

# CASH BOX

January 25, 1986

NEWSPAPER \$3.50

# FILE

## Eddie Murphy

His Musical Career is No Laughing Matter  
*Story on Page 9*

### **INSIDE:**

**OZZY OSBOURNE ON THE CBS LAW SUIT**

**WINTER CES BREAKS ATTENDANCE RECORD**

**BEHIND THE BULLETS: DIONNE WARWICK SOARS**

**GUEST EDITORIAL: BETINE BAUER**



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To Talk About*

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# CASH BOX

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## GUEST EDITORIAL

### "Gray" America: The New "Green" Market

By Betine Bauer

Betine Bauer is Vice President of Gladney Communications Ltd., New York, which produces "The Best Years" radio series with Helen Hayes, sponsored by Mutual of Omaha.

Has it struck you many big-time TV stars are now over 50? John Forsythe, Larry Hagman, Alan Alda, Richard Chamberlain, Angie Dickinson, Joan Collins, Diahann Carroll ... to name but a few.

We have come a long way from the days when our attention was captured by Gidget and it is now apparent that the small screen has begun to recognize the graying of America.

My question, then, is: have you, as a radio broadcaster, begun to recognize this vast, emerging market? More important, are you obtaining your share of the \$800-billion it represents?

Despite America's traditional preoccupation with youth, one person in four is now 50 years of age and over and there are more people over the half-century mark than there are children in school. In terms of numbers, 18 million are aged 65 and over and by 1990, that figure will be over 20 million. You may also be interested to know, because people are living longer, there will be over 100,000 who have reached their full century by the year 2000, vs. 32,000 in that age group now.

To quote a member of the Conference Board, focus on youth has been "a gigantic error of the marketing fraternity for a long time." That statement couldn't be more correct. Just look at these facts:

- Over-50 households now account for over 42% of all consumer demand in the USA. This compares with 26% held by homes under 35 and 32% controlled by households in the 35-50 age bracket.
- The average income of the 50-65 year old bracket is about \$30,000 — 20% higher than the national average. Even households between 65-75 have more income per person than those under 45.
- Over-50 age group households have fully half of the country's discretionary income.
- Financial assets of households 65-75 average \$65,000 — well over twice the national average. In fact, 77% of all financial assets held by households belongs to those 50 and over.

Happily, the over 50's are no longer widely separated from the rest of the population and there is a blending of lifestyles among the various age groups today. Blue jeans and tennis courts are no longer the sole proprietorship of the young. So,

bearing all of this in mind, it is time to stop being brainwashed by youth, but we must also forget the stereotypes associated with age. Clara Peller is now passe; today we must think in terms of the older person as more like Alexis Carrington. Nevertheless, the clock does not stop running and although the over-fifties may "feel" and look young, their attitudes, physical needs and financial structures do adjust accordingly. It is the adjustment that must be addressed. Let us take the case of the local health spa, which is a radio advertiser. Youthful men and women in the 50+ category are prime targets for membership. In fact, this group accounts for about 37% of such memberships, but in order to reach them effectively, the spa's advertising copy should avoid anything that even hints at expanding waistlines as being the reason to sign up. Instead, it should capture its audience by highlighting "classes that effectively tone up the body without overly strenuous aerobics." In other words, it will do better to talk to its prospects with *understanding, plus sensitivity.*

Finding a market, then addressing it the way it wants to be addressed is the secret of marketing success. The same basic rules apply to the program your advertiser will sponsor.

Your audience may be young at heart, but remember, it is also longer in the tooth, so treat it with respect and intelligence.

If yours is a talk radio station, give it *informative* talk. For example, because it has the largest financial assets of all age groups, keep it up to date on personal finance; because it is intent on remaining young and healthy, bring to its attention the latest findings in nutrition and medicine; or because it owns its own house and has paid off the mortgage, give it timely hints on home repairs, etc. etc. However, make sure your series is upbeat and makes your audience feel good about itself.

Alternatively, if yours is a music-of-your-life station and you don't have time for talk, Glenn Miller and Tommy Dorsey continue to make good listening, but even here, you have to watch out. For example, make sure your DJ's are well informed about the music they play; try to avoid, at all costs, the mispronunciation of that old favorite, "Frenesi", as "Frenessee," as I heard the other day!

So, there it is, that great big \$800-billion market, waiting to be tapped. All you have to do is a little research and then go after it, but be sure to do so with sensitivity.

## TOP POP DEBUTS

### SINGLES

58

SANCTIFY YOURSELF — Simple Minds — A&M

### ALBUMS

156

LOVE — The Cult — Sire

### POP SINGLE

#1

THAT'S WHAT FRIENDS ARE FOR  
Dionne & Friends  
Arista

### B/C SINGLE

#1

THAT'S WHAT FRIENDS ARE FOR  
Dionne & Friends  
Arista

### COUNTRY SINGLE

#1

OLD SCHOOL  
John Conlee  
MCA

### JAZZ

#1

MAGIC TOUCH  
Stanley Jordan  
Blue Note

### 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

THE BROADWAY ALBUM  
Barbra Streisand  
Columbia

### B/C ALBUM

#1

PROMISE  
Sade  
Portrait

### COUNTRY ALBUM

#1

SOMETHING SPECIAL  
George Strait  
MCA

### MUSIC VIDEO

#1

ALIVE & KICKING  
Simple Minds  
A&M

### 12" SINGLE

#1

GO HOME  
Stevie Wonder  
Tamla/Motown

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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.

January 25, 1986

		Weeks On 1/18 Chart
<b>1</b>	<b>THAT'S WHAT FRIENDS ARE FOR</b> DIONNE & FRIENDS (Arista AS1-9422)	2 12
<b>2</b>	<b>SAY YOU, SAY ME</b> LIONEL RICHIE (Motown 1819MF)	1 12
<b>3</b>	<b>ALIVE &amp; KICKING</b> SIMPLE MINDS (A&M/Virgin AM-2738)	3 15
<b>4</b>	<b>PARTY ALL THE TIME</b> EDDIE MURPHY (Columbia 38-05609)	4 17
<b>5</b>	<b>TALK TO ME</b> STEVIE NICKS (Modern/Atlantic 7-99582)	6 11
<b>6</b>	<b>BURNING HEART</b> SURVIVOR (Scotti Brothers/CBS ZS4 05663)	9 13
<b>7</b>	<b>BROKEN WINGS</b> MR. MISTER (RCA PB-14136)	5 19
<b>8</b>	<b>I'M YOUR MAN</b> WHAM! (Columbia 38-05721)	12 9
<b>9</b>	<b>MY HOMETOWN</b> BRUCE SPRINGSTEEN (Columbia 38-05782)	14 8
<b>10</b>	<b>TONIGHT SHE COMES</b> THE CARS (Elektra 7-69589)	10 13
<b>11</b>	<b>WALK OF LIFE</b> DIRE STRAITS (Warner Bros. 7-28878)	11 13
<b>12</b>	<b>WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING</b> BILLY OCEAN (Jive/Arista JS1-9432)	20 9
<b>13</b>	<b>SPIES LIKE US</b> PAUL McCARTNEY (Capitol B-5537)	18 10
<b>14</b>	<b>IT'S ONLY LOVE</b> BRYAN ADAMS/TINA TURNER (A&M AM-2791)	15 10
<b>15</b>	<b>GO HOME</b> STEVIE WONDER (Tamla/Motown 1817TF)	17 10
<b>16</b>	<b>HOW WILL I KNOW</b> WHITNEY HOUSTON (Arista AS1-9431)	23 8
<b>17</b>	<b>I MISS YOU</b> KLYMAXX (Constellation/MCA 52606)	13 18
<b>18</b>	<b>SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS)</b> PHIL COLLINS AND MARILYN MARTIN (Atlantic 7-89498)	8 17
<b>19</b>	<b>LIFE IN A NORTHERN TOWN</b> THE DREAM ACADEMY (Warner Bros. 7-28841)	24 9
<b>20</b>	<b>YOU'RE A FRIEND OF MINE</b> CLARENCE CLEMONS AND JACKSON BROWNE (Columbia 38-05660)	21 14
<b>21</b>	<b>LIVING IN AMERICA</b> JAMES BROWN (Scotti Brothers/CBS ZS4 05682)	28 8
<b>22</b>	<b>KYRIE</b> MR. MISTER (RCA PB-14258)	32 6
<b>23</b>	<b>SIDEWALK TALK</b> JELLYBEAN (EMI America B-8297)	25 11
<b>24</b>	<b>THE SWEETEST TABOO</b> SADE (Portrait/CBS 37-05713)	34 9
<b>25</b>	<b>EVERYBODY DANCE</b> TA MARA & THE SEEN (A&M AM-2768)	26 14
<b>26</b>	<b>CONGA</b> MIAMI SOUND MACHINE (Epic 34-05457)	29 15
<b>27</b>	<b>SEX AS A WEAPON</b> PAT BENATAR (Chrysalis VS4 42927)	27 10
<b>28</b>	<b>GOODBYE</b> NIGHT RANGER (MCA 52729)	30 12
<b>29</b>	<b>SILENT RUNNING</b> MIKE & THE MECHANICS (Atlantic 7-89488)	36 9
<b>30</b>	<b>EVERYTHING IN MY HEART</b> COREY HART (EMI America B-8300)	33 9
<b>31</b>	<b>FACE THE FACE</b> PETE TOWNSHEND (Atco/Atlantic 7-99590)	31 12
<b>32</b>	<b>THE SUN ALWAYS SHINES ON T.V.</b> A-HA (Warner Bros. 7-28846)	35 9
<b>33</b>	<b>SARA</b> STARSHIP (Grunt/RCA FB-14253)	42 5

		Weeks On 1/18 Chart
<b>34</b>	<b>A LOVE BIZARRE</b> SHEILA E. (Paisley Park/Warner Bros. 7-28890)	38 11
<b>35</b>	<b>TARZAN BOY</b> BALTIMORA (Manhattan/Capitol B 50018)	40 15
<b>36</b>	<b>KING FOR A DAY</b> THOMPSON TWINS (Arista AS1-9450)	46 2
<b>37</b>	<b>SMALL TOWN</b> JOHN COUGAR MELLENCAMP (Riva/PolyGram 884 202-7)	7 13
<b>38</b>	<b>THESE DREAMS</b> HEART (Capitol B-5541)	50 2
<b>39</b>	<b>EMERGENCY</b> KOOL & THE GANG (De-Lite/PolyGram 884 199-7)	19 14
<b>40</b>	<b>ELECTION DAY</b> ARCADIA (Capitol B-5501)	16 14
<b>41</b>	<b>STAGES</b> ZZ TOP (Warner Bros. 7-28810)	58 2
<b>42</b>	<b>RUSSIANS</b> STING (A&M AM-2799)	61 2
<b>43</b>	<b>HE'LL NEVER LOVE YOU (LIKE I DO)</b> FREDDIE JACKSON (Capitol B-5535)	48 7

## WINNER'S CIRCLE

<b>44</b>	<b>NIKITA</b> ELTON JOHN (Geffen/Warner Bros. 7-28800)	67 2
<b>45</b>	<b>GO</b> ASIA (Geffen/Warner Bros. 7-28872)	49 8
<b>46</b>	<b>LOVE IS THE SEVENTH WAVE</b> STING (A&M AM-2787)	22 12
<b>47</b>	<b>DAY BY DAY</b> HOOTERS (Columbia 38-05730)	54 7
<b>48</b>	<b>DIGITAL DISPLAY</b> READY FOR THE WORLD (MCA 52734)	55 7
<b>49</b>	<b>SECRET LOVERS</b> ATLANTIC STARR (A&M AM-2788)	69 5
<b>50</b>	<b>PERFECT WAY</b> SCRITTI POLITTI (Warner Bros. 7-28949)	37 20
<b>51</b>	<b>WE BUILT THIS CITY</b> STARSHIP (Grunt/RCA FB-14170)	39 21
<b>52</b>	<b>ONE VISION</b> QUEEN (Capitol B-9547)	53 8
<b>53</b>	<b>SLEEPING BAG</b> ZZ TOP (Warner Bros. 7-28884)	41 18
<b>54</b>	<b>NEVER</b> HEART (Capitol B-5512)	43 20
<b>55</b>	<b>SOMEWHERE (FROM "WEST SIDE STORY")</b> BARBRA STREISAND (Columbia 38-05680)	60 8
<b>56</b>	<b>OBJECT OF MY DESIRE</b> STARPOINT (Elektra 7-69621)	44 18
<b>57</b>	<b>ANOTHER NIGHT</b> ARETHA FRANKLIN (Arista AS1-9453)	75 2

## CHARTBREAKER

<b>58</b>	<b>SANCTIFY YOURSELF</b> SIMPLE MINDS (A&M/Virgin AM-2810)	DEBUT
<b>59</b>	<b>CARAVAN OF LOVE</b> ISLEY, JASPER, ISLEY (CBS Associated ZS4 05611)	65 6
<b>60</b>	<b>(HOW TO BE A) MILLIONAIRE</b> ABC (Mercury/PolyGram 884 382-7)	82 2
<b>61</b>	<b>THIS COULD BE THE NIGHT</b> LOVERBOY (Columbia 38-05765)	83 2
<b>62</b>	<b>OWN THE NIGHT</b> CHAKA KHAN (MCA 52730)	68 5
<b>63</b>	<b>THE BIG MONEY</b> RUSH (Mercury 884 191-7)	45 11
<b>64</b>	<b>BEAT'S SO LONELY</b> CHARLIE SEXTON (MCA 52715)	70 6
<b>65</b>	<b>EVERYTHING MUST CHANGE</b> PAUL YOUNG (Columbia 38-05712)	47 10

		Weeks On 1/18 Chart
<b>66</b>	<b>LEADER OF THE PACK</b> TWISTED SISTER (Atlantic 7-89478)	51 9
<b>67</b>	<b>COUNT ME OUT</b> NEW EDITION (MCA 52703)	62 12
<b>68</b>	<b>NIGHT MOVES</b> MARILYN MARTIN (Atlantic 7-89465)	79 2
<b>69</b>	<b>WRAP HER UP</b> ELTON JOHN (Geffen/Warner Bros. 7-28873)	52 14
<b>70</b>	<b>SUN CITY</b> ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol B 50017)	56 13
<b>71</b>	<b>SECRET</b> ORCHESTRAL MANOEUVRES IN THE DARK (A&M/Virgin AM-2794)	72 6
<b>72</b>	<b>TO LIVE AND DIE IN L.A.</b> WANG CHUNG (Geffen/Warner Bros. 7-28891)	57 16
<b>73</b>	<b>YOU BELONG TO THE CITY</b> GLENN FREY (MCA 52651)	59 20
<b>74</b>	<b>DO IT FOR LOVE</b> SHEENA EASTON (EMI America B-8295)	63 14
<b>75</b>	<b>WHAT YOU NEED</b> INXS (Atlantic 7-89460)	89 2
<b>76</b>	<b>WHO'S ZOOMIN' WHO</b> ARETHA FRANKLIN (Arista AS1-9410)	64 18
<b>77</b>	<b>NO EASY WAY OUT</b> ROBERT TEPPER (Scotti Brothers/CBS ZS4 05750)	DEBUT
<b>78</b>	<b>"MIAMI VICE" THEME</b> JAN HAMMER (MCA 52666)	71 21
<b>79</b>	<b>LET'S GO ALL THE WAY</b> SLY FOX (Capitol B 5463)	87 2
<b>80</b>	<b>JUST ANOTHER DAY</b> OINGO BOINGO (MCA 52726)	80 6
<b>81</b>	<b>BABY TALK</b> ALISHA (Vanguard SPV 89)	81 5
<b>82</b>	<b>STRENGTH</b> THE ALARM (IRS/MCA 52736)	90 2
<b>83</b>	<b>LAY YOUR HANDS ON ME</b> THOMPSON TWINS (Arista AS1-9396)	66 19
<b>84</b>	<b>THE HEART IS NOT SO SMART</b> EL DeBARGE WITH DeBARGE (Gordy/Motown 1822GF)	73 7
<b>85</b>	<b>HEAD OVER HEELS</b> TEARS FOR FEARS (Mercury 880 899-7)	74 20
<b>86</b>	<b>BE NEAR ME</b> ABC (Mercury 880 626-7)	76 23
<b>87</b>	<b>MANIC MONDAY</b> BANGLES (Columbia 38-05757)	DEBUT
<b>88</b>	<b>DON'T SAY NO TONIGHT</b> EUGENE WILDE (Philly World/Atlantic 7-99608)	88 5
<b>89</b>	<b>RUNNING UP THAT HILL</b> KATE BUSH (EMI America B-8285)	77 21
<b>90</b>	<b>PLEASURE AND PAIN</b> DIVINYLS (Chrysalis VS4 42916)	DEBUT
<b>91</b>	<b>CAN YOU FEEL THE BEAT</b> LISA LISA AND CULT JAM WITH FULL FORCE (Columbia 38-05669)	91 9
<b>92</b>	<b>EVERYDAY</b> JAMES TAYLOR (Columbia 38-05681)	78 12
<b>93</b>	<b>PART-TIME LOVER</b> STEVIE WONDER (Tamla/Motown 1808TF)	85 21
<b>94</b>	<b>SISTERS ARE DOIN' IT FOR THEMSELVES</b> EURHYTHMICS AND ARETHA FRANKLIN (RCA PB-14214)	84 15
<b>95</b>	<b>YOU ARE MY LADY</b> FREDDIE JACKSON (Capitol B-5495)	86 21
<b>96</b>	<b>ONE OF THE LIVING</b> TINA TURNER (Capitol B-5518)	93 17
<b>97</b>	<b>TOO YOUNG</b> JACK WAGNER (Qwest/Warner Bros. 7-28931)	94 14
<b>98</b>	<b>SOUL KISS</b> OLIVIA NEWTON-JOHN (MCA 52685)	92 17
<b>99</b>	<b>DANGEROUS</b> LOVERBOY (Columbia 38-05711)	95 11
<b>100</b>	<b>TEARS ARE FALLING</b> KISS (Mercury/PolyGram 884 141-7)	96 15



## Osbourne Talks

CBS Named In Suicide Suit;  
Critics See Stickers Link

By Paul Iorio

NEW YORK — Ozzy Osbourne and CBS Records were named in a law suit claiming that the lyrics of two Osbourne songs led a California teenager to commit suicide. "That's just disgusting," Osbourne said of the suit in exclusive comments to *Cash Box*. "That's one person who thinks he's going to cop some dough. They're doing it for financial reasons," he said. Still, some industry observers saw the suit as feeding off the political climate created by last fall's album sticker agreement.

The Los Angeles Superior Court law suit was brought by the parents of John McCollum, 19, who killed himself with a gun in October 1984 after listening to Osbourne records for several hours. The two songs cited in the suit were "Suicide Solution" and "Paranoid." The teenager was reportedly still wearing stereo headphones when his body was discovered. "If your son shoots himself," said Osbourne, "he doesn't just shoot himself on the spot. He has to be going through a heavy mental thing before he goes 'I can't take it any more.' As a parent you've got to be dumb and blind not to notice something weird is happening to your kid," he said.

The suit is based on a California law prohibiting encouragement of a suicide, and it claims that lyrics like "Suicide is the only way out" (from "Suicide Solution") did just that. "I'm responsible for

a lot of things," said Osbourne, "but there comes a point where you can't be watching everybody . . . It's how far these kids take it. I can't help what they're doing," he said. Osbourne added that "they'll sue you for anything (in the U.S.). If their dog dies they'll sue the dog meat company because he was pining because they didn't have the dog food in the shop," he said.

CBS Records, also named in the suit, had no comment. "I think CBS has already pleaded guilty," says author Dave Marsh, who has written extensively on music censorship. "They've already acknowledged that their records cause serious injury to children. That's what the parental warning label acknowledges. Certainly if I were on the other side of this issue and CBS said the lawsuit is ridiculous, the first question I'd ask them is why they agreed to the warning label." Marsh suggests that the sticker agreement has made public liability cases like this one easier to bring on.

Nat Hentoff, a noted constitutional expert, claimed that "you can't say a song will cause somebody to commit suicide in terms of liability." He agrees with Marsh's assessment that record companies "inflicted wounds" on themselves with the sticker agreement. "When the case comes to trial and the CBS lawyer will say they had nothing to do with the

(continued on page 36)

No Felony Charges To Be  
Filed Against Vandross

By David Adelson

LOS ANGELES — Felony charges will not be filed against Epic recording artist Luther Vandross following last week's car accident where one passenger in Vandross' vehicle was killed.

According to the Los Angeles police report, Vandross was driving at approximately 48 m.p.h. in a 35 m.p.h. zone when his 1985 Mercedes crossed a double yellow line on Laurel Canyon Boulevard in North Hollywood and collided with two cars. Victor Salvemini, 27, one of the passengers in Vandross' car was killed in the accident. Three other people were injured in the incident including Vandross who suffered three broken ribs and facial and body lacerations. The singer was admitted to Cedar-Sinai Hospital where he was reported to be in fair condition. He was released last week.

Police officer Arnold Breitenbach said that there was no evidence that Vandross was under the influence of alcohol or drugs at the time of the incident.

The singer's management would not comment on whether the accident will

effect Vandross' upcoming tour with Isley, Jasper, Isley and Starpoint. Among the dates that face possible cancellation or postponement are: the Omni, Atlanta (1/23); the Civic Center, Birmingham, Alabama (1/24); Garrett Coliseum, Montgomery, Alabama (1/25); Riverfront Coliseum, Cincinnati (1/31); the Coliseum, Charlotte, North Carolina (2/1); the Civic Center, Tallahassee, Florida (2/2); the Cajundome, Lafayette, Louisiana (2/7); Mid South Coliseum, Memphis, Tennessee (2/8) and the Arena, St. Louis (2/9). The tour continues in late February and extends through the first week in March.

Vandross was recently nominated for a Grammy in the best R&B male vocal category.

## Behind The Bullets

## Dionne Gets Help From Friends

By Stephen Padgett

LOS ANGELES — First Arista did it with Aretha Franklin. Now they're doing it with Dionne Warwick. Two careers were on the wane. Two proven talents had a string of less than prosperous records. Until now, that is. Arista this week can celebrate the comeback of yet another of its artists. "That's What Friends Are For," a single which features Dionne Warwick has topped the pop singles chart this week. "Friends," the LP from which the single comes, jumps into the Top 30 on a 14 point leap from 44.

The single lives up to its name in two ways. Joining Warwick on the record are Elton John, Stevie Wonder and Gladys Knight. Her all-star friends are no doubt having an effect on sales of the single. But perhaps more importantly, Warwick is donating proceeds of the single to benefit the AIDS cause.

The performance of "Friends" must

hearten Arista. Warwick is getting Top 10 reports from Lieberman, Dallas; Spec's, Florida; Record Theatre, Cincinnati; Cavages, Buffalo and Benson Records, Los Angeles. The album is Top 20 or better at Sound Warehouse, Kansas City; Mainstream Records, Milwaukee; Scott's Records, Indianapolis and Turtles, Atlanta. The LP is getting Top 30 reports from The Harvard Coop, Boston; Strawberries, Boston and The Record Bar, Durham, NC.

With Christmas behind us and a new year only days old, the labels have yet to barrage the market with new product. But some notable records are coming that will no doubt heat things up quite a bit. Records from The Bangles, The Dream Academy, (82 bullet), Mike & The Mechanics (96 bullet), Charlie Sexton (98 bullet), The Cult (156 bullet) and Fine Young Cannibals (166 bullet) all promise to make the new year interesting.



**ZZ TOP DAZE** — It was time for presentations when ZZ Top recently performed in Vancouver. Not only did the group receive a special proclamation, commemorating ZZ Top Days in Vancouver, but Warner Bros. Records execs took the occasion to present the band with an R.I.A.A. double platinum award for their latest album, "Afterburner." On hand backstage for the occasion: Warner Bros. vice president/promotion, George Gerrity; ZZ Top manager, Bill Ham; Warner Bros. vice president/publicity, Bob Merlis; ZZ Top's Dusty Hill and Billy Gibbons; Warner Bros. president Lenny Waronker; Warner Bros. chairman Mo Ostin and ZZ Top's Frank Beard.

## Record Crowds At Winter CES

By Gregory Dobrin

LOS ANGELES — The annual Winter Consumer Electronics Show (CES) drew more than 104,000 attendees to the four-day convention, held this year in Las Vegas. The show, sponsored by the Consumer Electronics Group of the Electronic Industries Association, featured exhibits, conferences and workshops detailing current technologies in the electronics industry. It was the largest convention in Las Vegas history, as well as the largest CES show to date.

With new developments in video leading the pack, the show reportedly drew a host of home video software manufacturer/distributors not present at the '85 show. Their attendance was influenced, according to some reports, by the upswing in video retailer interest in the sale, rather than rental, of home video over the past year. As some 60,000 retailers crowded the show, it became a strategic meeting ground.

Companies that attended this winter's show but didn't last year included Walt Disney Home Video, EMI/HBO Video, CBS/Fox Home Video, Embassy Home Entertainment, Prism Entertainment Corp. and Karl-Lorimar Home Video.

New developments in video technology showcased among the 1,400 exhibitions

at the Winter CES included TV sets with built-in 8mm VCRs by Sony, Wall TVs by Casio and Citizen, miniature LCD TVs, a digital VCR with perfect freeze-frame by Toshiba, a TV stereo sound decoder by Recoton, plus light-weight camcorders, including 8mm camcorders by Goldstar and Samsung.

A major issue among the leading hardware companies this year was pricing. According to at least one report, 1985 was a healthy sales year but returns from those sales were comparatively poor. In fact, Hitachi Sales Corp. of America executive vice president Robert O'Neil has been quoted as saying that 1985 was the strongest year to date in unit and dollar sales, but that the electronics industry lost money despite that growth.

One reason for the slump in returns, according to the report, is the drop in dollar value against the yen, which has caused sales in Japanese manufactured goods to lose value when U.S. sales are translated into yen. Another reason cited is the rampant price-cutting by manufacturers and retailers. The word filtering back from the '86 Winter CES is, consequently, higher prices for the coming year.

Among the existing technologies on the market discussed at the show was 8mm video, a format expected to turn the tide in home viewing within the next four to six years. Sony has the current lead in this area, with software and hardware (including the revolutionary camcorder) already available to consumers. And while

(continued on page 36)



**MTV COUNTDOWN** — Rob Lowe (l) and Melissa Gilbert (c) give MTV VJ Alan Hunter assistance in counting down the Pacific time zone new year at the Fifth Annual New Year's Eve Rock and Roll Ball.



**HERE'S LOOKING AT LIU** — Pictured in Beijing toasting the success of the new agreement between EMI/Capitol and the China Record Company are (r) Bhaskar Menon, chairman & chief executive EMI Music Worldwide and Capitol Industries, and Liu Shen-Min, managing director, China Record Company.





**GOLD AND PLATINUM LIFE** — At a party following Sade's recent New York debut, CBS and CBS Records executives presented the Portrait recording artist with a special plaque commemorating gold and platinum sales of her first two albums, as well as sales of singles, 12-inch and compact disc. Pictured (l-r): Al Teller, president, CBS Records Division; Thomas Wyman, chairman, CBS Inc.; Sade; Walter Yetnikoff, president, CBS/Records Group; Stuart Matthewman, Paul Denman and Andrew Hale of the band; and Don Dempsey, senior vice president and general manager, Epic/Portrait/Associated Labels.

## BUSINESS NOTES

### Geffen, WEA International Sign Distribution Deal

NEW YORK — WEA International has, under a new agreement, begun to distribute Geffen Records worldwide, excluding the U.S. and Canada, immediately.

According to WEA chairman Nesuhi Ertegun, "The addition of the Geffen label to our already-strong American catalogue will further enhance our position as an international force in the territories in which we operate. David Geffen, who heads the Geffen Company, and Ed Rosenblatt, president of Geffen Records, are among the most talented and creative executives in our industry."

When the Geffen label was formed in 1980, WEA International initially handled it overseas. However, some time later, the label entered into an agreement with CBS International, even though it remained in the Warner Communications fold in the U.S. and Canada. "We've had a great relationship with CBS," commented Ed Rosenblatt. "But we're very happy to be associated once again with the WCI family for international distribution."

Among the artists affected by the new agreement are Bill Cosby, Sammy Hagar, Don Henley, Jennifer Holliday, Rickie Lee Jones, Lone Justice, Joni Mitchell, Ray Parker, Neil Young and Robbie Robertson. Additionally, LP releases in the first quarter of 1986 are expected from Jimmy Barnes, Tommy Keene, The Models, Pat Metheny and Lyle Mays.

### PolyGram Names Popovich, Fox

LOS ANGELES — PolyGram Records has announced the appointment of Steve Popovich to the post of senior vice president, Nashville Operations. Also at PolyGram, William P. Fox has been named senior vice president of the company's newly-created Operations Division.

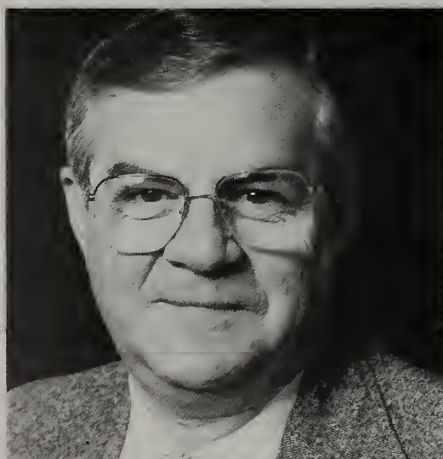
Popovich, a much-lauded music industry professional, began his career as a musician. He joined CBS Records in 1966, where he was instrumental in the careers of Paul Simon, Bruce Springsteen, Santana, Mac Davis and Chicago as vice president of promotion. He later served as vice president of A&R for the Epic label. In 1976 he formed his own label and management firm, Cleveland International,

and launched the career of Meat Loaf, among others. During his tenure at CBS, Popovich was responsible for the crossover success of country artists Lynn Anderson, Ray Price and Johnny Cash. He most recently brought Tom Jones to PolyGram, and co-produced Jones' first three country albums for the Mercury label.

Fox comes to PolyGram from a diverse business background. His most recently held post was at the group level of CBS Records, where he served as vice president, operations and finance. Prior to that, he had been vice president, finance and administration, CBS Records Division.



Steve Popovich



William P. Fox

## EXECUTIVES ON THE MOVE



Moir



Nelson



Hyman



Ray



Tisdale



Oates



Garber



Gidion

**Changes at MCA** — MCA Records and Music Group, has restructured the MCA Records A&R department, in Los Angeles and in New York. Steve Moir has been promoted to the position of national vice president of A&R. In this new position, Moir will oversee the day-to-day activities of the department as well as being responsible for talent acquisition and creatively administering the artists signed to the label. Moir joined MCA two and a half years ago from EMI Records, where he was director of A&R.

In conjunction with this announcement, Moir announced the promotion of Kathy Nelson to the position of vice president of film music for the label. In this capacity, Nelson will be responsible for the coordination of all MCA record soundtracks, including the acquisition of songs, talent, and producers where appropriate.

Moir further announced that Kate Hyman has been appointed East Coast director of A&R. In this position, she will be responsible for all A&R activities emanating from New York including talent acquisition and creatively administering the label's signed artists. Prior to joining MCA, Hyman was with Ze Records, where she was responsible for A&R, Artist Development, and Press.

**Capitol Names Two** — Steven Ray has been appointed to the position of manager, A&R, black music at Capitol Records. He will be responsible for acquiring talent as well as monitoring studio and club activity on the East Coast.

Raphael E. Tisdale has been appointed to the position of director of business affairs at the label.

Tisdale, along with co-director Kevin Breen, will be responsible for the negotiation and administration of all contracts for Capitol Records as well as the business affairs requirements of Angel Records and Record Group Services.

**Garber Upped** — A&M Records has promoted Jesus Garber to the newly created position of director of black music marketing. In his new capacity, Garber will coordinate the marketing plans for A&M's urban and dance formatted artists. He will be responsible for the advertising, merchandising and overall artist development of the label's Black roster, while working under the auspices of A&M's vp of marketing services, Bob Reitman.

**Oates Promoted** — Patti Oates, who continues to be based in Los Angeles, began her tenure with Warner Bros. Records eight years ago as a promotion manager, first in Charlotte, North Carolina and subsequently in San Francisco. For the past six years, she has been promotion manager in Los Angeles.

**Gidion Promoted** — Arline Brier Gidion has been promoted to the newly-created position of vice president, packaging & pre-production for Atlantic Records, based at the company's New York headquarters. In this capacity, Gidion directs all pre-release phases of packaging and production for albums, cassettes, compact discs, and home videos. She also establishes and coordinates product release schedules. In addition, Gidion's department handles pre-release production activities on behalf of Elektra Records.

**Trust Appointed** — Sam Trust has been named president, Lorimar Music Division. In this post, Trust will be responsible for all music publishing activities and music use and development. He will also handle the business aspect of music production for the company's television and motion picture projects, as well as service all divisions and subsidiaries including Lorimar Sports, Karl-Lorimar Home Video and the recently announced acquisition, DIR Broadcasting.

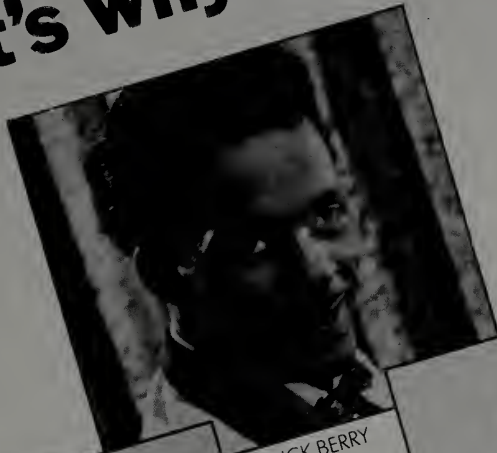
**Gullo Named** — Media Home Entertainment has named Jim Gullo to the post of public relations director, where he will oversee all publicity and promotional duties for the independent videocassette supplier. Gullo comes to Media from Walt Disney Home Video, where he has served as public relations manager since July 1984.

**Delich Joins** — Michael Delich has been named director of marketing for American Gramophone Records. He assumes responsibility for coordinating sales among the network of independent distributors associated with the company.

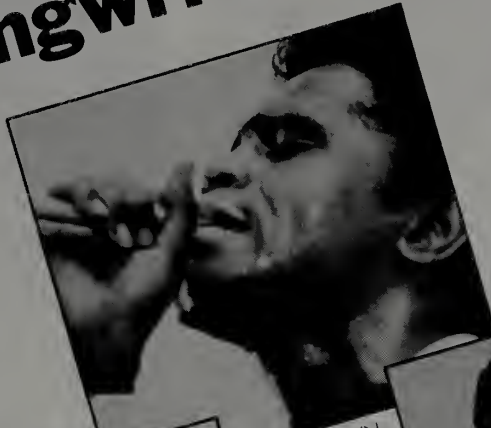
**Jacobson Named** — Cathy Jacobson has been named vice president/general manager of the newly formed Jump Street Records, Inc. She was formerly general manager of MediaMax, Media Sound Studios Production Company. Cynthia Cherry formerly of Frankford/Wayne Mastering Labs has been tapped as office manager of Jump Street Records, Inc.



**BMI**  
We believed in the music way back then.  
That's why more songwriters believe in us today.



CHUCK BERRY



JAMES BROWN



FATS DOMINO



RAY CHARLES



SAM COOKE



BUDDY HOLLY



THE EVERLY BROTHERS



ELVIS PRESLEY



JERRY LEE LEWIS



LITTLE RICHARD

Congratulations to the first inductees  
into The Rock And Roll Hall of Fame.



Wherever there's music, there's BMI.



## POINTS WEST

David Adelson, Los Angeles

**FAREWELL JO-EL** — Jo-el Sonnier came to Los Angeles to spread his special brand of cajun-roots-rockabilly-rock to a new market. Sonnier was already an accomplished and respected performer when he got here and his work for Mercury/Phonogram and Rounder had earned him massive critical praise. Sonnier's musical ability and sincerity had drawn the highest grade of musicians to his band. Folks like **Garth Hudson** and **Albert Lee** were regular members of his touring ensemble. Sonnier gained a great deal of notoriety through his tours with **Los Lobos** as well as opening slots at the Palace and the Greek, but record companies still kept their distance from an act that couldn't be marketed on MTV or



**A NEW TEAM?** — Sheena Easton (l) meets up with Keel guitarist Marc Ferrari at one of those chic Hollywood parties at one of those chic Hollywood restaurants. According to Ferrari, "We exchanged phone numbers."

this farewell appearance promises to top it. Our loss is Nashville's gain and we can only hope that the next time Jo-el Sonnier passes through town it will be to promote his latest major label release.

**RUMOR MILL** — Is **Jerry Weintraub** going back into the music business? The new chairman of the board and CEO of United Artists may be back thank to a United Artists funded label . . . Is **Al's Bar**, once the hottest spot in town to see a band and get cheap draft beer spilled on you, reopening for live music? The night spot had been closed (for music) last year due to the neighbor's complaints and failure to comply with city regulations. We hear that DB's **Fetchin' Bones** have been slated to play there at the end of this month. Good news for live music in L.A.

**THE BAMMIES RETURN** — Nominations for the ninth annual Bay Area Music Awards (BAMMIES 9) were announced last week. While space does not allow us to list all the nominees, there are a few that should be mentioned. **Camper Van Beethoven's** "Telephone Lanslide Victory" was nominated in both the Outstanding Debut Album and Outstanding Independent Album or EP categories. The same congratulations go to the **Uptones**, whose "K.U.S.A." copped nominations in those two categories as well as the Outstanding Reeds Player category. Other Bay Area musicians to be honored at the San Francisco Civic Auditorium on March 15 are: **John Fogerty, Santana, Starship, Wire Train, Night Ranger, Chris Isaak, Huey Lewis and the News, Sheila E, Jerry Garcia** and many others.

**QUOTABLES** — "I'm going to sue the city of Los Angeles" — **Ike Turner** after being arrested last week for possession of cocaine . . . "He's a hero in an age that's not supposed to have heroes." — **Tony Bennett** after working with **Ray Charles** for the first time recently in Los Angeles . . . "I would describe the character as the equivalent to the basic scum debris from the diseased undercarriage of a mongrel." — **Ted Nugent** describing his recent role on *Miami Vice*.

**JIMI PLAYS AGAIN** — "Jimi Plays Monterey," a live recording of **Jimi Hendrix's** complete performance at the Monterey Pop Festival in June, 1967, has been set for release on the newly reborn Reprise label (Warner Bros.). The record was produced by **Alan Douglas** and has been digitally remastered.

**SHORT CUTS** — **Tom DiPierro**, founder and chairman of Hollywood based **Airwave Records** died of AIDS January 4 in Los Angeles. He was 35 . . . **NRBQ** will be back in Hollywood January 31 at the **Club Lingerie** . . . We hear local rockers **In Vitro** have been signed by **Manhattan Records** . . . **Los Lobos** are the latest group to sign with Anheuser Busch. They'll be recording both English and Spanish Budweiser commercials for the company.



**DRESSED TO KILL** — L.A. Music Machine co-proprietor and masculine guy, **Beachy** (formerly of **Beachy** and **The Beachnuts** fame), hits the stage in drag in honor of club owner **Bill Heller's** birthday. **Beachy** performed as part of the all girl (?) band, **the Debutantes**.

## NEW FACES TO WATCH

When last seen, on January 11 at Maxwells' in Hoboken, N.J., the Raunch Hands were steaming up windows and libidos with a new raunch rocker named "Hair Raising Gig." The many who could not get into this particular hair-raising gig stood eavesdropping at the entrance but those who could get in got an earful of some future rock heavyweights. These guys are happening in a big way on their New York area home turf and with the release of their "El Rauncho Grande" EP (Relativity), raunch fever is spreading nationally.

Their album was recorded over the course of three and a half nights under what the band members describe as "rushed conditions" in an eight track studio. "We recorded two songs a night," says vocalist and songwriter Mike Chandler. "That's reasonable in this day and age where it takes a year and a half to make some computerized album."

"El Rauncho Grande" 's musical range is staggering. They do everything from Tex-Mex on the title track to R&B on their cover of the Ray Charles classic "Mess Around." Still, they veer clear of ballads. "Something like 'Angie' by the Stones makes me cringe," says guitarist Mike Mariconda. "When we first started playing, the band's idea was to keep the crowd up, to keep the crowd moving and play fast numbers."

Chandler calls his band's music "drink rock" as opposed to "think rock" yet that description belies a certain edgy lyrical sophistication. Still, the sexual roles described in the lyrics to



The Raunch Hands

one of their songs, "Man Needs A Woman," may prove objectionable to some women. "I started doing that song as a duo years ago with (guitarist/saxophonist Mike) Tchang as a comedy thing. Now we do it as rock 'n roll. It's a great song," says Chandler. Furthermore, women are one of Chandler's favorite offstage preoccupations. "I love women," he says, "every chance I get."

The Raunch Hands capture the sound of American taverns with cork-popping accuracy. Tchang's boozey sax and Vince Brnicevic's manic drumming provide the perfect accompaniment by which to chain-drink, dance and pick up women. Songs like "Spit It On The Floor" and "Wild Man" typify the spirit and exuberance of their sound. Future plans include playing a series of hair-raising gigs as they swing through the mid-west in February. Who would they like to collaborate with on their next album if they could collaborate with anybody? "Christie Brinkley," quips Chandler.

## MCA's Silas: Moving R&B And A&R In New Directions

By Paul Iorio

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

NEW YORK — Louil Silas, Jr., MCA director A&R, black music division, has signed several artists that you may not now know. But come June, when they release their debut albums, Silas' finds may well become the new household names of R&B.

Silas has recently brought to MCA three artists that he sees as having vast crossover potential. Those three are Robert Brookins, Giorgio, and a group called Body. Silas is a thorough A&R director who not only accepts unsolicited tapes but actually makes an effort to personally listen to all of them. In fact, that's how he discovered Giorgio, the Minnesota singer Silas calls "the Freddie Jackson of '86."

That discovery happened late at night



Louil Silas, Jr.

when, as Silas was preparing to go home, something in the unsolicited tape pile caught his eye and ear. "I popped in the video and it was Giorgio performing in Minnesota. His voice so overpowered me that I stayed to make sure that I was the first one to call his manager the next morning," says Silas. After hearing him perform two weeks later in the midwest, he signed the singer. Giorgio's case shows that "there is hope in actually sending in stuff," says Silas.

Two of Silas' other pet projects, Brookins and Body, were introduced to him through industry insiders. Body is a group of female singers who call themselves the Body Sisters, and Silas sees them as having the potential to break as big as the Pointer Sisters. "I was looking for the type of success that RCA had with 9.9," he says. "They came into my office and did a 10 minute session right in front of me. These ladies have excellent harmonies and have a lead singer who is 20 years old but sounds like she's been singing for 30."

Robert Brookins is Silas' songwriting find. Brookins has in fact written several songs for Giorgio's upcoming debut and Silas claims that he is equally talented as a singer. "The voice I most clearly associate Robert with is Frankie Beverly," he says. "Robert's voice sounds like he was caught in a rainstorm and his voice never went back to its original quality. It's a real smoky, raspy quality," he says.

Silas began his A&R career in the MCA promotion department where he would give freelance evaluations of artists to A&R people. Two of the acts Silas gave his nod to — Ready For The World and The Jets — went on to become major artists. "I had no doubt that there was enough potential for a gold album," he says.



## Cover Story



### For Eddie Murphy, A Singing Career Is No Laughing Matter

By Peter Berk

LOS ANGELES — Eddie Murphy's two previous LP's probably sent Tipper Gore screaming into the night. After all, if you were to take a certain twelve-letter expletive out of Columbia Records' "Eddie Murphy" and "Eddie Murphy: Comedian," you'd almost be left with four sides of total silence. This is a man for whom every conceivable race, creed, color, religion, politician, nationality, sexual act and human orifice is fair game.

Now, however, there's an entirely new Eddie Murphy to contend with . . . Eddie Murphy the musician. With the recent release of "How Can It Be," also on Columbia Records, we've become privy to an introspective, religious performer light years away from the caustic and brilliant comic/actor we've come to know. The album has revealed not only the gentler side of Murphy's personality, but also his definite musical aptitude as well. Most of all, the very existence of this album shows he was willing to take a chance, willing to test the loyalty of his many fans. Judging by the high chart status both the album and its first single (Rick James' "Party All The Time") attained, it's evident his gamble has paid off.

You may be wondering why it was a gamble for a star of Eddie Murphy's calibre to go public with his singing voice. Well, consider then how many actors, attempting to launch musical careers, have had their egos crushed (usually with justification) after failing miserably in that medium. For that reason, many people in and out of the business no doubt wondered how wise a move it was for Murphy to tackle the *musical* arena after years of unbounded success on television, film, vinyl and stage. Many probably considered the prospect of a musical Eddie

Murphy album as appealing as, say, "Sean Penn Sings The Best Of Broadway," "Pee Wee Herman Meets The Gershwins," or "Charles Bronson At The Met."

Given full support by his record label, Murphy has instead surprised quite a few people by turning out a highly respectable first crack at music. It's true some vicious critics feel his voice is thinner than his body and that he's even funnier as a songwriter than he is as a comedian. Many others, however, along with countless record-buyers, have been decidedly *impressed*, praising Murphy's skills as a vocalist *and* songwriter, and praising the LP's inclusion of so many stylistically diverse cuts. The latest single, the album's title song, is, in fact, nothing at all like the upbeat "Party All The Time." Conversely, it's a rich ballad which particularly showcases Murphy's flair, range and emotional sincerity as a singer. A video version of "How Could It Be" will be released shortly.

Although Rick James, Stevie Wonder, and producer Aquil Fudge, among others, deserve a sizeable share of credit for *their* contributions, it is Murphy himself as a neophyte songwriter who has given the new album its own special qualities. This was clearly a labor of love for him, and not an exploitative maneuver based on greed. Rather than opting for strictly CHR-bound material, Murphy imbued the LP with some deeply religious sentiments obviously of great importance to him. In such songs as "I Wish," "I, Me, Us, We," and "My God Is Color Blind," he has lyrically offered emotionally charged and poignant pleas for peace and understanding, and in the process has shown tremendous promise as a songwriter.

Despite the success of "How Could It

(continued on page 36)

## EAST COASTINGS

Paul Iorio, New York

**NEVER FIER, THE GOLDEN PALOMINOS ARE HERE** — Before it gets buried in what follows, let's say right off that **The Golden Palominos** play great rock 'n roll both on record and in concert. In this era of spin-off bands (**Arcadia**, **Mike and the Mechanics**), the time is right for the ultimate in indefinite musical relationships, namely a band whose personnel rotates with each gig and album. The Palominos are such a band and on January 9 they nearly blew the roof off the Ritz with their indefiniteness. Prior to the Ritz gig, I had my doubts. The band looked good on paper but I wondered how they would sound in concert, having visions of excess along the lines of, say, Anton Fier's Rainbow Concert, complete with 70 guitarists and 14 drummers chugging away on the same riff. But it was nothing like that. It was crisp, direct rock and none of the eight or nine musicians on stage got in the way. The Palominos was founded by drummer **Anton Fier**, who co-writes the songs that are sung by several vocalists, most notably **Syd Straw** and **Michael Stipe**. On their "Visions of Excess" LP (Celluloid), side one spotlights Stipe and side two spotlights Straw. *East Coastings* agrees with Fier when he points to Stipe's "Boy (Go)" and Straw's "(Kind of) True" as the LP's high points. Though **Arto Lindsay** and **Peter Dinklage** also took star-turns on vocals, the core of the show consisted of two separate sets by vocalists Stipe and Straw. The real find here is Hoboken's Syd Straw, a virtual unknown who, if it weren't for Stipe, would have stolen the show. Starting the gig with "(Kind of) True," Straw showed that for a newcomer she was none too shy about belting out the songs when necessary and acting out some of the lyrics as well. Straw knows when to float the vocals above the musical fray (as during her harmonizing with keyboardist **Lisa Herman** on "Buenos Aires") and when to get into the fray vocally (as on "True"). Several songs later it was Stipe's turn. Looking a bit like **Rod Stewart** with his bleached blond hair, Stipe came off like an onstage surrealist with an enigmatic presence that makes him hard not to watch. To *East Coastings*, Stipe sounds like he's enunciating better these days but Fier denies this. "Maybe he's recorded better here but he's not enunciating any better," Fier told *Cash Box*. "I've seen a lot of people write down what they thought the lyrics were on Stipe's tracks and they're not even close to what they actually are." Though Fier claims that everyone in the Palominos project works together harmoniously, there seemed to be a bit of a conflict between Stipe and Straw near the end of "Boy (Go)." As Stipe droned away at the end of that song, Straw added harmonies; Stipe vehemently shook his head back and forth as if somewhat disconcerted by her vocal intrusion. Whatever the case, the end result was great rock. The next Golden Palominos LP will be released in about eight months, according to Fier, and will include **Peter Holsapple's** song "Love Deserves A Diamond."

**EAST CLUBBINGS** — **Joe Jackson** played one of nearly a dozen surprise New York area gigs, at Maxwell's January 8, debuting 12 new songs that will be recorded live for his new A&M album (a la **Jackson Browne's** "Running On Empty"). New song highlights include "Tourists," the joyful pop of "Hometown," and the scathing rocker "Survival." Sprinkled among these new songs were old favorites like "Breaking Us In Two," "One More Time," and "Don't Wanna Be Like That" from his vastly underrated "I'm



**BIG FISH, BIG POND** — Clarence Clemons (c) with the fish that he caught (l) and the saxophone (r) that made him a big fish in a big pond.

and **People Magazine's** **Martha Smiglis**.



**VISIONS OF SUCCESS** — Golden Palominos founder and drummer Anton Fier played with his band at the Ritz January 9.

The Man" album. Look for a *Cash Box* feature on the new LP in the next issue . . . **The Raunch Hands** played a sizzling gig three nights later at Maxwells' in support of their "El Rancho Grande" (Relativity) album (see the *New Faces To Watch* column for more on this band) . . . **Lili Anel**, who I wrote about in the October 5 issue of *Cash Box*, gave an industry showcase January 9 at Folk City that attracted high-placed critical raves . . . Stop the presses! The music industry professionals included in *Gentlemen Quarterly's* "Most Eligible Women in America" listing include: WNEW-FM DJ **Lisa Glasberg**, A&M Records VP **Brenda Andrews**, MTV VJ **Nina Blackwood**, and *People Magazine's* **Martha Smiglis**.



## Publishers Bullish About Publishing, Cautious About Pending Legislation

By Stephen Padgett

LOS ANGELES — Publishers began 1985 with a cautious optimism that was, for the most part, richly rewarded. Some experienced their best years in many. 1986 begins with a publishing community confident that it can top even last year's tremendous gains. But, concern was expressed last week that the fortunes of publishing in 1986 may have nothing to do with hit records, successful movies,

smash television programs or burgeoning new configurations like the compact disc — areas in which publishers have input and a degree of sway. The fate of many publishers rests, they said, with legislation now before Congress.

The long-standing and accepted practice of issuing blanket music usage licenses is being called into question by independent television stations. Legislation has been introduced into Congress that would obviate blanket licenses and create a situation where music publishers would have to negotiate, on a song-by-song basis, a fair rate of compensation for the use of their copyrights in movies and television shows. "The intent of the bill," said Irwin Robinson, president of Chappell-Intersong, "is to try to accomplish from a legislative point of view what the local television stations could not accomplish in the Buffalo Broadcasting case."

H.R. 3521 was introduced by Rep. Frederick C. Boucher (D-W.V.). Under provisions of the bill, independent television stations would mandate that producers deliver shows inclusive of the performing rights. "The Boucher bill is, by a landslide, the number one most important, life threatening, economically threatening issue facing us in January, 1986," commented Leeds Levy, president MCA Music. The effect will not be felt among those involved with blockbuster television shows, according to Levy. Those who own copyright for music contained in syndicated shows like *The Lucy Show*, *Phil Silvers*, older movies and others who will suffer the greatest if H.R. 3521 passes. "If you're in the business of creating market share in your area, you're going to buy that hit show and you're

going to pay whatever it costs," stated Levy. But, companies like CBS Songs, whose MGM/UA catalog is rich in classic film music repertoire, are very concerned.

The issue came to a head last year when the courts ruled in the Buffalo Broadcasting case that blanket licensing was the law and that publishers were justified in receiving these fees. "For us personally, since we have so many great movies that we acquired when we bought MGM/UA, it will save a lot of hassling," said Harvey Shapiro of CBS Songs. But all this is threatened if H.R. 3521 is approved. Jay Warner, president of Private I Music Group, characterizes the attitude of the broadcasters in the wake of their defeat as "very belligerent." He said, "the independent television stations, who because of losing the Buffalo case, are now trying to punish the industry rather than get a fair doctrine," of how to pay for the use of music in television programs. According to Warner, blanket licenses have "been proven over and over again" to be the best formula.

Lance Freed, president Almo-Irving Music echoes these concerns. The fear at Almo-Irving is not so much for loss of revenue on existing catalog, but rather the continued erosion of publisher's and writer's rights. "It wouldn't be as devastating to us," Freed allowed, but he vowed to fight it "on every level. Because if this passes, it's the beginning of a continuing attack on the idea of copyright being something people should be paid for." Warner added, "If legislation bumps the blanket license situation its going to give the television stations and the television producers carte blanche to use people's music and it will be a catch-as-catch-can basis for a majority of publishers to find out if their music is even being used."

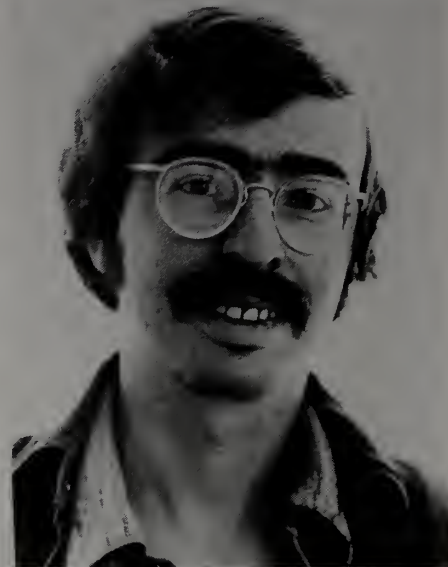
But, in spite of developments that would cast a shadow over the industry, most publishers share a strong optimism that 1986 will be a good year for business.

Certainly the compact disc is a factor in this optimism. CDs now join LPs and cassettes as a music delivery system. "There's a lot more product coming out (on CD) than anybody every dreamed, and it isn't just classical. It's like a third string to the bow, if you will," commented Chappell-Intersong's Robinson.

"From where I sit," said Marvin Kane, president of Famous Music, "my feeling is, that the music business is at about the brightest stage it's every been in its life. I find there are more avenues to make money — it's almost like you can't miss." One of these new avenues is the burgeoning use of music in television. "Certainly, the use of contemporary music in film, television and other so-called institutions, that used to be reserved for a very conservative group of people . . . really opened up rather dramatically. I think that's going to continue to grow," predicted Freed. Music is moving out of the background and becoming a foreground source, especially in shows like *Miami Vice*. This trend is only beginning.

Music in motion pictures will continue to be an important source of revenue for publishers in 1986. Leeds Levy, whose company is closely aligned with Universal Pictures, sees more pop music-oriented soundtracks for 1986. "The importance of motion pictures can't be understated, and I think there's going to be more of those. I'm very bullish about the whole picture," he said.

Retailers spoke in glowing terms about the performance of music video as a for-sale item this past Christmas. This trend was cited by publishers as a bright spot in the future for publishing as well. Music video becomes another avenue for the use of copyrights. "I think home music video



Jay Warner  
Private I Music

is becoming a more prevalent thing," said Robinson.

Cable television has some publishers investigating this as a further source of revenue. Jay Warner stated, "I think that based on the licensing capabilities of ASCAP and BMI in negotiating better, more lucrative arrangements with cable, there will be a more intense approach among publishers in dealing with cable producers."

"I'm very bullish on 1986," said Levy. "We've got five cents as the statutory mechanical royalty. I think that's certainly positive. God knows what we've lost and continue to lose in the blank tape area. Fortuitously, it (the new mechanical rate) comes at the right time because it helps reduce the impact of home taping a little bit."

The growth of compact discs, television, film, music video, cable and the new statutory mechanical rate are bright signs indeed. "On the creative side of the business, from a talent point of view, we have the makings of a very big year in 1986," enthused Robinson. Marvin Kane added, "I think the music business is a blast now, where it wasn't for about 10 years." Most publishers would agree with this statement from Lance Freed: "I don't have any predictions for '86 other than the fact that if you've got great songs, they're going to get heard."



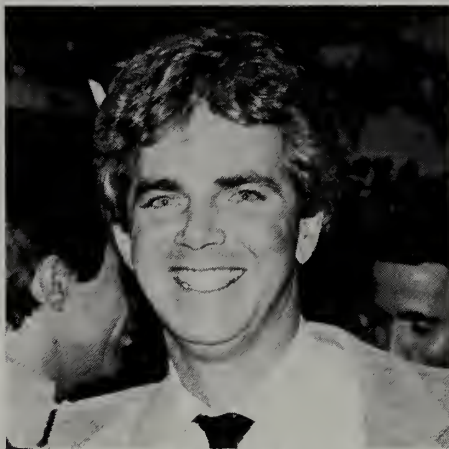
Irwin Robinson  
Chappell - Intersong Music

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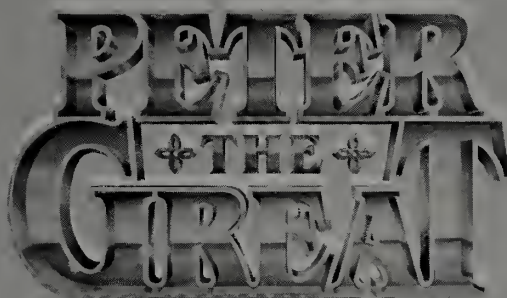
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## Independent Publishers: Banking On A Healthy Future

By Peter Berk

LOS ANGELES — Whether they have catalogues as large and impressive as one of the majors, or whether they're no more than basic mom and pop operations, independent publishing companies today remain a prominent and vital force within the music world. Even in this era of multinational corporations and giant conglomerates, these smaller publishers have, for the most part, not only been able to survive, but often to prosper. Despite pending issues such as the Boucher Bill, there seems to be a widespread optimism so far as the future of the business is concerned, as several key independent publishers confirmed in interviews last week.

Arthur Braun, general manager of the Dick James Organization, has every reason to be enthusiastic these days. The London-based company, which has a catalogue featuring material by such writers as Elton John and the Beatles, has emerged as one of the few international independent publishing houses on the scene today. Asked what he feels primarily accounts for Dick James' durability, Braun responded, "It's extremely difficult for independent publishers to survive by just hoping for a top 10 hit every time a song is placed. We've always felt it's far more important to develop artists and launch new careers." It's the individual attention independents can offer which most separates them from the majors, according to Braun. "We don't sign volume here, we sign on the basis of talent, as we did in Nashville, where we built the entire catalogue from scratch four years ago and wound up on the singles charts non-stop for three years."

For Braun, and in fact for all publishers, film and television scores, which have become so song-oriented of late, are now and should continue to be lucrative avenues for the exploitation of a cata-

logue. "We've been getting writers more and more involved with film," he said. "We also develop strictly instrumental pieces solely for use in television or film. We want very much to be a part of what I believe will be the long-term marriage between motion pictures and music."

Michael Perlstein, a partner in the highly respected law firm of Schlesinger, Perlstein and Medow, which is extensively involved with the independent publishing business, also spoke optimistically about

the industry and its future. "The increase in mechanical royalties recently has been a tremendous boost to publishing," he first mentioned. "The use of songs in films, moreover, has opened up an entirely new avenue of exploitation because the movie companies have come to realize the financial and promotional value of using contemporary music. For that reason, the publishing companies which can offer both old standards and new songs are being actively solicited by film producers

more and more."

Perlstein, like the others contacted, feels independent publishers particularly excel in giving a personal touch to their writers. As he sees the situation, the multinationals can act as bankers and keep their writers happy with more substantial advances, but the independents tend to devote more time to securing recording deals for the material in their catalogues.

Assessing the future of independent music publishing, Perlstein said, "Because of the new kinds of exploitation, including some which haven't even been developed yet, I think the industry is basically very healthy. It's true this is in some ways a difficult period for independent publishers, in great part due to the emergence of so many artists who opt to handle their own publishing, but overall, I think there's every reason for the people in this business to be optimistic about what lies ahead."

Ned Shankman is not only one of the music industry's most successful personal managers, but he was also just elected vice president of the Association Of Independent Music Publishers, which offers its members the chance to regularly gather and exchange ideas, vent gripes, obtain updates and offer suggestions about the business. According to Shankman, "the industry is very healthy right now. The strength of independent publishers, in my opinion, lies in their ability to develop writers and catalogues. In regard to placing a song, if you're a writer, I feel you have as good a shot with an independent as you do with a major."

Shankman feels certain talented new writers will continue to appreciate the personalized attention the independent publishers can offer, thus guaranteeing a plethora of solid material in independent catalogues for a long time to come. "It

(continued on page 36)



**THE HIGH AND THE MIGHTY** — Island Music, Ltd., in the UK, recently penned a pact with Mighty Three Music. Here, at the signing, are (seated) (l-r): Kenneth Gamble, partner, Mighty Three Music; Hein Van Der Ree, managing director, Island Music, UK, (standing) Lionel Conway, chairman of the board, Island Music Group; Constance Heigler, vice president, publishing administrations, Mighty Three Music; and Earl Shelton, president, Mighty Three Music.





## "Back To The Future" — B.B. A/C Hit Radio

By Jimi Fox

LOS ANGELES — Nineteen Eighty Five brought to the silver screen a hot flick, *Back to the Future*, which combined and impressively intertwined the past, present and future in a manner the likes of which has not been accomplished in some time. It also ignited a philosophy among radio programmers and various radio format levels to perhaps take the successful elements of chemistry from this "blockbuster" celluloid and apply it to some of the troubled areas of current radio programming — the two most troubled areas being AOR and A/C. Both formats basically shoot at similar audiences ages 18 to 45, with AOR skewing heavier towards the 18 year old flank and A/C skewing heavier towards the 45 year old flank. Keep in mind that the A/C format we are looking at is the "Pop A/C" format with a somewhat strong oldie foundation, and not your "current soft rock A/C" format and of course the "dinosaur AOR" format as compared with the "CHR/AOR" format which goes beyond the 18 year old flank into the 12 plus demographic. In short the audience we are speaking of is our beloved "baby boomers," thus the format handle — "Baby Boomer Adult Contemporary Hit Radio" or "B.B. A/C Hit Radio."

In 1981 Fox and Fox Media Consultancy based in Los Angeles, under the direction of CEO Patrice Fox created the ultimate format for just this audience. It wasn't until 1983 with the blessings of the former owner and then general manager John Webb that this successful unique format was introduced at KXGO in Arcadia, California on a FM class "A" station, (with a so-so signal). The results were awesome as the format beat and buried two FM class "C" and one AM "CHR" formatted stations.

In 1985, leading into 1986 we see that a large number of stations are aiming at that baby boom audience. Many however are far off target as they weave and bob, fine tuning their musical presentation for that target audience. As I have always indicated in the past, the success of any musical format is that "the magic is in the musical selection and the secret is in the rotations." Today, entering this baby boom arena are program syndicators, and leading the pack is Peters Productions under the direction of David L. Moore, director of programming. His impressively conceived syndicated format is titled "the ultimate A/C" format.

We find in taking a close look that it is designed for the radio station in need of a quality music format with excellent song selection and music control — plus the flexibility to create the precise A/C or AOR positioning needed to succeed in a competitive market situation. The station has ultimate control over the *SOUND* of the format and ultimate flexibility with the *MIX* or *ROTATIONS* of the music categories (here, here! and bravo!).

"The Ultimate A/C" format offers two

current music options plus two primary gold categories and three more optional music categories that allow for a variety of contemporary positionings. The format rotation is determined by individual station needs and market dictations predicated on in depth research of the markets musical heritage. "The Ultimate A/C" format has seven music categories: contemporary gold, pop gold, rock gold, super gold, classic album, A/C hits-recurrents in addition to rock hit-recurrents. As you see you have the flexibility to determine your own ratio of current to gold music. In addition, there are two important optional categories: super gold (ASG) — top oldies from the 50s and 60s and classic gold (ACA) — top killer tracks from best selling albums by contemporary artists. Herein lies the key factors in ZEROING in on your pop A/C or dinosaur AOR format whichever is your preference and the void you're attempting to fill in the marketplace. Peters Productions will up-date a minimum of 24 gold reels each year. Current hits are up-dated weekly. Christmas music reels are also included for holiday programming. "The Ultimate A/C" format from Peters Productions includes a custom voice work package which concentrates on your call letters and dial position, city of license and surrounding communities (for focusing on localization involvement).

My recommendation to any automated station, live assist formatted station that's struggling with their current system, or perhaps any station looking to switch from live to automation, (I know I should bite my tongue, but even I must deal with contemporary reality of cash flow economic operations), should contact David L. Moore at Peters Productions and ask about "The Ultimate A/C" format. Remember, that music is not the only key for success. This venture will necessitate a strong in-house programmer to implement the localization, customization, and flexibility of the format predicated on audience and market research, solid promotional support, healthy marketing and merchandising support, as well as strong *SALES AND PROGRAMMING TEAMWORK* . . . all factors that must not be overlooked.

Should David L. Moore's "Ultimate A/C" format hook, 1986 may very well become a super banner year for Peters Productions, in terms of winning markets to match the mid 70s (74 through 76), when then national programmer Dave Conley for Peters Productions created and successfully executed the infamous "Love Rock" format! Get ready radio "B.B. A/C Hit Radio" has come of age and whether its delivered live, live assist or completely automated, this format is destined to leave its mark on broadcasting, not to mention make owners major profits. To other syndicators who are on the sidelines poised in a position of "Let's wait and see," . . . be prepared to eat Peters Productions DUST!

## AIRPLAY

Jimi Fox, Los Angeles

**UNDERSTAND PLEASE! I CAN'T STAND 18 DEGREES!** — Departure time is moments away here at **Fairbanks International Airport**. Therefore, I am going to miss today's high of 20 degrees. However, after last night's low of one above ZERO and current chilling winds from the north of 23 miles an hour, I can do without the 20 degree temperature. Anyway, the **Big Broadcasting Story** is that **Olympic Broadcasting** has been purchased from **Bingham Broadcasting Company**. **KYAK-AM** and **KGOT-FM in Anchorage** is included as well as, **KIAK-AM** and **KQRZ-FM** here in **Fairbanks**. What's so **BIG** about a station purchase in **Alaska**? "It's elementary, my dear Watson." The four stations sold in the area of **13 million** give or take a couple of million. That makes it the largest purchase price ever paid for broadcast properties in Alaska. Now, if that's an early indication of what purchase prices in 1986 for broadcasting properties are going to be like across the country, we're in for a year of major media transactions and equally major elephant bucks in profits being made. Speaking of profits, my body would profit immensely if we were southbound — where the sun isn't frozen in place. Somebody! Anybody! please fly this bird out of here . . . ! Here I sit high in the sky, sipping my cleverly disguised coffee, smothered in brandy. I see



**A&M'S OMD TOUR KZOK SEATTLE** — Pictured (l-r) are: Paul Humphrey of OMD; Phil Strider, P.D. of KZOK; Andy McCluskey of OMD and Jerry (Big Thumb) Doughman, local promotions rep for A&M Records.

Seattle below, which reminds me that the man who became a local radio legend, **Gary Vance** is returning to **KMPS AM & FM in Seattle**. Gary is best known in these parts for his famous "Gary Vance Sunday Show," which strayed from contemporary country and featured older style Country Music from the 40s', 50s' and 60s' along with bluegrass tunes. That Sunday night feature ran for over six years on **KMPS-FM**. I'm sure the Northwest is in agreement with me, when I say "It's a mighty good feeling to have you home Gary . . . As the tune "San Francisco Nights" by Eric Burdon and the Animals plays havoc in my mind with flashes of the San Francisco Pop Festival rushing in and out, I'm looking down on the City that "Grace Slick and the Great Society" built on Rock 'N Roll. What a sight. Which also reminds me that concert giant **Bill Graham** and **KMEL 106 FM** recently ran a great promotion called "The **KMEL/Bill Graham Presents—Contest Hotline**." This interactive touchtone trivia concept was available twenty-four hours a day by calling **967-KMEL**. Each caller was challenged by hundreds of music questions. **KMEL** personalities **London & Engleman**, **Howard Hoffman** and **Sonny Joe Fox** asked the questions in an entertaining way, using a complex computerized phone system. Winners with correct answers received concert tickets to upcoming Bill Graham shows, Ips, collectors edition T-shirts and many more prizes. All in all it was a load of fun for everyone. Also in San Francisco . . . (What? . . . I just overheard the stewardess tell another passenger up front that this is a non-stop flight to Mexico City, I'm sure she's only kidding.) Anyway, **KRQR — "The Rocker"** teamed up with cable subscriber channel, "Showtime" for a Bay Area exclusive simulcast of the "Dire Straits-Brothers in Arms" concert last Friday . . . (Mexico City, That's a pretty funny bit, she almost had me believin' it.) **610 KFRC** under the stewardship of **Dave Sholin** has added veteran news reporter **Abby Goldman** to the morning staff on the **Dr. Don Rose Morning Show**. **KFRC G.M. Jim Smith** has added **Jeri Janssen** to the position of retail sales manager. (I could see my boss



**EVER-READY ELECTRIC EXPERIENCE** — Shamelessly satisfied, Dorin Moss (l) of KACE, Los Angeles and Gary Marshall (r) of KRLA, Pasadena, were just two of hundreds of radio personalities who enjoyed the second annual "All Electronic Media Party" held by the L.A. Broadcasters at their training facility.

I going to explain this to the office, I'm DEAD! . . . I best brush up on my Spanish, "Buenos Noches Senorita." I Don't believe I did this . . .).

and the look on his face if I were to call him from Mexico City. What a riot!) Well as I indicated to you last week, L.A.'s Magic 106 was **POWERBOUND** and **POWERBOUND** it is. New call letters are **KPWR**, out the door are manager **Don**, P.D. **Ron Rodriguez**, air talent **Haagin Higgins**, and **Robert W. Morgan** along with his producer and board operator as well as the morning news writer. The station's new format is **CHR**. The rest of the talent is on notice and no new management or programming folks are set . . . (Hold it, the captain is on the overhead speakers . . . YIIIPES!!! We are going to Mexico City! Non-Stop! How did I ever manage this! Worse, how am



## THE JOB MART

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

Darryl Lindsey

## MOST ADDED



## STRONG ADDS

These Dreams — Heart — Capitol  
Nikita — E. John — Geffen/Warner Bros.  
This Could Be The Night — Loverboy — Columbia  
(How To Be A) Millionaire — ABC — Mercury/PolyGram

## STATION ADDS

**WMKR** — Baltimore — Ralph Wimmer  
F. Jackson  
Heart  
A. Franklin

**WPLJ** — New York — Larry Berger  
Lisa-Lisa and Cult Jam  
W. Houston

**WAVA** — Washington D.C. —  
Smokey Rivers  
Opus  
Heart  
ZZ Top

**B94** — Pittsburgh — Nick Bazoo  
E. John  
Loverboy

**WHTT** — Boston — Bob Travis  
D. Pack  
ZZ Top  
Sting  
Atlantic Starr  
Loverboy

**KC101** — New Haven — Mike Scaivi  
Thompson Twins  
Hooters  
ZZ Top  
Sting  
ABC

**WGTX** — Dayton — John Robertson  
Thompson Twins  
Heart  
Sting

**Z102** — Cincinnati — Jim Fox  
J. Brown  
Sade  
Mike and the Mechanics  
Sheila E.

**KEYN** — Wichita — Steve Brooks  
Sade  
Thompson Twins  
ABC  
Simple Minds  
Quarterflash

**KDWB** — Minneapolis — Dave Anthony  
P. Benatar  
Mr. Mister

**92X** — Columbus — Adam Cook  
Heart  
Sting  
Loverboy  
Inxs

**95X** — Charleston — Brian Phillips  
Heart  
Sting  
E. John  
M. Martin  
Simple Minds  
Bangles  
D. Seals

**WLRS** — Louisville — Rocky Knight  
Thompson Twins  
Heart  
E. John  
Simple Minds

**Z93** — Atlanta — John Young  
E. John  
M. Martin  
ABC  
Loverboy  
Simple Minds

**94Q** — Atlanta — Jim Morrison  
Thompson Twins  
ZZ Top  
Simple Minds

**BJ105** — Orlando — Brian Thomas  
Heart  
B. Streisand  
D. Seals  
Arcadia

**KNBQ** — Tacoma — Ric Hansen  
Sheila E.  
F. Jackson  
Hooters  
ZZ Top  
Bangles

**KMJK** — Portland — Jon Barry  
A-HA  
Sheila E.  
Baltimore  
Thompson Twins  
Heart  
Sting  
E. John  
Simple Minds  
Quarterflash

**KMNQ** — Albuquerque — Steve Stucker  
ZZ Top  
M. Martin  
Simple Minds

**KF95** — Boise — Larry Doss  
Hooters  
E. John  
Atlantic Starr  
Simple Minds

## POP PROGRAMMER'S PICK

Programmer	Station	Market
Katherine Alexander	KJYO	Oklahoma City

Song: "King For A Day"  
Artist: Thompson Twins  
Label: Arista

### Comments:

"Not only has this single jumped into our Top 10 at 10 the first week of airplay, but it has taken off at Oklahoma City sales outlets. Most importantly, the lyrics, combined with a memorable tune, assure this song a long life."



**BARRY & LARRY MAKE MERRY!** — Barry Manilow made a rare in-studio appearance on Jim Kerr's Morning show. Afterwards he and WPLJ Power 95's P.D. Larry Berger (right) got together for a biz type rap.



# SINGLE RELEASES

# ALBUM RELEASES

**ARCADIA** (Capitol B-5542)  
**Goodbye Is Forever** (4:11) (Tritec) (Taylor-Rhodes-LeBon) (Producers: Alex Sadkin-Arcadia)

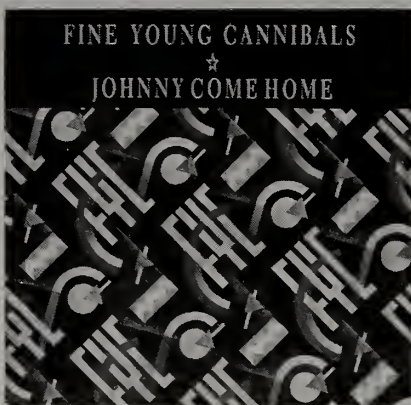
The second single from the Duran Spin-off Arcadia is a slow grooving burner with the trademark Simon White that should deliver shivers and another solid hit for the English trio. Watch for instant CHR.



**BORN YESTERDAY** — The Everly Brothers — Mercury 826 142-1 — Producer: Dave Edmunds — List: 8.98 — Bar Coded  
 In what appears to be a marriage made in rock and roll heaven, rockabilly/roots/rock guitarist/producer extraordinaire Dave Edmunds has got the production assignment for this, the strongest Everly Brothers record in recent memory. The brothers are in fine voice and, with Edmunds at the helm, have regained the rockin' energy that made them famous. A great supporting cast has also been assembled.

**FINE YOUNG CANNIBALS** (I.R.S. 52760)  
**Johnny Come Home** (3:30) (Virgin/ASCAP) (Steele-Gift) (Producers: Gift-Cox-Steele)

Fine Young Cannibals enter the pop world in earnest with a single release of its "Johnny Come Home." The effect of the tortured tenor is reminiscent of Bronski Beat's "Smalltown Boy," and could score a similar victory with the dance clubs and CHR alike.



**BACHBUSTERS** — Don Dorsey — Telarc DG-10123 (CD-80123) — Producer: Don Dorsey — List: LP 9.98, CD None  
 The timing seems perfect for this record. With the advances in digital technology and the wild popularity of compact discs being what they are, Dorsey is poised to score big with this updated Switched On Bach concept. Already gaining airplay in some markets, watch for this to be a fast seller, especially in its CD form.

**SIMPLE MINDS** (A&M 2810)  
**Sanctify Yourself** (3:55) (Colgems BMI/ASCAP) (Simple Minds) (Producers: B. Clearmountain-J. Iovine)

The follow up to "Alive And Kicking" finds the friendly, warm sound of Simple Minds in full bloom. Less thickly textured than past hits, look for immediate radio.

**THE CHICAGO BEARS SHUFFLIN' CREW** (Red Label B-71012)  
**Superbowl Shuffle** (5:50) (Red Label/BMI) (B. Daniels-L. Barry-R. Meyer-M. Owens) (Producers: R. Tufo-B. Daniels)

The loveable Chicago Bears have already sold more than a refrigerator full of this humorous rap workout. Now that their place in Super Bowl XX is assured, it will no doubt break nationwide.

**TALK TALK** (EMI America B-8303)  
**Life's What You Make It** (4:23) (Island-Zomba/BMI-ASCAP) (M. Hollis-T. Friese-Greene) (Producer: T. Friese-Greene)

The newest single from Talk Talk, which follows its moderate chart success, "It's My Life," covers similar ground. The song has melodic urgency in a techno-pop setting.

**ROBERT TEPPER** (Scotti Bros./CBS ZS4 05750)  
**No Easy Way Out** (4:19) (Flowering Stone-Heavy Breather/ASCAP) (R. Tepper) (Producer: Joe Chiccarelli)

Exposure in the enormously successful *Rocky IV* should improve this single's chances. Similar to the Survivor records from the *Rocky* saga.

**ROGER DALTREY** (Atlantic 7-89457)  
**Quicksilver Lightning** (4:10) (Gold Horizon-Pitchford/BMI—Revolution/Suissa) (G. Moroder-D. Pitchford) (Producers: A. Shacklock-G. Moroder)

The Grammy- and Oscar-award winning writers Moroder and Pitchford combine their talents to give one of rock's enduring great voices a solid tune, featured in the film, *Quicksilver*.

**OPUS** (Polydor 883 730-7)  
**Live Is Life** (4:07) (April/ASCAP) (Opus-E. Pflieger) (Producer: P.J. Muller)

This international hit with strong European appeal and sound just might have the "all-together-now" energy enough to get Americans on board.

**SMILE** — Smile — MCA/Curb 5628 — Producer: Andy Johns — List: 8.98 — Bar Coded  
 Strong, driving AOR fare with the standard seething guitar leads, and drive-the-gals-wild vocal work from this L.A. based quintet.

**CELEBRATE!** — Perri — Zebra 5584 — Producer: Patrick Henderson — List: 8.98 — Bar Coded  
 Four sisters — Lori, Darlene, Sharon, and Carolyn Perry — make up Perri, which is sort-of a fusion-meets-gospel-meets-Pointer Sisters ensemble. Discovered by Pat Metheny — whose "Jaco" and "Airstream" are vocalized here — Perri's four-part harmonies and soulful approach should find them lots of fans from various ends of the musical spectrum.

**PARALLEL GALAXY** — Emmett Chapman — Back Yard BYR 1 — Producer: Emmet Chapman — No List  
 The inventor of the revolutionary Stick exerts his considerable talents as a performer of the instrument here. Lush, proficient and nicely made.

**UP AND DOWN** — Opus — Polydor 827 952 — Producer: Peter J. Muller — List: 8.98 — Bar Coded  
 Filled with the kind of optimistic/spiritual good tidings of artists like Jon Anderson, this Austrian band makes its American debut. The LP contains anthemic, feel-good songs that have already taken Europe by storm.

**CHILLIN'** — Force M.D.'s — Tommy Boy TB 1010 — Producer: Robin Halpin — List: 8.98  
 The Force M.D.'s capture a '60s Motown sound ala the Jackson Five. It's recent exposure in *Krush Groove* should help kick this band into national prominence.

**TURN IT ON** — Todd Hobin And The Heat — Aries AA2000 — Producers: Doug Moncrief-Todd Hobin — No List  
 This northeast rocker has been on the scene for a while. This six-song EP contains strong pop-rock entres that place it on the same menu with records by Bruce Springsteen, John Cougar Mellencamp and John Cafferty.

**GENE CHANDLER** (FastFire FFS 7005)  
**Lucy** (5:42) (Jobete/ASCAP) (L. Richie) (Producers: D. Burnside-A. Russell-G. Chandler)

**PRECIOUS METAL** (Mercury 884 363-7)  
**Bad Guys** (3:17) (Jungle Boy-Fab Five adm. by Virgin-Katyco/BMI) (L. Knauer-Wasser-B. Knauer) (Producer: Paul Sabu)

**JEFF PARIS** (Mercury 884 412-7)  
**My Girl** (4:31) (Irving-Leibraphone/BMI) (J. Paris-L. Svajian) (Producer: Dave Thoener)

**LISA RHODES** (Spindletop STP-113)  
**Heat It Up** (3:28) (Rock 'N' Rhodes/BMI) (L. Rhodes-A. Salmon) (Producers: L. Rhodes-A. Salmon)

**JACK WAGNER** (Qwest/Warner Bros. 7-28790)  
**Love Can Take Us All The Way** (3:37) (MCA-YellowBrick Road/ASCAP) (G. Ballard-C. Magness) (Producers: Clif Magness-Glen Ballard)

**ATTACHMENTS** — A&E — AESE 1202 — Producers: Attachments — No List

**RUNNING FOR MY SAVIOR** — Dorothy Smith And Inner Fire — Inner Fire DSE 2 — Producer: D. Smith — No List

**RED WHITE AND BLUE** — Battlecry — Greenworld/Rock GWD90523 — Producer: Randy Bluer — List: 6.98

**THE RITUAL** — Sacred Rite — Greenworld GWD90515 — Producers: Sacred Rite — Pierre Grill — No list

**FIRST RITE** — Divine Rite — Greenworld GWD90527 — Producers: Divine Rite-Cliff Zellman — No list



## THE BEAT

Bob Long, Los Angeles  
Darryl Lindsey, Los Angeles

**LIONEL RICHIE SAVES A SCHOOL** — Motown's recording superstar Lionel Richie, who helped mastermind the USA For Africa project, continues to share his blessings with the less fortunate of the world. The Sheenway School, a private institution serving a small number of Black children whose parents want them to get a strong education, ran into financial trouble with the I.R.S. There had been a lien placed on the school building and a date for selling the building had been set. An alumnus of Sheenway mentioned the school's financial troubles to Richie, who instructed his accounting people to contact Sheenway and have a \$45,000 check delivered to the I.R.S. to take care of the debt. Quite often there



**RICHIE'S NUMBER ONE** — Lionel Richie, who has written and/or recorded a number one record NINE years in a row, scores a number one by saving Sheenway School. Richie is busy laying the vocal tracks for his soon-to-be-released LP which contains his current #1 single, "Say You, Say Me."

jazz promotion, left that position effective January 17, 1986. After many months of rumors regarding Slaughter's leaving, it is now official that he has left to pursue other business interests. He can be contacted at (914) 779-3574.

**LL COOL J GOES DEF** — Columbia Records and Def Jam recordings' first joint album release is simply entitled "Radio," by artist rapper LL Cool J. What makes this project unique is that within the two past weeks retailers nationwide such as Webb's Dept. Store, Philadelphia; John's Music, Los Angeles; Radio Doctors, Milwaukee; Skippy Whites, Boston; Music Liberated and Birdland Records in Baltimore are reporting the album in top five activity with such other name acts as Freddie Jackson, Luther Vandross, Stevie Wonder and Whitney Houston. As James Todd Smith, aka LL Cool J states about his journey to success, "I was really dogging the spot . . . you know, really doin' good without a record. I started rappin' when I was nine and I was so strong with this rap stuff that I got a whole crew together, even some that weren't from the neighborhood. People like The Blockbuster Gang, Grand Wizard Freddy B, The Freeze MC's and The Extravagant 3 and turned it out." Future project coming up for LL Cool J is his first song to be in a motion picture. It's a film starring Goldie Hawn, entitled *Wild Cats*. He's writing a new rap tune for Whodini and Run DMC for whom he wrote "Can You Rock It Like This" from their almost platinum album "King Of Rock."

**LEE BAILEY'S RADIOSCOPE** — Lee Bailey Productions announced the completion of "King From Atlanta To The Mountaintop," a two-hour syndicated special set to begin airing January 12 in more than 80 markets. The special, according to the producers, will be one of the few, if only radio tributes to incorporate rare interviews with Dr. King. Leonard Pitts, Jr. who researched and wrote the program says, "King will be heard talking about his earliest experiences with racism, his philosophy of non-violent resistance, as well as the triumphs and setbacks of his movement."

**HOLLYWOOD CENTRAL** — Jim Brown, football player turned actor, who ventured into motion pictures is now stepping over to records. At Hollywood Central studios Brown is acting as executive producer to artist Nadairah Ali who is presently recording with producer Craig Cooper. Cooper has worked on projects with Anita Baker, Chapter 8 and most recently Steve Arrington's forthcoming LP entitled "Jammin' National Anthem."



**LL COOL J** — Born James Todd Smith, and reincarnated as LL Cool J as a teenager in Hollis, Queens, New York.

are complaints that Black superstars in the entertainment field have a tendency to forget who they are and their roots. Perhaps in some cases this is justified. It is truly gratifying to know that there are exceptions. Lionel Richie always seems to have built into his act a mention of his alma mater, Tuskegee Institute. Perhaps some Black superstars are guilty of "forgetfulness," but Lionel, my fellow Tuskegeean, I commend you for your sensitivity to the plight of fellow human beings. Thanks to you, minds will not be wasted.

**SLAUGHTER RESIGNS** — Vernon Slaughter, a long time CBS executive, V.P. Black music and

## TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

Weeks

On

1/78

Chart

Weeks

On

1/78

Chart

1	<b>PROMISE ★</b> SADE (Portrait/CBS FR 40263)	1	6	39	<b>MR. WRIGHT</b> BERNARD WRIGHT (Manhattan/Capitol ST-53014)	39	11
2	<b>CARAVAN OF LOVE</b> ISLEY, JASPER, ISLEY (CBS Associated BFZ 40116)	2	13	40	<b>FULL FORCE</b> (Columbia FC 40117)	45	12
3	<b>IN SQUARE CIRCLE ★■</b> STEVIE WONDER (Tamla/Motown 6134TL)	3	9	41	<b>COLONEL ABRAMS</b> COLONEL ABRAMS (MCA 5682)	42	5
4	<b>ROCK ME TONIGHT ■</b> FREDDIE JACKSON (Capitol ST 12404)	4	36	42	<b>GAP BAND VII</b> (Total Experience/RCA TEL 8-5714)	46	4
5	<b>WHITNEY HOUSTON ★■</b> (Arista AL7-8212)	5	39	43	<b>BANGING THE WALL ★</b> BAR-KAYS (Mercury/PolyGram 824 727-1)	40	20
6	<b>COLOR OF SUCCESS ★</b> MORRIS DAY (Warner Bros. 1-25320)	7	13	44	<b>GETTIN' AWAY WITH MURDER</b> PATTI AUSTIN (Qwest/Warner Bros. 1-25276)	44	11
7	<b>ALL FOR LOVE</b> NEW EDITION (MCA 5679)	8	8	45	<b>EATEN ALIVE ★</b> DIANA ROSS (RCA AFL1-5422)	41	14
8	<b>SHEILA E. IN ROMANCE 1600 ★</b> (Paisley Park/Warner Bros. 9-25317-1)	6	18	46	<b>AMERICA</b> KURTIS BLOW (Mercury/PolyGram 826 141-1)	43	14
9	<b>WHO'S ZOOMIN' WHO ★□</b> ARETHA FRANKLIN (Arista AL8-8286)	9	26	47	<b>SUN CITY</b> ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol ST 83019)	46	6
10	<b>DIONNE WARWICK</b> DIONNE WARWICK (Arista AL8-8398)	23	5	48	<b>LET MY PEOPLE GO</b> THE WINANS (Qwest/Warner Bros. 9-25344-1)	49	5
11	<b>AS THE BAND TURNS</b> ATLANTIC STARR (A&M SP-5019)	11	36	49	<b>9.9</b> (RCA NFL 1-8049)	47	23
12	<b>THE NEW ZAPP IV U</b> ZAPP (Warner Bros. 9 25327-1)	15	10	50	<b>TELL ME TOMORROW</b> ANGELA BOFILL (Arista AL8-8396)	50	11
13	<b>STREET CALLED DESIRE ★</b> RENE & ANGELA (Mercury/PolyGram 824-6071 M-1)	13	30	51	<b>STEPHANIE MILLS</b> (MCA 5669)	56	3
14	<b>RESTLESS ★</b> STARPOINT (Elektra 9-60424)	12	21	52	<b>THE FAT BOYS ARE BACK</b> THE FAT BOYS (Sutra SU-1016)	53	72
15	<b>KRUSH GROOVE ★</b> MUSIC FROM ORIGINAL SOUNDTRACK (Warner Bros. 1-25295)	10	13	53	<b>THE JETS</b> (MCA 5687)	54	8
16	<b>MASTERPIECE</b> THE ISLEY BROTHERS (Warner Bros. 1-25347)	16	7	54	<b>ROMANTICALLY YOURS</b> MARVIN GAYE (Columbia FC 40206)	52	4
17	<b>RADIO</b> LL COOL J (Columbia BFC 40239)	25	5	55	<b>CHILLIN'</b> FORCE MD'S (Tommy Boy TB 1010)	62	2
18	<b>READY FOR THE WORLD</b> □ (MCA 5594)	18	34	56	<b>MEMBERS ONLY</b> BOBBY BLAND (Malaco-7429)	51	11
19	<b>PATTI LABELLE</b> (Philadelphia Int'l./CBS FZ 40020)	21	24	57	<b>LOVE FEVER</b> OJAYS (Philadelphia Int'l./Manhattan ST 53015)	57	19
20	<b>TA MARA &amp; THE SEEN</b> (A&M SP 6-5078)	20	14	58	<b>MEETING IN THE LADIES ROOM</b> KLYMAXX (Constellation/MCA 5529)	65	55
21	<b>SO MANY RIVERS</b> BOBBY WOMACK (MCA 5617)	14	19	59	<b>SEDUCTION</b> VAL YOUNG (Gordy/Motown 6147GL)	55	7
22	<b>SERENADE</b> EUGENE WILDE (Philly World/Atlantic 7-90490-1)	28	6	60	<b>LISA LISA AND CULT JAM WITH FULL FORCE ★</b> (Columbia BFC 40135)	58	20
23	<b>HOW COULD IT BE</b> EDDIE MURPHY (Columbia FC 39952)	22	11	61	<b>YOU MIGHT BE SURPRISED</b> ROY AYERS (Columbia FC 40022)	59	7
24	<b>MIAMI VICE ★■</b> ORIGINAL TELEVISION SOUNDTRACK (MCA 6150)	19	14	62	<b>SIX SILVER STRINGS</b> B.B. KING (MCA 52675)	60	13
25	<b>CONDITION OF THE HEART</b> KASHIF (Arista AL8 8385)	24	8	63	<b>MANTRONIX</b> (Sleeping Bag TLX 6)	64	2
26	<b>HIGH PRIORITY</b> CHERELLE (Tabu/CBS BFZ 40094)	29	9	64	<b>GUILTY</b> YARBROUGH & PEOPLES (Total Experience/RCA TEL 8 5715)	DEBUT	
27	<b>TOUCH ME</b> THE TEMPTATIONS (Gordy/Motown 6164GL)	30	5	65	<b>ROCKY IV</b> ORIGINAL SOUNDTRACK (Scotti Bros. 52 40203)	DEBUT	
28	<b>THE NIGHT I FELL IN LOVE ★■</b> LUTHER VANDROSS (Epic FE 39882)	26	42	66	<b>THIS LOVE'S FOR REAL</b> CHAPTER 8 (Beverly Glen BG-10007)	61	6
29	<b>EMERGENCY ★□</b> KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	17	58	67	<b>CITY LIFE</b> THE BOOGIE BOYS (Capitol ST 12409)	63	22
30	<b>THE FAMILY ★</b> (Paisley Park/Warner Bros. 9-25322-1)	27	20	68	<b>WANNA PLAY YOUR GAME ★</b> JOYCE KENNEDY (A&M SP 5073)	66	8
31	<b>WORKIN' IT BACK</b> TEDDY PENDERGRASS (Asylum 9-60447-1)	31	10	69	<b>DURELL COLEMAN</b> (Island/Atlantic 7-90293-1)	69	18
32	<b>MAURICE WHITE ★</b> (Columbia FC 39883)	32	17	70	<b>HAVEN'T YOU HEARD</b> PAUL LAURENCE (Capitol ST 12407)	67	8
33	<b>LUXURY OF LIFE</b> 5 STAR (RCA NFL 1-8052)	33	23	71	<b>JESSE JOHNSON'S REVUE</b> ★□ (A&M SP 6-5024)	68	43
34	<b>SINGLE LIFE ★□</b> CAMEO (Atlanta Artists/PolyGram 824 546-1)	34	23	72	<b>MORE THAN YOU CAN HANDLE</b> LUSHUS DAIM & THE PRETTY VAIN (Conceded/Motown 6150)	71	10
35	<b>SAY YOU LOVE ME</b> JENNIFER HOLLIDAY (Geffen/Warner Bros. 1-24073)	35	19	73	<b>A.C.</b> ANDRE CYMONE (Columbia FC 40037)	70	18
36	<b>CONTACT ★■</b> POINTER SISTERS (RCA AFL 1-8056)	36	25	74	<b>AROUND THE WORLD IN A DAY ★■</b> PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1)	72	31
37	<b>SLAVE TO THE RHYTHM</b> GRACE JONES (Manhattan/Island 7-53120)	37	7	75	<b>ALEXANDER O'NEAL</b> (Tabu/CBS FZ 39331)	74	46
38	<b>A LONG TIME COMING, A CHANGE IS GONNA COME</b> EVELYN "CHAMPAGNE" KING (RCA AFL1-7015)	38	9				

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



# TOP 100 BLACK CONTEMPORARY SINGLES

		Weeks On 1/18 Chart
<b>1</b>	<b>THAT'S WHAT FRIENDS ARE FOR</b> DIONNE & FRIENDS (Arista AS1-9422)	2 11
<b>2</b>	<b>SAY YOU, SAY ME</b> LIONEL RICHIE (Motown 1819MF)	1 12
<b>3</b>	<b>THE SWEETEST TABOO</b> SADE (Portrait/CBS 37-05713)	6 9
<b>4</b>	<b>SECRET LOVERS</b> ATLANTIC STARR (A&M AM 2788)	5 10
<b>5</b>	<b>GO HOME</b> STEVIE WONDER (Tamlia/Gordy 1817TF)	9 9
<b>6</b>	<b>DIGITAL DISPLAY</b> READY FOR THE WORLD (MCA 52734)	4 12
<b>7</b>	<b>COUNT ME OUT</b> NEW EDITION (MCA 52703)	3 13
<b>8</b>	<b>DON'T SAY NO TONIGHT</b> EUGENE WILDE (Philly World/Atlantic 7-99608)	7 16
<b>9</b>	<b>WHAT YOU BEEN MISSIN'</b> STARPOINT (Elektra 7-5101)	10 12
<b>10</b>	<b>DO ME BABY</b> MELI'SA MORGAN (Capitol B 5523)	14 9
<b>11</b>	<b>DO YOU REALLY LOVE YOUR BABY</b> THE TEMPTATIONS (Gordy/Motown 1818GF)	12 10
<b>12</b>	<b>LET ME BE THE ONE</b> FIVE STAR (RCA PB-14229)	15 10
<b>13</b>	<b>YOUR PERSONAL TOUCH</b> EVELYN "CHAMPAGNE" KING (RCA PB-14201)	13 13
<b>14</b>	<b>COLDER ARE MY NIGHTS</b> THE ISLEY BROTHERS (Warner Bros. 7-28860)	11 12
<b>15</b>	<b>WHO DO YOU LOVE</b> BERNARD WRIGHT (Manhattan/Capitol B 50011)	8 17
<b>16</b>	<b>GUILTY</b> YARBROUGH & PEOPLES (Total Experience/RCA TES 2425)	20 9
<b>17</b>	<b>HE'LL NEVER LOVE YOU (LIKE I DO)</b> FREDDIE JACKSON (Capitol B-5535)	22 8
<b>18</b>	<b>ALICE, I WANT YOU JUST FOR ME!</b> FULL FORCE (Columbia 38-05623)	18 14
<b>19</b>	<b>WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING</b> BILLY OCEAN (Jive/Arista JS 1-9432)	27 8
<b>20</b>	<b>STAND BACK</b> STEPHANIE MILLS (MCA 52731)	23 8
<b>21</b>	<b>CURIOSITY</b> THE JETS (MCA 52682)	16 16
<b>22</b>	<b>YOUR SMILE</b> RENE & ANGELA (Mercury/PolyGram 884-271-7)	40 6
<b>23</b>	<b>SLAVE TO THE RHYTHM</b> GRACE JONES (Manhattan/Capitol B-9535)	26 10
<b>24</b>	<b>AFFECTION</b> TA MARA & THE SEEN (A&M AM 2797)	32 8
<b>25</b>	<b>I LIKE THE WAY YOU DANCE</b> 9.9 (RCA PB-14203)	25 11
<b>26</b>	<b>TENDER LOVE</b> FORCE MD'S (Warner Bros. 7-28818)	37 7
<b>27</b>	<b>EMERGENCY</b> KOOL & THE GANG (De-Lite/PolyGram 884 199-7)	17 14
<b>28</b>	<b>HIGH FASHION</b> THE FAMILY (Paisley Park/Warner Bros. 7-28830)	33 8
<b>29</b>	<b>LIVING IN AMERICA</b> JAMES BROWN (Scotti Bros./CBS ZS4-05682)	51 5
<b>30</b>	<b>A LOVE BIZARRE</b> SHEILA E. (Paisley Park/Warner Bros. 7-28890)	19 15
<b>31</b>	<b>COLOR OF SUCCESS</b> MORRIS DAY (Warner Bros. 7-28809)	42 5
<b>32</b>	<b>FREEDOM</b> THE POINTER SISTERS (RCA PB-14224)	35 11

		Weeks On 1/18 Chart
<b>33</b>	<b>I NEED YOU</b> MAURICE WHITE (Columbia 38-05726)	36 9
<b>34</b>	<b>IF I RULED THE WORLD</b> KURTIS BLOW (Mercury/PolyGram 884-269-7)	34 11
<b>35</b>	<b>I CAN'T LIVE WITHOUT MY RADIO</b> LL COOL J (Def Jam/Columbia 38-05665)	39 9
<b>36</b>	<b>THE HEART IS NOT SO SMART</b> EL DeBARGE with DeBARGE (Gordy/Motown 1822GF)	41 9
<b>37</b>	<b>GORDY'S GROOVE</b> CHOICE MC'S featuring FRESH GORDON (Tommy Boy TB 871)	24 12
<b>38</b>	<b>LET ME KISS IT WHERE IT HURTS</b> BOBBY WOMACK (MCA 52709)	29 11
<b>39</b>	<b>HOW WILL I KNOW</b> WHITNEY HOUSTON (Arista AS1-9434)	56 6
<b>40</b>	<b>LOCK AND KEY</b> KLYMAXX (Constellation/MCA 52714)	44 8
<b>41</b>	<b>NO FRILLS LOVE</b> JENNIFER HOLLIDAY (Geffen 7-28845)	49 7
<b>42</b>	<b>SUN CITY</b> ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol B 50017)	21 12
<b>43</b>	<b>CAN YOU FEEL THE BEAT</b> LISA LISA and CULT JAM with FULL FORCE (Columbia 38-05669)	43 10
<b>44</b>	<b>CAN YOU ROCK IT LIKE THIS</b> RUN D.M.C. (Profile Pro-5088)	50 8
<b>45</b>	<b>DO YOU LOVE ME</b> DURELL COLEMAN (Island/Atlantic 7-99586)	45 8
<b>46</b>	<b>THINKING ABOUT YOU</b> WHITNEY HOUSTON (Arista AS1-9412)	30 15
<b>47</b>	<b>CARAVAN OF LOVE</b> ISLEY, JASPER, ISLEY (CBS Associated ZS4-05611)	31 19
<b>48</b>	<b>SEDUCTION</b> VAL YOUNG (Gordy/Motown 1795GF)	28 15
<b>49</b>	<b>WHAT A WOMAN</b> O'JAYS (Philadelphia Int'l/Capitol B 50021)	38 10
<b>50</b>	<b>DESIRE</b> GAP BAND (Total Experience/RCA TES 1-2624)	55 8
<b>51</b>	<b>COMPUTER LOVE</b> ZAPP (Warner Bros. 7-28805)	71 2
<b>52</b>	<b>CONDITION OF THE HEART</b> KASHIF (Arista ASI-9415)	46 12
<b>53</b>	<b>I'D RATHER BE BY MYSELF</b> EBO (Domino D-8903)	62 7
<b>54</b>	<b>LET MY PEOPLE GO</b> THE WINANS (Qwest/Warner Bros. 7-28874)	47 12
<b>55</b>	<b>SAY I'M YOUR NO. 1</b> PRINCESS (Next Plateau NP 50035)	48 18
<b>56</b>	<b>DON'T BE STUPID</b> FAT BOYS (Sutra SUD 039)	52 9
<b>57</b>	<b>LOVE ALWAYS FINDS A WAY</b> PEABO BRYSON (Elektra 7-69585)	67 6
<b>58</b>	<b>WHO'S ZOOMIN' WHO</b> ARETHA FRANKLIN (Arista AS1-9410)	53 19
<b>59</b>	<b>YOU LOOK GOOD TO ME</b> CHERRELLE (Tabu/CBS 4-05608)	54 18
<b>60</b>	<b>EVERYBODY DANCE</b> TA MARA AND THE SEEN (A&M AM 2766)	57 20
<b>61</b>	<b>CONGA</b> MIAMI SOUND MACHINE (Epic 34-05457)	60 7
<b>62</b>	<b>THIS IS FOR YOU</b> THE SYSTEM (Mirage/Atlantic 7-99607)	58 6
<b>63</b>	<b>FAIRYTALE LOVER</b> U.T.F.O. (Select FMS 1186)	69 6
<b>64</b>	<b>LEARN TO LOVE AGAIN</b> LOU RAWLS featuring TATA VEGA (Epic 34-05714)	59 7
<b>65</b>	<b>THE TRUTH</b> COLONEL ABRAMS (MCA 52728)	75 5
<b>66</b>	<b>LIPSTICK LOVER</b> ANDRE CYMONE (Columbia 38-05710)	61 8
<b>67</b>	<b>A GOOD-BYE</b> CAMEO (Atlanta Artist/PolyGram 884-270-7)	76 5
<b>68</b>	<b>INSATIABLE WOMAN</b> ISLEY, JASPER, ISLEY (CBS Associated ZS4-05760)	85 2

		Weeks On 1/18 Chart
<b>69</b>	<b>NIGHTMARES</b> DANA DANE (Profile Pro-7086)	78 5
<b>70</b>	<b>THE OAK TREE</b> MORRIS DAY (Warner Bros. 7-28899)	63 20
<b>71</b>	<b>SISTERS ARE DOIN' IT FOR THEMSELVES</b> EURYTHMICS and ARETHA FRANKLIN (RCA PB 14214)	64 10
<b>72</b>	<b>WHAT, WHERE, WHEN, WHO</b> MAI TAI (Critique CR 718)	66 8
<b>73</b>	<b>HONEY FOR THE BEES</b> PATTI AUSTIN (Qwest/Warner Bros. 7-28935)	65 15
<b>74</b>	<b>CHAIN REACTION</b> DIANA ROSS (RCA PB 14244)	74 6
<b>75</b>	<b>AFTER THE LOVE IS GONE</b> PRINCESS (Next Plateau NP 50037)	84 2
<b>76</b>	<b>I'M YOUR MAN</b> WHAM! (Columbia 38-05721)	86 2
<b>77</b>	<b>FUNKY LITTLE BEAT</b> CONNIE (Sunnyview 3028)	87 5
<b>CHARTBREAKER</b>		
<b>78</b>	<b>HOLD ON TO YOUR LOVE</b> SMOKEY ROBINSON (Tamlia/Motown 1828TF)	<b>DEBUT</b>
<b>79</b>	<b>THE THINGS THAT MEN DO</b> KRYSTOL (Epic 34-05715)	80 5
<b>80</b>	<b>OWN THE NIGHT</b> CHAKA KHAN (MCA 52730)	88 2
<b>81</b>	<b>PART-TIME LOVER</b> STEVIE WONDER (Tamlia/Motown 1808TF)	68 21
<b>82</b>	<b>SATURDAY LOVE</b> CHERRELLE with ALEXANDER O'NEAL (Tabu/CBS ZS4-05767)	<b>DEBUT</b>
<b>83</b>	<b>NO SHOW</b> SYMBOLIC THREE featuring D.J. DR. SHOCK (Reality/Danya/Fantasy 250)	<b>DEBUT</b>
<b>84</b>	<b>PAIN</b> BETTY WRIGHT (First String 965)	<b>DEBUT</b>
<b>85</b>	<b>LOVE'S GONNA GET YOU</b> JOCELYN BROWN (Warner Bros. 7-28889)	<b>DEBUT</b>
<b>86</b>	<b>WHAT HAVE YOU DONE FOR ME LATELY</b> JANET JACKSON (A&M AM-2812)	<b>DEBUT</b>
<b>87</b>	<b>ANOTHER NIGHT</b> ARETHA FRANKLIN (Arista ASI-9453)	<b>DEBUT</b>
<b>88</b>	<b>IF ONLY FOR ONE NIGHT</b> LUTHER VANDROSS (Epic 34-05751)	<b>DEBUT</b>
<b>89</b>	<b>I LIKE YOU</b> PHYLLIS NELSON (Carrera/Epic 4-05719)	<b>DEBUT</b>
<b>90</b>	<b>IF YOU DON'T KNOW ME BY NOW</b> PATTI LABELLE (Philadelphia/CBS ZS4 05755A)	<b>DEBUT</b>
<b>91</b>	<b>HOW CAN I GET NEXT TO YOU</b> CHAPTER 8 (Beverly Glen Music BG 2024)	90 5
<b>92</b>	<b>IT TAKES TWO</b> JUICY (Private I/Epic 34-05694)	70 7
<b>93</b>	<b>LOVE PATROL</b> LOVE PATROL (Island/4th & Broadway B 7419)	72 6
<b>94</b>	<b>EVERLASTING LOVE</b> GLENN JONES (RCA PB 14241)	77 6
<b>95</b>	<b>MIDDLE OF THE NIGHT</b> TAKA BOOM (Mirage/Atlantic 7-99628)	73 10
<b>96</b>	<b>BABY TALK</b> ALISHA (Vanguard 35262)	79 6
<b>97</b>	<b>JUST THE WAY I PLANNED IT</b> PHILLIP-MICHAEL THOMAS (Atlantic 7-99561)	81 6
<b>98</b>	<b>HOLD ON (FOR LOVE'S SAKE)</b> JOYCE KENNEDY (A&M AM 2790)	82 11
<b>99</b>	<b>PARTY ALL THE TIME</b> EDDIE MURPHY (Columbia 38-05609)	83 20
<b>100</b>	<b>AIN'T THAT MUCH LOVE IN THE WORLD</b> THE GIVENS FAMILY (Sugar Hill/MCA 92018)	89 5



## MOST ADDED

## STRONG ADDS

## URBAN PROGRAMMER'S PICK



**Computer Love — Zapp — Warner Bros.**

**Saturday Love — Cherrelle with Alexander O'Neal — Tabu**

**Another Night — Aretha Franklin — Arista**

**Living In America — James Brown — Scotti Bros./CBS**

**Programmer**  
*James Jordan*

**Station**  
*WNHC*

**Market**  
*New Haven, CT*

**Song: "Saturday Love"**  
**Artist: Cherrelle with Alexander O'Neal**  
**Label: Tabu/CBS**

**Comments:**

"Saturday Love" is the best record I've heard in 1986. I can only compliment Jimmy Jam and Terry Lewis for their production work on this project. They've taken two opposites and blended them together to make a sound that would make it in any type of format. It's just a great piece of programming."

## MIDWEST

**WDAO — DAYTON — LANKFORD STEVENS, PD — #1 — ATLANTIC STARR**  
HOTS: Dionne & Friends, M. Morgan, L. Richie, Starpoint, Sade, S. Wonder, Pointer Sisters, W. Houston, F. Jackson, Isley Brothers, B. Ocean, The Family, O'Jays, M. White. ADDS: James Brown, Starpoint, Cherrelle, A. O'Neal, Betty Wright.

**WCIN — CINCINNATI — STEVE HARRIS, MD**  
HOTS: L. Richie, Atlantic Starr, Sade, B. Ocean, S. Wonder, M. Morgan, E.C. King, Pointer Sisters, Isley Brothers, Starpoint, M. Day, DeBarge, Dionne & Friends, Zapp, James Brown, Heartbreakers, New Edition, The Jets, J. Holliday. ADDS: J. Taylor, A. Franklin, Janet Jackson, T. Pendergrass, Sade.

**WDMT — CLEVELAND — DEAN DEAN, PD — #1 — DIONNE & FRIENDS**  
HOTS: Sade, 5 Star, M. Morgan, Grace Jones, Choice MC's, DeBarge, Zapp, Ready For The World, Force MD's, Rene & Angela, Temptations, E.C. King, Atlantic Starr, EBO, Full Force, Run D.M.C., S. Wonder, U.T.F.O., D. Dane. ADDS: James Brown, Cherrelle, P. Laurence, Fat Boys, Isley, Jasper, Isley.

**WGCI — CHICAGO — LEE MICHAELS, PD — #1 — F. JACKSON**  
HOTS: E.C. King, Rene & Angela, D. Coleman, Atlantic Starr, Sade, Starpoint, James Brown. ADDS: EBO, U.T.F.O., Connie, Symbolic 3, D. Dane, W. Houston, Jocelyn Brown, Bernard Wright, Rose Brothers, S. Robinson, A. Franklin, O'Jays, Klymaxx, J. Holliday, Run D.M.C., Mai Tai, P. Bryson, Fat Boys.

**WTLC — INDIANAPOLIS — KELLY CARSON, PD — #1 — L. RICHIE**  
HOTS: S. Wonder, Dionne & Friends, E.C. King, Sade, 9.9, Choice MC's, AUAA, Labyrinth, DeBarge, Yarbrough & Peoples, Ready For The World, J. Holliday, Gap Band, Ta Mara & The Seen, Pretty Tony, Run D.M.C., B. Ocean, EBO, A. Cymone. ADDS: A. Franklin, S. Robinson, P. Hardcastle, U.T.F.O., Petite, Janet Jackson.

**WLUM-FM — MILWAUKEE — BERNIE MILLER, PD — #1 — JAMES BROWN**  
HOTS: W. Houston, Mr. Mister, B. Ocean, F. Jackson, Wham!, Ready For The World, S. Wonder, P. Townshend, DeBarge, Sade, Dionne & Friends, Rene & Angela, M. Day, Simple Minds, M. Morgan, C. Clemons, Atlantic Starr, Jellybean, Starpoint. ADDS: Dive 5, 9.9, Ta Mara & The Seen, INXS, Starpoint, A. Franklin, S. Robinson, Thompson Twins, Isley, Jasper, Isley, M. Martin.

**WZAK — CLEVELAND — LYNN TOLLIVER, JR., PD — #1 — DIONNE & FRIENDS**  
HOTS: Atlantic Starr, Zapp, EBO, Rene & Angela, L. Richie, Sade, Force MD's, P. LaBelle, U.T.F.O., Temptations, S. Wonder, LL Cool J, James Brown, Run D.M.C., M. Morgan, B. Ocean, Ready For The World, 5 Star, M. Day. ADDS: Pointer Sisters, P. Bryson, C. Khan, Lushus Daim, E. Wilde, Janet Jackson.

**WBMX-FM — CHICAGO — MARCO SPOON, PD — #1 — E. WILDE**  
HOTS: Isley Brothers, New Edition, E.C. King, Princess, S. Wonder, Full Force, Boogie Boys, L. Richie, Ready For The World, Lisa Lisa and Cult Jam with Full Force, Starpoint, Dionne & Friends, Sade, S. Mills, A. O'Neal, K. Blow, Choice MC's, Pointer Sisters, R. Lewis. ADDS: Zapp, Janet Jackson, Ta Mara & The Seen, Fat Boys, Jocelyn Brown, W. Houston, Klymaxx, R. Ayers, 9.9.

### Midwest Retail Breakouts

1. **COMPUTER LOVE** — Zapp — Warner Bros.
2. **INSATIABLE WOMAN** — Isley, Jasper, Isley — CBS Associated
3. **PAIN** — Betty Wright — First String

## SOUTH

**V103 — ATLANTA — RAY BOYD, PD — #1 — ATLANTIC STARR**  
HOTS: S. Wonder, F. Jackson, L. Vandross, James Brown, W. Houston, Starpoint, J. Holliday, B. Ocean, DeBarge, Dionne & Friends, Sade, E.C. King, M. White, New Edition, L. Richie, 5 Star, Ready For The World, Yarbrough & Peoples, Isley Brothers. ADDS: S. Robinson, Cherrelle, Betty Wright, A. Franklin, Cameo, Isley, Jasper, Chapter 8, Zapp, Wham!

**WYLD-FM — NEW ORLEANS — DELL SPENCER, PD — #1 — SADE**  
HOTS: L. Richie, S. Wonder, Dionne & Friends, Starpoint, E.C. King, Isley Brothers, Ready For The World, M. Morgan, 5 Star, New Edition, E. Wilde, Pointer Sisters, Temptations, 9.9, Yarbrough & Peoples, M. White, The Family, F. Jackson, Ta Mara & The Seen, Force MD's, DeBarge. ADDS: Zapp, The Winans, P. LaBelle, Bernard Wright, R. Ayers.

**KKDA-FM — DALLAS — TERRI AVERY, MD — #1 — ATLANTIC STARR**  
HOTS: Starpoint, Ready For The World, M. Morgan, L. Richie, 5 Star, S. Wonder, Sade, Yarbrough & Peoples, M. Day, Zapp, Rene & Angela, Ta Mara & The Seen, Dionne & Friends, Run D.M.C., Juicy, F. Jackson, The Family, James Brown, P. Bryson. ADDS: Janet Jackson, Kashif, Rose Brothers, Pointer Sisters, E. Wilde.

**WPLZ — RICHMOND — H. JAY LANG, PD — #1 — W. HOUSTON**  
HOTS: Sade, M. Morgan, James Brown, Jellybean, 5 Star, The Family, S. Mills, B. Ocean, S. Wonder, Yarbrough & Peoples. ADDS: EBO, LL Cool J, Kashif.

**KOKA — SHREVEPORT — B.B. DAVIS, PD — #1 — M. MORGAN**  
HOTS: S. Wonder, Ready For The World, Atlantic Starr, Dionne & Friends, L. Richie, E.C. King, Starpoint, Sade, Full Force, 9.9, 5 Star, Temptations, Pointer Sisters, E. Wilde, Klymaxx, Ta Mara & The Seen, Yarbrough & Peoples, Cameo, S. Mills. ADDS: Jimmy G & The Tackheads, P. Laurence.

**WGIV — CHARLOTTE — DON CODY, PD**  
HOTS: M. Morgan, S. Wonder, B. Bland, L. Richie, E.C. King, AUAA, Run D.M.C., Connie, D. Dane, S. Mills, B. Wright, Temptations, Starpoint, P. Nelson, P. Austin, 9.9, Pointer Sisters. ADDS: Cameo, James Brown, Rene & Angela, Isley, Jasper, Isley, Colonel Abrams, Staple Singers, R. Ayers.

**WJAX-FM — JACKSONVILLE — TONY MANN, PD — #1 — 9.9**  
HOTS: Ready For The World, Wham!, B. Ocean, S. Wonder, F. Jackson, Temptations, 5 Star, Sade, Dionne & Friends, Force MD's, M. Morgan, Atlantic Starr, Yarbrough & Peoples, W. Houston, The Family, S. Mills, James Brown, Grace Jones. ADDS: J. Holliday, A. Franklin, S. Robinson, Thompson Twins, Zapp, Isley, Jasper, Isley, Heart, Sting.

**WPAL — CHARLESTON — DON KENDRICKS, PD — #1 — DIONNE & FRIENDS**  
HOTS: Sade, S. Wonder, B. Ocean, 5 Star, Ready For The World, Pointer Sisters, M. Morgan, Force MD's, E.C. King, U.T.F.O., S. Mills, Princess, M. White, J. Holliday, M. Day, Grace Jones, The Family, Gap Band, Temptations. ADDS: Betty Wright, Walk 9, E. Wilde, EBO.

**KMJQ-FM — HOUSTON — RON ATKINS, PD — #1 — S. WONDER**  
HOTS: Sade, Starpoint, Dionne & Friends, Cartoon Krew, Yarbrough & Peoples, Freestyle, J. John, Full Force, Isley, Jasper, Isley, The System, S. Mills, Love Patrol, L. Richie, Taka Boom, E. Wilde, Ready For The World, Ta Mara & The Seen, 5 Star, Rene & Angela. ADDS: None.

### South Retail Breakouts

1. **COMPUTER LOVE** — Zapp — Warner Bros.
2. **NIGHTMARES** — Dana Dane — Profile
3. **NO SHOW** — Symbolic 3 — Reality/Fantasy/Danya

## WEST

**KDAY-AM STEREO — LOS ANGELES — GREG MACK, MD — #1 — SADE**  
HOTS: LL Cool J, Ready For The World, 5 Star, Force MD's, Dionne & Friends, S. Wonder, Miami Sound Machine, Atlantic Starr, Sheila E., Full Force, Grace Jones, L. Richie, S. Mills, Run D.M.C., W. Houston, The Jets, New Edition, U.T.F.O., Art Of Noise. ADDS: Fast Love, Princess, Fat Boys, Cherrelle.

**KGFJ-AM — LOS ANGELES — KEVIN FLEMING, PD — #1 — JIMMY & THE TACKHEADS**  
HOTS: S. Wonder, James Brown, M. Day, E.C. King, Sade, Cherrelle, W. Houston, Starpoint, Zapp, Force MD's, Atlantic Starr, Dionne & Friends, M. Morgan, Temptations, S. Mills, B. Ocean, Ta Mara & The Seen, J. Holliday, F. Jackson. ADDS: Janet Jackson, L. Vandross, S. Robinson, M. Day, Cherrelle, Zapp.

**XHRM-FM — SAN DIEGO — DUFF LINDSEY, PD — #1 — DIONNE & FRIENDS**  
HOTS: S. Wonder, L. Richie, Atlantic Starr, Sade, Ready For The World, 5 Star, B. Ocean, M. Morgan, Starpoint, F. Jackson, Temptations, K. Blow, Force MD's, Yarbrough & Peoples, M. White, W. Houston, Miami Sound Machine, Ta Mara & The Seen, DeBarge. ADDS: James Brown, S. Mills, 9.9, Isley Brothers, J. Holliday, The Family, LL Cool J.

**KDKO — DENVER — JAY JOHNSON, PD — #1 — L. RICHIE**  
HOTS: E. Wilde, Dionne & Friends, Ready For The World, S. Wonder, Atlantic Starr, Sade, Temptations, Starpoint, M. Morgan, E.C. King, 5 Star, 9.9, F. Jackson, B. Ocean, AUAA, Grace Jones, Ta Mara & The Seen, S. Mills. ADDS: S. Robinson, Cherrelle, Rene & Angela, L. Vandross, Zapp.

### West Retail Breakouts

1. **HOW WILL I KNOW** — Whitney Houston — Arista
2. **BREAK MY HEART** — Jimmy G & The Tackheads — Capitol
3. **SATURDAY LOVE** — Cherrelle with A. O'Neal — Tabu

## EAST

**WUSL "POWER 99" — PHILADELPHIA — JEFF WYATT, PD — #1 — NEW EDITION**  
HOTS: Ready For The World, 5 Star, E. Wilde, Isley, Jasper, Isley, L. Richie, C. Khan, S. Wonder, Sade. ADDS: Janet Jackson, Rene & Angela.

**WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — LL COOL J**  
HOTS: S. Wonder, Ready For The World, Dionne & Friends, E. C. King, Sade, Isley Brothers, K. Blow, Full Force, L. Richie, EBO, Force MD's, 5 Star, Temptations, Grace Jones, Starpoint, U.T.F.O., Yarbrough & Peoples, Atlantic Starr, M. Morgan. ADDS: Janet Jackson, Beastie Boys, Betty Wright, James Brown, A. Franklin, P. Laurence, Steady B.

**WUFO — BUFFALO — JEFF GRANT, PD — #1 — L. RICHIE**  
HOTS: Dionne & Friends, Atlantic Starr, Ready For The World, 5 Star, Sade, S. Wonder, Temptations, B. Ocean, Isley Brothers, Rene & Angela, S. Mills, F. Jackson, James Brown, M. Morgan, Grace Jones, Yarbrough & Peoples, Ta Mara & The Seen, J. Holliday, D. Coleman, W. Houston. ADDS: Spinners, Cherrelle, Kashif, Bernard Wright, S. Robinson, Tramaine, Fox The Fox, P. Laurence, B. Wells.

**WHUR-FM — WASHINGTON, D.C. — MIKE ARCHIE, PD — #1 — FORCE MD'S**  
HOTS: Isley Brothers, EBO, M. White, The Family, Isley, Jasper, Isley, 9.9, S. Wonder, R. Gaines, Sade, Dionne & Friends, L. Richie, Rene & Angela, Total Contrast, The Winans, Jocelyn Brown, E.C. King, Voyer, Ready For The World. ADDS: S. Robinson, R. Ayers, Cherrelle, Warp 9, Tramaine, Kashif, A. Franklin, J. Holliday, V. Young, A. Silas.

**WXYV — BALTIMORE — MARK WILLIAMS, MD — #1 — S. WONDER**  
HOTS: Sade, E.C. King, Isley Brothers, 9.9, Ready For The World, B. Ocean, Dionne & Friends, L. Richie, M. Morgan, The Winans, S. Robinson, Betty Wright, J. Holliday, Colonel Abrams, R. "Dimples" Fields, Grace Jones, M. White, U.T.F.O., The Family, S. Mills. ADDS: S. Robinson, J. Holliday, Warp 9, A. Franklin, Kashif, Tramaine, Janet Jackson.

### East Retail Breakouts

1. **COMPUTER LOVE** — Zapp — Warner Bros.
2. **FUNKY LITTLE BEAT** — Connie — Sunnyview
3. **LOVE'S GONNA GET YOU** — Jocelyn Brown — Warner Bros.



## TOP 75 12" SINGLES

		Weeks On 1/18 Chart		Weeks On 1/18 Chart		Weeks On 1/18 Chart	
1	GO HOME (REMIX) STEVIE WONDER (Tamla/Motown 4553 TG)	4	7	25	PERFECT WAY (WAY PERFECT MIX)/5:26 SCRITTI POLITTI (Warner Bros. 0-20363)	25	13
2	I LIKE YOU (EXTENDED VERSION)/5:05 PHYLLIS NELSON (Carrere/CBS 429-05268)	1	12	26	MOMENTS IN LOVE (EXTENDED VERSION)/7:00 ART OF NOISE (Island/ZTT 794)	50	2
3	FEEL THE SPIN (EXTENDED DANCE VERSION)/6:50 DEBBIE HARRY (Geffen/Warner Bros. 0-20391)	3	10	27	THE SHOW STOPPA (IS STUPID FRESH)/5:42 SUPERNATURE (Pop Art PA 1613)	23	13
4	DIGITAL DISPLAY (EXTENDED MIX) READY FOR THE WORLD (MCA 5046)	13	6	28	TARZAN BOY (EXTENDED DANCE VERSION)/6:16 BALTIMORA (Manhattan/Capitol V-56011)	33	11
5	LET ME BE THE ONE (EXTENDED VERSION) FIVE STAR (RCA PWI 4230)	9	10	29	CURIOSITY (EXTENDED MIX) THE JETS (MCA 23590)	27	8
6	SLAVE TO THE RHYTHM (EXTENDED VERSION)/4:20 GRACE JONES (Manhattan Island/Capitol SPRO 9533)	5	10	30	FUNKY LITTLE BEAT (EXTENDED VERSION) CONNIE (Sunnyview 3028)	39	6
7	CAN YOU FEEL THE BEAT (EXTENDED VERSION)/6:50 LISA LISA and CULT JAM with FULL FORCE (Columbia 44-05295)	2	10	31	FALL DOWN (SPIRIT OF LOVE) TRAMAINE (A&M SP-12146)	28	19
8	LIVING IN AMERICA (R&B Dance Version)/6:15 JAMES BROWN (Scotti Bros./CBS 42905310)	22	2	32	THE SUN ALWAYS SHINES ON T.V. (EXTENDED VERSION)/8:25 A-HA (Warner Bros. 0-20410)	45	2
9	ALICE, I WANT YOU JUST FOR ME/6:09 FULL FORCE (Columbia 44-05282)	11	11	33	HOW WILL I KNOW (DANCE RE-MIX)/6:35 WHITNEY HOUSTON (Arista AD1-9449)	41	2
10	LOVE'S GONNA GET YOU (DANCE MIX)/8:38 JOCELYN BROWN (Warner Bros. 0-20393)	10	8	34	WHO DO YOU LOVE? (EXTENDED VERSION)/5:20 BERNARD WRIGHT (Manhattan/Capitol 56007)	12	10
11	EXPOSED TO LOVE (EXTENDED VERSION)/6:10 Expose (Arista ADI-9426)	7	11	35	NO SHOW/6:25 SYMBOLIC THREE featuring D.D.R. SHOCK (Reality/Danya/Fantasy D250)	38	6
12	PARTY ALL THE TIME (EXTENDED & INSTRUMENTAL VERSION)/7:04 EDDIE MURPHY (Columbia 44-05290)	6	18	36	DON QUICHOTTE/6:29 MAGAZINE 60 (Baja/TSR B-54)	40	7
13	CAN YOU ROCK IT LIKE THIS/TOGETHER FOREVER/4:28 & 3:32 RUN D.M.C. (Profile Pro-7088)	16	8	37	WHO'S ZOOMIN' WHO (DANCE MIX)/8:36 ARETHA FRANKLIN (Arista ADE-9411)	26	16
14	YOUR PERSONAL TOUCH EVELYN "CHAMPAGNE" KING (RCA PW-14202)	14	11	38	CARAVAN OF LOVE ISLEY, JASPER, ISLEY (CBS Assoc. ZS9-05285)	29	12
15	I CAN'T LIVE WITHOUT MY RADIO/I CAN GIVE YOU MORE L.L. COOL J. (Def Jam/Columbia 44-05291)	19	9	39	IF I RULED THE WORLD (EXTENDED VERSION)/7:09 KURTIS BLOW (Mercury/PolyGram 884 269-1)	30	8
16	COUNT ME OUT (EXTENDED VERSION)/6:25 NEW EDITION (MCA 23595)	8	11	40	JOHNNY THE FOX (BONUS BEATS)/6:20 TRICKY TEE (Sleeping Bag SLX 0016X)	36	7
17	NO FRILLS LOVE (EXTENDED DANCE REMIX)/7:25 JENNIFER HOLLIDAY (Geffen/Warner Bros. 0-20413)	17	8	41	SAY I'M YOUR NUMBER ONE (EXTENDED VERSION) PRINCESS (Next Plateau NP50035)	37	16
18	THE DREAM TEAM IS IN THE HOUSE/5:07 LA DREAM TEAM (Dream Team DRT-631)	21	11	42	I'M YOUR MAN (EXTENDED STIMULATION) WHAM! (Columbia 44-05322)	42	6
19	BEAT OF THE STREET/GORDY'S GROVE (Mayberry Mix)/4:25 CHOICE MC's (Tommy Boy TB-871)	15	10	43	GOOD TO THE LAST DROP C-BANK (Next Plateau NP 50033)	47	5
20	BABY TALK (SPECIAL REMIX)/5:26 ALISHA (Vanguard SPV 89)	18	11	44	THE TRUTH (EXTENDED VERSION)/7:50 COLONEL ABRAMS (MCA 23600)	44	7
21	THE SHOW/LA-DI-DA (EXTENDED VERSION)/6:40 & 4:40 DOUG E. FRESH AND THE GET FRESH CREW (Reality/Danya/Fantasy D242)	20	24	45	WHAT YOU'VE BEEN MISSIN'/5:10 STARPOINT (Elektra ED 5101)	51	2
22	DO ME BABY (INTERLUDE)/4:59 MELISA MORGAN (Capitol V-15211)	32	7	46	ELECTION DAY (EXTENDED MIX)/4:30 ARCADIA (Capitol V-5501)	31	11
23	WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING (EXTENDED VERSION)/5:43 BILLY OCEAN (Jive/Arista JDI 9431)	34	2	47	AFTER THE LOVE HAS GONE (EXTENDED VERSION)/6:45 PRINCESS (Next Plateau NP 50037)	DEBUT	
24	SUB CULTURE/SUB VULTURE (RE-MIX)/7:26 & 7:57 NEW ORDER (Qwest/Warner Bros. 0-20350)	24	10	48	GUILTY YARBROUGH & PEOPLES (Total Experience/RCA 2425)	55	2
				49	MY MAGIC MAN (EXTENDED VERSION) ROCHELLE (Warner Bros. 0-20376)	48	5
				50	EVERYBODY DANCE/LONELY HEART (EXTENDED VERSION)/5:41 & 4:47 TAMARA & THE SEEN (A&M SP-12149)	35	14
51	NIGHTMARES/5:50 DANA DANE (Profile PRO 7086)	58	2	52	CONGA (EXTENDED VERSION & INSTRUMENTAL)/6:00 & 4:52 MIAMI SOUND MACHINE (Epic 49-05253)	43	26
53	LEGS (EXTENDED VERSION) ART OF NOISE (Chrysalis 4V9-42934)	53	5	54	MY HEART GOES BANG (EXTENDED MIX) DEAD OR ALIVE (Epic/CBS 49-05722)	DEBUT	
55	YOU LOOK GOOD TO ME (EXTENDED VERSION)/9:30 CHERRELLE (Tabu/CBS 429 05279)	46	10	56	STAND BACK (EXTENDED VERSION)/7:17 STEPHANIE MILLS (MCA 23598)	61	2
57	SUN CITY ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol 50017)	52	6	58	YELLOW PANTIES/4:54 DR. JECKYLL & MR. HYDE (Profile Pro 7092)	63	2
59	DO YOU REALLY LOVE YOUR BABY THE TEMPTATIONS (Gordy/Motown 4550GG)	65	2	59	HONEY FOR THE BEES (EXTENDED VERSION)/6:40 & 5:30 PATTI AUSTIN (Qwest/Warner Bros. 00-20361)	49	14
61	YOUR SMILE RENE & ANGELA (Mercury/PolyGram)	DEBUT		62	COMO TU TE LLAMA? SLY FOX (Capitol V-8654)	57	9
63	I'LL BE GOOD (SPECIAL MIX & INSTRUMENTAL)/7:25 & 5:25 RENE & ANGELA (Mercury/PolyGram 884009-1)	56	21	63	PART-TIME LOVER (SPECIAL REMIX)/8:20 STEVIE WONDER (Tamla/Motown 4548TG)	54	17
64	STOP PLAYING ON ME (EXTENDED MIX) VIKKI LOVE (4th & B'way/Island 418)	59	17	65	MIAMI VICE THEME (EXTENDED REMIX)/6:52 JAN HAMMER (MCA 23575)	60	14
66	DON'T SAY NO TONIGHT (EXTENDED VERSION)/5:20 EUGENE WILDE (Philly World/Atlantic DMD 885)	66	8	67	TAKES A LITTLE TIME (DUB VERSION)/5:58 TOTAL CONTRAST (London/PolyGram 886-004-1)	62	10
68	YOU & ME (EXTENDED VERSION)/6:15 THE FLIRTS (CBS Associated 429-05284)	69	14	69	OBJECT OF MY DESIRE (EXTENDED VERSION)/5:40 STARPOINT (Elektra 0-66891)	64	22
70	SEDUCTION (EXTENDED MIX) VAL YOUNG (Gordy/Motown 4544GG)	67	14	71	RUNNING UP THAT HILL (EXTENDED VERSION) KATE BUSH (EMI America V-7865)	72	17
72	NEEDLE TO THE GROOVE/JAMMING ON THE GROOVE (CLUB & DUB VERSION)/6:27 & 4:45 MANTRONIX (Sleeping Bag SLX-0015X)	68	22	73	TRAPPED COLONEL ABRAMS (MCA 253568)	70	20
74	IN BETWEEN DAYS (EXTENDED VERSION) THE CURE (Elektra 0-66862)	73	12	75			

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

### 12" REVIEWS

**TRAMAINE** (A&M ASP 121166)  
**In The Morning Time** (Shout Mix, 6:49) (Robert Byron White) (Almo Music, IPM/ASCAP) (Producer: Robert Byron Wright)  
Driving bass, elaborate echoing vocals and some strong brass work highlight A&M's latest dance music hit in the making.

**CONNIE** (Sunnyview 431)  
**Funky Little Beat** (5:40) (Amos Larkins II, I.J. Stone) (Happy Stepchild Music/BMI) (Producer: Amos Larkins II)  
Already hot on the red hot Southern Florida club circuit, Connie is a Madonna sounding chanteuse backed up by some funky synth work and backing vocals that sound like Alvin And The Chipmunks.

**ANGIE ST. PHILLIPS** (TSR 842)  
**Light Up My Heart** (8:07) (Remix: Pete Russo) (Producers: Larry Pignagnoli, Theo Spagna) (Licensed from Many Records, Italy)  
Lots of club adds on this one already with promising early retail reports. Plenty of drums, synthetic and authentic, complement the singers coy vocals. European fare with flair.

**DIAMOND TOUCH** (Supertronics RY-012)  
**Love Line** (8:06) (Mitch Erwin) (Supertronics, Miri Music/BMI) (Producer: Mitch Race, co-producer J.M. Rodriguez)  
A rhythmic pump, deliberate vocals and elegantly sparse production make this a good bet for the clubs. Great dance/jazz fusion with particularly hot piano.

### MOST ACTIVE



Digital Display — Ready For The World — (MCA)

### STRONG ACTIVITY

Go Home — Stevie Wonder — (Tamla/Motown)  
Living In America — James Brown — (Scotti Bros./CBS)  
I Like You — Phyllis Nelson — (Carrere/CBS)  
Moments In Love — Art Of Noise — (Island)

### CLUB PICK

"I Can't Wait" — Nu Shooz — (Atlantic)  
D.J.: Bill Rickett  
Pool: Rickett Record Pool  
Location: New Jersey

Comments:  
"A guaranteed top 10 smash. Originally an independent release, now on a major. Should do well in clubs and radio."

### RETAILER'S PICK

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

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



## ON JAZZ

Lee Jeske, New York

**LINE FOR LYONS** — For 25 years, Jimmy Lyons has been a mainstay of the jazz avant-garde: His vibrant, emotional alto saxophone is immediately recognizable and he has been able to maintain a consistently high level of energy and performance. Yet Jimmy Lyons is not as well known as many of his peers, because, for 25 years, he has done almost all of his work as a member of the **Cecil Taylor Unit**. The close musical relationship between Lyons and Taylor is one of the most symbiotic in jazz history — recalling the relationships between **Count Basie** and **Freddie Green**, **Duke Ellington** and several of his sidemen, **Sun Ra** and **John Gilmour**, and few others. It is impossible to imagine Cecil Taylor's music without Jimmy Lyons. Not long ago I asked Cecil about the association.

"Jimmy told me the other day, he said, 'Listen, I've got some shit for you when you start rehearsals.' I said, 'Jimmy, I know it.' It's getting better all the time."

During the last couple of years, Jimmy Lyons has also found time to do some recording on his own: "Give It Up," a brand new Black Saint LP, is just out, and it's almost up to the par of last year's "Wee Sneezewee," also on Black Saint, one of '85's finest issues.

Recently lung cancer was discovered in Jimmy Lyons. On February 1, a dazzling array of contemporary jazz talent will gather at New York's Public Theatre to help raise money to defray some of Jimmy Lyons' expenses. Two shows are scheduled: At 8:00 p.m. the **George Adams/Don Pullen Quartet**, **Anthony Davis**, **Sun Ra & John Gilmour**, and the **World Saxophone Quartet** will perform; at 10:30 **Joseph Jarman & Don Moye**, **Archie Shepp/Muhai Richard Abrams/William Parker/Andrew Cyrille**, the **Jeanne Lee Ensemble**, **Walter Dickerson**, and **Lester Bowie's Brass Fantasy** will take the stage. "Many surprise guests" are promised, and the \$10 asked for each ticket is a bargain. (212) 598-7150 is the number for further details.

**IN THE AIR** — February is Black History Month and National Public Radio is not going to let it go unnoticed: They've scheduled "A Jazz Jubilee" to begin at the end of this month and swing on through February. The "Jubilee" consists of four episodes of *Horizons*, the weekly documentary series, that will constitute a **Jon Hendricks**-narrated history of jazz; a four part series profiling *American Women In Jazz* (**Abbey Lincoln**, **Sathima Bea Benjamin**, **Melba Liston**, and others); *The Basie Dozen*, a collection of five-minute interviews with Basieites; *Profiles in Jazz*, features on **Clifford Brown**, **Jonah Jones**, and **Betty Carter**; and a half-hour special called *Jazz, America's Classical Music*, which promises to be "an intimate and fascinating debate about the importance of preserving jazz as a living art form in America." Things get rolling on January 21, but, as always with NPR, check your local listings.

**ARE THEY KIDDING?** — Have you seen the Grammy nominations for jazz? Did they make you laugh uncontrollably, cry uncontrollably, or throw up? Can a single track from the **Sting** album — Sting album!! — really compete for Best Jazz Instrumental Performance with four LPs worth of the often excellent "One Night With Blue Note" set? Can two single tracks from the **Manhattan Transfer's** bloodless "Vocalese" album, and one isolated cut from **Flora Purim's** lifeless "Humble People" album really compete against **Maxine Sullivan's** wonderful "The Great Songs From the Cotton Club" — the whole album? "Vocalese," which could have been called "Sleep-EZ," actually racked up nine jazz nominations in four categories. The big question is will **Manhattan Transfer** deny **Barry Manilow** his first jazz award — they're both up for Best Jazz Vocal Performance, Duo or Group (Manilow duets with **Sarah Vaughan**)? Pulses are racing. The odd quality release does peek through here and there — **George Russell's** brilliant "African Game," for instance — and it's nice to see **Chick Webb's** "A-Tisket, A-Tasket" and **Art Tatum's** "Tea for Two" get into the Hall of Fame, and **Benny Goodman** receive a well-deserved Lifetime Achievement Award, but *come on now*, NARAS, some unsuspecting slob may think that these nominations represent the state of jazz in 1986. But nobody could be that dumb.

**BIRD DANCE** — The **Alvin Ailey American Dance Theatre** has always been the hippest thing on 52 feet, so I had high hopes for the Ailey-choreographed "For Bird — With Love," which had its New York premiere during the company's recent season here. The life and death of the great **Charlie Parker** seems like excellent material for a ballet — as does Bird's music — but "For Bird — With Love" didn't quite make it. First of all, Ailey decided to link the troubles of Charlie Parker more to women than to heroin; second of all, he used very little of Bird's music and quite a lot of original music by **Coleridge-Taylor Perkinson**. Terrific dancing from **Gary DeLoatch** as Parker and **Carl Bailey** as **Dizzy Gillespie**, but this ballet doesn't quite tell the tale.



**THEY ARE THE WORLD** — The World Saxophone Quartet (l-r: Julius Hemphill, Oliver Lake, Hamiet Bluiett, and David Murray), who will be taking part in the Jimmy Lyons benefit, are shown here backstage at BAM before a recent performance. With them is ASCAP's Ellen Meltzer.

## TOP 40 ALBUMS

★ AVAILABLE ON COMPACT DISC

	Weeks On 1/18 Chart		Weeks On 1/18 Chart
<b>1</b>		<b>MAGIC TOUCH</b> ★ STANLEY JORDAN (Blue Note BT 85101)	3 46
<b>2</b>		<b>BLACK CODES (From The Underground)</b> WYNTON MARSALIS (Columbia FC 40009)	2 16
<b>3</b>		<b>FABLES</b> JEAN LUC PONTY (Atlantic 81276)	1 14
<b>4</b>		<b>OASIS</b> JOE SAMPLE (MCA 5481)	5 23
<b>5</b>		<b>DANCING IN THE SUN</b> GEORGE HOWARD (TBA TB205)	4 39
<b>6</b>		<b>SKIN DIVE</b> MICHAEL FRANKS (Warner Bros. 25275)	6 33
<b>7</b>		<b>DECEMBER</b> ★ GEORGE WINSTON (Windham Hill/A&M WH-1025)	7 64
<b>8</b>		<b>ALTERNATING CURRENTS</b> ★ SPYRO GYRA (MCA 5606)	9 31
<b>9</b>		<b>A WINTER'S SOLSTICE</b> VARIOUS ARTISTS (Windham Hill/A&M WH-1045)	10 8
<b>10</b>		<b>HARLEQUIN</b> ★ DAVE GRUSIN & LEE RITENOUR (GRP 1015)	11 42
<b>11</b>		<b>VOCALESE</b> ★ THE MANHATTAN TRANSFER (Atlantic 81266)	12 25
<b>12</b>		<b>ATLANTIS</b> WAYNE SHORTER (Columbia FC 40055)	8 18
<b>13</b>		<b>AL JARREAU IN LONDON</b> ★ (Warner Bros. 25331)	13 19
<b>14</b>		<b>SCHUUR THING</b> DIANE SCHUUR (GRP-1022)	14 9
<b>15</b>		<b>AUTUMN</b> ★ GEORGE WINSTON (Windham Hill/A&M WH-1012)	15 46
<b>16</b>		<b>ANOTHER PLACE</b> HIROSHIMA (Epic BFE 39938)	16 12
<b>17</b>		<b>SOARING THROUGH A DREAM</b> AL DI MEOLA (Manhattan ST-53011)	17 21
<b>18</b>		<b>FANTASY</b> RAMSEY LEWIS (Columbia FC 40108)	18 10
<b>19</b>		<b>PIANO SAMPLER</b> VARIOUS ARTISTS (Windham Hill/A&M 1040)	22 4
<b>20</b>		<b>WHITE WINDS</b> ★ ANDREAS VOLLENWEIDER (CBS FM 39963)	21 49
<b>21</b>		<b>DIGITAL WORKS</b> ★ AHMAD JAMAL (Atlantic 81258)	19 19
<b>22</b>		<b>YOU MIGHT BE SURPRISED</b> ROY AYERS (Columbia FC 40022)	20 12
<b>23</b>		<b>WARNING</b> ★ BILLY COBHAM (GRP-A-1020)	24 16
<b>24</b>		<b>SLOW MOTION</b> ★ ANDY NARELL (Hip Pocket HP-105)	25 13
<b>25</b>		<b>MOSAIC</b> ★ MARK EGAN (Hip Pocket HP-104)	23 7
<b>26</b>		<b>REJUVENATION</b> LONNIE LISTON SMITH (Doctor Jazz FW-40063)	26 11
<b>27</b>		<b>WALKIN' WITH YOU</b> TIM EYERMANN'S EAST COAST OFFERING (MCA 5589)	30 5
<b>28</b>		<b>SODA FOUNTAIN SHUFFLE</b> ★ EARL KLUGH (Warner Bros. 25262-1)	28 40
<b>29</b>		<b>YOU'RE UNDER ARREST</b> ★ MILES DAVIS (Columbia FC 40029)	29 35
<b>30</b>		<b>SPECTRUM</b> AZYMUTH (Milestone M 9134)	27 13
<b>31</b>		<b>CHAMPION</b> JEFF BERLIN & VOX HUMANA (Passport PJ 88004)	31 11
<b>32</b>		<b>STRAIGHT TO THE HEART</b> ★ DAVID SANBORN (Warner Bros. 25150)	33 41
<b>33</b>		<b>OPENING NIGHT</b> ★ KEVIN EUBANKS (GRP A-1013)	32 24
<b>34</b>		<b>ACOUSTICITY</b> DAVID GRISMAN (Zebra/MCA ZEA 6153)	DEBUT
<b>35</b>		<b>HOT HOUSE FLOWERS</b> ★ WYNTON MARSALIS (Columbia FCC 39530)	36 69
<b>36</b>		<b>STAND UP</b> STEVE MORSE BAND (Elektra 60448)	34 11
<b>37</b>		<b>MAISHA</b> SADAO WATANABE (Elektra 60431)	35 27
<b>38</b>		<b>20/20</b> ★ GEORGE BENSON (Warner Bros. 9 25178)	37 52
<b>39</b>		<b>SKY DANCE</b> RODNEY FRANKLIN (Columbia FC 39962)	38 33
<b>40</b>		<b>AMERICAN EYES</b> RARE SILK (Palo Alto PA 8086)	39 42

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

## FEATURE PICKS

**SLIDE SHOW** — Ralph Towner/Gary Burton — ECM 25038-1 — Producer: Manfred Eicher — List: 9.98 — Bar Coded

Translucent, heady duets from a pair of veterans who share a wide streak of lyric melodicism; they're romantics but they're not wicky-wicky. Towner's compositions, which are featured, are not content with mere prettiness: they're thoughtful and even, at times, gritty. A solid-bodied LP from two highly complementary players.

**WISHFUL THINKING** — Wishful Thinking — Pausa PR 7187 — Producer: Tim Weston — List: 8.98

If it's wishful thinking to hope for another hot-to-trot fusion band that can cook with a sunny pop, this is a wish granted. Guitarist Tim Weston and keyboardist Chris Boardman are the key members here — they've done all the writing and they are the most interesting instrumentalists. Wishful Thinking's a band which shouldn't have to wish too hard for a following.

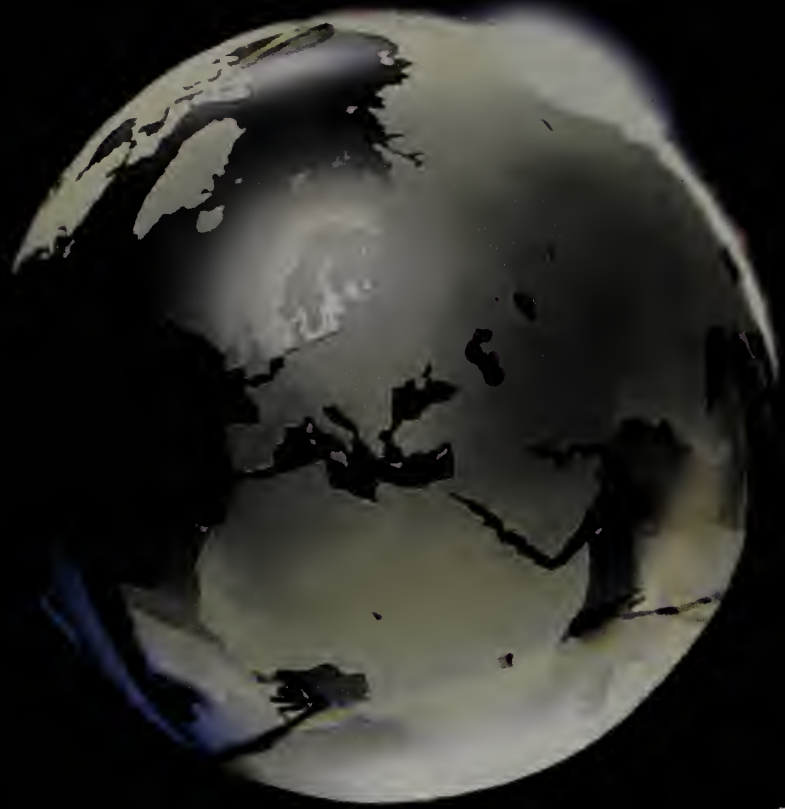
**BUNK JOHNSON AND HIS NEW ORLEANS JAZZ BAND** — Bunk Johnson — Folklyric 9047 — Producer: uncredited — List: 8.98

The moldy fig album of the year. In 1942, Bunk Johnson — a relic of the earliest days of jazz — was fitted out with a new cornet and new set of teeth and, to the astonishment of many, proceeded to cause a sensation. The New Orleans revival, which fought bebop for the jazz headlines in the mid-'40s, is well-represented by this 1945-46 collection, featuring Bunk and such early-jazz originals as Baby Dodds, George Lewis, and Jim Robinson. Talk about in the tradition — this is the way it must have sounded when it was the avant-garde!

**VERTIGO** — Ran Blake — Owl 041 (dist. by PolyGram Special Imports) — Producer: Jean-Jacques Pussiau — List: 9.98

That master of musical suspense — Ran Blake — turns his Third Stream piano toward, mainly, variations on musical evocations of Alfred Hitchcock films: he plays both original pieces ("Marnie") and music written for the films (like Bernard Herrmann's score for *Vertigo*). A moody, dark, and original LP, with a definite Hitchcockian *frisson*.





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Johnny Mathis	
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Sade	
Santana	



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## TOP 40 VIDEOCASSETTES

	Weeks On 1/18 Chart		Weeks On 1/18 Chart
1 <b>BEVERLY HILLS COP</b> Paramount Home Video 1134	1	11	
2 <b>GREMLINS</b> Warner Home Video 11388	3	7	
3 <b>GHOSTBUSTERS</b> RCA/Columbia Pictures Home Video 60413	2	12	
4 <b>PALE RIDER</b> Warner Home Video 11475	10	5	
5 <b>THE EMERALD FOREST</b> Embassy Home Entertainment 2179	4	9	
6 <b>A VIEW TO A KILL</b> CBS/Fox Video 4730	9	5	
7 <b>BREWSTER'S MILLIONS</b> MCA Home Video 80194	5	9	
8 <b>FLETCH</b> MCA Dist. Corp 80190	13	2	
9 <b>CODE OF SILENCE</b> Thorn/EMI/HBO Video TVA 2985	7	7	
10 <b>VISION QUEST</b> Warner Home Video 11459	6	9	
11 <b>LADYHAWKE</b> Warner Home Video 11464	8	11	
12 <b>THE BREAKFAST CLUB</b> MCA Dist. Corp. 80167	12	18	
13 <b>AMADEUS</b> Thorn/EMI/HBO Video TVA 2997	14	16	
14 <b>POLICE ACADEMY 2, THEIR FIRST ASSIGNMENT</b> Warner Home Video 20020	15	15	
15 <b>THE BEST OF JOHN BELUSHI</b> Warner Home Video 34078	17	5	
16 <b>PERFECT</b> RCA/Columbia Pictures Home Video 20494	16	7	
17 <b>LOST IN AMERICA</b> Warner Home Video 11460	11	8	
18 <b>JUST ONE OF THE GUYS</b> RCA/Columbia Pictures Home Video 20493	20	5	
19 <b>THE SURE THING</b> Embassy Home Entertainment	19	19	
20 <b>THE KILLING FIELDS</b> Warner Home Video 11419	22	20	
21 <b>CAT'S EYE</b> Key Video 4731	21	10	
22 <b>THE HEAVENLY KID</b> Thorn/EMI/HBO Video TVA 3261			DEBUT
23 <b>GOTCHA!</b> MCA Home Video 80188		24	13
24 <b>MISSING IN ACTION 2 - THE BEGINNING</b> MGM/UA Home Video MB 800659		23	15
25 <b>BABY, SECRET OF THE LOST LEGEND</b> Touchstone Home Video 269		26	12
26 <b>MASK</b> MCA Home Video 80173			DEBUT
27 <b>SECRET ADMIRER</b> Thorn/EMI/HBO Video TVA 2990		18	11
28 <b>DESPERATELY SEEKING SUSAN</b> Thorn/EMI/HBO Video TVA 2992		25	20
29 <b>PRIZZI'S HONOR</b> Vestron Home Video VA 5106			DEBUT
30 <b>DEF-CON 4</b> New World Video 8424		30	2
31 <b>THE KARATE KID</b> RCA/Columbia Pictures Home Video 60406		27	35
32 <b>A NIGHTMARE ON ELM STREET</b> Media Home Entertainment M 790		28	27
33 <b>PINOCCHIO</b> Walt Disney Home Video 239V		29	25
34 <b>WHITE CHRISTMAS</b> Paramount Home Video 6104		35	5
35 <b>A PASSAGE TO INDIA</b> RCA/Columbia Pictures Home Video		33	18
36 <b>THE TERMINATOR</b> Thorn/EMI/HBO Video TVA 2535		34	49
37 <b>PORKY'S REVENGE!</b> CBS/Fox Video 1463		32	15
38 <b>A SOLDIERS STORY</b> RCA/Columbia Pictures Home Video 60408		38	26
39 <b>MRS. SOFFEL</b> MGM/UA Home Video MV 800600		37	30
40 <b>FALCON &amp; THE SNOWMAN</b> Vestron Home Video VA 5073		40	26

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

## TOP 15 MUSIC VIDEOCASSETTES

	Weeks On 1/18 Chart
1 <b>MADONNA LIVE — THE VIRGIN TOUR</b> Madonna (Warner Music Video 38105)	1
2 <b>MOTOWN 25: YESTERDAY, TODAY, FOREVER</b> (MGM/UA Home Video 300302)	4
3 <b>PRINCE AND THE REVOLUTION LIVE!</b> Prince And The Revolution (Warner Music Video 38102)	2
4 <b>THE BEATLES LIVE — READY STEADY GO!</b> (Sony Video 97W50091)	3
5 <b>NO JACKET REQUIRED</b> Phil Collins (Atlantic Video 50104)	7
6 <b>TINA LIVE-PRIVATE DANCER TOUR</b> Tina Turner (Sony Video 97W 50090)	5
7 <b>MADONNA</b> Madonna (Warner Music Video 3-38101)	8
8 <b>WHAM! THE VIDEO</b> Wham! (CBS-Fox Video Music 3048)	6
9 <b>ARENA</b> Duran Duran (Thorn/EMI/HBO Video)	10
10 <b>RATT THE VIDEO</b> Ratt (Atlantic Video 50101)	11
11 <b>WE ARE THE WORLD - THE VIDEO EVENT USA</b> For Africa (MusicVision 6-20475)	13
12 <b>FLY ON THE WALL</b> AC/DC (Atlantic Video 50102)	14
13 <b>LIVE AFTER DEATH</b> Iron Maiden (Sony Video 96W50114)	DEBUT
14 <b>HUEY LEWIS &amp; THE NEWS VIDEO HITS</b> Huey Lewis And The News (CBS-Fox Video 6941)	DEBUT
15 <b>WINDOM HILL'S WATER'S PATH</b> (Paramount Home Video 2355)	9

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

## AUDIO/VIDEO

Gregory Dobrin, Los Angeles

**NO LAUGHING MATTER** — Face it, folks, homelessness in this country has been one of the U.S.A.'s dirtiest secrets for years, and whatever romanticized notions you may have about what homeless people look like (naked, black, crouched in some desert somewhere), you might want to take a second glance at some of the more visible city dwellers in your own pride-swelled metropolis. The homeless are in plain view. Funds for the hungry and homeless are urgently needed in this country, and HBO, in conjunction with the **Comic Relief** organization, will air a benefit performance by some of our top comedic artists to aid the National Health Care for the Homeless Program. As you can tell from the title, the program focuses on medical aid primarily, but the upshot of the event is aid for the plight of the homeless in general, and should generate enough renewed



interest in the problem to start channeling some of the collective wealth of this land toward relieving it. The show will be seen on HBO live from L.A.'s Universal Amphitheatre on March 29. HBO recently held a press conference to herald the event at, of all places, the Beverly Hills Hotel in Beverly Hills, CA (which is one of the world's more inviting shelters). The conference was graced by the show's three comedic hosts, **Whoopi Goldberg, Robin Williams and Billy Crystal**, and several execs from the channel, plus Comic Relief's **Bob Zmuda and John Moffitt**. Goldberg, still riding high on the success of *The Color Purple* was in the midst of filming

a new project on the 20th Century Fox lot when she was whisked to the hotel for the press conference and was surprisingly relaxed. "The bottom line of this," she said of the project, "is 'There but for the grace of God (go I)' . . . Today it's them. Tomorrow it could be you or me." The three performer/hosts were a wellspring of impromptu amusements during the conference, but even Robin Williams, the most whimsical of the three, had his serious moments. When asked what *he* knew about poverty or homelessness, he shot back "have you been to the city lately?" As for the other performers slated for the event, no names have yet been released. HBO is funding "in excess of the full production costs," according to a spokesman for the channel, and is still negotiating with unions et al. for further donations. A toll-free 800 number will be shown on-screen during the show for call-in donations. Funds will eventually find their way to relief projects in 18 major cities. "It's not going to solve the problem," Goldberg remarked, "I mean you've got them here in Beverly Hills — whole families in the bushes. But we're trying to make a dent."

**HOME VIDEO REVIEW** — For those putting together their own home video libraries, **Continental Video's George Stevens: A Filmmaker's Journey** is the kind of high-interest, quality documentary that's well worth its price (\$69.95 suggested). The tape includes engaging interviews with some of Stevens' more legendary pals and workmates, such as **Katherine**

**Hepburn, Hal Roach, Warren Beatty and Frank Capra**. Film clips abound, including the only color footage ever shot of WW II, some of which is truly horrific. Steven's many films are chronicled, from *Alice Adams* to *The Greatest Story Ever Told* (though more attention might have been paid one of Stevens' biggest hits, *Giant*, which gets slighted in the analysis department). The tape is smoothly and professionally narrated by Stevens' son, George Stevens, Jr.

## The Release Beat

Leading **Vestron Video's** release schedule this month is *Prizzi's Honor*, the 1985 hit film starring **Jack Nicholson and Kathleen Turner**, directed by **John Houston**. It's a gangster comedy, featuring, of course, a rather torrid romance. Running time is 103 minutes, with a suggested retail price in both VHS and Beta of \$79.95. Also from Vestron this month look for: *The Coca-Cola Kid* (\$79.95); *They Came From Within* (\$69.95); *Man of Flowers* (\$69.95); *Treasure of the Amazons* (\$69.95); and *Scream* (\$69.95) . . . **Vestron Musicvideo** brings rocker **Eric Clapton** to the small screen this month with *Eric Clapton — Live '85*, filmed last year at the Hartford (Conn.) Civic Center. The 56-minute tape retails for a suggested \$29.95 in Beta and VHS . . . **CBS/Fox Video** offers four music titles for January. They include *Hooters: Nervous Night*; *Paul Young: The Video Singles*; *Rickey Skaggs: Live In London*; and *REO Speedwagon: Wheels Are Turnin'*. Each retails for \$19.95 (suggested), except the REO Speedwagon tape, which is priced at \$29.95 and runs 80-minutes whereas the other three run approximately 45 minutes) . . . And speaking of music, **Frank Sinatra** has a tape this month from **MGM/UA Home Video**. It's a behind-the-scenes look at the making of Sinatra's "L.A. Is My Lady" LP with **Quincy Jones**. The tape is called *Frank Sinatra, Portrait of An Album*, and it runs an hour and 5 minutes, with the suggested retail price of \$39.95.



## MOST ADDED



Fine Young Cannibals — Johnny Come Home — (I.R.S.)

## STRONG ADDS

How Will I Know — Whitney Houston — (Arista)  
 Let Me Down Easy — Roger Daltrey — (Atlantic)  
 Life's What You Make It — Talk Talk — (EMI America)  
 He'll Never Love You (Like I Do) — Freddie Jackson — (Capitol)

## PROGRAM ADDS

**NIGHT TRACKS** — Bill Brummel — Program Director — Los Angeles  
 R. Daltrey  
 Cock Robin  
 F. Jackson  
 E. John  
 D. Pack  
 Fine Young Cannibals  
 G. Morris

**CATCH 22** — Richard Hadley — Music Director — Anchorage  
 M. Thomas  
 Talking Heads  
 In Pursuit

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

**RADIO 1990** — Nancy Henry — Associate Producer — New York City  
 King Dream Chorus & Holiday Crew  
 J. Parr  
 R. Daltrey  
 Mike & The Mechanics

**HEART LIGHT CITY** — Janet Williams — Associate Producer  
 S. Harris  
 Spyro Gyra

**DANCE TV** — Joe Caliro — Producer — Portsmouth, NH  
 Fine Young Cannibals  
 The Waterboys  
 Talk Talk  
 Stop

**TV69** — Lisa Roach — Playlist Information — Atlanta  
 This Mortal Coil  
 Hoodoo Gurus  
 T. Rex  
 Cocteau Twins  
 Cruzados  
 Fine Young Cannibals  
 Asia  
 Kiss

**HIT VIDEO USA** — Mike Opelka — Program Director  
 W. Houston  
 Chicago Bears Shufflin' Crew

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

**TV-69** — Thomas Zingale — Program Director — Gainesville  
 The Cult  
 Aldo Nova  
 Prefab Sprout  
 Depeche Mode  
 Eurogliders  
 Echo & The Bunnymen  
 M. Thomas  
 The Boogie Boys  
 Dokken  
 Talk Talk  
 Cruzados  
 F. Jackson  
 J. Mitchell

**THE RECORD BUYERS GUIDE** — Beth Comstock — Program Director  
 Scritti Politti  
 Survivor  
 Hall & Oates  
 Simple Minds  
 Thompson Twins  
 A-HA  
 Divinyls  
 ZZ Top  
 The Adventures  
 B. Dylan  
 J. Cougar Mellencamp  
 R. Palmer  
 C. Clemons & J. Browne  
 W. Houston

## TOP 30 MUSIC VIDEOS

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

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

## VIDEO PROGRAMMER'S PICK

<u>PD</u>	<u>Program</u>	<u>Market</u>
Richard Hadley	Catch 22	Anchorage

**Video:** *Losing Control*  
**Artist:** *In Pursuit*  
**Label:** *MTM Music*

**Comments:**

"A very strong first release for this debuting band. This video demonstrates the band's musical talents as well as their great personalities. Visually appealing. A must see."



**THAT'S WHY HE'S HERE** — James Taylor recently completed a video for his first album in nearly five years, "That's Why I'm Here." The video, for the album's first single "Everyday," was shot at Hollywood's SIR Studios under the direction of Stuart Orme, and features Taylor in concert with bassist Leland Sklar and guitarist Dan Dugmore. Pictured (l-r) during the shoot are: Sklar and Taylor.



# CASH BOX TOP 100 ALBUMS

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

January 25, 1986

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

		Weeks On 1/18 Chart
<b>1 THE BROADWAY ALBUM</b> ★	—	
BARBRA STREISAND	(Columbia OC 40092) CBS	<b>1 10</b>
<b>2 MIAMI VICE</b> ■■	9.98	
ORIGINAL TELEVISION SOUNDTRACK	(MCA 6150) MCA	<b>2 16</b>
<b>3 PROMISE</b> ★	—	
SADE (Portrait FR 40263) CBS		<b>6 8</b>
<b>4 BROTHERS IN ARMS</b> ■■	8.98	
DIRE STRAITS (Warner Bros. 25264-1) WEA		<b>5 35</b>
<b>5 AFTERBURNER</b> ★	8.98	
ZZ TOP (Warner Bros. 25342) MCA		<b>3 11</b>
<b>6 HEART</b> ■	8.98	
(Capitol ST-12410) CAP		<b>4 29</b>
<b>7 SONGS FROM THE BIG CHAIR</b> ■■	8.98	
TEARS FOR FEARS (Mercury 824 300-1 M-1) POL		<b>7 44</b>
<b>8 SCARECROW</b> ★	8.98	
JOHN COUGAR MELLENCAMP	(Rive 824 865-1) POL	<b>8 20</b>
<b>9 ONCE UPON A TIME</b> ★	8.98	
SIMPLE MINDS (A&M/Virgin 5092) RCA		<b>9 11</b>
<b>10 WELCOME TO THE REAL WORLD</b> ★	8.98	
MR. MISTER (RCA NFL1-8045) RCA		<b>14 23</b>
<b>11 IN SQUARE CIRCLE</b> ★	9.98	
STEVIE WONDER (Tamla/Motown 6134) MCA		<b>10 16</b>
<b>12 THE DREAM OF THE BLUE TURTLES</b> ■■	8.98	
STING (A&M SP 3750) RCA		<b>12 30</b>
<b>13 KNEE DEEP IN THE HOOPLA</b> ★	8.98	
STARSHIP (Grunt/RCA BXLI-5488) RCA		<b>13 16</b>
<b>14 BORN IN THE U.S.A.</b> ■■	—	
BRUCE SPRINGSTEEN	(Columbia QC 38653) CBS	<b>11 84</b>
<b>15 ROCK A LITTLE</b> ★	8.98	
STEVIE NICKS (Modern/Atlantic 90479) WEA		<b>16 8</b>
<b>16 GREATEST HITS</b> ★	8.98	
THE CARS (Elektra 60464) WEA		<b>15 11</b>
<b>17 WHITNEY HOUSTON</b> ■■	8.98	
(Arista AL8-8221) RCA		<b>17 44</b>
<b>18 NO JACKET REQUIRED</b> ■■	9.98	
PHIL COLLINS (Atlantic 81240-1) WEA		<b>18 47</b>
<b>19 WHITE NIGHTS</b>	9.98	
ORIGINAL SOUNDTRACK (Atlantic B1273) WEA		<b>21 13</b>
<b>20 RECKLESS</b> ■■	8.98	
BRYAN ADAMS (A&M SP-5013) RCA		<b>20 61</b>
<b>21 POWER WINDOWS</b> ★	8.98	
RUSH (Mercury 826 098) POL		<b>19 12</b>
<b>22 ROCK ME TONIGHT</b> ■	8.98	
FREDDIE JACKSON (Capitol ST 12404) CAP		<b>22 37</b>
<b>23 SO RED THE ROSE</b>	9.98	
ARCADIA (Capitol SC-12428) CAP		<b>23 7</b>
<b>24 THAT'S WHY I'M HERE</b> ★	—	
JAMES TAYLOR (Columbia FC 40052) CBS		<b>24 11</b>
<b>25 LIVE AFTER DEATH</b>	11.98	
IRON MAIDEN (Capitol SABB-12441) CAP		<b>25 12</b>
<b>26 WHO'S ZOOMIN' WHO</b> ★□	8.98	
ARETHA FRANKLIN (Arista AS 8286) RCA		<b>26 27</b>
<b>27 ROCKY IV</b>	8.98	
ORIGINAL SOUNDTRACK	(Scotti Bros. SZ 40203) CBS	<b>35 10</b>
<b>28 LOVIN' EVERY MINUTE OF IT</b> —	—	
LOVERBOY (Columbia FC 399 53) CBS		<b>28 20</b>
<b>29 WHITE CITY — A NOVEL</b> ★	8.98	
PETE TOWNSHEND (ATCO 90473) WEA		<b>30 9</b>
<b>30 FRIENDS</b>	—	
DIONNE WARWICK (Arista AL8 8398) WEA		<b>44 6</b>
<b>31 SEVEN THE HARD WAY</b> ★	—	
PAT BENATAR (Chrysalis OV 41507) CBS		<b>31 8</b>
<b>32 CUPID &amp; PSYCHE '85</b>	8.98	
SCRITTI POLITTI (Warner Bros. 25302) WEA		<b>33 26</b>

		Weeks On 1/18 Chart
<b>33 DONE WITH MIRRORS</b>	8.98	
AEROSMITH (Geffen GHS 24091) WEA		<b>32 10</b>
<b>34 HUNTING HIGH AND LOW</b> ★□	8.98	
A-HA (Warner Bros. 25300) WEA		<b>34 29</b>
<b>35 GREATEST HITS VOLUME I &amp; II</b> ■■	—	
BILLY JOEL (Columbia 40121) CBS		<b>29 28</b>
<b>36 HOW COULD IT BE</b>	—	
EDDIE MURPHY (Columbia FC 39952) CBS		<b>27 15</b>
<b>37 LITTLE CREATURES</b> ★□	8.98	
TALKING HEADS (Sire 25305-1) WEA		<b>37 31</b>
<b>38 HERE'S TO FUTURE DAYS</b> ★	8.98	
THOMPSON TWINS (Arista 8276) RCA		<b>38 16</b>
<b>39 LISTEN LIKE THIEVES</b>	8.98	
INXS (Atlantic 81277) WEA		<b>39 13</b>
<b>40 COLOR OF SUCCESS</b> ★	8.98	
MORRIS DAY (Warner Bros. 25320) WEA		<b>41 14</b>
<b>41 SUN CITY</b>	8.98	
ARTISTS UNITED AGAINST APARTHEID	(Manhattan ST-53019) CAP	<b>36 11</b>
<b>42 ALL FOR LOVE</b>	8.98	
NEW EDITION (MCA 6579) MCA		<b>47 9</b>
<b>43 READY FOR THE WORLD</b>	8.98	
(MCA 5594) MCA		<b>43 31</b>
<b>44 EMERGENCY</b> ■■	8.98	
KOOL & THE GANG (De-Lite 822 943-1) POL		<b>42 40</b>
<b>45 KRUSH GROOVE</b> ★	9.98	
ORIGINAL SOUNDTRACK	(Warner Bros. 25295) WEA	<b>45 12</b>
<b>46 HOUNDS OF LOVE</b> ★	8.98	
KATE BUSH (EMI America 17171) CAP		<b>40 16</b>
<b>47 THEATRE OF PAIN</b> ■■	9.98	
MOTLEY CRUE (Elektra 60418-1) WEA		<b>48 29</b>
<b>48 PACK UP THE PLANTATION—LIVE</b> ★	10.98	
TOM PETTY AND THE HEARTBREAKERS	(MCA 8021) MCA	<b>54 7</b>
<b>49 LIKE A VIRGIN</b> ■■	8.98	
MADONNA (Sire 25157-1) WEA		<b>50 51</b>
<b>50 COME OUT AND PLAY</b> ★	9.98	
TWISTED SISTER (Atlantic 81275) CAP		<b>62 6</b>
<b>51 SOUL TO SOUL</b> ★	—	
STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	(Epic FE 40036) CBS	<b>46 18</b>
<b>52 BIOGRAPH</b> ★	—	
BOB DYLAN (Columbia C5X 38830) CBS		<b>60 9</b>
<b>53 THE LAST COMMAND</b>	8.98	
W.A.S.P. (Capitol ST-12435) CAP		<b>49 11</b>
<b>54 STRENGTH</b> ★	8.98	
THE ALARM (IRS-5666) MCA		<b>55 11</b>
<b>55 SHEILA E. IN ROMANCE 1600</b> ■■	8.98	
(Paisley Park/Warner Bros. 25317) WEA		<b>53 20</b>
<b>56 UNDER LOCK AND KEY</b>	8.98	
DOKKEN (Elektra 60458) WEA		<b>70 7</b>
<b>57 ASYLUM</b> ★	8.98	
KISS (Mercury 826 099-1) POL		<b>58 17</b>
<b>58 MAKE IT BIG</b> ■■	—	
WHAM! (Columbia FC 39595) CBS		<b>59 49</b>
<b>59 ASTRA</b> ★	8.98	
ASIA (Geffen 24072) WEA		<b>51 9</b>
<b>60 UNDER A RAGING MOON</b> ★	8.98	
ROGER DALTRY (Atlantic 81269) WEA		<b>52 16</b>
<b>61 HOW TO BE A ZILLIONAIRE</b> ★	8.98	
ABC (Mercury 824 904-1) WEA		<b>61 17</b>
<b>62 DOG EAT DOG</b>	8.98	
JONI MITCHELL (Geffen GHS 24074) WEA		<b>56 11</b>
<b>63 9012 LIVE—THE SOLOS</b>	8.98	
YES (Atco 90474) WEA		<b>57 9</b>
<b>64 DO YOU</b>	8.98	
SHEENA EASTON (EMI America 17173) CAP		<b>63 10</b>
<b>65 RESTLESS</b> ★	8.98	
STARPOINT (Elektra 60424) WEA		<b>65 21</b>
<b>66 SWEET DREAMS</b> ★	9.98	
ORIGINAL SOUNDTRACK (MCA 6149) MCA		<b>66 12</b>

		Weeks On 1/18 Chart
<b>67 NERVOUS NIGHT</b> ★□	—	
HOOTERS (Columbia BFC 39912) CBS		<b>67 3</b>
<b>68 BOY IN THE BOX</b> □	8.98	
COREY HART (EMI America 17161) CAP		<b>76 28</b>
<b>69 ICE ON FIRE</b> ★	8.98	
ELTON JOHN (Geffen 24077) WEA		<b>69 10</b>
<b>70 STAGES</b>	—	
TRIUMPH (MCA 2-8020) MCA		<b>68 11</b>
<b>71 THE HEART OF THE MATTER</b> —	—	
KENNY ROGERS (RCA AJLI-7023) RCA		<b>71 12</b>
<b>72 CHRISTMAS</b> ★	8.98	
ALABAMA (RCA ASLI-7014) RCA		<b>64 9</b>
<b>73 MANILOW</b> ★	8.98	
BARRY MANILOW (RCA AFLI-7044) RCA		<b>73 8</b>
<b>74 SLAVE TO THE RHYTHM</b>	8.98	
GRACE JONES	(Manhattan/Island ST-53021) CAP	<b>74 9</b>
<b>75 CUT THE CRAP</b>	—	
THE CLASH (Epic FC 40017) CBS		<b>75 8</b>
<b>76 THAT'S THE STUFF</b> ★	8.98	
AUTOGRAPH (RCA AFLI-7009) RCA		<b>72 10</b>
<b>77 DIAMOND LIFE</b> ■■	—	
SADE (Portrait BFR 39581) CBS		<b>79 48</b>
<b>78 MEETING IN THE LADIES ROOM</b>	8.98	
KLYMAXX (Constellation/MCA 5529) MCA		<b>87 45</b>
<b>79 CARAVAN OF LOVE</b>	—	
ISLEY, JASPER, ISLEY	(CBS Associated BFZ 401180) CBS	<b>77 15</b>
<b>80 THE HEAD ON THE DOOR</b>	8.98	
THE CURE (Elektra 60435) WEA		<b>81 19</b>
<b>81 SOUL KISS</b> ★	8.98	
OLIVIA NEWTON-JOHN (MCA 6151) MCA		<b>78 13</b>
<b>82 THE DREAM ACADEMY</b> ★	8.98	
(Reprise/Warner Bros. 25265) WEA		<b>113 12</b>
<b>83 ST. ELMO'S FIRE</b> ★□	9.98	
ORIGINAL SOUNDTRACK	(Atlantic 81261-1) WEA	<b>80 30</b>
<b>84 DECEMBER</b> ★□	9.98	
GEORGE WINSTON (Windham Hill 1025) RCA		<b>85 9</b>
<b>85 BE YOURSELF TONIGHT</b> ■■	9.98	
EURYTHMICS (RCA AJL 1-5429) RCA		<b>83 36</b>
<b>86 VOCALESE</b> ★	8.98	
THE MANHATTAN TRANSFER	(Atlantic 81266-1) WEA	<b>84 25</b>
<b>87 CONTACT</b> ■■	9.98	
POINTER SISTERS (RCA ALF 1-8056) RCA		<b>86 26</b>
<b>88 PRIVATE DANCER</b> ■■	8.98	
TINA TURNER (Capitol ST-12330) CAP		<b>88 85</b>
<b>89 7 WISHES</b> ★□	8.98	
NIGHT RANGER (MCA 5593) MCA		<b>89 34</b>
<b>90 THE SECRET OF ASSOCIATION</b> ★□	—	
PAUL YOUNG (Columbia BFC 39957) CBS		<b>82 36</b>
<b>91 RIPTIDE</b> ★	8.98	
ROBERT PALMER (Island 90471) WEA		<b>90 10</b>
<b>92 PHANTOM, ROCKER &amp; SLICK</b>	8.98	
(EMI America 17172) CAP		<b>92 13</b>
<b>93 PRIMITIVE LOVE</b> ★	—	
MIAMI SOUND MACHINE (Epic BFE 40131) CBS		<b>94 9</b>
<b>94 DEAD MAN'S PARTY</b>	8.98	
OINGO GOINGO (MCA 5665) MCA		<b>93 12</b>
<b>95 HERO</b>	—	
CLARENCE CLEMONS	(Columbia BFC 40010) CBS	<b>97 10</b>
<b>96 MIKE &amp; THE MECHANICS</b>	8.98	
(Atlantic 81287) WEA		<b>120 6</b>
<b>97 MADONNA</b> ■■	8.98	
(Sire 23867) WEA		<b>98 123</b>
<b>98 PICTURES FOR PLEASURE</b>	8.98	
CHARLIE SEXTON (MCA 5629) MCA		<b>132 5</b>
<b>99 FACE VALUE</b> ■■	8.98	
PHIL COLLINS (Atlantic 16029) WEA		<b>99 65</b>
<b>100 TA MARA &amp; THE SEEN</b>	6.98	
(A&M SP 6-5078) MCA		<b>101 12</b>

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



# Cash Box Top Albums/101 to 200

January 25, 1986

		8.98	91	10
		8.98	95	43
		8.98	96	19
		---	104	32
		---	106	11
		8.98	105	28
		8.98	108	22
108	A WINTER'S SOLSTICE	9.98	116	6
109	SPORTS ★	---	107	112
110	MISPLACED CHILDHOOD	8.98	103	21
111	CATCHING UP WITH DEPECHE MODE	8.98	111	8
112	COSI FAN TUTTI FRUTTI	8.98	100	19
113	MAURICE WHITE ★	---	102	18
114	THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS	---	114	10
115	AROUND THE WORLD IN A DAY ★	9.98	109	38
116	THE WRESTLING ALBUM	---	124	8
117	TO LIVE AND DIE IN L.A.	8.98	115	12
118	MAVERICK	8.98	117	50
119	ROCKIN' WITH THE RHYTHM ★	8.98	121	9
120	EATEN ALIVE ★	8.98	110	15
121	SACRED HEART ★	8.98	112	22
122	ALONG THE AXIS	8.98	122	17
123	CRUZADOS	8.98	123	12
124	BUILDING THE PERFECT BEAST ★	8.98	119	59
125	WORLD WIDE LIVE ★	8.98	118	29
126	MASK OF SMILES	8.98	125	23
127	SO MANY RIVERS	8.98	126	21
128	LIGHTING UP THE NIGHT	8.98	128	16
129	SOLDIERS UNDER COMMAND	---	127	17
130	MASTERPIECE	8.98	130	7
131	FRANK ZAPPA MEETS THE MOTHERS OF PREVENTION	---	133	7

		8.98	129	18
		8.98	131	13
		8.98	137	24
		---	134	31
		8.98	136	9
		8.98	135	14
		8.98	140	16
		8.98	139	22
		8.98	138	13
		---	142	11
		8.98	143	25
		---	143	8
		8.98	144	26
		8.98	145	29
146	RADIO	---	158	5
147	WHAT A LIFE	---	149	5
148	7800 FAHRENHEIT ★	8.98	150	38
149	RAIN DOGS	8.98	149	13
150	THE POWER STATION ★	8.98	148	42
151	BLACK CODES (From The Underground)	---	147	16
152	SAY YOU LOVE ME	---	154	21
153	FLY ON THE WALL ★	8.98	152	27
154	STANDING ON THE EDGE ★	---	153	24
155	PATTI LABELLE	---	159	26
156	LOVE	8.98	---	DEBUT
157	LISA LISA AND CULT JAM WITH FULL FORCE ★	---	155	22
158	DREAM INTO ACTION ★	---	157	42
159	THE FAMILY	8.98	156	22
160	A CAPPELLA	8.98	151	17
161	DOWNTOWN	8.98	160	17
162	JANE WIEDLIN	8.98	162	13
163	A CLASSIC CASE	9.98	172	2
164	THE NEW ZAPP IV U	8.98	164	10
165	THE ROSE OF ENGLAND	---	163	18

		8.98	174	2
		8.98	161	33
		---	---	DEBUT
		---	165	7
		---	168	7
		8.98	171	144
		---	167	15
		---	169	30
		8.98	166	10
175	ISLAND LIFE	8.98	---	DEBUT
176	SONGS TO LEARN AND SING	8.98	180	5
177	DURELL COLEMAN	8.98	170	19
178	BOYS AND GIRLS ★	8.98	75	32
179	BLACK CARS	---	173	33
180	BORN TO RUN ★	---	183	23
181	OLD WAYS	8.98	179	22
182	CAN'T SLOW DOWN ★	8.98	184	121
183	GETTIN AWAY WITH MURDER	8.98	182	10
184	TIM	8.98	176	11
185	CITY LIFE	8.98	181	22
186	SINGLE LIFE ★	8.98	178	30
187	VOICES CARRY ★	---	177	43
188	GET OUT OF MY ROOM	8.98	187	14
189	GO WEST ★	---	186	41
190	TWO WHEELS GOOD ★	---	193	12
191	THE BIG CHILL ★	8.98	194	117
192	EVERY TURN OF THE WHEEL ★	8.98	185	9
193	LIBRA ★	---	188	22
194	SEX AND THE SINGLE MAN	---	190	12
195	PURPLE RAIN ★	8.98	192	83
196	MAHVELOUS!	8.98	189	20
197	MAD MAX-BEYOND THUNDERDOME	8.98	---	DEBUT
198	BANGING THE WALL ★	8.98	195	22
199	FLASH ★	---	196	28
200	SOME GREAT REWARD ★	8.98	199	47

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

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

ABC	123	Hooters	125	Scorpions	58
AC/DC	153	Houston, Whitney	62	Scritti Politti	113
Adams, Bryan	20	Inglisias, Julio	47	Sexton, Charlie	169
Aerosmith	33	Inxs	39	Shaw, Tommy	162
A-Ha	34	Iron Maiden	25	Simple Minds	9
Alabama	72	Isley Bros.	130	Springsteen, Bruce	14, 180
Alarm	54	Isley, Jasper, Isley	79	Squeeze	112
Arcadia	23	Jackson, Freddie	22	Starpoint	65
Armored Saint	143	Jethro Tull	163	Starship	13
Artists United	41	Joel, Billy	35	Sting	12
Asia	59	John, Elton	69	Streisand, Barbra	1
Austin, Patti	183	Jones, Grace	74, 157	Stryper	129
Autograph	76	Jones, Howard	158	Talking Heads	37
Bar-Kays	198	Judds	119	TaMara & The Seen	100
Beck, Jeff	199	Kiss	57	Taylor, James	24
Benatar, Pat	31	Klymaxx	78	Tears For Fears	7
Big Audio Dynamite	105	Kool & The Gang	44	Thompson Twins	38
Bon Jovi	148	LaBelle, Patti	155	Thorogood, George	118
Boogie Boys	185	Lewis, Huey & News	109	Til Tuesday	187
Buffett, Jimmy	174	Lisa Lisa	157	Townshend, Pete	29
Bush, Kate	46	L.L. Cool J	146	Triumph	70
Butcher, Jon	122	Loverboy	28	Turner, Tina	88
Cameo	186	Lowe, Nick	165	Twisted Sister	50
Cars	16	Madonna	49, 97	UB40	142
Cheap Trick	154	Manhattan Transfer	86	Vandross, Luther	102
Cheech & Chong	188	Manilow, Barry	73	Vannelli, Gino	174
Clash	75	Marillion	110	Vaughan, Stevie Ray	51
Clemons, Clarence	95	Marsalis, Wynton	131	Wagner, Jack	128
Coleman, Durell	177	McDonald, Michael	139	Waite, John	126
Collins, Phil	18, 99	McDonald, John	8	Waits, Tom	149
Costello, Elvis	114	Melencamp, John	8	Wang Chung	117
Crenshaw, Marshall	161	Miami Sound	93	Warwick, Dionne	30
Cross, Christopher	192	Mike & Mechanics	96	W.A.S.P.	53
Cruzados	123	Milsap, Ronnie	138	Wham!	58
Crystal, Billy	196	Mitchell, Joni	62	White, Maurice	113
The Cult	156	Motley Crue	47	The Who	169
The Cure	80	Mr. Mister	10	Wiedlin, Jane	162
Daltrey, Roger	60	Murphy, Eddie	36	Williams, Hank Jr.	136
Day, Morris	40	New Edition	42	Winston, George	84
Dead Or Alive	173	Newton-John, Olivia	81	Winter Solstice	108
Del Fuegos	133	Nicks, Stevie	15	Womack, Bobby	127
Depeche Mode	111, 200	Night Ranger	89	Wonder, Stevie	111
Dio	121	Nova, Aldo	170	Wrestling Album	116
Dire Straits	4	Oingo Boingo	94	Young, Neil	181
Divinyls	147	O.M.D.	106	Young, Paul	90
Dokken	56	Outfield	172	Y&T	101
Dream Academy	82	Palmer, Robert	91	Yes	63
Dylan, Bob	52	Parker, Ray Jr.	194	Zappa	164
E, Sheila	55	Petty, Tom	48	Zappa, Frank	131
Easton, Sheena	64	Phantom, Rocker & Slick	92	ZZ Top	5, 171
Echo & Bunnymen	176	Pointer Sisters	87		
Eurythmics	85	Ponty, Jean-Luc	137		
The Family	159	Power Station	150		
Fat Boys	134	Prefab Sprout	190		
Ferry, Bryan	178	Prince	115, 195		
Fine Young Cannibals	166	Ratt	104		
5 Star	132	Ready For The World	43		
Franklin, Aretha	26	R.E.M.	135		
Go West	189	Rene & Angeia	145		
Grant, Amy	167	Replacements	184		
Hall & Oates	103	Richie, Lionel	182		
Hart, Corey	68	Rogers, Kenny	71		
Heart	6	Ross, Diana	120		
Henley, Don	124	Rundgren, Todd	160		
Hiroshima	141	Rush	21		
Holliday, Jennifer	152	Sade	3, 77		







## NASHVILLE FORUM

Tom McEntee, Nashville

"Your magazine doesn't help sell my records . . ."

When the sales exec from the major label hit me with the line, I was more than mildly surprised. I hadn't heard that one in almost as long as the one about getting warts from frogs. Or about babies and cabbage leaves. But he was one of the younger guys and I thought that maybe he made up in eagerness for what he lacked in expertise. Besides, his company was paying for lunch, and I've always believed that the host should be allowed to call the shots — at least conversationally.

Several days later, that same exec chided us once again. This time for not making available our retail and sales account list. (The irony here is that, still two days later, one of our accounts mentioned that a rep from that very label had been trying to manipulate the account's weekly report to our chart department. Heavenly days!)

In that short period of time, spanning no more than 4-5 days, I was presented with a graphic thumbnail sketch of a situation all too pervasive in our little industry: self-hype.

It's no secret, certainly, that more than one corner has been cut in the name of jealousy, and more than one criterion has been bent under the motto of "just doing my job". And perhaps that practice (it's certainly a common enough situation to call it a "practice") is not all that disruptive to the health and vitality of the industry by itself. But what invariably follows, is.

Like the squeaky wheel that winds up with the lion's share of the grease, so do we often find that the less real value a record has, the more the "hype machine" has to be employed in order to earn for it some respectability (or some credibility, if you prefer — sort of a Catch-21). And ultimately, this piece of product, which is less-than-attractive to radio broadcasters or to the listening audiences (sometimes called the "consumer"), is shown for that bomb that it really is.

And that's when it all comes down. When blame needs to be laid somewhere. When lines like "your magazine doesn't help sell my records" are brought to the fore.

Suddenly the responsibility for selling records is being shifted from one pair of shoulders to another. The line shifts from the label — who drafted the project, and then produced it and mastered it and shipped it and promoted it — to a trade magazine which had nothing to do with any of those stages, or with any of the choices made within those stages.

In other words, when the public doesn't elect one of our records to the Universal Hall Of Fame — or to the Top 5 at least — let's start pointing fingers. It's an old game and one that each of us who's been in the industry for more than a few weeks has seen first hand, to one degree or another. It's the game that says "If I'm not being successful, then somebody must be at fault" — or more specifically, "somebody other than me must be at fault."

Or, even more succinctly, let's find a patsy. Let's find somebody to dump it on. God forbid that maybe some records are hits and some are just plastic imitations.

Maybe we'd better start looking through the microscope from the correct end if we're truly seeking to gain insight or information about our product. Maybe we'd be better off if we took the time to redefine our positions and the positions of those around us.

A trade magazine is not a record-selling vehicle, even though it can, when used properly, be an effective tool for proselytizing. It's primary function is to inform, as best it can, and to act as a disseminator of the gospel, whatever that gospel is. It can research, investigate, coordinate and do a number of other functions. But it does not sell records.

Sometimes I wonder who does.

The record industry, like any other industry, has a multitude of problems, some of which are readily resolved while others are indescribably complex. But few of them will go away by themselves and none of them will be cured by hype, or by ducking responsibility.

And that's the name of that tune.



**STOREY SIGNS WITH CBS FAMILY** — Lewis Storey recently signed a pact with CBS Records. The Arizona native is one of several new artists who signed with the label for the "Horizon '86" promotion. Storey's first single was released last week. Pictured (l-r) are: Storey; Dixie Gambler, Storey's manager; and Rick Blackburn, vp of CBS Records, Nashville.

## TOP 50 ALBUMS

Title, Artist, Label, Number, Distributor	Weeks On 1/18 Chart	Weeks On Chart
★ = Available on Compact Disc ■ = Platinum (RIAA Certified) □ = Gold (RIAA Certified)		
<b>1</b> SOMETHING SPECIAL ★ GEORGE STRAIT (MCA 5605)	1	19
<b>2</b> THE HEART OF THE MATTER ★□ KENNY ROGERS (RCA AFL1 7023)	5	10
<b>3</b> RHYTHM AND ROMANCE ★■ ROSANNE CASH (Columbia FC-39463)	2	31
<b>4</b> ROCKIN' WITH THE RHYTHM THE JUDDS (RCA/Curb AHL 1-7042)	7	9
<b>5</b> SWEET DREAMS (MUSIC FROM THE MOTION PICTURE SOUNDTRACK) ★ PATSY CLINE (MCA MCA-6149)	6	12
<b>6</b> THERE'S NO STOPPING YOUR HEART MARIE OSMOND (Capitol/Curb ST-12414)	4	18
<b>7</b> THE FORESTER SISTERS THE FORESTER SISTERS (Warner Bros. 1-25314)	3	18
<b>8</b> WON'T BE BLUE ANYMORE DAN SEALS (EMI-America ST-17166)	10	16
<b>9</b> LIVE IN LONDON ★ RICKY SKAGGS (Epic FE 40103)	13	8
<b>10</b> GREATEST HITS VOL. 2 ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25328)	11	8
<b>11</b> GREATEST HITS EARL THOMAS CONLEY (RCA AHL1-7032)	12	10
<b>12</b> SHAKIN' SAWYER BROWN (Capitol/Curb ST-12438)	9	14
<b>13</b> HALF NELSON WILLIE NELSON (Columbia FC 39990)	8	15
<b>14</b> I HAVE RETURNED RAY STEVENS (MCA MCA-5635)	15	13
<b>15</b> ANYTHING GOES GARY MORRIS (Warner Bros. 1-25279)	14	21
<b>16</b> 40 HOUR WEEK ★■ ALABAMA (RCA AHL1-5339)	19	50
<b>17</b> HANG ON TO YOUR HEART ★ EXILE (Epic BFE 40000)	18	13
<b>18</b> PARTNERS, BROTHERS AND FRIENDS THE NITTY GRITTY DIRT BAND (Warner Bros. 1-25304)	17	22
<b>19</b> GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL 1-5425)	15	40
<b>20</b> OLD FLAME ★ JUICE NEWTON (RCA AHL1-5493)	20	7
<b>21</b> HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	21	36
<b>22</b> AMBER WAVES OF GRAIN ★ MERLE HAGGARD (Epic FE 40224)	22	8
<b>23</b> PARDNERS IN RHYME THE STATLER BROTHERS (Mercury 422-824 420-1)	23	38
<b>24</b> RESTLESS HEART RESTLESS HEART (RCA CPL1-5369)	24	39
<b>25</b> THAT'S WHY I'M HERE ★ JAMES TAYLOR (Columbia FC 40052)	27	5
<b>26</b> GREATEST HITS ★□ GEORGE STRAIT (MCA 5567)	28	44
<b>27</b> STREAMLINE ★□ LEE GREENWOOD (MCA 5622)	25	18
<b>28</b> FIVE-O ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25267)	30	18
<b>29</b> LIFE'S HIGHWAY STEVE WARINER (MCA 5672)	32	7
<b>30</b> STAND UP MEL McDANIEL (Capitol ST-12437)	26	13
<b>31</b> WHO'S GONNA FILL THEIR SHOES GEORGE JONES (Epic FE 39598)	34	18
<b>32</b> ME & THE BOYS ★ THE CHARLIE DANIELS BAND (Epic-39578)	33	6
<b>33</b> CHASIN' RAINBOWS CONWAY TWITTY (Warner Bros. 25294)	35	7
<b>34</b> THE VERY BEST OF JANIE JANIE FRICKE (Columbia FC 40165)	29	10
<b>35</b> SOUTHERN PACIFIC SOUTHERN PACIFIC (Warner Bros. 25206)	31	18
<b>36</b> STEP ON OUT ★ THE OAK RIDGE BOYS (MCA 5555)	35	43
<b>37</b> GREATEST HITS ★ LEE GREENWOOD (MCA 5582)	38	38
<b>38</b> SONGS YOU KNOW BY HEART ★ JIMMY BUFFETT (MCA 5633)	41	4
<b>39</b> HOWARD AND DAVID THE BELLAMY BROTHERS (MCA/Curb-5586)	37	27
<b>40</b> IT'S JUST A MATTER OF TIME GLEN CAMPBELL (Atlantic America 90483-1)	44	32
<b>41</b> ME AND PAUL WILLIE NELSON (Columbia FC 40008)	40	34
<b>42</b> GET TO THE HEART BARBARA MANDRELL (MCA 5619)	39	16
<b>43</b> TOKYO, OKLAHOMA JOHN ANDERSON (Warner Bros. 1-25211)	42	26
<b>44</b> TURN THE PAGE WAYLON JENNINGS (RCA AHL 1-5428)	45	25
<b>45</b> THANK GOD FOR RADIO (AND ALL THE HITS) THE KENDALLS (Mercury 326 307-1)	43	7
<b>46</b> BIGGEST HITS CHARLY McCLAIN (Epic FE 40186)	47	4
<b>47</b> JOHN CONLEE'S GREATEST HITS, VOL. II JOHN CONLEE (MCA 5642)	46	8
<b>48</b> WELCOME TO RAY PRICE COUNTRY RAY PRICE (SOR-0007)	50	2
<b>49</b> DREAMLAND EXPRESS JOHN DENVER (RCA 5458)	DEBUT	
<b>50</b> DALLAS (THE MUSIC STORY) VARIOUS ARTISTS (Warner Bros. 25325)	DEBUT	

## HOT CUTS

- R. Price — Just Enough Love — (Welcome To Ray Price Country)
- Forester Sisters — Dixie Man — (The Forester Sisters)
- G. Strait — Dance Time In Texas — (Something Special)
- Exile — Proud To Be Her Man — (Hang On To Your Heart)
- H. Williams, Jr. — I Really Like Girls — (Five-O)
- S. Wariner — She's Crazy For Leaving — (Life's Highway)
- The Shoppe — Like A Rose In The Sand — (The Shoppe)
- The Judds — Rockin With The Rhythm — (Rockin With The Rhythm)
- R. Stevens — The Pirate Song — (I Have Returned)
- D. Seals — All That Glitters — (Won't Be Blue Anymore)



# TOP 100 COUNTRY SINGLES

January 25, 1986

		Weeks On 1/18 Chart			Weeks On 1/18 Chart			Weeks On 1/18 Chart			
1	<b>OLD SCHOOL</b> JOHN CONLEE (MCA 52695)	3	14	34	<b>PLEASE BE LOVE</b> MARK GRAY (Columbia 38-05695)	38	10	68	<b>ARLENE</b> MARTY STUART (Columbia 38-05724)	77	4
2	<b>BOP</b> DAN SEALS (EMI America B-8289)	1	19	35	<b>STILL HURTIN' ME</b> THE CHARLIE DANIELS BAND (Epic 34-05699)	37	8	69	<b>YOU GOT WHAT IT TAKES (TO TAKE WHAT I'VE GOT)</b> BONNIE NELSON (Door Knob DK-85-238)	75	4
3	<b>JUST IN CASE</b> THE FORESTER SISTERS (Warner Bros. 7-28875)	5	13	36	<b>DREAMLAND EXPRESS</b> JOHN DENVER (RCA PB-14227)	41	6	70	<b>THIS NIGHT MIGHT TAKE US TO FOREVER</b> MARTY CRAWFORD & GARY HOLMES (Spectrum of Sound SOS-007)	81	2
4	<b>YOU CAN DREAM OF ME</b> STEVE WARINER (MCA-52721)	7	11	37	<b>BETTY'S BEIN' BAD</b> SAWYER BROWN (Capitol/Curb B-5517)	18	17	71	<b>BRING YOUR LOVE JUST A LITTLE BIT CLOSER</b> GARRY EDWARDS (Motion MOT-1021)	78	2
5	<b>HOME AGAIN IN MY HEART</b> THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28897)	2	16	38	<b>EVERYDAY</b> JAMES TAYLOR (Columbia 38-05681)	40	7	72	<b>EVERYTHING IS CHANGING</b> JOHNNY PAYCHECK (AMI 1327)	65	7
6	<b>HURT</b> JUICE NEWTON (RCA PB-14190)	9	12	39	<b>STAND UP</b> MEL McDANIEL (Capitol B-5513)	20	20	73	<b>YOU'RE SOMETHING SPECIAL TO ME</b> GEORGE STRAIT (MCA 52764)	85	2
7	<b>MAKIN' UP FOR LOST TIME</b> CRYSTAL GAYLE/GARY MORRIS (Warner Bros. 7-28856)	13	10	40	<b>THE LEGEND AND THE MAN</b> CONWAY TWITTY (Warner Bros. 7-28866)	24	14	74	<b>I MISS YOU</b> BYRON WHITMAN (Jam/RCA-14825)	79	4
8	<b>MEMORIES TO BURN</b> GENE WATSON (Epic 34-05633)	8	15	41	<b>YOUR MEMORY AIN'T WHAT IT USED TO BE</b> MICKEY GILLEY (Epic 34-05744)	46	6	75	<b>WE'VE GOT A GOOD FIRE GOIN'</b> DON WILLIAMS (Capitol B-5526)	84	2
9	<b>THERE'S NO STOPPING YOUR HEART</b> MARIE OSMOND (Capitol/Curb B-5521)	12	12	42	<b>LONELY DAYS, LONELY NIGHTS</b> PATTY LOVELESS (MCA 52694)	45	9	76	<b>SHE STRING</b> MEL McDANIEL (Capitol B-5544)	DEBUT	
10	<b>(BACK TO THE) HEARTBREAK KID</b> RESTLESS HEART (RCA PB-14190)	11	13	43	<b>IT'S FOUR IN THE MORNING</b> TOM JONES (Mercury 884 252 7)	43	10	77	<b>WHAT AM I GONNA DO ABOUT YOU</b> CON HUNLEY (Capitol B-5525)	44	8
11	<b>COME ON IN (YOU DID THE BEST YOU COULD DO)</b> THE OAK RIDGE BOYS (MCA 52722)	14	10	44	<b>SOME GIRLS HAVE ALL THE LUCK</b> LOUISE MANDRELL (RCA PB-14251)	52	5	78	<b>THE BEST THERE IS</b> CHARLIE PRIDE (RCA JK-14265)	88	2
12	<b>THE DEVIL'S ON THE LOOSE</b> WAYLON JENNINGS (RCA PB-14215)	16	11	45	<b>IN OVER MY HEART</b> T.G. SHEPPARD (Columbia 38-05747)	53	5	79	<b>DON'T FALL IN LOVE WITH ME</b> LACY J. DALTON (Columbia 38-05759)	86	2
13	<b>I TELL IT LIKE IT USED TO BE</b> T. GRAHAM BROWN (Capitol B-5524)	17	15	46	<b>FIVE FINGERS</b> RAY PRICE (Step One SOR 350)	49	7	80	<b>YOU ARE THE ROCK (AND I'M THE ROLLING STONE)</b> CARL JACKSON (Columbia 38-05645)	87	2
14	<b>NEVER BE YOU</b> ROSANNE CASH (Columbia 38-05621)	4	17	47	<b>1982</b> RANDY TRAVIS (Warner Bros. 7-28828)	54	5	81	<b>SAFE IN THE ARMS OF LOVE</b> ROBIN LEE (Evergreen EV-1037)	62	12
15	<b>THE ONE I LOVE BACK THEN</b> GEORGE JONES (Epic 34-05698)	22	9	48	<b>AMERICAN WALTZ</b> MERLE HAGGARD (Epic 34-05734)	48	6	82	<b>THE LONELINESS IN LUCY'S EYES</b> JOHNNY LEE (Warner Bros. 7-28839)	DEBUT	
16	<b>DOWN IN TENNESSEE</b> JOHN ANDERSON (Warner Bros. 7-28855)	21	10	49	<b>DON'T UNDERESTIMATE MY LOVE FOR YOU</b> LEE GREENWOOD (MCA 52741)	56	4	83	<b>FOREVER FEELINGS</b> BIG ERNIE GIBSON (MSR-19837)	83	4
17	<b>IT'S JUST A MATTER OF TIME</b> GLEN CAMPBELL (Atlantic-America 7-99600)	23	10	50	<b>WHILE THE MOON'S IN TOWN</b> THE SHOPPE (MTM PB-72063)	50	7	84	<b>EVERY NIGHT</b> PAKE McENTIRE (RCA JK-14220)	DEBUT	
18	<b>MORNING DESIRE</b> KENNY ROGERS (RCA PB-14194)	6	15	51	<b>100% CHANCE OF RAIN</b> GARY MORRIS (Warner Bros. 7-28823)	60	4	85	<b>IT'S TIME FOR LOVE</b> DON WILLIAMS (MCA 52692)	47	16
19	<b>I LOVE YOU BY HEART</b> SYLVIA & MICHAEL JOHNSON (RCA PB-14217)	25	10	52	<b>CAJUN MOON</b> RICKY SKAGGS (Epic 34-05748)	64	2	86	<b>LIE TO YOU FOR YOUR LOVE</b> THE BELLAMY BROTHERS (MCA/Curb MCA 52668)	55	21
20	<b>THINK ABOUT LOVE</b> DOLLY PARTON (RCA PB-14218)	31	8	53	<b>SHE DON'T CRY LIKE SHE USED TO</b> JOHNNY RODRIGUEZ (Epic 34-05732)	58	5	87	<b>SHE TOLD ME YES</b> CHANCE (Mercury 884 178-7)	63	15
21	<b>ONLY IN MY MIND</b> REBA McENTIRE (MCA 52691)	10	17	54	<b>A WORLD WITHOUT LOVE</b> EDDIE RABBITT (RCA PB-14192)	35	15	88	<b>NOBODY FALLS LIKE A FOOL</b> EARL THOMAS CONLEY (RCA PB-14172)	68	20
22	<b>FAST LANES AND COUNTRY ROADS</b> BARBARA MANDRELL (MCA 52737)	34	8	55	<b>OLD BLUE YODELER</b> RAZZY BAILEY (MCA 52701)	51	7	89	<b>SUPERMAN</b> GLENN ENGLISH (CBT-11045A)	91	2
23	<b>I COULD GET USED TO YOU</b> EXILE (Epic 34-05699)	33	8	56	<b>WHY YOU BEEN GONE SO LONG</b> BRENDA LEE (MCA 52720)	59	6	90	<b>WHATEVER TURNS YOU ON</b> SAMMY O'BANION (Awesome ASM-112)	73	5
24	<b>I SURE NEED YOUR LOVIN'</b> JUDY RODMAN (MTM B-72061)	27	11	57	<b>MISSISSIPPI BREAKDOWN</b> TON PRICE (Luv 114)	61	5	91	<b>QUIET NIGHTS OF QUIET STARS</b> TONY ALAMO (Alamo 333)	82	14
25	<b>SOMEBODY ELSE'S FIRE</b> JANIE FRICKE (Columbia 38-05617)	15	13	58	<b>SWEETER AND SWEETER</b> THE STATLER BROTHERS (Mercury 884 317-7)	67	2	92	<b>OKEECHOBEE (ON MY MIND)</b> SAM THOMPSON (Door Knob DK-85-241)	DEBUT	
26	<b>PERFECT STRANGER</b> SOUTHERN PACIFIC (Warner Bros. 7-28870)	28	11	59	<b>GOODBYE MARIE</b> KENNY ROGERS (Liberty B-1526)	71	2	93	<b>LAST PIECE OF PRIDE</b> R.J. McCLINTOCK (Comstock COM-1798)	DEBUT	
27	<b>BURNED LIKE A ROCKET</b> BILLY JOE ROYAL (Atlantic-America 7-99599)	29	13	60	<b>IF I DON'T LOVE YOU</b> JIM GLASER (MCA/Noble Vision MCA 52749)	66	5	94	<b>LOVIN' ON BORROWED TIME</b> MICHAEL GRIMES (Motion MOT-1019)	76	5
28	<b>YOU ARE MY MUSIC, YOU ARE MY SONG</b> CHARLY McCLAIN & WAYNE MASSEY (Epic 34-05693)	30	9	61	<b>BABY WHEN YOUR HEART BREAKS DOWN</b> THE OSMOND BROTHERS (EMI America/Curb B-8298)	57	7	95	<b>I FEEL A HEARTACHE COMING ON</b> BOBBI LACE (GBS-728)	69	6
29	<b>THE CHAIR</b> GEORGE STRAIT (MCA 52667)	26	19	62	<b>SHE AIN'T WHISTLIN' DIXIE</b> DAVID FRIZZELL (Nashville America 1001)	70	2	96	<b>EYES AS BIG AS DALLAS</b> RANDY WAGNER (Door Knob DK 85-236)	80	5
30	<b>OKLAHOMA BORDERLINE</b> VINCE GILL (RCA PB-14216)	32	9	63	<b>WHAT WE GONNA DO</b> GUS HARDIN (RCA-JK-14255)	72	4	97	<b>DADDY'S RIDE</b> LOS BOZOS (CR-1036)	94	4
31	<b>WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)</b> JOHN SCHNEIDER (MCA 52723)	39	6		<b>CHARTBREAKER</b>			98	<b>THE ONE THAT FOOTS THE BILL</b> EARL McCOWAN (Door Knob DK-85-237)	96	4
32	<b>HAVE MERCY</b> THE JUDDS (RCA/Curb PB-14193)	19	17		<b>NOTHING BUT YOUR LOVE MATTERS</b> LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-05764)	DEBUT		99	<b>WHAT A MEMORY YOU'D MAKE</b> JIM COLLINS (White Gold 22251)	92	8
33	<b>YOU SHOULD HAVE BEEN GONE BY NOW</b> EDDY RAVEN (RCA PB-14250)	36	7		<b>GOT MY HEART SET ON YOU</b> MASON DIXON (TX-5510)	74	4	100	<b>LOVE GONE BAD</b> JAY CLARK (Concord CR-201)	89	7
					<b>SHE AND I</b> ALABAMA (RCA PB-14281)	DEBUT					
					<b>YOU MAKE ME FEEL LIKE A MAN</b> RICKY SKAGGS (Epic 34-05585)	42	20				

ALPHABETICAL LISTING ON INSIDE BACK COVER



## MOST ADDED



## STRONG ADDS

**She And I** — Alabama — RCA  
**Shoestring** — Mel McDaniel — Capitol  
**Every Night** — Pake McEntire — RCA  
**The Lonelines In Lucy's Eyes** — Johnny Lee — Warner Bros.

## STATION ADDS

**KAKA** — Larry Dean — Monticello  
 G. Morris  
 R. Skaggs  
 K. Rogers  
 M. McDaniel

**KASE** — Steve Gary — Austin  
 Alabama  
 M. McDaniel  
 M. Haggard

**KCJB** — Jay Davis — Minot  
 R. Bailey  
 D. Williams  
 G. Strait  
 L.J. Dalton  
 J. Lee

**KEED** — Billy Pilgrim — Eugene  
 T. Jones  
 R. Bailey  
 L. Greenwood  
 D. Williams

**KFDI** — Gary Hightower — Wichita  
 T.G. Sheppard  
 J. Glaser  
 K. Rogers  
 L.J. Dalton  
 Gatlins  
 Alabama  
 M. McDaniel

**KFH** — Pete Brier — Wichita  
 Sylvia/M. Johnson  
 B.J. Royal  
 L. Mandrell  
 R. Travis  
 R. Skaggs  
 Alabama

**KFRD** — Bill Ingram — Rosenberg  
 D. Williams/M. Haggard  
 C. Pride  
 P. McEntire  
 Gatlins  
 A. Murray  
 M. McDaniel

**KFRM** — Jim Cory — Salina  
 J. Rodman  
 J. Schneider  
 R. Price  
 J. Rodriguez  
 M. Stuart  
 J. Glaser  
 P. McEntire  
 Gatlins  
 A. Murray  
 M. McDaniel  
 Alabama  
 M. Davis

**KIXZ** — Chris Taylor — Avondale  
 T.G. Sheppard  
 B. Lee  
 R. Skaggs  
 K. Rogers

**KJBS** — Lisa Hale — Bastrop  
 D. Williams  
 G. Strait  
 P. McEntire  
 J. Lee  
 R. Stevens  
 Gatlins

**KKAL** — Mike David — Arroyo Grande  
 L. Greenwood  
 Statlers  
 D. Williams  
 Alabama  
 Girls Next Door  
 M. Haggard

**KKYX** — Jerry King — San Antonio  
 J. Taylor  
 G. Morris  
 K. Rogers  
 M. Stuart  
 S. Curtis  
 D. Williams  
 L.J. Dalton  
 P. McEntire  
 J. Lee  
 Gatlins

**KTOM** — Marc Hahn — Salinas  
 P. Price  
 A. Murray  
 Alabama  
 M. McDaniel

**KTTS** — Rob Hough — Springfield  
 G. Morris  
 T. Price  
 R. Skaggs  
 L.J. Dalton  
 C. Pride  
 J. Stampley  
 K. Rogers  
 M. Stuart  
 D. Williams  
 G. Strait  
 P. Tillis  
 J. Lee

## HOT PHONES

**BOP** — DAN SEALS — EMI/AMERICA  
**THE ONE I LOVED BACK THEN** — GEORGE JONES — EPIC  
**BURNED LIKE A ROCKET** — BILLY JOE ROYAL — ATLANTIC/AMERICA  
**Makin Up For Lost Time** — Gayle/Morris — Warner Bros.  
**What's A Memory Like You** — John Schneider — MCA  
**There's No Stoppin Your Heart** — Marie Osmond — Capitol/Curb  
**Hurt** — Juice Newton — RCA



**EDDIE AND JUDY HAM IT UP** — Nashville's WSIX radio personality, Eddie Edwards and MTM's recording artist, Judy Rodman share a smile at a recent Music City gathering.

U.R.B. IS  
 NOT  
 U.NLIMITED  
 R.EFRIED  
 B.EANS

WHAT IS  
 U.R.B.?  
 STAY TUNED, THE  
 ANSWER WILL BE  
 DELIVERED  
 IN FEBRUARY

## COUNTRY PROGRAMMERS' PICK

<b>Greg Mazingo</b>	<b>WLWI/Montgomery</b>	<b>She And I</b> — Alabama — RCA
<b>David Hurst</b>	<b>WJLM/Roanoke</b>	<b>Now And Forever</b> — Anne Murray — Capitol
<b>Bill McClain</b>	<b>KYKX/Longview</b>	<b>Now And Forever</b> — Anne Murray — Capitol
<b>Larry Dean</b>	<b>KAKA/Monticello</b>	<b>Shoe String</b> — Mel McDaniel — Capitol



## Statlers' Tune Is Song Of The Year

By Mary Kujawa

NASHVILLE — The Statler Brothers' hit, "My Only Love," penned by group member Jimmy Fortune, was named "Song Of The Year" at the 6th Annual National Songwriters Award Show held here recently.

"My Only Love" was also the recipient of the "Best Traditional Ballad" and the group's "Hello Mary Lou," made famous by Rick Nelson in 1961 and written by Gene Pitney and Cayet Mangiarancina, won "Best Traditional Upbeat," bringing the total awards to three for Statler Brothers recorded tunes.

Other winners included Bob McDill's "Baby's Got Her Blue Jeans On," for "Best Contemporary Upbeat," sung by Mel McDaniel and penned by Bob McDill. "There's No Way" sung by Alabama and written by Lisa Palas, Will Robinson and John Jarrard, took "Best Contemporary Ballad" honors.

In the "Country/Rock" category, the winner was Alabama's "40 Hour Week," written by Dave Loggins, Lisa Silver and Don Schiltz. Ray Stevens' comical single "Mississippi Squirrel Revival" was named

"Best Comedy/Novelty Song" and was written by Cyrus and Carlene Kalb.

Special awards included "The Rising Star Award" which went to Lisa Silver co-writer of "40 Hour Week" and "Maggie's Dream" among others. Roger Miller was honored with the "Trend-Setter Award" for composing the musical score to the Tony Award-winning Broadway musical "Big River: The Adventures of Huckleberry Finn," while Waylon Jennings received the "President's Award" for his involvement in helping struggling songwriters.

Jennings established the Sue Brewer Fund for the Songwriters Guild Foundation. The fund provides studio time for songwriters who have not had a hit on the country music charts in the past five years.

The five songs nominated in each of the six categories are chosen by readers of Music City News from the top 100 songs of the year, with the song scoring the most votes grabbing "Song Of The Year" honors.

## Country Nominees In American Music Awards Announced

NASHVILLE — Nominees for the 13th annual "American Music Awards," scheduled to be presented this week in Los Angeles, were disclosed recently, with country acts Alabama and Willie Nelson heading the number of nominations of country artists, with five categories each.

Nominees in the country music category are — Favorite Male Vocalist: Lee Greenwood, Willie Nelson and Hank Williams, Jr.; Favorite Female Vocalist: Crystal Gayle, Anne Murray, and Dolly Parton; Favorite Duo or Group: Alabama, the Judds and the Oak Ridge Boys; Favorite Single: "Dixie Road" (Lee Greenwood), "Forgiving You Is Easy" (Willie Nelson), and "There's No Way" (Alabama); Favorite Album: "City Of New Orleans" (Willie Nelson), "Country Boy" (Ricky Skaggs), and "40 Hour Week" (Alabama).

Music videos have taken a portion of the award categories this year. Nominees for Favorite Male Video Artist are: Lee Greenwood, Ricky Skaggs and Hank Williams, Jr. Favorite Female Video Artist:

Janie Fricke, Crystal Gayle and Anne Murray. Favorite Video Duo or Group: Alabama, Highwayman (Willie Nelson, Waylon Jennings, Johnny Cash and Kris Kristofferson) and the Oak Ridge Boys. Favorite Video Single: "All My Rowdy Friends," Hank Williams Jr., "40 Hour Week," Alabama, and "Highwayman," Willie, Waylon, Cash and Kristofferson.

Additionally, a special recognition "American Music Award Of Appreciation" will be given to individuals, who, through music have "improved the human condition." Recipients this year will be Harry Belafonte for conceiving USA For Africa, Bob Geldof for Band Aid/Live Aid and Willie Nelson for Farm Aid.

Winners of the "American Music Awards" are selected by the public from a sampling of 20,000 ballots. Names of the nominees on the ballot are compiled from year-end sales charts.

The award show will be broadcast live during a three-hour special on ABC-TV Monday, January 27, from 8-11 p.m.

## Rock 'N Roll Hall Of Fame Wanted . . . In Nashville

By Mary Kujawa

NASHVILLE — Musicians, record execs and others in the industry met at the Music Row Club here recently to drum up support to base the proposed Rock 'N Roll Hall of Fame in Nashville.

Co-ordinators here have prepared a proposal to present to the New York City-based Rock 'N Roll Hall Of Fame Foundation. Founder of the International Rock 'N Roll Music Association, Bernie Walters has gathered support from the mayor of Nashville, the Chamber of Commerce and the Nashville Music Association. Walters was offered land for the proposed Hall of Fame adjacent to the new amphitheatre, which is under construction in Nashville. Walters also reports pledged support from a major financial institution to assist in the financial packaging, should Nashville be the chosen site. Estimated costs for such a facility are as high as \$40 million.

Other cities in the race for selection are Cleveland, San Francisco, New Orleans and Memphis. Walters said Cleveland is currently the front-runner because it is the home of Alan Freed, who is usually

credited with originating the term "rock 'n roll."

The selection of the site is to be announced January 23, at a dinner in New York City honoring the first ten inductees of the Hall of Fame. Those ten are Elvis Presley, Jerry Lee Lewis, the Everly Brothers, James Brown, Buddy Holly, Fats Domino, Little Richard, Sam Cooke, Ray Charles and Chuck Berry.

Walters pointed out that three of the initial inductees had launched their careers in Tennessee, which represents a part of the basis for his proposal. Other points include the facts that over 12 million people visit Nashville on an annual basis, either for business or pleasure, that Nashville has already established itself and geared itself as a music center and that there are sufficient hotel and restaurant accommodations for the projected two million additional tourists that such a Hall of Fame would attract.

Currently, a petition is being circulated among the Nashville community to gain further support for the project.

## SINGLE RELEASES

### OUT OF THE BOX

ALABAMA (RCA JB 14281)

**She And I** (3:33) (MCA/Patchwork—ASCAP) (Dave Loggins) (Producers: Alabama and Harold Shedd)

Devoted Alabama followers will love this new single but "She And I" may draw even more fans to their club. The style in this Alabama offering is different from those singles that have topped the charts in the past. Randy Owens' vocals are stronger than ever with influences of rock highlighted throughout the number. Both short and long cuts have been sent to radio programmers. A sure bet.



ANNE MURRAY (Capitol 5547)

**Now And Forever (You And Me)** (4:07) (Air Bear by Warner—Tamerlane/Irving/Calypto Toonz/California Phase—BMI/ASCAP/PROCAN) (Foster, Vallance, Goodrun) (Producer: David Foster)

Love it! It's a super song. Powerful production, strong vocals. Possibly one of the best Anne Murray tunes we've heard in a while. We'll go to far as say it's one of the best songs heard in a while — period. There's a lot of potential for crossover in this hot number. Pick up on it.



LORETTA LYNN (MCA-52766)

**Just A Woman** (3:01) (Blackwood—BMI/Dancing Waters—ASCAP) (S. Harris, C. McKee) (Producer: Jimmy Bowen)

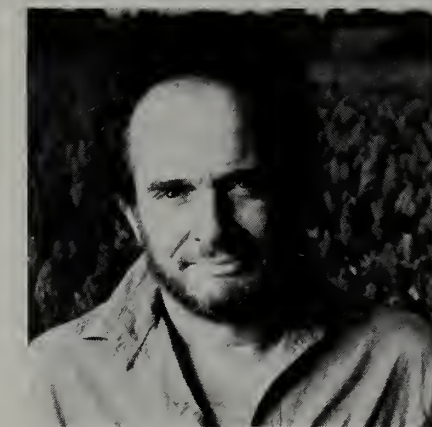
Few know how to "talk" to women through song better than the Queen of Country Music, Loretta Lynn. "Just A Woman" proves the point as it expresses feelings shared by women all over the world. Loretta's heart-tugging vocals sell this slow song, making lyrics strong and meaningful.



MERLE HAGGARD (Epic 32-05782)

**I Had A Beautiful Time** (3:01) (Inorbit—BMI) (M. Haggard) (Producer: Merle Haggard)

A real treat! Merle's first single off his upcoming "A Friend In California" LP, scheduled for an early March release, sounds like a super choice. "I Had A Beautiful Time" is a clear, smooth production. Makes for a nice two-step number with genuine country appeal. Add another to Merle's stack of greatest hits.



## FEATURE PICKS

JANIE FRICKE (Columbia 38-05781)

**Easy To Please** (2:45) (Irving/Englewood—BMI) (K.M. Robbins, R. Fleming) (Producer: Bob Montgomery)

"Easy To Please" is a bit softer than Janie's previously released top ten tune, "Somebody Else's Fire," but maintains a good beat. Should please a lot of radio listeners.

MEL MCDANIEL (Capitol 5544)

**Shoe String** (2:55) (Old Friends/Mother Tongue—BMI/ASCAP) (S. Hogin, D. Gillon) (Producer: Jerry Kennedy)

Fun, uptempo follow-up to McDaniel's highly successful "Stand Up" single, This one ("Shoe String") should take him for another ride up the charts.

LEWIS STOREY (Epic 34-05786)

**Ain't No Tellin'** (2:26) (Love 7/Campesino—ASCAP) (L. Storey) (Producer: Norbert Putnam)

If this is Lewis Storey's debut effort — can't wait to hear what's ahead! The second release from CBS's Horizon '86 series. A self-penned single with solid, country appeal. Hot.



## INDIE SPOTLIGHT

**BOOTS CLEMENTS** (West-719)

**Sukiyaki (My First Lonely Night)** (2:44) (Beechwood—BMI) (Ei, Nakamura, Cason, Leslie) (Producer: Boots Clements)

In 1963, a Japanese song, by Kyu Sakimoto hit the American airwaves and was a smash despite the fact that no one could understand the lyrics. Today, that song, "Sukiyaki," has now been released in an English version ("My First Lonely Night") and Clements does a mellow and honorable job delivering it.



## INDIE FEATURE PICKS

**LONEY HUTCHINS** (ARC — 0002)

**Mountain Eyes** (2:56) (Appalachia—BMI) (L. Hutchins) (Producer: Loney Hutchins)

**BC AND THE DARTZ** (Track 45-103)

**An American Saturday Night** (2:42) (Buzz Cason—ASCAP/Lawyer's Daughter—BMI) (B. Cason, M. Gayden) (Producer: Buzz Cason)

**DOUG PETERS** (Comstock 1799)

**Give Your New Love a Try** (2:29) (Doug Peters—BMI) (D. Peters) (Producer: Patty Parker)

**THE HAGGERTYS** (RCI 2395)

**Hot On The Wheels Of Love** (3:29) (Colbar—BMI/Barlins—ASCAP) (J. Collins, E. Baragar) (Producers: John Collins, Eric Baragar)

**LARRY WAYNE KENNEDY** (Jere 15216)

**Fire In Your Touch** (3:33) (Clytee—BMI) (L. Kennedy) (Producer: Jimmy Johnson)

## TOP INDIE SINGLES

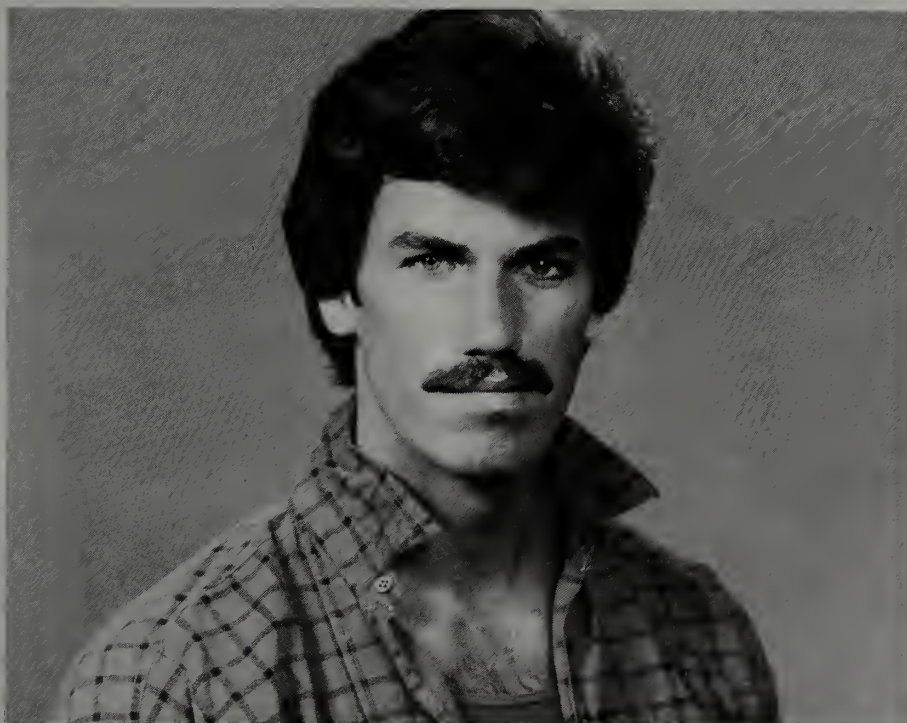
	Weeks On 1/18 Chart		Weeks On 1/18 Chart
<b>1 FIVE FINGERS</b> RAY PRICE (Step One SOR 350)	DEBUT	<b>12 OKEECHOBEE (ON MY MIND)</b> SAM THOMPSON (Door Knob DK 85-241)	DEBUT
<b>2 MISSISSIPPI BREAKDOWN</b> TONI PRICE (Luv 114)	DEBUT	<b>13 LAST PIECE OF PRIDE</b> R.J. McCLINTOCK (Comstock COM-1798)	DEBUT
<b>3 SAFE IN THE ARMS OF LOVE</b> ROBIN LEE (Evergreen EV-1037)	DEBUT	<b>14 LOVIN' ON BORROWED TIME</b> MICHAEL GRIMES (Motion MOT-1019)	DEBUT
<b>4 EVERYTHING IS CHANGING</b> JOHNNY PAYCHECK (AMI 1327)	DEBUT	<b>15 I FEEL A HEARTACHE COMING ON</b> BOBBI LACE (GBS-728)	DEBUT
<b>5 YOU GOT WHAT IT TAKES (TO TAKE WHAT I'VE GOT)</b> BONNIE NELSON (Door Knob DK-85-238)	DEBUT	<b>Up and Coming</b>	
<b>6 THIS NIGHT MIGHT TAKE US TO FOREVER</b> MARTY CRAWFORD & GARY HOLMES (Spectrum Of Sound SOS-007)	DEBUT	<b>EYES AS BIG AS DALLAS</b> RANDY WAGNER (Door Knob DK 85-236)	
<b>7 BRING YOUR LOVE JUST A LITTLE BIT CLOSER</b> GARRY EDWARDS (Motion MOT-1021)	DEBUT	<b>DADDY'S RIDE</b> LOS BOZOS (Fifth Street CR 1036)	
<b>8 I MISS YOU</b> BYRON WHITMAN (Jam/RCI-14825)	DEBUT	<b>THE ONE THAT FOOTS THE BILL</b> EARL McCOWAN (Door Knob DK 85-237)	
<b>9 FOREVER FEELINGS</b> BIG ERNIE GIBSON (MSR-19837)	DEBUT	<b>WHAT A MEMORY YOU'D MAKE</b> JIM COLLINS (White Gold 22251)	
<b>10 SUPERMAN</b> GLENN ENGLISH (CBT-11045A)	DEBUT	<b>LOVE GONE BAD</b> JAY CLARK (Concorde CR 301-NSD)	
<b>11 WHATEVER TURNS YOU ON</b> SAMMY O'BANION (Awesome ASM-112)	DEBUT		

## Seminar Registration Explodes

NASHVILLE—Advanced registrations for the 17th Annual Country Radio Seminar (3/6 - 3/8) are up a whopping 254% over

the same time last year. Dawdlers could be shut out this year.

# The Tradition Continues . . .



**Byron Whitman**

**"I Miss You" U-14825**

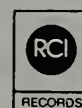
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Elmsford, N.Y. 10523  
(914) 592-7983



## TOP 30 ALBUMS

### Inspirational

		Weeks On 1/18 Chart
1	<b>UNGUARDED</b> AMY GRANT (Myrrh 7-01-680606-5)	1 36
2	<b>MEDALS</b> RUSS TAFF (Myrrh 7-01-679206-4)	2 28
3	<b>LET THE WIND BLOW</b> THE IMPERIALS (Myrrh 7-01-682006-8)	3 42
4	<b>SEVEN</b> DAVID MEECE (Myrrh 7-01-681206-5)	4 26
5	<b>CHOOSE LIFE</b> DEBBIE BOONE (Lamb And Lion LLR 3008)	5 38
6	<b>BEAT THE SYSTEM</b> PETRA (Starsong 7-01-205788-1)	6 44
7	<b>HE HOLDS THE KEY</b> STEVE GREEN (Sparrow SPR 1104)	9 24
8	<b>SHEEP IN WOLVES CLOTHING</b> MYLON LEFEVRE & BROKEN HEART (Myrrh 7-01-6790-06-1)	8 23
9	<b>SONGS FROM THE HEART</b> SANDI PATTI (Impact RO3884)	7 60
10	<b>POWER OF PRAISE</b> PHIL DRISCOLL (Sparrow SPR 1102)	11 26
11	<b>ON THE FRITZ</b> STEVE TAYLOR (Sparrow SPR-1105)	10 26
12	<b>BENNY FROM HERE</b> BENNY HESTER (Word SPCN 9-01-638357-3S)	13 20
13	<b>HOTLINE</b> WHITEHEART (Home Sweet Home 7-01-000139-1)	12 23
14	<b>COMING ON STRONG</b> CARMAN (Myrrh 7-01-680706-1)	14 44
15	<b>COMMUNICATION</b> DEGARMO AND KEY (Benson 01073)	15 45
16	<b>HAVE YOURSELF COMMITTED</b> BRYAN DUNCAN (Light/Lexicon LS 5871)	16 18
17	<b>JESUS IS COMING SOON</b> OUR BROTHERS KEEPER QUARTET (Alamo 1942)	17 17
18	<b>SHAKE ME TO WAKE ME</b> STEVE CAMP (Sparrow SPR 1103)	18 17
19	<b>WHAT A WAY TO GO</b> BILLY SPRAGUE (Reunion SPCN 7-01-00812-4)	19 44
20	<b>LOOK WHO LOVES YOU NOW</b> MICHELLE PILLAR (Sparrow SPR 1095)	20 50
21	<b>KINGDOM SEEKERS</b> TWILLA PARIS (Starsong SPCN 7-102-06186-2)	21 10
22	<b>DON'T HIDE YOUR HEART</b> SHEILA WALSH (Sparrow 1101)	22 18
23	<b>I'VE JUST SEEN JESUS</b> LARNELLE HARRIS (Impact RO 3732)	23 26
24	<b>BY HIS SPIRIT</b> SILVERWIND (Sparrow SPR 1097)	24 18
25	<b>NON-FICTION</b> BOB BENNETT (Starsong 7-102- 05986)	25 8
26	<b>ACTION</b> STEVE ARCHER (Home Sweet Home 7-102-0002098)	26 8
27	<b>WHAT YOU NEED</b> THE ENGLISH BAND (Word 7-01-681306-1)	27 14
28	<b>STRAIGHT AHEAD</b> AMY GRANT (Myrrh 675706-4)	28 100
29	<b>MICHAEL W. SMITH II</b> MICHAEL W. SMITH (Reunion 00412-9)	29 94
30	<b>COMMANDO SOZO</b> DEGARMO AND KEY (Benson/Pow- er Disc PWR 01079)	30 6

### Spiritual

		Weeks On 1/18 Chart
1	<b>BLESSED</b> THE WILLIAMS BROTHERS (Malaco 4400)	1 38
2	<b>LOVE ALIVE III</b> WALTER HAWKINS (Light LS 5857)	2 50
3	<b>I GIVE MYSELF TO YOU</b> THE RANCE ALLEN GROUP (Myrrh 7-01-678406-1)	3 26
4	<b>TOMORROW</b> THE WINANS (Light 5857)	4 54
5	<b>HEAVY LOAD</b> REV. MARVIN YANCY (Nashboro NA 8656)	5 44
6	<b>DEDICATED</b> NICHOLAS (Command CRN 1003)	7 22
7	<b>UNSPEAKABLE JOY</b> DOUGLAS MILLER (Light 5876)	6 27
8	<b>LIVE AT THE WASHINGTON TEMPLE C.O.G.I.C.</b> TIMOTHY WRIGHT (Gospeari PL-16021)	8 22
9	<b>HAVE MERCY</b> EDWIN HAWKINS (Light 5887)	10 16
10	<b>MAKING A WAY</b> THE TRUTHETTES (Malaco 4397)	9 26
11	<b>NO TIME TO LOSE</b> ANDRAE CROUCH (Light LS 5863)	11 73
12	<b>GREATEST HITS</b> JACKSON SOUTHERNAIRES (Malaco 4402)	13 16
13	<b>I AM GOING ON</b> COMMISSIONED (Light 5861)	12 26
14	<b>HOLD ON</b> REV. F.C. BARNES & REV. JANICE BROWN (Atlanta Int'l 10099)	15 12
15	<b>I WANT TO KNOW WHAT LOVE IS</b> NEW JERSEY MASS CHOIR (Prelude PRL 14113)	14 26
16	<b>CHOSEN</b> VANESSA BELL ARMSTRONG (Onyx 3825)	16 60
17	<b>WE'RE WAITING</b> SANDRA CROUCH (Light/Lexicon 5855)	17 12
18	<b>REV. CHARLES NICKS PRESENTS</b> REV. CHARLES NICKS & THE WOL- FERINES CHOIR (Sound Of Gospel SOG 145)	18 18
19	<b>HUMBLE THYSELF</b> MATTIE MOSS CLARK (DME 7772)	19 44
20	<b>COME UNTO JESUS</b> REV. CHARLES NICKS (Sound of Gospel 146)	20 10
21	<b>DeLEON</b> DeLEON RICHARDS (Word 7-01-680406-2)	21 43
22	<b>WHEN THE GATES SWING OPEN</b> OTIS CLAY (Jewel 1200)	22 16
23	<b>MADE IN MISSISSIPPI</b> JACKSON SOUTHERNAIRES (Malaco 4372)	23 70
24	<b>LIVE IN ATLANTA</b> JAMES CLEVELAND & THE GMWA (Savoy 7090)	24 16
25	<b>ROUGH SIDE OF THE MOUNTAIN</b> REV. F.C. BARNES & REV. JANICE BROWN (Atlanta International 10059)	25 144
26	<b>JUST A REHEARSAL</b> WILLIE NEAL JOHNSON and the GOSPEL KEYNOTES (Malaco 4403)	26 8
27	<b>MISSISSIPPI POOR BOYS</b> CANTON SPIRITUALS (Jay and Bee 0069)	27 8
28	<b>ANGELS WILL BE SINGING</b> EDWIN HAWKINS & THE SEMINAR MASS CHOIR (Birthright BRS 4045)	28 68
29	<b>WE SING PRAISES</b> SANDRA CROUCH (Light-5825)	29 120
30	<b>CELEBRATION</b> SHIRLEY CAESAR (Rejoice 7-01- 500128-4)	30 6

### GOSPEL PICKS

- FIRST THINGS FIRST** — Tony Elenburg — Greentree MH1077 — Producer: Phil Naish
- PLAIN AND SIMPLE TRUTH** — Reba Rambo and Dony McGuire — Benson RO3917 — Producer: Dony McGuire
- LORD, WE NEED YOUR BLESSINGS** — Jackson Southernaires — Malaco MAL4406 — Producer: Jackson Southernaires

### GOSPEL ALBUM REVIEWS

**MESSENGERS** — Davis/Pedigo — Pas-  
sage SPCN-7-90057-003-9 — Producer:  
Steven C. Taylor

"Messengers" delivers a fine message in this LP featuring the trio's solid vocals. The harmonies move easily through such favorites as "I'm Depending On You," "If It's Praise You Love" and the moving "Something About My Praise." The beat picks up a bit in "Fire," which is perhaps the LP's best cut. Nothing too dramatic or flashy here, just pleasant tunes for easy listening.



**BLESSED** — Brothers in Christ — New Dawn NDR-1002 — Producer: Marlin McNichols

Brothers In Christ have a well-rounded package tied up in this LP. Seven out of the eight songs were penned by band member Paul Dozier and there's a good mixture of material here. From the upbeat "Oh Holy Jesus" to the slower "Be Ye Doers," the Brothers' vocals lend themselves to versatility well. You'll hear vocals highlighted in the especially well-delivered "I Will Be Ready." A good shot at contemporary gospel soul.



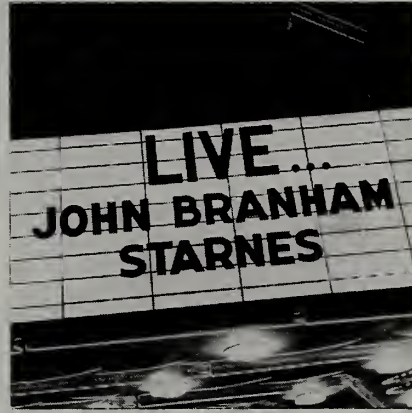
**SING WITH THE ANGELS** — Gold City Quartet — Riversong RO3904 — Producer: Eldridge Fox

With well-blended harmonies and a true country gospel sound, this quartet adds much musical pleasure to the delightful, ironic tune "Masters Degree." Singing of a "higher" education, the group emphasizes the wisdom of trusting in the Lord, rather than in institutions. Other highlights of the album include "Who But God" and a good story-song, "Four In The Fire."



**LIVE . . . JOHN BRANHAM STARNES** — John Starnes — Shiloh 22-21 — Producer: Jimmy Swaggart

John Branham Starnes, who sings at Jimmy Swaggart crusades, reaches near perfection in "A Perfect Heart," a song from his live LP. The song describes God's creation, with light piano in the background, giving it an almost visual impact. And there's a pleasant surprise when Starnes breaks into "Hosanna Blessed Be The Rock," which is a highly spiritual chorus. The other five songs on the LP are packed with feeling too.



**MORE MOORE** — The European continent is taking notice of America's contemporary Christian music through the efforts of Power Discs artist Geoff Moore. Two hit songs from his "Where Are The Other Nine?" LP and an appearance on Holland national television have been the avenue of overwhelming popularity growth for Moore in Europe. He is pictured performing on the "Evangelische Omroep" (Evangelical Broadcast) program.



## Attic Acquires RAS Reggae Label

By Grant Lawrence

TORONTO — Attic Records has acquired the exclusive rights to the RAS (Real Authentic Sound) Records label. With headquarters in Washington, RAS originates from Jamaica, and has become a leading proponent of reggae music.

Mid-January marks the official launch of RAS Records with the release of albums by Gregory Issacs ("Private Beach Party"), Peter Broggs ("Rise and Shine") and Rapper Brigadier Jerry ("Jamaica, Jamaica"). In the near future Black Uhuru will be releasing a new album. They are presently mixing in a New York studio with Arthur Baker.

The decision to pursue the reggae

market was brought about by the success of the December release "A Reggae Christmas," an album which features nine traditional Christmas songs performed by various RAS artists. Attic took the opportunity to release the album on short notice and then contracted with RAS for exclusivity.

Lindsay Gillespie, Attic's vp of sales and marketing, believes "there is a bigger reggae market out there than anyone realizes and it's not only the West Indian segment of the marketplace. The image and roster that RAS has created will allow us to penetrate this market effectively and I think a lot of people will be surprised at the numbers we achieve."

## United Kingdom

LONDON — UK record company chiefs are in a mood of despondency. The charts over Christmas reflected only large sales of compilation albums, no big names had massive selling albums this Christmas. They now have the task of finding new talent for 1986 and working harder on promoting the new success stories.

Paul Russell, CBS/UK managing director, has this task ahead of him. And he is very concerned about the power of the TV-advertised compilations that have been dominating the charts. He comments: "The fact that three or four TV compilations dominated the Christmas charts bothers me very greatly and the retailers are complaining that Christmas business was bad due to the lack of superstar releases."

"As a partner in "Hits III," CBS is not in any position to complain, but in the long term I am disturbed because at Christmas the seasonal consumer zeroes in on the

top three or four albums. If these are all compilations it is unusual that a person should buy all three. If Sade, Dire Straits and Madonna were the top three albums you are much more likely to get multiple purchases.

"The fact is that at Christmas 1985 there was in fact a huge Dire Straits album available, a brand new Sade album, and the Madonna album. She was the sensation of 1985 but the display space in the store, and the TV attention and the charts, centered on all three compilations."

WEA's marketing director Paul Conroy suspects there will be an emergence of fresh talent this spring, but feels that the record companies are becoming increasingly cautious about investing heavily in new acts. He says: "Too many people have got their fingers burnt pouring money into unknown acts. The constraints on all of us are increasingly severe."



**HEAVY MENTAL** — Denis Handlin, managing director, CBS Records Australia has announced that Australian group Mental As Anything has signed a worldwide recording contract with CBS Records. Pictured at the signing ceremonies are (l-r): seated — Mental As Anything members Greedy Smith, Reg Mombassa, Martin Plaza, Wayne Delisle, and Peter O'Doherty; standing — executives of CBS Records including Denis Handlin (second from left) and Peter Bond, vice president, Australasian/African Operations (fifth from left) and Mental As Anything Management personnel including Jeremy Fabinyi, group manager (fourth from left).

"To have a big album you have got to have two or three big hit singles a la Tears For Fears or Madonna. You've got to plan the right campaign, make the right video, choose the right time of year . . . and we have all got to do that this year."

In his new position as managing director of Island Clive Banks views 1986 as a very welcome chance to work with managers and artists who he feels care about the music. For too long the music industry has been ruled by lawyers and accountants.

Last year the industry was raped by people taking ridiculous sums of money off each other. Lawyers had far too much to say, and deals reached such a level of finance that record companies have to expect an immediate return from an act. Who knows if any of them had any talent because they were never given a chance to develop.

"What I'd like to see is a return to 75 percent of the talent resting with the artist, not the producer or the marketing man. We want to once again work out sensible workable deals where we can develop artists."

Chrissie Hynde, Dave Gilmour, Pete Townshend and The Communards are some of the names due to play for the Colombian volcano appeal at the Albert Hall in London on February 9. The concert hopes to raise over £20,000 for the volcano appeal (since Nevado del Ruiz erupted last November burying the town of Armero and 25,000 inhabitants, the sur-

living 50,000 are homeless and 10,000 children are orphaned.)

The concert has been initiated by Chucho Merchan — a Columbian musician now based in London. He has worked with all the headlining acts and was thus able to persuade them to appear.

Chrissy Iley



**ROCK 'N ROLLS** — John Lennon (r) leans against his all-white Phantom V 1966 Rolls-Royce with other ex-Beatles. The Rolls, once owned by Allen Klein, was auctioned December 19 in London. A recent auction brought over \$2 million for Lennon's famed psychedelic Rolls-Royce.



**A HARP BEAT AWAY** — CBS/Germany recording artist Andreas Vollenweider has re-signed a long-term contract with the company. Pictured at the ceremonies are (l-r): Andy Kirnberger, national A&R manager, CBS Records Germany; Andreas Vollenweider; and Jochen Leuschner, managing director, CBS Records Germany.

## INTERNATIONAL BESTSELLERS

### Italy

#### TOP TEN 45s

- 1 Election Day — Arcadia — EMI
- 2 Questione Di Feeling — Mina/Cocciante — Virgin
- 3 Take On Me — A-Ha — WEA
- 4 Rock Me Amadeus — Falco — CGD
- 5 Alive & Kicking — Simple Minds — Virgin
- 6 I'm Your Man — Wham! — CBS
- 7 Slave To The Rhythm — Grace Jones — EMI
- 8 Say You Say Me — Lionel Richie — Ricordi
- 9 Part Time Lover — Stevie Wonder — Ricordi
- 10 Gambler — Madonna — CBS

#### TOP TEN LPs

- 1 Mixtime No. 2 — Various Artists — EMI
- 2 Bimbo Mix (3) — Various Artists — Baby
- 3 Le Più Belle Canzoni Di Frank Sinatra — Frank Sinatra — WEA
- 4 So Red The Rose — Arcadia — EMI
- 5 Like A Virgin — Madonna — WEA
- 6 Finalmente Ho Conosciuto Il Conte Draculs — Mina — PDU
- 7 Promise — Sade — CBS
- 8 Il Mare Dei Papaveri — Riccardo Cocciante — Virgin
- 9 Mixage (6) — Various Artists — Baby
- 10 Once Upon A Time — Simple Minds — Virgin

—Musica e Dischi

### United Kingdom

#### TOP TEN 45s

- 1 West End Girls — Pet Shop Boys — Parlophone
- 2 Saving All My Love For You — Whitney Houston — Arista
- 3 Merry Christmas Everyone — Shakin' Stevens — Epic
- 4 Walking In Air — Aled Jones — EMI
- 5 Hit That Perfect Beat — Bronski Beat — Forbidden Fruit
- 6 Girlie Girlie — Sophia George — Winner
- 7 Last Christmas — Wham!!! — Epic
- 8 Dress You Up — Madonna — Sire
- 9 Do They Know It's Christmas/Feed The World — Band Aid — Mercury
- 10 Separate Lives — Phil Collins & Marilyn Martin — Virgin

#### TOP TEN LPs

- 1 Now That's What I Call Music 6 — Various — Virgin/EMI
- 2 Now That's What I Call Music-The Christmas Album — Various — Virgin/EMI
- 3 The Hits Album 3 — Various — CBS/WEA
- 4 Brothers In Arms — Dire Straits — Vertigo
- 5 Promise — Sade — Epic
- 6 The Love Songs — George Benson — K-tel
- 7 The Singles Album — Spandau Ballet — Reformation
- 8 The Greatest Hits Of 1985 — Various — Telstar
- 9 Ice On Fire — Elton John — Rocket
- 10 Easy Pieces — Lloyd Cole & The Commotions — Polydor

—Melody Maker

### Japan

- 1 Koyini Ochite — Akiko Kobayashi — Fan House
- 2 Nantatte Idol — Kyoko Koizumi — Victor
- 3 It's Bad — Toshihiko Tawara — Canyon
- 4 Glass No Palm Tree — Kiyotaka Sugiyama & Omega Tribe — Vap
- 5 Sutekina Koyi No Wasurekata — Hiroko Yakushimaru — Toshiba EMI
- 6 Kamisama Help — Checkers — Canyon
- 7 Aoyi Hltomi No Elice — Anzenchitay — Kitty
- 8 Jonetsu — Yuki Sayito — Canyon
- 9 Ochiba No Kuresshendo — Sonoko Kawayi — CBS Sony
- 10 Kuso Kliss — CCB — Polydor

#### TOP TEN LPs

- 1 Anzenchitay IV — Anzenchitay — Kitty
- 2 Rebecca IV — Rebecca — CBS Sony
- 3 Club Snowbound — Shogo Hamada — CBS Sony
- 4 In Square Circle — Stevie Wonder — Victor
- 5 Da Di Da — Yumi Matsutoya — Toshiba EMI
- 6 Single's History — Kiyotaka Sugiyama & Omega Tribe — Vap
- 7 M Syndrome — Minako Honda — Toshiba EMI
- 8 Miss M — Miyuki Nakajima — Canyon
- 9 Kowareta Tobirakara — Yutaka Ozaki — CBS Sony
- 10 Fall In Love — Akiko Kobayashi — Fan House

—Cash Box of Japan





**TUDO BEM** — Hubert Laws (l) and Pat Metheny (r) are pictured here jamming at the session for Brazilian superstar Milton Nascimento's (c) new album "Encontros E Despedidas" (Meetings And Farewells), to be released by PolyGram Jazz in March 1986, on the Polydor label.

## Prism Introduces \$12 Videos

LOS ANGELES — With rentals of home video still leading sales by nearly 80 percent, suppliers of cassettes continue to drop prices wherever possible in an effort to lure home video users into a sales mode. A company with the most aggressive, and certainly the most affordable sales-oriented product line is L.A.-based Prism Entertainment Corp., whose "The Video Collection" was announced at the Las Vegas Winter Consumer Electronics Show (CES) recently, with price-points less than \$12.

Beginning in late March, 1986, the company is offering 30 copyrighted titles in five genres, including sports, music, children's, movies and entertainment, plus a special line-up of romance-novel titles, called Romance Theatre. Six titles are offered in each genre.

Prism tested the idea in Britain through sister label Prestwich Holdings PLC, headed by Prism Entertainment chairman Paul Levinson. Fifty titles were distributed in October, 1985 exclusively through Britain's F.W. Woolworth and Woolco

stores, each priced at £6.99 (roughly \$10 U.S.).

The company found that not only did the tapes sell briskly, they actually created new video customers from those who'd never bought or rented a video (26 percent of those polled), and turned renters into buyers (63 percent had never purchased a video before). Thirty percent, according to Prism, bought another tape within three weeks.

The American line was originally scheduled to debut at the Summer '86 CES. "I looked at the U.K. results and said 'There's no way I'm going to wait until June,'" commented Prism president Barry Collier. "The launch was simply too important to the overall growth of both the industry and to us."

The Video Collection will be released on a bi-monthly basis, according to current plans, and is supported by 15 and 30 second TV commercials, a trailer detailing the full line for in-store use and numerous p.o.p. materials.

## Vinyl Mania: From Record Store To Record Label

By Lee Jeske

NEW YORK — When Charlie Grappone opened Vinyl Mania Records in 1978 — on Greenwich Village's rarely-traversed Carmine Street — it was, in his words, "your typical little used, rock and roll, collectors' item store." In 1985, Vinyl Mania occupies three stores on Carmine Street — including what is now New York City's only compact disc store — and one on Amsterdam Avenue, and is now about to launch Vinyl Mania Records, the label. "Jump" and "Love Heartache" by Mann Friday will be the first two releases on the new 12" label.

"At the moment we're going to specialize in 12" singles," says Grappone, "12" singles have always been our strength. When we started, 12" singles used to be hard to get and a lot of people were looking for them — disc jockeys who weren't in record pools, guys who'd just play in bars on Friday and Saturday nights. These people couldn't get their hands on the stuff — they were dying for it."

One of Vinyl Mania's Carmine Street stores specializes in 12" singles.

"Thank God for 12" singles and thank God for r'n'b," says former schoolteacher Grappone, "or I'd still be working for the Board of Ed."

After achieving success with the small, independent record stores — all of which,

incidentally, are within shouting distance of Tower Records' two New York City outlets — Grappone diversified: he now owns a hunk of The World of Video, a hunk of The World of Flowers, and two-thirds of the Vinyl Mania compact disc center.

"I tell you," he says, "When we started the CD store in September, I thought I was going to hit my first failure — I really thought it was hype. I thought all the writers were hyping something that wasn't going to happen. By Christmastime my business had quadrupled. With CD's we have two advantages: Number one, we play any CD in the store — you can hear the merchandise before you buy it — and, number two, we buy and sell used CD's. We sell used CD's for \$8.99, and sometimes I have as many as 100 titles."

The attitude in the record business seems to be: the monsters are coming! Yet independent stores, and independent labels are still, in many cases, thriving, in spite of the giants (in some cases, they're thriving because they fill a demand that the chain stores and major labels are not filling). By specializing in selling 12" singles, for example, or compact discs only, or, now, recording an untapped brand of New York funk, New York's Vinyl Mania is walking very comfortably in the giants' shadows.

## A Fan's Tribute To Phil Lynott

By Jon Sutherland

LOS ANGELES — There are few moments sadder in the music business than when a creative force is gone at the height of artistic power. We all have special memories and hopes that died with an artist. Phil Lynott was that one to many who confess an attraction to heavy metal and hard rock music. When he died on January 4 in a London hospital from heart failure and pneumonia triggered by liver and kidney failure he had left a powerful legacy but also a hole in many hearts.

Lynott began Thin Lizzy in 1970, ironically the year Jimi Hendrix died in Dublin, Ireland with Eric Bell on guitar and Brian Downey on drums. The band topped the English charts with a modern version of the old Irish drinking ode "Whiskey In The Jar" in 1971 and is best remembered stateside for the heavy AOR airplay they received with "Jailbreak" and "The Boys Are Back In Town" in the mid-'70s. When Eric Bell decided to leave the band in 1973 on short notice, Phil recruited Gary Moore, a local friend from Dublin. This helped launch the career of one of the world's truly great guitar players. Gary Moore came in and out of Thin Lizzy three times and when Lynott had to replace him for the first time he decided that he needed two guitarists to go with his bass. That idea was the catalyst behind the twin guitar attack of Scott Gorham and Brian Robertson that spawned a generation of heavy metal merchants using the same dual leads, harmonies, and instrumental interplay between the two guitars and Lynott's "lead" bass.

Thin Lizzy lasted from 1970 to 1984 peaking at several times but most notably in 1976 when the "Live And Dangerous" album was record of the year in *Melody Maker* and *NME* in the UK. "Thin Lizzy Live/Life," the band's last record will now stand as the band's finest work. Lynott gathered the entire cast of world class



Phil Lynott

guitarists including Gary Moore, Brian Robertson, Scott Gorham, Eric Bell, Snowy White, Midge Ure and John Sykes for the final recorded concert in his native Ireland. That record set a precedent as some egos were swallowed so that the great majority of the Thin Lizzy fans could have a glimpse of the band in all its incarnations one last time.

Phil Lynott's greatest gift was his ability to sculpt a story with an epic feel (he had three books of poetry published) inside the metal crowd that rarely bothered to tackle socially or politically difficult topics. Born of a white mother and a black father in troubled Ireland he brought his message to millions of rockers worldwide helping define the metal sound that is so recognizable today.

In a last but prophetic note one of the finest songs Phil Lynott ever wrote was "Warrior" from the "Jailbreak" album which detailed the heavy demise of several guitar greats that had died before their times, most notably Jimi Hendrix. Now when all is said and done Phil Lynott has joined the very warriors he so well described from his Emerald Isle.

## PA/TBA Records Organizes New Foreign Distribution Lineup

LOS ANGELES — Effective February 1, PA/TBA Records begins a new distribution setup in Europe and the UK, with the release of the labels through Teldec G.m.b.H., Hamburg, covering Germany, Austria and Switzerland.

Previously distributed throughout Europe and the UK by Ducale-Italy as the supply source, these arrangements were terminated effective December 31, 1985, in order to develop a program of controlled licensing through record companies directly involved in each country.

Teldec's Rolf Baehnk will issue PA/TBA's fusion, R&B and jazz in the top quality DMM process plus cassettes and will begin with product by George Howard, Rare Silk, Maynard Ferguson, McCoy

Tyner, David Diggs and the Generation Band.

Acting in behalf of PA/TBA, Bobby Weiss and his One World of Music negotiated the new pact with Teldec, as his agency handles all foreign record distribution and music publishing interests of the PA/TBA catalogs.

New Licensees are being reviewed at this time for the remainder of Europe. Weiss expects to announce additional licensees in the next few months. PA/TBA are currently repped in Japan (Victor), the Philippines (Ivory), Hong Kong (Shun Cheong), Mexico (Discos Real), Canada (A&M). The appointment of a new licensee covering Australia and New Zealand is currently under negotiation as well.



**LOOKING FOR THE 'O' BEAT** — Producer Bobby Orlando was joined at Manhattan's Secret Studios by Latin Rascal Tony Moran, where he was mixing the forthcoming LP from Orlando's Law & Order, to be released on CBS Associated. Seen in the studio (l-r) are: Orlando; Moran and Orlando associate Joe Lodato.



## PolyGram And Lifetime Combine For "Rush To Creativity"

NEW YORK -- Mercury/PolyGram recording group Rush is the subject of an educational and marketing campaign presented by PolyGram Records and created by Lifetime Learning Systems, Inc. The two companies have combined efforts to distribute a free motivational learning kit entitled "Rush To Creativity" to every public high school in America. Nearly 18,000 institutions will receive this integrative campaign. A lesson plan for English curriculum is offered, with supplements for creative writing exercises, which utilizes lyrics from the group's latest album "Power Windows." A promotional poster is included in the package.

"PolyGram is absolutely ecstatic to be the first record company to launch this type of campaign," said Harry Anger, senior vice president of marketing for the label. "In addition to showcasing Rush's creative aspects, 'Rush To Creativity' opens the door to a whole new, innovative, and effective way for teachers to reach students and for the record company to interest students in Rush. I am very proud

of the team headed by marketing vice president Harry Palmer which created this superb program."

Rush is used as a prototype to stimulate writing activities and classroom discussion. "Activity One" in the lesson plan, for example, asks the student to study Rush song lyrics and to recognize poetic devices such as simile, metaphor and personification. Samples of song lyrics are included, although students are encouraged to purchase the album and bring it to class. Teachers are also encouraged to photocopy and distribute as many sets of lesson plans as needed for other classes.

Lifetime Learning Systems, Inc., a Fairfield, Connecticut based company, has created motivational education kits which integrate national product campaigns for numerous other firms, including Columbia Pictures, Lee Jeans and General Mills. "Rush To Creativity," is their first collaboration with a record company.

## MTV And Rolling Stone To Present Awards Show

NEW YORK -- MTV and *Rolling Stone* Magazine will present The 1985 *Rolling Stone* Readers and Critics Show. Premiering on MTV, Friday, February 7, the show will reveal for the first time the winners of the magazine's annual reader's survey and include interviews and behind-the-scenes profiles on the artists. Each segment, produced by an MTV producer and written by a *Rolling Stone* writer, will combine the look and style of MTV with that of the magazine.

A celebrity host will be announced soon.

Following its premiere on MTV, The *Rolling Stone* Readers and Critics Awards Show will be available for airing on broadcast television stations starting Saturday, February 8, through Viacom Enterprises, which is handling the program's distribution. Viacom Enterprises will syndicate the show on a barter basis. Broadcast stations will have a two play option over a three-four week period.

## Grammy Listening Sessions Slated

LOS ANGELES -- The annual Grammy Awards Show will once again be anticipated by NARAS-sponsored listening evenings. The yearly ritual of choosing the best recordings in each of several categories is made simpler by being able to hear them back-to-back with their competition. Capitol Records recording studios will host this year's events. Jazz and Classical categories can be previewed on

Tuesday, January 21 while Pop, Rock, Video, Latin, Traditional, Blues, Comedy and all others will be heard Thursday, January 23. Both evenings begin at 7:00 p.m. and end at 11:00 p.m. Admission is for NARAS members only and is free. According to planners, this year's listening events will be highlighted by special celebrity guest appearances.



**THEY'LL BE DAMNED** — The Damned's recent sold-out show at the Santa Monica Civic Auditorium was just one of four select concert performances in the U.S. by the English band. The Damned will be back for an extensive tour of the states this spring. Celebrating backstage after the show (l-r) are: John Schoenberger, vice president of AOR promotion, MCA Records; Kathy Nelson, vice president of film music, MCA Records; Tim Devine, director of artist development, MCA Records; Zach Horowitz, senior vice president of business and legal affairs, MCA Records; Dave Vanian and Rat Scabies of The Damned; Randy Hock, album promotion/marketing director, East Coast, MCA Records.



**A JEWEL BOX REVIEW** — In late January, Island Records will introduce the Digi-Pak (above), a new packaging format for its line of compact discs. The Digi-Pak, being manufactured by AGI, was conceived and developed by AGI president Don Kosterka. In effect, the Digi-Pak is a CD-sized version of an LP package, allowing for unity of the artwork and the liner copy/lyrics, song titles, notes, etc. As opposed to the three-piece jewel box, the Digi-Pak is a one-piece package composed of six panels. The format can be varied to include eight panels by printing on the uncoated sides of the board. The Digi-Pak will be enclosed in the standard 6x12 outerbox, which will duplicate the album graphics. The first CD to be released in the Digi-Pak format will be Robert Palmer's *Riptide*.

## Bashiri Johnson: Percussion For Hire

By Lee Jeske

NEW YORK — "Most of the time — I'd say 75% of the time — people aren't sure what they want to go on the record. They're just sure they want a part to complement the music, and something that's going to stick out and be hooky and catchy, that people will remember. So that's what I get called for."

Bashiri Johnson — or "Bash" as he's known around the studio world — just packs up his cartons of percussion, when those calls come, and heads for the studio. Be it a session for Whitney Houston, or Chic Jeans, or Black Uhuru, or Bob Dylan, or Madonna, or *Rocky IV*, or Dolly Parton, or Bounce, or whatever, Bashiri Johnson is ready — conga, shaker, bells and the like, in hand. Be it a jingle or a rock date, a movie or a dance track, Bashiri Johnson's hot hands are ready to pound and shake on a moment's notice.

"As a matter of fact, a lot of times I'll get called during a mixing session. A lot of times a producer will have it in their mind from the beginning — 'this is going to be part of the record' — but here in New York, it's such a hustle and bustle town, most producers hear something at the last second and say, 'Oh wow, I have to call Bashiri right away.'"

The road to super sessionman began at John Dewey High School in Brooklyn.

"I became a percussionist because in high school I was with a clique of guys who had to be the best in everything — the best in sports, the best in grades, we had all the cutest girls in school. And those guys played instruments and I didn't — the only spot that was open in their band was the percussion and the conga drums, so I said, 'Let me study.' And I started studying."

A chance encounter with Mtume at a Miles Davis concert led to Bashiri being taken on as a student of Mtume, under whose guidance he learned about producing, writing, and, of course, percussing. Now Bashiri is getting ready to step out on his own — he's looking to begin recording some of his own material in the spring. He describes his sound as "rhythmic pop, the rock and roll weighs heavy on me."

In the meantime, that's Bashiri on Whitney Houston's "You Give Good Love," and Hall & Oates' "Method of Modern Love" — two tracks on which he's particularly proud of his contribution —



Bashiri Johnson

and the Burger King "Herb" commercials; and that was him in the band that backed up Mick Jagger and Tina Turner at "Live-Aid." And that'll be him on the upcoming records by Billy Ocean and James Ingram and Sam Harris and Kashif and . . .

## Committee O.K.s New BMI License Extension

LOS ANGELES — The All-Industry Radio Music License Committee has recommended that radio stations sign a music license extension offered by BMI. The extension is subject to retroactive adjustment upon agreement by the Committee and BMI on terms for new licenses. Radio stations that did not receive the BMI license extension should call BMI's licensing department at (212) 586-2000.

The right to extend BMI licenses until the end of 1986, pending contract negotiations between BMI and the Committee, is part of the settlement reached by the Committee and BMI in 1984.

The Committee and BMI are currently negotiating terms for new licenses. The Committee is seeking a return to the license rates existing before 1985.



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## Osbourne, CBS Suit

(continued from page 5)

suicide, the other lawyer will say 'how come you warn people against such lyrics?' " said Hentoff. "In terms of the case itself it's what they call in law the doctrine of vicarious responsibility," he said.

McCullum's parents are seeking unspecified monetary damages and waited until January 13 to serve papers to

Osbourne so as to include in the suit the song "Paranoid." As of this writing, Osbourne had not yet read the complaint but was familiar with the particulars in the case. Sharon Osbourne, the wife and manager of the defendant, is scheduled to make a formal comment on the suit at a news conference in Los Angeles on either January 20th or 21st.

## Winter CES

(continued from page 5)

hardware for 8mm is being manufactured by several companies, few software manufacturers have made the same commitment. Sony reportedly met with several producers to discuss inroads for more product during the four-day show, but the lack of 8mm home video programs remains a stumbling block for the format.

One format whose future looks altogether dim is Beta. Corporate brass at the show reportedly agreed that Beta will not survive much longer, though just when the format will succumb completely to its present lag was not stated.

The 1986 Winter CES introduced little

in the way of new technology, reports have concurred, but focused instead on the problems faced by recent innovations. A topic of discussion at the 1985 Summer CES Show in Chicago was the loosened floodgate of new gadgets on the market, which left consumers reluctant to commit to any one development as they waited for the next one to come along. The winter show apparently reflected recent talk of a clamp-down on those flood-gates, and served to familiarize retailers with recent developments, rather than fan the conflagration of run-away technology.

## Eddie Murphy

(continued from page 9)

Be," Eddie Murphy will likely remain best known as a comedian and actor. Not yet 25, he's become perhaps the voice of today's younger generation. From his smashing debut on *Saturday Night Live* to his two platinum comedy albums to his explosive starring roles in such hit films as *48 Hours*, *Trading Places* and *Beverly Hills Cop*, Murphy has in many ways come to personify the American dream come true. When he's playing the underdog who overcomes all odds and emerges victorious, we know he's basically playing himself.

## Independent Publishers

(continued from page 11)

looks very good ahead," he observed. "In fact, if I was in the stock market, I'd have to say I was very bullish on this business. The audience now for records, and all of the derivations thereof, is getting bigger and bigger every day. More and more films in the '80s have picked up where music videos blazed new trails, and so independent publishers are enjoying the benefits of that as well. Generally speaking, there's quite a lot going on now which points to a great future for this industry."

Another prominent force in the independent publishing arena is the Welk Music Group, which boasts the music of Jerome Kern as part of its 25,000 song catalogue. Dean Kay, the company's executive vice president and general manager, discussed the industry as he sees it, saying, "I think it's perhaps more difficult for smaller independent publishers today because so many of them are being acquired by the major companies. There are so many conglomerates, it's very hard for some of the smaller publishers to compete. By and large, though, I feel this business is a highly rewarding and exciting one if your involved with a company that's run soundly."

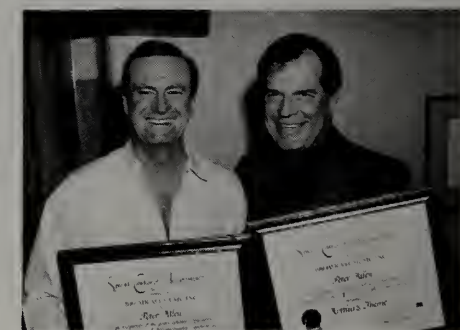
Citing what he considers to be the reasons for Welk's strength, Kay said, "We run a very lean ship, we're totally computerized and able to handle a massive catalog, and we maintain only a limited number of personnel. Also, we, like many independent publishing companies, are very writer-oriented, and carefully administer and promote our catalogue."

Whether or not Eddie Murphy will continue to be accepted in his new musical guise remains to be seen. In a recent interview with the Los Angeles Times, he admitted, "People expect so much from this album. They think it's supposed to be as good as my comedy. They forget I'm new at singing." It seems, then, even talking about his musical career, Murphy shows a sensitivity and modesty he normally hides from the public. Is this really the same man who's most famous line is "'\*#@!\*!#@!!!" How could it be?

For Kay, as for all the executives contacted, film and television may well prove invaluable in keeping independent publishers powerful in years to come. "If you're an independent publisher," he commented, "you've got to be able to be part of those mediums. Film and TV will contribute greatly to the health of the publishing business in the future. I truly feel the independent publishers can be the backbone of the music industry, by finding and nurturing talent and striking just the right balance between musical creativity and business acumen."



**FINDING A FORTUNE** — Camel/MCA recording artists Fortune were recently welcomed to the Los Angeles offices of Camel Records where the newly signed rockers celebrated the release of their self-titled debut album. Shown at the signing are (l-r): Bobby Birch, Mick Fortune, Richard Fortune, and Roger Scott Craig of Fortune; Allen Mostow, manager; L.A. Greene of Fortune; Frank Day, vice president/publishing, Camel Records. Seated: Bruce Bird, president of Camel Records.



**PETER HITS THE JACKPOT** — Peter Allen recently received a pair of "Million-Air" (for one million broadcasts of a song) awards from BMI following his performance at Resorts International in Atlantic City. Here, Stanley Catron, BMI vice president, Performing Rights, N.Y. presents Allen with certificates for "Don't Cry Out Loud" and "Arthur's Theme."



## AROUND THE ROUTE

By Camille Compasio

As we were gathering news for this week's column the ATEI convention was just getting underway in London. Based on those who told us they were going and others who had already departed by the time we called, it is safe to assume that there will be a good number of American tradesters in attendance at this noted international event. Hope to have some feedback by the time our next column rolls around.

Good show. The Konami distributors meeting at the Westin O'Hare in Chicago drew an excellent turnout, according to veepee Steve Kaufman — even though the weather at the time left much to be desired! A number of new products were revealed, including "Jail Break," the Konami GT which will be built as a dedicated upright driving game (to further emphasize Konami's plans for diversification) and the "Wizz Quizz" trivia kit which will convert the Track & Field. Firm's future plans were outlined at this meeting . . . and these plans include relocation of the company into new facilities in Wood Dale, Illinois, where there will be plenty of space for current needs and possible expansion down the road.

Mark your calendars. This year's

*(continued on page 38)*

## AMOA To Sponsor Dart Tournament

CHICAGO — The Amusement & Music Operators Association will sponsor its first AMOA National Team Dart Tournament on May 2-4, 1986 at the Ramada Inn O'Hare in Chicago. The minimum guaranteed total prize money to be awarded in the double elimination 301 (any in-any out) soft tip dart competition is \$15,000; however, the maximum could go as high as \$25,000 for each of the tournament's two divisions based on 250 competing teams per division.

As stated by Richard Hawkins, AMOA vice president and chairman of the AMOA special-promotions committee that will oversee the event, the association's sponsorship of a national dart tournament is "a great step forward for AMOA that will be a viable source of increased income for member operators."

Kirk McKennon of Bloomington, Minnesota has been hired as national tournament director with Ed Schultz of Ed's Distributing in Lansing, Michigan named to head the tournament's rules & regulations committee, and Norman Pink of Advance-Carter Co. in Minneapolis, Minnesota named to head the tournament's publicity committee.

Tournament guidelines are as follows:

Eligible to participate are bona fide teams sponsored by AMOA members only.

The entry fee is \$100 per team. Teams must pay for their own transportation to and lodging at the tournament. One hundred percent of entry fees will be returned in prizes.

A maximum of 256 four-person teams will be allowed to compete in each division. Teams are eligible to compete in one of two divisions: open (male and/or female) and women's.

The minimum guaranteed total prize money

to be awarded in the open division is \$10,000. The minimum guaranteed total prize money to be awarded in the women's division is \$5,000. Total prize money could go as high as \$25,000 for each division based on 250 competing teams per division.

Cash prizes will be paid down to 50 percent of the field. Trophies will also be awarded to top teams in each division.

In addition to the tournament, a players' reception and awards presentation are planned.

Entry deadline is April 1, 1986.

Entry forms for AMOA members, including housing information, can be obtained by contacting: John Feters, AMOA National Team Dart Tournament, c/o AMOA headquarters, 111 E. Wacker Drive, Suite 600, Chicago, IL 60601 (phone 312-644-6610).

## Nichibutsu Opens Portland Office

CHICAGO — Nichibutsu USA recently opened a sales office in Portland, Oregon, which is staffed by Glen Kalhar and Aldo Donnalioia. The office is located at 10110 S.W. Nimbus B-2 in that city.

"We are very excited to join the Nichibutsu force," commented Kalhar. "Nichibutsu has been introducing high profile video games such as 'Seicross' and 'Mag-Max' but has not received the recognition it deserves," he continued. "We are going to change all that. Our new kit 'Terra Cresta' has been one of the top sellers in Japan . . . I do not see any reason why it cannot happen here."

Industry News.....38

IN MACHINE



# Coin Machine



**BREAKING GROUND** — Just prior to last year's AMOA convention, groundbreaking ceremonies were held in Wood Dale, Illinois at the site of Konami's new U.S. facilities. The building, which is currently under construction, will be approximately 23,850 sq. ft., of which 7,300 sq. ft. will be allotted for office space and the remaining 16,500 for warehouse. Present space will also accommodate a research and development group and there is ample room for possible future expansion. Target date for the move from Elk Grove Village is June 1 or early July. As depicted in the accompanying photos a full turnout of Konami personnel and guests were on hand when ground



was broken on October 28, 1985. Pictured (photo 1, l-r) are: Kenjo Kobayashi (foreign trade coordinator-Konami, Inc.); Frank Pellegrini (director of marketing); Frank Bundra (vice president); Stephen Kaufman (vice president); Ben Har-El, (president of Konami, Inc.); Toshitsugu Pakai (manager, foreign trade dept.-Konami Industries Co., Ltd.) and Fumihiko Hishikawa (chairman-Konami Industries Co., Ltd.). A view of the tent that was set up for the occasion is more visible in photo 2 and in the foreground are (l-r) Ben Har-El, Fumihiko Hishikawa and Toshitsugu Pakai.

## AROUND THE ROUTE

(continued from page 37)

NAMA Western Convention is slated for March 21-23 at the Anaheim Convention Center in Anaheim, California. The vending association's national convention will be held in Chicago's McCormick Place during the period of October 23-26. NAMA expects some 3,000 registrants at the Western show and 6,000 or more at the national event. For exhibit info and other details contact NAMA headquarters at 20 N. Wacker Drive, Chicago, Illinois 60606.

Down California way. Spoke with C.A. Robinson's **Ira Bettelman** just after the first of the year. Business right now is rather slow, he said, stressing however that Atari's "Gauntlet" continues to be a principal seller. Williams upcoming new "High Speed" pin is testing out extremely well and contributing to a slightly improved pin market out there. As for kits, Ira told us they are still selling but with prices on the rise it's a situation where the numbers are getting smaller.

Off and running. Grand Products, one of our industry's newest manufacturers, has settled into facilities at 775 Nicholas in Elk Grove Village, Illinois 60007. The phone number is 312-593-2770. As previously reported, the principals of this new firm are **Dave Ma-**

**rofske, Stan Jarocki and Hank Ross**, who are currently putting together their initial product line — which will encompass coin-op amusement games of all varieties! Keep your eye on this company — it has a lot of know-how and experience behind it! Good luck guys!

Move over Comet . . . here comes "High Speed"! This new pin from Williams is bringing in fantastic earnings on test. As company exec **Joe Dillon** advised, "High Speed" represents Williams' response to what operators have been requesting, namely, a product that will earn well, be easy to service and easy to understand. From the moment you turn this game on, if there should happen to be a problem, it tells you immediately and lets you know exactly what switch is involved. Likewise, the "self percentaging" feature provides important data for the operator. So here you have a package that is equipped to attract the player and please the operator! Domestic production of "High Speed" is scheduled for February. Watch for it!

**Frank Cosentino** has departed his post at Bally Midwest to join Memetron as national sales manager. Understand Memetron's **Joe Kaminkow** is joining Premier Technology.

## Dobkin Bros. To Represent Game Plan

CHICAGO — Game Plan, Inc. of Addison, Illinois announced the appointment of Dobkin Bros., Inc. as a factory authorized distributor. The distributorship is located at 68-18th Street, in Wheeling, West Virginia.

According to director of sales **Paul Calamari**, "This fine organization is staffed by personnel rich in industry tradition and experience. Jack and Ben Dobkin will offer operators the ultimate in knowledge, exper-

tise, guidance and assistance in all areas of sales and service."

He added that, "Ben and Jack Dobkin are industry veterans who will provide an abundance of talent to operators of both street and arcade type locations. We at Game Plan are extremely pleased to have our product line represented by the well qualified Dobkin organization."

## Dynamo Crowns National Table Soccer Champs At \$20,000 Vegas Tournament

CHICAGO — The Showboat Hotel in Las Vegas hosted the \$20,000 Dynamo National Championships of Table Soccer during the weekend of Nov. 29 through Dec. 1, 1985. About 250 table soccer enthusiasts took part in the three-day competition.

Local Las Vegas players were treated to a warm-up event on Thursday evening at the Games People Play arcade, sponsored by Bill Britton of Able Vending.

The action at The Showboat began on Friday evening with a Draw Your Partner Doubles event and the Mixed Doubles competition. Mountain Coin Machine Distributors provided the 30 Dynamo soccer tables used for tournament play.

The 1984 National Open Doubles Champions, **Dave Gummesson** and **Bob Maloney** put on a Pro Clinic on Saturday morning, offering playing tips to the novice players on hand. Competition in Open, Novice and Women's Doubles all began on Saturday, with most of the Singles events and all of the finals taking place on Sunday.

**Tina Rhoton** from Denver made history by taking first place in both the Open Doubles and Women's Doubles events. It was the first time in the sport's history that a woman had placed first in the Open Doubles event at a tournament of this size. Tina and her partner

**Gregg Perrie** (Los Angeles) defeated **Larry Chesbrough** and **Ricky Benitez** in the final match to claim the national title and first place money of \$3,000. She then teamed up with **Kathy Brainard** of Spokane, Wash. to capture the national title in Women's Doubles.

Two Canadians, **Mitch Jang** and **Pete Vize** from Vancouver, B.C. are the 1985 national champs in Novice Doubles. **Mohammed Aburabia**, a veteran of the sport from New York, won his first national title by taking first place in the Novice Singles. The champ in the Open Singles competition was **Johnny Valles** of Phoenix. Winning the Women's Singles event was **Julie Sims** from Seattle.

The tournament was co-sponsored by **Dynamo Corp.** and **Major Events**, a Spokane-based firm specializing in large tournaments. Major Events will also co-sponsor the 1986 Dynamo Table Soccer Tour, which will begin in March 1986 and run through November. Plans for the tour include major tournaments in Atlantic City, Minneapolis, Las Vegas and Dallas, as well as over 30 regional tournaments across the U.S.

The accompanying photo depicts the competition among the estimated 250 players (including some from Canada and Belgium) who participated in this championship event.





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

American Waltz (Warner Bros./ASCAP/Two Songs-ASCAP/Make Believe-ASCAP/Warner-Tamerlane-BMI) .....	48	I Feel A Heartache (Bobbi Lacey pub.-Glen Campbell-BMI) .....	35	Music-ASCAP) .....	30	The Chair (Tree/Larry Butler-BMI) .....	29
A World (Briarpatch/DebDave-BMI/Kazzoom-ASCAP) .....	54	I Love You (Somebody's/SESAC/Welk) .....	19	Old Blue Yodeler (Razzy Bailey Music-ASCAP) .....	55	The Devil's (Granite/Goldline-ASCAP) .....	12
Baby When Your Heart (Golden Bridge Music-ASCAP) .....	61	I Sure Need (Uncle Artie-ASCAP) .....	24	Old School (MCA/Don Schlitz-ASCAP) .....	1	The Legend (Tree-BMI/Cross Keys-ASCAP) .....	40
(Back To The) Heartbreak (WB Gold-ASCAP/Warner House-BMI) .....	10	I Tell It (Tree/Cross Keys BMI/ASCAP) .....	13	Only In My (Jack and Bill/Reba McEntire-ASCAP) .....	21	The Loneliness (Windo Music Pub. Co. Inc./Captive Music Co./BMI) .....	84
Betty's Bein' (Tall Girl-BMI) .....	37	If I Don't (Southwest Words & Music-BMI) .....	60	Perfect Stranger (That's What She Said/Long Tooth-BMI) .....	26	The One I (Algee Music Corp.-BMI) .....	15
Bop (MHG/Sweet Angel/Web IV-ASCAP/BMI) .....	2	In Over My Heart (Rick Hall Music, Inc.-ASCAP) .....	45	Please Be Love (MCA, Div of MCA Inc./Berger Bits-ASCAP) .....	34	There's No (Mother Tongue/Flying Cloud-ASCAP/BMI) .....	9
Bring Your Love (Garry Edwards Music-ASCAP) .....	71	It's Just (Eden Music/Times Square-BMI) .....	17	Quiet Nights (Duchess-BMI) .....	91	Think About (Mailven/Cottonpatch/Bibo c/o Welk-ASCAP) .....	20
Burned Like (Garwin/Blue Moon/Famous-ASCAP) .....	27	It's Time (Hall-Clement/Hardscuffle-BMI) .....	85	Safe (Hall-Clement/Bob McDill-BMI/Bibo/Crosskeys-ASCAP) .....	81	This Night (Grand Alliance Pub./ASCAP/Sabal Music, Inc./ASCAP/Cedarwood Pub./BMI) .....	70
Cajun Moon (Hall-Clement Pub./Ricky Skaggs Music/c/o The Welk Music Group-BMI) .....	52	Just In Case (Pacific Island/Tree-BMI) .....	3	She Ain't Whistlin' (Hall-Clement Pub./Frizzell Music, c/o Welk & Cavesson Music Ent. Co.-BMI-ASCAP) .....	62	We've Got (MCA Music/Patchwork Music Corp./ASCAP) .....	75
Come On (DeJamus/Riva-ASCAP) .....	11	Last Piece (White Cat Music/ASCAP) .....	93	She And I (MCA Music, div. of MCA Inc./Patchwork Music/ASCAP) .....	66	What's A Memory (Deja/Quillsong/Alabama Band-ASCAP) .....	31
Don't Fall (Algee Music Corp.-BMI) .....	79	Lie To (Rare Blue/Bellamy Bros./Steeple Chase-BMI/ASCAP) .....	86	She Don't Cry (Cross Keys Publ. Co. Inc.-ASCAP) .....	53	What A Memory (Bibo/Chappell/Robinhill-ASCAP) .....	99
Down In Tennessee (April/Idas of March-ASCAP) .....	16	Lonely Days (Rover Music-AMR Inc.-ASCAP) .....	42	She Told Me (Courtland/Artin-BMI) .....	87	What Am I (Tapadero c/o Merit/AlifSongs-BMI) .....	77
Dreamland Express (Cherry Mountain-ASCAP) .....	36	Love's Gone Bad (Wilcox Music-ASCAP) .....	100	Shoe String (Old Friends Music/Mother Tongue Music/BMI/ASCAP) .....	76	Whatever Turns You On (Tree Pub. Inc./O'Lyric Music (BMI) .....	90
Every Day (Peer-Intl.-BMI) .....	38	Lovin' On (Lynn Shawn Music-BMI/Jerry Foster Music-ASCAP) .....	94	Somebody Else's (Love Wheel-BMI) .....	25	While The Moon's (Music City Music/Combine Music/ASCAP/BMI) .....	50
Every Night (Ray Stevens Music/BMI) .....	84	Makin' Up (Warner Bros./Gary Morris/Leeds/MCA/Patchwork-ASCAP) .....	7	Some Girls Have (Kirshner Songs/April Music Pub.-ASCAP) .....	44	Why You Been (Acuff-Rose-Opry-BMI) .....	56
Everything (Ken Stitts Music-BMI Silverdust Pub-ASCAP) .....	72	Memories To Burn (Tree-BMI/Cross Keys-ASCAP) .....	8	Stand Up (Old Friends/Crosskeys/Tree-BMI/ASCAP) .....	39	You Are My (Grey Hawk Music/Sand/Appert Music/Jim Carter Pub-ASCAP) .....	28
Fast Lanes and Country Roads (Tom Collins-BMI) .....	22	Mississippi Break Down (Pub. Little Amber Music-BMI) .....	57	Still Hurtin' Me (Fairydust-BMI) .....	35	You Are The Rock (Jack & Gordon Music-ASCAP) .....	80
Five Fingers (Almarie Music-BMI Cross Keys, Pub. Co. Inc.-ASCAP) .....	46	Morning Desire (Leeds/Patchwork-ASCAP) .....	18	Sweetener (Vanessa Music Corp./ASCAP) .....	89	You Can Dream (Steve Warner/Siren Songs-BMI) .....	4
Goodbye Marie (Combine Music Corp./Music City Music, Inc./BMI/ASCAP) .....	59	Never Be (Gone Gator-ASCAP) .....	14	Sweeter And Sweeter (Statler Bros. Music, Inc./BMI) .....	58	You Make Me (Hall-Clement/Ricky Skaggs/Welk-BMI) .....	67
Have Mercy (Irving-BMI) .....	32	1982 (Grand Alliance Publ. ASCAP/Grand Coalition Music-BMI) .....	47	The Best There (Bibo Music Pub., c/o The Welk Music Group/ASCAP/Random Notes Music/ASCAP) .....	78	You Should Have (Raven Song Music, Inc./Michael H. Goldsen, Inc./Collins Court Music, Inc./ASCAP) .....	33
Home Again (W/E/A/Mopago/Screen Gems/EMI/Moon And Stars-BMI) .....	5	Nobody Falls (April/New and Used-ASCAP/Blackwood/L. and of Music-BMI) .....	88			Your Memory Ain't (Tapadero Music (merit)/Chriswood Music/Pangola-BMI) .....	41
Hurt (CBS Miller-ASCAP) .....	6	Nothing But (Larry Gatlin Music/BMI) .....	64			You're Something (Jack & Bill Music/Cowdaddies Music/Reba McEntire Music/c/o The Welk Music Group/ASCAP) .....	73
I Could Get (Tree/Pacific Island c/o Careers-BMI) .....	23	Okeechobee (Vassar's Music/ASCAP) .....	92				
		Oklahoma (Benefit Music-BMI/Atlantic Music Corp. Coolwell/Granite-ASCAP GSC					

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

A Good-Bye (Not Listed) .....	67	Emergency (Delightful Music Ltd.) .....	27	It Takes Two (Tricky-Trac-BMI) .....	92	Stand Back (Music Corp. of America/Bayjun Beat adm. by MCA Music-BMI) .....	20
Alice, I Want (Forceful-BMI) .....	18	Everybody Dance (Crazy People/Almo Corp.-ASCAP) .....	60	Just The Way I Planned It (PMT Music-ASCAP) .....	97	Sun City (Solidarity-ASCAP) .....	42
Affection (Crazy People/Almo Music-ASCAP) .....	24	Everlasting Love (Wayne Brathwaite-ASCAP) .....	94	Learn To Love (Airbear/Garden Rake/Entente/Warner-Tamerlane-BMI) .....	64	Tender Love (Flyte Tyrne Tunes-ASCAP) .....	26
After The Love Is (Terrace-ASCAP) .....	75	Fairy Tale (ADRA/K.E.D./Mokojumbi-BMI) .....	63	Let Me Be (Brampton Ltd.) .....	12	That's What (Carole Bayer Sager/BMI-New Hidden Valley/WB Music Corp.-ASCAP/Warner Tamerlane Pub. Corp.) .....	1
A Love Bizarre (Sister Fate-ASCAP) .....	30	Freedom (Golden Torch Corp.-ASCAP) .....	32	Let Me Kiss (ABKCO Music-Ashtray-BMI) .....	38	The Heart (Editions Sunset-ASCAP/Adm. by Arista Music Inc.-ASCAP) .....	36
Another Night (Colgems/EMI-ASCAP/Screen Gems/EMI Music-BMI) .....	87	Funky Little (Happy Stepchild-BMI) .....	77	Let My People (Skeco/Carijunde/Barjosa-ASCAP) .....	54	The Oak Tree (Ya D Sir-ASCAP) .....	70
Ain't That (Widr-ASCAP/Sugarhill-BMI) .....	100	Go Home (Jobete Co./Black Bull-ASCAP) .....	5	Lock And Key (Spectrum VII-ASCAP) .....	40	The Truth (MCA Music, a division of MCA, Inc./Unicity/Moonwalk-ASCAP) .....	65
Baby Talk (Hub/MCA-ASCAP) .....	96	Gordy's Groove (Tommy Boy-ASCAP) .....	37	Love Always Finds A Way (Snow/Dyad Ltd.-BMI) .....	57	Thinking About (Kashif/The New Music Group/MCA Music-BMI) .....	46
Can You Feel (Forceful-ASCAP) .....	43	Guilty (Temp Co.-BMI) .....	16	Love's Gonna (House Of Fun-BMI) .....	85	This Is For (Science Lab/Green Star-ASCAP) .....	62
Can You Rock (Protoons/Rush Groove-ASCAP) .....	44	He'll Never Love You (Stone Jam/Burnin' Bush-ASCAP) .....	17	Lipstick Lover (April/Ultrawave-ASCAP) .....	66	What Have You (Flyte Tyme Tunes-ASCAP) .....	86
Caravan Of Love (April/Iji-ASCAP) .....	42	High Fashion (Parisongs-ASCAP) .....	28	Living In America (April/Second Nature-ASCAP/Blackwood/Janiceps-BMI) .....	29	What A Woman (Assorted/Henry Suman/Rose Tree/Adm. by Mighty 3 Music Group-ASCAP/BMI) .....	49
Chain Reaction (Gibb Brothers-BMI) .....	74	Hold On (Jobete/Black Bull/Bertam-ASCAP) .....	78	Love Patrol (Milestone/Ro-Hut-BMI) .....	93	What, When, Where (Intersong-ASCAP) .....	72
Colder Are (Kichelle-ASCAP/Johnny Yuma-BMI) .....	14	Hold On (Jobete/Black Bull/Bertam-ASCAP) .....	78	Middle Of The Night (Dangerous/Liedola-ASCAP) .....	95	What You Been Missin' (Willesden/Keith Diamond/Jo Skin-BMI) .....	9
Color Of Success (Ya D Sir-ASCAP) .....	31	Honey For The Bee's (J&S/Almo Corp.-ASCAP) .....	73	Nightmares (Protoons/Sam Jacobs-ASCAP) .....	69	When The Going Gets Tough (Zomba Enterprise) .....	19
Computer Love (Troutman's/Saja-BMI) .....	51	How Can I (Beverly Glen-BMI) .....	91	No Frills Love (Unique/Shakin' Baker/Tina B. Writin-BMI) .....	41	Who Do You Love (Bernard Wright/Mchorna-BMI) .....	15
Condition Of The Heart (Kashif-MCA-BMI) .....	52	How Will I Know (Irving/BMI) .....	39	No Show (Keejue/Danica-BMI) .....	83	Who's Zoomin' Who (Gratitude-ASCAP/Bellboy-BMI) .....	58
Conga (Foreign Imported-BMI) .....	61	I'd Rather (Timberlake/Top-Bound/Double Sting/Schu-Baby-BMI) .....	53	Own The Night (Rightsong/Franne Golde/Welbeck/ATV-BMI) .....	80	You Look Good (Flyte Tyme Tunes-ASCAP) .....	59
Count Me Out (New Generation-ASCAP) .....	7	I Can't Live (Def Jam-ASCAP) .....	35	Part-Time Lover (Jobete/Black Bull-ASCAP) .....	81	Your Personal Touch (Warner-Tamerlane Pub. Corp.-Song-A-Tron-BMI) .....	13
Curiosity (Almo/Crimson/Irving-BMI) .....	21	If I Ruled (Kuwa Inc./Davy D Music) .....	34	Party All The Time (Stone City-ASCAP) .....	99	Your Smile (La Mode-ASCAP) .....	22
Desire (Temp Co.-BMI) .....	50	If Only (Almo Corp./Rutland Road-ASCAP) .....	88	Saturday Love (Flyte Tyrne Tunes-ASCAP) .....	82		
Digital Display (Ready For The World/Excalibur Lacey/Trixie Lou-BMI) .....	6	If You Don't (Assorted-BMI) .....	90	Say I'm Your No. 1 (Terrace-ASCAP) .....	55		
Do Me Baby (Controversy-ASCAP) .....	10	I Like You (American Summer/Phyllis Nelson-ASCAP) .....	89	Say You, Say Me (Ole Brampton/Jobete-ASCAP) .....	2		
Do You Really Love Your Baby (Uncle Ronnie's Co./April Inc./Thriller Miller/MCA Music A Division of MCA-ASCAP) .....	11	I Like (Dat Richfield/Kat-BMI/Songs Can Sing-ASCAP) .....	25	Secret Lovers (Almo Corp./Jodaway-ASCAP) .....	4		
Do You Love Me (Sinoda/Rustomatic/Steel Chest-ASCAP) .....	45	Insatiable Woman (April/Iji-ASCAP) .....	68	Seduction (Stone City/National League-ASCAP) .....	48		
Don't Be Stupid (Amber Pass/Kuwa/Fools Prayer Adm. by Amber Pass Music) .....	56	I Need (Lynn-Ro/Delfern Co.-BMI-Century City-ASCAP) .....	33	Sisters Are (RCA/Blue Network-ASCAP) .....	71		
Don't Say No (Philly World Music-BMI) .....	8	I'm Your Man (Chappell/Morrison-Leahy-ASCAP) .....	76	Slave To The Rhythm (April-ASCAP/Perfect Songs/Unforgettable Songs/Island-BMI) .....	23		

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

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



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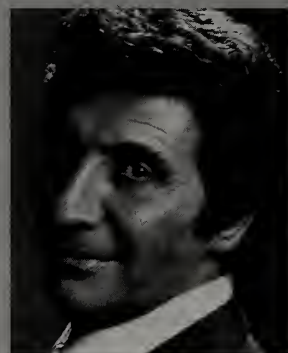
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