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February 15, 1986

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**Black History Month  
1986**

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# Black History Month, 1986

## Knowledge Of The Past Means A Better Future

By David Adelson

LOS ANGELES — Is there a growing consciousness of black musical history by both the industry and consumer? Is there a connection between that consciousness and the ever increasing mainstream popularity of the black artist today? Of the label executives and industry veterans contacted, all agreed that there is indeed an increasing awareness of black history, though some differed as to where this was taking place. What everyone did agree on was the future: It's looking very bright for black music.

"Since the civil rights movement, there has not only been a rise in the consciousness of black music but an acceptance of the culture of black people," said Spencer R. Weston, assistant executive director of the Afro-American Historical and Cultural Museum in Philadelphia.

"When you're talking about the history of black music, you're talking about the creators and innovators of an art form. We have reached an equilibrium of how the music is perceived by the consumer," said Ernie Singleton, vice president, black music marketing, MCA Records. "If a person hears something that he or she likes, they go out and buy it. There is no longer that false illusion that there is something inferior about the people making music."

The history of black music is slowly being recognized by the public at large and that recognition, as long overdue as it was, seems to be finally acknowledged by the record labels. Though there are some who feel the labels have a long way to go.

"I think consumer awareness has been there all the time," said former Stax Records president and chairman of the board, Al Bell. "I think it will still take some time before the industry evolves to that level. In the past, some of the mechanics of the industry have prevented the proper exploitation of black product."

Bell is a pioneer in the marketing of black product. He cited the need for labels to have a greater awareness of black history and culture. "I think the companies are more interested in researching the specific culture and history of a specific artist as opposed to an entire culture," he remarked. "If you research the origin, culture and historical significance of the music it would enhance the label's ability to broaden the overall appeal of an artist it is developing."



Big Mama Thornton

"I think black music is now being considered by the industry in the way it always should have been considered, economically," said Philadelphia International's chairman of the board Kenneth Gamble. "I think it's very good to look at black music as green and the industry is starting to promote and develop black artists more now than ever before. We are making a lot of progress in that area, although a lot of progress still needs to be made."

Gamble cited a growing consciousness of black history by the consumer and noted that the recognition of some of modern music's great innovators has finally occurred. "Some of the early influences of popular music were people like Chuck Berry, Big Joe Turner and Jackie Wilson. The recognition of these people is long overdue but it really couldn't happen before now because of

get out of the way."

"We are experiencing each other more and realizing that we are all one people," said MCA's Singleton. "With black music, you're talking about innovators and creators of an art form — the Aristotles and the Einsteins of this particular industry. Fortunately people are now able to appreciate what black society has contributed and the impact it has had and will continue to have in the world."

According to Philadelphia International's Gamble, "I see nothing but good things in the future. I think music is going to play a larger role in the development of the world's consciousness. Most importantly, I think people are starting to understand that if you do not take care of the root then the whole tree will die. Black music is really starting to get its share of recognition."

According to the Afro-American Muse-



Sam Cooke

**"Our music is based on black heritage. A lot of white people have generated huge incomes because of it. So it's about time some of us paid homage to our sources."**

Peter Gabriel

Interview from the video, *The Making Of Sun City*

the consciousness of the people."

"Black music is becoming increasingly important. People are becoming more aware of just how long this music has been around," said Manhattan vice president, black music marketing, Varnell Johnson. "I don't think black music itself has changed, it's just being much more widely accepted."

"Now you have a lot of young radio programmers that are programming pop radio as well as BC radio and they are aware of a lot of these things," Johnson continued. "I think the general public has been ignorant. The basis for most music is black music and the gaining knowledge of that reflects what is happening in today's radio and retail market."

An interesting point was made by former Stax president Bell when he noted that there has been an increased consciousness on the part of the performer as well as the public. "For a long time, black artists were focusing on crossover, trying to appeal white audiences and trying to imitate white artists. Because of that, many black artists were losing some of their roots. That was a major disservice to themselves as well as the white artist. Historically, many of the white artists have been influenced by what happened to the black artist and we have to be aware of that in the industry."

And what about the future? Will there be an increased awareness on the part of both the industry and consumer and will this awareness be reflected in an even higher profile for black music?

"There will be an increasing awareness because black music and black history has become a way of life as opposed to a once a year type of thing," said Manhattan's Johnson. "Every month has become black history month. It's like a snow ball that keeps running down the hill. It keeps getting bigger and bigger and there's nothing you can do to stop it. Just

um's Weston, there's still a long way to go. "We haven't even begun to scratch the surface in terms of understanding the forms of music that are derived from the black experience," he said. "Until black music forms become included in the programs for our public schools, the lack

of understanding will continue. The consequences are a kind of fragmented enjoyment and appreciation of the music.

"Black music has always been a people's art," said Weston. "When you don't connect the social, political and environmental perspectives from the music, then the music kind of hangs out as just an example of some unconnected cultural manifestation. Black music is connected with the life, culture and experience of the people."

Weston's Afro-American Museum is planning a major exhibit on black music in Philadelphia, 1920-1970. Titled, "Song Power." The exhibit is scheduled to open in August of this year.



Duke Ellington

# Black History Month, 1986

## Jazz History Is There For The Hearing

By Lee Jeske

NEW YORK — In our disposable society the emphasis is usually on today, if not tomorrow. In the music business — the popular music business — the emphasis is frequently on the day after tomorrow. The "next big thing" is hungered after like the Fountain of Youth. The term "has been" is often applied to blemishy 20-year-olds who went from platinum last year to gold this year. Obscurity beckons like the lorelei.

In jazz, of course, this is not the case. Not the case at all. Because, no matter how it's treated by the mongers of popular music, jazz is kept alive by devoted fans, musicians, and businessmen who realize they are dealing with art. There is a simple way to tell music that is art from music that is merely popular: just listen to it a few years later. An Art Blakey record from 1961 sounds fresh, vibrant, and contemporary. A Frankie Avalon record of the same period sounds ancient, tinny, and corny. A Louis Armstrong record of 1926 is art, an Al Jolson record of 1926 is nostalgia. Jazz is art — the best of it doesn't date and isn't listened to for its ability to summon up the good old days. A Billie Holiday record sounds like it was recorded this morning, a record of the Village People made 30 years later sounds like it was waxed during the Stone Age.

The jazz record buyer in 1986 is blessed. Walk into a well-stocked jazz record department and look in the Miles Davis section. There, available for purchase, is practically every recording the trumpeter has made in his 40 year career. A breeze down the aisle, to the Charlie Parker section, will reveal the recordings the young Miles Davis made as a sideman. A few hundred dollars, and the entire recorded output of one of this century's most important musical talents is yours.

The jazz reissue business is a big one these days. In the dozen or so years since

Fantasy began its landmark series of twofers — double album reissues, originally at a \$6.98 list, of items from the Riverside and Prestige catalogues — jazz reissues have filled the record stores, much to the delight of jazz fans and musicians (though some musicians are concerned, correctly, that these vintage recordings are competing with worthy contemporary items). Items that used to exchange hands for \$20 and \$30 a copy in collector's shops are now available for as little as four bucks in the corner record store.

The two companies that deserve some award are Fantasy and PolyGram. Fantasy now has over 1,000 — 1,000!! — reissues in its catalogue: product covering the entire range of jazz, from such labels as Prestige, Riverside, Milestone, and Contemporary. When the idea of twofers began to sour, Fantasy unveiled OJCs — Original Jazz Classics — LPs in their original packages and at a midline price. Collectors liked the original covers, and costs were kept down. Fantasy still has twofers available, and they have two handsome and comprehensive boxed sets for sale: a 12-disc Miles Davis and an 18-disc Bill Evans.

PolyGram is the only major label that has approached Fantasy, and it did it by turning over its owned jazz material (labels such as Verve, Mercury/Emarcy, and Limelight) to the classics department. Here, finally, was a major label using its noodle. If you expect a jazz album to sell like a pop album, you will be disappointed (a lesson that is constantly being relearned). However, if you treat jazz like classical music — where the expectations are lower, costs are lower, prestige is higher, and the things will sell forever — you will be rewarded. (A story, perhaps apocryphal. Jimmy Heath, of the Heath Brothers, ran into a member of a popular

string quartet in Canada. Both groups recorded for CBS — the string quartet on Masterworks, the Heath Brothers on Columbia. "Our contract was just renewed," said the classical player. "Our's was just cancelled," said Heath. "How many copies did your last record sell?" "8,000," said the classical player. "Ours sold 40,000," said Heath.) PolyGram Jazz has put out over 250 reissues — as midlines, as twofers, even as boxed sets (imported from Japan, where jazz is treated like art). Next month, for example, PolyGram will offer four boxed sets from Japan — three featuring a total of 18 Sarah Vaughan discs, one a five-record Helen Merrill set. None of these will make the popular charts, but neither will the new Horowitz LP on Deutsche Grammophon.

Two of the other major labels — WEA and CBS — remain wishy-washy about reissuing jazz. Atlantic has kept many classic LPs in print (John Coltrane, the MJQ, Ornette Coleman) and occasionally drips out a few reissues under the Jazzlore imprint. CBS starts and stops series with abandon — Contemporary Jazz Masters, now defunct (when "The Lester Young Story Volume Five" came out, Volumes One through Three were out of print); the midline Jazz Odyssey series, now defunct; the "Jazz Masterpieces" series, now in its third year on the shelf. They've got virtually none of their classic Duke Ellington catalogue in print, though they've admirably kept all of Miles Davis's record in print. They also have Columbia Special Products, which has numerous jazz LPs available, including important material from the Commodore catalogue.

Two of the other major labels — Capitol and MCA — seem to have taken the reissue bull by the horns: Capitol by allowing Blue Note the ability to go reissue-happy; MCA by, this year, forming MCA Jazz. Capitol has been licensing a few of its jazz records to independents — like Palo Alto, Landmark, and Pausa — and MCA put out the impressive Jazz Heritage Series, culled mainly from the Decca vaults, but now these labels have in-house departments to roam through the jazz vaults. MCA Jazz, for example, is going to begin reissuing items from the Impulse catalogue this spring.

The last major label — RCA — should hang its head. A company that has the good sense to reissue Arthur Rubinstein's Chopin recordings in attractive boxed sets (eventually there will be 15 three-disc sets), to let Greg Geller loose on the catalogues of Elvis Presley and Sam Cooke, to have Thomas Z. Shepard continue to document the important theatrical works of Stephen Sondheim (including a boxed set anthology), lets seminal recordings of Duke Ellington, America's greatest composer, gather cobwebs. RCA has a rich catalogue — just check out the reissues from French RCA some time — but absolutely no jazz policy. Essential recordings by Sonny Rollins, Coleman Hawkins, and many others are unavailable. Duke Ellington's face will adorn the 22-cent stamp in April — RCA doesn't know he exists. And when independent labels offer to license the stuff, they are shown the door.

The independent labels deserve never-ending praise in keeping classic jazz material available: labels like Muse (which handles Savoy), DRG (Disques Swing),



Ornette Coleman

VSOP (such oddball labels as Tampa, Mode, Omega, and Interlude), Mosaic (boxed sets from Blue Note, Pacific Jazz, Black Lion, others), Audiophile/Circle/Jazzology/GHB Progressive, GNP (Creative World) and many others. And the Smithsonian Institution has put out a number of essential LPs, including the best Ellington sets available stateside (they've even managed to wrest some cuts from the RCA vaults).

Jazz fans, in America, can feel awfully isolated. They see the music they love caught between pop music and "serious" music. They hear lip-service being paid to this century's "classical" composers, they see honors being heaped upon the pioneers of rock and roll and country music, they see several of the great tin pan alley composers treated like icons. They know — oh do they know — that Louis Armstrong, Duke Ellington, Lester Young, Charlie Parker, Dizzy Gillespie, Miles Davis, John Coltrane, Sarah Vaughan, Thelonious Monk, Charles Mingus, Ornette Coleman, Count Basie, Eric Dolphy, and many other jazz greats will emerge, when the dust clears, as some of this century's most important cultural figures. They will line up at post offices to buy the first U.S. stamp with a jazz figure on it (though Armstrong, Sidney Bechet, and others have graced foreign stamps). And they will continue to gobble up reissues. For history — black history, jazz history — doesn't have to be stuffy and boring: it's as alive and thrilling as a Lee Morgan solo. And years hence, when heavy metal has turned to rust, when this year's platinum albums have come and gone from the cut-out bins, when the cutting edge of today's popular music turns dull, record companies will still be selling the best jazz recordings of 1986, 1976, 1956, 1946, 1936, and 1926.



Alberta Hunter



Miles Davis



WITH EACH GENERATION THE RICH HERITAGE  
OF BLACK HISTORY LIVES ON.  
WE AT POLYGRAM ARE PROUD OF OUR ARTISTS  
WHOSE MUSIC IS A PART OF THIS CONTINUING LEGACY.

PolyGram Records™  
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# Black History Month, 1986

## From Crossed Out To Crossed Over

By Stephen Padgett

LOS ANGELES — Sam Phillips got a radio. That's a small event by most standards of historical measurement. But, from the moment Sun Record's pioneer first heard scratchy rhythm and blues crackling over southern night airwaves, popular music would never be the same. The young Phillips had a notion that *black* music would influence a music that hadn't even gotten a name yet — rock and roll. And every white artist since Elvis Presley, Sun's first big find, has owed an enormous debt to the black music Phillips heard blurring out of that radio.

Black History Month provides an opportunity to celebrate black achievement. Often, like Martin Luther King, Jr.'s national holiday, the celebration is long overdue. This is certainly true in the case of black music. True groundbreaking artists like Wynonie "Mr. Blues" Harris, Willie Mae "Big Mama" Thornton, Muddy Waters, "Big" Joe Turner, Chuck Berry, Bo Diddley and Little Richard waited a long time for theirs. But the tide is turning. The discrimination that kept these and hundreds of other artists from receiving the honor due them is little by little becoming a thing of the past.

Through perseverance, determination and belief, black artists are overcoming the prejudice that has stood in their way

for so long. Michael Johnson, national director, black music promotion EMI America, told *Cash Box*, "Black history has always been consistent with developing new skills, setting new trends. And black music is no different. It's still the forerunner and trendsetter." Black musicians, despite the odds, have kept on keeping on, changing the musical landscape as they go.

EMI America is just one company that is realizing the tremendous opportunities for black artists in today's marketplace. After lacking a presence in black music for several years, EMI has just formed a complete national black music department which Johnson heads. "The people over here (EMI America) believe that when it comes to exposing the best music worldwide, their decision is not influenced by racial or format barriers," said Johnson. This optimism on the part of EMI and others is based upon the simple fact that black music is enjoying its strongest commercial success ever. The proof is in the pudding. Lew Garrett, director music purchasing for the 180-store Camelot Music chain, commented, "Black music to us is really pop music. I mean almost all of our big records started out black. For example, our number one record, Whitney Houston, started purely black.

Our number four record is L.L. Cool J. Atlantic Starr is number six. Klymaxx is number 12. And we're not selling those in just our 20 to 25 stores that are black. We're selling those everywhere . . . in the suburban shopping malls." The improved power of black music at retail is changing the way major retailers look at their purchasing. "We take a real close look at (black music) because those records do more than they used to," said Garrett. Nine of Camelot's Top 15 records recently were black oriented acts, and according to Garrett, his buying habits have "changed to reflect that."

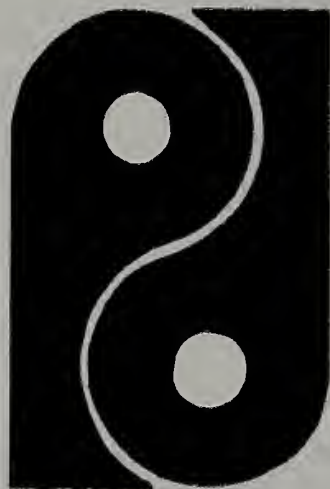
The Musicland Group, the nation's largest music retailer and a bellwether of mass merchandising trends, is seeing great gains in the acceptance of black music. "I think the Michael Jackson, Lionel Richie-type phenomenon has opened radio up to a bigger playlist. They're not categorizing music so much," commented Dick Odette, director of merchandising, pre-recorded music, The Musicland Group. "We're doing quite well with it (black music). All the rap things seem to be selling extremely well for us. Wherever you want to put Whitney Houston, Starpoint, Atlantic Starr, acts like that, they are also doing extremely well for us. We have a core group of what we call key

R&B stores, but basically they are still suburban-type locations or campus-related. Yeah, we're seeing a lot of significant action — the L.L. Cool Js are doing very well," he added.

Another giant retailer, The Record Bar, is expecting the same kind of activity with black products. Steve Bennett, vice president, purchasing, for the Durham, NC-based retail chain, stated "I think socially, the acceptance for black music is there now. It will get a lot better as some of the major record companies get actively involved in trying to market it." The Record Bar, whose stores are mall-located, share a similar market with both the Musicland and Camelot. Their southern base means they have a slightly stronger built in black consumer base. But they are still serving largely suburban, largely white consumers, said Bennett. "We've seen significant changes in the visibility within the industry of black performers over the last couple of years. I think you could say that Lionel Richie and Michael Jackson really kicked it off. But I think that what has occurred is that for what previously would have been an album only oriented to a black audience, it now seems easier to cross that record over." The interesting thing, Bennett observed, is that records without obvious

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## BLACK MUSIC MAKES WORLD HISTORY



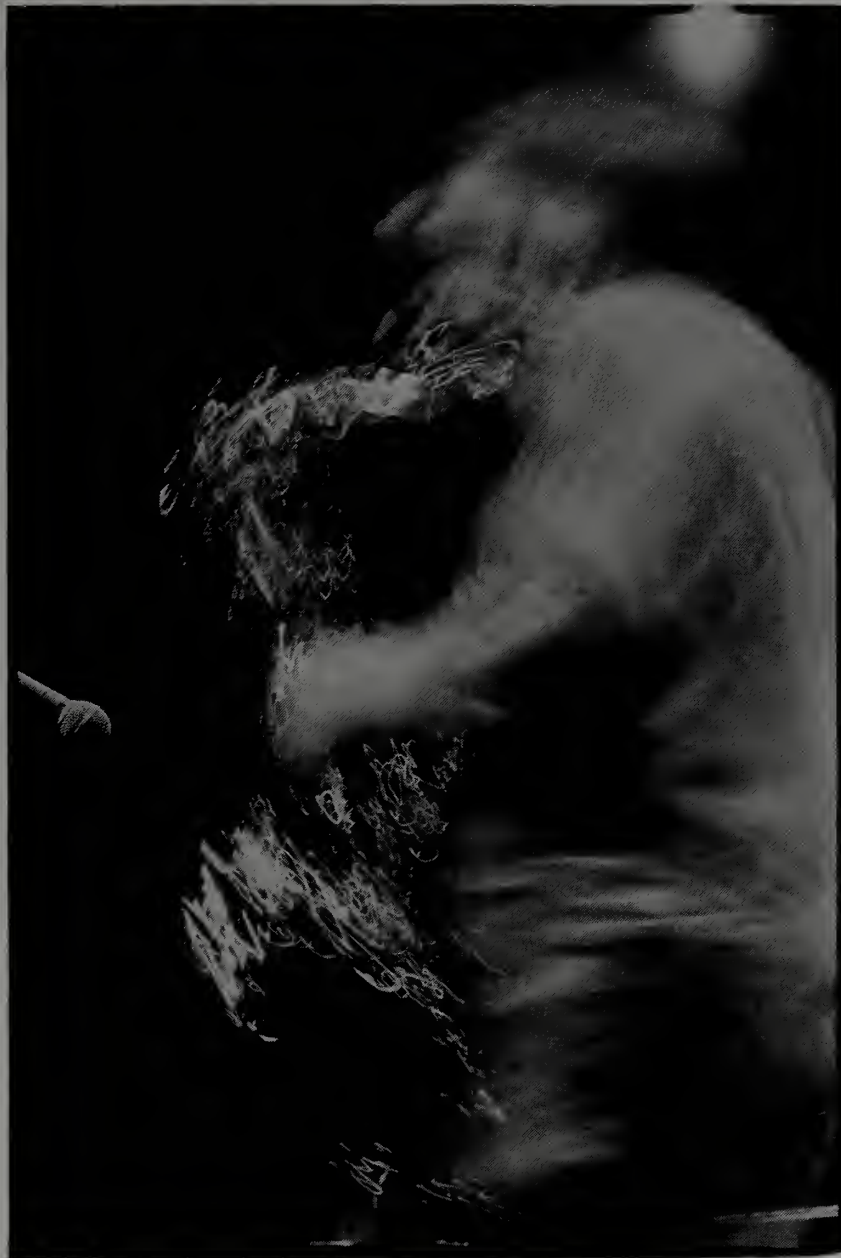
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
# BODY AND SOUL



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JAMES BROWN**

Epic, Portrait® and The CBS Associated Labels salute our artists  
who are committed to creating exciting new chapters in Black Music History today!



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# Black Music Month

## Quality And Quantity: Labels Commit To Black Music Video

By Gregory Dobrin

LOS ANGELES — As the video revolution continues to unfold, exposure for videos by black artists continues to grow. The three largest outlets, *Hit City*, *New York Hot Tracks* and cable's Black Entertainment Television (BET) have helped immeasurably in promoting the black/urban video format, and as viewers tune in, records sell.

The strength of black music, and the strength of video in helping to expose it, has not been lost on the major record labels. While such companies as Atlantic, Motown, and more recently CBS, MCA, Capitol, Arista and Warner Bros. have already made firm commitments to black artists, traditionally pop/rock-oriented labels as A&M and EMI America have also taken aggressive steps toward establishing black departments.

As the labels direct new or renewed attention to black music, videos for such artist's as the Force MD's, Atlantic Starr, Freddie Jackson and Ready For The World show a marked increase in quality. "The budgets for black music videos have increased dramatically," said Jesus Garber, A&M's director of black music marketing/promotion, "Record companies are now making a commitment not just to the video but to the artist. They're saying 'we believe in this artist, and we're going to put our money where our mouth is.'"

Budgets for videos generally reflect an artist's sales record. Retailers have told *Cash Box* that black music sales are stronger now than they've ever been, and if there is any strong proof of that, it is in the commitment that major labels are making toward increased black product and better videos to accompany it.

The trend toward higher quality is also a concern of image, both for the artist and the record company. "The acts are demanding (higher quality videos)," said Marylou Badeaux, Warner Bros. Record's director of black music research. "They see the importance of it. They realize that this is the visual of their band."

Beyond the artistic and stylistic relationship between videos and acts, videos fit into a much larger picture: the very corporate image of a major record company. Said Garber, "Companies are realizing that 'wait a minute, our logo is going on to the end of this thing, and if we produce cheap videos that don't represent the artist well because we're not concerned about spending that much money, then there's going to be some kind of identification with us.'"

"The record business is a very style and flash oriented type of industry," Garber continued. "I think that good videos for

an artist, whether they're black, pop or country, is a concern from an image standpoint."

The strongest outlet for black music videos is the national cable network BET, whose *Video Soul* program reaches some 12.2 million households on some 550 cable systems. *Video Soul* producer Jeff Newman said that labels appear to be responding to black programmer's needs. "As we've been saying all along, 'give me a better product, and it'll be easier for me to program.' Now they're taking notice of it, and they see what happens in return."

Not only has the product improved, Newman told *Cash Box*, but there is more of it. "(The labels) are right there with video product coinciding with the release of singles," he said. "We see that they've made a commitment to spend more money and spend more time and effort on black music video, and it's encouraging — it's encouraging for black music in general."

From the label standpoint, BET and other black video outlets have been intrinsic in the success of black music. Increasingly, playlists have expanded to include more black product. And while most of what gets seen on MTV and other pop/rock oriented outlets tends to be of a strictly "crossover" variety, even these shows are playing more music video product from black artists than ever before.

BET, on the other hand, plays videos

by such pop artists as Wham! and Phil Collins along with its urban fare. Such programming not only exemplifies the flexibility of many video formats, it introduces black artists to pop viewers. "Someone who listens to a pop station will turn on BET and they see a Wham! video," Newman explained, "and I happen to play Yarbrough & Peoples right behind that. All of a sudden they're hip to Yarbrough & Peoples."

Despite the increase both record company personnel and programmers have noted in the number of black music videos, several of our sources said there still isn't enough product to meet the demand.

Labels are, however, making videos where none would have been made a year ago for many black artists, even as skyrocketing costs have caused a cutback in the number of videos produced overall.

"Because the black outlets are so desperate for material we get really good exposure for any and all videos that we service," said Marylou Badeaux. "The problem is that for the number of black outlets out there, does it justify the cost of doing a video unless there is some shot at getting some crossover video play?"

Considering the amount of black video product slated for production, the label's answer is affirmative. They are indeed spending more on black music video. EMI America's first black artist, Michael Henderson, will release a video this



**STEVIE WONDER** — Motown's Stevie Wonder is pictured on location for *Don't Drive Drunk*, a public service music video aimed at high school and college students.

month, and of the 12 prospective black signings to the label, most have been budgeted for videos. A&M has allotted a healthy budget for Tremaine Hawkins' first video as part of its revamped black department, and virtually all of the major labels have high quality black videos in the works. The genre has come of age. The label's commitment to it can be seen as well as heard.

## From Crossed Off To Crossed Over

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crossover appeal are selling at a rapid pace. "We're doing extremely well with things like all the rap things. L.L. Cool J, Boogie Boys, Fat Boys, Run D.M.C., Force MDs. All that street stuff is doing extremely well and it appears that a lot of teen-age white kids are picking up on it," Bennett said.

Cindy Barr, a buyer for Spec's Music in Florida, echoes these reports. "A good indication," she said of black music's wider acceptance, "is that we've changed the way that we stock our records. We've put all the soul, which used to be separate, in the pop section."

All the excitement on the street is not lost on America's record labels. "When you look at artists on the level of Lionel Richie and Michael Jackson and Prince, it justifies the upswing, because you have these artists with these tremendous sales behind them," stated John McClain, vice president music A&R, A&M Records. The growth potential seen for black music in the past two years has convinced A&M to make an aggressive commitment to it. "The charts remind me of the '60s," McClain said, "when you had Motown Records with a lot of Top 10 records. The record companies look at that and say, 'Wow, I'm going to spend more money on the marketing and promotion of black music.' It's paying off."

Perhaps one of the more exciting developments is the wave of re-issues of classic black repertoire by many U.S. labels. Atlantic Records leads the way with its ambitious repackaging of many of its classic early masters. "Atlantic Rhythm And Blues," the seven-volume record set, includes historically important recordings by Ray Charles, Aretha Franklin, Wilson Pickett, Sam & Dave, Roberta

Flack and many others. MCA Records has purchased the rights to release the entire Chess/Checker catalog. Some of the artists that recorded for Chess over the years include Muddy Waters, Chuck Berry, Ahmad Jamal, Bo Diddley and Sonny Boy Williamson.

RCA Records boasts the successful reissue of Sam Cooke's "Live At The Harlem Square Club-1963." Gregg Geller, division vice president, A&R, is responsible for bringing this material to the public. According to Geller, RCA was able to sell 100,000 units of the Cooke record, which has prompted RCA to release what is being hailed as the "definitive" Sam Cooke collection. "The Man And His Music," which hits stores this week, contains 28 extraordinary tracks from the legendary Cooke. "I'll Come Running Back To You," "You Send Me," "Chain Gang," "Only Sixteen," "Cupid," "Wonderful World" and "Twistin' The Night Away" are but a few of the great songs contained in the package. "As you listen to this album," argued Geller, "a convincing case can be made that he is one of the truly founding fathers of contemporary black music."

Geller, who credits Japanese and European record labels for much of the re-issue work of the past, feels American companies are missing the boat — not to mention the profits — of culling their vaults for priceless material. "I think for any record company to not have music in its catalog that is of truly historic importance is wrong on many levels. It's certainly wrong from a purely financial point of view — it's stuff that we can sell. It's important to have available to the succeeding generations the music upon which the contemporary hit music is based," he posited.



**Eddie Taylor**



**READY FOR THE WORLD** — MCA's *Ready For The World* is pictured during the shoot for their video, *Digital Display*.



# New Edition



**"A LITTLE BIT OF LOVE"** MCA-52768

From the Platinum Album **"ALL FOR LOVE"** MCA-5679

PRODUCED BY RICHARD RUDOLPH AND MICHAEL SEMBELLO. Management: Bill Dern, Rick Smith, Steven Machat

## THE BEAT

Bob Long, Los Angeles

**THE BUS STOPS** — Just three weeks ago, *Cash Box* talked about the potential battle heating up in Atlanta's radio wars. We have learned that after a few months as an urban contemporary station, The Bus (WBUS) has stopped at an unidentified crossing. The Ragan Henry owned property has opted for the Dallas based **Satellite Music Network** (Jerry Boulding O.M. is reportedly no longer affiliated) format, "Heart and Soul." It is my understanding that the format is comprised primarily of Motown oldies (which encompasses some of the best music ever recorded). However, the question that comes to mind: Are there enough 35+ listeners in the Atlanta area who will turn from their present place of musical enjoyment

to be financially supportive of a full time heart and soul format? Apparently there weren't enough urban contemporary listeners to support Atlanta's pick six. Enough speculation. We will all know in a few (Arbitron) books. The change is scheduled to take place in a couple of weeks, which will leave some real professionals without jobs. General managers looking for the consummate program director who can and will do the job, **Mike Roberts** is the man who was driving the Bus (WBUS) in a successful direction even with an inferior signal. As we all know, radio could be named for a very successful soap opera. As The Radio Turns. In addition to Roberts,



**WESTWOOD ONE HOST** — Actor **Tim Reid**, flanked by **Gary Landis** (l) director of programming, and **Sid McCoy** vice president black/urban programming, will host *Westwood One's* series *Tellin' It Like It Was*.

other staffers leaving the bus are: **Carol Blackmon**, **Michael Gamble**, **Roger Henderson**, **B.J. Taylor**, **Ken Tobin** and **Krista Fordham**. Most of the ex-bus'ers have indicated a desire to remain in the Atlanta area, however given the right offer I'm sure they would think about the once famous television western, *Have Job Will Travel*. These Professionals can be reached (if you hurry) at 404-874-3000 or 404-251-2215.

**TIM REID TELLS IT ALL** — Actor **Tim Reid**, who co-stars in the popular CBS Series *Simon and Simon*, will serve as a host on the best of *Tellin' It Like It Was*, a 20-part series commemorating Black History Month which will air throughout the month of February on the **Westwood One Radio Networks**. Reid is certainly no stranger to a broadcasting studio thanks to his portrayal of *Venus Flytrap* on the *WKRP In Cincinnati* series.

**DEAN PROGRAMS WWDM** — **Tony Dean**, one of the industry's brightest young talents, has taken over the programming duties of the 100,000 watt giant **WWDM** in Sumpter, S.C. Tony was program director of **WACR** in Columbus, Mississippi prior to his move to **WWDM**. Tony, like many of the programmers are re-enforcing their commitment to be more involved in their communities. Look for big things to happen with **WWDM** under the programming leadership of Tony's finely tuned ear for music, and his sincere and keen awareness of the communities his station serves.

**MILLS IN THE APPLE** — **Stephanie Mills** recently visited New York during a promotional tour in support of her self titled MCA Records album which features the hit single "Stand Back." While in New York, Stephanie was the official hostess presiding over the party held by MCA Records' New York offices. Shown in the lower photo during the festivities are from (l-r): **Michael Halley**, east coast director of R&B promotion, MCA Records; **Toya Beasley**, WNJR radio; Mills; **Hector Hannibal**, program director WNJR; **Melanie McLean**, music director WNJR; and **Jheryl Busby**, senior vice president of black music MCA Records.

**MILLER TO A&R POST AT MCA** — After weeks of rumors, speculation and just plain guessing as to where the former ACE'er would land, it is settled. **Alonzo Miller**, former program director of **KACE** radio, Los Angeles, has joined **MCA Records** as director of A&R. He was most recently involved with independent record promotions. Miller joins the team headed by one of the most respected record executives in the business, **Jheryl Busby**, whose division scored unparalleled musical success in 1985 and has kicked off 1986 in an unyielding fashion. Look for MCA to continue its growth pattern with the addition of **Alonzo Miller** in A&R working with the seasoned, young and talented veteran **Louil Silas**. If you should



**HITTING THE BIG APPLE** — **New York** stands back for **Stephanie Mills** (see column).

pass **Universal City** and notice the record division building swaying left and right, it is just another hit being made and played.

## TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

		Weeks On 2/8 Chart	Weeks On 2/8 Chart
1	<b>PROMISE</b> ★□ SADE (Portrait/CBS FR 40263)	1	9
2	<b>CARAVAN OF LOVE</b> ISLEY, JASPER, ISLEY (CBS Associated BFZ 40118)	2	16
3	<b>IN SQUARE CIRCLE</b> ★■ STEVIE WONDER (Tamla/Motown 6134TL)	3	12
4	<b>DIONNE WARWICK</b> DIONNE WARWICK (Arista AL8-8398)	4	8
5	<b>AS THE BAND TURNS</b> □ ATLANTIC STARR (A&M SP-5019)	7	39
6	<b>COLOR OF SUCCESS</b> ★□ MORRIS DAY (Warner Bros. 1-25320)	5	16
7	<b>ALL FOR LOVE</b> □ NEW EDITION (MCA 5679)	6	11
8	<b>STREET CALLED DESIRE</b> ★ RENE & ANGELA (Mercury/PolyGram 824-6071 M-1)	9	33
9	<b>THE NEW ZAPP IV U</b> ZAPP (Warner Bros. 9 25327-1)	10	13
10	<b>RADIO</b> LL COOL J (Columbia BFC 40239)	12	8
11	<b>ROCK ME TONIGHT</b> ■ FREDDIE JACKSON (Capitol ST 12404)	8	39
12	<b>WHITNEY HOUSTON</b> ★■ (Arista AL7-8212)	11	42
13	<b>HIGH PRIORITY</b> CHERRELLE (Tabu/CBS BFZ 40094)	15	12
14	<b>READY FOR THE WORLD</b> □ (MCA 5594)	14	37
15	<b>WHO'S ZOOMIN' WHO</b> ★□ ARETHA FRANKLIN (Arista AL8-8286)	13	29
16	<b>SHEILA E. IN ROMANCE 1600</b> ★ (Paisley Park/Warner Bros. 9-25317-1)	17	21
17	<b>PATTI LABELLE</b> (Philadelphia Int'l./CBS FZ 40020)	16	27
18	<b>RESTLESS</b> ★ STARPOINT (Elektra 9-60424)	18	24
19	<b>MASTERPIECE</b> THE ISLEY BROTHERS (Warner Bros. 1-25347)	19	10
20	<b>SERENADE</b> EUGENE WILDE (Philly World/Atlantic 7-90490-1)	20	9
21	<b>TA MARA &amp; THE SEEN</b> (A&M SP 6-5078)	22	17
22	<b>KRUSH GROOVE</b> ★ MUSIC FROM ORIGINAL SOUNDTRACK (Warner Bros. 1-25295)	21	16
23	<b>GAP BAND VII</b> (Total Experience/RCA TEL 8-5714)	31	7
24	<b>CHILLIN'</b> FORCE MD's (Tommy Boy/Warner Bros. 1010)	40	5
25	<b>TOUCH ME</b> THE TEMPTATIONS (Gordy/Motown 6164GL)	26	8
26	<b>THE NIGHT I FELL IN LOVE</b> ★■ LUTHER VANDROSS (Epic FE 39882)	27	45
27	<b>LUXURY OF LIFE</b> FIVE STAR (RCA NFL 1-8052)	30	26
28	<b>WORKIN' IT BACK</b> ★ TEDDY PENDERGRASS (Asylum 9-60447-1)	32	13
29	<b>HOW COULD IT BE</b> EDDIE MURPHY (Columbia FC 39952)	25	14
30	<b>CONDITION OF THE HEART</b> KASHIF (Arista AL8 8385)	28	11
31	<b>SO MANY RIVERS</b> BOBBY WOMACK (MCA 5617)	23	22
32	<b>THE FAMILY</b> ★ (Paisley Park/Warner Bros. 9-25322-1)	29	23
33	<b>MIAMI VICE</b> ★■ ORIGINAL TELEVISION SOUNDTRACK (MCA 6150)	24	17
34	<b>FULL FORCE</b> (Columbia FC 40117)	35	15
35	<b>MAURICE WHITE</b> ★ (Columbia FC 39883)	34	20
36	<b>EMERGENCY</b> ★□ KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	33	61
37	<b>SLAVE TO THE RHYTHM</b> GRACE JONES (Manhattan/Island 7-53120)	36	10
38	<b>A LONG TIME COMING, A CHANGE IS GONNA COME</b> EVELYN "CHAMPAGNE" KING (RCA AFLI-7015)	37	12
39	<b>MR. WRIGHT</b> BERNARD WRIGHT (Manhattan/Capitol ST-53014)	39	14
40	<b>SINGLE LIFE</b> ★□ CAMEO (Atlanta Artists/PolyGram 824 546-1)	38	26
41	<b>SAY YOU LOVE ME</b> JENNIFER HOLLIDAY (Geffen/Warner Bros. 1-24073)	41	22
42	<b>CONTACT</b> ★■ POINTER SISTERS (RCA AFL 1-8056)	42	28
43	<b>WALL TO WALL</b> JOHNNY TAYLOR (Malaco M 7431)	51	3
44	<b>COLONEL ABRAMS</b> COLONEL ABRAMS (MCA 5682)	43	8
45	<b>GETTIN' AWAY WITH MURDER</b> PATTI AUSTIN (Qwest/Warner Bros. 1-25276)	44	14
46	<b>EATEN ALIVE</b> ★ DIANA ROSS (RCA AFL1-5422)	45	17
47	<b>GUILTY</b> YARBROUGH & PEOPLES (Total Experience/RCA TEL 8 5715)	53	4
48	<b>AMERICA</b> KURTIS BLOW (Mercury/PolyGram 826 141-1)	46	17
49	<b>DO ME BABY</b> MELI'SA MORGAN (Capitol B ST-12434) DEBUT		
50	<b>STEPHANIE MILLS</b> (MCA 5669)	50	6
51	<b>SUN CITY</b> ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol ST 53019)	47	9
52	<b>LET MY PEOPLE GO</b> THE WINANS (Qwest/Warner Bros. 9-25344-1)	48	9
53	<b>ROCKY IV</b> ORIGINAL SOUNDTRACK (Scotti Bros./CBS SZ 40203)	54	4
54	<b>SMOKE SIGNALS</b> SMOKEY ROBINSON (Tamla/Motown 6156TL) DEBUT		
55	<b>THE JETS</b> (MCA 5667)	55	11
56	<b>MEETING IN THE LADIES ROOM</b> □ KLYMAXX (Constellation/MCA 5529)	52	58
57	<b>BANGING THE WALL</b> ★ BAR-KAYS (Mercury/PolyGram 824 727-1)	49	33
58	<b>PAUL HARDCASTLE</b> (Chrysalis BFV 41517)	59	3
59	<b>9.9</b> (RCA NFL 1-8049)	56	26
60	<b>YOU MIGHT BE SURPRISED</b> ROY AYERS (Columbia FC 40022)	60	10
61	<b>MEMBERS ONLY</b> BOBBY BLAND (Malaco-7429)	61	14
62	<b>THE FAT BOYS ARE BACK</b> THE FAT BOYS (Sutra SU 1016)	57	17
63	<b>TELL ME TOMORROW</b> ANGELA BOFILL (Arista AL8-8396)	58	14
64	<b>ROMANTICALLY YOURS</b> MARVIN GAYE (Columbia FC 40206)	62	7
65	<b>SEDUCTION</b> VAL YOUNG (Gordy/Motown 6147GL)	63	10
66	<b>MANTRONIX</b> (Sleeping Bag TLX 6)	64	5
67	<b>LOVE FEVER</b> O'JAYS (Philadelphia Int'l./Manhattan ST 53015)	65	22
68	<b>THIS LOVE'S FOR REAL</b> CHAPTER 8 (Beverly Glen BG-10007)	66	9
69	<b>DURELL COLEMAN</b> (Island/Atlantic 7-90293-1)	67	21
70	<b>LISA LISA AND CULT JAM WITH FULL FORCE</b> ★ (Columbia BFC 40135)	68	23
71	<b>SIX SILVER STRINGS</b> B.B. KING (MCA 52675)	69	16
72	<b>CITY LIFE</b> THE BOOGIE BOYS (Capitol ST 12409)	70	25
73	<b>WANNA PLAY YOUR GAME</b> ★ JOYCE KENNEDY (A&M SP 5073)	71	11
74	<b>JESSE JOHNSON'S REVUE</b> ★□ (A&M SP 6-5024)	72	46
75	<b>MORE THAN YOU CAN HANDLE</b> LUSHUS DAIM & THE PRETTY VAIN (Conceded/Motown 6150)	73	13

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

Music

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That Celebrates

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BLACK HISTORY MONTH

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Every Day.

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EMI-AMERICA, MANHATTAN, BLUE NOTE, AND PHILADELPHIA INTERNATIONAL RECORDS.

# TOP 100 BLACK CONTEMPORARY SINGLES

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

February 15, 1986

	Weeks On 2/8 Chart		Weeks On 2/8 Chart		Weeks On 2/8 Chart
<b>1 DO ME BABY</b> MELISA MORGAN (Capitol B 5523)	5	<b>12</b>	<b>66 DANCING IN THE DARK</b> KASHIF (Arista AS1-9447)	78	<b>3</b>
<b>2 THE SWEETEST TABOO</b> SADE (Portrait/CBS 37-05713)	1	<b>12</b>	<b>67 NO SHOW</b> SYMBOLIC THREE featuring D.J. DR. SHOCK (Reality/Danya/Fantasy 250)	67	<b>4</b>
<b>3 GO HOME</b> STEVIE WONDER (Tamla/Motown 1817TF)	3	<b>12</b>	<b>68 I THINK IT'S LOVE</b> JERMAINE JACKSON (Arista ASI 9144)	DEBUT	
<b>4 SECRET LOVERS</b> ATLANTIC STARR (A&M AM 2788)	2	<b>11</b>	<b>69 THE ONE YOU LOVE</b> LUSHUS DAIM & THE PRETTY VAIN (Conceited/Motown 1826MF)	83	<b>2</b>
<b>5 THAT'S WHAT FRIENDS ARE FOR</b> DIONNE & FRIENDS (Arista AS1-9422)	4	<b>14</b>	<b>70 CONGA</b> MIAMI SOUND MACHINE (Epic 34-05457)	69	<b>10</b>
<b>6 YOUR SMILE</b> RENE & ANGELA (Mercury/PolyGram 884-271-7)	11	<b>9</b>	<b>71 AFTER YOU</b> BERNARD WRIGHT (Manhattan/Capitol 56017)	88	<b>2</b>
<b>7 LET ME BE THE ONE</b> FIVE STAR (RCA PB-14229)	8	<b>13</b>	<b>72 IN THE MORNING</b> TRAMAINE (A&M AM 2805)	80	<b>3</b>
<b>8 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING</b> BILLY OCEAN (Jive/Arista JS 1-9432)	9	<b>11</b>	<b>73 IF I RULED THE WORLD</b> KURTIS BLOW (Mercury/PolyGram 884-269-7)	45	<b>14</b>
<b>9 LIVING IN AMERICA</b> JAMES BROWN (Scotti Bros./CBS ZS4-05682)	13	<b>8</b>	<b>74 NO MORE</b> SHIRLEY MURDOCK (Elektra 7-69590)	84	<b>2</b>
<b>10 HE'LL NEVER LOVE YOU (LIKE I DO)</b> FREDDIE JACKSON (Capitol B-5535)	10	<b>11</b>	<b>75 SIDEWALK TALK</b> JELLYBEAN (EMI America B 8297)	85	<b>2</b>
<b>11 GUILTY</b> YARBROUGH & PEOPLES (Total Experience/RCA TES 2425)	12	<b>12</b>	<b>76 A LOVE BIZARRE</b> SHEILA E. (Paisley Park/Warner Bros. 7-28890)	42	<b>18</b>
<b>12 TENDER LOVE</b> FORCE MD'S (Warner Bros. 7-28818)	14	<b>10</b>	<b>77 I NEED LOVE</b> NONA HENDRYX (RCA PB-14275)	86	<b>2</b>
<b>13 COLOR OF SUCCESS</b> MORRIS DAY (Warner Bros. 7-28809)	15	<b>8</b>	<b>78 LOVE 4/2</b> TEDDY PENDERGRASS (Elektra 7-69532)	DEBUT	
<b>14 STAND BACK</b> STEPHANIE MILLS (MCA 52731)	16	<b>11</b>	<b>79 INSPECTOR GADGET</b> THE KARTOON KREW (Profile 7087)	79	<b>3</b>
<b>15 HOW WILL I KNOW</b> WHITNEY HOUSTON (Arista AS1-9434)	17	<b>9</b>	<b>80 YOU HOOKED ME</b> PAUL LAWRENCE (Capitol B-5545)	89	<b>2</b>
<b>16 AFFECTION</b> TA MARA & THE SEEN (A&M AM 2797)	18	<b>11</b>	<b>81 GORDY'S GROOVE</b> CHOICE MC'S featuring FRESH GORDON (Tommy Boy TB 871)	60	<b>14</b>
<b>17 COMPUTER LOVE</b> ZAPP (Warner Bros. 7-28805)	20	<b>5</b>	<b>82 IF YOU DON'T KNOW ME BY NOW</b> PATTI LABELLE (Philadelphia/CBS ZS4 05755A)	82	<b>4</b>
<b>18 SATURDAY LOVE</b> CHERRELLE with ALEXANDER O'NEAL (Tabu/CBS ZS4-05767)	34	<b>4</b>	<b>83 EMERGENCY</b> KOOL & THE GANG (De-Lite/PolyGram 884 199-7)	51	<b>17</b>
<b>19 SLAVE TO THE RHYTHM</b> GRACE JONES (Manhattan/Capitol B-9535)	19	<b>13</b>	<b>84 SUN CITY</b> ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol B 50017)	56	<b>15</b>
<b>20 SAY YOU, SAY ME</b> LIONEL RICHIE (Motown 1819MF)	6	<b>15</b>	<b>85 IF YOU SHOULD EVER BE LONELY</b> VAL YOUNG (Gordy/Motown 1830)	DEBUT	
<b>21 INSATIABLE WOMAN</b> ISLEY, JASPER, ISLEY (CBS Associated ZS4-05760)	31	<b>9</b>	<b>86 BEST FRIENDS</b> ET (EDDIE TOWNS) (Total Experience/RCA TES1-2433)	DEBUT	
<b>22 DIGITAL DISPLAY</b> READY FOR THE WORLD (MCA 52734)	7	<b>15</b>	<b>87 THINKING ABOUT YOU</b> WHITNEY HOUSTON (Arista AS1-9412)	57	<b>18</b>
<b>23 HIGH FASHION</b> THE FAMILY (Paisley Park/Warner Bros. 7-28830)	24	<b>11</b>	<b>88 I CAN'T WAIT</b> NU SHOOZ (Atlantic 7-89446)	DEBUT	
<b>24 WHAT HAVE YOU DONE FOR ME LATELY</b> JANET JACKSON (A&M AM-2812)	30	<b>4</b>	<b>89 LEARN FROM THE BURN</b> TERRI DANCER (Reflections on Records RR001)	90	<b>2</b>
<b>25 I CAN'T LIVE WITHOUT MY RADIO</b> LL COOL J (Def Jam/Columbia 38-05665)	25	<b>12</b>	<b>90 OWN THE NIGHT</b> CHAKA KHAN (MCA 52730)	70	<b>5</b>
<b>26 WHAT YOU BEEN MISSIN'</b> STARPOINT (Elektra 7-69588)	21	<b>15</b>	<b>91 CARAVAN OF LOVE</b> ISLEY, JASPER, ISLEY (CBS Associated ZS4-05611)	71	<b>22</b>
<b>27 COUNT ME OUT</b> NEW EDITION (MCA 52703)	22	<b>16</b>	<b>92 WHAT A WOMAN</b> O'JAYS (Philadelphia Int'l/Capitol B 50021)	72	<b>13</b>
<b>28 DON'T SAY NO TONIGHT</b> EUGENE WILDE (Philly World/Atlantic 7-99608)	23	<b>19</b>	<b>93 SEDUCTION</b> VAL YOUNG (Gordy/Motown 1795GF)	74	<b>18</b>
<b>29 DO YOU REALLY LOVE YOUR BABY</b> THE TEMPTATIONS (Gordy/Motown 1818GF)	26	<b>13</b>	<b>94 LOVE ALWAYS FINDS A WAY</b> PEABO BRYSON (Elektra 7-69585)	75	<b>9</b>
<b>30 NO FRILLS LOVE</b> JENNIFER HOLLIDAY (Geffen 7-28845)	33	<b>16</b>	<b>95 CONDITION OF THE HEART</b> KASHIF (Arista ASI-9415)	76	<b>15</b>
<b>31 YOUR PERSONAL TOUCH</b> EVELYN "CHAMPAGNE" KING (RCA PB-14201)	27	<b>16</b>	<b>96 A GOOD-BYE</b> CAMEO (Atlanta Artist/PolyGram 884-270-7)	87	<b>8</b>
<b>32 COLDER ARE MY NIGHTS</b> THE ISLEY BROTHERS (Warner Bros. 7-28880)	28	<b>15</b>	<b>97 LET MY PEOPLE GO</b> THE WINANS (Qwest/Warner Bros. 7-28874)	91	<b>15</b>
<b>33 FREEDOM</b> THE POINTER SISTERS (RCA PB-14224)	29	<b>14</b>	<b>98 SAY I'M YOUR NO. 1</b> PRINCESS (Next Plateau NP 50035)	92	<b>21</b>
<b>34 THE HEART IS NOT SO SMART</b> EL DeBARGE with DeBARGE (Gordy/Motown 1822 GF)	32	<b>12</b>	<b>99 DON'T BE STUPID</b> FAT BOYS (Sutra SUD 039)	93	<b>12</b>
<b>35 I NEED YOU</b> MAURICE WHITE (Columbia 38-05726)	35	<b>12</b>	<b>100 WHO'S ZOOMIN' WHO</b> ARETHA FRANKLIN (Arista AS1-9410)	94	<b>22</b>
<b>36 HOLD ON TO YOUR LOVE</b> SMOKEY ROBINSON (Tamla/Motown 1828TF)	48	<b>4</b>			
<b>37 DO YOU LOVE ME</b> DURELL COLEMAN (Island/Atlantic 7-99586)	37	<b>11</b>			
<b>CHARTBREAKER</b>			<b>DEBUT</b>		
<b>38 A LITTLE BIT OF LOVE IS ALL IT TAKES</b> NEW EDITION (MCA 52768)					
<b>39 I'D RATHER BE BY MYSELF</b> EBO (Domino D-8903)	38	<b>17</b>			
<b>40 I LIKE THE WAY YOU DANCE</b> 9.9 (RCA PB-14203)	36	<b>14</b>			
<b>41 ALICE, I WANT YOU JUST FOR ME!</b> FULL FORCE (Columbia 38-05623)	38	<b>17</b>			
<b>42 WHO DO YOU LOVE</b> BERNARD WRIGHT (Manhattan/Capitol B 50011)	39	<b>20</b>			
<b>43 LOCK AND KEY</b> KLYMAXX (Constellation/MCA 52714)	40	<b>11</b>			
<b>44 FAIRYTALE LOVER</b> U.T.F.O. (Select FMS 1186)	49	<b>9</b>			
<b>45 HOT</b> ROY AYERS (Columbia 38-05752)	55	<b>3</b>			
<b>46 GOING IN CIRCLES</b> THE GAP BAND (Total Experience/RCA TES-1-2436)	60	<b>3</b>			
<b>47 ANOTHER NIGHT</b> ARETHA FRANKLIN (Arista ASI-9453)	61	<b>4</b>			
<b>48 NIGHTMARES</b> DANA DANE (Profile Pro-7086)	53	<b>8</b>			
<b>49 DIANA</b> EUGENE WILDE (Philly World/Atlantic 7-99573)	59	<b>3</b>			
<b>50 CURIOSITY</b> THE JETS (MCA 52682)	41	<b>9</b>			
<b>51 AFTER THE LOVE IS GONE</b> PRINCESS (Next Plateau NP 50037)	58	<b>5</b>			
<b>52 CAN YOU ROCK IT LIKE THIS</b> RUN D.M.C. (Profile Pro-5088)	44	<b>11</b>			
<b>53 THE TRUTH</b> COLONEL ABRAMS (MCA 52728)	54	<b>8</b>			
<b>54 LOVE'S GONNA GET YOU</b> JOCELYN BROWN (Warner Bros. 7-28889)	62	<b>4</b>			
<b>55 CAN YOU FEEL THE BEAT</b> LISA LISA and CULT JAM with FULL FORCE (Columbia 38-05669)	47	<b>13</b>			
<b>56 IF ONLY FOR ONE NIGHT</b> LUTHER VANDROSS (Epic 34-05751)	65	<b>4</b>			
<b>57 I'M YOUR MAN</b> WHAM! (Columbia 38-05721)	63	<b>5</b>			
<b>58 DESIRE</b> GAP BAND (Total Experience/RCA TES 1-2624)	50	<b>11</b>			
<b>59 LET ME KISS IT WHERE IT HURTS</b> BOBBY WOMACK (MCA 52709)	52	<b>14</b>			
<b>60 PAIN</b> BETTY WRIGHT (First String 965)	66	<b>4</b>			
<b>61 KING HOLIDAY</b> KING DREAM CHORUS & HOLIDAY CREW (Mercury/PolyGram 884-442-7)	68	<b>3</b>			
<b>62 FUNKY LITTLE BEAT</b> CONNIE (Sunnyview 3028)	64	<b>8</b>			
<b>63 SUGAR FREE</b> JUICY (Private I/Epic ZS4-05793)	81	<b>2</b>			
<b>64 BREAK MY HEART</b> JIMMY G & THE TACKHEADS (Capitol B 5543)	77	<b>3</b>			
<b>65 I LIKE YOU</b> PHYLLIS NELSON (Carrere/Epic 4-05719)	73	<b>4</b>			

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## ON JAZZ

Lee Jeske, New York

**BRAZIL, THE MUSIC** — I'm telling you, Brazilian music is on its way: What with PolyGram Jazz ready to release LPs by **Milton Nascimento** and **Ivan Lins** and Nonesuch preparing a **Caetano Veloso** album. Sweden's Sonet Records is also on the bandwagon, though they've put together something a little different. "Rendez-vous in Rio" is the name of a project that saw the Brazilian accordionist **Sivuca**, the Belgian harmonicaist **Toots Thielemans**, and the Swedish vocalist **Sylvia Vrethammar**, fly down to Rio for a week of concerts and recording sessions. Three albums have resulted — Sivuca's "Som Brasil," Sylvia's "Rio de Janeiro Blue," and Toots and Sivuca's "Chiko's Bar" — as has a 60-minute video, an



**THE NON-IDLE RICH** — Buddy Rich was recently interviewed for "The Great Sounds," a show on the United Stations Programming Network. Pictured in the studio are (l-r): Rich, Joni Silverman, director/artist relations; and Douglas Hall, writer/producer of "The Great Sounds."

interesting meeting of the softer Brazilian and jazz sounds. For those who want a dose of the more rambunctious Brazilian sounds, S.O.B.'s, the New York club where the great Brazilian musicians unpack their musical bags when they're stateside, will bring in **Moraes Moreira** during Carnival week, February 13-16. Getting Moreira away from Brazil for Carnival is akin to dragging the Rockettes from Radio City for a Christmas show. A coup for S.O.B.'s. For those who samba themselves into disrepair, S.O.B.'s will bring in the softer, though no less formidable, sounds of guitarist **Egberto Gismonti**, February 18-20.

**ON THE DIAL** — Newark, New Jersey's WBGO-FM (88.9 on the dial), the New York area's radio home for jazz, is now the fourth most listened-to National Public Radio Station in the country — drawing some 260,000 listeners a week, up 39%, according to the latest Arbitron ratings. To boot, the Listener's Guild, "a 10,000 member strong organization dedicated to broadcast excellence" will lay their annual Outstanding Programming Award on 'BGO next week. And they say nobody listens to jazz on the radio. By the way, 'BGO is currently co-sponsoring, with the Apollo Theatre, Sunday afternoon jazz concerts at the Harlem landmark. Two good ones have gone by, but there's still time to make plans to see **Abbey Lincoln/Ahmad Jamal/Chico Hamilton** (2/16), **Woody Shaw/Freddie Hubbard/Jimmy Owens** (2/23), **Houston Person/Etta Jones/James Moody** (3/2), and **Charles Earland/Abdullah Ibrahim/Betty Carter** (3/19).

**FESTIVAL OF INDIA** — I've been to many jazz festivals in many different places, but none more exhilarating than the JazzYatra, an every-other-year affair held in Bombay. Well, it's that year again, and for those looking for an inviting, warm spot to see March roar in, I'd say, Get thee to Bombay February 27-March 2. Scheduled for this year's Yatra are, among others, **Max Roach, Oregon, Stephane Grappelli, Larry Coryell/L. Subramaniam, Freddie Hubbard, Eberhard Weber, England's Annie Whitehead, Bulgaria's Anton Donchev, Poland's String Connection, Switzerland's Jean-Luc Barbier, the Soviet Union's Cadence, Australia's Judy Bailey, and an Indian jazz band or two. I know it's a schlep, but after the festival ends you can always pop up to the Taj Mahal for a visit.**

**LADIES SING** — Recently I received three albums from three teeny labels, and each album features a female singer I've never heard of backed by an extraordinary jazz pianist. The albums are **Maria Postell's** "Maria Postell," which features **Dave McKenna** (MP, P.O. Box 4771, South Framingham Sta., Framingham, MA 01701); **Laura Antoniolli's** "Star Eyes," which features **George Cables** (Catero, 1301 Chestnut St., San Carlos, CA 94070), and **Corina Bartra's** "Yambambo," which features **Kirk Lightsey** (Corva Music, 1753 Fillmore St., Bronx, New York 10460). Postell and Antoniolli are strong, convincing singers of standards, Bartra is a free-ranging vocal experimenter, and all three records point up the determination and steadfastness of the jazz world: however they got done, they did, indeed, get done.

**GIGGIN' AROUND** — Cooper Union will, as always, offer plenty of jazz in its Great Hall series: freebies with **Michele Rosewoman & Quintessence** (2/28), **John Stubblefield** (3/21), and **Hannibal Marvin Peterson** (4/4), non-freebies with a benefit for **Musicians Of Brooklyn Initiative** (4/18), and the opening concert of the **American Jazz Orchestra** (5/12).

Manna House, an East Harlem community music education center, will come downtown to offer **Charli Persip and Super Band** (3/9), **Ray Abrams Big Band** (4/6), and **Craig Harris** (5/11) at St. Peter's Church, before heading crosstown to bring **Geri Allan/Bross Townsend/Carrie Smith** (6/1) and their own students (6/29) to the Museum of the City of N.Y.

Out there west of the Hudson, **David Frishberg** will be at L.A.'s Vine Street (2/15, 3/25, 4/1), Cate's in Alexandria, VA (3/11-22), U. of Wisconsin/Eau Claire (4/3-5), the Ottercrest, OR Festival (5/1-3), and Seattle's Jazz Alley (5/5-10).

## TOP 40 ALBUMS

★ AVAILABLE ON COMPACT DISC

		Weeks On 2/8 Chart	Weeks On 2/8 Chart
1	<b>MAGIC TOUCH</b> ★ STANLEY JORDAN (Blue Note BT 85101)	1	49
2	<b>BLACK CODES (From The Underground)</b> ★ WYNTON MARSALIS (Columbia FC 40009)	2	19
3	<b>FABLES</b> JEAN LUC PONTY (Atlantic 81276)	3	17
4	<b>OASIS</b> JOE SAMPLE (MCA 5481)	4	26
5	<b>DECEMBER</b> ★ GEORGE WINSTON (Windham Hill/A&M WH-1025)	5	67
6	<b>ALTERNATING CURRENTS</b> ★ SPYRO GYRA (MCA 5606)	6	34
7	<b>A WINTER'S SOLSTICE</b> VARIOUS (Windham Hill/A&M WH-1045)	7	11
8	<b>DANCING IN THE SUN</b> GEORGE HOWARD (TBA TB205)	8	42
9	<b>SKIN DIVE</b> MICHAEL FRANKS (Warner Bros. 25275-1)	9	36
10	<b>ATLANTIS</b> WAYNE SHORTER (Columbia FC 40055)	11	21
11	<b>PIANO SAMPLER</b> ★ VARIOUS ARTISTS (Windham Hill/A&M 1040)	13	7
12	<b>SCHUUR THING</b> DIANE SCHUUR (GRP-1022)	12	12
13	<b>HARLEQUIN</b> ★ DAVE GRUSIN & LEE RITENOUR (GRP 1015)	10	45
14	<b>VOCALESE</b> ★ THE MANHATTAN TRANSFER (Atlantic 81266-1)	15	28
15	<b>AUTUMN</b> ★ GEORGE WINSTON (Windham Hill/A&M WH-1012)	14	49
16	<b>WALKIN' WITH YOU</b> TIM EYERMANN'S EAST COAST OFFERING (MCA 5589)	18	8
17	<b>ANOTHER PLACE</b> HIROSHIMA (Epic BFE 39938)	16	15
18	<b>ACOUSTICITY</b> DAVID GRISMAN (Zebra/Acoustic ZEA 6153)	22	4
19	<b>AL JARREAU IN LONDON</b> ★ (Warner Bros. 25331)	17	22
20	<b>WARNING</b> ★ BILLY COBHAM (GRP-A-1020)	21	19
21	<b>SOARING THROUGH A DREAM</b> AL DI MEOLA (Manhattan ST-53011)	19	24
22	<b>FANTASY</b> RAMSEY LEWIS (Columbia FC 40108)	20	13
23	<b>REJUVENATION</b> LONNIE LISTON SMITH (Doctor Jazz FW-40063)	24	14
24	<b>WHITE WINDS</b> ★ ANDREAS VOLLENWEIDER (CBS FM 39963)	23	52
25	<b>MOSAIC</b> ★ MARK EGAN (Hip Pocket HP-104)	26	10
26	<b>GRP LIVE IN SESSION</b> (GRP-1023)	30	3
27	<b>DIGITAL WORKS</b> ★ AHMAD JAMAL (Atlantic 81258)	25	22
28	<b>YOU MIGHT BE SURPRISED</b> ROY AYERS (Columbia FC 40022)	27	15
29	<b>SLOW MOTION</b> ★ ANDY NARELL (Hip Pocket HP-105)	28	16
30	<b>FLOOPY DISK</b> KIRK WHALUM (Columbia FC 40221)	DEBUT	
31	<b>YOU'RE UNDER ARREST</b> ★ MILES DAVIS (Columbia FC 40029)	29	38
32	<b>CELEBRATE</b> PERRI (Zebra/MCA 5684)	DEBUT	
33	<b>CHAMPION</b> JEFF BERLIN & VOX HUMANA (Passport PJ 88004)	31	14
34	<b>STRAIGHT TO THE HEART</b> ★ DAVID SANBORN (Warner Bros. 25150-1)	32	44
35	<b>SODA FOUNTAIN SHUFFLE</b> ★ EARL KLUGH (Warner Bros. 25262-1)	34	43
36	<b>SPECTRUM</b> AZYMUTH (Milestone M 9134)	33	16
37	<b>OPENING NIGHT</b> ★ KEVIN EUBANKS (GRP A-1013)	35	27
38	<b>STAND UP</b> STEVE MORSE BAND (Elektra 60448)	38	14
39	<b>HOT HOUSE FLOWERS</b> ★ WYNTON MARSALIS (Columbia FC 39530)	36	72
40	<b>20/20</b> ★ GEORGE BENSON (Warner Bros. 9.25178-1)	37	55

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

## FEATURE PICKS

**CHILDREN** — David Murray — Black Saint BSR 089 (dist. by PolyGram Special Imports) — Producer: David Murray — List: 9.98

A solid LP from the darling of the downtown New York jazz scene. Drummer Marvin "Smitty" Smith and bassist Lonnie Plaxico are there all the way with James "Blood" Ulmer and Don Pullen turning in a couple of ripe guest turns (particularly the latter's muscley piano feature on "All The Things You Are"). Good hard blowing, too, from the leader, whose tenor and bass clarinet playing strengthens with each successive LP.

**THIRD KIND OF BLUE** — Ronie Burrage/John Purcell/Anthony Cox — Minor Music 006 (dist. by PolyGram Special Imports) — Producer: Stephan Meyner — List: 9.98

Three of the finest younger talents on the contemporary scene step out and strut their eclectic stuff. Purcell plays the reeds — almost every reed there is — Burrage handles the traps, Cox is the bassman, and they all engage in some loose vocals. An engaging, tight LP from three guys who know how to swing, know how to step outside, and know how to play pretty and know what makes a band. A welcome new ensemble.

**DOC SEVERINSEN AND XEBRON** — Doc Severinsen and Xebron — Passport Jazz PS 88008 — Producers: Tom Rizzo, Mick Guzawski — List: 8.98

Heeeeeeeeer's Doc! And not in front of *The Tonight Show* band — which manages to drip bits of big band jazz into the post-commercial second — but with a band of L.A. fusioners known collectively as Xebron. This is slick, sometimes-flashy/sometimes-romantic jazz fusion that allows Doc and guitarist Tom Rizzo — who did most of the writing — the chance to wail.

## MOST ADDED

## STRONG ADDS



New Edition — MCA

**I Think It's Love — Jermaine Jackson — Arista**

**Love 4/2 — Teddy Pendergrass — Elektra**

**After You — Bernard Wright — Manhattan/Capitol**

**Break My Heart — Jimmy G & The Tackheads — Capitol**

## URBAN PROGRAMMER'S PICK

**Programmer**

**Station**

**Market**

**Ray Boyd**

**V103**

**Atlanta**

**Song: "Love 4/2"**

**Artist: Teddy Pendergrass**

**Label: Elektra**

**Comments:**

"'Love 4/2' is classic Teddy. I believe this record is going to be the biggest yet for him. Everytime we play the tune it's red hot on the phones, people are glad that Teddy is back. The American Music Awards helped his exposure, but this record would have went big regardless of his (AMA) exposure, it's simply a good record."

## MIDWEST

**WDMT "FM108" — CLEVELAND — DEAN DEAN — PD**

HOTS: Dionne, M. Morgan, Five Star, Zapp, Force M.D.'s, Atlantic Starr, EBO, Grace Jones, Sade, D. Dane, Run DMC, DeBarge, Rene & Angela, Temptations, W. Houston, S. Wonder, UTFO, LL Cool J, Ta Mara & The Seen, Mc Chill. ADDS: N. Hendryx, Lushus Daim, Jermaine Jackson, J. Stewart, Jellybean, V. Young.

**WJLB "FM98" — DETROIT — JAMES ALEXANDER — PD**

HOTS: Atlantic Starr, Rene & Angela, Sade, Dionne Warwick, Zapp, Black Ivory, James Brown, M. Day, EBO, A. Franklin, The Family, Gap Band, W. Houston, Janet Jackson, King Dream, B. Ocean, Cameo, L. Vandross, Yarbrough & Peoples, Connie. ADDS: R. Ayers, A. Cymone, J. Graham, P. Laurence, Juicy, S. Mills, New Edition, T. Pendergrass.

**WTLC — INDIANAPOLIS — KELLY KARSON — PD**

HOTS: Dionne Warwick, Sade, DeBarge, Yarbrough & Peoples, J. Holliday, M. White, Force M.D.'s, Ta Mara & The Seen, B. Ocean, Run DMC, EBO, P. Nelson, Rene & Angela, Zapp, The Family, James Brown, M. Day, P. Bryson, Klymaxx, Five Star. ADDS: Jermaine Jackson, New Edition, Full Force, Parker & Terry, A. Cymone.

**WLUM-FM — MILWAUKEE — BERNIE MILLER — PD**

HOTS: Atlantic Starr, W. Houston, James Brown, Sade, B. Ocean, F. Jackson, Wham!, Miami Sound Track, Starship, Aretha Franklin, Force M.D.'s, Thompson Twins, Heart, Five Star, Dire Straits, Rene & Angela, S. Wonder, Ready For The World, Mr. Mister, M. Day, M. Morgan. ADDS: Cherrelle, P. Benatar, Simple Minds, S. Easton, R. Ayers, New Edition, Jermaine Jackson.

**WGCI — CHICAGO — LEE MICHAELS — PD**

HOTS: L. Richie, S. Wonder, E.C. King, Pointer Sisters, Sade, M. Morgan, Yarbrough & Peoples, Dionne Warwick, F. Jackson, Five Star, G. Jones, M. Day, Atlantic Starr, B. Ocean, Ta Mara & The Seen. ADDS: Bernard Wright, New Edition, Jimmy G, E. Wilde, July, P. Laurence, Nicole, Rene & Angela, N. Hendryx.

**WDAO — DAYTON — LANKFORD STEVENS — PD**

HOTS: Zapp, M. Morgan, Five Star, B. Ocean, S. Wonder, W. Houston, The Family, P. LaBelle, L. Vandross, M. Day, J. Taylor, Isley, Jasper, Isley, Rene & Angela, F. Jackson, Sade. ADDS: J. Holliday, Jimmy G, New Edition, T. Pendergrass, Jermaine Jackson, July.

**WNOV — MILWAUKEE — ROB HARDY — PD**

HOTS: Ready For The World, Freestyle, M. Day, Rene & Angela, M. Morgan, S. Mills, Isley, Jasper, Isley, Five Star, E.C. King, Dionne & Friends, Atlantic Starr, B. Ocean, Zapp, Gap Band, New Edition, Willie Clayton, Dana Dane, Force M.D.'s, Run DMC. ADDS: Boogie Boys, S. Robinson, S. Murdock, V. Young, Cash Flow.

## SOUTH

**WHRK "K97" — MEMPHIS — JIMMY SMITH — MD**

HOTS: S. Wonder, Sade, B. Ocean, Five Star, F. Jackson, James Brown, M. Morgan, W. Houston, Yarbrough & Peoples. ADDS: New Edition, Janet Jackson, R. Parker & M. Terry, Paltimoa, Kashif, Jimmy G and the Tackleheads, Lushus Daim, E. Towns, N. Hendryx.

**KKDA "K104-FM" — DALLAS — TERRI AVERY — MD**

HOTS: Zapp, M. Day, Sade, Rene & Angela, Ta Mara & The Seen, Atlantic Starr, Yarbrough & Peoples, Run DMC, W. Houston, Force M.D.'s. ADDS: R. Ayers, Hiroshima, Full Force, Jermaine Jackson, E. Towns.

**KMJM — ST. LOUIS — MIKE STRATFORD — PD**

HOTS: Bernard Wright, M. Day, Glenn Jones, Force M.D.'s, Dionne Warwick, Full Force, J. Stewart, Starpoint, B. Ocean. ADDS: The Jets, A. Franklin, J. Graham, New Edition, Zapp, P. Laurence.

**WPLZ — RICHMOND, VA — HARDY JAY LANG — PD**

HOTS: Cherrelle, EBO, Force M.D.'s, F. Jackson, Grace Jones, James Brown, M. Morgan, M. Day-Colon, Rene & Angela, Ta Mara & The Seen, Yarbrough & Peoples. ADDS: Bernard Wright, Cash Flow, Full Force, M. Gaye, New Edition, P. Nelson, T. Pendergrass, E. Wilde, P. Laurence, Stylistics, July.

**WLOU — LOUISVILLE — BILL PRICE — MD**

HOTS: Force M.D.'s, M. Morgan, Zapp, Yarbrough & Peoples, Sade, F. Jackson, James Brown, Dionne Warwick, Cherrelle, C. Khan, W. Houston, M. Day, B. Ocean, S. Mills, EBO, The Family, Ta Mara & The Seen, Kashif, Rene & Angela, M. White. ADDS: Lushus Daim, B. Wells, C. Carlton, P. Hardcastle.

**WATV — BIRMINGHAM — RON JANUARY — PD**

HOTS: Atlantic Starr, S. Wonder, W. Houston, Dionne Warwick, B. Ocean, M. Day, F. Jackson, Rene & Angela, Zapp, Sade, Cherrelle, D. Dane, LA Dream Team, Isley, Jasper, Isley, James Brown. ADDS: J. Chandler, New Edition, La Toya Jackson, Bernard Wright, T. Pendergrass, J. Jackson, Dr. Jeckel & Mr. Hyde, B. Martin.

**WRAP — NORFOLK — CHESTER BENTON — PD**

HOTS: Dionne & Friends, S. Wonder, LL Cool J, UTFO, Five Star, Sade, M. Morgan, M. Day, Connie, B. Ocean, F. Jackson, Yarbrough & Peoples, S. Mills, Force M.D.'s, Mai Tai, Ta Mara & The Seen, W. Houston, D. Coleman, James Brown, Rene & Angela. ADDS: Black Ivory, Cash Flow, Sweat, Jermaine Jackson, R. Shonte.

### Midwest Retail Breakouts

- AFTER YOU — Bernard Wright — Manhattan/Capitol**
- ANOTHER NIGHT — Aretha Franklin — Arista**
- IN THE MORNING — Tramaine — A&M**

### South Retail Breakouts

- DIANA — Eugene Wilde — Philly World/Atlantic**
- DANCING IN THE DARK — Kashif — Arista**
- IF YOU SHOULD EVER BE LONELY — Val Young — Gordy/Motown**

## WEST

## EAST

**KDKO — DENVER — JAY JOHNSON — PD**

HOTS: M. Morgan, S. Wonder, Sade, Five Star, F. Jackson, B. Ocean, S. Mills, Yarbrough & Peoples, James Brown, Force M.D.'s, W. Houston, Rene & Angela, Ta Mara & The Seen, Zapp, B. Holliday, M. Day, Cherrelle, Grace Jones, M. White. ADDS: Bernard Wright, Jellybean, G. Chandler, S. Murdock, Jimmy G.

**KUKQ — PHOENIX — ROBERT WIDEMAN — MD**

HOTS: M. Morgan, Atlantic Starr, B. Ocean, F. Jackson, Sade, James Brown, Miami Sound Machine. ADDS: Pointer Sisters, S. Murdock, Jellybean, DeBarge, Dionne & Friends.

**XHRM-FM — SAN DIEGO — DUFF LINDSEY — PD**

HOTS: M. Morgan, Sade, Five Star, Touch, F. Jackson, Miami Sound Machine, Yarbrough & Peoples, Dionne & Friends, B. Ocean, James Brown, W. Houston, Ta Mara & The Seen, Zapp, S. Wonder, The Family, Atlantic Starr, M. Day, Jermaine Jackson, Cherrelle, Rene & Angela. ADDS: New Edition, Juicy Jimmy G. Jocelyn, Janet Jackson, S. Wonder.

**KSOL — SAN FRANCISCO — MARVIN ROBINSON — PD**

HOTS: L. Richie, S. Wonder, E.C. King, Starpoint, Sade, M. Morgan, Yarbrough & Peoples, Dionne & Friends, F. Jackson, Five Star, Grace Jones, M. Day, Atlantic Starr, B. Ocean. ADDS: Betty Wright, New Edition, A. Franklin, Jimmy G., E. Wilde, Juicy, P. Hardcastle, Janet Jackson, Cherrelle, A. O'Neal, Nicole, Rene & Angela, N. Hendricks.

**KGfJ-AM 1230 — LOS ANGELES — RICK NUNEZ — MD**

HOTS: F. Jackson, Cherrelle, M. Morgan, Sade, W. Houston, Zapp, B. Ocean, Rene & Angela, Force M.D.'s, Ta Mara & The Seen, J. Jackson, M. Day, E. Wilde, J. Brown, Yarbrough & Peoples. ADDS: Bernard Wright, G. Jones, Kashif, Atlantic Starr, Dionne & Friends, P. Nelson, O.C. Smith.

**KJLH "102.3" — LOS ANGELES — CLIFF WINSTON — PD**

HOTS: Atlantic Starr, James Brown, M. Day, Force M.D.'s, Dionne & Friends, B. Ocean, M. Morgan, Cherrelle, L.L. Cool J, Dream T, Five Star, S. Wonder, W. Houston, Starpoint, L. Richie, Zapp, F. Jackson, Janet Jackson, Yarbrough & Peoples. ADDS: King Denim Chorus, Princess, A. Franklin, S. Robinson, The Jets.

### West Retail Breakouts

- AFTER YOU — Bernard Wright — Manhattan/Capitol**
- BREAK MY HEART — Jimmy G & The Tackheads — Capitol**
- WHAT HAVE YOU DONE FOR ME LATELY — Janet Jackson — A&M**

### East Retail Breakouts

- AFTER YOU — Bernard Wright — Manhattan/Capitol**
- KING DREAM — King Dream Chorus — Mercury/PolyGram**
- DIANA — Eugene Wilde — Philly World/Atlantic**

## TOP 75 12" SINGLES

	Weeks On 2/8 Chart		Weeks On 2/8 Chart		Weeks On 2/8 Chart
<b>1</b> LIVING IN AMERICA (R&B Dance Version)/6:15 JAMES BROWN (Scotti Bros./CBS 4Z905310)	1	<b>26</b> TENDER LOVE FORCE MD'S (Tommy Boy TB-876)	33	<b>51</b> I'M YOUR MAN (EXTENDED SIMULATION) WHAM! (Columbia 44-05322)	52
<b>2</b> GO HOME (REMIX) STEVIE WONDER (Tamla/Motown 4553 TG)	2	<b>27</b> YOUR PERSONAL TOUCH EVELYN "CHAMPAGNE" KING (RCA PW-14202)	23	<b>52</b> CHAIN REACTION (REMIX) DIANA ROSS (RCA PD-14267)	57
<b>3</b> DIGITAL DISPLAY (EXTENDED MIX) READY FOR THE WORLD (MCA 5046)	3	<b>28</b> GOOD TO THE LAST DROP C-BANK (Naxt Plateau NP 50033)	28	<b>53</b> PERFECT WAY (WAY PERFECT MIX)/5:26 SCRITTI POLITTI (Warnar Bros. 0-20363)	42
<b>4</b> DO ME BABY (INTERLUDE)/4:59 MEL'ISA MORGAN (Capitol V-15211)	7	<b>29</b> WHAT YOU'VE BEEN MISSIN'/5:10 STARPOINT (Elaktra ED 5101)	34	<b>54</b> CURIOSITY (EXTENDED MIX) THE JETS (MCA 23590)	44
<b>5</b> HOW WILL I KNOW (DANCE RE-MIX)/6:35 WHITNEY HOUSTON (Arista AD1-9449)	16	<b>30</b> THE SUPER BOWL SHUFFLE (EXTENDED VOCAL MIX)/6:30 CHICAGO BEARS SHUFFLIN' CREW (Red Label/Capitol V-70060)	39	<b>55</b> FALL DOWN (SPIRIT OF LOVE) THAMAINE (A&M SP-12146)	45
<b>6</b> FEEL THE SPIN (EXTENDED DANCE VERSION)/6:50 DEBBIE HARRY (Gaffan/Warnar Bros. 0-20391)	6	<b>31</b> GUILTY YARBROUUGH & PEOPLES (Total Experiencia/RCA 2425)	36	<b>56</b> WHO DO YOU LOVE? (EXTENDED VERSION)/5:20 BERNARD WRIGHT (Manhattan/Capitol 56007)	47
<b>7</b> WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING (EXTENDED VERSION)/5:43 BILLY OCEAN (Jiva/Arista JDI 9431)	10	<b>32</b> COUNT ME OUT (EXTENDED VERSION)/6:25 NEW EDITION (MCA 23595)	25	<b>57</b> THE SHOW STOPPA (IS STUPID FRESH)/5:42 SUPERNATURE (Pop Art PA 1613)	41
<b>8</b> I CAN'T LIVE WITHOUT MY RADIO/I CAN GIVE YOU MORE L.L. COOL J. (Daf Jam/Columbia 44-05291)	8	<b>33</b> WHAT HAVE YOU DONE FOR ME LATELY (EXTENDED MIX)/7:00 JANET JACKSON (A&M SP 12167)	DEBUT	<b>58</b> JOHNNY THE FOX (BONUS BEATS)/8:20 TRICKY TEE (Slaaping Bag SLX 0016X)	55
<b>9</b> LOVE'S GONNA GET YOU (DANCE MIX)/8:38 JOCELYN BROWN (Warnar Bros. 0-20383)	9	<b>34</b> TARZAN BOY (EXTENDED DANCE VERSION)/6:16 BALTIMORA (Manhattan/Capitol V-56011)	31	<b>59</b> WHO'S ZOOMIN' WHO (DANCE MIX)/8:38 ARETHA FRANKLIN (Arista ADE-9411)	56
<b>10</b> I LIKE YOU (EXTENDED VERSION)/5:05 PHYLLIS NELSON (Carrara/CBS 4Z9-05268)	4	<b>35</b> STAND BACK (EXTENDED VERSION)/7:17 STEPHANIE MILLS (MCA 23598)	43	<b>60</b> IF I RULED THE WORLD (EXTENDED VERSION)/7:09 KURTIS BLOW (Mercury/PolyGram 884 269-1)	58
<b>11</b> SATURDAY LOVE (REMIX) CHERRELLE (Tabu/CBS 4Z9-05332)	30	<b>36</b> NO FRILLS LOVE (EXTENDED DANCE REMIX)/7:25 JENNIFER HOLLIDAY (Geffen/Warnar Bros. 0-20413)	26	<b>61</b> CARAVAN OF LOVE ISLEY, JASPER, ISLEY (CBS Assoc. ZS9-05285)	59
<b>12</b> THE SUN ALWAYS SHINES ON T.V. (EXTENDED VERSION)/8:25 A-HA (Warnar Bros. 0-20410)	12	<b>37</b> NIGHTMARES/5:50 DANA DANE (Profile PRO 7086)	37	<b>62</b> SAY I'M YOUR NUMBER ONE (EXTENDED VERSION) PRINCESS (Naxt Plateau NP50035)	60
<b>13</b> MOMENTS IN LOVE (EXTENDED VERSION)/7:00 ART OF NOISE (Island/ZTT 794)	13	<b>38</b> BEAT OF THE STREET/GORDY'S GROOVE (Mayberry Mix)/4:25 CHOICE MD'S (Tommy Boy TB-871)	29	<b>63</b> MY MAGIC MAN (EXTENDED VERSION) ROCHELLE (Warnar Bros. 0-20376)	61
<b>14</b> LET ME BE THE ONE (EXTENDED VERSION) FIVE STAR (RCA PWI 4230)	5	<b>39</b> ANOTHER NIGHT (EXTENDED VERSION) ARETHA FRANKLIN (Arista ADI 9454)	DEBUT	<b>64</b> CONGA (EXTENDED VERSION & INSTRUMENTAL)/6:00 & 4:52 MIAMI SOUND MACHINE (Epic 49-05253)	62
<b>15</b> AFTER THE LOVE HAS GONE (EXTENDED VERSION)/6:45 PRINCESS (Naxt Plateau NP 50037)	22	<b>40</b> NO SHOW/6:25 SYMBOLIC THREE featuring D. DR. SHOCK (Reality/Danya/Fantasy D250)	32	<b>65</b> LEGS (EXTENDED VERSION) ART OF NOISE (Chrysalis 4V9-42934)	65
<b>16</b> SLAVE TO THE RHYTHM (EXTENDED VERSION)/4:20 GRACE JONES (Manhattan Island/Capitol SPRO 9533)	15	<b>41</b> YOUR SMILE RENE & ANGELA (Mercury/PolyGram 884 271-1)	49	<b>66</b> THE TRUTH (EXTENDED VERSION)/7:50 COLONEL ABRAMS (MCA 23600)	64
<b>17</b> CAN YOU ROCK IT LIKE THIS/TOGETHER FOREVER/4:28 & 3:32 RUN D.M.C. (Profile Pro-7088)	11	<b>42</b> HOW TO BE A ZILLIONAIRE/TOWER OF LONDON (EXTENDED VERSION) ABC (Mercury/PolyGram 884 382-1)	54	<b>67</b> YOU LOOK GOOD TO ME (EXTENDED VERSION)/9:30 CHERRELLE (Tabu/CBS 4Z9 05279)	63
<b>18</b> ALICE, I WANT YOU JUST FOR ME/6:09 FULL FORCE (Columbia 44-05282)	14	<b>43</b> BABY TALK (SPECIAL REMIX)/5:28 ALISHA (Vanguard SPV 89)	35	<b>68</b> SUN CITY ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol 50017)	66
<b>19</b> DON QUICHOTTE/6:29 MAGAZINE 60 (Baja/TSR 8-54)	20	<b>44</b> IN THE MORNING TIME (SHOUT MIX)/6:49 TRAMAINE (A&M SP-12166)	50	<b>69</b> COMO TU TE LLAMA? SLY FOX (Capitol V-8654)	69
<b>20</b> EXPOSED TO LOVE (EXTENDED VERSION)/6:10 Exposé (Arista ADI-9426)	18	<b>45</b> P MACHINERY (EXTENDED) PROPAGANDA (ZZT/Island 0-96835)	51	<b>70</b> ELECTION DAY (EXTENDED MIX)/4:30 ARCADIA (Capitol V-5501)	67
<b>21</b> FUNKY LITTLE BEAT (EXTENDED VERSION) CONNIE (Sunnyview 3028)	24	<b>46</b> DO YOU REALLY LOVE YOUR BABY THE TEMPTATIONS (Gordy/Motown 4550GG)	46	<b>71</b> EVERYBODY DANCE/LOVELY HEART (EXTENDED VERSION)/5:41 & 4:47 TA MARA & THE SEEN (A&M SP-12149)	68
<b>22</b> CAN YOU FEEL THE BEAT (EXTENDED VERSION)/6:50 LISA LISA and CULT JAM with FULL FORCE (Columbia 44-05295)	17	<b>47</b> PRECIOUS LITTLE DIAMOND (EXTENDED VERSION) FOX THE FOX (Epic/CBS 49-05325)	53	<b>72</b> HONEY FOR THE BEES (EXTENDED VERSION)/6:40 & 5:30 PATTI AUSTIN (Qwest/Warnar Bros. 00-20361)	71
<b>23</b> PARTY ALL THE TIME (EXTENDED & INSTRUMENTAL VERSION)/7:04 EDDIE MURPHY (Columbia 44-05280)	19	<b>48</b> YELLOW PANTIES/4:54 DR. JECKYLL & MR. HYDE (Profile Pro 7092)	48	<b>73</b> DON'T SAY NO TONIGHT (EXTENDED VERSION)/5:20 EUGENE WILDE (Philly World/Atlantic DMD 885)	70
<b>24</b> MY HEART GOES BANG (EXTENDED MIX) DEAD OR ALIVE (Epic/CBS 49-05722)	27	<b>49</b> THE SHOW/LA-DI-DA (EXTENDED VERSION)/8:40 & 4:40 DOUG E. FRESH AND THE GET FRESH CREW (Reality/Danya/Fantasy D242)	38	<b>74</b> I'LL BE GOOD (SPECIAL MIX & INSTRUMENTAL)/7:25 & 5:25 RENE & ANGELA (Mercury/PolyGram 884009-1)	72
<b>25</b> THE DREAM TEAM IS IN THE HOUSE/5:07 LA DREAM TEAM (Draam Taam DRT-631)	21	<b>50</b> SUB CULTURE/SUB VULTURE (RE-MIX)/7:26 & 7:57 NEW ORDER (Qwest/Warnar Bros. 0-20390)	40	<b>75</b> YOU & ME (EXTENDED VERSION)/6:15 THE FLIRTS (CBS Associated 4Z9-05284)	73

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



**FLIRTING WITH SUCCESS** — CBS Associated recording artists *The Flirts* stopped by the offices of their label to meet with Tony Martell. The group's latest 12" release "New Toy," from their current LP, "Blondes, Brunettes & Redheads," has just been shipped. Seen (l-r) are: Joe Lodato, *The Flirts'* manager; Tricia, *The Flirts*; Geri, *The Flirts*; Tony Martell, vice president & general manager Associated Labels, CBS Records; Cristina, *The Flirts* and Bobby Orlando, *Flirts'* producer.

### MOST ACTIVE

Living In America — James Brown — (Scotti Bros.)

### STRONG ACTIVITY

Do Me Baby — Mell'sa Morgan — (Capitol)  
How Will I Know — Whitney Houston — (Arista)  
Saturday Love — Cherrelle & Alexander O'Neal — (Tabu/CBS)  
When The Going Gets Tough — Billy Ocean — (Arista)

### CLUB PICK

"Vienna Calling" — Falco — (A&M)  
D.J.: John Fox  
Club: Mobile  
Location: Seattle

**Comments:**  
"This is the B-side to "Rock Me Amadeus." Great response on the dance floor. Should be a top club hit."

### RETAILER'S PICK

"Another Night" — Aretha Franklin — (Arista)  
Store: Peaches  
Manager: Larry Jordan  
Location: Indianapolis

**Comments:**  
"I just received this 12" and it's almost sold out. A great mix. Should be one of our best sellers."



# CASH BOX TOP 100 ALBUMS

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

February 15, 1986

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

		Weeks On 2/8 Chart
1	<b>PROMISE</b> ★■ SADE (Portrait FR 40263) CBS	2 11
2	<b>THE BROADWAY ALBUM</b> ★■ BARBRA STREISAND (Columbia OC 40092) CBS	1 13
3	<b>BROTHERS IN ARMS</b> ★■ 8.98 DIRE STRAITS (Warner Bros. 25264-1) WEA	4 38
4	<b>WELCOME TO THE REAL WORLD</b> ★■ 8.98 MR. MISTER (RCA NFL1-8045) RCA	5 26
5	<b>MIAMI VICE</b> ★■ 9.98 ORIGINAL TELEVISION SOUNDTRACK (MCA 6150) MCA	3 19
6	<b>WHITNEY HOUSTON</b> ★■ 8.98 (Arista AL8-8211) RCA	9 47
7	<b>HEART</b> ■ 8.98 (Capitol ST-12410) CAP	7 32
8	<b>AFTERBURNER</b> ★■ 8.98 ZZ TOP (Warner Bros. 25342) MCA	6 14
9	<b>SCARECROW</b> ★■ 8.98 JOHN COUGAR MELLENCAMP (Riva 824 865-1) POL	8 23
10	<b>KNEE DEEP IN THE HOOPLA</b> ★■ 8.98 STARSHIP (Grunt/RCA BXLI-5488) RCA	10 19
11	<b>ONCE UPON A TIME</b> ★□ 8.98 SIMPLE MINDS (A&M/Virgin 5092) RCA	11 14
12	<b>ROCKY IV</b> □ 8.98 ORIGINAL SOUNDTRACK (Scotti Bros. SZ 40203) CBS	18 13
13	<b>ROCK A LITTLE</b> ★□ 8.98 STEVIE NICKS (Modern/Atlantic 90479) WEA	13 11
14	<b>THE DREAM OF THE BLUE TURTLES</b> ★■ 8.98 STING (A&M SP 3750) RCA	12 33
15	<b>WHITE NIGHTS</b> 9.98 ORIGINAL SOUNDTRACK (Atlantic B1273) WEA	15 16
16	<b>BORN IN THE U.S.A.</b> ★■ — BRUCE SPRINGSTEEN (Columbia GC 38653) CBS	17 86
17	<b>FRIENDS</b> □ — DIONNE WARWICK (Arista AL8 8398) WEA	21 9
18	<b>IN SQUARE CIRCLE</b> ★ 9.98 STEVIE WONDER (Tamla/Motown 6134) MCA	16 19
19	<b>SONGS FROM THE BIG CHAIR</b> ★■ 8.98 TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	14 47
20	<b>NO JACKET REQUIRED</b> ★■ 9.98 PHIL COLLINS (Atlantic 81240-1) WEA	19 50
21	<b>GREATEST HITS</b> ★■ 8.98 THE CARS (Elektra 60464) WEA	20 14
22	<b>RECKLESS</b> ★■ 8.98 BRYAN ADAMS (A&M SP-5013) RCA	22 64
23	<b>WHITE CITY — A NOVEL</b> ★□ 8.98 PETE TOWNSHEND (ATCO 90473) WEA	24 12
24	<b>HUNTING HIGH AND LOW</b> ★□ 8.98 A-HA (Warner Bros. 25300) WEA	26 32
25	<b>ROCK ME TONIGHT</b> ■ 8.98 FREDDIE JACKSON (Capitol ST 12404) CAP	23 30
26	<b>WHO'S ZOOMIN' WHO</b> ★■ 8.98 ARETHA FRANKLIN (Arista AS 8276) RCA	27 30
27	<b>UNDER LOCK AND KEY</b> 8.98 DOKKEN (Elektra 60458) 30 10	
28	<b>HERE'S TO FUTURE DAYS</b> ★ 8.98 THOMPSON TWINS (Arista 8276) RCA	31 19
29	<b>LIVE AFTER DEATH</b> □ 8.98 IRON MAIDEN (Capitol SABB-12441) CAP	29 15
30	<b>THE DREAM ACADEMY</b> ★ 8.98 (Reprise/Warner Bros. 25266) WEA	40 15
31	<b>LISTEN LIKE THIEVES</b> 8.98 INXS (Atlantic 81277) WEA	36 16

		Weeks On 2/8 Chart
32	<b>POWER WINDOWS</b> ★■ 8.98 RUSH (Mercury 826 098) POL	28 15
33	<b>READY FOR THE WORLD</b> ■ 8.98 (MCA 5594) MCA	38 34
34	<b>ALL FOR LOVE</b> □ 8.98 NEW EDITION (MCA 6579) MCA	34 12
35	<b>LOVIN' EVERY MINUTE OF IT</b> ★ — LOVERBOY (Columbia FC 399 53) CBS	32 23
36	<b>NERVOUS NIGHT</b> ★□ — HOOTERS (Columbia BFC 39912) CBS	46 6
37	<b>PACK UP THE PLANTATION—LIVE</b> ★ 10.98 TOM PETTY AND THE HEARTBREAKERS (MCA 8021) MCA	37 10
38	<b>MIKE &amp; THE MECHANICS</b> 8.98 (Atlantic 81287) WEA	50 9
39	<b>SO RED THE ROSE</b> ■ 9.98 ARCADIA (Capitol SC-12428) CAP	25 10
40	<b>COME OUT AND PLAY</b> ★□ 9.98 TWISTED SISTER (Atlantic 81275) CAP	41 9
41	<b>LITTLE CREATURES</b> ★□ 8.98 TALKING HEADS (Sire 25305-1) WEA	43 36
42	<b>THAT'S WHY I'M HERE</b> ★ — JAMES TAYLOR (Columbia FC 40052) CBS	33 14
43	<b>HOW COULD IT BE</b> □ — EDDIE MURPHY (Columbia FC 39952) CBS	35 18
44	<b>COLOR OF SUCCESS</b> ★□ 8.98 MORRIS DAY (Warner Bros. 25320) WEA	32 17
45	<b>SEVEN THE HARD WAY</b> ★ — PAT BENATAR (Chrysalis OV 41507) CBS	44 11
46	<b>MEETING IN THE LADIES ROOM</b> 8.98 KLYMAXX (Constellation/MCA 5529) MCA	51 43
47	<b>DONE WITH MIRRORS</b> 8.98 AEROSMITH (Geffen GHS 24091) WEA	42 13
48	<b>THEATRE OF PAIN</b> ★■ 9.98 MOTLEY CRUE (Elektra 60418-1) WEA	45 32
49	<b>AS THE BAND TURNS</b> 8.98 ATLANTIC STARR (A&M SP-5019) RCA	63 20
50	<b>EMERGENCY</b> ★■ 8.98 KOOL & THE GANG (De-Lite 822 943-1) POL	49 43
51	<b>SUN CITY</b> 8.98 ARTISTS UNITED AGAINST APARTHEID (Manhattan ST-53019) CAP	47 14
52	<b>MAKE IT BIG</b> ★■ — WHAM! (Columbia FC 39595) CBS	53 52
53	<b>CUPID &amp; PSYCHE '85</b> 8.98 SCRITTI POLITTI (Warner Bros. 25302) WEA	48 29
54	<b>STRENGTH</b> ★ 8.98 THE ALARM (IRS-5666) MCA	52 14
55	<b>PICTURES FOR PLEASURE</b> 8.98 CHARLIE SEXTON (MCA 5629) MCA	61 8
56	<b>BIOGRAPH</b> ★ — BOB DYLAN (Columbia C5X 38830) CBS	55 12
57	<b>ASTRA</b> ★ 8.98 ASIA (Geffen 24072) WEA	57 12
58	<b>DIAMOND LIFE</b> ★■ — SADE (Portrait BFR 39581) CBS	64 51
59	<b>SHEILA E. IN ROMANCE 1600</b> □ 8.98 (Paisley Park/Park Bros. 25317) WEA	65 23
60	<b>LIKE A VIRGIN</b> ★■ 8.98 MADONNA (Sire 25157-1) WEA	59 54
61	<b>THE LAST COMMAND</b> 8.98 W.A.S.P. (Capitol ST-12435) CAP	60 14
62	<b>BOY IN THE BOX</b> □ 8.98 COREY HART (EMI America 17161) CAP	62 31
63	<b>GREATEST HITS VOLUME I &amp; II</b> ★■ — BILLY JOEL (Columbia 40121) CBS	58 31
64	<b>HOUNDS OF LOVE</b> ★ 8.98 KATE BUSH (EMI America 17171) CAP	56 19
65	<b>KRUSH GROOVE</b> ★ 8.98 ORIGINAL SOUNDTRACK (Warner Bros. 25295) WEA	54 15

		Weeks On 2/8 Chart
66	<b>HOW TO BE A ZILLIONAIRE</b> ★ 8.98 ABC (Mercury 824 904-1)	68 20
67	<b>ICE ON FIRE</b> ★ 8.98 ELTON JOHN (Geffen 24077) WEA	67 13
68	<b>UNDER A RAGING MOON</b> ★ 8.98 ROGER DALTRY (Atlantic 81269) WEA	66 19
69	<b>SOUL TO SOUL</b> ★ — STEVIE RAY VAUGHN AND DOUBLE TROUBLE (Epic FE 40036) CBS	69 21
70	<b>RESTLESS</b> ★ 8.98 STARPOINT (Elektra 60424) WEA	73 24
71	<b>DOG EAT DOG</b> 8.98 JONI MITCHELL (Geffen GHS 24074) WEA	71 14
72	<b>PRIMITIVE LOVE</b> ★ — MIAMI SOUND MACHINE (Epic BFE 40131) CBS	81 12
73	<b>ASYLUM</b> ★ 8.98 KISS (Mercury 826 099-1) POL	72 20
74	<b>DO YOU</b> □ 8.98 SHEENA EASTON (EMI America 17173) CAP	70 13
75	<b>9012 LIVE—THE SOLOS</b> 8.98 YES (Atco 90474) WEA	75 12
76	<b>STAGES</b> — TRIUMPH (MCA 2-8020) MCA	79 14
77	<b>CARAVAN OF LOVE</b> — ISLEY, JASPER, ISLEY (CBS Associated BFZ 401180) CBS	78 18
<b>CHARTBREAKER</b>		
78	<b>THE ULTIMATE SIN</b> — OZZY OSBOURNE (CBS Associated OZ 40026) CBS DEBUT	
79	<b>SLAVE TO THE RHYTHM</b> 8.98 GRACE JONES (Manhattan/Island ST-53021) CAP	77 12
80	<b>STEREOTOMY</b> ★ 9.98 THE ALAN PARSONS PROJECT (Arista AL9-8384) RCA	95 13
81	<b>MANILOW</b> ★ 8.98 BARRY MANILOW (RCA AFLI-7044) RCA	76 11
82	<b>SWEET DREAMS</b> ★ 9.98 ORIGINAL SOUNDTRACK (MCA 6149) MCA	74 15
83	<b>MEAN BUSINESS</b> 8.98 THE FIRM (Atlantic 7-81628) WEA	DEBUT
84	<b>THE HEAD ON THE DOOR</b> 8.98 THE CURE (Elektra 60435) WEA	80 22
85	<b>RADIO</b> — L.L. COOL J (Def Jam/Columbia BFC 40239) CBS	97 8
86	<b>THE HEART OF THE MATTER</b> — KENNY ROGERS (RCA AJLI-7023) RCA	84 15
87	<b>SOUL KISS</b> ★ 8.98 OLIVIA NEWTON-JOHN (MCA 6151) MCA	82 16
88	<b>DECEMBER</b> ★■ 9.98 GEORGE WINSTON (Windham Hill 1025) RCA	86 12
89	<b>7 WISHES</b> ★■ 8.98 NIGHT RANGER (MCA 5593) MCA	88 37
90	<b>RIPTIDE</b> ★ 8.98 ROBERT PALMER (Island 90471) WEA	91 13
91	<b>LOVE</b> 8.98 THE CULT (Sire 25359) WEA	100 4
92	<b>DIFFERENT LIGHT</b> — BANGLES (Columbia BFC 40039) CBS	108 2
93	<b>HERO</b> — CLARENCE CLEMONS (Columbia BFC 40010) CBS	93 13
94	<b>BE YOURSELF TONIGHT</b> ★■ 8.98 EURYTHMICS (RCA AJL 1-5429) RCA	89 39
95	<b>PRIVATE DANCER</b> ★■ 8.98 TINA TURNER (Capitol ST-12330) CAP	90 88
96	<b>CONTACT</b> ★■ 9.98 POINTER SISTERS (RCA ALF 1-8056) RCA	92 29
97	<b>CHRISTMAS</b> ★ 8.98 ALABAMA (RCA ASLI-7014) RCA	85 12
98	<b>TA MARA &amp; THE SEEN</b> 6.98 (A&M SP 6-5078) RCA	98 15
99	<b>DEAD MAN'S PARTY</b> 8.98 OINGO BOINGO (MCA 5665) MCA	96 15
100	<b>FACE VALUE</b> ★■ 8.98 PHIL COLLINS (Atlantic 16029) WEA	99 68

THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.



## SHOP TALK

Stephen Padgett, Los Angeles

**WEA TO REPRESENT SONY** — The massive distribution network of the Warner/Elektra/Atlantic Corp. is about to be tapped by Sony Corp. in a distribution agreement entered into by the two companies, it was announced Jan. 31. **Russ Bach**, executive vice president, WEA Corp and **John Briesch**, president of Sony Consumer Audio Products Division, have disclosed that the two companies have established an unprecedented marketing/distribution agreement. Sony Corp. of America selected WEA Corp to distribute a popularly-priced range of Sony headphones and accessories to WEA's customer base. The Sony product package to be marketed by WEA encompasses a wide range of products and accessories that have been developed to support key Walkman and Compact Disc categories. The program, to be launched the first week of February, will be supported by an extensive in-store merchandising campaign. "The music retailer presents an excellent vehicle for the sales of accessory items due to the compatible customer base. We find that WEA's marketing and distribution strength provides Sony with the unique opportunity to improve our market share in the rapidly expanding accessory business," stated Briesch.

**MEMTEK LAUNCHES MAJOR CAMPAIGN** — Beginning the middle of January, Memtek Products debuted a dramatically new multi-

million dollar TV and print campaign for **Memorex** brand audio and video tapes. "Is It Love . . ." a 30-second commercial for new top-line Memorex "Pro Hi-Fi" video tape, began a heavy run in key national markets on January 20. In addition, two full-page print ads supporting new Memorex "CDX II" audio cassettes will premier in the February issues of a variety of key consumer magazines.

**20/20 VIDEO CHAIN** — Five-year old **20/20 Video** experienced its most successful month in terms of video tape sell-through in December, 1985. 20/20, which consists of six superstores in the greater Los Angeles area, sold over \$100,000 worth of pre-recorded video tapes in December — 20 percent of the chain's total gross for the month. Chairman **Mike Shab** commented, "We plan to continue our efforts to increase tape sell-through. Eventually, we hope to reach a 50/50 point between tape sales and rentals. This last month certainly demonstrates that we're well on our way to that goal."

**LIEBERMAN BANKING ON VIDEO** — Lieberman Enterprises expects to take \$200,000,000 annually by 1990, according to reports out of the Minneapolis-based rack. '86 looks like a \$50,000,000 year. Records are still nearly 70 percent of Lieberman's total picture.

**THE PULSE OF THE INDUSTRY** — **Tower Records** unveils its new format for **Pulse Magazine**, a leaner, meaner, more *Rolling-Stone-ish*



**SKI PIZZA** — The phrase, "It's all down hill from here" took on a positive meaning for Licorice Pizza recently. L.A.-based retail chain had a booth at the Ski Dazzle Convention. The consumer ski show attracted 80,000 and Licorice Pizza sold WEA's Top 25 cassettes and Top 10 CDs. Pictured (l-r): Mike Abercrombie, Sony Corp.; and from Licorice Pizza, Randy Gerston, marketing director, Ruth Sims, sr. vice president; Wayne Wong, World Champion Freestyle Skier; and George Briner, marketing manager, Licorice Pizza.

look. The magazine is a favorite with Tower's customers. I mean, where else can you find articles on **Soul Asylum**, **Roger Whittaker**, **Mink DeVille** and **Bennie Wallace** in one publication? Except for maybe *Cash Box!* Tower Records, the record store that still loves records, serves its customers as well as the record industry with *Pulse's* informative articles. Written in a "have-you-heard-the-latest-from . . ." style, *Pulse* is very aggressive in its coverage of new product. Best of luck to Executive Publisher **Russ Solomon** and Editor & Publisher **Mike Ferrace** on their new format.

**MCA IN WEIRD SCIENCE PROMOTION** — **MCA Home Video** is initiating a *Weird Science* Sweepstakes to coincide with the February 6 release of the popular teen comedy from writer/director **John Hughes**. The sweepstakes, which will culmi-

nate in an awards drawing April 10, allows consumers, retailers and distributors to share in a number of valuable prizes. The grand prize is a two-week European holiday for two valued at \$10,000. Those retail outlets whose names are stamped on the entry forms of the top five winners will receive \$500. Retailers can also win Apple II computers by submitting a separate retail entry form along with a photograph of their *Weird Science* promotional display and the name of their MCA Home Video distributor/sales representative. Entry forms and additional sweepstakes materials were sent to video outlets January 17. To be eligible for the April 10 sweepstakes drawing, applicants must be eighteen or older and all entry forms must be received by MCA Home Video no later than March 27. *Weird Science* will carry a \$79.95 price tag.

# TOP 40 COMPACT DISCS

		Weeks On 2/8 Chart			Weeks On 2/8 Chart
1	<b>BROTHERS IN ARMS</b> ★	15.98	1	38	
	DIRE STRAITS (Warner Bros. 25264-2) WEA				
2	<b>THE BROADWAY ALBUM</b>	—	2	8	
	BARBRA STREISAND (Columbia CK 49092) CBS				
3	<b>PROMISE</b>	—	3	5	
	SADE (Portrait RK 40263) CBS				
4	<b>NO JACKET REQUIRED</b>	15.98	5	41	
	PHIL COLLINS (Atlantic 81240-2) WEA				
5	<b>MIAMI VICE</b>	—	4	13	
	ORIGINAL TELEVISION SOUNDTRACK (MCA MCAD-6150) MCA				
6	<b>THE DREAM OF THE BLUE TURTLES</b>	—	6	29	
	STING (A&M CD 3750) RCA				
7	<b>BORN IN THE U.S.A.</b>	—	8	75	
	BRUCE SPRINGSTEEN (Columbia CK 38653) CBS				
8	<b>AFTERBURNER</b>	15.98	7	12	
	ZZ TOP (Warner Bros. 25342) WEA				
9	<b>POWER WINDOWS</b> ★	—	9	5	
	RUSH (Mercury 826 098) POL				
10	<b>SCARECROW</b>	—	12	17	
	JOHN COUGAR MELLENCAMP (Riva 824 865) POL				
11	<b>SONGS FROM THE BIG CHAIR</b>	—	10	44	
	TEARS FOR FEARS (Mercury 824 300-2) POL				
12	<b>THE DARK SIDE OF THE MOON</b>	—	13	75	
	PINK FLOYD (Capitol CDP-46001) CAP				
13	<b>WHITE CITY-A NOVEL</b>	15.98	17	3	
	PETE TOWNSHEND (Atco 90473) WEA				
14	<b>DIAMOND LIFE</b>	—	14	41	
	SADE (Portrait RK 39581) CBS				
15	<b>ROCK A LITTLE</b>	15.98	21	3	
	STEVIE NICKS (Modern/Atlantic 90479) WEA				
16	<b>GREATEST HITS VOLUME I &amp; II</b>	—	11	24	
	BILLY JOEL (Columbia J2K 40121) CBS				
17	<b>IN SQUARE CIRCLE</b> ★	—	15	15	
	STEVIE WONDER (Tamla/Motown TAMD 06134) MCA				
18	<b>THAT'S WHY I'M HERE</b>	—	16	4	
	JAMES TAYLOR (Columbia CK 40052) CBS				
19	<b>HEART</b>	—	28	2	
	HEART (Capitol CDP-46157) CAP				
20	<b>WELCOME TO THE REAL WORLD</b>	—	24	4	
	MR. MISTER (RCA PCD 1-7180) RCA				
21	<b>DECEMBER</b>	—	18	15	
	GEORGE WINSTON (Windham Hill CD 1025) RCA				
22	<b>WHITNEY HOUSTON</b>	—	19	21	
	(Arista JRCD-8221) RCA				
23	<b>LITTLE CREATURES</b>	15.98	20	28	
	TALKING HEADS (Sire 2-25305) WEA				
24	<b>ONCE UPON A TIME</b>	—	22	8	
	SIMPLE MINDS (A&M/Virgin 5092) RCA				
25	<b>BIOGRAPH</b>	—	27	4	
	BOB DYLAN (Columbia 38830) CBS				
26	<b>GREATEST HITS</b>	15.98	23	5	
	THE CARS (Elektra 60464) WEA				
27	<b>SEVEN THE HARD WAY</b>	—	26	4	
	PAT BENATAR (Chrysalis VK 41507) CBS				
28	<b>RIPTIDE</b>	15.98	30	2	
	ROBERT PALMER (Island 90471-2) WEA				
29	<b>ICE ON FIRE</b>	15.98	29	3	
	ELTON JOHN (Geffen 24077) WEA				
30	<b>DEJA VU</b>	—	31	11	
	CROSBY, STILLS, NASH & YOUNG (Reprise 19118) IND				
31	<b>RECKLESS</b>	—	25	55	
	BRYAN ADAMS (A&M CD-5013) RCA				
32	<b>CHRONICLES</b>	—	34	23	
	CREEDEENCE CLEARWATER REVIVAL (Fantasy FCD 623-CCR2) IND				
33	<b>ASTRA</b> ★	15.98	32	3	
	ASIA (Geffen 24072) WEA				
34	<b>KNEE DEEP IN THE HOOPLA</b>	—	36	13	
	STARSHIP (Grunt/RCA 5488) RCA				
35	<b>BLACK CODES (FROM THE UNDERGROUND)</b>	—			DEBUT
	WYNTON MARSALIS (Columbia CK 40009) CBS				
36	<b>HERE'S TO FUTURE DAYS</b>	—	33	9	
	THOMPSON TWINS (Arista JRCD-8276) RCA				
37	<b>HUNTING HIGH AND LOW</b>	15.98	35	14	
	A-HA (Warner Bros. 25300) WEA				
38	<b>BE YOURSELF TONIGHT</b>	—	37	29	
	EURHYTHMICS (RCA PCD1-5429) RCA				
39	<b>PRIVATE DANCER</b>	—	38	72	
	TINA TURNER (Capitol CDP-46041) CAP				
40	<b>SOUL TO SOUL</b>	—	39	8	
	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (Epic RK 40036) CBS				

★ INDICATES FULL DIGITAL RECORDING

## TOP 40 VIDEOCASSETTES

	Weeks On 2/8 Chart		Weeks On 2/8 Chart
1 <b>PALE RIDER</b> Warner Home Video 11475	1	8	
2 <b>BEVERLY HILLS COP</b> Paramount Home Video 1134	2	14	
3 <b>GREMLINS</b> Warner Home Video 11388	3	10	
4 <b>GHOSTBUSTERS</b> RCA/Columbia Pictures Home Video 60413	4	15	
5 <b>MASK</b> MCA Dist. Corp. 80173	10	4	
6 <b>PRIZZI'S HONOR</b> Vestron Home Video VA 5106	15	4	
7 <b>FLETCH</b> MCA Dist. Corp. 80190	5	5	
8 <b>THE EMERALD FOREST</b> Embassy Home Entertainment 2179	6	12	
9 <b>A VIEW TO A KILL</b> CBS/Fox Video 4730	7	8	
10 <b>BREWSTER'S MILLIONS</b> MCA Home Video 80194	8	12	
11 <b>EXPLORERS</b> Paramount Home Video 1676	11	3	
12 <b>CODE OF SILENCE</b> Thorn/EMI/HBO Video TVA 2985	9	10	
13 <b>VISION QUEST</b> Warner Home Video 11459	14	12	
14 <b>D.A.R.Y.L.</b> Paramount Home Video 1810	16	3	
15 <b>MAD MAX—BEYOND THUNDERDOME</b> Warner Home Video 11519	22	2	
16 <b>LIFEFORCE</b> Vestron Home Video	19	3	
17 <b>BERRY GORDY'S THE LAST DRAGON</b> CBS/Fox Video 6294	20	3	
18 <b>AMADEUS</b> Thorn/EMI/HBO Video TVA 2997	13	19	
19 <b>RAMBO: FIRST BLOOD PART II</b> Thorn/EMI/HBO Video TVA 3002	DEBUT		
20 <b>THE BREAKFAST CLUB</b> MCA Dist. Corp. 80167	17	21	
21 <b>JUST ONE OF THE GUYS</b> RCA/Columbia Pictures Home Video 20493	21	8	
22 <b>THE BEST OF JOHN BELUSHI</b> Warner Home Video 34078	12	8	
23 <b>THE HEAVENLY KID</b> Thorn/EMI/HBO Video TVA 3261	23	4	
24 <b>MY SCIENCE PROJECT</b> Touchstone Home Video 360	30	2	
25 <b>LOST IN AMERICA</b> Warner Home Video 11468	24	11	
26 <b>LADYHAWKE</b> Warner Home Video 11464	18	14	
27 <b>DEF-CON 4</b> New World Video 8424	26	5	
28 <b>AMERICAN NINJA</b> MGM/UA Home Video 800705	DEBUT		
29 <b>PERFECT</b> RCA/Columbia Pictures Home Video 20494	25	10	
30 <b>THE KILLING FIELDS</b> Warner Home Video 11419	27	23	
31 <b>POLICE ACADEMY 2, THEIR FIRST ASSIGNMENT</b> Warner Home Video 20020	28	18	
32 <b>GODZILLA 1985</b> New World Video 8522	33	3	
33 <b>THE SURE THING</b> Embassy Home Entertainment	29	22	
34 <b>DESPERATELY SEEKING SUSAN</b> Thorn/EMI/HBO Video TVA 2992	31	23	
35 <b>THE KARATE KID</b> RCA/Columbia Pictures Home Video 60406	32	38	
36 <b>GOTCHA!</b> MCA Dist. Corp. 80186	34	16	
37 <b>SECRET ADMIRER</b> Thorn/EMI/HBO Video TVA 2990	36	14	
38 <b>A NIGHTMARE ON ELM STREET</b> Media Home Entertainment M 796	37	30	
39 <b>MISSING IN ACTION 2 - THE BEGINNING</b> MGM/UA Home Video MB 800658	39	18	
40 <b>BABY, SECRET OF THE LOST LEGEND</b> Touchstone Home Video 269	39	15	

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

## AUDIO/VIDEO

Gregory Dobrin, Los Angeles

**MUSIC STARS BUMPED FROM THE TUBE** — The fact that two recording artists, Capitol's **Melba Moore** and Columbia's **Gladys Knight**, were signed up to star as regulars on two prime time TV sitcoms was unusual enough. The fact that the two shows, CBS' *Melba* (in the 8 pm slot) and *Charley & Co.* (at 8:30) shared the same hour of programming was equally odd, but the fact that both shows — *Melba* having only aired once — were cancelled simultaneously is really strange. So much for music and video. Of the two shows, *Melba* was probably the least palatable, but *Charley & Co.* wasn't much better. The strength of character that shines so brilliantly in Knight's singing falls flat in her acting, and **Flip Wilson**, who co-starred as Knight's husband, seemed dour and strangely mirthless. In fact, the only good thing about the show I saw was **Della Reese**, who can do no wrong, as far as I'm concerned. She was enjoyable (but not great) as Knight's doting aunt.



**ELVIS ON VIDEO** — New from Media Home Entertainment's Music Media label is *Elvis — One Night With You*, 53 minutes of the king in concert.

**MTV ABROAD** — It has been reported that MTV plans to air approximately an hour per month of foreign videos. Word apparently was let loose at the recent MIDEM in Cannes that the channel plans to program videos from non-English-speaking countries around the world, possibly with sub-titles, beginning in June. No official word from the company has been released, but reports credit MTV vice president of programming **Les Garland** with coming up with the idea on his way to the MIDEM festival. He was attracted by the high quality of many foreign videos, so the story goes. A drawback to the idea is the fact that much of the music aired in the clips will not be available to the U.S., which could lead to frustration among viewers. Hell hath no fury like a frustrated viewer.

**THE LENNON LEGACY** — Showtime is planning an evening for Lennon fans next month that should help ease some of their frustrations. On March 14 the channel will run a slew of Lennon programming grouped under the heading, *The Lennon Legacy: John and Julian*. The shows include: *John Lennon Live In New York City* (8 pm), *Stand By Me: A Portrait of Julian Lennon* (9 pm), along with *The Toronto Bed-In Documentary* and *Imagine — The Film*. The evening's opener, *John Lennon Live in New York City*, chronicles Lennon's 1972 New York City concert, while *Stand By Me: A Portrait of Julian Lennon* follows the young artist on his first North American tour. The other two shows, *Imagine — The Film* and *The Toronto Bed-In Documentary* are short programming to be seen in excerpts.

**GROWING FORTUNES** — Vestron video had a banner fourth quarter in sales, earnings and earnings per share for 1985. The indie home video supplier's revenues grew 67 percent over last year to a whopping \$41 million.

**HOME VIDEO REVIEW** — Health conscious home videophiles should take heed of the home video companion to nutritionist **Dr. Stuart Bergers'** immune power diet, *You Are What You Eat*. While the title "Immune Power Diet" has a ring of disease-of-the-week capitalism, this one-hour tape is a sober, good sense approach to allowing our bodies to function at peak efficiency without continual poisoning from common bad eating habits. Through a methodical system of detoxification, Dr. Berger and his assistants lead the viewer through a daily program of diet and stress control. Definitely a tape for 80s' urbanites. From MGM/UA Home Video, \$29.95.

## The Release Beat

RCA/Columbia Pictures Home Video's February releases are led by *Silverado*, the new-age Western featuring **Kevin Kline** and **Linda Hunt**. The film was written by **Lawrence** and **Mark Kasdan**, directed by Lawrence Kasdan, and comes fresh from its theatrical release late last year. Suggested retail is \$79.95, VHS and Beta Stereo Dolby Surroundsound. Another recent theatrical from RCA/Columbia this month is *Real Genius*, a teen comedy-drama featuring **Val Kilmer** and **Jonathan Gries**, also in VHS and Beta Dolby Stereo Surroundsound, also for \$79.95. The most critically acclaimed of RCA/Columbia's releases this month is *Ship Of Fools*, which boasts a glowing cast that includes such legends as **Simone Signoret**, and **Vivien Leigh**. In black and white, the film is available in VHS and Beta HiFi for a suggested \$59.95. . . . **MCA Home Video** brings the 1985 comedy *Weird Science* to the small screen this month. The film, which features the hit **Oingo Boingo** single of the same name, retails for a suggested \$79.95 in Beta and VHS HiFi Stereo Surround (for VHS, Dolby B on regular tracks). Another top title from MCA this month is *Thoroughly Modern Millie*, the '20s spoof that stars **Julie Andrews**, **Mary Tyler Moore** and **Carol Channing**. The tape bears a suggested retail of \$59.95. MCA also brings music to home video this month with *Olivia — Soul Kiss*, a compilation of five new **Olivia Newton-John** videos for a suggested retail price of \$19.95.

## TOP 15 MUSIC VIDEOCASSETTES

	Weeks On 2/8 Chart
1 <b>MADONNA LIVE — THE VIRGIN TOUR</b> Madonna (Warner Music Video 38105)	1 11
2 <b>MOTOWN 25: YESTERDAY, TODAY, FOREVER</b> (MGM/UA Home Video 300302)	2 10
3 <b>PRINCE AND THE REVOLUTION LIVE!</b> Prince And The Revolution (Warner Music Video 38102)	3 27
4 <b>ARENA</b> Duran Duran (Thorn/EMI/HBO Video TVF 2789)	5 8
5 <b>THE BEATLES LIVE — READY STEADY GO!</b> (Sony Video 97W50091)	4 15
6 <b>NO JACKET REQUIRED</b> Phil Collins (Atlantic Video 50104)	6 14
7 <b>WHAM! THE VIDEO</b> Wham! (CBS-Fox Video Music 3048)	7 31
8 <b>THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS</b> Elvis Costello And The Attractions (CBS/Fox Video 7093)	10 3
9 <b>TINA LIVE-PRIVATE DANCER TOUR</b> Tina Turner (Sony Video 97W 50090)	8 26
10 <b>MADONNA</b> Madonna (Warner Music Video 3-38101)	9 31
11 <b>WHITE CITY</b> Pete Townshend (Vestron Music Video 1025)	13 2
12 <b>HUEY LEWIS &amp; THE NEWS VIDEO HITS</b> Huey Lewis And The News (CBS-Fox Video 6941)	11 4
13 <b>SCENES FROM THE BIG CHAIR</b> Tears For Fears (MusicVision 6-20534)	15 2
14 <b>LIVE AFTER DEATH</b> Iron Maiden (Sony Video 96W50114)	14 4
15 <b>FLY ON THE WALL</b> AC/DC (Atlantic Video 50102)	12 11

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

## FILMUSIC

Peter Berk, Los Angeles

**WHAT!!!!!!** — "Sister" from *The Color Purple* . . . good song, good choice, no argument here. "Say You, Say Me" from *White Nights* . . . as exciting as an evening of vacuuming, but an expected nominee. "Power Of Love" from *Back To The Future* . . . terrific song, works perfectly in the context of the movie, great choice. "Separate Lives" also from *White Nights* . . . powerful ballad, melodically and lyrically rich, totally deserving. But "Surprise, Surprise" from *A Chorus Line*?

**BEST SONG???** I still think it's some kind of mistake, or the Academy's idea of a little joke. Was I so wrong to consider this a pretty terrible song? I never even considered the possibility it might be nominated. **BEST SONG???** The only thing surprising about it is that it was accepted for the movie in the first place. I think I'd almost rather hear 12 inch versions of "Look For The Union Label" and "Go See Cal." This vicious commentary isn't exactly going to endear me to the song's composer **Marvin Hamlisch** (not that he gives a hoot about my opinion anyway), but the truth is I regard him usually as a truly brilliant writer. He and lyricist **Edward Kleban** created a fabulous score for the original *A Chorus Line*, and his theme from *The Way We Were* remains one of the best film songs ever. "Surprise, Surprise" isn't even that bad really (although "Let Me Dance For You" (although "Let Me Dance For You"



**A HIT IN THE MAKING** — Steven Spielberg (surprisingly absent from the list of Oscar nominees in the best director category) discusses a scene in *The Color Purple* with Whoopie Goldberg. Quincy Jones' Oscar-nominated score is being released by his Qwest Records label in a two-record set.

the other new song in *A Chorus Line* is better). It's just such an incredibly innocuous song to have stood out among Academy voters. **BEST SONG???** It's difficult not to get angry when guessing which songs may have been displaced by this one. In any case, the two *White Nights* songs still seem to have the overall edge, although "Say You, Say Me" unfortunately may wind up the ultimate winner with it all, especially if its recent Golden Globe victory was any indication. In the original score category, I think **John Barry** will be honored for his music for *Out Of Africa*, and deservedly so.

**ODDS AND ENDS** — RCA has released what may well become one of this year's better selling soundtracks, *Youngblood*. The album features cuts by such diverse artists as **Mr. Mister**, **Starship**, **Autograph**, **Marc Jordan**, **John Hiatt**, **Mickey Thomas**, **Nick Gilder** and **Glenn Jones**. Not a bad line-up of talent . . . **Little Richard** is garnering a good deal of attention right now as a result of his supporting role in **Paul Mazursky's** *Down And Out In Beverly Hills*. In the film, Mr. Penniman plays Orvis Goodnight, a record producer, and in one scene, he sings a song called "Great Gosh A'mighty (It's A Matter Of Time)," which he wrote with **Billy Preston**. The song (also billed as the title tune from *Down And Out*) is the lead track on MCA Record's soundtrack from the new feature. Other cuts feature such performers as **David Lee Roth**, **Randy Newman**, the **Police** and **Andy Summers** . . . Members of the group **Queen** are currently writing and recording music for the upcoming film, *Highlander*, which stars **Sean Connery** and **Christopher Lambert**. The movie's director, **Russell Mulcahy**, is no stranger to rock music; he's been at the helm of music videos for **Kim Carnes**, **Billy Joel**, the **Rolling Stones**, **Spandau Ballet**, **Fleetwood Mac** and **Elton John**. Not surprisingly, he's set to direct a Queen video which will coincide with the release of the film. **Michael Kamen** is providing the picture's orchestral score . . . Principal photography begins next month on *Just Around The Corner To The Light Of Day*, formerly titled *Born In The U.S.A.* The new title also comes from a **Bruce Springsteen** song, one he's written expressly for the **Paul Schrader** movie (which features **Joan Jett** and **Michael J. Fox**) . . . **Alan Freed**, the pioneer disc jockey (who's credited with having coined the term "rock 'n' roll") is the subject of a major documentary currently in pre-production. The project is being timed to coincide with the 20th anniversary of Freed's death. Producing the film are Oscar-winner **Paul Wagner** and **Rachel Freed** (his niece) . . . **Al Jarreau** and **Melissa Manchester** have recently completed a vinyl and video version of "The Music Of Good-bye (Love Theme from *Out Of Africa*)," which was written by composer John Barry and lyricists **Alan** and **Marilyn Bergman**. MCA will release the single, which will be included on future pressings of the film's soundtrack (which up to now contained the song's melody but not its just added lyrics). **Robbi Buchanan** produced the new song, and he's certainly done well with film music before, having produced a current Oscar-nominated song ("Separate Lives") and a past Oscar-winning song ("Up Where We Belong") . . . **Speaking of Oscars, and who in the entertainment industry isn't just now, Academy Award-winner John Williams** will compose the score for *SpaceCamp*, a 20th Century Fox release due out in June.



**THE NEW BREAKFAST CLUB?** — Annie Potts (center) listens intently as Molly Ringwald verbally battles with Jon Cryer in this scene from Paramount Picture's upcoming feature, *Pretty In Pink*. A&M is releasing the soundtrack, which could easily be as lucrative for the label as *The Breakfast Club* was last year.

## 'Pink' Soundtrack Is Sitting Pretty At A&M Records

By Peter Berk

LOS ANGELES — Last year, the collaboration between writer/director John Hughes and A&M Records yielded for the label one of its most successful film soundtracks ever; *The Breakfast Club*. Now, with the imminent release of the latest Hughes-A&M effort, *Pretty In Pink*, one of this year's more popular soundtracks may well be just around the corner.

*Pretty In Pink*, on film and on vinyl, will go public February 28, but the LPs first single, OMD's "If You Leave," and its accompanying video are already out and no doubt headed for the top of their respective charts. The soundtrack also contains tracks by such lofty artists as Jesse Johnson, Suzanne Vega, INXS, the Psychedelic Furs, New Order, Belious Some, the Smiths, Echo and the Bunnymen and the Danny Hutton Hitters. With a musical line-up like that, it's entirely possible the soundtrack from *Pretty In Pink* will catch on with record-buyers whether or not the film itself catches on with movie-goers.

In order to discuss the soundtrack in depth, *Cash Box* last week spoke with David Anderle, A&M's director of film music. "From the beginning, it was clear *Pretty In Pink* was a natural for pop music," he first commented. In the film, Molly Ringwald stars as a high school student who works at a record store after school, a plot point which facilitated the use of three of the soundtrack's songs. Anderle also described the film's closing scene, revolving around the school prom, during which the song by Orchestral Manoeuvres In The Dark is employed.

"All the songs heard during the film are either sourced on the radio where and when they would be played, or are used in montage sequences," Anderle continued. "I think it's very important to the artists and to the audience that music is used properly." As he sees it, young movie-goers can quickly recognize when contemporary music is being utilized solely for its commercial value and not for any artistic relevance to what's on the screen. "Furthermore," Anderle commented, "John Hughes (who wrote and produced but didn't direct *Pretty In Pink*) respects his young audiences, and thinks

in terms of music. Artists are aware of that, and enjoy writing material for his films."

Asked what sort of music he was looking, or more accurately, *listening* for, when putting the soundtrack together for *Pretty In Pink*, Anderle said, "I wanted to have the kinds of songs which would reflect what the main characters in the film represent. You have the rich kids, who would listen to their own brand of music; and you have the left of center kids, who would be listening to new music. Most of all, I wanted to choose music which high school students would really be listening to."

At the suggestion of the film's director, Howie Deutch (who had previously directed music videos for such performers as Stewart Copeland, Billy Idol, and Billy Joel), Oscar winning composer Michael Gore (*Fame*) was brought in to write the orchestral score. Anderle then went about gathering the songs, most of which were written specifically for *Pretty In Pink*.

For Anderle, the long hours spent on this project were definitely worthwhile. "We feel this soundtrack doesn't sound like a bunch of random songs thrown together, but more like a legitimate record. The songs clearly stand on their own, and I feel very fortunate so many of the acts came through. It wasn't just a case of their writing good songs for the film, but they also wrote songs which sound terrific outside of the film. The *Pretty In Pink* soundtrack truly plays like a complete album."

A&M Records is planning a full-scale assault with *Pretty In Pink*. Along with the OMD song the film's title song (performed by the Psychedelic Furs) will also soon be available as a single. Moreover, tentative plans call for the release to dance clubs of New Order's "Shell Shock," with a CHR version of the song possibly to follow.

Anderle is currently working on the musical material for *Ferris Bueller's Day Off*, a film which Hughes did direct, and has high hopes for that soundtrack as well. Given the A&M-Hughes 'track' record, he unquestionably has every reason to feel pretty optimistic.

## TOP 50 ALBUMS

Title, Artist, Label, Number, Distributor	Weeks On Chart	2/8 Chart
★ = Available on Compact Disc ■ = Platinum (RIAA Certified) □ = Gold (RIAA Certified)		
<b>1 THE HEART OF THE MATTER</b> ★□ KENNY ROGERS (RCA AFLL 7023)	1	13
<b>2 ROCKIN' WITH THE RHYTHM</b> THE JUDDS (RCA AHL1-7042)	4	12
<b>3 SWEET DREAMS (MUSIC FROM THE MOTION PICTURE SOUNDTRACK)</b> ★ PATSY CLINE (MCA MCA-6149)	3	15
<b>4 WON'T BE BLUE ANYMORE</b> DAN SEALS (EMI-America ST-17166)	5	19
<b>5 SOMETHING SPECIAL</b> ★ GEORGE STRAIT (MCA 5605)	2	22
<b>6 LIVE IN LONDON</b> ★ RICKY SKAGGS (Epic FE 40103)	6	11
<b>7 I HAVE RETURNED</b> RAY STEVENS (MCA 5635)	8	16
<b>8 GREATEST HITS VOL. 2</b> ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25328)	9	11
<b>9 THERE'S NO STOPPING YOUR HEART</b> MARIE OSMOND (Capitol/Curb ST-12414)	7	21
<b>10 HALF NELSON</b> WILLIE NELSON (Columbia FC 39990)	11	18
<b>11 THE FORESTER SISTERS</b> THE FORESTER SISTERS (Warner Bros. 1-25314)	10	21
<b>12 HANG ON TO YOUR HEART</b> ★ EXILE (Epic BFE 40000)	13	16
<b>13 40 HOUR WEEK</b> ★■ ALABAMA (RCA AHL1-5339)	12	53
<b>14 GREATEST HITS</b> EARL THOMAS CONLEY (RCA AHL1-7032)	15	13
<b>15 SHAKIN'</b> SAWYER BROWN (Capitol/Curb ST-12438)	16	17
<b>16 OLD FLAME</b> ★ JUICE NEWTON (RCA AHL1-5493)	17	10
<b>17 ANYTHING GOES</b> GARY MORRIS (Warner Bros 1-25279)	18	24
<b>18 RHYTHM AND ROMANCE</b> ★■ ROSANNE CASH (Columbia FC-39463)	14	34
<b>19 GREATEST HITS VOL. 2</b> RONNIE MILSAP (RCA AHL 1-5425)	19	43
<b>20 PARDNERS IN RHYME</b> THE STATLER BROTHERS (Mercury 422-824 420-1)	21	41
<b>21 STREAMLINE</b> ★□ LEE GREENWOOD (MCA 5622)	24	21
<b>22 PARTNERS, BROTHERS AND FRIENDS</b> THE NITTY GRITTY DIRT BAND (Warner Bros. 1-25304)	20	25
<b>23 FIVE-O</b> ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25267)	22	21
<b>24 WHO'S GONNA FILL THEIR SHOES</b> GEORGE JONES (Epic FE 39598)	25	21
<b>25 AMBER WAVES OF GRAIN</b> ★ MERLE HAGGARD (Epic FE 40224)	23	11
<b>26 LIFE'S HIGHWAY</b> STEVE WARINER (MCA 5672)	26	10
<b>27 GREATEST HITS</b> ★□ GEORGE STRAIT (MCA 5567)	28	47
<b>28 ME &amp; THE BOYS</b> ★ THE CHARLIE DANIELS BAND (Epic-39878)	30	9
<b>29 THAT'S WHY I'M HERE</b> ★ JAMES TAYLOR (Columbia FC 40052)	27	8
<b>30 HIGHWAYMAN</b> W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	32	39
<b>31 STAND UP</b> MEL McDANIEL (Capitol ST-12437)	29	16
<b>32 CHASIN' RAINBOWS</b> CONWAY TWITTY (Warner Bros. 25294)	33	10
<b>33 HOWARD AND DAVID</b> THE BELLAMY BROTHERS (MCA/Curb-5586)	35	30
<b>34 STEP ON OUT</b> ★ THE OAK RIDGE BOYS (MCA 5555)	36	46
<b>35 THE VERY BEST OF JANIE</b> JANIE FRICKE (Columbia FC 40165)	34	13
<b>36 GREATEST HITS</b> ★ LEE GREENWOOD (MCA 5582)	37	41
<b>37 SONGS YOU KNOW BY HEART</b> ★ JIMMY BUFFETT (MCA 5633)	39	7
<b>38 GET TO THE HEART</b> BARBARA MANDRELL (MCA 5619)	40	19
<b>39 RESTLESS HEART</b> RESTLESS HEART (RCA CPL1-5369)	31	42
<b>40 SOUTHERN PACIFIC</b> SOUTHERN PACIFIC (Warner Bros. 25206)	38	34
<b>41 TURN THE PAGE</b> WAYLON JENNINGS (RCA AHL 1-5428)	41	28
<b>42 IT'S JUST A MATTER OF TIME</b> GLEN CAMPBELL (Atlantic America 90483-1)	42	6
<b>43 BIGGEST HITS</b> CHARLY McCLAIN (Epic FE 40186)	44	7
<b>44 DREAMLAND EXPRESS</b> JOHN DENVER (RCA 5458)	45	4
<b>45 TOKYO, OKLAHOMA</b> JOHN ANDERSON (Warner Bros. 1-25211)	43	29
<b>46 BIG RIVER</b> ROGER MILLER (MCA 6147)	48	3
<b>47 A MEMORY LIKE YOU</b> JOHN SCHNEIDER (MCA 5668)	DEBUT	
<b>48 ME AND PAUL</b> WILLIE NELSON (Columbia FC 40008)	46	37
<b>49 DALLAS (THE MUSIC STORY)</b> VARIOUS ARTISTS (Warner Bros. 25325)	49	4
<b>50 WELCOME TO RAY PRICE COUNTRY</b> RAY PRICE (Step One SOR-007)	47	5

## HOT CUTS

- GEORGE STRAIT — In Too Deep — Dance Time in Texas — (Something Special)  
 DAN SEALS — Everything That Glitters — (Won't Be Blue Anymore)  
 GLEN CAMPBELL — Cowpoke — Gene Autry, My Hero — (It's Just a Matter of Time)  
 RAZZY BAILEY — Shine, Shine, Shine — (Arrival)  
 CONWAY TWITTY — Lay Me Down Carolina — (Chasin' Rainbows)  
 HANK WILLIAMS Jr. — New Orleans — (Five-O)  
 ANNE MURRAY — My Life's A Dance — (Something To Talk About)  
 THE SHOPPE — Like A Rose In The Sand — (The Shoppe)  
 EXILE — Proud To Be Her Man — (Hand On To Your Heart)  
 JUICE NEWTON — One Touch — (Old Flame)  
 LEE GREENWOOD — Streamline — (Streamline)  
 RICKY SKAGGS — I've Got A New Heartache/Rockin' The Boat — (Live In London)  
 STEVE WARINER — Life's Highway — (Life's Highway)

## NASHVILLE FORUM

Tom McEntee, Nashville

(The following was written by Lynn Gillespie, the executive director of the Nashville Entertainment Association)

ENTERTAINMENT . . . What an all-encompassing word: film, theatre, dance, video, and music (pop, jazz, rock, R&B as well as country).

And Nashville, Tennessee offers a diverse array of professional talent in all facets of entertainment. For proof, you need only turn on the television to spot Nashville actors or Nashville videos, turn on your radio and listen to songs by Nashville writers and performers, or visit 42nd Street in New York City and enjoy a Broadway play with a score composed by a Nashville legend.

A city with such an awe-inspiring offering of talent should be recognized as a total entertainment mecca. However, because of our colorful history as the home of COUNTRY MUSIC, Nashville talent is just now beginning to fill the non-country columns in *Cash Box* and other trades . . . and even the *Wall Street Journal*.

There is no question as to the unlimited talent and production facilities available in our city. The question is, and has been for some time, how to successfully combine all the divergent components of the entertainment industry and then successfully promote that sleeping giant.

Enter the Nashville Entertainment Association, a non-profit organization founded in 1980 as the Nashville Music Association. Led by a board of directors containing individuals who have been in the forefront of the battle for Nashville's national recognition, the association has a goal: the promotion of Nashville as a total entertainment center.

The membership has united under one banner to spread a message to the rest of the world that Nashville is ready, willing and able to take on any film, television production, commercial or music project that needs a city with talent and expertise. They are organized and ready to go for it . . . to successfully compete with larger cities more and more frequently.

Next week, we will host the second annual entertainment banking conference. For one full day of panels and workshops, we will bring together the creative genius of Nashville and the financial wizards that can turn imaginative dreams into lucrative realities. The Nashville Entertainment Association is confident that the rapport developed between the entertainment and banking communities that day, will help close production deals in the future.

The Nashville Entertainment Association has been and will continue to assist in fund raising events for worthy causes. Assistance is also available through the NEA office to any film or video producer looking for a professional team and acting support. It is well known that Nashville and the surrounding area has hosted numerous major motion picture projects in the recent past. The city offers an abundance of talent in addition to beautiful locations, professional support crews . . . at a fraction of the cost typically expended in larger cities.

Nashville is hot right now . . . very hot! New York, Los Angeles, and the world are watching our every move . . . they're watching Nashville wake the sleeping giant. And the Nashville Entertainment Association is helping that giant wake to its fullest potential and become the entertainment center of the United States.

We would love to hear from you. The next time you consider working on a project in Nashville, give us a call at 615-321-5662. We would be pleased to tell you more about our dynamic and exciting city.

Lynn A. Gillespie



**THE OUTLAWS** — Believability as outlaws is not a problem these three actors face. (From l-r): Kris Kristofferson stars as Jesse James, David Allan Coe is Bill "Whiskey Head" Ryan and Johnny Cash plays Frank James in the NBC movie "The Last Days of Frank and Jesse James." The movie is scheduled to air February 17th. Parts of the film were shot in downtown Nashville as well as at one of Nashville's nightclubs, The Cannery.

# TOP 100 COUNTRY SINGLES

February 15, 1986

		Weeks On 2/8 Chart			Weeks On 2/8 Chart			Weeks On 2/8 Chart
1	<b>YOU CAN DREAM OF ME</b>		STEVE WARINER (MCA 52721)	1	14			
2	<b>MAKIN' UP FOR LOST TIME</b>		CRYSTAL GAYLE/GARY MORRIS (Warner Bros. 7-28856)	2	12			
3	<b>THERE'S NO STOPPING YOUR HEART</b>		MARIE OSMOND (Capitol/Curb B-5521)	4	15			
4	<b>THE ONE I LOVED BACK THEN</b>		GEORGE JONES (Epic 34-05698)	6	12			
5	<b>COME ON IN (YOU DID THE BEST YOU COULD DO)</b>		THE OAK RIDGE BOYS (MCA 52722)	7	13			
6	<b>HURT</b>		JUICE NEWTON (RCA PB-14190)	5	15			
7	<b>THINK ABOUT LOVE</b>		DOLLY PARTON (RCA PB-14218)	14	11			
8	<b>I LOVE YOU BY HEART</b>		SYLVIA & MICHAEL JOHNSON (RCA PB-14217)	13	13			
9	<b>JUST IN CASE</b>		THE FORESTER SISTERS (Warner Bros. 7-28875)	8	16			
10	<b>IT'S JUST A MATTER OF TIME</b>		GLEN CAMPBELL (Atlantic-America 7-99600)	11	13			
11	<b>OLD SCHOOL</b>		JOHN CONLEE (MCA 52695)	3	17			
12	<b>DOWN IN TENNESSEE</b>		JOHN ANDERSON (Warner Bros. 7-28855)	12	13			
13	<b>FAST LANES AND COUNTRY ROADS</b>		BARBARA MANDRELL (MCA 52737)	16	11			
14	<b>I TELL IT LIKE IT USED TO BE</b>		T. GRAHAM BROWN (Capitol B-5524)	10	18			
15	<b>I COULD GET USED TO YOU</b>		EXILE (Epic 34-05699)	17	11			
16	<b>WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)</b>		JOHN SCHNEIDER (MCA 52723)	19	9			
17	<b>BOP</b>		DAN SEALS (EMI America B-8239)	9	22			
18	<b>YOU SHOULD HAVE BEEN GONE BY NOW</b>		EDDY RAVEN (RCA PB-14250)	22	10			
19	<b>THE DEVIL'S ON THE LOOSE</b>		WAYLON JENNINGS (RCA PB-14215)	15	14			
20	<b>HOME AGAIN IN MY HEART</b>		THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28897)	18	11			
21	<b>OKLAHOMA BORDERLINE</b>		VINCE GILL (RCA PB-14216)	24	12			
22	<b>PERFECT STRANGER</b>		SOUTHERN PACIFIC (Warner Bros. 7-28870)	23	14			
23	<b>YOUR MEMORY AIN'T WHAT IT USED TO BE</b>		MICKEY GILLEY (Epic 34-05744)	29	9			
24	<b>DREAMLAND EXPRESS</b>		JOHN DENVER (RCA PB-14227)	27	9			
25	<b>YOU ARE MY MUSIC, YOU ARE MY SONG</b>		CHARLY McCLAIN & WAYNE MASSEY (Epic 34-05693)	26	12			
26	<b>IN OVER MY HEART</b>		T. G. SHEPPARD (Columbia 38-05747)	32	8			
27	<b>100% CHANCE OF RAIN</b>		GARY MORRIS (Warner Bros. 7-28823)	34	6			
28	<b>DON'T UNDERESTIMATE MY LOVE FOR YOU</b>		LEE GREENWOOD (MCA 52741)	35	7			
29	<b>PLEASE BE LOVE</b>		MARK GRAY (Columbia 38-05695)	31	13			
30	<b>SOME GIRLS HAVE ALL THE LUCK</b>		LOUISE MANDRELL (RCA PB-14251)	33	8			
31	<b>BURNED LIKE A ROCKET</b>		BILLY JOE ROYAL (Atlantic-America 7-99609)	25	16			
32	<b>1982</b>		RANDY TRAVIS (Warner Bros. 7-28828)	36	8			
33	<b>NEVER BE YOU</b>		ROSEANNE CASH (Columbia 38-05621)	28	20			
34	<b>CAJUN MOON</b>		RICKY SKAGGS (Epic 34-05748)	39	5			
35	<b>MEMORIES TO BURN</b>		GENE WATSON (Epic 34-05633)	20	18			
36	<b>SHE AND I</b>		ALABAMA (RCA PB-14281)	41	4			
37	<b>(BACK TO THE) HEARTBREAK KID</b>		RESTLESS HEART (RCA PB-14190)	21	16			
38	<b>I SURE NEED YOUR LOVIN'</b>		JUDY RODMAN (MTM PB-72061)	30	14			
39	<b>EVERYDAY</b>		JAMES TAYLOR (Columbia 38-05681)	37	10			
40	<b>SWEETER AND SWEETER</b>		THE STATLER BROTHERS (Mercury 884 317-7)	44	5			
41	<b>STILL HURTIN' ME</b>		THE CHARLIE DANIELS BAND (Epic 34-05699)	38	11			
42	<b>WE'VE GOT A GOOD FIRE GOIN'</b>		DON WILLIAMS (Capitol B-5526)	52	5			
43	<b>YOU'RE SOMETHING SPECIAL TO ME</b>		GEORGE STRAIT (MCA 52764)	56	5			
44	<b>ONLY IN MY MIND</b>		REBA McENTIRE (MCA 52691)	42	20			
45	<b>NOTHING BUT YOUR LOVE MATTERS</b>		LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-05764)	53	4			
46	<b>GOODBYE MARIE</b>		KENNY ROGERS (Liberty B-1526)	48	5			
47	<b>SHE DON'T CRY LIKE SHE USED TO</b>		JOHNNY RODRIGUEZ (Epic 34-05732)	49	8			
48	<b>MISSISSIPPI BREAKDOWN</b>		TONI PRICE (LUV/NSD 114)	50	8			
49	<b>NOW AND FOREVER (YOU AND ME)</b>		ANNE MURRAY (Capitol B-5547)	58	3			
50	<b>SHE STRING</b>		MEL McDANIEL (Capitol B-5544)	62	4			
51	<b>ONCE IN A BLUE MOON</b>		EARL THOMAS CONLEY (RCA PB-14282)	64	2			
52	<b>IF I DON'T LOVE YOU</b>		JIM GLASER (MCA/Noble Vision MCA 52748)	54	8			
53	<b>MORNING DESIRE</b>		KENNY ROGERS (RCA PB-14194)	40	18			
54	<b>I HAD A BEAUTIFUL TIME</b>		MERLE HAGGARD (Epic 34-05782)	66	3			
55	<b>FEELIN' THE FEELIN'</b>		THE BELLAMY BROTHERS (MCA/Curb MCA-52747)	63	2			
56	<b>HEART DON'T FALL NOW</b>		SAWYER BROWN (Capitol/Curb B-5548)	74	3			
57	<b>GOT MY HEART SET ON YOU</b>		MASON DIXON (TEXAS TX-5510)	59	7			
58	<b>ARLENE</b>		MARTY STUART (Columbia 38-05724)	60	7			
59	<b>EVERY NIGHT</b>		PAKE McENTIRE (RCA PB-14220)	69	4			
60	<b>THIS NIGHT MIGHT TAKE US TO FOREVER</b>		MARTY CRAWFORD & GARY HOLMES (Spectrum of Sound SOS-007)	61	5			
61	<b>DON'T FALL IN LOVE WITH ME</b>		LACY J. DALTON (Columbia 38-05759)	65	5			
62	<b>TONIGHT WE RIDE</b>		MICHAEL MARTIN MURPHEY (Warner Bros. 7-28797)	73	2			
63	<b>SEXY YOUNG GIRL</b>		MAC DAVIS (MCA 52765)	72	3			
64	<b>THE BALLAD OF THE BLUE CYCLONE</b>		RAY STEVENS (MCA 52771)	70	3			
65	<b>THE LONELINESS IN LUCY'S EYES</b>		JOHNNY LEE (Warner Bros. 7-28839)	67	4			
66	<b>CHARTBREAKER ONE LOVE AT A TIME</b>		TANYA TUCKER (Capitol B-5533) DEBUT					
67	<b>WORKING WITHOUT A NET</b>		WAYLON JENNINGS (MCA 52776) DEBUT					
68	<b>THOSE MEMORIES OF YOU</b>		PAM TILLIS (Warner Bros. 7-28806)	75	3			
69	<b>EASY TO PLEASE</b>		JANIE FRICKE (Columbia 38-05781)	77	3			
70	<b>WHEN YOU WERE BLUE AND I WAS GREEN</b>		JOE STMPLEY (Epic 34-05758)	78	2			
71	<b>GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)</b>		THE JUDDS (RCA PB-14290) DEBUT					
72	<b>LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY</b>		GIRLS NEXT DOOR (MTM PB-72059)	79	3			
73	<b>I MISS YOU</b>		BYRON WHITMAN (RCA B2374)	68	7			
74	<b>JUST A WOMAN</b>		LORETTA LYNN (MCA 52766)	83	2			
75	<b>YOU BEAT ALL I'VE EVER SEEN</b>		ROGER MARTIN (NLT-FL 1988)	84	2			
76	<b>COME ON SUNDAY MORNING</b>		BACK BEHIND THE BARN BOYS (TRI-ART TAS 1985-45)	86	2			
77	<b>"BORDERLINE"</b>		THE RED HORSE BAND (A.M.I. 1933 AA)	87	2			
78	<b>IN LOVE WITH HER</b>		ADAM BAKER (Avista AV 8610)	88	2			
79	<b>SAFE DEPOSIT BOX</b>		APRIL & THE AMICKS (Prairie Dust PD 1185)	89	2			
80	<b>EVEN WHEN I RIDE IN THE RAIN</b>		GEARY HANLEY (Kansa 627)	80	3			
81	<b>AN AMERICAN SATURDAY NIGHT</b>		BC AND THE DARTZ (Track 45-103)	81	3			
82	<b>PLEASE BY PASS THIS HEART</b>		JIMMY BUFFETT (MCA 52752) DEBUT					
83	<b>MIAMI, MY AMY</b>		KEITH WHITLEY (RCA PB-14285) DEBUT					
84	<b>AIN'T NO TELLIN'</b>		LEWIS STOREY (Epic 34-05786) DEBUT					
85	<b>OLD BLUE YODELER</b>		RAZZY BAILEY (MCA 52701)	57	10			
86	<b>HOLD ON</b>		ROSEANNE CASH (Columbia 38-05794) DEBUT					
87	<b>BABY WHEN YOUR HEART BREAKS DOWN</b>		THE OSMOND BROTHERS (EMI America/Curb B-8298)	76	10			
88	<b>TELL ME DEAR</b>		JACK FOX (Dale DR5A) DEBUT					
89	<b>NORTH TO ALASKA THE GOLD RUSH IS GONE</b>		NORMAN WADE (NCR 326-A) DEBUT					
90	<b>LONELY DAYS, LONELY NIGHTS</b>		PATTY LOVELESS (MCA 52694)	45	12			
91	<b>PAINTED LADIES</b>		CROSSROADS (Moore MR-1933) DEBUT					
92	<b>NOW I'VE GOT A HEART OF GOLD</b>		SONNY CURTIS (STEEM ST 110185)	91	3			
93	<b>BABY I'M MOVIN' ON</b>		JOHN BAILEY (Motion MOT-1022)	92	2			
94	<b>WHAT WE GONNA DO</b>		GUS HARDIN (RCA-PB-14255)	71	7			
95	<b>THE BEST THERE IS</b>		CHARLIE PRIDE (RCA PB-14265)	85	5			
96	<b>WITH MY LOVE ALL OVER YOU</b>		CLARK WELLS (Great GR-119-NSD)	93	2			
97	<b>WHY YOU BEEN GONE SO LONG</b>		BRENDA LEE (MCA 52720)	51	9			
98	<b>THE CHAIR</b>		GEORGE STRAIT (MCA 52667)	43	22			
99	<b>IT'S FOUR IN THE MORNING</b>		TOM DONLS (Mercury 884 252-7)	46	13			
100	<b>FIVE FINGERS</b>		RAY PRICE (Step One SOR 350)	47	10			

ALPHABETICAL LISTING ON INSIDE BACK COVER

## MOST ADDED



## STRONG ADDS

Working Without A Net — Waylon Jennings — MCA  
Grandpa (Tell Me 'Bout The Good Old Days) — The Judds — RCA  
Please Bypass This Heart — Jimmy Buffett — MCA  
Miami, My Amy — Keith Whitley — RCA

## STATION ADDS

WTSO — Madison — Pat Martin  
R. Travis  
M. Davis  
L. Storey  
The Judds (Pick)  
W. Jennings  
R. Cash  
Dark Horse: T. Tucker

WVAM — Altoona — Rocky McCumbee  
J. Lee  
J. Buffett  
K. Whitley (Pick)  
B. Lace  
Southern Comfort  
D. Peters  
Candy  
Dark Horse: P. Tillis

WVVA — Wheeling — Bill Berg  
M. Haggard  
S. Brown  
J. Buffett  
The Judds  
W. Jennings (Pick)  
R. Cash  
Dark Horse: L. Storey

WMMK — Destin — Skip Davis  
K. Rogers  
The Judds  
W. Jennings  
R. McEntire  
T. Tucker  
B.J. Thomas  
Dark Horse: Crawford & Holmes

WOKQ — Dover — Dan Lunnie  
The Bellamy Brothers

M.M. Murphey  
R. McEntire  
J. Taylor (Pick)  
Dark Horse: J. Buffett

WOW — Omaha — Bill Cory  
P. McEntire  
M.M. Murphey  
L. Storey  
The Judds (Pick)  
W. Jennings  
T. Tucker  
J. Conlee  
R. Cash  
Dark Horse: J. Buffett

KJBS — Bastrop — Lisa Hale  
C. Wells  
J. Hollier  
Southern Comfort  
J. West  
B. Lace  
M.M. Murphey (Pick)  
J. Fricke  
J. Buffett  
L. Storey  
Dark Horse: B. Clements

WJLM — Roanoke — David Hurst  
K. Rogers  
M.M. Murphey  
K. Whitley  
W. Jennings (Pick)  
T. Tucker  
J. Conlee  
R. Cash  
B.J. Thomas  
Dark Horse: The Almost Brothers

WACO — Waco — Bob Kirby  
R. Martin  
The Judds (Pick)  
W. Jennings  
T. Tucker  
R. Cash  
J. Bailey  
S. Raye  
C. Wells  
E. Bivens  
J. West  
C. Meece  
Dark Horse: S. Smith

WLAS — Jacksonville — Allen Bailey  
The Judds  
W. Jennings  
T. Tucker (Pick)  
J. Conlee  
R. Cash  
B.J. Thomas  
S. Raye  
Dark Horse: J. Hollier

WRNS — Coastal — Kevin O'Neil  
The Judds  
W. Jennings  
T. Tucker  
B.J. Thomas  
H. Williams, Jr.  
K. Rogers  
The Almost Brothers  
Dark Horse: J. Taylor

KROW — Reno — Jim Crose  
T. Tucker  
R. Cash  
Dark Horse: The Trux



**NASH-ANGELES????** — Nashville songwriter Eddie Reasoner recently introduced his "Nash-Angeles" style of music to a special gathering of Beverly Hills VIPs. The soiree was co-hosted by beauty consultant Beverly Sasson and Carol Connors. Highlighting the evening was Reasoner's performance. Shown from (l-r) are: Billy Davis Jr., Alex Trebeck, Marilyn McCoo, Beverly Sasson and Reasoner.

## HOT PHONES

THE ONE I LOVED BACK THEN — GEORGE JONES — EPIC  
THERE'S NO STOPPING YOUR HEART — MARIE OSMOND — CAPITOL/  
CURB  
1982 — RANDY TRAVIS — WARNER BROS.  
You Can Dream Of Me — Steve Wariner — MCA  
She And I — Alabama — RCA  
Come On In (You Did The Best You Could Do) — The Oak Ridge Boys — MCA  
Makin' Up For Lost Time — Crystal Gayle/Gary Morris — Warner Bros.

KVEG — Las Vegas — Andy Carr  
J. Lee  
L. Gatlin & The Gatlin Bros.  
J. Fricke  
The Red Horse Band  
L. Storey  
W. Jennings (Pick)  
C. Meece  
B. Lace  
Southern Comfort  
Candy  
Dark Horse: A. Baker

WDLW — Waltham — Nina Ryder  
L. Mandrell  
W. Jennings  
T. Tucker  
R. Case (Pick)  
Dark Horse: K. Whitley

WGTO — Cypress Gardens — Henry Jay  
J. Buffett  
L. Storey  
The Judds (Pick)  
W. Jennings  
Dark Horse: The Everly Bros.

KNSS — Reno — Tom Phifer  
M. McDaniel  
E.T. Conley  
S. Brown  
J. Fricke  
C. Gray (Pick)  
Candy  
Dark Horse: Back Behind The Barn Boys

KRZY — Albuquerque — Jerry Hardin  
The Statler Bros.  
D. Williams  
E.T. Conley  
M. Haggard (Pick)  
S. Brown  
Dark Horse: None

WOWW — Pensacola — Kris O'Kelly  
L. Gatlin & The Gatlin Bros.  
M. Stuart  
J. Lee  
M.M. Murphey  
J. Fricke (Pick)  
Dark Horse: L. Storey

## COUNTRY PROGRAMMERS' PICK

Larry Dean KAKA/Monticello Whoever's In New England — Reba McEntire — MCA  
Dark Horse: One Love At A Time — Tanya Tucker — Capitol

Tim Mack KCKN/Roswell One Love At A Time — Tanya Tucker — Capitol  
Dark Horse: Born Yesterday — The Everly Brothers — Mercury

Bob Orf KFEQ/St. Joseph Working Without A Net — Waylon Jennings — MCA  
Dark Horse: One Love At A Time — Tanya Tucker — Capitol



**HOW MUCH IS THAT D.J. IN THE WINDOW?** — Ken Morss, afternoon personality at WWWW-Detroit broadcasts from the display window at Sears. The broadcasts were part of W4 Country's Holiday Crusade For Kids in which over \$12,000 worth of toys were collected for Detroit area underprivileged children in 12 days this past Christmas.



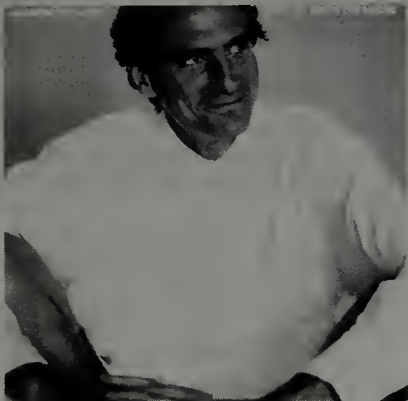
## ALBUM RELEASES

KEITH WHITLEY L.A. TO MIAMI



**L.A. TO MIAMI** — Keith Whitley — RCA  
CPL 1-7043 — Producer: Blake Mevis

Whitley's second LP effort on RCA contains cuts penned by hit writers Dean Dillon, Hank Cochran, Troy Seals, Don Schlitz, etc. His current single release "Miami, My Amy" highlights the offering, while other choice cuts include "Nobody In His Right Mind," "On The Other Hand" and "I Get The Picture."



**THAT'S WHY I'M HERE** — James Taylor  
— Columbia FC 40052 — Producers:  
James Taylor and Frank Filipetti

Pop artist James Taylor has recently made his mark on the country charts with the single "Every Day." This LP is also on the country charts and features eight Taylor-penned tunes. Highlights include the title cut, "Only One," "Only A Dream In Rio" and "Going Around One More Time."

**BORN YESTERDAY** — The Everly Brothers  
— Mercury 422-826-142-1 — Producer:  
Dave Edmunds

An especially good LP. Emotional lyrics are strong and paint vivid pictures as in the case of "Always Drive A Cadillac" and "Don't Say Goodnight." The Everly Brothers show their versatility as they move freely from a country-type ballad to a '50s style number to an easy pop cut. Their first single off the LP is the title cut. Definitely worth a listen.



**MURPHEY SIGNS WITH WB** — Recording artist Michael Martin Murphey recently signed a recording deal with Warner Bros. in Nashville. Shown (l-r): John Frankenheimer, Murphey's attorney; Murphey, Jim Ed Norman, executive vice-president Nashville division, Warner Bros. Records and Gary Borman, Murphey's Manager.

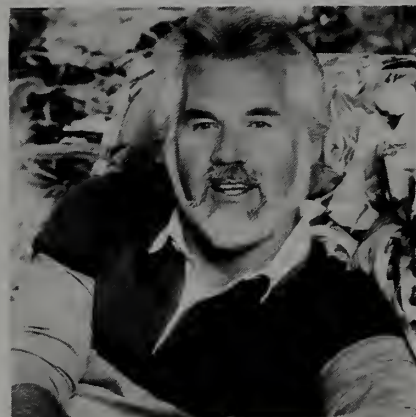
## SINGLE RELEASES

### OUT OF THE BOX

**KENNY ROGERS** (RCA JK-14298)

**Tomb Of The Unknown Love** (4:02)  
(Seventh Son/If Eyes/Garbo/Koppelman/  
Bandier/R.L. August—ASCAP) (M.  
Smotherman) (Producer: George Martin)

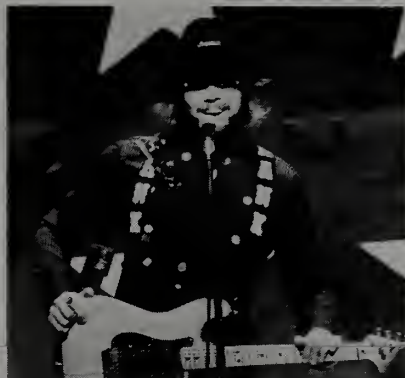
Rogers has made his way around again to releasing another sad tale told through song. His "Tomb Of The Unknown Love" single brings alive the tale of a young man who kills the girl he loves. Add this number to a future Kenny Rogers greatest hits LP. Country listeners will enjoy!



**HANK WILLIAMS, JR.** (Warner Brothers  
7-28794)

**Ain't Misbehavin'** (3:27) (Intersong/  
Mills—ASCAP) (F. Waller) (Producers:  
Jimmy Bowen and Hank Williams, Jr.)

"Ain't Misbehavin'" is a sophisticated, bluesy piece which highlights Hank Jr.'s versatility in the studio. Setting the mood with some nice piano arrangement, Bocephus delivers this latest effort in a solid country fashion but with a little different flair than usual. Very, very nice.



## Country Radio Seminar Approaching

**NASHVILLE** — Registration for the 17th annual Country Radio Seminar, scheduled for March 6-8 at the Opryland Convention Center here, is up more than double over this time last year.

According to CRS officials there is a limited time left to register at the advance registration rate of \$229 per person. The cut-off date for the advance registration is February 14. After this date, the late fee of \$299 per person goes into effect.

"The Country Radio Seminar has become "the" broadcasting event for country music radio stations," says Mike Oatman, president of the Country Radio Broadcasters, Inc. "This is a three day working seminar which addresses major topics and problem areas to country broadcasters. The seminar attracts station

owners, managers, program directors, music directors, sales managers and air personalities and there is a learning and sharing experience at the seminar for everyone attending."

The format of the CRS XVII has changed somewhat this year with the inclusion of four long-form panels on "Personal Management," "Country Programming," "Developing A Marketing Plan" and "Management." Each will run three hours.

Additionally, the seminar will include eight regular-length panel discussions; six MIPS sessions as well as the annual Artist/Attendee cocktail reception and the New Faces Banquet and Show.

For additional CRS information contact Frank Mull at (615) 327-4488.



**SHOP TALK** — At a recent BMI reception honoring the new television show "You Write The Songs" are (l-r): Sam Riddle, producer of the show, BMI's vp, Joe Moscheo; Ray Stevens; and John Hartford, talking about what else? Songwriting.

## FEATURE PICKS

**TOMMY ROE** (MCA 52778)

**Radio Romance** (3:25) (Hall-Clement—BMI) (K. Bell, M. Buckins) (Producer: Nelson Larkin)

Uptempo, '50s style flavor highlighting the "remember whens." Nice beat and good work on sax.

**REBA MCENTIRE** (MCA 52767)

**Whoever's In New England** (3:20) (Silverline/W.B.M.—BMI/ASCAP) (K. Franceschi, Q. Powers) (Producers: Jimmy Bowen and Reba McEntire)

This genuine country cheatin' song is the first release off Reba's new LP by the same name. Pure, clear vocals.

**THE EVERLY BROTHERS** (Mercury 884428-7)

**Born Yesterday** (4:00) (Tropicbird—BMI) (D. Everly) (Producer: Dave Edmunds)

Easy flowing country effort from the Everlys about a love that's faded. Pick it up!

**EMMYLOU HARRIS** (Warner Brothers 7-28770)

**I Had My Heart Set On You** (3:09) (Coolwell/Granite/Irving—ASCAP/BMI) (R. Crowell, P. Kennerley) (Producers: Emmylou Harris and Paul Kennerley)

Penned by Rodney Crowell and Emmylou's new hubby Paul Kennerley, her first release of the new year mixes pretty lyrics and powerful production techniques.

## INDIE SPOTLIGHT

**BOBBI LACE** (GBS 730)  
**You've Been My Rock For Ages** (2.30)  
 (G.I.D.—ASCAP) (M. Miller) (Producer:  
 Dave Hooten, Gary Cason and Welden  
 Myrick)

Bobbi Lace possesses a strong, genuine country appeal in her voice and this particular single helps to showcase her talent nicely. Fast moving, vibrant and a real toe-tapper, "You've Been My Rock for Ages" is a super effort. Love to hear more!



**Special Thanks from  
 JACK FOX  
 &  
 DALE RECORDS for  
 "Tell Me Dear"**  
 DR 5A



**Promotion Team:**

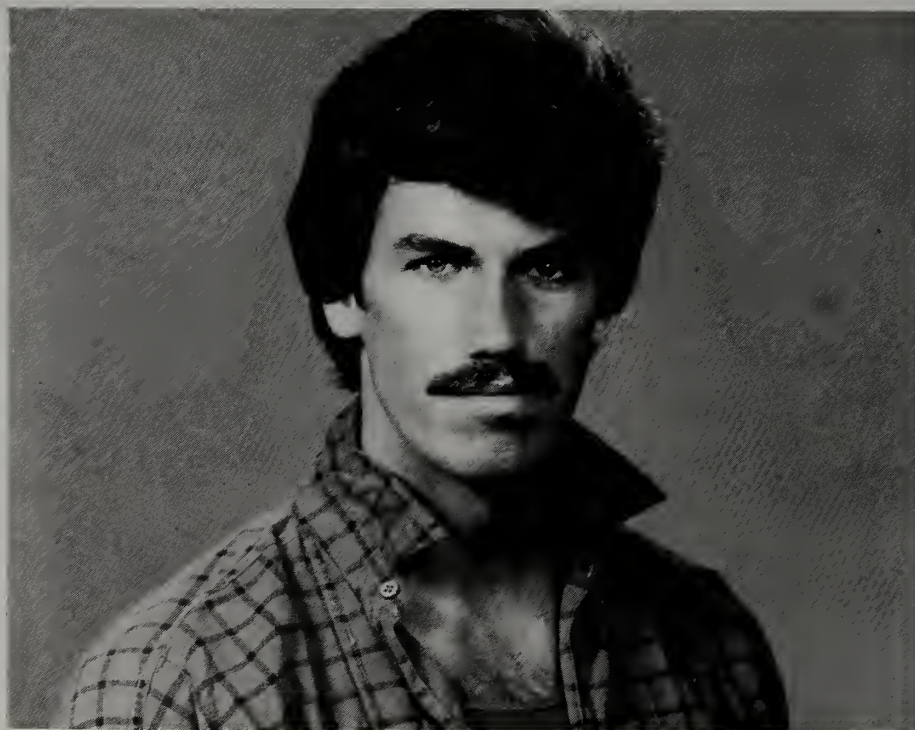
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## TOP INDIE SINGLES

	Weeks On 2/8 Chart		Weeks On 2/8 Chart
<b>1 MISSISSIPPI BREAKDOWN</b> TONI PRICE (Luv/NSD 114)	1 4	<b>11 FIVE FINGERS</b> RAY PRICE (Step One SOR 350)	3 4
<b>2 THIS NIGHT MIGHT TAKE US TO FOREVER</b> MARTY CRAWFORD & GARY HOLMES (Spectrum Of Sound SOS-007)	2 4	<b>12 TELL ME DEAR</b> JACK FOX (Dale DR5A)	DEBUT
<b>3 GOT MY HEART SET ON YOU</b> MASON DIXON (TX-5510)	4 3	<b>13 NORTH TO ALASKA THE GOLD RUSH IS GONE</b> NORMAN WADE (NCR 326)	DEBUT
<b>4 YOU BEAT ALL I'VE EVER SEEN</b> ROGER MARTIN (NLT-FL 1988)	7 2	<b>14 I JUST CAN'T TAKE THE LEAVING ANYMORE</b> SUSAN RAYE (Westexas America EHM-SR-1)	DEBUT
<b>5 COME ON SUNDAY MORNING</b> BACK BEHIND THE BARN BOYS (TRI-ART TAS 1985-45)	8 2	<b>15 PAINTED LADIES</b> CROSSROADS (Moore MR-1933)	DEBUT
<b>6 BORDERLINE</b> THE RED HORSE BAND (A.M.I. 1933)	9 2	<b>Up and Coming</b>	
<b>7 IN LOVE WITH HER</b> ADAM BAKER (Avista AV 8610)	10 2	<b>THE WORLD IS ROUND</b> Doug Peters (Comstock COM 1789)	
<b>8 SAFE DEPOSIT BOX</b> APRIL & THE AMICKS (Prairie Dust PD 11185)	11 2	<b>BIGGER THE FIRE THE BIGGER THE FOOL</b> Candy (Intro 10085)	
<b>9 EVEN WHEN I RIDE IN THE RAIN</b> GEARY HANLEY (Kansa-KA 627)	5 3	<b>YOU'VE BEEN MY ROCK FOR AGES</b> Bobbi Lace (GBS 730)	
<b>10 AN AMERICAN SATURDAY NIGHT</b> BC AND THE DARTZ (Track 45-103)	6 3	<b>WE GOT TO START MEETING LIKE THIS</b> Jerry West (LUV-111)	
		<b>GOT TO MEET ME A WOMAN</b> Suthern Comfort (Door Knob DK 85-242)	

**Thanks Radio For Your Encouraging Response . . .**



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## GOSPEL ALBUM REVIEWS



**RICH MULLINS** — Rich Mullins — Reunion 7-01-000912-0 — Producer: Reed Arvin

Rich Mullins' new self-titled and mostly self-penned LP is made up of fresh musical ideas and a soft rock style. "Live Right" which features an appearance by Amy Grant is inspiring; "A Place To Stand" is sure to cheer up anyone beaten down by the world, "These Days" describes how much we need Jesus now; "Elijah" addresses death and "Save Me" sums up Rich's message. What a lyricist!



**JUST DARYL** — Daryl Coley — Plumline 7012 — Producer: Daryl Coley

"Just Daryl," which demonstrates Daryl Coley's wide range of vocals is well-produced and covers a lot of spiritual territory with "Closer," an upbeat song about closeness with the Lord and with "II Chronicles," a very meaningful song. Other highlights are "Caught Up" and "I've Been Born Again."

## GOSPEL PICKS

**A MIGHTY FORTRESS** — Steve Green — Birdwing BWR 2079 — Producer: Greg Nelson

**BETTER THAN BLESSED** — Louise "Candy" Davis and Faith — Malaco MAL 4405 — Producer: Franklin Williams

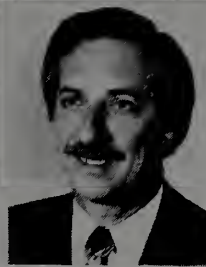
## NEW FACES TO WATCH

Take emotion-tearing lyrics and combine them with the influence of Bruce Springsteen, a Keith Green conveyance and some hot guitar and you've got Geoff Moore music — a blend of today's Christian rock. Moore's latest LP "Over The Edge" is gaining international recognition in the gospel music world, enabling the 24-year-old Michigan native to sing before European audiences two months ago. Though his family was not musically inclined, Moore began writing material while in college studying business. After graduating and working in a Texas steel mill, Moore got the "calling" to spread the Lord's word through music. Within six months after moving to Nashville, Moore was signed to the Benson record label and ended up as their only male rock solo artist at the time. Now, two albums and almost a year and a half later, Moore is working toward reaching his goal in the music industry. "I want to try and affect and reach as many people as I can," he says. "The reason for that is that music



**Geoff Moore**

can be a channel to direct people to the ultimate source, the ultimate answer to people's problems — the Lord."



**Elwyn Raymer's**

**Gospel News  
And  
Views**

## The Crossover Myth

(B.R. Hearn is president of the Sparrow Corporation and is considered one of the earliest innovators of contemporary Christian music. In addition to his Sparrow responsibilities, Hearn is involved in a broad range of industry and community activities. He is the past-chairman of the board of the Gospel Music Association and a member of the Gospel Screening Committee for the National Academy of Recording Arts & Sciences.)

**By Billy Ray Hearn**

For as long as I've been producing contemporary Christian music, I've been hearing a lot of unintentionally back-handed compliments. Comments like: "Gosh, that's good. Now if you could just get that record to crossover to pop radio."

Or: "Do you know how much money you'd make if you could get some of those records on the pop charts? And of course: "If you just make that message a little more subtle, it'll sound just like an ordinary love song and be a pop hit."

While the entire industry pushes for that one hit that will move us over to Easy Street, I've been enjoying the "old neighborhood" I chose in the first place.

I founded Sparrow Records to serve the Christian community. I felt a definite need for truly contemporary product and started addressing that need through traditional Christian market channels.

When Sparrow first sought mainstream distribution through MCA, it was "not" because I felt some great need to put us in a position to crossover. Instead it was to make us more efficient at reaching the vast majority of Christians who, as surveys tell us, continue to buy at the local record shop rather than the Christian bookstore. And our recent move to Capitol had the same motivation.

Don't get me wrong, if somebody likes our product enough to give it the pop airplay, chart push and anything else that's necessary to make it a mainstream hit, I'll not only graciously accept it, I'll get very aggressive in turning every honest stone to make it happen. But I have no intention of compromising our product to make it more "acceptable to the masses," or attempting to change an



**Billy Ray Hearn**

artist's basic commitment for the secular market.

As my son has said: "There's always the danger of crossing over the artist instead of the message. And in the Christian record business, the message is the priority."

I'm not in the business of making crossover records. I make the best contemporary Christian records I can — then leave the judgement as to whether or not they can be pop hits to others.

However, I do have a commitment to a reverse kind of "crossover" we're about to launch. Deniece Williams is about to make her Sparrow album debut and it will be our task to cross this artist over from the pop to the Christian market.

All it should take is the proper introduction. All of the other elements are already in place. I don't have to change a thing. And, I don't have to wait for the next backhanded compliment.



**BENSON AND TYSCOT AGREEMENT** — Bill Taylor (r), exec. vp of the Benson Company, Nashville has agreed on a new commitment for increased marketing and distribution with Dr. Leonard Scott (l), pres. of Tyscot Records, Indianapolis. More than ten albums are expected to be released in 1986 under this new agreement.

# CASH BOX

**WE TALK TO  
PEOPLE THAT COUNT**

## U.K. Indies To Form United Front

By Chrissy Iley

LONDON — After 10 years out on their own, the independent labels are grouping together to present a united front on key issues.

This move coincides with much speculation about the UK indie industry with many sources complaining that lack of support for the independents has brought about the demise of many labels where they were once seen as the forerunners of British talent.

Prime movers behind the new body are Brenda Kelly, editor of indie magazine *The Catalogue*, and Cherry Red, managing director, Iain McNay. They say it has been formed because of the need for a collective stance on several matters — such as disproportionately low airplay for indie records and the potential reorganization of the independent charts.

McNay says, "We have had two meetings so far. The second was attended by 65 people from everywhere from Mute, Rough Trade, Red Rhino right down to labels that have only ever put out one

single. We discussed the charts, airplay, the structure of a possible organization, distribution." At the meeting, an ad hoc committee of six was elected who will work out issues to be discussed at the next meeting in March.

A massive breakthrough was achieved by organizing a meeting with Radio One controller Johnny Beerling. The possibility of increased airplay for indie records was discussed.

As well as providing a lobbying function, Kelly hopes it will also provide a simple opportunity for labels to meet and talk to each other.

She says, "We don't want to get over-bureaucratic, people are just talking to one another about issues that need to be tackled."

The indie labels themselves seem very happy about the new organization. Edward Christie who runs Abstract comments, "I just think its a good idea to have one central committee that can talk to PRS, MCPS, BPI, Radio One and the TV companies."



**GALLIC PACT** — Phonogram France recently penned a licensing agreement with Chrysalis records. Here, raising a glass of the bubbly in celebration, are (l-r): Mike Allen, international director, Chrysalis; Celia Baird Smith, international marketing manager, Chrysalis; Doug D'Arcy, managing director, Chrysalis; Jean Paul Commin, general manager, Phonogram France; Jacquest Callart, managing director, Phonogram France; Christophe Magny, label manager, Chrysalis, and Jose Covo, business affairs, PolyGram France.

## Fourth Quarter U.K. Market Shares Revealed

By Chrissey Iley

LONDON — The results of the market share placings for the last quarter of 1985 have just been announced. Rivalry between CBS and WEA is pronounced: both companies have reversed places in both the singles and albums chart.

CBS displaces WEA in the singles sector—climbing from third place to first, (with 20.5 percent). WEA finished fourth with 9.4 percent. In the album category WEA triumphed with 13 percent, rising from third place in the previous quarter and relegating the usual hero, CBS, to equal second with EMI (both with 12.4 percent). This means EMI was the most consistent company, remaining second in both quarters for albums and singles with 11.9 percent. Virgin crept into third place for singles, with 10.5 percent, and fourth place in albums with 9.6 percent.

The leading label for the fourth quarter was CBS. Top three singles artists for the final 85 quarter were Jennifer Rush (CBS), Wham! (Epic,) and Feargal Sharkey (Virgin). The top three album artists were Dire Straits (Phonogram), George Benson (K-tel and WEA), and Madonna (WEA).

In music publishing, Warner Bros. retained one top slot in the individual category, followed by CBS Songs and EMI Music Publishing. In the corporate list WB

was forced into second place by CBS Songs with EMI Music Publishing third. The improved placings for CBS Songs reflects the fact that ATV Music is now under its banner.

### United Kingdom

LONDON — From now on, finding information on UK sound recordings will be much easier, thanks to an agreement between the British Library National Sound Archive and the Mechanical Copyright Protection Society. They are going to develop a national discography. This will be the first ever centralized, comprehensive source of data on all sound records commercially available in this country.

The first phase of the project will be completed in four years. By 1990 the national discography will cover all current UK-produced singles, albums, picture discs, music videos and compact discs, as well as most imported material and all deletions and reissues. In the longer term the discography will extend to include the back catalogue of all commercial sound recording produced prior to 1986.

The National Archive already stocks the

largest UK collection of recordings, with over one million items.

Those who will benefit include radio producers, film and video producers, advertising producers, retailers, compilers of charts and of compilation albums, music colleges, critics and journalists. In fact, it has been set up to meet the needs of anyone in the music industry who seeks information about any commercial material — available or deleted.

The discography will be run by National Discography Ltd, a wholly-owned subsidiary of the MCPS, an influential industry organization and music publishers. It will be jointly administered and financed by MCPS the National Sound Archive.

It has the full support of all the record companies, who will supply all copies of all product they release. This support will enable the discography to produce the most comprehensive data base of recordings information in the UK.

The National Discography will provide the NSA with a comprehensive, continually-updated, computer-indexed facility which will make its recordings more accessible for public use. This will help improve the overall efficiency of the industry, since organizations will no longer have to waste time and money contacting a number of different sources in order to obtain the information they require.

Bob Montgomery, who has been managing director of MCPS since 1976 is to be chairman of National Discography Ltd.

The general manager's position goes to Malcolm Tibber, who has spent the last ten years at WEA reforming the copyright department and introducing a computerized royalty system.

Chrissy Iley

### Argentina

BUENOS AIRES — A very successful press conference was staged by RCA at the Bauen Hotel following the return to Argentina of chanteuse Valeria Lynch after winning the main award at the Yamaha Song Festival in Tokyo. RCA's topper Jorge Schutt had additional good news: the latest album recorded by Valeria, which has been at the top of the local charts for several weeks, reached the Double Platinum status, equaling 120,000 units. It was also mentioned that Valeria will star on a soap opera on Channel 9, during the summer.

Ruben Aprile, president, and Bernado Bergeret, international director of Interdisc, returned from a trip that covered several Latin American countries and will result in agreements for the release of the Interdisc and CDA product in these countries. The company has been strengthening its position in the neighbour countries and now will promote its cast in Peru, Ecuador and Colombia, considering that Argentinian rock has a future there.

Miguel Smirnoff

## INTERNATIONAL BESTSELLERS

### Italy

#### TOP TEN 45s

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

#### TOP TEN LPs

- 1 Le Più Belle Canzoni Di Frank Sinatra — Frank Sinatra — WEA
- 2 Il Mare Del Papaveri — Riccardo Cocciante — Virgin
- 3 Mixtime N. 2 — Various Artists — EMI
- 4 Promise — Sade — CBS/Epic
- 5 So Red The Rose — Arcadia — EMI/Parlophone
- 6 Casanova — Rondo Veneziano — Baby
- 7 Like A Virgin — Madonna — WEA/Sire
- 8 Bimbo Mix (3) — Various Artists — Baby
- 9 Chansons D'Amour — Richard Clayderman — RCA
- 10 Finalmente Ho Conosciuto Il Conte Dracula — Mina — PDU Musica e Dischi

### United Kingdom

#### TOP TEN 45s

- 1 Only Love — Nana Mouskouri — Carrera
- 2 The Sun Always Shines On T.V. — A-Ha — Warner Brothers
- 3 When The Going Gets Tough, The Tough Get Going — Billy Ocean — Jive
- 4 Borderline — Madonna — Sire
- 5 Suspicious Minds — Fine Young Cannibals — London
- 6 Walk Of Life — Dire Straits — Vertigo
- 7 Broken Wings — Mr. Mister — RCA
- 8 System Addict — 5 Star — RCA
- 9 Living In America — James Brown — Scotti Brothers
- 10 Phantom Of The Opera — Sara Brightman and Steve Harley — Polydor

#### TOP TEN LPs

- 1 Brothers In Arms — Dire Straits — Vertigo
- 2 Hunting High And Low — A-Ha — Warner Brothers
- 3 Dream Of The Blue Turtles — Sting — A&M
- 4 The Broadway Album — Barbra Streisand — CBS
- 5 World Machine — Level 42 — Polydor
- 6 Island Life — Grace Jones — Island
- 7 High Priority — Cherelle — Tabu
- 8 Promise — Sade — Epic
- 9 Whitney Houston — Whitney Houston — Arista
- 10 Go West — Go West — Chrysalis

—Melody Maker

### Argentina

#### TOP TEN 45s

- 1 Esa Mujer — Dyango — EMI
- 2 Cantare, Cantaras — Hermanos — CBS
- 3 Los Muchachos De Hoy — Luis Miguel — EMI
- 4 Do They Know It's Christmas? — Band Aid — PolyGram
- 5 Eddle 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 Little Town Boy — Bronski Beat — WEA
- 10 I Want Rock — Twisted Sister — WEA

#### TOP TEN LPs

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

—Prensario

## Proposed Settlement In Suits On GE-RCA Merger

NEW YORK — RCA Corporation and General Electric Company have entered into a memorandum of understanding with the plaintiffs in 16 lawsuits filed in Delaware in connection with the proposed merger of RCA and a GE subsidiary.

The proposed settlement, which is subject to court approval, provides that the exercise price of the options held by GE to purchase a total of 28,300,000 shares of RCA common stock will be increased from \$53.125 to \$59.75 per share, the closing price on the NYSE of the RCA common stock on December 11, 1985, the date the boards of both companies approved the merger.

In addition General Electric is waiving, effective immediately, its right to exercise the options if a third party commences any solicitation of proxies with respect to RCA common stock. The options continue to be exercisable by General Electric if a third party acquires or makes a tender offer for 20 percent or more of the common stock of RCA or if certain other triggering events occur.

The lawsuits allege, among other things, that the options are invalid, are improper "lock-up" options and were entered into in breach of the RCA directors' fiduciary duties. RCA and General

Electric continue to believe the options are valid. However, General Electric said its decision to agree to the proposed settlement was motivated by the recent decision of the United States Court of Appeals for the Second Circuit in *SCM vs. Hanson Trust* invalidating certain forms of asset option agreements granted in the context of an acquisition.

It is anticipated that a court hearing with respect to approval of the proposed settlement will be held this Spring. The special meeting of the RCA shareholders to consider the merger is scheduled for February 13.

Until the proposed settlement is approved, the options will continue to be exercisable at \$53.125 per share. If the options are exercised prior to court approval and court approval is obtained and the settlement becomes final, GE would pay RCA the difference between \$59.75 per share and \$53.125 per share in respect of each share purchased upon such exercise.

The proposed settlement is also subject, among other things, to the approval of RCA's and General Electric's boards of directors and the plaintiffs' determination, after competing their discovery, that the settlement is fair and reasonable.

## MCA Home Video In Canadian Distribution Agreement

NEW YORK — MCA Home Video Canada and Cineplex Odeon Corporation have entered into a distribution agreement whereby MCA Home Video Canada will distribute home video product made available through Cineplex Odeon Corporation's theatrical motion picture distribution division.

The agreement gives MCA Home Video Canada exclusive distribution rights to Cineplex Odeon Home Video product effective February 1, 1986. The cassettes will bear the newly established "Cineplex Odeon Home Video" label.

In making the announcement, Garth Drabinsky, Cineplex president and C.E.O., stated, "We at Cineplex Odeon are extremely happy to enter into this agreement with MCA. We believe that Cineplex Odeon Home Video cassettes for 1986 will carry significant appeal in the home entertainment marketplace. We are firmly established in the business of acquiring

motion picture films for both theatrical and home video release. By following the theatrical release of a film with timely nation-wide video cassette distribution through MCA Home Video, we are confident that we can ensure maximum penetration of pictures into both the theatrical and the home entertainment marketplace."

Eric Pertsch, MCA/Canada, executive vice-president and general manager, commented, "I believe MCA Home Video is uniquely suited to bring Cineplex Odeon Home Video product to the consumer. With a fully-staffed marketing department, with six branch locations and sales coverage in every province, MCA Home Video can ensure maximum coverage of its customer base. We are impressed with the roster of 1986 Cineplex Odeon Home Video pictures and look forward to introducing them into the marketplace."



**DELEON STARS ON 'AMERICA'** — Little DeLeon Richards, the youngest Gospel artist signed to a recording contract, appeared on a recent episode of TV's America show with the stars of the Bob Newhart Show, Peter Scolari and Julia Duffy. DeLeon, known as "God's little helper," sang selections from Myrrh Records album, "DeLeon."

## David Kerschenbaum: The Innovative Producer Behind "Big World"

By Paul Iorio

NEW YORK — David Kerschenbaum is the producer behind the paradox of Joe Jackson's upcoming "Big World" LP. The first paradox is that, though the album was recorded live, it is not a 'live' album ("You won't hear the audience or anything between the takes," he says). The second one is that, almost impossibly, the album was actually mixed and mastered *before* it was recorded. Kerschenbaum explains: "We mastered the record before we even cut it. We had all the mixes programmed before we even did the record itself. So the last thing we did was the performance which is backwards from the way it's normally done."

Kerschenbaum says he had wanted to do such a 'live' album with Jackson for years. Not only has he produced every Jackson album except "Jumpin' Jive" ("my favorite"), but he discovered Jackson in 1978 while Kerschenbaum was doing A&R for A&M in England. Jackson's original demo tape, containing several songs from his "Look Sharp" debut, impressed Kerschenbaum so much that

he brought Jackson into the studio within a week to make an album.

"I'm only as good as what's given to me," he says. "Any producer really is. It's like playing tennis: you get a guy like Joe on the other side and he gives you a good game." He says that a producer needs to know when to step in and when not to step in during a recording session. "It's all timing. If you see something that's totally wrong and you think it's wrong, you've got to point it out. But it's *when* you point it out and *how* you point it out."

Kerschenbaum has shown his magic on other artists' projects as well. His production of the "Diamonds and Rust" album turned that into Joan Baez's all-time biggest seller. He has also produced Duran Duran, Hoyt Axton, Peter Frampton, Cat Stevens, the Ozark Mountain Daredevils, Graham Parker, and Supertramp. Currently he's working on an album with Boomerang, formerly the Coconuts of Kid Creole's band.

## 1985 Was A Banner Year For Sales Of VCRs

LOS ANGELES — With sales of video-cassette recorders topping 1.9 million units — the equivalent of more than 60,000 per day — VCRs enjoyed their strongest month ever in December, the Electronic Industries Association's Consumer Electronics Group reported last week.

VCR sales during 1985 amounted to 11.8 million units, a 55 percent jump over 1984's 7.6 million. That total surpassed EIA's forecast that 11.5 million would be sold to dealers in 1985. At its recently concluded Winter Consumer Electronics Show in Las Vegas, EIA predicted that, in view of the fact that VCRs are now in 30 percent of American households, sales in 1986 are expected to grow at a more modest rate to approximately 12.5 million units.

Color TV sales in 1985 numbered nearly 17 million units, easily the best year in the 32-year history of that product. With 5.7 percent growth, color TV sales far exceeded the 16.1 million unit figure posted in 1984.

## 25 Years Ago In Cash Box

**February 11, 1961**, — RCA Victor Records has just signed a 19-year old singer-actress **Ann-Margaret** to an exclusive contract, it was announced by **Dick Pierce**, manager of pop A&R Productions in the West Coast. Ann Margaret, until recently a member of **George Burns'** act which toured cross-country, is the subject last week of an eight-page picture spread in *Life* magazine. The story gives a complete rundown of her career to-date, with special emphasis on her screen test for 20th-Century Fox which resulted in a long-term contract with the movie company . . . **Sid Bernstein**, who produced the record-breaking Brooklyn Paramount teen show last Christmas, is almost set for his Easter show at the theatre. He has already signed headliner **Jackie Wilson**, plus **Maxine Brown**, the **Capris** and **Little Anthony & The Imperials**. He is now negotiating with various other stars to provide a second headliner. These include **Frankie Avalon**, **Fabian**, **Brenda Lee**, **Ricky Nelson** and **James Darren** . . . After 12 weeks in the British charts, "Goodness Gracious Me," recorded by **Peter Sellers** and **Sophia Loren** on Parlophone is to be released in the United States on Capitol . . . If anyone should have any doubts as to how great the year of 1961 will be for country music, says **Slick Norrls**, they wouldn't have that doubt if they'd been in San Antonio Jan. 22. A **Hubert Long** package promoted by radio station KENS drew 12,000 fans with over 4,000 turned away. The show headlined **Ferlin Husky**, **Faron Young**, **Roy Drusky**, **Buck Owens**, **Skeeter Davis**, **Cowboy Copas**, **George Jones**, **Johnny Seay** and **Darrell McCall** . . . **Rose Maddox** and **Buck Owens** have just cut a session together on the coast . . . **Candid's Bob Aitshuler** back from the road tells us that distributor reaction to the label's first six LPs surpassed his expectations. He's now readying a second release which will probably be comprised of four albums. Among them will be the first dinking by the **Charles Marlaro-Toshiko** group . . . Number one pop single: "Calcutta," **Lawrence Welk**.



**THE IN CROWD** — Capitol Records labelmates and acquaintances Tina Turner and Dobie Gray spent a few moments together backstage prior to Turner's sold out concert in Murfreesboro (just outside Nashville), Tennessee. Gray, who recorded the classics "Drift Away" and "In Crowd," has been living, writing and recording in Nashville for the past seven years. His first release for Capitol, produced by Harold Shedd, is scheduled for early 1986.

## 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 (PERFECT) \$1895, KUNG FU MASTER (PERFECT) \$1195, KUNG FU MASTER (COCKTAIL MODEL) \$1225, COMMANDOS (LIKE NEW) \$1095, KARATE CHAMP \$895, COMBAT (PERFECT) \$1295, YIE AR KUNG-FU \$895, PACLAND \$1195, DEMOLITION DERBY 4 PLAYER \$1395, DEMOLITION DERBY 2 PLAYER \$1025, SPY HUNTER (SIT DOWN) \$1495, VS DUAL GUNS HOGANS ALLEY & DUCK HUNT \$1395, EXCITEBIKE DUAL \$1295, VS UNI GUNS \$1095, UNI — EXCITEBIKE — GOLF OR PINBALL \$1025, 1942 (UPRIGHT) \$895, EIGHT BALL DELUXE \$995, CHICAGO CUBS \$895, BOUNTY HUNTER (LIKE NEW) \$1095, SPACE SHUTTLE \$1395, SORCERER \$1095, CAROUSEL \$1095, HELICOPTER \$1595, KITS: ALL USED NINTENDO KITS INCLUDING VS GOLF, TENNIS, EXCITEBIKE, PINBALL, HOGANS ALLEY, DUCK HUNT, ALSO SENTE STOCKER, SEGA NINJA, PITFALL II, ATARI MARBLE MADNESS, PACK RAT AND MANY OTHERS AT VERY LOW PRICES WHILE THEY LAST. ALSO OVER 100 USED GAMES ALL IN GOOD SHAPE SUITABLE FOR CONVERSION. CALL EDDIE OR ROSE. Call or write New Orleans Novelty Co., 3030 No. Arnoit 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 AMI 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. CAPCOMUSA INC. (408) 745-7081.

MATA HARI—\$695; Eval Knivel—\$495; Strikes & Spares—\$595; Airborne Avenger—\$295; Atarians—\$225; Dolly Par-ton, 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 Cig 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

Can't get a record deal? Put out your own record! We do! You can too! Our step-by-step manual shows how! Send \$12 to: Expression Music, 2554 Lincoln Blvd., Suite #398, Marina del Rey, CA 90292.

ACE LOCKS KEYS ALIKE: SEND LOCKS AND THE KEY YOU WANT THEM MASTERED TO: \$1.65 EACH PLUS UPS SHIPPING. RANDEL 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: EXPODARO. 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, Plainville, 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.

## Oscar Nominations

(continued from page 5)

Lyrics by Quincy Jones, Rod Temperton and Lionel Richie

"Power Of Love" from *Back To The Future* Music by Chris Hayes and Johnny Colla Lyrics by Huey Lewis

"Say You, Say Me" from *White Nights* Music and Lyrics by Lionel Richie

"Separate Lives" from *White Nights* Music and Lyrics by Stephen Bishop

"Surprise, Surprise" from *A Chorus Line* Music by Marvin Hamlisch Lyrics by Edward Kleban

### Original Score

*Agnes Of God*, composed by Georges Delerue

*The Color Purple*, composed by Quincy Jones, Jeremy Lubbock, Rod Temperton, Caiphus Semanya, Andrae Crouch, Chris Boardman, Jorge Calandrelli, Joel Rosenbaum, Fred Steiner, Jack Hayes, Jerry Hey and Randy Kerber.

*Out Of Africa*, composed by John Barry

*Silverado*, composed by Bruce Broughton

*Witness*, composed by Maurice Jarre

## "Welcome Home" Benefit

(continued from page 5)

Though the event is listed as a "concert" in the official release, Alexander Bell, the executive producer of the television special told *Cash Box*, "We have to differentiate ourselves from being a Live Aid, Farm Aid type of event. That it isn't. This is a benefit that is along the lines of a multi media, U.S.O. type of show."

When asked if the current line up of musical talent will change, Bell noted, "We have approached and are speaking to many people right now." Other performers expected to appear include Bonnie Raitt and a number of unannounced guests.

The concert and television special will feature a specially penned Robbie Robertson song, "Still Between Trains," as well as the Country Joe McDonald penned, "Welcome Home." McDonald was at the news conference and is slated to perform

at the benefit.

All production personnel for the event will be provided by Los Angeles' Avalon Attractions, and according to event co-organizer Joey Talley, "The forum has extended extremely favorable terms for this benefit due to the value of the cause it represents."

All net proceeds from "Welcome Home" will be placed in a trust account handled by L.H. Joseph Jr. and Associates of Los Angeles.

Organizers confided that they expect "superstar" talent to join the list of musicians but would make no new names available.

Officials were also adamant in stating, "We are not making a political statement of any kind. The live presentation and television special will have no controversy or propaganda but will be presented in a positive and patriotic manner."

## RIAA Certifications

(continued from page 5)

*Mystery Game*. Gold non-theatrical video awards also went to *Porky Pig's Screwball Comedies*, *Miami Vice*, *Hulkamania*, and *Wrestlemania*.

In the theatrical category, gold awards went to *Pale Rider*, *Mask*, *Lifeforce*, *Prizzi's Honor*, *Godzilla 1985*, *Girls Just Want to Have Fun*, *Def-Con 4*, and *Mad Max: Beyond Thunderdome*.

*Cheech & Chong: Get Out Of My Room* was the only non-theatrical music video certified: it achieved gold status.

## Pop Archives

(continued from page 9)

Laurie Anderson's single "O Superman."

If George provides the business experience in the partnership, Wheeler provides the academic credentials. Wheeler, who received an M.A. in Library Science from Columbia University, has furthermore been a avid record and rare book collector for as long as he can remember. "I come from more of an academic background," says Wheeler, "and Bob comes from more of a business background. So we figured it would be a happy business marriage."

## Behind The Bullets

(continued from page 5)

bullet, up from 21. Warwick already hit pay dirt with a Number One single, "That's What Friends Are For." And speaking of Number One singles, Arista is on a roll. Arista, Warwick's label, is on top again this week with Billy Ocean's "When The Going Gets Tough The Tough Get Going" from the film *The Jewel Of The Nile*. The single leaps from five to the top spot.

MCA gets its share of the LP chart. Ready For The World has been turning heads for a while now, and it self-titled debut LP this week jumps from 38 to 33 bullet. And hot on its heels, Constellation/MCA act Klymaxx takes a nice five point jump into the Top 50 from 51 to 46 bullet. "As The Band Turns," an album by

Atlantic Starr on A&M Records, is red hot. It shoots from 63 to 49 this week. The album is being carried on the storm created by Atlantic Starr's hit single, "Secret Lovers," which jumps from 28 to 21 bullet this week.

It is very ironic that in this week in which we pay tribute to Black History, that one of the truly legendary black performers would score his first Top 10 single in years. James Brown will occupy several chapters in any credible book on black music history. This week, he writes another chapter in his own amazing history as his single from the soundtrack to *Rocky IV* "Living In America," leaps from 11 to seven bullet.

## John Lennon Project

(continued from page 10)

numbers — "Mother," "Imagine," "New York City," "Give Peace A Chance" — and raucous versions of "Come Together," and "Hound Dog," but the performances were weighted toward several of Lennon's now-dated anthems — "It's So Hard," "Woman Is The Nigger of the World," "Well, Well, Well," "Instant Karma," "Cold Turkey," and "Power To The People." There are also two songs sung by Yoko Ono — "Sisters, Oh Sisters" and "Born In A Prison" — that appear on the video, but are not, along with "Power to the People," included on the LP. The quality of the material is good — seven cameras filmed the two sets, and Phil Spector supervised the original 16-track audio recording. And Lennon's singing is particularly intense and vibrant, as is the backing of the beefed-up Elephant's Memory (including some good honking rock and roll saxophone playing from Stan Bronstein). But a comment from Geraldo Rivera best sums up "John Lennon Live In New York City:" "There was definitely the feeling that you were witnessing an event. It was part women's movement, part anti-war movement, part civil rights."

It was also the only time John Lennon ever performed a rehearsed, advertised, full-length public concert.

"John was saying he wouldn't want to perform 'I Want To Hold Your Hand' on

stage after 30," said Yoko Ono about the concert. "I mean, he'd done the performing flea bit. He wasn't just an entertainer; his songs were a means to express his artistic ideas. But for the causes of peace and to help people — to make things better for the world — he didn't mind being a performing flea again."



ASCAP GREET'S MELLENCAMP — ASCAP member John Cougar Mellencamp, who recently performed before an SRO audience at New York's Madison Square Garden, was greeted by ASCAP membership representative Karen Petersen (l) and ASCAP Eastern regional director of repertory Lisa Schmidt.

## AROUND THE ROUTE

by Camille Compasio

As you will read elsewhere in this issue, Bally corporate announced the sale of its amusement machine distributing business. At presstime, negotiations were "going along very well" for the purchase of Bally Midwest-Chicago by **Frank Gumma**, president of American Vending Sales of Wood Dale, Illinois, according to **Maurice Ferchen**, president of Bally's Amusement Game Division. It is our feeling that by the time this column makes print, an agreement will have been reached. As to a few of the other remaining offices, particularly San Francisco, Phoenix and Boston, Ferchen reports that negotiations are in progress and Bally is looking at a number of offers. These are the specific offices we questioned him about because of persisting rumors that they had already been sold — but we're just going to have to wait it out, so keep tuned.

Coming soon. "We hope to be able to show the first models of our CD jukebox at the ACME convention," advised Seeburg exec **Bob Breither**. Now that the factory has signed an agreement with Sony for the CD mechanism, they plan to have their first prototype run ready in early February. Seeburg is in the process of working out arrangements for subsequent production —

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## Bally Sells Distributing Offices

CHICAGO — Roger N. Keesee, executive vice president and chief operating officer of Bally Manufacturing Corporation, announced that the corporation was divesting itself of its distributing business by selling its remaining offices.

According to Maurice Ferchen, president of Bally's Amusement Game Division, "Bally feels that a strong network of already established independent distributors will be able to serve the company's needs very effectively."

"This move does not effect in any way the manufacturing arm of Bally's Amusement Game Division — Bally Midway Manufac-

turing Co. and Sente, or the arcade division, Bally's Aladdin's Castle, Inc.; nor the employees of those groups," Ferchen stated.

This action is a result of Bally's downsizing of its Amusement Game Division which began late in 1984. "However, in no way should this move be construed as any sign that Bally is leaving the coin-op amusement business," said Ferchen. "This step will make Bally a stronger and much more successful competitor in the amusement game area," he added.

Bally at the height of the video boom in 1982 had 22 distributing offices, but recently was operating with 11 offices.

## Rochetti Named At Taito

CHICAGO — Taito America Corp. has appointed Rick Rochetti to the position of sales manager. Rochetti brings to the post five years of distribution experience in the coin-op industry. He most recently served as sales manager for Bally Midwest where he had regional, national and international responsibility. His prior professional experience has been in the areas of marketing and communications.

"Rick's management expertise, dedication and understanding, coupled with his extensive industry experience, makes him ideally suited for the position," commented Paul Moriarity, Taito America's president. "He has earned respect in the coin-op community at every level of operation and his capabilities will only serve to further strengthen our position in the field."

In commenting on his new appointment Rochetti stated, "I'm very excited about joining Taito America and Paul's team. They

have some of the best products in the marketplace and I'm proud to represent them."



Rick Rochetti

Industry News ..... 46

## AROUND THE ROUTE

(continued from page 45)

and if all goes well, initial production is targeted for May. A name for the new model has not been confirmed as yet, however, the name "Crusader" is under consideration.

Loewen adds distributors. Loewen America prexy **Rus Strahan** announced the addition of two new distributors to their network — namely, Mondial International in Springfield, NJ and Banner Specialty in Pittsburg, Pa. . . . With sales of the NSM "Concert 240" phono doing so well in the American market, Rus happily notes that there's quite a number of orders waiting the next shipment from Germany!

Feedback. Regarding the recently held ATEI (London) convention we received varied reports from returning traders, ranging from "very good" to "mediocre," with most feeling that, while there were not as many new coin-op products as expected, the show brought in an attendance that was equal to or maybe a little bit higher than last year. The majority felt the show was worth attending and made special note of the upbeat atmosphere. Following is a recap of some of the products on exhibit that were mentioned to us: Data East's "Express Raider" and Konami's

"Iron Horse" (which were very similar to each other, as we heard); Nintendo's "Super Mario Bros."; Konami's "Jailbreak" and Premier's "Hoopz" basketball game. Williams showed "Comet" at ATEI and then premiered their hot "High Speed" in grand style at IMA with a cocktail party on Wednesday (1/22) at the Canadian Pacific Plaza Hotel in Frankfurt. On the following day, as veepee **Joe Dillon** proudly related "**Hans (Rosenzweig** of Nova Automaten) wrote up 2000 orders for "High Speed" — which is the largest order for a single piece of equipment ever taken in the history of IMA! This says a lot, not only for "High Speed" but for pins, in general, as Joe was quick to point out. Incidentally, U.S. shipments of "High Speed" are currently in progress — and, needless to say, there's a ton of orders for it in this market! . . . Bally Sente prexy **Bob Lundquist** said that Bally Sente enjoyed a terrific ATEI and wrote up some business. They showed their equipment (including the British "Trivial Pursuit") through their distrib, Electracoin, Bob's now gearing up for the March 7-9 ACME show where Bally Sente will unveil their latest piece of software for the SAC I. Incidentally, "Stompin'" is scheduled for shipment shortly after ACME . . . "Super Mario Bros.," is the latest VS System piece from Nintendo could possibly develop into the "best thing we've ever done. . . ." according to veepee **Frank Ballouz**. Even better than "Donkey Kong!" The "how to play" books ranked #1 and #7 on the best seller list in Japan! Nintendo plans to start sample shipping around ACME time or shortly thereafter . . . Konami veepee **Steve Kaufman** items that shipments are in progress on the "Jailbreak" kit that was premiered at ATEI. Firm's prexy **Ben Har El** along with Mr. **Kozuki**, president of Konami Ind. Ltd. (Japan) were in attendance at ATEI.

## AAMA Issues Statement On Parallel Imports

CHICAGO — While the amusement game industry has been exerting extensive efforts to stem the flow of illegal games and put an end to pirating, another problem has come to light — that of "parallel imports." As defined by the American Amusement Machine Association, in a recent statement circulated to its membership, "parallel imports" involves "the unlawful importation and distribution of video games (audio visual works) legally manufactured but shipped into the United States in violation of exclusive distribution agreements and copyrights held by the legitimate United States importers of these games." The purpose of the AAMA statement is to provide enlightenment regarding the legal remedies available under present copyright law which would subject those trading in "parallel imports" to substantial civil and criminal penalties.

What AAMA wants to convey to the industry is that when a U.S. firm obtains exclusive rights to a particular game (or components for the game) from a foreign manufacturer, said U.S. firm is protected under the copyright act against an unauthorized third party who would import these goods into the U.S. Likewise, if there is an infringement, the unauthorized importer along with others in the chain of distribution (such as distributors and operators) would be subject to criminal penalty dictated by the copyright act.

To date AAMA has achieved an enviable record for seeking out and bringing to justice game pirates. The association has worked closely with law enforcement authorities and the FBI in this regard. The FBI has success-

fully conducted three sting operations, confiscated over three million dollars in counterfeit games and arrested illegal importers and distributors — some of whom have been convicted and sentenced to prison. The most publicized case involved Tim O'Reilly, the 23-year old Canadian citizen who was convicted of copyright infringement and received the maximum prison sentence of five years, and was also ordered to pay restitution to the copyright holder.

A 1982 amendment to the copyright act increased the maximum fine to \$250,000 and the maximum prison sentence to 5 years.

As stated by AAMA, "As the successful sting operations and convictions of video game pirates have shown, copyright laws do indeed provide 'teeth' with which to put convicted pirates in jail. The courts recently have shown an understanding of the devastation upon the video game industry from pirates, and have been willing to impose maximum sentences where warranted." The question is, can these same penalties be imposed on parallel importers, and indeed they can. According to AAMA, "parallel importers do constitute infringement of the U.S. copyright and the purchaser, the illegal distributor, as well as the importer, are subject to criminal penalties."

The AAMA statement was lengthy and very thorough and it stressed that the copyright act "provides substantial sanctions, including prison sentences, to importers, distributors and buyers of 'parallel goods'."

For further information and to secure copies of the full statement contact AAMA at 205 The Strand, Suite 3, Alexandria, Virginia 22314.

## Industry Calendar

- Mar. 7-9: **American Coin Machine Exposition**; Expocenter/Downtown, Chicago, IL; AOE/ASI joint nat'l. conv.
- Mar. 21-23: **NAMA Western Convention**; Anaheim Convention Center, Anaheim, CA; vending trade conv.
- May 15-18: **Wisconsin Amusement & Music Operators**; Embassy Suites Hotel, Green Bay, WI; annual state conv. & exhibit.
- Sept. 18-20: **Michigan Coin Machine Operators Assn.**; Flint Hyatt Regency, Flint, MI; annual state conv.

## CASH BOX

### Anything Else Is A Compromise

## South Dakota Tournament A Great Success

CHICAGO — "It was a terrific tournament! Everybody had a great time and we (the operators) were all pleased with the turnout and the player response," declared Roy Gruenewald of D & E Music (Mitchell, So. Dakota), who served as Tournament Co-Director at the first annual team dart tournament sponsored by the South Dakota Music and Vending Association. "We're already looking forward to next year!"

The tournament was open exclusively to members of the state association. Among SDMVA operators who participated were

Dean Schroeder and tournament co-director Steve Schroeder of Musicvend Enterprises (Sioux Falls); Bill Crase of Crase Amusement (Beresford); Don Casey of Casey's Music (Yankton); Ron Manolis of Manford Music (Huron); Doyle Hicks of Hicks Enterprises (Brookings); Jim Koehler of Hub Music & Vending (Aberdeen) and Tom Gates of Gates Amusement (Mitchell).

The All-American dart machines used in the tournament were provided by IDEA and Hanson Dist. (Bloomington, MN) with Custom Events International assisting in

coordinating and running the tournament.

Cash prizes, ranging from \$400 for 1st place to \$100 for 4th place were awarded to the top four teams in the two divisions. The "A" division had 29 four-person teams competing and the "B" division had 30 four-person teams. Other awards included \$100 each for the first "6 dart out" (which, unfortunately went unclaimed); \$50 for a "7 dart out" and \$5 each for the forty-seven players who shot a hat trick (three bullseyes in one turn) during tournament play. As a side event, every player entered in the tournament was allowed to play

four games of "Hi-Score" and \$100 was divided among the four players who won in this category.

The accompanying photos depict some of the excitement of this Jan. 18 event, which was the forerunner of more to come. South Dakota operators were enthusiastic in their support of the tournament and gratified by the tremendous player response to this first time effort. As you can see (photo 3) Ron and Naomi Manolis of Manford Music are completely caught up in the heat of the competition!





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

Ain't No Tellin' (Love 7/Campesino—ASCAP) . . . 84  
 An American (Buzz Cason Pub. ASCAP/Lawyer's Daughter Music/BMI) . . . 81  
 Arlene (Not Listed) . . . 58  
 Baby I'm Movin' (Baypon Music—BMI) . . . 93  
 Baby When Your Heart (Golden Bridge Music—ASCAP) . . . 87  
 (Back To The) Heartbreak (WB Gold—ASCAP/Warner House—BMI) . . . 37  
 Bop (MHG/Sweet Angel/Web IV—ASCAP/BMI) . . . 17  
 Borderline (Songmedia—BMI) . . . 77  
 Burned Like (Garwin/Blue Moon/Famous—ASCAP) . . . 31  
 Cajun Moon (Hall-Clement Pub./Ricky Skaggs Music/c/o The Weik Music Group—BMI) . . . 34  
 Come On (DeJamus/Riva—ASCAP) . . . 5  
 Come On Sunday (The Great Gatzke Pub. Co.—BMI) . . . 76  
 Don't Fall (Algee Music Corp.—BMI) . . . 61  
 Don't Understand (Not Listed) . . . 28  
 Down In Tennessee (April/Ideas of March—ASCAP) . . . 12  
 Dreamland Express (Cherry Mountain—ASCAP) . . . 24  
 Easy To Please (Irving Music Inc./Englewood Music Inc./BMI) . . . 69  
 Even When (Twinsong Music/BMI) . . . 80  
 Everyday (Peer-Int'l.—BMI) . . . 39  
 Every Night (Ray Stevens Music/BMI) . . . 59  
 Fast Lanes and Country Roads (Tom Collins—BMI) . . . 13  
 Feelin' The (Bellamy Brothers Music—ASCAP) . . . 55  
 Five Fingers (Almarie Music—BMI/Cross Keys, Pub. Co. Inc.—ASCAP) . . . 100  
 Goodbye Marie (Combine Music Corp./Music City Music, Inc./BMI/ASCAP) . . . 46  
 Got My Heart (Not Listed) . . . 57  
 Grandpa (Cross Keys—ASCAP/Tree Group) . . . 71  
 Heart Don't (Screen Gems EMI Music Inc./Ben Hall Music—BMI/ASCAP) . . . 56  
 Hold On (Chelcatt, Adm. by Atlanta Music—BMI) . . . 86  
 Home Again (W/E/A/Mopager/Sreen Gents/EMI/Moon And Stars—BMI) . . . 20

Hurt (CBS Miller—ASCAP) . . . 6  
 I Could Get (Tree/Pacific Island c/o Careers—BMI) . . . 15  
 I Had A (Inorbit Music, Inc./BMI adm. by Careers Music, Inc.) . . . 54  
 I Love You (Somebody's/SESAC/Walk) . . . 8  
 I Sure Need (Uncle Artie—ASCAP) . . . 38  
 I Tell It (Tree/Cross Keys BMI/ASCAP) . . . 14  
 If I Don't (Southwest Words & Music—BMI) . . . 52  
 In Love (Adam Baker Music—BMI) . . . 78  
 In Over My Heart (Rick Hall Music, Inc.—ASCAP) . . . 26  
 I Miss You (Not Listed) . . . 73  
 It's Just (Eden Music/Times Square—BMI) . . . 10  
 It's Four (Tree—BMI) . . . 99  
 Just A Woman (Blackwood Music, Inc.—BMI/Dancing Water Music—ASCAP) . . . 74  
 Just In Case (Pacific Island/Tree—BMI) . . . 9  
 Lonely Days (Rover Music—AMR Inc.—ASCAP) . . . 90  
 Love Will (WB Music Corp./Bob Montgomery Music, Inc.—ASCAP) . . . 72  
 Makin' Up (Warner Bros./Gary Morris/Leads/MCA/Patchwork—ASCAP) . . . 2  
 Memories To Burn (Tree—BMI/Cross Keys—ASCAP) . . . 35  
 Miami (Tree/Larry Butler—BMI/South Wing—ASCAP) . . . 83  
 Mississippi Break Down (Pub. Little Amber Music—BMI) . . . 48  
 Morning Desire (Leads/Patchwork—ASCAP) . . . 53  
 Never Be (Gone Gator—ASCAP) . . . 33  
 1982 (Grand Alliance Publ. ASCAP/Grand Coalition Music—BMI) . . . 32  
 North To Alaska (Robbins—ASCAP) . . . 89  
 Nothing But (Larry Gatlin Music/BMI) . . . 45  
 Now And Forever (Air Bear Music adm. by Warner-Tamerlane Pub. Corp./Irving Music, Inc., Calypso Tonz/California Phase Music—BMI/ASCAP/

PROCAN) . . . 49  
 Now I've Got (Tree Pub. Co., Inc./BMI) . . . 92  
 Oklahoma (Benefit Music—BMI/Atlantic Music Corp./Coolwell/Granite—ASCAP GSC Music—ASCAP) . . . 21  
 Old Blue Yodeler (Razy Bailey Music—ASCAP) . . . 85  
 Old School (MCA/Don Schlitz—ASCAP) . . . 11  
 100% Chance . . . 27  
 Once In A Blue (Rick Hall Music, Inc.—ASCAP) . . . 51  
 One Love (Web IV/Writers Group/Scarlet Moon—BMI) . . . 66  
 Only In My (Jack and Bill/Reba McEntire—ASCAP) . . . 44  
 Painted Ladies (De Zell—BMI) . . . 91  
 Perfect Stranger (That's What She Said/Long Tooth—BMI) . . . 22  
 Please Be Love (MCA, Div of MCA Inc./Berger Bits—ASCAP) . . . 29  
 Please Bypass (Coral Reefer/Willin' David/Blue Sky Rider—BMI/Coconutley—ASCAP) . . . 82  
 Safe Deposit (One-More Music—ASCAP) . . . 79  
 Sexy Young (Songpartner Music [Tree Group]/BMI Cross Keys Pub. Co., Inc. [Tree Group]/ASCAP) . . . 63  
 She And I (MCA Music, div. of MCA Inc./Patchwork Music/ASCAP) . . . 36  
 She Don't Cry (Cross Keys Publ. Co. Inc.—ASCAP) . . . 47  
 Shoe String (Old Friends Music/Mother Tongue Music/BMI/ASCAP) . . . 50  
 Some Girls Have (Kirshner Songs/April Music Pub.—ASCAP) . . . 30  
 Still Hurtin' Me (Fairydust—BMI) . . . 41  
 Sweeter And Sweeter (Statler Bros. Music, Inc./BMI) . . . 40  
 Tell Me Dear (Jack Fox—BMI) . . . 66  
 The Ballad (Flagship Music/BMI) . . . 64

The Best There (Bibo Music Pub., c/o The Weik Music Group/ASCAP/Random Notes Music/ASCAP) . . . 95  
 The Chair (Tree/Larry Butler—BMI) . . . 98  
 The Devil's (Granite/Goldline—ASCAP) . . . 19  
 The Loneliness (Windo Music Pub. Co. Inc./Captive Music Co./BMI) . . . 65  
 The One I (Algee Music Corp.—BMI) . . . 4  
 There's No (Mother Tongue/Flying Cloud—ASCAP/BMI) . . . 3  
 Think About (Mallven/Cottonpatch/Bibo c/o Weik—ASCAP) . . . 7  
 This Night (Grand Alliance Pub./ASCAP/Sabal Music, Inc./ASCAP/Cedarwood Pub./BMI) . . . 60  
 Those Memories (Bill Monroe Music/BMI) . . . 68  
 Tonight We Ride (Timberwolf Music, Inc.—BMI/Kahala Songs—ASCAP-Tree Group) . . . 62  
 What We Gonna . . . 94  
 When You Were Blue (Blue Moon Music [admin. by Famous Music Corp.]/Easy Listening Music Corp.—ASCAP) . . . 70  
 We've Got (MCA Music/Patchwork Music Corp./ASCAP) . . . 42  
 What's A Memory (Deja/Quillsong/Alabama Band—ASCAP) . . . 16  
 Why You Been (Acuff-Rose-Opry—BMI) . . . 97  
 With My Love (Super Sport Pub. Co.—BMI) . . . 96  
 Working Without (Tree—BMI/Cross Keys/Tree Group—ASCAP) . . . 67  
 You Are My (Grey Hawk Music/Sand/Apper Music/Jim Carter Pub.—ASCAP) . . . 25  
 You Beat All (Dale Morris Music/BMI) . . . 75  
 You Can Dream (Steve Wariner/Siren Songs—BMI) . . . 1  
 You Should Have (Raven Song Music, Inc./Michael H. Goldsen, Inc./Collins Court Music, Inc./ASCAP) . . . 18  
 Your Memory Ain't (Tapadero Music (merit)/Chriswood Music/Pangola—BMI) . . . 23  
 You're Something (Jack & Bill Music/Cowdaddies Music/Reba McEntire Music/c/o The Weik Music Group/ASCAP) . . . 43

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

A Good-Bye (All Seeing—ASCAP/Larry Jr.—BMI) . . . 96  
 A Little Bit (House of Champions—ASCAP) . . . 38  
 Alice, I Want (Forceful—BMI) . . . 41  
 Affection (Crazy People/Almo Music—ASCAP) . . . 16  
 After The Love Is (Terrace—ASCAP) . . . 51  
 After You (Bernard Wright Music—BMI) . . . 71  
 A Love Bizarre (Sister Fate—ASCAP) . . . 76  
 Another Night (Colgems/EMI—ASCAP/Screen Gems/EMI Music—BMI) . . . 47  
 Best Friends (Temp Comp.—BMI) . . . 86  
 Break My Heart (Rouki/Our Parents—BMI) . . . 63  
 Can You Feel (Forceful—ASCAP) . . . 55  
 Can You Rock (Protons/Rush Groove—ASCAP) . . . 52  
 Caravan Of Love (April/Iji—ASCAP) . . . 91  
 Colder Are (Kichelle—ASCAP/Johnny Yuma—BMI) . . . 32  
 Color Of Success (Ya D Sir—ASCAP) . . . 13  
 Computer Love (Troutman's/Saja—BMI) . . . 17  
 Condition Of The Heart (Kashif—MCA—BMI) . . . 95  
 Conga (Foreign Imported—BMI) . . . 70  
 Court Me Out (New Generation—ASCAP) . . . 27  
 Curiosity (Almo/Crimson/Irving—BMI) . . . 50  
 Dancing In The Dark (New Music Group/Kashif—BMI) . . . 66  
 Desire (Temp Co.—BMI) . . . 58  
 Diana (Philly World Music—BMI) . . . 49  
 Digital Display (Ready For The World/Excalibur Lace/Trixie Lou—BMI) . . . 22  
 Do Me Baby (Controversy—ASCAP) . . . 1  
 Do You Really Love Your Baby (Uncle Ronnie's Co./April Inc./Thriller Miller/MCA Music A Division of MCA—ASCAP) . . . 29  
 Do You Love Me (Sinoda/Rustomatic/Steel Chest—ASCAP) . . . 37  
 Don't Be Stupid (Amber Pass/Kuwa/Fools Prayer Admin. by Amber Pass Music) . . . 99

Don't Say No (Philly World Music—BMI) . . . 28  
 Emergency (Delightful Music Ltd.) . . . 83  
 Fairy Tale (ADRA/K.E.D./Mokojumbi—BMI) . . . 44  
 Freedom (Golden Torch Corp.—ASCAP) . . . 33  
 Funky Little (Happy Stepchild—BMI) . . . 62  
 Go Home (Jobete Co./Black Bull—ASCAP) . . . 3  
 Going In Circles (Temp Co.—BMI) . . . 46  
 Gordy's Groove (Tommy Boy—ASCAP) . . . 81  
 Guilty (Temp Co.—BMI) . . . 11  
 He'll Never Love You (Stone Jam/Burnin' Bush—ASCAP) . . . 10  
 High Fashion (Parisongs—ASCAP) . . . 23  
 Hold On (Zumbaidah/WB Music Corp.—ASCAP-Fred- die Dee—BMI) . . . 36  
 Hot (Mtime—ASCAP) . . . 45  
 How Will I Know (Irving/BMI) . . . 15  
 I'd Rather (Timberlake/Top-Bound/Double Sting/Schu-Baby—BMI) . . . 39  
 I Can't Live (Def Jam—ASCAP) . . . 25  
 I Can't Wait (Not Listed) . . . 88  
 I Need Love (Eat Your Heart Out—BMI/Hot Boy—ASCAP) . . . 35  
 I Think It's Love (Not Listed) . . . 68  
 If I Ruined (Kuwa Inc./Davy D Music) . . . 73  
 If Only (Almo Corp./Rutland Road—ASCAP) . . . 56  
 If You Don't (Assorted—BMI) . . . 82  
 If You Should (Stone City/National League—ASCAP) . . . 85  
 I Like You (American Summer/Phyllis Nelson—ASCAP) . . . 65  
 I Like (Dat Richtfield/Kat—BMI/Songs Can Sing—ASCAP) . . . 40

Inspector Gadget (Saban—ASCAP) . . . 79  
 Insatiable Woman (April/Iji—ASCAP) . . . 21  
 I Need (Lynn-Ro/Delfon Co.—BMI-Century City—ASCAP) . . . 77  
 In The Morning (Almo Corp./JPM—ASCAP) . . . 72  
 I'm Your Man (Chappell/Morrison-Leahy—ASCAP) . . . 57  
 King Holiday (King Dream Music—ASCAP) . . . 61  
 Learn From The Burn (Hot Desert/High Power—BMI) . . . 89  
 Let Me Be (Brampton Ltd.) . . . 7  
 Let Me Kiss (ABKCO Music—Ashtray—BMI) . . . 59  
 Let My People (Skeco/Carijundes/Barjosa—ASCAP) . . . 97  
 Lock And Key (Spectrum VII—ASCAP) . . . 43  
 Love 4/2 (Teddy Baer—BMI) . . . 78  
 Love's Gonna (House Of Fun—BMI) . . . 54  
 Living In America (April/Second Nature—ASCAP/Blackwood/Janiceps—BMI) . . . 9  
 Love Always Finds A Way (Snow/Dyad Ltd.—BMI) . . . 94  
 Nightmares (Protons/Sam Jacobs—ASCAP) . . . 48  
 No Frills Love (Unique/Shakin' Baker/Tina B. Writin—BMI) . . . 30  
 No More (Troutman/Saja—BMI) . . . 74  
 No Show (Keejue/Danica—BMI) . . . 67  
 Own The Night (Rightsong/Franne Golde/Welbeck/ATV—BMI) . . . 90  
 Pain (Miami Spice—ASCAP) . . . 60  
 Saturday Love (Flyte Tyme Tunes—ASCAP) . . . 18  
 Secret Lovers (Almo Corp./Jodaway—ASCAP) . . . 4  
 Seduction (Stone City/National League—ASCAP) . . . 93  
 Say I'm Your No. 1 (Terrace—ASCAP) . . . 98  
 Say You, Say Me (Die Brampton/Jobete—ASCAP) . . . 20

Sidewalk Talk (House Of Fun—BMI/Webo Girl—ASCAP) . . . 75  
 Slave To The Rhythm (April—ASCAP/Perfect Songs/Unforgettable Songs/Island—BMI) . . . 19  
 Stand Back (Music Corp. of America/Bayjun Beat adm. by MCA Music—BMI) . . . 14  
 Sugar Free (Tricky Track—BMI) . . . 63  
 Sun City (Solidarity—ASCAP) . . . 84  
 Tender Love (Flyte Tyme Tunes—ASCAP) . . . 12  
 That's What (Carole Bayer Sager/BMI-New Hidden Valley/WB Music Corp.—ASCAP/Warner Tamerlane Pub. Corp.) . . . 5  
 The Heart (Editions Sunset—ASCAP/Adm. by Arista Music Inc.—ASCAP) . . . 34  
 The One You (Chappel/Richer/Jobete/R.K.S./Conceited—ASCAP) . . . 69  
 The Sweetest Taboo (Silver Angel—ASCAP) . . . 2  
 The Truth (MCA Music, a division of MCA, Inc./Unicity/Moonwalk—ASCAP) . . . 53  
 Thinking About (Kashif/The New Music Group/MCA Music—BMI) . . . 87  
 What Have You (Flyte Tyme Tunes—ASCAP) . . . 24  
 What A Woman (Assorted/Henry Suman/Rose Tree/Adm. by Mighty 3 Music Group—ASCAP/BMI) . . . 92  
 What You Been Missin' (Willessden/Keith Diamond/Jo Skin—BMI) . . . 8  
 When The Going Gets Tough (Zomba Enterprise) . . . 26  
 Who Do You Love (Bernard Wright/Mchoma—BMI) . . . 42  
 Who's Zoomin' Who (Gratitude—ASCAP/Bellboy—BMI) . . . 100  
 You Hooked Me (Stone Jones Music—ASCAP) . . . 80  
 Your Personal Touch (Warner-Tamerlane Pub. Corp.—Song-A-Tron—BMI) . . . 31  
 Your Smile (A La Mode—ASCAP) . . . 6

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

A Love (Sister Fate—ASCAP) . . . 19  
 Addicted To (Bungalow adm. by Ackee—ASCAP) . . . 67  
 Alive & Kicking (Colgems-EMI—ASCAP) . . . 44  
 Another Night (Colgems-EMI—ASCAP/Screen Gems-EMI—BMI) . . . 34  
 Baby Talk (Hub/MCA—ASCAP) . . . 100  
 Beat's So (Fending/Swindle—ASCAP) . . . 48  
 Bop (MHG/Sweet Angel/Web IV—ASCAP/BMI) . . . 64  
 Broken Wings (Warner-Tamerlane/Entente—BMI) . . . 45  
 Burning Heart (Holy Moley/Rude—BMI/WB/Easy Action—ASCAP) . . . 2  
 Calling America (April—ASCAP) . . . 47  
 Caravan Of (April/Iji—ASCAP) . . . 58  
 Conga (Foreign Imported—BMI) . . . 17  
 Day By (Dub Notes/Human Boy/Hobbler—ASCAP) . . . 32  
 Digital (Ready For The World/Excalibur Lace/Trixie Lou—BMI) . . . 35  
 Do Me (Controversy—ASCAP) . . . 72  
 Election Day (Tritec Ltd.) . . . 69  
 Emergency (Delightful—BMI) . . . 65  
 Everybody Dance (Crazy People/Almo—ASCAP) . . . 61  
 Everything In (Liese—ASCAP) . . . 57  
 Face The (Eel Pie/Towser Tunes—BMI) . . . 63  
 Go (WB/Almond Legg adm. by WB/Nosebag adm. by Ackee—ASCAP) . . . 62  
 Go Home (Jobete/Black Bull—ASCAP) . . . 16  
 Goodbye (Kid Bird/Rough Play—BMI) . . . 56  
 Goodbye Is (Tritec Ltd.) . . . 40  
 He'll Never (Willessden/Zomba—BMI/ASCAP) . . . 33  
 How To (Neutron/10 adm. by Nymph—BMI) . . . 38  
 How Will (Irving—BMI) . . . 4  
 I Like (American Summer/Phyllis Nelson—ASCAP) . . . 85

I Miss (Spectrum VII—ASCAP) . . . 37  
 I'd Do (Delfon—BMI) . . . 71  
 I'm Not (Lido—ASCAP) . . . 52  
 I'm Your (Chappell/Morrison-Leahy—ASCAP) . . . 3  
 It's Only (Adams Communications/Calyso Tonz—PROC/Irving—BMI) . . . 46  
 Jimmy Mack (Jobete—ASCAP) . . . 82  
 Just Another (Little Maestro—BMI) . . . 98  
 King For A Day (Zomba—ASCAP) . . . 18  
 Kyrie (Warner-Tamerlane/Entente—BMI) . . . 5  
 Le Bel (Tutt & Babe/Flowering Stone/Heavy Breather—ASCAP) . . . 78  
 Leader Of (Screen Gems-EMI—BMI) . . . 96  
 Let Me Be (Brampton Ltd.) . . . 83  
 Let's Go (Lifo—BMI) . . . 43  
 Life In (Cleverite Ltd./Farrowise Ltd. adm. by Warner Bros.—BMI) . . . 11  
 Life's What (Island/Zomba—BMI/ASCAP) . . . 88  
 Live Is (Mainhattan/April—ASCAP) . . . 70  
 Living In (April/Second Nature—ASCAP/Blackwood/Janiceps—BMI) . . . 7  
 Love Is (Magnetic rep. by Reggatta/Illegal adm. by Atlantic—BMI) . . . 73  
 Lying (Nuages—ASCAP) . . . 81  
 Manic Monday (Controversy—ASCAP) . . . 50  
 My Hometown (Bruce Springsteen—ASCAP) . . . 13  
 Needles And (CBS Unart Catalog—BMI) . . . 53  
 Never (Makiki adm. by Arista/Strange Euphoria/Know—ASCAP) . . . 93  
 Night Moves (Pun/Bogus Global—ASCAP) . . . 42  
 Nikita (Intersong—ASCAP) . . . 29

No Easy (Flowering Stone/Heavy Breather—ASCAP) . . . 41  
 Object Of (AdeKayoda/Philesto/Harrindur/Keith Diamond/Willessden—BMI) . . . 74  
 One Vision (Queen/Beechwood—BMI) . . . 95  
 Own The (Rightsong/Franne Golde/Welbeck/ATV—BMI) . . . 91  
 Party All (Stone City adm. by National League—ASCAP) . . . 23  
 Perfect Way (Jouissance/WB—ASCAP) . . . 94  
 Pleasure And (Makiki/Arista—ASCAP) . . . 80  
 R.O.C.K. In (Riva—ASCAP) . . . 31  
 Rock Me (Colgems-EMI—ASCAP) . . . 49  
 Russians (Magnetic rep. by Reggatta/Illegal adm. by Atlantic—BMI) . . . 26  
 Sanctify Yourself (Colgems-EMI—ASCAP) . . . 27  
 Sara (Kikiko—BMI/Petwolf—ASCAP) . . . 12  
 Saturday Love (Flyte Tyme/Avant Garde—ASCAP) . . . 90  
 Say You (Brockman—ASCAP) . . . 9  
 Secret (Virgin—ASCAP) . . . 76  
 Secret Lovers (Almo/Jodaway—ASCAP) . . . 21  
 Separate Lives (Stephen Bishop/Gold Horizon—BMI/Pun Music—ASCAP) . . . 51  
 Sex As (Billy Steinberg/Denise Barry—ASCAP) . . . 66  
 Sidewalk Talk (House Of Fun—BMI/Webo Girl—ASCAP) . . . 39  
 Silent Running (Michael Rutherford/Pun—ASCAP/B.A.R. adm. by Warner-Tamerlane—BMI) . . . 14  
 Sleeping Bag (Hamstein—BMI) . . . 99  
 Small Town (Riva—ASCAP) . . . 68

Something About (Chappel—ASCAP/Island—BMI) . . . 79  
 Somewhere (Chappel/G. Schirmer—ASCAP) . . . 55  
 Spies Like (MPL Communications—ASCAP) . . . 15  
 Stages (Hamstein—BMI) . . . 28  
 Stereotomy (Woolfson/Careers adm. by Careers) . . . 86  
 Strength (Illegal—BMI) . . . 92  
 Sun City (Not Listed) . . . 97  
 Superbowl Shuffle (Red Label—BMI) . . . 75  
 Talk To (Fallwater—ASCAP) . . . 8  
 Tarzan Boy (Screen Gems-EMI—BMI) . . . 24  
 Tender Love (Flyte Tyme—ASCAP) . . . 59  
 That's What (Carole Bayer Sayer/Warner-Tamerlane—BMI/New Hidden Valley/WB—ASCAP) . . . 6  
 The Men (Spectrum VII—ASCAP) . . . 89  
 The Power (April—ASCAP) . . . 84  
 The Sun (ATV—BMI) . . . 25  
 The Sweetest (Silver Angel adm. by Famous—ASCAP) . . . 10  
 These Dreams (Little Mole adm. by Intersong U.S.A./Zomba—ASCAP) . . . 20  
 This Coud (Frisco Kid/April/Duke Reno/Mol-Dav—ASCAP/Blackwood/Dean—BMI) . . . 30  
 Tonight She (Lido—ASCAP) . . . 54  
 Walk Of (Chariscourt adm. by Almo—ASCAP) . . . 22  
 We Built (Little Mole/Zomba/Petwolf/Intersong—ASCAP/Tunetworks adm. by Arista—BMI) . . . 77  
 What You Need (MCA—ASCAP) . . . 36  
 When The Going (Zomba Enterprises—ASCAP) . . . 1  
 Your Love (Warning Tracks—ASCAP) . . . 87  
 You're A (Gratitude Sky—ASCAP/Polo Grounds—BMI) . . . 60



"THESE SONGS ARE TO  
NEGRO CULTURE WHAT THE  
WORKS OF THE GREAT POETS  
ARE TO ENGLISH CULTURE.  
THEY ARE THE SOUL OF  
THE RACE MADE MANIFEST."

PAUL ROBESON

JUNE 15

1934



WARNER BROS.  
RECORDS AND  
ITS AFFILIATED  
LABELS SALUTE  
BLACK  
HISTORY  
MONTH  
AND THE  
HERITAGE  
OF  
BLACK  
MUSIC

