

# CASHBOX

May 3, 1986

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*A Strange Brew of Video, Live Performance and Word Of Mouth*



*The Cult Creates A Following*



# ASCAP CONGRATULATES ACADEMY OF COUNTRY MUSIC AWARD WINNERS



Writer: Mike Reid

## SONG OF THE YEAR

"Lost in the Fifties Tonight  
(In The Still of the Night)"

Publishers: Lodge Hall Music, Inc./  
Two-Sons Music/ W B Music Corp.



Writer: Troy Seals



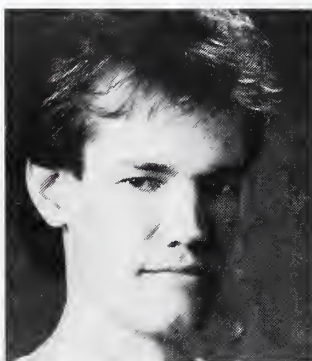
Artist: Ronnie Milsap



Male Vocalist of the Year  
and  
Album of the Year  
*Does Fort Worth  
Ever Cross Your Mind?*  
George Strait



Female Vocalist  
of the Year  
Reba McEntire



Top New Male Vocalist  
of the Year  
Randy Travis



Top New Female Vocalist  
of the Year  
Judy Rodman



Single of the Year  
*Highwayman*  
Johnny Cash

**ascap**

American Society of Composers, Authors & Publishers

# CASH BOX

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## GUEST EDITORIAL

### The Songwriter Speaks

## Blanket Vs. Source Licensing

By Mark Sebastian

Bills S 1980 and HR 3521 (Boucher-Hyde) are a living, waking dream — if you're a broadcaster. If you're a composer, they will reduce your income from T.V. use to a whisper of its former self. Their intent is to, within a year of enactment, rollback the existing blanket licensing system that governs use of music for T.V. in favour of a source whereby rights to such music are secured on a one time buy-out basis.

Under the present blanket system, broadcasters pay a yearly fee of about one percent of their total income for access to virtually any music licensed by ASCAP and BMI. Under the source system, composers would have to negotiate, once, the best deal they could. Writers, especially fledglings, would be in the vulnerable position of trying to cut a deal sweet enough to keep the producer from using another, more financially accessible source.

These bills portend a return to the chaos that governed T.V. in the pre-natural era before licensing agreements, to a buy-out mentality that already pervades music for commercials. The value of all commodities changes with the climate of each day. The composer's work must be allowed to benefit from its occasional ability to increase in significance with time.

The N.A.B.'s Edward Fitts has presented to the Subcommittee on Courts and Civil Liberties a smokescreen of rationalizations as to the unsuitability of the blanket system for local T.V., while admitting that it is proving itself in answering the demands of cable T.V.

Opposition to the bills comes most vocally from performing rights societies and the Motion Picture Association. The N.A.B., representing the station owners, seeks to circumvent the will

of the courts in the recent Buffalo Broadcasting case wherein the Supreme Court upheld as fair and lawful the existing, functioning blanket system. In the ideal world of the broadcasters' minds, music should be like a tank of gas purchased once, at a modest price, but capable of powering a car indefinitely.

There are families where music is passed down as a trade like any other, through several generations. It will take more than oppressive legislation to dissuade such families from their course, or to lessen the prolificness of composers. But there is enough adversity in their paths already without eroding the rewards forthcoming once their music is heard. Nor is it in the public interest to diminish the consideration given composers for creating the sounds that people dream to.

The blanket system has already made compromises on behalf of composers' incomes, from two-and-a-half percent to its present one percent of broadcasters' income, and has proved itself as efficient and encouraging of trade.

These bills, S1980 and the Boucher-Hyde (the irony in Mr. Hyde's name is not lost on songwriters), would very much lessen one's motivation beyond creative, to write

music for feature or T.V. usage, as one would be deprived of regular, gradual accounting. They fly brazenly in the face of reason, are an affront to due process, and are easily recognized as a simple partisan lobby behind which, like many human endeavors, lies the desire to make more money. The best that can be said of them is that they provide a good opportunity to familiarize yourself with your district's Congressperson and to communicate your view.



Mark Sebastian is a Los Angeles-based songwriter/performer. Among his credits is "Summer In The City." He is the son of the last classical artist, John Sebastian.

## TOP POP DEBUTS

### SINGLES

76

LIKE NO OTHER NIGHT — 38 Special — A&M

### ALBUMS

105

CHANGE OF ADDRESS — Krokus — Arista

### POP SINGLE

#1

ADDICTED TO LOVE  
Robert Palmer  
Island

### B/C SINGLE

#1

I CAN'T WAIT  
Nu Shooz  
Atlantic

### COUNTRY SINGLE

#1

AIN'T MISBEHAVIN'  
Hank Williams, Jr.  
Warner/Curb

### JAZZ

#1

LOVE WILL FOLLOW  
George Howard  
TBA

### COMPACT DISC

#1

BROTHERS IN ARMS  
Dire Straits  
Warner Bros.

### WINNER'S CIRCLE

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



### POP ALBUM

#1

5150  
Van Halen  
Warner Bros.

### B/C ALBUM

#1

CONTROL  
Janet Jackson  
A&M

### COUNTRY ALBUM

#1

ALABAMA'S GREATEST HITS  
Alabama  
RCA

### MUSIC VIDEO

#1

MANIC MONDAY  
Bangles  
Columbia

### 12" SINGLE

#1

WEST END GIRLS  
Pet Shop Boys  
EMI America

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# CASH BOX TOP 100 SINGLES

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

May 3, 1986

		Weeks On 4/26 Chart
<b>1</b> <b>ADDICTED TO LOVE</b> ROBERT PALMER (Island/Atlantic 7-99570)	<b>1</b>	<b>15</b>
<b>2</b> <b>WEST END GIRLS</b> PET SHOP BOYS (EMI America B-8307)	<b>4</b>	<b>10</b>
<b>3</b> <b>KISS</b> PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28751)	<b>2</b>	<b>11</b>
<b>4</b> <b>WHY CAN'T THIS BE LOVE</b> VAN HALEN (Warner Bros. 7-28740)	<b>7</b>	<b>8</b>
<b>5</b> <b>HARLEM SHUFFLE</b> ROLLING STONES (Rolling Stones/ CBS 38-05802)	<b>6</b>	<b>8</b>
<b>6</b> <b>MANIC MONDAY</b> BANGLES (Columbia 38-05757)	<b>3</b>	<b>15</b>
<b>7</b> <b>WHAT YOU NEED</b> INXS (Atlantic 7-89460)	<b>5</b>	<b>16</b>
<b>8</b> <b>TAKE ME HOME</b> PHIL COLLINS (Atlantic 7-89472)	<b>12</b>	<b>8</b>
<b>9</b> <b>BAD BOY</b> MIAMI SOUND MACHINE (Epic 34-05805)	<b>11</b>	<b>9</b>
<b>10</b> <b>GREATEST LOVE OF ALL</b> WHITNEY HOUSTON (Arista AS1-9466)	<b>17</b>	<b>6</b>
<b>11</b> <b>WHAT HAVE YOU DONE FOR ME LATELY</b> JANET JACKSON (A&M AM-2812)	<b>16</b>	<b>11</b>
<b>12</b> <b>YOUR LOVE</b> THE OUTFIELD (Columbia 38-05796)	<b>14</b>	<b>12</b>
<b>13</b> <b>ROCK ME AMADEUS</b> FALCO (A&M AM-2821)	<b>8</b>	<b>13</b>
<b>14</b> <b>IF YOU LEAVE</b> ORCHESTRAL MANOEUVRES IN THE DARK (A&M/Virgin AM-2811)	<b>19</b>	<b>9</b>
<b>15</b> <b>LIVE TO TELL</b> MADONNA (Sire/Warner Bros. 7-28717)	<b>22</b>	<b>4</b>
<b>16</b> <b>LET'S GO ALL THE WAY</b> SLY FOX (Capitol B 5463)	<b>9</b>	<b>16</b>
<b>17</b> <b>AMERICAN STORM</b> BOB SEGER & THE SILVER BULLET BAND (Capitol B-5532)	<b>18</b>	<b>8</b>
<b>18</b> <b>ALL I NEED IS A MIRACLE</b> MIKE & THE MECHANICS (Atlantic 7-89450)	<b>23</b>	<b>7</b>
<b>19</b> <b>BE GOOD TO YOURSELF</b> JOURNEY (Columbia 38-05869)	<b>28</b>	<b>4</b>
<b>20</b> <b>IS IT LOVE</b> MR. MISTER (RCA PB-14313)	<b>24</b>	<b>6</b>
<b>21</b> <b>ON MY OWN</b> PATTI LABELLE and MICHAEL McDONALD (MCA 52770)	<b>29</b>	<b>7</b>
<b>22</b> <b>I CAN'T WAIT</b> NU SHOOZ (Atlantic 7-89446)	<b>27</b>	<b>9</b>
<b>23</b> <b>SOMETHING ABOUT YOU</b> LEVEL 42 (Polydor/PolyGram 883 362-7)	<b>26</b>	<b>12</b>
<b>24</b> <b>MOVE AWAY</b> CULTURE CLUB (Virgin/Epic 34-05847)	<b>30</b>	<b>5</b>
<b>25</b> <b>TENDER LOVE</b> FORCE M.D.'S (Warner Bros. 7-28818)	<b>10</b>	<b>13</b>
<b>26</b> <b>THESE DREAMS</b> HEART (Capitol B-5541)	<b>13</b>	<b>16</b>
<b>27</b> <b>SO FAR AWAY</b> DIRE STRAITS (Warner Bros. 7-28789)	<b>15</b>	<b>10</b>
<b>28</b> <b>ROUGH BOY</b> ZZ TOP (Warner Bros. 7-28733)	<b>31</b>	<b>6</b>
<b>29</b> <b>NEVER AS GOOD AS THE FIRST TIME</b> SADE (Portrait/CBS 37-05846)	<b>32</b>	<b>6</b>
<b>30</b> <b>I THINK IT'S LOVE</b> JERMAINE JACKSON (Arista AS1-9444)	<b>21</b>	<b>11</b>
<b>31</b> <b>NO ONE IS TO BLAME</b> HOWARD JONES (Elektra 7-69549)	<b>40</b>	<b>5</b>
<b>32</b> <b>TOMORROW DOESN'T MATTER TONIGHT</b> STARSHIP (Grunn/RCA FB-14332)	<b>36</b>	<b>5</b>
<b>33</b> <b>MOTHERS TALK</b> TEARS FOR FEARS (Mercury/PolyGram 884 638-7)	<b>38</b>	<b>4</b>
<b>34</b> <b>FEEL IT AGAIN</b> HONEYMOON SUITE (Warner Bros. 7-28799)	<b>37</b>	<b>9</b>
<b>35</b> <b>THERE'LL BE SAD SONGS (TO MAKE YOU CRY)</b> BILLY OCEAN (Arista JS1-9465)	<b>43</b>	<b>3</b>
<b>36</b> <b>NOTHING AT ALL</b> HEART (Capitol B-5572)	<b>45</b>	<b>3</b>

		Weeks On 4/26 Chart
<b>37</b> <b>STICK AROUND</b> JULIAN LENNON (Atlantic 7-89437)	<b>41</b>	<b>7</b>
<b>38</b> <b>ALL THE THINGS SHE SAID</b> SIMPLE MINDS (A&M AM-2828)	<b>46</b>	<b>5</b>
<b>WINNER'S CIRCLE</b>		
<b>39</b> <b>A DIFFERENT CORNER</b> GEORGE MICHAEL (Columbia 38-05888)	<b>49</b>	<b>2</b>
<b>40</b> <b>R.O.C.K. IN THE U.S.A. (A SALUTE TO 60's ROCK)</b> JOHN MELLENCAMP (Riva/PolyGram 884 455-7)	<b>20</b>	<b>14</b>
<b>41</b> <b>I DO WHAT I DO . . . (THEME FOR 9½ WEEKS)</b> JOHN TAYLOR (Capitol B-5551)	<b>25</b>	<b>9</b>
<b>42</b> <b>SATURDAY LOVE</b> CHERRELLE with ALEXANDER O'NEAL (Tabu/CBS ZS4 05767)	<b>33</b>	<b>12</b>
<b>43</b> <b>SECRET LOVERS</b> ATLANTIC STARR (A&M AM-2788)	<b>35</b>	<b>19</b>
<b>44</b> <b>CRUSH ON YOU</b> THE JETS (MCA 52774)	<b>57</b>	<b>4</b>
<b>45</b> <b>I CAN'T WAIT</b> STEVIE NICKS (Modern/Atlantic 7-99565)	<b>34</b>	<b>10</b>
<b>46</b> <b>WHERE DO THE CHILDREN GO</b> HOOTERS (Columbia 38-05854)	<b>53</b>	<b>5</b>
<b>47</b> <b>RIGHT BETWEEN THE EYES</b> WAX (RCA PB-14306)	<b>52</b>	<b>7</b>
<b>48</b> <b>NIKITA</b> ELTON JOHN (Geffen/Warner Bros. 7-28800)	<b>39</b>	<b>16</b>
<b>49</b> <b>RAIN ON THE SCARECROW</b> JOHN COUGAR MELLENCAMP (Riva/PolyGram 884 635-7)	<b>65</b>	<b>2</b>
<b>50</b> <b>FOR AMERICA</b> JACKSON BROWNE (Asylum 7-69556)	<b>44</b>	<b>10</b>
<b>51</b> <b>SARA</b> STARSHIP (Grunn/RCA FB-14253)	<b>42</b>	<b>19</b>
<b>52</b> <b>HOW WILL I KNOW</b> WHITNEY HOUSTON (Arista AS1-9431)	<b>47</b>	<b>22</b>
<b>53</b> <b>THIS COULD BE THE NIGHT</b> LOVERBOY (Columbia 38-05765)	<b>48</b>	<b>16</b>
<b>54</b> <b>HOLDING BACK THE YEARS</b> SIMPLY RED (Elektra 7-69564)	<b>66</b>	<b>4</b>
<b>55</b> <b>OVERJOYED</b> STEVIE WONDER (Tamla/Motown 1832TF)	<b>51</b>	<b>11</b>
<b>56</b> <b>I WANNA BE A COWBOY</b> BOYS DON'T CRY (Profile PRO-5084)	<b>70</b>	<b>3</b>
<b>57</b> <b>VIENNA CALLING</b> FALCO (A&M AM-2832)	<b>76</b>	<b>2</b>
<b>58</b> <b>RESTLESS</b> STARPOINT (Elektra 7-19910)	<b>55</b>	<b>7</b>
<b>59</b> <b>KYRIE</b> MR. MISTER (RCA PB-14258)	<b>50</b>	<b>20</b>
<b>60</b> <b>GREAT GOSH A'MIGHTY</b> LITTLE RICHARD (MCA 52780)	<b>54</b>	<b>9</b>
<b>61</b> <b>A LITTLE BIT OF LOVE (IS ALL IT TAKES)</b> NEW EDITION (MCA 52768)	<b>58</b>	<b>11</b>
<b>62</b> <b>ABSOLUTE BEGINNERS</b> DAVID BOWIE (EMI America B-8308)	<b>64</b>	<b>6</b>
<b>63</b> <b>PRETTY IN PINK</b> THE PSYCHEDELIC FURS (A&M AM-2826)	<b>71</b>	<b>4</b>
<b>64</b> <b>CALLING AMERICA</b> ELECTRIC LIGHT ORCHESTRA (CBS Associated ZS4 05766)	<b>56</b>	<b>14</b>
<b>65</b> <b>THE LOVE PARADE</b> THE DREAM ACADEMY (Reprise/Warner Bros. 7-28750)	<b>79</b>	<b>2</b>
<b>66</b> <b>CALL ME</b> DENNIS DeYOUNG (A&M AM-2816)	<b>60</b>	<b>7</b>
<b>67</b> <b>KING FOR A DAY</b> THOMPSON TWINS (Arista AS1-9450)	<b>59</b>	<b>16</b>
<b>68</b> <b>WHO'S JOHNNY (SHORT CIRCUIT THEME)</b> EL DeBARGE (Gordy/Motown 1842GF)	<b>81</b>	<b>2</b>
<b>69</b> <b>SANCTIFY YOURSELF</b> SIMPLE MINDS (A&M/Virgin AM-2810)	<b>61</b>	<b>15</b>
<b>70</b> <b>LIVE IS LIFE</b> OPUS (Polydor/PolyGram 883 730-7)	<b>63</b>	<b>14</b>

		Weeks On 4/26 Chart
<b>71</b> <b>BEAT'S SO LONELY</b> CHARLIE SEXTON (MCA 52715)	<b>62</b>	<b>20</b>
<b>72</b> <b>LIFE IN A NORTHERN TOWN</b> THE DREAM ACADEMY (Reprise/Warner Bros. 7-28841)	<b>67</b>	<b>23</b>
<b>73</b> <b>(HOW TO BE A) MILLIONAIRE</b> ABC (Mercury/PolyGram 884 382-7)	<b>68</b>	<b>16</b>
<b>74</b> <b>YOUR WILDEST DREAMS</b> THE MOODY BLUES (Polydor/PolyGram 883 906-7)	<b>83</b>	<b>2</b>
<b>75</b> <b>SILENT RUNNING</b> MIKE & THE MECHANICS (Atlantic 7-89488)	<b>69</b>	<b>23</b>
<b>CHARTBREAKER</b>		
<b>76</b> <b>LIKE NO OTHER NIGHT</b> 38 SPECIAL (A&M AM-2831)	<b>DEBUT</b>	
<b>77</b> <b>OUT OF MIND OUT OF SIGHT</b> MODELS (Geffen/Warner Bros. 7-28762)	<b>85</b>	<b>2</b>
<b>78</b> <b>TUFF ENUFF</b> THE FABULOUS THUNDERBIRDS (CBS Associated ZS4 05838)	<b>87</b>	<b>2</b>
<b>79</b> <b>UNDER THE INFLUENCE</b> VANITY (Motown 1833MF)	<b>86</b>	<b>2</b>
<b>80</b> <b>MUTUAL SURRENDER (WHAT A WONDERFUL WORLD)</b> BOURGEOIS TAGG (Island/Atlantic 7-99558)	<b>88</b>	<b>2</b>
<b>81</b> <b>LEAD A DOUBLE LIFE</b> LOVERBOY (Columbia 38-05867)	<b>89</b>	<b>2</b>
<b>82</b> <b>THE HEAT OF HEAT</b> PATTI AUSTIN (Qwest/Warner Bros. 7- 28788)	<b>DEBUT</b>	
<b>83</b> <b>SHOT IN THE DARK</b> OZZY OSBOURNE (CBS Associated ZS4 05810)	<b>90</b>	<b>2</b>
<b>84</b> <b>ONCE IN A LIFETIME</b> TALKING HEADS (Sire/Warner Bros. 7- 29163)	<b>82</b>	<b>4</b>
<b>85</b> <b>I MUST BE DREAMING</b> GIUFFRRIA (Camel/MCA 52794)	<b>DEBUT</b>	
<b>86</b> <b>HANDS ACROSS AMERICA</b> VOICES OF AMERICA (EMI America B-8319)	<b>78</b>	<b>4</b>
<b>87</b> <b>IF YOUR HEART ISN'T IN IT</b> ATLANTIC STARR (A&M AM-2822)	<b>DEBUT</b>	
<b>88</b> <b>DON'T WALK AWAY</b> ROBERT TEPPER (Scotti Brothers/CBS ZS4 05879)	<b>DEBUT</b>	
<b>89</b> <b>CHAIN REACTION</b> DIANA ROSS (RCA PB-14244)	<b>DEBUT</b>	
<b>90</b> <b>IS THAT IT?</b> KATRINA AND THE WAVES (Capitol B- 5566)	<b>DEBUT</b>	
<b>91</b> <b>JOHNNY COME HOME</b> FINE YOUNG CANNIBALS (I.R.S./MCA 52760)	<b>80</b>	<b>4</b>
<b>92</b> <b>NIGHT MOVES</b> MARILYN MARTIN (Atlantic 7-89465)	<b>72</b>	<b>16</b>
<b>93</b> <b>NO EASY WAY OUT</b> ROBERT TEPPER (Scotti Brothers/CBS ZS4 05750)	<b>73</b>	<b>15</b>
<b>94</b> <b>RUSSIANS</b> STING (A&M AM-2799)	<b>75</b>	<b>16</b>
<b>95</b> <b>THE SWEETEST TABOO</b> SADE (Portrait/CBS 37-05713)	<b>74</b>	<b>23</b>
<b>96</b> <b>I'M NOT THE ONE</b> THE CARS (Elektra 7-69569)	<b>77</b>	<b>14</b>
<b>97</b> <b>LIVING IN AMERICA</b> JAMES BROWN (Scotti Brothers/CBS ZS4 05682)	<b>84</b>	<b>22</b>
<b>98</b> <b>THAT'S WHAT FRIENDS ARE FOR</b> DIONNE & FRIENDS (Arista AS1-9422)	<b>92</b>	<b>26</b>
<b>99</b> <b>WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING</b> BILLY OCEAN (Jive/Arista JS1-9432)	<b>91</b>	<b>23</b>
<b>100</b> <b>ANOTHER NIGHT</b> ARETHA FRANKLIN (Arista AS1-9453)	<b>93</b>	<b>16</b>

**WHY WOULD A SUCCESSFUL INDEPENDENT LIKE ENIGMA GET INTO BED WITH A CORPORATE GIANT LIKE CAPITOL?**

**MAXIMUM EXPOSURE.**



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by Ronnie James Dio.  
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## Musicland Buys Licorice Pizza, Twenty-Six Record Bars

By Stephen Padgett

LOS ANGELES — The Musicland Group last week agreed to purchase from The Record Bar, Inc., 26 Record Bar stores and all 34 Licorice Pizza stores, a wholly owned subsidiary of The Record Bar. The purchase agreement between the Minneapolis-based Musicland Group and Durham, North Carolina-based The Record Bar was made public Tuesday, April 22, ending more than a month of speculation that a deal was in the works. According to Jack Eugster, chairman of The Musicland Group, the asset transaction will be completed for approximately \$13 million.

The 26 Record Bar stores are located in Colorado, New Mexico, Utah, Arizona, Iowa, Wyoming, Idaho, Illinois and Missouri. Licorice Pizza is located in Southern California and based in Glendale. Its stores are located in Los Angeles, Oxnard, San Bernardino and San Diego. Licorice Pizza stores are free-standing audio/video combo stores. Record Bar stores are mall-located units principally in the Rocky Mountain states and the Midwest.

A prepared statement released by The Record Bar said, "The transaction is part of an overall plan for The Record Bar to concentrate future expansion and growth in the southeast." Ethan Levine, public relations manager for The Record Bar, told *Cash Box* that the sale of these properties and the opening of one Record

Bar store in Myrtle Beach, Florida brings the total number of Record Bar stores to 124. Plans will bring that total to approximately 130 by year's end. Except for a few stores in Texas and the southwest, The Record Bar is now exclusively located east of the Mississippi. "I'm sure no one here wanted to sell Licorice Pizza," said Levine, "but it's easier to be a dominant retailer if you're not spread out all over." Levine cited distribution difficulties, logistic problems and the desire on the part of The Record Bar to concentrate its efforts in the southeast as primary motivations for the sale.

"We're pretty excited about this thing," stated Eugster. "I think it will give us a lot of presence here in the west coast. And in the free-standing arena, it gives us a new presence," he said of the Licorice Pizza Acquisition. As for the 26 Record Bar stores, Eugster commented, "(they) fit right into our plans."

The Record Bar anticipates the deal to close by June 2, 1986. It will certainly be completed by July, according to Eugster.

The retail operations to be acquired by The Musicland Group have total annual revenues of approximately \$50 million. The 60 stores that will now come under the ownership of The Musicland group join its 25 Discount Record Stores, 60 Sam Goody Record Stores and 367 Musicland

(continued on page 36)

## Changes For New Music Seminar 7

By Paul Iorio

NEW YORK — The seventh annual New Music Seminar (NMS7), scheduled for July 13-16 at the Marriott Marquis Hotel, will feature less talk, more live music, and an international focus on a broad-range of issues. The keynote speakers, WEA U.K. president Rob Dickens and an unconfirmed U.S. radio person, will set the international, dichotomous tone of the seminar by talking about the relationship between the corporate and radio sectors of the music business.

"Dickens is going to discuss the relationship of radio to record companies,"

said Mark Josephson, one of the three directors of the seminar. Tom Silverman, another NMS director, added, "Dickens will be joined by a person from radio because we want to have the interplay between a British corporate perspective and an American radio perspective. We'll also talk about the growing gap between indie and major labels."

NMS7 will examine these and other topics in a series of pared down, practical and participatory panels and workshops. Approximately 45 panels are scheduled, and five international panels have been added on topics that include international

(continued on page 36)



**COMING BACK FROM HOUSTON** — Jean Michel Jarre (second from right) was in New York following the success of his latest creation, *Rendezvous Houston: A City In Concert*, which featured the live performance of specially created music from Jarre's latest album, "Rendezvous," which has just been released by PolyGram Records on the Polydor-Dreyfus label. On hand to greet Jarre were (l-r): Michael Sukin, attorney for Jarre; Francis Dreyfus, president of Dreyfus Records; and Dick Asher, president and chief executive officer of PolyGram.

## "World Situation" Puts European Tours In Jeopardy

By David Adelson

LOS ANGELES — A number of artists have postponed or cancelled upcoming European tour dates due to increasing tension and terrorist activity on the European continent.

Most prominent among the acts cancelling their European itineraries is Warner Bros.' Prince. Though no tour dates had been previously announced, sources note that a number of dates in Europe had been "postponed indefinitely," and no new dates had been scheduled.

Atlantic's Manhattan Transfer cancelled 21 concerts in Europe scheduled between July 1-31. Fred Lawrence, booking agent for the group cited "the current world situation" as the reason for cancellation.

Among the jazz festivals the band was scheduled to play were: Montreaux, North Sea, Vienna, Entebbe, Vitoria, Norway and Rome. There were also dates scheduled for the Tivoli Gardens in Copenhagen and Stockholm.

Also among the European cancellations is George Benson who has asked his agent to find replacement dates in the U.S. "It is very tense there," said Jorge Pinos of the William Morris Agency. "George is very reluctant about going to Europe."

Agents are not rushing to tell their acts to cancel all European dates by any means. "I wouldn't advise my bands against touring Europe," said Triad's Mark Geiger. "I would make sure they are aware

(continued on page 36)

## Tower, RIAA Settle Dispute

By Stephen Padgett

LOS ANGELES — The Recording Industry Association of America (RIAA) and Tower Records have settled their dispute which centered around the illegal parallel importation by Tower of recordings for which U.S. labels held copyright. The suit was filed in U.S. District Court, Southern District of New York on March 10, 1986 and charged Tower Records, together with Caroline Records (a major importer) with dealing in unauthorized parallel imports of records and tapes in violation of the 1976 Copyright Act.

According to a statement released by the RIAA, "In a judgment entered as part of the settlement, Tower and Caroline consented to an injunction restraining them from the importation, sale or distribution of any records or tapes manufactured outside the U.S."

The suit, which was filed by the RIAA on behalf of Atlantic Records, CBS Records, Chrysalis Records, Elektra/Asylum/Nonesuch Records, RCA/Ariola International, Sire Records and Warner Bros. Records, was settled last week. Russ Solomon, president of Tower Records, stated that terms of the agreement include that Tower will seek prior written approval

from copyright owners before importing product. The judgment did not include any financial penalty against Tower or Caroline. "They wanted control of their market and they got it," said Solomon.

It was Solomon's hope that a tenet of any agreement would include provisions for establishing guidelines on the matter of imports and their regulation. While

(continued on page 36)



**WISH IT WERE SUNDAY** — Backstage at the Bangles' recent headline appearance at New York's Beacon Theatre, Columbia staffers congratulated the band and their management on the group's first Top 5 single, "Manic Monday." Pictured (l-r) are: Arma Andon, vice president, product development, Columbia; Debbi Peterson, Vicki Peterson, Susanna Hoffs, Michael Steele of the Bangles; Miles Copeland, manager; John Fagot, vice president, promotion, Columbia; and Mickey Eichner, senior vice president, A&R, Columbia Records.



**THE GODLEY CREME OF REED** — Lol Creme (l) and Kevin Godley (r) flank RCA's Lou Reed on the set of the *No Money Down* video, which the two videomakers produced and directed in England. "No Money Down" is the first single for Reed's "Mistrial" album.



**TAKING THEIR WAX** — The Hollywood Wax Museum was the site for a party honoring RCA Records group Wax (Andrew Gold and Graham Gouldman), whose debut album "Magnetic Heaven" has just been released. Pictured (standing) are: Gene Sandbloom, KIIS-FM music director; Steve Leavitt, RCA manager of regional promotion/west coast; Edward G. Robinson (wax); Gold; David Kort, KIIS-FM assistant music director; Greg Pifer, RCA local promo rep. (Bottom Row l-r): Mike Schaefer, KIIS-FM assistant program director; and Jeffrey Naumann, RCA manager, national promotion/west.

## Petrone To New Compact Disc Posts

LOS ANGELES — American Interactive Media, Inc. (AIM), a joint venture of PolyGram B.V. International and the Corporate Group Home Interactive Systems division of Philips International, has named Emiel N. Petrone vice president, marketing and public relations.

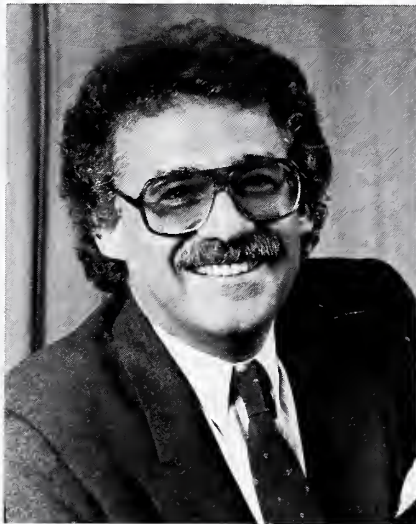
AIM is spearheading the development of software for the new CD-Interactive (CD-I) system. In activities related to CD-I specifically, Petrone will report to Dr. Bernie Luskin, president and chief operating officer of AIM. Petrone also will serve as CD-I marketing and public relations liaison for AIM's sister company, The Record Group, headed by Stan Cornyn.

In addition, Petrone will be responsible for marketing and public relations with respect to the development and introduction of software for the CD-Video (CD-V) optical disc format, and in that capacity will report domestically to Richard Asher, president of PolyGram Records USA, and internationally to Jan D. Timmer, chairman and chief executive officer of PolyGram B.V. International.

Petrone had been senior vice president, compact disc, for PolyGram Records.

Petrone also initiated the formation of the Compact Disc Group of America and served as its chairman.

Prior to launching PolyGram Records' Compact Disc Division, Petrone served as vice president, marketing, with primary responsibility for the acquisition of rights



Emiel Petrone

to film soundtracks and the development of repertoire for soundtrack projects.

"CD-I is a logical evolution of the universally accepted and enormously successful CD Digital Audio format, and Emiel Petrone's experience and leadership in the marketing of CD Digital Audio makes him uniquely qualified to introduce CD-I to the American marketplace," said Gordon Stulberg, chairman and chief executive officer of AIM.



**SHE TOLD EVERY LITTLE STARR** — ASCAP members Atlantic Starr were greeted by ASCAP membership representative Vivian Scott just before the group's performance at New York's Beacon Theater. Pictured here (l-r) are: Atlantic Starr manager Earl Cole; Joseph Phillips; Scott, Jonathan Lewis; Wayne Lewis; Barbara Weathers and David Lewis.

## Summer New President Of CBS International

LOS ANGELES — Robert D. Summer has been appointed president, CBS Records International Division, CBS/Records Group. He will have full responsibility for overseeing CBS Records International's worldwide network of subsidiaries, joint-venture companies and licensees, and will direct their global efforts in the A&R business affairs, manufacturing, marketing and distribution areas.

Summer comes to the CBS/Records Group after nearly 30 years with RCA Records, most recently as president of RCA Red Seal. He was previously president and chief executive officer of RCA/Ariola International and co-chairman of Arista Records.

Summer joined RCA Records Division in 1955 and held a variety of positions with the company before being named division vice president, International, in 1973. In that post he directed RCA's foreign subsidiaries and licensees. In 1977 Summer was appointed division vice president, marketing, and later that year was named division vice president, RCA



Robert D. Summer

Records U.S.A. In 1978 he was appointed president of RCA Records.

Allen Davis, president of CBS Records International since 1979, will retain ties to CBS as a consultant on special projects for the CBS Records Group.

## Greenberg Named At UA

LOS ANGELES — Industry veteran Bob Greenberg has been named senior vice president, general manager of United Artists Records.

Before joining United Artists Records, Greenberg was a partner in Mirage Records from 1980-1985. Prior to that he was vice president of Atlantic Records, where he began in 1974 as west coast general manager.

"Bob's experience in marketing, promotion and talent acquisition will be very helpful for the future of the United Artists label," said Jerry Greenberg, president of the label.

The Greenbergs are based in the United Artists corporate headquarters in Beverly Hills, CA with offices in New York.



Bob Greenberg

## Recorded Music, Broadcasting Post First Qtr. Increases for WCI

LOS ANGELES — Warner Communications Inc. (WCI) reported first quarter net income of \$30,463,000, a 42% gain over earnings of \$21,451,000 in the first quarter of 1985, and earnings per share of \$.44 compared to \$.31 per share last year. Revenues of \$688,612,000 increased over first quarter revenues of \$562,897,000 in 1985. WCI's purchase of American Express' 50%-interest in Warner Amex was completed during the quarter and, accordingly, the 1986 figures reflect the consolidation of the cable operations.

Commenting on the results, Steven J. Ross, chairman and chief executive officer, said "WCI's Filmed Entertainment and Recorded Music divisions reported record first quarter earnings as the company continued to exhibit the strong momentum that characterized our performance in 1985. The earnings gain of our Cable and Broadcasting division reflects the improved operating performance of Warner Cable. The interest expense increase in 1986 is due to the consolidation of Warner Cable's interest expense from the beginning of the year. Other income increased primarily as a result of higher interest income.

"WCI's Recorded Music division reported operating income of \$31.4 million, a gain over 1985's previous high of \$30.2 million. WEA International's strong performance continued during the first quarter. Van Halen's "5150" and "Parade,"

featuring music from his forthcoming Warner Bros. motion picture *Under The Cherry Moon*, were released late in March and initial indications are that both recordings should figure prominently in the division's second quarter results.

"WCI's Cable and Broadcasting division reported earnings of \$3.5 million in the first quarter of 1986 compared to a loss of \$4.4 million last year. This quarter-to-quarter gain is due in part to continuing improvement in Warner Cable's operating performance."

In addition, the company announced that its Board of Directors has approved the declaration of the regular quarterly cash dividend of 12.5 cents per share of WCI Common and Series B Preferred Stock and 17.5 cents per share of WCI Series C Preferred Stock. Dividends are payable on May 15, 1986, to shareholders of record at the close of business on April 28, 1986.

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# BMI

## brings you good news from Gospel Music Week



Mayor Tom Bradley of Los Angeles was Keynote Speaker for Gospel Music '86 and Willie Nelson was the Host for Gospel Music '86 Songwriters Showcase. On hand at the showcase (l. to r.) **Joe Moscheo, V.P. (BMI); Mayor Tom Bradley; Willie Nelson;** and **Bob Montgomery** of Tree International, Dove Award winning publisher.



The Hemphills received a Dove Award for Gospel Music Album of the Year-Traditional for their album "Excited" Pictured (l. to r.) **Joe Hemphill, Jr.; LeBreeska Hemphill; Trent Hemphill; Candy Hemphill** and **Joel Hemphill.**



**Frances Preston**, Broadcast Music, Inc. (BMI) Executive Vice President and Chief Operating Officer congratulates Dove Award Winners, **Sandi Patti** and **Lamelle Harris.** Patti received the Dove for Female Vocalist and Harris received Doves for Male Artist and Inspirational Album Of The Year, "I've Just Seen Jesus"



Broadcast Music, Inc. (BMI) hosted a luncheon for the registrants of Gospel Music Week. Frances Preston (BMI) Executive Vice President and Chief Operating Officer presented Commendation of Excellence Awards to Joel Hemphill and Sallie Martin. Ms. Martin is known as "The Mother Of Black Gospel Music" and influenced the careers of many entertainers. Those attending the luncheon were treated to performances by

Cynthia Clawson, Nathan Di Gesare and Doug Oldham. Shown (l. to r.) standing, **Doug Oldham; Cynthia Clawson; Joel Hemphill; Roger Sovine, V.P. (BMI); Frances Preston; Bobby Jones; Greg Cooper; Jesse Dixon, Joe Moscheo, V.P. (BMI).** Seated (l. to r.) **Nathan Di Gesare** and **Sallie Martin.**



**Glen Campbell**, Dove Award Winner-Secular Artist, for his album "No More Night"



Dino won a Dove Award for Gospel Music Album Of The Year-Instrumental Artist for his recording, "Regal Reign" Nathan Di Gesare received the Dove as producer of the album. Pictured (l. to r.) **Nathan Di Gesare** and **Dino.**



Celebrating after the Dove Awards. Pictured (l. to r.) **Joe Moscheo, V.P. (BMI); Lamelle Harris, Male Vocalist Of The Year; Frances Preston, Executive Vice President and Chief Operating Officer, (BMI);**

**Thurlow Spurr, President Gospel Music Association; Greg Nelson, Dove Award Winner as Producer of Lamelle Harris' album "I've Just Seen Jesus";** and **Don Butler, Executive Director of Gospel Music Association.**



Wherever there's music, there's BMI.



**MANHATTAN GETS SAVAGE** — Manhattan Records recently signed Clayton Savage to the label. Savage is a 21-year-old singer/songwriter/producer, whose self-titled debut album is scheduled for June 20 release. Pictured (l-r): Dwayne Snipe, Savage's manager; Gerry Griffith, Manhattan VP of A&R; Clayton Savage; Bruce Lundvall, Manhattan Records president; David Snipe, Savage's attorney.

## BUSINESS NOTES

### LaserVideo Acquires Plant For Compact Disc Production

NEW YORK — LaserVideo, Inc. has acquired a 253,000 square foot plant in Huntsville, Alabama for the manufacture of compact discs. The capacity of the plant will be approximately 50 million compact discs per year.

LaserVideo's parent company, Quixote Corporation, has completed a \$20 million debenture offering to finance the Huntsville facility. LaserVideo has been in the laser disc business since 1979. Because of its experience in disc manufacturing, LaserVideo's chairman, James H. DeVries, believes LaserVideo has an edge in the race to fill the demand for compact disc production. "We have been in the optical disc business for years, manufacturing short runs of videodiscs, compact discs and optical memory disc masters and substrates. In fact, in 1983 LaserVideo made the first compact disc manufactured in the United States. We intend to be a leading force in the manufacture of compact discs in the years ahead. There is a large gap between compact disc demand and supply in the United States. We intend to fill it."

LaserVideo's original plant in Anaheim, California has an annual capacity of two to three million compact discs. The first shipments from the Anaheim plant were made in January of this year. LaserVideo's Huntsville plant will only press compact discs, whereas its Anaheim plant will continue pressing videodiscs, optical memory discs and compact discs. "Production is expected from the Huntsville plant in the last quarter of 1986 or the first quarter of 1987," according to DeVries.

### Quincy Jones Launches Qwest Entertainment Company

LOS ANGELES — Fresh from the success of *The Color Purple*, which he coproduced, Quincy Jones has formed the Qwest Entertainment Company, which houses the already existing Qwest Records, Quincy Jones Productions and Qwest Music Publishing, and also includes the newly-formed Qwest Films and Television and Qwest Home Video.

Jones currently has two feature film properties, including a motion picture based on Langston Hughes' Jesse B. Simple stories and an original contemporary musical, as yet untitled. Television projects include half-hour comedies, dramas, network specials and several movies-of-the-week.

Qwest Home Video is planning a longform video of Jones' forthcoming solo LP due next year.

Don Wilson will serve as president of the Qwest Entertainment Company and will oversee the new film, TV and home video divisions. Madeline Randolph will be executive vice president of Qwest Entertainment. Both Wilson and Randolph report to Jones, who is chairman of the company.

### CBS International To Re-locate European Headquarters To London

NEW YORK — CBS Records International has announced that the European headquarters of CBS Records International, currently located in Paris, will be relocated to London. The move is expected to occur later this year although no further details have been finalized at this time.

According to the company, "London has emerged as the music capital of Western Europe and is now arguably the music capital of the world as well. Our decision reflects these developments with an eye toward maximizing the efficiency of our European operation in the years to come."

Jorgen Larsen, senior vice president, European Operations, CBS Records International noted, "In addition to the obvious importance of London as a music center, we anticipate that London will increasingly become the European business center for other activities in which we want to be involved, notably the electronic delivery of music to the home whether by broadcast or by other means."

Paul Russell, managing director and chief executive, CBS Records U.K. added, "I am personally delighted that London has once again been recognized for being center stage in terms of the international music industry generally and Europe in particular."

## EXECUTIVES ON THE MOVE



Kara



Webber



Fleischman



Robinson



Stanton



Snyder



Vitale



Quartararo

**Kara Promoted** - Debra Kara has been promoted to the position of manager, A&R administration EMI-America Records. In her new position, Kara will be responsible for the day to day supervision of all EMI-America A&R administration activity. She has been with EMI-America and Capitol Records since 1981 in various capacities including assistant to the president and assistant to the vice president, marketing.

**Webber To Island** — Island Records has announced the appointment of Joel Webber to the position of vice president, A&R and artist development. Webber's duties include the acquisition of talent for Island, as well as working with present and future artists' continuing development at the label. Webber was most recently president of Uproar Records and Uproar Artist Management, whose artists included Dominatrix, the Lounge Lizards, and the Units, among others. He will, as part of his arrangement with Island, continue to be director of the New Music Seminar.

**Fleischman Named** — Joe Fleischman has been named vice president of sales and marketing for Republic Pictures Home Video. Prior to joining Republic, Fleischman was a vice president of sales and marketing for Trans World Entertainment, a video supplier of action-adventure programming from around the world.

**Robinson Promoted** — Primus Robinson has been named the new vice president of special markets for Elektra/Asylum Records. Robinson will be relocating to the home office in New York City from his current base in Los Angeles. He will fill the void left by the departure earlier this month of Greg Peck. In a related move, Doug Daniel, also based in New York City, was promoted to the senior director of special markets position reporting to Robinson.

**Stanton Named** — A&M Records has promoted Amy Stanton to the post of video producer for the label. In her new position, Stanton will be responsible for music video production at A&M. She was most recently the associate producer of creative services and will continue to produce radio and television commercials for the label's product.

**Snyder To Atlantic** — John Snyder has joined Atlantic Records in the newly-created position of director of jazz production, based at the company's New York headquarters. In this new post, Snyder will oversee all aspects of Atlantic jazz recordings, including new artist signings, album re-issues, and the assembling of an historical anthology of "Atlantic Jazz."

**Vitale Promoted** — Paul J. Vitale has been appointed vice president and controller, CBS Records Group. Vitale now takes on additional responsibilities including serving as the group's primary liaison with CBS Winterland Productions' Finance and MIS activities, and assuming responsibility for operating matters and requirements of the CBS Records Group finance department. He will continue to serve as chief financial officer of CBS Music Video Enterprises.

**Restructuring Of Arista Promotion Dept.** — Arista Records announced last week a major restructuring and expansion of the label's promotion department. Phil Quartararo has been named vice president, singles promotion and will be directing Arista's national promotion efforts in that area. Quartararo comes to Arista from Island Records, where he was vice president of national promotion. Rich Bisceglia has been promoted to the position of senior director, singles promotion. Before this appointment, Bisceglia was the label's director, national adult contemporary promotion. In addition, Joan Lawrence has been promoted to the position of director, national secondaries. Geoffrey Schulman has been named west coast promotion director, and Tony Gates midwest AOR promotion director. Schulman will be based in Los Angeles and Gates will be working out of Chicago. Peter Schwartz has been appointed west coast region promotion director and Johnny Powell will direct regional promotion efforts in the Washington D.C./Baltimore/Virginia area.

**Mann Appointed** — Muzak has announced the appointment of Carol Mann as manager, creative services, effective immediately. Mann joined Muzak in December, 1980, as administrative assistant to the president. She subsequently served as an associate systems analyst, supervisor of administration, and, most recently, creative services coordinator.

**Ross Appointed** — Alvin Ross, president of Virgin Merchandising International, Inc. has announced the appointment of Jeffrey Ross as east coast tour coordinator. He will oversee all VMI tours on the east coast. He has been VMI's tour manager since the company's inception, working with artists such as OMD, Warrior and The Blasters among others. Prior to VMI, Ross was tour manager for coast to coast merchandising.

# BMI

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# Academy of Country Music

# Award Winners



ALABAMA  
Entertainer of the Year  
Vocal Group of the Year



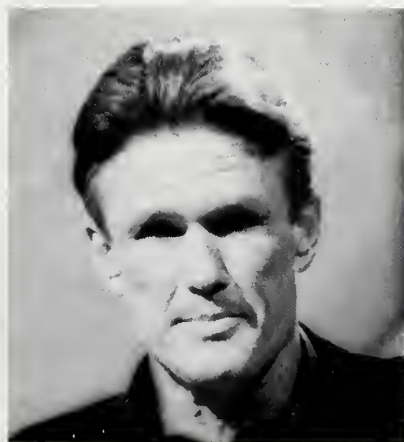
JIMMY BOWEN  
Album of the Year, producer



WAYLON JENNINGS  
Single of the Year



GEORGE JONES  
Country Video of the Year  
"Who's Gonna Fill Their Shoes"



KRIS KRISTOFFERSON  
Single of the Year



THE JUDDS  
Duet of the Year



WILLIE NELSON  
Single of the Year



KITTY WELLS  
Pioneer Award

Not Pictured: FRED PARRIS  
Song of the Year "In the Still of the Night"  
("Lost in the Fifties") Llee Corporation, publisher



Wherever there's music, there's BMI.

# ALBUM RELEASES

## OUT OF THE BOX

**JOURNEY — Raised On Radio — Columbia OC 39936 — Producer: Steve Perry — No List — Bar Coded**

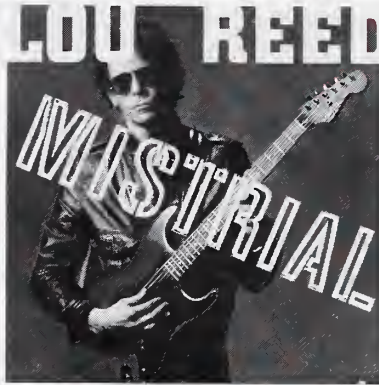
Journey represents, perhaps closer than any band, the sonic counterpart to the middle American psyche. Romantic, optimistic and powerful. "Raised On Radio" is the perfect tag for an album full of the evidence that Journey knows about radio. Perry's vocals are again unequalled, Neil Schon's guitar soars.



## OUT OF THE BOX

**LOU REED — Mistrial — RCA AFL1-7190 — Producers: Lou Reed-Fernando Saunders — List: 8.98 — Bar Coded**

Lou Reed is back with a tough, aware record that is nonetheless highly accessible. The man who whimsied millions with the lyric, "Do, do, do, do, do, do, do," spares the excess again with to-the-point, sometimes self-revelatory biting tracks like "Mistrial," "Don't Hurt A Woman," and "Spit It Out."



## OUT OF THE BOX

**SIOUXSIE AND THE BANSHEES — Tinderbox — Geffen 24092 — Producer: Banshees — List: 8.98 — Bar Coded**

Long a critics favorite, Siouxsie And The Banshees may have its first commercial hit with "Tinderbox." Led by the robust "Cities In Dust," this LP is satisfying on several levels — the songwriting is matured and confident, the sound is less manic than in past efforts and Siouxsie's voice more focused and disciplined.



## OUT OF THE BOX

**38 SPECIAL — Strength In Numbers — A&M SP-5115 — Producer: Kelth Olson — List: 8.98 — Bar Coded**

Summer '86 is bound to be marked by the good-feeling, up-tempo sounds of 38 Special. The barage of guitars form the focus, but the gritty sound never strays too far afield from mainstream pop. There's lots for radio here.



## FEATURE PICKS

**CARL PERKINS-JERRY LEE LEWIS-ROY ORBISON-JOHN CASH — Class Of '55 — America AR-LP-1001 — Producer: Chips Moman — List: 8.98**

Class of '55 indeed! Not since the '50s heydays of Sun Records have these four founding fathers of rock and roll been together in the studio. The Memphis sound was reborn for a brief, brilliant period last September for the recording of this special album.

**GIRLS' NIGHT OUT — GNO 179 — Producer: Christopher Lannon — No List**

Boston's Girls' Night Out have set themselves up for big things with this surprising, exciting debut EP.

**THE CONTROLLERS — Stay — MCA 5681 — Producers: Barry Eastmond-Ralph Benatar-Galon Senogles — List: 8.98 — Bar Coded**

Perpetual BC chartclimbers The Controllers deliver a smooth-as-silk, creamy soul vocal sound ala The Whispers.

**SAD CAFE — Politics Of Existing — Atlantic 81649 — Producers: Paul Young-Ian Wilson — List: 8.98 — Bar Coded**

Sad Cafe has gone hitless for a while, but stands a good chance of reversing its fortunes with this tasty debut for Atlantic. Paul Young (not the "Everytime You Go Away" one) is the featured singer on current hits with Mike & The Mechanics. His voice is in fine form here.

**DANNY WILDE — The Boyfriend — Island 90497 — Producer: Peter Coleman — List: 8.98 — Bar Coded**

Wilde's debut shows off his Bryan Adams/John Waite-inflected melodic pop rock.

**KARLA DE VITO — Wake 'Em Up In Tokyo — A&M SP6-5048 — Producer: David Anderle — List: 6.98**

De Vito's debut for A&M is a melodic, high energy outing showcasing the singer's urgent voice in a variety of settings.

**S.W.A.N.S — Greed — PVC 8949 — Producer: M. Gira — List: 8.98**

Haunting, brooding, gloom and doom dread from S.W.A.N.S.

**RONNIE MONTROSE — Territory — Passport Jazz PJ 88009 — Producer: Ronnie Montrose — List: 8.98**

Rock guitarist extraordinaire Montrose mixes instrumentals and vocals on the fusion-ey outing for Passport Jazz. Standout tracks include "Catscan" and a glistening job on George Harrison's "Love To You." Old pal Edgar Winter checks in with some tasty sax work.

**REZ — Between Heaven 'N Hell — Sparrow/Capitol ST 41024 — Producer: Rez Band — List: 8.98 — Bar Coded**

The growing acceptance, both in secular and sacred circles, of Christian rock and roll should help this veteran near-metal band. So should Capitol distribution. Good crunching rock, keeps up with the best of them.

**SUBURBS — A&M SP6-5123 — Producer: Robert Brent — List: 6.98 — Bar Coded**

Minneapolis' prototype "new wave" band, Suburbs, shows its growth beyond that limiting label. Solid songs and musicianship.

**ECHO PARK — Music From The Motion Picture — A&M SP-5119 — Producer: Jeff Eyrich — List: 8.98 — Bar Coded**

The soundtrack to the off-beat film *Echo Park* features a great version of the classic Sir Douglas Quintet song, "She's About A Mover" by L.A. faves Jimmy Wood & The Immortals and former Code Blue rocker Dean Chamberlain resurfaces in a tough workout on his "The Need."

## RECORDS TO WATCH

**THIS — Don't That Bring Joy — Ordnance OR-001 — Producers: This-Rebecca Tenne — No List**

**SAVATAGE — Fight For The Rock — Atlantic 81634 — Producer: Stephen Galfas — List: 8.98 — Bar Coded**

**GAINSBURG — Love On The Beat — Mercury 822 849 — Producers: Billy Rush-Philippe Lerichomme — List: 8.98 — Bar Coded**

**AMANDA MCBROOM — Dreaming — Gecko — Producers: Peter Bunetta-Rick Chudacoff — List: 8.98**

**THE BOLSHOI — Glants — I.R.S. 39058 — Producers: The Bolshoi-Laurence Burrige — List: 6.98 — Bar Coded**

**JAMES COTTON AND HIS BIG BAND — Live From Chicago — Alligator AL 4746 — Producers: James Cotton-Bruce Iglauer — List: 8.98**

**THE JAMES RIVERS QUARTET — The Dallas Sessions — Spindletop STP-101 — Producer: David Torkanowsky — List: 8.98**

# SINGLE RELEASES

## OUT OF THE BOX

### BOB DYLAN WITH THE HEARTBREAKERS (MCA 52811)

**Band Of The Hand** (4:38) (Special Rider/ASCAP) (Bob Dylan) (Producer: Tom Petty)

Dylan's first film music since *Pat Garrett & Billy The Kid*, which spawned "Knocking On Heaven's Door" is this burning track from *Band Of The Hand*. Dylan employs the services of Petty's Heartbreakers and the combination couldn't be more right. Great gospel background vocals and tight-but-loose production make this a real send up.



## OUT OF THE BOX

### CHERRELLE (Tabu ZS4 05901)

**Oh No, It's U Again** (3:01) (Flyte Tyme Tunes-Avant Garde/ASCAP) (Dair) (Producers: Jimmy Jam, Terry Lewis)

This latest single from Cherrelle has all the ingredients that have pleased her audience from day one. It is danceable, melodic, and features a hook that bites deep. The single differs from her hits in that there isn't as much of the singer's impressive voice featured (she sings in unison with male voices). Still, "Oh No, It's U Again" is likely to hit big, especially in the clubs where the beat of this tune will keep floors polished.



## OUT OF THE BOX

### INXS (Atlantic 7-89429)

**Listen Like Thieves** (3:20) (MCA/ASCAP) (INXS) (Producer: Chris Thomas)

The Aussie band just scored its biggest U.S. success with "What You Need," which went Top Five. This title track from "Listen Like Thieves" is a grooving, biting rock gem that should attract CHR and AOR.



## NEW AND DEVELOPING

### CHARLIE SEXTON (MCA 52803)

**Impressed** (3:45) (Bibo/ASCAP-Enchanted Dance/BMI) (Krikorian-Wilson) (Producer: Keith Forsey)

This new single from MCA's recent find is a hard driving rock scorcher. There is searing heavy metal musicianship here, coupled with a pop beat and some catchy lyrics (if you listen for them). Sexton's streetwise singing gives the cut added bite with a husky slur. AOR radio will undoubtedly find room for this new single from an artist whose future sounds bright indeed.



## FEATURE PICKS

### THE CALL (Elektra 7-69546)

**Everywhere I Go** (3:51) (Neeb-Tarka/ASCAP) (Michael Been) (Producers: Michael Been-The Call)

Michael Been's expressive vocal works perfectly in this urgent song. Vocals from Simple Minds' Jim Kerr and Peter Gabriel highlight the chorus.

### JOE JACKSON (A&M 2829)

**Right And Wrong** (4:11) (Pokazuka/PRS adm. in U.S. by Almo/ASCAP) (Joe Jackson) (Producers: David Kershenbaum-Joe Jackson)

An enchanting and sultry single from Jackson's "Big World" LP. Proves that social conscience and good rock still go together well.

### DANNY WILDE (Island 7-99544)

**Isn't it Enough** (4:15) (Island-Tiger God/BMI-Black Lion/ASCAP) (D. Wilde-N. Trevisick) (Producer: Peter Coleman)

A deceptively close impression of John Waite, yet a tight and hooky CHR record nonetheless.

### ABC (Mercury 884 714)

**Vanity Kills** (3:30) (Neutron-10 adm. by Nymph/BMI) (Martin Fry-Mark White) (Producers: Martin Fry-Mark White)

This sarcastic little salt from the stinging wits of Martin Fry & ABC is disarmingly sprightly. A perfect summer record.

### HEAR 'N AID (Mercury 884 004)

**Stars** (5:10) (Niji-Lite Dusting-Vivian Campbell jointly adm. by WB/ASCAP-Warner-Tamerlane/BMI) (J. Bain-V. Campbell-R. James Dio) (Producer: Ronnie James Dio)

Heavy metal's heavy hitters join forces to feed the hungry with this hard rocking track. Ronnie James Dio and Judas Priest's Rob Halford, among many others, trade screeching vocals. Here's a "We Are The World" for AOR.

### YARBROUGH & PEOPLES (Total Experience TES1-2437)

**I Wouldn't Lie** (3:49) (Temp/BMI) (L. Simmons-J. Hamilton-R. Adams) (Producers: Lonnie Simmons-Jimmy Hamilton)

This is a very "up," danceable cut for the duo. Certain BC.

### ANNE MURRAY (Capitol B-5576)

**Who's Leaving Who** (3:38) (Youngster Musikverlag-Edition Sunrise/BMI) (White-Spiro) (Producer: Jack White)

Sharp production and Murray's ever-scintillating voice make this single exciting. It's pop all the way, and should make a strong showing with CHR and AC stations. More Murray magic.

### TRANS-X (Atco 7-99534)

**Living On Video** (5:30) (Larry Spier/ASCAP-New Image/CAPAC) (Languirand) (Producer: Daniel Berier)

This extremely hi-tech little dance tune features an assortment of synthesizer sounds and a remarkably danceable rhythm. Sure to break big in the clubs, "Living On Video" is a futuristic club shaker.

### ANIMATION (Casablanca 884 729-7 DJ)

**I Want You** (3:58) (Big Wad/ASCAP-Vogue Music/BMI) (Wadhams-Neigher) (Producer: Richie Zito)

A high energy rock dancer, "I Want You" should put Animation back in the saddle with its infectious, mezmorizing beat and Astrid Plane's resounding vocal.

### THE MAIN ATTRACTION (RCA B-14321)

**Private Spot** (4:14) (Wyteria-Music Minded/BMI) (Douglas-Black) (Producer: Wayne Douglas, Jr.)

Heavy funk dance music, this tune has a biting percussion that should keep club floors filled. Ripe for B/C radio.

### HIROSHIMA (Epic 34-05875)

**One Wish** (3:30) (Little Tiger/ASCAP) (D. Kuramoto) (Producer: Dan Kuramoto)

Jazzy instrumental track can be easily programmed AC, jazz or R&B. The "Rain Forest" feel owes, no doubt, to Paul Hardcastle's remix.

### PHYLLIS NELSON (Carrere ZS4 05393)

**Move Closer** (4:20) (American Summer-Phyllis Nelson/ASCAP) (P. Nelson) (Producer: Yves Dessca)

This romantic plea features Nelson's vibratoed, sensual voice.

### NEW KIDS ON THE BLOCK (Columbia 38-05883)

**Be My Girl** (3:54) (Maurice Starr/ASCAP) (M. Starr) (Producer: Maurice Starr)

Pretty, pop/R&B ala New Edition.

## RECORDS TO WATCH

### SAD CAFE (Atlantic 7-89416)

**Heart** (3:45) (Pluto/PRS) (Sue Quinn) (Producer: Steve Glenn)

### JUICY (CBS Associated ZS4 05891)

**Nobody But You** (3:57) (Tricky Track/BMI) (K. Barnes-J. Barnes) (Producer: Eumir Deodato)

### LITTLE RIVER BAND (Capitol B-5579)

**Time For Us** (4:42) (Australian Tumbleweed-American Ragtime/BMI) (Nelson-Scheiber-Goble) (Producer: Richard Dodd)

### PERRY MICHAEL ALLEN (Waylo 3007)

**Highway** (4:13) (Artist Counsel-Poppa Willie/BMI) (P.M. Allen) (Producer: P.M. Allen)

### CLIFF ROBERTS (Paylo PL 2000)

**Computer Machine** (4:21) (Carma/CAPAC) (Cliff Roberts) (Producer: not listed)

**SHORT CUTS** — At press time, **Robert Palmer** was scheduled to play the **Whiskey A Go-Go** "unannounced" the day before his pair of shows at the **Wilturn**. The small venue was chosen as part of Palmer's effort to play virtually every day during this warm-up for his national tour this summer. Word has it he will be billed with **Chaka Khan** for that summer tour . . . **The D.I.s** have said goodbye to guitarist **Matt Lee** and have welcomed their new "guitarist for now" **Billy Zoom** (formerly of **X**) to the band. Zoom produced the band's independent project released last year. The D.I.s will showcase at the Whisky April 30. Also appearing will be the **Red Devils** and the **Little Kings** . . . It's funny how the **Blasters'** May "Farewell Concerts" at the **Palace** turned into their June "First Shows Of Summer" performances. Reason for the change of heart is the addition of guitar gunslinger **Hollywood Fats** to the line-up. The honorable Fats replaced **Dave Alvin** who replaced **Billy Zoom** in **X**. Zoom, you'll remember, replaced **Matt Lee** of the D.I.s. Who said things weren't hopping? . . . **Bonnie Raitt** has returned to the recording studio to continue work on her first **Warner Bros.** album in four years.



**ARFI** — Special guest **Mike the Dog** from **Down And Out In Beverly Hills** joined the **Solid Gold Dancers** to unleash a number on a recent show.

The project, not yet titled, is being produced by **George Massenberg** and **Bill Payne** and should be out by summer. Raitt is now being managed by **Danny Goldberg** and **Ron Stone** and being booked by **Monterey Peninsula Artists** . . . **The Replacements** hit the **Roxy** May 1, while labelmates **Husker Du** play there May 7-9 . . . **Iggy Pop** will be featured in a scene from the upcoming **Martin Scorsese** film, "The Color Of Money." He'll also be singing on the next **Elvis Costello** LP . . . **John Prine** will soon be releasing his next album for his own **Oh Boy** label. The project is titled "German Afternoons." . . . The folks over at **Bug Music** tell us that the next single off **Waylon Jennings'** **MCA** album should be **Los Lobos'** "Will The Wolf Survive" . . . **The Beat Farmers** first project for **MCA/Curb** should be out very soon, though no official release date has been set . . . Los Angeles has its first **Blues Information Line**. The free, 24-hour-a-day service gives callers information about current and upcoming blues concerts, club dates, tours, festivals and other live blues related events as well as related information to the blues in L.A. The Blues Information Line is: (213)469-9597 . . . About 3500 crazies will pack the **Sheraton Premier Hotel** in **Universal City** to demonstrate that they love **The David Letterman Show** more than **New York** fans do. The event, to take place May 1, lasts from 9 pm to 2 am and has the full support of the **Letterman** crew. There'll be two eight-foot video screens, 10 bars, a 1,600-square-foot dance floor, L.A.'s own **Late Night Band**, and of course, a live stupid pet trick show. The folks over at **Black Tie Promotions** have noted there may be a direct hookup between the **Letterman** studios in **New York** and the L.A. party. According to the flyers, "The Rivalry begins" . . .

**INDIES ON THE MOVE** — There is an escalating effort by a number of independent labels to band together and form a group responsible for looking after their collective needs. According to **Michael Bayler** of **Charly Records**, "A series of well attended meetings in the offices of **Arista**, **EMI** and others have taken the embryonic Independent Label from a germ of an idea to a rapidly developing and viable prospect effecting possibly every company in this marketplace." Bayler noted that greater exposure



**MONKEE-ING AROUND**—Caught chatting backstage after the recent **Simple Minds** engagement at the **Greek Theatre** in **Los Angeles** were (l-r): **Mickey Dolenz** (who will be appearing with **The Monkees** at the **Greek** September 5-6); **Hal Lazareff**, director of west coast booking operations for the **Nederlander** outdoor venues and soap star **Michael Damian**.

and support at the retail level has emerged as the main bond among the participants. Thus far, those labels taking an active interest in the I.L.A. are: **Jem**, **Sounds Good**, **Frontier**, **Bomp**, **Big Time**, **TLO/Airwave**, **Street Level** and **Alliance**. The group has also received the advice and support of **Tommy Boy's Tom Silverman** in **New York**. Those wishing more information on the I.L.A. should call: (213) 379-9878. Meanwhile, the **National Association of Independent Record Distributors & Manufacturers (NAIRD)** will be holding its annual convention May 1-4 at the **Americana Congress Hotel** in **Chicago**. There are a number of different panels and

workshops planned featuring representatives from **Tommy Boy**, **Alligator**, **Flying Fish**, **Twintone** and many others.

"If people would ask me, 'What are you? What do you do?' I would say, 'I'm a songwriter first and foremost,'" says **Rob Jungklas** (pronounced "Junkless"), whose debut LP "Closer to the Flame," has just been released on **Manhattan**. "I structure my songs very, very straight-ahead, very, very concentrated on lyrics and structured, dynamically, around the way the lyrics flow. You know there is an attraction to interesting production, there's no doubt about that, but I'd rather hear a rough tape that's telling me something — where the guy is actually singing something and saying something — than a brilliantly produced record that sounds real pretty but 'Ooh-la, baby, one-two-three' is kind of the gist of the whole song."



**Rob Jungklas**

From the opening bars of "Closer to the Flame" — the opening bars of the album's first single, "Boystown" — three things are clear: **Rob Jungklas** is, indeed, a tunesmith with something to say; **Rob Jungklas** is a homegrown rock-and-roller with a tough edge to his voice; and **Rob Jungklas** is a dyed-in-the-wool romantic.

"My whole universe revolves around romance."

Indeed. A non-romantic would not pen a line like, "Let me take a Magic Marker, Baby/Don't make me beg/I wanna write I love you/ One hundred times/Up and down your pretty, pretty leg," (from **Not Like Other Boys**).

**Jungklas**, the son of a navy man, lived in numerous places before settling in **Memphis** — his current home base — when he was 16.

"It's almost like a burned out building," he says of the current music scene in the land of **W.C. Handy** and **Elvis Presley**, "but it's inhabited by ghosts that are very real."

**Jungklas** has worked odd jobs over the years — as a librarian, bartender, and construction worker — and has been involved in numerous **Memphis** bands — **Applewood**, a folk band; the **Sea Monkey Band**, a folk-rock band; and the **Romeos**, an out-and-out rock

band. He is intimately familiar with the lounges of **Holiday Inns** throughout the **Memphis** area.

"See, the thing you can do at **Holiday Inns** — and that's why the gigs would last only three nights — is you can fake it. I was always very, very stubborn about only playing original material. So you audition with different material and then, when you go in, you play your own stuff — and even disguise it by saying 'Here's a new one by the **Eagles**.' It's the old trick."

So when "Boystown" hits **Memphis** radio — or when the **Godley/Creme** video of "Boystown" hits **Memphis** television — presumably there will be people in **Memphis** saying, "Huh — just another **Eagles** cover."

"Closer to the Flame" features a number of **New York** session players, and **Rob's** next move is to gather a band and hit the road. He admits he's a little anxious.

"The good thing about **Memphis** — and why I like to come back here — is I can sit on the porch swing and relax for a minute. But not now. It's kind of an uncomfortable feeling: it's in the stars now, we have to see what happens. I hope it happens — I've been waiting a long time."

## Call It 'Disco,' Call It 'Dance,' Jabara Struts With 'De La Noche'

By Gregory Dobrin

**LOS ANGELES** — **Paul Jabara** is not a disco memory. He's not "the Hustle" or a shiny polyester shirt, unbuttoned to the navel, wide collar pulled flat to reveal a multitude of gold chains. No, this is not **Paul Jabara**. And while it's true that in the late '70s, during the height of what is now known as "the disco era," **Jabara** racked up a series of tumultuous successes (winning a **Grammy**, an **Oscar** and a **Golden Globe** for the **Donna Summer** mega-hit "Last Dance"), his career did not begin or end with that period.

"He did, however, establish a sound at that time which has become synonymous

with "disco," a sound that flared so hot for several years that it all but burned itself out. It was an effervescent dance beat, coupled with searing, full-bodied musicianship and drop-dead vocals by such pop divas as **Summer** and **Barbra Streisand** (whom he even brought together to sing his 1979 hit, "No More Tears (Enough Is Enough)").

Understandably, **Jabara** is more than a little miffed at the "disco" pegging, and it has taken two years for his latest project, the album, "De La Noche," to be picked up and released by a major record label. "I thought I'd get a good reaction," **Jabara** told **Cash Box** in a recent interview. "I had no idea that because they hadn't heard from me, because disco had died, that they would think that I was on the disco boat and had left with it!"

"I went through this same hell with "It's Raining Men," said **Jabara**, referring to the popular **Weather Girls** tune he penned. "Nobody would release it. They said it was disco . . . I saw more joy from that song all over the world — **Athens**, **Paris**, **Japan**. People went crazy over "It's Raining Men!" You know where they hated "It's Raining Men"? In **L.A.** They didn't get it. Someone asked me, "how does it rain men? . . ."

The label that finally went for "De La Noche" was **Warner Bros. Records**, which put out **Jabara's** true-story, high camp



**Paul Jabara**

(continued on page 35)

## Cover Story



### The Cult Creates A Following

By Stephen Padgett

The Cult may just become the great leveler of rock and roll. The sharply divided musical factions of the eighties seem roughly defined by decades. The sixties, seventies and eighties seem as remote and hostile to one another as lovers in a menage a trois gone bad. Yet from the ashes of suspicion and animosity, The Cult has risen like the Phoenix of one their songs.

Uniting the decades is as much a function of instinct as one of conscious intention. Long hair, peace symbols and paisley blend with spikes, crucifixes and earrings into a pastiche that is as jarring in its anachronism as it is fascinating in its attention to detail.

These visible signs that something unique is going on is confirmed in the sound. There are moments in "Love," The Cult's debut Sire LP, when you could swear you were hearing Canned Heat's boogie or some long and bashing section of a Led Zeppelin jam. "We're not paying homage to the sixties," contended Billy Duffy, lead guitarist with The Cult. "We as a band reflect what's around us. Our environment and the things that we're exposed to come out in the music." So where does the sixties look come from? "It's the way a lot of kids are dressing in England," replied Duffy, who used to work in a clothes shop and is an avid fashion watcher.

So, if your copy of "Stairway to Heaven" is on its last legs, or if someone spilled beer and gummed the grooves of your "God Save The Queen," or if you're tired of waiting for Billy Idol to make a new record, The Cult has just what you need. High energy rock and roll with just enough rebellion to make parents nervous, but enough tribal good will to bind kids together.

"I wasn't even exposed to the sixties music," claimed Duffy. "To me its been like a voyage of discovery going through all the Doors albums. Bands have been doing that for a while. Look at Echo & The Bunnymen. It's not new. I like The Doors. I like Jimi Hendrix. I like Cream. I like a lot of good rock music," he said.

In 1983, singer Ian Astbury left his notable band, Southern Death Cult, to pursue a vision of getting rock music back to basics. He met up with Manchester's

Duffy and bassist Jamie Stewart, shortened the name to Death Cult and recorded an underground hit EP. By January 1984 they had shortened the name one notch further to simply The Cult and began working on "Dreamtime" for U.K. label Beggar's Banquet. The single, "Spirit Walker," brought the band much notoriety and led eventually to their signing with Sire Records in the United States.

This pared down sound has become The Cult's mainstay. Astbury's expressive voice is vaulted on a basic guitar, drums and bass springboard. Lean, yet muscled, the music has a distance runner's stamina and a weightlifter's power. Intensity and passion pour from every inch of vinyl. And every minute the band is on stage is played like the last minute of their lives.

It is on stage, in fact, that the true nature of The Cult emerges. "To me," said Duffy, "playing live is it. That's how we function. Live is reality."

Beyond the obvious visible manifestation of the sixties and seventies however, The Cult is very much a contemporary band. Every track on "Love" sizzles. The word "modern" only begins to capture what they do on record. "The studio is an unreal situation to us," Duffy said, distinguishing live performance from studio recording. "But I love, for a short period of time, using every single piece of technology I can get my hands on. You know, we're not trying to go back to mono recordings," argued Duffy.

The Cult is very aware of its place in the pop landscape. Power derived from this self-knowledge propels them. "We're not a revivalist band," contended Duffy. "Me and Ian write rock music. I'm a rock guitarist, that's how I first got interested in this thing. I just felt that it was about time that people in Britain got a bit more honest to their roots again. And my roots are in rock music, as are the roots of a lot of white kids." He went on to add, "I'm into rock dance music, that chugging kind of feel. We accidentally hit upon this three chord boogie formula . . . you hook that up to our image and you begin to set up a sort of scene for people to get into."

And the "scene" Duffy speaks about may just be the thing that finally puts an end to pejorative words like "hippie," or "punk." To Duffy and The Cult, if songs

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## EAST COASTINGS

Paul Iorio, New York

**ORDINARY PEOPLE** — The Ordinaires's (Dossier) self-titled debut LP is one of the most original albums released this year by a New York band, and in concert at CBGB April 19 this nine-piece lower east side band played a sophisticated collage of instrumental music that was the aural equivalent of a high-speed walk through Manhattan, absorbing Tompkins Square funk, Madison Square Garden rock, radios in middle-eastern delis, Indian restaurant jukeboxes, ghetto blasters, uptown jazz, clubland pop, and the cacophony of New York streets, all of it seamlessly connected in a non-stop style that knows no boundaries, just like Manhattan neighborhoods which merge one into the others, with their dissonant jazz mixing harmoniously with such arena rock as their encore of **Led Zeppelin's** "Kashmir" which they played by weaving the song's instrumental passages together until one wondered how the song could have ever been done otherwise, which is typical of the band's power, a power that turned CBGB into a Lincoln Center recital hall one moment when **Barbara Schloss** soloed on the violin, and into a Bourbon Street dance floor the next moment when **Fritz Van Orde** tore loose with some celebratory alto sax counterpoint, leading me to believe that this band is so hungry, so eager, so able to express the world around them that they'll bend rock 'n roll into a hundred different shapes until somebody cries uncle.



**IF YOU KNEW SIOUXSIE** — Warner Bros. recording group Siouxsie and The Banshees play Radio City Music Hall May 15. Pictured: singer Siouxsie Sioux.

**THE TRAGIC BLOSSOMING OF BRIAN SETZER** — The tragedy about **Brian Setzer's** new solo career is that he's outgrown his old audience, or at least it appeared that way at his April 19 Beacon Theatre show. Fact is, Setzer is now making the best and truest music of his career and his audience should listen up. Though most of the people at his Beacon show came to hear the few **Stray Cats** songs that he still plays ("Rumble In Brighton," "Stray Cat Strut," and "Rock This Town"), albeit in rearranged forms, Setzer's real onstage triumphs came from his solo album repertory. When Setzer slipped on his red, electric 12-string guitar to do songs like "Aztec" ("Knife Feels Like Justice" LP/EMI), it was as if he was slipping on a new persona. And what a musical persona: Setzer's no-nonsense, just-the-facts-m'am sound was nicely embellished by **Chuck Leavell's** piano fills to make pure magic out of songs like "Aztec," even if the crowd was inexplicably unmoved. "Bobby's Back" and "The Knife Feels Like Justice" were better received though, indicating that there is a meeting ground between his new and old fans. Setzer's new pop-rock is a lot less affected and a lot more fun than his rockabilly posings and it won't be long before his fans catch on.

**THE BEATNIK FLIES DEBUT IN NEW YORK** — The **Beatnik Files** fulfilled all modest expectations and then some at their debut New York performance (Irving Plaza, April 19). If their music is well-disguised camp then the Flies are probably better than I think they are. But if they take their hippie/beatnik act seriously (some of the members are old enough to) then this band's got problems that extend far beyond its musical career. Still, they fly into their material at full speed, and the crowd, most of whom were totally unfamiliar with this third-billed band, responded positively because the band's energy was high and the songs were basically good. Highlights included "Real Man" and "Message From The

Underground" ("From Parts Unknown" LP/Dacoit).

**THE HORNIEST BAND IN NEW YORK** — You've probably heard the **Uptown Horns** without knowing it: they've backed **Buster Poindexter**, **James Brown** (on his "Living In America" smash), **Robert Plant**, **Iggy Pop** and countless others. Now they've got a fine EP out (Important Records) and it may well bring them from the shadows to the limelight. Don't let the name fool you though; this is rock 'n roll at its fullest tilt — and trombone meister **Bob Funk** is the only one with an uptown address. "I moved downtown some years ago," jokes saxophonist **Crispin Cloe**, "but I can be uptown in a moment's notice."



**INSIDE THE LED ZEPPELIN GENERATION** — Robert Plant isn't talking about the secret of the shark meat or what Bonzo almost did to a stewardess, but Stephen Davis sure does in his newly released paperback edition of Hammer Of The Gods: The Led Zeppelin Saga (Ballantine).

WESTWOOD ONE  
RADIO NETWORKS

MUTUAL  
BROADCASTING SYSTEM



**WESTWOOD ONE PRESENTS DIONNE WARWICK AT THE NAB** — The Westwood One Radio Network provided the entertainment at the opening ceremonies of the recent National Association of Broadcasters convention in Dallas. Shown backstage (l-r): Richard Kimball, WW1's vice president, artist relations; Hank Roeder, NAB's vice president, convention services; Dionne Warwick and Barry Freeman, WW1's director of talent acquisition.

## L.A. Arbitron Chatter

By Jimi Fox

**FIFTEEN ADVANCE AS L.A. ARBITRON ADVANCES ARRIVE** — Oh, oh, **KIIS-FM** is not one of the advances. The plunging death drama continues as the house Wally built drops from 8.2 to 7.4; **KABC** bunts itself from a 6.0 to 6.1. Come on **Dodgers, WINI; KJOI**, heavenly bound, moves from 4.9 to a 5.1; **KBIG** keeps **KJOI** in check, matching it with a 5.1 from 4.7; The BIG, BIG story is **KPWR** or **POWER 106** up from 1.8 to a 4.4. This includes an impressive showing of a massive 7.2 share in the 18 to 34 audience. They are still fine tuning the station and the dust hasn't even settled yet! The \$45 million **Infinity Broadcasting** wonder **KROQ** steps up to a 4.3 from 3.9; **Dick Clark's** buddy **Jhani Kaye** drives **KOST** 3.4 to 4.1; less filling, good taste **K-LITE** is up from 2.5 to 3.9; **KRTH-FM** expands its position from a 3.3 to a 3.7; **KFWB** stumbles two, three, four times a day and datelines at a 3.3 from 3.9. Here is a perfect example of fixing something that was not broken. Newly named president and general manager, **Bill Sommers** is saddened as his smile slips away and **KLOS** slips from 4.8 to 3.3; **KNX** highlights its 18-year celebration by moving up the ladder 3.0 to 3.3. Congratulations **George Nicholaw**; **KMET** breathes easier as **Captain Bruce** and **Admiral Bloome** welcome a 3.2 from a 2.5; **KMPC** chokes on a fielder's error 3.4 to a 2.9; **Ken Wolt** dashes across the border-check, moving **KTNQ** from a 2.0 to a 2.2; **KJLH** limps back to a 2.0 from a 2.3; **KZLA**, the station whose TV commercial treats listeners as stupid, gets stupid numbers in return — 2.6 to 1.9; oldie outlet **KRLA** ages quicker from 2.0 to 1.7; Cox cries as **KFI** refuses to fly and sustains a flat 1.6; **Craig Sea** becomes the Scarborough scapegoat as, to no one's surprise, **KKHR** collapses from 2.4 to 1.6; **KBZT**, **KRLA's** sister station that institutes central programming, dives from 2.0 to 1.6; **Golden West's** **KUTE** steps up a couple of notches to a 1.4 from 1.2; **KLAC** who's horse is being reshoed, lost ground from 1.5 to 1.4; **KDAY**, to its dismay, is caught napping in the hay and drops 2.2 to 1.3; **KNOB** spreads its love from .8 to 1.0; **K-ACE** grunts in gridiron pain with yet another yellow flag penalty that takes it from 1.0 to a .9; the wisdom of changing **KHJ's** call letters to **KRTH-AM**, paid off as they gained .7 from .6; **Freddie Sands**, real estate roper, rips up the dust with a heavy metal machinery to harness a .6 from a .5. Now if the addition of **Tawn Mastrey** motivates musical motion and measurable upward movement of numbers, not all will be lost; **KIIS-AM** is waiting and watching, watching and waiting for F.C.C. clearance to simulcast 24 hours a day with **KIIS-FM** (times are getting desperate for Wally). Perhaps this will stop its falling as it did here again from .6 to .4. Any other numbers that are left are just that, left overs, scraps, throw-aways, insignificant.

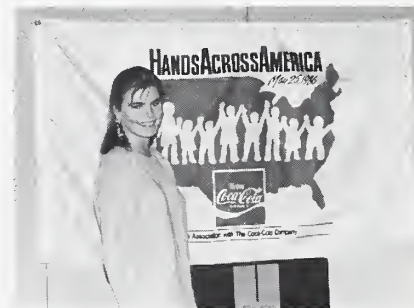
## AIRPLAY

Jimi Fox, Los Angeles

**WASHINGTON D.C. — TRANSACTION ACTION LEAVES HOT POTATO APRIL SMOKIN'** — April sales of radio property has entered one door and gone out another at a record blurring rate. Take a quick glance as we note that, **TransColumbia** picked up **KLAF-AM** in **Murry/Salt Lake City**; **Metroplex** purchased radio stations **WYLT-FM** and **WKIX-AM** in **Raleigh, North Carolina**; The **Sun Group** picked up **KESY-AM** and **FM** in **Omaha**; **Viacom International** adds to its fleet of stations **KNBQ, Tacoma**; **Van Wagner Communications** increases its lot with **KEBC** in **Oklahoma City**; **Richard Boral** and **Lewis Lloyd** bought the new 18-month wonder **WXXX, South Burlington, Vermont**. Price tag on that little cookie was \$3½ million. **M and M Partners** scored **WNKS, Columbus, Georgia**; **KIKO-AM** in **Miami, Arizona** an **KIKO-FM** in **Globe, Arizona** have been laid claim to by **KeyCom Corporation**; **Booth American Company** purchased **WGER, Saginaw, Michigan**; **Resort Broadcasters** corraled **WCBM** in **Baltimore**; **Valley Wide Broadcasting** bought **KOTE** and **KKZZ, Lancaster-Palmdale** and are looking for a buyer to pick up their station, **KNGT** in **Jackson, California**; **Home News Company** took in **KLSN** and **KISC** in **Spokane**; **Target Media** scored acquisitions of **KJAS** in **Jackson** and **KJAQ, Gordonville, Missouri**; the **Fuller-Jeffrey Group** did a triple sweep, by grabbing **KSCO-AM** and **FM** in **Santa Cruz** and **KFMF, Chico, California**; **Classic Communications** locked up **KFAC-AM** and **FM** in **Los Angeles**; **Paton Cramer Broadcasting** adds to its holdings **WKZY, Fort Myers, Florida**; **Sage Broadcasting** turned everyone's head when it purchased **WXYQ** and **WSPT Stevens Point, Wisconsin**, **WTAX** and **WDBR Springfield, Illinois**, **KMNS** and **KSEZ, Sioux City, Iowa** and **WJJK** and **WBIZ, Eau Claire, Wisconsin**; the Southern California splash came when **Eric/Chandler** bought **KCBQ-AM** and **FM** from **Infinity Broadcasting** who in turn bought **KROQ** in **Pasadena, California** for a grand total of (read my lips), \$45 million. There have been other sales and before they close the book on April there will be more. Just in case you are looking for broadcasting properties, **Josephson International** has placed on the selling block, **WVCO-AM** and **WSNY-FM, Columbus, Ohio**; **WNOR-AM** and **FM** in **Norfolk, Virginia**; **WKLH-FM, Milwaukee, Wisconsin** and **WZKC, Rochester, New York**. However, don't procrastinate as **Ed Christlan**, president of **Josephson Communications** and some **Boston** ventures are forming a company to go after these properties. Elsewhere, in the political heartbeat of America, anticipation is flying high and the preparation is on as Washington, D.C.'s rock radio station, **DC 101**, the exclusive flagship radio outlet for the **National Independence Day Parade**, sets out to provide an opportunity to any rock radio station that wishes to be part of this monumental event. Participating stations will be represented on the "Rock Radio's Salute To Liberty" float. Your call letters will be displayed on that float. Stations may even send winners and/or staff to carry banners for extra exposure. The float will display a trolley car, the Statue of Liberty and Seattle, Washington's all patriotic, rock 'n roll "Uncle Sam" band. The fun-filled, action-packed weekend starts July 3 at the scenic Georgetown Holiday Inn with a welcome dinner and party. The event continues with the parade and the July 4th fireworks at the **Washington Monument**. On the 5th is an all day tour of **Washington D.C.** and, are you ready for this, on July 6th you or your winners will attend a concert starring the **Grateful Dead, Tom Petty** and the **Heartbreakers** and **Bob Dylan**. Contact station DC 101's promotion department for further details. On a side note concerning that concert, **Westwood One** continues its unprecedented participation in major concert tour sponsorship by sponsoring the U.S. portion of the **Bob Dylan and Tom Petty & the Heartbreakers'** "True Confessions" concert tour. Hold it! What's that I hear, could it be, might it be the sound of **Wally** digging deeper into the depths of his pockets to deliver **Rachael Donahue** additional dollars to detain and delay any plans to make a move to **KLOS**. Will this move deliver **Dee's** salvation from the burned-out death grip, dangling daily dilemma? Or, will **Rachael** cruise to **KLOS** anyway? Stay tuned.




**CABBIE AND METERMAID** — WPLJ's Howard the Cabdriver got married live, on-the-air, at the WPLJ Power 95 studios in Manhattan on April 17, 1986. Pictured (l-r) are: Rabbi Sandi Bogin; Howard's daughter and the maid of honor, Stefanie Henkin; WPLJ morning personality and the best man, Jim Kerr; the groom, Howard the Cabdriver; and the bride, Irene Goldsmith.



**I WANNA' HOLD YOUR HAND** — Actress **Mariel Hemingway** recently visited the **United Stations** studios to record information updates on the **Hands Across America** project. These information updates will be broadcast over the **United Stations Radio Networks**, the official radio networks of the project.

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MOST ADDED	STRONG ADDS	RETAIL PICK	RADIO PICK
	<p><b>A Different Corner — G. Michael — Columbia</b></p> <p><b>Vienna Calling — Falco — A&amp;M</b></p> <p><b>Rain On The Scarecrow — J.C. Mellencamp — Riva/PolyGram</b></p> <p><b>The Love Parade — The Dream Academy — Reprise/Warner Bros.</b></p>	<p><b>Retailer — Gabriel Dillion</b>  <b>Store — Boman's</b>  <b>Market — New York</b></p> <p><b>Single: "When The Heart Rules The Mind"</b>  <b>Artist: GTR</b>  <b>Label: Arista</b></p> <p><b>Comments:</b>  <i>"We've had strong requests for the single and album for months. Now that it's out, it should do really well. Steve Hackett of Genesis and Steve Howe of Yes and Asia make a great combination; its got a good sound for radio too."</i></p>	<p><b>Programmer — Gene Baxter</b>  <b>Station — WAVA</b>  <b>Market — Washington D.C.</b></p> <p><b>Song: "Chain Reaction"</b>  <b>Artist: Diana Ross</b>  <b>Label: RCA</b></p> <p><b>Comments:</b>  <i>"It seems to be breaking out of the Washington-Baltimore corridor already getting good phones. Could be this year's 'Missing You.'"</i></p>

## MIDWEST

**KKRD — WICHITA, KS — GREG WILLIAM — MD — 4-1 R. PALMER**  
 JUMPS: (6-4) P. Collins, (7-5) The Outfield, (13-6) Miami Sound Machine, (14-7) Janet Jackson, (23-8) O.M.D., (27-11) Madonna, (19-12) ZZ Top, (20-14) Mr. Mister, (22-15) W. Houston, (28-16) Journey, (21-17) D. DeYoung, (25-21) Culture Club, (29-22) B. Ocean, (33-24) Nu Shooz, (31-27) Starship, (34-28) Hooters. DEBUTS: (X-31) Heart, (X-32) Simple Minds, (X-33) P. LaBelle, (X-34) G. Michael, (X-35) Julian Lennon. ADDS: J.C. Mellencamp, El DeBarge, Loverboy, .38 Special, Giuffria.

**KBEQ — KANSAS CITY, MO — KAREN BARBER — MD — 6-1 P. COLLINS**  
 JUMPS: (3-2) Sly Fox, (4-3) Force MDs, (7-4) W. Houston, (10-7) Pet Shop Boys, (13-8) R. Palmer, (15-9) Madonna, (18-13) O.M.D., (20-16) The Outfield, (21-17) P. LaBelle, (22-18) Nu Shooz, (31-26) G. Michael. DEBUTS: (X-30) Falco, (X-32) El DeBarge. ADDS: Mike & The Mechanics, The Jets, Boys Don't Cry.

**WZPL — INDIANAPOLIS, IN — JIM MILES — MD — 3-1 R. PALMER**  
 JUMPS: (6-3) Pet Shop Boys, (8-5) Dire Straits, (10-7) Rolling Stones, (12-10) The Outfield, (14-11) B. Seger, (15-12) P. Collins, (16-13) Van Halen, (17-14) Level 42, (18-15) Miami Sound Machine, (21-16) Janet Jackson, (22-17) Mr. Mister, (26-18) W. Houston, (24-19) O.M.D., (27-20) Mike & The Mechanics, (30-21) Julian Lennon, (28-24) ZZ Top, (29-25) Sade. DEBUTS: (X-26) Madonna, (X-27) Journey, (X-28) Culture Club, (X-29) Honeymoon Suite, (X-30) P. LaBelle. ADDS: Tears For Fears, Wax.

**KWK — ST. LOUIS, MO — CAT SUMMERS — MD — 1-1 R. PALMER**  
 JUMPS: (6-4) Van Halen, (8-5) P. Collins, (9-6) Rolling Stones, (13-8) ZZ Top, (15-9) Journey, (17-13) Mr. Mister, (22-14) Level 42, (21-18) Mike & The Mechanics, (23-19) Julian Lennon, (25-22) Hooters, (26-23) O.M.D., (28-24) Tears For Fears, (30-26) Honeymoon Suite. DEBUTS: (X-25) Simple Minds, (X-29) Heart, (X-30) The Moody Blues. ADDS: W. Houston, Madonna, J.C. Mellencamp, .38 Special.

**Midwest Retail Breakouts**

**HOLDING BACK THE YEARS — Simply Red — Elektra**  
**PRETTY IN PINK — The Psychedlic Furs — A&M**  
**VIENNA CALLING — Falco — A&M**

## WEST

**KIMN — DENVER, CO — GLORIA PEREZ — MD — 2-1 P. COLLINS**  
 JUMPS: (4-2) Pet Shop Boys, (8-4) R. Palmer, (9-7) Van Halen, (18-10) W. Houston, (17-13) Miami Sound Machine, (19-15) The Outfield, (21-16) O.M.D., (22-19) Mike & The Mechanics, (24-20) Janet Jackson, (25-21) Madonna. DEBUTS: (X-29) Nu Shooz, (X-30) B. Ocean. ADDS: Wax, J.C. Mellencamp, Simply Red, P. LaBelle.

**KMEL — SAN FRANCISCO, CA — KEITH NAFTALY — MD — 1-1 PET SHOP BOYS**  
 JUMPS: (12-10) Sade, (16-11) W. Houston, (15-12) Psychedelic Furs, (23-15) Madonna, (19-16) Culture Club, (22-17) The Jets, (24-21) P. LaBelle, (25-22) Vanity, (27-23) H. Jones, (33-25) Falco, (31-27) Tears For Fears, (32-29) Journey. DEBUTS: (X-32) Dream Academy, (X-33) Mike & The Mechanics, (X-35) B. Ocean. ADDS: Heart, G. Michael, P. Austin, Magazine 60.

**KWOD — SACRAMENTO, CA — ED LAMBER — MD — 2-1 PET SHOP BOYS**  
 JUMPS: (9-2) Van Halen, (4-3) The Outfield, (6-5) Rolling Stones, (10-8) P. Collins, (13-10) Miami Sound Machine, (15-11) Janet Jackson, (17-13) O.M.D., (19-16) W. Houston, (22-17) Madonna, (23-19) Mr. Mister, (25-21) ZZ Top, (29-22) Journey, (36-25) H. Jones, (36-26) Bourgeois Tagg, (31-27) Tears For Fears, (35-29) Simply Red, (37-33) B. Ocean, (38-35) Heart, (39-36) Hooters. DEBUTS: (X-34) G. Michael, (X-38) Starship, (X-39) J.C. Mellencamp, (X-40) Simple Minds. ADDS: P. LaBelle, Boys Don't Cry.

**KNMQ — ALBUQUERQUE, NM — RUSS ROUNTREE — MD — 3-1 R. PALMER**  
 JUMPS: (4-2) Pet Shop Boys, (6-4) Rolling Stones, (7-5) The Outfield, (10-6) Van Halen, (11-7) P. Collins, (14-10) Miami Sound Machine, (17-12) Mike & The Mechanics, (19-13) O.M.D., (20-16) Sade, (27-17) W. Houston, (21-18) Level 42, (22-19) ZZ Top, (23-20) Mr. Mister, (24-21) Janet Jackson, (25-22) Honeymoon Suite, (26-23) Madonna, (28-24) Julian Lennon, (30-26) Culture Club, (31-27) Simple Minds, (33-28) Journey, (34-31) Starship, (36-32) P. LaBelle, (37-34) J.C. Mellencamp, (38-35) Heart, (39-36) B. Ocean, (40-37) Nu Shooz. DEBUTS: (X-38) Boys Don't Cry, (X-39) Tears For Fears. ADDS: G. Michael, Falco.

**West Retail Breakouts**

**TUFF ENUFF — The Fabulous Thunderbirds — CBS Associated**  
**PRETTY IN PINK — The Psychedlic Furs — A&M**  
**RAIN ON THE SCARECROW — J.C. Mellencamp — Riva/PolyGram**

## SOUTH

**WRNO — NEW ORLEANS, LA — WAYNE WATKINS — MD — 1-1 R. PALMER**  
 JUMPS: (4-3) Van Halen, (5-4) Rolling Stones, (8-5) P. Collins, (11-7) The Outfield, (12-8) O.M.D., (14-9) ZZ Top, (22-19) Miami Sound Machine, (23-20) Starship, (25-21) Journey, (28-23) Madonna, (27-24) D. DeYoung, (31-25) Tears For Fears, (29-26) Honeymoon Suite, (32-27) Simple Minds, (33-28) Moody Blues, (38-33) Heart. DEBUTS: (X-34) Hooters, (X-35) J. Cougar Mellencamp, (X-36) Dream Academy, (X-38) Fabulous Thunderbirds. ADDS: D. Bowie, Falco, Platinum Blonde, Giuffria, G. Nash.

**WZGC — Z93 — ATLANTA, GA — CHRIS THOMAS — MD — 2-1 R. PALMER**  
 JUMPS: (4-2) Pet Shop Boys, (7-4) P. LaBelle, (16-7) W. Houston, (13-8) O.M.D., (18-9) Nu Shooz, (17-12) Miami Sound Machine, (24-16) Madonna. DEBUTS: (X-31) G. Michael, (X-32) B. Ocean, (X-33) Simple Minds. ADDS: Boys Don't Cry.

**KEGL — DALLAS, TX — JOE FOLGER — MD — 2-1 H. JONES**  
 JUMPS: (13-9) Journey, (19-10) Julian Lennon, (15-11) O.M.D., (18-12) Hooters, (17-14) Starship. DEBUTS: (X-19) Tears For Fears, (X-20) Simple Minds. ADDS: Madonna, Boys Don't Cry, Moody Blues, .38 Special.

**KRBE-FM — HOUSTON, TX — HELENE PENA — MD — 2-1 VAN HALEN**  
 JUMPS: (3-2) R. Palmer, (6-3) Janet Jackson, (7-5) Pet Shop Boys, (9-6) O.M.D., (11-7) Nu Shooz, (13-8) P. Collins, (15-9) The Outfield, (18-10) W. Houston, (23-15) Journey, (21-18) Sade, (29-19) Honeymoon Suite, (26-20) Culture Club, (24-21) ZZ Top (25-22) B. Seger (30-27) Julian Lennon. DEBUTS: (X-23) Boys Don't Cry, (X-24) The Jets, (X-26) Simple Minds, (X-28) B. Ocean, (X-29) P. LaBelle, (X-30) Starship. ADDS: Heart, Simply Red.

**WHLY — Y106 — ORLANDO, FL — JIM STEAL — MD — 3-1 PET SHOP BOYS**  
 JUMPS: (4-2) R. Palmer, (5-3) Van Halen, (7-5) Janet Jackson, (8-6) Miami Sound Machine, (10-8) Madonna, (13-9) The Outfield, (12-10) O.M.D., (21-12) W. Houston, (27-24) Mr. Mister, (28-25) Journey, (30-27) Sade, (31-28) ZZ Top, (35-32) New Edition, (39-33) Level 42, (37-34) Hooters, (38-35) Culture Club, (39-36) S. Wonder, (40-37) Honeymoon Suite. DEBUTS: (X-29) G. Michael, (X-38) P. LaBelle, (X-39) H. Jones, (X-40) B. Ocean. ADDS: Psychedelic Furs, The Jets, Heart, El DeBarge, Trans X.

**South Retail Breakouts**

**PRETTY IN PINK — The Psychedlic Furs — A&M**  
**THE LOVE PARADE — The Dream Academy — Reprise/Warner Bros.**  
**I WANNA BE A COWBOY — Boys Don't Cry — Profile**

## EAST

**WCIR — BECKLEY, WV — BOB SPENCER — PD — 2-1 R. PALMER**  
 JUMPS: (3-2) Van Halen, (4-3) Pet Shop Boys, (5-4) The Outfield, (7-5) P. Collins, (20-7) W. Houston, (18-8) Level 42, (17-9) O.M.D., (21-11) Janet Jackson, (28-16) Madonna, (22-19) Mike & The Mechanics, (24-21) D. DeYoung, (29-24) Starship, (31-26) ZZ Top, (30-27) Tears For Fears, (32-28) Honeymoon Suite, (36-29) Journey, (39-32) P. LaBelle, (37-33) B. Ocean, (38-34) Sade, (40-35) Culture Club. DEBUTS: (X-30) G. Michael, (X-38) Simple Minds, (X-39) H. Jones, (X-40) Wax. ADDS: Simply Red, .38 Special, Boys Don't Cry, D. Bowie.

**WMKR — BALTIMORE, MD — TIM WATTS — MD — 3-1 PET SHOP BOYS**  
 JUMPS: (4-3) R. Palmer, (7-5) The Outfield, (16-10) P. LaBelle, (18-11) Madonna, (15-12) O.M.D., (17-14) P. Collins, (22-19) Nu Shooz, (23-20) Journey, (24-21) Honeymoon Suite, (30-25) B. Ocean. DEBUTS: (X-29) Falco, (X-30) G. Michael. ADDS: Heart, ZZ Top, Atlantic Starr.

**WBZZ — PITTSBURGH, PA — LORI CAMPBELL — MD — 3-1 VAN HALEN**  
 JUMPS: (4-2) Janet Jackson, (5-3) R. Palmer, (5-4) W. Houston, (6-5) The Outfield, (10-7) Pet Shop Boys, (12-9) ZZ Top, (15-12) Miami Sound Machine, (18-13) Nu Shooz, (24-14) Madonna, (21-15) Mike & The Mechanics, (20-16) P. LaBelle, (23-19) Mr. Mister, (26-21) G. Michael, (25-22) Journey, (29-23) O.M.D., (28-25) Sade. DEBUTS: (X-26) Culture Club, (X-28) Tears For Fears. ADDS: The Jets, J.C. Mellencamp, Falco, B.E. Taylor Group.

**WBN — BUFFALO, NY — ROGER CHRISTIAN — MD 2-1 R. PALMER**  
 JUMPS: (7-2) W. Houston, (9-7) P. Collins, (15-9) P. LaBelle, (23-10) Madonna, (29-13) Nu Shooz, (17-14) Level 42, (18-15) Honeymoon Suite, (20-17) The Outfield, (24-18) Miami Sound Machine, (26-19) ZZ Top, (25-20) Julian Lennon, (27-22) Mike & The Mechanics, (28-33) Mr. Mister, (30-24) Journey (31-25) Sade, (33-26) Tears For Fears, (34-27) Boys Don't Cry, (35-28) Simple Minds, (36-29) Starship, (37-30) Culture Club, (38-31) B. Ocean, (39-32) The Jets, (40-33) The Dream Academy. ADDS: Heart, G. Michael, H. Jones, Falco, J.C. Mellencamp, Bourgeois Tagg, P. Austin.

**East Retail Breakouts**

**RIGHT BETWEEN THE EYES — Wax — RCA**  
**WHERE DO THE CHILDREN GO — Hooters — Columbia**  
**CRUSH ON YOU — The Jets — MCA**

## TOP 75 ALBUMS

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

	Weeks On Chart		Weeks On Chart
1 <b>CONTROL</b> JANET JACKSON (A&M SP 5106)	1 11	40 <b>LOVE WILL FOLLOW</b> GEORGE HOWARD (TBA/Palo Alto TB 210)	41 7
2 <b>PROMISE</b> ★■ SADE (Portrait/CBS FR 40263)	2 20	41 <b>IT TAKES TWO</b> JUICY (Private I/Epic ZS4 05694)	46 10
3 <b>WHITNEY HOUSTON</b> ★■ (Arista AL7-8212)	3 53	42 <b>TOUCH ME</b> THE TEMPTATIONS (Gordy/Motown 6164GL)	42 19
4 <b>AS THE BAND TURNS</b> □ ATLANTIC STARR (A&M SP-5019)	4 50	43 <b>THE COLOR PURPLE</b> ORIGINAL SOUNDTRACK (Qwest/Warner Bros. 9-25389-1)	43 10
5 <b>PARADE</b> PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 9-25395)	8 3	44 <b>WALL TO WALL</b> JOHNNY TAYLOR (Malaco M 7431)	44 14
6 <b>DO ME BABY</b> MELI'SA MORGAN (Capitol ST-12434)	6 12	45 <b>ROSE BROTHERS</b> (Muscle Shoals Records 2201)	49 8
7 <b>HIGH PRIORITY</b> CHERRELLE (Tabu/CBS BFZ 40094)	7 23	46 <b>SMOKE SIGNALS</b> ★ SMOKEY ROBINSON (Tama/Motown 6156TL)	47 12
8 <b>CHILLIN'</b> FORCE MD'S (Tommy Boy/Warner Bros. 1-25394)	9 16	47 <b>MAZARATI</b> (Paisley Park/Warner Bros. 1-25368)	52 4
9 <b>STREET CALLED DESIRE</b> ★□ RENE & ANGELA (Mercury/PolyGram 824-6071 M-1)	5 44	48 <b>THE SOURCE</b> GRANDMASTER FLASH (Elektra 9-60476)	53 3
10 <b>THE NEW ZAPP IV U</b> ZAPP (Warner Bros. 9-25327-1)	10 24	49 <b>BEDTIME STORIES</b> MICHAEL HENDERSON (EMI America ST 17181)	54 4
11 <b>ALL FOR LOVE</b> ★□ NEW EDITION (MCA 5679)	11 21	50 <b>CASUALLY FORMAL</b> ALEEM featuring LEROY BURGESS (Atlantic 9-81622)	50 4
12 <b>RAPTURE</b> ANITA BAKER (Elektra 9-60444-1)	15 5	51 <b>PATTI LABELLE</b> (Philadelphia Int'l/CBS FZ 40020)	39 38
13 <b>WORKIN' IT BACK</b> ★ TEDDY PENDERGRASS (Asylum 9-60447-1)	14 24	52 <b>THE NIGHT I FELL IN LOVE</b> ★■ LUTHER VANDROSS (Epic FE 39882)	45 56
14 <b>STEPHANIE MILLS</b> (MCA 5689)	16 17	53 <b>TOTAL CONTRAST</b> (London/PolyGram 828-002-1)	48 7
15 <b>RADIO</b> ★□ LL COOL J (Columbia BFC 40239)	12 14	54 <b>MR. WRIGHT</b> BERNARD WRIGHT (Manhattan/Capitol ST-53014)	51 25
16 <b>GAP BAND VII</b> (Total Experience/RCA TEL 8-5714)	13 18	55 <b>SHIRLEY MURDOCK</b> (Elektra 9-60443)	55 6
17 <b>ROCK ME TONIGHT</b> ★■ FREDDIE JACKSON (Capitol ST 12404)	18 50	56 <b>THE SEARCH IS OVER</b> TRAMAINÉ (A&M SP-6-5110)	57 7
18 <b>IN SQUARE CIRCLE</b> ★■ STEVIE WONDER (Tama/Motown 6134TL)	17 23	57 <b>IN VISIBLE SILENCE</b> THE ART OF NOISE (Chrysalis BFV 42528)	63 2
19 <b>COLOR OF SUCCESS</b> ★□ MORRIS DAY (Warner Bros. 1-25320)	19 27	58 <b>LISA LISA AND CULT JAM WITH FULL FORCE</b> ★ (Columbia BFC 40135)	56 34
20 <b>CARAVAN OF LOVE</b> ★ ISLEY, JASPER, ISLEY (CBS Associated BFZ 40118)	20 27	59 <b>CONDITION OF THE HEART</b> ★ KASHIF (Arista AL 8 8358)	58 22
21 <b>COLONEL ABRAMS</b> (MCA 5682)	22 19	60 <b>MANTRONIX</b> (Sleeping Bag TLX 6)	67 16
22 <b>RESTLESS</b> ★□ STARPOINT (Elektra 9-60424)	21 35	61 <b>SOMEWHERE IN TIME</b> THE DRAMATICS (Fantasy F-9642)	61 3
23 <b>SERENADE</b> EUGENE WILDE (Philly World/MCA-5743)	23 20	62 <b>MISTER MAGIC</b> (Profile PRO-1000)	59 9
24 <b>LUXURY OF LIFE</b> FIVE STAR (RCA NFL 1-8052)	25 37	63 <b>ACQUIRED TASTE</b> ★ JUNIOR (London/PolyGram 828 001)	DEBUT
25 <b>SKIN ON SKIN</b> VANITY (Motown 6167ML)	27 7	64 <b>PLEASE</b> PET SHOP BOYS (EMI America ST-17193)	DEBUT
26 <b>GUILTY</b> YARBROUGH & PEOPLES (Total Experience/RCA TEL 8 5715)	26 15	65 <b>TEASE</b> (Epic BFE 40091)	DEBUT
27 <b>PRECIOUS MOMENTS</b> ★ JERMAINE JACKSON (Arista AL8-8277)	28 8	66 <b>FRANTIC ROMANTIC</b> JERMAINE STEWART (Arista AL8 8395)	60 8
28 <b>CASH FLOW</b> (Atlanta Artist/PolyGram 826 028-1)	30 5	67 <b>MONEY ISN'T EVERYTHING</b> MICHAEL JONZUN (A&M SP 5111)	62 4
29 <b>THE JETS</b> (MCA 5667)	34 22	68 <b>A LONG TIME COMING, A CHANGE IS GONNA COME</b> EVELYN "CHAMPAGNE" KING (RCA AFLI-7015)	69 23
30 <b>FRIENDS</b> ★□ DIONNE WARWICK (Arista AL8-8398)	24 19	69 <b>MAURICE WHITE</b> ★ (Columbia FC 39883)	70 31
31 <b>MASTERPIECE</b> THE ISLEY BROTHERS (Warner Bros. 1-25347)	31 21	70 <b>SLAVE TO THE RHYTHM</b> ★ GRACE JONES (Manhattan/Island 7-53120)	71 21
32 <b>WHO'S ZOOMIN' WHO</b> ★□ ARETHA FRANKLIN (Arista AL8-8286)	32 40	71 <b>IMAGINATION</b> LA TOYA JACKSON (Private I/CBS Z 40267)	64 4
33 <b>FULL FORCE</b> (Columbia FC 40117)	29 26	72 <b>ECHOES</b> WALLY BADAROU (Island/Atlantic 90495)	65 3
34 <b>GETTIN' AWAY WITH MURDER</b> PATTI AUSTIN (Qwest/Warner Bros. 1-25276)	35 26	73 <b>MORE THAN YOU CAN HANDLE</b> LUSHUS DAIM & THE PRETTY VAIN (Concited/Motown 6150)	74 24
35 <b>SHEILA E. IN ROMANCE 1600</b> ★□ (Paisley Park/Warner Bros. 9-25317-1)	33 32	74 <b>HOW COULD IT BE</b> ★□ EDDIE MURPHY (Columbia FC 39952)	66 44
36 <b>TA MARA &amp; THE SEEN</b> (A&M SP 6-5078)	37 28	75 <b>I LIKE YOU</b> PHYLLIS NELSON (Carrere/Epic FE 43026)	75 6
37 <b>READY FOR THE WORLD</b> ★■ (MCA 5594)	36 48		
38 <b>YOU MIGHT BE SURPRISED</b> ROY AYERS (Columbia FC 40022)	38 21		
39 <b>FALCO 3</b> FALCO (A&M SP 5105)	40 6		

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

## THE BEAT

Bob Long, Los Angeles

**SUCCESS WITH A CAPITOL "C"** — Capitol Records' black music division headed by vice president of promotion **Ronnie Jones**, **Wayne Edwards**, v.p. black A&R and **Howard Geiger** national promotion director (along with an excellent staff of regional promotion people) continues to score tremendous musical success. Ronnie, Wayne and Howard still manage to come out of those marketing meetings with artists that sell albums by the truckload, evidenced by the recent successes of **Freddie Jackson** and **Meli'sa Morgan**. Based on early radio response to **Willie Collins** and **Gavin Christopher's** latest singles, I would say, "Ronnie start the trucks rolling immediately." If it seems that the Capitol tower is leaning to one side, it's just that Ronnie, Wayne and Howard are sorting through another stack of hits and that's hits with a Capitol "H."

**JAM-POWER (FUL) HITS** — **Geraldine Berry**, chairman, along with sons **Steven**, president, and **Thomas**, vice president of A&R, formed **Jam-Power Productions** in November 1981. Since its inception, Jam Power has received exposure on *Entertainment Tonight* with a segment on its computer voice operated system. They had a song titled, "Temporary Insanity" in the movie *Police Academy II*, as well as chart success with **Linda Clifford's** "The Heat in Me." Jam-Power is a small but tightly organized production



**JOCELYN BROWN AND COMPANY** — Friends **Patti Austin**, **Jellybean Benitez** and **Lanie Groves** stop by to visit **Jocelyn Brown** who is in the studio working on her debut album for Warner Bros. Pictured (l-r): **Austin**, **Benitez**, **Brown** and **Groves**. Photo Credit: **Charles Rogers**

company that thinks of itself as the modern day Spartan, small but capable of effectively handling any challenge. Based on the radio exposure of its current releases by **Jullan Flenoy** and the **West Coast Crew** on the KMA label, the word small will soon turn to large. According to Steven, they are negotiating with several companies for a pressing and distribution deal for current (charted) releases as well as the soon to be released "Chill" on Street Records, "Kristine" on Genius Records and "Velocity" on KMA Records. If you are looking for hits, contact Steven at 818-701-0375.

**KACE-FM SWITCHES FORMATS** — KACE has introduced Southern California to a new radio format: "Progressive Adult Contemporary" (promoted as "Your Lifestyle, Your Music.") The format is designed for the progressive adult, 25 plus, with a contemporary blend of rhythm and blues, jazz and pop, including current hits, album cuts and memorable oldies. Featured artists include **Whitney Houston**, **Grover Washington Jr.**, **Michael Franks**, **Aretha Franklin**, **Temptations**, etc. According to KACE, the music will be blended together with little repetition for a refreshing change from the predictability of hit radio. In addition to a format change, KACE now features two golden voiced ladies in the drivetimes: the new lineup is: **Marsha Robinson** 6-10 a.m. (formerly of **WCIN** Cincinnati, Ohio); **Billy Young**, 10 a.m.-2 p.m.; program director **Pam Robinson**, 2 p.m.-6 p.m.; **E.Z. Wiggins** 6 p.m.-10 p.m.; **Marv Roberts** 10 p.m.-2 a.m., and **Rich Guzman** 2 a.m.-6 a.m. Good luck to owner **Willie Davis**, general manager **Jim Blakely**, program director **Pam Robinson** and the entire ACE staff.

**INDUSTRY MOURNS SCOTTY** — Veteran program director **Scotty Andrews** who successfully guided **WVEE** (V103) in Atlanta, Georgia to consistently high ratings (top three) passed away after an extended illness. Radio and record executives from all over the country were in Atlanta to pay their final respects to one of the industry's leading program directors. Our deepest sympathy is extended to the family of this giant

who did so much to bring joy, love and happiness to so many. Rest in peace "our" brother.

**LEMONS' PLAY OPENS** — **Gerald Lemons**, local screen and stage writer announced the current run of his play, *Jobie* now through May 18, at the Richmond Shepard Theatre in Los Angeles. *Psych Games*, opens May 30 at the Inner City Cultural Center starring **Marla Gibbs**, of *The Jeffersons* and 227 television fame.

**BARRY WILL BURN** — The New York chapter of the Black Music Association (BMA) will sponsor a celebrity roast honoring **WRKS's** general manager **Barry Mayo**, June 5 at the New York Marriott Marquis. Barry, a native New



**NEWBERRY FINDS A HOME** — **Booker Newberry** has found a home for his singing talents. **Newberry**, recently signed to the Philly based **Omni Records** (distributed by Atlantic) is scoring major radio action with his high powered hit, "Take A Piece Of Me."

Yorker is well known and highly respected for his phenomenal success with radio stations in Norfolk, Chicago and Detroit as well as New York.

# CASH BOX BLACK CONTEMPORARY SINGLES

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

May 3, 1986

	Weeks On 4/26 Chart
<b>1 I CAN'T WAIT</b> NU SHOOZ (Atlantic 7-89446)	1 12
<b>2 ON MY OWN</b> PATTI LaBELLE and MICHAEL McDONALD (MCA 52770)	8 6
<b>3 I LEARNED TO RESPECT THE POWER OF LOVE</b> STEPHANIE MILLS (MCA 52799)	4 9
<b>4 KISS</b> PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28751)	2 10
<b>5 WHAT HAVE YOU DONE FOR ME LATELY</b> JANET JACKSON (A&M AM-2812)	3 15
<b>6 CRUSH ON YOU</b> THE JETS (MCA 52774)	6 11
<b>7 I'M NOT GONNA LET (YOU GET THE BEST OF ME)</b> COLONEL ABRAMS (MCA 52773)	7 10
<b>8 THE FINEST</b> THE S.O.S. BAND (Tabu/CBS 4-05848)	14 6
<b>9 LOVE IS JUST A TOUCH AWAY</b> FREDDIE JACKSON (Capitol B-5565)	12 8
<b>10 RESTLESS</b> STARPOINT (Elektra 7-19910)	10 9
<b>11 PARTY FREAK</b> CASH FLOW (Mercury/PolyGram 884-454-7)	11 13
<b>12 IF YOUR HEART ISN'T IN IT</b> ATLANTIC STARR (A&M AM 5204)	16 8
<b>13 NEVER AS GOOD AS THE FIRST TIME</b> SADE (Portrait/CBS 37-05846)	15 6
<b>14 GREATEST LOVE OF ALL</b> WHITNEY HOUSTON (Arista AS1-9466)	21 5
<b>15 THE HEAT OF HEAT</b> PATTI AUSTIN (Qwest/Warner Bros. 7-28788)	17 9
<b>16 UNDER THE INFLUENCE</b> VANITY (Motown 8133MF)	18 8
<b>17 WHAT'S MISSING</b> ALEXANDER O'NEAL (Tabu/CBS 4-05850)	22 5
<b>18 HIGH HORSE</b> EVELYN "CHAMPAGNE" KING (RCA PB-14308)	20 8
<b>19 DO YOU STILL LOVE ME</b> MELISA MORGAN (Capitol B 5567)	28 5
<b>20 NASTY</b> JANET JACKSON (A&M AM 2830)	40 3
<b>21 ROCK THE BELLS</b> L.L. COOL J (Def Jam/Columbia 38-05840)	23 8
<b>22 DO IT TO ME GOOD</b> MICHAEL HENDERSON (EMI America B 8312)	26 7
<b>23 LOVE'S ON FIRE</b> ALEEM Featuring LEROY BURGESS (Atlantic 7-89439)	25 9
<b>24 OH LOUISE</b> JUNIOR (London/PolyGram 886 037-7)	27 7
<b>25 WATCH YOUR STEP</b> ANITA BAKER (Elektra 7-69554)	33 7
<b>26 DO FRIES GO WITH THAT SHAKE</b> GEORGE CLINTON (Capitol B 5558)	29 6
<b>27 LOVE TAKE OVER</b> 5 STAR (RCA JB-14323)	36 4
<b>28 I GET OFF ON YOU</b> THE ROSE BROTHERS (Music Shoals Sound/102 Malaco)	35 5
<b>29 STAY</b> THE CONTROLLERS (MCA 52704)	32 7
<b>30 FIRESTARTER</b> TEASE (Epic 34-05789)	39 6
<b>31 I THINK IT'S LOVE</b> JERMAINE JACKSON (Arista ASI 9144)	30 12
<b>32 YOU DON'T HAVE TO CRY</b> RENE & ANGELA (Mercury/PolyGram 884- 587-7)	48 3
<b>33 JUST ANOTHER LOVER</b> JOHNNY KEMF (Columbia 38-05353)	37 4

	Weeks On 4/26 Chart
<b>34 SATURDAY LOVE</b> CHERRELLE with ALEXANDER O'NEAL (Tabu/CBS ZS4-05767)	5 15
<b>35 ROCK ME AMADEUS</b> FALCO (A&M AM 2821)	9 9
<b>36 THERE'LL BE SAD SONGS (TO MAKE YOU CRY)</b> BILLY OCEAN (Arista JS1-9465)	31 3
<b>37 THE JAMMIN' NATIONAL ANTHEM</b> STEVE ARRINGTON (Atlantic 7-89428)	41 4
<b>38 THE CHARACTER</b> MORRIS DAY (Warner Bros. 7-28729)	53 4
<b>39 OVERJOYED</b> STEVIE WONDER (Tama/Motown 1832TF)	13 10
<b>40 A LITTLE BIT OF LOVE (IS ALL IT TAKES)</b> NEW EDITION (MCA 52768)	19 12
<b>41 UNSELFISH LOVER</b> FULL FORCE (Columbia 38-05776)	24 11
<b>42 STATE OF THE HEART</b> PHILIP BAILEY (Columbia 38-05861)	47 3
<b>43 GOING IN CIRCLES</b> THE GAP BAND (Total Experience/RCA TES-1-2436)	31 14
<b>44 CHIEF INSPECTOR</b> WALLY BADAROU (Island Visual Arts/Atlantic 7-99557)	44 9
<b>45 I'LL BE ALL YOU EVER NEED</b> TRINERE (Jam Packed JP 2001)	34 11

## MOST ACTIVE

<b>46 WHO'S JOHNNY (SHORT CIRCUIT THEME)</b> EL DeBARGE (Gordy/Motown 1842GF)	80 2
<b>47 MAY I</b> THE ISLEY BROTHERS (Warner Bros. 7-28714)	38 8
<b>48 HERE I GO AGAIN</b> FORCE MDs (Tommy Boy/Warner Bros. 7- 28742)	66 3
<b>49 WEST END GIRLS</b> PET SHOP BOYS (EMI America B 8307)	65 3


## CHARTBREAKER

<b>50 I WOULDN'T LIE</b> YARBROUGH & PEOPLES (Total Experience/RCA TESI-2437)	DEBUT
<b>51 YOUR SMILE</b> RENE & ANGELA (Mercury/PolyGram 884-271-7)	42 20
<b>52 COMPUTER LOVE</b> ZAPP (Warner Bros. 7-28805)	43 16
<b>53 HEADLINES</b> MIDNIGHT STAR (Solar/Elektra 7-69547)	DEBUT
<b>54 TELL ME (HOW IT FEELS)</b> 52ND STREET (MCA 23623)	83 2
<b>55 STYLE</b> GRANDMASTER FLASH (Elektra 7-69552)	61 3
<b>56 SUGAR FREE</b> JUICY (Private I/Epic4-05793)	45 13
<b>57 FEMALE INTUITION</b> MAI TAI (Critique 100)	63 4
<b>58 JAIL BAIT</b> WEST COAST CREW (KMA 12-004)	57 6
<b>59 ONE WAY LOVE</b> T.K.A. (Tommy Boy/Warner Bros. 7-99011)	58 6
<b>60 SEX MACHINE</b> FAT BOYS (Sutra SUD 045)	74 3
<b>61 IT'S YOU</b> TROY JOHNSON (Motown 1831MF)	67 3
<b>62 BEST FRIENDS</b> (ET) EDDIE TOWNS (Total Experience/RCA TES1-2433)	46 12
<b>63 CAN YOU FEEL THE BEAT</b> LISA-LISA & CULT JAM with FULL FORCE (Columbia 38-05665)	62 5
<b>64 NO MORE</b> SHIRLEY MURDOCK (Elektra 7-69590)	49 13

	Weeks On 4/26 Chart
<b>65 ACE OF MY HEART</b> BARBARA MITCHELL (Atlanta Artist/ PolyGram 884-586-7)	72 3
<b>66 IF YOU SHOULD EVER BE LONELY</b> VAL YOUNG (Gordy/Motown 1830)	50 12
<b>67 STRUNG OUT</b> PAUL LAURENCE (Capitol B 5564)	77 3
<b>68 RUMORS</b> TIMEX SOCIAL CLUB (Jay 7001)	75 3
<b>69 LOVE 4/2</b> TEDDY PENDERGRASS (Elektra 7-69532)	52 12
<b>70 LADY IS LOVE</b> MAURICE WHITE (Columbia 38-05836)	70 3
<b>71 (NOTHING SERIOUS) JUST BUGGIN'</b> WHISTLE (Select FMS 100)	54 11
<b>72 I'LL BE YOUR FRIEND</b> PRECIOUS WILSON (Arista JPI 9457)	79 3
<b>73 TENDER LOVE</b> FORCE MD'S (Warner Bros. 7-28818)	55 21
<b>74 ONE STEP CLOSER TO YOU</b> GAVIN CHRISTOPHER (Manhattan/Capitol 50028)	81 2
<b>75 SWEETHEART</b> RAINY DAVIS (Supertronics 13)	85 2
<b>76 FUNKY BEAT</b> WHODINI (Jive/Arista JS 1-9461)	86 2
<b>77 LET'S GET STARTED</b> WILLIE COLLINS (Capitol B 5554)	88 2
<b>78 AIN'T NOBODY EVER LOVED YOU</b> ARETHA FRANKLIN (Arista ASI-9474)	DEBUT
<b>79 GET OFF MY TIP!</b> THE MASTERDON COMMITTEE (Profile 7097)	87 2
<b>80 PEE-WEE'S DANCE</b> JOESKI LOVE (Vintertainment VTS-007)	90 2
<b>81 PROGRAMMED FOR LOVE</b> ROY AYERS (Columbia 38-05874)	89 2
<b>82 TEASER</b> TAKANAKA (Amhert 306)	82 3
<b>83 DIANA</b> EUGENE WILDE (Philly World/MCA 52800)	56 14
<b>84 TURN ME OUT</b> JULIAN FLENOY (KMA 7-005)	84 2
<b>85 SLEEPLESS NIGHTS</b> SMOKEY ROBINSON (Tama/Motown 1839)	DEBUT
<b>86 A FINE MESS (TITLE SONG)</b> THE TEMPTATIONS (Motown 1837MF)	DEBUT
<b>87 DIAL MY NUMBER</b> PAULI CARMAN (Columbia 38-05865)	DEBUT
<b>88 DON'T WASTE MY TIME</b> PAUL HARDCASTLE (Chrysalis 4V942983)	DEBUT
<b>89 (YOU ARE MY) ALL AND ALL</b> JOYCE SIMS (Sleeping Bag 17)	DEBUT
<b>90 PRISONER OF LOVE</b> MILDRED SCOTT (4th & B'way 421-A)	DEBUT
<b>91 ON THE SHELF</b> THE B.B. AND O. BAND (In Your Face 1775)	91 6
<b>92 HOW WILL I KNOW</b> WHITNEY HOUSTON (Arista AS1-9434)	59 20
<b>93 ANOTHER NIGHT</b> ARETHA FRANKLIN (Arista ASI-9453)	60 15
<b>94 INSATIABLE WOMAN</b> ISLEY, JASPER, ISLEY (CBS Associated ZS4-05760)	64 20
<b>95 HOT</b> ROY AYERS (Columbia 38-05752)	68 14
<b>96 JUST GETS BETTER WITH TIME</b> ALFIE (Motown 1827)	69 7
<b>97 WE DON'T HAVE TO TAKE OUR CLOTHES OFF</b> JERMAINE STEWART (Arista ASI-9424)	71 11
<b>98 THINKING ABOUT YOU</b> TA MARA & THE SEEN (A&M 2818)	73 5
<b>99 WHISPER IN THE DARK</b> DIONNE WARWICK (Arista ASI 9460)	76 8
<b>100 NA NA BEAT</b> NEWCLEUS (Sunnyview 3031)	78 6

ALPHABETICAL LISTING ON INSIDE BACK COVER

# BLACK RADIO/RETAIL

MOST ADDED	STRONG ADDS	RETAIL PICK	RADIO PICK
	<p><b>Headlines — Midnight Star — Solar/Elektra</b></p> <p><b>Who's Johnny — El DeBarge — Gordy/Motown</b></p> <p><b>Ain't Nobody Ever Loved You — A. Franklin — Arista</b></p> <p><b>Dial My Number — P. Carmin — Columbia</b></p>	<p><b>Retailer — Johnny Phillips Store — Select-O-Hits Market — Memphis, Tenn.</b></p> <p><b>Song — "I Get Off On You"</b> <b>Artist — Rose Brothers</b> <b>Label — Muscle Shoals Sound/Malaco</b></p> <p><b>Comments:</b> "We placed the largest initial order for a new artist on this single in the last seven or eight years. It is amazing the way this record is selling. The album is one of our top three sellers as well. I predict a solid hit for The Rose Brothers."</p>	<p><b>Programmer — Mike Kelly</b> <b>Station — KAPE</b> <b>Market — San Antonio, Texas</b></p> <p><b>Song — "One Love Ago"</b> <b>Artist: Dramatics</b> <b>Label: Fantasy</b></p> <p><b>Comments:</b> "This first release from their 'Reunion' album brings back the great, smooth, adult sound the Dramatics were noted for in the '70s. Welcome back to a great musical group."</p>

## MIDWEST

**WBMX-FM — CHICAGO — MARCO SPOON — PD**  
HOTS: Prince, Gap Band, Nu Shooz, S. Wonder, Vanity, V. Young, Falco, T. Pendergrass, Jermaine Jackson, The Jets, Aleems, Whistle. ADDS: El DeBarge, Sly Fox, 52nd Street, Rose Brothers.

**WGCI — CHICAGO — LEE MICHAELS — PD**  
HOTS: The Jets, Nu Shooz, Colonel Abrams, P. LaBelle, Starpoint, S.O.S. Band, Prince, P. Austin, S. Mills, Falco. ADDS: Fat Boys, 5 Star, B. Ocean, E.G. Dailey, Pet Shop Boys, 52nd Street.

**WDGS — CLARKSVILLE — KEITH LANDECKER — PD**  
HOTS: Nu Shooz, Prince, The Jets, Falco, S. Mills, Colonel Abrams, P. Austin, Starpoint, Cash Flow, F. Jackson, P. LaBelle, Sade. ADDS: 52nd Street, B. Ocean, Formula 5, W. Collins, P. Laurence.

**WDAO — DAYTON — LANKFORD STEVENS — PD**  
HOTS: S. Mills, P. LaBelle, Atlantic Starr, S.O.S. Band, F. Jackson, W. Houston, M. Morgan, The Controllers, Sade, B. Womack, Rene & Angela, A. Baker. ADDS: B. Ocean, Yarbrough & Peoples, The Temptations, A. Franklin.

**WGPR — DETROIT — JOE SPENCER — PD #1 PRINCE**  
HOTS: S. Mills, The Jets, Colonel Abrams, A. Baker, Davina, Brenda and The Big Dudes, W. Badarou, Sade, Nu Shooz, S. Wonder, Falco. ADDS: P. Hardcastle, The Temptations, Rene & Angela, Janice, Dr. York, 5 Star, Ish, El DeBarge, G. Christopher.

**WJLB "FM98" — DETROIT — CECILIA WHITMORE — MD — JAMES ALEXANDER — PD**  
HOTS: P. Austin, W. Houston, F. Jackson, P. La Belle, S. Mills, Nu Shooz, Prince, Aleems, Starpoint, G. Clinton, Davina, LL Cool J, 5 Star. ADDS: Force MDs, M. Morgan, B. Ocean, Whodini.

**WBLZ — HAMILTON — BRIAN CASTLE — MD**  
HOTS: Nu Shooz, Prince, S. Mills, The Jets, Cash Flow P. LaBelle, P. Collins, S.O.S. Band, Falco, Sly Fox, INXS, M. Henderson. ADDS: Rene & Angela, A. O'Neal, Janet Jackson, Colonel Abrams.

**WTLC — INDIANAPOLIS — KELLY KARSON — MD — JAY JOHNSON — PD**  
HOTS: Nu Shooz, Jermaine Jackson, The Jets, Falco, Starpoint, S. Wonder, Art Of Noise, Glenn Jones, M. Henderson, E.C. King. ADDS: Aleems, El DeBarge, Force MDs, Tease, S. Robinson, M. Holmes.

**WNOV — MILWAUKEE — ROB HARDY — MD**  
HOTS: S. Mills, Cash Flow, M. Henderson, Joeski Love, The Jets, W. Houston, P. Austin, 5 Star, Gap Band, F. Jackson, Sade, Jermaine Jackson.

**CBLS "93FM" — MINNEAPOLIS — PETE RHODES — PD**  
HOTS: Prince, Nu Shooz, The Jets, Janet Jackson, S. Wonder, Jermaine Jackson, Cash Flow, F. Jackson, S. Mills, Colonel Abrams, Falco. ADDS: Tease, 5 Star, Junior, The Controllers, W. Houston, Janet Jackson, Atlantic Starr, D. Warwick, S. Arrington, G. Clinton.

### Midwest Retail Breakouts

1. West End Girls — Pet Shop Boys — EMI America
2. Tell Me (How It Feels) — 52nd Street — MCA
3. What's Missing — A. O'Neal — Tabu/CBS

## WEST

**KDKO — DENVER — JAY JOHNSON — PD**  
HOTS: P. Austin, S. Mills, Nu Shooz, P. LaBelle, S.O.S. Band, Prince, F. Jackson, Vanity, M. Henderson, Atlantic Starr, S. Wonder, Junior. ADDS: El DeBarge, Whodini, Force MDs, P. Hardcastle, Rene & Angela.

**KDAY — LOS ANGELES — GREG MACK — MD — JACK PATTERSON — PD**  
HOTS: Nu Shooz, LL Cool J, Joeski Love, P. LaBelle, Falco, W. Houston, Trinere, Prince, Vanity, Whistle, S.O.S. Band, Sade, Force MDs. ADDS: Mai Tai, Juicy.

**KACE — LOS ANGELES — PAM ROBINSON — PD**  
HOTS: P. LaBelle, S. Wonder, S. Mills, Jermaine Jackson, Simply Red, Sade, A. Baker, F. Jackson, S.O.S. Band, G. Howard, Juicy, P. Austin. ADDS: B. Ocean, All The Kings Men, Tease, S. Robinson.

**KJLH "102.3" — LOS ANGELES — FRANKIE ROSS — MD**  
HOTS: Janet Jackson, P. LaBelle, Nu Shooz, Pet Shop Boys, Falco, Lisa-Lisa, Colonel Abrams, New Edition, Trinere, S.O.S. Band, Aleems, The Jets. ADDS: P. Hardcastle, Nicole, B. Ocean, Janet Jackson, Rene & Angela, The Temptations.

**KGFJ — LOS ANGELES — RICK NUNEZ — MD, KEVIN FLEMING — PD**  
HOTS: Prince, Nu Shooz, S. Mills, P. LaBelle, S.O.S. Band, Vanity, Rose Brothers, P. Austin, A. O'Neal, J. Kemp, Atlantic Starr. ADDS: B. Ocean, El DeBarge, P. Hardcastle, Force MDs, Voltage Brothers, Yarbrough & Peoples, D. Pittman.

**KDIA — OAKLAND — BARRY POPE — PD**  
HOTS: Janet Jackson, Jermaine Jackson, E.C. King, M. Henderson, Cash Flow, G. Christopher, A. O'Neal, Prince, Colonel Abrams, G. Clinton, T. Johnson. ADDS: Timex Social Club, Blow Monkeys, Miami Sound Machine, M. White, El DeBarge.

**XHRM-FM — SAN DIEGO — DUFF LINDSEY — PD — #1 NU SHOOZ**  
HOTS: P. Austin, P. LaBelle, S.O.S. Band, Prince, Falco, Cash Flow, S. Mills, Joeski Love, Expose, Sade, Vanity, W. Houston, Starpoint. ADDS: Rose Brothers, M. Day, El DeBarge, Mai Tai.

### West Retail Breakouts

1. Funky Beat — Whodini — Jive/Arista
2. Let's Get Started — W. Collins — Capitol
3. Programmed For Love — R. Ayers — Columbia

## SOUTH

**KKDA "K-104" — DALLAS — TERRI AVERY — MD**  
HOTS: Timex Social Club, Prince, Nu Shooz, Cash Flow, P. LaBelle, Falco, Ready For The World, West Coast Crew, Starpoint, Janet Jackson, Full Force, Mazarati, P. Austin, Aleems, E.C. King. ADDS: Marz, Main Attraction, Precious Wilson, P. Hardcastle, Zapp.

**WRBD — FT. LAUDERDALE — CHARLES MITCHELL — PD**  
HOTS: Prince, S. Mills, S. Wonder, Colonel Abrams, F. Jackson, Cash Flow, The Jets, W. Houston, Nu Shooz, M. Morgan. ADDS: Midnight Starr, Connie, Janice, T. Johnson, Skinny Boys, Alisha.

**KMJQ-FM — HOUSTON — JAY MICHAELS — MD #1 NU SHOOZ**  
HOTS: S. Mills, The Jets, Prince, Cash Flow, Falco, S.O.S. Band, Betty Wright, Colonel Abrams, Aleems, LL Cool J, The Controllers. ADDS: J. Kemp, Yarbrough & Peoples, W. Houston, Whodini, Fat Boys, Janet Jackson.

**KPRS-FM — KANSAS CITY — DELL RICE — PD #1 — PRINCE**  
HOTS: Gap Band, Atlantic Starr, Force MDs, Nu Shooz, Cherrille, Juicy, The Jets, New Edition, Starpoint, Colonel Abrams, M. Henderson. ADDS: Midnight Starr, 52nd Street, R. Davis, Whodini, Rene & Angela, The Winans, El DeBarge, Pet Shop Boys, Gene Anderson, Connie, Fat Boys, The Temptations, S. Robinson.

**KOKY — LITTLE ROCK — BOBBY EARL — PD**  
HOTS: Cash Flow, E.C. King, Atlantic Starr, G. Clinton, M. Gaye, T. Johnson, P. LaBelle, Rose Brothers. ADDS: Ivy, 52nd Street, P. Laurence, M. Scott, O.C. Smith, El DeBarge, Mai Tai, Len Wright.

**WQQK — NASHVILLE — J.C. FLOYD — PD**  
HOTS: Falco, S.O.S. Band, Sly Fox, Full Force, Janet Jackson, M. Day, P. LaBelle, Force MDs, The Jets, Atlantic Starr. ADDS: P. Carman, A. Franklin, El DeBarge, Bobby Jimmy, Love Bug Starski.

**WORL — ORLANDO — EARL HARVEY — MD**  
HOTS: S. Mills, W. Houston, The Jets, T. Pendergrass, 5 Star, M. Day, Vanity, New Edition, Starpoint. ADDS: Janet Jackson, P. LaBelle, 5 Star, M. Morgan, S. Arrington, Rene & Angela.

**WYLD-FM — NEW ORLEANS — DELL SPENCER — PD**  
HOTS: Nu Shooz, Prince, S. Wonder, S. Mills, E.T. (E. Towns), F. Jackson, P. Austin, Falco, The Jets, Colonel Abrams, Starpoint. ADDS: Janet Jackson, D. Gillespie, A. O'Neal, Rene & Angela.

**WTMP — TAMPA — CHRIS TURNER — PD**  
HOTS: Miami Sound Machine, Cash Flow, Prince, Colonel Abrams, Nu Shooz, TKA, W. Badarou, Sade, INXS, Sly Fox, P. LaBelle. ADDS: Falco, A. Franklin, E. Wilde, P. Laurence, W. Collins, Lies-Lies.

### South Retail Breakouts

1. Here I Go Again — Force MDs — Tommy Boy/Warner Bros.
2. Sweetheart — R. Davis — Supertronics
3. The Finest — S.O.S. Band — Tabu/CBS

## EAST

**WWIN-AM — BALTIMORE — KEITH NEWMAN — PD**  
HOTS: P. LaBelle, S. Mills, Prince, Nu Shooz, P. Austin, Colonel Abrams, Vanity, Starpoint, LL Cool J, A. O'Neal, Sade, S.O.S. Band, Full Force, A. Baker. ADDS: 52nd Street, Janice, Connie, P. Laurence, Alphonso, The Temptations, Mai Tai, Janet Jackson.

**WUFO — BUFFALO — JEFF GRANT — PD**  
HOTS: Prince, E.C. King, Jermaine Jackson, Nu Shooz, Falco, F. Jackson, Colonel Abrams, Cash Flow, Starpoint, S. Mills. ADDS: Janet Jackson, M. Day, M. Holmes, Yarbrough & Peoples, P. Corbett.

**WILD-FM — BOSTON — ANGELA THOMAS — MD — ELROY SMITH — PD #1 PRINCE**  
HOTS: Nu Shooz, Colonel Abrams, Falco, S. Mills, P. LaBelle, The Jets, V. Young, E.C. King, Starpoint, S.O.S. Band, Atlantic Starr, S. Wonder. ADDS: Rene & Angela, Anthony & The Champ, P. Bailey, Fat Boys.

**WNHC — NEW HAVEN — JAMES JORDAN — PD #1 PRINCE**  
HOTS: S. Murdock, Colonel Abrams, S. Mills, S. Wonder, Aleems, E.C. King, Vanity, Starpoint, P. LaBelle, Full Force, The Jets, A. O'Neal. ADDS: Yarbrough & Peoples, Tease, Master Don Committee, J. Flenoy, Booker NewBerry.

**WRKS "KISS 98.7" — NEW YORK — TONY GRAY — PD**  
HOTS: Cherrille, M. Morgan, Janet Jackson, Prince, Falco, W. Houston, New Edition, Prince, Atlantic Starr, S. Mills, V. Young, R. Davis, Juicy. ADDS: Sade, 5 Star, Just Ice.

**OC104-FM — OCEAN CITY — DAVE ALLAN — PD**  
HOTS: Starpoint, W. Houston, P. LaBelle, Prince, Jermaine Jackson, S. Mills, Nu Shooz, Sade, Cherrille, Lisa-Lisa, Cash Flow, The Jets. ADDS: El DeBarge, Rene & Angela, Janet Jackson, New Edition, Dream Academy.

**WDAS-FM — PHILADELPHIA — JOE "BUTTERBALL" TAMBURRO — PD — #1 PRINCE**  
HOTS: Nu Shooz, Colonel Abrams, Falco, P. LaBelle, S.O.S. Band, E.C. King, Trinere, P. Austin, Starpoint, Cash Flow, Tease, A. O'Neal. ADDS: Juice, Beastie Boys, M. Day, Whodini.

### East Retail Breakouts

1. Funky Beat — Whodini — Jive/Arista
2. Rumors — Timex Social Club — Jay Records
3. (You Are My) All And All — Joyce Sims — Sleeping Bag

# TOP 75 12" SINGLES

	Weeks On 4/26 Chart		Weeks On 4/26 Chart		Weeks On 4/26 Chart
<b>1</b> WEST END GIRLS (DANCE MIX)/6:31 PET SHOP BOYS (EMI America V 19206)	2	<b>27</b> WHENEVER YOU NEED SOMEBODY (PULL IT OFF MIX)/7:40 O'CHI BROWN (Mercury/PolyGram 884572-1)	32	<b>53</b> SUGAR FREE (SUPER DANCE MIX)/6:50 JUICY (Private I/CBS 429 05337)	43
<b>2</b> KISS (REMIX)/LOVE OR MONEY PRINCE (Paisley Park/Warner Bros. 0-20442)	1	<b>28</b> LOVE'S ON FIRE (EXTENDED VERSION)/6:01 ALEEM featuring LEROY BURGESS (Atlantic DMD 924)	31	<b>54</b> DON QUICHOTTE/6:29 MAGAZINE 60 (Baja/TSR B-54)	44
<b>3</b> ROCK THE BELLS (ORIGINAL VERSION)/7:11 LL COOL J (Def Jam/Columbia 44-05349)	5	<b>29</b> A LITTLE BIT OF LOVE (IS ALL IT TAKES) NEW EDITION (MCA 23608)	19	<b>55</b> BEST FRIENDS (SUPER MIX)/7:55 ET (EDDIE TOWNS) (Total Experience/RCA TED 1-2433)	47
<b>4</b> I CAN'T WAIT (EXTENDED VERSION) NU SHOOZ (Atlantic 0-86828)	4	<b>30</b> LET'S GO ALL THE WAY (EXTENDED BLIX MIX) SLY FOX (Capitol V-15222)	22	<b>56</b> JOCK BOX (AMERICA LOVES THE SKINNY BOYS)/4:30 SKINNY BOYS (Warlock WAR002)	62
<b>5</b> THE FINEST (SPECIAL DANCE MIX)/6:38 S.O.S. BAND (Tabu/CBS 429 05364)	8	<b>31</b> ANOTHER NIGHT (EXTENDED VERSION) ARETHA FRANKLIN (Ariste ADI 9454)	24	<b>57</b> WE DON'T HAVE TO TAKE OUR CLOTHES OFF (DANCE REMIX)/5:45 JERMAINE STEWART (Arista AD1-9423)	49
<b>6</b> ROCK ME AMADEUS/VIENNA CALLING FALCO (A&M SP-12170)	6	<b>32</b> SAY IT, SAY IT E.G. DAILY (A&M SP 12175)	42	<b>58</b> GOING IN CIRCLES (EXTENDED VERSION) GAP BAND (Total Experience/RCA 2436)	65
<b>7</b> (YOU ARE MY) ALL AND ALL JOYCE SIMS (Sleeping Bag SLX-17)	7	<b>33</b> IF YOU SHOULD EVER BE LONELY (REMIX) VAL YOUNG (Gordy/Motown 4557GG)	27	<b>59</b> TAKE ME HOME/8:10 (Atlantic 0-86821)	DEBUT
<b>8</b> ON MY OWN (EXTENDED VERSION)/7:13 PATTI LABELLE and MICHAEL McDONALD (MCA 23607)	12	<b>34</b> YOUR SMILE RENE & ANGELA (Mercury/Polygram 884-271-1)	30	<b>60</b> FUNKY LITTLE BEAT (EXTENDED VERSION) CONNIE (Sunnyview 3028)	51
<b>9</b> WHAT HAVE YOU DONE FOR ME LATELY (EXTENDED MIX)/7:00 JANET JACKSON (A&M SP 12167)	3	<b>35</b> CAN YOU FEEL THE BEAT (EXTENDED VERSION)/6:50 LISA LISA and CULT JAM with FULL FORCE (Columbia 44-05295)	33	<b>61</b> THE DREAM TEAM IS IN THE HOUSE/5:07 L.A. DREAM TEAM (Draam Taam DRT-63)	52
<b>10</b> PEE-WEE'S DANCE/4:29 JOESKI LOVE (Vintertainment VTIS-007)	14	<b>36</b> NASTY (EXTENDED MIX)/16:00 JANET JACKSON (A&M SP 12178)	DEBUT	<b>62</b> NO MORE (EXTENDED VERSION) SHIRLEY MURDOCK (Elektra 0-66865)	54
<b>11</b> CRUSH ON YOU (EXTENDED VERSION)/6:35 THE JETS (MCA 23613)	11	<b>37</b> RESTLESS (EXTENDED REMIX VERSION)/4:43 STARPOINT (Elektra ED 5127)	37	<b>63</b> I GET OFF ON YOU/FREAKY LOVER (EXTENDED MIX) THE ROSE BROTHERS (Muscla Shoals Records 3001)	DEBUT
<b>12</b> I'M NOT GONNA LET (EXTENDED VERSION) COLONEL ABRAMS (MCA 23612)	9	<b>38</b> HOW WILL I KNOW (DANCE REMIX)/6:35 WHITNEY HOUSTON (Arista AD1-9449)	34	<b>64</b> LET ME BE THE ONE (EXTENDED VERSION) FIVE STAR (RCA PWI 4230)	56
<b>13</b> SATURDAY LOVE (REMIX) CHERRELLE with ALEXANDER O'NEAL (Tabu/CBS 429-05332)	10	<b>39</b> WHO NEEDS LOVE LIKE THAT/HEAVENLY ACTION ERASURE (Sira/Warner Bros. 0-20404)	36	<b>65</b> THE RIVER/SUNSHINE TOTAL CONTRAST (London/PolyGram 886 032-1)	58
<b>14</b> HARLEM SHUFFLE (REMIX) ROLLING STONES (Rolling Stones/Columbia ZSS 17945)	13	<b>40</b> SHELL SHOCK NEW ORDER (A&M SP 12174)	45	<b>66</b> NIGHTMARES/5:50 DANA DANE (Profile PRO 7086)	61
<b>15</b> BAD BOY (REMIX)/6:11 MIAMI SOUND MACHINE (Epic/CBS 49-05338)	18	<b>41</b> ONE WAY LOVE TKA (Tommy Boy TB-866)	46	<b>67</b> WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING (EXTENDED VERSION)/5:43 BILLY OCEAN (Jive/Arista JDI 9431)	60
<b>16</b> I'LL BE ALL YOU EVER NEED TRINERE (Jampackad/Music Specialists JPI-2001)	15	<b>42</b> LIVING IN AMERICA (R&B DANCE VERSION)/6:15 JAMES BROWN (Scotti Bros/CBS 42905310)	35	<b>68</b> NEW TOY (EXTENDED VERSION) THE FLIRTS (CBS Associated 429 05334)	63
<b>17</b> FUNKY BEAT (EXTENDED VERSION)/5:02 WHODINI (Jive/Arista JDI 9462)	21	<b>43</b> DON'T YOU WANT MY LOVE NICOLE (Portrait/CBS 4R9-05331)	40	<b>69</b> HE'S NUMBER ONE FANTASY (Spring SPR 12-418)	64
<b>18</b> COMPUTER LOVE (EXTENDED VERSION) ZAPP (Warner Bros. 0-20442)	16	<b>44</b> UNDER THE INFLUENCE (REMIX) VANITY (Motown 4558MG)	48	<b>70</b> DO ME BABY (INTERLUDE)/4:59 MELISSA MORGAN (Capitol V-15211)	66
<b>19</b> LATOYA/PUT THAT RECORD BACK ON/4:28 JUST ICE (Fresh FRE-003)	29	<b>45</b> WHAT I LIKE (EXTENDED DANCE MIX)/6:36 ANTHONY AND THE CAMP (Warner Bros. 0-20449)	57	<b>71</b> SWEETHEART (EXTENDED VERSION) RAINY DAVIS (Supertronics RU 013)	68
<b>20</b> UNSELFISH LOVER FULL FORCE (Columbia 44-05333)	23	<b>46</b> HOLD IT, NOW HIT IT/3:30 BEASTIE BOYS (Def Jam/Columbia 44-05369)	50	<b>72</b> EXPOSED TO LOVE (EXTENDED VERSION)/6:10 EXPOSE (Ariste ADI-9426)	70
<b>21</b> (NOTHING SERIOUS) JUST BUGGIN' WHISTLE (Salact FMS 62267)	17	<b>47</b> PLAYERS BALL (EXTENDED VERSION)/8:10 MAZARATI (Paisley Park/Warner Bros. 0-20438)	39	<b>73</b> HOT (REMIX) ROY AYERS (Columbia 44-053330)	67
<b>23</b> HIGH HORSE (REMIX) EVELYN "CHAMPAGNE" KING (RCA PW-14309)	25	<b>48</b> ABSOLUTE BEGINNERS DAVID BOWIE (EMI America V 19205)	53	<b>74</b> AFTER THE LOVE HAS GONE (EXTENDED VERSION)/6:45 PRINCESS (Next Plateau NP 50037)	69
<b>24</b> MOVE AWAY (REMIX)/SEXUALITY/7:24 CULTURE CLUB (Virgin/Epic 49-05360)	38	<b>49</b> I ENGINEER (REMIX VERSION)/5:53 ANIMATION (Casablanca/PolyGram 884 433-1)	41	<b>75</b> WHAT YOU NEED INXS (Atlantic 0-86832)	71
<b>25</b> DO FRIES GO WITH THAT SHAKE/10:15 GEORGE CLINTON (Capitol V-15219)	28	<b>50</b> STYLE (PETER GUNN THEME)/5:12 GRANDMASTER FLASH (Elektra ED 5134)	55		
<b>26</b> PARTY FREAK (EXTENDED VERSION) CASH FLOW (Mercury/PolyGram 884-454-1)	26	<b>51</b> SEX MACHINE (EXTENDED VERSION)/4:46 FATBOYS (Sutra SUD 045)	59		

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

## New 12" Releases

- MIDNIGHT STAR** (Solar ED 5137)  
Headlines (7:40) (Simmons, Calloway, Belinda, Calloway, Gentry, Lovelace) (Hip Trip, Midstar/BMI) (Producers: Reggie Calloway & Midnight Star)
- ALL THE KING'S MEN** (Sutra 042)  
Guilty Conscience (5:15) (Bryan) (Amber Pass, Simple Simon/ASCAP) (Producers: Auvil Gilchrist, Michael Baker)
- ALISHA** (Vanguard 90-A)  
Stargazing (5:45) (Halperin) (Jackaroe, Baby Raquel, Singapore Transformations/ASCAP) (Producer: Mark Berry)
- PAULI CARMAN** (Columbia 44-05373)  
Dial My Number (5:35) (Frank, Murphy) (Publishing: Not Listed) (Producers: David Frank, Mic Murphy)
- TOW ZONE** (Starguard SG 1256A)  
Be Your Lover (5:40) (DeVoe, Sanders) (Stargard/BMI) (Producers: T. DeVoe, R. Sanders)
- CAROL CASS and the voice of Geoffrey Holder** (Rock Dream 001A)  
I'll Take The Rap For That One (4:30) (Cass, Labriola, Millius) (Millius/ASCAP) (Producers: Mike Millius, Art Labriola)
- MAN FRIDAY** (Vinylmania 001)  
Jump (7:07) (Morny, Williams) (Little Charles/BMI) (Producer: Brodie Williams)
- DIVINE SOUNDS** (Reality 262)  
My Mother (7:10) (Dowling, Dowling) (Keejue, Danica/BMI) (Producers: Jerry Bloodrock, Michael Dowling)

## MOST ACTIVE



West End Girls — Pet Shop Boys — (EMI/America)

## STRONG ACTIVITY

- Rock The Bells — LL Cool J — (Def Jam/Columbia)
- (You Are My) All And All — Joyce Sims — (Sleeping Bag)
- The Finest — S.O.S. Band — (Tabu/CBS)
- Nasty — Janet Jackson — (A&M)

## CLUB PICK

"Pistol In My Pocket" — Lana Pelay — (TSR)  
D.J.: Mike Carroll  
Club: Nites  
Pool: Indiana Record Pool  
Location: St. Louis

Comments:  
"This 12" is doing very well as an import right now. Will be released next week domestically. Should debut high on the charts."

## RETAILER'S PICK

"I'll Be Your Friend" — Precious Wilson — (Jive/Arista)  
Store: Spin City Records  
Manager: Jimmy Reed  
Location: Boston

Comments:  
"A monster of a hit. It's one of my best sellers this year. I'm already sold out."

# CASH BOX TOP 100 ALBUMS

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

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

		9.98	Weeks On 4/26 Chart
<b>1</b>	<b>5150</b>	VAN HALEN (Warner Bros. 25394-1) WEA	<b>1 4</b>
<b>2</b>	<b>WHITNEY HOUSTON</b> ■■	(Arista AL8-8211) RCA	<b>2 58</b>
<b>3</b>	<b>PARADE</b>	PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25395) WEA	<b>6 3</b>
<b>4</b>	<b>PRETTY IN PINK</b>	ORIGINAL SOUNDTRACK (A&M SP 5113) RCA	<b>5 10</b>
<b>5</b>	<b>DIRTY WORK</b> ★	ROLLING STONES (Rolling Stones OC 40250) CBS	<b>8 4</b>
<b>6</b>	<b>HEART</b> ★■	(Capitol ST-12410) CAP	<b>3 43</b>
<b>7</b>	<b>FALCO 3</b>	FALCO (A&M SP 5105) RCA	<b>7 10</b>
<b>8</b>	<b>PROMISE</b> ★■	SADE (Portrait FR 40263) CBS	<b>4 22</b>
<b>9</b>	<b>LIKE A ROCK</b>	BOB SEGER & THE SILVER BULLET BAND (Capitol PT 12398) CAP	<b>21 3</b>
<b>10</b>	<b>RIPTIDE</b> ★	ROBERT PALMER (Island 90471) WEA	<b>12 22</b>
<b>11</b>	<b>BROTHERS IN ARMS</b> ★■	DIRE STRAITS (Warner Bros. 25264-1) WEA	<b>9 49</b>
<b>12</b>	<b>THE ULTIMATE SIN</b>	OZZY OSBOURNE (CBS Associated OZ 40026) CBS	<b>10 12</b>
<b>13</b>	<b>CONTROL</b>	JANET JACKSON (A&M SP-5106) RCA	<b>17 10</b>
<b>14</b>	<b>PLAY DEEP</b> ★	THE OUTFIELD (Columbia BFC 40027) CBS	<b>18 29</b>
<b>15</b>	<b>NO JACKET REQUIRED</b> ★■	PHIL COLLINS (Atlantic 81240-1) WEA	<b>13 61</b>
<b>16</b>	<b>TURBO</b>	JUDAS PRIEST (Columbia OC 40158) CBS	<b>22 4</b>
<b>17</b>	<b>WELCOME TO THE REAL WORLD</b> ★■	MR. MISTER (RCA NFL1-8045) RCA	<b>11 37</b>
<b>18</b>	<b>PLEASE</b>	PET SHOP BOYS (EMI America PW 17193) CAP	<b>28 4</b>
<b>19</b>	<b>SCARECROW</b> ★■	JOHN COUGAR MELLENCAMP (Riva 824 865-1) POL	<b>15 34</b>
<b>20</b>	<b>AFTERBURNER</b> ★■	ZZ TOP (Warner Bros. 25342) MCA	<b>20 25</b>
<b>21</b>	<b>LISTEN LIKE THIEVES</b> □	INXS (Atlantic 81277) WEA	<b>14 27</b>
<b>22</b>	<b>DIFFERENT LIGHT</b>	BANGLES (Columbia BFC 40039) CBS	<b>16 13</b>
<b>23</b>	<b>LIVES IN THE BALANCE</b>	JACKSON BROWNE (Elektra 60457) WEA	<b>19 9</b>
<b>24</b>	<b>ALABAMA GREATEST HITS</b> ★	ALABAMA (RCA AHL1-7170) RCA	<b>25 10</b>
<b>25</b>	<b>KNEE DEEP IN THE HOOPLA</b> ★■	STARSHIP (Grunt/RCA BXLI-5488) RCA	<b>23 30</b>
<b>26</b>	<b>THE BROADWAY ALBUM</b> ★■	BARBRA STREISAND (Columbia OC 40092) CBS	<b>26 24</b>
<b>27</b>	<b>MASTER OF PUPPETS</b>	METALLICA (Elektra 60439-1) WEA	<b>27 7</b>
<b>28</b>	<b>AS THE BAND TURNS</b> □	ATLANTIC STARR (A&M SP-5019) RCA	<b>24 31</b>
<b>29</b>	<b>THE SECRET VALUE OF DAYDREAMING</b>	JULIAN LENNON (Atlantic 81640) WEA	<b>32 4</b>
<b>30</b>	<b>NERVOUS NIGHT</b> ★■	HOOTERS (Columbia BFC 39912) CBS	<b>29 51</b>
<b>31</b>	<b>ROCK A LITTLE</b> ★■	STEVIE NICKS (Modern/Atlantic 90479) WEA	<b>31 22</b>
<b>32</b>	<b>MEAN BUSINESS</b>	THE FIRM (Atlantic 7-81628) WEA	<b>30 12</b>
<b>33</b>	<b>IN SQUARE CIRCLE</b> ★■	STEVIE WONDER (Tamla/Motown 6134) MCA	<b>34 30</b>
<b>34</b>	<b>HIGH PRIORITY</b>	CHERRELLE (Tabu BFZ 40094) CBS	<b>37 11</b>

		9.98	Weeks On 4/26 Chart
<b>35</b>	<b>TUFF ENUFF</b>	THE FABULOUS THUNDERBIRDS (CBS Associated BFZ 40304) CBS	<b>40 9</b>
<b>36</b>	<b>LIVE IN NEW YORK CITY</b>	JOHN LENNON (Capitol SV-12451) CAP	<b>33 7</b>
<b>37</b>	<b>RADIO</b> ★■	L.L. COOL J (Def Jam/Columbia BFC 40239) CBS	<b>35 19</b>
<b>38</b>	<b>MIKE &amp; THE MECHANICS</b>	(Atlantic 81287) WEA	<b>36 20</b>
<b>39</b>	<b>PRIMITIVE LOVE</b> ★	MIAMI SOUND MACHINE (Epic BFE 40131) CBS	<b>41 23</b>
<b>40</b>	<b>BIG WORLD</b>	JOE JACKSON (A&M SP 6021) RCA	<b>46 4</b>
<b>41</b>	<b>LOVIN' EVERY MINUTE OF IT</b> ★■	LOVERBOY (Columbia FC 39953) CBS	<b>39 34</b>
<b>42</b>	<b>KING OF AMERICA</b>	THE COSTELLO SHOW (Featuring ELVIS COSTELLO) (Columbia FC 40173) CBS	<b>38 7</b>
<b>43</b>	<b>LET'S GO ALL THE WAY</b>	SLY FOX (Capitol ST-12367) CAP	<b>50 8</b>
<b>44</b>	<b>ONCE UPON A TIME</b> ★□	SIMPLE MINDS (A&M/Virgin 5092) RCA	<b>43 25</b>
<b>45</b>	<b>BORN IN THE U.S.A.</b> ★■	BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	<b>42 97</b>
<b>46</b>	<b>SONGS FROM THE BIG CHAIR</b> ★■	TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	<b>44 58</b>
<b>47</b>	<b>THE DREAM OF THE BLUE TURTLES</b> ★■	STING (A&M SP 3750) RCA	<b>47 46</b>
<b>48</b>	<b>GREATEST HITS</b> ★■	THE CARS (Elektra 60464) WEA	<b>48 25</b>
<b>49</b>	<b>OUT OF AFRICA</b> ★	ORIGINAL SOUNDTRACK (MCA 6152) MCA	<b>54 14</b>
<b>50</b>	<b>THE KNIFE FEELS LIKE JUSTICE</b>	BRIAN SETZER (EMI America ST-17178) CAP	<b>52 8</b>
<b>51</b>	<b>ROCKY IV</b> ★■	ORIGINAL SOUNDTRACK (Scotti Bros. SZ 40203) CBS	<b>45 24</b>
<b>52</b>	<b>WHO'S ZOOMIN' WHO</b> ★■	ARETHA FRANKLIN (Arista AS 8276) RCA	<b>51 41</b>
<b>53</b>	<b>FROM LUXURY TO HEARTACHE</b>	CULTURE CLUB (Virgin/Epic OE 40345) CBS	<b>75 2</b>
<b>54</b>	<b>UNDER LOCK AND KEY</b> □	DOKKEN (Elektra 60458) WEA	<b>53 21</b>
<b>55</b>	<b>THE DREAM ACADEMY</b> ★	(Reprise/Warner Bros. 25266) WEA	<b>49 26</b>
<b>56</b>	<b>PRECIOUS MOMENTS</b> ★	JERMAINE JACKSON (Arista AL8-8277) RCA	<b>62 9</b>
<b>57</b>	<b>ALL FOR LOVE</b> ★□	NEW EDITION (MCA 6579) MCA	<b>57 23</b>
<b>58</b>	<b>HOW TO BE A ZILLIONAIRE</b> ★8.98	ABC (Mercury 824 904-1) POL	<b>58 31</b>
<b>59</b>	<b>DIAMOND LIFE</b> ★■	SADE (Portrait BFR 39581) CBS	<b>56 62</b>
<b>60</b>	<b>THE COLOUR OF SPRING</b>	TALK TALK (EMI America ST 17179) CAP	<b>61 7</b>
<b>61</b>	<b>HUNTING HIGH AND LOW</b> ★■	A-HA (Warner Bros. 25300) WEA	<b>60 43</b>
<b>62</b>	<b>BALANCE OF POWER</b>	ELECTRIC LIGHT ORCHESTRA (CBS Associated FZ-40048) CBS	<b>59 10</b>
<b>63</b>	<b>PICTURES FOR PLEASURE</b> ★	CHARLIE SEXTON (MCA 5629) MCA	<b>63 19</b>
<b>64</b>	<b>LITTLE CREATURES</b> ★□	TALKING HEADS (Sire 25305-1) WEA	<b>55 47</b>
<b>65</b>	<b>WHITE CITY—A NOVEL</b> ★□	PETE TOWNSEND (Atco 90473) WEA	<b>64 23</b>
<b>66</b>	<b>FRIENDS</b> ★□	DIONNE WARWICK (Arista AL8 8398) RCA	<b>66 20</b>
<b>67</b>	<b>THE BLIND LEADING THE NAKED</b>	VIOLENT FEMMES (Slash 25340-1) WEA	<b>65 11</b>

		8.98	Weeks On 4/26 Chart
<b>68</b>	<b>LUXURY OF LIFE</b>	FIVE STAR (RCA NFL 1-8052) RCA	<b>67 32</b>
<b>69</b>	<b>LOVE</b>	THE CULT (Sire 25359) WEA	<b>69 15</b>
<b>70</b>	<b>ICE ON FIRE</b> ★	ELTON JOHN (Geffen 24077) WEA	<b>68 24</b>
<b>71</b>	<b>THE BIG PRIZE</b>	HONEYMOON SUITE (Warner Bros. 25293-1) WEA	<b>80 8</b>
<b>72</b>	<b>FINE YOUNG CANNIBALS</b>	(IRS-5683) MCA	<b>79 16</b>
<b>73</b>	<b>BLACK CELEBRATION</b>	DEPECHE MODE (Sire/Warner Bros. 25429-1) WEA	<b>83 3</b>
<b>74</b>	<b>THEATRE OF PAIN</b> ★■	MOTLEY CRUE (Elektra 60418-1) WEA	<b>72 43</b>
<b>75</b>	<b>HERE'S TO FUTURE DAYS</b> ★□	THOMPSON TWINS (Arista AL8-8286) RCA	<b>74 30</b>
<b>76</b>	<b>PICTURE BOOK</b>	SIMPLY RED (Elektra 60452-1) WEA	<b>95 6</b>
<b>77</b>	<b>STEREOTOMY</b> ★	THE ALAN PARSONS PROJECT (Arista AL9-8384) RCA	<b>73 14</b>
<b>78</b>	<b>CLUB NINJA</b> ★	BLUE OYSTER CULT (Columbia FC 39979) CBS	<b>76 9</b>
<b>79</b>	<b>CLASSICS LIVE</b>	AEROSMITH (Columbia FC 40329) CBS	<b>94 2</b>
<b>80</b>	<b>COCKER</b>	JOE COCKER (Capitol ST 12394) CAP	<b>90 4</b>
<b>81</b>	<b>CHILLIN'</b>	FORCE MD's (Tommy Boy/Warner Bros. 1-25394) WEA	<b>81 8</b>
<b>82</b>	<b>COLOR OF SUCCESS</b> ★□	MORRIS DAY (Warner Bros. 25320) WEA	<b>77 28</b>
<b>83</b>	<b>RESTLESS</b> ★	STARPOINT (Elektra 60424) WEA	<b>82 33</b>
<b>84</b>	<b>READY FOR THE WORLD</b> ★■	(MCA 5594) MCA	<b>70 45</b>
<b>85</b>	<b>RAPTURE</b>	ANITA BAKER (Elektra 9-60444) WEA	<b>98 5</b>
<b>86</b>	<b>DO ME BABY</b>	MELISSA MORGAN (Capitol B ST 12434) CAP	<b>71 11</b>
<b>87</b>	<b>SONGS FROM LIQUID DAYS</b>	PHILIP GLASS (CBS Masterworks FM 39564) CBS	<b>96 6</b>
<b>88</b>	<b>IN VISIBLE SILENCE</b>	THE ART OF NOISE (Chrysalis BFV 41528) CBS	<b>99 2</b>
<b>89</b>	<b>LITTLE MISS DANGEROUS</b>	TED NUGENT (Atlantic 81632-1) WEA	<b>97 7</b>
<b>90</b>	<b>PREMONITION</b>	PETER DINKlage (Atlantic 81290-1) WEA	<b>86 13</b>
<b>91</b>	<b>LIKE A VIRGIN</b> ★■	MADONNA (Sire 25157-1) WEA	<b>89 65</b>

## CHARTBREAKER

<b>92</b>	<b>SECRET DREAMS AND FORBIDDEN FIRE</b>	BONNIE TYLER (Columbia OC 40312) CBS	<b>105 2</b>
<b>93</b>	<b>MIAMI VICE</b> ★■	ORIGINAL TELEVISION SOUNDTRACK (MCA 6150) MCA	<b>84 30</b>
<b>94</b>	<b>ROCK ME TONIGHT</b> ★■	FREDDIE JACKSON (Capitol ST 12404) CAP	<b>78 41</b>
<b>95</b>	<b>FEARGAL SHARKEY</b>	(A&M/Virgin SP-6-5108) RCA	<b>87 10</b>
<b>96</b>	<b>SOMETHING TO TALK ABOUT</b>	ANNE MURRAY (Capitol SJ-12466) CAP	<b>85 9</b>
<b>97</b>	<b>WON'T BE BLUE ANYMORE</b>	DAN SEALS (EMI America ST-17166) CAP	<b>93 10</b>
<b>98</b>	<b>BRIEF ENCOUNTER</b>	MARILLION (Capitol MLP 15023) CAP	<b>100 7</b>
<b>99</b>	<b>RECKLESS</b> ★■	BRYAN ADAMS (A&M SP-5013) RCA	<b>91 75</b>
<b>100</b>	<b>THAT'S WHY I'M HERE</b> ★□	JAMES TAYLOR (Columbia FC 40052) CBS	<b>92 25</b>

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

# Cash Box Top Albums/101 to 200

May 3, 1986

		Weeks On 4/26 Chart			Weeks On 4/26 Chart			Weeks On 4/26 Chart
101	<b>STRENGTH</b> ★	8.98	THE ALARM (IRS-5666) MCA	101	25	135	<b>HOME OF THE BRAVE</b>	8.98
102	<b>MEETING IN THE LADIES ROOM</b> ★■	8.98	KLYMAXX (Constellation/MCA 5529) MCA	88	54	136	<b>ABSOLUTE BEGINNERS THE MUSICAL</b>	9.98
103	<b>WORKIN' IT BACK</b> ★	8.98	TEDDY PENDERGRASS (Asylum 9-60447) WEA	116	5	137	<b>MAZARATI</b>	8.98
104	<b>WORLD MACHINE</b>	8.98	LEVEL 42 (Polydor 827 427-1) POL	115	5	138	<b>MACALLA</b>	8.98
105	<b>CHANGE OF ADDRESS</b>	8.98	KROKUS (Ariste AL8 8402) WEA	DEBUT		139	<b>THE JETS</b>	8.98
106	<b>THE NEW ZAPP IV U</b>	8.98	ZAPP (Werner Bros. 25327) WEA	103	24	140	<b>CARAVAN OF LOVE</b> ★	—
107	<b>BORN YESTERDAY</b> ★	8.98	THE EVERLY BROTHERS (Mercury 826-142-1 M-1) POL	106	13	141	<b>GUITARS, CADILLACS, ETC., ETC.</b>	8.98
108	<b>THE HEAD ON THE DOOR</b>	8.98	THE CURE (Elektre 60435) WEA	102	33	142	<b>SONGS FROM THE FILM</b>	8.98
109	<b>PACK UP THE PLANTATION—LIVE</b> ★	10.98	TOM PETTY AND THE HEARTBREAKERS (MCA 8021) MCA	104	21	143	<b>BIOGRAPH</b> ★	—
110	<b>BOSTON MASS.</b>	8.98	THE DEL FUEGOS (Slash/Warner Bros. 25339) WEA	113	27	144	<b>ROCKIN' WITH THE RHYTHM</b> ★□	8.98
111	<b>ALBUM</b>	8.98	PUBLIC IMAGE LTD. (Elektre 60438) WEA	109	11	145	<b>THIRTEEN</b>	8.98
112	<b>STEPHANIE MILLS</b>	8.98	(MCA 5669) MCA	138	4	146	<b>VOCALESE</b> ★	8.98
113	<b>FINYL VINYL</b>	10.98	RAINBOW (Mercury 827 987-1-M-2) POL	108	9	147	<b>WAVE</b>	—
114	<b>EMERGENCY</b> ★■	8.98	KOOL & THE GANG (De-Lite 822 943-1) POL	107	54	148	<b>LIVING IN THE BACKGROUND</b>	6.98
115	<b>GREATEST HITS VOLUME I &amp; II</b> ★■	—	BILLY JOEL (Columbia 40121) CBS	112	42	149	<b>INNOCENT EYES</b>	8.98
116	<b>STRANGE BEHAVIOR</b>	8.98	ANIMATION (Casablanca 826 691-1 M-1) POL	114	9	150	<b>SOUL TO SOUL</b> ★	—
117	<b>POWER WINDOWS</b> ★■	8.98	RUSH (Mercury 826 098) POL	117	26	151	<b>MAKE IT BIG</b> ★■	—
118	<b>THIS IS BIG AUDIO DYNAMITE</b> ★	—	BIG AUDIO DYNAMITE (Columbia BCT 40220) CBS	118	25	152	<b>CROSSROADS</b>	9.98
119	<b>THE FINAL FRONTIER</b>	8.98	KEEL (Gold Mountain/MCA 5727) MCA	132	3	153	<b>GUILTY</b>	8.98
120	<b>ACTION REPLAY</b>	6.98	HOWARD JONES (Elektra 60466-1-Y) WEA	135	3	154	<b>BEYOND THE PALE</b>	8.98
121	<b>BOURGEOIS TAGG</b>	8.98	(Island/Atlantic 90496-1) WEA	122	7	155	<b>SPORTS</b> ★■	—
122	<b>CASH FLOW</b>	8.98	(Atlente Artist/PolyGram 826 028-1) POL	133	2	156	<b>MADONNA</b> ★■	8.98
123	<b>LOVE WILL FOLLOW</b>	—	GEORGE HOWARD (TBA-TB 210) IND	131	6	157	<b>CRUSH</b>	8.98
124	<b>FACE VALUE</b> ★■	8.98	PHIL COLLINS (Atlantic 16029) WEA	121	79	158	<b>ANOTHER PLACE</b> ★	—
125	<b>DONE WITH MIRRORS</b> ★	8.98	AEROSMITH (Geffen GHS 24091) WEA	110	24	159	<b>SKIN ON SKIN</b>	8.98
126	<b>STREET CALLED DESIRE</b> ★	8.98	RENA AND ANGELA (Mercury 824 607-1) POL	125	43	160	<b>GAP BAND VII</b>	8.98
127	<b>SHEILA E. IN ROMANCE 1600</b> ★□	8.98	(Paisley Park/Warner Bros. 25317) WEA	111	34	161	<b>THE HEART OF THE MATTER</b> □	9.98
128	<b>IRON EAGLE</b>	8.98	ORIGINAL SOUNDTRACK (Capitol ST 12499) CAP	120	11	162	<b>HOUNDS OF LOVE</b> ★	8.98
129	<b>MARILYN MARTIN</b>	8.98	(Atlantic 81292-1) WEA	123	10	163	<b>BACK TO THE WORLD</b>	8.98
130	<b>9½ WEEKS</b>	8.98	ORIGINAL SOUNDTRACK (Capitol SV 12470) CAP	141	5	164	<b>HOW COULD IT BE</b> ★□	—
131	<b>DECEMBER</b> ★■	9.98	GEORGE WINSTON (Windham Hill 1025) RCA	130	23	165	<b>THE LAST COMMAND</b>	8.98
132	<b>PRIVATE DANCER</b> ★■	8.98	TINA TURNER (Capitol ST-12330) CAP	129	99	166	<b>SEVENTH STAR</b>	8.98
133	<b>JIMMY BARNES</b>	8.98	(Geffen GHS 24089) WEA	134	8	167	<b>WONDERLAND</b>	8.98
134	<b>CANDY APPLE GREY</b>	8.98	HUSKER DU (Warner Bros. 25385-1) WEA	136	5			
168	<b>THE NIGHT I FELL IN LOVE</b> ★■	—	LUTHER VANDROSS (Epic FC 39882) CBS	187	53			
169	<b>MAGNETIC HEAVEN</b>	8.98	WAX (RCA AFL 9546) RCA	DEBUT				
170	<b>THE FAT BOYS ARE BACK</b> □	8.98	THE FAT BOYS (Sutra 1016) IND	170	38			
171	<b>MANILOW</b> ★	8.98	BARRY MANILOW (RCA AFLI-7044) RCA	171	22			
172	<b>THE COLOR PURPLE</b>	16.98	ORIGINAL SOUNDTRACK (Owest 25340-1) WEA	163	10			
173	<b>BIG PLANS FOR EVERYBODY</b>	8.98	LET'S ACTIVE (I.R.S. 5703) MCA	DEBUT				
174	<b>A WINTER'S SOLSTICE</b>	9.98	VARIOUS ARTISTS (Windham Hill 1045) RCA	173	20			
175	<b>WHITE NIGHT</b> ★■	9.98	ORIGINAL SOUNDTRACK (Atlantic 81273) WEA	166	27			
176	<b>MISPLACED CHILDHOOD</b> ★	8.98	MARILLION (Capitol ST-12431) CAP	174	35			
177	<b>SAM-I-AM</b>	8.98	SAM HARRIS (Motown 6165 ML) MCA	176	5			
178	<b>SEVEN THE HARD WAY</b> ★□	—	PAT BENATAR (Chrysalis OV 41507) CBS	164	21			
179	<b>CUPID &amp; PSYCHE '85</b> ★	8.98	SCRITTI POLITTI (Warner Bros. 25302) WEA	169	40			
180	<b>COME OUT AND PLAY</b> ★□	9.98	TWISTED SISTER (Atlantic 81275) CAP	175	20			
181	<b>ASTRA</b> ★	8.98	ASIA (Geffen 24072) WEA	179	23			
182	<b>7800 FAHRENHEIT</b> ★■	8.98	BON JOVI (Mercury 824 509-1) POL	178	51			
183	<b>DEAD MAN'S PARTY</b> ★	8.98	QINGO BOINGO (MCA 5665) MCA	168	26			
184	<b>THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS</b> ★	—	(Columbia FC 40101) CBS	182	24			
185	<b>CAN'T SLOW DOWN</b> ★■	8.98	LIONEL RICHIE (Motown 6059ML) MCA	187	135			
186	<b>SO RED THE ROSE</b> ■	9.98	ARCADIA (Capitol SC-12428) CAP	177	21			
187	<b>AROUND THE WORLD IN DAY</b> ★■	9.98	PRINCE AND THE NEW POWER GENERATION (Paisley Park/Warner Bros. 25266-1) WEA	186	52			
188	<b>ELIMINATOR</b> ★■	8.98	ZZ TOP (Warner Bros. 23774-11) WEA	189	158			
189	<b>7 WISHES</b> ★■	8.98	NIGHT RANGER (MCA 5593) MCA	181	28			
190	<b>LISA LISA AND CULT JAM WITH FULL FORCE</b> ★	—	(Columbia BFC 40135) CBS	190	36			
191	<b>KRUSH GROOVE</b> ★	8.98	ORIGINAL SOUNDTRACK (Werner Bros. 25295) WEA	183	26			
192	<b>SMOKE SIGNALS</b> ★	8.98	SMOKEY ROBINSON (Tamla/Motown 6156TL) MCA	192	12			
193	<b>CATCHING UP WITH DEPECHE MODE</b>	8.98	(Sire 25346) WEA	184	22			
194	<b>LIVE AFTER DEATH</b> □	8.98	IRON MAIDEN (Capitol SABB-12441) CAP	180	26			
195	<b>JEWEL OF THE NILE</b> ★	9.98	ORIGINAL SOUNDTRACK (Jive/Ariste JL9-8406) RCA	191	14			
196	<b>SLAVE TO THE RHYTHM</b> ★	8.98	GRACE JONES (Menhattan/Island ST-53021) CAP	185	23			
197	<b>FRANK ZAPPA MEETS THE MOTHERS OF PREVENTION</b>	8.98	(Berking Pumpkin ST-74203) CAP	188	21			
198	<b>TA MARA &amp; THE SEEN</b>	6.98	(A&M SP 6-5078) RCA	193	25			
199	<b>SONGS TO LEARN AND SING</b>	8.98	ECHO & THE BUNNYMEN (Sira 25360) WEA	199	19			
200	<b>CUT THE CRAP</b>	—	THE CLASH (Epic FC 40017) CBS	194	22			

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

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

ABC	58	Cult, The	69	Honeymoon Suite	71	Loverboy	41	Public Image Limited	111	Twisted Sister	180
Adams, Bryen	99	Culture Club	53	Hooters	30	Madonna	91, 156	Rainbow	113	Tyler, Bonnie	92
Aerosmith	79, 125	Cure, The	108	Houston, Whitney	2	Manhattan Transfer	146	Ready For The World	84	Vandross, Luther	168
A-He	61	Day, Morris	82	Howard, Georgia	123	Manilow, Barry	171	Rene & Angela	126	Van Halen	1
Alabama	24	Dal Fuagos	110	Husker Du	134	Marillion	98, 176	Richie, Lionel	185	Venity	159
Alarm	101	Dapecha Mode	73, 193	Inxs	21	Martin, Marilyn	129	Robinson, Smokey	192	Vaughan, Stevie Ray	150
Anderson, Laurie	135	DaYoung, Dannis	163	Iron Maiden	128, 194	Mazarati	137	Rogers, Kenny	161	Violant Fammars	67
Animation	116	Dira Straits	11	Isley, Jasper, Islay	140	Mallencamp, John	19	Rolling Stonas	5	Werwick, Dionna	66
Arcadie	186	Dokkan	54	Jackson, Freddie	94	Manilow, Barry	27	Rush	117	W.A.S.P.	165
Art Of Noisa	88	Draem Acedamy	55	Jackson, Janet	13	Miami Sound Machine	39	Seda	8, 59	Wax	169
Asie	181	Dylan, Bob	143	Jackson, Jarneine	56	Mike & Machanics	38	Scritti Politti	179	Wham!	151
Atlantic Starr	28	E, Sheila	127	Jackson, Joe	40	Mills, Staphenia	112	Saels, Dan	97	Winston, Georgia	131
Baker, Anita	85	Echo & Bunnymen	199	Jets, The	139	Morgen, Mail'se	86	Segar, Bob	9	Winter Solstice	174
Baltimore	148	Electric Light Orchestra	62	Joel, Billy	115	Motley Crue	74	Setzer, Brian	50	Wonder, Stavia	33
Bengles	22	Erasure	167	John, Elton	70	Mr. Mister	17	Sexton, Charlia	63	Yoakum, Dwight	141
Bernes, Jimmy	133	Everly Brothers	107	Jones, Graca	196	Murphy, Eddia	164	Sherkey, Faargel	95	Yerbrough & Peoples	153
Beneter, Pat	178	Febulous Thunderbirds, Tha	35	Jones, Howard	120	Murray, Anna	96	Simple Minds	44	Zepp	106
Big Audio Dynamite	118	Falco	7	Judas Priest	16	Nesh, Graham	149	Simply Red	76	Zappa, Frank	197
Black Sebbeth	166	Fat Boys	170	Judds	144	New Edition	57	Sly Fox	43	ZZ Top	20, 188
Blue Oyster Cult	78	Fine Young Cannibals	72	Katrine & The Wavas	147	Nicks, Stevie	31	Springsteen, Bruce	45	<b>SOUNDTRACKS</b>	
Bon Jovi	182	Firm, The	32	Keel	119	Night Renger	189	Sterpoint	83	Absolute Beginners	136
Bourgeois Tagg	121	Fiona	154	Keene, Tommy	142	Nugent, Ted	89	Starship	25	Color Purple, The	172
Browne, Jeckson	23	Five Star	68	Klymaxx	102	Oingo Boingo	183	Sting	47	Crossroads	152
Bush, Kate	162	Force M.D.'s	81	Kool & The Geng	114	O.M.D.	157	Streisand, Barbra	26	Iron Eagle	128
Cers	48	Frampton, Patar	90	Krokus	105	Osbourne, Ozzy	12	Talk Talk	60	Jewel Of The Nile	195
Cash Flow	122	Frenklin, Arathe	52	Lennon, John	36	Outfield	14	Talking Heads	64	Krush Groove	191
Cherralle	34	Gap Bend	160	Lennon, Julian	29	Palmer, Robert	10	Ta Mara & The Seen	198	Miami Vice	93
Clesh	200	Glass, Philip	87	Let's Active	173	Parsons, Alan	77	Taylor, James	100	9½ Weeks	130
Clennad	138	Harris, Emmylou	145	Level 42	104	Pendagrass, Teddy	103	Taers For Feers	46	Out Of Africa	49
Cocker, Joe	80	Harris, Sem	177	Lewis, Huey & Naws	155	Pat Shop Boys	18	Thompson Twins	75	Pretty In Pink	4
Collins, Phil	15, 124	Heart	6	Lisa Lisa	130	Fetty, Tom	109	Turner, Tina	132	Rocky IV	51
Costello, Elvis	42, 184	Hiroshima	158	L.L. Cool J	37	Prince	3, 187			White Nights	175

## TOP 40 VIDEOCASSETTES

	Weeks On 4/26 Chart		Weeks On 4/26 Chart
<b>1 RETURN OF THE JEDI</b> CBS-Fox Video 1478	1	<b>20 MASK</b> MCA Dist. Corp. 80173	16
<b>2 PRIZZI'S HONOR</b> Vestron Home Video VA 5106	2	<b>21 SILVER BULLET</b> Paramount Home Video 1827	29
<b>3 SILVERADO</b> RCA/Columbia Pictures Home Video 60567	3	<b>22 WEIRD SCIENCE</b> MCA Dist. Corp. 80200	17
<b>4 COMMANDO</b> CBS/Fox Video 1484	8	<b>23 BETTER OFF DEAD</b> Key Video 7083	25
<b>5 THE GOONIES</b> Warner Home Video 11474	9	<b>24 MAD MAX—BEYOND THUNDERDOME</b> Warner Home Video 11519	21
<b>6 RAMBO: FIRST BLOOD PART II</b> Thorn/EMI/HBO Video TVA 3002	4	<b>25 THE BREAKFAST CLUB</b> MCA Dist. Corp. 80167	24
<b>7 FRIGHT NIGHT</b> RCA/Columbia Pictures Home Video 20562	10	<b>26 VOLUNTEERS</b> Thorn/EMI/HBO Video TVA 2983	22
<b>8 PEE-WEE'S BIG ADVENTURE</b> Warner Home Video 11523	5	<b>27 COMPROMISING POSITIONS</b> Paramount Home Video 1829	30
<b>9 KISS OF THE SPIDER WOMAN</b> Charter Video 90001	12	<b>28 INVASION U.S.A.</b> MGM/UA Home Video MB 800764	DEBUT
<b>10 YEAR OF THE DRAGON</b> MGM/UA Home Video 800713	11	<b>29 REAL GENIUS</b> RCA/Columbia Pictures Home Video 6-20568	26
<b>11 ST. ELMO'S FIRE</b> RCA/Columbia Pictures Home Video 6-20559	7	<b>30 PALE RIDER</b> Warner Home Video 11475	27
<b>12 NATIONAL LAMPOON'S EUROPEAN VACATION</b> Warner Home Video 11521	6	<b>31 BEVERLY HILLS COP</b> Paramount Home Video 1134	31
<b>13 PLENTY</b> Thorn/EMI/HBO Video TVA 3394	15	<b>32 MY SCIENCE PROJECT</b> Touchstone Home Video 360	28
<b>14 THE BRIDE</b> RCA/Columbia Pictures Home Video 60569	18	<b>33 AMADEUS</b> Thorn/EMI/HBO Video TVA 2997	33
<b>15 RE-ANIMATOR</b> Vestron Video 5114	19	<b>34 THE EMERALD FOREST</b> Embassy Home Entertainment 2179	34
<b>16 THE SWORD IN THE STONE</b> Disney Home Video 229	20	<b>35 BREWSTER'S MILLIONS</b> MCA Home Video 80194	35
<b>17 SUMMER RENTAL</b> Paramount Home Video 1785	13	<b>36 GREMLINS</b> Warner Home Video 11388	37
<b>18 TEEN WOLF</b> Paramount Home Video 2350	14	<b>37 CREATOR</b> Thorn/EMI/HBO Video TVA 2999	32
<b>19 TRANSYLVANIA 6-5000</b> New World Video 8515	23	<b>38 GHOSTBUSTERS</b> RCA/Columbia Pictures Home Video 60413	36
		<b>39 THE MAN WITH ONE RED SHOE</b> CBS/Fox Video 1477	38
		<b>40 FLETCH</b> MCA Dist. Corp. 80190	39

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

## TOP 15 MUSIC VIDEOCASSETTES

<b>1 JOHN LENNON LIVE IN NEW YORK</b> John Lennon (Sony Video 96W50128-00127)	1	9
<b>2 MOTOWN 25: YESTERDAY, TODAY, FOREVER</b> (MGM/UA Home Video 300302)	2	21
<b>3 MADONNA LIVE — THE VIRGIN TOUR</b> Madonna (Warner Music Video 38105)	3	22
<b>4 NO JACKET REQUIRED</b> Phil Collins (Atlantic Video 50104)	4	25
<b>5 PACK UP THE PLANTATION LIVE</b> Tom Petty and the Heartbreakers (MCA Dist. Corp. 80328)	6	5
<b>6 THE MAKING OF THE BROADWAY ALBUM</b> Barbra Streisand (CBS-Fox Video 7101)	8	4
<b>7 WHITE CITY</b> Pete Townshend (Vestron Music Video 1025)	5	13
<b>8 THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS</b> Elvis Costello And The Attractions (CBS-Fox Video 7093)	7	14
<b>9 WHAMI THE VIDEO</b> Wham! (CBS-Fox Video Music 3048)	10	42
<b>10 LOOK TO THE RAINBOW</b> Patti LaBelle (USA Home Video 312847)	11	3
<b>11 ALABAMA</b> Alabama (MusicVision 6-20575)	12	3
<b>12 SCENES FROM THE BIG CHAIR</b> Tears For Fears (MusicVision 6-20534)	9	13
<b>13 PRINCE AND THE REVOLUTION LIVE!</b> Prince And The Revolution (Warner Music Video 38102)	14	38
<b>14 THE BEATLES LIVE — READY STEADY GO!</b> (Sony Video 97W50091)	13	26
<b>15 PORTRAIT OF AN ALBUM</b> Frank Sinatra (MGM/UA Home Video 400648)	15	5

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

## AUDIO/VIDEO

Gregory Dobrin, Los Angeles

**HIGH STAKES** — The search is on for rare **Sam Cooke** television appearances, and a reward for the footage has now been upped to \$100,000. The man in pursuit of the Cooke Clips is the artist's former manager, **Allen Klein**, now president of Abkco, Inc., and one-time manager of both **The Rolling Stones** and **The Beatles** (simultaneously, even.) Klein's interest in the Cooke appearances is more than just sentimental. He's putting together a film on the legendary recording artist's life, and he's looking for clips of eight Cooke hits which he says were performed on television during the early '60s. The songs he seeks are "Chain Gang," "Only 16," "Cupid," "Another Saturday Night," "Having A Party," "Twisting The Night Away," "Bring It On Home To Me," and "A Change Is Gonna Come." Klein says the songs were performed on such early '60s TV shows as *The Tonight Show* ('62 and '64), *Mike Wallace's PM East/PM West* ('60), *The Jerry Lewis Show* (Dec. '63) and the BBC's *Top Of The Pops* (Oct. '62.) Whether these shows still exist is at question, however, and unless Klein can find a private collection that includes the segments, his chances of finding them are slim. This is due primarily to the fact that while most of us have been reminiscing about the great old days of television, the networks have been busy destroying tapes of the old shows. According



**LULU UNVEILED** — Silent Screen goddess Louise Brooks is featured in the G.W. Pabst classic Pandora's Box, Embassy Home Entertainment's International Collection's latest silent release with a new stereo score.

to **John DelGatto** of North Hollywood, CA-based **Research Video**, the networks have destroyed a large percentage of historic music programming. ABC has been the most ruthless, (They've kept the least," DelGatto said) which does not bode well for *The Jerry Lewis Show*. And as for *The Tonight Show*, it's nearly common knowledge now (**Johnny Carson**'s even joked about it on the air) that NBC managed to wipe out most of its *Tonight Show* tapes between the years 1962-72. Mike Wallace's syndicated *PM East/PM West* has been completely destroyed, according to DelGatto, and as for *Tops Of The Pops*, well, the BBC hasn't been too wonderful about saving things either and the probability is that only bits and pieces of the show still exist. You might be asking yourself why, or rather *how* could the networks be so stupid as to dump such footage as **Jimi Hendrix** performing at the Watts Towers (!?) (one blood-curdling example, and there are hundreds of others. I'll tell you a few later.) Well, you must remember that there was a time when **Janis Joplin** talking to Johnny Carson was a little like **Chrissie Hynde** doing the same thing today — interesting, but historic? And when it came to space shortages in the NBC vaults, the expense of buying new tape when shows could be taped over, and the old shows that were slowly disintegrating anyway, well, the decision was to throw out, tape over, and to otherwise destroy what is now considered valuable (there are stories of priceless segments from shows like *Shindig* being pulled from network garbage bins.) So, as far as Sam Cooke's TV appearances go, the chances that they've been destroyed are excellent. And as for the hundred grand Klein is offering for them, we suggest he donate it to **The Archives of Music Preservation**, an organization that seeks to preserve music television footage, before some plucky storeroom clerk sees fit to do away with it. And now for those other examples of things the networks have lost or done away with: all but one of *The Les Crane Shows*, including **Bob Dylan** and the Rolling Stones' first American interviews; 1,480 *Lloyd Thaxton Shows* (you name it, they appeared. All except the Beatles); plus most of *The Perry Como Show*, *Hullabaloo*, *Shindig* and *Where The Action Is*.

## The Release Beat

**Key Video** brings the legendary, and nearly mythical, **Marilyn Monroe** to home video next month with the June 17 release of *Marilyn: Say Goodbye to the President*. This 71-minute documentary of the political implications surrounding the death of the famed movie actress includes interviews with intimates and with investigators of the oft-debated cause of her untimely death. The tape was recorded in Hi-Fi, VHS and Beta and closed captioned. Suggested retail is \$59.98. Also from Key Video in June, an all-star cast spearheads **Robert Altman's** satirical look at the nuptial tradition in *A Wedding*. Some of the guests include **Mia Farrow**, **Carol Burnett**, **Lauren Hutton**, **Dezi Arnaz Jr.**, and **Vittorio Grassman**. Recorded in stereo, VHS and Beta, suggested retail is \$59.98. . . **RCA/Columbia Pictures Home Video's MusicVision** has home video from a slew of hit recording artists for June, including recent Grammy winner **Whitney Houston**. *Whitney Houston — The #1 Video Hits*, includes four conceptual videos, each a Top 10 hit single. The tape is available in digitally mastered VHS Hi-Fi Dolby Stereo and digitally mastered Beta Hi-Fi stereo for the suggested retail price of \$14.95.



## MOST ADDED



Keel — Because The Night — MCA

## STRONG ADDS

Freedom — Clapton, Harrison & Starr — Atlantic Releasing

Move Away — Culture Club — Virgin/Epic

Second Hand Love — P. Townshend — Atco

Mutual Surrender — Bourgeois Tagg — Island

## PROGRAM ADDS

HIT VIDEO USA — Mike Opelka — Program Director

Bourgeois Tagg

Modern English

Five Starr

Keel

Level 42

D. DeYoung

B. Dylan & The Heartbreakers

Clapton, Harrison & Starr

U68 — Steven Leeds — Program Director — New York City

Dire Straits

P. Townshend

Culture Club

John Lennon

D. Bowie

Models

Humpie Humpie

Boys Don't Cry

E.G. Dailey

Modern English

Clapton, Harrison & Starr

Blue in Heaven

T. Keene

T. Nugent

V66 — Roxy Myzal — Producer: Framingham, MN

P. LaBelle & M. McDonald

T. Nugent

P. Townshend

Culture Club

Miami Sound Machine  
The Souls  
Krokus  
Clapton, Harrison & Starr

RADIO 1990 — Nancy Henry — Associate Producer — New York City

J. Browne

Pet Shop Boys

Culture Club

New Edition

C. Sexton

Boys Don't Cry

FRIDAY NIGHT VIDEOS — Bette Hlsgler — Program Director — New York City

Sly Fox

J. Browne

Chevelle

Outfield

Judas Priest

CATCH 22 — Richard Hadley — Music Director — Anchorage

Lloyd Cole & The Commotions

Clannad & Bono

CALIFORNIA MUSIC CHANNEL — Sheryl Kurkjian — Music Director

Mike & The Mechanics

Sade

The Alarm

Talk Talk

ZZ Top

Jets

Motels

P. Benatar

Mental As Anything

Dexy's Midnight Runners

Dire Straits

TV-69 — Thomas Zingale — Program Director — Gainsville

Culture Club

Clapton, Harrison & Starr

B. Dylan & The Heartbreakers

Bourgeois Tagg

L. Anderson

Platinum Blonde

Katrina & The Waves

W. Houston

Keel

F. Sharkey

Husker Du

Blow Monkeys

P. Townshend

P. LaBelle & M. McDonald

Atlantic Starr

## TOP 30 MUSIC VIDEOS

	Weeks On Chart
1 MANIC MONDAY Bangles (Columbia)	3 6
2 WEST END GIRLS Pet Shop Boys (EMI America)	4 5
3 HARLEM SHUFFLE Rolling Stones (Rolling Stones)	6 4
4 KISS Prince & The Revolution (Paisley Park)	5 5
5 ADDICTED TO LOVE Robert Palmer (Island)	1 9
6 ROCK ME AMADEUS Falco (A&M)	2 7
7 YOUR LOVE The Outfield (Columbia)	11 4
8 WHAT YOU NEED INXS (Atlantic)	7 10
9 SANCTIFY YOURSELF Simple Minds (A&M)	8 8
10 WHAT HAVE YOU DONE FOR ME LATELY Janet Jackson (A&M)	12 3
11 NIKITA Elton John (Geffen)	10 10
12 THE GREATEST LOVE OF ALL Whitney Houston (Arista)	15 2
13 NO EASY WAY OUT Robert Tepper (Scotti Bros.)	9 8
14 LET'S GO ALL THE WAY Sly Fox (Capitol)	21 3
15 OVERJOYED Stevie Wonder (Tamla)	16 3
16 FEEL IT AGAIN Honeymoon Suite (Warner Bros.)	19 2
17 SO FAR AWAY Dire Straits (Warner Bros.)	DEBUT
18 R.O.C.K. IN THE U.S.A. John Mellencamp (Riva)	14 4
19 FOR AMERICA Jackson Browne (Asylum)	DEBUT
20 THESE DREAMS Heart (Capitol)	13 6
21 THIS COULD BE THE NIGHT Loverboy (Columbia)	17 6
22 TUFF ENUFF Fabulous Thunderbirds (CBS Associated)	25 3
23 SHOT IN THE DARK Ozzy Osbourne (Epic)	26 5
24 IF YOU LEAVE Orchestral Manoeuvres In The Dark (A&M)	DEBUT
25 CALLING AMERICA Electric Light Orchestra (CBS Associated)	20 4
26 I CAN'T WAIT Stevie Nicks (Modern)	22 4
27 NIGHT MOVES Marilyn Martin (Atlantic)	18 8
28 TAKE ME HOME Phil Collins (Atlantic)	DEBUT
29 ANOTHER NIGHT Aretha Franklin (Arista)	23 8
30 (HOW TO BE A) MILLIONAIRE ABC (Mercury)	30 13

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



FINDING THE VIEW FOR THE NEW KEEL REEL — Lead singer Ron Keel takes a look at what the camera saw during the shoot for Keel's new video, Because The Night, the single from their new Gold Mountain/MCA album, "The Final Frontier." Shot on location at Santa Monica Beach and Los Angeles International Airport, the video was directed by Peter Lippman.

## VIDEO PROGRAMMER'S PICK

<u>PD</u>	<u>Program</u>	<u>Market</u>
Mike Opelka	Houston Hit Video	National

Video: Alone Without You  
Artist: King  
Label: Epic

**Comments:**

"A great song and video. Should crossover a lot of charts. We just added this video and we're getting great response."

## SHOP TALK

Stephen Padgett, Los Angeles

**CAMELOT, IN CAMELOT** — Paul David, president and chairman of the board of Camelot Enterprises, announced several promotions within the upper management structure of the North Canton, Ohio-based firm. **Lew Garrett**, director of record purchasing since 1974, was promoted to vice president of purchasing; **Joe Bressi** and **Larry Mundorf**, vice presidents of purchasing and retail operations respectively, will now serve as senior vice presidents, and executive vice president **Jim Bonk** will now also be designated as Camelot's chief executive officer. In his new capacity, Lew Garrett will supervise all buyers and manage Camelot's entire music, accessory, and related product lines while continuing to manage the administrative duties within the purchasing department. As senior vice president, Joe Bressi's responsibilities will include the supervision of Camelot's purchasing, marketing and advertising departments. Larry Mundorf, formerly vice president of retail operations will also hold the position of senior vice president. He will continue to manage Camelot's retail division in addition to overseeing the company's human resource and retail management training departments. In addition to serving as executive vice president, Jim Bonk will also be Camelot's chief executive officer. As CEO, he will be the company's official spokesman and contact with industry at large and all outside businesses. He will continue to manage Camelot's

entire operation, supervising all departments.

**RYKO OFF AND RUNNING** — With the popularity of CD growing seemingly endlessly, the market is wide open for the enterprising. **RYKODISC** is a Boston-based record company that boasts the claim that they don't make records. Ryko, a Japanese word meaning "sound from a flash of light," is the namesake for a young company that markets compact discs exclusively. The Salem, Mass.-based company is a collaboration between three CD-oriented companies: **Eastside Digital**, the nation's first and largest CD-only distributor; **Eastern-Pacific Trading Co.**, a worldwide exporter of CDs with offices in Los Angeles and Tokyo; and **Don Rose**, RYKODISC's president, who operates **Boston Compact Disc**, one of the first CD-only retail outlets. The catalog includes an eclectic and fascinating variety of jazz, new acoustic music, bluegrass, and soundtracks. Also, the enigmatic **Replacements** have found a digital home at RYKODISC. And, most recently, it was announced that **Frank Zappa** would release his entire catalog on CD via the Boston label. Information on the fledgling label can be had by writing 400 Essex Street, Salem, MA 01970, or calling (617)-744-7678.

**101 STRINGS ON CD** — **Alshire International, Inc.**, the company that brought us **101 Strings Orchestra** has recently announced its plans to release 10 compact discs featur-



Bonk



Garrett



Bressi



Mundorf

**CAMELOT IN EXECUTIVE SHIFT** — Camelot Enterprises executives get new titles and responsibilities (see story in Shop Talk). Pictured (Photo 1) Jim Bonk, now executive vice president and chief executive officer. (Photo 2) Lew Garrett, vice president, purchasing. (Photo 3) Joe Bressi, senior vice president. (Photo 4) Larry Mundorf, senior vice president.

ing the popular orchestra. The soothing sounds of 101 strings can be heard on popular titles like "Hits Of The 50's And 60's," "Love Songs," and "Golden Movie Themes." The Alshire CDs will have running times ranging from 35 minutes to 64 minutes.

**TDK RAISES PRICES** — TDK Elec-

tronics Corporation, responding to the erratic yen/dollar relationship, has been forced to raise its prices on its audio and video tape lines two to seven percent. **Hiroshi Sawano**, president of the Japanese company, made the announcement April 4. The increases will take effect with May 1 shipments.

# TOP 40 COMPACT DISCS

		Weeks On 4/26 Chart			Weeks On 4/26 Chart
1	<b>BROTHERS IN ARMS</b> ★	15.98			
	DIRE STRAITS (Warner Bros. 25264-2) WEA	—	1	47	
2	<b>WHITNEY HOUSTON</b>	—			
	(Arista JRCO-8221) RCA	—	2	32	
3	<b>PROMISE</b>	—			
	SADE (Portrait RK 40263) CBS	—	3	16	
4	<b>DIRTY WORK</b>	—			
	THE ROLLING STONES (Rolling Stones/CBS CK 40250) CBS	—	7	4	
5	<b>THE BROADWAY ALBUM</b>	—			
	BARBRA STREISAND (Columbia CK 40092) CBS	—	4	19	
6	<b>NO JACKET REQUIRED</b>	15.98			
	PHIL COLLINS (Atlantic 81240-2) WEA	—	5	52	
7	<b>SCARECROW</b>	—			
	JOHN COUGAR MELLENCAMP (Riva 824 865) POL	—	6	28	
8	<b>HEART</b>	—			
	HEART (Capitol CDP-46157) CAP	—	9	13	
9	<b>THE DARK SIDE OF THE MOON</b>	—			
	PINK FLOYD (Capitol CDP-46001) CAP	—	8	86	
10	<b>AFTERBURNER</b>	15.98			
	ZZ TOP (Warner Bros. 25342) WEA	—	10	23	
11	<b>GREATEST HITS</b>	15.98			
	THE CARS (Elektra 60464) WEA	—	11	16	
12	<b>CHRONICLE</b>	—			
	CREEDEnce CLEARWATER REVIVAL (Fantasy FCD 623-CCR2) IND	—	13	34	
13	<b>LITTLE CREATURES</b>	15.98			
	TALKING HEADS (Sire 2-25305) WEA	—	14	39	
14	<b>THE DREAM OF THE BLUE TURTLES</b>	—			
	STING (A&M CD 3750) RCA	—	12	40	
15	<b>WELCOME TO THE REAL WORLD</b>	—			
	MR. MISTER (RCA PCD 1-7180) RCA	—	15	15	
16	<b>DIAMOND LIFE</b>	—			
	SADE (Portrait RK 39581) CBS	—	17	52	
17	<b>WHITE CITY-A NOVEL</b>	15.98			
	PETE TOWNSHEND (Atco 90473) WEA	—	19	14	
18	<b>BOY</b>	15.98			
	U2 (Island/Atlantic 90040-2) WEA	—	DEBUT		
19	<b>KNEE DEEP IN THE HOOPLA</b>	—			
	STARSHIP (Grunt/RCA 5488) RCA	—	20	24	
20	<b>BORN IN THE U.S.A.</b>	—			
	BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	—	16	86	
21	<b>ROCK A LITTLE</b>	15.98			
	STEVIE NICKS (Modern/Atlantic 90479) WEA	—	18	14	
22	<b>MIAMI VICE</b>	—			
	ORIGINAL TELEVISION SOUNDTRACK (MCA MCAD-6150) MCA	—	22	24	
23	<b>BIG NOTES</b>	—			
	FLIM AND THE BB'S (Digital Music Products CD454) IND	—	24	11	
24	<b>DIFFERENT LIGHT</b>	—			
	BANGLES (Columbia CK 40039) CBS	—	27	5	
25	<b>UNDER A BLOOD RED SKY</b>	12.98			
	U2 (Island/Atlantic 90127-2) WEA	—	DEBUT		
26	<b>RECKLESS</b>	—			
	BRYAN ADAMS (A&M CD-5013) RCA	—	25	67	
27	<b>IN SQUARE CIRCLE</b> ★	—			
	STEVIE WONDER (Tamla/Motown TAMD 06134) MCA	—	23	26	
28	<b>TAPESTRY</b>	—			
	CAROLE KING (Epic EK 34946) CBS	—	32	3	
29	<b>RIPTIDE</b> ★	15.98			
	ROBERT PALMER (Island 90471-2) WEA	—	30	13	
30	<b>THE MAN AND HIS MUSIC</b>	—			
	SAM COOKE (RCA PCD1-7127) RCA	—	31	4	
31	<b>THE ULTIMATE SIN</b>	—			
	OZZY OSBOURNE (CBS Associated ZS4 05810) CBS	—	26	2	
32	<b>SONGS FROM THE BIG CHAIR</b>	—			
	TEARS FOR FEARS (Mercury 824 300-2) POL	—	29	55	
33	<b>STRANGER IN TOWN</b>	—			
	BOB SEGER (Capitol CDP7-46074) CAP	—	33	6	
34	<b>LISTEN LIKE THIEVES</b>	15.98			
	INXS (Atlantic 81277-2) WEA	—	34	8	
35	<b>THE BEST OF ELVIS COSTELLO</b>	—			
	ELVIS COSTELLO (Columbia C2K 40121) CBS	—	28	7	
36	<b>A DECADE OF STEELY DAN</b>	—			
	STEELY DAN (MCA MCAD-5570) MCA	—	36	10	
37	<b>STEREOTOMY</b> ★	—			
	THE ALAN PARSONS PROJECT (Arista ARCD-8384) RCA	—	21	11	
38	<b>PACK UP THE PLANTATION—LIVE</b>	—			
	TOM PETTY AND THE HEARTBREAKERS (MCA MCAD2-8021) MCA	—	35	5	
39	<b>Z O S O</b>	—			
	LED ZEPPELIN (Atlantic 2-19129) WEA	—	37	7	
40	<b>DECEMBER</b>	—			
	GEORGE WINSTON (Windham Hill CD 1025) RCA	—	40	27	

★ INDICATES FULL DIGITAL RECORDING



**ASCAP GOES NORTH** — ASCAP president Hal David (r) is pictured here as he presents noted film composer (and recent Academy Award honoree) Alex North with the performing rights society's Golden Soundtrack Award. The presentation took place last week in Los Angeles during ASCAP's first Film and Television Music Awards ceremony.

## Mark Isham: Helping Take Film Music In New Directions

By Peter Berk

LOS ANGELES — At long last, it seems there's finally a balance between 'traditional' scores, 'progressive' scores and 'poptracks.' If you're a producer in the Steven Spielberg mold, you can approach a composer like John Williams. If you belong in the John Hughes club, you have a wealth of pop artists and writers to elicit songs from. And if you're a filmmaker along the lines of Alan Rudolph or Robert Altman, more oriented toward fashioning relatively small scale, intensely moody pictures, you can call on someone like Mark Isham, whose music perfectly reflects and evokes just that kind of intimacy.

Without question, as a Windham Hill recording artist and the composer of scores for such films as *Never Cry Wolf*, *The Life And Times Of Harvey Milk*, *Mrs. Soffel* and, most recently Rudolph's *Trouble In Mind*, Isham has emerged as one of the most productive forces on the music scene today. In fact, he and a handful of others in the field (including Ry Cooder) are helping usher in what appears to be a new era of progressively-minded film scores, scores which subtly yet powerfully combine timelessly melodic yet wildly eclectic music with state of the art recording techniques. By skillfully blending diverse forms of music from classical to jazz, these few composers have also clearly demonstrated to formerly skeptical label and retail executives just how commercially viable purely orchestral scores can be in today's marketplace, despite the current preoccupation with song scores.

Actually, Isham had been a highly regarded musician years before composing his first film score. As a writer and performer (playing trumpet, synthesizers and many other diverse instruments), he had already recorded several albums, including "Vapor Drawings," his debut Windham Hill release; and collaborated with such artists as the Beach Boys and Van Morrison. When he was offered the chance to compose his first complete score (for *Never Cry Wolf*, a film which wound up calling for an unusually excessive amount of music), Isham suddenly discovered an entirely new thoroughly compelling creative outlet. He's remained consistently in demand as a film composer ever since.

"When I worked on *Never Cry Wolf*, Isham recalled in a recent interview, "I basically didn't know anything about film music. As it turned out, I worked harder on that movie than I've ever worked in my life. I must say I'm proud of that score, and I really learned a lot writing it. Most of all, I got hooked on being a film composer. After dealing with labels which didn't know what to do with my music, with the exception of Windham Hill, I was thrilled to find a medium which allowed me freedom and posed constant challenges."

For Isham, the appeal of writing for film, therefore, was (and is) quite simple. "Working in film," he remarked, "has pushed me into creative areas I may not have found if I were working solely on records, in terms of using diverse musical styles, sounds and orchestrations." In fact, Isham is particularly admired for his ability to bring new and unexpected colors to the musical canvas through the use of unconventional arrangements and sounds. For him, the chance to do that "is unquestionably one of the most rewarding aspects of film scoring."

Of all Isham's poignant, ethereal and emotionally penetrating scores, the one he wrote for *Trouble In Mind* has perhaps garnered the most attention and praise (Island released the soundtrack in February). Beyond contributing the orchestral score itself to the film, he ended up producing two songs as well, which were sung by Marianne Faithful. Regarding his work on *Trouble In Mind*, Isham said, "I do feel a bit special about the whole experience. Everything just seemed to come together. The final score felt homogeneous because the songs sounded like they truly belonged with the rest of the music. It was a lot of fun for me."

Just what are film producers after when they hire Isham, then? As he sees it, "They are primarily hoping to musically create a certain mood through non-traditional scoring. They want a very visual score which works on its own and, of course, with the images on the screen. They want a score which uses sounds, and not necessarily electronic ones, to reinforce those images. They want what you might call minimalist, understated music ... music where less is more."

## FILMUSIC

Peter Berk, Los Angeles

**BRAVO, ASCAP** — With outgoing president Hal David presiding, ASCAP held a particularly classy affair last week honoring some of its more talented and popular film and television composers. The black-tie affair which took place in the Charlie Chaplin Sound Stage at A&M Studios in Hollywood, saw such writers as Henry Mancini, Bill Conti, David Rose, Johnny Mandel, John Cacavas and Mark Snow honored. (Recipients in this first annual Film and Television Music Awards ceremony were determined by the number of performance credits they earned in the 1985 ASCAP year, Oct. 1, 1984 to September 30, 1985). Recent Oscar honoree Alex North who has scored such films as *A Streetcar Named Desire* and *Prizzi's Honor*, took home a lifetime achievement award, as did Bob Hope who's introduced countless songs in his films over the years, including "Smoke Gets In Your Eyes," "Silver Bells," and, of course, "Thanks For The Memories."

**REEL VIEWS** — With decidedly mixed results, *Absolute Beginners* attempts to pay homage to the long-gone era of the Hollywood musical; adhere to the slick pacing of a contemporary rock video; and allegorically evoke a turbulent and pivotal time in post-World War II London society. When all is said and done, it emerges as a visually dazzling, yet annoyingly insubstantial film, one which is perhaps



**ON THE RIGHT TRACK** — Mike Post (l), best known for his themes for such TV shows as *The Rockford Files*, *Magnum P.I.* and *Hill Street Blues*, is shown here mixing with Jose Feliciano, who sang and performed a song for a recently aired episode of *Stingray*.

more admirable for its concept than for its content. Admittedly, however, the movie does have a certain hypnotic quality, even through its rougher passages. This, in fact, coupled with its youth-oriented scenario and songs, offbeat nature and rapid-fire tempo, may well propel it to an eventual cult-like status. Director Julien Temple, in his first feature, has loosely (and to a large extent, cleverly) transplanted Colin MacInnes' on-target novel about the blossoming of youth in 1958 London into a film as energetic as the teenagers who populate it. But by combining his obvious love for old musicals with his experience at the helm of countless music videos, Temple winds up with a hybrid form which somehow lacks focus and direction. Like the best and the worst of both MTV videos and MGM musicals, *Absolute Beginners* concentrates on exciting glitz and movement at the expense of characterization and plot. *West Side Story* one minute, the *Beat It* video the next minute, the movie has a lot to show but not enough to say. Even though the characters are as one-dimensional as the screen we see them on, *Absolute Beginners* does have some semblance of plot. Colin (Eddie O'Connell) is a poor but idealistic teenager whose passion for life is equalled only by his passion for Suzette (Patsy Kensit), who naively "sells out" for fame and fortune early in the story. In his quest to win her back, Colin himself gets caught in the money trap, courtesy of Vendice Partners (superbly played by David Bowle), who is to advertising what Colonel Flagg was to the C.I.A. in the TV version of *M\*A\*S\*H*; all hype and no soul. Before its lighthearted love story is ultimately resolved, the film goes heavy to also depict the race riots which actually took place in London in 1958. Nevertheless, the city and year *Absolute Beginners* is set in are seemingly incidental. This is really a mood piece about growing up and self-discovery in general and in that context, the film's songs and dances do work beautifully. Watching the movie (or listening to the EMI-America soundtrack), the two Bowie songs, and tunes by Ray Davies (who plays Colin's father) and Sade (who also appears on screen) stand out. Also, noted jazz composer/arranger Gil Evans has contributed a tremendously effective orchestral score. Overall, the music somehow seems to defy categorization; it's as much in a netherland as the characters themselves. The bottom line, then? *Absolute Beginners* isn't for everyone; it wanders aimlessly at times, it lacks dimension, it's self-conscious. Yet, it dares to be different; features well-crafted performances and production numbers, and has a certain bizarre charm of its own. It could have and should have been better, but if nothing else, *Absolute Beginners* is proof the musical as a genre still has plenty of life in it. For demonstrating that fact alone, this unusual movie merits praise.

**ODDS AND ENDS** — Speaking of Alex North, who seems to have become the Prince of film music this year, he'll also be honored by UCLA Extension during a day-long look at his work titled "Film Music Dialogues" to take place May 17 . . . Another top film composer also has a lot going on right now. Jerry Goldsmith, who just completed scoring *Polytechnic II: The Other Side*, is about to begin work on *Lionheart: The Children's Crusade*. Also, in an unusual situation, the score he wrote for *The Final Conflict* (the third in *The Omen* series) is now being released on vinyl (by Varese Sarabande.) Why unusual? The movie came out some five years ago. Meanwhile, Goldsmith is preparing his 1987 concert touring schedule. Paul Williams is rather busy himself these days, hard at work on the music for Elaine May's highly anticipated feature, *Ishtar*

## TOP 40 ALBUMS

★ AVAILABLE ON COMPACT DISC

	Weeks On 4/26 Chart	Chart		Weeks On 4/26 Chart	Chart
<b>1</b> LOVE WILL FOLLOW GEORGE HOWARD (TBA-TB 210)	1	7	<b>22</b> RIGHT ON THE MONEY CABO FRIO (Zebra/MCA ZEB5685)	14	11
<b>2</b> MAGIC TOUCH ★ STANLEY JORDAN (Blue Note BT 85101)	2	60	<b>23</b> WINDHAM HILL RECORDS SAMPLER '86 ★ (Windham Hill/A&M WH-1048)	26	5
<b>3</b> BLACK CODES (From The Underground) ★ WYNTON MARSALIS (Columbia FC 40009)	3	30	<b>24</b> DOUBLE TAKE FREDDIE HUBBARD/WOODY SHAW (Blue Note BT 85121)	30	3
<b>4</b> ANOTHER PLACE ★ HIROSHIMA (Epic BFE 39938)	4	26	<b>25</b> ROSSITER ROAD AHMAD JAMAL (Atlantic 81645-1)	27	3
<b>5</b> EXPLOSION PAQUITO D'RIVERA (Columbia FC 40156)	5	11	<b>26</b> CLOSER TO THE SOURCE DIZZY GILLESPIE (Atlantic 81646-1)	DEBUT	
<b>6</b> FLOPPY DISK KIRK WHALUM (Columbia FC 40221)	6	12	<b>27</b> BREAKTHROUGH EDDIE DANIELS (GRP-A-1024)	29	4
<b>7</b> SCHUUR THING ★ DIANE SCHUUR (GRP-1022)	8	23	<b>28</b> INTRODUCING JONATHAN BUTLER (Jive/Arista JLB-8408)	28	4
<b>8</b> FABLES JEAN LUC PONTY (Atlantic 81276)	7	28	<b>29</b> DISCERNMENT TERENCE BLANCHARD/DONALD HARRISON (George Wein/Concord GW-3008)	31	3
<b>9</b> CELEBRATE PERRI (Zebra/MCA ZEB5684)	9	12	<b>30</b> ALTERNATING CURRENTS ★ SPYRO GYRA (MCA 5606)	12	45
<b>10</b> THIS SIDE UP DAVID BENOIT (Spindle Top STP 104)	10	11	<b>31</b> ON THE COOL SIDE BEN SIDRAN (Magenta/Windham Hill MA 0204)	35	2
<b>11</b> SONG X PAT METHENY/ORNETTE COLEMAN (Geffen/Warner Bros. GHS 24096)	DEBUT		<b>32</b> SKIN DIVE ★ MICHAEL FRANKS (Warner Bros. 25275-1)	22	47
<b>12</b> PARKER'S MOOD SADAO WATANABE LIVE AT BRAVAS CLUB '85 (Elektra 60475)	13	7	<b>33</b> VOCALESE ★ THE MANHATTAN TRANSFER (Atlantic 81266-1)	23	39
<b>13</b> THE CHICK COREA ELEKTRIC BAND ★ (GRP-A-1026)	16	5	<b>34</b> HARLEQUIN ★ DAVE GRUSIN & LEE RITENOUR (GRP 1015)	24	56
<b>14</b> LYLE MAYS (Geffen/Warner Bros. GHS 24097)	DEBUT		<b>35</b> SOUL SCAPE ROB MULLINS (RMC 1005)	33	11
<b>15</b> THE BOHEMIANS SKYWALK (Zebra/MCA ZEB 5715)	19	5	<b>36</b> STATE OF THE ART JIMMY McGRUFF (Milestone M-9135)	25	9
<b>16</b> ALONE/BUT NEVER ALONE LARRY CARLTON (MCA 5689)	20	6	<b>37</b> A HOUSE FULL OF LOVE MUSIC FROM THE BILL COSBY SHOW GROVER WASHINGTON JR./VARIOUS ARTISTS (Columbia FC-40270)	34	8
<b>17</b> STILL WARM JOHN SCOFIELD (Gramavision 18-8508)	17	7	<b>38</b> OASIS JOE SAMPLE (MCA 5481)	32	37
<b>18</b> ROAD HOUSE SYMPHONY HANK CRAWFORD (Milestone M-9140)	18	9	<b>39</b> ACOUSTICITY DAVID GRISMAN (Zebra/Acoustic ZEA 6153)	39	15
<b>19</b> DIALECTS JOE ZAWINUL (Columbia FC-40081)	21	8	<b>40</b> ATLANTIS WAYNE SHORTER (Columbia FC 40055)	36	30
<b>20</b> DECEMBER ★ GEORGE WINSTON (Windham Hill/A&M WH-1025)	15	78			
<b>21</b> GRP LIVE IN SESSION ★ (GRP-1023)	11	14			

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

## ON JAZZ

Lee Jeske, New York

**DUKE'S DAY** — The greatest composer America has ever produced will be available as a 22-cent stamp beginning this Tuesday (April 29.) On the 87th anniversary of his birth, **Duke Ellington** will become the first jazz musician to have his visage on a U.S. Stamp; the fruits of some very determined work by the Duke Ellington Society. Ellington died 12 years ago — you must be dead 10 years before you can adorn a stamp — and the society has been at work on this for that long. New York will abound with Ducal festivities to mark the day: the first day of issue ceremony at St. Peter's Lutheran Church, where the **Mercer Ellington Orchestra** will perform; the dedication of the Duke Ellington Cancer Screening Center for Performing Artists at St. Luke's-Roosevelt Hospital Center's Health Care Institute for Performing Artists; an ASCAP reception for the Ellington family; and "A Celebration of the Sacred and Inspirational Music of Duke Ellington," featuring, among others, **Billy Taylor, Kenny Burrell, Esther Marrow**, and the **Jazzmobile All-Star Orchestra**, at The Cathedral Church of St. John the Divine. Many, many years after Ellington wrote "Three-Cent Stomp," we can all head down to the post office doing a 22-cent stomp.



**IT'S A JAZZY DAY IN THE NEIGHBORHOOD** — Wynton Marsalis recently dropped by Mister Rogers' Neighborhood, to play and to chat. The results will be seen May 7-9 over PBS. Here Wynton and Fred Rogers compare outerwear.

**BEGINNERS' LUCK** — It may not be very obvious — what with all the hoopla surrounding **David Bowles**' participation — but the musical arranger and conductor of *Absolute Beginners* is none other than jazz great **Gil Evans**. Personally, I liked *Absolute Beginners*, and Gil Evans has to be singled out for some typically marvelous work. The use of two **Charles Mingus** tunes — "Boogie Stop Shuffle" and "Better Git Hit In Your Soul" — towards the beginning of the film is exceptional, and the scoring for **Sade's** contribution is, easily, the best thing to ever happen, musically, to that English pop diva. The EMI album has bits of Gil — one full piece and, of course, his scoring of much of the pop work, including a piece for **Slim Gaillard** — but I'd welcome the full score's issue. In the meantime, Gil and his big band continue every Monday night at New York's Sweet Basil.

**MAKING BOOKINGS** — Face the Music Productions has been formed by **Joanna FitzPatrick** and **Marie-Claude Nouy** to "represent, support and promote creative musicians/performers who are at the leading edge of 'new' music." 41 No. Moore St., New York, NY 10013 is their address; (212)226-7889 is their phone number; and their client list currently includes **Gerri Allen, Ray Anderson, Tim Berne, Randy Brecker, Eliane Elias, Steve Coleman, Mitchell Forman, David Friedman/Dave Samuels, Mark Hellas, Didier Lockwood, Laurel Masse, New York City Tapworks, Slickaphonics**, and **David Torn**.

**JVC NO EVIL** — I think everybody breathed a sigh of relief at JVC's rescuing of the New York Jazz Festival (news story last week.) JVC has only committed themselves to '86, though, so there is a slim possibility that **George Wein** will once again go sponsor-hunting after this summer; but Wein expressed confidence in JVC's commitment to jazz. Along with the New York event — which, for better or worse, retains much of the character, and characters, of past festivals — JVC will be sponsoring festivals in Nice (7/10-20,) the Hague (7/11-13,) London (7/14-19,) and Newport (8/23-24); as well as a "JVC Jazz Festival Tour, which will bring **David Sanborn, Michael Franks** and **Stanley Clarke** to Chicago (6/2) and Atlanta (6/5); **Franks, George Howard**, and **Fredde Hubbard** to San Francisco (8/16,) and **Spyro Gyra** to Los Angeles (8/17.)

**BOPPING AROUND** — "All That Jazz" is the name of the Atlantic marketing campaign that continues through May 16 . . . The jazz drawings of **David Stone Martin** — they adorned many album covers in the '40s and '50s — are on display at New York's Lincoln Center Library, through June 13 . . . **Kenny Drew** will play his first U.S. gig in ages when he and the **Paris Reunion Band** — **Woody Shaw, Benny Bailey, Nathan Davis, Johnny Griffin, Slide Hampton, Jimmy Woode**, and **Idris Muhammad** — land at New York's Blue Note in mid-June . . . **Ed Koch** — New York's stand-up Mayor — has decided the city should give out jazz awards, called Jazz Apples; no details yet as to who, what, when, and where . . . **The Group** — the intriguing combination of **Sirone, Marlon Brown, Billy Bang, Andrew Cyrille**, and **Ahmed Abdullah** — debuts May 3 at New York's Greenwich House . . . Jazz critic **Gary Giddins** has received a Guggenheim Fellowship to complete a proposed critical history of recorded jazz . . . Jazz scribe **Peter Keepnews** is currently knee-deep at work on a biography of **Thelonious Monk** . . . Boston's Berklee College of Music has been awarded the Yamaha Music Award, in recognition of its "outstanding contribution to the popularization of music, and inspiration to musicians worldwide" .

## FEATURE PICKS

**PIANISM** — The Michel Petrucciani Trio — Blue Note BT 85124 — Producer: Mike Berniker

Young Michel Petrucciani has developed into a full-bodied, impressive pianist: a genuine heir to the Bill Evans school of romantic-yet-swinging piano trio work. His touch is immaculate and he has exorcised much of the schmaltz that imbued his earlier work. Bassist Palle Danielsson and drummer Eliot Zigmund provide the kind of telepathic support that makes this truly a Trio.

**DA-DA** — Arthur Blythe — Columbia FC 40237 — Producers: Bruce Purse, Arthur Blythe

This is an Arthur Blythe sampler. The big-toned altoist is heard here with his In the Tradition band (Cecil McBee, John Hicks, Bobby Battle), his tuba/guitar band (Bob Stewart/Kelvyn Bell), and, in his latest phase, a fusion band (with strings thrown in for Djavan's "Equinas"). Cornetist Olu Dara is along for much of the ride, but it's the altoist who does most of the talking. A vast improvement over Blythe's last Columbia effort.

**RHYTHM IS OUR BUSINESS** — Jordan Sandke & Jaki Byard And Co. — Stash ST-259 — Producers: Jordan Sandke, Bob McCoy

Many younger jazz musicians are natural eclectics — swing, bebop, it's all history to them. Trumpeter Sandke, a member of the Widespread Orchestra, travels easily here between light bop and gentle swing, though he seems to favor the latter. Pianist Byard is one of jazz's original eclectics — he takes everything in his, you should pardon the expression, stride. A pleasant, swinging quintet LP, firmly anchored by bass great **Milt Hinton**.

**ALONE/BUT NEVER ALONE** — Larry Carlton — MCA 5689 — Producer: Larry Carlton

Fusion guitar star Carlton here sticks to the acoustic instrument, but there is no dropping off in his normal mix of high-energy flash and romantic melodicism — no lean-picking here. The eight selections range from solo to quintet pieces. Part of the first issue in the MC Master Series, which — though this was waxed in Hollywood — intends to expose the hidden instrumental underbelly of Nashville.

## NASHVILLE FORUM

Tom McEntee, Nashville

One of the words that gets a lot of attention and use in our music business community is the four-letter expression "hype." Like some other, lesser acceptable four-letter words, part of its conversational popularity, of course, comes from the fact that it can be used as either a noun or verb (as in, "That's a lot of hype" or "Joe Jones just hyped me for an hour on his record.")

In years past, in the service of various record labels, I would note that there were two kinds of hype: "bad" hype and "good" hype. "Good" hype was synonymous with enthusiastic promotion that may not necessarily include any hard facts — perhaps just expressions of favorable, but highly personal opinions about a certain product. Or, then again, it might very well be made up of reams of trivial data, true but inconsequential. And perhaps there might even be some mild distortion thrown in for flavor.

On the other hand, "bad" hype was defined, of course, as almost total distortion. Deception for its own sake. Chicanery, sleight-of-hand, whatever.

One, I judged, was fine. The other, not so fine. What I didn't observe — at least not for a number of years — was that sometimes it was impossible for the hyper to tell the difference. Just as it's virtually impossible for us to see the color of the air we breathe when we're working and playing in a city like New York, or Los Angeles, or even, nowadays, Nashville. But, step back, even temporarily, to a different vantage point (as in view from an airplane coming into any of the aforementioned towns) and the air that we once thought pure and healthful can be seen as a brownish-purple blanket of noxious materials. (How many times, in flying into one of those places, have I unconsciously tried to hold my breath, rather than inhale that almost tangible atmosphere?)

As I would change vantage points from time to time I also began to perceive the noxious elements that were often part of what I might have earlier classified as "good" hype. I began to observe that my promotion patter, for instance, took on colorations and attitudes of the "company" and were not nearly as "meaningful" or free of distortion as I had supposed. I noticed, also, that it was easy to develop resentment (righteous, naturally) towards certain music directors who wouldn't play my records (all promotion men refer to the records they're promoting as "my" records), despite the fact that we label execs told ourselves, quite often, that we were sophisticated enough, and aware enough, to realize that "not all of our records would appeal to everyone." And I noticed how close my alleged "good" hype was to "self" hype.

It was easy, I began to see, for one-sided attitudes and self-centered ideas to be passed off as just part of the fabric of healthy and fair competition. (And maybe that's so, of course. Maybe healthy competition is really no more than a conflict of personal ideas, prejudices or opinions. Perhaps all is fair, in that respect.)

For all I know, there might really be "good" hype and "bad" hype. Or it might just all be one big, self-deluding crock. However any of us judge it, it's something we live with, like the brownish-purple atmosphere we breathe and that we can only see when we step back and look at it from a different vantage point.

Maybe the hype itself is not even important. But taking a look, now and then, from a different vantage point is. After all, we all need to see reality every once in a while.



**DISTRIBUTION AGREEMENT** — Jim Kempner, pres. of the west coast based Frontline Records label, has solidified a distribution agreement with top officials representing the Benson Company. Frontlines' roster includes such artists as the Altar Boys, Bloodgood, Oden Fong and Wild Blue Yonder. Pictured during contract negotiations are (from l-r): Kempner; Brian Tong, exec. dir. of Frontline; Rob Michaels, vp of research and development for the Benson Company and William W. Traylor, exec vp and gm of the Benson Co.

## TOP 50 ALBUMS

Title, Artist, Label, Number, Distributor	Weeks On Chart	Weeks On 4/26 Chart
★ = Available on Compact Disc ■ = Platinum (RIAA Certified) □ = Gold (RIAA Certified)		
1 ALABAMA GREATEST HITS ★ ALABAMA (RCA AHL1-7170)	1	10
2 ROCKIN' WITH THE RHYTHM ★□ THE JUDDS (RCA/Curb AHL1-7042)	2	23
3 SOMETHING SPECIAL ★□ GEORGE STRAIT (MCA 5605)	5	33
4 A MEMORY LIKE YOU JOHN SCHNEIDER (MCA 5668)	4	12
5 SHAKIN' SAWYER BROWN (Capitol/Curb ST-12438)	3	28
6 GREATEST HITS EARL THOMAS CONLEY (RCA AHL1-7032)	7	24
7 WON'T BE BLUE ANYMORE DAN SEALS (EMI America ST-17166)	6	30
8 SOMETHING TO TALK ABOUT ANNE MURRAY (Capitol/EMI SJ-12466)	9	11
9 WHOEVER'S IN NEW ENGLAND REBA MCENTIRE (MCA 5691)	11	8
10 WHO'S GONNA FILL THEIR SHOES GEORGE JONES (Epic FE 39598)	8	32
11 FIVE-O ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25267)	13	32
12 LIVE IN LONDON ★ RICKY SKAGGS (Epic FE 40103)	10	22
13 OLD FLAME ★ JUICE NEWTON (RCA AHL1-5493)	12	21
14 I HAVE RETURNED RAY STEVENS (MCA 5635)	14	27
15 RHYTHM AND ROMANCE ★ ROSANNE CASH (Columbia FC-39463)	16	45
16 THIRTEEN EMMY LOU HARRIS (Warner Bros. 25352)	19	8
17 STREAMLINE ★ LEE GREENWOOD (MCA 5622)	15	32
18 GREATEST HITS VOL. 2 ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25328)	17	22
19 HANG ON TO YOUR HEART ★ EXILE (Epic BFE 40000)	20	27
20 ANYTHING GOES GARY MORRIS (Warner Bros. 1-25279)	18	35
21 THERE'S NO STOPPING YOUR HEART MARIE OSMOND (Capitol/Curb ST-12414)	21	32
22 PARDNERS IN RHYME THE STATLER BROTHERS (Mercury 422-824 420-1)	23	52
23 THE HEART OF THE MATTER ★□ KENNY ROGERS (RCA AFL1 7023)	22	24
24 GUITARS, CADILLACS, ETC. ETC. DWIGHT YOAKAM (Warner Bros./Reprise 25372-1)	28	20
25 LIFE'S HIGHWAY STEVE WARINER (MCA 5672)	25	20
26 GREATEST HITS ★□ GEORGE STRAIT (MCA 5567)	24	58
27 A FRIEND IN CALIFORNIA MERLE HAGGARD (Epic FE 40286)	30	8
28 HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	26	50
29 LOST IN THE FIFTIES TONIGHT RONNIE MILSAP (RCA AHL1-7194)	32	4
30 NEW MOVES DON WILLIAMS (Capitol ST 12440)	31	7
31 THE FORESTER SISTERS THE FORESTER SISTERS (Warner Bros. 1-25314)	27	32
32 WILL THE WOLF SURVIVE WAYLON JENNINGS (MCA 5688)	35	4
33 HARMONY JOHN CONLEE (Columbia FC-40257)	34	8
34 HALF NELSON WILLIE NELSON (Columbia FC 39990)	29	28
35 HOWARD AND DAVID THE BELLAMY BROTHERS (MCA/Curb-5586)	33	41
36 THE PROMISE LAND WILLIE NELSON (Columbia FC 40327)	39	2
37 GIRLS LIKE ME TANYA TUCKER (Capitol ST-12474)	41	2
38 PARTNERS, BROTHERS AND FRIENDS THE NITTY GRITTY DIRT BAND (Warner Bros. 1-25304)	36	36
39 SEASONS OAK RIDGE BOYS (MCA 5714)	43	2
40 WHEN LOVE IS RIGHT CHARLY McCLAIN & WAYNE MASSEY (Epic FE-40249)	37	6
41 ME & THE BOYS ★ THE CHARLIE DANIELS BAND (Epic-39878)	38	20
42 GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL 1-5425)	40	49
43 40 HOUR WEEK ★ ALABAMA (RCA AHL1-5339)	42	64
44 STAND UP MEL McDANIEL (Capitol ST-12437)	46	27
45 TONIGHT WE RIDE MICHAEL MARTIN MURPHEY (Warner Bros. 1-25369)	45	6
46 BORN YESTERDAY THE EVERLY BROTHERS (Mercury 826 142-1)	47	8
47 SWEET DREAMS (MUSIC FROM THE MOTION PICTURE SOUNDTRACK) ★ PATSY CLINE (MCA MCA-6149)	44	26
48 GREATEST HITS ★□ LEE GREENWOOD (MCA 5582)	48	52
49 CHASIN' RAINBOWS CONWAY TWITTY (Warner Bros. 25294)	49	21
50 STEP ON OUT ★ THE OAK RIDGE BOYS (MCA 5555)	50	52

## HOT CUTS

- DWIGHT YOAKAM — Bury Me — (Guitars, Cadillacs, Etc. Etc.)
- REBA MCENTIRE — You Can Take The Wings Off Me — (Whoever's In New England)
- WAYLON JENNINGS — Will The Wolf Survive — (Will The Wolf Survive)
- JAMES TAYLOR — The Man Who Shot Liberty Valance — (That's Why I'm Here)
- JOHN CONLEE — The Day He Turned Sixty-Five — (Harmony)
- MERLE HAGGARD — A Friend in California — (A Friend in California)
- MICHAEL MARTIN MURPHEY — Rollin' Nowhere — (Tonight We Ride)
- THE JUDDS — Rockin' With The Rhythm of the Rain — (Rockin' With the Rhythm)
- SAWYER BROWN — Shakin' — (Shakin')
- THE OAK RIDGE BOYS — Don't Break The Code — (Seasons)
- CONWAY TWITTY — Lay Me Down Carolina — (Chasin' Rainbows)
- ANNE MURRAY — My Life's A Dance (Something To Talk About)
- TANYA TUCKER — Daddy Long Legs — (Girls Like Me)

# CASH BOX COUNTRY SINGLES

May 3, 1986

	Weeks On 4/26 Chart		Weeks On 4/26 Chart		Weeks On 4/26 Chart
<b>1</b> AIN'T MISBEHAVIN'	2	HANK WILLIAMS JR. (Warner/Curb 7-28794)	11	<b>34</b> REPETITIVE REGRET	37
				EDDIE RABBITT (RCA PB-14317)	6
<b>2</b> GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	1	THE JUDDS (RCA/Curb PB-14290)	12	<b>35</b> HEART DON'T FALL NOW	27
				SAWYER BROWN (Capitol/Curb B-5548)	14
<b>3</b> TOMB OF THE UNKNOWN LOVE	6	KENNY ROGERS (RCA PB-14298)	10	<b>36</b> YOU CAN'T KEEP A GOOD MEMORY DOWN	40
				JOHN ANDERSON (Warner Bros. 7-28748)	7
<b>4</b> ONCE IN A BLUE MOON	3	EARL THOMAS CONLEY (RCA PB-14282)	13	<b>37</b> TIL I LOVED YOU	41
				RESTLESS HEART (RCA PB-14292)	7
<b>5</b> ONE LOVE AT A TIME	8	TANYA TUCKER (Capitol B-5533)	12	<b>38</b> YOU SHOULD HAVE BEEN GONE BY NOW	30
				EDDY RAVEN (RCA PB-14250)	21
<b>6</b> 1982	4	RANDY TRAVIS (Warner Bros. 7-28828)	19	<b>39</b> DRINKIN' MY BABY GOODBYE	43
				THE CHARLIE DANIELS BAND (Epic 34-05835)	6
<b>7</b> FEELIN' THE FEELIN'	7	THE BELLAMY BROTHERS (MCA/Curb MCA-52747)	13	<b>40</b> NOTHING BUT YOUR LOVE MATTERS	32
				LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-05764)	15
<b>8</b> HAPPY, HAPPY BIRTHDAY BABY	11	RONNIE MILSAP (RCA PB-14286)	9	<b>41</b> I'LL TAKE YOUR LOVE ANYTIME	45
				ROBIN LEE (Evergreen EV-1039)	6
<b>9</b> NOW AND FOREVER (YOU AND ME)	5	ANNE MURRAY (Capitol B-5547)	14	<b>42</b> YOU'LL NEVER KNOW HOW MUCH I NEEDED YOU TODAY	36
				CONWAY TWITTY (Warner Bros. 7-28772)	10
<b>10</b> WHOEVER'S IN NEW ENGLAND	14	REBA McENTIRE (MCA 52767)	11	<b>43</b> SWEETER AND SWEETER	38
				THE STATLER BROTHERS (Mercury 884 317-7)	16
<b>11</b> YOU'RE SOMETHING SPECIAL TO ME	9	GEORGE STRAIT (MCA 52764)	16	<b>44</b> WHEN YOU GET TO THE HEART	49
				BARBARA MANDRELL (MCA 52802)	5
<b>12</b> SHE AND I	10	ALABAMA (RCA PB-14281)	15	<b>45</b> OLD FLAME	51
				JUICE NEWTON (RCA PB-14295)	4
<b>13</b> WE'VE GOT A GOOD FIRE GOIN'	12	DON WILLIAMS (Capitol B-5526)	16	<b>46</b> READ MY LIPS	53
				MARIE OSMOND (Capitol/Curb B-5563)	5
<b>14</b> WORKING WITHOUT A NET	18	WAYLON JENNINGS (MCA 52776)	12	<b>47</b> HILLBILLY HIGHWAY	47
				STEVE EARLE (MCA 52785)	7
<b>15</b> I HAD A BEAUTIFUL TIME	15	MERLE HAGGARD (Epic 34-05782)	14	<b>48</b> THAT'S ONE TO GROW ON	54
				DOBIE GRAY (Capitol B-5562)	6
<b>16</b> LIFE'S HIGHWAY	26	STEVE WARINER (MCA 52786)	8	<b>49</b> I THINK I'M IN LOVE	39
				KEITH STEGALL (Epic 34-05815)	10
<b>17</b> HOLD ON	19	ROSANNE CASH (Columbia 38-05794)	12	<b>50</b> UNTIL I MET YOU	60
				JUDY RODMAN (MTM B-72065)	5
<b>18</b> HONKY TONK MAN	28	DWIGHT YOAKAM (Warner Bros./Reprise 7-28793)	10	<b>51</b> WHEN IT'S DOWN TO ME & YOU	56
				CHARLEY McCLAIN & WAYNE MASSEY (Epic 34-05842)	5
<b>19</b> EASY TO PLEASE	20	JANIE FRICKE (Columbia 38-05781)	14	<b>52</b> SUPER LOVE	57
				EXILE (Epic 34-05860)	4
<b>20</b> PARTNERS, BROTHERS AND FRIENDS	21	THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28780)	10	<b>53</b> I COULD GET USED TO YOU	44
				EXILE (Epic 34-05699)	22
<b>21</b> 100% CHANCE OF RAIN	13	GARY MORRIS (Warner Bros. 7-28823)	17	<b>54</b> NIGHTS	59
				ED BRUCE (RCA PB-14305)	3
<b>22</b> LIVING IN THE PROMISELAND	33	WILLIE NELSON (Columbia 38-05834)	6	<b>55</b> BACK HOME	48
				A.J. MASTERS (Bermuda Dunes Records C112)	9
<b>23</b> MAMA'S NEVER SEEN THOSE EYES	31	THE FORESTER SISTERS (Warner Bros. 7-28795)	8	<b>56</b> I COULD GET USED TO THIS	62
				JOHNNY LEE & LEE BRODY (Warner Bros. 7-28747)	4
<b>24</b> LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY	25	GIRLS NEXT DOOR (MTM B-72059)	14	<b>57</b> HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE)	68
				LEE GREENWOOD (MCA 52807)	3
<b>25</b> DON'T UNDERESTIMATE MY LOVE FOR YOU	16	LEE GREENWOOD (MCA 52741)	18	<b>58</b> HEY DOLL BABY	64
				SWEETHEARTS OF THE RODEO (Columbia 38-05824)	4
<b>26</b> HARMONY	29	JOHN CONLEE (Columbia 38-05778)	11	<b>59</b> IN OVER MY HEART	42
				T.G. SHEPPARD (Columbia 38-05747)	19
<b>27</b> MIAMI, MY AMY	28	KEITH WHITLEY (RCA PB-14285)	12	<b>60</b> SURROUNDED	63
				GLENN ENGLISH (CBT-12095)	6
<b>28</b> JULIET	34	OAK RIDGE BOYS (MCA 52801)	7	<b>61</b> RENO BOUND	67
				SOUTHERN PACIFIC (Warner Bros. 7-28722)	3
<b>29</b> CAJUN MOON	17	RICKY SKAGGS (Epic 34-05748)	16	<b>62</b> CARMEN	50
				GENE WATSON (Epic 34-05817)	10
<b>30</b> EVERYTHING THAT GLITTERS (IS NOT GOLD)	46	DAN SEALS (EMI America B-8311)	5	<b>63</b> BACK WHEN LOVE WAS ENOUGH	70
				MARK GRAY (Columbia 38-05857)	3
<b>31</b> WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)	22	JOHN SCHNEIDER (MCA 52723)	20	<b>64</b> WHAT MY WOMAN DOES TO ME	66
				RAY GRIFF (RCA JB-50846)	5
<b>32</b> BORN YESTERDAY	35	EVERLY BROTHERS (Mercury 884 428-7)	10	<b>65</b> LOVE AT THE FIVE & DIME	72
				KATHY MATTEA (Mercury 884 573-7)	3
<b>33</b> THINK ABOUT LOVE	19	DOLLY PARTON (RCA PB-14218)	20	<b>66</b> SOMEBODY WANTS ME OUT OF THE WAY	76
				GEORGE JONES (Epic 34-05862)	2
				<b>67</b> CAN'T STOP NOW/ON THE OTHER HAND	77
				RANDY TRAVIS (Warner Bros. 7-28962)	2
				<b>68</b> LET ME DOWN EASY	73
				MALCHAK & RUCKER (Alpine APS-002)	4
				<b>69</b> CHARTBREAKER THE LIGHTS OF ALBUQUERQUE	DEBUT
				JIM GLASER (MCA 52808)	DEBUT
				<b>70</b> CROSS MY HEART	78
				JAN GRAY (Cypress CYP 8510)	2
				<b>71</b> OH YES I CAN	74
				TARI HENSLEY (Mercury 884 484-7)	4
				<b>72</b> THE LOOK OF A LADY IN LOVE	79
				JOHNNY DUNCAN (Pharoah PR 2502)	3
				<b>73</b> I WISH THAT I COULD HURT THAT WAY AGAIN	DEBUT
				T. GRAHAM BROWN (Capitol/Curb B 5571)	DEBUT
				<b>74</b> GOTTA LEARN TO LOVE WITHOUT YOU	82
				MICHAEL JOHNSON (RCA PB 14294)	2
				<b>75</b> LIL' RED RIDIN' HOOD	80
				STEVE DOUGLAS (Banka BA-2186)	3
				<b>76</b> HEARTACHE THE SIZE OF TEXAS	84
				THE VEGA BROTHERS (MCA 52777)	2
				<b>77</b> COME IN PLANET EARTH (ARE YOU LISTENIN')	86
				KAREN TAYLOR-GOOD (Mesa NSD/M-2011)	2
				<b>78</b> I KNOW IT'S NOT OVER	83
				CAL SMITH (Step One SOR 353)	3
				<b>79</b> TOBACCO ROAD	87
				ROY CLARK (Silver Dollar SD7-70001)	2
				<b>80</b> WE DON'T DO THAT ANYMORE	81
				BIG ERNIE GIBSON (MSR 19838)	4
				<b>81</b> COWPOKE	DEBUT
				GLEN CAMPBELL (Atlantic America 7-99559)	DEBUT
				<b>82</b> ALL TIED UP	DEBUT
				RONNIE McDOWELL (MCA/Curb 52816)	DEBUT
				<b>83</b> BOARD WALK ANGEL	DEBUT
				BILLY JOE ROYAL (Atlantic America 7-99555)	DEBUT
				<b>84</b> FAST LANES AND COUNTRY ROADS	52
				BARBARA MANDRELL (MCA 52737)	22
				<b>85</b> BACK ON THE RADIO AGAIN	DEBUT
				JAMES & MICHAEL YOUNGER (Air 00102)	DEBUT
				<b>86</b> WE ALMOST DID	DEBUT
				EARL McCOWAN (Door Knob DK 86-246)	DEBUT
				<b>87</b> THIS TIME IT'S YOU	DEBUT
				LISA CHILDRESS (A.M.I. 1941)	DEBUT
				<b>88</b> I'LL BE THERE	DEBUT
				JACK FOX (Date DR3)	DEBUT
				<b>89</b> BOOGIE WOOGIE BABY	DEBUT
				MIKE ARNETT (Delux DE 1006)	DEBUT
				<b>90</b> YOUR MEMORY AIN'T WHAT IT USED TO BE	55
				MICKY GILLEY (Epic 34-05744)	20
				<b>91</b> YOU'RE NOBODY TILL SOMEBODY LOVES YOU	69
				RAY PRICE (Step One SOR 352)	8
				<b>92</b> I NEED SOME GOOD NEWS BAD	61
				CHANCE (Mercury 884 545-7)	5
				<b>93</b> THERE'S NO STOPPING YOUR HEART	90
				MARIE OSMOND (Capitol/Curb B-5521)	26
				<b>94</b> TAKIN' THE GIVIN' AWAY	92
				MELISSA BRISTLE (TAM TRS 8603)	2
				<b>95</b> SUKIYAKI (MY FIRST LONELY NIGHT)	91
				BOOTS CLEMENTS (West W-719)	9
				<b>96</b> THE SECOND TIME AROUND	75
				DEL REEVES (Playback PL 1103)	5
				<b>97</b> MODERN DAY COWBOY	71
				JAY CLARK (Concorde CR 302-NSD)	4
				<b>98</b> YOU CAN DREAM OF ME	65
				STEVE WARINER (MCA 52721)	25
				<b>99</b> BABY WANTS	58
				THE OSMOND BROS. (EMI America/Curb B-8313)	8
				<b>100</b> COUNTING MY MEMORIES	89
				LANIE McLUHEN (Soundwaves SW-NSD 4767)	3

ALPHABETICAL LISTING ON INSIDE BACK COVER

## MOST ADDED



## STRONG ADDS

**Can't Stop Now/On The Other Hand** — Randy Travis — (Warner Bros.)  
**I Wish That I Could Hurt That Way Again** — T. Graham Brown — Capitol  
**All Tied Up** — Ronnie McDowell — (MCA/Curb)  
**Hearts Aren't Made To Break (They're Made To Love)** — Lee Greenwood — (MCA)  
**Cross My Heart** — Jan Gray — (Cypress)  
**Cowpoke** — Glen Campbell — (Atlantic America)

## STATION ADDS

**WOPY — Jacksonville — Willis Williams**  
Earl McCowan  
David Walsh  
Dana Hudson  
George Jones (Pick)  
Glen Campbell  
Dow Jones & the Nashville Stock Exchange  
Bobby Bare  
T.C. Roberts  
Mark Alan  
Michael Johnson  
Carla Collen  
**Dark Horse: Vicki Lee**

**KCKN-FM — Roswell — Tim Mack**  
Sweethearts of the Rodeo  
Lee Greenwood — Pick  
Emmylou Harris  
Dolly Parton  
Southern Pacific  
**Dark Horse: None**

**KFMS — Las Vegas — J.C. Simon**  
George Jones

**WVAM — Altoona — Rocky McCumbee**  
Ronnie McDowell (Pick)  
Vicki Lee  
Cerrito  
Johnny Travis  
The Charleston Express  
T.C. Roberts  
Mason Dixon  
Cody Michaels  
The Charlie Daniels Band  
T. Graham Brown  
Dennis Robbins  
**Dark Horse: Billy Joe Royal**

**KFEQ — St. Joseph — Bob Orf**  
David Allan Coe  
Mark Gray  
Randy Travis (Pick)  
Juice Newton

Ronnie McDowell  
George Jones  
Jack Fox  
**Dark Horse: Jan Gray**

**WDLW — Waltham — Nina Ryder**  
Emmylou Harris  
Barbara Fairchild

**KYKX-FM — Longview — Casey Jones**  
*Exile*  
The Charlie Daniels Band  
Willie Nelson  
Ed Bruce  
Lee Greenwood  
McClain & Massey  
The Vega Brothers  
Jim Glaser  
**Dark Horse: None**

**KKIX — Fayetteville — Tom Sleeker**  
Barbara Mandrell  
**Dark Horse: Mason Dixon**

**WJLM-FM — Roanoke — David Hurst**  
David Allan Coe (Pick)  
Barbara Fairchild  
**Dark Horse: James & Michael Younger**

**KCTI — Gonzales — Jim Perkins**  
Mark Alan  
Vicki Lee  
Mason Dixon  
Dana Hudson  
Billy Joe Burnette  
Jim Quigley & Southwind  
Jim Crenshaw  
Michael Shablin  
Dow Jones & the Nashville Stock Exchange  
Andy Carr  
Cerrito  
James & Michael Younger (Pick)  
**Dark Horse: Johnny Travis**

**WMMK-FM — Destin — Skip Davis**  
Dolly Parton  
Bertie Higgins (Pick)  
Malchak & Rucker  
A.J. Masters  
Michael Shablin  
Barbara Fairchild  
**Dark Horse: None**

**WGTO — Cypress Gardens — Henry Jay**  
Ronnie McDowell (Pick)  
Ed Bruce  
Randy Travis  
The Wyatt Brothers  
Tari Hensley  
Mark Gray  
**Dark Horse: Jan Gray**

**WCCN — Nellyville — Nancy Stewart**  
Ed Bruce  
Jack Fox  
Bill Thornbury  
Lee Greenwood  
Karen Taylor-Good  
Mark Alan  
Glen Campbell  
Cerrito  
Jim Glaser (Pick)  
**Dark Horse: The Vega Brothers**

**KKAL — Arroyo Grande — Mike David**  
McClain & Massey  
Kathy Mattea  
Ronny Robbins  
Sweethearts of the Rodeo  
Dolly Parton  
David Allan Coe  
Michael Johnson

## HOT PHONES

**AIN'T MISBEHAVIN'** — HANK WILLIAMS JR. — (WARNER/CURB)  
**GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)** — THE JUDDS — (RCA/CURB)  
**HAPPY, HAPPY BIRTHDAY BABY** — RONNIE MILSAP — (RCA)

**Whoever's In New England** — Reba McEntire — (MCA)  
**Everything That Glitters (Is Not Gold)** — Dan Seals — (EMI America)  
**One Love At A Time** — Tanya Tucker — (Capitol)

Ronnie McDowell  
Emmylou Harris  
**Dark Horse: Jay Gray**

**KRRV — Alexandria — B. Mitchell**  
Glen Campbell  
Randy Travis  
Jim Glaser  
Billy Swan (Pick)  
T. Graham Brown

**KBRQ — Denver — Jim Stricklan**  
Emmylou Harris  
David Allan Coe  
Nanci Griffith  
**Dark Horse: Cal Smith**

**KFGO — Fargo — Don Roberts**  
Dolly Parton  
Emmylou Harris (Pick)  
Ogden Harless  
Dana Hudson  
Vicki Lee  
Jimmy Lee Huff  
**Dark Horse: Karen Taylor-Good**

**KMIX-FM — Turlock — Ed Nickus**  
Emmylou Harris  
Ronnie McDowell (Pick)  
Jim Glaser  
David Allan Coe  
**Dark Horse: Robin Lee**



**FAMILY TRADITION** — The focal point of the newly opened Hank Williams Jr. Family Tradition Museum in Nashville is the restored 1952 Cadillac owned by Hank Sr., in which he died on Jan. 1, 1953. The baby-blue convertible was also driven by Hank, Jr. during his teenage years in Music City. The new museum offers hundreds of displays of memorabilia from the Williams family, including rare home movies of the father and son.

## COAST TO COAST



INDUSTRY NEWS  
REVIEWS

## ALBUM RELEASES

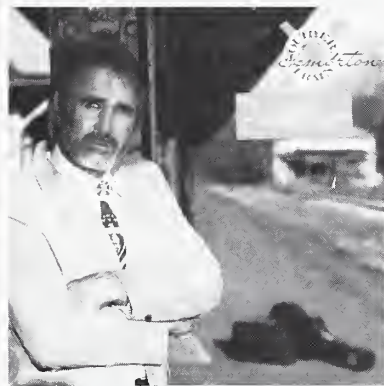
**LOST HIGHWAY** (December 1948 — March 1949) — Hank Williams — Polydor 422-825 554-1 Y-2

This third volume of the Hank Williams special series covers material recorded from December, 1948 to March, 1949 and while it offers many listeners a taste of nostalgia, it also introduces the legend to a new group of fans. The double LP set begins with such titles as "There'll Be No Tears Tonight," "Lost On The River" and "I Heard My Mother Praying For Me." There are a few noted Hank Sr. standards such as "Honky Tonk Blues" and "Mind Your Own Business." The LP yields two duets with Miss Audrey. This classic compilation is a "must" for any collector or country music lover.



**SOUTHERN TRAIN** — Sonny Throckmorton — Warner Bros. 1-25374 — Producers: Sonny Throckmorton and Eddle Bayers

It's been a long time coming for noted Music City songwriter Sonny Throckmorton, but his recent signing to Warner Bros. results in his debut LP, "Southern Train." As expected all cuts were self-penned and highlight the versatility in the veteran writer's vocal abilities. From "It's All Gone" to "My First Reaction," and the expressful "How It Feels When The Feeling Is Gone," Sonny has put together a fine effort.



**FROM WHERE I STAND** — Dobie Gray — Capitol ST-12489 — Producer: Harold Shedd

It was "The In Crowd," recorded in 1965, that rocketed Dobie Gray into the national spotlight and in 1972 he zoomed back to the top with the barrier-breaking style of "Drift Away." Today, Gray is setting a place for himself in country radio, most notably with his single "One To Grow On." His first LP from Capitol, titled "From Where I Stand" features that single as well as nine other "just right" cuts that took close to half a year to find. Listeners will enjoy a mixture of gospel, blues, country, bluegrass and Texas "swing" sounds. Choice cuts include "The Dark Side Of Town," "She's Too True" and "So Far So Good."



**BOXCAR WILLIE** — Boxcar Willie — MCA/Dot — 39052 — Producer: Boxcar Willie

Willie Nelson teams with Opry star Boxcar Willie for two duets on Boxcar's first Dot effort ("Boxcar's My Home" and "Song of Songs"). Throughout most of the LP, the "hobo" theme dominates as in such cuts as "Hobo Heaven," "Big Freight Train Carry Me Home" and "Gypsy Lady And The Hobo." But there are a few "traditional" country themes included, "Cheating Wife" and another tribute to the Lone Star State, "My Heart's Deep In The Heart Of Texas."



## SINGLE RELEASES

### FEATURE PICKS

**JOHN SCHNEIDER** (MCA-52827)

**You're The Last Thing I Needed Tonight** (3:19) (Jack and Bill—ASCAP) (D. Wills, D. Pfrimmer) (Producers: Jimmy Bowen and John Schneider)

John Schneider's rich vocals continue to shine in his latest release "You're The Last Thing I Needed Tonight" from the "A Memory Like You" LP, which has already produced a number one single by the same name. "You're The Last Thing" could do well if Schneider's proven track record with ballads and sad songs is any barometer.

**PAKE MCENTIRE** (RCA PB-14336)

**Savin' My Love For You** (3:16) (Warner-Tamerlane/Flying Dutchman—BMI) (M. Clark) (Producer: Mark Wright)

Just as soon as his debut single falls off the charts, out of chute number two comes Pake McEntire's new release, "Savin' My Love For You," an upbeat, fun number that may help Pakus rope himself a larger following.

**BANDANA** (Warner Bros. 7-28721)

**Touch Me** (3:54) (Nashion/Dejamus/Stam Cornelius/WB—BMI/ASCAP) (L. Wilson, G. Harrison, D. Robbins) (Producers: Bandana and Barry Beckett)

Bandana's new single, "Touch Me" makes for a nice drive-time number with its uptempo and easy-to-follow melody. Some nice production work, too.

**LEWIS STOREY** (Epic 34-05890)

**Katie, Take Me Dancin'** (2:36) (Love 7/Campesino—ASCAP) (L. Storey) (Producer: Norbert Putnam)

Lewis Storey offers a totally different sound than what we're accustomed to hearing on radio these days. And it's refreshing. Take his new self-penned single, "Katie, Take Me Dancin'" for a few spins around the turntable and get a feeling for Storey's style. He really sings from the heart.

**JOHNNY PAYCHECK** (Mercury 884-720-7)

**Old Violin** (3:39) (Dwight Manners—BMI) (J. Paycheck) (Producers: Stan Cornelius and Johnny Paycheck)

Paycheck's been spending a lot of time with his music these days. He wrote and produced this new single, "Old Violin" which hits hard with strong, emotional impact. Paycheck's delivery follows suit resulting in a well-rounded and powerful effort, that will be his most successful in many moons. Bet on it!

### Consensus Pick

**BARBARA FAIRCHILD** (Capitol B-5582)

**Just Out Riding Around** (2:45) (Prime Time/Snowfox—ASCAP/SESAC) (T. Goodman, D. Lehman) (Producers: Don Williams, A. Reynolds)

Remember that sweet, cuddly innocence of "The Teddy Bear Song"? Well, it's been almost completely shelved by the staff here, after a shot of Fairchild's first Capitol offering, the gutsy, "Just Out Riding Around." A potent, raw-edged performance by BF that falls in that same '50s-rock-renaissance classification as "Bop" and "Burned Like A Rocket." We expect Top 10 at least.



**NEW MOVE** — Enjoying the balcony from the Welk Music Group's new Nashville offices are (from l-r): Dean Kay, Welk executive vp and gm; newly signed Welk writer, Shelly West; Bob Kirsch, Nashville division mgr; Jack Brumley, West's mgr; and Doyle Brown, Welk's professional mgr. West has signed an exclusive writing agreement with Welk's Hall-Clement publications and copyrights will be co-published with West's company, West Hood Song.



## INDIE SPOTLIGHT

**JIM QUIGLEY AND SOUTHWIND** (Fifth Street Records CR-1059)

**Smoke's In My Eyes** (2:55) (Don Buckler & Jim Quigley/Chapie—BMI) (D. Buckler, J. Quigley) (Producers: Southwind and C. Chapman) (Fifth Street Records, 228 W. 5th Kansas City, MO — 816-842-6854)

Distinct vocals and a pleasant melody make Jim Quigley and Southwind's single, "Smoke's In My Eyes" a real treat! The barroom dance appeal makes this one of those records that you want to listen to more than once!



## INDIE SINGLE PICKS

**NARVEL FELTS** (Evergreen EV 1041)

**Rockin' My Angel** (2:58) (Bibo/Chappell/Chriswald/Hopi—ASCAP) (T. Rocco, C. Black, A. Roberts) (Producer: Johnny Morris) (Evergreen Records, 1021 16th Ave. South, Nashville, TN 37212 — 615-327-3213)

"Narvel The Marvel" is back with a strong, upbeat tune that highlights his popular vocals. Written by top tunesmiths Tommy Rocco, Charlie Black and Austin Roberts.

**CARLTON MOODY & THE MOODY BROS.** (Lamon LR 10121-45)

**Midnight Flyer** (3:20) (Rocky Top—BMI) (P. Craft) (Producers: Carlton, David and Trent Moody) (Lamon Records, P.O. Box 25371, Charlotte, NC 28212)

As soon as the needle hits the vinyl, "Midnight Flyer" grabs you with its consistent beat and its use of different instruments. One hundred percent enjoyable!

**RANDY WAGNER** (Door Knob DK 86-248)

**Anything A Stranger Can Do** (3:01) (Chip 'N' Dale—ASCAP) (B. Ready, Jr.) (Producer: Gene Kennedy) (Door Knob Records, 2125 8th Ave. South, Nashville, TN 37204)

Let's push Randy Wagner's number on the jukebox! Good tune!

**BILLY JO BURNETTE** (Bear Creek A-1986-1002)

**One Night** (2:21) (Gladys—ASCAP) (D. Bartholamew, P. King) (Producers: Rusty Adams and Billy Jo Burnette) (Bear Creek Records, 47 Music Square, East, Nashville, TN 37203 — 615-321-5080)

Sprinkled with a South-of-the-Border flavor, Billy Jo Burnette's new number, "One Night," is highlighted by neatly-laid vocals and production techniques.

## INDIE ALBUM PICK

**THE 20 BEST HITS OF JOE SOUTH**  
— Joe South — Playback L-12337  
(Music Unlimited Inc., 2112-B N.E. 162 St. North Miami Beach, Florida 33162)

It's often hard to remember 20 songs that a particular artist had made into hits but Joe South is making it easier by compiling 20 of his top songs that he's enjoyed success with over the years. While "Games People Play" may perhaps be the most popular of his recordings, South fans will also enjoy "Don't It Make You Want To Go Home" and "Walk A Mile In My Shoes." South also sings songs made famous by other artists and they include, "Birds Of A Feather" and "Down In The Boondocks."



**ROCKIN' WITH THE RHYTHM GOES GOLD** — While in New York to perform at Radio City Music Hall, the Judds were the guests at a very special dinner party where RCA executives presented them with a gold award for "Rockin' With The Rhythm." Shown at the presentation are (from l-r): Jose Menendez, exec. vp operations RCA/Ariola Int'l; John Ford, vp RCA Records/US/Canada; Naomi Judd; Elliot Goldman, pres. and chief exec. officer RCA/Ariola; Wynonna Judd; Joe Galante, division vp RCA Nashville and Tony Montgomery, dir. national single sales RCA/A&M and Associated labels.

## TOP INDIE SINGLES

	Weeks On Chart	
<b>1 I'LL TAKE YOUR LOVE ANYTIME</b> ROBIN LEE (Evergreen EV-1039) Contact: (615) 327-3213	1 6	
<b>2 SURROUNDED</b> GLENN ENGLISH (CBT-12095) Contact: (214) 586-0967	2 6	
<b>3 LET ME DOWN EASY</b> MALCHAK & RUCKER (Alpina APS-002) Contact: (615) 327-2227	5 4	
<b>4 THE LOOK OF A LADY IN LOVE</b> JOHNNY DUNCAN (Pharoah PR 2502) Contact: (615) 321-4460	7 3	
<b>5 WHAT MY WOMAN DOES TO ME</b> RAY GRIFF (RCA JB 50846) Distr: 2245 Markham Rd., Scarborough, Ontario, Canada M1B 2W3	3 5	
<b>6 BACK HOME</b> A.J. MASTERS (Barmuda Dunas C112) (Distr: 40655 Jaffarson, Barmuda Dunas CA 92201)	4 9	
<b>7 CROSS MY HEART</b> JAN GRAY (Cyprass-CYP8510) Contact: (615) 297-2620	10 2	
<b>8 I KNOW IT'S NOT OVER</b> CAL SMITH (Stap Ona SOR 353) Contact: (615) 255-3009	9 3	
<b>9 COME IN PLANET EARTH (ARE YOU LISTENIN')</b> Karen Taylor-Good (Masa NSD/M-2011) Contact: (615) 269-0593	13 2	
<b>10 LIL RED RIDING HOOD</b> STEVE DOUGLAS (Banka 2186) Contact: (713) 682-3760	12 3	
<b>11 TOBACCO ROAD</b> ROY CLARK (Silver Dollar SD 7-70001) Contact: 2400 Fall Creek Road, Branson, Missouri	14 2	
<b>12 BACK ON THE RADIO AGAIN</b> JAMES & MICHAEL YOUNGER (Air 00102) Contact: (615) 822-1081		DEBUT
<b>13 WE ALMOST DID</b> EARL McCOWAN (Door Knob DK-86-246) Contact: (615) 383-6002		DEBUT
<b>14 THIS TIME IT'S YOU</b> LISA CHILDRESS (A.M.I. 1941) Contact: (615) 258-0197		DEBUT
<b>15 I'LL BE THERE</b> JACK FOX (Dala DR 34) Contact: (614) 258-0197		DEBUT

### Up and Coming

#### FALLING FOR YOU

Sami Jo & Sammy Johns (Southern Tracks ST 1054) Contact: (404) 325-0832

#### BOOGIE WOOGIE BABY

Mike Arnett (Delux DE 1006)  
Contact: (615) 255-2175

#### BLUE TRAIN (OF THE HEART BREAK LINE)

Sam Thompson (Door Knob DK 86-247) Contact: (615) 383-6002

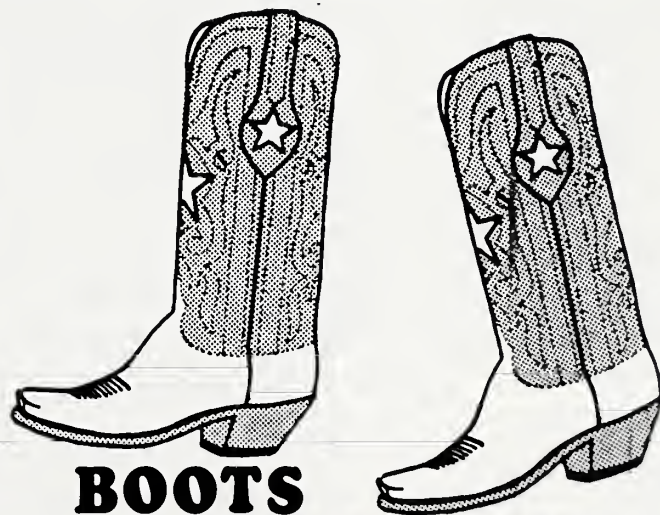
#### I DON'T HAVE TO GET BACK TO THE COUNTRY

Johnny Travis (TP Records-TRSS-386) Contact: Tip Music, 2304 Ave. Q, Lubbock, TX 79405

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## BOOTS CLEMENTS

comes the follow-up single to the 8-week Cash Box chart and Billboard charted "Sukiyaki",

## "YOU CAN HAVE HER"



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## TOP 30 ALBUMS

### Inspirational

	Weeks On Chart	4/26
1 MEDALS RUSS TAFF (Myrrh 7-01-679206-4)	1	42
2 UNGUARDED AMY GRANT (Myrrh 7-01-680606-5)	2	50
3 SHEEP IN WOLVES CLOTHING MYLON LEFEVRE & BROKEN HEART (Myrrh 7-01-6790-06-1)	3	37
4 BENNY FROM HERE BENNY HESTER (Word SPCN 9-01-638357-3S)	4	34
5 HE HOLDS THE KEYS STEVE GREEN (Sparrow SPR 1104)	5	40
6 KINGDOM SEEKERS TWILLA PARIS (Starsong SPCN 7-102-06186-2)	6	24
7 BLACK AND WHITE IN A GREY WORLD LESLIE PHILLIPS (Myrrh 7-01-682606-6)	8	12
8 LET THE WIND BLOW THE IMPERIALS (Myrrh 7-01-682006-8)	7	56
9 COMMANDO SOZO DEGARMO AND KEY (Benson/Pow-er Disc PWR 01079)	12	20
10 BEAT THE SYSTEM PETRA (Starsong 7-01-205788-1)	9	58
11 CHOOSE LIFE DEBBIE BOONE (Lamb And Lion LLR 3008)	11	52
12 POWER OF PRAISE PHIL DRISCOLL (Sparrow SPR 1102)	10	40
13 CHANGE THE WORLD DALLAS HOLMES AND PRAISE (Word 7-01-413801-4)	17	8
14 SHAKE ME TO WAKE ME STEVE CAMP (Sparrow SPR 1103)	15	31
15 LOVE AROUND THE WORLD LEON PATILLO (Myrrh SP 753)	16	12
16 HOTLINE WHITEHEART (Home Sweet Home 7-01-000139-1)	13	37
17 GIANTS IN THE LAND WAYNE WATSON (Dayspring 4135)	18	8
18 SEVEN DAVID MEECE (Myrrh 7-01-681206-5)	14	40
19 SONGS FROM THE HEART SANDI PATTI (Impact RO3884)	19	74
20 SCANDALON MICHAEL CARD (Sparrow SPR-1117)	23	2
21 HAVE YOURSELF COMMITTED BRYAN DUNCAN (Light/Lexicon LS 5871)	20	32
22 MORNING LIKE THIS SANDI PATTI (Word 9003)	24	4
23 COMMUNICATION DEGARMO AND KEY (Benson 01073)	22	59
24 HYMNS JUST FOR YOU SANDI PATTI (Benson RO 3910)	25	8
25 NON-FICTION BOB BENNETT (Starsong 7-102-05986)	21	22
26 ACTION STEVE ARCHER (Home Sweet Home 7-102-0002098)	26	22
27 COMING ON STRONG CARMAN (Myrrh 7-01-680706-1)	27	58
28 I'VE JUST SEEN JESUS LARNELLE HARRIS (Impact RO 3732)	28	40
29 STRAIGHT AHEAD AMY GRANT (Myrrh 675706-4)	29	114
30 THE CHAMPION CARMAN (Word WR 8321)	DEBUT	

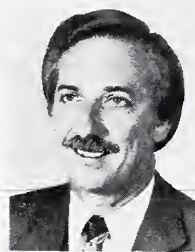
### Spiritual

	Weeks On Chart	4/26
1 BLESSED THE WILLIAMS BROTHERS (Malaco 4400)	1	52
2 LOVE ALIVE III WALTER HAWKINS (Light LS 5857)	2	64
3 HAVE MERCY EDWIN HAWKINS (Light 5887)	3	30
4 HOLD ON REV. F.C. BARNES & REV. JANICE BROWN (Atlanta Int'l 10099)	5	26
5 WE'RE WAITING SANDRA CROUCH (Light/Lexicon 5855)	6	26
6 JUST A REHEARSAL WILLIE NEAL JOHNSON and the GOSPEL KEYNOTES (Malaco 4403)	7	22
7 DEDICATED NICHOLAS (Command CRN 1003)	4	36
8 COME UNTO JESUS REV. CHARLES NICKS (Sound of Gospel 146)	9	24
9 UNSPEAKABLE JOY DOUGLAS MILLER (Light 5876)	8	41
10 CELEBRATION SHIRLEY CAESAR (Rejoice 7-01-500128-4)	11	20
11 I GIVE MYSELF TO YOU THE RANCE ALLEN GROUP (Myrrh 7-01-678406-1)	10	40
12 LET MY PEOPLE GO THE WINANS (Qwest 25344)	15	12
13 THINGS ARE GOING TO WORK OUT SOMEHOW REV. CLAY EVANS AND THE FELLOWSHIP CHOIR (Savoy 14777)	17	8
14 HE IS THE LIGHT AL GREEN (A&M 5102)	16	12
15 NO TIME TO LOSE ANDRAE CROUCH (Light LS 5863)	12	87
16 GREATEST HITS JACKSON SOUTHERNAIRES (Malaco 4402)	13	30
17 MISSISSIPPI POOR BOYS CANTON SPIRITUALS (Jay and Bee 0069)	18	22
18 MAKING A WAY THE TRUTHETTES (Malaco 4397)	14	40
19 YESTERDAY, TODAY, FOREVER DONALD VALES/CHORALEERS (S.O.G. 149)	22	6
20 I AM GOING ON COMMISSIONED (Light 5861)	19	40
21 TOMORROW THE WINANS (Light 5857)	20	68
22 WORK ON ME ALBERTINA WALKER (Savoy 14766)	25	6
23 THIS IS MY STORY VERNESSA MITCHELL (Command CRV 1004)	23	12
24 REDEEMING LOVE DOUGLAS MILLER (Gospearl PL 16024)	24	12
25 LIVE AT THE WASHINGTON TEMPLE C.O.G.I.C. TIMOTHY WRIGHT (Gospearl PL-16021)	21	36
26 THE SEARCH IS OVER TRAMAINA HAWKINS (A&M 5110)	28	4
27 HEAVY LOAD REV. MARVIN YANCY (Nashboro NA 8656)	27	58
28 CHOSEN VANESSA BELL ARMSTRONG (Onyx 3825)	26	76
29 ROUGH SIDE OF THE MOUNTAIN REV. F.C. BARNES & REV. JANICE BROWN (Atlanta International 10059)	29	158
30 I WANT TO KNOW WHAT LOVE IS NEW JERSEY MASS CHOIR (Prelude PRL 14113)	30	40

### GOSPEL PICKS

**KOINONIA** — Frontline — Sparrow SPR 1116 — Producers: Koinonia and Greg Mathieson

**BE EXALTED** — John Michael Talbot & Friends — Birdwing BWR 2080 — Producers: John Michael Talbot and Terry Talbot



Elwyn Raymer's

Gospel News  
And  
Views

## Gospel Goes Hi-Tech!

By Robert Michaels

(Michaels is vice president of research and development for the Benson Company)

As a product of the "Baby Boom," I've grown up with the music generation. Ours is the era of rock and roll. In 1956 I saw Elvis at the Center Theatre in Norfolk, Virginia, and remained a true Elvis fan through many concerts and several records over the years. I've seen the Drifters, Classics IV, Lettermen, Chicago and others in settings from outdoor sweltering heat to a smoke-filled concert arena. For a time, I even played sax in a "primitive" rock and roll band called "Marty and the Surfers" (typical of beach bands). I'd listen to the music that made me want to get up and boogie — but some are boogie-ers, while others, like me, were boogie watchers.

In my church youth group we sang some campfire songs, lots of hymns and talked about the newest sound in rock. Cream's "Wheels Of Fire" was big, as were the Beatles, Doors, etc. I had never been exposed to any Christian music with a beat. After church, I simply popped in the hottest tape on hand!

A few years later I was introduced to Gospel Music. My first response to the genre was at least dubious. What good music can come from such staid traditional roots? That was until I gave it a good listen! I had just signed on a Christian radio station and had access to the latest LPs, so my listening opportunities were optimum.

I naturally gravitated to the albums that sat in the corner when they came in . . . the ones marked "not for airplay" because they were too "upbeat." Soon I was listening to the Sweet Comfort Band, The Pat Terry Group, Love Song and Christian rock pioneer Larry Norman (his hit "Why Should The Devil Have All The Good Music?")

Through the years, my craving for good, professional rock and roll, combined with my formal Christian commitment, have been cohabitating quite nicely, giving me musical and spiritual satisfaction.

Now, working for a major record company in the Gospel Music industry, I've seen the degree to which Gospel Music has achieved recognition in many circles for its professional, technically advanced quality.

Phil Driscoll's last album was completely digital, produced with 24 DX 7's and three Kurzweil K-250's. What I saw and heard in the studio was absolutely awesome. The music videos of Degarmo and Key and Amy Grant can compete with any music video and they can stand toe to toe with any rock band.

Actually, the quality of music in this industry is incredible. The vocal abilities of Grammy and Dove winner Sandi Patti are incomparable, setting new standards of excellence, while the harmonic blend of First Call has audiences standing on their feet clapping to a sound that rivals Manhattan Transfer. First Call also does commercial vocals for Dodge and Pepsi.

Music greats like Dan Peek (America), Rick Cua (Outlaws), Kerry Livgren (Kansas), Billy Powell (Lynyrd Skynyrd), and crossover artists have helped bring a fresh commitment to professional quality to Christian rock and roll music.

Record companies like Word, Sparrow, StarSong, Benson and others house some of the greatest musical talent in the world.

But now that we're so professional, have we lost sight of the real objective? As an industry, have we focused so much on the ascent to professional excellence that spiritual value has diminished? Is Gospel Music really Gospel?

It depends on your definition.

For those artists mentioned above, and many, many more, this is not a question that reflects on their careers. Technology is a tool to enhance their ministries.

As Phil Driscoll said (sitting at the Kurzweil, surrounded by little flashing lights of equipment), "Christian artists are taking, and must continue to take, the lead in the use of technological advances to further their ability to communicate the gospel of Gospel Music."

Throughout the years the thrust has been gospel in music . . . music that shares the good news of Christ. But what happens when the lyric content is altered to crossover or pop?

Is music that is performed by a Christian artist necessarily always Gospel Music? As a music lover, preacher and industry analyst, I wrestle with these issues. My conviction is that you can take the Gospel out of music and still have good music, but Gospel music is and contains what it says . . . timeless truths of an Eternal God. Anything less is simply good music.



Robert Michaels

## Capitol, Enigma Sign Dist. Deal

By Peter Berk

LOS ANGELES — Capitol and Enigma Records have entered into an agreement whereby Enigma product will be distributed nationally exclusively through Capitol. The deal, announced recently by Capitol president Don Zimmermann and Enigma chairman William Hein, also entails the potential for both labels to work together down the line on the production, marketing and promotion of certain, yet to be chosen, Enigma artists.

Enigma, which had a non-exclusive association with EMI-America from July of 1983 to July of 1985, will now have its product distributed by Capitol's central services sales division. The first releases under the new agreement, which will be shipped on May 16, include albums by Alan Holdsworth, Peter Hamill, Poison and Stryper, as well as the soundtracks to *Creepers* and *Dangerously Close*.

In an interview last week, Zimmermann told *Cash Box*, "(The two labels) have actually had a relationship going back some years. Since the time Enigma had the deal with EMI-America, though, it has changed its distribution tactics and whole approach to business, and so the relationship to Capitol is quite different. It's natural for Enigma to be aligned now with a west coast distributor."

Zimmermann expressed particular enthusiasm about the unusual production deal with Enigma, commenting, "It really allows both labels to choose certain artists at a grass roots level who can become

part of the Capitol roster with Enigma obviously maintaining a very close alliance." Asked what he feels Enigma's greatest areas of strength are, he responded, "I think they excel in many ways, but especially in regard to finding brand new talent and developing artists to a point where massive marketing and promotion are required. They're doing very exciting things in the soundtrack area also."

In a separate interview, Wes Hein, president of Enigma, said of the new agreement, "We've done more than agree to collaborate in the future, we've actually laid out the terms should an act come by we're both enthused about. The avenue is open, and that's what makes this entire deal so terrific. It may not happen all that often, but there certainly will be a number of acts who would benefit both from Capitol's major label promotion strength and our effectiveness in more alternative segments."

Referring to Enigma's past relationship with EMI America, Hein remarked, "It just didn't work out to the satisfaction of both parties. It was a totally different situation, limited to seven acts ... more of a production deal. This new agreement has us walking on air. It gives our artists a chance to really thrive, and it allows us to focus on getting people into the record stores instead of simply on getting the records themselves into the record stores. In every way, it's a perfect deal for us."



**G'DAY SUNSHINE** — CBS recording artist James Taylor recently traveled to Australia for a series of concert performances. While in Sydney, Taylor was presented with an award from CBS Records Australia — a gold map of the country marked with the cities that served as stops on the tour. Pictured at the presentation are CBS Records Australia executives with James Taylor and Peter Asher, his manager (l-r): Eric Wright, recently departed New South Wales branch manager; Leigh Jenkins, secretary; Ron Scott, sales supervisor, New South Wales Branch; Peter Bennet, New South Wales promotion manager; Fleur Sarfaty, publicity; Chris Moss, national marketing manager; Taylor; Denis Handlin, managing director; Asher; and Viv Hudson, international product/artist relations manager.

## Entrepreneurs

### John Scher's Monarch Rides The Wave Of N.J. Concert Boom

By Paul Iorio

This is the fourth of a six-part series on music business entrepreneurs.

NEW YORK — When John Scher was growing up in West Orange, N.J. in the 1960's, he and his friends wished they didn't have to travel all the way to New York to see a rock show. Unfortunately, they had no choice; there simply weren't any major New Jersey venues at the time. Scher changed all that though when he founded Monarch Entertainment Bureau and promoted the shows that helped put the N.J. concert market on the map.

Today, M.E.B. is one of the nation's leading concert promotion companies, and it is branching into video production and artist management as well. Scher's beginnings, however, were less than auspicious. "I got started in the business," says Scher, "when I was the junior high school prom chairman. We booked a group called The Chiffons. I got dressed up in a tuxedo and showed up with my date but the Chiffons didn't show up. That was the beginning of my entrepreneurial skill."

Scher made his name in the business while still in his early twenties with a series of shows at small venues in Jersey City and Hackensack. Later he took an abandoned stadium in Wall Township, N.J. and turned it into a popular performance site. "We found an old stadium called Wall Stadium and put on two shows in the summer of '70 called The Garden State Folk Festival with Ritchie Havens, The Byrds, Odette, Tom Paxton and others which drew 12,000 people. Then, later that summer, we put on The Jefferson Airplane and they drew about 14,000 people. At that time that was the largest outdoor show that had ever been held in the state."

Things really advanced for Scher and Monarch when the Fillmore East closed in 1971. That closing created a vacuum that was filled by Scher's development of the Capitol Theatre in Passaic, N.J., which stands today as the longest running concert hall in the nation. "The Capitol opened on Dec. 16, 1971 and clearly gave us a real base of operation (in N.J.)," he says. "The first year of the Capitol, the business stayed a theatre business. It



John Scher

wasn't until the late seventies that the music business became overwhelmingly an arena business. Most acts still played 3,000 seaters."

The Capitol Theatre and New York's Ritz are Scher's primary venues, with the former having a capacity of 3,450 and the latter a capacity of 1,574. "I've always had my heart in the theatres and still do," he says. "I still believe that the best place to see entertainment is in the theatres. More so than in an arena and more so than in a club to be perfectly honest. Once an act reaches a certain place in life where they really know how to put a good show on, you want them to have the production capabilities of a real theatre rather than the cramped situation in a club."

Scher is shrewdly cognizant of the differences between the New Jersey and New York markets. "What you can sell in N.Y. you simply can't sell in N.J. A group called The Residents sold out the Ritz in two days. Had they played N.J. they might have drawn five hundred people. A group called Simply Red did 90% business at the Ritz but had they played N.J. they would have drawn 250 people. But that's not saying that a year from now (such bands) won't sell out in New Jersey."

Scher currently maintains a full time staff of more than 25 employees in his Video division and personally manages artists ranging from Dave Edmunds to Buskin & Batteau. In addition Scher has announced that he will promote Lou Reed's national tour this summer.

## Paul Jabara

(continued from page 14)

"poperetta" earlier this year, accompanied by a splashy and hilarious video in which the songsmith appears in full drag. And while the album has yet to spawn a hit, the single "Ocho Rios" and video have taken hold in the clubs, creating a groundswell of approval.

The ever-outrageous Jabara has stirred controversy with the release, however, especially among the black community. Some blacks have responded negatively to the tune's tongue-in-cheek reference to the story's black love-god as a "negro" ("Oh that negro!" the lyric goes). The video is still under consideration at MTV, where a spokeswoman said "perceived racial overtones" could pose a problem.

Controversial as the single may be, the outrageousness of Jabara's whimsical new release has a serious side to it: A point from the album will be donated to the fight against AIDS. Jabara has also written a song for AIDS (recorded as a demo by Donna Summer) which he hopes to include on a future album. "If I could do something more I would," he remarked. "I've watched a lot of people die. A lot of my friends."

As a matter of semantics, the term "disco" is a sore point with Jabara, especially when pitted against the current locution, "dance." "People act as if it's the difference between the Waltz and the Charleston," he exclaimed. "It's not that different! I'm still waiting for the death of disco. I don't know who decided what disco was or how disco died or when ... Can someone tell me the difference between "disco" and "dance"? What? You use some synthesizers, you change the beat — you're still dancing!"

Jabara is optimistic about "De La Noche," which tells, in a highly danceable fashion, the story of Mama De La Noche (sung by Pat Ast), whose female octuplets, illegitimately fathered by a muscular Jamaican, are abducted at birth and scattered to far-flung cities. Years later, the grown-up girls, each a sultry singer,

are reunited in search of their mother. The story is to be continued, and Jabara has big plans for the De La Noche Sisters, an act unto themselves for which he's formed The Artist's Company, designed to nurture the talents of at least eight unsigned singers.

As for the pop diva he would like to make hits with next, Jabara named Cyndi Lauper as a current favorite (the two have not yet spoken), as well as Whitney Houston, who sang on his 1982 CBS album, "Paul Jabara and Friends." Meanwhile, the songwriter/performer said he's still working through his old fantasies, which once included Summer and Streisand. "I'm still trying to meet Ann-Margret from *Bye Bye Birdie*," he laughed.



**BMI BLOCK-BUSTER** — Songwriter/performer David Johansen, a.k.a. Buster Poindexter, is pictured here signing a writing agreement for BMI's Stanley Catron, vice president Performing Rights, N.Y. Johansen/Poindexter was a top winner at The New York Music Awards.

# CLASSIFIEDS

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## Musicland, Record Bar Deal

(continued from page 7)

stores. The Musicland Group operates in 46 states and, now with 512 total retail outlets, maintains its status as the largest home entertainment retailer in The United States. 1985 revenues for The Musicland Group were \$370 million.

Levine stated that all management level employees were given the opportunity of relocating within The Record Bar. Some, he said, have decided to do so. Other employees will be welcome to join Musicland. "It's a mutual kind of thing," said Eugster, "They have to want to (work for Musicland.) But they're certainly offered that opportunity."

Licorice Pizza, which under Record Bar ownership operated fairly autonomously, will most likely continue to do so with The

Musicland. Licorice Pizza is "a very special situation," according to Eugster. "Therefore, we'll keep them as a special kind of unit. But, that isn't to say we won't have some economics of scale in legal matters and insurance, perhaps some computers. I think we'll keep a separate identity for Licorice," he said.

Ruth Sims, general manager of Licorice Pizza commented, "My role now is to make the transition go as smoothly as possible." She added, "I'm just delighted with all of the Musicland people I've met so far." While details have yet to be worked out, and no one for either The Musicland Group or Licorice Pizza could comment, it appeared virtually certain that leadership of the California retailer would remain unchanged.

## New Music Seminar

(continued from page 7)

media, British independent labels and international DJs. There will also be an independent label workshop called "How To Lose A Million Dollars," a publicity workshop, a songwriters panel, and a "Rate A Record" panel at which professionals and the public will give their opinions on music by unsigned artists.

The seminar's global flavor also spices the live concerts that have become NMS's main draw. The seminar's showcase series will culminate with a night of music by British bands on independent labels, on July 16 at The World. In addition to

the showcases and the N.Y. Nights program, NMS has joined with promoter John Scher to present live shows at the Felt Forum, which will be open to the public. "We're going to reserve 1,500 seats for seminar registrants and 3,000 seats will be sold to the public, with at least some significant portion of the proceeds going to a charity," said Josephson, adding that NMS plans to present about 90 bands this year.

"Anything that becomes an institution runs the risk of becoming complacent," said Bill Horwidell, the panel coordinator, "and the music seminar is certainly an institution." To keep the seminar dynamic, NMS will continue to address topical social issues and will make communication between seminar attendees easier so as to increase their participation. To that end, there will be a bigger 'schmoozatorium,' telephone numbers of registrants will be printed in the seminar handbook, name badges will be larger, and a computer message center will facilitate contact between registrants. "The idea of the seminar is always to be addressing new developments in music," said Josephson, "and to be exposing new personalities and new people who make things happen."

## European Tours In Trouble

(continued from page 7)

of the situation and ask them to make a personal evaluation." "I would probably tell people to hold up for awhile," said C.A.A.'s Bobby Brooks. "But I would really have to look at the individual situation. It depends on when they could go." Brooks noted that most C.A.A. artists are working the States this summer. He said the band America would, not surprisingly, be cancelling its tour of Europe this summer. Prince is also a C.A.A. artist though Brooks couldn't offer official confirmation that he had cancelled the European tour.

Among the other acts experiencing some hesitancy are Columbia's Bangles. Handled by Los Angeles' L.A.P.D., the band is currently planning not to alter any European tour plans but has cancelled a trip to Cairo to shoot a promotional video.

In a related development, Warner Bros. Nashville's Southern Pacific recently cut short its Easter European tour. According

to a spokesperson for the label, the band had made a stop in West Germany and after consulting with the American Consulate, decided to end the tour early. The West German government reportedly informed the band it was unable to assure its safety. Southern Pacific was to be the first American group in eight years to tour the Eastern bloc European countries. The April 11-May 7 tour was to take the band to Germany, Spain, Turkey, Poland, Yugoslavia and Portugal. The group was in Istanbul when the U.S. attack on Libya occurred.

## The Cult

(continued from page 15)

are good, if they rock and if you can dance to them, they are all right. So whether your hair hangs down over your shoulders or stands straight on end, or if "Going Up The Country" is your favorite record, not "Flesh For Fantasy." The Cult is throwing a party and you're invited.



AND LOVIN' IT — CBS recording artists Loverboy were presented with Canadian Platinum awards for sales of their current album "Lovin' Every Minute Of It." Pictured at the presentation are: Standing (l-r): Loverboy members Paul Dean and Matthew Frenette; co-manager Bruce Allen; Joe Senkiewicz, vice president, promotion and international artist development, CBS Records International; Loverboy member Scott Smith; and Don Oates, vice president, marketing and sales, CBS Records Canada. Kneeling — Loverboy members Mike Reno and Doug Johnson.

# CASHBOX

May 3, 1986

## AROUND THE ROUTE

By Camille Compasio

The first AMOA National Team Dart Tournament, scheduled for May 3 at the Ramada O'Hare in Chicago, is coming together beautifully, as we learned from AMOA veepee **Dick Hawkins**, who put the wheels in motion for the big event. It is open to members of AMOA only and has thus far attracted some new member sign-ups. The purpose of this endeavor is to promote the game of darts and to provide ops with the specifics for running leagues. In this regard, AMOA is offering a limited quantity of 60 tournament-used machines for purchase exclusively by participating ops, at the special price of \$1000 each. The machines were donated by IDEA, Nomac and Merit (20 each) as a promotional inducement with the money collected from sales going back into the pot as "seed money" to keep this project going. Dick explained that the sale of the 60 machines will be monitored so that a single operating firm will be allowed to purchase a maximum of three pieces (the preference being one or two per op). As he pointed out, this limited sale offer (which is a one-shot deal) and the success of the tourna-

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**IN PRODUCTION** — Williams Telephone Co., Inc. a subsidiary of Williams Electronics, Inc., commenced full production of its much awaited, state-of-the-art WITELCO 5000 "intelligent pay phone" on March 1 at Williams 75,000 square foot manufacturing facility in Gurnee, Illinois. The new model was introduced late last year and is currently in nationwide distribution. Checking out the quality of the telephone as they roll off the assembly line are (l-r): Williams executives Don Hassler (manager-manufacturing); Richard Wilkus (general manager); John Huddleston (nat'l sales & marketing mgr.); Gus Tsiolis (plant manager); and Wally Smolucha (mgr.-operations/engineering). For further information about the WITELCO 5000 contact John Huddleston at 312-267-2240.

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# COIN MACHINE

## AROUND THE ROUTE

(continued from page 37)

ment is aimed at generating more interest in darts, which will ultimately translate into increased sales of dart games for distributors and manufacturers. Dick emphasized these points for the benefit of distributors who might take exception to the \$1000 price tag, to assure them of AMOA's intention in making this offer. It's strictly a one time thing to attract as much interest as possible in their tournament.

Moving ahead. World Wide Dist. of Chicago recently added the Ardac and Wittenborg vending lines to its roster, as part of its expansion move in the vending market. **George Schlagel** has joined the staff as a vending sales rep. Newly arrived at World Wide, by the way, are the first models of the new Witelco 5000 payphone from the Williams subsid and from what the distrib' **Joe Carone** tells us, op response has been terrific! World Wide is distributing the payphone line in its territory.

Coming soon. Cinematronics **John Margold** items that the factory is getting ready to build samples of its new "Alley Master" video bowler which was featured at ACME '86 — where it attracted a lot of attention. The model realistically portrays the sport of bowling, complete with sound effects (3 strikes in a row activates a loud turkey gobble) and the figure of the bowler is visible on the screen as the player controls the motion, the position, the hook, et al. The Cinemat "World Series," meanwhile, continues to be very much in demand!

In response to queries regarding the future of IDEA, the firm has issued notice that it is "in business to stay . . . operating profitable . . . has sev-

eral new products in the works . . ." as well as some significant new features on their dart games. Concerning recent legal proceedings (the Arachnid vs. IDEA suit) an appeal on the infringement ruling is scheduled for a hearing in July of this year. At present IDEA is following the instructions of the District Court and shipping games with non-infringing components.

State association news. A top priority item on the FAVA legislative calendar at present is a proposed bill to establish an annual "Master" license for ops that would replace local license taxes. Under the provisions of the bill, the "master" fee would not exceed \$500 and would be applicable to operators who have 100 or more coin-op games and vending machines on location within the state. If passed, this could translate into significant savings for many Florida ops so the state association is diligently enlisting support for the passage of this bill . . . Our congratulations to **Music and Amusement Assn.** of New York on its 49th year. The op organization is currently prepping for its upcoming annual state convention which, for the first time, will include a Man of the Year honor on its agenda. And the recipient of this tribute is **Harold Kaufman** of Bay Vending Co., Inc. who will be cited for his leadership efforts in behalf of the coin-op industry . . . Here's something interesting from the latest **OMAA** newsletter regarding the possibility of getting a tax deduction for the contribution of unwanted or outdated inventory pieces to charity. However, as OMAA spelled it out, the rules are very strict so the wise thing is to contact **NAEIR** (National Association for the Exchange of Industrial Resources) at 560 McClure St., Galesburg, IL 61401 (phone: 309-343-0704) for full specifics.

## Record Exhib Turnout At NAMA Western Convention

CHICAGO — A total of 151 exhibitors occupied the largest space in the 26-year history of the Western Convention-Exhibit of Vending and Foodservice Management in Anaheim, California last month and drew the second largest attendance of vending industry representatives. The number of exhibitors was up more than 4 per cent from last year's high, to set a new record, according to Jack Rielley, NAMA director of sales. "The 3,367 persons who registered in Anaheim was exceeded only slightly once, in 1979 in San Francisco," Rielley added, "and there was obvious satisfaction with the number of new developments and products shown by the exhibitors."

"This was a very appropriate beginning for the Centennial Year of vending and our own NAMA 50th anniversary year," commented NAMA president G. Richard Schreiber. "The mood of the convention was upbeat as can be and besides being larger than ever, our exhibits looked as attractive as I can remember."

Schreiber explained that the industry is celebrating the Centennial of vending since the first patents for vending machines were granted in 1886. By coincidence, NAMA was founded 50 years ago when vending first emerged as a separate industry.

Several features of the convention program looked into the future, starting with a keynote address by NAMA board chairman James A. Rost (executive vice president-Canteen Corp.-

Chicago) who reported that fast food chains and convenience store operators are eyeing the markets served by vending and foodservice contracting firms, which would intensify competition within the industry. He recommended that vending companies sharpen their marketing and service performance in order to address this situation.

Roger Mazingo (sr. v.p. Tobacco Institute) and Richard W. Funk (NAMA counsel and government affairs director) reported on methods vending companies should use to counteract the false accusation that minors obtain cigarettes illegally from vending machines. Funk reported that the association recently completed a nationwide survey of cigarette machine placement which documents clearly that nearly 8 out of 10 machines are located where minors are not allowed, such as bars, cocktail lounges and industrial plants and offices. In the remaining places the majority of machines is either supervised or located where minors must be accompanied by adults, as in most restaurants.

William Johnson (Hudson Institute) advised the convention audience that shifts in the age range of the population, changing work and leisure patterns and expectations of quality and variety by consumers will have a direct influence on vending companies. He also cited universal use of credit cards and electronic funds transfer as a reality which should motivate the industry to move away from exclusive coin operation of its machines.

## New Equipment

### Mario's At It Again

You can't argue with success — so, enter "VS. Super Mario Bros." newly released by Nintendo and again showcasing those familiar, lovable characters. Super Mario Bros. is such a big hit in Japan that a book titled "How To Master Super Mario Bros." was a best-seller in 1985 with 630,000 copies sold in a two month period!

"VS. Super Mario Bros." offers an endless number of worlds and levels through which "Mario" and "Luigi" journey in search of Princess Toadstool. During their quest they are confronted by a host of challenges and opportunities such as mushrooms that make them grow and give them extra lives, flowers that give them "fire power" and even a star to make them invincible. They can break bricks and reveal hidden surprises, but their reflexes must be quick to avoid the Koopa's Little Goombas, Bloopers, Spiny's and other obstacles in the Mushroom Kingdom that get in their way. The game offers a perfect combination of challenge, excitement and fun.

As noted by Frank Ballouz, Nintendo's vice president of marketing, "I'm very excited



about the release of "VS. Super Mario Bros." It's truly one of the greatest games this industry has seen in a long time."

The new model is available through factory distributors.

### On Target

CHICAGO — Grand Products, Inc. has captured the fun, skill and excitement of electronic darts with its new "301 Bullseye" pinball conversion kit introduced by the Elk Grove Village, IL based firm at the ACME '86 show in Chicago this past March.

Designed to retrofit Bally standard four-player electronic pinball games (except 6 Million Dollar Man and wide bodies), the 301 Bullseye kit contains all components needed to convert an older but working Bally electronic pinball into a game with the look, sound and play appeal demanded by today's players.

Scoring on 301 Bullseye is similar to its electronic darts counterparts. The player starts with 301 points, then reduces his score by being awarded 50 points for a bullseye, and 1 thru 20 points for respective targets hit, plus special double and triple point value bonus feature award. Each time the player reduces the score to zero, a "301 Win" game is awarded an score is re-set at 301 for continued play.

Also, when the player lites the D-A-R-T lanes, then scores a bullseye, the game counts down to zero, awards a "301 Win" game, then re-sets to 301 for continued play. The object of 301 Bullseye is for the player to win as may "301 Win" games as possible.

The 301 Bullseye Pinball Conversion Kit consists of new program proms, a completely cabled ready to install playfield, new backglass and cabinet side decals, auxiliary lamp drive board, new sound board, cables, connectors,



hardware, and easy to follow installation and instruction manual.

Further information about the availability of the new kit may be obtained by contacting Grand Products, Inc., 775 Nicholas Blvd., Elk Grove Village, IL 60007.

### Fast Track Action

"It's the ultimate driving challenge," stated Ben Har-El, president of Konami, Inc., in describing the new "Konami GT" game. "GT requires skill, quick reaction time and precise hand-eye coordination, much as a real race car driver would need to burn up the road. It's this realism enhanced by Konami-crisp graphics and the critical maneuvers demanded of the player that keep him glued to the wheel."

In "Konami GT" the player must overtake his opponents who man both cars and motorcycles and avoid collisions along a treacherous rain and ice-slicked course, through snow and around hairpin curves, before running out of gas. The player can refuel at checkpoints and by picking up strategically placed gas tanks which also award bonus points.

GT is Konami's first dedicated entry into the marketplace and is housed in "Omni," their brand new upright cabinet that can



convert any horizontal or vertical monitor quickly and easily and that can position a monitor at a range of different angles.

Further information may be obtained through Konami distributors.

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

Ain't Misbehavin' (Intersong/Mills—ASCAP) .....	1	Heert Don't (Screen Gems EMI Music Inc./Ben Hell Music—BMI/ASCAP) .....	35	Now And Forever (Air Bear Music edm. by Warner-Temterland Pub. Corp./Irving Music, Inc., Calypso Toonz/California Phase Music—BMI/ASCAP/PROCAN) .....	9	Keys Publishing Co., Inc., Tree Group—ASCAP) .....	74
All Tied Up (Tree Pub. Inc./Strawberry Lane Music (Tree Group)—BMI) .....	82	Hey Doll Baby (Rightsong Music—BMI) .....	58	Oh Yes I (Chappell Music Co./Reidem Music—ASCAP) .....	71	There's No (Mother Tongue/Flying Cloud—ASCAP/BMI) .....	93
Baby Wents (Somebody's Music c/o The Welk Music Group—SESAC) .....	99	Hillbilly Highway (Goldline Music, Inc.—ASCAP) .....	47	Old Flame (Englishtown Music—BMI) .....	45	Think About (Meliven/Cottonpatch/Bibo c/o Welk—ASCAP) .....	33
Back Home (Desert Sands Publishing—BMI/Desert Breeze Publishing—ASCAP) .....	55	Hold On (Chelcalt, Adm. by Atlanta Music—BMI) .....	17	100% Chance (Cheppell—ASCAP) .....	21	This Time (Bent-Cent Music, Kelbrow Music—BMI) .....	87
Beck On (Jeck and Bill Music Co., Hall-Clement Pub., Laurel Mt. Music & Ricky Skaggs Music c/o TWMG, BMI/ASCAP) .....	85	I Could Get (Tree/Pacific Island c/o Careers—BMI) .....	53	Once In A Blue (Rick Hall Music, Inc.—ASCAP) .....	4	Til I Loved (Warner-Tamerlane Pub. Corp./Writers House Music, Inc. BMI/WB Music Corp./Bob Montgomery Music, Inc.—ASCAP) .....	37
Beck When Love (WB Music Corp./Two Sons Music/Lodge Hall Music—ASCAP) .....	63	I Could Get Used (Warner-Tamerlane Pub. Co./Duck Songs/Blue Cheese Music Inc.—BMI) .....	56	One Love (Web IV/Writers Group/Scarlet Moon—BMI) .....	5	Tobacco Road (Cedarwood Pub. Co.—BMI, a div. of Musiplex Group, Inc.) .....	79
Boerwalk Angel (John Cefferly Music—Warner-Tamerlane Pub. Co.—BMI) .....	83	I Had A (Inorbit Music, Inc./BMI edm. by Careers Music, Inc.) .....	15	Pertners, Brothers (Unami Music, Inc./Le Boneaire Music—ASCAP) .....	20	Tomb Of The (Seventh Son Music/If Eyes, Inc./Garbo Music/Koppelman Family/Bandier Family/R.L. August Music—ASCAP) .....	3
Boogie Woogie (Welbeck Music c/o ATV—ASCAP) .....	89	I Know It's (Tree Pub. Co., Inc., BMI; Cross Keys Pub. Co. Inc./Tree Group—ASCAP) .....	78	Read My Lips (MCA Music, a div. of MCA, Inc.—ASCAP) .....	46	Until I Met (King Cool Music, Inc.—ASCAP) .....	50
Born Yesterday (Tropicbird Music Inc.—BMI) .....	32	I Need Some (Acuff-Rose-Opryland Music Inc. BMI/Marledga Music Inc.—ASCAP) .....	92	Reno Bound (Long Tooth Music, BMI; Endless Frog Music—ASCAP) .....	61	We Almost Did (General Delivery Music—BMI) .....	86
Cejun Moon (Hall-Clement Pub./Ricky Skaggs Music/c/o The Welk Music Group—BMI) .....	29	I Think I'm (Blackwood Music Inc./Screen Gems—EMI Music Inc.—BMI) .....	49	Repetitive Regret (Blackwood Music, Inc./Lend of Music/Englishtown Music—BMI) .....	34	We Don't Do (Parton Music—BMI) .....	80
Can't Stop/On The Other (Writers Group Music/Scarlet Moon Music—BMI, MCA Music/Don Schlitz Music—ASCAP) .....	67	I Wish That (Tree Pub. Co., Inc.—Cross Keys Pub. Co., Inc.—BMI/ASCAP) .....	73	She And I (MCA Music, div. of MCA Inc./Patchwork Music/ASCAP) .....	12	We've Got (MCA Music/Patchwork Music Corp./ASCAP) .....	13
Cermen (Hell-Clement Publ. c/o The Welk Music Group/Booth & Watson Music—BMI) .....	62	I'll Be There (Jack Fox Music Publications—BMI) .....	88	Somebody Wants (Cevesson Music Enterprises Co.—ASCAP/Hall-Clement Publications/Frizzell Music c/o TWMG—BMI) .....	66	What My Woman (Blue Echo Music—ASCAP) .....	64
Come In Planet (BIL-KAR Music, Giraffe Tracks Music—SESAC, Out of the Heart Music, Uncle Artie Music—ASCAP) .....	77	I'll Teke Your (Chappell & Co., Inc. & Bibo Music Pub. c/o Welk Music Group—BMI) .....	41	Sukiyeki "My First Lonely Night" (Beachwood Music Corp—BMI) .....	95	What's A Memory (Deja/Quillsong/Alabama Band—ASCAP) .....	31
Counting My (Taylor And Wilson Music/Hitkit Music—BMI) .....	100	In Over My Heart (Rick Hall Music, Inc.—ASCAP) .....	59	Super Love (Tree Publishing Co., Inc. Pacific Island Publishing c/o Careers Music, Inc.—BMI) .....	52	When It's Down (Little Shop of Morgansongs/ Tapadero Music (a div. of Merit Music Corp.)—BMI) .....	51
Cowpoke (Stanley Music—ASCAP) .....	81	Juliati (Lyndalane Music/Siren Songs—BMI) .....	28	Surrounded (Bibo Music Pub. c/o Welk Music Group and MCA Music, a div. of MCA Music, Inc./Chriswald Music Inc./Hopi Sound Music—ASCAP) .....	60	When You Get (April Music, Inc./Ides of March Music/Silverline Music, Inc.—ASCAP/BMI) .....	44
Cross My Heart (Music City Music, Inc.—ASCAP) .....	70	Let Me Down (Life of the Record Music, ASCAP/Melchak Music—ASCAP) .....	70	Sweeter And Sweeter (Statler Bros. Music, Inc./BMI) .....	43	Whoever's In New England (Silverline/W.B.M.—BMI/SESAC) .....	10
Don't Understimeta (MCA/Diamond/Dorff/Leed/Patchwork—ASCAP/BMI) .....	25	Life's Highway (April Music Inc./Lion-Hearted Music/Blackwood Music Inc.—ASCAP—BMI—BMI) .....	16	Takin' The Givin' (Combine Music Corp./Music City Music, Inc.—BMI) .....	94	Working Without (Tree—BMI/Cross Keys/Tree Group—ASCAP) .....	14
Drinkin' My Baby Goodbye (Het Band Music—BMI) .....	39	Lil Red Ridin' (Fred Rose Music—BMI) .....	75	That's One (Blackwood Music Inc. under license from ATV Music Corp./Wingtip Music—BMI) .....	48	You Can Dream (Steve Wariner/Siren Songs—BMI) .....	98
Easy To Please (Irving Music Inc./Englewood Music Inc./BMI) .....	19	Living In The (Mighty Nice Music/Victrola Music/Skunk DeVille Music—BMI) .....	22	The Look (Monk Family & 19th St. Music/Old Friends Music—BMI) .....	72	You Can't Keep (Tom Collins Music Corp./Ensign Music Corp.—BMI) .....	36
Everything That Glitters (Pink Pig Music/Hall-Clement Pub./Bob McDill Music c/o The Welk Music Group—BMI) .....	30	Love At The Five (Wing & Wheel Music—BMI) .....	65	The Lights (Cross Keys Pub. Co. Inc., Tree Group—ASCAP—Hall-Clement Pub.—Mephell Music c/o TWMG—BMI) .....	69	You Should Have (Raven Song Music, Inc./Michael H. Goldsen, Inc./Collins Court Music, Inc./ASCAP) .....	36
Fest Lanes end Country Roads (Tom Collins—BMI) .....	84	Love Will (WB Music Corp./Bob Montgomery Music, Inc.—ASCAP) .....	24	The Second Time (Lovesy Music—BMI) .....	96	You'll Never (Brother Bill's Music/Music Grinder Pub.—ASCAP) .....	42
Fealin' The (Bellamy Brothers Music—ASCAP) .....	7	Meme's Nevar Seen (Hall-Clement Pub. c/o The Welk Music Group—BMI) .....	23	There's A New (Tree Pub. Co., Inc.—BMI, Cross		Your Memory Ain't (Tapadero Music (Merit)/Chriswood Music/Shepola—BMI) .....	90
Grandpa (Cross Keys—ASCAP/Tree Group) .....	2	Miami (Tree/Lerry Butler—BMI/South Wing—ASCAP) .....	27			You're Nobody Till (Shapiro-Bernstein & Co. & Southern Music Pub. Co., Inc.—ASCAP) .....	91
Happy, Happy Birthday Baby (Arc Music Corp.—BMI) .....	8	Modern Day Cowboy (Wiljex Music—ASCAP) .....	97			You're Something (Jack & Bill Music/Cowdaddies Music/Reba McEntire Music c/o The Welk Music Group/ASCAP) .....	11
Harmony (Silverline/Goldline—BMI/ASCAP) .....	26	1982 (Grand Alliance Publ. ASCAP/Grand Coalition Music—BMI) .....	6				
Heart's Aren't Made (Tom Collins Music Corp.—BMI) .....	57	Nights (Requested Songs/Queen's Crown Music—ASCAP) .....	54				
		Nothing But (Larry Gatlin Music/BMI) .....	40				

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

Ace Of My Heart (Better Nights—ASCAP) .....	65	I'll Be Your Friend (Zomba—ASCAP) .....	72	Na Na Beat (Happy Stepchild—BMI/Wedot—ASCAP) .....	100	Deal/SESAC/Frederick—SESAC) .....	75
A Fina Mess (Golden Touch—ASCAP/Gold Horizon/Tunework—BMI) .....	86	I Can't Wait (Poolside—BMI) .....	1	Nasty (Flyte Tyme Tunes—ASCAP) .....	20	Tender Love (Flyte Tyme Tunes—ASCAP) .....	73
A Little Bit (House of Chempions—ASCAP) .....	40	I Get Off (Muscla Shoels/Jelew—BMI) .....	28	Never As Good (Silver Angel c/o Famous Corporation—ASCAP) .....	13	Teaser (Not Listed) .....	82
Ain't Nobody (Gretitude Sky—ASCAP/Polo Grounds—BMI) .....	78	I Wouldn't Lia (Temp Co.—BMI) .....	50	No More (Troutmen/Saje—BMI) .....	64	Tell Me (How It Feels) (Not Listed) .....	54
Another Night (Colgams/EMI—ASCAP/Screen Gams/EMI Music—BMI) .....	93	I've Learned To Respect (Careers/Moora & Moore—BMI) .....	3	One Step Closer (Not Listed) .....	74	The Character (Ya D Sir adm. by WB/ASCAP) .....	38
Bast Friends (Tamp Co.—BMI) .....	62	I Think It's Love (Black Stallion—BMI/See This House/Blackbull/Jobete—ASCAP) .....	31	Oh Louis (Junior EMI/MCA—ASCAP) .....	24	The Finest (Flyte Tyme Tunes/Avante Garde—ASCAP) .....	8
Can You Feel (Mokojumbo/Willesden—BMI/Personel/Ariste—ASCAP/CPP) .....	63	if You Should (Stone City/National League—ASCAP) .....	66	One Way Love (T-Boy—ASCAP) .....	59	Tha Haat Of Heat (Flyte Tyme Tunes Adm. by Avante Garde Music—ASCAP) .....	15
Chief Inspector (Island—BMI) .....	44	If Your Heart I (Jodevay/Almo Irving—ASCAP) .....	12	On The Shelf (Pizzazz/Guadeloupe—BMI) .....	91	Tha Jammin' National (Konglather—BMI/Cheyenne/Motor—ASCAP) .....	37
Computer Love (Troutmen's/Saje—BMI) .....	52	Insatiable Women (April/JI—ASCAP) .....	94	On My Own (New Hidden Valley/Carol Bayer Sager—BMI/ASCAP) .....	2	There'll Be Sad Songs (Zomba Enterprises—ASCAP) .....	36
Crush On You (Almo Corp./Crimsco/Irving Inc.—BMI/ASCAP) .....	6	I'm Not Gonne Let (MCA/Unicity/Moonwalk—ASCAP) .....	7	Ovarjoyed (Jobete/Black Bull—ASCAP) .....	39	Turn Me Out (KMA—ASCAP) .....	84
Diana (Philly World Music—BMI) .....	83	It's You (Stone Diamond/Reel Vein—BMI/Jobete/Conceited/R.K.S.—ASCAP) .....	61	Party Fraek (All-Seeing Eye Music—ASCAP) .....	11	Thinking About You (Crazy People/Almo—ASCAP) .....	98
Diel My Number (April-Science Lab—ASCAP) .....	87	Jail Bait (Father Thunder—BMI) .....	58	Pee Wee's (Not Listed) .....	80	Unselfish Lover (Forceful—BMI) .....	41
Do It To Ma (Shannon Letisse/American League—BMI) .....	22	Just Another Lover (Music Corp. of America/Naw Music Group/Salehif—BMI) .....	33	Prisoner Of Love (Beezer/Eatmon—ASCAP) .....	90	Under The Influence (MCA a division of MCA Music Corp. of America/It's Gonne Rain/WB Music/Ertolejay Musicque LTD.—ASCAP—BMI) .....	16
Do Fries Go With That (Not listed) .....	29	Just Buggin' (Kalech—BMI) .....	71	Programmed For Love (Mtume—ASCAP) .....	81	Watch Your Step (Baker's—BMI) .....	25
Do You Still Love Me (Fuss—ASCAP) .....	19	Just Gats Better (Irving/Morning Crew—BMI) .....	96	Rastless (Willesden/Jo Skin—BMI) .....	10	Wa Don't Have To Take (Bellboy—BMI/Chappell—ASCAP) .....	97
Female Intuition (Crique/Intanse—ASCAP) .....	57	Kiss (Controversy—ASCAP) .....	4	Rock Me Amadeus (Nada/Almo—ASCAP Manuscript) .....	35	West End Girls (Cage/Virgin—ASCAP) .....	49
Firststart (Future Shock—ASCAP) .....	30	Lady Is Lova (April/Seggfire/Michel/Colombier/Zombe—ASCAP) .....	70	Rock The Bells (Def Jam—ASCAP) .....	21	What Have You (Flyte Tyme Tunes—ASCAP) .....	5
Funky Baet (Zomba Enterprises—ASCAP) .....	76	Let's Get Storted (Bill-Lee/Bush Burnin—BMI—ASCAP) .....	77	Rumors (J. King IV—BMI) .....	68	What's Missing (Flyte Tyme/Aventa Garde—ASCAP) .....	17
Get Off My Tipi (Protoons—ASCAP) .....	79	Love 4/2 (Teddy Baer—BMI) .....	69	Saturday Lova (Flyte Tyme Tunes—ASCAP) .....	34	Whisper In The Dark (Not Listed) .....	99
Going In Circlas (Tamp Co.—BMI) .....	43	Love Is Just A Touch (Zomba Housa—BMI) .....	9	Sex Machine (Sutere—ASCAP) .....	60	Who's Johnny (Petwolf/Chappell—ASCAP/Kikiko/Unichappell—BMI) .....	46
Greatest Love (Golden Torch—ASCAP/Gold Horizon—BMI) .....	14	Love Teke Over (The Company-Eton/MCPS) .....	27	Sleeplass Nights (Almo/Redhaad/Largo—ASCAP) .....	85	You Ara My (Beach House/Smokin' Amigos/Tawanne Lamont—ASCAP) .....	89
Haedlines (Hip-Trip/Midster Inc.—BMI) .....	53	Love's On Fira (Wast Kanya—ASCAP) .....	23	Stete Of The Haert (April & Scienca/Lab—ASCAP) .....	42	You Don't Have To Cry (A La Mode edm. by WB—ASCAP) .....	32
Hera I Go (T-Boy/Fly Girl/Forca MDs—ASCAP) .....	48	May I (USA Exotic—ASCAP) .....	47	Stay (MCA Music) .....	29	Your Smile (A La Mode—ASCAP) .....	51
High Horsa (Warner-Temterland Pub. Corp.) .....	18			Strung Out (Burnin' Bush—ASCAP) .....	67		
Hot (Mtume—ASCAP) .....	95			Style (Northridge/Ariste—ASCAP) .....	55		
How Will I Know (Irving/BMI) .....	92			Sugar Free (Tricky Treck—BMI) .....	56		
I'll Be Ali (Music Specialist—BMI) .....	45			Sweetheart (Warner Thunder/Warner Bros./Heal			

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

A Different (Chappell/Morrison Leehy—ASCAP) .....	39	I Do (Music Daign/Tritec/Femous—ASCAP) .....	41	Tamarlane—BMI) .....	24	B.A.R. adm. by Warner-Temterlane—BMI) .....	75
A Little (House of Chempions—ASCAP) .....	61	I Must (Senpan—ASCAP) .....	85	Mutual Surrendar (Ackee/Life Size—ASCAP) .....	80	So Fer (Cheriscourt adm. by Almo—ASCAP) .....	27
Absolute Beginners (Jones—ASCAP) .....	62	I Think (Black Stallion adm. by Jobeta/See This House/Black Bull/Jobete—ASCAP) .....	30	Never As (Silver Angel c/o Femous—ASCAP) .....	29	Something About (Chappell—ASCAP/Island—BMI) .....	23
Addicted To (Bungelow edm. by Ackee—ASCAP) .....	1	I Wanna (Copyright Control) .....	56	Night Moves (Pun/Bogus Global—ASCAP) .....	92	Stick Around (Charisma/Pun—ASCAP) .....	37
All I (Michael Rutherford/Pun/63 Songs/Chappell & Co.—ASCAP) .....	18	If You (Virgin/Femous—ASCAP) .....	14	Nikita (Intersong—ASCAP) .....	48	Taka Ma (Phil Collins/Pun/Warner Bros.—ASCAP) .....	8
All The Things (Colgams—EMI—ASCAP) .....	38	If Your (Almo/Redhaad/Hamish Stuart/Joas—ASCAP) .....	87	No Easy (Flowering Stone/Heavy Breather—ASCAP) .....	93	Tander Lova (Flyte Tyme—ASCAP) .....	25
American Storm (Gaar—ASCAP) .....	17	I'm Not (Lido—ASCAP) .....	96	No One (Howard Jones adm. by Warner-Temterlane/Werner Bros.—BMI) .....	31	That's What (Carole Bayer Sayer/Warner-Tamarlane—BMI/Almo/Redhaad/Hamish Stuart/Joas—ASCAP) .....	98
Another Night (Colgams—EMI—ASCAP/Screen Gams—EMI—BMI) .....	100	Is It (Warner-Temterlane/Entanta/Poppy-Due—BMI) .....	20	Nothin' At (Music Corp. of America—BMI) .....	36	The Heat (Flyte Tyme edm. by Avant Garde—ASCAP) .....	82
Bed Boy (Foreign Imported—BMI) .....	9	Is That (Screen Gems—EMI/Magasongs—BMI) .....	90	On My (New Hidden Valley/Carola Bayer Sager—ASCAP/BMI) .....	21	Tha Love (Cleveland/Farrowise—PRS/Warner-Temterlane—BMI) .....	65
Be Good (Straat Talk/Rock Dog/Frisco Kid adm. by Colgams—EMI—ASCAP) .....	19	King For A Day (Zomba—ASCAP) .....	67	Once In (Blau Disqua/Index edm. by WB—ASCAP/E.G.—BMI) .....	84	The Sweetest (Silver Angel edm. by Femous—ASCAP) .....	35
Beet's So (Pending/Swindle—ASCAP) .....	71	Kiss (Controversy—ASCAP) .....	3	Out Of (Mushroom—APRA) .....	77	There'll Be (Zomba—ASCAP) .....	95
Celi Ma (Grend Illusion edm. by Almo—ASCAP) .....	66	Kyrie (Warner-Temterlane/Entente—BMI) .....	59	Overjoyed (Jobetta/Black Bull—ASCAP) .....	55	These Dreams (Little Mole edm. by Intarsong U.S.A./Zomba—ASCAP) .....	26
Celling America (April—ASCAP) .....	64	Laad A (Blackwood/Hendsome Two/Daen of Music—BMI/The Great Theatra of Oklahoma/Almo/Mel-Dave/April/Duke Rano—ASCAP) .....	81	Pretty In (Blackwood—BMI) .....	63	This Could (Frisco Kid/April/Duke Rano/Mel-Dave—ASCAP/Blackwood/Dean—BMI) .....	53
Chain Reaction (Gibb Bros. edm. by Unichappell—BMI) .....	89	Let's Go (Lifo—BMI) .....	16	Rain On (Riva—ASCAP/PRS) .....	49	Tomorrow Doesn't (Trademarc—ASCAP) .....	32
Crush On (Almo/Crimsco/Irving—BMI/ASCAP) .....	44	Life In (Clevartite Ltd./Farrowisa Ltd. adm. by Warner Bros.—BMI) .....	72	R.O.C.K. In (Flava—ASCAP) .....	40	Tuff Enuff (Feb Bird edm. by Bug—BMI) .....	78
Don't Walk (Flowering Stona/Heavy Braether—ASCAP) .....	88	Like No (Rocknocker/John Bettis adm. by Warner Bros.—ASCAP/Irving—BMI/Calypto Toonz—PROC) .....	76	Rastless (Willesden/Jo Skin—BMI) .....	58	Under The (MCA/WB/Ertolejay—ASCAP/Music Corp. of America/It's A Gonna Rain—BMI) .....	79
Feel It (Scraan Gems—EMI/Auto Tunas—BMI) .....	34	Liva Is (Manhattan/April—ASCAP) .....	70	Right Between (Sluggo Songs/Man-Ken—BMI) .....	47	Vienna Calling (Nada/Almo—ASCAP/Manuskript—GEMA) .....	57
For America (Swallow Turn—ASCAP) .....	50	Live To (WB/Blau Disqua/Webo Girl adm. by WB—ASCAP/Johnny Yume—BMI) .....	15	Rock Ma (Colgams—EMI—ASCAP) .....	13	West End (Cage/Virgin—ASCAP) .....	2
Graet Gosh (Paytons/WEP—BMI) .....	60	Living In (April/Sacond Nature—ASCAP/Blackwood/Janiceps—BMI) .....	97	Rough Boy (Hamstein—BMI) .....	28	What Have (Flyte Tyme—ASCAP) .....	11
Greatest Love (Golden Torch—ASCAP/Gold Horizon—BMI) .....	10	Menic Monday (Controversy—ASCAP) .....	6	Russians (Megnatic rep. by Reggetta/Illegal edm. by Atlantic—BMI) .....	94	What You Need (MCA—ASCAP) .....	7
Hends Across (Henneh Haertia/Southern/Julann—ASCAP) .....	86	Mothers Talk (Virgin/10 edm. by Nymph—BMI) .....	33	Sanctify Yourself (Colgams EMI—ASCAP) .....	69	When The Going (Zomba Enterprises—ASCAP) .....	99
Harlem Shuffla (Marc-Jean edm. by Bug/Kaymen—BMI) .....	5	Move Away (Virgin—ASCAP/Warner-		Sara (Kikiko/Petwolf edm. by Chappell/Unichappell—ASCAP/BMI) .....	51	Where Do (Dub Notes/Human Boy—ASCAP) .....	46
Hold Back (April—ASCAP) .....	54			Saturday Lova (Flyte Tyme/Avent Garde—ASCAP) .....	42	Who's Johnny (Petwolf/Chappell—ASCAP/Kikiko/Unichappell—BMI) .....	68
How To (Nautron/10 adm. by Nymph—BMI) .....	73			Secret Lovers (Almo/Jodaway—ASCAP) .....	43	Why Can't (Yessup—ASCAP) .....	4
How Will (Irving—BMI) .....	52			Shot In (Virgin—ASCAP) .....	83	Your Love (Warning Tracks—ASCAP) .....	12
I Can't (Walsh Witch/Future Furniture—ASCAP) .....	45			Silent Running (Michael Rutherford/Pun—ASCAP/		Your Wildest (WB—ASCAP) .....	74
I Can't (Poolside—BMI) .....	22						

# Patricia Belle



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