, Julian Lennon and A-HA. What kind of nervousness or anxiety is Jackson experiencing? None. As Jackson states, "I was here in Los Angeles when I got the call from New York about nine in the morning. I answered and they said, 'Well buddy, you got two nominations for Grammy's.' I was totally surprised. I thought I was in between dreams. Then the voice said again, Melba was nominated in a rock category (for Read My Lips) and then I knew I was dreaming. It turned out to be a very exciting day."



**FREDDIE JACKSON** — Jackson's first single release, "Rock Me Tonight," raced to number one for seven weeks. That's the longest run of any record by a first time artist since 1977, and a record breaker for Capitol, topping the likes of Tina Turner, Ashford and Simpson and Nat "King" Cole.

So even though life for Jackson these days is (as he puts it) "lights, camera, action, make-up, stop, edit and cut." He isn't caught up in the grammy fever that usually starts around this time of year. In fact, Jackson admits, "Even though I'm up for two Grammys I'll probably get one, if that."

**REFLECTIONS ON TERRI** — In recent years, Southern Florida has acquired much deserved national attention and notoriety for producing top recording acts i.e. Bee Gees, K.C. & the Sunshine Band, Betty Wright and Miami Sound Machine. That storied musical tradition continues to grow with the birth of Reflections on Records founded by local businessman Lee Pecora, wife Judy and producer Dan Hein. Their first release is by Miss Terri Dancer, a native of Fort Lauderdale, who has appeared with the likes of Kenny Rogers, Ray Charles and Lou Rawls. Terri, like so many artists, got her musical start singing gospel and performing for family gatherings. Her singing and modeling talents have led to commercial exposure via Southern Bell Telephone, Chevy Campers and diving equipment advertisements. Her modeling career was forced to take a back seat to her singing because of the demands for her to appear in places like Vegas, Reno and Tahoe. Due to her many singing engagements, Terri left Florida to further perfect her high energy show with her four octave vocal range and solid gold style dancing that not only captivated audiences everywhere she performed, but caught the attention of key executives of Reflections On Records. This meeting subsequently led to her debut single entitled, "Learn From The Burn," that has garnered significant radio action around the country while climbing the national music charts. This awareness has been very carefully orchestrated by the seasoned veterans on the promotion and marketing team headed by Bobby McVay, Rod and Jerry Kenny and Deek Deberry. "Learn From The Burn," certainly captures the high energy styling and

brilliance of Terri's voice. Look for the reflections to become clearer as this hit continues to dance(r) up the charts.



**TERRI HAS ARRIVED** — Terri Dancer seems quite pleased by the outstanding response she has received from radio stations around the country to her debut single, "Learn From The Burn" on the Florida based Reflections On Records.

**WILDE WW1** — Eugene Wilde, one of the most exciting performers of the '80s, will headline the premiere broadcast of *Live From The Apollo*, a new hour-long monthly concert series that debuted on Westwood One, Saturday, January 25. WBLS program director B.K. Kirkland will host the monthly program that features the biggest names in Black/Urban music, with all programs originating from the historic, New York City landmark, the Apollo.



# TOP 100 BLACK CONTEMPORARY SINGLES

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

February 1, 1986

	Weeks On 1/25 Chart		Weeks On 1/25 Chart		Weeks On 1/25 Chart
<b>1</b> THAT'S WHAT FRIENDS ARE FOR DIONNE & FRIENDS (Arista AS1-9422)	12	<b>33</b> I NEED YOU MAURICE WHITE (Columbia 38-05726)	10	<b>68</b> CONGA MIAMI SOUND MACHINE (Epic 34-05457)	8
<b>2</b> SECRET LOVERS ATLANTIC STARR (A&M AM 2/88)	11	<b>34</b> CURIOSITY THE JETS (MCA 52682)	17	<b>69</b> I'M YOU MAN WHAM! (Columbia 38-05721)	3
<b>3</b> THE SWEETEST TABOO SADE (Portrait/CBS 37-05713)	10	<b>35</b> I LIKE THE WAY YOU DANCE 9.9 (RCA PB-14203)	12	<b>70</b> FUNKY LITTLE BEAT CONNIE (Sunnyview 3028)	6
<b>4</b> GO HOME STEVIE WONDER (Tamla/Motown 1817TF)	10	<b>36</b> NO FRILLS LOVE JENNIFER HOLLIDAY (Geffen 7-28845)	8	<b>71</b> OWN THE NIGHT CHAKA KHAN (MCA 52730)	3
<b>5</b> SAY YOU, SAY ME LIONEL RICHIE (Motown 1819MF)	13	<b>37</b> A LOVE BIZARRE SHEILA F. (Paisley Park/Warner Bros. 7-28890)	16	<b>72</b> ANOTHER NIGHT ARETHA FRANKLIN (Arista ASI-9453)	2
<b>6</b> DIGITAL DISPLAY READY FOR THE WORLD (MCA 52734)	13	<b>38</b> IF I RULED THE WORLD KURTIS BLOW (Mercury/PolyGram 884-269-7)	12	<b>73</b> PAIN BETTY WRIGHT (First String 965)	2
<b>7</b> DO ME BABY MELISSA MORGAN (Capitol B 5523)	10	<b>39</b> LOCK AND KEY KLYMAXX (Constellation/MCA 52714)	9	<b>74</b> NO SHOW SYMBOLIC THREE featuring D.J. DR. SHOCK (Reality/Danya/Fantasy 250)	2
<b>8</b> COUNT ME OUT NEW EDITION (MCA 52703)	14	<b>40</b> GORDY'S GROOVE CHOICE MC'S featuring FRESH GORDON (Tommy Boy TB 871)	13	<b>75</b> IF ONLY FOR ONE NIGHT LUTHER VANDROSS (Epic 34-05751)	2
<b>9</b> WHAT YOU BEEN MISSIN' STARPOINT (Elektra 7-69588)	13	<b>41</b> DO YOU LOVE ME DURELL COLEMAN (Island/Atlantic 7-99586)	9	<b>76</b> YOU LOOK GOOD TO ME CHERRELLE (Tabu/CBS 4-05608)	19
<b>10</b> LET ME BE THE ONE FIVE STAR (RCA PB-14229)	11	<b>42</b> EMERGENCY KOOL & THE GANG (De-Lite/PolyGram 884 199-7)	15	<b>77</b> LOVE'S GONNA GET YOU JOCELYN BROWN (Warner Bros. 7-28889)	2
<b>11</b> DON'T SAY NO TONIGHT EUGENE WILDE (Philly World/Atlantic 7-99608)	17	<b>43</b> CAN YOU ROCK IT LIKE THIS RUN D.M.C. (Profile Pro-5088)	9	<b>CHARTBREAKER</b>	
<b>12</b> HE'LL NEVER LOVE YOU (LIKE I DO) FREDDIE JACKSON (Capitol B-5535)	9	<b>44</b> LET ME KISS IT WHERE IT HURTS BOBBY WOMACK (MCA 52709)	12	<b>78</b> DIANA EUGENE WILDE (Philly World/Atlantic 7-99573)	DEBUT
<b>13</b> WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING BILLY OCEAN (Jive/Arista JS 1-9432)	9	<b>45</b> CAN YOU FEEL THE BEAT LISA LISA and CULT JAM with FULL FORCE (Columbia 38-05669)	11	<b>79</b> EVERYBODY DANCE TA MARA AND THE SEEN (A&M AM 2766)	21
<b>14</b> GUILTY YARBROUGH & PEOPLES (Total Experience/RCA TES 2425)	10	<b>46</b> INSATIABLE WOMAN ISLEY, JASPER, ISLEY (CBS Associated ZS4-05760)	3	<b>80</b> THIS IS FOR YOU THE SYSTEM (Mirage/Atlantic 7-99607)	7
<b>15</b> DO YOU REALLY LOVE YOUR BABY THE TEMPTATIONS (Gordy/Motown 1818GF)	11	<b>47</b> I'D RATHER BE MY MYSELF EBO (Domino D-8903)	8	<b>81</b> I LIKE YOU PHYLLIS NELSON (Carrere/Epic 4-05719)	2
<b>16</b> YOUR SMILE RENE & ANGELA (Mercury/PolyGram 884-271-7)	7	<b>48</b> SUN CITY ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol B 50017)	13	<b>82</b> IF YOU DON'T KNOW ME BY NOW PATTI LABELLE (Philadelphia/CBS ZS4 05755A)	2
<b>17</b> TENDER LOVE FORCE MD'S (Warner Bros. 7-28818)	8	<b>49</b> THINKING ABOUT YOU WHITNEY HOUSTON (Arista AS1-9412)	16	<b>83</b> KING HOLIDAY KING DREAM CHORUS & HOLIDAY CREW (Mercury/PolyGram 884-442-7)	DEBUT
<b>18</b> STAND BACK STEPHANIE MILLS (MCA 52731)	9	<b>50</b> DESIRE GAP BAND (Total Experience/RCA TES 1-2624)	9	<b>84</b> HOT ROY AYERS (Columbia 38-05752)	DEBUT
<b>19</b> LIVING IN AMERICA JAMES BROWN (Scotti Bros./CBS ZS4-05682)	6	<b>51</b> WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON (A&M AM-2812)	2	<b>85</b> LEARN TO LOVE AGAIN LOU RAWLS featuring TATA VEGA (Epic 34-05714)	8
<b>20</b> COLOR OF SUCCESS MORRIS DAY (Warner Bros. 7-28809)	6	<b>52</b> CARAVAN OF LOVE ISLEY, JASPER, ISLEY (CBS Associated ZS4-05611)	20	<b>86</b> GOING IN CIRCLES THE GAP BAND (Total Experience/RCA TES-1-2436)	DEBUT
<b>21</b> SLAVE TO THE RHYTHM GRACE JONES (Manhattan/Capitol B-9535)	11	<b>53</b> WHAT A WOMAN O'JAYS (Philadelphia Int'l/Capitol B 50021)	11	<b>87</b> INSPECTOR GADGET THE KARTOON KREW (Profile 7087)	DEBUT
<b>22</b> AFFECTION TA MARA & THE SEEN (A&M AM 2797)	9	<b>54</b> FAIRYTALE LOVER U.T.F.O. (Select FMS 1186)	7	<b>88</b> DANCING IN THE DARK KASHIF (Arista AS1-9447)	DEBUT
<b>23</b> YOUR PERSONAL TOUCH EVELYN "CHAMPAGNE" KING (RCA PB-14201)	14	<b>55</b> SEDUCTION VAL YOUNG (Gordy/Motown 1795GF)	16	<b>89</b> BREAK MY HEART JIMMY G & THE TACKHEADS (Capitol B 5543)	DEBUT
<b>24</b> COLDER ARE MY NIGHTS THE ISLEY BROTHERS (Warner Bros. 7-28860)	13	<b>56</b> SATURDAY LOVE CHERRELLE with ALEXANDER O'NEAL (Tabu/CBS ZS4-05767)	2	<b>90</b> IN THE MORNING TRAMAINÉ (A&M AM 2805)	DEBUT
<b>25</b> ALICE, I WANT YOU JUST FOR ME! FULL FORCE (Columbia 38-05623)	15	<b>57</b> LOVE ALWAYS FINDS A WAY PEABO BRYSON (Elektra 7-69585)	7	<b>91</b> CHAIN REACTION DIANA ROSS (RCA PB 14244)	7
<b>26</b> HIGH FASHION THE FAMILY (Paisley Park/Warner Bros. 7-28830)	9	<b>58</b> CONDITION OF THE HEART KASHIF (Arista ASI-9415)	13	<b>92</b> SISTERS ARE DOIN' IT FOR THEMSELVES EURYTHMICS and ARETHA FRANKLIN (RCA PB 14214)	11
<b>27</b> WHO DO YOU LOVE BERNARD WRIGHT (Manhattan/Capitol B 50011)	18	<b>59</b> THE TRUTH COLONEL ABRAMS (MCA 52728)	6	<b>93</b> THE OAK TREE MORRIS DAY (Warner Bros. 7-28899)	21
<b>28</b> HOW WILL I KNOW WHITNEY HOUSTON (Arista AS1-9434)	7	<b>60</b> LET MY PEOPLE GO THE WINANS (Qwest/Warner Bros. 7-28874)	13	<b>94</b> WHAT, WHERE, WHEN, WHO MAI TAI (Critique CR 718)	9
<b>29</b> FREEDOM THE POINTER SISTERS (RCA PB-14224)	12	<b>61</b> SAY I'M YOUR NO. 1 PRINCESS (Next Plateau NP 50035)	19	<b>95</b> HONEY FOR THE BEES PATTI AUSTIN (Qwest/Warner Bros. 7-28935)	16
<b>30</b> I CAN'T LIVE WITHOUT MY RADIO LL COOL J (Def Jam/Columbia 38-05665)	10	<b>62</b> DON'T BE STUPID FAT BOYS (Sutra SUD 039)	10	<b>96</b> LIPSTICK LOVER ANDRE CYMONE (Columbia 38-05710)	9
<b>31</b> COMPUTER LOVE ZAPP (Warner Bros. 7-28805)	3	<b>63</b> NIGHTMARES DANA DANE (Profile Pro-7086)	6	<b>97</b> PART-TIME LOVER STEVIE WONDER (Tamla/Motown 1808TF)	22
<b>32</b> THE HEART IS NOT SO SMART EL DeBARGE with DeBARGE (Gordy/Motown 1822 GF)	10	<b>64</b> WHO'S ZOOMIN' WHO ARETHA FRANKLIN (Arista AS1-9410)	20	<b>98</b> THE THINGS THAT MEN DO KRYSTOL (Epic 34-05715)	6
		<b>65</b> HOLD ON TO YOUR LOVE SMOKEY ROBINSON (Tamla/Motown 1828TF)	2	<b>99</b> HOW CAN I GET NEXT TO YOU CHAPTER 8 (Beverly Glen Music BG 2024)	6
		<b>66</b> A GOOD-BYE CAMEO (Atlanta Artist/PolyGram 884-270-7)	6	<b>100</b> IT TAKES TWO JUICY (Private I/Epic 34-05694)	8
		<b>67</b> AFTER THE LOVE IS GONE PRINCESS (Next Plateau NP 50037)	3		

ALPHABETICAL LISTING ON INSIDE BACK COVER

## MOST ADDED

## STRONG ADDS

## URBAN PROGRAMMER'S PICK

### WHAT HAVE YOU DONE FOR ME LATELY

(James Harris III-Terry Lewis-Janet Jackson)

(From the A&M album "Control" SP-5106)



### JANET JACKSON

Produced by Jimmy Jam and Terry Lewis for Flyte Tyme Productions, Inc. Rhythm & Vocal Arrangers: Jimmy Jam, Terry Lewis and Janet Jackson 1986 A&M Records, Inc.

Diana — Eugene Wilde — Philly World/Atlantic

King Dream — King Dream Chorus & Holiday — Mercury/PolyGram

Gap Band — Going In Circles — Total Experience/RCA

Hot — Roy Ayers — Columbia

### Programmer

Rick Nunez

### Station

KGFJ

### Market

Los Angeles

Song: "What Have You Done For Me Lately"

Artist: Janet Jackson

Label: A&M

### Comment:

"Out of the Box the record was immediately hot! Everyone was waiting for the remix which made the record sizzling hot. Janet shows a different side of her talent that could lead to new breakthroughs in her career. It's a whole new ball game for Janet."

## MIDWEST

### WJLB "FM98" — DETROIT — CECILIA WHITMORE — MD

HOTS: 5 Star, Force MD's, F. Jackson, B. Ocean, Rene & Angela, Sade, Starpoint, Dionne & Friends, S. Wonder, James Brown, Connie, M. Day, EBO, DeBarge, The Family, A. Franklin, Jimmy G & The Tackheads, P. Hardcastle, Grace Jones, Isley, Jasper, Isley. ADDS: D. Coleman, W. Houston, Janet Jackson, S. Robinson, Cameo, Bernard Wright.

### WZAK-FM — CLEVELAND — LYNN TOLLIVER, JR. — PD — #1 — ATLANTIC STARR

HOTS: EBO, Rene & Angela, Zapp, Sade, Dionne & Friends, LL Cool J., James Brown, Force MD's, S. Wonder, M. Morgan, W. Houston, Cherrelle, P. LaBelle, D. Dane, Isley, Jasper, Isley, MC Chill, 5 Star, U.T.F.O., M. Day, K. Blow, B. Ocean. ADDS: Gap Band, A. Franklin, New Edition, A. Silas, Bernard Wright, Wham!, Autumn, Fantasy, Chicago Bears Shuffle, B. Wells.

### WBMX-FM — CHICAGO — MARCO SPOON — PD — #1 — ISLEY-JASPER-ISLEY

HOTS: E.C. King, Princess, S. Wonder, Full Force, L. Richie, Ready For The World, Lisa-Lisa, Starpoint, Dionne & Friends, Sade, S. Mills, LL Cool J., K. Blow, Pointer Sisters, A. O'Neal, Atlantic Starr, R. Lewis, B. Ocean, F. Jackson, Rene & Angela. ADDS: M. Day, Cherrelle, S. Robinson, S. Murdock, Isley, Jasper, Isley, Force MD's.

### WGCI — CHICAGO — LEE MICHAELS PD — #1 — F. JACKSON

HOTS: E.C. King, Rene & Angela, D. Coleman, Atlantic Starr, Starpoint, Zapp, M. Day, James Brown, W. Houston, DeBarge, B. Ocean, Temptations, Isley Brothers, S. Mills, Ready For The World, Dionne & Friends, Chicago Bears Shuffle, Doug E. Fresh, Yarbrough & Peoples. ADDS: Ta Mara & The Seen, Colonel Abrams.

### WDMT "FM 108" — CLEVELAND — DEAN DEAN — PD — #1 — DIONNE & FRIENDS

HOTS: 5 Star, M. Morgan, Sade, Grace Jones, El DeBarge, Zapp, Ready For The World, Force MD's, Rene & Angela, Temptations, E.C. King, Atlantic Starr, EBO, Full Force, Run DMC, S. Wonder, U.T.F.O., D. Dane, LL Cool J. ADDS: Janet Jackson, S. Robinson, King Dream Chorus, Copper.

### WCIN — CINCINNATI — STEVE HARRIS — MD

HOTS: Cherrelle, Sade, L. Richie, Isley Brothers, B. Ocean, M. Morgan, Zapp, Pointer Sisters, M. Day, Starpoint, E.C. King, Dionne & Friends, Rene & Angela, James Brown, El DeBarge, J. Holliday, F. Jackson, Freestyle. ADDS: EBO, Gap Band, Chicago Bears Shuffle, S. Mills.

### WTLC — INDIANAPOLIS — KELLY CARSON PD — #1 — L. RICHIE

HOTS: S. Wonder, Dionne & Friends, Sade, Choice MC's, AUAA, DeBarge, Yarbrough & Peoples, Ready For The World, M. White, Force MD's, J. Holliday, Gap Band, B. Ocean, Ta Mara & The Seen, EBO, A. Cymone, Run DMC, P. Nelson, Rene & Angela. ADDS: Cherrelle, W. Houston, E. Wilde, M. Gaye, Charles, Grace Jones, Hiroshima, Princess, James Brown, Gap Band

### Mid-West Retail Breakouts

1. **INSATIABLE WOMAN** — Isley, Jasper, Isley — CBS Associated
2. **I'M YOUR MAN** — Wham! — Columbia
3. **HOW CAN I GET NEXT TO YOU** — Chapter 8 — Beverly Glen Records

## WEST

### XHRM-FM — SAN DIEGO — DUFF LINDSEY — PD — #1 — DIONNE & FRIENDS

HOTS: S. Wonder, Sade, Atlantic Starr, M. Morgan, 5 Star, B. Ocean, F. Jackson, Force MD's, L. Richie, Yarbrough & Peoples, Temptations, K. Blow, Miami Sound Machine, W. Houston, M. White, Ready For The World, Ta Mara & The Seen, DeBarge, Zapp. ADDS: Cherrelle & A. O'Neal, Janet Jackson, EBO, E. Wilde, Gap Band, King Dream Chorus.

### KUKQ — PHOENIX — ROBERT WIDEMAN — MD — #1 — READY FOR THE WORLD

HOTS: Sade, Miami Sound Machine, Starpoint, M. Morgan, Atlantic Starr, S. Wonder, Wham!, Pointer Sisters, B. Ocean, E.C. King, James Brown, Temptations, F. Jackson, 5 Star, W. Houston, Isley Brothers, Grace Jones, L. Richie, Starpoint. ADDS: Rene & Angela, M. Day, The Family, Janet Jackson, LL Cool J., Gap Band, Chicago Bears Shuffle, A. Franklin.

### KSOL — SAN FRANCISCO — MARVIN ROBINSON — PD — #1 — L. RICHIE

HOTS: Ready For The World, S. Wonder, Pointer Sisters, E.C. King, Miami Sound Machine, Sade, E. Wilde, Dionne & Friends, M. Morgan, Yarbrough & Peoples, F. Jackson, Grace Jones, DeBarge, 5 Star, B. Ocean, Ta Mara & The Seen, The Family, Wham!, S. Mills. ADDS: Janet Jackson, Zapp, Kashif, James Brown, Isley, Jasper, Isley, Tramaine, Betty Wright, J. Holliday, D. Dane, D. Shawn, R. Ayers.

### KJLH 102.3 — LOS ANGELES — CLIFF WINSTON — PD — #1 — ATLANTIC STARR

HOTS: Dionne & Friends, LA Dream Team, Force MD's, L. Richie, Jimmy G. & The Tackheads, S. Wonder, B. Ocean, 5 Star, M. Day, James Brown, Art Of Noise, Starpoint, Sade, The Jets, W. Houston, LL Cool J., F. Jackson, M. Morgan, Princess. ADDS: Janet Jackson, Cherrelle, Jellybean, The Family, Isley, Jasper, Isley, J. Holliday, Gap Band.

### KDAY AM 1580 — LOS ANGELES — GREG MACK — MD — #1 — SADE

HOTS: LL Cool J., 5 Star, Force MD's, Dionne & Friends, Atlantic Starr, W. Houston, S. Mills, James Brown, U.T.F.O., Jimmy G. & The Tackheads, Zapp, J. Jackson, M. Day, Connie, Cherrelle, Fat Boys. ADDS: Whistle, E. Wilde, R. Ayers, King Dream Chorus, L. Vandross.

### KGFJ AM 1230 — LOS ANGELES — KEVIN FLEMING — PD — RICK NUNEZ — MD — #1 — S. WONDER

HOTS: M. Day, B. Ocean, Ta Mara & The Seen, W. Houston, Sade, Starpoint, F. Jackson, Cherrelle, Grace Jones, Force MD's, Atlantic Starr, Zapp, Dionne & Friends, M. Morgan, S. Mills, Janet Jackson, James Brown, Jimmy G. & The Tackheads, J. Holliday. ADDS: Princess, A. Franklin, E. Wilde, Tramaine.

### West Retail Breakouts

1. **IF YOU DON'T KNOW ME BY NOW** — Patti LaBelle — Philadelphia Int'l/CBS
2. **INSATIABLE WOMAN** — Isley, Jasper, Isley — CBS Associated
3. **CONGA** — Miami Sound Machine — Epic

## SOUTH

### WRAP — NORFOLK — CHESTER BENTON — PD — #1 — ATLANTIC STARR

HOTS: Dionne & Friends, Isley Brothers, S. Wonder, Ready For The World, U.T.F.O., LL Cool J., K. Blow, 5 Star, Starpoint, Sade, Choice MC's, Pointer Sisters, M. Morgan, E.C. King, M. White, M. Day, Connie, B. Ocean, F. Jackson. ADDS: Gap Band, E. Towns, E. Wilde, King Dream Chorus, V. Young.

### WATV — BIRMINGHAM — RON JANUARY — PD — #1 — ATLANTIC STARR

HOTS: Dionne & Friends, S. Wonder, 5 Star, Sade, B. Ocean, Ready For The World, Rene & Angela, M. Day, E.C. King, Full Force, Starpoint, Yarbrough & Peoples, W. Houston, Temptations, S. Mills, M. White, Zapp, F. Jackson, The Family. ADDS: E. Wilde, P. Hardcastle, Lushus Daim, Staple Singers, Bronner Brothers, Jocelyn Brown.

### WQMG — GREENSBORO — DOC FOSTER — PD — #1 — S. WONDER

HOTS: Dionne & Friends, Sade, Atlantic Starr, M. Morgan, Ready For The World, Starpoint, 5 Star, B. Ocean, F. Jackson, Yarbrough & Peoples, Ta Mara & The Seen, Rene & Angela, S. Mills, W. Houston, James Brown, M. Day, The Family, Zapp, DeBarge, E.C. King. ADDS: Kashif, T. Dancer, P. Laurence, M. Davis, E. Wilde, Bernard Wright, Cherrelle, L. Vandross.

### WYLD-FM — NEW ORLEANS — DELL SPENCER — PD — #1 — SADE

HOTS: Dionne & Friends, L. Richie, Starpoint, S. Wonder, 5 Star, M. Morgan, B. Ocean, F. Jackson, Ready For The World, E.C. King, Temptations, Force MD's, M. Day, Rene & Angela, The Family, S. Mills, Betty Wright, L. Vandross, DeBarge. ADDS: B. Wells, D. Coleman, E. Wilde, Janet Jackson, Isley, Jasper, Isley, Kashif, Cherrelle.

### KHYS-FM — PORT ARTHUR — DOUG DAVIS — MD — #1 — S. WONDER

HOTS: Dionne & Friends, Sade, L. Richie, Ready For The World, Atlantic Starr, 5 Star, M. Morgan, Starpoint, B. Ocean, F. Jackson, Temptations, Yarbrough & Peoples, Force MD's, S. Mills, W. Houston, Rene & Angela, Ta Mara & The Seen, Grace Jones, M. Day. ADDS: Collage, T. Dancer, Gap Band, N. Hendryx, Juicy, P. Hardcastle, Jellybean, Janet Jackson, R. Ayers, S. Robinson, U.T.F.O., Isley, Jasper, Isley, Cherrelle, Miami Sound Machine.

### WAOK — ATLANTA — LARRY TINSLEY — PD

HOTS: S. Wonder, L. Richie, Isley Brothers, L. Richie, E. Wilde, B. Ocean, F. Jackson, Dionne & Friends, New Edition, The Family, M. Morgan, Ready For The World, E.C. King, DeBarge, 5 Star, W. Houston, James Brown, P. LaBelle, M. Day. ADDS: Gap Band, Isley, Jasper, Isley, Zapp, Cherrelle, D. Coleman, King Dream Chorus.

### KMJM "MAGIC 108" — ST. LOUIS — MIKE STRADFORD — PD — #1 — M. DAY

HOTS: Connie, S. Wonder, The Family, W. Houston, Atlantic Starr, Force MD's, Ta Mara & The Seen, Rene & Angela. ADDS: E. Wilde, King Dream Chorus, S. Murdock, Warp 9.

### South Retail Breakouts

1. **NO SHOW** — Symbolic 3 — Danya/Reality/Fantasy
2. **INSATIABLE WOMAN** — Isley, Jasper, Isley — CBS Associated
3. **FAIRYTALE LOVER** — U.T.F.O. — Select

## EAST

### WNHC — NEW HAVEN — JAMES JORDAN — PD #1 — E.C. KING

HOTS: 5 Star, Dionne & Friends, Kool & The Gang, Atlantic Starr, Starpoint, S. Wonder, Sade, Jocelyn Brown, M. Morgan, Force MD's, Yarbrough & Peoples, Temptations, Lisa-Lisa, B. Ocean, S. Mills, Love Patrol, Grace Jones, 9.9, James Brown. ADDS: Zapp, Janet Jackson, A. Franklin, Isley, Jasper, Isley, Tramaine, J. Holliday, N. Hendryx, E.T.

### WILD-FM — BOSTON — ELROY SMITH — PD — #1 — FIVE STAR

HOTS: Dionne & Friends, S. Wonder, Ready For The World, EBO, E.C. King, Sade, M. Morgan, Atlantic Starr, Starpoint, B. Ocean, W. Houston, Temptations, Aisha, Force MD's, Jocelyn Brown, Colonel Abrams, F. Jackson, Yarbrough & Peoples, M. Day, James Brown. ADDS: Isley, Jasper, Isley, Kashif, A. Silas, R. Ayers, Zapp, Princess.

### WHUR-FM — WASHINGTON, D.C. — MIKE ARCHIE — PD

HOTS: Dionne & Friends, S. Wonder, Sade, Jocelyn Brown, Rene & Angela, Temptations, Grace Jones, LL Cool J., The Family, DeBarge, Force MD's, Love Patrol, EBO, Voyeur, Cherrelle, R. Gaines, Isley, Jasper, Isley, M. White, Kashif. ADDS: Zapp, V. Young, Nicole, A. Silas, Bernard Wright, Kashif, E. Murphy, M. Gaye, Hiroshima, B. Wells.

### WRKS "KISS 98.7" — NEW YORK — TONY "Q" — PD — #1 — DIONNE & FRIENDS

HOTS: Sheila E., S. Wonder, Sade, P. Nelson, LL Cool J., Atlantic Starr, Force MD's, Run DMC, Rene & Angela, 5 Star, K. Blow, M. Morgan, Isley, Jasper, Isley, A. Franklin, L. Richie, Ta Mara & The Seen, New Edition, E. Wilde, EBO. ADDS: Temptations, Cherrelle, Janet Jackson.

### WXYV — BALTIMORE — MARK WILLIAMS — MD — #1 — S. WONDER

HOTS: Sade, E.C. King, Isley Brothers, 9.9, Ready For The World, B. Ocean, Dionne & Friends, L. Richie, M. Morgan. ADDS: Lushus Daim, Steady B., Crew Devastation, P. Laurence, King Dream Chorus.

### WDAS-FM — PHILADELPHIA — JOE TAMBURRO — PD — #1 — S. WONDER

HOTS: Sade, Dionne & Friends, LL Cool J., Ready For The World, E.C. King, Isley Brothers, K. Blow, Force MD's, L. Richie, EBO, 5 Star, Temptations, Grace Jones, Starpoint, U.T.F.O., Yarbrough & Peoples, Atlantic Starr, M. Morgan. ADDS: G. Chandler, Bernard Wright, Cherrelle, King Dream Chorus, Gap Band, Kashif, E. Wilde, G.D. Brown, C-Bank, V. Young, Tramaine.

### WUFO — BUFFALO — JEFF GRANT — PD — #1 — DIONNE & FRIENDS

HOTS: Atlantic Starr, 5 Star, Sade, B. Ocean, S. Wonder, Ready For The World, Temptations, Rene & Angela, E.C. King, S. Mills, F. Jackson, M. Morgan, James Brown.

### East Retail Breakouts

1. **IF YOU DON'T KNOW ME BY NOW** — Patti LaBelle — Philadelphia Int'l/CBS
2. **NIGHTMARES** — Dana Dane — Profile
3. **I LIKE YOU** — Phyllis Nelson — Carrerre/Epic

## TOP 75 12" SINGLES

		Weeks On 1/25 Chart			Weeks On 1/25 Chart			Weeks On 1/25 Chart			
1	DIGITAL DISPLAY (EXTENDED MIX) READY FOR THE WORLD (MCA 5046)	4	7	25	HOW WILL I KNOW (DANCE RE-MIX)/6:35 WHITNEY HOUSTON (Arista AD1-9449)	33	3	51	JOHNNY THE FOX (BONUS BEATS)/6:20 TRICKY TEE (Sleeping Bag SLX 0016X)	40	8
2	GO HOME (REMIX) STEVIE WONDER (Tamia/Motown 4553 TG)	1	8	26	BABY TALK (SPECIAL REMIX)/5:26 ALISHA (Vanguard SPV 89)	20	12	52	YELLOW PANTIES/4:54 DR. JECKYLL & MR. HYDE (Profile Pro 7092)	58	3
3	I LIKE YOU (EXTENDED VERSION)/5:05 PHYLLIS NELSON (Carrere/CBS 4Z9-05268)	2	13	27	FUNKY LITTLE BEAT (EXTENDED VERSION) CONNIE (Sunnyview 3028)	30	7	53	SAY I'M YOUR NUMBER ONE (EXTENDED VERSION) PRINCESS (Next Plateau NP50035)	41	17
4	LIVING IN AMERICA (R&B Dance Version)/6:15 JAMES BROWN (Scotti Bros./CBS 4Z905310)	8	3	28	TARZAN BOY (EXTENDED DANCE VERSION)/6:16 BALTIMORA (Manhattan/Capitol V-56011)	28	12	54	YOUR SMILE RENE & ANGELA (Mercury/PolyGram 884 271-1)	61	2
5	LET ME BE THE ONE (EXTENDED VERSION) FIVE STAR (RCA PW1 4230)	5	11	29	THE SHOW/LA-DI-DA (EXTENDED VERSION)/6:40 & 4:40 DOUG E. FRESH AND THE GET FRESH CREW (Reality/Danya/Fantasy D242)	21	25	55	THE TRUTH (EXTENDED VERSION)/7:50 COLONEL ABRAMS (MCA 23600)	44	8
6	SLAVE TO THE RHYTHM (EXTENDED VERSION)/4:20 GRACE JONES (Manhattan Island/Capitol SPRO 9533)	6	3	30	SUB CULTURE/SUB VULTURE (RE-MIX)/7:26 & 7:57 NEW ORDER (Qwest/Warner Bros. 0-20390)	24	11	56	P MACHINERY (EXTENDED) PROPAGANDA (ZTT/Island 0-96835)	DEBUT	
7	FEEL THE SPIN (EXTENDED DANCE VERSION)/6:50 DEBBIE HARRY (Geffen/Warner Bros. 0-20391)	3	11	31	THE SHOW STOPPA (IS STUPID FRESH)/5:42 SUPERNATURE (Pop Art PA 1613)	27	14	57	LEGS (EXTENDED VERSION) ART OF NOISE (Chrysalis 4V9-42934)	53	6
8	CAN YOU FEEL THE BEAT (EXTENDED VERSION)/6:50 LISA LISA and CULT JAM with FULL FORCE (Columbia 44-05295)	7	11	32	NO SHOW/6:25 SYMBOLIC THREE featuring D. Dr. SHOCK (Reality/Danya/Fantasy D250)	35	7	58	IN THE MORNING TIME (SHOUT MIX)/6:49 TRAMAINÉ (A&M SP-12166)	DEBUT	
9	ALICE, I WANT YOU JUST FOR ME/6:09 FULL FORCE (Columbia 44-05282)	9	12	33	PERFECT WAY (WAY PERFECT MIX)/5:26 SCRITT! POLITTI (Warner Bros. 0-20363)	25	14	59	MY MAGIC MAN (EXTENDED VERSION) ROCHELLE (Warner Bros. 0-20376)	49	6
10	DO ME BABY (INTERLUDE)/4:59 MELISA MORGAN (Capitol V-15211)	22	8	34	CURIOSITY (EXTENDED MIX) THE JETS (MCA 23590)	29	8	60	ELECTION DAY (EXTENDED MIX)/4:30 ARCADIA (Capitol V-5501)	46	12
11	CAN YOU ROCK IT LIKE THIS/TOGETHER FOREVER/4:28 & 3:32 RUN D.M.C. (Profile Pro-7088)	13	9	35	GOOD TO THE LAST DROP C-BANK (Next Plateau NP 50033)	43	6	61	EVERYBODY DANCE/LONELY HEART (EXTENDED VERSION)/5:41 & 4:47 TA MARA & THE SEEN (A&M SP-12149)	50	15
12	LOVE'S GONNA GET YOU (DANCE MIX)/8:38 JCCELYN BROWN (Warner Bros. 0-20383)	10	9	36	FALL DOWN (SPIRIT OF LOVE) TRAMAINÉ (A&M SP-12146)	31	20	62	CONGA (EXTENDED VERSION & INSTRUMENTAL)/6:00 & 4:52 MIAMI SOUND MACHINE (Epic 49-05253)	52	27
13	I CAN'T LIVE WITHOUT MY RADIO/I CAN GIVE YOU MORE L.L. COOL J. (Def Jam/Columbia 44-05291)	15	10	37	AFTER THE LOVE HAS GONE (EXTENDED VERSION)/6:45 PRINCESS (Next Plateau NP 50037)	47	2	63	YOU LOOK GOOD TO ME (EXTENDED VERSION)/9:30 CHERRELLE (Tabu/CBS 4Z9 05279)	55	11
14	WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING (EXTENDED VERSION)/5:43 BILLY OCEAN (Jive/Arista JDI 9431)	23	3	38	WHO DO YOU LOVE? (EXTENDED VERSION)/5:20 BERNARD WRIGHT (Manhattan/Capitol 56007)	34	11	64	SUN CITY ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol 50017)	57	7
15	MOMENTS IN LOVE (EXTENDED VERSION)/7:00 ART OF NOISE (Island/ZTT 794)	26	3	39	WHAT YOU'VE BEEN MISSIN'/5:10 STARPOINT (Elektra ED 5101)	45	3	65	COMO TU TE LLAMA? SLY FOX (Capitol V-8654)	62	10
16	EXPOSED TO LOVE (EXTENDED VERSION)/6:10 Expose (Arista ADI-9426)	11	12	40	GUILTY YARBROUGH & PEOPLES (Total Experience/RCA 2425)	48	3	66	HONEY FOR THE BEES (EXTENDED VERSION)/6:40 & 5:30 PATTI AUSTIN (Qwest/Warner Bros. 00-20361)	60	15
17	PARTY ALL THE TIME (EXTENDED & INSTRUMENTAL VERSION)/7:04 EDDIE MURPHY (Columbia 44-05280)	12	19	41	NIGHTMARES/5:50 DANA DANE (Profile PRO 7086)	51	3	67	I'LL BE GOOD (SPECIAL MIX & INSTRUMENTAL)/7:25 & 5:25 RENE & ANGELA (Mercury/PolyGram 884009-1)	63	22
18	THE DREAM TEAM IS IN THE HOUSE/5:07 LA DREAM TEAM (Dream Team DRT-631)	18	12	42	I'M YOUR MAN (EXTENDED SIMULATION) WHAM! (Columbia 44-05322)	42	7	68	DON'T SAY NO TONIGHT (EXTENDED VERSION)/5:20 EUGENE WILDE (Philly World/Atlantic DMD 885)	67	9
19	YOUR PERSONAL TOUCH EVELYN "CHAMPAGNE" KING (RCA PW-14202)	14	12	43	MY HEART GOES BANG (EXTENDED MIX) DEAD OR ALIVE (Epic/CBS 49-05722)	54	2	69	YOU & ME (EXTENDED VERSION)/6:15 THE FLIRTS (CBS Associated 4Z9-05284)	69	15
20	THE SUN ALWAYS SHINES ON T.V. (EXTENDED VERSION)/8:25 A-HA (Warner Bros. 0-20410)	32	3	44	WHO'S ZOOMIN' WHO (DANCE MIX)/8:36 ARETHA FRANKLIN (Arista ADE-9411)	37	17	70	PART-TIME LOVER (SPECIAL REMIX)/8:20 STEVIE WONDER (Tamia/Motown 4548TG)	64	18
21	COUNT ME OUT (EXTENDED VERSION)/6:25 NEW EDITION (MCA 23595)	16	12	45	TENDER LOVE Force MD's (Tommy Boy)	DEBUT		71	STOP PLAYING ON ME (EXTENDED MIX) VIKKI LOVE (4th & B'way/Island 418)	65	18
22	NO FRILLS LOVE (EXTENDED DANCE REMIX)/7:25 JENNIFER HOLLIDAY (Geffen/Warner Bros. 0-20413)	17	9	46	CARAVAN OF LOVE ISLEY, JASPER, ISLEY (CBS Assoc. ZS9-05285)	38	13	72	MIAMI VICE THEME (EXTENDED REMIX)/6:52 JAN HAMMER (MCA 2375)	66	15
23	BEAT OF THE STREET/GORDY'S GROVE (Mayberry Mix)/4:25 CHOICE MC's (Tommy Boy TB-871)	19	11	47	IF I RULED THE WORLD (EXTENDED VERSION)/7:09 KURTIS BLOW (Mercury/PolyGram 884 269-1)	39	9	73	OBJECT OF MY DESIRE (EXTENDED VERSION)/5:40 STARPOINT (Elektra 0-66891)	70	23
24	DON QUICHOTTE/6:29 MAGAZINE 60 (Baja/TSR B-54)	36	8	48	SATURDAY LOVE CHERRELLE (Tabu/CBS 4Z9-05332)	DEBUT		74	SEDUCTION (EXTENDED MIX) VAL YOUNG (Gordy/Motown 4544GG)	71	15
				49	STAND BACK (EXTENDED VERSION)/7:17 STEPHANIE MILLS (MCA 23598)	56	3	75	TAKES A LITTLE TIME (DUB VERSION)/5:58 TOTAL CONTRAST (London/PolyGram 886-004-1)	68	11
				50	DO YOU REALLY LOVE YOUR BABY THE TEMPTATIONS (Gordy/Motown 4550GG)	59	3				

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

### 12" REVIEWS

**DOUBLE AGENT ROCK** (Rampant Records 717)  
**Rock The House** (6:09) (JuJu House, I. Goff) (Big City Music/BMI) (Producer: Ivan F. Goff)  
A strong brass section highlights this get up and party rap/rocker. This one will heat up the dance floor with its driving bass, pulsating percussion work and tongue in cheek lyrics.

**LISA** (Suite Beat 001)  
**Tempt Me** (7:11) (Fantasia Music Ltd.) (Ian Anthony Stephens) (Producer: Ian Anthony Stephens)  
Already gaining strong adds across the country, Suite Beat's latest foray onto the dance floor appears to be a winner. High tension synth rock with some off beat vocals that could make this the winter's dark horse.

**TEDDY PENDERGRASS** (Asylum 5119)  
**Love 4/2** (6:23) (Pendergrass, Carter, Lee) (Ted-On Music/J. Carr/BMI) (Producer: Teddy Pendergrass and James Carter)  
Pendergrass is still the king of modern day romantic crooners and DJ's looking to slow things down a bit need look no further than this romantic ballad.

**CHARLES KHALIQ** (Brofeel BR0112084)  
**Groove** (6:28) (Khalik, Kimberlin, Tyler, Heintz) (Kimberlin-Tyler Pub. Co. BMI/Time & Effort Music Pub. Co. BMI) (Producer: Dale Kimberlin)  
Indie Brofeel has already had strong BC radio and retail success in the midwest and this sultry, rhythmic mid-tempo tune should extend its profile to the dance clubs.

### MOST ACTIVE



Digital Display — Ready For The World — (MCA)

### STRONG ACTIVITY

**Living In America** — James Brown — (Scotti Bros./CBS)  
**Moments In Love** — Art Of Noise — (Island)  
**Do Me Baby** — Mel'isa Morgan — (Capitol)  
**The Sun Always Shines On T.V.** — A-HA — (Reprise/Warner Bros.)

### CLUB PICK

**"King Holiday"** — King Dream Chorus & Holiday Crew — (Mercury/PolyGram)  
**D.J.:** Randy Metzger  
**Club:** Mobile  
**Location:** Chicago

**Comments:**  
"A nice R&B tune featuring the best in Black Contemporary music. Should do excellent at the clubs and retail. My most requested."

### RETAILER'S PICK

**"What Have You Done For Me Lately"** — Janet Jackson — (A&M)  
**Store:** Soul Disco  
**Manager:** Bob Griffith  
**Location:** San Francisco

**Comments:**  
"A great mix. Our innocent little girl has grown up. A great new sound. Big radio response. Should go to the top!"

## TOP 40 ALBUMS

★ AVAILABLE ON COMPACT DISC

★ AVAILABLE ON COMPACT DISC

	Weeks On 1/25 Chart		Weeks On 1/25 Chart
<b>1</b> <b>MAGIC TOUCH</b> ★ STANLEY JORDAN (Blue Note BT 85101)	1	<b>21</b> <b>WALKIN' WITH YOU</b> TIM EYERMANN'S EAST COAST OFFERING (MCA 5559)	27
<b>2</b> <b>BLACK CODES (From The Underground)</b> WYNTON MARSALIS (Columbia FC 40009)	2	<b>22</b> <b>WARNING</b> ★ BILLY COBHAM (GRP-A-1020)	23
<b>3</b> <b>FABLES</b> JEAN LUC PONTY (Atlantic 81276)	3	<b>23</b> <b>DIGITAL WORKS</b> ★ AHMAD JAMAL (Atlantic 81258)	21
<b>4</b> <b>OASIS</b> JOE SAMPLE (MCA 5481)	4	<b>24</b> <b>YOU MIGHT BE SURPRISED</b> ROY AYERS (Columbia FC 40022)	22
<b>5</b> <b>DANCING IN THE SUN</b> GEORGE HOWARD (TBA TB205)	5	<b>25</b> <b>REJUVENATION</b> LONNIE LISTON SMITH (Doctor Jazz FW-40053)	26
<b>6</b> <b>DECEMBER</b> ★ GEORGE WINSTON (Windham Hill/A&M WH-1025)	7	<b>26</b> <b>MOSAIC</b> ★ MARK EGAN (Hip Pocket HP-104)	25
<b>7</b> <b>ALTERNATING CURRENTS</b> ★ SPYRO GYRA (MCA 5606)	8	<b>27</b> <b>ACOUSTICITY</b> DAVID GRISMAN (Zebra/Acoustic ZEA 6153)	34
<b>8</b> <b>A WINTER'S SOLSTICE</b> VARIOUS ARTISTS (Windham Hill/A&M WH-1045)	9	<b>28</b> <b>SLOW MOTION</b> ★ ANDY NARELL (Hip Pocket HP-105)	24
<b>9</b> <b>SKIN DIVE</b> MICHAEL FRANKS (Warner Bros. 25275-1)	6	<b>29</b> <b>YOU'RE UNDER ARREST</b> ★ MILES DAVIS (Columbia FC 40029)	29
<b>10</b> <b>HARLEQUIN</b> ★ DAVE GRUSIN & LEE RITENOUR (GRP 1015)	10	<b>30</b> <b>CHAMPION</b> JEFF BERLIN & VOX HUMANA (Passport PJ 88004)	31
<b>11</b> <b>VOCALESE</b> ★ THE MANHATTAN TRANSFER (Atlantic 81266-1)	11	<b>31</b> <b>STRAIGHT TO THE HEART</b> ★ DAVID SANBORN (Warner Bros. 25150-1)	32
<b>12</b> <b>ATLANTIS</b> WAYNE SHORTER (Columbia FC 40055)	12	<b>32</b> <b>SPECTRUM</b> AZYMUTH (Milestone M 9134)	30
<b>13</b> <b>SCHUUR THING</b> DIANE SCHUUR (GRP-1022)	14	<b>33</b> <b>SODA FOUNTAIN SHUFFLE</b> ★ EARL KLUGH (Warner Bros. 25262-1)	28
<b>14</b> <b>AUTUMN</b> ★ GEORGE WINSTON (Windham Hill/A&M WH-1012)	15	<b>34</b> <b>OPENING NIGHT</b> ★ KEVIN EUBANKS (GRP A-1013)	33
<b>15</b> <b>PIANO SAMPLER</b> VARIOUS ARTISTS (Windham Hill/ A&M 1040)	19	<b>35</b> <b>GRP LIVE IN SESSION</b> (GRP-1023)	DEBUT
<b>16</b> <b>ANOTHER PLACE</b> HIROSHIMA (Epic BFE 39938)	16	<b>36</b> <b>HOT HOUSE FLOWERS</b> ★ WYNTON MARSALIS (Columbia FCC 39530)	35
<b>17</b> <b>AL JARREAU IN LONDON</b> ★ (Warner Bros. 25331)	13	<b>37</b> <b>20/20</b> ★ GEORGE BENSON (Warner Bros. 9 25178-1)	38
<b>18</b> <b>SOARING THROUGH A DREAM</b> AL DI MEOLA (Manhattan ST-53011)	17	<b>38</b> <b>STAND UP</b> STEVE MORSE BAND (Elektra 60448)	36
<b>19</b> <b>FANTASY</b> RAMSEY LEWIS (Columbia FC 40108)	18	<b>39</b> <b>MAISHA</b> SADAO WATANABE (Elektra 60431-1)	37
<b>20</b> <b>WHITE WINDS</b> ★ ANDREAS VOLLENWEIDER (CBS FM 39963)	20	<b>40</b> <b>SKY DANCE</b> RODNEY FRANKLIN (Columbia FC 39962)	39

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

## ON JAZZ

Lee Jeske, New York

**STRIKE UP THE BAND** — It's been tried and tried in vain: a jazz repertory orchestra. A working ensemble that can play the great neglected works of the jazz past and can commission new works in the jazz present. An orchestra which does for Ellington, Evans, Mundy, and Abrams what the various Philharmonics do for Mozart, Mahler, Copland, and Schubert.

There are many reasons why various previous attempts (**Orchestra USA**, the **National Jazz Ensemble**, the **New York Jazz Repertory Company**, etc.) failed: Jazz has always been considered a soloist's art, the ensembles never had enough work to keep musicians in their chairs, there wasn't enough money available for rehearsals and commissions, and the usual slate of dissatisfactions over conductors, arrangers, solo space.

Along comes the **American Jazz Orchestra**, the latest attempt at, if you will, a jazz symphony. Masterminded by jazz critic **Gary Giddins**, the American Jazz Orchestra will be housed at New York's landmark Cooper Union (where **Abe Lincoln** had a speaking gig some 125 years ago), with **John Lewis** acting as musical director. The Orchestra will feature 20 musicians and will debut with a concert on May 12 (details — bandmembers, first program — forthcoming). The plans now are to establish a subscription series, filled with guest soloists and conductors, which will officially begin sometime this fall.



**A QUEEN, A KING, AND SAL** — Benny Goodman (c), stopped into New York's Blue Note a couple of weeks back to catch a set by the divine Sarah Vaughan. Here the pair poses with Sal Haries, the Blue Note's indefatigable manager.

"My conception originally was to organize the way a Philharmonic orchestra is organized: with a board, with a foundation, with an endowment," says Giddins, who is the AJO's artistic director. "The Orchestra will really be restoring, first of all, the idea that jazz is a concert music, and, two, restore the ambitions which were very much alive in the '50s, on records, but which have really disappeared for financial and other reasons.

"The only way we could fail is money."

And there, of course, is the old, annoying rub. This is an important idea: Jazz is *not* just a music of the moment, the jazz orchestra is a valid orchestra (jazz doesn't need 80-piece symphonies, it has its own instrumentation which suits its own needs), and there, of course, is plenty of room for individual achievement, by way of solos, within the orchestra (so it's not just a matter of 20 guys reading off paper). But money, as always, is the key ingredient. Giddins and company are currently pounding the well-worn sponsorship pavement (individual donations are encouraged and can be sent to the AJO, Cooper Union, Cooper Square, New York, NY 10003) wondering, no doubt, why so many corporations are happy to plunk their money into symphonies which saw away at European music, while turning a deaf financial ear to our homegrown jazz.

The American Jazz Orchestra needs to be encouraged. The idea that **Duke Ellington's** great big band music can lie stone cold dead, beyond the admirable job **Mercer Ellington's** band has done in keeping it alive, is, in a word, disgraceful. And for those who need proof of support, the AJO's board of trustees is made up of the following: **Chloe Aaron, Muhal Richard Abrams, David Amram, Richard Bennett, Dave Brubeck, Jaki Byard, Benny Carter, Ornette Coleman, Bill Cosby, Mercer Ellington, Dizzy Gillespie, Benny Goodman, W.J. Gould, Elliot Hoffman, Dick Hyman, Thad Jones, Bill N. Lacy, Dan Morgenstern, Gerry Mulligan, Albert Murray, Maurice Peress, Sonny Rollins, Letty Simon, Sarah Vaughan and George Wein**. An impressive cross-section.

I'll admit to skepticism here — 20 guys playing together does not a jazz orchestra make — but I think, I hope, Giddins and Lewis can do it.

**THE SKY'S THE LIMIT** — **Horst Liepolt** began putting together his "Music Is . . . An Open Sky" festivals ten years ago in Australia. The idea was, and is, to present musicians who "continue to redefine the limits of jazz." With Liepolt now firmly ensconced at New York's wonderful Village boite, Sweet Basil, the "Music Is . . . An Open Sky" festival struts its stuff in Basil's cozy confines. The line-up for the next extravaganza, which will run from February 4-16, is as follows: the **Beaver Harris/Dave Burrell 360 Degree Music Experience (2/4)**, the **Ordinaires (2/5)**, the **Frank Lowe Quintet (2/6)**, **Paul Bley (2/7)**, the **Ray Anderson Trio (2/8, early)**, **Cecil Taylor (2/8, late)**, **Third Kind of Blue — John Purcell, Anthony Cox, Ronnie Burrage (2/9)**, the **Don Friedman Trio (2/10)**, the **Jane Ira Bloom Quartet (2/11)**, the **Barry Altschul Band (2/12)**, the **Hugh Ragin Trio (2/13)**, the **David Murray Trio featuring Sunny Murray (2/14)**, **Roscoe Mitchell and the Sound Ensemble (2/15)**, and the **Jimmy Giuffre 4**.

## FEATURE PICKS

**THE JIMMY ROWLES/RED MITCHELL TRIO** — Contemporary C-14016 — Producer: Ed Michel — List: 8.98 — Bar Coded

A sensitive, spry, wise LP from a pair of sensitive, spry, wise jazz veterans. Pianist Rowles and bassist Mitchell are masters of lyricism and wit — both in their soloing and in their ensemble work — and they are ably abetted by drummer Colin Bailey (the odd man out in the title) and, for half the LP, the ever-improving trumpeter Stacy Rowles (the woman completely out of the title). A warm, delightful LP.

**MEADOWLARK RECORDS SAMPLER 1985** — Various — Meadowlark MLR 7006 — Producers: Various — List: 8.98

Meadowlark is the "new age" subsidiary of Sparrow, a popular Christian record label. According to founder Billy Ray Hearn, "This is instrumental music that can be played while the listener reads a book or the Bible, or a newspaper, or while eating dinner or just sitting quietly, or perhaps simply thinking or meditating." This "Sampler" consists of two tracks from each of the label's first releases: by Richard Souther, Douglas Trowbridge, Justo Almario, Jeff Johnson and John Michael Talbot. They are indeed a soothing bunch.

**FREEWAY MENTALITY** — Doug Cameron — Spindletop STP-103 — Producer: Doug Cameron — List: 8.98

Cameron follows in the footsteps of such fusion fiddlers as Ponty, Goodman, Lockwood, and Subramaniam, with a spiffed-up, energetic debut. A four-on-the-floor jazz fusion date, with such guests as Lee Ritenour and Pete Christlieb adding extra gas. This is not a stuck-in-traffic "Freeway Mentality," but a zooming-along-at-75 mph, wind-in-your-face joyride.

**"TOPSY" THIS ONE'S FOR BASIE** — The Modern Jazz Quartet — Pablo 2310-917 — Producer: John Lewis — List: 9.98

One of the saddest jazz events in the '70s was the break-up of the MJQ; one of the happiest jazz events in the '80s has been the reunion of the MJQ. One of the sweetest sounds in jazz — the combination of John Lewis, Milt Jackson, Percy Heath and Connie Kay — is well displayed on this studio LP.

## American Guitar Heroes

CARNEGIE HALL, N.Y.C. — Albert smoked them!

Oh sure, it wasn't a competition — it never is. But when you've got Albert Collins, Lonnie Mack, and Roy Buchanan on the same bill (that's two Telecasters and one Flying Vee) and the damned thing is billed as "American Guitar Heroes," you know the competitive juices are going to flow. Well, old Albert put an end to that. Up first, Albert Collins and his tight, little blues ensemble (featuring three horns — four if you count the guy who was playing two saxes at once), turned up the heat and rocked the heck out of Carnegie Hall. When Collins finished his set by dragging his 100-foot guitar chord up the entire orchestra aisle at Carnegie — playing blistering, yet elegant blues passages and shaking hands with patrons all the while — the competition ended. It was, guitar-wise, a plea of *nolo contendere* from the other two heroes.

Lonnie Mack, in all fairness, played a damned pleasing set of roadhouse rock — beginning with an acoustic version of "Oreo Cookie Blues" and continuing on through oldies, and newies from his recent Alligator LP, "Strike Like Lightning." Good, gruff singing, good, spiky playing, a good set all around.

Buchanan and his Jimi Hendrix Experience/Cream instrumentation — electric bass and drums — closed the show with a bizarre set of space music and, mostly, empty flash. Buchanan has always swum upstream against the current of his 15-year-old reputation — on this night he was still swimming. (Though his latest Alligator LP, "When a Guitar Plays the Blues," is a good one.) Buchanan made the mistake of closing his set with a medley of "Foxy Lady," "Hey Joe," and "Purple Haze." He played to the peanut gallery — who loved the pyrotechnics — but the playing was vapid.

The show closed with a jam, and Albert took care of that too. A player who knows what to leave out as well as what to put in, Albert cooked more with a few spices than Buchanan did with an entire kitchenful. Mack stayed out of it — quietly and effectively playing Lonnie Mack.

Later, Alligator Records through a jam session/party, and I wouldn't even mention but for two reasons: It was videotaped, as was the concert, for later broadcast somewhere; and it contained

the best music of the night. The thing began with Mack and Buchanan having fun — the two grizzled vets of a million joints traded friendly licks and gave their bandmembers a little more space than they had at the concert. Finally, after the two guitarists repaired to the bar, Collins quietly strapped on the Telecaster — to shouts of "Albert, Albert, Albert" — and whittled out a nice little blues. With that Johnny Copeland — another Texas blues master — joined the fray with a borrowed guitar. For me, the evening ended with a 30-minute version of "Black Cat Bone," with Collins, Copeland, and Mack — who was goaded into the proceedings by Alligator's Bruce Iglauer — playing the bejeezers out of their instruments; each hitting peaks and then topping them on the next chorus. The hour was late and I split, though Jaco Pastorius and Paul Shafer were at that moment ascending the bandstand. I couldn't imagine that things would burn any brighter. Some seven hours after "American Guitar Heroes" began at Carnegie, some true guitar heroics had been achieved.

Lee Jeske

## Sade

THE UNIVERSAL AMPHITHEATRE, L.A. — Sade is a band, not just a woman, despite the fact that lead singer Sade Adu attracts media attention like catnip attracts cats. Beyond its original four members (including Adu), Sade recruited six other musicians for this, the band's maiden U.S. tour. That Adu is the natural focal point of these musicians was undeniable during their sold-out Friday show here. That despite the extra help, the band strayed little from its recordings was also the case.

With four hit singles and a top ten LP, plus swelling publicity over the last year, Sade is one of the brightest new names in pop music. The band's pasteurized jazz sound, characterized by Adu's smokey-smooth vocals has been one of the year's biggest departures musically, with such sultry jazz oriented tunes as "Smooth Operator" and, most recently, "The Sweetest Taboo" flavoring the singles charts with an unprecedented jazz combo sound.

With suddenly so much to lose, the band played it predictably safe here. Nary a tune from either of Sade's two Epic LPs was missing, but you might as well have



**BACK DOOR AT THE RITZ** — Backstage at the Ritz with the Divinyls in New York City. Pictured (l-r) bottom row are — unknown photographer; Christina Amphlett of Divinyls; Lesley Soldat — National Promotion Manager MCA and winner of Corporate Promotion Director of 1985; Mark McEntee — Divinyls' guitarist. Top row — Rob Braide — Program Director CHOM-FM; Greg Torrington, Music Director CHEZ-FM and winner of Large Market Music Director of 1985; Stephen Tennant — Chrysalis Records.

stayed at home and listened to them, for there was nothing in Sade's tardy (nearly an hour late) and deadeningly unspontaneous show to boost your interest during the Friday show.

Tune after all-too-similar tune, Sade put forth what sounded like precision reproductions of their recordings, with an over-bashful Adu delivering some admirable, if unadventurous, vocals. Understandably, she sounded tired (this was the closing date of a national tour) and the material, which isn't exactly lively to begin with, suffered because of it.

Both vocally and visually, Adu is a unique recording artist. Her exotic, model's looks and understated mod style of dress were as much a part of Friday's show as the music (Adu wore a white turtleneck and black ski slacks. When she turned around, revealing a bare back with a long, dark ponytail cascading down the center of it, she drew applause).

She is not what one might consider a performer, and her apparent awkwardness with the large amphitheatre stage was obvious. The intention of limiting a singer to the largely static performance level of a musical instrument doesn't work in a space as large as the Universal Amphitheatre, and while Adu made several vague stabs at movement, her musician's approach to performance was not engaging (To rely solely on one's voice to do that so early in a career is unrealistic. Ella Fitzgerald might get away with it. Anita O'Day might).

Despite the show's overall somnolent air, some hot-blooded musicianship did shine at intervals. Stuart Mathewman's saxophone wailed well, and breathed life into many a tune, as did the jazz keyboard of Andrew Hale. My one wish was to see these musicians, Adu included, in a club setting, where some of their finer licks could be more easily appreciated, and where Adu could sing her ballads unfettered by the larger-than-life performance aspects of big-time show business.

Gregory Dobrin

## The Alarm

BEACON THEATRE, N.Y.C. — If you think the Alarm are nothing more than a bunch of Welsh brats indulging in anthemistic posturing, you're about to be re-educated. Though a few vestiges remain of their initial soap-box stance (inescapable because their repertoire still includes the songs that made them guilty on that count), these lads have clearly grown in outlook as well as age. Rather than resting

on the far-flung but empty-sounding cries of "68 Guns" and "Marching On," their new songs ("Dawn Chorus" and "Spirit of '76," for example) take a personal platform which is far more believable and therefore more potent. Besides, no act can get the audience up on their chairs during the first minute of the first song — and keep them there for 90 minutes solid — on the basis of preach-appeal alone.

The visceral strength of the Alarm's show derives both from the direct line they've forged from their hearts to the audience via their instruments, and from the considerable force of Mike Peters' presence. The set of Peter's shoulders, the clench of his fist, the tension in his arms speak volumes of emotion. And the seemingly conflicting combination of intensity and vulnerability make him quite a charismatic figure. It's difficult to ignore someone whose consummate command can whip up your emotions at the same time as his openness makes you want to wrap your arms around him. That's not to say that Peters is childlike. Rather, he exudes a warmth and an obvious care for his audience that gives him a far more human quality than many performers are willing to adopt. How many artists can you think of who would admit halfway through the set "we're pretty nervous and felt we might not be playing as well as we could tonight, but we're gonna give it some hell now"? Or who invests so much emotion into their vocal reading that their voice threatens to crack?

But the Alarm is more than just Mike Peters fronting a bunch of musicians; the band is a true ensemble. The camaraderie that exists between the members isn't always as obvious as Peters' putting his arm around guitarist Dave Sharp's neck for a cheek-to-cheek mini-duet. Nevertheless, it's evident throughout the set, particularly in the way the band play off each other musically — like Peters' bluesy harmonica echoing Sharp's latin guitar licks for the beginning of "The Stand," and Eddie Macdonald's stark bass plucks pairing with Nigel Twist's subtle drums for the haunting "The Day The Ravens Left The Tower." But perhaps the greatest testament to the group's collective power was the way they drew the audience so deeply into "Blaze of Glory" that the crowd carried the title line long after the band stopped playing.

The Alarm is one of those bands to whom vinyl will probably never do justice. The visual — and visceral — nature of their appeal is such that sound alone really can't convey the force of the whole. Even if there are rough edges to the show, they're forgivable. Any act who can make you feel you're still riding the crest of a wave half an hour after they're done is a force to be reckoned with.

Robin J. Schwartz



**BIGTOWN** — Riva/PolyGram recording artist John Cougar Mellencamp met with PolyGram staffers and local radio personnel following his recent sold-out performance at New York's Madison Square Garden. Pictured backstage at the Garden are (l-r): John Cougar Mellencamp; Lenny Bloch, program director, WRCN-FM, Riverhead, New York; John Weston, New York local promotion manager; Linda Feder, northeast region promotion manager; Dorine Gruen, national director, adult contemporary promotion, PolyGram Records.

# CASH BOX TOP 100 ALBUMS

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

February 1, 1986

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

	Weeks On 1/25 Chart		Weeks On 1/25 Chart		Weeks On 1/25 Chart
<b>1</b> THE BROADWAY ALBUM ★ —		BARBRA STREISAND (Columbia OC 40092) CBS	1	11	
<b>2</b> PROMISE ★		SADE (Portrait FR 40263) CBS	3	9	
<b>3</b> MIAMI VICE ★■	9.98	ORIGINAL TELEVISION SOUNDTRACK (MCA 6150) MCA	2	17	
<b>4</b> BROTHERS IN ARMS ★■	8.98	DIRE STRAITS (Warner Bros. 25264-1) WEA	4	36	
<b>5</b> AFTERBURNER ★	8.98	ZZ TOP (Warner Bros. 25342) MCA	5	12	
<b>6</b> HEART ■	8.98	(Capitol ST-12410) CAP	6	30	
<b>7</b> WELCOME TO THE REAL WORLD ★□	8.98	MR. MISTER (RCA NFL1-8045) RCA	10	24	
<b>8</b> SCARECROW ★■	8.98	JOHN COUGAR MELLENCAMP (Rive 824 865-1) POL	8	21	
<b>9</b> SONGS FROM THE BIG CHAIR ★■	8.98	TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	7	45	
<b>10</b> ONCE UPON A TIME ★	8.98	SIMPLE MINDS (A&M/Virgin 5092) RCA	9	12	
<b>11</b> KNEE DEEP IN THE HOOPLA ★■	8.98	STARSHIP (Grunt/RCA BXL1-5488) RCA	13	17	
<b>12</b> THE DREAM OF THE BLUE TURTLES ★■	8.98	STING (A&M SP 3750) RCA	12	31	
<b>13</b> IN SQUARE CIRCLE ★	9.98	STEVIE WONDER (Tamla/Motown 6134) MCA	11	17	
<b>14</b> WHITNEY HOUSTON ★■	8.98	(Arista AL8-8211) RCA	17	45	
<b>15</b> ROCK A LITTLE ★	8.98	STEVIE NICKS (Modern/Atlantic 90479) WEA	15	9	
<b>16</b> BORN IN THE U.S.A. ★■	—	BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	14	84	
<b>17</b> WHITE NIGHTS	9.98	ORIGINAL SOUNDTRACK (Atlantic B1273) WEA	19	14	
<b>18</b> NO JACKET REQUIRED ★■	9.98	PHIL COLLINS (Atlantic 81240-1) WEA	18	48	
<b>19</b> GREATEST HITS ★	8.98	THE CARS (Elektra 60464) WEA	16	12	
<b>20</b> RECKLESS ★■	8.98	BRYAN ADAMS (A&M SP-5013) RCA	20	62	
<b>21</b> ROCK ME TONIGHT ■	8.98	FREDDIE JACKSON (Capitol ST 12404) CAP	22	38	
<b>22</b> SO RED THE ROSE	9.98	ARCADIA (Capitol SC-12428) CAP	23	8	
<b>23</b> ROCKY IV	8.98	ORIGINAL SOUNDTRACK (Scotti Bros. SZ 40203) CBS	27	11	
<b>24</b> THAT'S WHY I'M HERE ★	—	JAMES TAYLOR (Columbia FC 40052) CBS	24	12	
<b>25</b> FRIENDS	—	DIONNE WARWICK (Arista AL8 8398) WEA	30	7	
<b>26</b> WHITE CITY — A NOVEL ★	8.98	PETE TOWNSHEND (ATCO 90473) WEA	29	10	
<b>27</b> WHO'S ZOOMIN' WHO ★■	8.98	ARETHA FRANKLIN (Arista AS 8286) RCA	26	28	
<b>28</b> POWER WINDOWS ★	8.98	RUSH (Mercury 826 098) POL	21	13	
<b>29</b> HUNTING HIGH AND LOW ★□	8.98	A-HA (Warner Bros. 25300) WEA	34	30	
<b>30</b> LIVE AFTER DEATH □	10.98	IRON MAIDEN (Capitol SABB-12441) CAP	25	13	
<b>31</b> CUPID & PSYCHE '85	8.98	SCRITTI POLITTI (Warner Bros. 25302) WEA	32	27	
<b>32</b> LOVIN' EVERY MINUTE OF IT ★ —	—	LOVERBOY (Columbia FC 357 53) CBS	28	21	
<b>33</b> DONE WITH MIRRORS	8.98	AEROSMITH (Geffen GHS 24091) WEA	33	11	
<b>34</b> HERE'S TO FUTURE DAYS ★	8.98	THOMPSON TWINS (Arista 8276) RCA	38	17	
<b>35</b> SEVEN THE HARD WAY ★	—	PAT BENATAR (Chrysalis OV 41507) CBS	31	9	
<b>36</b> HOW COULD IT BE □	—	EDDIE MURPHY (Columbia FC 39952) CBS	36	16	
<b>37</b> ALL FOR LOVE	8.98	NEW EDITION (MCA 6579) MCA	42	10	
<b>38</b> UNDER LOCK AND KEY	8.98	DOKKEN (Elektra 60458) WEA	56	8	
<b>39</b> LISTEN LIKE THIEVES	8.98	INXS (Atlantic 81277) WEA	39	14	
<b>40</b> COLOR OF SUCCESS ★□	8.98	MORRIS DAY (Warner Bros. 25320) WEA	40	15	
<b>41</b> PACK UP THE PLANTATION—LIVE ★	10.98	TOM PETTY AND THE HEARTBREAKERS (MCA 8021) MCA	48	8	
<b>42</b> READY FOR THE WORLD □	8.98	(MCA 5594) MCA	43	32	
<b>43</b> LITTLE CREATURES ★□	8.98	TALKING HEADS (Sire 25305-1) WEA	37	32	
<b>44</b> GREATEST HITS VOLUME I & II ★■	—	BILLY JOEL (Columbia 40121) CBS	35	29	
<b>45</b> COME OUT AND PLAY ★	9.98	TWISTED SISTER (Atlantic 81275) CAP	50	7	
<b>46</b> THEATRE OF PAIN ★■	9.98	MOTLEY CRUE (Elektra 60418-1) WEA	47	30	
<b>47</b> SUN CITY	8.98	ARTISTS UNITED AGAINST APARTHEID (Manhattan ST-53019) CAP	41	12	
<b>48</b> EMERGENCY ★■	8.98	KOOL & THE GANG (De-Lite 822 943-1) POL	44	41	
<b>49</b> LIKE A VIRGIN ★■	8.98	MADONNA (Sire 25157-1) WEA	49	52	
<b>50</b> HOUNDS OF LOVE ★	8.98	KATE BUSH (EMI America 17171) CAP	46	17	
<b>51</b> BIOGRAPH ★	—	BOB DYLAN (Columbia C5X 38830) CBS	52	10	
<b>52</b> STRENGTH ★	8.98	THE ALARM (IRS-5666) MCA	54	12	
<b>53</b> MAKE IT BIG ★■	—	WHAM! (Columbia FC 39595) CBS	58	50	
<b>54</b> KRUSH GROOVE ★	8.98	ORIGINAL SOUNDTRACK (Warner Bros. 25295) WEA	45	13	
<b>55</b> SOUL TO SOUL ★	—	STEVIE RAY VAUGHN AND DOUBLE TROUBLE (Epic FE 40036) CBS	51	19	
<b>56</b> THE DREAM ACADEMY ★	8.98	(Reprise/Warner Bros. 25266) WEA	82	13	
<b>57</b> ASYLUM ★	8.98	KISS (Mercury 826 099-1) POL	57	18	
<b>58</b> ASTRA ★	8.98	ASIA (Geffen 24072) WEA	59	10	
<b>59</b> MEETING IN THE LADIES ROOM	8.98	KLYMAXX (Constellation/MCA 5529) MCA	78	46	
<b>60</b> THE LAST COMMAND	8.98	W.A.S.P. (Capitol ST-12435) CAP	53	12	
<b>61</b> NERVOUS NIGHT ★□	—	HOOTERS (Columbia BFC 39912) CBS	67	4	
<b>62</b> HOW TO BE A ZILLIONAIRE ★	8.98	ABC (Mercury 824 904-1) WEA	61	18	
<b>63</b> BOY IN THE BOX □	8.98	COREY HART (EMI America 17161) CAP	68	29	
<b>64</b> UNDER A RAGING MOON ★	8.98	ROGER DALTRY (Atlantic 81269) WEA	60	17	
<b>65</b> SHEILA E. IN ROMANCE 1600 ★	8.98	(Paisley Park/Park Bros. 25317) WEA	55	21	
<b>66</b> RESTLESS ★	8.98	STARPOINT (Elektra 60424) WEA	65	22	
<b>67</b> DOG EAT DOG	8.98	JONI MITCHELL (Geffen GHS 24074) WEA	62	12	
<b>68</b> ICE ON FIRE ★	8.98	ELTON JOHN (Geffen 24077) WEA	69	11	
<b>69</b> DO YOU □	8.98	SHEENA EASTON (EMI America 17173) CAP	64	11	
<b>70</b> MIKE & THE MECHANICS	8.98	(Atlantic 812876) WEA	96	7	
<b>71</b> SWEET DREAMS ★	9.98	ORIGINAL SOUNDTRACK (MCA 6149) MCA	66	13	
<b>72</b> DIAMOND LIFE ★■	—	SADE (Portrait BFR 39581) CBS	77	49	
<b>73</b> THE HEART OF THE MATTER —	—	KENNY ROGERS (RCA AJLI-7023) RCA	71	13	
<b>74</b> PICTURES FOR PLEASURE	8.98	CHARLIE SEXTON (MCA 5629) MCA	98	6	
<b>75</b> 9012 LIVE—THE SOLOS	8.98	YES (Atco 90474) WEA	63	10	
<b>76</b> MANILOW ★	8.98	BARRY MANILOW (RCA AFLI-7044) RCA	73	9	
<b>77</b> SLAVE TO THE RHYTHM	8.98	GRACE JONES (Manhattan/Island ST-53021) CAP	74	10	
<b>78</b> STAGES	—	TRIUMPH (MCA 2-8020) MCA	70	12	
<b>79</b> CARAVAN OF LOVE	—	ISLEY, JASPER, ISLEY (CBS Associated BFZ 401180) CBS	79	16	
<b>80</b> THE HEAD ON THE DOOR	8.98	THE CURE (Elektra 60435) WEA	80	20	
<b>81</b> SOUL KISS ★	8.98	OLIVIA NEWTON-JOHN (MCA 6151) MCA	81	14	
<b>82</b> CUT THE CRAP	—	THE CLASH (Epic FC 40017) CBS	75	9	
<b>83</b> CHRISTMAS ★	8.98	ALABAMA (RCA ASLI-7014) RCA	72	10	
<b>84</b> ST. ELMO'S FIRE ★□	9.98	ORIGINAL SOUNDTRACK (Atlantic 81261-1) WEA	83	31	
<b>85</b> THAT'S THE STUFF ★	8.98	AUTOGRAPH (RCA AFLI-7009) RCA	76	11	
<b>86</b> DECEMBER ★■	9.98	GEORGE WINSTON (Windham Hill 1025) RCA	84	10	
<b>87</b> BE YOURSELF TONIGHT ★■	8.98	EURYTHMICS (RCA AJL 1-5429) RCA	85	37	
<b>88</b> 7 WISHES ★■	8.98	NIGHT RANGER (MCA 5593) MCA	89	35	
<b>89</b> PRIVATE DANCER ★■	8.98	TINA TURNER (Capitol ST-12330) CAP	88	86	
<b>90</b> CONTACT ★■	9.98	POINTER SISTERS (RCA ALF 1-8056) RCA	87	27	
<b>91</b> PRIMITIVE LOVE ★	—	MIAMI SOUND MACHINE (Epic BFE 40131) CBS	93	10	
<b>92</b> RIPTIDE ★	8.98	ROBERT PALMER (Island 90471) WEA	91	11	
<b>93</b> VOCALESE ★	8.98	THE MANHATTAN TRANSFER (Atlantic 81266-1) WEA	86	26	
<b>94</b> HERO	—	CLARENCE CLEMONS (Columbia BFC 40010) CBS	95	11	
<b>95</b> DEAD MAN'S PARTY	8.98	OINGO BOINGO (MCA 5665) MCA	94	13	
<b>96</b> THE SECRET OF ASSOCIATION ★□	—	PAUL YOUNG (Columbia BFC 39957) CBS	90	37	
<b>97</b> MADONNA ★■	8.98	(Sire 23867) WEA	97	124	
<b>98</b> TA MARA & THE SEEN	6.98	(A&M SP 6-5078) WEA	100	13	
<b>99</b> FACE VALUE ★■	8.98	PHIL COLLINS (Atlantic 16029) WEA	99	66	
<b>100</b> PHANTOM, ROCKER & SLICK	8.98	(EMI America 17172) CAP	92	14	

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 Albums / 101 to 200

February 1, 1986

			Weeks On 1/25 Chart				Weeks On 1/25 Chart				Weeks On 1/25 Chart	
101	<b>DOWN FOR THE COUNT</b>	8.98	101	11	132	<b>THE FAT BOYS ARE BACK</b>	8.98	134	25	166	<b>WHO'S MISSING</b>	—
	Y&T (A&M SP 5101) HCA					THE FAT BOYS (Sutra 1016) IND					THE WHO (MCA 5641) MCA	169 8
102	<b>INVASION OF YOUR PRIVACY</b> ★■	—	104	33	133	<b>BUILDING THE PERFECT BEAST</b> ★■	8.98	124	60	167	<b>LISA LISA AND CULT JAM WITH FULL FORCE</b> ★	—
	(A&M/Virgin SP 5077) RCA					DON HENLEY (Geffen 24026) WEA					(Columbia BFC 40135) CBS	157 23
103	<b>CRUSH</b>	8.98	106	29	134	<b>LIGHTING UP THE NIGHT</b>	8.98	128	17	168	<b>THE ROSE OF ENGLAND</b>	—
	ORCHESTRAL MANOEUVERS IN THE DARK					JACK WAGNER (Qwest 25518) WEA					NICK LOWE AND HIS COWBOY OUTFIT	165 19
104	<b>THE NIGHT I FELL IN LOVE</b> ★■	8.98	106	29	135	<b>BOSTON MASS.</b>	8.98	133	14		(Columbia FC 39958) CBS	
	LUTHER VANDROSS (Epic FC 39882) CBS					THE DEL FUEGOS (Slash/Warner Brox. 25339) WEA						
105	<b>THIS IS BIG AUDIO DYNAMITE</b>	—	102	44	136	<b>STREET CALLED DESIRE</b> ★	8.98	145	30	169	<b>ELIMINATOR</b> ★■	8.98
	BIG AUDIO DYNAMITE					RENE AND ANGELA (Mercury 824 607-1) POL					ZZ TOP (Warner Bros. 23774-1) WEA	171 145
106	<b>MARCHING OUT</b> ★	8.98	105	12	137	<b>WHAT A LIFE</b>	—	147	6	170	<b>TWITCH</b>	—
	YNGWIE J. MALMSTEEN'S RISING FORCE					DIVINYLS (Chrysalis BFV 45114) CBS					ALDO NOVA (Portrait 40001) CBS	170 8
107	<b>A WINTER'S SOLSTICE</b>	9.98	107	23	138	<b>7800 FAHRENHEIT</b> ★□	8.98	148	39	171	<b>DREAM INTO ACTION</b> ★	—
	VARIOUS ARTISTS (Windham Hill 1045) RCA					BON JOVI (Mercury 824 509-1)					HOWARD JONES (Elektra 60390-1) WEA	158 43
108	<b>AS THE BAND TURNS</b>	8.98	—	18	139	<b>FABLES OF THE RECONSTRUCTION</b> ★	—	135	32	172	<b>PLAY DEEP</b> ★	—
	ATLANTIC STARR (A&M SP-5019) RCA					R.E.M. (IRS-5592) MCA					THE OUTFIELD (Columbia BFC 40027) CBS	172 16
109	<b>DARYL HALL &amp; JOHN OATES LIVE AT THE APOLLO with DAVID RUFFIN &amp; EDDIE KENDRICK</b> ★□	8.98	103	20	140	<b>THE NEW ZAPP IV U</b>	8.98	164	11	173	<b>FOLLIES IN CONCERT</b> ★	19.98
	(RCA AFL1-7035)					ZAPP (Warner Bros. 25327) WEA					VARIOUS ARTISTS (RCA HBC2-7128) RCA	DEBUT
110	<b>CATCHING UP WITH DEPECHE MODE</b>	8.98	111	9	141	<b>DELIRIOUS NOMAD</b>	—	143	9	174	<b>SONGS TO LEARN AND SING</b>	8.98
	(Sire 25346) WEA					ARMORED SAINT (Chrysalis 41516) CBS					ECHO & THE BUNNYMEN (Sire 25360) WEA	176 6
111	<b>SPORTS</b> ★■	—	109	113	142	<b>ANOTHER PLACE</b>	—	141	12	175	<b>OUT OF AFRICA</b>	9.98
	HUEY LEWIS AND THE NEWS					HIROSHIMA (Epic BFE 39936) CBS					ORIGINAL SOUNDTRACK (MCA 6152) MCA	DEBUT
112	<b>MISPLACED CHILDHOOD</b>	8.98	110	22	143	<b>GREATEST HITS VOL. 2</b>	8.98	138	17	176	<b>JANE WIEDLIN</b>	8.98
	MARILLION (Capitol ST-12431) CAP					RONNIE MILSAP (RCA AHL1-5425) RCA					(I.R.S.-5639) MCA	162 14
113	<b>MAURICE WHITE</b> ★	—	113	19	144	<b>A CLASSIC CASE</b>	8.98	163	3	177	<b>THE FAMILY</b>	9.98
	(Columbia FC 39883) CBS					JETHRO TULL & THE LONDON SYMPHONY ORCHESTRA (RCA ARL1-7057) RCA					(Paisley Park/Warner Bros. 25322) WEA	159 23
114	<b>RADIO</b>	—	146	6	145	<b>GREATEST HITS—VOLUME 2</b> ★	—	136	10	178	<b>CAN'T SLOW DOWN</b> ★■	8.98
	L.L. COOL J (Def Jam/Columbia BFC 40239) CBS					HANK WILLIAMS JR. (Warner Bros. 25328) WEA					LIONEL RICHIE (Motown 6059ML) MCA	182 122
115	<b>THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS</b>	—	114	11	146	<b>SOLDIERS UNDER COMMAND</b>	—	129	18	180	<b>BORN TO RUN</b> ★■	—
	(Columbia FC 40101) CBS					STRYPHER (Enigma 72077) IND					BRUCE SPRINGSTEEN (Columbia JC 33785) CBS	180 24
116	<b>THE WRESTLING ALBUM</b>	—	116	9	147	<b>A CHORUS LINE — THE MOVIE</b> ★	10.98	168	2	181	<b>A CAPPELLA</b>	8.98
	(Epic BFE 40223) CBS					ORIGINAL SOUNDTRACK (Casablanca 826 306-1) POL					TODD RUNDGREN (Warner Bros. 25218) WEA	160 18
117	<b>ROCKIN' WITH THE RHYTHM</b> ★	8.98	119	10	148	<b>SO MANY RIVERS</b>	8.98	127	22	182	<b>UNGUARDED</b> ★□	8.98
	THE JUDDS (RCA AHL1-7042) RCA					BOBBY WOMACK (MCA 5617) MCA					AMY GRANT (A&M SP 5060) RCA	167 34
118	<b>TO LIVE AND DIE IN L.A.</b>	8.98	117	13	149	<b>MASK OF SMILES</b>	8.98	126	24	183	<b>SONGS YOU KNOW BY HEART</b> ★	8.98
	WANG CHUNG (Geffen GHS 24081) WEA					JOHN WAITE (EMI America ST-17164) CAP					JIMMY BUFFETT (MCA 5633) WEA	174 11
119	<b>COSI FAN TUTTI FRUTTI</b>	8.98	112	20	150	<b>RAIN DOGS</b>	8.98	149	14	184	<b>"YOUTHQUAKE"</b> ★	—
	SQUEEZE (A&M 5085) RCA					TOM WAITS (Island 90299) WEA					DEAD OR ALIVE (Epic BFE 401190) CBS	173 31
120	<b>LOVE</b>	8.98	156	2	151	<b>FABLES</b>	8.98	137	15	185	<b>DURELL COLEMAN</b>	8.98
	THE CULT (Sire 25359) WEA					JEAN LUC PONTY (Atlantic 81276) WEA					(Island 90293) WEA	177 20
121	<b>EATEN ALIVE</b> ★	8.98	120	16	152	<b>PATTI LABELLE</b>	—	155	27	186	<b>BOYS AND GIRLS</b> ★	8.98
	DIANA ROSS (RCA AFL1-5422) RCA					(Philadelphia Int'l./CBS FZ 40020) CBS					BRYAN FERRY (Warner Bros. 25082) WEA	178 33
122	<b>AROUND THE WORLD IN A DAY</b> ★■	9.98	115	39	153	<b>LIVING IN THE BACKGROUND</b>	6.98	166	3	187	<b>TIM</b>	8.98
	PRINCE AND THE REVOLUTION					BALTIMORA (Manhattan SQ 53020) CAP	DEBUT				THE REPLACEMENTS (Sire 25330) WEA	184 12
123	<b>MAVERICK</b> ■	8.98	118	51	154	<b>SAY YOU LOVE ME</b>	—	152	22	188	<b>BLACK CARS</b>	—
	GEORGE THOROGOOD AND THE DESTROYERS					JENNIFER HOLLIDAY (Geffen GHS 24073) WEA					GINO VANNELLI (HME 40077) CBS	179 34
124	<b>STEREOTOMY</b> ★	9.98	DEBUT		155	<b>NO LOOKIN' BACK</b> ★	8.98	139	23	189	<b>TWO WHEELS GOOD</b> ★	—
	THE ALAN PARSONS PROJECT					MICHAEL McDONALD (Warner Bros. 2591-1) WEA					PREFAB SPROUT (Epic BFE 40100) CBS	190 13
125	<b>WORLD WIDE LIVE</b> ★□	8.98	125	30	156	<b>WHAT IF</b>	8.98	140	14	190	<b>THE BIG CHILL</b> ★■	8.98
	SCORPIONS (Mercury 624 344-1) POL					TOMMY SHAW (A&M SP 5097) RCA					ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	191 118
126	<b>CRUZADOS</b>	8.98	123	13	157	<b>FINE YOUNG CANNIBALS</b>	8.98	166	3	191	<b>GETTIN AWAY WITH MURDER</b>	8.98
	(Arista AL8-8383) RCA					(IRS-5683) MCA					PATTI AUSTIN (Qwest 25276) WEA	183 11
127	<b>FRANK ZAPPA MEETS THE MOTHERS OF PREVENTION</b>	—	131	8	158	<b>LITTLE BAGGARIDDIM</b>	8.98	142	26	192	<b>OLD WAYS</b>	8.98
	(Barking Pumpking ST-74203) CAP					UB40 (A&M/Virgin SP-6-5090) RCA					NEIL YOUNG (Geffen GHS 24068) WEA	181 23
128	<b>LUXURY OF LIFE</b>	8.98	132	19	159	<b>JEWEL OF THE NILE</b>	9.98	144	27	193	<b>GO WEST</b> ★	—
	5 STAR (RCA NFL 1-8052) RCA					ORIGINAL SOUNDTRACK (Jive/Arista JL9-8406) RCA	DEBUT				(Chrysalis FC 41496) CBS	189 42
129	<b>MASTERPIECE</b>	8.98	130	8	160	<b>BACK TO THE FUTURE</b> ★□	9.98	144	27	194	<b>GET OUT OF MY ROOM</b>	8.98
	THE ISLEY BROTHERS (Warner Bros. 25347) WEA					ORIGINAL SOUNDTRACK (MCA 6144) MCA					CHEECH & CHONG (MCA 5640) MCA	188 15
130	<b>ALONG THE AXIS</b>	8.98	122	18	161	<b>THE POWER STATION</b> ★□	8.98	150	43	195	<b>VOICES CARRY</b> ★	—
	THE JON BUTCHER AXIS (Capitol ST-12425) CAP					(Capitol SJ-12380) CAP					TIL TUESDAY (Epic BFE 39458) CBS	187 44
131	<b>SACRED HEART</b> ★□	8.98	121	23	162	<b>BLACK CODES (From The Underground)</b>	—	151	17	196	<b>SINGLE LIFE</b> ★□	8.98
	DIO (Warner Bros. 25291-1) WEA					WYNTON MARSALIS (Columbia FC 40009) CBS					CAMEO (Atlantic Artists 824 546-1) POL	186 31

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

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

ABC	62	Cross, Christopher	198	Hooters	61	Mitchell, Joni	31	Scritti Politti	31	White, Maurice	113
AC/DC	164	Cruzados	126	Houston, Whitney	14	Motley Crue	47	Sexton, Charlie	74	The Who	166
Adams, Bryan	20	The Cure	120	Inxs	39	Mr. Mister	7	Shaw, Tommy	156	Wiedlin, Jane	126
Aerosmith	33	Daltrey, Roger	64	Iron Maiden	30	Murphy, Eddie	36	Simple Minds	10	Williams, Hank Jr.	145
A-Ha	29	Day, Morris	40	Isley Bros.	129	New Edition	37	Springsteen, Bruce	16	Winston, George	86
Alabama	83	Dead Or Alive	104	Isley, Jasper, Isley	79	Newton-John, Olivia	81	Squeeze	119	Winter Solstice	107
Alarm	22	Del Fuegos	135	Jackson, Freddie	21	Nicks, Stevie	15	Starpoint	66	Womack, Bobby	148
Arcadia	22	Depeche Mode	110	Jethro Tull	144	Night Ranger	88	Starship	11	Wonder, Stevie	13
Armored Saint	141	Dio	131	Joel, Billy	44	Nova, Aldo	12	Sting	12	Wrestling Album	116
Artists United	47	Dire Straits	4	John, Elton	68	Oingo Boingo	170	Streisand, Barbra	1, 180	Young, Neil	192
Asia	58	Divinyls	137	Jones, Grace	77, 165	O.M.D.	103	Stryper	146	Young, Paul	96
Atlantic Starr	108	Dokken	38	Jones, Howard	171	Outfield	172	Talking Heads	43	Y&T	101
Austin, Patti	191	Dream Academy	56	Judds	117	Palmer, Robert	92	TaMara & The Seen	98	Yes	75
Autograph	85	Dylan, Bob	51	Kiss	57	Parsons, Alan	124	Taylor, James	24	Zapp	140
Baltimore	153	E, Sheila	65	Klymaxx	59	Petty, Tom	41	Tears For Fears	9	Zappa, Frank	127
Beck, Jeff	200	Easton, Sheena	69	Kool & The Gang	48	Phantom, Rocker & Slick	100	Thompson Twins	34	ZZ Top	5, 169
Benatar, Pat	35	Echo & Bunny	174	LaBelle, Patti	152	Pointer Sisters	90	Thorogood, George	123		
Big Audio Dynamite	105	Eurythmics	87	Lewis, Huey & News	111	Ponty, Jean-Luc	151	Til Tuesday	195		
Bon Jovi	138	The Family	177	Lisa Lisa	167	Power Station	161	Townshend, Pete	26		
Boogie Boys	197	Fat Boys	132	L.L. Cool J	114	Prefab Sprout	189	Triumph	78		
Buffett, Jimmy	183	Ferry, Bryan	186	Loverboy	32	Prince	122, 199	Turner, Tina	89		
Bush, Kate	50	Fine Young Cannibals	157	Lowe, Nick	168	Ratt	102	Twisted Sister	45		
Butcher, Jon	130	5 Star	128	Madonna	49, 97	Ready For The World	42	UB40	158		
Cameo	196	Franklin, Aretha	27	Malmsteen, Yngwie	106	R.E.M.	139	Vandross, Luther	104		
Cars	19	Go West	193	Manhattan Transfer	93	Re & Angela	136	Vannelli, Gino	188		
Cheap Trick	163	Grant, Amy	182	Manilow, Barry	76	Replacements	187	Vaughan, Stevie Ray	55		
Cheech & Chong	194	Hall & Oates	109	Marillion	112	Richie, Lionel	178	Wagner, Jack	134		
Clash	82	Hart, Corey	63	Marsalis, Wynton	162	Rogers, Kenny	73	Waite, John	149		
Clemons, Clarence	94	Heart	6	McDonald, Michael	155	Ross, Diana	121	Waits, Tom	150		
Coleman, Durell	185	Henley, Don	133	Mellencamp, John	8	Rundgren, Todd	181	Wang Chung	118		
Collins, Phil	18, 99	Hiroshima	142	Miami Sound	91	Rush	28	Warwick, Dionne	25		
Costello, Elvis	115	Holliday, Jennifer	154	Mike & Mechanics	70	Sade	2, 72	W.A.S.P.	60		
Crenshaw, Marshall	179										

## MOST ADDED



**No Easy Way Out** — Robert Pepper — (Scotti Bros.)

## STRONG ADDS

**What You Need** — INXS — (Atlantic)  
**Walking On Ice** — Quarterflash — (Geffen)  
**Manic Monday** — Bangles — (Columbia)  
**Toughen Up** — Olivia Newton-John — (MCA)

## PROGRAM ADDS

**NIGHT TRACKS** — Bill Brummel — Program Director — Los Angeles  
*Bangles*  
*E.I.C.*  
*J. Taylor*  
*O.N. John*  
*Dire Straits*  
*Untouchables*  
*Prefab Sprout*  
*INXS*  
*R. Tepper*

**TV-69** — Thomas Zingale — Program Director — Gainesville  
*Quarterflash*  
*R. Tepper*  
*Bangles*  
*M. Martin*  
*INXS*  
*The Cult*  
*The Waterboys*  
*G. Jones*  
*M. Morgan*  
*Eurogliders*  
*Phantom, Rocker & Slick*  
*T. Petty and the Heartbreakers*  
*S. Harris*

**HEARTLIGHT CITY** — Janet Williams — Associate Producer  
*W. Houston*

*Mr. Mister*  
*K. Bush*

**CATCH 22** — Richard Hadley — Music Director — Anchorage  
*P. Benatar*  
*K. Bush*  
*D. Ross*  
*Blow Monkeys*  
*9.9*

**TV69** — Lisa Roach — Playlist Information — Atlanta  
*Talk Talk*  
*K. Bush*  
*O.N. John*  
*Dexy's Midnight Runners*  
*T. Petty and the Heartbreakers*  
*W. Houston*  
*Blow Monkeys*  
*Red Lorry, Yellow Lorry*

**HIT VIDEO USA** — Mike Opelka — Program Director  
*Quarterflash*  
*R. Tepper*  
*Godley & Creme*  
*John Miles Band*  
*P. Frampton*

**RADIO 1990** — Nancy Henry — Associate Producer — New York City  
*Night Ranger*  
*Falco*  
*Dokken*  
*Mr. Mister*  
*E. John*

**FRIDAY NIGHT VIDEOS** — Bette Hisiger — Program Director — New York City  
*R. Daltrey*  
*King Dream Chorus & Holiday Crew*  
*W. Houston*

**KRLR-TV21** — Bob Bell — Las Vegas — Music Director  
*Talk Talk*  
*R. Gibb*  
*Aerosmith*  
*W. Houston*

**DANCE TV** — Joe Caliro — Producer: Portsmouth, N.H.  
*Fine Young Cannibals*  
*The Waterboys*  
*Talk Talk*  
*Stop*

## TOP 30 MUSIC VIDEOS

		Weeks On 1/25 Chart
1	<b>THAT'S WHAT FRIENDS ARE FOR</b> Dionne & Friends (Arista)	3 8
2	<b>ALIVE AND KICKING</b> Simple Minds (A&M)	1 10
3	<b>IT'S ONLY LOVE</b> Bryan Adams & Tina Turner (A&M)	2 10
4	<b>SAY YOU SAY ME</b> Lionel Richie (Motown)	4 11
5	<b>FACE THE FACE</b> Pete Townshend (Atco)	8 9
6	<b>YOU BELONG TO THE CITY</b> Glenn Frey (MCA)	6 14
7	<b>LIFE IN A NORTHERN TOWN</b> The Dream Academy (Warner Bros.)	9 12
8	<b>SILENT RUNNING</b> Mike & The Mechanics (Atlantic)	16 3
9	<b>SMALL TOWN</b> John Cougar Mellencamp (Riva)	12 9
10	<b>STRENGTH</b> The Alarm (I.R.S.)	10 10
11	<b>SEX AS A WEAPON</b> Pat Benatar (Chrysalis)	20 2
12	<b>BURNING HEART</b> Survivor (Scotti Bros.)	14 3
13	<b>WALK OF LIFE</b> Dire Straits (Warner Bros.)	13 3
14	<b>SLEEPING BAG</b> ZZ Top (Warner Bros.)	15 8
15	<b>THE SUN ALWAYS SHINES ON T.V.</b> A-Ha (Warner Bros.)	18 2
16	<b>SPIES LIKE US</b> Paul McCartney (Capitol)	17 8
17	<b>HOW WILL I KNOW</b> Whitney Houston (Arista)	DEBUT
18	<b>RUSSIANS</b> Sting (A&M)	24 2
19	<b>I MISS YOU</b> Klymaxx (Constellation)	21 3
20	<b>GO HOME</b> Stevie Wonder (Tamla)	22 2
21	<b>SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS)</b> Phil Collins and Marilyn Martin (Atlantic)	5 14
22	<b>WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING</b> Billy Ocean (Arista)	DEBUT
23	<b>LIVING IN AMERICA</b> James Brown (Scotti Bros.)	26 3
24	<b>(HOW TO BE A) MILLIONAIRE</b> ABC (Mercury)	27 2
25	<b>MY HOMETOWN</b> Bruce Springsteen (Columbia)	25 3
26	<b>THE SWEETEST TABU</b> Sade (Portrait)	28 2
27	<b>THE LOVE BIZARRE</b> Sheila E (Paisley Park)	DEBUT
28	<b>LOVE IS THE SEVENTH WAVE</b> Sting (A&M)	7 10
29	<b>PERFECT WAY</b> Scritti Politti (Warner Bros.)	19 19
30	<b>PART-TIME LOVER</b> Stevie Wonder (Tamla)	11 13

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

## PROGRAM NOTES

**MUSIC CAN HELP** — TV69, WVEU in Atlanta, recently held a Music Can Help Food-A-Thon for the needy of Georgia. In all, 10,000 pounds of food was collected and a healthy amount of cash was pledged by the TV69 viewers. The event was co-sponsored by **Swinging Richards**, a local Atlanta band. Also, 35 different bands and music professionals appeared live on the telethon to encourage viewer support. Congratulations to the staff at TV69 for helping the needy over the holiday season.

**SUZANNE SHELTON-FOLEY NAMED** — Jim Thompson, senior vice president of Video Pool, Inc., announced recently the promotion of **Suzanne Shelton-Foley** from club relations manager to vice president, Clubs Division. Shelton-Foley has been with Video Pool, Inc. for one year, and her new responsibilities will include overseeing all areas of club relations and supervision of the growing sales staff.

**U68 PAYS TRIBUTE TO ROCK 'N' ROLL** — Recently, U68, stereo music video television, aired a simulcast special with **WNEW-FM radio** entitled **Dave Herman's New York**. Dave Herman, an on-air personality for WNEW-FM, took U68 viewers and WNEW listeners around the New York metro area to the concert halls and showplaces where the history of Rock 'n' Roll was made. This half-hour special provided an inside look at the places where rock 'n' roll started. **Steve Leeds**, U68's director of programming, feels, "It was a great honor to work with one of the most respected talents in rock and roll radio. This event was a chance for two organizations dedicated to new music to pay tribute to the city that made their existence possible."

**FAREWELL BOB BELL** — Bob Bell, music director for KRLR, TV21 Las Vegas will be leaving the show at the end of January. He moves on for a new start in Los Angeles. See you in L.A., Bob, and good luck!

## VIDEO PROGRAMMER'S PICK

PD	Program	Market
Tom Zingale	TV69	Gainesville

**Video:** *The Whole Of The Moon*  
**Artist:** *The Waterboys*  
**Label:** *Island*

### Comments:

"A pretty good video. This band has some incredible lyrics and the music is just fantastic. I place this band in the same ranks as Prefab Sprout and The Dream Academy. A lot of requests."



## TOP 40 VIDEOCASSETTES

	Weeks On 1/25 Chart		Weeks On 1/25 Chart
1 <b>BEVERLY HILLS COP</b> Paramount Home Video 1134	1 12	22 <b>EXPLORERS</b> Paramount Home Video 1676	DEBUT
2 <b>GREMLINS</b> Warner Home Video 11388	2 8	23 <b>PRIZZI'S HONOR</b> Vestron Home Video VA 5106	29 2
3 <b>PALE RIDER</b> Warner Home Video 11475	4 6	24 <b>LIFEFORCE</b> Vestron Home Video	DEBUT
4 <b>GHOSTBUSTERS</b> RCA/Columbia Pictures Home Video 60413	3 13	25 <b>THE SURE THING</b> Embassy Home Entertainment	19 20
5 <b>THE EMERALD FOREST</b> Embassy Home Entertainment 2179	5 10	26 <b>DEF-CON 4</b> New World Video 8424	30 3
6 <b>FLETCH</b> MCA Dist. Corp. 80190	8 3	27 <b>D.A.R.Y.L.</b> Paramount Home Video 1810	DEBUT
7 <b>A VIEW TO A KILL</b> CBS/Fox Video 4730	6 6	28 <b>DESPERATELY SEEKING SUSAN</b> Thorn/EMI/HBO Video TVA 2992	28 21
8 <b>BREWSTER'S MILLIONS</b> MCA Home Video 80194	7 10	29 <b>BERRY GORDY'S THE LAST DRAGON</b> CRS/Fox Video 6294	DEBUT
9 <b>CODE OF SILENCE</b> Thorn/EMI/HBO Video TVA 2965	9 8	30 <b>THE KARATE KID</b> RCA/Columbia Pictures Home Video 60406	31 36
10 <b>VISION QUEST</b> Warner Home Video 11459	10 10	31 <b>GOTCHA!</b> MCA Dist. Corp. 80188	23 14
11 <b>THE BREAKFAST CLUB</b> MCA Dist. Corp. 80167	12 19	32 <b>CAT'S EYE</b> Key Video 4731	21 11
12 <b>LADYHAWKE</b> Warner Home Video 11464	11 12	33 <b>A NIGHTMARE ON ELM STREET</b> Media Home Entertainment M 790	32 28
13 <b>THE BEST OF JOHN BELUSHI</b> Warner Home Video 34078	15 6	34 <b>GODZILLA 1985</b> New World Video 8522	DEBUT
14 <b>AMADEUS</b> Thorn/EMI/HBO Video TVA 2997	13 17	35 <b>MISSING IN ACTION 2 - THE BEGINNING</b> MGM/UA Home Video MB 800658	24 16
15 <b>THE HEAVENLY KID</b> Thorn/EMI/HBO Video TVA 3261	22 2	36 <b>BABY, SECRET OF THE LOST LEGEND</b> Touchstone Home Video 269	25 13
16 <b>MASK</b> MCA Dist. Corp. 80173	26 2	37 <b>SECRET ADMIRER</b> Thorn/EMI/HBO Video TVA 2990	27 12
17 <b>JUST ONE OF THE GUYS</b> RCA/Columbia Pictures Home Video 20493	18 6	38 <b>A PASSAGE TO INDIA</b> RCA/Columbia Pictures Home Video	35 19
18 <b>LOST IN AMERICA</b> Warner Home Video 11460	17 9	39 <b>THE TERMINATOR</b> Thorn/EMI/HBO Video TVA 2535	36 50
19 <b>POLICE ACADEMY 2, THEIR FIRST ASSIGNMENT</b> Warner Home Video 20020	14 16	40 <b>A SOLDIERS STORY</b> RCA/Columbia Pictures Home Video 60408	38 27
20 <b>PERFECT</b> RCA/Columbia Pictures Home Video 20494	16 8	<b>THE CASH BOX TOP 40 VIDEOCASSETTES CHART IS BASED SOLELY ON RENTALS AT VARIOUS RETAIL OUTLETS.</b>	
21 <b>THE KILLING FIELDS</b> Warner Home Video 11419	20 21		

## AUDIO/VIDEO

Gregory Dobrin, Los Angeles

**ONE THE HOME VIDEO FRONT** — The year has gotten off to a bang in the home video biz, with breathtaking price drops and enough corporate shanagans to make your head spin. Most of the churning in the industry at this time of year stem directly from the winter Consumer Electronics show (held this year in Las Vegas) which usually sets off a ripple effect that doesn't calm down for months (the show happened over a four-day period beginning January 9). In the January 18 column I discussed **Vestron Video's** move into the feature film production area. This week, the word is that **Karl-Lorimar** will be acquiring feature films, branching out from its staple of "how-to" tapes (such as the incredibly successful **Jane Fonda** workout series) and has done so

with **Sting's** *Bring On The Night* as its initial venture. The tape will sell for a suggested retail price of \$79.95. In other news, **MCA Home Video** has announced plans to release a series of long-form **Motown** music videos. Known for such titles as *The Doors — Dance On Fire* and **Olivia Newton-John's** *Olivia — Physical* as primary sellers, the label introduces an entirely new line, including four conceptual tapes set to Motown hits. **Republic Pictures Home Video** has announced a new line of cassettes also, entitled *Inspiration Video*. It involves, if the title isn't enough to clue you in, films of a religious bent, such as *The Hiding Place* starring **Julie Harris** or *Gospel Road*, which features a soundtrack by **Kris Kristofferson** and **Johnny and June Cash**. Four titles are to be released in the first package (the other two are *His Land*, featuring the music of **Cliff Richard**, and *Shiokari Pass*, with a Japanese cast speaking, we might point out, Japanese) . . . **MGM/UA Home Video** has made a pact to distribute **D.L. Taffner Ltd.** Children's animated tapes in the U.S. and Canada. The titles on this list are classic kiddie adventures, including *Journey To the Center of the Earth*, *Robinson Crusoe*, *The Adventures of Sinbad* and *Moby Dick*.

**CABLE TALK** — HBO plans to cablecast a special that centers around the Farm Aid benefit staged last September in Illinois. *The Best Of Farm Aid: An American Event* features organizers **Willie Nelson**, **Neil Young** and **John Cougar Mellencamp** (among others) in an hour of snippets from the event. The show premieres in February. Some of the other artists seen in the special include **Bob Dylan**, **Kris Kristofferson**, **Loretta Lynn**, **Roy Orbison**, **Arlo Guthrie**, **Kenny Rogers**, **Johnny Cash**, **Roger Miller**, the **Charlie Daniels Band**, **George Jones**, plus **Sissy Spacek** and **Debra Winger**.

**HOME VIDEO REVIEW** — If there's a turkey on the home video market not to be bothered with it's *I Am A Camera* from **Monterey Home Video** (\$39.95). This thoroughly laughable black and white 1955 film version of the successful **John Van Druten** play of the same name, culled from the writings of the late **Christopher Isherwood**, does more damage to **Julie Harris'** reputation as an actress than to the work of either of the aforementioned authors. In a portrayal she should have bought long ago, **Harris** plays the impetuous English girl **Sally Bowles** with a bad British accent and forced enthusiasm. **Laurence Harvey**, in the role of **Isherwood**, suffers mostly from screenwriter **John Collier's** terrible dialogue. Even **Shelley Winters**, as the self-assured daughter of a wealthy Jewish department store owner, cannot rise above this tripe. **Isherwood's** study of a dying Berlin, so well captured in later musical works on both film and stage, is virtually lost in this effort.



**BOWIE IN A BOAT** — In February, the USA Network's Night Flight will cablecast **David Bowie's** *Richochet*, a look at his "Serious Moonlight" tour's southeast Asia leg.

## TOP 15 MUSIC VIDEOCASSETTES

	Weeks On 1/25 Chart	
1 <b>MADONNA LIVE — THE VIRGIN TOUR</b> Madonna (Warner Music Video 38105)	1 9	
2 <b>MOTOWN 25: YESTERDAY, TODAY, FOREVER</b> (MGM/UA Home Video 300302)	2 8	
3 <b>PRINCE AND THE REVOLUTION LIVE!</b> Prince And The Revolution (Warner Music Video 38102)	3 25	
4 <b>THE BEATLES LIVE — READY STEADY GO!</b> (Sony Video 97W50091)	4 13	
5 <b>TINA LIVE-PRIVATE DANCER TOUR</b> Tina Turner (Sony Video 97W 50090)	6 24	
6 <b>NO JACKET REQUIRED</b> Phil Collins (Atlantic Video 50104)	5 12	
7 <b>ARENA</b> Duran Duran (Thorn/EMI/HBO Video)	9 6	
8 <b>MADONNA</b> Madonna (Warner Music Video 3-38101)	7 29	
9 <b>WHAM! THE VIDEO</b> Wham! (CBS-Fox Video Music 3048)	8 29	
10 <b>WE ARE THE WORLD - THE VIDEO EVENT USA For Africa</b> (MusicVision 6-20475)	11 29	
11 <b>FLY ON THE WALL AC/DC</b> (Atlantic Video 50102)	12 9	
12 <b>LIVE AFTER DEATH</b> Iron Maiden (Sony Video 96W50114)	13 2	
13 <b>HUEY LEWIS &amp; THE NEWS VIDEO HITS</b> Huey Lewis And The News (CBS-Fox Video 6941)	14 2	
14 <b>THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS</b> Elvis Costello And The Attractions (CBS/Fox Video 7093)	DEBUT	
15 <b>RATT THE VIDEO</b> Ratt (Atlantic Video 50101)	10 20	

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

## The Release Beat

Zooming into home video outlets this month is the **CBS/Fox Video** release of *Return of the Jedi*, the third member of the *Star Wars* trilogy to be made available on videocassette by CBS/Fox Video. The film stars **Mark Hamill** and **Carrie Fisher**, written and executive produced by **George Lucas**, and directed by **Richard Marquand**. Suggested retail on this title is \$79.98 on VHS Hi-Fi stereo and Beta Hi-Fi Stereo. It's been digitally remastered, and is closed captioned for the hearing impaired . . . **Paramount Home Video** brings *Summer Rental* to the small screen this month, starring SCTV vet **John Candy**. Suggested retail is \$79.95. Also from Paramount this month are three new installations of the **Joan Collins** Video Selections line, including *Alfie*, starring **Michael Caine**; *Lifeguard*, starring **Sam Elliott**; and *This Property Is Condemned*, featuring **Natalie Wood** and **Robert Redford**. Joan's titles sell for a suggested \$59.95. Paramount also offers three new additions to its Bel Canto fine arts line with three new operas in the Metropolitan Opera Series. They are: *Idomeno* and *Tannhauser* (\$79.95 for the double cassette) and *Tosca* (\$59.95 single cassette) . . . **Embassy Home Entertainment** releases **Mike Nichols'** *The Day Of The Dolphin* to home video this month, along with *The Black Marble*, spearheading Embassy's extensive monthly release schedule. The titles retail for a suggested \$39.95 each.

## TOP 40 COMPACT DISCS

			Weeks On 1/25 Chart				Weeks On 1/25 Chart
1	<b>BROTHERS IN ARMS</b> ★	DIRE STRAITS (Warner Bros. 25264-2) WEA	15.98	1	36	21	<b>WHITE CITY-A NOVEL</b>
2	<b>THE BROADWAY ALBUM</b>	BARBRA STREISAND (Columbia CK 40092) CBS	---	4	6	15.98	PETE TOWNSHEND (Atco 90473) WEA
3	<b>MIAMI VICE</b>	ORIGINAL TELEVISION SOUNDTRACK (MCA MCAD-6150) MCA	---	3	11	---	<b>ONCE UPON A TIME</b>
4	<b>PROMISE</b>	SADE (Portrait RK 40263) CBS	---	7	3	---	SIMPLE MINDS (A&M/Virgin 5092) RCA
5	<b>NO JACKET REQUIRED</b>	PHIL COLLINS (Atlantic 81240-2) WEA	---	2	39	---	<b>CHRONICLES</b>
6	<b>THE DREAM OF THE BLUE TURTLES</b>	STING (A&M CD 3750) RCA	---	5	27	---	CREEDEENCE CLEARWATER REVIVAL (Fantasy FCD 623-COR2) IND
7	<b>AFTERBURNER</b>	ZZ TOP (Warner Bros. 25342) WEA	15.98	6	10	---	<b>WELCOME TO THE REAL WORLD</b>
8	<b>SONGS FROM THE BIG CHAIR</b>	TEARS FOR FEARS (Mercury 824 300-2) POL	---	8	42	---	MR. MISTER (RCA PCD 1-7180) RCA
9	<b>BORN IN THE U.S.A.</b>	BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	---	9	73	---	<b>HERE'S TO FUTURE DAYS</b>
10	<b>POWER WINDOWS</b> ★	RUSH (Mercury 826 098) POL	---	12	3	---	THOMPSON TWINS (Arista JRCD-8276) RCA
11	<b>GREATEST HITS VOLUME I &amp; II</b>	BILLY JOEL (Columbia J2K 40121) CBS	---	11	22	---	<b>RECKLESS</b>
12	<b>THE DARK SIDE OF THE MOON</b>	PINK FLOYD (Capitol CDP-46001) CAP	---	10	73	---	BRYAN ADAMS (A&M CD-5013) RCA
13	<b>SCARECROW</b>	JOHN COUGAR MELLENCAMP (Riva 824 865) POL	---	13	15	---	<b>SEVEN THE HARD WAY</b>
14	<b>LITTLE CREATURES</b>	TALKING HEADS (Sire 2-25305) WEA	15.98	14	26	---	28 <b>ROCK A LITTLE</b>
15	<b>DIAMOND LIFE</b>	SADE (Portrait RK 39581) CBS	---	15	39	---	29 <b>BIOGRAPH</b>
16	<b>IN SQUARE CIRCLE</b> ★	STEVIE WONDER (Tamla/Motown TAMD 06134) MCA	---	16	13	---	30 <b>ICE ON FIRE</b>
17	<b>DECEMBER</b>	GEORGE WINSTON (Windham Hill CD 1025) RCA	---	17	13	---	31 <b>DEJA VU</b>
18	<b>WHITNEY HOUSTON</b>	WHITNEY HOUSTON (Arista JRCD-8221) RCA	---	18	19	---	32 <b>HUNTING HIGH AND LOW</b>
19	<b>THAT'S WHY I'M HERE</b>	JAMES TAYLOR (Columbia CK 40052) CBS	---	28	2	---	33 <b>ASTRA</b> ★
20	<b>GREATEST HITS</b>	THE CARS (Elektra 60464) WEA	15.98	21	3	---	34 <b>PRIVATE DANCER</b>
						---	35 <b>SOUL TO SOUL</b>
						---	36 <b>LIKE A VIRGIN</b> ★
						---	37 <b>KNEE DEEP IN THE HOOPLA</b>
						---	38 <b>BE YOURSELF TONIGHT</b>
						---	39 <b>HARLEQUIN</b>
						---	40 <b>A DECADE OF STEELY DAN</b>
						---	

★ INDICATES FULL DIGITAL RECORDING

### SHOP TALK

Stephen Padgett, Los Angeles

**WILL VIDEO SELL?** — The announcement last week that **Prism Entertainment Corp.** was going to release a line of video product with list prices under \$12 had many retailers hoping other manufacturers would follow suit. In a recent interview with **Louis Kwiker**, president **Wherehouse Entertainment** — a giant west coast retailer — a discussion took place with regard to video as a sell-through product. The discussion was held prior to the Prism announcement. "If the producers of video want to make it a sell-through business, they can do it instantly," Kwiker stated, "by

creating a \$29.95 business. We did a wonderful job selling *Beverly Hills Cop*. We did not sell many *Ghostbusters* at \$79.95. The quality of the products is the same. At \$29.95 you sell them, at \$79.95 you don't sell them. So the issue of whether it's going to be a sell-through business is whether the manufacturers of the product want to make it a sell-through business." Asked what issues faced a traditional music retailer who is now involved in video, Kwiker responded, "The issues that face music retailers are the capital requirements, systems requirements, the inventory management requirements. Those three issues. They are not easy to solve, not at all. Those are sophisticated management issues. It's becoming a sophisticated business." Watch *Shop Talk* in the weeks to come for more comments from Wherehouse's chief on a range of topics of interests to retailers.

**NARM BEST SELLER AWARDS** — The National Association of Recording Merchandisers Best Seller Awards ballots were mailed last week. The annual competition represents the only recognition given by the industry to actual over-the-counter sales. The categories include: Best Selling Single (7"); Best Selling Single (12"); Best Selling Jazz Album; Best Selling Album By A Female Artist; Best Selling Album By A Male Artist; Best Selling Album By A Group and Best Selling Album. There are 20 categories in all. NARM has asked its members to

complete the ballots by Feb. 3, in order for them to have enough time to tabulate the winners before the national convention to be held Mar. 7-11 in Los Angeles. The winners will be honored at the convention.

**VIDEO RETAILERS GO TO SCHOOL** — "The Video Store: Contemporary Retail Video Management" is a four-week, 10-hour course in retail video management being offered at New York University's School of Continuing Education. The class meets on four consecutive Wednesday evenings from 7 to 9:30 p.m. between February 19 and March 12. The instructors are **Roger Fransecky**, president National Television Workshop, and **Arthur Morowitz**, president of Video Shack, a 15-store New York-area video retail chain. Morowitz is also president of Metro Video Distributors, Inc., a New York City One-Stop for video product.

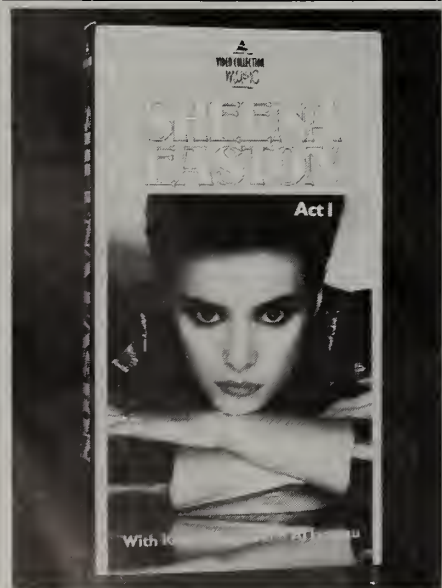
**BEWARE THE BEAT OF FINE YOUNG CANNIBALS** — If the general public visiting your store would like to know what has become of their heroes, **The English Beat**, you can tell them — and remain perfectly honest — that they've become **Fine Young Cannibals**. Well, at least two of them have become Fine Young Cannibals. Fine Young Cannibals? You ask. The newest splinter from the now defunct and near legendary English Beat is I.R.S.'s Fine Young Cannibals. **David Steele** on bass and **Andy Cox** on guitar, former English Beatmen, join vocalist **Roland Gift** to



**WHO YA GONNA CALL? BACHBUSTERS** — One of the hits of the recent *Consumer Electronics Show* in Las Vegas was "Bachbusters," Telarc's digital CD realization of J.S. Bach's music by Don Dorsey. Pictured at C.E.S. (l-r): Jack Renner, Telarc; J.S. Bach (actor Tom Rittman); and Dr. Godehard Guenther, president, ADS Corp., a hardware exhibitor at C.E.S.

form the trio doing business as Fine Young Cannibals.

**AUTOGRAPHS OPENS IN KANSAS CITY** — The newest concept in record retailing to hit the Kansas City area is Autographs, the fruit of **Connie Vitale's** rich imagination. The 1,800 square-foot store is done in an Art Deco motif which Vitale herself designed. "I want the customers to feel like they've just walked inside a jukebox and can find any kind of music they desire," Ms. Vitale said. "The store is a visual experience for music lovers." Customers enter through an oversized version of a Wurlitzer jukebox with orange neon columns. Inside, the Art Deco look prevails with a dash of *Star Wars* thrown in. "I like Art Deco," said Vitale. "It embodies a sense of movement, and in a record store that's an asset."



**FOR \$12 ONLY** — Sheena Easton-Act 1 is among the newly released Prism titles in its *The Video Collection* series which retails for under \$12.

## FILMUSIC

Peter Berk, Los Angeles

**AND THE NOMINEES ARE** — Believe it or not, it's almost THAT time again, time for those endless speeches, awkward pauses, painful attempts at wit and misplaced cue cards. Yes, it's almost Oscar time, time for Hollywood to bestow its most prestigious honor on its most deserving talents. In terms of music in film this past year, there were dozens of songs which have a shot at being nominated in the Best Song category of the Academy Awards. I'm probably all wrong, but here are the ones I think will stand out to Academy voters. On February 5, we'll learn which five have been nominated, and on March 24, we'll find out which one has emerged victorious.

First, here are some of the tunes I feel will just miss out on being nominated (in no particular order) — "This Is Not America," a solid, moody and emotionally powerful song as performed by **David Bowie** and **Pat Metheny**, is certainly good enough to win a nomination. Unfortunately, it's entirely possible too few Academy voters had a chance to become all that familiar with it. In fact, if the Academy leans towards pop songs this year as it did last year, it will be as much to congratulate contemporary artists on helping to draw young audiences to the box office as to honor creative achievement. For that reason, it's a fairly safe bet that the songs being given the

most consideration are not only strong on their own, but have had substantial success commercially as well. Moving on . . . there's "Into The Groove," which of course was a hit for **Madonna**, but doesn't in my opinion, have the depth or timelessness Academy voters tend to look, or more accurately, *listen* for. How about "Rhythm of the Night," from *The Last Dragon*? It would seem, despite its popularity and upbeat, memorable melody, it's a song which also lacks the durability and substance Oscars are supposed to reward. "We Don't Need Another Hero," from *Mad Max Beyond Thunderdome*, is a dynamic, dramatically intense song, and I certainly wouldn't be shocked if it's on the list February 5. I don't, however, think it will be, and that's mainly because of its competition's very slight edge, not because it falls short in any way.

Now, on to the batch of songs I feel do have the best chance this year of capturing nominations. A definite contender is "Man In Motion," which **David Foster** wrote for *St. Elmo's Fire*. If Academy voters want to consider themselves 'hip' this year, this would be just the sort of song they'd respond to, since it's highly charged but not exactly reminiscent of **Ratt** or **Twisted Sister**. Two other songs, also top hits last year, may have the same appeal: "A View To A Kill" and "Power Of Love." Of the three, I would say the latter in all probability will be considered most heavily in as much as it came from the year's biggest film, *Back To The Future*, a movie which was far better received than either *St. Elmo's Fire* or the latest James Bond adventure. Two other songs shouldn't in any sense be ruled out either; "Don't You (Forget About Me)," from *The Breakfast Club*, and "Sisters," from *The Color Purple*. When all is said and done, though, I think that while there will be a mix of slow, mid and uptempo songs among the final five nominees, the ultimate winner of this year's Best Song Oscar will in fact be a ballad. Three songs, then, seem to most qualify in that department. "Crazy For You," Madonna's cut from *Vision Quest*, is rich and moving, but I think it will come down to either **Lionel Richie's** "Say You Say Me," or **Stephen Bishop's** "Separate Lives," both from *White Nights*. I personally consider the Richie song to be the musical equivalent of pastrami on Wonder Bread, good but just missing somehow. "Separate Lives" isn't "As Time Goes By" either, but it's a lush, touching song with particularly effective lyrics, and based on the Academy's past voting practices, it emerges as the most likely (and I feel most deserving) winner of this year's Academy Award for Best Song.

Among the likely nominees in the best original score category are **John Barry's** *Jagged Edge* and/or *Out Of Africa*; **Maurice Jarre's** *Witness*; **Alan Silvestri's** *Back To The Future*; and **James Horner's** *Cocoon*.

Whether or not these predictions are accurate, there's no doubt the Academy will again validate the entire 'poptrack' trend by honoring the better music which has come of it. If the pop songs I've mentioned were all truly empty-headed and forgettable, I'd be the first one to hope the Academy gave no credence to the prominence of contemporary music in film. Happily, what we're seeing instead is that the Academy has come to realize just how superior the quality of pop music in film for the most part really is.



**THE ENVELOPE PLEASE** — Did these two singers, Marilyn Martin and Phil Collins, perform this year's Oscar winning best song when they recorded "Separate Lives" for *White Nights*? We'll find out in March.



**DYNAMIC DUO** — Ray Parker, Jr. and ex-Culture Club singer Helen Terry are pictured here at work on the video version of their soon to be released duet, "One Sunny Day," a song written by Giorgio Moroder and Dean Pitchford for Columbia Pictures' Quicksilver. Atlantic Records will handle the single and the entire soundtrack from the film.

## New Company Offers Sound Advice About Film Music

By Peter Berk

LOS ANGELES — There may be dozens of companies designed solely to help filmmakers put soundtracks together, but only a few of them are likely to be around for very long. It is nothing less than a case of musical Darwinism, survival of the fittest. One of the companies almost certain to endure in such a populated and competitive arena is L.A.-based Sound Advice Music Services. Formed less than a year ago by its president, Al Bunetta, and vice presidents, Tom Bocci and Dan Einstein, Sound Advice has already, among other accomplishments, forged a solid working relationship with writer/director Blake Edwards, having thus far been associated with two of his upcoming theatrical releases.

Between Bunetta's extensive experience and success as a manager and publisher; Bocci's tenure as head of publishing for Disney Productions for several years, and Einstein's many diverse achievements in the realm of music, it would seem Sound Advice is more than aptly named. The idea for the company, Bunetta commented recently, came about because "everyone was doing film music and we found it a fascinating area, not just in terms of the possible monetary gain, but mainly as a form of musical expression."

While still handling clients of Al Bunetta Management, including such noted artists as John Prine and Steve Goodman, Bunetta and Einstein made the transition into film music early last year. Soon after, they hooked up with Bocci, who was similarly anxious to delve into this new frontier. Almost immediately, the trio, with a tremendous boost from Columbia Pictures' vice president of music, Gary LeMel, were approached with a script to a then-filming Blake Edwards picture titled *A Fine Mess*. It was to prove a formidable and auspicious beginning for Sound Advice.

The film, set in the early '60s, was an obvious natural for period songs, but Sound Advice's founders decided on a different, and decidedly more unique approach to the music for *A Fine Mess*. According to Bocci, "We thought about the music and immediately wanted to go one step further than simply acquiring original master recordings. Instead, we chose to find some old songs from the appropriate time and place and cast them with contemporary artists, who usually write their own music and aren't asked to cover older songs."

Not long after, Sound Advice not only had a commercially promising soundtrack in the making, but a deal with Motown Records for its release. As it turned out, Bunetta, Bocci and Einstein opted to have Los Lobos re-record Fats Domino's "I'm Gonna Be A Wheel Someday;" Christine McVie re-do Elvis Presley's "I Can't Help Falling In Love;" the Mary Jane Girls re-record the Four Seasons' "Walk Like A Man" (with Rick James producing); and Chico De Barge rework The Essex tune, "Easier Said Than Done." Furthermore, the Temptations recently recorded a new title song for *A Fine Mess*, written by Henry Mancini and Dennis Lambert. At the suggestion of Motown, Ripe Productions' owners, Peter Bunetta and Rick Chudacoff, were brought in to produce the song, which will be released as a single by early April, with the entire soundtrack and the film itself slated for release in May.

Recalling the project last week, Bunetta said, "We did our homework and did our job. We didn't have a humungous budget to work with because this wasn't a film built around music. We studied carefully what we could do, though. Whatever you do in this business, you have to do your best, and I must say, I'm proud of this soundtrack." Also pleased with the results were executives at Blake Edwards Entertainment, who shortly thereafter called on Sound Advice to work on the director's intensely personal latest feature, *Crisis*. Once again, Bunetta, Bocci and Einstein dealt closely with Henry Mancini, who's scored most of Edward's films over the years. As Bocci put it, summing up his associates' feelings as well as his own, "The people at Blake Edwards Entertainment are distinctly first class, and both *A Fine Mess* and *Crisis* (the former starring Howie Mandel and Ted Danson — the latter starring Jack Lemmon and Julie Andrews) are films we're thrilled to be involved with."

For Bunetta, the key to Sound Advice's basic philosophy lies in the constant consideration of "what music is right for that particular movie. We have to accommodate the filmmakers. We're hired to take care of their picture. We hate the term music supervisor . . . we're music consultants. I'm going to supervise Mancini? No way. We consult, we help. If we do a film, sure we want the movie to be big and the soundtrack enormously popular, but only if the music fits, only if it all works. It's really very simple, in order for us to submit a song, it better be better than every other song submitted."

## TOP 50 ALBUMS

Title, Artist, Label, Number, Distributor	Weeks On 1/25 Chart	1/25 Chart	Weeks On Chart
<b>1 THE HEART OF THE MATTER</b> ★□ KENNY ROGERS (RCA AFL1 7023)	2	11	
<b>2 SOMETHING SPECIAL</b> ★ GEORGE STRAIT (MCA 5605)	1	20	
<b>3 SWEET DREAMS (MUSIC FROM THE MOTION PICTURE SOUNDTRACK)</b> ★ PATSY CLINE (MCA MCA-6149)	5	13	
<b>4 ROCKIN' WITH THE RHYTHM</b> THE JUDDS (RCA/Curb AHL 1-7042)	4	10	
<b>5 WON'T BE BLUE ANYMORE</b> DAN SEALS (EMI-America ST-17166)	6	17	
<b>6 THERE'S NO STOPPING YOUR HEART</b> MARIE OSMOND (Capitol/Curb ST-12414)	6	19	
<b>7 LIVE IN LONDON</b> ★ RICKY SKAGGS (Epic FE 40103)	9	9	
<b>8 THE FORESTER SISTERS</b> THE FORESTER SISTERS (Warner Bros. 1-25314)	7	19	
<b>9 RHYTHM AND ROMANCE</b> ★■ ROSANNE CASH (Columbia FC-39463)	3	32	
<b>10 GREATEST HITS VOL. 2</b> ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25328)	10	9	
<b>11 I HAVE RETURNED</b> RAY STEVENS (MCA 5635)	14	14	
<b>12 HALF NELSON</b> WILLIE NELSON (Columbia FC 39990)	13	16	
<b>13 40 HOUR WEEK</b> ★■ ALABAMA (RCA AHL1-5339)	16	51	
<b>14 GREATEST HITS</b> EARL THOMAS CONLEY (RCA AHL1-7032)	11	11	
<b>15 HANG ON TO YOUR HEART</b> ★ EXILE (Epic BFE 40000)	17	14	
<b>16 SHAKIN'</b> SAWYER BROWN (Capitol/Curb ST-12438)	12	15	
<b>17 ANYTHING GOES</b> GARY MORRIS (Warner Bros. 1-25279)	15	22	
<b>18 OLD FLAME</b> ★ JUICE NEWTON (RCA AHL1-5493)	20	8	
<b>19 PARTNERS, BROTHERS AND FRIENDS</b> THE NITTY GRITTY DIRT BAND (Warner Bros. 1-25304)	18	23	
<b>20 GREATEST HITS VOL. 2</b> RONNIE MILSAP (RCA AHL 1-5425)	19	41	
<b>21 AMBER WAVES OF GRAIN</b> ★ MERLE HAGGARD (Epic FE 40224)	22	9	
<b>22 PARDNERS IN RHYME</b> THE STATLER BROTHERS (Mercury 422-824 420-1)	23	39	
<b>23 FIVE-O</b> ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25267)	28	19	
<b>24 THAT'S WHY I'M HERE</b> ★ JAMES TAYLOR (Columbia FC 40052)	1/25 Chart		25 6
<b>25 GREATEST HITS</b> ★□ GEORGE STRAIT (MCA 5567)			26 45
<b>26 STREAMLINE</b> ★□ LEE GREENWOOD (MCA 5622)			27 19
<b>27 LIFE'S HIGHWAY</b> STEVE WARINER (MCA 5672)			29 8
<b>28 WHO'S GONNA FILL THEIR SHOES</b> GEORGE JONES (Epic FE 39598)			31 19
<b>29 STAND UP</b> MEL McDANIEL (Capitol ST-12437)			30 14
<b>30 HIGHWAYMAN</b> W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)			21 37
<b>31 RESTLESS HEART</b> RESTLESS HEART (RCA CPL1-5369)			24 40
<b>32 ME &amp; THE BOYS</b> ★ THE CHARLIE DANIELS BAND (Epic-39878)			32 7
<b>33 CHASIN' RAINBOWS</b> CONWAY TWITTY (Warner Bros. 25294)			33 8
<b>34 STEP ON OUT</b> ★ THE OAK RIDGE BOYS (MCA 5555)			36 44
<b>35 THE VERY BEST OF JANIE</b> JANIE FRICKE (Columbia FC 40165)			34 11
<b>36 SOUTHERN PACIFIC</b> SOUTHERN PACIFIC (Warner Bros. 25206)			35 32
<b>37 HOWARD AND DAVID</b> THE BELLAMY BROTHERS (MCA/Curb-5586)			39 28
<b>38 SONGS YOU KNOW BY HEART</b> ★ JIMMY BUFFETT (MCA 5633)			38 5
<b>39 GREATEST HITS</b> ★ LEE GREENWOOD (MCA 5582)			37 39
<b>40 IT'S JUST A MATTER OF TIME</b> GLEN CAMPBELL (Atlantic America 90483-1)			40 4
<b>41 GET TO THE HEART</b> BARBARA MANDRELL (MCA 5619)			42 17
<b>42 TOKYO, OKLAHOMA</b> JOHN ANDERSON (Warner Bros. 1-25211)			43 27
<b>43 TURN THE PAGE</b> WAYLON JENNINGS (RCA AHL 1-5428)			44 26
<b>44 BIGGEST HITS</b> CHARLY McCLAIN (Epic FE 40186)			46 5
<b>45 ME AND PAUL</b> WILLIE NELSON (Columbia FC 40008)			41 35
<b>46 WELCOME TO RAY PRICE COUNTRY</b> RAY PRICE (Step One SOR-0007)			48 3
<b>47 DREAMLAND EXPRESS</b> JOHN DENVER (RCA 5458)			49 2
<b>48 THANK GOD FOR RADIO (AND ALL THE HITS)</b> THE KENDALLS (Mercury 826 307-1)			45 8
<b>49 BIG RIVER</b> ROGER MILLER (MCA 6147)			DEBUT
<b>50 DALLAS (THE MUSIC STORY)</b> VARIOUS ARTISTS (Warner Bros. 25325)			50 2

## HOT CUTS

- DAN SEALS** — Everything That Glitters/Headin' West — (Won't Be Blue Anymore)
- VINCE GILL** — Savannah/She Don't Know/Colder Than Winter — (The Things That Matter)
- JUDY RODMAN** — She Thinks That She'll Marry/Do You Make Love as Well as You Make Music — (Judy)
- JUDY FIELDS** — A Woman and a Man/Halfway to Paradise (Halfway to Paradise)
- STEVE WARINER** — She's Crazy for Leaving/Back Up Grinnin' Again — (Life's Highway)
- JOHN SCHNEIDER** — If We Can't Have Forever (Let's Take Tonight) — (A Memory Like You)
- THE FORESTER SISTERS** — Dixie Man/Mamma's Never Seen Those Eyes — (The Forester Sisters)
- KENNY ROGERS** — Tomb of the Unknown Love — (The Heart of the Matter)
- HANK WILLIAMS JR.** — New Orleans/Ain't Misbehavin' — (Five-O)
- THE CHARLIE DANIELS BAND** — Class of '63 — (Me and the Boys)
- MARIE OSMOND** — Read My Lips — (There's No Stopping Your Heart)
- RAY PRICE** — Just Enough Love — (Welcome to Ray Price Country)

## NASHVILLE FORUM

Tom McEntee, Nashville

### THE DAWNING OF THE AGE PART I

Way back in history, when 16th Avenue South was called 16th Avenue South (and it was a two-way street) and when you could gauge the prominence of a country star by the size of his weekly hair spray budget, there was a rumor about that Nashville was a "music town." Not a country music town, mind you, but a genuine, all encompassing, dyed-in-the-wool music town.

So some people said, "Well, why don't we just call it Musicville, Tennessee" and a bunch of other people said, "No, because then we'd have to change a whole lot of letterheads and stuff, and go around finding all the maps with Nashville on them and change them over to Musicville by hand, which wouldn't be so bad except that maybe lots of folks don't want their maps scribbled on and stuff like that."

So Musicville never came into being . . . But the nickname "Music City" did. And there was this big party somewhere, maybe in Bradley's Barn or out behind the old Hubert Long building or somewhere like that, and all these people celebrated and took pictures of each other and then they called the Chamber of Commerce and said, "Well, we're hot stuff, now, 'cause we're gonna be known for being real creative in more than just one area of music and we're gonna get famouser than we are now and all of us will be rich and have lots of Cadillacs and lots more hair spray."

And the Chamber of Commerce said, "Hey, that's neat. Call us back as soon as you're real creative in more than just one area of music, etc., and we'll back you 100% with lots of good stuff."

Well, then everybody went back to the big party until it was time to go home or to go out on the road or something and they all said goodnight and that we've got to do this again sometime. And Music City was pretty much forgotten, except by a trade journalist here and there, and a few folks who had the Pitney Bowes people put a thing on their postage meters so that it would say "Music City" every time they mailed a letter.

But little by little the Nashville music community began to grow. Not a whole lot at first — Lord knows there were a few folks who resisted that — but there was a new face now and again.

Someone came down from Cleveland and another from New York. Someone got tired of the smog in L.A. while someone else finally had enough of being bitten by The Hawk up in the Windy City.

And they all wound up in Nashville, eating at the Pancake Pantry and learning to say "Howdy" and remembering to use "Y'all," instead of "youse guys."

And, every once in a while, someone would remember the nickname "Music City" and they would write a story about it saying as how big things were about to happen in Nashville, 'cause Nashville was ready to become this big worldwide music center (making all kinds of music, of course) and then the story would get printed in some trade magazine or newspaper or something and all kinds of folks would get real excited when they read the story and they would say, "Hey, let's have a party and celebrate our coming good fortune and all the houseboats we can buy with all the money we're all gonna make." (By this time, naturally, hair spray was out and houseboats were in.)

Everybody went home after the party, once again, and little by little music-type folks went back to their jobs and back to hanging out at Maude's or wherever, and occasionally someone would remember to mention that Nashville was "due to happen soon" — at least until the next round of drinks, when it would be put on the back burner one more time.

So more people trickled in from other distant cities and one day it started becoming apparent that Nashville was, indeed, destined for a bigger piece of the worldwide musical pie. After all, the Big Apple was showing symptoms of becoming a ghost town and much of the west coast had its collective brain eaten away by Colombian imports, all of which left good ole Music City standing in the wings, wondering how to handle a multitude of new possibilities.

And out of all of that, a new organization came about, calling itself the Nashville Music Association. Unlike anything before in "Music City", it had as its main guideline the nurturing and cultivation of all of the music created locally.

Over the next two months this column will take a close look at what began as the Nashville Music Association — now the Nashville Entertainment Association — its creation, its evolution and its effect on both the Nashville music community and the world beyond.

Is Nashville ready for the Nashville Entertainment Association? More to come.

# TOP 100 COUNTRY SINGLES

February 1, 1986

		Weeks On 1/25 Chart		Weeks On 1/25 Chart		Weeks On 1/25 Chart	
1	<b>YOU CAN DREAM OF ME</b> STEVE WARINER (MCA 52721)	4	12	68	<b>I MISS YOU</b> BYRON WHITMAN (RCA R2374)	74	5
2	<b>OLD SCHOOL</b> JOHN CONLEE (MCA 52695)	1	15	69	<b>SHOE STRING</b> MEL McDANIEL (Capitol B-5544)	76	2
3	<b>JUST IN CASE</b> THE FORESTER SISTERS (Warner Bros. 7-28875)	3	14	<b>CHARTBREAKER</b> <b>NOW AND FOREVER (YOU AND ME)</b> ANNE MURRAY (Capitol B-5547) <b>DEBUT</b>			
4	<b>MAKIN' UP FOR LOST TIME</b> CRYSTAL GAYLE/GARY MORRIS (Warner Bros. 7-28856)	7	11	71	<b>BRING YOUR LOVE JUST A LITTLE BIT CLOSER</b> GARRY EDWARDS (Motion MOT-1021)	71	3
5	<b>HURT</b> JUICE NEWTON (RCA PB-14190)	6	13	72	<b>DON'T FALL IN LOVE WITH ME</b> LACY J. DALTON (Columbia 38-05759)	79	3
6	<b>THERE'S NO STOPPING YOUR HEART</b> MARIE OSMOND (Capitol/Curb B-5521)	9	13	73	<b>BABY WHEN YOUR HEART BREAKS DOWN</b> THE OSMOND BROTHERS (EMI America/Curb B-8298)	61	8
7	<b>BOP</b> DAN SEALS (EMI America B-8289)	2	20	74	<b>THE LONELINESS IN LUCY'S EYES</b> JOHNNY LEE (Warner Bros. 7-28839)	82	2
8	<b>THE ONE I LOVED BACK THEN</b> GEORGE JONES (Epic 34-05696)	15	10	75	<b>I HAD A BEAUTIFUL TIME</b> MERLE HAGGARD (Epic 34-05782) <b>DEBUT</b>		
9	<b>COME ON IN (YOU DID THE BEST YOU COULD DO)</b> THE OAK RIDGE BOYS (MCA 52722)	11	11	76	<b>EVERY NIGHT</b> PAKE McENTIRE (RCA PB-14220)	84	2
10	<b>HOME AGAIN IN MY HEART</b> THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28887)	5	17	77	<b>A WORLD WITHOUT LOVE</b> EDDIE RABBITT (RCA PB-14192)	54	16
11	<b>I TELL IT LIKE IT USED TO BE</b> T. GRAHAM BROWN (Capitol B-5524)	13	16	78	<b>THE BEST THERE IS</b> CHARLIE PRIDE (RCA JK-14265)	78	3
12	<b>THE DEVIL'S ON THE LOOSE</b> WAYLON JENNINGS (RCA PB-14215)	12	12	79	<b>THE BALLAD OF THE BLUE CYCLONE</b> RAY STEVENS (MCA 52771) <b>DEBUT</b>		
13	<b>IT'S JUST A MATTER OF TIME</b> GLEN CAMPBELL (Atlantic-America 7-99600)	17	11	80	<b>YOU ARE THE ROCK (AND I'M THE ROLLING STONE)</b> CARL JACKSON (Columbia 38-05645)	80	3
14	<b>DOWN IN TENNESSEE</b> JOHN ANDERSON (Warner Bros. 7-28855)	16	11	81	<b>SEXY YOUNG GIRL</b> MAC DAVID (MCA 52765) <b>DEBUT</b>		
15	<b>MEMORIES TO BURN</b> GENE WATSON (Epic 34-05633)	8	16	82	<b>HEART DON'T FALL NOW</b> SAWYER BROWN (Capitol/Curb B-5548) <b>DEBUT</b>		
16	<b>I LOVE YOU BY HEART</b> SYLVIA & MICHAEL JOHNSON (RCA PB-14217)	19	11	83	<b>AMERICAN WALTZ</b> MERLE HAGGARD (Epic 34-05734)	48	7
17	<b>THINK ABOUT LOVE</b> DOLLY PARTON (RCA PB-14218)	20	9	84	<b>THOSE MEMORIES OF YOU</b> PAM TILLIS (Warner Bros. 7-28806) <b>DEBUT</b>		
18	<b>(BACK TO THE) HEARTBREAK KID</b> RESTLESS HEART (RCA PB-14190)	10	14	85	<b>EASY TO PLEASE</b> JANIE FRICKE (Columbia 38-05781) <b>DEBUT</b>		
19	<b>FAST LANES AND COUNTRY ROADS</b> BARBARA MANDRELL (MCA 52737)	22	9	86	<b>THE LEGEND AND THE MAN</b> CONWAY TWITTY (Warner Bros. 7-28866)	40	15
20	<b>I COULD GET USED TO YOU</b> EXILE (Epic 34-05699)	23	9	87	<b>LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY</b> GIRLS NEXT DOOR (MTM B-72659) <b>DEBUT</b>		
21	<b>NEVER BE YOU</b> ROSEANNE CASH (Columbia 38-05621)	14	18	88	<b>EVEN WHEN I RIDE IN THE RAIN</b> GEARY HANLEY (Kansa 627) <b>DEBUT</b>		
22	<b>WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)</b> JOHN SCHNEIDER (MCA 52723)	31	7	89	<b>AN AMERICAN SATURDAY NIGHT</b> BO AND THE DARTZ (Track 45-103) <b>DEBUT</b>		
23	<b>PERFECT STRANGER</b> SOUTHERN PACIFIC (Warner Bros. 7-28870)	26	12	90	<b>OKEECHOBEE (ON MY MIND)</b> SAM THOMPSON (Door Knob DK-85-241)	92	2
24	<b>I SURE NEED YOUR LOVIN'</b> JUDY RODMAN (MTM B-72061)	24	12	91	<b>ALMOST NOT IN LOVE WITH YOU</b> HENRY LEWIS (Burgundy BUR 1010 NSD) <b>DEBUT</b>		
25	<b>BURNED LIKE A ROCKET</b> BILLY JOE ROYAL (Atlantic-America 7-99599)	27	14	92	<b>OH MY MARIE</b> MICHAEL CHRISTI (BGM 100185) <b>DEBUT</b>		
26	<b>YOU ARE MY MUSIC, YOU ARE MY SONG</b> CHARLY McCLAIN & WAYNE MASSEY (Epic 34-05693)	28	10	93	<b>ONCE UPON A TIME</b> BOBBY BLUE (Nite TA0108) <b>DEBUT</b>		
27	<b>OKLAHOMA BORDERLINE</b> VINCE GILL (RCA PB-14216)	30	10	94	<b>SUPERMAN</b> GLENN ENGLISH (CBT-11045A)	89	3
28	<b>MORNIGN DESIRE</b> KENNY ROGERS (RCA PB-14194)	18	16	95	<b>LAST PIECE OF PRIDE</b> R.J. McCLINTOCK (Comstock COM-1798)	93	2
29	<b>YOU SHOULD HAVE BEEN GONE BY NOW</b> EDDY RAVEN (RCA PB-14250)	33	8	96	<b>NOW I'VE GOT A HEART OF GOLD</b> SONNY CURTIS (STEEM ST 110185) <b>DEBUT</b>		
30	<b>ONLY IN MY MIND</b> REBA McENTIRE (MCA 52691)	21	18	97	<b>YOU MAKE ME FEEL LIKE A MAN</b> RICKY SKAGGS (Epic 34-05585)	67	21
31	<b>PLEASE BE LOVE</b> MARK GRAY (Columbia 38-05695)	34	11	98	<b>WHAT AM I GONNA DO ABOUT YOU</b> CON HUNLEY (Capitol B-5525)	77	9
32	<b>THE CHAIR</b> GEORGE STRAIT (MCA 52667)	29	20	99	<b>SAFE IN THE ARMS OF LOVE</b> ROBIN LEE (Evergreen EV-1037)	81	13
33	<b>DREAMLAND EXPRESS</b> JOHN DENVER (RCA PB-14227)	36	7	100	<b>DADDY'S RIDE</b> LOS BOZOS (Fifth Street CR-1036)	97	5
34	<b>STILL HURTIN' ME</b> THE CHARLIE DANIELS BAND (Epic 34-05699)	35	9	34	<b>STILL HURTIN' ME</b> THE CHARLIE DANIELS BAND (Epic 34-05699)	35	9
35	<b>YOUR MEMORY AIN'T WHAT IT USED TO BE</b> MICKEY GILLEY (Epic 34-05744)	41	7	35	<b>YOUR MEMORY AIN'T WHAT IT USED TO BE</b> MICKEY GILLEY (Epic 34-05744)	41	7
36	<b>EVERYDAY</b> JAMES TAYLOR (Columbia 38-05681)	38	8	36	<b>EVERYDAY</b> JAMES TAYLOR (Columbia 38-05681)	38	8
37	<b>IN OVER MY HEART</b> T.G. SHEPPARD (Columbia 38-05747)	45	6	37	<b>IN OVER MY HEART</b> T.G. SHEPPARD (Columbia 38-05747)	45	6
38	<b>SOME GIRLS HAVE ALL THE LUCK</b> LOUISE MANDRELL (RCA PB-14251)	44	6	38	<b>SOME GIRLS HAVE ALL THE LUCK</b> LOUISE MANDRELL (RCA PB-14251)	44	6
39	<b>SOMEBODY ELSE'S FIRE</b> JANIR FRICKE (Columbia 38-05617)	25	14	39	<b>SOMEBODY ELSE'S FIRE</b> JANIR FRICKE (Columbia 38-05617)	25	14
40	<b>1982</b> RANDY TRAVIS (Warner Bros. 7-28828)	47	6	40	<b>1982</b> RANDY TRAVIS (Warner Bros. 7-28828)	47	6
41	<b>LONELY DAYS, LONELY NIGHTS</b> PATTY LOVELESS (MCA 52694)	42	10	41	<b>LONELY DAYS, LONELY NIGHTS</b> PATTY LOVELESS (MCA 52694)	42	10
42	<b>IT'S FOUR IN THE MORNING</b> TOM JONES (Mercury 884 252-7)	43	11	42	<b>IT'S FOUR IN THE MORNING</b> TOM JONES (Mercury 884 252-7)	43	11
43	<b>100% CHANCE OF RAIN</b> GARY MORRIS (Warner Bros. 7-28820)	51	4	43	<b>100% CHANCE OF RAIN</b> GARY MORRIS (Warner Bros. 7-28820)	51	4
44	<b>DON'T UNDERESTIMATE MY LOVE FOR YOU</b> LEE GREENWOOD (MCA 52741)	49	5	44	<b>DON'T UNDERESTIMATE MY LOVE FOR YOU</b> LEE GREENWOOD (MCA 52741)	49	5
45	<b>FIVE FINGERS</b> RAY PRICE (Step One SOH 350)	46	8	45	<b>FIVE FINGERS</b> RAY PRICE (Step One SOH 350)	46	8
46	<b>CAJUN MOON</b> RICKY SKAGGS (Epic 34-05748)	52	3	46	<b>CAJUN MOON</b> RICKY SKAGGS (Epic 34-05748)	52	3
47	<b>WHILE THE MOON'S IN TOWN</b> THE SHOPPE (MTM B-72063)	50	8	47	<b>WHILE THE MOON'S IN TOWN</b> THE SHOPPE (MTM B-72063)	50	8
48	<b>SHE DON'T CRY LIKE SHE USED TO</b> JOHNNY RODRIGUEZ (Epic 34-05732)	53	6	48	<b>SHE DON'T CRY LIKE SHE USED TO</b> JOHNNY RODRIGUEZ (Epic 34-05732)	53	6
49	<b>HAVE MERCY</b> THE JUDDS (RCA/Curb PB-14193)	32	18	49	<b>HAVE MERCY</b> THE JUDDS (RCA/Curb PB-14193)	32	18
50	<b>SWEETER AND SWEETER</b> THE STATLER BROTHERS (Mercury 884 317-7)	58	3	50	<b>SWEETER AND SWEETER</b> THE STATLER BROTHERS (Mercury 884 317-7)	58	3
51	<b>WHY YOU BEEN GONE SO LONG</b> BRENDA LEE (MCA 52720)	56	7	51	<b>WHY YOU BEEN GONE SO LONG</b> BRENDA LEE (MCA 52720)	56	7
52	<b>GOODBYE MARIE</b> KENNY ROGERS (Liberty B-1526)	59	3	52	<b>GOODBYE MARIE</b> KENNY ROGERS (Liberty B-1526)	59	3
53	<b>MISSISSIPPI BREAKDOWN</b> TONI PRICE (LUV/NSD 114)	57	6	53	<b>MISSISSIPPI BREAKDOWN</b> TONI PRICE (LUV/NSD 114)	57	6
54	<b>IF I DON'T LOVE YOU</b> JIM GLASER (MCA/Noble Vision MCA 52748)	60	6	54	<b>IF I DON'T LOVE YOU</b> JIM GLASER (MCA/Noble Vision MCA 52748)	60	6
55	<b>STAND UP</b> MEL McDANIEL (Capitol B-5513)	39	21	55	<b>STAND UP</b> MEL McDANIEL (Capitol B-5513)	39	21
56	<b>OLD BLUE YODELER</b> RAZZY BAILEY (MCA 52701)	35	8	56	<b>OLD BLUE YODELER</b> RAZZY BAILEY (MCA 52701)	35	8
57	<b>SHE AND I</b> ALABAMA (RCA PB-14281)	66	2	57	<b>SHE AND I</b> ALABAMA (RCA PB-14281)	66	2
58	<b>NOTHING BUT YOUR LOVE MATTERS</b> LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-05764)	64	2	58	<b>NOTHING BUT YOUR LOVE MATTERS</b> LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-05764)	64	2
59	<b>GOT MY HEART SET ON YOU</b> MASON DIXON (TEXAS TX-5510)	65	5	59	<b>GOT MY HEART SET ON YOU</b> MASON DIXON (TEXAS TX-5510)	65	5
60	<b>SHE AIN'T WHISTLIN' DIXIE</b> DAVID FRIZZELL (Nashville America 1001)	62	3	60	<b>SHE AIN'T WHISTLIN' DIXIE</b> DAVID FRIZZELL (Nashville America 1001)	62	3
61	<b>WHAT WE GONNA DO</b> GUS HARDIN (RCA PB-14255)	63	5	61	<b>WHAT WE GONNA DO</b> GUS HARDIN (RCA PB-14255)	63	5
62	<b>ARLENE</b> MARTY STUART (Columbia 38-05724)	68	5	62	<b>ARLENE</b> MARTY STUART (Columbia 38-05724)	68	5
63	<b>THIS NIGHT MIGHT TAKE US TO FOREVER</b> MARTY CRAWFORD & GARY HOLMES (Spectrum of Sound SOS-007)	70	3	63	<b>THIS NIGHT MIGHT TAKE US TO FOREVER</b> MARTY CRAWFORD & GARY HOLMES (Spectrum of Sound SOS-007)	70	3
64	<b>BETTY'S BEIN' BAD</b> SAWYER BROWN (Capitol/Curb B-5517)	37	18	64	<b>BETTY'S BEIN' BAD</b> SAWYER BROWN (Capitol/Curb B-5517)	37	18
65	<b>WE'VE GOT A GOOD FIRE GOIN'</b> DON WILLIAMS (Capitol B-5526)	75	3	65	<b>WE'VE GOT A GOOD FIRE GOIN'</b> DON WILLIAMS (Capitol B-5526)	75	3
66	<b>YOU'RE SOMETHING SPECIAL TO ME</b> GEORGE STRAIT (MCA 52764)	73	3	66	<b>YOU'RE SOMETHING SPECIAL TO ME</b> GEORGE STRAIT (MCA 52764)	73	3
67	<b>YOU GOT WHAT IT TAKES (TO TAKE WHAT I'VE GOT)</b> BONNIE NELSON (Door Knob DK-85-229)	69	5	67	<b>YOU GOT WHAT IT TAKES (TO TAKE WHAT I'VE GOT)</b> BONNIE NELSON (Door Knob DK-85-229)	69	5

ALPHABETICAL LISTING ON INSIDE BACK COVER

## MOST ADDED



## STRONG ADDS

I Had A Beautiful Time — Merle Haggard — Epic  
 The Ballad Of The Blue Cyclone — Ray Stevens — MCA  
 Sexy Young Girl — Mac Davis — MCA  
 Heart Don't Fall Now — Sawyer Brown — Capitol/Curb  
 Those Memories Of You — Pam Tillis — Warner Bros.  
 Easy To Please — Janie Fricke — Columbia

## STATION ADDS

WTSO — Madison — Pat Martin  
 J. Fricke  
 E. T. Conley  
 S. Brown  
 Dark Horse: M. Stuart

WMMK — Destin — Skip Davis  
 P. McEntire  
 S. Brown  
 E. T. Conley  
 J. Fricke  
 Dark Horse: None

WTVR — Richmond — Mike Allen  
 Girls Next Door  
 S. Brown  
 J. Fricke  
 G. Hanley  
 S. Thompson  
 The Bellamy Bros.  
 J. Buffett  
 Dark Horse: None

WKMF — Flint — Shelly James  
 T.G. Sheppard  
 G. Morris

Alabama  
 Dark Horse: None

WWVA — Wheeling — Bill Berg  
 L. Gatlin And The Gatlin Bros.  
 M. Stuart  
 P. McEntire  
 R. Stevens  
 A. Murray  
 S. Thompson  
 Dark Horse: M. Davis

WVAM — Altoona — Rocky McCumbee  
 M. McDaniel  
 A. Murray  
 M. Christi  
 H. Lewis  
 J. Fox  
 S. Curtis  
 A. Baker  
 Dark Horse: L. Lynn

WDXE — Lawrenceburg — Dan Hollander  
 B. Blue  
 S. Thompson  
 S. Brown  
 J. Fricke  
 L. Lynn  
 Dark Horse: R. Martin

KEED — Eugene — Billy Pilgrim  
 The Statler Brothers  
 Alabama  
 A. Murray  
 M. Haggard  
 Dark Horse: M. Stuart

KNOE — Monroe — Brian Ringo  
 H. Lewis  
 J. Stampley  
 A. Murray  
 Girls Next Door  
 M. Davis  
 ETC — E.T. Conley  
 J. Fricke  
 L. Storey  
 Dark Horse: Back Behind The Barn Boys

WMTZ — Augusta — Dave Hensley  
 G. Hanley  
 R. Martin  
 S. Brown  
 E.T. Conley  
 J. Fricke  
 Dark Horse: J. Fox

WKKN — Rockford — Curtis King  
 H. Lewis  
 R. Martin  
 J. Bailey  
 B.C. and the Dartz  
 Back Behind The Barn Boys

## HOT PHONES

THE ONE I LOVED BACK THEN — GEORGE JONES — Epic  
 THERE'S NO STOPPING YOUR HEART — MARIE OSMOND  
 MAKIN' UP FOR LOST TIME — CRYSTAL GAYLE/GARY MORRIS — WARNER BROS.  
 You Can Dream of Me — Steve Wariner — MCA  
 The Ballad of the Blue Cyclone — Ray Stevens — MCA  
 1982 — Randy Travis — Warner Bros.  
 Hurt — Juice Newton — RCA

S. Curtis  
 G. Strait  
 Dark Horse: April and the Amicks

KNNN — Salina — Jim Cory  
 J. Schneider  
 J. Rodman  
 C. Pride  
 Girls Next Door  
 S. Brown  
 J. Fricke  
 Dark Horse: P. Tillis

KFGO — Fargo — Don Roberts  
 K. Rogers  
 M. Dixon  
 M. Haggard  
 M. Davis  
 S. Brown  
 B.C. and the Dartz  
 H. Lewis  
 J. Fricke  
 Dark Horse: L. Lynn

KWJJ — Portland — Mark Andrews  
 E. Raven  
 The Shoppe  
 G. Morris  
 M. Stuart  
 R. Stevens  
 Dark Horse: None

KRZK — Branson — Jay McFerra  
 R. Martin  
 J. Bailey  
 Back Behind The Barn Boys  
 Red Horse Band

Girls Next Door  
 Dark Horse: The Trux

KKYX — San Antonio — Jerry King  
 T. Price  
 Alabama  
 M. McDaniel  
 J. Stampley  
 R. Stevens  
 A. Murphy  
 Girls Next Door  
 M. Davis  
 E.T. Conley  
 Dark Horse: None

KWKH — Shreveport — Kitty Ledbetter  
 T. Jones  
 K. Rogers  
 B. Whitman  
 M. McDaniel  
 Girls Next Door  
 S. Brown  
 E.T. Conley  
 J. Fricke  
 M. Haggard  
 L. Lynn  
 Dark Horse: P. Tillis

KBRQ — Denver — Jim Stricklan  
 J. Lee  
 S. Brown  
 E. T. Conley  
 J. Fricke  
 L. Lynn  
 Dark Horse: Girls Next Door

## COUNTRY PROGRAMMERS' PICK

Dan Hollander WDXE/Lawrenceburg Easy To Please — Janie Fricke — Columbia  
 Dark Horse: You Beat All I've Ever Seen — Roger Martin — NLT

Brian Ringo KNOE/Monroe Love Will Get You Through Times With No Money — Girls Next Door — MTM  
 Dark Horse: Come On Sunday Morning — Back Behind The Barn Boys — Tri-Art

Curtis King WKKN/Rockford You're Something Special To Me — George Strait — MCA  
 Dark Horse: Safe Deposit Box — April And The Amicks — Prairie Dust

Billy Pilgrim KEED/Eugene I Had A Beautiful Time — Merle Haggard — Epic  
 Dark Horse: Arlene — Marty Stuart — Columbia

Nancy Stewart WCCN/Neillsville The Ballad Of The Blue Cyclone — Ray Stevens — MCA  
 Dark Horse: Love Will Get You Through Times With No Money — Girls Next Door — MTM



THE BOYS ARE BACK IN TOWN — That's the '86 theme for the Maines Brothers Band as well as the title of their new album. The group was in Nashville recently to make several television appearances. (From l-r): Joe Polidor, PolyGram Records; Kenny Maines, Donnie Maines, Cary Banks, Richard Bowden, Jerry Brownlow, Steve Maines and Lloyd Maines.

## ALBUM RELEASES

**A MEMORY LIKE YOU** — John Schneider — MCA 5668 — Producers: Jimmy Bowen and John Schneider

John Schneider is quickly foregoing his good ole boy *Dukes Of Hazzard* image and replacing it with a successful country artist profile. His new LP, "What's A Memory Like You," is filled with good material. The title song is currently climbing the charts and other efforts, such as "You're The Last Thing I Needed Tonight" and "Who Cares" both reflect genuine country appeal. "An Old Rainbow Jukebox and You" highlights Schneider's rich vocals while "The One Who Got Away" deals with nostalgia. Nine of the ten cuts are slow, but on "One More Night" Schneider adds a little shake to the record. The package is rounded out well with the heart-touching "Welcome Home".



## Larry Butler's Newfound Success Lies In Publishing World

By Mary Kujawa

When Larry Butler won a Grammy award in 1980 for producing Kenny Rogers' multi-million selling "Gambler" LP, Butler was the only Nashville music producer to ever receive the honor. After a few years spent away from the Nashville scene, there were those who wondered what Larry was up to. Well, Butler is back in town and making an impact — this time behind the desk of his own publishing company. From there he plucked his first major plum, George Strait's number one hit "The Chair," which was co-published by the year-old Larry Butler Music Group. Meanwhile, Alabama, Mac Davis and George Jones have also recorded songs from the company.

"I've written over 250 songs in the last year and a half," Butler says. "Instead of signing with a publisher I decided to open my own company. I've always said that the song is the most important thing when putting together a record, not the artists or the producer but the song. When I was producing a lot I was always saying 'give me a great song and I'll give you a great record!'"

Butler began his career in Nashville writing songs and was continuously signed with a publisher. He was with Tree, alone for 10 years. Now that he has opened his own firm, he has already signed such writers as Dean Dillon, Mickey Newbury

and Buddy McGuire. Within a year's time his new outfit has already earned a modicum of success.

"'The Chair' has really done well," Butler says. "We also have a cut on Alabama's '40 Hour week' LP and a cut on their next one. There are two cuts on George Strait's and the new Keith Whitley single is ours." Butler is also doing some of the writing himself, and has one of his own tunes on Waylon Jennings upcoming LP. CBS Publishing now represents the Butler Music Group nationwide.

Along with this publishing house, Butler also has opened a recording studio within the company where artists such as the Oak Ridge Boys, Johnny Rodriguez and Lee Greenwood are holding sessions. A deal with CBS Publishing to represent the Butler Music Group worldwide has also been made.

Though Butler is pleased with his new company, he says first and foremost he is a producer. He's put together a team to run the company so he can devote more time to the studio.

His first step back in that direction is "Short Stories," a collection of previously released Kenny Rogers numbers that Butler has re-produced, by stripping old tracks of everything except for Rogers' vocals and redoing the tracks digitally. A single release from the project, "Goodbye Marie," is currently on the country singles chart at 52 with a bullet.



**LARRY BUTLER MUSIC GROUP STAFF** — Butler's recently formed publishing company staff includes: (from l-r): Schanda Butler, professional mgr.; John Abbott, studio mgr.; Janet Davidson, prod. assistant/copywrite administrator; Juan Contreras, pres.; Peggy Butler, assistant studio mgr. Pictured center is Larry Butler, chief executive officer.

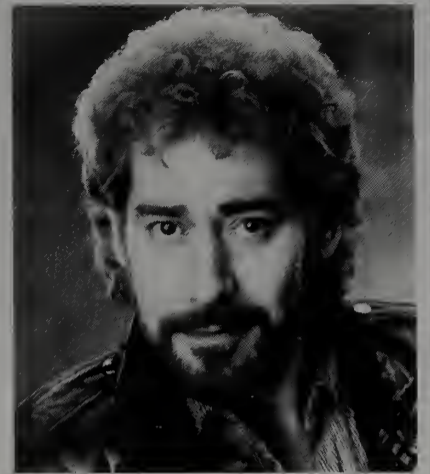
## SINGLE RELEASES

### OUT OF THE BOX

**EARL THOMAS CONLEY** (RCA 14282)

**Once In A Blue Moon** (3:35) (Rick Hall—ASCAP) (T. Brasfield, R. Byrne) (Producers: Nelson Larkin and Earl Thomas Conley)

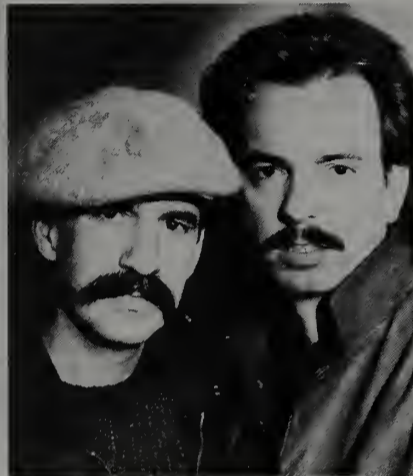
ETC has found another chart-topper in "Once In A Blue Moon." Strong lyrics coupled with Earl's effective delivery has earned this song a place on his recent "Greatest Hits" LP. He sings of not being able to do anything right in the eyes of his girl, except "once in a blue moon." Listeners will appreciate this one.



**THE BELLAMY BROTHERS** (MCA 52747)

**"Feelin' A Feelin'"** (Bellamy Brothers—ASCAP) (D. Bellamy) (Producers: Emory Gordy and Jimmy Bowen)

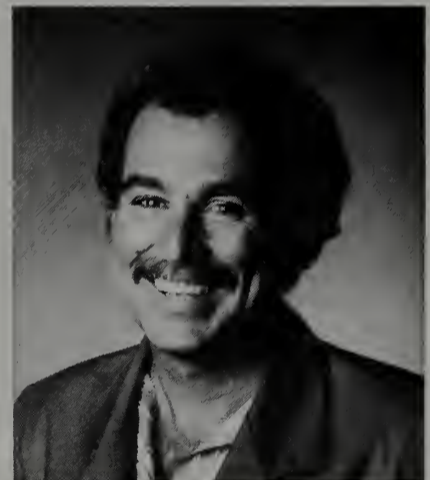
Following the same style as many of their previous recordings, The Bellamy Brothers newest single "Feelin' A Feelin'" is a catchy number, easy to listen to and smooth-flowing. A familiar rhythm pattern highlights the song, which is expected from this consistently charted duo.



**JIMMY BUFFETT** (MCA 52752)

**Please Bypass This Heart** (3:18) (Coral Reefer/Willin' David/Blue Sky Rider/Coconutley—BMI/ASCAP) (J. Buffett, W. Jennings, M. Utley) (Producers: Jimmy Bowen, Michael Utley, Tony Brown)

Buffett's new single is loaded with genuine country appeal with a cute play on words. Co-written with Waylon Jennings, "Please Bypass This Heart" is easy to pick up and sing along with. Off the LP, "Last Mango In Paris," the song relates to a broken heart and a desire to bypass love the second time around.



## MARTY CRAWFORD & GARY HOLMES

"This Night Might Take Us To Forever"

SOS 007

NATIONAL PROMOTION:

Johnny Elgin  
Chuck Dixon  
Craig Morris  
Paul Jackson  
Jerry Barr

63 Top 100 Country Singles  
#4 Top Indie Singles  
Produced By:  
Leo Andrews

SPECTRUM OF SOUND RECORDS

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## TOP INDIE SINGLES

	Weeks On 1/25 Chart		Weeks On 1/25 Chart
<b>1 FIVE FINGERS</b> RAY PRICE (Step One SOR 350)	1	<b>2</b>	
<b>2 MISSISSIPPI BREAKDOWN</b> TONI PRICE (Luv/NSD 114)	2	<b>2</b>	
<b>3 GOT MY HEART SET ON YOU</b> MASON DIXON (TX-5510)	DEBUT		
<b>4 THIS NIGHT MIGHT TAKE US TO FOREVER</b> MARTY CRAWFORD & GARY HOLMES (Spectrum Of Sound SOS-007)	6	<b>2</b>	
<b>5 YOU GOT WHAT IT TAKES (TO TAKE WHAT I'VE GOT)</b> BONNIE NELSON (Door Knob DK-85-238)	5	<b>2</b>	
<b>6 I MISS YOU</b> BYRON WHITMAN (RCI R2374)	8	<b>2</b>	
<b>7 BRING YOUR LOVE JUST A LITTLE BIT CLOSER</b> GARRY EDWARDS (Motion MOT-1021)	7	<b>2</b>	
<b>8 SAFE IN THE ARMS OF LOVE</b> ROBIN LEE (Evergreen EV-1037)	3	<b>2</b>	
<b>9 EVEN WHEN I RIDE IN THE RAIN</b> GEARY HANLEY (Kansa-KA 627)	DEBUT		
<b>10 AN AMERICAN SATURDAY NIGHT</b> BC AND THE DARTZ (Track 45-103)	DEBUT		
<b>11 OKEECHOBEE (ON MY MIND)</b> SAM THOMPSON (Door Knob DK 85-241)	12	<b>2</b>	
<b>12 ALMOST NOT IN LOVE WITH YOU</b> HENRY LEWIS (Burgundy-BUR 1010)	DEBUT		
<b>13 OH MY MARIE</b> MICHAEL CHRISTI (BGM 100185)	DEBUT		
<b>14 ONCE UPON A TIME</b> BOBBY BLUE (Nite TA0108)	DEBUT		
<b>15 SUPERMAN</b> GLENN ENGLISH (CBT-11045A)	10	<b>2</b>	

### Up and Coming

- COME ON SUNDAY MORNING**  
Back Behind The Barn Boys (TRI-ART TAS 1985-45)
- SAFE DEPOSIT BOX**  
April & The Amicks (Prairie Dust PD 11185)
- BABY I'M MOVIN' ON**  
Johnny Bailey (Motion MOT 1022)
- NOW I'VE GOT A HEART OF GOLD**  
Sonny Curtis (Steem 110185)
- YOU BEAT ALL I'VE EVER SEEN**  
Roger Martin (NLT-FL 1988)

## INDIE LP REVIEWS

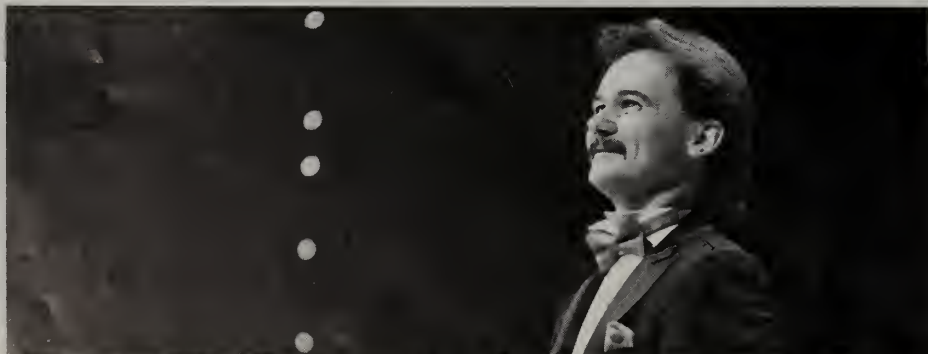


**HALFWAY TO PARADISE** — Judy Fields — Victory V-10361 — Producers: Ken Mansfield, Judy Fields, Larry Cummings and David Frizzell

Judy Fields has proved in her latest LP "Halfway To Paradise" that she can write as well as she sings. Six of the 10 cuts on this album were self-penned. She also had a hand in co-producing some of the material. Picturesque lyrics are brought alive by Judy's pleasant vocals and her flexibility to go from a soft ballad like "Sweet Misery" to the upbeat "Waiting For An Answer." "Big Regret" is perhaps the best cut and "All Of My Love" follows close behind. A real treat!

**HILL COUNTRY** — Tony Trischka — Rounder 0203 — Producers: Bela Fleck, Tony Trischka

For quite a while Tony Trischka has been considered a modern, or avant-garde banjo player. That reputation is certainly well-founded among those who have listened to any of his past records. However, in this LP, Tony wanted to express the traditional side of bluegrass music in him. Tony wrote 10 of the cuts on this release, some of which stand out; "Crosseyed Cricket," "Brandy Station" and the title track. If you're into bluegrass, you'll appreciate this effort.



**FORTUNE'S GOOD FORTUNE** — The Statler Brothers' Jimmy Fortune accepts awards for his self-penned hit "My Only Love," announced "Song Of The Year" and "Traditional Ballad" winner during the 6th Annual National Songwriters Awards held in Nashville recently.

## STREET TALK

Mary Kujawa, Nashville

**GRAMMIES COMIN' UP** . . . Grammy nominations are in and it looks like **Willie Nelson** leads the pack in the country field, with four nominations. Three are from the "Highwayman" partnership with **Waylon, Cash and Kristofferson**, which sired "Desperados Waiting For A Train" and "Highwayman," both are up for "Best Country Song" and "Highwayman" is also up for "Best Country Performance by a Duo or Group." Nelson's "Forgiving You Was Easy" is up for "Best Country Vocal Performance Solo-Male." Multi-award winners **Alabama** were nominated for two awards this year; "Best Country Performance by a Duo or Group" on "Can't Keep a Good Man Down" and for "Best Country Song" on "40 Hour Week." The Grammy show will be aired toward the end of next month on CBS. **Mel McDaniel**, another two-time Grammy nominee this year becomes the newest member of the Grand Ole Opry. McDaniel is the 62nd artist to be welcomed to the Opry family.



Ricky Skaggs

**PHASE II** . . . **Ricky Skaggs'** tour of the Holy Land has been cancelled since the U.S. State Department informed Skaggs it could not guarantee the safety of his entourage during his Mideast travels but the CMA Entertainer of The Year will still visit such countries as France and Norway to show his stuff . . .

**ALSO ON TOUR** . . . MCA's **Razzy Bailey** has embarked on a 17-day tour, sponsored by the USO. The tour will include shows in Puerto Rico, Cuba, Panama and Honduras. **Barbara Fairchild** will also be part of Razzy's show . . .

**Gary Morris** and **Barbara Mandrell** will team for a 14-city concert tour kicking off March 2 at the Cajun Dome in Lafayette, La., . . .

**GOOD NEWS FOR GARY** . . . Morris, who is the newest regular on ABC's *The Colbys Dynasty II*, has received news that his contract has been renewed by **Aaron Spelling** for additional episodes for the 1986 production season. Morris plays a blind country singer on the series but he'll be able to continue his concert appearances during breaks in *The Colbys* schedule . . .

**ROCKABILLY ABROAD** . . . **Becky Hobbs** has put together a new rockabilly LP which includes eight standard rockabilly tunes. She's penned six of the songs on the LP too. The effort will be pitched to foreign labels at the MIDEM convention in Cannes France in a few weeks in order to capitalize on the current, worldwide surge in interest in the music of the 50s. A video presentation is also in the works.

**PEOPLE'S CHOICE** . . . **The Whites** are the only country artists represented in *People* magazine's special year-end issue, which applauded the group's current LP, "Whole New World," along with other recordings by rock and pop artists. The LP has produced three hit singles; "If It Ain't Love," "Hometown Gossip" and "I Don't Want To Get Over You."

**ETC** . . . **Earl Thomas Conley** donated \$2,500 to a fund for cancer patient **David Baca**, after performing in a benefit concert in Sante Fe, N.M. which helped to raise money to defray the cost of Baca's medical expense that totals over \$60,000. **Razzy Bailey** was a special guest on the show.

**CHANGES, APPOINTMENTS, MOVES, SIGNINGS, ETC** . . . **Ron Baird** has joined the Jim Halsey Company as vice pres. of the Big Sky, Southwest and Midwest territories. He'll be based out of the Tulsa office . . . **Jim Pierce** is appointed executive producer for the Nashville-based office of Music Unlimited, Inc. Pierce will be in charge of producing artists such as **Del Reeves, Kitty Wells** and **Roy Drusky** for the Playback label. (The label has also just signed **Joe South, Dennis Yost** and **The Classics IV**) . . . Screen Gems/Colgems-EMI's **Charlie Feldman** climbs from general manager to vice pres.



The Whites

**TIDBITS** . . . A birthday cheer for **Dolly Parton** who turned 40 last week and for **Patty Loveless**, who celebrated her 26th on the 4th of January. Patty just wound up a show on TNN's **Church Street Station** in Orlando FL . . . MTM's **The Shoppe** played to two sold-out SRO crowds during their non-alcoholic New Year's eve bash near Seattle WA. Fans presented the group with a huge, red banner that read "We Love The Shoppe" . . . Look for **Bobby Blue's Once Upon A Time** among TNN's new music videos . . . Wickline is capitalizing on winter with a seasonal video called *Ski Bumpus* being shown on TNN and in several other markets . . . **Sam West IV** is in the studio next month with producer **Little Richie Johnson** . . . And Congrats to

**Fogelberg, Shults, Lovelace, Seals**, et al, at EMI/America for "bopping" in the New Year with a 2-week chart-topper. Et tu, **Paul Davis** . . . More than 86,000 entries were tallied in the Alabama Christmas contest sponsored recently by TNN and RCA Records. The strong participation led to the sales of more than one million Alabama Christmas LPs. For **Dale Vanden Berg** of Fremont, MI, the contest helped fulfill his Christmas. He spent the holidays with Alabama. Vanden Berg and his family were flown into Ft. Payne, Ala. and celebrated their Christmas in Dixie . . . **Lew DeWitt** received an unusual gift recently — a 25 pound baby pig, complete with birth certificate, baby bracelet and four red baby booties. The porker was a gift from Lew's friends in Virginia who were happy to hear of Lew's plans to take up farming as a sideline to the music business .



## GOSPEL ALBUM REVIEWS

**THE MICHAEL JOHNSON SINGERS**  
— The Michael Johnson Singers —  
Plumline PLM 7005 — Producer:  
Oliver Sain

This musically versatile group includes an upbeat pop sound on their cuts, "We Praise You Jesus," "There's Been A Change," "Garden Prayer" and "Just A Little Talk." If you're into blues, "Satisfied" is your song — about a change coming over a new Christian, who then becomes satisfied in the Lord. Another cut, "Free Indeed," is about freedom in Jesus.



**FRIENDS — Redeemed — Passage**  
SPCN 7-90057-005-5 — Producer:  
Wayne Hilton

Several truths are expounded in this album, including "He's Been There Too," about spiritual understanding, and "Look For Me At Jesus' Feet," a well put-together effort by producer Wayne Hilton. Another standout cut is "One Lone Solider," about a battle with the enemy.



**ONE VICTORY AT A TIME — Betty**  
Perkins — Gospel Frame — PLM 7017  
— Producer: Charles May

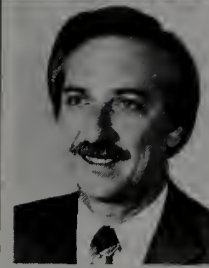
Titled for Betty's upward climb to her first internationally distributed album, with her daughters as back-up singers, this collection of soulful songs shows her vocal flexibility and conviction. Her daughters, Pamela, Darlene and Yolanda sing with her on the title cut while other chill-senders are "I Give Myself," "He'll Make It Alright" and "God Is Real."

**OVER THE EDGE — Geoff Moore —**  
Power Discs — PWRO1080 — Producer:  
Billy Smiley

Sure to excite your listening ear, this LP is packed with meaningful thought-provoking lyrics done tastefully in a rock 'n roll motif. Larry Norman's "Why Should The Devil Have All The Good Music," is one highlight, another is "Marianne," a girl caught up in the materialistic, fashion world. All songs put emphasis on what really matters in life.



**PRAISE PROJECTS COMPLETE** — Ken Copeland's worship and praise LPs have just had the finishing touches applied to them. Both albums are scheduled for release this month. Copeland is shown wrapping up work on his projects.



**Elwyn Raymer's**

**Gospel News  
And  
Views**

## A Video Story

By Brock Speer

(Brock Speer; oldest son of the late G.T. and Lena Brock Speer. Brock is the manager and bass singer as well as the emcee of the Speer Family. A graduate of Trevecca Nazarene College and Vanderbilt University, he was inducted into the Gospel Music Hall Of Fame in 1975. He is also a past president and chairman of the board of the Gospel Music Association.)

The plan to produce a concept music video on the Speer Family came as a shock to some of our peers in the industry. Many questioned the validity of such a project and even we had to ask ourselves some very realistic questions about the justification of such a venture.

We had never done this sort of thing before. We knew we could sing, but could we act? The course was uncharted, so the pros and cons had to be discussed. Could the cost be justified? Would the industry accept such an effort? Would video outlets include the Speers' video in their programming? Was the southern gospel market even interested in a concept music video? We had these and many other questions, but still there was an inner urge to go for it.

Pioneering is not unfamiliar to the Speer family. Since 1921, it has been part of our history to follow uncharted paths, such as all gospel concerts, live radio, recorded and live television. It seemed appropriate for us to participate in the pioneering of a southern gospel concept music video. We had some expert help in this endeavor. Producers Cindy Morton (RiverSong publicist) and David Crabtree, along with director Robert Deaton, guided us carefully through the entire production.

RiverSong Records president Bill Traylor, (now the executive vice president of the Benson Company) had the original thought for the video. After hearing the playback of the rough mix of "City Coming Down," he said, "That is your next single and we will produce a concept music video around this song."

We planned from the very beginning to solicit airplay not only in the Christian marketplace, but through country music outlets as well. Several of our early decisions were based on this plan; to shoot the video on movie film for better quality, to choose a song that would appeal to a broader market, and to concept the piece to attract country and gospel audiences.

A combination of successful parts made the whole project work.

Premiering the video during the GMA week in Nashville brought immediate attention to the entire industry that there might need to be some thought about creating southern gospel videos. The artists especially were interested in their own growth through video. One positive footnote to the premier event was that a representative from WSMV-TV, Nashville's NBC affiliate, saw the video and then



**Brock Speer**

contacted the Speers to participate in the station's gospel music special and documentary. The week-long news feature aired in Nashville and has subsequently been bicycled nationwide to all NBC affiliates.

Probably the area of strongest impact was the press coverage solicited by Cindy Morton and RiverSong's publicity department. I don't remember a time in all our 65-year history when we received so much concentrated press. Because of this effort, it seemed that there was a bigger-than-life idea about *City Coming Down*. Calls began coming in to our office for us to include the video in our concerts as we did during GMA week.

The airing of *City Coming Down* on the Nashville Network was a measure of strong endorsement for the Speers as well as RiverSong Records and the video producers Cindy Morton and David Crabtree. To know that the network goes into some 22 million homes and the Speers were now a small part of that through the video was indeed a thrilling thing. It has aired via TNN as recently as January 1986.

In summary, it seems that this project has given a special boost to the Speers. It's great to be able now to look back on the early planning sessions and see that we accomplished our goal of completing *City Coming Down* and that through these efforts our press visibility expanded, our radio airplay increased ("City Coming Down" was in the Top 10 for some months), and our television exposure grew. Perhaps best of all, we once again proved to ourselves that the Speers could be pioneers in 1985.

Pioneering is a risk . . . this one was worth every step.

# CASHBOX

**Anything Else Is A  
Compromise**

## Strong U.K. Country Music Push

By Chrissy Iley

LONDON — Britain's Country Music Association has, for the first time, gained the backing of all the major record companies in an attempt to banish its red neck image, and is launching a campaign called "Discover New Country." "There is not a spur or a cactus in sight" says Cynthia Leu, London director of the CMA. "Country and Western exists only historically. The Western bit is no longer applicable, but it has stuck in people's minds and stopped them from discovering new country music."

The logo to accompany the campaign is compact and classic: black and white with no wild west typography. It was designed by The Leisure Process, whose other recent assignments were for The Damned, Nik Kershaw, Whitney Houston and Dave Stewart. Company director Douglas Coates says, "We had to get across a big barrier to change people's preconceptions of what country music is about — we tried to do this by avoiding all the cliches."

### United Kingdom

LONDON — It seems that New Model Army's dreams of becoming American superstars have come to a sorry end. They have just applied for permits to work in the US for the third time and been refused.

There seems to be no logical, tangible explanation for the Immigration department's attitude. The type of visa they have been applying for is an H1 — which is the visa for superstars. It is actually common practice for new bands to apply for this visa because it takes only three or four days. The other type of visa is an H2, and it takes eight to 12 weeks. "This puts bands in a sort of Catch-22 situation because it is then even more difficult to get clubowners to commit themselves to a booking," says New Model Army's manager Nigel Morton. "They are, however, very determined and because they have been refused entry so many times are becoming quite infamous and are not finding bookings the problem."

Justin Sullivan, the band's main writer says they will just keep on applying until they are successful: "When I first heard about our non-admittance I was amused. Now I am frustrated because I feel its very important that we play in America. America needs us. We want to give and to take. We want to learn about America and we think America can learn from us. America needs to know how Europeans see them. They are far too protectionist and that is very dangerous — for them and for us people need to know what is going on outside their own culture, not just dismiss it. Musically America needs us too; they

Some of the acts featured in the campaign have been around awhile. There are 10 artists in all, including Rosanne Cash, The Oak Ridge Boys, George Strait, Gary Morris, Alabama, Exile, The Judds, Sawyer Brown, Hank Williams, Jr. and Don Williams.

Leu believes that Rosanne Cash could have the same appeal as Alison Moyet. And Gary Morris could be helped to superstardom by his appearance in *Dynasty* offshoot *The Colbys*, if people could only get rid of their preconceptions. "The campaign is to introduce the newer stars and to have the older ones exposed more so they are no longer portrayed as being specialist. We want to have a totally new category that appears in the record racks and attracts the 20 year olds."

A recent Mori poll discovered that 49 percent of the population likes country music when they are exposed to it. A sampler album called "Discover New Country," featuring all the artists in the campaign, will be released.

need bands that play fast and with energy and optimism and who are concerned with spirit rather than the internal head side of music."

Certainly NMA are political — they are aware but can hardly be described as subversive. They have been very involved with anti-drug campaigns. They raised £2,000 on their last tour simply from donations from fans which went directly to the London City Road Centre.

Sullivan finds the current trend of censorship very worrying. "The right wing in the US is becoming more and more lunatic. I have no time at all for this growing interest in Christian and Islamic religion. Personalized religion tries to establish good and evil and sets people against each other. And it sets people against nature; fanatics don't mind the idea of nuclear war because it brings the Apocalypse nearer. On the other hand a society with no spiritualism digs its own grave."

Chrissy Iley

### Argentina

BUENOS AIRES — Nestor Casonu, previously with CBS, has joined (as we have already reported) indie label Cabal, owned by Roberto Pumar. Casonu has entered a partnership with Pumar and plans to expand the Cabal operation with the addition of local and International product. One of the highlights of the company is the new LP by King Clave, a melodic chanter with good possibilities in the Latin American market.

RCA has inked top local rock musician and composer Raul Porchetto, who previously recorded for Interdisc. Por-



**MULTI-TONGUED** — Barry Manilow and Japanese pop singer Hideki Saijo (pictured above) duet on the hit, "In Search of Love," currently high on the Japanese charts. Manilow has a Top 20 hit in Brazil, "Qualquer Qualq," on which he collaborated with Portuguese singer Joanna, as well as a French single, "Don't Talk to Me of Love" (duet with Mireille Mathieu) and upcoming Spanish releases in Mexico ("Aye Carumba" with Lucia Mendez) and Argentina ("Twenty Four Hours A Day" with Valeria Lynch).

chetto has had several hits in the market, and is managed by impresario Alberto Ohanian.

Mario Kaminsky, president of Microfon, travelled to the United States for a month of holidays and some market research. His brother Norberto will open a branch of Microfon in Miami next February, handling the International relations of the company and releasing Argentinian artists in the Latin markets of the United States and Caribbean countries.

CBS artist Estela Raval received a gold record for the sales of her latest album, during a party held at Michelangelo, while another lark of the CBS cast, Maria Martha Serra Lima, has been performing at the same niterly with strong success. The company is currently working on two recently developed rock groups, Virus and Soda Stereo, whose latest LPs have been well received by the market.

PolyGram is releasing a new album with a compilation of folk recordings, tagged "Cosquin 86," after the famed music festival that will be held in the province of Cordoba during February. The LP carries well known names with standard music. For regional music fans, there is another compilation with artists from the Eastern part of the nation. Newcomer Teresa Parodi has been also included.

The upcoming visit of Joan Manuel Serrat has stirred interest about this Spanish artist and his Ariola LP with his music and poems written by Uruguayan poet Mario Beneditti. Serrat's tour has been thought to be so successful that his impresario, Chiche Aisenberg, has booked soccer fields in several cities for his performances.

Miguel Smirnoff

### Italy

MILAN — Polygram held its annual Convention in Milan, Dec. 19-21. Gianfranco Rebutta, managing director of the company, announced his satisfaction with 1985 total sales (32.5 billion lira) and noted that the company in 1986, after the distribution agreement with Decca, will probably reach the 40 billion mark.

Sergio De Gennaro, president of Panarecord, has announced the distribution on the Italian market of the Agfa audio and video blank cassettes. The agreement started in January.

EMI Italiana has signed an agreement with Teatro Alla Scala in Milan for a series of live opera recordings with the Scala Orchestra, conducted by Riccardo Muti. The first records to be published will be "La Forza Del Destino" and "Messa Da Requiem" by Verdi.

Phonocomp, a company created by Giovanni Bonandrini, bought the PolyGram record plant in Tribiano. The plant will continue to print records for PolyGram. An agreement was signed for 3 million records in the next three years. Bonandrini is also the owner of IRD record company, specially oriented in jazz music.

Connected the Beat Record Company, which celebrates this year its 20 years of activity, a new label was born — called Gemini Music library — dedicated to background music. The first seven LP's were released this month.

The dance music label Merak will be distributed, effective January 1986, by EMI Italiana . . . Doris Norton, formerly with Globo, signed with Nuova Era . . .

Mario de Luigi

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

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

#### TOP TEN LPs

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

—Prensario

### United Kingdom

#### TOP TEN 45s

- 1 *The Sun Always Shines On TV* — A-Ha — Warner Bros.
- 2 *Walk Of Life* — Dire Straits — Vertigo
- 3 *West End Girls* — Pet Shop Boys — Parlophone
- 4 *Broken Wings* — Mr. Mister — RCA
- 5 *Hit That Perfect Beat* — Bronski Beat — Forbidden Fruit
- 6 *You Little Thief* — Feargal Sharkey — Virgin
- 7 *Saturday Love* — Cherrille — Tabu
- 8 *Who's Zoomin' Who* — Aretha Franklin — Arista
- 9 *It's Alright (Baby's Coming Back)* — Eurythmics — RCA
- 10 *Alice, I Want You Just For Me* — Full Force — CBS

#### TOP TEN LPs

- 1 *Brothers In Arms* — Dire Straits — Vertigo
- 2 *Hunting High And Low* — A-Ha — Warner Bros.
- 3 *Island Life* — Grace Jones — Island
- 4 *World Machine* — Level 42 — Polydor
- 5 *Like A Virgin* — Madonna — Sire
- 6 *Promise* — Sade — Epic
- 7 *Dream Of The Blue Turtles* — Sting — A&M
- 8 *Whitney Houston* — Whitney Houston — Arista
- 9 *Now That's What I Call Music 6* — Various — Virgin/EMI
- 10 *The Singles Album* — Spandau Ballet — Reformation

—Melody Maker

### Italy

#### TOP TEN 45's

- 1 *Election Day* — Arcadia — EMI/Parlophone
- 2 *I'm Your Man* — Wham! — CBS/Epic
- 3 *Take On Me* — A-Ha — WEA/Warner Bros.
- 4 *Questione Di Feeling* — Mina e Riccardo Cocciante — Virgin
- 5 *Alive & Kicking* — Simple Minds — Virgin
- 6 *Bad Boy* — Den Harrow — Baby
- 7 *Part Time Lover* — Stevie Wonder — RCA/Motown
- 8 *Thats What Friends Are For* — Dionne & Friends — RCA/Arista
- 9 *Sugar Sugar* — Lorella Cuccarini — Cinevox
- 10 *Say You Say Me* — Lionel Richie — RCA/Motown

#### TOP TEN LP's

- 1 *Le Piu' Belle Canzoni Di Frank Sinatra* — Frank Sinatra — WEA
- 2 *So Red The Rose* — Arcadia — EMI/Parlophone
- 3 *Mixtime N. 2* — Various Artists — Baby
- 4 *Il Mare Dei Papaveri* — Riccardo Cocciante — Virgin
- 5 *Bimbo Mix (2)* — Various Artists — Baby
- 6 *Like A Virgin* — Madonna — WEA/Sire
- 7 *Casanova* — Rondo' Veneziano — Baby
- 8 *Promise* — Sade — CBS/Epic
- 9 *Finalmente Ho Conosciuto Il Conte Dracula* — Mina — PDU
- 10 *Mixage (6)* — Various Artists — CGD

—Musica e Dischi

## A Transcontinental Look At A&R

The last of a six-part series spotlighting top A&R professionals.

By Paul Iorio

### Capitol's Grierson Emphasizes Artistic Focus and Long Term A&R Goals

NEW YORK — Look at the top 40 albums of any given week and you're looking at the influence of Don Grierson. Take the number six slot, for example. That one is reserved for Heart who Grierson signed last year. Or look at number 22 (Freddie Jackson), number 23 (Arcadia), or number 25 (Iron Maiden): Grierson proves you can't keep a good roster down.

"(Heart) is one of those great stories," says Grierson, who is Capitol's A&R vice president. "Here was a band that had lost some focus on themselves. We came to an understanding that if we worked

together and put ourselves on the line collectively that we could make it happen." Of course, Grierson concedes that it didn't hurt that Ann Wilson has "one of the great rock 'n roll voices in the world," adding that "you don't get the luxury that often to work with somebody who sings that well."

Grierson's A&R leadership has resulted in a tightening of their roster, particularly in the R&B division, and of signing new acts only if they exhibit long range commercial potential. "For us to sign an act, we look for growth potential," he says. "We're really conscious of long range potential in anything we sign. It's very important because it costs so much money to break a new band. If we really don't believe that an act has long term potential in the overall sense we'll pass most of the time. We often pass on an artist if we think there's potential for only one hit song. We don't do singles deals for mainstream pop, for example, because it costs too much money."

Grierson believes that artistic uniqueness is at least as important as commercial potential. He singles out Thomas Dolby as one Capitol artist who may well never have a hit single but is still valuable in his own way. "(Dolby) understands (Capitol's) need for a single to take an album beyond a certain level but he said

(continued on page 36)



Don Grierson

### Phonogram's Bates Breaks The U.S. Market Through British A&R

NEW YORK — David Bates, Phonogram's director of A&R, signed Tears For Fears. Though that chart-topping acquisition might have quenched the ambition of other A&R professionals, it has just made Bates thirstier. "When you've achieved your goal, you've got to start setting up a new goal," says Bates. "My new goal is to have the number one album and the number one single in America and Britain."

Bates achieved that goal on one side of the Atlantic but not on the other; ironically, Tears For Fears has never had a number one hit on their British home turf. "Tears was my first band to break America," said Bates from his London office. "The night that we had gone to number one, (producer) Chris Hughes called and asked 'how do you feel?' and I said 'I don't know' and he said 'I don't know either.' So I called the next morning and asked 'have you worked out how you feel yet?' and he said 'no.' Everybody was just stunned by what happened," he says.

Tears For Fears was an unlikely transatlantic success, claims Bates. The band's original demo tape, containing "Suffer The Children" and "Pale Shelter," was rejected by every major label. Yet those two songs showed Bates that Tears did indeed have great potential. "I thought that if it would happen at all for Tears, it would happen on the third or fourth

album," says Bates. Instead it happened on the second album, "Songs From The Big Chair." The single that broke them through, "Everybody Wants To Rule The World" (originally titled "The Shuffle"), was something of an inside joke before its last minute inclusion on the album. "The only thing we had left to record was this thing we called 'The Shuffle' and Roland (Orzabel) was convinced that we should finish off recording the album with it." The song's success was compounded when its release coincided with Tears' U.S. tour.

Aside from Tears, Bates has seen many

(continued on page 36)



David Bates

### MCA Hooks Jabbar's Label

LOS ANGELES — MCA Records has signed a long-term, exclusive, multi-album custom label agreement with basketball star Kareem Abdul Jabbar's Cranberry Records.

Renowned for his extensive record collection, Kareem Abdul Jabbar will use his knowledge of jazz and popular music to bring both newly discovered and established artists to Cranberry/MCA. Jabbar will also cull jazz compilations from MCA's catalog. Initial releases on Cranberry Records are expected later this year.

According to MCA Records and Music Group president Irving Azoff, "It is an honor for MCA and myself to be associated with Kareem. Besides long establishing himself as the best in basketball, Kareem's knowledge and understanding of music has, over the years, become universally accepted, and we look forward to his contributions."

Abdul Jabbar said, "Music and particularly jazz has had a tremendous influence on my life, and I'm looking forward with great anticipation to the opportunity to shape and mold Cranberry Records into a significant position in the recording industry. Together with my staff, which I am currently assembling, we intend to be a very productive and profitable



**MCA HOOKS JABBAR** — Pictured above at a party at The Bistro in Beverly Hills celebrating the announcement of the MCA Records/Cranberry Records agreement are (l-r): Irving Azoff, president of the MCA Records and Music Group; Kareem Abdul Jabbar of the Los Angeles Lakers, who will be heading Cranberry Records; and Jheryl Busby, senior vice president, black music, MCA Records. Cranberry will be a custom label of MCA's specializing in jazz and pop music.

member of the MCA Records family, of which we are very proud to be associated."

### RCA To Vote On GE Pact

NEW YORK — RCA Corporation is calling a special meeting of shareholders on February 13, to consider and vote upon adoption of the Agreement of Merger of December 11, 1985, with General Electric Company. The record date for the determination of shareholders entitled to vote at the meeting will be January 17, 1986. The meeting will be held at the New York Marriott Marquis Hotel in New York City at 11 a.m.

### ASCAP Nominates Review Board

NEW YORK — ASCAP has nominated 13 writer candidates and 11 publisher candidates to stand for election to the ASCAP Board of Review, president Hal David announced today. Those elected will serve for two years on the Board, which decides membership questions concerning the application of the Society's rules relating to revenue distributions.

In the popular-production field, authors (lyricists) John Bettis, Wayland D. Holyfield, Donald Kahn and Billy Edd Wheel-

er, and composers Richard Adler, John Cacavas, Jerrold Earle Immel and Charles Strouse are candidates. Publisher nominees include: Jean M. Dinegar of Cherry Lane Music Publishing Co., Inc.; Lance Freed of Almo Music Corporation; Robert E. Holmes of Golden Torch Music Corporation; Dean Kay of T.B. Harms Company; Thomas W. McCabe of MPL Communications Inc.; Stanley Mills of September Music Corporation; Ralph James Murphy of Murfeezongs; and David Rosner of Kohaw Music Inc.

O.K. for the **Sixth** time  
We'll give you a hint . . .  
**U.R.B.**  
is not hunted in England,  
but its creator is . . .

Stay tuned, you'll find  
all the answers  
at the end  
of the rainbow  
In February



**KISS AND KEEL** — Gene Simmons (top) of Kiss and Joan Jett (c) stop by to give some words of encouragement to Keel band members Ron Keel (l) and Brian Jay (r).

## CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE—\$203 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at the rate of 35¢ per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6363 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

## Classified Ads Close TUESDAY

## COIN MACHINES

FOR SALE: PAPERBOY \$2095 KUNG FU MASTER \$1345, COMMANDO \$1295, CROSSBOW \$895, COMBAT \$1495, VIDEO TRIVIA Uprights \$895, DEMOLITION DERBY 4 Player \$1595, DEMOLITION DERBY 2 Player \$1225, PAC LAND \$1425, ZWACKERY \$1295, VS DUAL GUN'S — HOGAN'S ALLEY and DUCK HUNT \$1525, VS EXCITEBIKE DUAL \$1425, VS UNI GUN'S — HOGAN'S ALLEY or DUCK HUNT \$1225, 1942 (converted from Perfect Games Like New) \$995, EIGHT BALL DELUXE LTD. EDITION \$1095, CYBERNAUT \$1025, CHICAGO CUBS \$975, BOUNTY HUNTER \$1195, SPACE SHUTTLE \$1475, SORCERER \$1195, HELICOPTER \$1795.

KITS: ALL NINTENDO KITS INCLUDING VS GOLF, TENNIS, EXCITEBIKE, PINBALL, HOGAN'S ALLEY, DUCK HUNT, ALSO, SENTE STOCKER, SEGA NINJA, PITFALL II, ATARI MARBLE MADNESS, PACK RAT and MANY OTHER AT VERY LOW PRICES, WHILE THEY LAST. ALSO, OVER 100 USED GAMES, SUITABLE FOR CONVERSION KITS. CALL EDDIE OR ROSE.

Call or write New Orleans Novelty Co., 3030 No. Arnould Road, Metairie, LA. 70002 TELE: (504) 888-3500.

FOR SALE — Blue Chip Stock Market Wall Street tickertapes, Hi-Flyers, Dixielands & uprights. We also carry a complete line of Bingo & Upright parts. Antique slots for legal areas. Call Wassick Dist., Morgantown, West Virginia (304) 292-3791.

FOR SALE — Hi-Lo Pokers, Winnercircles, Electronic Slots Bally Slots (Export), Bally Bingos, Electronic Bingos, Lucky Cranes, will exchange for — Quarter Horses, used AM! Rockolas, Wurlitzer and Seeburg — Call MONTIVIDEO, 1428 N. Broad St., Hillside, NJ 07205 — Tel. (201) 926-0700.

CAPCOM CO., LTD., the designers of "1942," "Commando," "Ghosts 'N Goblins," "Gunsmoke" and the newly released "Section Z," has opened a new U.S. sales office. We invite you to contact us for the name of your nearest distributor. CAPCOM USA INC. (408) 745-7081.

MATA HARI-\$695; Evel Krivov-\$495; Strikes & Spares-\$595; Airborne Avenger-\$295; Atarians-\$225; Dolly Parton, Getaway-\$395; Thunderbolt-\$395; Nugent-\$695; Hot Tip-\$495; Wheels II-\$395; Sheets-\$295; Racer-\$295; M-4-\$495; Anti Aircraft-\$295; MICKEY ANDERSON, INC. P. O. BOX 6369 ERIE, PA 16512 PHONE (814) 452-3207

Payphones \$65 as extensions. Add kit to require coins \$98. Requiring coins with free 911, timed calls or not, genuinely FCC registered \$295 one (\$235 quantity). Expecting soon long-distance touch-call under \$400. Since '82 custom circuit board manufacturers for other payphone makers. Call: 608-582-4124.

DYNAMO POOL TABLES 4x8-\$1,000 each 1/3 deposit & balance C.O.D. I want to buy 22 Crownline Big Machines in good condition. Henry Adams Amusement Co. 114 South 1st, P.O. Box 3644, Temple, TX 76501.

WANTED: Miss Pac Man Cocktails, Whac-a-mole, Skeeball, Lucky Craine. For Sale: Shopped Regular Pac Man \$395, Miss Pac Man \$800, Frogger \$295. Call Mike or Phil (717) 848-1846.

SLOT MACHINES FOR SALE — World's largest Manufacturer of Video Slots — in stock 1000 assorted Bally-Jennings-IGT-must be sold now! Si Redd, IGT, 520 So. Rock, Reno, NV 89502, (702) 323-5060.

WANTED — Rowe Wall Boxes WRD-E-F. Cannady Amusement Co., 2819 Detroit Rd., Niles, MI 49120. Phone: 616-683-5913.

Lucky Distributing Company. Distributors for: I.G.T. Credit Plays — Rock-Ola Phonographs — Irvine Kaye Pool Tables. (If It Takes Coins We Got It). 2179 Nolensville Rd., Nashville, TN 37211. (615) 242-3621. Steve Shacklett, owner.

ATTENTION! Join the Illinois Coin Machine Operators Association Now! United We Stand Tall. For further information call 312-369-2406.

## SERVICES

ACE LOCKS KEYS ALIKE: SEND LOCKS AND THE KEY YOU WANT THEM MASTERED TO: \$1.65 EACH PLUS UPS SHIPPING. RANDOL LOCK SERVICE, 61 ROCKAWAY AVENUE, VALLEY STREAM, NY 11580. (516) 825-6216. OUR 49th YEAR IN VENDING.

SONGWRITERS! Program your subconscious mind to write "Hit Songs" FAST with the all new totally non-hypnotic "SUBLIMINAL SONGWRITER'S SUCCESS TAPE." Send \$12.00 to: EXPRESSION MUSIC GROUP, 2554 Lincoln Blvd., Suite #398, Marina del Rey, CA. 90292.

SONGWRITER'S MONTHLY NEWSLETTER, 1626 N. Wilcox, #940, Hollywood, CA. 90028. For current issue send: \$1.00. Every Songwriter should have a copy!!

## EMPLOYMENT

GOVERNMENT JOBS \$16,040 - \$59,230/yr. Now Hiring. Call 805-687-6000 Ext. R-4415 for current federal list.

## REAL ESTATE

GOVERNMENT HOMES from \$1 (U repair). Also delinquent tax property. Call 805-687-6000 Ext. GH-4415 for information.

## RECORDS-MUSIC

JUKEBOX OPERATORS — We will buy your used 45's — John M. Aylesworth & Co., 9701 Central Ave., Garden Grove, Calif. 92644 (714) 537-5939.

FOR EXPORT: All labels of phonographic records, cartridges, cassettes. Also excellently priced selections of close-outs. Nearly 40 years of personalized service to importers world over. Wholesale only. DARO EXPORTS, LTD. 1468 Coney Island Avenue, Brooklyn, NY 11230 Cable: EXPDARO. NEW YORK.

FREE CATALOG: New York's largest and most complete one-stop specializing in Oldies But Goodies - retail and chains only. Write to: Paramount Records Inc., Dept CB, 81 Sheer Plaza, Plainview, N.Y. 11803

## MERCHANDISE

INDEPENDENT RECORD STORES. Our products are geared to your needs. Record sleeves (inner and outer), rock jewelry, pins, stickers and cut outs. You name it, we got it. SQUARE DEAL RECORDS, Box 1002, Dept. CB, San Luis Obispo, CA 93406

## "Hands Across America"

(continued from page 7)

\$100 million from the event.

Among the recent developments in the Hands Across America campaign are the formation of a "Sports committee," co-chaired by Mary Lou Retton, Alex English and Kareem Abdul-Jabbar; and an "actors committee," chaired by Dyan Cannon. Krager also discussed the making of a three minute promotional video, to be aired for the first time on the Superbowl pre-game show on NBC, on Sunday, January 26. The video, directed by Bob Giraldi, was shot in Taft, California on January 18, where hundreds of celebrities and participants in the cause gathered to join hands in a mile-long line and sing a special song written for the charity by Mark Blatt. The tune, titled "Hands Across America," will be recorded and released in the year future, though no record deal is as yet finalized. Everyone who took part in the video donated time for free, and

NBC offered USA For Africa the crucial air-time free of charge as well.

MTV and sister channel VH-1 will also contribute heavily to the promotion of Hands Across America, it was announced at the press conference. Pledging complete support as he did for "We Are The World" last year, MTV Networks' Senior vice president of music programming Les Garland disclosed a three-phase promotion of the charity event. The first phase, already underway, is a 'tease' campaign airing on both networks in which details of Hands Across America are being discussed. In the second phase, set to commence shortly, viewers will be repeatedly informed just how they can contribute to the cause, and in the third phase, MTV and VH-1 will sponsor a contest every day in April in which winners will be guaranteed the chance to hold hands with a celebrity somewhere in the line.

## David Grisman

(continued from page 12)

That was some 25 years ago — Grisman is now 40 — and between then and now, Grisman has plied his trade with the Even Dozen Jug Band, Earth Opera, the Great American Music Band, and, naturally, the David Grisman Quintet (or Quartet), has contributed dawg scores to *Big Bad Mama*, *Capone*, *Eat My Dust*, and *King of the Gypsies*, has added a bit of the dawg to LPs by Judy Collins, Linda Ronstadt, Dolly Parton, and others, and has concertized, and recorded, with hot jazz violin master Stephane Grappelli. He even was the guru behind the now defunct *Mandolin World News*.

Recently dawg music has taken a bit of a turn — a turn toward a drummer. Hal Blaine handles the traps chores on 'Acousticity,' which was waxed two years ago, originally for Warner Brothers, and Grisman has been working recently with Bay Area jazz drummer George Marsh.

"Without drums," says Grisman, "it's much harder to keep rhythm. Playing an instrument that has notes and produces tones, you get into a little problem of just playing rhythmic, but you're also playing chords and stuff. It's good to have an

instrument that doesn't play chords, although George is probably the most melodic drummer I've ever heard, he's a very creative drummer. We're expanding the repertoire — George is probably also the world's greatest kalimba player. It's refreshing for me to be doing something different."

Fellow Bay Area residents, guitarist Dimitri Vandellos and bassist Kerwin James, round out the current instrumentation — though they may be augmented by violinist Jim Buchanan when the ensemble hits the road.

David Grisman — although he says he's been unemployed for the past two months — is still looking for new roads on which to walk his dawg: he mentions projects he'd like to do with Danish violinist Svend Asmussen, and Bill Monroe (the namesake of Grisman's son), and even some ideas for a dawg-meets-symphony collaboration.

"To me it's just a wide, wonderful world of music out there," says David Grisman. "I write tunes, and if some talented musicians show up to play them, I'll make something out of it. No matter what they play."

## Bates

(continued from page 35)

local successes in Britain, particularly with his signing of The Teardrop Explodes. "The night after I saw the film *Apocalypse Now* I went to see The Teardrop Explodes (for the first time) and thought they were the greatest thing I'd ever seen," he says. "The band had overused their smoke machine to the point where the bartender couldn't even see the drinks he was serving. All I could see were these four silhouettes maniacally running around on stage. It was like watching *Apocalypse Now*."

Still, nothing has yet equalled the commercial success of Tears For Fears. Bates has, however, acquired various prestige acts like Green On Red and Tom Verlaine, as well as being involved in the signing of both Big Country and Def Leppard. His current finds excite him the most though. "The most exciting prospect I've got for America is a band called Wet Wet Wet. They're from Scotland and they're nineteen and twenty years old, a kind of cross between Hall & Oates, Tim Buckley, and Boz Scaggs."

## Behind The Bullets

(continued from page 7)

Camelot Music, Canton, OH; Scott's Wholesale, Indianapolis and Kemp Mill, Washington, DC lead the way, followed by Top 20 reports from Rockin' Mania, Framingham, MA; Moby Disc, Los Angeles; Homer's Records, Omaha and Downtown Records, Chicago. "The Dream Academy" got Top 30 reports from Cavage's Records, Buffalo; Tower Records, Fresno; Peaches Records, Cincinnati; The Harvard Coop, Boston and Harmony House, Detroit. Mainstream Records, Milwaukee; City One-Stop and Licorice Pizza, Los Angeles show the record breaking out.

The single, "Life In A Northern Town" is repeating the high charting performance it turned in on the UK charts last year. This week it goes to 15 bullet from 19. Stations all over America are having success with the single. It is in the Top 10 on the following surveys: WOKI (10-8); KAFM (6-4); K98 (20-10); WBCY (12-10); WANS (12-9); I95 (24-9); WJZR (12-7); KSKD (10-6); WBEN (19-6); Q107 (11-9); WHTX (8-6); WPXY (16-7); Q92 (15-7); WLOL (9-7); 92X (13-10); WLS-

FM & AM (17-10); WSPT (10-4).

Meanwhile, things are definitely heating up on the charts. Barbra Streisand continues at number one with her collection of Broadway tunes, but she better watch out. Hot on her tail is Sade, whose "Promise" album is burning the house down. The pop metal outfit, Dokken, is serious about its new album, "Under Lock And Key." The Elektra LP takes an 18 point jump this week from 56 to 38 bullet. Keep an eye out for Klymaxx. "Meeting In The Ladies Room" climbs from 78 to 59 bullet this week.

## RCA Earnings

(continued from page 7)

In the Electronics segment, sales and earnings declined in 1985. Earnings included a pretax provision of \$81.4 million for the phase-out of product lines in the Broadcast Systems Division and \$37.7 million for the closing of a Solid State Division semiconductor plant. In 1984, a special pretax provision of \$175 million was included for the restructure and phase-down of VideoDisc operations.

## AROUND THE ROUTE

By Camille Compasio

A point of concern for Chicago area operators is ACME's announcement that it will open its doors to the public on Sunday, March 9, the closing day of the 3-day trade show, which is being held at Expocenter/Downtown in Chicago. Kem Thom of Western Automatic Music contacted *Cash Box* to express his opposition and that of the many operators who called him about this situation. "Operators in other cities are perhaps too far removed to realize the impact this could have on their businesses but those of us who operate in Chicago and the surrounding area are very concerned," said Thom. "A trade show should be just that . . . and should be open exclusively to the members of the trade and the guests they choose to bring along. There are any number of conventions held in Chicago which I, as a member of the public, or a consumer if you will, am not permitted to attend, and this is understandable," he added. Kem told us that many of the operators who contacted him felt that letting the public in might foster some false impressions. For example, if a location owner makes some observations about kit con-

(continued on page 38)

## Digital Controls Urges More AMOA Involvement In Anti-Piracy Action

CHICAGO — Digital Controls has advised AMOA that the company has decided against renewing its membership in the national trade organization. In a letter, addressed to AMOA's executive vice president Bill Carpenter and signed by DC executives Michael Macke (chairman), Martin Glazman (executive vice president) and Mike Shaw (director-advertising & public relations), the Norcross, Georgia manufacturer indicated its dissatisfaction with what it terms "a lack of meaningful action" on the part of AMOA with regard to game piracy.

The letter reads in part, "As 1985 came to a conclusion . . . there were signs of an improving business environment. That condition appeared as a good sign to those who supply operators with games, but it was only an apparition. To those who have attempted to bring the world's best coin-op games to American operators, the recovery has turned into a nightmare. Blatant acts of piracy have made it nearly impossible for any American manufacturer to profitably license Japanese product. As soon as we make a top game available — illegally imported copies are on the streets and selling like hotcakes."

Digital Controls feels that "piracy creates an unfortunate pressure on legitimate operators" who often "cannot contend with less scrupulous competition."

The letter further states that "Critical situations like this cannot be dealt with by a single manufacturer, a single distributor or a single operator. They need to be attacked through associations like yours, associations that represent significant numbers of industry

members and that wield significant influence."

In conclusion Digital Controls stated, "Piracy is the most devastating threat our industry has ever encountered . . . Unfortunately, AMOA has demonstrated virtually no concern over this heinous problem. Until AMOA realizes that pirated games are not just a manufacturing problem — or a manufacturing/distributing problem — and decides to take meaningful steps to combat it we cannot in good faith lend our support to your association."

### AMOA Replies

In responding to Digital Controls, AMOA's executive vice president Bill Carpetner wrote, "We are well aware of the piracy problem which has confronted the manufacturers of our industry . . . This was discussed at length at our recent AMOA Exposition and was reviewed jointly with the officers of AMOA during a meeting on November 2. The board of directors of AMOA has publicly endorsed the strong stand taken by AAMA (American Amusement Machine Association) and we so informed their officers during that Saturday morning (11/2) meeting . . ."

He stated that operators are very sympathetic with the problem that challenges manufacturers and pointed out that this situation is not exclusive to the coin-op industry, as exemplified in the foodservice equipment and supplies field "where tableware manufacturers have been fighting this problem for years."

The letter went on to note, "It is true that our operators should be aware that manu-

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# AMUSEMENT MACHINE

## AROUND THE ROUTE

(continued from page 37)

versions and gets the feeling they're simple enough for him to do he might go away with the thought "who needs the operator." Right now this is a bone of contention with area ops and they intend to continue to make their feelings known through their local organizations, namely, ICMOA and ABC. . . . Because of deadline, *Cash Box* was unable to contact ACME officials but welcomes any comments they might wish to convey on the subject.

**Rick Rochetti**, formerly sales manager at Bally Midwest, has departed the firm to join Taito America.

An ambitious undertaking. Late last year, eleven employees of Bally Banner-Pittsburgh presented an offer of purchase to Bally Distributing, putting the wheels in motion to buy the distributorship and operate it on their own. Negotiations were finalized on January 2, 1986 when Banner Specialty Co. of Pittsburgh came into being. This venture involved 11, out of the 13 employees of the previous firm, who collectively came up with enough money to make the purchase, completely on their own with no financial assistance from outside sources. "We have a most unique group of employees," said **Doug Wilson**, a vice president of the company. "Ours is strictly a team effort. . . . there is no boss/employee status and no outside investors." However, to comply with corporate regulations various officers had to be named and these include **Ralph "Sonny" Queck**, president; **Doug Wilson**, vice president and **Don Brenner**, vice president. Current plans call for expanding the product roster. As Doug told us, "we'll be adding new lines, our main concern being to adapt to the needs of operators in our market." Firm is located at 639 Alpha Drive, Pittsburgh, PA 15238 — and we wish them much success in this venture!

Section Z, on its way! Capcom U.S.A. exec **Paul Jacobs** couldn't make it out to London for the ATEI show. . . . top priority at the time being initial shipments of the new "Section Z" kit, which began on January 8. Capcom was represented though, through its distributors, and "Section Z" was indeed on display at this convention. When we spoke with Paul he was getting set to depart for Frankfurt to cover the IMA show and here, too, "Section Z" would be on display. His itinerary included spending a few days in London after the convention to concentrate on home licensing which is a big thing for Capcom in the European market. Their products are extremely popular for home computers out there ("Commando" ranked number one in the U.K.).

Nice chatting with **Ron Carrara** of

Bally Advance in San Francisco, who reports that business is very good and "we're moving just about all types of equipment." The list includes the games lines as well as phonos, such as NSM, Seeburg and the Audix laser video jukebox. With regard to the latter, Ron calls it a "sleeper" which all of a sudden has really started to catch on. Plans for this year include a continuation of the highly successful "spotlight showings."

Also from the west coast. . . . test collections on Williams "High Speed" pin are "higher than any pinball we've ever had," to quote **John Lotz** of Betson Pacific in L.A. Their current best seller list is topped by Sega's "Hang On," Atari's "Gauntlet" and Romstar kits, particularly the "Tiger Heli," which is a biggie. Also on the subject of kits, John said they're selling "better than ever." While they are more expensive now than when they first came out, they are still earning. However, he feels the time is right for ops to start buying dedicated games. Thus, Betson Pacific is "looking forward to a terrific 1986" — and early signs are already in evidence!

He who hesitates is lost. The first annual American Coin Machine Exposition is less than 60 days away. At this point, a limited amount of exhibit space is still available — so if you want to participate call 312-333-9292 now! Show dates are March 7-9 at ExpoCenter/Downtown in Chicago — that's Friday thru Sunday. Exhibit space rental is \$8.00 per net square foot and applications must be accompanied by a check for the full amount. From what we hear a good number of manufacturers will be introducing new products at this convention, which is a big plus feature for attracting attendance. Show's management firm is William T. Glasgow, Inc., 16066 S. Park Ave., South Holland, IL 60473.

And while we're at it, let's get in a plug for the annual Minnesota Operators of Music & Amusements (MOMA) state convention, which is scheduled for Feb. 21-23 at the Sheraton Park Place Hotel in Minneapolis. A full agenda is planned, including business management seminars and technical service schools plus luncheon on Friday; exhibits, a ladies program and luncheon with AMOA dignitaries on hand, along with cocktail party/banquet/entertainment on Saturday, and on Sunday a buffet breakfast and meeting. For further info contact MOMA at 612-927-6662.

On the tournament scene. The 1986 WAMO (Wisconsin Amusement & Music Operators Inc.) dart tournament will take place April 25, 26, 27 at the Red Carpet Lanes in Green Bay, Wisconsin. At last year's event, outside contributions allowed the state association to add \$5000 to the prize fund. This year, they expect to exceed that amount.

## AAMA Testifies At ITC Hearing

CHICAGO — The American Amusement Machine Association submitted a statement to the U.S. International Trade Commission as a follow-up to an ITC hearing held on October 22, 1985, regarding their review of the U.S. preferential tariff treatment given to specific products of developing countries.

Glenn Braswell, AAMA executive director, said that information obtained from industry sources and recent FBI activities indicates that Korea has become the major source of

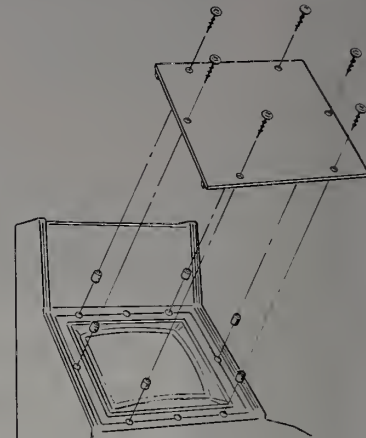
counterfeit video games being imported in the United States. "Notwithstanding the necessity of the U.S. Generalized System of Preferences in assisting the development of beneficiary countries, AAMA strenuously objects to having the U.S. government subsidize the theft of U.S. intellectual property rights by the Korean nationals who manufacture and ship counterfeit coin-operated electronic video game printed circuit boards into the U.S.," said Braswell.

## Monitor Shield Kit For 'Gauntlet'

CHICAGO — In response to many requests from the industry, Atari has designed a monitor shield for "Gauntlet," which will be sold to operators through factory distributors. The kit includes a tinted piece of plexiglass, and sealant foam tape, six screws and spacers for mounting to the existing leak-proof monitor bezel.

According to Peter Takaichi, director of design services for Atari, "We are certain that the existing exposed monitor and bezel are reasonably shatter-proof and water-tight. Our safety tests have proved this beyond doubt."

This monitor shield is designed especially for operators who may be concerned about vandalism in unsupervised locations.



## 'Gauntlet' Contest Announced

CHICAGO — Atari has announced plans to initiate a player maze design contest for their latest hit video game "Gauntlet." Anyone can enter, except for employees of Atari Games Corp. and their immediate family members. Twenty-five winners will be selected from all entries and the winners will receive a free Gauntlet t-shirt of their choice (Thor, the warrior; Thrya the Valkyrie; Merlin the Wizard; Queston the Elf or a Gauntlet team t-shirt depicting all four characters).

By sponsoring a winning player entry, operators will receive a free Atari System I Indiana Jones and the Temple of Doom kit. They are instructed to add their company

name, address and phone number as sponsor to the players' official entry form.

Here is how to participate. Write to Atari Games Corporation, Player Maze Design Contest, 737 Sycamore Drive, Milpitas, CA 95035 or phone 408-434-3950 to request official entry forms. State the number of forms needed. Photocopies or facsimiles of the official entry form will be accepted for eligibility providing entries conform to the 8" x 8" size and the other parameters of the maze design as detailed in the Maze Design Contest Packet.

Contest entries must be postmarked no later than March 31, 1986.

## World Champ Dart Player Takes On Challengers At ATEI

CHICAGO — Eric Bristow, the world champion steel tip dart player was on hand at the ATEI Show in London (1/14) to challenge guests at the convention to compete with him on IDEA's "Royal Darts" games — with any money involved earmarked for donation to charity. While it is too soon to report the results of the competition we can report that IDEA luminaries Don and Bonnie DeVale were present at the convention to help their European distributor, NSM-Lowen, give away IDEA home dart games as prizes.

### about the champ

Eric Bristow has been World Champion four times, World Master five times and officially ranked number one in the world without a break since the autumn of 1979. He is only 28 years old, is English to the core, and has dominated the exploding sport of darts over the last six years.

With the sport now commanding an average four million plus television audience in the United Kingdom, Bristow has become a household name, not only within the British Isles but in all other countries where the game is popular or becoming popular. Over 35 countries now make up the World Darts



**Eric Bristow**

Federation and Bristow annually tours America and Northern Europe and frequently visits Australia and the Middle East.

Born in 1957 in the East End of London, the young Bristow was introduced to every conceivable sport by his father, George, who figured shrewdly that one of the quickest ways out of the back streets of London was to succeed at a sport. Eric is one of those unique individuals who has acute hand/eye coordination. He is a naturally gifted sportsman who can instantly "read" a game, be it football, cricket, golf or snooker.

## Anti-Piracy Action

(continued from page 37)

facturers' research and development will be impaired if this piracy continues. Certainly operators should know that this will eventually have a negative impact on their future product supply if manufacturers economically suffer from continued piracy, and this is one point that we will emphasize to our members.

"Instead of withdrawing from the association and being critical from the outside, would not a more effective course of action be to remain as an AMOA manufacturer member and offer constructive suggestions regarding how our association can 'take meaningful steps to combat it?' Until such time as the majority of this industry's manufacturers are members of AMOA, it is clear that the responsibility lies within the province of the American Amusement Machine Associ-

ation and not with our organization which basically represents the operators' interests. Nevertheless, we want to offer whatever support will gain favorable results."

In conclusion Carpenter said, "We understand your concerns and frustrations and stand ready to help in any way possible. We have a three-day board of directors mid-year meeting starting April 2 and look forward to hearing from you prior to that date with any special recommendations on AMOA's assistance. Until then, we regret that you have decided to withdraw from AMOA membership and strongly urge you to reconsider this move. We respectfully suggest that it would be better if Digital-Controls stayed involved and helped develop a cooperative program that unites all segments of the industry."

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

Almost Not (Henry Prod. Ltd./BMI John E. Denny Music/BMI) . . . . .91	Heart Don't (Screen Gems EMI Music Inc./Ben Hall Music—BMI/ASCAP) . . . . .82	Tamerlane Pub. Corp./Irving Music, Inc., Calypso Toonz/California Phase Music—BMI/ASCAP/PROCAN) . . . . .70	Pub.—ASCAP) . . . . .38
An American (Jazz Cason Pub. ASCAP/Lawyer's Daughter Music/BMI) . . . . .89	Home Again (W/E/A/Mopage/Screen Gems/EMI/Moon And Stars—BMI) . . . . .10	Now I've Got (Tree Pub. Co., Inc./BMI) . . . . .96	Stand Up (Old Friends/Crosskeys/Tree—BMI/ASCAP) . . . . .55
American Waltz (Warner Bros.—ASCAP/Two Songs—ASCAP/Make Believe—ASCAP/Warner—Tamerlane—BMI) . . . . .83	Hurt (CBS Miller—ASCAP) . . . . .5	Oh My Marie (Bill Green Music/BMI) . . . . .92	Still Hurtin' Me (Fairdust—BMI) . . . . .34
A World (Briarpatch/DebDave—BMI/Kazzoom—ASCAP) . . . . .77	I Could Get (Tree/Pacific Island c/o Careers—BMI) . . . . .20	Okeechobee (Vassar's Music/ASCAP) . . . . .90	Superman (Vanessa Music Corp./ASCAP) . . . . .94
Baby When Your Heart (Golden Bridge Music—ASCAP) . . . . .73	I Had A (Inorbit Music, Inc./BMI adm. by Careers Music, Inc.) . . . . .75	Oklahoma (Benefit Music—BMI/Atlantic Music Corp. Coolwell/Granite—ASCAP GSC Music—ASCAP) . . . . .27	Sweeter And Sweeter (Statler Bros. Music, Inc./BMI) . . . . .50
(Back To The) Heartbreak (WB Gold—ASCAP/Warner House—BMI) . . . . .18	I Love You (Somebody's/SESAC/Welk) . . . . .16	Old Blue Yodeler (Razzy Bailey Music—ASCAP) . . . . .56	The Ballad (Flagship Music/BMI) . . . . .79
Betty's Bein' (Tall Girl—BMI) . . . . .64	I Sure Need (Uncle Artie—ASCAP) . . . . .24	Old School (MCA/Don Schlitz—ASCAP) . . . . .2	The Best There (Bibo Music Pub., c/o The Welk Music Group/ASCAP/Random Notes Music/ASCAP) . . . . .78
Bop (MHG/Sweet Angel/Web IV—ASCAP/BMI) . . . . .7	I Tell It (Tree/Cross Keys BMI/ASCAP) . . . . .11	Once Upon A (Todman Music/BMI) . . . . .93	The Chair (Tree/Larry Butler—BMI) . . . . .32
Bring Your Love (Garry Edwards Music—ASCAP) . . . . .71	If I Don't (Southwest Words & Music—BMI) . . . . .54	Only In My (Jack and Bill/Reba McEntire—ASCAP) . . . . .30	The Devil's (Granite/Goldline—ASCAP) . . . . .12
Burned Like (Garwin/Blue Moon/Famous—ASCAP) . . . . .25	In Over My Heart (Rick Hall Music, Inc.—ASCAP) . . . . .37	Perfect Stranger (That's What She Said/Long Tooth—BMI) . . . . .23	The Legend (Tree—BMI/Cross Keys—ASCAP) . . . . .86
Cajun Moon (Hall-Clement Pub./Ricky Skaggs Music/c/o The Welk Music Group—BMI) . . . . .46	It's Just (Eden Music/Times Square—BMI) . . . . .13	Please Be Love (MCA, Div of MCA Inc./Berger Bits—ASCAP) . . . . .31	The Loneliness (Windo Music Pub. Co. Inc./Captive Music Co./BMI) . . . . .82
Come On (DeJamus/Riva—ASCAP) . . . . .9	It's Time (Hall-Clement/Hardscuffle—BMI) . . . . .85	Safe (Hall-Clement/Bob McDill—BMI/Bibo/Music, c/o Welk & Cavesson Music Ent. Co.—BMI—ASCAP) . . . . .60	The One I (Algee Music Corp.—BMI) . . . . .8
Don't Fall (Algee Music Corp.—BMI) . . . . .72	Just In Case (Pacific Island/Tree—BMI) . . . . .3	Sexy Young (Songpainter Music [Tree Group]/BMI Cross Keys Pub. Co., Inc. [Tree Group]/ASCAP) . . . . .81	There's No (Mother Tongue/Flying Cloud—ASCAP/BMI) . . . . .6
Down In Tennessee (April/Ideas of March—ASCAP) . . . . .14	Last Piece (White Cat Music/ASCAP) . . . . .95	She Ain't Whistlin' (Hall-Clement Pub./Frizzell Music, c/o Welk & Cavesson Music Ent. Co.—BMI—ASCAP) . . . . .60	Think About (Malvern/Cottonpatch/Bibo c/o Welk—ASCAP) . . . . .17
Dreamland Express (Cherry Mountain—ASCAP) . . . . .33	Lonely Days (Rover Music—AMR Inc.—ASCAP) . . . . .41	She And I (MCA Music, div. of MCA Inc./Patchwork Music/ASCAP) . . . . .57	This Night (Grand Alliance Pub./ASCAP/Sabal Music, Inc./ASCAP/Cedarwood Pub./BMI) . . . . .63
Easy To Please (Irving Music Inc./Englewood Music Inc./BMI) . . . . .85	Love Will (WB Music Corp./Bob Montgomery Music, Inc.—ASCAP) . . . . .87	She Don't Cry (Cross Keys Publ. Co.—ASCAP) . . . . .48	Those Memories (Bill Monroe Music/BMI) . . . . .84
Even When (Twinsong Music/BMI) . . . . .88	Makin' Up (Warner Bros./Gary Morris/Leeds/MCA/Patchwork ASCAP) . . . . .4	Shoe String (Old Friends Music/Mother Tongue Music/BMI/ASCAP) . . . . .69	We've Got (MCA Music/Patchwork Music Corp./ASCAP) . . . . .65
Every Day (Peer-Intl.—BMI) . . . . .36	Memories To Burn (Tree—BMI/Cross Keys—ASCAP) . . . . .15	Somebody Else's (Love Wheel—BMI) . . . . .58	What's A Memory (Deja/Quillsong/Alabama Band—ASCAP) . . . . .22
Every Night (Ray Stevens Music/BMI) . . . . .76	Mississippi Break Down (Pub. Little Amber Music—BMI) . . . . .53	Some Girls Have (Kirschner Songs/April Music) . . . . .39	What Am I (Tapadero c/o Merit/AlliSongs—BMI) . . . . .98
Fast Lanes and Country Roads (Tom Collins—BMI) . . . . .19	Morning Desire (Leeds/Patchwork—ASCAP) . . . . .28		While The Moon's (Music City Music/Combine Music/ASCAP/BMI) . . . . .47
Five Fingers (Almarie Music—BMI Cross Keys, Pub. Co. Inc.—ASCAP) . . . . .45	Never Be (Gone Gator—ASCAP) . . . . .21		Why You Been (Acuff-Rose-Opry—BMI) . . . . .51
Goodbye Marie (Combine Music Corp./Music City Music, Inc./BMI/ASCAP) . . . . .52	1982 (Grand Alliance Publ. ASCAP/Grand Coalition Music—BMI) . . . . .40		You Are My (Grey Hawk Music/Sand/Appar Music/Jim Carter Pub.—ASCAP) . . . . .26
Have Mercy (Irving—BMI) . . . . .49	Nothing But (Larry Gatlin Music/BMI) . . . . .58		You Are The Rock (Jack & Gordon Music—ASCAP) . . . . .80

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

A Good-Bye (All Seeing—ASCAP-Larry Junior—BMI) . . . . .66	Don't Say No (Philly World Music—BMI) . . . . .11	I Need (Lynn-Ro/Delfern Co.—BMI-Century City—ASCAP) . . . . .33	Stand Back (Music Corp. of America/Bayjun Beat adm. by MCA Music—BMI) . . . . .18
Alice, I Want (Forceful—BMI) . . . . .25	Emergency (Delightful Music Ltd.) . . . . .42	In The Morning (Almo Corp./IPM—ASCAP) . . . . .90	Sun City (Solidarity—ASCAP) . . . . .48
Affection (Crazy People/Almo Music—ASCAP) . . . . .22	Everybody Dance (Crazy People/Almo Corp.—ASCAP) . . . . .79	I'm Your Man (Chappell/Morrison-Leahy—ASCAP) . . . . .69	Tender Love (Flyte Tyme Tunes—ASCAP) . . . . .17
After The Love Is (Terrace—ASCAP) . . . . .67	Fairy Tale (ADRA/K.E.D./Mokojumbi—BMI) . . . . .54	It Takes Two (Tricky-Trac—BMI) . . . . .100	That's What (Carole Bayer Sager/BMI-New Hidden Valley/WB Music Corp.—ASCAP/Warner Tamerlane Pub. Corp.) . . . . .1
A Love Bizarre (Sister Fate—ASCAP) . . . . .37	Freedom (Golden Torch Corp.—ASCAP) . . . . .29	King Holiday (King Dream Music—ASCAP) . . . . .83	The Heart (Editions Sunset—ASCAP/Adm. by Arista Music Inc.—ASCAP) . . . . .32
Another Night (Colgems/EMI—ASCAP/Screen Gems/EMI Music—BMI) . . . . .72	Funky Little (Happy Stepchild—BMI) . . . . .70	Learn To Love (Airbear/Garden Rake/Entente/Warner-Tamerlane—BMI) . . . . .85	The Oak Tree (Ya D Sir—ASCAP) . . . . .93
Break My Heart (Rouki/Our Parents—BMI) . . . . .89	Go Home (Jobete Co./Black Bull—ASCAP) . . . . .4	Let Me Be (Brampton Ltd.) . . . . .86	The Things (Jobete/R.K.S.—ASCAP/Stone Diamond/Lock Series II/Reel Vain—BMI) . . . . .98
Can You Feel (Forceful—ASCAP) . . . . .45	Going In Circles (Temp Co.—BMI) . . . . .8	Let Me Kiss (ABKCO Music—Ashtray—BMI) . . . . .44	The Sweetest Taboo (Silver Angel—ASCAP) . . . . .3
Can You Rock (Protoons/Rush Groove—ASCAP) . . . . .43	Gordy's Groove (Tommy Boy—ASCAP) . . . . .40	Let My People (Skeco/Carijunde/Barjosa—ASCAP) . . . . .60	The Truth (MCA Music, a division of MCA, Inc./Unicity/Moonwalk—ASCAP) . . . . .59
Caravan Of Love (April/Iji—ASCAP) . . . . .52	Guilty (Temp Co.—BMI) . . . . .14	Lock And Key (Spectrum VII—ASCAP) . . . . .39	Thinking About (Kashif/The New Music Group/MCA Music—BMI) . . . . .49
Chain Reaction (Gibb Brothers—BMI) . . . . .91	He'll Never Love You (Stone Jam/Burnin' Bush—ASCAP) . . . . .12	Love's Gonna (House Of Fun—BMI) . . . . .77	This Is For (Science Lab/Green Star—ASCAP) . . . . .80
Colder Are (Kichelle—ASCAP/Johnny Yuma—BMI) . . . . .24	High Fashion (Parisongs—ASCAP) . . . . .26	Living In America (April/Second Nature—ASCAP/Blackwood/Janiceps—BMI) . . . . .19	What Have You (Flyte Tyme Tunes—ASCAP) . . . . .51
Color Of Success (Ya D Sir—ASCAP) . . . . .20	Hold On (Zumbaiah/WB Music Corp.—ASCAP-Fred-dee Dee—BMI) . . . . .65	Love Always Finds A Way (Snow/Dyad Ltd.—BMI) . . . . .57	What A Woman (Assorted/Henry Suman/Rose Tree/Adm. by Mighty 3 Music Group—ASCAP/BMI) . . . . .53
Computer Love (Troutman's/Saja—BMI) . . . . .31	Honey For The Bee's (J&S/Almo Corp.—ASCAP) . . . . .95	Nightmares (Protoons/Sam Jacobs—ASCAP) . . . . .63	What, When, Where (Intersong—ASCAP) . . . . .94
Condition Of The Heart (Kashif—MCA—BMI) . . . . .58	Hot (Mtume—ASCAP) . . . . .84	No Frills Love (Unique/Shakin' Baker/Tina B. Writin—BMI) . . . . .36	What You Been Missin' (Willesden/Keith Diamond/Jo Skin—BMI) . . . . .9
Conga (Foreign Imported—BMI) . . . . .68	How Can I (Beverly Glen—BMI) . . . . .99	No Show (Keejue/Danica—BMI) . . . . .74	When The Going Gets Tough (Zomba Enterprise) . . . . .13
Count Me Out (New Generation—ASCAP) . . . . .8	How Will I Know (Irving/BMI) . . . . .28	Own The Night (Rightsong/Franne Golde/Welbeck/ATV—BMI) . . . . .71	Who Do You Love (Bernard Wright/Mchoma—BMI) . . . . .27
Curiosity (Almo/Crimson/Irving—BMI) . . . . .34	I'd Rather (Timberlake/Top-Bound/Double Sting/Schu-Baby—BMI) . . . . .47	Pain (Miami Spice—ASCAP) . . . . .73	Who's Zoomin' Who (Gratitude—ASCAP/Bellboy—BMI) . . . . .64
Dancing In The Dark (New Music Group/Kashif—BMI) . . . . .88	I Can't Live (Def Jam—ASCAP) . . . . .30	Part-Time Lover (Jobete/Black Bull—ASCAP) . . . . .97	You Look Good (Flyte Tyme Tunes—ASCAP) . . . . .76
Desire (Temp Co.—BMI) . . . . .50	If I Ruled (Kuwa Inc./Davy D Music) . . . . .38	Saturday Love (Flyte Tyme Tunes—ASCAP) . . . . .56	Your Personal Touch (Warner-Tamerlane Pub. Corp.—Song-A-Tron—BMI) . . . . .23
Diana (Philly World Music—BMI) . . . . .78	If Only (Almo Corp./Rutland Road—ASCAP) . . . . .75	Say I'm Your No. 1 (Terrace—ASCAP) . . . . .61	Your Smile (A La Mode—ASCAP) . . . . .16
Digital Display (Ready For The World/Excalibur Lace/Trixie Lou—BMI) . . . . .6	If You Don't (Assorted—BMI) . . . . .82	Say You, Say Me (Ole Brampton/Jobete—ASCAP) . . . . .5	
Do Me Baby (Controversy—ASCAP) . . . . .7	I Like You (American Summer/Phyllis Nelson—ASCAP) . . . . .81	Secret Lovers (Almo Corp./Jodaway—ASCAP) . . . . .2	
Do You Really Love Your Baby (Uncle Ronnie's Co./April Inc./Thriller Miller/MCA Music A Division of MCA—ASCAP) . . . . .15	I Like (Dat Richfield/Kat—BMI/Songs Can Sing—ASCAP) . . . . .35	Seduction (Stone City/National League—ASCAP) . . . . .55	
Do You Love Me (Sinoda/Rustomatic/Steel Chest—ASCAP) . . . . .41	Inspector Gadget (Saban—ASCAP) . . . . .87	Sisters Are (RCA/Blue Network—ASCAP) . . . . .92	
Don't Be Stupid (Amber Pass/Kuwa/Fools Prayer Adm. by Amber Pass Music) . . . . .62	Insatiable Woman (April/IJI—ASCAP) . . . . .46	Slave To The Rhythm (April—ASCAP/Perfect Songs/Unforgettable Songs/Island—BMI) . . . . .21	

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

A Love (Sister Fate—ASCAP) . . . . .28	Goodbye Is (Tritec Ltd.) . . . . .60	No Easy (Flowering Stone/Heavy Breather—ASCAP) . . . . .64	Strength (Illegal—BMI) . . . . .80
Alive & Kicking (Colgems-EMI—ASCAP) . . . . .9	Head Over (Virgin, adm. by Nymph—BMI) . . . . .95	Object Of (Ade Kayode/Philesto/Harrindur/Keith Diamond/Willesden—BMI) . . . . .62	Sun City (Not Listed) . . . . .75
Another Night (Colgems-EMI—ASCAP/Screen Gems-EMI—BMI) . . . . .46	He'll Never (Willesden/Zomba—BMI/ASCAP) . . . . .39	One Vision (Queen/Beechwood—BMI) . . . . .67	Superbowl Shuffle (Red Label—BMI) . . . . .87
Baby Talk (Hub/MCA—ASCAP) . . . . .84	How To (Neutron/10 adm. by Nymph—BMI) . . . . .51	Own The (Rightsong/Franne Golde/Welbeck/ATV—BMI) . . . . .61	Talk To (Fallwater—ASCAP) . . . . .4
Be Near (Neutron/10 adm. by Nymph—BMI) . . . . .99	How Will (Irving—BMI) . . . . .12	Party All (Stone City adm. by National League—ASCAP) . . . . .6	Tarzan Boy (Screen Gems-EMI—BMI) . . . . .32
Beat's So (Pending/Swindle—ASCAP) . . . . .58	I Miss (Spectrum VII—ASCAP) . . . . .25	Perfect Way (Jouissance/WB—ASCAP) . . . . .65	That's What (Carole Bayer Sayer/Warner-Tamerlane—BMI/New Hidden Valley/WB—ASCAP) . . . . .1
Bop (MHG/Sweet Angel/Web IV—ASCAP/BMI) . . . . .81	I'd Do (Delfern—BMI) . . . . .86	Pleasure And (Makiki/Anista—ASCAP) . . . . .82	The Big Money (Core—CAPAC) . . . . .73
Broken Wings (Warner-Tamerlane/Entente—BMI) . . . . .17	I'm Not (Lido—ASCAP) . . . . .83	R.O.C.K. In (Riva—ASCAP) . . . . .48	The Heart (Editions Sunset adm. by Arista—ASCAP) . . . . .98
Burning Heart (Holy Moley/Rude—BMI/WB/Easy Action—ASCAP) . . . . .3	I'm Your (Chappell/Morrison-Leahy—ASCAP) . . . . .5	Running Up (Colgems-EMI—ASCAP) . . . . .100	The Sun (ATV—BMI) . . . . .29
Calling America (April—ASCAP) . . . . .85	It's Only (Adams Communications/Calypso Toonz—PROC/Irving—BMI) . . . . .20	Russians (Magnetic rep. by Reggatta/Illegal adm. by Atlantic—BMI) . . . . .35	The Sweetest (Silver Angel adm. by Famous—ASCAP) . . . . .18
Caravan Of (April/Iji—ASCAP) . . . . .54	Just Another (Little Maestro—BMI) . . . . .79	Sanctify Yourself (Colgems EMI—ASCAP) . . . . .41	These Dreams (Little Mole adm. by Intersong U.S.A./Zomba—ASCAP) . . . . .33
Conga (Foreign Imported—BMI) . . . . .22	King For A Day (Zomba—ASCAP) . . . . .31	Sara (Kikiko—BMI/Petwolf—ASCAP) . . . . .24	This Could (Frisco Kid/April/Duke Reno/Mel-Dav—ASCAP/Blackwood/Doan—BMI) . . . . .43
Count Me (New Generation—ASCAP) . . . . .74	Kyrie (Warner-Tamerlane/Entente—BMI) . . . . .14	Say You (Brockman—ASCAP) . . . . .2	To Live (Chong adm. by WB—ASCAP) . . . . .89
Day By (Dub Notes/Human Boy/Hobbler—ASCAP) . . . . .42	Lay Your (Zomba—ASCAP) . . . . .96	Secret (Virgin—ASCAP) . . . . .71	Tonight She (Lido—ASCAP) . . . . .19
Day By (Dub Notes/Human Boy/Hobbler—ASCAP) . . . . .42	Leader Of (Screen Gems-EMI—BMI) . . . . .70	Secret Lovers (Almo Corp./Jodaway—ASCAP) . . . . .38	Walk Of (Chariscourt adm. by Almo—ASCAP) . . . . .10
Digital (Ready For The World/Excalibur Lace/Trixie Lou—BMI) . . . . .44	Let's Go (Lifo—BMI) . . . . .68	Separate Lives (Stephen Bishop/Gold Horizon—BMI/Pun Music—ASCAP) . . . . .26	We Built (Little Mole/Zomba/Petwolf/Intersong—ASCAP/Tuneworks adm. by Arista—BMI) . . . . .63
Do It (Maz Appeal—ASCAP) . . . . .92	Life In (Cleverite Ltd./Farrowise Ltd. adm. by Warner Bros.—BMI) . . . . .15	Sex As (Billy Steinberg/Denise Barry—ASCAP) . . . . .49	What You Need (MCA—ASCAP) . . . . .56
Do Me (Controversy—ASCAP) . . . . .88	Life Is (Mainhatten/April—ASCAP) . . . . .90	Sidewalk Talk (House Of Fun—BMI/Webo Girl—ASCAP) . . . . .21	When The Going (Zomba Enterprises—ASCAP) . . . . .8
Don't Say (Philly World—BMI) . . . . .97	Living In (April/Second Nature—ASCAP/Blackwood/Janiceps—BMI) . . . . .16	Silent Running (Michael Rutherford/Pun—ASCAP/B.A.R. adm. by Warner-Tamerlane—BMI) . . . . .23	Who's Zoomin' (Gratitude Sky—ASCAP/Bellboy—BMI) . . . . .93
Election Day (Tritec Ltd.) . . . . .57	Love Is (Magnetic rep. by Reggatta/Illegal adm. by Atlantic—BMI) . . . . .59	Sleeping Bag (Hamstein—BMI) . . . . .69	Wrap Her (Intersong—ASCAP) . . . . .77
Emergency (Delightful—BMI) . . . . .53	Manic Monday (Controversy—ASCAP) . . . . .78	Small Town (Riva—ASCAP) . . . . .52	You Belong (Red Cloud/Night River—ASCAP) . . . . .91
Everybody Dance (Crazy People/Almo—ASCAP) . . . . .40	"Miami Vice" (MCA—ASCAP) . . . . .94	Somewhere (Chappel/G. Schirmer—ASCAP) . . . . .50	You're A (Gratitude Sky—ASCAP/Polo Grounds—BMI) . . . . .34
Everything In (Liesse—ASCAP) . . . . .30	My Hometown (Bruce Springsteen—ASCAP) . . . . .7	Spies Like (MPL Communications—ASCAP) . . . . .11	
Everything Must (Young Songs/Bright adm. by WB—ASCAP) . . . . .72	Needles And (CBS Unart Catalog—BMI) . . . . .76	Stages (Hamstein—BMI) . . . . .36	
Face The (Eel Pie/Towser Tunes—BMI) . . . . .47	Never (Makiki adm. by Arista/Strange Euphoria/Know—ASCAP) . . . . .66		
Go (WB/Almond Legg adm. by WB/Nosebag adm. by Acke—ASCAP) . . . . .45	Night Moves (Pun/Bogus Global—ASCAP) . . . . .55		
Go Home (Jobette/Black Bull—ASCAP) . . . . .13	Nikita (Intersong—ASCAP) . . . . .37		
Goodbye (Kid Bird/Rough Play—BMI) . . . . .27			

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