

# CASHBOX

February 22, 1986

T.M

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**Making It On Their Own Turf**

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**I**t was an historic occasion when, on the night of August 30, 1972, John Lennon took the stage of New York's Madison Square Garden to give his first live performance since the breakup of The Beatles.

Eight years hence, this appearance would prove to be even more momentous, tragically becoming the last live recording John Lennon would ever make.

Now, for the first time, this legendary concert is available for the world to share. Featured are never-before-heard live versions of such Lennon classics as "IMAGINE," "COME TOGETHER," "INSTANT KARMA" and "GIVE PEACE A CHANCE," each digitally mastered to bring out all of their original brilliance.

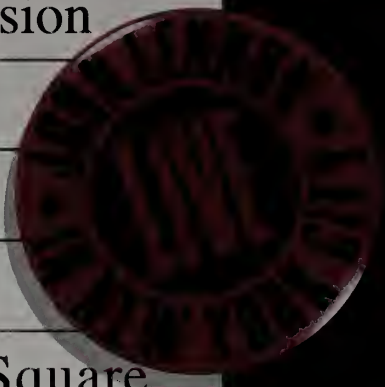


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# JOHN LENNON - LIVE IN NEW YORK CITY

It was a night anyone who was there will always remember. It's one concert you'll never forget.

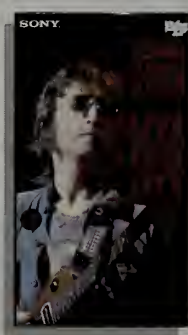


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## GUEST EDITORIAL

### The Impact Of The Music Industry On Apartheid

By Sikhulu Shange

Music is not just a commercial product. It's an important part of culture, through which we express ourselves. Through music we express pride, sorrow and, at times, it is the best tool to protest against the injustices perpetrated by man against man. The struggle is about and for, the humanity and dignity of mankind. It is not just politics.

South Africa and Namibia are the last straws of colonialism on the continent of Africa. The oppressed people are fighting on all fronts to uproot and dismantle the debasing and dehumanizing system of apartheid. The music industry has made its own impact as music is the universal language of communication. The cultural isolation of the Pretoria regime has caused the South African Government to spend the national budget indiscriminately to lure entertainers around the world to break the cultural boycott resolution passed by the United Nations.

Throughout the world, especially the United States and the United Kingdom, the people have been a formidable force in combating the oppression of the downtrodden people of South Africa.

I must commend the grassroot movement of America for its contributions in our struggle. The outcry from the people in protest of those artists who visited, or are about to visit South Africa, has changed the minds of some entertainers. Today, there are artists who have contributed their talents to fight racism and bigotry. Artists like Little Steven, Miles Davis, Herbie Hancock, Sonny Okosuns (and many more) collaborated their talents to record "Sun City" (Artists United Against Apartheid). Stevie Wonder has released a blockbuster album "In Square Circle," which contains the cut, "It's Wrong" (APARTHEID). The Specials A.K.A. stung the world with its hit, "Free Nelson Mandela," another protest message which is an inspiration to the South African people and activists against apartheid and racism around the world. Julian Bahula, a South African musician now residing in London, sings and records songs of protest and has been an influencing force to many people, including entertainers in the United Kingdom. Needless to say, all of his recordings have been banned in South Africa.

South Africa is one of the leading countries in marketing foreign music and concert promotions. Millions of records and tapes are sold annually despite the fact that Africans live under poverty scale.

EMI, Gallotone Records and WEA are major distributors of foreign music in South Africa. These distributors are white owned and white

managed, yet the African population in the urban areas are the main consumers of records and tapes. The distributors, when conducting their business, follow the guidelines set by the apartheid regime. For instance, in South Africa there exists a law that is known as Job Reservation. This means certain jobs are reserved for whites only, even

if the African is qualified for the job. The African is not permitted to have certain jobs simply because he is an African. However, whites are bosses regardless of their qualifications. An African earns about one quarter of the amount that a white person would earn from the same performance or better! Gallotone Records distributes CBS and they have proved to be the top exploiters. And although WEA does not own pressing facilities it also exploits African talent for recording purposes. The African artists are provided no facilities to rehearse. There are no music schools and no scholarships. Few Africans, who are white manipulated, are hired by these recording companies. Most of the artists get feeble royalties for their recordings and most of that ends up with the record companies!

Censorship is the crippling factor to the African's recordings because all recordings must go through the censorship bureau. If any of the lyrics can be interpreted as political, the record will be refused air play.

The only time banned music can be heard is from neighboring countries such as Botswana,

Lesotho or Swaziland. Live performances are another way of communicating with the audience and most of the concerts performed in the townships are free in order to keep the spirits of the overburdened Africans alive!

In 1982, the South African government invited Frank Sinatra for a two week engagement at a Sun City complex opening in the bantustan of Bophutatswana. This invitation was another attempt to break the cultural boycott. For that engagement Sinatra was paid approximately \$2,000,000. Sinatra has been the target of the anti-apartheid movements around the world along with those who followed in his footsteps to South Africa.

Apartheid is based on Naziism and cannot be reformed. It must be destroyed! The oppressed people of South Africa and Namibia are grateful for the international support against apartheid. No one should visit South Africa until the system of apartheid has been dismantled!  
**NO RACE OF PEOPLE HAS THE RIGHT TO RULE OVER ANOTHER RACE!!!!**



Sikhulu Shange is the owner of Sikhulu's Record Shack in New York City. He is a native of South Africa.

SINGLES		42	KISS — Prince and the Revolution — Paisley Park/Warner Bros.
ALBUMS		105	DO ME BABY — Meli'sa Morgan — Capitol
POP SINGLE		WINNER'S CIRCLE	
#1	HOW WILL I KNOW Whitney Houston Arista	Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.	
B/C SINGLE			
#1	DO ME BABY Meli'sa Morgan Capitol	POP ALBUM	
COUNTRY SINGLE		#1 PROMISE Sade Portrait	
#1	THERE'S NO STOPPING YOUR HEART Marie Osmond Capitol/Curb	B/C ALBUM	
JAZZ		#1 PROMISE Sade Portrait	
#1	MAGIC TOUCH Stanley Jordan Blue Note	COUNTRY ALBUM	
COMPACT DISC		#1 THE HEART OF THE MATTER Kenny Rogers RCA	
#1	BROTHERS IN ARMS Dire Straits Warner Bros.	MUSIC VIDEO	
		#1 LIFE IN A NOTRHERN TOWN Dream Academy Reprise	
		12" SINGLE	
		#1 HOW WILL I KNOW Whitney Houston Arista	

**ROCK ME AMADEUS**  
CANADIAN VERSION  
(R. & F. Bellard-Falco)  
(Original version appears on the A&M album "Falco 3" (SP-6195))

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**FALCO**  
Produced and Arranged by Robert Ferdi Boland  
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# CASH BOX TOP 100 SINGLES

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

February 22, 1986

		Weeks On 2/15 Chart
<b>1</b>	<b>HOW WILL I KNOW</b> WHITNEY HOUSTON (Arista AS1-9431)	4 12
<b>2</b>	<b>KYRIE</b> MR. MISTER (RCA PB-14258)	5 10
<b>3</b>	<b>WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING</b> BILLY OCEAN (Jive/Arista JS1-9432)	1 13
<b>4</b>	<b>BURNING HEART</b> SURVIVOR (Scotti Brothers/CBS ZS4 05663)	2 17
<b>5</b>	<b>LIVING IN AMERICA</b> JAMES BROWN (Scotti Brothers/CBS ZS4 05682)	7 12
<b>6</b>	<b>I'M YOUR MAN</b> WHAM! (Columbia 38-05721)	3 13
<b>7</b>	<b>SARA</b> STARSHIP (Grunt/RCA FB-14253)	12 9
<b>8</b>	<b>LIFE IN A NORTHERN TOWN</b> THE DREAM ACADEMY (Reprise/Warner Bros. 7-28841)	11 13
<b>9</b>	<b>THE SWEETEST TABOO</b> SADE (Portrait/CBS 37-05713)	10 13
<b>10</b>	<b>SILENT RUNNING</b> MIKE & THE MECHANICS (Atlantic 7-89488)	14 13
<b>11</b>	<b>THAT'S WHAT FRIENDS ARE FOR</b> DIONNE & FRIENDS (Arista AS1-9422)	6 16
<b>12</b>	<b>SAY YOU, SAY ME</b> LIONEL RICHIE (Motown 1819MF)	9 16
<b>13</b>	<b>THESE DREAMS</b> HEART (Capitol B-5541)	20 6
<b>14</b>	<b>SECRET LOVERS</b> ATLANTIC STARR (A&M AM-2788)	21 9
<b>15</b>	<b>KING FOR A DAY</b> THOMPSON TWINS (Arista AS1-9450)	18 6
<b>16</b>	<b>A LOVE BIZARRE</b> SHEILA E. (Paisley Park/Warner Bros. 7-28890)	19 15
<b>17</b>	<b>CONGA</b> MIAMI SOUND MACHINE (Epic 34-05457)	17 19
<b>18</b>	<b>TALK TO ME</b> STEVIE NICKS (Modern/Atlantic 7-99582)	8 15
<b>19</b>	<b>SPIES LIKE US</b> PAUL McCARTNEY (Capitol B-5537)	15 14
<b>20</b>	<b>TARZAN BOY</b> BALTIMORA (Manhattan/Capitol B 50018)	24 19
<b>21</b>	<b>SANCTIFY YOURSELF</b> SIMPLE MINDS (A&M/Virgin AM-2810)	27 5
<b>22</b>	<b>RUSSIANS</b> STING (A&M AM-2799)	26 6
<b>23</b>	<b>NIKITA</b> ELTON JOHN (Geffen/Warner Bros. 7-28800)	29 6
<b>24</b>	<b>THE SUN ALWAYS SHINES ON T.V.</b> A-HA (Reprise/Warner Bros. 7-28846)	25 13
<b>25</b>	<b>STAGES</b> ZZ TOP (Warner Bros. 7-28810)	28 6
<b>26</b>	<b>THIS COULD BE THE NIGHT</b> LOVERBOY (Columbia 38-05765)	30 6
<b>27</b>	<b>R.O.C.K. IN THE U.S.A. (A SALUTE TO 60's ROCK)</b> JOHN MELLENCAMP (Riva/PolyGram 884 455-7)	31 4
<b>28</b>	<b>DAY BY DAY</b> HOOTERS (Columbia 38-05730)	32 11
<b>29</b>	<b>WHAT YOU NEED</b> INXS (Atlantic 7-89460)	36 6
<b>30</b>	<b>DIGITAL DISPLAY</b> READY FOR THE WORLD (MCA 52734)	35 11
<b>31</b>	<b>ANOTHER NIGHT</b> ARETHA FRANKLIN (Arista AS1-9453)	34 6
<b>32</b>	<b>HE'LL NEVER LOVE YOU (LIKE I DO)</b> FREDDIE JACKSON (Capitol B-5535)	33 11
<b>33</b>	<b>(HOW TO BE A) MILLIONAIRE</b> ABC (Mercury/PolyGram 884 382-7)	38 6

		Weeks On 2/15 Chart
<b>34</b>	<b>WINNER'S CIRCLE</b> <b>ROCK ME AMADEUS</b> FALCO (A&M AM-2821)	49 3
<b>35</b>	<b>LET'S GO ALL THE WAY</b> SLY FOX (Capitol B 5463)	43 6
<b>36</b>	<b>GOODBYE IS FOREVER</b> ARCADIA (Capitol B-5542)	40 4
<b>37</b>	<b>NO EASY WAY OUT</b> ROBERT TEPPER (Scotti Brothers/CBS ZS4 05750)	41 5
<b>38</b>	<b>NIGHT MOVES</b> MARILYN MARTIN (Atlantic 7-89465)	42 6
<b>39</b>	<b>MANIC MONDAY</b> BANGLES (Columbia 38-05757)	50 5
<b>40</b>	<b>MY HOMETOWN</b> BRUCE SPRINGSTEEN (Columbia 38-05782)	13 12
<b>41</b>	<b>CALLING AMERICA</b> ELECTRIC LIGHT ORCHESTRA (CBS Associated ZS4 05766)	47 4
	<b>CHARTBREAKER</b>	
<b>42</b>	<b>KISS</b> PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28751)	DEBUT
<b>43</b>	<b>BEAT'S SO LONELY</b> CHARLIE SEXTON (MCA 52715)	48 10
<b>44</b>	<b>GO HOME</b> STEVIE WONDER (Tamil/Motown 1817TF)	16 14
<b>45</b>	<b>WALK OF LIFE</b> DIRE STRAITS (Warner Bros. 7-28878)	22 17
<b>46</b>	<b>TENDER LOVE</b> FORCE M.D.'S (Warner Bros. 7-28818)	59 3
<b>47</b>	<b>I'M NOT THE ONE</b> THE CARS (Elektra 7-69589)	52 4
<b>48</b>	<b>NEEDLES AND PINS</b> TOM PETTY AND THE HEARTBREAKERS WITH STEVIE NICKS (MCA 52772)	53 4
<b>49</b>	<b>PARTY ALL THE TIME</b> EDDIE MURPHY (Columbia 38-05609)	23 21
<b>50</b>	<b>I MISS YOU</b> KLYMAXX (Constellation/MCA 52606)	37 22
<b>51</b>	<b>SIDEWALK TALK</b> JELLYBEAN (EMI America B-8297)	39 15
<b>52</b>	<b>ALIVE &amp; KICKING</b> SIMPLE MINDS (A&M/Virgin AM-2738)	44 19
<b>53</b>	<b>ADDICTED TO LOVE</b> ROBERT PALMER (Island 7-99570)	67 5
<b>54</b>	<b>BROKEN WINGS</b> MR. MISTER (RCA PB-14136)	45 23
<b>55</b>	<b>IT'S ONLY LOVE</b> BRYAN ADAMS/TINA TURNER (A&M AM-2791)	46 14
<b>56</b>	<b>I CAN'T WAIT</b> STEVIE NICKS (Modern/Atlantic 7-99565)	DEBUT
<b>57</b>	<b>SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS)</b> PHIL COLLINS AND MARILYN MARTIN (Atlantic 7-89498)	51 21
<b>58</b>	<b>BOP</b> DAN SEALS (EMI America B-8289)	64 4
<b>59</b>	<b>TONIGHT SHE COMES</b> THE CARS (Elektra 7-69589)	54 17
<b>60</b>	<b>LIVE IS LIFE</b> OPUS (Polydor/PolyGram 883 730-7)	70 4
<b>61</b>	<b>SOMEWHERE (FROM "WEST SIDE STORY")</b> BARBRA STREISAND (Columbia 38-05680)	55 12
<b>62</b>	<b>GOODBYE</b> NIGHT RANGER (MCA 52729)	56 16
<b>63</b>	<b>EVERYTHING IN MY HEART</b> COREY HART (EMI America B-8300)	57 13
<b>64</b>	<b>CARAVAN OF LOVE</b> ISLEY, JASPER, ISLEY (CBS Associated ZS4 05611)	58 10
<b>65</b>	<b>DO ME BABY</b> MELI'SA MORGAN (Capitol B-5523)	72 4
<b>66</b>	<b>YOU'RE A FRIEND OF MINE</b> CLARENCE CLEMONS AND JACKSON BROWNE (Columbia 38-05660)	60 18

		Weeks On 2/15 Chart
<b>67</b>	<b>LE BEL AGE</b> PAT BENATAR (Chrysalis VS4 42968)	78 2
<b>68</b>	<b>EVERYBODY DANCE</b> TA MARA & THE SEEN (A&M AM-2768)	61 18
<b>69</b>	<b>I THINK IT'S LOVE</b> JERMAINE JACKSON (Arista AS1-9444)	DEBUT
<b>70</b>	<b>OVERJOYED</b> STEVIE WONDER (Tamil/Motown 1832TF)	DEBUT
<b>71</b>	<b>I'D DO IT ALL AGAIN</b> SAM HARRIS (Motown 1829MF)	71 4
<b>72</b>	<b>SOMETHING ABOUT YOU</b> LEVEL 42 (Polydor/PolyGram 883 362-7)	79 2
<b>73</b>	<b>YOUR LOVE</b> THE OUTFIELD (Columbia 38-05796)	87 2
<b>74</b>	<b>JIMMY MACK</b> SHEENA EASTON (EMI America B-8309)	82 3
<b>75</b>	<b>LET ME BE THE ONE</b> FIVE STAR (RCA PB-14229)	83 2
<b>76</b>	<b>THE POWER OF LOVE</b> JENNIFER RUSH (Epic 34-05754)	84 2
<b>77</b>	<b>I LIKE YOU</b> PHYLLIS NELSON (Carrere/CBS ZS4 05583)	85 2
<b>78</b>	<b>STEREOTOMY</b> THE ALAN PARSONS PROJECT (Arista AS1-9433)	86 2
<b>79</b>	<b>GO</b> ASIA (Geffen/Warner Bros. 7-28872)	62 12
<b>80</b>	<b>LYING</b> PETER FRAMPTON (Atlantic 7-89463)	81 3
<b>81</b>	<b>THE MEN ALL PAUSE</b> KLYMAXX (Constellation/MCA 52486)	89 2
<b>82</b>	<b>SATURDAY LOVE</b> CHERRELLE with ALEXANDER O'NEAL (Tabu/CBS ZS4 05767)	90 2
<b>83</b>	<b>SUPERBOWL SHUFFLE</b> THE CHICAGO BEARS SHUFFLIN' CREW (Red Label/Capitol B-71012)	75 4
<b>84</b>	<b>HEART'S ON FIRE</b> JOHN CAFFERTY (Scotti Brothers/CBS ZS4 05774)	DEBUT
<b>85</b>	<b>EMERGENCY</b> KOOL & THE GANG (De-Lite/PolyGram 884 199-7)	65 18
<b>86</b>	<b>IT'S ALL RIGHT (BABY'S COMING BACK)</b> EURYTHMICS (RCA PB-14284)	DEBUT
<b>87</b>	<b>A LITTLE BIT OF LOVE IS ALL IT TAKES</b> NEW EDITION (MCA 52766)	DEBUT
<b>88</b>	<b>WHAT HAVE YOU DONE FOR ME LATELY</b> JANET JACKSON (A&M AM-2812)	DEBUT
<b>89</b>	<b>I FOUND SOMEONE</b> LAURA BRANIGAN (Atlantic 7-89451)	DEBUT
<b>90</b>	<b>WOOD BEEZ (PRAY LIKE ARETHA FRANKLIN)</b> SCRITTI POLITTI (Warner Bros. 7-28811)	DEBUT
<b>91</b>	<b>FACE THE FACE</b> PETE TOWNSHEND (Atco/Atlantic 7-99590)	63 16
<b>92</b>	<b>SEX AS A WEAPON</b> PAT BENATAR (Chrysalis VS4 42927)	66 14
<b>93</b>	<b>SMALL TOWN</b> JOHN COUGAR MELLENCAMP (Riva/PolyGram 884 202-7)	68 17
<b>94</b>	<b>ELECTION DAY</b> ARCADIA (Capitol B-5501)	69 18
<b>95</b>	<b>PLEASURE AND PAIN</b> DIVINYLS (Chrysalis VS4 42916)	80 4
<b>96</b>	<b>LIFE'S WHAT YOU MAKE IT</b> TALK TALK (EMI America B-8303)	88 3
<b>97</b>	<b>OBJECT OF MY DESIRE</b> STARPOINT (Elektra 7-69621)	74 22
<b>98</b>	<b>LOVE IS THE SEVENTH WAVE</b> STING (A&M AM-2787)	73 16
<b>99</b>	<b>SECRET</b> ORCHESTRAL MANOEUVRES IN THE DARK (A&M/Virgin AM-2794)	76 10
<b>100</b>	<b>WE BUILT THIS CITY</b> STARSHIP (Grunt/RCA FB-14170)	77 25

## Toth: 'Only The Beginning'

### Md. Delegate Says Other States To Adopt Record Obscenity Law

By David Adelson

LOS ANGELES — The Maryland Delegate responsible for the record obscenity legislation currently pending before the Maryland legislature has projected victory for her bill as well as a domino effect with other state legislatures across the country.

Delegate Judith Toth told *Cash Box* that since her amendment to Article 27 Section 419 of the Maryland State Code, several representatives from various state legislatures have contacted her and have expressed interest in similar legislation. "I think the other states are going to pick up on this very quickly," she remarked.

The amendment, if passed, would be attached to an existing Maryland law that prohibits dealers from selling or renting pornographic books, periodicals or video-cassettes to minors. The new regulations would make it illegal for a retailer to sell or rent to minors, an audio recording that the state deems pornographic. Violators could be fined and imprisoned with stiffer penalties for repeat offenders.

Due to the structure of the legislature's current session, the bill will be voted on by the full legislature by April 7. "I think the chances of success are very good," said Toth. "We're on the floor right now

and we've talked to a lot of people and they seem to have no problem with the bill. We expect the governor will have it on his desk by April 7."

Toth's confidence stems from the bill's quick passage through a normally slow and reserved Maryland Judiciary Committee. It is now pending before the House Of Delegates where passage is expected. It would then have to go to the state Senate before being signed by the Governor.

"A lot of this has to do with the Parents Music Resource Committee (P.M.R.C.)," said Toth. "They were the first ones to really sit down and transcribe the material. Those of us who were over 18 couldn't understand the lyrics but once we got it in writing, we understood. I had no idea there was such pornographic material out there. Especially in the heavy metal area. This is not the kind of stuff that kids should be listening to."

Maryland retailers were caught off guard by the amendment's quick introduction and swift committee passage. There were no lobbying efforts on the part of the dealers or manufacturers and it is currently unknown whether any action will be taken to fight the amendment. A

(continued on page 36)



**SIGN 'EM** — Paul McCartney (2nd from left) and Bob Geldof (2nd from right), who received the American Music Award of Merit and the American Music Award of Appreciation respectively, are pictured during ceremonies at the Hippodrome in London as part of the 13th annual "American Music Awards." They're surrounded by Roger Daltrey (far left), who made the presentation to Geldof, and Phil Collins, who presented to McCartney.

## NARAS Strives For A More Musically Diverse Grammy

By Gregory Dobrin

LOS ANGELES — "A good example of the cross-section this year is the Best Pop Vocal Performance, Female category," said Mike Greene, president of The National Academy of Recording Arts & Sciences (NARAS). "If you look at the five finalists and consider the musical spectrum that they represent — from Tina

Turner to Linda Ronstadt, Pat Benatar, Madonna, Whitney Houston — It's such a diversity, it shows that our membership is looking for creative excellence in a lot of different kinds of performances."

The 28th Grammy Awards, to be held February 25 at L.A.'s Shrine Auditorium, reflects the growth of NARAS as an organization, the current trend toward AC radio and a loosening of formats in general. For Greene, this means NARAS is finally using the Grammys as the industry vehicle it is meant to be, by more thoroughly representing the multifarious musics now in commercial release. But it hasn't been easy.

"Rock people (especially) are tough to get to join things," said Greene. "I was tough — I come from the rock world. Rock, new music is anti-organizational, anti-establishment. Our voting process is so complicated and so structured that we are very much an organizational structure unto ourselves, and it's fun to attack organizational structures."

It has been Greene's concern, and that of NARAS, to enlist the involvement of people from all genres of music. "Only in the last few years," Greene said, "when

(continued on page 36)

## CBS Reports Earnings Drop

NEW YORK — CBS income from continuing operations in 1985 declined 32 percent and net income for the year declined 87 percent. The greater decline in net income was primarily due to the discontinuance in the third quarter of the Company's toy, theatrical film and home computer software operations. Revenues for 1985 rose by 2 percent. CBS fourth quarter 1985 income from continuing operations declined 50 percent, from \$110.5 to \$55.4 million, while net income for the period rose 53 percent.

Thomas H. Wyman, CBS chairman and chief executive officer, said that "1985 was a year of dramatic change for the media industry — highlighted by intense activity in the merger/takeover area and difficult business conditions. We were pleased to preserve CBS's independence by successfully defending against a hostile takeover attempt and to provide substantial benefits to our shareholders through the recapitalization program."

CBS/Broadcast Group 1985 operating

income declined 12 percent as revenues rose 2 percent. The Groups' profit decline was due to lower profits at the Television Network, reflecting the weakness of the

(continued on page 36)

### Behind The Bullets

## Houston On Top! #1 Single, Top 5 LP

By Stephen Padgett

1985 was quite a year for Whitney Houston. She had two Top Five singles and her self titled Arista debut steadily climbed the LP chart. 1986 is starting out to be quite a year for Houston as well. Last week she scored her third Top Five single, and this week, "How Will I Know" jumps from four to one to become Houston's first chart topper. Meanwhile, "Whitney Houston" crosses the line from six to five on the Pop LP chart to put Houston in league with Sade, Barbra Streisand, Dire Straits and Mr. Mister as

possessors of top Five albums.

"Whitney Houston" is experiencing tremendous sales strength in every region of the nation. It is Top Five or better in most markets. The Record Bar, Durham, NC; Lieberman, Georgia; Tower Records, Campbell, CA; Licorice Pizza, Los Angeles and Harmony House, Detroit all report that the LP is Number One. "Whitney Houston" is Top Five at Cavages, Buffalo; The National Record Mart, Pittsburgh; Richman Brothers, Philadelphia; Spec's Music, Florida; Tara One-Stop,

(continued on page 36)

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**ABC RADIO, KAMINSKY PACT** — The ABC Radio Networks has signed an exclusive contract with Kaminsky & Company to produce a new series entitled "Music Of America" featuring concerts, special events and holiday programming of some of the best known contemporary American musicians. Bob Kaminsky's numerous credits within the music industry include: producer and creator of 250 country concert specials which were carried by ABC under the title The Silver Eagle; producer of The Emo Philips Comedy Experiment for Cinemax; co-producer of Bette Midler's "Mud Will Be Flung Tonight" on Atlantic Records. "Music Of America" kicks off its premiere show with a concert spotlighting The Oak Ridge Boys and The Judds in performance at Radio City Music Hall on March 21. Pictured here at the signing are (l-r): Gina Suarez, manager, special programming, ABC Radio Networks; Bob Benson, vice president/senior executive, ABC Radio Networks, Bob Kaminsky, president, Kaminsky & Co.; Beverly Padratzik, director, special programming, ABC Radio Networks.

## BUSINESS NOTES

### Country Music Research Results To Be Announced In March

LOS ANGELES — The Academy of Country Music has commissioned Landsman/Webster, New York, to engage in a nationwide research project, in which country music listeners are being questioned about their socio-economic status, record buying habits, concert attendance habits, radio listening habits and other facts about themselves.

Results of the survey, designed to be a service to the nation's radio stations and advertisers, will be disclosed during the Country Radio Seminar in Nashville, March 6-8, according to Ron Martin, chairman of the board of the Academy of Country Music.

According to Martin, "By providing this information to the nation's radio station program directors and general managers, artists, recording companies, publishers and others who will attend the seminar, we hope to give them a valuable tool which will enable them to better understand and service the nation's country music listeners and buyers."

### Alleged Pirate Cassette Manufacturing Operation Found In Oregon Home

NEW YORK — A Portland couple was cited for violation of Oregon state law on unlawful sound recording, January 29, 1986, after the Multnomah County Sheriff's Office discovered the couple was allegedly manufacturing pirate cassette tapes in their home. Robert Glen Hodges and his wife Margaret Erickson Hodges were cited for the misdemeanor and released. Their house was the site of a raid during which hundreds of completed cassette tapes were seized. Also seized were thousands of units in various stages of production. The Hodges' allegedly specialized in pirate compilation cassettes of rock and roll artists from the '50s and '60s. Various rooms in their home were allegedly used for different functions of the manufacturing process — the kitchen housed a dual cassette recorder which was allegedly used to duplicate tapes, the alleged "Master Library" was found upstairs and completed tapes were allegedly stored in a bedroom. The Hodges' allegedly operated a company called Replays 90, and offered the cassettes for sale via a 28 page mail-order catalog and at flea markets, swap meets and hot rod shows throughout the Northwest.

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

NEW YORK — "Kidds for Kids in Africa," the Haim Saban project which united 72 youngsters for a benefit recording of "Love's Gonna Find a Way," received UNICEF's International Youth Leadership Awards; all proceeds of the recording are to benefit UNICEF's projects in Africa . . . New York mayor Ed Koch presented an award of merit to New Edition, Feb. 13, for their efforts as spokesmen for the New York City 1986 Summer Youth Employment Program . . . The Lionel Hampton/Chevron Jazz Festival will be staged at the University of Idaho in Moscow, Feb. 27-Mar. 1, with Illinois Jacquet, Dizzy Gillespie, and others, joining the vibesmeister . . . Norby Walters Associates has signed Jennifer Holliday, Colonel Abrams, Eugene Wilde, and LL Cool J for worldwide booking representation.

## EXECUTIVES ON THE MOVE



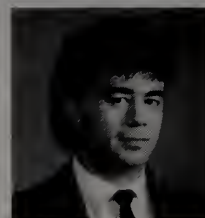
Prendatt



Gmeiner



Barber



Hontas



Lauer



Freston



Mann



Alpert

**Prendatt Appointed** — Tony Prendatt has been named director, A&R, urban/black music at PolyGram Records. He was formerly manager of A&R for the division. Prendatt has worked extensively with PolyGram artists Rene & Angela, Ralph MacDonald, Rare Essence, Total Contrast and the BarKays. He served as executive producer, co-producer, writer, arranger and keyboardist on the current Jeff Tyzik album, "Smile."

**Changes At Elektra** — Elektra Records has promoted Ray Gmeiner to the position of manager, west coast marketing/promotion. Ornetta Barber has been upped to senior director, national marketing research and Byron Hontas has been promoted to manager west coast publicity. He was previously an assistant in that department.

**Lauer Appointed** — Dorene Lauer has been appointed to the position of east coast director, media and artist relations, Capitol Records. Lauer's duties will include east coast print, television and syndicated radio. Prior to joining Capitol, she was a senior account executive at the Howard Bloom Organization and manager of press relations at MTV and VH-1. She has also been a publicist at A&M, Warner Bros. and Casablanca.

**Freston Named** — MGM/UA Home Video has announced the appointment of Bill Freston to the newly created position of director of marketing planning. Working closely with programming, marketing services, creative services and merchandising, Freston will coordinate the product flow and provide marketing plans for all national programs and product releases from initial schedule entry through development in the marketplace. Freston was vice president of CBS Records and, in his eight years with the company, handled product and marketing management responsibilities.

**Mann Named** — Lou Mann has been appointed to the newly created position of vice president, marketing for MCA Records. In this position, Mann will be in charge of molding and implementing marketing plans for all MCA artists. Prior to this appointment, Mann had been with Arista Records for four years, the majority of which as vice president of sales and distribution. Previously, he had been with CBS Records' sales and distribution for nine years.

**Alpert Upped** — Almo Irving Music publishing has appointed Derek Alpert as director of music development for film and television. His role will be the involvement of staff writers in film and television projects as well as servicing existing catalogue. Alpert will also continue in his role as administrator of Almo Publications, the company's print division.

**Hechtman Appointed** — The appointment of Burl Hechtman to the newly created post of vice president, first run syndication/home entertainment programming, has been announced by Suzanne de Passe, president of Motown Productions. Hechtman, who joined Motown Productions as a video consultant in April, 1984, was most recently director of first run syndication/home entertainment programming.

**Pena Named** — Raquel Pena has been appointed national music promotion representative for adidas USA Inc. Pena will be responsible for the placement and promotion of adidas products with pop music stars and within the pop music industry.

**New Co. Formed** — Jeffrey L. Graham, president of Graham Entertainment Systems Inc. (GES), 1133 Broadway, Suite 1526, has formed a new, full-service audio duplicating facility that will also specialize in product development and production. Graham was the entertainment director of the XIII Olympic Winter Games at Lake Placid, New York in 1980. Most recently, he was the vice president of operations of GML Video in New York.

**Vunderink Upped** — Todd Vunderink has been appointed director of Peer's concert music division effective February 10, 1986. Vunderink has previously served as senior editor and performance manager of Concert Music at Peer. He rejoins the firm from his current post at Lincoln Center for the Performing Arts, Inc.

**Fry Congress President** — Morton H. (Tim) Fry has been named president and chief executive officer of The Congress Video Group, Inc., (NASDAQ Symbol: CVGI). Congress Video is a nationwide distributor of prerecorded videocassettes to mass merchandisers, servicing over 30,000 retail outlets in the U.S. and Canada and has offices in New York and Cincinnati. Prior to joining Congress Video, Fry was with Warner Communications Inc. He was executive vice president of Warner Electronic Home Services and vice president of law and business affairs with Warner Home Video. From 1979 to 1982 he was deputy general counsel for Columbia Pictures Industries, Inc.

**Currie Promoted** — Sony Corporation of America has promoted George F. Currie to president, Sony Professional Audio Division. Currie will continue to direct the operations of the Professional Audio Division.

## ABC/Vestron Video Pact

By Gregory Dobrin

LOS ANGELES — Vestron Video and ABC Video Enterprises, a division of Capital Cities/ABC, have signed a deal which will significantly bring previously aired TV programming into the home video marketplace.

After months of discussion, the two companies have agreed to go ahead with an 18-month release schedule which will see network programming marketed in compilation form through the home video indie's production and distribution channels.

Though no specific titles have as yet been named, the companies have reportedly agreed to the marketing of ABC sports, news and entertainment, with up to four titles expected by the end of this year.

Not included in the deal are full-length programs and feature films as seen on the network. Only those programs, such as special event footage, sports highlights and special news broadcasts, that can be repackaged as compilations will be released.

The deal does not preclude any existing or future home video deals for the network, an ABC spokesman told *Cash Box*, such as ABC's highlight package from the 1984 Summer Olympics, re-

leased last year by Continental Home Video, or the home video release of films from the now disbanded ABC Motion Pictures (one such title, *Prizzi's Honor*, was recently released by Vestron in a separate deal).

Basically, the network's video division plans to "make new programming from old," the spokesman said. As an example he cited Ted Koppel's *45-85*, a special news program which chronicled important events from the end of WWII to the present through a compilation of vintage ABC news footage.

A large part of Vestron and the Network's decision was based on a predicted shortage of fresh catalog material for the home video market. Growing interest has been noted among retailers in the non-fiction format upon which the Vestron/ABC Video deal focuses.

The deal also means a huge dip in production costs, as most production costs will have already been borne.

The deal is a further step in the fortunes of Vestron Video, a company that has ridden the crest of the home video wave as a leading independent. Fourth quarter 1985 revenues alone were reported at \$41 million, 67 percent higher than the same period in 1984. The company's total overall revenue last year came to a reported \$182 million.



**MCA PROMO POW WOW** — MCA Records' national promotion staff recently gathered at the Sheraton Premiere Hotel in Universal City for their annual convention. Highlighting the meetings was a ceremony awarding the "Promotion Men of the Year." Shown (l-r) with their awards: Wayne McManners, regional field promotion manager, Texas, MCA Records, and winner of the "Best Overall Promotion Man Award"; Myron Roth, executive vice president, MCA Records and Music Group; Steve Meyer, senior vice president of promotion, MCA Records; Frank Turner, national director pop promotion, MCA Records; Bobby Shaw, national dance promotion manager, MCA Records and winner of the "Merit Achievement Award"; John Schoenberger, vice president of AOR promotion, MCA Records; Richard Palmese, executive vice president of marketing and promotion, MCA Records; Harold Sulman, vice president of sales, MCA Distributing and winner of the "Special Merit Award"; Billy Brill, regional field promotion manager, west coast, MCA Records, and winner of the "Most Breakouts Award"; Roman Marcinkiewicz, regional field promotion manager, New England, MCA Records, and winner of the "Best Promotion Man Working With His Branch Award."

## College Satellite Network Plans Live Concert Broadcasts From London

By Paul Iorio

NEW YORK — The College Satellite Network (CSN) will beam live concerts to U.S. college auditoriums starting this month. The first of these satellite broadcasts will take place February 19 from London's Hippodrome where live performances by The Cult, John Parr, and Midge Ure will be screened at over 300 colleges.

"It's going to cut down on touring in the States," said John Parr at a trans-Atlantic press conference announcing the programs. "We were actually working last year to do a show in America and satellite it to other cities live."

The concert will be part of a three-tiered program featuring a panel discussion with film directors, an awards ceremony and the concert. Beginning October 15, CSN will broadcast other such programs on a monthly basis.

"We are ushering in what we consider the age of the video satellite tour," said Jack Calmes, president of CNS. "We feel

it's going to have the power of a live concert and the visual impact of a motion picture. This is the medium of the future." Still, Calmes feels that "it will not replace concert touring, but that it's a definite addition that's here to stay." Midge Ure agreed, saying: "I don't think that it's going to replace live performance. Live performance is what happens in a ballroom or auditorium." Ure further asserts that "colleges are the only place in America where Ultravox can find more than 20 people who want to go and see them."

The premiere program will begin with a broadcast from Los Angeles of a panel discussion called *The Great Directors*. Panelists will include Lawrence Kasdan, Sidney Lumet, Peter Bogdanovich, George Miller and John Hughes, and will feature a question and answer session with the satellite audiences. This interactive device was used on CSN's pilot last fall, *Congress: Is It Working?*, hosted by Hodding Carter.

The second part of the premiere program will be the National Campus Entertainment Awards, which will be broadcast from Washington, D.C. and will feature 10 categories of award recipients. The show will conclude with the *Live From London* concert with performances by The Cult, John Parr and Midge Ure. It will be hosted by Jools Holland of Squeeze and will be produced by Peter Wagg and directed by David Carage.

"Our programming is free to all affiliates," says Calmes. "It's designed to be income producing for the schools and we encourage them to involve sponsors." The premiere program, sponsored by Pepsi USA and represented for sponsorship by Rockbill, Inc., will reach an estimated 300,000 students at 300 colleges and universities. "Corporate sponsorships are the key to launching our new service," says Calmes. "The potential audience for sponsoring companies, and for the entertainment and education programming, is vast."



**COATIMUNDI ON THURSDAY** — Kid Creole's Coatimundi (l) was the featured attraction on Pablo Guzman's 'Music Week' special, which is broadcast each Thursday evening on Manhattan's WNEW-TV. Guzman (r) interviewed Coatimundi about his recent European tour with the band, as well as his two appearances on TV's 'Miami Vice.' Coati also announced an upcoming solo project, as well as a co-starring role in the upcoming theatrical movie, *Love Kills*.

## Yoko Ono Sets First World Tour

NEW YORK — Yoko Ono will begin her first concert tour, the "Starpeace World Tour" on February 28 in Brussels, Belgium. The tour will take in major venues throughout Europe, the U.S., Canada and Japan, and will feature material spanning her entire career, including songs from her current Polydor/PolyGram album "Starpeace."

Ono will be making special appearances behind the Iron Curtain in Warsaw; Ljubiana, Yugoslavia; and at the Peace

Festival in Budapest, Hungary. Dates in the U.S. include a performance at N.Y.'s Radio City Music Hall, April 10 and L.A.'s Universal Amphitheatre, April 17.

Accompanying Ms. Ono will be a six-piece band of New York musicians: Phil Ashley on keyboards, Benny Gramm on drums, Leigh Foxx on bass, Jimmy Rip on guitar, Steve Scales on percussion, and Mark Rivera on saxophone, guitar and additional keyboards. The tour will be filmed and recorded.

  
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# ALBUM RELEASES

## OUT OF THE BOX

**THE COLOR PURPLE** — Original Motion Picture Soundtrack — Qwest 1-25389 — Producer: Quincy Jones — List: 16.98 — Bar Coded

This two-record set is nothing less than a musical adventure, a journey through the words and music of a time gone by, featuring Quincy Jones as tour guide. Beyond offering classic songs featuring such greats as Louis Armstrong and Coleman Hawkins, however, this special soundtrack most of all gives us a chance to appreciate Jones' beautiful, memorable score for *The Color Purple*, including his Oscar-nominated song, "Miss Celie's Blues."



**KING OF AMERICA** — Elvis Costello — CBS 40173 — Producer: T-Bone Burnett — List: 8.98 — Bar Coded

"Imperial Bedroom" meets "Almost Blue" on Elvis Costello's eleventh album, his first without the Attractions. This LP features his best vocals ever ("Sleep of the Just") and his best musicianship ever ("Big Light"). Costello's killer cover of "Don't Let Me Be Misunderstood" is a sure-fire CHR chart-stalker. "Suit of Lights," "Brilliant Mistake," and "Jack of All Parades" are among the standouts. A great artist strikes again.

## NEW AND DEVELOPING

**THE BIG HEAT** — Stan Ridgway — I.R.S. 5637 — Producers: Various — List: 8.98 — Bar Coded

Ridgway comes out from behind the Wall of Voodoo to front his own concern. Lead by the title track, a should-be classic, Ridgway's debut solo shows great promise. The enigmatic, wry singer/writer will continue to command a considerable new music audience, but "The Big Heat" will warm a few new fans.



**BALANCE OF POWER** — Electric Light Orchestra — CBS FZ 40048 — Producer: Jeff Lynne — List: 8.98 — Bar Coded

Writer/producer/vocalist Jeff Lynne has given this new ELO effort the right balance between the state-of-the-art sounds of today and the riveting, dramatic melodic sensibilities the band originally gained recognition for. From the light dance tunes to the stirring ballads, this LP should be the latest winner for this deservedly durable group.

## FEATURE PICKS

**YOUNGBLOOD** — Original Motion Picture Soundtrack — Various Artists — RCA ABLI-7172 — Producers: Various — List: 8.98 — Bar Coded

Featuring highly charged cuts by such performers as Mr. Mister, Starship, Nick Gilder, Mickey Thomas (whose "Stand In The Fire" is the first single), Autograph and John Hiatt, among others, this album is clearly ripe for commercial success. In fact, with its powerhouse musical line-up, the soundtrack from *Youngblood* should fare well whether or not the film itself does.

**THE EPIDEMICS** — Shankar/Caroline — ECM 25039-1 E — Producer: uncredited — List: 9.98 — Bar Coded

Can a violinist whose background is in Indian carnatic music and jazz join up with a British pop vocalist/synthesizer player to make catchy, attractive space age pop music for a German jazz label? Yes, apparently so. It may not be an epidemic, but this melding of Shankar and Caroline is tantalizing, unique, and fun.

**WITHIN THESE WALLS** — Toxic Reasons — T. Reason TR 001 — Producers: Toxic Reasons, Paul Mahern — List: 8.98

Gritty, aware new wave rock from Indianapolis-based Toxic Reasons — on their brand new label, distributed by Rough Trade.

**FUNDAMENTAL** — Mental As Anything — Columbia BFC 40299 — Producer: Richard Gottehrer — List: 8.98 — Bar Coded

Another strong album from this powerhouse Australian band. Variety is the key here, as the music runs the gamut from the gritty sensualism of "Hold On" to the depth and richness of "Date With Destiny."

**OZNEROL** — Made In Space (no number) — Producer: Oznerol — List: 5.99

The bass player with Fear and The Dickies, Lorenzo Buhne fronts this band. He produces a music unlike that of his other bands — a classic pop sound could make this a surprise hit.

**FRANTIC ROMANTIC** — Jermaine Stewart — Arista AL8-8395 — Producer: Narada Michael Walden — List: 8.98 — Bar Coded

With its skillful blend of driving, intense songs such as "We Don't Have To Take Our Clothes Off" and gentle, moody ballads such as "Don't Ever Leave Me," "Frantic Romantic" emerges as a rich and varied album likely to see immediate action on the B/C charts. This LP once again affirms Stewart's mastery as both a vocalist and a composer.

**ORCHID IN THE STORM** — Aaron Neville — Passport 3605 — Producers: Joel Dorn — List: 8.98

A soft spoken Aaron Neville shows his mellow side on this six song collection of fifties rooted ballads. Brothers Cyril and Art join him on "For Your Precious Love," and David 'Fathead' Newman's sax shines on "Pledging My Love."

**CEREMONIAL** — Savage Republic — Independent Projects 018 — Producers: Savage Republic — List: 8.98

L.A.'s Savage Republic return with an eclectic, often driving collection of new music. Instrumentation includes, an appalachian dulcimer, mandolin, trombone, bongos. Don't let the name fool you, this is thinking man's rock.

**SPAGHETTI WESTERN** — Spaghetti Western — Epitah SW1 — Producers: Jon Bertini and Brett Gurewitz — List: 8.98

Appealing, western tinged melodic rock tunes that effectively blends acoustic and electric instrumentation with unique vocal harmonies.

**CLOSE ONE SAD EYE** — Kommunity FK — Independent Project 015 — Producer: Jules Chaiken — List: 8.98

L.A.'s club regulars, Kommunity F.K., deliver its expected brand of high energy thrashing tunes. Better than usual production and Patrick Mata's riveting voice could break these underground favorites.

**MR. MANAGER** — Zazou Bikaye — Pow Wow 7401 — Producer: Marc Hollander — List: 8.98 — Bar Coded

This is infectious, tribal-rhythmic funk at its most liberating and danceable. The title track is this five-piece, French-African band's best shot at CHR crossover.

**CLUB NINJA** — Blue Oyster Cult — Columbia FC 39979 — Producer: Sandy Pearlman — List: 8.98 — Bar Coded

This is metal with a heart; hard-edged yet written with an obvious social consciousness, as songs such as "White Flags" and "Make Rock Not War" amply demonstrate. Moreover each song on this potent LP has a melodic and lyrical accessibility not always associated with this genre of music. A perfect candidate for AOR success.

## RECORDS TO WATCH

**LIVE IT UP!** — The Dynatones — Rounder 9005 — Producer: John Rewind — List: 9.98

**JOE BURDETTE & THE NEW WEST** — Fake Doom FDR 007 — Producer: Joe Burdette — No List

**OR ROY PHONO** — Or Roy Combo — Fake Doom FDR 009 — Producer: Dave Young — No List

**POET'S HEART** — Kate Wolf — Kaleidoscope F-24 — Producers: Bill Griffin-Kate Wolf — List: 8.98

**CAUGHT IN THE CROSSFIRE** — John Wetton — EG Records — Producers: John Wetton, John Punter — List: 8.98

**SOUND ON SOUND** — Bill Nelson's Red Noise — Cocteau 14 — Producers: Bill Nelson — List: 8.98

**TEASER** — Toney Lee — Critique CR 10300 — Producers: Various — List: 8.98

**THE SEEING EYE GODS** — The Seeing Eye Gods — Epitah SEG1 — Producer: Brett Gurewitz & John Bertini — List: 8.98



# SINGLE RELEASES

**LITTLE RICHARD** (MCA 52780)  
**Great Gosh A'Mighty** (3:40) (Paytons-WEP/BMI) (R. Penniman-B. Preston) (Producers: Dan Hartman-Billy Preston)

Forget what you've heard about being "over the hill." Little Richard is the unmitigated reigning prince of fireball rock and roll. This single, from the film *Down And Out In Beverly Hills*, is the true meaning of the phrase, "it's in the grooves." From the instant it hits the turntable, you feel like dancing. Watch out, this is pure heat.



**JACKSON BROWNE** (Asylum 7-69566)  
**For America** (5:10) (Swallow Turn/ASCAP) (J. Browne) (Producer: Jackson Browne)

He takes his time to deliver, but you always know that when Jackson Browne is finished winding up he's going to throw you a high hard one. This penetrating look at American values and politics stands as a mid-decade call for honesty and self-evaluation. A definite strike, even if you have to dust yourself off after climbing out of the batter's box.

**FEARGAL SHARKEY** (A&M 2804)  
**A Good Heart** (4:39) (Little Diva/BMI) (Maria McKee) (Producer: David A. Stewart)

There's a huge buzz out on this record, a former #1 hit in England. Sharkey, who used to sing with proto-punkers The Undertones and later with The Assembly, has a brittle, warble of a voice, but it is listenable and unique. Lone Justice's Maria McKee wrote the song and Eurythmic's Dave Stewart produced.



**THE NYLONS** (Open Air OS-0015)  
**The Lion Sleeps Tonight** (3:10) (Folkways/BMI) (Peretti-Creatore-Stanton-Campbell-Weiss) (Producers: Val Garay-The Nylons)

Canada's The Nylons breathe new life into the Tokens classic. The Nylon's doo wop vocal style and campy drum machine accompaniment update "Lion" well. This could become the fourth hit for his marvelous, time-tested song — the first being for The Weavers, the second for The Tokens and the third for Robert John. It would be the fourth decade for the song as well.

**KATE BUSH** (EMI America B-8302)  
**Hounds Of Love** (3:44) (Screen Gems—EMI/BMI) (Kate Bush) (Producer: Kate Bush)

The title track from Bush's recent LP is full of her trademark drama and superb songwriting.

**ECHO & THE BUNNYMEN** (Sire 7-28791)  
**Bring On The Dancing Horses** (4:00) (Zoo-Warner Bros./ASCAP) (Sergeant-McCulloch-Pattinson-de Fritas) (Producer: Laurie Latham)

The exposure this record is getting in *Pretty In Pink* may result in a hit for this critically acclaimed U.K. band. Ian McCulloch's voice and writing and this band's sound are nearly flawless.

**KENNY ROGERS** (RCA JK-14298)  
**Tomb Of The Unknown Love** (4:02) (Seventh Son-If Eyes-Garbo-Koppelman Family-Bandier Family-R.L. August/ASCAP) (M. Smotherman) (Producer: George Martin)

A certain country hit, George Martin's production of "Tomb" should translate into pop success as well.

**ATLANTIC STARR** (A&M 2822)  
**If Your Heart Isn't In It** (3:50) (Almo-Redhead-Hamish Stuart-Joe's/ASCAP) (Hamish Stuart) (Producers: David Lewis-Wayne Lewis-Calvin L. Harris)

The follow-up to "Secret Lovers" is a smooth love ballad that will cross urban, easy listening/adult contemporary and hit radio formats.

**TATA VEGA** (Qwest 7-28754)  
**Miss Celie's Blues (Sister)** (2:30) (WB-Rodsongs-Brockman/ASCAP) (Q. Jones-R. Temperton-L. Richie) (Producer: Quincy Jones)

The ragtime-y, tack piano centerpiece from *The Color Purple* may not cross to CHR, but it will surely capture the heart of anyone who saw the picture.

**THE ISLEY BROTHERS** (Warner Bros. 7-28764)  
**May I?** (4:08) (USA Exotic/ASCAP) (R. Isley-R. Isley-O. Isley) (Producer: The Isley Brothers)

A sumptuous, jazzy-chorded ballad from The Isleys.

**POINTER SISTERS** (RCA JK-14197)  
**Twist My Arm** (3:55) (Nonpareil/ASCAP-Broozertoones/BMI) (A. Goldmark-B. Roberts) (Producer: Richard Perry)

More "Jump"-like stepping energy from the infectious sisters.

**THE JETS** (MCA 62774)  
**Crush On You** (3:41) (Almo-Crimasco-Irving/ASCAP—BMI) (J. Knight-A. Zigman) (Producers: Don Powell-David Rivkin-Jerry Knight-Aaron Zigman)

This is an exciting, pop-hook laden danceable track. A crossover hit potential.

**ALEM FEATURING LEROY BURGESS** (Atlantic 7-89439)  
**Love's On Fire** (3:59) (West Kenya/ASCAP) (Taharqa Aleem-Tunde-Ra Aleem) (Producers: Taharqa Aleem-Tunde-Ra Aleem)

This record is a serious disco threat. Watch for club and BC success.

**THE SYSTEM** (Mirage/Atlantic 7-99566)  
**I Don't Run From Danger** (3:50) (Science Lab-Green Star/ASCAP) (Mic Murphy-David Frank) (Producers: David Frank-Mic Murphy)

This is a solid, hard-hitting dance track that could get The System back to its winning ways.

**EUROGLIDERS** (Columbia 38-05797)  
**Can't Wait To See You** (4:11) (Nostata/not listed) (B. Lynch) (Producers: Benie Lynch-Bill Scheniman)

Columbia hopeful Eurogliders takes its shot with this punchy pop track.

**CLARENCE CLEMONS** (Columbia 38-05795)  
**I Wanna Be Your Hero** (4:20) (Gratitude Sky/ASCAP-Bellboy-Polo Grounds-Clarence Clemons/BMI) (N.M. Walden-P. Glass-J. Cohen-N.C. Clemons) (Producer: Narada Michael Walden)

The "Big Man" follows up his hit with Jackson Browne with this single that covers similar ground and could be his second hit.

**JOE COCKER** (Capitol B-5557)  
**Shelter Me** (Lawyer's Daughter, div. of MTM/BMI) (Nick DeStefano) (Producer: Terry Manning)

We haven't heard from Cocker since "Up Where We Belong," but this single could be his comeback. An insistent chorus with trademark Cocker rasp.

**BRENDA & THE BIG DUDES** (Capitol B-5555)  
**Weekend Special** (3:50) (EMI/ASCAP) (M. Matthews-D. Molotana) (Producer: Mally Watson)

South African act Brenda & The Big Dudes has a groovin' blend of European and African elements with a definite urban appeal.

**THE UNTOUCHABLES** (MCA 52775)  
**What's Gone Wrong** (3:30) (Untouched/ASCAP) (J. Harris) (Producer: Garry Bell)

**MELISSA MANCHESTER AND AL JARREAU** (MCA 52784)  
**The Music Of Goodbye** (3:54) (MCA-Music Corp. of America/ASCAP—BMI) (John Barry-Alan Bergman-Marilyn Bergman) (Producer: Robbie Buchanan)

**YOKO ONO** (Polydor 883 455-7)  
**Hell In Paradise** (3:34) (Ono/BMI) (Yoko Ono) (Producers: Bill Laswell-Yoko Ono)

**AEROSMITH** (Geffen 7-28814)  
**Shela** (3:47) (Aerosmith/not listed) (Aerosmith) (Producer: Ted Templeman)

**RAMSEY LEWIS** (Columbia 38-05819)  
**Slow Dancin'** (3:52) (Lewis & Sons-Blackwood-Hit Tunes/BMI) (R. Lewis-M. "Butch" Stewart) (Producer: Morris "Butch" Stewart)

**WALLY BADAROU** (Island 7-99557)  
**Chief Inspector** (3:35) (Island/BMI) (W. Badarou) (Producer: Wally Badarou)

**PATTI AUSTIN** (Qwest 7-28788)  
**The Heat Of Heat** (3:35) (Flyte Tyme adm. by Avant Garde/ASCAP) (Terry Lewis-James Harris III) (Producers: Jimmy Jam-Terry Lewis)

**PEE BEE SQUAD** (Mercury 884 255-7)  
**Pee Bee Rap** (4:02) (Arlon adm. by Chappell/ASCAP) (P. Burnett) (Producer: Ian Wherry)

**VAN STEPHENSON** (MCA 52755)  
**We're Doing Alright** (3:50) (Englishtown/BMI) (R. Nielson) (Producer: Richard Landis)

**JOHN CAFFERTY** (Scotti Brothers/CBS ZS4 5774)  
**Heart's On Fire** (4:00) (April/ASCAP) (V. DiCola-E. Fruge-J. Esposito) (Producers: Vince Di Cola-Ed Fruge)

**MINK DE VILLE** (Atlantic 7-89443)  
**Italian Shoes** (3:28) (Sanpan/ASCAP) (Willy DeVille) (Producer: Willy DeVille)

## RECORDS TO WATCH

## POINTS WEST

David Adelson, Los Angeles

**RISSMILLER SPEAKS OUT** — There was a time that **Jim Rissmiller** ruled the cutthroat world of Los Angeles concert promotion. The former owner of Wolf and Rissmiller's Country Club produced such live performances as the **Rolling Stones**, **Bob Dylan**, **The Beatles**, **Elvis Presley** and **Bruce Springsteen**. More importantly, Rissmiller was instrumental in helping a lot of new and developing L.A. acts break nationally. The former promoter is now an agent (he heads up the music division of **The Agency Of The Performing Arts**) and he will be holding court at a **N.A.R.A.S.** sponsored luncheon Tues., Feb. 18 at Gio's Restaurant in Hollywood. The topic of the noon time gathering is, "Breaking A New Act On The L.A. Club Scene." Considering the recent rash of failures at doing just that, the luncheon should be packed.

**IT'S HITTING THE FAN** — Last week's law suit by **California Record Distributors (L.A.)** against **Warner Bros. Records**, charging the giant with allegedly interfering with its west coast distribution agreement with **Tommy Boy**, may just be the beginning. There are grumblings that Tommy Boy had distribution agreements with others and the possibility for additional law suits exists. According to California Records, Tommy Boy was supposed to give the company exclusive distribution rights to its product for two years. The supposed pact with Warner Bros. put an end to independent's hope for Tommy Boy profits. Will there be more?

**MORALISM FOR HIRE** — Word is that the **Parents Music Resource Center (PMRC)** is quietly bopping around the country offering speakers and slide show presentations on the dangers of certain obscene and pornographic elements of popular music. According to our sources, over 30 requests per week for speakers are being fielded by the group and that number may increase dramatically as the group strengthens its alliance with the national P.T.A. Among the bands being discussed at the various presentations is California's own **Dead Kennedys** and several metal bands.

**FLASHBACK** — In what is being billed as "The Great Peace March," promoter **David Mixner** is expecting "thousands of men, women and children from 43 states and nine nations marching 3,235 miles over 255 days from coast to coast in support of world peace." According to Mixner, the march will begin at a yet unspecified "major event" at the Los Angeles Coliseum and will culminate at a yet unspecified location with an "all-star concert." The list of volunteers already reads like a who's who of the entertainment community and names are being added daily. Musicians pledging participation have not been announced but the event is being co-chaired by **Barbra Streisand**, **Paul Newman** and **Elizabeth Taylor**. Stay tuned.

**SHORT CUTS** — Austin's **True Believers** will soon release their **EMI** distributed **Rounder** album (ala **George Thorogood's** arrangement). Label still doesn't have an official release date . . . Fear's **Lee Ving**, lead singer of the once notorious, now mellow, **Fear** will be appearing in **The Rig**, an adventure movie made for television. A May '86 air date is expected . . . **Mark Sebastian** ("Summer In The City") and **Van Dyke Parks** were over at Conway Studios cutting Sebastian's "Calm Before The Storm." **Mick Guzauski** was at the board . . . **John Hiatt**, one of Northern California's **Rosebud Agency's** original four signings has resigned with the touring agency. The **Bill Graham** managed artist is currently preparing his fourth **Geffen** album . . . Did you know that the **Limahí Fan Club**, **Charlie Sexton Fan Club**, **Roaring Boys Fan Club**, **Doobie Brothers Keep In Touch**, **Abba Army America** and **Club Berlin** all have the same address. That's right, a quick card to P.O. Box 4307 Hollywood, CA 90078 could hook you into all the aforementioned clubs. Of course, if it's **Barry Manilow** you want then write: P.O. Box 69740, Hollywood, CA 90069 . . . Look for the vinyl debut of **American Girls** on **I.R.S.**, March 10. The band doesn't boast the highly touted **Louise Goffin** (Carole King's daughter) anymore, but from what



**WAITING FOR DWIGHT** — Expect the Warner/Reprise version of **Dwight Yoakam's** "Guitars, Cadillacs, Etc. Etc." to hit the street soon. The L.A. based traditional country crooner has created a major buzz with his ability to draw a younger, rock oriented audience towards traditional country music.

we hear this may be the label's new **Go-Gos**.



**HER MAGIC MAN** — **Magic Johnson** (r) of basketball's world champion **Los Angeles Lakers**, takes time to talk with **Warner Bros. recording artist Rochelle** at the **Los Angeles Forum**. Rochelle's current release is called, "My Magic Man."

## NEW FACES TO WATCH

With a name like **Smile**, you'd expect a band that fits somewhere in the netherland between **New Edition** and **Menudo**. Instead, when the needle drops on this group's debut self-titled album (on **MCA/Curb Records**), what you hear is gritty, powerful, straight-ahead rock, not at all the sort of music aimed solely at shrieking teen-aged girls. Obviously, this band's five members (lead vocalist **Scott Waller**; guitarist **Tommy Girvin**; bassist **David Blade**; keyboardist **Mark Poynter** and drummer **Phil Rowland**) chose the name **Smile** with irony in mind. In fact, they like surprising their listeners as often as possible.

The product of high school friendships in Los Angeles, **Smile** has been a local club favorite for years. This is a band which doesn't hold back, a band which never goes soft or lazy on its audiences. Although **Smile** had built up a sizeable local following, however, it wasn't until last year that the group actually recorded its first album (at L.A.'s famed **Record Plant**). Even then, there was no label deal, but soon after, **MCA/Curb** executives realized the tremendous potential of the band and quickly drew up the papers.

Beyond currently awaiting the public's verdict on the album as a whole, **Smile's** members are understandably anxious to learn the fate of the LP's first single, "I Want You." The song, and the band, are featured in an upcoming feature film titled **Free Ride**, and a music video version of "I Want You" now airing utilizes footage from the movie.

Asked to describe **Smile**, **Blade** commented recently, "I don't think we truly modeled our band after any other band, but we do tend to like the showier groups, ones which have a lot of power behind them. Basically, I'd say we play straight rock music with a lot of energy and feeling. We also try to be a little flamboyant."



### Smile

Even though it's been some 10 years since the after-school jam sessions which led to the birth of their band, **Smile's** five members have managed not only to stay close personal friends, but to keep their shared musical focus decidedly clear. They've refused from the beginning to compromise their pure rock orientation by latching on to some passing trend. Therefore, if you're looking for the latest in leather garments or listening for the latest in high-tech bubble gum pop, **Smile** most definitely is not for you.

Although **Girvin** writes the bulk of the band's material and **Andy Johns** acted as the album's producer, the music **Smile** performs involves the creative input of all five of the group's members. According to **Blade**, "Each song is everyone's property, and that's the main reason we've gotten along so well and stayed together so long. We all have to like what we're doing." Obviously, based on the growing popularity of "I Want You," a lot of people like what **Smile** is doing these days, and soon, many others will have the chance to check these five musicians out when the band begins its first cross country tour.

## Kashif's "Positive" Career

By Darryl Lindsey

**LOS ANGELES** — "I knew I was going to be in the music industry, and that I wanted to live a life with a positive motion, so I picked the name **Kashif**, which means inventor or discoverer. That has been an incentive I have had to live up to." As of today, **Kashif** the discoverer and inventor has written/produced or was very instrumental in the careers of **Evelyn King**, **Melba Moore**, **Howard Johnson**, **Al Jarreau**, **George Benson**, **Stephanie Mills**, **Tavares**, the **Wootens**, the **Average White Band**, **LaLa**, **Kenny G** and most recently **Whitney Houston**.

What makes **Kashif's** story out of the



**KASHIF FOR KIDS** — A benefit concert by **Kashif** at the **Beverly Theatre** in Los Angeles was a smashing success. Pictured at the reception after his **SRO** show are (l-r): **Ed Eckstine**, v.p. of **A&R Arista**; **Kenny G**; **Kashif**; **Laura Daniels-Bell**, **Coors** community field manager. **Coors** was co-sponsor of the event.

ordinary is that he spent all of his early childhood moving from one foster home to another, not having the stable foundation of a family.

Where some might have turned their aggressions to destruction or waste, **Kashif** turned to music. At age seven he bought his first instrument — a three dollar flute, and from there he purchased a trumpet. Later he discovered the piano. According to the artist, "You can play a lot of things at one time: rhythm, melody, accompaniment, harmony and chords, which was great for me because I have an imagination." And by putting that imagination to use, **Kashif** started off touring with the band **B.T. Express**, which eventually led to a meeting of the minds with **Morrie Brown** and then **Paul Laurence Jones III**.

The three formed **Mighty M Productions** which started **Kashif** off with his first major hit as a producer for **Evelyn King**. **Kashif** stated, "The sound was so fresh and different sounding at that time, and other artists started calling me to do projects for them."

He created a unique, fresh, and new sound that was a combination of jazz, pop and R&B. **Kashif** noted, "My listening background is more classical, while my active background is more R&B, and I try to let my jazz influence happen naturally. I'm sure people can hear it in my music, but overall I go for good music, music with integrity.

One day in 1983 **Kashif** met **Kenny G**. They exchanged numbers and would

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## Cover Story



### Make No Mistake — MSM Is Making It On Their Own Turf

By Gregory Dobrin

LOS ANGELES — The Miami Sound Machine, MSM for short, recently celebrated their 10th anniversary, which, for American audiences, is a point in fact which should help clear up three persistent misconceptions about the band: First of all, MSM's recent, and seemingly overnight success with the hit single "Conga" is anything but "overnight," and second, although this tune may be the first Top 20 American pop hit the band has ever had (it's currently positioned at #17 on the *Cash Box* Top 100 Singles chart), they are anything but strangers to hit singles, or albums for that matter. Third, the name "Miami Sound Machine" predates the glitzy TV crime drama *Miami Vice* by about nine years.

MSM, in fact, fills stadiums in South America, but they've only just begun to make it on their home turf. They are themselves Hispanic, and it was in the Latin nations of the world where they found their first audience, but they are not purely Latin-oriented musically — to name some further misconceptions — nor do they consider themselves a Latin "dance band," as many of the unindoctrinated who've heard "Conga" on the radio might well assume. Their most successful Latin hits have been ballads, actually.

"Conga" was a musical departure for the band (it verges on the "novelty" classification with its somewhat parodying latino beat). "Conga is a very special type of song," lead singer Gloria Estefan told *Cash Box*. "I think that when "Bad Boy" and the third single, "Words Get In The Way" come out we're going to be attracting a lot of listeners that maybe wouldn't have bought the album for "Conga."

The album is "Primitive Love," MSM's second for the Epic label, from which "Conga" and the soon-to-be-released techno-popping "Bad Boy" originate. And while the Latin flavor is undeniable, "Primitive Love" is a conglomeration of sounds, targeted at a pop audience. "Words Get In The Way," written by Estefan, is a pop ballad.

MSM formed officially in 1975, but it was a year earlier that percussionist Emilio Estefan Jr., drummer Enrique "KiKi" Garcia and bassist Marcos Avila formed a band called The Miami Latin Boys while attending Miami High School. Gloria (who later married Emilio) joined the band a year later, and the name Miami Sound Machine was adopted. In 1976, the band's first hit single, "Renecer," was released

by Miami's Audio Latino label to local Latin radio stations. Three years later, the band financed their own album, which was picked up and released by CBS in 1979. Success came swiftly in the Latin market, to the point where they even had a street named after them in their home town of Miami. In 1984 they had a #1 single in the U.K. with "Dr. Beat," a dance tune from their first Epic LP.

MSM may have its roots and much of its success in the Latin market, but as for "crossing over," Gloria Estefan feels there's very little difference in the material MSM plays for Hispanic and English-speaking audiences except the language. "Conga" is the most Latin song we've ever done," Estefan explained. "We ordinarily do pop, but in Spanish. So, in reality, "Conga" was a new thing even to our (Latin) audience." Estefan has little fear that a plunge into the American pop market will alienate that original audience.

This points out one of the most intriguing aspects of MSM, who, like Julio Iglesias before them, have had to build from the ground up in the U.S. after phenomenal success in South America and Europe. The difference is that MSM is an American act.

Success has, however, happened a lot faster here than in other countries. "In the U.S. the exposure is on such a mass level," Estefan said. "In South America you work each country individually... In the States, once you break through you kind of go across-the-board."

"It's exciting that after 10 years it's finally happening. Our American career has really tied it all together. Before, it seemed like a dual career because nobody knew us in this market, and we were very well-known outside the market."

American success serves as icing on MSM's cake, Estefan said. Not only has this American band made good, but they're finally making good here in America, where they've always been based. As "Conga" continues its ascent on the American pop charts, and the waters test well for the new single, they busy themselves with extensive U.S. touring and writing for their next Epic LP. A song is being written for tentative use in the forthcoming Sylvester Stallone movie *Cobra*, and an appearance at the Tokyo Music Festival is also planned. They eagerly await the release of "Bad Boy." "We're still hanging in there with "Conga," Estefan said "but we're dying to come out with the second single so that people will know more extensively what our sound is about."

## EAST COASTINGS

Paul Iorio, New York

**PICK OF THE LITTER** — The pick of **The Stray Cats'** litter is clearly **Brian Setzer**. Though **Phantom, Rocker and Slick** have all the right moves, chops, and poses, they lack imagination. This was pointed up at their February 8 Ritz show which relied so heavily on **Earl Slick's Marc Bolan** impersonations that every song, including covers of "Green River" and "One After 909," sounded like retreads of "Bang A Gong." Setzer's "The Knife Feels Like Justice" LP (EMI), however, showcases a decidedly weightier talent. Setzer varies his roots sound to fine effect, at times recalling the jangle of **The Byrds** and the melodic poignancy of **Marshall Crenshaw**. "Someone else mentioned Crenshaw," Setzer told *East Coastings*. "They thought one or two of the songs had a Crenshaw thing. But to me it sounds like the Byrds because of the 12-string guitar." That 12-string cuts a pastoral swath through many of the album's 11 tracks, most notably on the title song and such gems as "Aztec." Other tunes are unabashed country pieces, with "Barbwire Fence" even featuring a banjo. "I've been playing banjo since I was 12 years old. I kind of felt brave enough to give it a shot on 'Barbwire Fence.'" His choice of **Don Gehman**, the long-time producer of **John Cougar Mellencamp**, as producer of his album is a smart, serious move that might well bring Setzer closer to arena-

size solo success. "I always liked the way Mellencamp's albums sounded," says Setzer. "Nice and clear and distinct. They didn't sound like the drums were played in the Holland Tunnel — that overproduced syndrome. And I pretty much always record live." Though much of the album is a Byrds-Crenshaw-Mellencamp hybrid, there are still much more than a few bows to rockabilly. How does he feel about the fact that a whole generation of teenagers thinks he invented rockabilly with the Stray Cats? "It's just like to say," laughs Setzer, "that I did."

**MASTERPIECE? (Part 2)** — Last week's column previewed **Elvis Costello's** "King Of America," an album destined to become one of '86's true treasures. The album's producer, **T-Bone Burnett**, has been on a commercial and artistic roll lately with his recent productions of Marshall Crenshaw's "Downtown," the Costello album, and the upcoming **Los Lobos** LP. "I guess the common thread here is the song," Burnett told *Cash Box*. "If there's not a good song, there's nothing I can really do (as a producer)." He claims that "King..." is the production he's most proud of ("I really mean that"). Costello and Burnett's musical partnership evolved during Elvis' recent acoustic tour; long nights on the road together allowed them to talk and play music while developing the concept for "an old fashioned type of record" that was to become "King of America." Indeed, Burnett has coaxed Elvis' finest vocal performance to date. The album's first single, "Don't Let Me Be Misunderstood" (already Top 20 in Britain), has 'accidental hit' written all over it and was included on the album only as an after thought. "Elvis flew in after we had recorded the rest of the record and he had sung his voice out completely," says Burnett. "He went hoarse, he couldn't even speak and we just cut ("...Misunderstood") — there was no thought to it at all. But it turned out so strikingly that we thought it would have to be" put on the album. Burnett is currently in the studio with **Los Lobos**, producing an album he hopes will establish the band "as really good songwriters, beyond just the honky tonk."



**HEYDAY OF THE CHURCH** — *The Church* has just released a strong new album called "Heyday" (Warner Bros.) produced by Peter Walsh.



**ON A ROLL** — T-Bone Burnett is on a roll, having produced Marshall Crenshaw's "Downtown" and Elvis Costello's "King of America." He's currently working on **Los Lobos'** new one.

**DYLAN LIVE!** — HBO plans to broadcast one of **Bob Dylan's** Australian concerts with **Tom Petty and the Heartbreakers** live next month.

**EAST CLUBBINGS** — **Husker Du** (Warner Bros.) has moved beyond their speed record days to a more mature and varied sound, if their Feb. 6 Wollman Auditorium show was any indication. Nowadays, the trio playfully trades vocals like a pop band and even includes a few tuneful ballads in concert while still serving up their trademark wall of noise. But sound problems and a truly uncool audience (one guy hit vocalist/guitarist **Bob Mould** on the head, causing Mould to end the show early with a flurry of sublime feedback) marred what was otherwise a positively electric show.

## AIRPLAY

Jimi Fox, Los Angeles

**THE BLODWYN PIG NEVER HAD IT SO GOOD!** — Changing planes should become an *Olympic Event*. I'm getting real good at this. Good Morning **St. Louis**, from **Lambert International**. The tip of the *Cash Box* top hat to **K-SHE95**, the "pride of **St. Louis**" air waves, and the **St. Louis Chapter of the American Red Cross**, as they team up to "Bag" public awareness. Together they have produced a handy and functional drawstring tote bag to be distributed to the public. Two hundred thousand bags, each emblazoned with Red Cross and K-SHE logos will be distributed to area Red Cross volunteers. In addition, the bags will also be used to store the curriculum of first aid, CPR, hospital lamaze and area swimming classes. Hospital patients, disaster victims, blood drive donors and participants of Red Cross fundraisers will also get the tote bag, filled with appropriate items and information . . . They're calling my flight, next stop San Francisco . . . "I Left My Heart" . . . oops, caught me singing again. Sorry, but I do love the "city!" Let's talk **KFRC** and the great helmsmen **Dave "The Duke" Sholin**. In affirming KFRC's renewed commitment to an all music format, "the Duke" has extended the famous **Dr. Don Rose's** air shift to four hours. Dr. Don will now be heard 6 a.m.-10 a.m. extended from 9 a.m.. Can **San Francisco** handle it? In addition, KFRC's innovative personals program, "Affair on the Air" created by public affairs director **Joanne Greene**, returns to its original time slot, 9 p.m. to 10 p.m. on Sunday evenings. Now gang, if that's not enough, you best sit down because . . . KFRC celebrates its **20th anniversary** all month long, rockin' n' rollin' the bay area hits. The month long celebration includes a countdown of the all-time best rock 'n roll, the 610 favorite songs and, (are you ready?), an anniversary party to boot! The affair will be called "The Blue and White Ball." The kick-off of the countdown will be an hour long audio montage of the history of KFRC and the rock 'n roll the station made famous, hosted by Dr. Don Rose. KFRC will

also bring back many of the popular air personalities of the past 20 years including **Bill Lee**, "Marvelous **Mark McKay**," **Beau Weaver**, **Chuck Buell**, **J.J. Johnson**, **Joe Conrad**, **Mucho Morales**, **Shana**, **Charlie Van Dyke**, (is he still alive?) and countless others. **Dave Sholin** told *Cash Box*, "no radio station in California has been rocking as long as KFRC. We will recapture and relive endless exciting moments in KFRC's history throughout the countdown week-end. Tape recorders all over the Bay area will be working overtime to grab this piece of radio history . . ." While *GQ* magazine is selecting **WNEW-FM**, **New York's Lisa Glasberg** as its "Most Eligible Woman," and *Playboy* magazine is spreading the sound position of air wave lassies across its pages, *Playgirl* Magazine has selected **KRQR**—The **Rocker's John McCrae** as one of "America's Sexiest Air Personalities." (Sorry, Dr. Don) . . . According to *Playgirl*, McCrae was selected "on a combination of sexy looks, wit and charm." Okay John, enough industry praise, back into your cage! Finally, the air's filled with anticipated excitement as the industry gears itself up for this weeks "Broadcasting Bonanza!" I'm speaking about the **Gavin Seminar for Media Professionals**. Everyone is expecting an absolute, powerful, informative program. Knowing **Ron Fell**, rest assured that the event will be orchestrated to the finest degree of professionalism with enviable quality. Ron doesn't need my endorsement; his own credibility and the credibility of the Gavin Report and its high quality staff speak for itself. However you will, I assure you, regret missing this media event! . . . Where has all the time gone? I've got to grab a cab and catch a flight back to L.A. for a very special mid-day event. . . Hurry and stay close behind. . . Here driver, keep the change. What? No, I'm not Jack Benny! This is the **Hollywood Radio and Television Society's Luncheon** and the guest speaker is none other than **Mr. Ted Turner**, chairman of the **Turner Broadcasting System!** . . . Great, there's **Gary Owens**, vice president for **Gannett**

**Broadcasting** and morning air talent at **KKGO** and, of course, **Tony Richland's** favorite name dropper (How am I doing, Tony?) I'm going to touch base with Gary, so don't stray too far away . . . Wow! Three hours sure fly by fast when you're enjoying yourself. I'm impressed. The range of comments made by Turner were unquestionably dynamic. However, I really wish to focus in on his *closing remarks* which dealt with what he learned from his **CNN** experience. It reflects a philosophy of which I have pontificated numerous times concerning the broadcasting media being a responsible vehicle of power-to inform, teach and position all audiences into a greater state of understanding, awareness and concern. Therefore, allow me to share with you as Mr. Turner shared with us, his inner-most feelings, delivered with sincere consciousness. I'm sure he wouldn't mind.

**T.T.:** "Since I started CNN, I felt with this worldwide news organization it behooved me, and it was my responsibility to learn more about the world and what's happening. So I got to know **Captain Cousteau** and I traveled to Cuba and met **Fidel Castro** and I've been to the Soviet Union several times and, of course, did this major negotiation with **Bob Wussler**, who really did most of it, on the 'Goodwill Games.' I studied the arms race, the population explosion and the environmental degradation that's going on in the world. We're doing a major program on Africa, which I think is going to have just as major an impact as 'Threads' did. There's a lot of things going on in the world that we in the rich world, here in the United States, just get glimpses of. But the poor world, the Third World is in a lot of trouble and it has tremendous implications for us! It's not really safe to be very wealthy in a world surrounded by poverty, hunger and disease. The situation is very ripe for revolution. This is something we need to address ourselves to. In order to do it, I personally believe that we need to terminate the arms race with the Soviet Union. I have met a number of Soviet leaders and they, I think, have come to that conclusion. I think the summit was terrific, I just hope for further progress when the leaders of our two countries get together again. I would say that this media has so much influence over what people see and hear and what they think in this country, that we should not be making programs that make people hate the Soviets. You know, like *Red Dawn*, *Rambo* and I don't know what *Amerika with a 'k'* is going to look like. When the shuttle blew up, it was obviously failure of high technology, and when we now have in the Soviet Union and the United States 50,000 nuclear war heads on thousands and thousands of missiles that use the same tech-



Ted Turner

nology the shuttle did, and they're hooked up to highly sophisticated computers, and every year they get more and more sophisticated . . . sooner or later as systems get more sophisticated there is going to be a failure. Hardly a month doesn't go by that a major airline doesn't crash somewhere in this world. This arms race is extremely dangerous, for sooner or later there is going to be a technological failure. There's going to be a power surge, a human error or a computer failure that's going to launch one, two, three or four of those things, which could set a whole chain reaction, and we may end up blowing up the world before we even realize it. That's what I have learned to define as problems with CNN. Our nation has prided itself with religious tolerance, racial tolerance and even now with political tolerance. We really need to spread that to the entire world. Because, if we are going to hang around as a species we need to learn to live together. Look around. These are the most ferocious competitors you could possibly ever see up at this table. Yet for the common good of the industry they stand together. Even though we may be ferocious competitors ideologically with the soviets, that competition should be channeled into productive ways and not destructive ways. Just like our competition here is channeled in productive ways. (Applause) I've always said this industry has more influence, on what the people of this country and what the people of the world see and hear, than any other. I think it's even more important that there is more responsibility here for the future of our planet than there is even in the school system. We have an immense responsibility and it's a real joy and honor for me to be in this industry with so many fine people. I can't tell you how much I appreciate this tremendous turnout and I'm really looking forward to be a part of this community." (Long Applause) Well gang, there you have it, the closing remarks of Mr. Turner's talk. I felt for those of you around the country who were not here, you would appreciate it. To Ted Turner, I'm sure the whole industry thanks you for sharing and *Cash Box* Salutes the Hollywood Radio and Television Society for a grand program. Keep up the great work!

## POP RADIO REPORT

### MOST ADDED

### STRONG ADDS

**I Can't Wait** — **S. Nicks** — **Modern/Atlantic**

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

**Rock Me Amadeus** — **Falco** — **A&M**

**Overjoyed** — **S. Wonder** — **Tamla/Motown**



# BLACK CONTEMPORARY

## THE BEAT

Bob Long, Los Angeles

**HARVEY RETURNS TO RADIO** — Veteran programmer Fred Harvey of WVOL, Nashville fame can be found programming WFKX, Henderson, Tenn. Contact Fred at 901-427-9616. The cream always rises to the top. Welcome back to a real professional.

**W(BUS) IS STILL ROLLING** — Plans to change WBUS (The Bus) to heart and soul have been delayed a few more weeks. That may be all the time **Mike Roberts**, P.D. needs to change the owner's mind. Good luck Mike and WBUS staffers.

**ALLEN EXITS WZAK** — Ken Allen has left his highly rated morning show at WZAK, Cleveland. Don't be surprised if he winds up at crosstown WDMT.



**JONES BEAMS WITH JOY** — Bob Jones, executive director of press, publicity, and artist relations and a 15 year veteran at Motown received a surprise visit and gold record from Motown's board chairman Berry Gordy at Jones' inauguration as president of the Black Public Relations Society of Southern California.

**Eric Stone** has reportedly left WJMO in that same city. Questions abound regarding the involvement of WZAK's Lynn Tolliver with WEKS in Atlanta as a consultant.

**WYATT COMES TO POWER 106** — Veteran programmer Jeff Wyatt, who has scored major successes at WUSL (Power 99) in Philadelphia, is scheduled to take over the programming duties of the 72,000 watter KPWR (Power 106) in sunny Los Angeles. Look out L.A. radio — this man is a very serious competitor.

**BOULDING RETURNS TO WBMX?** — One of the hot rumors to hit the streets is that **Jerry Boulding**, late of SMN, is reportedly returning to WBMX, Chicago. Maybe it's better the second or third time around, if the rumor is true.

**THOMPSON OUT AT WB** — Industry veteran Cortez Thompson who had spent approximately eight years at Warner Bros. has been relieved of his duties. There are many rumors regarding reasons for his release as a v.p.

**KIDD EXITS V.P. SLOT** — Mike Kidd, v.p. RCA Records, has reportedly left his position at that company. Several names have been mentioned as possible replacements. One name is currently on board at a very successful company. The other is still working within the business, but with no specific company affiliation.

**HARRIS OUT AT POLYGRAM** — Rowena Harris has left her position as v.p. black urban promotion at PolyGram after weeks of speculation.

**RODRIGUEZ SET AT CBS** — After weeks of rumors, it has been confirmed that **Ruben Rodriguez** has taken over the duties of **Vernon Slaughter** at CBS.

**SOMETHING BLOOMING** — Rumors are really running rampant, as you can tell by the aforementioned information. Well hold on, the word is that the **Howard Bloom Organization** has signed on two Superstars: **Lionel Richie** and **Prince**.

**NATIONAL BLUES WEEK** — The **Young Black Programmers Coalition (YBPC)** along with the **National Blues Foundation**, **The Academy of Professional Broadcasters**, **The Mississippi: Delta Blues Festival** and hundreds of radio stations nationwide will celebrate National Blues Week, February 17-23, 1986. The YBPC is encouraging "all" radio stations to join us in the preservation of black culture and black music by supporting National Blues Week. February is designated nationally as Black History Month so that all Americans may give recognition to the black Americans who have made significant contributions to our country. **George Ware**, former director of the **Black Music Association**, stated that the history of blacks is more profound and recognized in blues music than in any other form of music. Thus the preservation of the blues is essential from a cultural and historical point of view. Internationally acclaimed artist **Margie Evans**, ambassador of the blues, has been selected to be the featured poster artist of National Blues week.

**CHICAGO'S REGAL THEATER REBORN** — Plans for the rebirth of the Regal Theater were recently announced by Chicago Mayor **Harold Washington** and Mr. and Mrs. **Edward Gardner** of the Soft Sheen Products Company of Chicago. The Gardners head a partnership of business and civic leaders who will develop the performing arts center. Gardner said, "we are pleased to announce the birth of the new Regal Theater."



**AMBASSADOR EVANS** — Known internationally as the *Ambassador Of The Blues*, Margie Evans is the featured poster artist for National Blues Week.

## TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

		Weeks On 2/15 Chart	Weeks On 2/15 Chart
1	<b>PROMISE</b> ★■ SADE (Portrait/CBS FR 40263)	1 10	
2	<b>CARAVAN OF LOVE</b> ISLEY, JASPER, ISLEY (CBS Associated BFZ 40118)	2 17	
3	<b>IN SQUARE CIRCLE</b> ★■ STEVIE WONDER (Tamia/Motown 6134TL)	3 13	
4	<b>AS THE BAND TURNS</b> □ ATLANTIC STARR (A&M SP-5019)	5 40	
5	<b>FRIENDS</b> □ DIONNE WARWICK (Arista AL8-8398)	4 9	
6	<b>RADIO</b> LL COOL J (Columbia BFC 40239)	10 9	
7	<b>STREET CALLED DESIRE</b> ★ RENE & ANGELA (Mercury/PolyGram 824-6071 M-1)	8 34	
8	<b>THE NEW ZAPP IV U</b> ZAPP (Warner Bros 9 25327-1)	9 14	
9	<b>COLOR OF SUCCESS</b> ★□ MORRIS DAY (Warner Bros. 1-25320)	6 17	
10	<b>ALL FOR LOVE</b> □ NEW EDITION (MCA 5679)	7 12	
11	<b>HIGH PRIORITY</b> CHERRELLE (Tabu/CBS BFZ 40094)	13 13	
12	<b>WHITNEY HOUSTON</b> ★■ (Arista AL 7-8212)	12 43	
13	<b>ROCK ME TONIGHT</b> ■ FREDDIE JACKSON (Capitol ST 12404)	11 40	
14	<b>READY FOR THE WORLD</b> ■ (MCA 5694)	14 38	
15	<b>WHO'S ZOOMIN' WHO</b> ★□ ARETHA FRANKLIN (Arista AL8-8286)	15 30	
16	<b>SHEILA E. IN ROMANCE</b> 1600 ★□ (Paisley Park/Warner Bros. 9-25317-1)	16 22	
17	<b>RESTLESS</b> ★ STARPOINT (Elektra 9-60424)	18 25	
18	<b>CHILLIN'</b> FORCE MD'S (Tommy Boy/Warner Bros. 1-25394)	24 6	
19	<b>GAP BAND VII</b> (Total Experience/RCA TEL 8-5714)	23 8	
20	<b>SERENADE</b> EUGENE WILDE (Philly World/Atlantic 7-90490-1)	20 10	
21	<b>PATTI LABELLE</b> (Philadelphia Int'l./CBS FZ 40020)	17 28	
22	<b>LUXURY OF LIFE</b> 5 STAR (RCA NFL 1-8052)	27 27	
23	<b>MASTERPIECE</b> THE ISLEY BROTHERS (Warner Bros. 1-25347)	19 11	
24	<b>TA MARA &amp; THE SEEN</b> (A&M SP 6-5076)	21 18	
25	<b>KRUSH GROOVE</b> ★ MUSIC FROM ORIGINAL SOUNDTRACK (Warner Bros. 1-25295)	22 17	
26	<b>WORKIN' IT BACK</b> ★ TEDDY PENDERGRASS (Asylum 9-60447-1)	28 14	
27	<b>TOUCH ME</b> THE TEMPTATIONS (Gordy/Motown 6164GL)	25 9	
28	<b>THE NIGHT I FELL IN LOVE</b> ★■ LUTHER VANDROSS (Epic FE 39882)	26 46	
29	<b>HOW COULD IT BE</b> EDDIE MURPHY (Columbia FC 39952)	29 15	
30	<b>CONDITION OF THE HEART</b> KASHIF (Arista AL8 8385)	30 12	
31	<b>SO MANY RIVERS</b> BOBBY WOMACK (MCA 5617)	31 23	
32	<b>THE FAMILY</b> ★ (Paisley Park/Warner Bros. 9-25322-1)	22 24	
33	<b>FULL FORCE</b> (Columbia FC 40117)	34 16	
34	<b>MIAMI VICE</b> ★■ ORIGINAL TELEVISION SOUNDTRACK (MCA 6150)	33 18	
35	<b>MAURICE WHITE</b> ★ (Columbia FC 39883)	35 21	
36	<b>EMERGENCY</b> ★□ KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	36 62	
37	<b>DO ME BABY</b> MELI'SA MORGAN (Capitol ST-12434) 12434)	49 2	
38	<b>SLAVE TO THE RHYTHM</b> GRACE JONES (Manhattan/Island 7-53120)	37 11	
39	<b>WALL TO WALL</b> JOHNNY TAYLOR (Malaco M 7431)	43 4	
40	<b>MR. WRIGHT</b> BERNARD WRIGHT (Manhattan/Capitol ST-53014)	39 15	
41	<b>GUILTY</b> YARBROUGH & PEOPLES (Total Experience/RCA TEL 8 5715)	47 5	
42	<b>A LONG TIME COMING, A CHANGE IS GONNA COME</b> EVELYN "CHAMPAGNE" KING (RCA AFL1-7015)	38 13	
43	<b>CONTROL</b> JANET JACKSON (A&M SP 5106)	DEBUT	
44	<b>AMERICA</b> KURTIS BLOW (Mercury/PolyGram 826 141-1)	48 18	
45	<b>STEPHANIE MILLS</b> (MCA 5669)	50 7	
46	<b>COLONEL ABRAMS</b> COLONEL ABRAMS (MCA 5682)	44 9	
47	<b>SAY YOU LOVE ME</b> JENNIFER HOLLIDAY (Geffen/Warner Bros. 1-24073)	41 23	
48	<b>CONTACT</b> ★■ POINTER SISTERS (RCA AFL 1-8056)	42 29	
49	<b>SMOKE SIGNALS</b> SMOKEY ROBINSON (Tamia/Motown 6156TL)	54 2	
50	<b>THE JETS</b> (MCA 5667)	55 12	
51	<b>SINGLE LIFE</b> ★□ CAMEO (Atlanta Artists/PolyGram 824 546-1)	40 27	
52	<b>GETTIN' AWAY WITH MURDER</b> PATTI AUSTIN (Qwest/Warner Bros. 1-25276)	45 15	
53	<b>EATEN ALIVE</b> ★ DIANA ROSS (RCA AFL1-5422)	46 18	
54	<b>SUN CITY</b> ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol ST 53019)	51 10	
55	<b>MEMBERS ONLY</b> BOBBY BLAND (Malaco-7429)	61 15	
56	<b>MEETING IN THE LADIES ROOM</b> □ KLYMAXX (Constellation/MCA 5529)	56 59	
57	<b>LET MY PEOPLE GO</b> THE WINANS (Qwest/Warner Bros. 9-25344-1)	52 10	
58	<b>ROCKY IV</b> □ ORIGINAL SOUNDTRACK (Scotti Bros./CBS SZ 40203)	53 5	
59	<b>BANGING THE WALL</b> ★ BAR-KAYS (Mercury/PolyGram 824 727-1)	57 34	
60	<b>MANTRONIX</b> (Sleeping Bag TLX 6)	66 6	
61	<b>YOU MIGHT BE SURPRISED</b> ROY AYERS (Columbia FC 40022)	60 11	
62	<b>PAUL HARDCASTLE</b> (Chrysalis BFV 41517)	58 4	
63	<b>9.9</b> (RCA NFL 1-8049)	59 27	
64	<b>THE FAT BOYS ARE BACK</b> □ THE FAT BOYS (Sutra SU 1016)	62 18	
65	<b>TELL ME TOMORROW</b> ANGELA BOFILL (Arista AL8-8396)	63 15	
66	<b>SEDUCTION</b> VAL YOUNG (Gordy/Motown 6147GL)	65 11	
67	<b>LOVE FEVER</b> O'JAYS (Philadelphia Int'l./Manhattan ST 53015)	67 23	
68	<b>THIS LOVE'S FOR REAL</b> CHAPTER 8 (Beverly Glen BG-10007)	68 10	
69	<b>ROMANTICALLY YOURS</b> MARVIN GAYE (Columbia FC 40206)	64 8	
70	<b>DURELL COLEMAN</b> (Island/Atlantic 7-90293-1)	69 22	
71	<b>SIX SILVER STRINGS</b> B.B. KING (MCA 52675)	71 17	
72	<b>LISA LISA AND CULT JAM WITH FULL FORCE</b> ★ (Columbia BFC 40135)	70 24	
73	<b>WANNA PLAY YOUR GAME</b> ★ JOYCE KENNEDY (A&M SP 5073)	73 12	
74	<b>MORE THAN YOU CAN HANDLE</b> LUSHUS DAIM & THE PRETTY VAIN (Concited/Motown 6150)	75 14	
75	<b>CITY LIFE</b> THE BOOGIE BOYS (Capitol ST 12409)	72 26	

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

# TOP 100 BLACK CONTEMPORARY SINGLES

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

February 22, 1986

	Weeks On 2/15 Chart		Weeks On 2/15 Chart		Weeks On 2/15 Chart
<b>1 DO ME BABY</b> MELI'SA MORGAN (Capitol B 5523)	1	<b>13</b>	<b>33 YOUR PERSONAL TOUCH</b> EVELYN "CHAMPAGNE" KING (RCA PB-14201)	31	17
<b>2 THE SWEETEST TABOO</b> SADE (Portrait/CBS 37-05713)	2	<b>13</b>	<b>34 GOING IN CIRCLES</b> THE GAP BAND (Total Experience/RCA TES-1-2436)	46	4
<b>3 GO HOME</b> STEVIE WONDER (Tamla/Motown 1817TF)	3	<b>13</b>	<b>35 I'D RATHER BE BY MYSELF</b> EBO (Domino D-8903)	39	18
<b>4 YOUR SMILE</b> RENE & ANGELA (Mercury/PolyGram 884-271-7)	6	<b>10</b>	<b>36 ANOTHER NIGHT</b> ARETHA FRANKLIN (Arista ASI-9453)	47	5
<b>5 LIVING IN AMERICA</b> JAMES BROWN (Scotti Bros./CBS ZS4- 05682)	9	<b>9</b>	<b>37 HOT</b> ROY AYERS (Columbia 38-05752)	45	4
<b>6 LET ME BE THE ONE</b> FIVE STAR (RCA PB-14229)	7	<b>14</b>	<b>38 DIANA</b> EUGENE WILDE (Philly World/Atlantic 7-99573)	49	4
<b>7 TENDER LOVE</b> FORCE MD'S (Warner Bros. 7-28818)	12	<b>11</b>	<b>39 NIGHTMARES</b> DANA DANE (Profile Pro-7086)	48	9
<b>8 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING</b> BILLY OCEAN (Jive/Arista JS 1-9432)	8	<b>12</b>	<b>40 FAIRYTALE LOVER</b> U.T.F.O. (Select FMS 1186)	44	10
<b>9 GUILTY</b> YARBROUGH & PEOPLES (Total Experience/RCA TES 2425)	11	<b>13</b>	<b>41 COLDER ARE MY NIGHTS</b> THE ISLEY BROTHERS (Warner Bros. 7-28860)	32	16
<b>10 HOW WILL I KNOW</b> WHITNEY HOUSTON (Arista ASI-9434)	15	<b>10</b>	<b>42 FREEDOM</b> THE POINTER SISTERS (RCA PB-14224)	33	15
<b>11 COLOR OF SUCCESS</b> MORRIS DAY (Warner Bros. 7-28809)	13	<b>9</b>	<b>43 THE HEART IS NOT SO SMART</b> EL DeBARGE with DeBARGE (Gordy/Motown 1822 GF)	34	13
<b>12 COMPUTER LOVE</b> ZAPP (Warner Bros. 7-28505)	17	<b>6</b>	<b>44 I NEED YOU</b> MAURICE WHITE (Columbia 38-05726)	35	13
<b>13 SATURDAY LOVE</b> CHERRELLE with ALEXANDER O'NEAL (Tabu/CBS ZS4-05767)	18	<b>5</b>	<b>45 DO YOU LOVE ME</b> DURELL COLEMAN (Island/Atlantic 7-99586)	37	12
<b>14 STAND BACK</b> STEPHANIE MILLS (MCA 52731)	14	<b>12</b>	<b>46 AFTER THE LOVE IS GONE</b> PRINCESS (Next Plateau NP 50037)	51	6
<b>15 AFFECTION</b> TA MARA & THE SEEN (A&M AM 2797)	16	<b>12</b>	<b>47 I THINK IT'S LOVE</b> JERMAINE JACKSON (Arista ASI 9144)	68	2
<b>16 WHAT HAVE YOU DONE FOR ME LATELY</b> JANET JACKSON (A&M AM-2812)	24	<b>5</b>	<b>48 DANCING IN THE DARK</b> KASHIF (Arista ASI-9447)	66	4
<b>17 SECRET LOVERS</b> Atlantic Starr (A&M AM 2788)	4	<b>12</b>	<b>49 LOVE'S GONNA GET YOU</b> JOCELYN BROWN (Warner Bros. 7-28889)	54	5
<b>18 INSATIABLE WOMAN</b> ISLEY, JASPER, ISLEY (CBS Associated ZS4-05760)	21	<b>10</b>	<b>50 SUGAR FREE</b> JUICY (Private I/Epic ZS4-05793)	63	3
<b>19 THAT'S WHAT FRIENDS ARE FOR</b> DIONNE & FRIENDS (Arista ASI-9422)	5	<b>15</b>	<b>51 AFTER YOU</b> BERNARD WRIGHT (Manhattan/Capitol 56017)	71	3
<b>20 HE'LL NEVER LOVE YOU (LIKE I DO)</b> FREDDIE JACKSON (Capitol B-5535)	10	<b>12</b>	<b>52 KING HOLIDAY</b> KING DREAM CHORUS & HOLIDAY CREW (Mercury/PolyGram 884-442-7)	61	4
<b>21 SLAVE TO THE RHYTHM</b> GRACE JONES (Manhattan/Capitol B-9535)	19	<b>14</b>	<b>53 BREAK MY HEART</b> JIMMY G & THE TACKHEADS (Capitol B 5543)	64	4
<b>22 SAY YOU, SAY ME</b> LIONEL RICHIE (Motown 1819MF)	20	<b>16</b>	<b>54 PAIN</b> BETTY WRIGHT (First String 965)	60	5
<b>23 DIGITAL DISPLAY</b> READY FOR THE WORLD (MCA 52734)	22	<b>16</b>	<b>55 THE ONE YOU LOVE</b> LUSHUS DAIM & THE PRETTY VAIN (Conceited/Motown 1826MF)	69	3
<b>24 HIGH FASHION</b> THE FAMILY (Paisley Park/Warner Bros. 7-28830)	23	<b>12</b>	<b>56 IF ONLY FOR ONE NIGHT</b> LUTHER VANDROSS (Epic 34-05751)	56	5
<b>25 I CAN'T LIVE WITHOUT MY RADIO</b> LL COOL J (Def Jam/Columbia 38-05665)	25	<b>13</b>	<b>57 I'M YOUR MAN</b> WHAM! (Columbia 38-05721)	57	6
<b>26 WHAT YOU BEEN MISSIN'</b> STARPOINT (Elektra 7-69588)	26	<b>16</b>	<b>58 LOVE 4/2</b> TEDDY PENDERGRASS (Elektra 7-69532)	78	2
<b>27 COUNT ME OUT</b> NEW EDITION (MCA 52703)	27	<b>17</b>	<b>59 I LIKE YOU</b> PHYLLIS NELSON (Carrere/Epic 34-05719)	65	5
<b>28 A LITTLE BIT OF LOVE IS ALL IT TAKES</b> NEW EDITION (MCA 52768)	38	<b>2</b>	<b>60 CAN YOU ROCK IT LIKE THIS</b> RUN D.M.C. (Profile Pro-5085)	52	12
<b>29 NO FRILLS LOVE</b> JENIFER HOLLIDAY (Geffen 7-28845)	30	<b>17</b>	<b>61 I LIKE THE WAY YOU DANCE</b> 9.9 (RCA PB-14203)	40	15
<b>30 HOLD ON TO YOUR LOVE</b> SMOKEY ROBINSON (Tamla/Motown 1828TF)	36	<b>5</b>	<b>62 ALICE, I WANT YOU JUST FOR ME!</b> FULL FORCE (Columbia 38-05623)	41	18
<b>31 DON'T SAY NO TONIGHT</b> EUGENE WILDE (Philly World/Atlantic 7-99608)	28	<b>20</b>	<b>63 I CAN'T WAIT</b> NU SHOOS (Atlantic 7-89446)	88	2
<b>32 DO YOU REALLY LOVE YOUR BABY</b> THE TEMPTATIONS (Gordy/Motown 1818GF)	29	<b>14</b>	<b>64 IN THE MORNING</b> TRAMaine (A&M AM 2805)	72	4
			<b>65 WHO DO YOU LOVE</b> BERNARD WRIGHT (Manhattan/Capitol B 50011)	42	21
			<b>66 LOCK AND KEY</b> KLYMAXX (Constellation/MCA 52714)	43	12
			<b>67 NO MORE</b> SHIRLEY MURDOCK (Elektra 7-69590)	74	3
			<b>68 SIDEWALK TALK</b> JELLYBEAN (EMI America B 8297)	75	3
			<b>69 YOU HOOKED ME</b> PAUL LAWRENCE (Capitol B-5545)	80	3
			<b>70 I NEED LOVE</b> NONA HENDRYX (RCA PB-14275)	77	3
			<b>71 CURIOSITY</b> THE JETS (MCA 52682)	50	10
			<b>72 IF YOU SHOULD EVER BE LONELY</b> VAL YOUNG (Gordy/Motown 1830)	85	2
			<b>73 THE TRUTH</b> COLONEL ABRAMS (MCA 52728)	53	9
			<b>74 CAN YOU FEEL THE BEAT</b> LISA LISA and CULT JAM with FULL FORCE (Columbia 38-05669)	55	14
			<b>75 BEST FRIENDS</b> ET (EDDIE TOWNS) (Total Experience/ RCA TES1-2433)	86	2
			<b>76 FUNKY LITTLE BEAT</b> CONNIE (Sunnyview 3028)	62	9
			<b>CHARTBREAKER</b>		
			<b>77 PARTY FREAK</b> CASH FLOW (Mercury/PolyGram 884-454-7)	DEBUT	
			<b>78 DESIRE</b> GAP BAND (Total Experience/RCA TES 1-2624)	58	12
			<b>79 LET ME KISS IT WHERE IT HURTS</b> BOBBY WOMACK (MCA 52709)	59	15
			<b>80 CONGA</b> MIAMI SOUND MACHINE (Epic 34-05457)	70	11
			<b>81 IF I RULED THE WORLD</b> KURTIS BLOW (Mercury/PolyGram 884-269-7)	73	15
			<b>82 NO SHOW</b> SYMBOLIC THREE featuring D.J. DR. SHOCK (Reality/Danya/Fantasy 250)	67	5
			<b>83 JUST BUGGIN'</b> WHISTLE (Select FMS 100)	DEBUT	
			<b>84 A LOVE BIZARRE</b> SHEILA E. (Paisley Park/Warner Bros. 7-28890)	76	19
			<b>85 CRUSH ON YOU</b> THE JETS (MCA 52774)	DEBUT	
			<b>86 HOW COULD IT BE</b> EDDIE MURPHY (Columbia 38-05772)	DEBUT	
			<b>87 BUST THIS RHYME</b> M.C. CHILL (Fever/Suirra 808)	DEBUT	
			<b>88 WE DON'T HAVE TO TAKE OUR CLOTHES OFF</b> JERMAIN STEWART (Arista ASI-9424)	DEBUT	
			<b>89 I'LL BE ALL YOU EVER NEED</b> (TRINERE (Jam Packed JP 2001)	DEBUT	
			<b>90 UNSELFISH LOVER</b> FULL FORCE (Columbia 38-05776)	DEBUT	
			<b>91 LEARN FROM THE BURN</b> TERRI DANCER (Reflections on Records RR001)	89	3
			<b>92 INSPECTOR GADGET</b> THE KARTOON KREW (Profile 7027)	79	4
			<b>93 GORDY'S GROOVE</b> CHOICE MC'S featuring FRESH GORDON (Tommy Boy TB 871)	81	15
			<b>94 IF YOU DON'T KNOW ME BY NOW</b> PATTI LaBELLE (Philadelphia/CBS ZS4 05755A)	82	5
			<b>95 EMERGENCY</b> KOOL & THE GANG (De-Lite/PolyGram 884 199-7)	83	18
			<b>96 SUN CITY</b> ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol B 50017)	84	16
			<b>97 THINKING ABOUT YOU</b> WHITNEY HOUSTON (Arista ASI-9412)	87	19
			<b>98 OWN THE NIGHT</b> CHAKA KHAN (MCA 52730)	90	6
			<b>99 CARAVAN OF LOVE</b> ISLEY, JASPER, ISLEY (CBS Associated ZS4-05611)	91	23
			<b>100 WHAT A WOMAN</b> CUBAYS (Philadelphia/Atlantic/Capitol B 50021)	92	14

ALPHABETICAL LISTING ON INSIDE BACK COVER

## Jones To Be Honored

LOS ANGELES — Quincy Jones will receive the 1986 Whitney M. Young, Jr. Award, Thurs., Mar. 20 at the Century Plaza Hotel in Los Angeles. It is the highest honor bestowed annually by the Los Angeles Urban League. John W. Mack, president of the L.A. Urban League, said, "Quincy's accomplishment in music speaks for itself and he has actively supported the advancement of civil and human rights for all races, sexes and religions and has been a dear personal friend to many of us." He added that the League is proud to be able to say "thank you" for Jones' music which has spanned four decades.

Vidal Sassoon is dinner chairman; Howard P. Allen, chairman of the board and chief executive officer of Southern California Edison will present the Whitney Young Award to Jones. Allen is the 1985 recipient.

As a composer, arranger, producer and lyricist, Jones established himself as one of the most prolific and influential forces in contemporary music. His work with such artists as Frank Sinatra, Michael Jackson, Lena Horne and Aretha Franklin has made him one of the most sought after talents in the industry. Recently, he fulfilled a long time dream by making his entry into feature film production as producer of the motion picture, *The Color Purple*.

January 20, Jones participated in NBC-TV's "Martin Luther King, Jr. Tribute" and is now in the studio recording an album with Michael Jackson. In preparation is an album for his own label, Qwest Records. "Portrait Of An Album," a home video based on the Frank Sinatra hit LP, "L.A. Is My Lady," on which Jones conducted the orchestra and produced, has just been released by MGM/UA.

Proceeds from the Mar. 20 dinner will provide financial support to continue the many programs fostered by the Urban League. Reserved seats are \$250 per person; for additional information regarding tickets call (213) 299-3677.

## Industry Execs Receive Awards

LOS ANGELES — Reverend Alfred Sharp-ton, director of the Unity Awards program, Youth Movement Wing, National Urban League, announced the winners of Executive of the Year Awards at its annual banquet held at the Waldorf Astoria, N.Y.C., Tuesday, February 11.

Named were Walter Yetnikoff, president, CBS Records Group; Brian Dyson, president, Coke USA; Steven Machat, president, AMI Management; Louis Messina, president, Pace Concerts. Other recipients included Leroy Little, vice president, black music, PolyGram Records; and Attorney Joel Katz.

According to Sharp-ton, these entertainment industry executives were honored for providing inner city residents an opportunity to super-stardom in the music field.



**KEEPING UP WITH JONES** — Quincy Jones, chairman of the board of Qwest Entertainment Group and the 1986 Humanitarian Award recipient of the T.J. Martell Foundation for Leukemia & Cancer Research, discusses with Tony Martell, president of the Foundation, the annual Humanitarian Award dinner to be held at the NY Hilton on April 19.

# ATLANTIC STARR



## "IF YOUR HEART ISN'T IN IT"

(AM-2822)

THE NEW SINGLE FROM THE  
GOLD ALBUM AS THE BAND TURNS

(SP-5019)

PRODUCED BY DAVID AND WAYNE LEWIS  
FOR JODAWAY PRODUCTIONS AND CALVIN HARRIS  
ASSOCIATE PRODUCER: JONATHAN LEWIS  
ON A&M RECORDS



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## MOST ADDED

## STRONG ADDS

**THE JETS**



The Jets — MCA

Party freak — Cash Flow — Mercury

I Can't Wait — Nu Shooz — Atlantic

Love 4/2 — T. Pendergrass — Elektra

I Think It's Love — Jermaine Jackson — Arista

## URBAN PROGRAMMER'S PICK

Programmer

Don Cody

Station

WGIV

Market

Charlotte

**Song: "Funky Little Beat"**

**Artist: Connie**

**Label: Sunnyview**

*Comments: "The tracks on this recording are disco, mello and smooth. It has a groove that fits all demographics. Any music programmer in his right mind will know that this record is a number one hit."*

## MIDWEST

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

HOTS: Zapp, M. Morgan, James Brown, Sade, Five Star, B. Ocean, Rene & Angela, F. Jackson, W. Houston, M. Day, S. Wonder, S. Mills, Cherrelle, L. Vandross, Isley, Jasper, Isley. ADDS: J. Graham, Jocelyn Brown, M. Stadles, Force M.D.'s, Yarbrough & Peoples

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

HOTS: Aretha Franklin, B. Wright, F. Jackson, M. Day, Rene & Angela, W. Houston, Zapp, M. Morgan. ADDS: Isley, Jasper, Isley, Art Of Noise, The Jets, Jellybean, J. Graham, E. Wilde, Kashif.

**WCIN — CINCINNATI — STEVE HARRIS — MD**

HOTS: Atlantic Starr, Zapp, EBO, Freestyle, Sade, Rene & Angela, Dionne & Friends, M. Day, The Family, J. Taylor, B. Ocean, W. Houston, M. Day, Cherrelle, R. Ayers, Force M.D.'s, Janet Jackson, S. Robinson, Isley, Jasper, Isley. ADDS: Jimmy G & The Tackheads, A. Cymone, S. Wonder, Kashif, B. Wright, R. Ayers.

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

HOTS: Dionne & Friends, Five Star, M. Morgan, Zapp, Force M.D.'s, Atlantic Starr, EBO, D. Dane, W. Houston, Run DMC, Ta Mara & The Seen, Isley, Jasper, Isley, Cherrelle, Rene & Angela, Sade, F. Jackson, Yarbrough & Peoples, Gap Band, B. Ocean, Whistle, New Edition, Janet Jackson. ADDS: LaToya Jackson, Bernard Wright, Glenn Jones, Cash Blow, Eddie Towns, Black Ivory.

**WJLB "FM 98" — DETROIT — CECILIA WHITMORE — MD**

HOTS: Cherrelle, Force M.D.'s, A. Franklin, F. Jackson, W. Houston, Isley, Jasper, Isley, M. Morgan, Rene & Angela, Zapp, R. Ayers, Connie, M. Day, Gap Band, EBO, J. Morgan, Janet Jackson, Juicy, King Dream Chorus, S. Robinson, Cameo. ADDS: D. Dane, Jellybean, The Jets, Kashif, Lushus Daim, E. Murphy, Nu Shooz, Rose Brothers, E. Wilde.

**WBMX-FM — CHICAGO — MARCO SPOON — PD**

HOTS: Sade, Dionne Warwick, Starpoint, Atlantic Starr, B. Ocean, S. Mills, James Brown, M. Morgan, F. Jackson, DeBarge, Rene & Angela, D. Coleman, M. White, Five Star, Zapp, W. Houston, Janet Jackson, Yarbrough & Peoples, Connie, M. Day. ADDS: T. Pendergrass, V. Young, P. Austin, A. Cymone, Nu Shooz, Juicy.

**WZAK "93 FM" — CLEVELAND — LYNN TOLLIVER, JR. — PD**

HOTS: D. Dane, James Brown, Zapp, Cherrelle, Isley, Jasper, Isley, B. Ocean, EBO, Yarbrough & Peoples, Rene & Angela, MC Chill, Five Star, W. Houston, Gap Band, M. Morgan, Force M.D.'s, Jimmy G., S. Mills, M. Day, Janet Jackson. ADDS: S. Wonder, LL Cool J, T. Pendergrass, R. Flack, S. Murdock, Pointer Sisters, Whistle, B. Mardis, Full Force, Glenn Jones, Thomas & Taylor, Kopper.

### Midwest Retail Breakouts

**NO MORE — S. Murdock — Elektra**

**SIDEWALK TALK — Jellybean — EMI America**

**GOING IN CIRCLES — Gap Band — Total Experience**

## SOUTH

**WRBD — FT. LAUDERDALE — CHARLES MITCHELL — PD**

HOTS: M. Morgan, Yarbrough & Peoples, Dionne & Friends, UTFO, Sade, Force M.D.'s, F. Jackson, B. Ocean, M. Day, W. Houston, Betty Wright, Krush 2, L. Vandross, Rene & Angela, Janet Jackson, Cherrelle, Zapp, J. Holliday. ADDS: Prince, Whistle, The Jets, Stetasonic, Dr. Jeckyl & Mr. Hyde, Cash Flow, Quest For Life, Kopper, D. Dane.

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

HOTS: M. Day, Rene & Angela, Zapp, Ta Mara, Force M.D.'s, W. Houston, Sade, Cherrelle, Isley, Jasper, Isley. ADDS: Cash Flow, The Jets, Whistle, M. Jeffries, S. Mills, V. Young.

**KMJQ-FM — HOUSTON — RON ATKINS — PD**

HOTS: D. Dane, Rene & Angela, Dionne & Friends, S. Mills, Sade, Ta Mara, Janet Jackson, Zapp, M. Day, F. Jackson, B. Ocean, Yarbrough & Peoples, Run DMC, M. Morgan, Force M.D.'s, Cherrelle, Juicy, UTFO, Five Star, T. Boom. ADDS: Full Force, Lushus Daim, Cash Flow, Rochelle, The Jets, T. Pendergrass, Art of Noise, Tramaine, E. T. (E. Towns).

**WAOK — ATLANTA — LARRY TINSLEY — PD**

HOTS: Atlantic Starr, W. Houston, Zapp, Sade, Rene & Angela, B. Ocean, F. Jackson, The Family, Janet Jackson, James Brown, M. Day, R. Ayers, Gap Band, S. Wonder, Cherrelle, A. Franklin, Jermaine Jackson. ADDS: Kashif, Lushus Daim, EBO, LaToya Jackson, Nu Shooz, Dr. Jeckyl & Mr. Hyde, B. Mardis.

**WGIV — CHARLOTTE — DON CODY — PD**

HOTS: Foxy, James Brown, Jimmy G, Bronner Bros., Cash Flow, Total Contrast, EBO, Connie, Cameo, S. Wonder, UTFO, Yarbrough & Peoples, E. Murphy, Janet Jackson, Atlantic Starr, Temptations, Jellybean, Sheila E., S. Robinson, Gap Band. ADDS: Petite, B. Wells, Rare Essence, S. Wonder, Nu Shooz, J. Graham, The Jets.

**WYLD-FM — NEW ORLEANS — DELL SPENCER — PD**

HOTS: B. Ocean, M. Morgan, Sade, F. Jackson, Yarbrough & Peoples, M. Day, Five Star, Force M.D.'s, Rene & Angela, W. Houston, Zapp, The Family, Dionne & Friends, Cherrelle, R. Ayers, Isley, Jasper, Isley, E. Wilde, Kashif, Janet Jackson, M. White. ADDS: M. Staples, R. Parker, Jr., J. Stewart, E. Murphy, Falco, P. Lawrence, Cash Flow.

**KOKA — SHREVEPORT — B.B. DAVIS — PD**

HOTS: M. Morgan, B. Ocean, W. Houston, Force M.D.'s, F. Jackson, Rene & Angela, Zapp, Ta Mara, Yarbrough & Peoples, Five Star, James Brown, Dionne & Friends, Wham!, DeBarge, Sade. ADDS: The Jets, S. Mills, R. Burrell, Smoke City, LL Cool J, Whistle.

### South Retail Breakouts

**DANCING IN THE DARK — Kashif — Arista**

**SUGAR-FREE — Juicy — Private I**

**PAIN — Betty Wright — First String**

## WEST

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

HOTS: Atlantic Starr, James Brown, Cherrelle, M. Morgan, M. Day, Force M.D.'s, B. Ocean, Zapp, J. Jackson, 5 Star, Dionne & Friends, W. Houston, Yarbrough & Peoples, Isley, Jasper, Isley, F. Jackson, Jellybean, LL Cool J, Rene & Angela, Starpoint, L. Richie. ADDS: The Jets, Connie, Freestyle, B. Wright, S. Wonder, Magazine 60, E. Wilde, Janet Jackson.

**KUKQ — PHOENIX — ED HAMLIN — PD**

HOTS: M. Morgan, B. Ocean, James Brown, F. Jackson, W. Houston, Force M.D.'s, Cherrelle, Zapp, Yarbrough & Peoples, Rene & Angela, Ta Mara, S. Robinson, S. Mills, J. Jackson, Isley, Jasper, Isley, M. Day, Wham!, Dionne & Friends, Starpoint, King Dream Chorus. ADDS: Isley, Jasper, Isley, The Jets, New Edition, S. Murdock.

**KSOL — SAN FRANCISCO — MARION ROBINSON — PD**

HOTS: M. Morgan, Dionne & Friends, Five Star, M. Day, Atlantic Starr, B. Ocean, F. Jackson, S. Wonder, Starpoint, Yarbrough & Peoples. ADDS: B. Wright, New Edition, Jimmy G, E. Wilde, Juicy, P. Lawrence, Nicole, Rene & Angela, N. Hendryx.

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

HOTS: M. Morgan, Force M.D.'s, F. Jackson, Sade, James Brown, Five Star, W. Houston, Zapp, B. Ocean, Ta Mara, The Family, J. Jackson, Miami Sound Machine, Cherrelle, Yarbrough & Peoples, M. Day, Rene & Angela, R. Ayers, J. Holliday, Dionne & Friends. ADDS: T. Pendergrass, P. Nelson, Whistle, Nu Shooz.

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

HOTS: Cherrelle, W. Houston, Force M.D.'s, Zapp, B. Ocean, James Brown, M. Day, Rene & Angela, J. Jackson, R. Ayers, Yarbrough & Peoples, Ta Mara, M. Morgan, Gap Band, Sade, F. Jackson, Juicy, E. Wilde, S. Robinson, A. Franklin. ADDS: S. Wonder, Lushus Daim, Colonel Abrams, Stylistics, Nu Shooz, King Dream Chorus, S. Murdock.

**KDKO — DENVER — JAY JOHNSON — PD**

HOTS: M. Morgan, F. Jackson, Five Star, B. Ocean, James Brown, S. Mills, Yarbrough & Peoples, W. Houston, Force M.D.'s, The Family, Rene & Angela, Zapp, Cherrelle, Ta Mara, J. Holliday, M. Day, L. Vandross, Jermaine Jackson, S. Robinson, Isley, Jasper, Isley. ADDS: New Edition, E. Murphy, P. Lawrence, V. Young, Princess.

### West Retail Breakouts

**IN THE MORNING — Tramaine — A&M**

**BREAK MY HEART — Jimmy G & The Tackheads — Capitol**

**CONGA — Miami Sound Machine — Epic**

## EAST

**WXYV — BALTIMORE — MARK WILLIAMS — MD**

HOTS: Zapp, F. Jackson, Yarbrough & Peoples, W. Houston, Force M.D.'s, M. Day, B. Ocean, Cherrelle, Rene & Angela, M. Morgan. ADDS: Cherrelle, Isley, Jasper, Isley, T. Pendergrass, Juicy, Nu Shooz, J. Graham, Jimmy G & The Tackheads, EBO, MC Chill, E. Towns.

**WRKS "KISS 98.7" — NEW YORK — TONY "Q" — PD**

HOTS: Atlantic Starr, Dionne & Friends, D. Dane, M. Morgan, Lisa-Lisa, EBO, S. Wonder, Sade, P. Nelson, Rene & Angela, Lionel Richie, Force M.D.'s, Jocelyn Brown, Ta Mara, W. Houston, James Brown, Nu Shooz, E. Wilde, Janet Jackson, New Edition. ADDS: B B & Q Band, Whistle, V. Young.

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

HOTS: M. Morgan, M. Day, Kashif, S. Robinson, Yarbrough & Peoples, V. Young, New Edition, Zapp, E. Wilde, Jermaine Jackson, Isley, Jasper, Isley, Atlantic Starr, James Brown, Bernard Wright, R. Ayers, Gap Band, Cherrelle. ADDS: B B & Q, P. Lawrence, S. Mills, Artist United Against Apartheid, S. Wonder, Temptations, J. Graham.

**WUSL — "POWER 99" — PHILADELPHIA — JEFF WYATT — PD**

HOTS: Sade, Miami Sound Machine, Force M.D.'s, W. Houston, Yarbrough & Peoples, P. Austin, Rene & Angela, Lisa Lisa, Janet Jackson, New Edition. ADDS: F. Jackson, A. Franklin, E. Wilde, S. Wonder.

**WAMO — PITTSBURGH — CHUCK WOODSON — PD**

HOTS: W. Houston, Jellybean, Zapp, Tramaine, Starpoint, Wham!, B. Ocean, Janet Jackson, Cherrelle, Force M.D.'s, UTFO, Sade, New Edition, Five Star, Rochelle, M. Morgan, Ta Mara, M. Day, Rene & Angela, S. Mills, Nu Shooz. ADDS: A. Franklin, T. Pendergrass, Kashif, Jermaine Jackson, E. Murphy, Jocelyn Brown, Princess, B. Wright, S. Robinson, New Edition.

**WUFO — BUFFALO — JEFF GRANT — PD**

HOTS: Rene & Angela, Sade, Yarbrough & Peoples, B. Ocean, M. Morgan, F. Jackson, Ta Mara, S. Mills, Zapp, James Brown, W. Houston, Human Body, Starpoint, Force M.D.'s, Cherrelle, DeBarge, Juicy, B. Wright, Tramaine, Isley, Jasper, Isley. ADDS: Nu Shooz, Full Force, J. Stewart, Smoke City, S. Wonder, T. Pendergrass, T. Boom, Pointer Sisters, Strafe, Falco.

### East Retail Breakouts

**LOVE 4/2 — T. Pendergrass — Elektra**

**I CAN'T WAIT — Nu Shooz — Atlantic**

**IN THE MORNING — Tramaine — A&M**



## TOP 75 12" SINGLES

	Weeks On 2/15 Chart		Weeks On 2/15 Chart		Weeks On 2/15 Chart
1		HOW WILL I KNOW (DANCE RE-MIX)/6:35 WHITNEY HOUSTON (Arista AD1-9449)	5	6	
2		LIVING IN AMERICA (R&B Dance Version)/6:15 JAMES BROWN (Scotti Bros./CBS 42905310)	1	6	
3		DO ME BABY (INTERLUDE)/4:59 MEL'ISA MORGAN (Capitol V-15211)	4	11	
4		WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING (EXTENDED VERSION)/5:43 BILLY OCEAN (Jive/Arista JDI 9431)	7	6	
5		DIGITAL DISPLAY (EXTENDED MIX) READY FOR THE WORLD (MCA 5046)	3	10	
6		SATURDAY LOVE (REMIX) CHERRELLE (Tabu/CBS 429-05332)	11	4	
7		GO HOME (REMIX) STEVIE WONDER (Tamla/Motown 4553 TG)	2	11	
8		I CAN'T LIVE WITHOUT MY RADIO/I CAN GIVE YOU MORE L.L. COOL J. (Def Jam/Columbia 44-05291)	8	13	
9		FEEL THE SPIN (EXTENDED DANCE VERSION)/6:50 DEBBIE HARRY (Geffen/Warner Bros. 0-20391)	6	14	
10		LOVE'S GONNA GET YOU (DANCE MIX)/8:38 JOCELYN BROWN (Warner Bros. 0-20383)	9	12	
11		AFTER THE LOVE HAS GONE (EXTENDED VERSION)/6:45 PRINCESS (Next Plateau NP 50037)	15	5	
12		THE SUN ALWAYS SHINES ON T.V. (EXTENDED VERSION)/8:25 A-HA (Warner Bros. 0-20410)	12	6	
13		MOMENTS IN LOVE (EXTENDED VERSION)/7:00 ART OF NOISE (Island/ZTT 794)	13	6	
14		FUNKY LITTLE BEAT (EXTENDED VERSION) CONNIE (Sunnyview 3028)	21	10	
15		LET ME BE THE ONE (EXTENDED VERSION) FIVE STAR (RCA PWI 4230)	14	14	
16		I LIKE YOU (EXTENDED VERSION)/5:05 PHYLLIS NELSON (Carrere/CBS 429-05268)	10	16	
17		DON QUICHOTTE/6:29 MAGAZINE 60 (Baja/TSR B-54)	19	11	
18		CAN YOU ROCK IT LIKE THIS/TOGETHER FOREVER/4:28 & 3:32 RUN D.M.C. (Profile Pro-7088)	17	12	
19		SLAVE TO THE RHYTHM (EXTENDED VERSION)/4:20 GRACE JONES (Manhattan Island/Capitol SPRO 9533)	16	6	
20		WHAT HAVE YOU DONE FOR ME LATELY (EXTENDED MIX)/7:00 JANET JACKSON (A&M SP 12167)	33	2	
21		EXPOSED TO LOVE (EXTENDED VERSION)/6:10 Expose (Arista ADI-9426)	20	15	
22		TENDER LOVE FORCE MD'S (Tommy Boy TB-876)	26	4	
23		ALICE, I WANT YOU JUST FOR ME/6:09 FULL FORCE (Columbia 44-05282)	18	19	
24		MY HEART GOES BANG (EXTENDED MIX) DEAD OR ALIVE (Epic/CBS 49-05722)	24	5	
25		WHAT YOU'VE BEEN MISSIN'/5:10 STARPOINT (Elektra ED 5101)	29	6	
26		CAN YOU FEEL THE BEAT (EXTENDED VERSION)/6:50 LISA LISA and CULT JAM with FULL FORCE (Columbia 44-05295)	22	14	
27		THE SUPER BOWL SHUFFLE (EXTENDED VOCAL MIX)/6:30 CHICAGO BEARS SHUFFLIN' CREW (Red Label/Capitol V-70060)	30	3	
28		GUILTY YARBROUGH & PEOPLES (Total Experience/RCA 2425)	31	6	
29		PARTY ALL THE TIME (EXTENDED & INSTRUMENTAL VERSION)/7:04 EDDIE MURPHY (Columbia 44-05280)	23	22	
30		THE DREAM TEAM IS IN THE HOUSE/5:07 LA DREAM TEAM (Dream Team DRT-631)	25	15	
31		STAND BACK (EXTENDED VERSION)/7:17 STEPHANIE MILLER (MCA 23598)	35	6	
32		YOUR PERSONAL TOUCH EVELYN "CHAMPAGNE" KING (RCA PW-14202)	27	15	
33		ANOTHER NIGHT (EXTENDED VERSION) ARETHA FRANKLIN (Arista ADI 9454)	39	2	
34		GOOD TO THE LAST DROP C-BANK (Next Plateau NP 50033)	28	9	
35		YOUR SMILE RENE & ANGELA (Mercury/PolyGram 884 271-1)	41	5	
36		NIGHTMARES/5:50 DANA DANE (Profile PRO 7086)	37	6	
37		COUNT ME OUT (EXTENDED VERSION)/6:25 NEW EDITION (MCA 23595)	32	15	
38		TARZAN BOY (EXTENDED DANCE VERSION)/6:16 BALTIMORA (Manhattan/Capitol V-56011)	34	15	
39		IN THE MORNING TIME (SHOUT MIX)/6:49 TRAMAINÉ (A&M SP-12166)	44	4	
40		NO FRILLS LOVE (EXTENDED DANCE REMIX)/7:25 JENNIFER HOLLIDAY (Geffen/Warner Bros. 0-20413)	36	12	
41		PRECIOUS LITTLE DIAMOND (EXTENDED VERSION) FOX THE FOX (Epic/CBS 49-05325)	47	3	
42		HOW TO BE A ZILLIONAIRE/TOWER OF LONDON (EXTENDED VERSION) ABC (Mercury/PolyGram 884 382-1)	42	3	
43		IF YOU SHOULD EVER BE LONELY (REMIX) VAL YOUNG (Gordy/Motown 4557GG)	DEBUT		
44		BEAT OF THE STREET/GORDY'S GROOVE (Mayberry Mix)/4:25 CHOICE MC'S (Tommy Boy TB-871)	38	14	
45		P MACHINERY (EXTENDED) PROPAGANDA (ZZT/Island 0-96835)	45	4	
46		I CAN'T WAIT (EXTENDED VERSION) NU SHOOZ (Atlantic 0-86828)	DEBUT		
47		NO SHOW/6:25 SYMBOLIC THREE featuring D. DR. SHOCK (Reality/Danya/Fantasy D250)	40	10	
48		BABY TALK (SPECIAL REMIX)/5:26 ALISHA (Vanguard SPV 89)	43	15	
49		I'M YOUR MAN (EXTENDED SIMULATION) WHAM! (Columbia 44-05322)	51	10	
50		DO YOU REALLY LOVE YOUR BABY THE TEMPTATIONS (Gordy/Motown 4550GG)	46	6	
51		THE SHOW/LA-DI-DA (EXTENDED VERSION)/6:40 & 4:40 DOUG E. FRESH AND THE GET FRESH CHEW (Reality/Danya/Fantasy D242)	49	28	
52		CHAIN REACTION (REMIX) DIANA ROSS (RCA PD-14287)	52	3	
53		YELLOW PANTIES/4:54 DR. JECKYLL & MR. HYDE (Profile Pro 7092)	48	6	
54		I'LL BE ALL YOU EVER NEED TRINERE (Jampacked/Music Specialists JPI-2001)	DEBUT		
55		SUB CULTURE/SUB VULTURE (RE-MIX)/7:26 & 7:57 NEW ORDER (Qwest/Warner Bros. 0-20390)	50	14	
56		NEW TOY (EXTENDED VERSION) THE FLIRTS (CBS Associated 429-05334)	DEBUT		
57		PERFECT WAY (WAY PERFECT MIX)/5:26 SCHITTI POLITTI (Warner Bros. 0-20363)	53	17	
58		ROCK ME AMADEUS/VIENNA CALLING FALCO (A&M SP-12170)	DEBUT		
59		FALL DOWN (SPIRIT OF LOVE) TRAMAINÉ (A&M SP-12146)	55	23	
60		BASS ROCK EXPRESS MC-ADE (4 Sight 3-85-FS-9)	DEBUT		
61		JOHNNY THE FOX (BONUS BEATS)/6:20 TRICKY TEE (Sleeping Bag SLX 0016X)	58	11	
62		JUST BUGGIN' WHISTLE (Select FMS 62267)	DEBUT		
63		LEGS (EXTENDED VERSION) ART OF NOISE (Chrysalis 4V9-42934)	65	9	
64		SAY I'M YOUR NUMBER ONE (EXTENDED VERSION) PRINCESS (Next Plateau NP50035)	62	20	
65		DON'T STOP THE ROCK/6:30 FREESTYLE (Music Specialists MSI-111)	DEBUT		
66		CURIOSITY (EXTENDED MIX) THE JETS (MCA 23590)	54	11	
67		WHO DO YOU LOVE? (EXTENDED VERSION)/5:20 BERNARD WRIGHT (Manhattan/Capitol 56007)	56	14	
68		THE SHOW STOPPA (IS STUPID FRESH)/5:42 SUPERNATURE (Pop Art PA 1613)	57	17	
69		WHO'S ZOOMIN' WHO (DANCE MIX)/8:36 ARETHA FRANKLIN (Arista ADE-9411)	59	20	
70		IF I RULED THE WORLD (EXTENDED VERSION)/7:09 KURTIS BLOW (Mercury/PolyGram 884 269-1)	60	12	
71		CARAVAN OF LOVE ISLEY, JASPER, ISLEY (CBS Assoc. Z59-05285)	61	16	
72		MY MAGIC MAN (EXTENDED VERSION) ROCHELLE (Warner Bros. 0-20376)	63	9	
73		CONGA (EXTENDED VERSION & INSTRUMENTAL)/6:00 & 4:52 MIAMI SOUND MACHINE (Epic 49-05253)	64	30	
74		THE TRUTH (EXTENDED VERSION)/7:50 COLONEL ABRAMS (MCA 23600)	66	11	
75		YOU LOOK GOOD TO ME (EXTENDED VERSION)/9:30 CHERRELLE (Tabu/CBS 429-05279)	67	14	

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

### New 12" Releases

**ARETHA FRANKLIN** (Arista 9454)  
**Another Night** (5:02) (B. Cantarelli, R. Freeland) (Colgems-EMI Music Inc./ASCAP-Screen Gems-EMI Music Inc. — BMI) (Producer: Narada Michael Walden)

**RAY PARKER JR. AND HELEN TERRY** (Atlantic DMD 917)  
**One Sunny Day/Dueling Bikes from Quicksilver** (4:13) (Wolfer and Pitchford) (Wolf Tunes Inc.-ASCAP/Pitchford Music-BMI) (Producer: Ray Parker Jr.)

**THE JETS** (MCA 5162)  
**Crush On You** (4:28) (J. Knight, A. Zigman) (Almo Music Corp. Crimsco Music Inc. - Irving Music Inc. — ASCAP/BMI) (Producer: Don Powell, David Rivkin, Jerry Knight, and Aaron Zigman)

**PATTY BRARD** (Striped Horse 1203)  
**Red Light** (5:35) (T. Veitch, J. Winding) (Slapshot Music — BMI, Dobb's Music — ASCAP) (Producer: Carlo Nasi and Trevor Veitch)

**BAM BAM** (Bam Bam 1001)  
**Stop The War** (4:16) (Raskidus, Bam Bam, Hunt Sales) (New World/BMI, Fox Hunt/BMI) (Mixed by Hunt Sales) (Executive producer: Barbara Peck)

**OSCAR T.** (Tamotsu 001)  
**My Knees Get Weak** (6:00) (Oscar T.) (Knock Music, Superstar Seven/BMI) (Producer: Oscar T.)

**PAUL JABARA** (Warner Bros. 0-20409)  
**Ocho Rios** (10:05) (Jabara, Issa) (Poperetta/BMI) (Producer: Paul Jabara) (Remix: Rusty Garner)

### MOST ACTIVE



Saturday Love — Cherrelle & Alexander O'Neal — (Tabu/CBS)

### STRONG ACTIVITY

**How Will I Know** — Whitney Houston — (Arista)  
**When The Going Gets Tough** — Billy Ocean — (Arista)  
**Do Me Baby** — Mell'sa Morgan — (Capitol)  
**What Have You Done For Me Lately** — Janet Jackson — (A&M)

### CLUB PICK

**"Who Needs Love Like That" — Erasure** — (Sire/Warner Bros.)  
**D.J.:** Aron Siegel  
**Club:** The Cove  
**Pool:** Dixie Dance Kings  
**Location:** Atlanta

**Comments:**  
"This 12" was doing great as an import in New York. With a fabulous re-mix by Joseph Watt, this song is destined to be a dance hit. Should crossover to pop formats."

### RETAILER'S PICK

**"I'll Be All You Ever Need" — Trinere** — (Jampacked)  
**Store:** Peaches  
**Manager:** Sue Detherage  
**Location:** Fort Lauderdale

**Comments:**  
"Another smash hit from this native Floridian. Radio is picking up on this cut. My sales, so far, indicate a top seller."

## TOP 40 ALBUMS

★ AVAILABLE ON COMPACT DISC

	Weeks On 2/15 Chart	Weeks On 2/15 Chart
<b>1</b> <b>MAGIC TOUCH</b> ★ STANLEY JORDAN (Blue Note BT 85101)	1 50	
<b>2</b> <b>FABLES</b> JEAN LUC PONTY (Atlantic 81276)	3 18	
<b>3</b> <b>BLACK CODES (From The Underground)</b> WYNTON MARSALIS (Columbia FC 40009)	2 20	
<b>4</b> <b>OASIS</b> JOE SAMPLE (MCA 5481)	4 27	
<b>5</b> <b>DECEMBER</b> ★ GEORGE WINSTON (Windham Hill/A&M WH-1025)	5 68	
<b>6</b> <b>ALTERNATING CURRENTS</b> ★ SPYRO GYRA (MCA 5606)	6 35	
<b>7</b> <b>A WINTER'S SOLSTICE</b> VARIOUS (Windham Hill/A&M WH-1045)	7 12	
<b>8</b> <b>DANCING IN THE SUN</b> GEORGE HOWARD (TBA TB205)	8 43	
<b>9</b> <b>SKIN DIVE</b> MICHAEL FRANKS (Warner Bros. 25275-1)	9 37	
<b>10</b> <b>PIANO SAMPLER</b> ★ VARIOUS ARTISTS (Windham Hill/A&M 1040)	11 8	
<b>11</b> <b>SCHUUR THING</b> DIANE SCHUUR (GRP-1022)	12 13	
<b>12</b> <b>HARLEQUIN</b> ★ DAVE GRUSIN & LEE RITENOUR (GRP 1015)	13 46	
<b>13</b> <b>ATLANTIS</b> WAYNE SHORTER (Columbia FC 40055)	10 22	
<b>14</b> <b>WALKIN' WITH YOU</b> TIM EYERMANN'S EAST COAST OFFERING (MCA 5589)	16 9	
<b>15</b> <b>ANOTHER PLACE</b> HIROSHIMA (Epic BFE 39938)	17 16	
<b>16</b> <b>ACOUSTICITY</b> DAVID GRISMAN (Zebra/Acoustic ZEA 6153)	18 5	
<b>17</b> <b>VOCALESE</b> ★ THE MANHATTAN TRANSFER (Atlantic 81266-1)	14 29	
<b>18</b> <b>AUTUMN</b> ★ GEORGE WINSTON (Windham Hill/A&M WH-1012)	15 50	
<b>19</b> <b>AL JARREAU IN LONDON</b> ★ (Warner Bros. 25331)	19 23	
<b>20</b> <b>SOARING THROUGH A DREAM</b> AL DI MEOLA (Manhattan ST-53011)	21 25	
<b>21</b> <b>FANTASY</b> RAMSEY LEWIS (Columbia FC 40108)	22 14	
<b>22</b> <b>GRP LIVE IN SESSION</b> (GRP-1023)	26 4	
<b>23</b> <b>WHITE WINDS</b> ★ ANDREAS VOLLENWEIDER (CBS FM 39963)	24 53	
<b>24</b> <b>WARNING</b> ★ BILLY COBHAM (GRP-A-1020)	20 20	
<b>25</b> <b>FLOPPY DISK</b> KIRK WHALUM (Columbia FC 40221)	30 2	
<b>26</b> <b>REJUVENATION</b> LONNIE LISTON SMITH (Doctor Jazz FW-40063)	23 15	
<b>27</b> <b>EXPLOSION</b> PAQUITO D'RIVERA (Columbia FC 40156)		DEBUT
<b>28</b> <b>SLOW MOTION</b> ★ ANDY NARELL (Hip Pocket HP-105)	29 17	
<b>29</b> <b>CELEBRATE</b> PERRI (Zebra/MCA ZEB5684)	32 2	
<b>30</b> <b>SOUL SCAPE</b> ROB MULLINS (RMC 1005)		DEBUT
<b>31</b> <b>DIGITAL WORKS</b> ★ AHMAD JAMAL (Atlantic 81258)	27 23	
<b>32</b> <b>RIGHT ON THE MONEY</b> CABO FRIO (Zebra/MCA ZEB5685)		DEBUT
<b>33</b> <b>MOSAIC</b> ★ MARK EGAN (Hip Pocket HP-104)	25 11	
<b>34</b> <b>SODA FOUNTAIN SHUFFLE</b> ★ EARL KLUGH (Warner Bros. 25262-1)	35 44	
<b>35</b> <b>THIS SIDE UP</b> DAVID BENOIT (Spindle Top STP 104)		DEBUT
<b>36</b> <b>YOU'RE UNDER ARREST</b> ★ MILES DAVIS (Columbia FC 40029)	31 39	
<b>37</b> <b>YOU MIGHT BE SURPRISED</b> ROY AYERS (Columbia FC 40022)	28 16	
<b>38</b> <b>STRAIGHT TO THE HEART</b> ★ DAVID SANBORN (Warner Bros. 25150-1)	34 45	
<b>39</b> <b>STAND UP</b> STEVE MORSE BAND (Elektra 60448)	38 15	
<b>40</b> <b>CHAMPION</b> JEFF BERLIN & VOX HUMANA (Passport PJ 88004)	33 15	

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

## ON JAZZ

Lee Jeske, New York

JAZZ IS — "Jazz ain't nothing but soul," went the refrain of a song a few years back. It's funny, but after 69 years of recorded jazz, nobody can satisfactorily define the term. Improvisation? Well, **Ravi Shankar** improvises but he doesn't play jazz. And **Sam Rivers** writes tightly-notated pieces without any improvisation that are jazz. Swing? **Bill Monroe** and the **Bluegrass Boys** swing, but they don't play jazz. And much of **Anthony Braxton's** work doesn't swing, but he does play jazz. African roots? **Bob Marley's** music has African roots but it isn't jazz. And **Keith Jarrett's** music has European roots, but it is jazz.

Or is it?

See, therein lies the problem. What is jazz? Is everything on the jazz chart, on this very page, jazz? Some would think not. I don't think many people would argue with the jazz credentials of, say, **Ahmad Jamal**, **Wynton Marsalis**, and **Stanley Jordan**, for example. But some would question the term "jazz" being applied to **David Grisman**, **Perri**, and **George Winston**. Others, to whom jazz/rock fusion is anathema, would not apply the term to the likes of **Dave Grusin**, **Spyro Gyra**, and **Al Di Meola**. And while nobody would question **Wayne Shorter**, **Miles Davis**, and **George Benson's** contributions to jazz, some would question the jazziness of each one of their latest LPs. So, then, what is jazz?

I don't know.

Honestly, I don't know. I don't have an inkling. The way I see it — if you call it jazz, I'll call it jazz. In other words, if a pianist claims to be a jazz pianist, I will judge his work against the work of the great jazz pianists. It's the only way I can do it. Is "new age" music jazz? Well, most of it sounds like watered-down pseudo-classical music to me. Is fusion jazz? Sure, why not? — usually it's just hard bop played by electronic gizmos to a spine-snapping backbeat. I do think things turn up on the jazz charts that are not, by any definition, jazz: **Herbie Hancock's** recordings with his **Rockit** band, the last couple of **George Benson** and **Al Jarreau** albums. These are pop or rock or r'n'b albums. They end up on the jazz chart by past associations with jazz. They are placed in the jazz sections of stores, they are reported as jazz albums. The **Sting** album, which copped a jazz Grammy nomination, never made it to the jazz chart — **Sting's** record store home is in the rock section.

Jazz has a definite image problem, and this problem with definition is certainly one of the reasons. A recent ad, for a music series sponsored by New York Telephone, referred to **Al Hirt**, **Mel Torme**, **Jack Jones**, and **Wynton Marsalis** as "Kings of Jazz." Jack Jones?? I'd quibble with Al Hirt, too, but Jack Jones? "This is what ignorance, fusion and your 'harmless' trade journal charts have wrought," wrote a jazz fan friend, in a memo angrily stapled to the ad.

I have just scratched the surface of an important, often damaging, issue. What is jazz? What does the world think is jazz?

Like I say, I don't know. I do know, however, that jazz is not for everybody. I don't believe that the albums on the jazz chart are being bought by "jazz fans," necessarily; the same way I don't think **Pavarotti's** albums of Neopolitan love songs are necessarily being bought by opera fans. I think these LPs are being purchased, for the most part, by fans of popular music whose tastes every once in a while lead them into more adventurous sections of their favorite record stores. I do think, however, that a percentage of these people will become jazz fans, or opera fans as the case may be. I do think a number of people who buy the **Manhattan Transfer's** unswinging "Vocalese" LP will check out old **Lambert, Hendricks and Ross** albums and I do think some purchasers of Miles Davis's current watered-down pop albums will end up buying a few of his earlier LPs — many of which are classic jazz albums by any definition.

So, I'll cop a plea on a jazz definition. **Louis Armstrong**, when asked to define jazz some years ago, made his famous remark, "If you have to ask, you'll never know." I think old Pops was copping a plea too.

**PASSING ON** — It just came to my attention that **Joe Farrell** died of leukemia, January 10, at the age of 48. Farrell, an often-bristling tenor saxophonist, played with **Thad Jones/Mel Lewis**, **Elvin Jones**, and others, but gained a large measure of popularity first with **Chick Corea's Return to Forever** and later with his own LPs on CTI and Warner Bros. One of the most influential saxophonists in the '70s — dozens of players owe him a stylistic debt — personal problems kept him off the scene recently. His big, expressive sound will be missed.



**BACKSTAGE PASS** — Singer **Andre DeShields**, best known for his work on Broadway, plants one on the hand of Broadway star **Cleo Laine**, best known as a jazz singer, backstage at *The Mystery of Edwin Drood*, where Laine is currently ensconced as Princess Puffer.

## Jazz Stars Join Hunger Fight

NEW YORK — Billy Eckstine, Anita O'Day, Stanley Clarke, and many other jazz stars have loaned their talents to the recording of "Keep The Dream Alive," a Don Grady/Andrew Belling composition, with all proceeds from eventual record sales to go to domestic hunger relief efforts, specifically the "Hands Across America" project. Organized by Michael McIntosh, "Jazz To End Hunger," as the project is called, will eventually produce a single, featuring a vocal version of "Keep the Dream Alive" on one side and an instrumental version on the other, a video documenting the recording sessions, and, hopefully, an album of tracks donated by various jazz artists.

The initial sessions were completed last week at Los Angeles' Evergreen Studios. A 25-piece orchestra, including Ernie Watts, Ray Brown, Larry Carlton, Tom Scott and Victor Feldman, laid down the instrumental track, and several days later vocals were added by, among others, Eckstine, O'Day, Sue Raney, Della Reese, Bill Henderson, Carmen McRae, Mark Murphy, Dianne Schuur, and Kenny Rankin. The recording will move, sometime in March, to New York City, where Cleo Laine and Jon Hendricks are expected to be added to the vocal track, and a band including Gerry Mulligan, Michael Brecker, and Clark Terry is expected to record the instrumental track. A record deal is currently being negotiated. Dick Arlett and Sid Smith are coordinating the production of the video.

## SHOP TALK

Stephen Padgett, Los Angeles

**KWIKER ON TOTAL HOME ENTERTAINMENT CONCEPT** — The technological revolutions of the past few years have put increasing pressures on retailers of home entertainment software. In a second installment of our interview with **Louis Kwiker**, president Wherehouse Entertainment, the west coast chief executive discusses these and other pressures on retail organizations.

No longer can an entertainment retailer rely on the simple product mix of LPs and cassettes. The advent of compact disc, VCR and home computer technologies has thrown open the flood gates. To fill the growing consumer demand for software for the many technologies that are becoming common in American homes, the retailer has had to learn a whole new set of languages — and very sophisticated languages at that. "It used to be a record store. I knew everything there was to know about whether The Doors' "Doors" LP was a good record. Now, I go into one of our stores and not only do we have LPs and cassettes that have sales patterns, but CDs that have entirely different sales patterns.

The patterns of movies are different, brand new to everybody. The patterns of computer software are different. So, we are now talking about much more complexity," said Kwiker. Wherehouse Entertainment opened two huge 12,000 foot "super" stores recently. There are plans for more of these as WEI hopes to open 20 new stores in the first half of 1986 alone. Is the "total home entertainment concept" embodied in these stores the wave of the future? Will retail need to incorporate LP, cassette, compact disc, blank audio and video tape, video sale and rental and computer software into its inventory? "I love it. For us, it is a successful product mix," stated Kwiker. On the question of growth,

Kwiker had these predictions for Wherehouse: "Our normal new store is about 8,000 feet. Most of the stores we open will be in the 8,000 foot range, but we will go as large as 16,000 feet. We will continue to grow. We will open 20 stores in the first half of 1986. Some of these stores are closings of small ones and openings of new larger ones. A remodeling or an expansion of existing ones I am not counting. I am only counting new stores where we are in a brand new spot." Asked about the cash pressures this type of ambitious expansion is placing on his company, Kwiker responded, "We are public and we report our income, so our profit world is open to the public. You can see that we're growing nicely. The only thing that hurt our earnings in the September quarter was our theft problem." The theft problem has been addressed and the results of WEI's anti-theft program will be fully known when inventory is taken in a couple of months.

**NARM SCHOLARSHIPS** — Three new scholarships have been added to the existing 10 to be awarded during NARM's 28th annual convention, March 7-11 at the Century Plaza Hotel in Los Angeles. The Tower Records Scholarship, Lieberman Enterprises Scholarship and PolyGram Records Scholarship join A&M Records, Artur Rubenstein 100th Anniversary contributed by RCA Records, CBS Records, Dave Miller Memorial, David Kapp Memorial, Joel Friedman Memorial contributed by Warner Communications, Lee Hartstone Memorial contributed by Wherehouse Entertainment, Michelle Ann Boyd and Brian Harris contributed by Show Industries, Musicland Group and Theodore Izenstark Memorial Scholarships. The awards will be granted at the Scholarship Foundation Dinner to be held Saturday, March



**GOODY ZOO SHOES** — The members of the Z-100 Morning Zoo crew invaded the Sam Goody store in New York's Rockefeller Center to sign copies of their "Greatest Hits" album, recently released by Arista. Z-100's royalties from the sale of the album are being donated to the Z-100 Baby D.J. Children's Charities. Shown at the in-store are (top row l-r): Gabe Romen, Sam Goody; Laura Giarratano, sales, Arista; John Sadowski, merchandiser, RCA; Ashleigh Sanford, sales, Arista; Joe Marziotto, sales manager, RCA; Larry Feldstein, sales rep. RCA; Joyce Korsakoff, Sam Goody; Ed Simpsom, national sales director, Arista; Scott Shannon, Z-100. (Shown seated l-r): Jack Murphy, Z-100; Clair Stevens, Z-100; Captains Kevin, Z-100 and Jonathan B. Bell, Z-100.

8, during the convention. Arista artist **Whitney Houston** will perform at the dinner. NARM Scholarships will have awarded more than \$1 million since 1966 to 245 worthy recipients at convention's end. The convention carries the theme, "Music: A New Look — A New Listen," and features a keynote address from MCA Records and Music Group president, **Irving Azoff**. **Jan Timmer**, president of PolyGram International will present "Compact Disc: The Year Ahead" followed by a video, "Manufacturing the Compact Disc." For further info on either the convention or the

scholarship funds contact Pat Daly or Doris Robin at NARM (609) 424-7404. **LAKER DRIBBLES INTO MUSIC PLUS** — Los Angeles Laker basketball star **Kurt Rambis** made an in-store appearance on Saturday, February 15 at the Torrance Music Plus store. Rambis made the appearance in conjunction with the release of the new Lakers videocassette, *Return To Glory*. *Return To Glory* features highlights from the exciting 1985 championship series between the Los Angeles Lakers and the Boston Celtics.

# TOP 40 COMPACT DISCS

		Weeks On 2/15 Chart			Weeks On 2/15 Chart
1	<b>BROTHERS IN ARMS</b> ★	15.98			
	DIRE STRAITS (Warner Bros. 25264-2) WEA	1	39		
2	<b>THE BROADWAY ALBUM</b>	---			
	BARBRA STREISAND (Columbia CK 40092) CBS	2	9		
3	<b>PROMISE</b>	---			
	SADE (Portrait RK 40263) CBS	3	6		
4	<b>MIAMI VICE</b>	---			
	ORIGINAL TELEVISION SOUNDTRACK (MCA MCAD-6150) MCA	5	14		
5	<b>NO JACKET REQUIRED</b>	15.98			
	PHIL COLLINS (Atlantic 81240-2) WEA	4	42		
6	<b>BORN IN THE U.S.A.</b>	---			
	BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	7	76		
7	<b>SCARECROW</b>	---			
	JOHN COUGAR MELLENCAMP (Riva 824 865) POL	10	18		
8	<b>AFTERBURNER</b>	15.98			
	ZZ TOP (Warner Bros. 25342) WEA	8	13		
9	<b>THE DREAM OF THE BLUE TURTLES</b>	---			
	STING (A&M CD 3750) RCA	6	30		
10	<b>SONGS FROM THE BIG CHAIR</b>	---			
	TEARS FOR FEARS (Mercury 824 300-2) POL	11	45		
11	<b>POWER WINDOWS</b> ★	---			
	RUSH (Mercury 826 098) POL	9	6		
12	<b>THE DARK SIDE OF THE MOON</b>	---			
	PINK FLOYD (Capitol CDP-46001) CAP	12	76		
13	<b>WHITE CITY-A NOVEL</b>	15.98			
	PETE TOWNSHEND (Atco 90473) WEA	13	4		
14	<b>ROCK A LITTLE</b>	15.98			
	STEVIE NICKS (Modern/Atlantic 90479) WEA	15	4		
15	<b>HEART</b>	---			
	HEART (Capitol CDP-46157) CAP	19	3		
16	<b>WELCOME TO THE REAL WORLD</b>	---			
	MR. MISTER (RCA PCD 1-7180) RCA	20	5		
17	<b>IN SQUARE CIRCLE</b> ★	---			
	STEVIE WONDER (Tamla/Motown TAMM 06134) MCA	17	16		
18	<b>GREATEST HITS VOLUME I &amp; II</b>	---			
	BILLY JOEL (Columbia J2K 40121) CBS	16	25		
19	<b>DIAMOND LIFE</b>	---			
	SADE (Portrait RK 39581) CBS	14	42		
20	<b>WHITNEY HOUSTON</b>	---			
	(Arista JRCD-8221) RCA	22	22		
21	<b>LITTLE CREATURES</b>	15.98			
	TALKING HEADS (Sire 2-25305) WEA	23	29		
22	<b>DECEMBER</b>	---			
	GEORGE WINSTON (Windham Hill CD 1025) RCA	21	16		
23	<b>THAT'S WHY I'M HERE</b>	---			
	JAMES TAYLOR (Columbia CK 40052) CBS	18	5		
24	<b>STEREOTOMY</b> ★	---			
	THE ALAN PARSONS PROJECT (Arista ARCD-8384) RCA			DEBUT	
25	<b>BIOGRAPH</b>	---			
	BOB DYLAN (Columbia 38830) CBS	25	5		
26	<b>ONCE UPON A TIME</b>	---			
	SIMPLE MINDS (A&M/Virgin 5092) RCA	24	9		
27	<b>GREATEST HITS</b>	15.98			
	THE CARS (Elektra 60464) WEA	26	6		
28	<b>CHRONICLES</b>	---			
	CREEDENCE CLEARWATER REVIVAL (Fantasy FCD 623-CCR2) IND	32	24		
29	<b>RECKLESS</b>	---			
	BRYAN ADAMS (A&M CD-5013) RCA	31	56		
30	<b>RIPTIDE</b>	15.98			
	ROBERT PALMER (Island 90471-2) WEA	28	3		
31	<b>DEJA VU</b>	---			
	CROSBY, STILLS, NASH & YOUNG (Reprise 19118) IND	30	12		
32	<b>KNEE DEEP IN THE HOOPLA</b>	---			
	STARSHIP (Grunt/RCA 5488) RCA	34	14		
33	<b>SEVEN THE HARD WAY</b>	---			
	PAT BENATAR (Chrysalis VK 41507) CBS	27	5		
34	<b>DOG EAT DOG</b>	15.98			
	JONI MITCHELL (Geffen 2-24074) WEA			DEBUT	
35	<b>ICE ON FIRE</b>	15.98			
	ELTON JOHN (Geffen 24077) WEA	29	4		
36	<b>BLACK CODES (FROM THE UNDERGROUND)</b>	---			
	WYNTON MARSALIS (Columbia CK 40009) CBS	35	2		
37	<b>BIG NOTES</b> ★	---			
	FLIM AND THE BB'S (Digital Music Products CD454) IND			DEBUT	
38	<b>ASTRA</b> ★	15.98			
	ASIA (Geffen 24072) WEA	33	4		
39	<b>HERE'S TO FUTURE DAYS</b>	---			
	THOMPSON TWINS (Arista JRCD-8276) RCA	36	10		
40	<b>HUNTING HIGH AND LOW</b>	15.98			
	A-HA (Warner Bros. 25300) WEA	37	15		

★ INDICATES FULL DIGITAL RECORDING

**ASCAP**

American Society of Composers, Authors & Publishers

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**THE MOST LISTENED TO MUSIC OF 1985**

**BILLBOARD HOT 100**

7 OF TOP 10/15 OF TOP 20  
% OF ENTIRE YEAR-END CHART

**CASHBOX TOP 100 SINGLES**

9 OF TOP 10/14 OF TOP 20  
71% OF ENTIRE YEAR-END CHART

**RADIO & RECORDS TOP 85 OF '85**

7 OF TOP 10/14 OF TOP 20  
73% OF ENTIRE YEAR-END CHART

# THE MOST NOMINATED MUSIC OF 1985

## ASCAP & GRAMMY

### BEST INSTRUMENTAL COMPOSITION

**AXEL F**  
*Harold Faltermeyer\**  
**MIAMI VICE THEME**  
*Jan Hammer*  
**WITH BELLS ON**  
*Thad Jones*

### BEST CONTEMPORARY COMPOSITION

**GLASS: SATYAGRAHA**  
*Philip Glass*  
**WEBBER: REQUIEM**  
*Andrew Lloyd Webber†*  
**PERLE: SERENADE NO. 3 FOR PIANO AND  
CHAMBER ORCHESTRA**  
*George Perle*  
**STARER: VIOLIN CONCERTO**  
*Robert Starer*

**LIFETIME ACHIEVEMENT AWARD**  
*The Rolling Stones,† Benny Goodman*

### BEST RHYTHM & BLUES SONG

**FREEWAY OF LOVE**  
*Narada Michael Walden*  
**NIGHTSHIFT**  
*Walter Orange*  
**YOU GIVE GOOD LOVE**  
*Lala*

### BEST ALBUM OF ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL

**BACK TO THE FUTURE**  
*John Colla, Chris Hayes, Huey Lewis, Sean Hopper*  
**BEVERLY HILLS COP**  
*Hawk, Keith Forsey,\* Harold Faltermeyer,\*  
Dan Sembello, Richard Theisen*  
**A PASSAGE TO INDIA**  
*Maurice Jarre\*\**  
**ST. ELMO'S FIRE**  
*John Parr,† John, Richard Marx, Jay Graydon,  
Stephen A. Kipner*  
**WITNESS**  
*Maurice Jarre\*\**

### BEST CAST SHOW ALBUM

**THE TAP DANCE KID**  
*Robert Lorick, Henry Krieger*  
**VERY WARM FOR MAY**  
*Oscar Hammerstein II, Jerome Kern*  
**WEST SIDE STORY**  
*Stephen Sondheim, Leonard Bernstein*

### SONG OF THE YEAR

**THE BOYS OF SUMMER**  
*Don Henley, Mike Campbell*  
**I WANT TO KNOW WHAT LOVE IS**  
*Mick Jones*  
**MONEY FOR NOTHING**  
*Mark Knopflert*  
**WE ARE THE WORLD**  
*Lionel Richie*

### BEST COUNTRY SONG

**DESPERADOS WAITING FOR A TRAIN**  
*Guy Clark*  
**FORTY HOUR WEEK (FOR A LIVIN')**  
*Dave Loggins, Don Schlitz*  
**HIGHWAYMAN**  
*Jimmy Webb*  
**I DON'T KNOW WHY YOU DON'T  
WANT ME**  
*Rodney Crowell*  
**LOST IN THE FIFTIES TONIGHT  
(IN THE STILL OF THE NIGHT)**  
*Mike Reid, Troy Seals*

### TRUSTEE AWARD

*George Gershwin, Ira Gershwin*

## TOP 40 VIDEOCASSETTES

	Weeks On 2/15 Chart		Weeks On 2/15 Chart
<b>1 RAMBO: FIRST BLOOD PART II</b> Thorn/EMI/HBO Video TVA 3002	19	<b>22 JUST ONE OF THE GUYS</b> RCA/Columbia Pictures Home Video 20493	21
<b>2 PRIZZI'S HONOR</b> Vestron Home Video VA 5106	6	<b>23 AMADEUS</b> Thorn/EMI/HBO Video TVA 2997	18
<b>3 MASK</b> MCA Dist. Corp. 80173	5	<b>24 THE BEST OF JOHN BELUSHI</b> Warner Home Video 34078	22
<b>4 BEVERLY HILLS COP</b> Paramount Home Video 1134	2	<b>25 TEEN WOLF</b> Paramount 2350 Home Video	DEBUT
<b>5 PALE RIDER</b> Warner Home Video 11475	1	<b>26 THE MAN WITH ONE RED SHOE</b> CBS/Fox Video 1477	DEBUT
<b>6 GREMLINS</b> Warner Home Video 11388	3	<b>27 DEF-CON 4</b> New World Video 8424	27
<b>7 FLETCH</b> MCA Dist. Corp. 80190	7	<b>28 AMERICAN NINJA</b> MGM/JA Home Video 800705	28
<b>8 GHOSTBUSTERS</b> RCA/Columbia Pictures Home Video 60413	4	<b>29 RED SONJA</b> CBS-Fox Video 4733	DEBUT
<b>9 MAD MAX—BEYOND THUNDERDOME</b> Warner Home Video 11519	15	<b>30 THE HEAVENLY KID</b> Thorn/EMI/HBO Video TVA 3261	23
<b>10 THE EMERALD FOREST</b> Embassy Home Entertainment 2179	8	<b>31 LOST IN AMERICA</b> Warner Home Video 11460	25
<b>11 A VIEW TO A KILL</b> CBS/Fox Video 4730	9	<b>32 GODZILLA 1985</b> New World Video 8522	32
<b>12 D.A.R.Y.L.</b> Paramount Home Video 1810	14	<b>33 LADYHAWKE</b> Warner Home Video 11464	26
<b>13 BREWSTER'S MILLIONS</b> MCA Home Video 80194	10	<b>34 PERFECT</b> RCA/Columbia Pictures Home Video 20494	29
<b>14 ST. ELMO'S FIRE</b> RCA/Columbia Pictures Home Video 6-20559	DEBUT	<b>35 THE KILLING FIELDS</b> Warner Home Video 11419	30
<b>15 LIFEFORCE</b> Vestron Home Video VA 5107	16	<b>36 POLICE ACADEMY 2, THEIR FIRST ASSIGNMENT</b> Warner Home Video 20020	31
<b>16 BERRY GORDY'S THE LAST DRAGON</b> CBS/Fox Video 6294	17	<b>37 A NIGHTMARE ON ELM STREET</b> Media Home Entertainment M 790	38
<b>17 CODE OF SILENCE</b> Thorn/EMI/HBO Video TVA 2985	12	<b>38 THE KARATE KID</b> RCA/Columbia Pictures Home Video 60406	35
<b>18 EXPLORERS</b> Paramount Home Video 1676	11	<b>39 DESPERATELY SEEKING SUSAN</b> Thorn/EMI/HBO Video TVA 2992	34
<b>19 THE BREAKFAST CLUB</b> MCA Dist. Corp. 80167	20	<b>40 THE SURE THING</b> Embassy Home Entertainment 2178	33
<b>20 MY SCIENCE PROJECT</b> Touchstone Home Video 360	24		
<b>21 VISION QUEST</b> Warner Home Video 11459	13		

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

## TOP 15 MUSIC VIDEOCASSETTES

	Weeks On 2/15 Chart
<b>1 MADONNA LIVE — THE VIRGIN TOUR</b> Madonna (Warner Music Video 38105)	1
<b>2 MOTOWN 25: YESTERDAY, TODAY, FOREVER</b> (MGM/JA Home Video 300302)	2
<b>3 PRINCE AND THE REVOLUTION LIVE!</b> Prince And The Revolution (Warner Music Video 38102)	3
<b>4 THE BEATLES LIVE — READY STEADY GO!</b> (Sony Video 97W50091)	5
<b>5 NO JACKET REQUIRED</b> Phil Collins (Atlantic Video 50104)	6
<b>6 ARENA</b> Duran Duran (Thorn/EMI/HBO Video TVF 2789)	4
<b>7 THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS</b> Elvis Costello And The Attractions (CBS/Fox Video 7093)	8
<b>8 SUPER BOWL SHUFFLE</b> (MPI Home Video MP 1302)	DEBUT
<b>9 WHAM! THE VIDEO</b> Wham! (CBS-Fox Video Music 3048)	7
<b>10 SCENES FROM THE BIG CHAIR</b> Tears For Fears (MusicVision 6-20534)	13
<b>11 WHITE CITY</b> Pete Townshend (Vestron Music Video 1025)	11
<b>12 LIVE AFTER DEATH</b> Iron Maiden (Sony Video 96W50114)	14
<b>13 TINA LIVE-PRIVATE DANCER TOUR</b> Tina Turner (Sony Video 97W 50090)	9
<b>14 HUEY LEWIS &amp; THE NEWS VIDEO HITS</b> Huey Lewis And The News (CBS-Fox Video 6941)	12
<b>15 MADONNA</b> Madonna (Warner Music Video 3-38101)	10

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

## AUDIO/VIDEO

Gregory Dobrin, Los Angeles

**CONSERVATIVE CABLE** — Unless you've been hiding out in some cave somewhere these last five years, you've probably noticed a distinct increase of conservative attitudes in this country. (Or maybe you thought the "preppy" look was just another meaningless fashion statement!) Anyway, this turning tide, as it were, has not been lost on the pay-television industry. The leader of that industry, **HBO**, has taken the first truly aggressive marketing move in catering to the tastes of our aging, and increasingly . . . now, how can I put this delicately — *less politically liberal* society (I resist the temptation to say reactionary). In March, HBO will begin test marketing a new Pay-TV channel called *Festival*, which is designed for those viewers who've had their pay-TV services disconnected because the programs "did not correspond to their tastes" (read: "were offensive to them"), or to those viewers who've never subscribed to cable before. Reports have it that, in all likelihood, *Festival* will use films edited for airlines, free from violence and obscene language. Apparently, *Festival* won't differ all that much from the norm of cable programming except for this toned-down violence and language. The channel will debut in a variety of test markets on the ATC systems, with a 19-hour program day, seven days a week, from 7 a.m. to 2 a.m. Heading the new channel will be **Larry Carlson**, HBO's senior vice president of **Cinemax** and new business development.



**BRING ON THE VIDEO** — Karl-Lorimar Home Video will release Sting's *Bring On The Night in April*. The tape runs 97 minutes and will bear a suggested retail price of \$79.95.

**THE LATEST DOPE ON MELBA AND CHARLEY & CO.** — To say that our sources were wrong last week would be unfair, because considering the general misinformation circulating about these two shows, one can only speculate as to where all the bad info began. Anyway, with this said, we will now endeavor to set the record straight: First of all, neither *Melba* nor *Charlie & Co.* have been *cancelled*, according to publicists for **Columbia Pictures Television** and **CBS**, respectively. *Melba* has been pulled *temporarily* due to some improvements in the writing (more laughs, we're told) and subsequent rescheduling, probably in the spring. *Charley & Co.*, on the other hand, is on "hiatus," and the network says there are at least three shows set to air, and that with those shows in the can, it would be "very unusual" if the show was cancelled at this point. The exact fate of *Charley & Co.* has not actually been decided, according to CBS. It was last seen January 28, and like *Melba*, no new air time (or date) has been set.

**HOME VIDEO REVIEW: Louie Blule** — Pacific Arts Video Records — \$39.95. This hour-long documentary of 76-year-old fiddler/mandolinist **Howard Armstrong** is notable primarily for three reasons: Armstrong's considerable charm, his talent, and for the timeliness of this tape's wealth of historical information, released to home video in this, the month of Black History. Armstrong, (nicknamed Louie Blule) leads what is believed to be the last of America's black string bands. He narrates this look at his life, a story told in photographs and performances, and Chicago and Tennessee locations. San Francisco filmmaker **Terry Zwigoff's** light direction allows his subject full expression, and we come to know in a very intimate, good humored and sociable way, the range of Armstrong's talent, from music to painting. *Louie Blule* is a must for students of black music and the music it spawned.

## The Release Beat

**Media Home Entertainment's Cinematheque Collection** brings several first-rate foreign titles to home video this month. Spearheading the releases is **Claude Zidi's** *My New Partner*, which won the French Oscar (the Cesar) for Best Picture of The Year in 1985. The film stars **Philippe Noiret**, who plays a veteran police detective in this street-wise comedy. Suggested retail is \$59.95. Also from The Cinematheque Collection this month: *A Soldier Of Orange*, starring **Rutger Hauer** (\$59.98); and *Sugar Cane Alley*, with **Darling Legitim** (\$59.98) . . . **MCA Home Video** offers music video from **Olivia Newton-John** this month with *Olivia — Soul Kiss*. This 20-minute tape spotlights five of Newton-John's latest videos, including the sultry *Soul Kiss*, each directed by **David Mallet**. Suggested retail is \$19.95 . . . Music from **Sony** this month rides on *Bon Jovi — Breakout*, a 23-minute tape which includes such Bon Jovi videos as *Silent Night*, *In And Out Of Love*, *Only Lonely*, *She Don't Know Me* and *Runaway*. The tape sells for a suggested \$19.95 . . . **Karl-Lorimar Home Video** has a documentary concerning the Hollywood western, entitled *Cowboys Of The Saturday Matinee*, hosted by **James Coburn**. **Gene Autry**, **Tex Ritter**, **John Wayne**, **Roy Rogers** — you name 'em, they're all here. Tape runs 75 min. and retails for a suggested \$39.95. Also from Karl-Lorimar this month: *Hide And Seek*, an action adventure about a computer whiz who is too smart for his own good (\$59.95); and *Parker*, an intrigue-laden story about a man who is kidnapped, and released, for no apparent reason (\$59.98)

## MOST ADDED

ONE SUNNY DAY/DUELING BIKES  
FROM QUICKSILVER

RAY PARKER, JR. AND HELEN TERRY

QUICKSILVER



Ray Parker Jr. & Helen Terry — One Sunny Day/Dueling Bikes — Atlantic

## STRONG ADDS

A Good Heart — Feargal Sharkey — A&M

My Mistake — Phantom, Rocker & Slick — EMI America

King For A Day — Thompson Twins — Arista

Do Me Baby — Meli'sa Morgan — Capitol

## PROGRAM ADDS

KRLR-TV21 — G'Deanna Hill — Music Director — Las Vegas

E. John  
Motels  
P. Collins  
D. Ross  
K. Bush  
Feargal Sharkey  
R. Palmer  
B. Ocean  
New Edition  
P. Benatar  
G. Jones

BACKPORCH VIDEO — Kurt Vinup — Program Director — Dearhorn

Blancmange  
C.J. Critt  
Dexy's Midnight Runners  
G. Jones  
Ministry

CATCH 22 — Richard Hadley — Music Director — Anchorage

W. Houston  
Cruzados  
E. John

HIT VIDEO USA — Mike Opelka — Program Director

Yarbrough & Peoples  
Lushus Daim & The Pretty Vain  
M. Martin  
R. Parker Jr. & H. Terry  
Phantom, Rocker & Slick

RADIO 1990 — Nancy Henry — Associate Producer — New York City  
The Bangles  
Thompson Twins  
Ready For The World  
R. Parker Jr. & H. Terry  
P. Young  
Souxsie and the Banshees  
Feargal Sharkey

NIGHT TRACKS — Bill Brummel — Program Director — Los Angeles

Thompson Twins  
R. Parker Jr. & H. Terry  
F. Jackson  
The Alarm  
Level 42  
Autograph  
Simple Minds  
Atlantic Starr  
E. Costello

HEARTLIGHT CITY — Janet Williams — Associate Producer

Eurythmics  
J. Wagner  
M. Morgan  
Sting  
W. Houston  
G. Morris  
O. Newton-John

THE RECORD BUYERS GUIDE — Beth Comstock — Program Director

Fabulous Thunderbirds  
Midge Ure  
The Jets  
P. Hardcastle  
Klymaxx  
O. Newton-John  
Baltimore  
Night Ranger  
M. Morgan  
C. Sexton  
Feargal Sharkey

TV69 — Thomas Zingale — Program Director

Precious Metal  
Opus  
Pet Shop Boys  
R. Parker & H. Terry  
O.M.D.  
Fatboys  
C. Clemmons  
Jesus and Mary Chain  
P. Young  
E. Costello  
L. Cole and the Commotions  
Fabulous Thunderbirds  
Atlantic Starr

## TOP 30 MUSIC VIDEOS

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

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

## PROGRAM NOTES

**NIGHT FLIGHT PROGRAMMING** — *Night Flight* continues to provide alternative programming in February and March with feature films. Premiering: *Bob Marley And The Wailers Live At The Santa Barbara Bowl*, and *Country Man*. **Dr. Jekyll** is back by popular demand in *Jekyll & Hyde Together Again*. Science fiction and vintage television returns with *Space Patrol*, plus exclusive interviews with cult favorites **Divine** and **Kate Bush**, and don't miss *Take Off's* exploration of the social mores of the '50s with *Dating Do's and Dont's* and *Atomic TV*.

**THE THOMPSON NETWORK BEGINS OPERATION** — The Thompson Network, a new promotion, marketing and consulting company begins operations with **Jim Thompson** as founder and president. This new company will be involved with the tracking and processing of feedback regarding music video airplay in night clubs. The Thompson Network will act as a liaison between record companies and VJ's. The company will stage events promoting artists, new music clips, ambient, home and fashion video. Thompson was formerly Senior Vice President of **Video Pool, Inc.**, a music video distributor based in Chicago.

**TV-69 PHASES OUT MUSIC VIDEO** — **WVEU, TV-69** in Atlanta, announced that it will be discontinuing the programming of music videos on their independent station. Located in the nation's 13th largest TV market, TV-69 has been one of the major outlets for this type of programming in the Atlanta market, scheduling up to almost 90 percent of its telecast day with music video programming. The station reached this decision reluctantly, according to TV-69's vice president and general manager, **Vance L. Eckersley**. The change in programming direction is due to the "Pay for Play" video policies.

Steven Zap

## VIDEO PROGRAMMER'S PICK

PD  
**Bill Brummel**

Program  
**Night Tracks**

Market  
**National**

**Video: Don't Let Me Be Misunderstood**  
**Artist: The Costello Show (featuring Elvis Costello)**  
**Label: Columbia**

### Comments:

"Elvis is back with a new band and an old Animals' tune. Great fast paced visuals over performance scenes, give this video its unique look."

# CASH BOX TOP 100 ALBUMS

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

February 22, 1986

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

		Weeks On 2/15 Chart			Weeks On 2/15 Chart			Weeks On 2/15 Chart		
1	<b>PROMISE</b> ★■	—	SADE (Portrait FR 40263) CBS	1	12	67	<b>ICE ON FIRE</b> ★	8.98	67	14
2	<b>THE BROADWAY ALBUM</b> ★■	—	BARBRA STREISAND (Columbo OC 40092) CBS	2	14	68	<b>RESTLESS</b> ★	8.98	70	25
3	<b>BROTHERS IN ARMS</b> ★■	8.98	DIRE STRAITS (Warner Bros. 25264-1) WEA	3	39	69	<b>BOY IN THE BOX</b> □	8.98	62	32
4	<b>WELCOME TO THE REAL WORLD</b> ★□	8.98	MR. MISTER (RCA NFL1-8045) RCA	4	27	70	<b>STEREOTOMY</b> ★	9.98	80	14
5	<b>WHITNEY HOUSTON</b> ★■	8.98	(Arista AL8-8211) RCA	6	48	71	<b>KRUSH GROOVE</b> ★	8.98	65	16
6	<b>MIAMI VICE</b> ★■	9.98	ORIGINAL TELEVISION SOUNDTRACK (MCA 6150) MCA	5	20	72	<b>DOG EAT DOG</b> ★	8.98	71	15
7	<b>HEART</b> ★■	8.98	(Capitol ST-12410) CAP	7	33	73	<b>SOUL TO SOUL</b> ★	—	69	22
8	<b>AFTERBURNER</b> ★■	8.98	ZZ TOP (Warner Bros. 25342) MCA	8	15	74	<b>RADIO</b>	—	85	9
9	<b>SCARECROW</b> ★■	8.98	JOHN COUGAR MELLENCAMP (Riva 824 865-1) POL	9	24	75	<b>DIFFERENT LIGHT</b>	—	92	3
10	<b>KNEE DEEP IN THE HOOPLA</b> ★■	8.98	STARSHIP (Grunt/RCA BXLI-5488) RCA	10	20	76	<b>UNDER A RAGING MOON</b> ★	8.98	68	20
11	<b>ROCKY IV</b> □	8.98	ORIGINAL SOUNDTRACK (Scotti Bros. SZ 40203) CBS	12	14	77	<b>HOUNDS OF LOVE</b> ★	8.98	64	20
12	<b>ONCE UPON A TIME</b> ★□	8.98	SIMPLE MINDS (A&M/Virgin 5092) RCA	11	15	78	<b>DO YOU</b> □	8.98	74	14
13	<b>ROCK A LITTLE</b> ★■	8.98	STEVIE NICKS (Modern/Atlantic 90479) WEA	13	12	79	<b>CARAVAN OF LOVE</b>	—	77	19
14	<b>THE DREAM OF THE BLUE TURTLES</b> ★■	8.98	STING (A&M SP 3750) RCA	14	34	80	<b>ASYLUM</b> ★	8.98	73	21
15	<b>FRIENDS</b> □	—	DIONNE WARWICK (Arista AL8 8398) WEA	17	10	81	<b>SLAVE TO THE RHYTHM</b>	8.98	79	13
16	<b>BORN IN THE U.S.A.</b> ★■	—	BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	16	87	82	<b>9012 LIVE—THE SOLOS</b>	8.98	75	13
17	<b>WHITE NIGHTS</b> □	9.98	ORIGINAL SOUNDTRACK (Atlantic B1273) WEA	15	17	83	<b>LOVE</b>	8.98	91	5
18	<b>SONGS FROM THE BIG CHAIR</b> ★■	8.98	TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	19	48	84	<b>THE HEAD ON THE DOOR</b>	8.98	84	23
19	<b>IN SQUARE CIRCLE</b> ★	9.98	STEVIE WONDER (Tamla/Motown 6134) MCA	18	20	85	<b>STAGES</b>	—	76	15
20	<b>GREATEST HITS</b> ★■	8.98	THE CARS (Elektra 60464) WEA	21	15	86	<b>SWEET DREAMS</b> ★	9.98	82	16
21	<b>NO JACKET REQUIRED</b> ★■	9.98	PHIL COLLINS (Atlantic 81240-1) WEA	20	51	87	<b>MANILOW</b> ★	8.98	81	12
22	<b>WHITE CITY — A NOVEL</b> ★□	8.98	PETE TOWNSHEND (Atco 90473) WEA	23	13	88	<b>7 WISHES</b> ★■	8.98	89	38
23	<b>HUNTING HIGH AND LOW</b> ★□	8.98	A-HA (Warner Bros. 25300) WEA	24	33	89	<b>DECEMBER</b> ★■	9.98	88	13
24	<b>RECKLESS</b> ★■	8.98	BRYAN ADAMS (A&M SP-5013) RCA	22	65	90	<b>RIPTIDE</b> ★	8.98	90	14
25	<b>THE DREAM ACADEMY</b> ★	8.98	(Reprise/Warner Bros. 25266) WEA	30	16	91	<b>SEVENTH STAR</b>	8.98	104	2
26	<b>HERE'S TO FUTURE DAYS</b> ★	8.98	THOMPSON TWINS (Arista 8276) RCA	28	20	92	<b>THE HEART OF THE MATTER</b>	—	86	16
27	<b>UNDER LOCK AND KEY</b>	8.98	DOKKEN (Elektra 60458) WEA	27	11	93	<b>THE NEW ZAPP IV U</b>	8.98	110	14
28	<b>LISTEN LIKE THIEVES</b>	8.98	INXS (Atlantic 81277) WEA	31	17	94	<b>HERO</b>	—	93	14
29	<b>NERVOUS NIGHT</b> ★□	—	HOOTERS (Columbia BFC 39912) CBS	36	41	95	<b>PRIVATE DANCER</b> ★■	8.98	95	89
30	<b>READY FOR THE WORLD</b> ■	8.98	(MCA 5594) MCA	33	35	96	<b>TA MARA &amp; THE SEEN</b>	6.98	98	16
31	<b>WHO'S ZOOMIN' WHO</b> ★■	8.98	ARETHA FRANKLIN (Arista AS 8276) RCA	26	31	97	<b>CHRISTMAS</b> ★	8.98	97	12
32	<b>MIKE &amp; THE MECHANICS</b>	8.98	(Atlantic 81287) WEA	38	10	98	<b>OUT OF AFRICA</b>	9.98	126	4
33	<b>ROCK ME TONIGHT</b> ■	8.98	FREDDIE JACKSON (Capitol ST 12404) CAP	25	31	99	<b>DEAD MAN'S PARTY</b>	8.98	99	16
34	<b>LOVIN' EVERY MINUTE OF IT</b> ★	—	LOVERBOY (Columbia FC 399 53) CBS	35	24	100	<b>BE YOURSELF TONIGHT</b> ★■	8.98	94	40
35	<b>POWER WINDOWS</b> ★■	8.98	RUSH (Mercury 826 098) POL	32	16					
36	<b>ALL FOR LOVE</b> □	8.98	NEW EDITION (MCA 6579) MCA	34	13					
37	<b>LIVE AFTER DEATH</b> □	8.98	IRON MAIDEN (Capitol SABB-12441) CAP	29	16					
38	<b>PACK UP THE PLANTATION—LIVE</b> ★	10.98	TOM PETTY AND THE HEARTBREAKERS (MCA 8021) MCA	37	11					
39	<b>SO RED THE ROSE</b> ■	9.98	ARCADIA (Capitol SC-12428) CAP	39	11					
40	<b>AS THE BAND TURNS</b>	8.98	ATLANTIC STARR (A&M SP-5019) RCA	49	21					
41	<b>LITTLE CREATURES</b> ★□	8.98	TALKING HEADS (Sire 25305-1) WEA	41	37					
42	<b>THAT'S WHY I'M HERE</b> ★	—	JAMES TAYLOR (Columbia FC 40052) CBS	42	15					
43	<b>HOW COULD IT BE</b> □	—	EDDIE MURPHY (Columbia FC 39952) CBS	43	19					
44	<b>COLOR OF SUCCESS</b> ★□	8.98	MORRIS DAY (Warner Bros. 25320) WEA	44	18					
45	<b>MEETING IN THE LADIES ROOM</b>	8.98	KLYMAXX (Constellation/MCA 5529) MCA	46	44					
46	<b>COME OUT AND PLAY</b> ★□	9.98	TWISTED SISTER (Atlantic 81275) CAP	40	10					
47	<b>THE ULTIMATE SIN</b>	—	OZZY OSBOURNE (CBS Associated OZ 40026) CBS	78	2					
48	<b>DONE WITH MIRRORS</b>	8.98	AEROSMITH (Geffen GHS 24091) WEA	47	14					
49	<b>PICTURES FOR PLEASURE</b>	8.98	CHARLIE SEXTON (MCA 5629) MCA	55	9					
50	<b>EMERGENCY</b> ★■	8.98	KOOL & THE GANG (De-Lite 822 943-1) POL	50	44					
51	<b>SEVEN THE HARD WAY</b> ★	—	PAT BENATAR (Chrysalis OV 41507) CBS	45	12					
52	<b>DIAMOND LIFE</b> ★■	—	SADE (Portrait BFR 39581) CBS	58	52					
53	<b>SHEILA E. IN ROMANCE 1600</b> □	8.98	(Paisley Park/Park Bros. 25317) WEA	59	24					
54	<b>THEATRE OF PAIN</b> ★■	9.98	MOTLEY CRUE (Elektra 60418-1) WEA	48	33					
55	<b>MAKE IT BIG</b> ★■	—	WHAM! (Columbia FC 39595) CBS	52	53					
56	<b>BIOGRAPH</b> ★	—	BOB DYLAN (Columbia C5X 38830) CBS	56	13					
57	<b>MEAN BUSINESS</b>	8.98	THE FIRM (Atlantic 7-81628) WEA	83	2					
58	<b>SUN CITY</b>	8.98	ARTISTS UNITED AGAINST APARTHEID (Manhattan ST-53019) CAP	51	15					
59	<b>STRENGTH</b> ★	8.98	THE ALARM (IRS-5666) MCA	54	15					
60	<b>CUPID &amp; PSYCHE '85</b>	8.98	SCRITTI POLITTI (Warner Bros. 25302) WEA	53	30					
61	<b>PRIMITIVE LOVE</b> ★	—	MIAMI SOUND MACHINE (Epic BFE 40131) CBS	72	13					
62	<b>ASTRA</b> ★	8.98	ASIA (Geffen 24072) WEA	57	13					
63	<b>GREATEST HITS VOLUME I &amp; II</b> ★■	—	BILLY JOEL (Columbia 40121) CBS	63	32					
64	<b>HOW TO BE A ZILLIONAIRE</b> ★	8.98	ABC (Mercury 824 904-1) POL	66	21					
65	<b>LIKE A VIRGIN</b> ★■	8.98	MADONNA (Sire 25157-1) WEA	60	55					
66	<b>THE LAST COMMAND</b>	8.98	W.A.S.P. (Capitol ST-12435) CAP	61	15					

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



# Cash Box Top Albums/101 to 200

February 22, 1986

		Weeks On 2/15 Chart			Weeks On 2/15 Chart			Weeks On 2/15 Chart				
101	<b>CRUSH</b> ORCHESTRAL MANOEUVERS IN THE DARK (A&M/Virgin SP 5077) RCA	8.98	101	32	134	<b>FRANK ZAPPA MEETS THE MOTHERS OF PREVENTION</b> (Barking Pumpkin ST-74203) CAP	130	11				
102	<b>CUT THE CRAP</b> THE CLASH (Epic FC 40017) CBS	102	12	135	<b>THAT'S THE STUFF</b> ★ AUTOGRAPH (RCA AFLI-7009) RCA	114	14	166	<b>BLACK CODES (From The Underground)</b> WYNTON MARSALIS (Columbia FC 40009) CBS	164	20	
103	<b>LIVING IN THE BACKGROUND</b> BALTIMORA (Manhattan SQ 53020) CAP	6.98	124	6	136	<b>TO LIVE AND DIE IN L.A.</b> WANG CHUNG (Geffen GHS 24081) WEA	122	16	167	<b>ALONG THE AXIS</b> THE JON BUTCHER AXIS (Capitol ST-12425) CAP	154	21
104	<b>SOUL KISS</b> ★ OLIVIA NEWTON-JOHN (MCA 6151) MCA	8.98	87	17	137	<b>JEWEL OF THE NILE</b> ORIGINAL SOUNDTRACK (Jive/Arista JL9-8406) RCA	139	4	168	<b>SAY YOU LOVE ME</b> JENNIFER HOLLIDAY (Geffen GHS 24073) WEA	157	25
105	<b>DO ME BABY</b> MELISSA MORGAN (Capitol B ST 12434) CAP	8.98	DEBUT	138	<b>7800 FAHRENHEIT</b> ★□ BON JOVI (Mercury 824 509-1) POL	137	41	169	<b>THE POWER STATION</b> ★□ (Capitol SJ-12380) CAP	168	46	
106	<b>FACE VALUE</b> ★■ PHIL COLLINS (Atlantic 16029) WEA	8.98	100	69	139	<b>ANOTHER PLACE</b> HIROSHIMA (Epic BFE 39936) CBS	138	15	170	<b>FABLES</b> JEAN LUC PONTY (Atlantic 81276) WEA	161	18
107	<b>A WINTER'S SOLSTICE</b> VARIOUS ARTISTS (Windham Hill 1045) RCA	9.98	106	10	140	<b>DOWN FOR THE COUNT</b> Y&T (A&M SP 5101) RCA	121	14	171	<b>GREATEST HITS VOL. 2</b> RONNIE MILSAP (RCA AHL1-5425) RCA	163	20
108	<b>CONTACT</b> ★■ POINTER SISTERS (RCA ALF 1-8056) RCA	9.98	96	30	141	<b>MASTERPIECE</b> THE ISLEY BROTHERS (Warner Bros. 25347) WEA	141	11	172	<b>RAIN DOGS</b> TOM WAITS (Island 90299) WEA	167	17
109	<b>THE NIGHT I FELL IN LOVE</b> ★■ LUTHER VANDROSS (Epic FC 39882) CBS	8.98	107	47	142	<b>PREMONITION</b> PETER FRAMPTON (Atlantic 81290-1) WEA	158	3	173	<b>HIGH PRIORITY</b> CHERRELLE (Tabu BFZ 40094) CBS	DEBUT	
110	<b>MADONNA</b> ★■ (Sire 23887) WEA	8.98	109	126	143	<b>THE FAT BOYS ARE BACK</b> □ THE FAT BOYS (Sutra 1016) IND	142	28	174	<b>ELIMINATOR</b> ★■ ZZ TOP (Warner Bros. 23774-1) WEA	169	148
111	<b>THE BLIND LEADING THE NAKED</b> VIOLENT FEMMES (Slash 25340-1) WEA	8.98	DEBUT	144	<b>WORLD WIDE LIVE</b> ★□ SCORPIONS (Mercury 824 344-1) POL	131	33	175	<b>ALBUM</b> PUBLIC IMAGE LTD. (Elektra 60438) WEA	DEBUT		
112	<b>THIS IS BIG AUDIO DYNAMITE</b> BIG AUDIO DYNAMITE (Columbia BCT 40220) CBS	112	15	145	<b>MISPLACED CHILDHOOD</b> MARILLION (Capitol ST-12431) CAP	134	25	176	<b>I HAVE A PONY</b> STEVEN WRIGHT (Warner Bros. 25335) WEA	178	2	
113	<b>CATCHING UP WITH DEPECHE MODE</b> (Sire 25346) WEA	8.98	111	12	146	<b>AROUND THE WORLD IN A DAY</b> ★■ PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25266-1) WEA	143	42	177	<b>BACK TO THE FUTURE</b> ★□ ORIGINAL SOUNDTRACK (MCA 6144) MCA	174	30
114	<b>SPORTS</b> ★■ HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	8.98	113	16	147	<b>EATEN ALIVE</b> ★ DIANA ROSS (RCA AFLI-5422) RCA	136	19	178	<b>SONGS TO LEARN AND SING</b> ECHO & THE BUNNYMEN (Sire 25360) WEA	176	9
115	<b>FINE YOUNG CANNIBALS</b> (IRS-5683) MCA	8.98	123	6	148	<b>FOLLIES IN CONCERT</b> ★ VARIOUS ARTISTS (RCA HBC2-7128) RCA	150	4	179	<b>SO MANY RIVERS</b> BOBBY WOMACK (MCA 5617) MCA	166	25
116	<b>PLAY DEEP</b> ★ THE OUTFIELD (Columbia BFC 40027) CBS	8.98	129	19	149	<b>MARCHING OUT</b> ★ YNGWIE J. MALMSTEEN'S RISING FORCE (Polydor B25 733-1) POL	144	26	180	<b>CAN'T SLOW DOWN</b> ★■ LIONEL RICHIE (Motown 6059ML) MCA	177	125
117	<b>IRON EAGLE</b> ORIGINAL SOUNDTRACK (Capitol ST 12499) CAP	8.98	DEBUT	150	<b>CRUZADOS</b> (Arista AL8-8383) RCA	145	16	181	<b>LISA LISA AND CULT JAM WITH FULL FORCE</b> ★ (Columbia BFC 40135) CBS	170	26	
118	<b>PHANTOM, ROCKER &amp; SLICK</b> (EMI America 17172) CAP	8.98	116	17	151	<b>DARYL HALL &amp; JOHN OATES LIVE AT THE APOLLO with DAVID RUFFIN &amp; EDDIE KENDRICK</b> ★□ (RCA AFL1-7035) RCA	146	23	182	<b>TIM</b> THE REPLACEMENTS (Sire 25330) WEA	182	15
119	<b>VOCALESE</b> ★ THE MANHATTAN TRANSFER (Atlantic 81266-1) WEA	8.98	115	29	152	<b>COSI FAN TUTTI FRUTTI</b> SQUEEZE (A&M 5085) RCA	147	23	183	<b>MASK OF SMILES</b> JOHN WAITE (EMI America ST-17164) CAP	171	27
120	<b>ROCKIN' WITH THE RHYTHM</b> ★ THE JUDDS (RCA AHL1-7042) RCA	8.98	120	13	153	<b>GREATEST HITS—VOLUME 2</b> ★ HANK WILLIAMS JR. (Warner Bros. 25328) WEA	151	13	184	<b>WHO'S MISSING</b> THE WHO (MCA 5641) MCA	179	11
121	<b>THE WRESTLING ALBUM</b> (Epic BFE 40223) CBS	118	12	154	<b>SACRED HEART</b> ★□ DIO (Warner Bros. 25291-1) WEA	149	25	185	<b>NO LOOKIN' BACK</b> ★ MICHAEL McDONALD (Warner Bros. 2591-1) WEA	173	26	
122	<b>INVASION OF YOUR PRIVACY</b> ★■ RATT (Atlantic 81257-1) WEA	8.98	103	36	155	<b>MAVERICK</b> ■ GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST-17143) CAP	148	54	186	<b>THE FAMILY</b> (Paisley Park/Warner Bros. 25322) WEA	180	26
123	<b>LUXURY OF LIFE</b> 5 STAR (RCA NFL 1-8052) RCA	8.98	125	22	156	<b>DELIRIOUS NOMAD</b> ARMORED SAINT (Chrysalis 41516) CBS	156	12	187	<b>WHAT IF</b> TOMMY SHAW (A&M SP 5097) RCA	181	17
124	<b>THE SECRET OF ASSOCIATION</b> ★□ PAUL YOUNG (Columbia BFC 39957) CBS	8.98	105	39	157	<b>PATTI LaBELLE</b> (Philadelphia Int'l/CBS FZ 40020) CBS	152	30	188	<b>LITTLE BAGGARIDDIM</b> UB40 (A&M/Virgin SP-6-5090) RCA	183	29
125	<b>ST. ELMO'S FIRE</b> ★□ ORIGINAL SOUNDTRACK (Atlantic 81261-1) WEA	8.98	108	34	158	<b>BUILDING THE PERFECT BEAST</b> ★■ DON HENLEY (Geffen 24026) WEA	153	63	189	<b>STANDING ON THE EDGE</b> ★ CHEAP TRICK (Epic FE 39592) CBS	184	23
126	<b>A CHORUS LINE — THE MOVIE</b> ★ ORIGINAL SOUNDTRACK (Casablanca 826 306-1) POL	10.98	128	5	159	<b>SOLDIERS UNDER COMMAND</b> STRYPYER (Enigma 72077) IND	159	21	190	<b>BORN TO RUN</b> ★■ BRUCE SPRINGSTEEN (Columbia JC 33785) CBS	190	27
127	<b>WHAT A LIFE</b> DIVINYLS (Chrysalis BFV 45114) CBS	127	9	160	<b>PSYCHOCANDY</b> THE JESUS AND MARY CHAIN (Reprise/Warner Bros. 25383) WEA	162	3	191	<b>FLY ON THE WALL</b> ★□ AC/DC (Atlantic 81263) WEA	185	30	
128	<b>MAURICE WHITE</b> ★ (Columbia FC 39883) CBS	117	22	161	<b>SMOKE SIGNALS</b> SMOKEY ROBINSON (Tama/Motown 6156TL) MCA	172	2	192	<b>UNGUARDED</b> ★□ AMY GRANT (A&M SP 5060) RCA	187	36	
129	<b>THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS</b> (Columbia FC 40101) CBS	119	14	162	<b>LIGHTING UP THE NIGHT</b> JACK WAGNER (Qwest 25318) WEA	160	20	193	<b>DOWNTOWN</b> MARSHALL CRENSHAW (Warner Bros. 25319) WEA	188	21	
130	<b>A CLASSIC CASE</b> JETHRO TULL & THE LONDON SYMPHONY ORCHESTRA (RCA ARL1-7057) RCA	8.98	132	6	163	<b>FABLES OF THE RECONSTRUCTION</b> ★ R.E.M. (IRS-5592) MCA	155	35	194	<b>THE ROSE OF ENGLAND</b> NICK LOWE AND HIS COWBOY OUTFIT (Columbia FC 39958) CBS	189	21
131	<b>ISLAND LIFE</b> GRACE JONES (Island 90491) WEA	8.98	140	5	164	<b>BORN YESTERDAY</b> THE EVERLY BROTHERS (Mercury 826-142-1 M-1) POL	165	3	195	<b>THE BIG CHILL</b> ★■ ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	195	21
132	<b>STREET CALLED DESIRE</b> ★ RENE AND ANGELA (Mercury 824 607-1) POL	8.98	135	33	165	<b>THE GIFT</b> MIDGE URE (Chrysalis BFV 41508) CBS	175	2	196	<b>TWITCH</b> ALDO NOVA (Portrait 40001) CBS	186	11
133	<b>BOSTON MASS.</b> THE DEL FUEGOS (Slash/Warner Bros. 25339) WEA	8.98	133	17					197	<b>TWO WHEELS GOOD</b> ★ PREFAB SPROUT (Epic BFE 40100) CBS	191	16

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

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

ABC	64	Daltrey, Roger	37	Iron Maiden	37	Motley Crue	54	Scorpions	144	Wham!	55
AC/DC	191	Day, Morris	44	Isley Bros.	141	Mr. Mister	4	Scritti Politti	60	White, Maurice	128
Adams, Bryan	24	Del Fuegos	133	Isley, Jasper, Isley	79	Murphy, Eddie	43	Sexton, Charlie	49	Who, The	184
Aerosmith	48	Depeche Mode	113	Jackson, Freddie	33	New Edition	36	Shaw, Tommy	187	Williams, Hank Jr.	153
A-Ha	23	Dio	154	Jesus & Mary Chain	160	Newton-John, Olivia	104	Simple Minds	12	Winston, George	89
Alabama	97	Dire Straits	3	Jethro Tull	130	Nicks, Stevie	13	Springsteen, Bruce	16, 190	Winter Solstice	107
Alarm	59	Divinyls	127	Joel, Billy	63	Night Ranger	88	Squeeze	152	Womack, Bobby	179
Arcadia	39	Dokken	27	John, Elton	67	Nova, Aldo	196	Starpoint	68	Wonder, Stevie	19
Armored Saint	156	Dream Academy	25	Jones, Grace	81, 131	Oingo Boingo	99	Starship	10	Wrestling Album	121
Artists United	58	Dylan, Bob	56	Jones, Howard	199	O.M.D.	101	Sting	14	Wright, Steven	176
Asia	62	E, Sheila	53	Judds	120	Osbourne, Ozzy	47	Streisand, Barbra	2	Young, Paul	124
Atlantic Starr	40	Easton, Sheena	78	Kiss	80	Outfield	116	Stryper	159	Y&T	140
Autograph	135	Echo & Bunny	178	Klymaxx	45	Palmer, Robert	90	Talking Heads	41	Yes	82
Baltimora	103	Eurythmics	100	Kool & The Gang	50	Parsons, Alan	70	Ta Mara & The Seen	96	Zapp	93
Bangles	75	Everly Brothers	164	LaBelle, Patti	157	Petty, Tom	38	Taylor, James	42	Zappa, Frank	134
Benatar, Pat	51	Famij, The	186	Lewis, Huey & News	114	Phantom, Rocker & Slick	118	Tears For Fears	18	ZZ Top	8, 174
Big Audio Dynamite	112	Fat Boys	143	Lisa Lisa	181	Pointer Sisters	108	Thompson Twins	26		
Black Sabbath	91	Ferry, Bryan	200	L.L. Cool J	174	Ponty, Jean-Luc	170	Thorogood, George	155		
Bon Jovi	136	Fine Young Cannibals	115	Loveboy	34	Power Station	169	Townshend, Pete	22		
Bush, Kate	77	Firm, The	57	Lower, Nick	134	Prefab Sprout	197	Triumph	85		
Butcher, Jon	167	5 Star	123	Madonna	65, 110	Prince	146	Turner, Tina	95		
Cars	20	Frampton, Peter	142	Malmsteen, Yngwie	149	Public Image Ltd.	175	Twisted Sister	46		
Cheap Trick	189	Franklin, Aretha	31	Manhattan Transfer	119	Ratt	122	UB40	188		
Cherelle	173	Grant, Amy	192	Manilow, Barry	67	Ready For The World	30	Ure, Midge	165		
Clash	102	Hali & Oates	151	Marillion	145	R.E.M.	163	Vandross, Luther	109		
Clemons, Clarence	94	Hart, Corey	69	Marsalis, Wynton	166	Rene & Angela	132	Vaughan, Stevie Ray	73		
Coleman, Durell	198	Heart	7	McDonald, Michael	185	Replacements	182	Violent Femmes	111		
Collins, Phil	21, 106	Henley, Don	158	Mellencamp, John	9	Richie, Lionel	180	Wagner, Jack	162		
Costello, Elvis	129	Hiroshima	139	Miami Sound Machine	61	Robinson, Smokey	161	Waite, John	183		
Crenshaw, Marshall	193	Holliday, Jennifer	168	Mike & The Mechanics	32	Rogers, Kenny	92	Waits, Tom	172		
Cruzados	150	Hooters	29	Milsap, Ronnie	171	Ross, Diana	147	Wang Chung	136		
Cult, The	83	Houston, Whitney	5	Mitchell, Joni	72	Rush	35	Warwick, Dionne	15		
Cure, The	84	Inxs	28	Morgan, Meli'sa	105	Sade	1, 52	W.A.S.P.	66		

## TOP 50 ALBUMS

Title, Artist, Label, Number, Distributor	Weeks On 2/15 Chart	Weeks On 2/15 Chart
★ = Available on Compact Disc ■ = Platinum (RIAA Certified) □ = Gold (RIAA Certified)		
<b>1 THE HEART OF THE MATTER</b> ★□ KENNY ROGERS (RCA AFL1 7023)	1	14
<b>2 ROCKIN' WITH THE RHYTHM</b> THE JUDDS (RCA AHL1-7042)	2	13
<b>3 WON'T BE BLUE ANYMORE</b> DAN SEALS (EMI-America ST-17166)	4	20
<b>4 SWEET DREAMS (MUSIC FROM THE MOTION PICTURE SOUNDTRACK)</b> ★ PATSY CLINE (MCA MCA-6149)	3	16
<b>5 LIVE IN LONDON</b> ★ RICKY SKAGGS (Epic FE 40103)	6	12
<b>6 SOMETHING SPECIAL</b> ★ GEORGE STRAIT (MCA 5605)	5	23
<b>7 I HAVE RETURNED</b> RAY STEVENS (MCA 5635)	7	17
<b>8 GREATEST HITS VOL. 2</b> ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25328)	8	12
<b>9 HALF NELSON</b> WILLIE NELSON (Columbia FC 39990)	10	19
<b>10 THERE'S NO STOPPING YOUR HEART</b> MARIE OSMOND (Capitol/Curb ST-12414)	9	22
<b>11 GREATEST HITS</b> EARL THOMAS CONLEY (RCA AHL1-7032)	14	14
<b>12 HANG ON TO YOUR HEART</b> ★ EXILE (Epic BFE 40000)	12	17
<b>13 SHAKIN'</b> SAWYER BROWN (Capitol/Curb ST-12438)	15	18
<b>14 OLD FLAME</b> ★ JUICE NEWTON (RCA AHL1-5493)	16	11
<b>15 ANYTHING GOES</b> GARY MORRIS (Warner Bros. 1-25279)	17	25
<b>16 THE FORESTER SISTERS</b> THE FORESTER SISTERS (Warner Bros. 1-25314)	11	22
<b>17 40 HOUR WEEK</b> ★■ ALABAMA (RCA AHL1-5339)	13	54
<b>18 STREAMLINE</b> ★□ LEE GREENWOOD (MCA 5622)	21	22
<b>19 PARDNERS IN RHYME</b> THE STATLER BROTHERS (Mercury 422-824 420-1)	20	42
<b>20 RHYTHM AND ROMANCE</b> ★■ ROSANNE CASH (Columbia FC-39463)	18	35
<b>21 GREATEST HITS VOL. 2</b> RONNIE MILSAP (RCA AHL 1-5425)	14	44
<b>22 WHO'S GONNA FILL THEIR SHOES</b> GEORGE JONES (Epic FE 39598)	24	22
<b>23 PARTNERS, BROTHERS AND FRIENDS</b> THE NITTY GRITTY DIRT BAND (Warner Bros. 1-25304)	22	26
<b>24 FIVE-O</b> ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25267)	23	22
<b>25 LIFE'S HIGHWAY</b> STEVE WARINER (MCA 5672)	26	11
<b>26 GREATEST HITS</b> ★□ GEORGE STRAIT (MCA 5567)	27	48
<b>27 ME &amp; THE BOYS</b> ★ THE CHARLIE DANIELS BAND (Epic-39878)	28	10
<b>28 HIGHWAYMAN</b> W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	30	40
<b>29 STAND UP</b> MEL McDANIEL (Capitol ST-12437)	31	17
<b>30 AMBER WAVES OF GRAIN</b> ★ MERLE HAGGARD (Epic FE 40224)	25	12
<b>31 CHASIN' RAINBOWS</b> CONWAY TWITTY (Warner Bros. 25294)	32	11
<b>32 HOWARD AND DAVID</b> THE BELLAMY BROTHERS (MCA/Curb-5586)	33	31
<b>33 THAT'S WHY I'M HERE</b> ★ JAMES TAYLOR (Columbia FC 40052)	29	9
<b>34 GREATEST HITS</b> ★ LEE GREENWOOD (MCA 5582)	36	42
<b>35 SONGS YOU KNOW BY HEART</b> ★ JIMMY BUFFETT (MCA 5633)	37	8
<b>36 A MEMORY LIKE YOU</b> JOHN SCHNEIDER (MCA 5688)	47	2
<b>37 GET TO THE HEART</b> BARBARA MANDRELL (MCA 5619)	38	20
<b>38 STEP ON OUT</b> ★ THE OAK RIDGE BOYS (MCA 5555)	34	47
<b>39 THE VERY BEST OF JANIE</b> JANIE FRICKE (Columbia FC 40165)	35	14
<b>40 IT'S JUST A MATTER OF TIME</b> GLEN CAMPBELL (Atlantic America 90483-1)	42	7
<b>41 SOUTHERN PACIFIC</b> SOUTHERN PACIFIC (Warner Bros. 25206)	40	35
<b>42 RESTLESS HEART</b> RESTLESS HEART (RCA CPL1-5369)	39	43
<b>43 BIG RIVER</b> ROGER MILLER (MCA 6147)	46	4
<b>44 TOKYO, OKLAHOMA</b> JOHN ANDERSON (Warner Bros. 1-25211)	45	30
<b>45 SOMETHING TO TALK ABOUT</b> ANNE MURRAY (Capitol/EMI SJ-12466)	DEBUT	
<b>46 BIGGEST HITS</b> CHARLY McCLAIN (Epic FE 40186)	43	8
<b>47 DREAMLAND EXPRESS</b> JOHN DENVER (RCA 5458)	44	5
<b>48 TURN THE PAGE</b> WAYLON JENNINGS (RCA AHL 1-5428)	41	29
<b>49 DALLAS (THE MUSIC STORY)</b> VARIOUS ARTISTS (Warner Bros. 25325)	49	5
<b>50 WELCOME TO RAY PRICE COUNTRY</b> RAY PRICE (Step One SOR-007)	50	6

## HOT CUTS

- EMMYLOU HARRIS** — Just Someone I Used To Know — (Thirteen)  
**ANNE MURRAY** — My Life's A Dance — (Something To Talk About)  
**EVERLY BROTHERS** — Amanda Ruth — (Born Yesterday)  
**DON WILLIAMS** — Then It's Love — (New Moves)  
**JIM GLASER** — Tough Act To Follow — (Past The Point Of No Return)  
**DAN SEALS** — Everything That Glitters/City Kind Of Girl — (Won't Be Blue Anymore)  
**GLEN CAMPBELL** — Wild Winds — (It's Just A Matter Of Time)  
**STEVE WARINER** — Life's Highway — (Life's Highway)  
**JUICE NEWTON** — Cheap Love — (Old Flame)  
**CONWAY TWITTY** — Lay Me Down Carolina — (Chasin' Rainbows)  
**JOHN SCHNEIDER** — Who Cares/One More Night/Somebody's Gonna Love Her — (A Memory Like You)  
**GARY MORRIS** — Try Getting Over You — (Anything Goes)  
**VERN GOSDIN** — Was It Just The Wine — (Time Stood Still)

## NASHVILLE FORUM

Tom McEntee, Nashville

(The following commentary is from Chuck Neese, a veteran music biz trade journalist and a current Nashville music publisher.)

Betcha a dollar to a doughnut you are one of those guys who was saying; "If it ain't country; country radio won't play it."

Well, we "all" went for that line. We "all" gave country jocks what "they" wanted and really didn't pay much attention to the fact that listeners weren't running to the record store to buy our music.

Enter the music moguls from California. They said the problem is "merchandising." "If we get the product to the masses the masses will buy what we got," they said.

But alas, "they" were wrong too. We put it on TV, we put it in the K-Marts, we put it in Krogers and we put it in the front of the record stores. We did everything. But it didn't sell and we didn't change the music.

Then the boys from New York said: "What you need to do is spend more money on your sessions. Your audience can tell that country records aren't being recorded on digital equipment."

So, we upped the budgets from \$15,000 per LP to \$75,000 and included a video and a high dollar promo package but the fans didn't buy the records and the music didn't change.

Then some young guys from Ft. Payne, Alabama decided to change the music and "POW" they sold millions of LPs and millions of tickets. Actually, ALABAMA wasn't the only act sending the correct message to the record companies — both Willie Nelson and The Oaks had been building record sales and live audiences by doing one thing. They changed the music!

You see, there were a lot of really bored listeners listening to really boring country radio who were looking for some different sounding music and an image they could get into. They wanted to go to the store and buy records but we didn't give them anything different for 20 years.

But look out folks! "today" we have something different. We "are" experimenting. We "are" gonna find out what you folks wanna hear. No longer will we dictate. Starting this summer we offer our new wares. You get your choice — Capitol offers J.D. Martin, T. Graham Brown, New Grass Revival, Lisa Angelle, Tom Wopat and Sawyer Brown. CBS gives us Marty Stuart and the Sweethearts of the Rodeo. MTM offers the Girls Next Door. MCA has Steve Earl. RCA will let Vince Gill be what he really is, and Restless Heart will continue to rock on. Warners will let Randy Travis, Dwight Yoakam and Huntington Station try their wings.

Yeah, this summer will be fun. No more boring country radio — those conservative programmers will open up and give those young listeners an opportunity to find an act they can buy, then we old timers will have a good time listening. Change is fun and change is what we in country music need most of all.

## Initial Nominees Announced By Academy Of Country Music

NASHVILLE — The initial nominees for the Academy of Country Music's 21st annual awards were announced last week. Ballots will be narrowed down to five nominees in each of the nine categories. The winners will be announced during a televised presentation April 14 on NBC.

The initial nominees in the Entertainer of The Year category are: Alabama, Lee Greenwood, Willie Nelson, Ricky Skaggs, The Oak Ridge Boys, Glen Campbell, Ronnie Milsap, Kenny Rogers, George Strait and Hank Williams Jr.

In the Top Female Vocalist category the initial nominees are Rosanne Cash, Crystal Gayle, Louise Mandrell, Reba McEntire, Dolly Parton, Janie Fricke,

Barbara Mandrell, Charly McClain, Anne Murray and Sylvia.

The Top Male Vocalist initial nominees are Earl Thomas Conley, Ronnie Milsap, Willie Nelson, John Schneider, George Strait, Lee Greenwood, Gary Morris, Kenny Rogers, Ricky Skaggs and Hank Williams Jr.

The final five nominees in each category are voted on by the members of the academy from the list of the 10 selections made by the academy's selection committee. The selections have taken into account such factors as recording and personal appearance achievements during the past year.



**ASCAP SURPRISES FORESTERS** — ASCAP surprised the Forester Sisters at Emerald Studios with a copy of their number one single, "I Fell In Love Again Last Night." Pictured (l-r): June, Kathy, Christy, Merlin Littlefield, ASCAP assoc. dir. and Connie Bradley, ASCAP exec. dir. and Kim.

# TOP 100 COUNTRY SINGLES

February 22, 1986

	Weeks On 2/15 Chart		Weeks On 2/15 Chart		Weeks On 2/15 Chart
<b>1</b> THERE'S NO STOPPING YOUR HEART MARIE OSMOND (Capitol/Curb B-5521)	3	<b>16</b>	<b>33</b> WE'VE GOT A GOOD FIRE GOIN' DON WILLIAMS (Capitol B-5526)	42	6
<b>2</b> YOU CAN DREAM OF ME STEVE WARINER (MCA 52721)	1	15	<b>34</b> SWEETER AND SWEETER THE STATLER BROTHERS (Mercury 884 317-7)	40	6
<b>3</b> THINK ABOUT LOVE DOLLY PARTON (RCA PB-14218)	7	12	<b>35</b> HOME AGAIN IN MY HEART THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28897)	20	12
<b>4</b> THE ONE I LOVED BACK THEN GEORGE JONES (Epic 34-05698)	4	13	<b>36</b> NOW AND FOREVER (YOU AND ME) ANNE MURRAY (Capitol B-5547)	49	4
<b>5</b> COME ON IN (YOU DID THE BEST YOU COULD DO) THE OAK RIDGE BOYS (MCA 52722)	5	14	<b>37</b> PERFECT STRANGER SOUTHERN PACIFIC (Warner Bros. 7-28870)	22	15
<b>6</b> I LOVE YOU BY HEART SYLVIA & MICHAEL JOHNSON (RCA PB-14217)	8	14	<b>38</b> NOTHING BUT YOUR LOVE MATTERS LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-05764)	45	5
<b>7</b> I COULD GET USED TO YOU EXILE (Epic 34-05699)	15	12	<b>39</b> ONCE IN A BLUE MOON EARL THOMAS CONLEY (RCA PB-14282)	51	3
<b>8</b> WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS) JOHN SCHNEIDER (MCA 52723)	16	10	<b>40</b> NEVER BE YOU ROSANNE CASH (Columbia 38-05621)	33	21
<b>9</b> FAST LANES AND COUNTRY ROADS BARBARA MANDRELL (MCA 52737)	13	12	<b>41</b> SHOE STRING MEL McDANIEL (Capitol B-5544)	50	5
<b>10</b> IT'S JUST A MATTER OF TIME GLEN CAMPBELL (Atlantic/America 7-99600)	10	14	<b>42</b> I HAD A BEAUTIFUL TIME MERLE HAGGARD (Epic 34-05782)	54	4
<b>11</b> MAKIN' UP FOR LOST TIME CRYSTAL GAYLE/GARY MORRIS (Warner Bros. 7-28856)	2	13	<b>43</b> STILL HURTIN' ME THE CHARLIE DANIELS BAND (Epic 34-05699)	41	12
<b>12</b> HURT JUICE NEWTON (RCA PB-14190)	6	16	<b>44</b> HEART DON'T FALL NOW SAWYER BROWN (Capitol/Curb B-5548)	56	4
<b>13</b> YOU SHOULD HAVE BEEN GONE BY NOW EDDY RAVEN (RCA PB-14250)	18	11	<b>45</b> FEELIN' THE FEELIN' THE BELLAMY BROTHERS (MCA/Curb MCA-52747)	55	3
<b>14</b> JUST IN CASE THE FORESTER SISTERS (Warner Bros. 7-28875)	9	17	<b>46</b> MISSISSIPPI BREAKDOWN TONI PRICE (LUV/NSD 114)	48	9
<b>15</b> OKLAHOMA BORDERLINE VINCE GILL (RCA PB-14216)	21	13	<b>47</b> GOODBYE MARIE KENNY ROGERS (Liberty B-1526)	46	6
<b>16</b> 100% CHANCE OF RAIN GARY MORRIS (Warner Bros. 7-28823)	27	7	<b>48</b> SHE DON'T CRY LIKE SHE USED TO JOHNNY RODRIGUEZ (Epic 34-05732)	47	9
<b>17</b> OLD SCHOOL JOHN CONLEE (MCA 52695)	11	18	<b>49</b> EVERY NIGHT PAKE McENTIRE (RCA PB-14220)	59	5
<b>19</b> DOWN IN TENNESSEE JOHN ANDERSON (Warner Bros. 7-28855)	12	14	<b>50</b> BURNED LIKE A ROCKET BILLY JOE ROYAL (Atlantic/America 7-99599)	31	17
<b>18</b> IN OVER MY HEART T.G. SHEPPARD (Columbia 38-05747)	26	9	<b>CHARTBREAKER</b> <b>51</b> AIN'T MISBEHAVIN' HANK WILLIAMS JR. (Warner/Curb 7-28794) DEBUT		
<b>19</b> DOWN IN TENNESSEE JOHN ANDERSON (Warner Bros. 7-28855)	12	14	<b>52</b> EASY TO PLEASE JANIE FRICKE (Columbia 38-05731)	69	4
<b>20</b> YOUR MEMORY AIN'T WHAT IT USED TO BE MICKEY GILLEY (Epic 34-05744)	23	10	<b>53</b> IF I DON'T LOVE YOU JIM GLASER (MCA/Noble Vision MCA 52748)	52	9
<b>21</b> DON'T UNDERESTIMATE MY LOVE FOR YOU LEE GREENWOOD (MCA 52741)	28	8	<b>54</b> ARLENE MARTY STUART (Columbia 38-05724)	58	8
<b>22</b> DREAMLAND EXPRESS JOHN DENVER (RCA PB-14227)	24	10	<b>55</b> THE BALLAD OF THE BLUE CYCLONE RAY STEVENS (MCA 52771)	64	4
<b>23</b> SHE AND I ALABAMA (RCA PB-14281)	36	5	<b>56</b> TONIGHT WE RIDE MICHAEL MARTIN MURPHEY (Warner Bros. 7-28797)	62	3
<b>24</b> BOP DAN SEALS (EMI America B-8289)	17	23	<b>57</b> SEXY YOUNG GIRL MAC DAVIS (MCA 52765)	63	4
<b>25</b> PLEASE BE LOVE MARK GRAY (Columbia 38-05695)	29	14	<b>58</b> DON'T FALL IN LOVE WITH ME LACY J. DALTON (Columbia 38-05759)	61	6
<b>26</b> 1982 RANDY TRAVIS (Warner Bros. 7-28828)	32	9	<b>59</b> WORKING WITHOUT A NET WAYLON JENNINGS (MCA 52776)	67	2
<b>27</b> SOME GIRLS HAVE ALL THE LUCK LOUISE MANDRELL (RCA PB-14251)	30	9	<b>60</b> ONE LOVE AT A TIME TANYA TUCKER (Capitol B-5533)	66	2
<b>28</b> CAJUN MOON RICKY SKAGGS (Epic 34-05748)	34	6	<b>61</b> THIS NIGHT MIGHT TAKE US TO FOREVER MARTY CRAWFORD & GARY HOLMES (Spectrum of Sound SOS-007)	60	6
<b>29</b> YOU ARE MY MUSIC, YOU ARE MY SONG CHARLY McCLAIN & WAYNE MASSEY (Epic 34-05693)	25	13	<b>62</b> THOSE MEMORIES OF YOU PAM TILLIS (Warner Bros. 7-28806)	68	4
<b>30</b> I TELL IT LIKE IT USED TO BE T. GRAHAM BROWN (Capitol B-5524)	14	19	<b>63</b> THE LONELINESS IN LUCY'S EYES JOHNNY LEE (Warner Bros. 7-28839)	65	5
<b>31</b> YOU'RE SOMETHING SPECIAL TO ME GEORGE STRAIT (MCA 52764)	43	6	<b>64</b> GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS) THE JUDDS (RCA PB 14290)	71	2
<b>32</b> THE DEVIL'S ON THE LOOSE WAYLON JENNINGS (RCA PG-14215)	19	15	<b>65</b> LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY GIRLS NEXT DOOR (MTM B-72059)	72	4
			<b>66</b> HARMONY JOHN CONLEE (Columbia 38-05778) DEBUT		
			<b>67</b> MIAMI, MY AMY KEITH WHITLEY (RCA PB-14285)	83	2
			<b>68</b> ONLY IN MY MIND REBA McENTIRE (MCA 52691)	44	21
			<b>69</b> HOLD ON ROSANNE CASH (Columbia 38-05794)	86	2
			<b>70</b> WHOEVER'S IN NEW ENGLAND REBA McENTIRE (MCA 52767) DEBUT		
			<b>71</b> IN LOVE WITH HER ADAM BAKER (Avista AV 8610)	78	3
			<b>72</b> PLEASE BYPASS THIS HEART JIMMY BUFFETT (MCA 52752)	82	2
			<b>73</b> COME ON SUNDAY MORNING BACK BEHIND THE BARN BOYS (TRI-ART TAS 1985-45)	76	3
			<b>74</b> JUST A WOMAN LORETTA LYNN (MCA 52766)	74	3
			<b>75</b> BORDERLINE THE RED HORSE BAND (AMI 1933 AA)	77	3
			<b>76</b> AIN'T NO TELLIN' LEWIS STOREY (Epic 34-05786)	84	2
			<b>77</b> WHEN YOU WERE BLUE AND I WAS GREEN JOE STAMPLEY (Epic 34-05758)	70	3
			<b>78</b> SAFE DEPOSIT BOX APRIL & THE AMICKS (Prairie Dust PD 1185)	79	3
			<b>79</b> TELL ME DEAR JACK FOX (Dale DR5A)	88	2
			<b>80</b> NORTH TO ALASKA THE GOLD RUSH IS GONE NORMAN WADE (NCR 326-A)	89	2
			<b>81</b> EVEN WHEN I RIDE IN THE RAIN GEARY HANLEY (Kansa 627)	80	4
			<b>82</b> AN AMERICAN SATURDAY NIGHT BC AND THE DARTZ (Track 45-103)	81	4
			<b>83</b> YOU BEAT ALL I'VE EVER SEEN ROGER MARTIN (NLT-FL 1988)	75	3
			<b>84</b> I JUST CAN'T TAKE THE LEAVING ANYMORE SUSAN RAYE (Westexas America EHM-SR-1) DEBUT		
			<b>85</b> GOT MY HEART SET ON YOU MASON DIXON (TEXAS TX-5510)	57	8
			<b>86</b> LOVE ME ALL OVER SAMMI SMITH (Step One SOR-351) DEBUT		
			<b>87</b> BIGGER THE FIRE THE BIGGER THE FOOL CANDY (Intro 10085) DEBUT		
			<b>88</b> GOT TO MEET ME A WOMAN SOUTHERN COMFORT (Door Knob DK85-242) DEBUT		
			<b>89</b> YOU'VE BEEN MY ROCK FOR AGES BOBBI LACE (GBS 730) DEBUT		
			<b>90</b> EVERYDAY JAMES TAYLOR (Columbia 38-05681)	39	11
			<b>91</b> GIVE YOUR NEW LOVE A TRY DOUG PETERS (Comstock COM 1799A) DEBUT		
			<b>92</b> I SURE NEED YOUR LOVIN' JUDY RODMAN (MTM PB-72061)	38	15
			<b>93</b> MORNING DESIRE KENNY ROGERS (RCA PB-14194)	53	19
			<b>94</b> BABY I'M MOVIN' ON JOHN BAILEY (Motion MOT-1022)	93	3
			<b>95</b> I MISS YOU BYRON WHITMAN (RCI R2374)	73	8
			<b>96</b> PAINTED LADIES CROSSROADS (Moore MR-1933)	91	2
			<b>97</b> WITH MY LOVE ALL OVER YOU CLARK WELLS (Great GR-119-NSD)	96	3
			<b>98</b> MEMORIES TO BURN GENE WATSON (Epic 34-05633)	35	19
			<b>99</b> (BACK TO THE) HEARTBREAK KID RESTLESS HEART (RCA PB-14190)	37	17
			<b>100</b> OLD BLUE YODELER RAZZY BAILEY (MCA 52701)	85	11

ALPHABETICAL LISTING ON INSIDE BACK COVER

## MOST ADDED



## STRONG ADDS

**Harmony** — John Conlee — Columbia  
**Whoever's In New England** — Reba McEntire — MCA  
**America Is** — B.J. Thomas — Columbia  
**Hold On** — Rosanne Cash — Columbia  
**Grandpa** — The Judds — RCA  
**Working Without A Net** — Waylon Jennings — MCA

## STATION ADDS

**WTSO — Madison** — Pat Martin  
*J. Conlee*  
*H. Williams, Jr. (Pick)*  
**Dark Horse:** Pake McEntire

**KNSS — Reno** — Tom Phifer  
*Carlette*  
*M. Haggard*  
*L. Lynn*  
*K. Whitley (Pick)*  
*L. Storey*  
**Dark Horse:** Girls Next Door

**KFGO — Fargo** — Don Roberts  
*S. Smith*  
*R. McEntire (Pick)*  
*The Everly Brothers*  
*T. Roe*  
*G. Watson*  
*E.L. Harris*  
*K. Rogers*  
*Nitty Gritty Dirt Band*  
**Dark Horse:** Keith Stegall

**KROW — Reno** — Jim Crowe  
*M. Stuart*  
*M.M. Murphey*  
*W. Jennings*  
*K. Whitley*  
*J. Conlee*  
*R. McEntire*  
**Dark Horse:** The Everly Brothers

**WNWN — Kalamazoo** — Denny Bice  
*M. Davis (Pick)*  
*J. Lee*  
*Girls Next Door*  
**Dark Horse:** Pam Tillis

**KSO — Des Moines** — Billy Cole  
*The Bellamy Brothers (Pick)*  
*R. Cash*  
*Carlette*  
*J. Conlee*  
*The Judds*  
*L. Lynn*  
**Dark Horse:** Tanya Tucker

**KBRQ — Denver** — Jim Stricklan  
*T. Tucker*  
*W. Jennings*  
*The Judds*  
*R. Cash*  
*J. Conlee*  
*R. McEntire*  
*B.J. Thomas*  
*H. Williams, Jr. (Pick)*  
*T. Roe*  
*G. Watson*  
*E.L. Harris*  
**Dark Horse:** Lew Dewitt

**KIXZ — Amarillo** — Chris Taylor  
*M.M. Murphey*  
*T. Tucker*  
*H. Williams, Jr. (Pick)*  
*T. Roe*  
*H. Goodson*  
*S. Baye*  
*C. Gray*  
*B. Sanders*  
**Dark Horse:** Sammi Smith

**WLWI — Montgomery** — Greg Mazingo  
*W. Kemp & B.G. Rice*  
*J.T. Jackson*  
*B. Lacey*  
*B. Sanders*  
*J. Conlee*  
*R. McEntire (Pick)*  
*K. Stegall*  
*E.L. Harris*  
*K. Rogers*  
**Dark Horse:** The Almost Brothers

## HOT PHONES

**THERE'S NO STOPPING YOUR HEART** — MARIE OSMOND — Capitol/Curb  
**SHE AND I** — ALABAMA — RCA  
**THE ONE I LOVED BACK THEN** — GEORGE JONES — EPIC  
**What's A Memory Like You (Doing In A Love Like This)** — John Schneider — MCA  
**1982** — Randy Travis — Warner Bros.  
**Think About Love** — Dolly Parton — RCA  
**You're Something Special To Me** — George Strait — MCA

**KFEQ — St. Joseph** — Bob Orf  
*The Judds (Pick)*  
*R. McEntire*  
*H. Williams, Jr.*  
*K. Rogers*  
*Nitty Gritty Dirt Band*  
**Dark Horse:** A.J. Masters

**WWVA — Wheeling** — Bill Berg  
*A.J. Masters (Pick)*  
*T. Tucker*  
*K. Whitley*  
*J. Conlee*  
*R. McEntire*  
*H. Williams, Jr.*  
**Dark Horse:** Adam Baker

**KFDI — Wichita** — Gary Hightower  
*L. Mandrell*  
*R. McEntire*  
*H. Williams, Jr.*  
*G. Watson*  
*E.L. Harris*  
*K. Rogers (Pick)*  
**Dark Horse:** Lew Dewitt

**WTVR — Richmond** — Mike Allen  
*Candy*  
*Cross Roads*  
*R. McEntire (Pick)*  
*T. Roe*  
*G. Watson*  
**Dark Horse:** Keith Whitley

**KCKN-FM — Roswell** — Tim Mack  
*H. Williams, Jr.*  
*G. Watson*  
*E.L. Harris (Pick)*  
**Dark Horse:** Keith Stegall

**KRZK — Branson** — Jay McFerra  
*B. Sanders*  
*J. Travis*  
*C. Meece*  
*S. Smith*  
**Dark Horse:** B.C. & the Dartz

**KSOP — Salt Lake City** — Wade Jessen  
*W. Jennings*  
*T. Tucker*  
*The Judds (Pick)*  
*R. Cash*  
*J. Conlee*  
*B.J. Thomas*  
*H. Williams, Jr.*  
*B. Lacey*  
*The Almost Brothers*  
*M. Shamblin*  
*H. Goodson*  
*C. Meece*  
**Dark Horse:** Adam Baker

**WQTE-FM — Adrian** — Ron Allen  
*M. Haggard*  
*R. Stevens*  
*Back Behind the Barn Boys*  
**Dark Horse:** Adam Baker

**WDZQ — Decatur** — Dale Jones  
*M. Haggard*  
*The Bellamy Brothers*  
*J. Fricke*  
*The Judds (Pick)*  
*Girls Next Door*  
**Dark Horse:** Keith Whitley

## COUNTRY PROGRAMMERS' PICK

**Lee Logan** — **WUSN-FM/Chicago** — **Ain't Misbehavin'** — Hank Williams Jr. — Warner/Curb  
**Dark Horse:** Every Night — Pake McEntire — RCA

**Skip Davis** — **WMMK/Destin** — **Tomb Of The Unknown Love** — Kenny Rogers — RCA  
**Dark Horse:** Easy Climb — J.T. Jackson — Capitol

**Kerry Wolfe** — **WRNS/Coastal** — **Carmen** — Gene Watson — Epic  
**Dark Horse:** Arlene — Marty Stuart — Columbia

**Ron McCandless** — **KFQX/Abilene** — **Heart Don't Fall Now** — Sawyer Brown — Capitol/Curb  
**Dark Horse:** Love Will Get You Through Times With No Money — Girls Next Door

**Chris Adams** — **KTKF/Orange** — **Grandpa (Tell Me 'Bout The Good Old Days)** — The Judds — RCA  
**Dark Horse:** You Can't Take The Telephone To Bed — Jill Hollier — Warner Bros.



**CONWAY'S CASH** — Conway Twitty plays bank teller as he distributes a portion of the proceeds from the Christmas At Twitty City event to the Hendersonville 100 Plus Club. Accepting the \$52,000 from the club are (l-r): Harry Frith, chairman of the event, Jim Cassetty, pres. of the club and Dr. Logan McCord, dir. of volunteers for the holiday event.

## ALBUM RELEASES

**ALABAMA GREATEST HITS** — Alabama — RCA AHL1-7170 — Producers: Alabama and Harold Shedd

Add another platinum LP to "The Boys From Fort Payne's" ever growing list. Just what fans have been waiting for — Alabama's greatest hits, including their latest single "She And I," which is currently speeding up the charts and a tribute tune to the group's loyal legion of followers (called "The Fans"), penned by Teddy Gentry, Randy Owen and Greg Fowler. Other cuts include "Love In The First Degree," "Mountain Music," "Old Flame" and "40 Hour Week."



**WHOEVER'S IN NEW ENGLAND** — Reba McEntire — MCA 5691 — Producers: Jimmy Bowen, Reba McEntire

Reba McEntire has always been one artist to stick to her country roots when it comes to delivering a song. So expect nothing but down home country when you pick up her latest LP. The former rodeo star, who, by the way, had a hand in co-producing this effort with Jimmy Bowen, has presented a solid-packed offering of ballads, hurtin' and cheatin' songs and just plain good material. Reba's latest single is the title track, while other tunes worthy of mention include "Can't Stop Now," "One Thin Dime" and "To Make That Same Mistake Again." Fine phrasing and Reba's pure vocals make this LP a pleasure.

**THAT FEELING INSIDE** — Mark Gray — Columbia FC 40126 — Producers: Steve Buckingham, Mark Gray

Mark Gray's new LP is definitely a treat! It seems special care was taken in selecting material for this release because all of the cuts are strikingly different and meaningful — something that's lacking in a lot of albums these days. Gray doesn't just fill space and put a pretty cover on it, he paints vivid stories of love, dreams and broken hearts. His current single "Please Be Love" is included as well as highlights; "I Need You Again," Gray's bluesy rendition of "Walkin' After Midnight" and his super delivery of the title cut.



**PAST THE POINT OF NO RETURN** — Jim Glaser — MCA 5612 — Producer: Don Tolle

With two charted singles off this LP — "In Another Minute" and "If I Don't Love You," Jim Glaser sticks to singing what Jim Glaser sings best — love songs. "Those Days" is perhaps one the best cuts, followed by "You Were Gone Before I Said Goodbye." Glaser's ability to serenade listeners should win him a larger following if he keeps producing material such as the kind on "Past the Point Of No Return."



## SINGLE RELEASES

### OUT OF THE BOX

**THE NITTY GRITTY DIRT BAND** (WB 7-28780)

**Partners, Brothers And Friends** (4:00) (Unami/Le-Bone-Aire—ASCAP) (J. Ibbotson, J. Hanna) (Producers: Marshall Morgan, Paul Worley)

The Dirt Band's latest single is an ode to their musical career and life's ups and downs in the "biz." Penned by two of the group's members Jimmy Ibbotson and Jeff Hanna, the song tells the story of tours, record bullets and the fact that after a number of years in their chosen field the boys have remained "Partners, Brothers and Friends."



### FEATURE PICKS

**CONWAY TWITTY** (WB 7-28772)

**You'll Never Know How Much I Needed You Today** (3:13) (Brother Bill's/Music Grinder—ASCAP) (J. Vinson, P. Linthicum, J. Benton) (Producers: Conway Twitty, Dee Henry, Ron Treat)

A strong Conway tune packed with emotion-tearing vocals. Loyal listeners will enjoy!

**GENE WATSON** (Epic 34-05817)

**Carmen** (3:20) (Hall-Clement/Booth & Watson—BMI) (S. Spurgin) (Producers: Gene Watson, Larry Booth)

Something different than what we've been hearing from Gene Watson lately. Romantic South-of-the-Border number with a pleasing melody.

**THE MAINES BROTHERS BAND** (Mercury 884-483-7)

**Danger Zone** (3:47) (Hall-Clement—BMI) (J.L. Wallace, T. Skinner) (Producers: Jerry Kennedy, Rick Peoples and the Maines Brothers Band)

Unique production coupled with gutsy vocals make this latest Maines Brothers Band a standout.

**DWIGHT YOAKAM** (Reprise 7-28793)

**Honky Tonk Man** (2:45) (Cedarwood—BMI) (H. Hausey, T. Franks, J. Horton) (Producer: Pete Anderson)

This Hank Williams' classic comes alive again through the genuine country appeal of Dwight Yoakam. Yoakam delivers the package with style!

**WAYLON JENNINGS** (RCA JV 14291)

**Sweet Mother Texas** (2:50) (Acuff-Rose/Milene—BMI/ASCAP) (S. Shafer, E. Raven) (Producers: Richie Albright, Waylon Jennings)

A Texas tribute from Waylon's previous record label, RCA, conveys the earlier Jennings sound.

**GLENN SUTTON** (Mercury 58309)

**The Super Bowl Trip** (4:19) (LisaGlenn—BMI) (G. Sutton) (Producers: Glenn Sutton, Carl Jackson)

**WALLY WILSON** (Compleat CP 154)

**How Do You Spell (Quadaffi) Khadafy?** (3:45) (Tree/Cross Keys—BMI/ASCAP) (W. Wilson, D. Cook, G. Nicholson, K. Whitley) (Producers: Don Cook, Gary Nicholson)

## CASHBOX

**Anything Else Is A  
Compromise**

### CONSENSUS PICK

**KEITH STEGALL** (Epic 34-05815)

**I Think I'm In Love** (2:57) (Blackwood/Screen Gems-EMI—BMI) (K. Stegall, C. Craig) (Producer: Kyle Lehning)

The entire Nashville staff picked up on this one. Recognized songwriter Keith Stegall has been hitting the charts with his original works for over a year now but his latest release "I Think I'm In Love" is one of his best single release efforts. Easily a bar room favorite with soulful country flavor.

## STREET TALK

Mary Kujawa, Nashville

What a lineup for the Country Radio Seminar's New Faces Show this year! **T. Graham Brown, The Forester Sisters, Nicolette Larson, Robin Lee, The Maines Brothers Band, Restless Heart, Judy Rodman, Billy Jo Royal, Marty Stuart and Randy Travis.** Looks like a sizzling dish to set before the crowd of radio and music industry folk . . . **Barbara Mandrell** hits the road February 28 to open her two month long tour sponsored by Marlboro. The tour opener, her first show since her near-fatal car accident a year and a half ago will be held at the Universal Amphitheatre in California, with special guest **Dolly Parton** . . . **E.T.C.** is enjoying his heaviest road year to date, as he crosses the country with **Hank Jr.** in a tour that began Jan. 24 with dates running non-stop until July . . . "Up Hill All The Way," a comedy western feature film starring **Mel Tillis**

and **Roy Clark**, made its world premiere recently at the Tulsa Performing Arts Center . . . **The Trux** performed to a receptive crowd at Nashville's Music Row Club last week and performed their latest single "Mexico Missouri," which has inspired a tour sponsored by Pepsi Cola. Where else? Missouri! . . . The Father of Bluegrass, **Bill Monroe** is busy celebrating a half a century in the music biz this year. Buddy Lee Attractions is putting together a "Bill Monroe & The Bluegrass Boys" tour of all 50 states which will begin in April . . . Meanwhile, **Tammy Wynette** is celebrating her 20 years as a major label recording artist with CBS/Epic this year. In January Tammy resigned with the Jim Halsey



Tammy Wynette

Company to continue their long term association . . . Through the grapevine . . . **Rosanne Cash** has been busy this month looking over movie scripts. Not to worry, Rosanne isn't foregoing her music career but is looking at Hollywood opportunities as they come available . . . MCA/Dot is going international! The new label is releasing three LPs in Europe March 10, including those by **George Hamilton IV, Carl Perkins and Boxcar Willie** . . . Former mgr. of artist development for RCA Records in Nashville, **Richard Page**, jumps to sunny California to join Sharp & Associates Public Relations firm . . . **Mac Davis** is returning to TV with a spinoff series from *Webster* tentatively titled *Almost Home*. Mac will play Jake Turner, a country singer/songwriter who decides to forego his career on the road in favor of working with a group foster home. However, Mac's return to television since his variety show in the '70s does not signal an end to his country music career (as evident by his latest single "Sexy Young Girl"). Rest assured he intends to juggle both. **Fred Conley** (brother and manager of ETC) and wife **Marianna** are beaming over the arrival of **Jessica Joyce**, born to the twosome on Jan. 21. Jessica, who tipped the scales at 8 lbs.4 ounces, is the younger sister to 11-year-old **Seth Conley** . . . **Kenny Rogers** underwent surgery last week to remove a non-cancerous growth on his vocal cord. The operation will stop him from singing for at least a month and force him to cancel a six-week tour but Rogers still plans to host the national Grammy Awards Feb. 25.

## TOP INDIE SINGLES

	Weeks On 2/15 Chart	Weeks On 2/15 Chart
<b>1 MISSISSIPPI BREAKDOWN</b> TONI PRICE (Luv/NSD 114)	1 5	
<b>2 IN LOVE WITH HER</b> ADAM BAKER (Avista AV 8610)	7 3	
<b>3 THIS NIGHT MIGHT TAKE US TO FOREVER</b> MARTY CRAWFORD & GARY HOLMES (Spectrum Of Sound SOS-007)	2 5	
<b>4 COME ON SUNDAY MORNING</b> BACK BEHIND THE BARN BOYS (TRI-ART TAS 1985-45)	5 3	
<b>5 BORDERLINE</b> THE RED HORSE BAND (A.M.I. 1933)	6 3	
<b>6 YOU BEAT ALL I'VE EVER SEEN</b> ROGER MARTIN (NLT-FL 1988)	4 3	
<b>7 I JUST CAN'T TAKE THE LEAVING ANYMORE</b> SUSAN RAYE (Westexas America EHM-SR-1)	14 2	
<b>8 LOVE ME ALL OVER</b> SAMMI SMITH (Step One SOR-351)	DEBUT	
<b>9 BIGGER THE FIRE THE BIGGER THE FOOL</b> CANDY (Intro 10085)	DEBUT	
<b>10 GOT TO MEET ME A WOMAN</b> SUTHERN COMFORT (Door Knob DK 85-242)	DEBUT	
<b>11 TELL ME DEAR</b> JACK FOX (Dale DR5A)	12 2	
<b>12 NORTH TO ALASKA THE GOLD RUSH IS GONE</b> NORMAN WADE (NCR 326)	13 2	
<b>13 YOU'VE BEEN MY ROCK FOR AGES</b> BOBBI LACE (GBS 730)	DEBUT	
<b>14 WE GOT TO START MEETING LIKE THIS</b> JERRY WEST (LUV-111)	DEBUT	
<b>15 THE WORLD IS ROUND</b> DOUG PETERS (Comstock COM 1789)	DEBUT	

### Up and Coming

- LOVIN' ON BACK STREETS**  
Ernie Bivens 3rd (GBS729)
- SUKIYAKI**  
Boots Clements (West W-719)
- MEXICO, MISSOURI**  
The Trux (R.C.P.-003)
- RED NECK AND OVER THIRTY**  
Wayne Kemp & Bobby G. Rice (Door Knob DK86-243)
- BACK HOME**  
A.J. Masters (Bermuda Dunes C112)

## INDIE SPOTLIGHT

**DAVID FRIZZELL** (America 1002)  
**Celebrity** (3:29) (Preshus Child—BMI)  
(A. Harvey) (Producer: Ken Mansfield)  
Frizzell's second effort on his new America label proves to be upbeat and easy to follow. Frizzell's voice maintains that real country flavor as he sings of being a "celebrity" in the eyes of the one he loves.



## Intro Records

presents

# Candy

In Her Debut Release

**"THE BIGGER THE FIRE THE BIGGER THE FOOL"**

87

CASH BOX

#9 TOP INDIE SINGLES

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## INDIE SINGLE PICKS

**CANDY** (Intro 10085)

**Bigger The Fire, The Bigger The Fool** (2:54) (Combine/Music City BMI—ASCAP)  
(B. DiPiero/J. Wood) (Producer: Cuzz Productions) B&W Ltd. 1619 Horton, Nashville, TN 37212

**A.J. MASTERS** (Bermuda Dunes C-112)

**Back Home** (2:46) (Desert Sands/Desert Breeze—BMI/ASCAP) (A. Masters, J. Lansdowne) (Producers: Billy Sanford and A.J. Masters) Bermuda Dunes Records 40655 Jefferson Bermuda Dunes CA 92201

**JAY ERIC** (BGM 011586)

**Gettin' To The Heart Of You** (2:56) (Silverline/Atlantic—BMI) (R. Beresford, D. Potter) (Producer: Bill Green) BGM, 10452 Sentinel, San Antonio, TX 78217

**NORMAN WADE** (NCR 326)

**North To Alaska** (2:47) (Robbins—ASCAP) (T. Franks Jr., J. Horton, T. Franks) (Producer: Johnny Elgin) P.O. Box 121890 Nashville, TN 38212

## TOP 30 ALBUMS

### Inspirational

		Weeks On 2/15 Chart
1	<b>MEDALS</b> RUSS TAFF (Myrrh 7-01-679206-4)	1 32
2	<b>UNGUARDED</b> AMY GRANT (Myrrh 7-01-680606-5)	2 40
3	<b>HE HOLDS THE KEY</b> STEVE GREEN (Sparrow SPR 1104)	4 30
4	<b>LET THE WIND BLOW</b> THE IMPERIALS (Myrrh 7-01-682006-8)	3 46
5	<b>CHOOSE LIFE</b> DEBBIE BOONE (Lamb And Lion LLR 3008)	5 42
6	<b>BEAT THE SYSTEM</b> PETRA (Starsong 7-01-205788-1)	6 48
7	<b>SHEEP IN WOLVES CLOTHING</b> MYLON LEFEBVRE & BROKEN HEART (Myrrh 7-01-6790-06-1)	8 27
8	<b>SEVEN</b> DAVID MEECE (Myrrh 7-01-681206-5)	7 30
9	<b>POWER OF PRAISE</b> PHIL DRISCOLL (Sparrow SPR 1102)	10 30
10	<b>BENNY FROM HERE</b> BENNY HESTER (Word SPCN 9-01-638357-3S)	11 24
11	<b>SONGS FROM THE HEART</b> SANDI PATTI (Impact RO3884)	9 64
12	<b>ON THE FRITZ</b> STEVE TAYLOR (Sparrow SPR-1105)	12 30
13	<b>HOTLINE</b> WHITEHEART (Home Sweet Home 7-01-000139-1)	13 27
14	<b>HAVE YOURSELF COMMITTED</b> BRYAN DUNCAN (Light/Lexicon LS 5871)	14 22
15	<b>KINGDOM SEEKERS</b> TWILLA PARIS (Starsong SPCN 7-102-06186-2)	15 14
16	<b>SHAKE ME TO WAKE ME</b> STEVE CAMP (Sparrow SPR 1103)	16 21
17	<b>NON-FICTION</b> BOB BENNETT (Starsong 7-102-05986)	21 12
18	<b>COMMUNICATION</b> DEGARMO AND KEY (Benson 01073)	18 49
19	<b>COMING ON STRONG</b> CARMAN (Myrrh 7-01-680706-1)	19 48
20	<b>WHAT A WAY TO GO</b> BILLY SPRAGUE (Reunion SPCN 7-01-00812-4)	20 48
21	<b>JESUS IS COMING SOON</b> OUR BROTHERS KEEPER QUARTET (Alamo 1942)	17 21
22	<b>ACTION</b> STEVE ARCHER (Home Sweet Home 7-102-0002098)	24 12
23	<b>BLACK AND WHITE IN A GREY WORLD</b> LESLIE PHILLIPS (Myrrh 7-01-682606-6)	27 2
24	<b>COMMANDO SOZO</b> DEGARMO AND KEY (Benson/Pow- er Disc PWR 01079)	26 10
25	<b>DON'T HIDE YOUR HEART</b> SHEILA WALSH (Sparrow 1101)	22 22
26	<b>LOOK WHO LOVES YOU NOW</b> MICHELLE PILLAR (Sparrow SPR 1095)	25 54
27	<b>I'VE JUST SEEN JESUS</b> LARNELLE HARRIS (Impact RO 3732)	23 30
28	<b>LOVE AROUND THE WORLD</b> LEON PATILLO (Myrrh SP 753)	29 2
29	<b>STRAIGHT AHEAD</b> AMY GRANT (Myrrh 675706-4)	28 104
30	<b>MICHAEL W. SMITH II</b> MICHAEL W. SMITH (Reunion 00412-9)	30 98

### Spiritual

		Weeks On 2/15 Chart
1	<b>BLESSED</b> THE WILLIAMS BROTHERS (Malaco 4400)	1 42
2	<b>LOVE ALIVE III</b> WALTER HAWKINS (Light LS 5857)	2 54
3	<b>DEDICATED</b> NICHOLAS (Command CRN 1003)	4 26
4	<b>I GIVE MYSELF TO YOU</b> THE RANCE ALLEN GROUP (Myrrh 7-01-678406-1)	3 30
5	<b>TOMORROW</b> THE WINANS (Light 5857)	5 58
6	<b>HAVE MERCY</b> EDWIN HAWKINS (Light 5887)	8 20
7	<b>UNSPEAKABLE JOY</b> DOUGLAS MILLER (Light 5876)	7 31
8	<b>GREATEST HITS</b> JACKSON SOUTHERNAIRES (Malaco 4402)	9 20
9	<b>HEAVY LOAD</b> REV. MARVIN YANCI (Nashboro NA 8656)	6 48
10	<b>MAKING A WAY</b> THE TRUETHETTES (Malaco 4397)	10 30
11	<b>HOLD ON</b> REV. F.C. BARNES & REV. JANICE BROWN (Atlanta Int'l 10099)	12 16
12	<b>NO TIME TO LOSE</b> ANDRAE CROUCH (Light LS 5863)	11 77
13	<b>WE'RE WAITING</b> SANDRA CROUCH (Light/Lexicon 5855)	15 16
14	<b>LIVE AT THE WASHINGTON TEMPLE C.O.G.I.C.</b> TIMOTHY WRIGHT (Gospearl PL-16021)	14 26
15	<b>I AM GOING ON</b> COMMISSIONED (Light 5861)	13 30
16	<b>CHOSEN</b> VANESSA BELL ARMSTRONG (Onyx 3825)	16 64
17	<b>COME UNTO JESUS</b> REV. CHARLES NICKS (Sound of Gospel 146)	18 14
18	<b>JUST A REHEARSAL</b> WILLIE NEAL JOHNSON and the GOSPEL KEYNOTES (Malaco 4403)	19 12
19	<b>I WANT TO KNOW WHAT LOVE IS</b> NEW JERSEY MASS CHOIR (Prelude PRL 14113)	17 30
20	<b>CELEBRATION</b> SHIRLEY CAESAR (Rejoice 7-01- 500128-4)	24 10
21	<b>REV. CHARLES NICKS PRESENTS</b> REV. CHARLES NICKS & THE WOL- FERINES CHOIR (Sound Of Gospel SOG 145)	21 22
22	<b>WHEN THE GATES SWING OPEN</b> OTIS CLAY (Jewel 1200)	22 20
23	<b>HE IS THE LIGHT</b> AL GREEN (A&M 5102)	26 2
24	<b>HUMBLE THYSELF</b> MATTIE MOSS CLARK (DME 7772)	20 48
25	<b>ROUGH SIDE OF THE MOUNTAIN</b> REV. F.C. BARNES & REV. JANICE BROWN (Atlanta International 10059)	25 148
26	<b>LET MY PEOPLE GO</b> THE WINANS (Qwest 25344)	28 2
27	<b>MISSISSIPPI POOR BOYS</b> CANTON SPIRITUALS (Jay and Bee 0069)	27 12
28	<b>DeLEON</b> DeLEON RICHARDS (Word 7-01-680406-2)	23 47
29	<b>THIS IS MY STORY</b> VERNESSA MITCHELL (Command CRV 1004)	29 2
30	<b>REDEEMING LOVE</b> DOUGLAS MILLER (Gospearl PL 16024)	30 2

### GOSPEL PICKS

**PRAISE HIM NOW** — Kelly Nelon Thompson — Word 7-01-000233-9 — Producer: Ken Harding

**JUST WHAT YOU'RE LOOKING FOR** — The Dayspring Artists — Dayspring 7-01-41420-1 — Producer: Neal Joseph

### GOSPEL ALBUM REVIEWS

**MORNING LIKE THIS** — Sandi Patti  
— Word 7-01-900310-9 — Producers:  
Greg Nelson, Sandi Patti

To coincide with her 1986 spring tour "Let There Be Praise" comes Sandi Patti's new LP "Morning Like This," a strong effort filled with powerful vocals and messages. Highlights are "Love In Any Language," "Face To Faith" and "Let There Be Praise." As expected, Patti gives each song special treatment in both delivery and phrasing. Nice work.



**STRAIGHT TO THE HEART** — Dawn Rodgers — Wordsong 7-01-899610-4  
— Producer: Neal Joseph

This soprano offers variance in her music and a pleasant mix of positive, uplifting cuts on "Straight To The Heart." Rodgers has written seven of the nine numbers on the LP with special recognition being given to "True Love," and "Learn To Let Go."

**PRAISE EIGHT** — Maranatha! Singers  
— Maranatha! Music

Number eight in the Praise Album series is compiled of 10 selections sung by the Maranatha! Singers. "You're Beautiful," "Hide Me In Your Holiness" and "No Other Love" are especially well done, while "The Lord Is Holy" and "As The Deer" rounds out the list of favorites on this LP.



**READY FOR THE '80s** — Pictured (l-r) are: gospel stars Andrae Crouch and Amy Grant; Vy Higginson, producer of the hit Broadway musical, "Mama, I Want To Sing,"; and John Styll, editor of Contemporary Christian Magazine, await questions from nationally syndicated talk show host Phil Donahue. In a rare telecast, the entire show was dedicated to discussing the changing face of gospel music in the '80s.

## CASHBOX

Anything Else Is A  
Compromise



**CRUZING AT THE RITZ** — Cruzados recently headlined NYC's Ritz for a concert that was taped for an MTV Special. Shown backstage are (l-r): Tito Larriva, Cruzados; Sean Coakley, director, national album promotion, Arista; Chalo Quintana, Cruzados; Marshall Rohner, Cruzados; Tony Marisco, Cruzados; and Jaz Ziskrout, manager, national album promotion, Arista.

## The Replacements

THE RITZ, N.Y.C. — A friend of mine from Minneapolis says that when the moon meets the Mississippi River on a summer night, the river becomes a wild river, and the top of every ripple and wave glistens like muscles on the oiled back of a boxer, with waves from passing boats coming to you and cresting like wild applause on the bank. Other than that, she says, Minneapolis is a pretty regular town.

The Replacements are from Minneapolis and, though they look like a bunch of regular guys, when they get beneath the spotlights they are something like that big river under the moon, and their sound roars and comes at you, and the applause crashes like a cresting wave. The Replacements are a force of nature and, as we all know, nature either never knows when to stop or knows exactly when to stop. Maybe 'knows' is the wrong word because these guys seem possessed by their talent, by an accidental brilliance that comes and goes at the whim of some internal form of chaotic order.

But, like I said, on the surface they appear pretty regular. There's Bob Stinson, lead guitarist, looking like the older member of a teenage gang, in his short shorts that expose his pale, flabby and hairless legs. Then there's Paul Westerberg, the brains of the operation, with his heroin physique, resentful voice, and mid-'70s arena-rock hair-do. There's shy Tommy Stinson, the bassist, who must have been all of eight or nine when the Ramones did "Blitzkreig Bop." And finally there's Chris Mars, a teenage rock 'n' roll drum machine, who looks like an actor who would be chosen to play a drummer in a movie about a mid-'60s garage band. This is what grows up around that river.

They opened their Ritz show (2/8) with Kiss' "I Want To Rock 'N' Roll All Night (And Party Every Day)" and closed with Alice Cooper's "Eighteen." Their roots are clearly in mid-'70s rock, and why not? Everyone has topical influences. Some artists today were influenced by The Beatles, The Beatles were influenced by Chuck Berry, Chuck Berry was influenced by The Orioles, The Orioles were influenced by regional blues, regional blues was influenced by the songs of slaves, the songs of slaves were influenced by African-provincial songs ad infinitum.

Originality is a foolish illusion; we tend to call artists 'original' when we can't figure out where they drew their ideas from. Only one question applies in pop music: does it hit you between the eyes? The Replacements do.

Though they seemed more comfortable playing cover tunes, they were most electric on their originals. "Bastards of Young," "Waitress In The Sky," and (especially) "Hold My Life" (from "Tim"/Sire) fit right in with "Let It Be" classics like "Answering Machine" "Unsatisfied" and "Black Diamond." Like that big river coursing toward its upper reaches, The Replacements got a bit tired near the end of their set. Most songs started clocking in at two minutes or so. Westerberg cut short "Galveston" after only one verse. They ran out of songs. They stopped playing.

Paul Iorio

## Timbuk 3

CLUB LINGERIE, L.A. — During the summer of '85, I.R.S. Video ventured down to Austin, Texas to profile its new music scene for what turned out to be one of the most successful of *The Cutting Edge* video series. Such highly touted bands as True Believers, Dharma Bums and Zeitgeist were profiled and it seemed a good bet that I.R.S. Records (label president Jay Boberg is executive producer of *The Cutting Edge*) would sign one of these new national critical favorites.

Those fortunate to be at the taping in Austin also saw a unique, charismatic and somewhat bizarre trio (?) named Timbuk 3. The band consists of Pat MacDonald (electric and acoustic guitars, harmonica, vocals); Barbara K. MacDonald (guitars, fiddle, harmonica, vocals) and their "jam box" named T3 (it's responsible for all percussion). Guess who got signed to I.R.S.?

Timbuk 3 is not a trendy band. There's no flash, blaring amplifiers and unintelligible lyrics that people can violently bob their heads to. The MacDonalds are sincere lyricists who are as far from the glittery trends of Hollywood as Hollywood is from the musical freshness of Austin.

The music is a pleasant blend of acoustic and electric instrumentation, well rehearsed, silky harmonies and a consistent driving back beat supplied by

T3. The MacDonalds mesh so evenly and are so musically compatible that the presence of T3 quickly begins to make sense. A human being would only get in the way.

The songs, composed by both MacDonalds seem to alternate between the ups and downs of relationships and a discreet, tongue in cheek social satire. "The Future's So Bright, I Gotta Wear Shades," "Cheap Black And White," and "Life Is Hard" are all examples of the real thoughts and feelings of real people.

So, I.R.S. is definitely gambling on the public's willingness to embrace two roots musicians and a beat box. With the proper public exposure of this extremely charismatic and musically adept band, it would seem like the smart money is with the label. In an age where the audience seems to yearn for musical purity (i.e. Los Lobos, R.E.M.), Timbuk 3 seems like the perfect prescription.

David Adelson



**LOOKING SHARP** — Todd Sharp recently played to a packed house at North Hollywood's Sasch where the Cleveland rocker performed material from this debut MCA Records album "Who Am I." Following the show, Sharp (center) met backstage with friends and recent collaborators Mick Fleetwood of Fleetwood Mac (l) and labelmate Billy Burnette (r).

## Linda Tillery

AT MY PLACE, SANTA MONICA, CA — The feminist voice in popular music, once questionably symbolized by Helen Reddy, is gaining a foothold. The efforts of many women-oriented labels and artists are establishing a beach head for feminist messages. Redwood Records is one such label and Linda Tillery is one such artist.

Tillery's presence in R&B and pop music stretches back to early sessions as a singer with Santana in 1972. Since then she has appeared on records for artists ranging from Boz Scaggs to The Whispers, not to mention her involvement with other artists in the women's movement like Meg Christian, Teresa Trull and Holly Near.

A packed At My Place found Tillery in for two shows Friday, Jan. 31. The Oakland singer had trouble igniting a fire under the audience for the first few songs, but from the time she launched into

"Secrets," the title track of her Redwood Records LP, the mostly female crowd was all hers. Her punchy six-piece struggled with her, at times fighting themselves for that sort of seamless groove that this urban/soul/jazz music needs. But despite a lack of cohesion in the rhythm section, Tillery's blustery alto-to-soprano was undeniably.

Tillery's "get low, get funky" approach is infectious and her between-song raps are endearing. She expounds openly on the difference between San Francisco and her side of the Bay, "the low down side" of the Bay. And the "low down" is where the music comes from. Oakland can be proud. At times, as in "Love And Happiness" — the Al Green classic — she lets loose a big, barrel-chested howl that threatens to damage the walls.

Standout songs from the hour-plus show include "Chosen Ones," a broad-minded anthem of hope and optimism and "A Lasting Love" which featured delicate interplay between soprano sax and Tillery's searching vocal. Special mention needs to be made of Julie Homey, one of the finest keyboard players I can remember hearing. Her stab, jab, grab blues was perfection — always tasteful, always right in the pocket.

Stephen Padgett



**LOVERBOY WHERE CAN YOU BE** — Columbia recording artists Loverboy visited a Sound Warehouse retail outlet in Houston recently as part of a national tour in support of the platinum "Lovin' Every Minute of It." The appearance, sponsored by KKBQ Radio, drew several hundred fans. Pictured (l-r) are: Paul Dean of Loverboy, KKBQ morning personality Jackie Robbins, and Mike Reno and Matthew Frenette of the band.



## Milt Jackson Jay Hoggard Bobby Hutcherson

THE APOLLO, N.Y.C. — It was a glorious day for admirers of the vibraphone. Milt Jackson, the finest vibraphonist of the bebop generation, Bobby Hutcherson, the finest vibraphonist of the post-bebop generation, and Jay Hoggard, the finest vibraphonist of this generation, sharing a bill — and a rhythm section — for a Sunday afternoon concert at the gleamingly refurbished Apollo Theatre. To say good vibes abounded is to be both corny and correct.

Not only was the choice of vibists exemplary, but the handpicked rhythm section was perfection: Larry Willis on piano, Ron Carter on bass, and Mickey Roker on drums — three players who would have no trouble dealing with any possible stylistic knuckleballs — backing each malletman in turn.

Jay Hoggard, the baby of the afternoon, opened the concert and he turned in a fluent, if somewhat over-wrought, set. Hoggard is something of a chameleon — his recordings range from avant-garde to contemporary dance music — and, rather than bring the rhythm section to himself, he came in with a headfirst hard bop attack. His chops were sharp, but he frequently overplayed — laying on layers upon layers of notes in breathless streams. The hour-long set featured merely two non-Hoggard solos — one for Willis and one for Carter — and only on a synthesized solo piece, an entrancing work where Hoggard sounded like Jimi Hendrix playing vibes. did Jay Hoggard's own musical personality step front and center. Still, best of the set was a delightful version of Monk's "Brilliant Corners."

Bobby Hutcherson began his segment cooler, more in-the-pocket. Also playing a selection of standards, Hutcherson soon became aglow with virtuosity and spirit — riding the back of the rhythm section, particularly Roker, like a California surfboy hanging ten. Hutcherson delivered a dazzling set — sometimes cool and controlled, other times red hot and gritty — and gave Willis, Carter, and Roker some well-appointed solo space. The vibist has rarely played with such out-and-out exuberance, inspired in part, no doubt, by the company and, in part, he said, by the setting.

The imperturbable Milt Jackson was, as always, loose, bluesy, and the epitome of fluidity. Dropping back behind the beat, his short, close-to-the-vest solos were

succinct and masterful. The air in the room became less rarefied as the inimitable Bags just dealt his spatial, witty, blithe solo — particularly on an all gorgeous "All Blues" — with the insouciance of a veteran Vegas blackjack dealer. For the first time in the afternoon, funkiness returned to the Apollo.

The concert closed with everybody tootling through "Bag's Groove," and each vibist's solo was a microcosm of his set. For those who weren't completely overvibed — and many were — it was a rewarding afternoon. The concert, the second in a series, was co-sponsored by the Apollo and WBGO and I can think of no better time — Sunday afternoon — and no better setting — the Apollo Theatre — for a heady jazz triple bill.

Lee Jeske

## Pat Benatar

THE FORUM, L.A. — She's stopped using sex as a weapon.

Pat Benatar returned to Los Angeles after an absence of three years. It just wasn't the same Pat Benatar.

Of course, she gave the packed and enthusiastic house an ample dose of her ample number of hits, but there were a few of the Benatar trademarks missing.

Gone were the sensual struts across the stage. Gone were the sexual pouts that used to accompany such early lyrics as, "Before I put another notch in my lipstick case, you better make sure you put me in my place." And gone was the spandex from a concert that once helped put the spandex industry back on the map. When Benatar took the forum stage it was as part of the Pat Benatar band. The flash was gone. The accent was on the music.

You might have called this night the Neil Geraldo show. Benatar's husband/guitarist didn't visually dominate the show but his full guitar sound, lush arrangements and searing solos placed the Geraldo stamp on every aspect of the show. Benatar would frequently end a song by standing next to her husband and imitating him as he banged out the final chords of a song in true rock and roll fashion. Pat was headlining but Neil starred.

What was evident throughout the evening is that Benatar's voice is still intact. The lack of arena size theatrics placed the spotlight on that voice and it became readily apparent she still had her pipes. In fact, the concert left one wishing for a smaller size venue to really hear the full



**CLOWNING AROUND** — Directly following their sold-out two-show engagement at the Roxy Theatre in Los Angeles, Wall Of Voodoo was re-united with Sunny the clown, pictured on the cover of their current I.R.S. LP, "Seven Days In Sammystown." Shown (l-r): Wall Of Voodoo manager Mike Gormley of L.A.P.D.; I.R.S. president Jay Boberg; WOV members Marc Moreland and Ned Leukhardt; Sunny the Clown; and bandmembers Andy Prisboy, Chas T. Gray and Bruce Moreland.

range of the Benatar vocal chords. It seemed wasted in the muffled amplification of the Forum.

The 16 to 25 year old audience uncomfortably packed the 20,000+ Forum (who was that label president being bowled over by a hot dog vendor?) and enthusiastically welcomed the singer back to L.A. Among the songs receiving the loudest ovation were Benatar's latest single, "Le Bel Age," as well as last year's "We Belong," and of course the now classic, "Hit Me With Your Best Shot." Song I.D. seems the key to capturing a Benatar crowd and the AOR audience was busy flicking their Bics after every tune.

So Benatar returned and reconquered. Los Angeles' love affair with its hometown favorite continues full steam ahead. If they line up at the end of the cash register like they lined up at the forum, we'll be hearing a lot more from Pat Benatar.

David Adelson

## Miami Sound Machine

THE BEVERLY THEATRE, L.A. — It's an odd occurrence when a band that ordinarily plays to packed stadiums is shoved into the relative confines of the Beverly Theatre, but such was the case here with the Miami Sound Machine (MSM), the Florida-based act that leads a double life as a latin-American supergroup.

The general American misconception is that they are a novice sensation. In South America the members of this 10-year-old combo can't walk the streets unescorted. Platinum albums, sold-out arenas and mob scenes at airports — that's what these folks get in places like Peru. But in America, even with their first U.S. hit single "Conga" bulleting up the singles charts, the band has yet to match its latin success.

Even so, their Saturday night Beverly Hills engagement was sold out. And it wasn't an entirely latin crowd, either.

Another misconception, perpetuated by the uptempo "Conga" (the title is self-descriptive), is that MSM is just a latin dance band. Untrue. In fact, much of MSM's widely varied material is made up of compelling ballads, sung with searing intensity by lead vocalist Gloria Estefan.

Sandwiched between some high-powered techno/salsa in the Saturday show was a medley of standards, including the

Billie Holiday chestnut "Good Morning Heartache," and Neil Sedaka's "Breaking Up Is Hard To Do," sung at a langorous tempo. Accompanied by keyboardist Roger Fisher, this surprising interlude showcased Estefan's voice while giving the evening unlooked-for texture.

Her latin ballads, sung in Spanish, were equally as impressive, featuring a rich dramatic style. They may not be to the taste of the average American listener, but these tunes have a lilting latin flavor (a la Julio Iglesias) that have filled many a South and Central American venue.

The band's first European hit, the relentlessly repetitive, though highly danceable "Dr. Beat," was given a strong showing, along with a new single "Bad Boy," from a new Epic LP.

The Saturday show built, however, toward the song that has finally broken this act on their home turf. As a splashy finale piece, replete with giant beach balls aloft in the audience and confetti from the rafters, the band plunged into "Conga," but not before recruiting a gaggle of audience members to take part in a raucous Conga line. It was an uproariously upbeat ending to a varied and multi-textured show.

American audiences in general will doubtless find it hard to get around MSM's ethnic aspects — the latino appeal is strong, and certainly not for the average American pop crowd. But MSM's Beverly Theatre show seemed to soft-peddle that latin perspective, and included enough rock and R&B rhythms, to say nothing of Estefan's foray into American standards, for a more universal appeal. The band worked hard to convince their L.A. audience of the reasons why latin American goes ga-ga over them. And while that appeal did not crossover in full, MSM made a bright showing here.

Gregory Dobrin



**A SECOND HONEYMOON** — Canada's Honeymoon Suite begin promoting their new Warner Bros. LP, "The Big Prize," with a tour of Europe launched in late January. Pictured raking in double platinum for their self-titled debut LP at WEA, Canada, are (l-r): Derry Grehan of the band; WEA president Stan Kulin; the band's Johnnie Dee; Warner Bros. A&R manager Bob Roper; the band's manager Steve Pendergast; Dave Betts and Gary Lalonde of the band; WEA vice president of sales Garry Newman and Ray Coburn of the band.



**DIGITAL EXCITEMENT** — Philips recording artist Simon Estes was recently presented with the first compact disc copy of his new Philips recording "Spirituals." Presenting the CD to Estes is Martin Slagt, classical exportation manager, Philips Classics Productions, Baarn. The new recording became available to stores on January 13th.

## First Canadian Prison Sentence For Counterfeit Records

TORONTO — The sentencing of a man, on January 24, 1986, who pleaded guilty to making counterfeit records yielded Canada's first prison sentence for such criminal activity.

Antonio Crispino, of Toronto, was sentenced to one day in jail, and \$7,500 in fines after pleading guilty to a Criminal Code charge of Fraud relating to a scheme to counterfeit and market record albums by Julio Iglesias and Toto during 1984.

"It is an extremely important sentence

to our industry in that it marks the first time that a record counterfeiter has been sentenced to jail. Some would call this a timid step because the jail term is only one day, but we are appreciative of Judge Garth Moore and his sentence as it recognizes the massive piracy problem as it affects the recording industry in Canada," said Patrick Fox, director of investigative services for the Canadian Recording Industry Association.

Grant Lawrence

### Canada

TORONTO — MuchMusic, Canada's 24 hour pay TV music video station, has signed an agreement with Sky Channel — Europe's largest satellite network for a weekly exchange of rock programming.

City-TV will act as production house for the new weekly show entitled *Canada Calling*, hosted by VJ's J.D. Roberts and Erica Ehm. The 60-minute show is devoted to performance, news, videos and interviews featuring the best in Canadian pop/rock music. In addition to *Canada Calling*, the weekly swap will also include *The NewMusic*, a City-TV music journalism show hosted by Laurie Brown and Daniel Richler.

Richler is presently following the Toronto rock group Refugee on their African tour and compiling a report for *The NewMusic*.

Sky Channel, which reaches 5.3 million cable homes in 13 countries, will send Skytracks UK Dispatch — a show reflecting the British pop/rock scene, and Sky's UK Top 50, taped from a London discotheque. The host of the series is Canadian-born David "Kid" Jensen. February 17 is the tentative date for the premiere broadcast.

The Canadian Recording Industry Association has released its end-of-year statements on its certifications for outstanding sales of sound recordings in Canada for the 12 month period ending December 31, 1985.

The total number of certifications was 325 compared to 361 in 1984, while Canadian Content certification increased by 31 percent to total 71 in 1985. The increase over the 1984 mark of 54 is most notable in the seven categories for album sales ranging from Double Platinum, to the Diamond award. Corey Hart's "Boy In The Box" LP has just become the second Canadian album to reach Diamond status, the first being Bryan Adams' late last year.

Canadian single certification increased three-fold from four Gold awards in 1984 to 12 in 1985.

Grant Lawrence

### Argentina

BUENOS AIRES — Jorge Schutt, managing director of the local RCA/Ariola branch, told *Cash Box* that 1985 was a satisfactory year for the company, in spite of the high inflation rates of the first part of the year. The company expects a small growth of the market during 1986 and will devote most of its efforts to the development of new talent. RCA recently inked rock stars Raul Porchetto and Monica Posse, and will manage promotional campaigns for Valeria Lynch and Sandra Mihanovich.

CBS creative director Norberto Tejero reports that several artists recording for the label will be appearing this month in the city of Mar del Plata, Argentina's main summer resort. Luis Aguile has arrived from Spain and has been contracted by the Rugantino nitery, sharing the bill with local artist Orlando Netti. Maria Martha Serra Lima, Fernando de Madariaga and duet Pimpinela are appearing at Tio Curcio, another night spot in that city. CBS has reached an agreement with Italian chanter Nicola de Bari, whose new recordings will be released here soon.

Gian Franco Pagliaro has been appearing recently at the Astros Theatre, promoting his latest LP "Confesiones," which appeared last month with initial sales exceeding 10,000 units. He was followed, one week later, by Roque Narvaja, who arrived from Spain and will tour the country after his dates on the same stage.

Distribuidora Belgrano Norte informs *Cash Box* that the sales of indie productions under the ciclo 3 label are good. The recordings feature Lito Vitale and other artists playing a fusion of folk and jazz music, a repertoire that the major labels apparently find uninteresting.

Microfon is enjoying good sales with the new Conjunto Ivoti album. The disc is regional music that, nevertheless, finds acceptance in several provinces. There are also two albums tied to a successful tv program, "Calabromas," which features nonprofessional groups.

Pop artist Francisco, recording for



**THE RUSH IS ON** — CBS recording artist Jennifer Rush is now the proud possessor of the biggest selling single by a solo female artist in the history of the U.K. recording industry as her "Power Of Love" has passed the one million unit sales milestone — a first for a female solo artist in the U.K. Pictured at the presentation of a U.K. Platinum single award for "The Power Of Love" and a U.K. Platinum album award for the "Jennifer Rush" album are (l-r): Michael Staub, chief executive and managing director, CBS Records, U.K.; Jennifer Rush, and Jochen Leuschner, managing director, CBS Records Germany.

PolyGram, came to Buenos Aires for some promotional appearances. The company released an LP by the artist last year, with good results. Other news is that the third volume of "Triptico," by Silvio Rodriguez, is running well. The Cuban artist has a strong following among the intellectual circles in this market.

Miguel Smirnoff

### United Kingdom

LONDON — Over one hundred million people watched the BPI awards on television. The show, held at London's Grosvenor House, is the only awards show apart from the Oscars to be televised worldwide.

Norman Tebbit, chairman of the Conservative Party and Mrs. Thatcher's right hand man, was the guest speaker.

He said, "I don't know anything about pop music, but I do know that this industry is an immensely talented industry. Eleven of last year's US number ones were British. This industry is responsible for billions of pounds of exports. I am going to congratulate the industry and the award winners on your enormous success that has made so many young people very happy. It is a great industry that gives the people what they want and at the same time creates wealth. While so many are

enjoying themselves they are thinking of those less fortunate . . ." He went on to commend not only the Live Aid venture but Wham! and Elton John for taking music to China and Russia respectively and he presented them with special awards for taking their music into new territory.

Phil Collins took home the honors for Best British male and for Best Album. Best single was Tears For Fears' "Everybody Wants to Rule The World." They appeared live to perform the winning song.

Sade was supposed to be among the performers, but she had a row with the BBC because the song she wanted to perform lasted 6½ minutes and they wanted her slot shortened. She was replaced by Kate Bush, who sang the title track from her much-acclaimed "Hounds Of Love" album. Best Female Artist went to neither Sade nor Miss Bush; Annie Lennox was this year's winner. The other Eurythmic, Dave Stewart, received the Best Producer's prize, overtaking Trevor Horn, who had been the recipient the last two years.

Best British Group was Dire Straits. Best International Group was Huey Lewis and the News, who had flown in especially to receive their award. Best International Solo Artist was Bruce Springsteen — Nils Lofgren collected the award on his behalf.

Chrissy Iley

## INTERNATIONAL BESTSELLERS

### Italy

#### TOP TEN 45s

- 1 Take On Me — A-HA — WEA/Warner Bros.
- 2 Say You, Say Me — Lionel Richie — MCA/Motown
- 3 I'm Your Man — Wham! — CBS/Epic
- 4 Questione Di Feeling — Mina & Riccardo Cocciante — Virgin
- 5 Election Day — Arcadia — EMI/Parlophone
- 6 Diamond — Via Verdi — WEA
- 7 Sugar Sugar — Loretta Cuccarini — Ricordi
- 8 That's What Friends Are For — Dionne & Friends — RCA/Arista
- 9 Kiss Me Licia — Cristina D'Avena — CGD
- 10 TI Sento — Matia Bazar — Ricordi

#### TOP TEN LPs

- 1 Il Mare Del Papaveri — Riccardo Cocciante — Virgin
- 2 Bugle — Lucio Dalla — RCA
- 3 Le Più Belle Canzoni Di Frank Sinatra — Frank Sinatra — WEA
- 4 Joan Lul — Adriano Celentano — CGD
- 5 Promise — Sade — CBS/Epic
- 6 So Red The Rose — Arcadia — EMI/Parlophone
- 7 Mixtime N.2 — Various Artists — EMI
- 8 Casanova — Rondo Veneziano — Baby
- 9 Like A Virgin — Madonna — WEA/Sire
- 10 Finalmente Ho Conosciuto Il Conte Dracula — Mina — PDU — Musica e Dischi

### United Kingdom

#### TOP TEN 45s

- 1 When The Going Get Tough The Tough Get Going — Billy Ocean — Jive
- 2 Borderline — Madonna — Sire
- 3 Living In America — James Brown — Scotti Brothers
- 4 The Sun Always Shines On T.V. — A-HA — Warner Bros.
- 5 Only Love — Nana Mouskouri — Carrera
- 6 System Addict — Five Star — RCA
- 7 Suspicious Minds — Fine Young Cannibals — London
- 8 Elolse — The Damned — MCA
- 9 Phantom Of The Opera — Sara Brightman and Steve Harley — Polydor
- 10 Sanctify Yourself — Simply Minds — Virgin

#### TOP TEN LPs

- 1 Brothers In Arms — Dire Straits — Vertigo
- 2 Hunting High And Low — A-HA — Warner Brothers
- 3 World Machine — Level 42 — Polydor
- 4 The Dream Of The Blue Turtles — Sting — A&M
- 5 Island Life — Grace Jones — Island
- 6 The Broadway Album — Barbra Streisand — CBS
- 7 Whitney Houston — Whitney Houston — Arista
- 8 Fine Young Cannibals — Fine Young Cannibals — London
- 9 Be Yourself Tonight — Eurythmics — RCA
- 10 Like A Virgin — Madonna — Sire

—Melody Maker

### Japan

#### TOP TEN 45s

- 1 Kamen Butookayi — Shonentay — Warner Pioneer
- 2 Fuyu No Opera Glass — Eri Nitta — Canyon
- 3 Dancing Hero — Yoko Oginome — Victor
- 4 Banana No Namida — Yshiroyubi Sasaregumi — Canyon
- 5 Friends — Revecca — CBS Sony
- 6 Candle No Hitomi — Koji Yoshikawa — SMS
- 7 Koylni Ochite — Akiko Kobayashi — Fan House
- 8 Kayokyoku — Tunnels — Victor
- 9 Be Bop High School — Miho Nakayama — King
- 10 Kuso Kiss — CCB — Polydor

#### TOP TEN LPs

- 1 Revecca IV — Revecca — CBS Sony
- 2 First Finale — Kiyotaka Sugiyama & Omega Tribe — Vap
- 3 Anzenchtayl IV — Anzenchtayl — Kitty
- 4 My Best Thanks — Akina Nakamori — Warner Pioneer
- 5 Da Di Da — Yumi Matsutoya — Toshiba
- 6 In Square Circle — Stevie Wonder — Victor
- 7 Fall In Love — Akiko Kobayashi — Fan House
- 8 Bokutachi No No No — CCB — Polydor
- 9 Hunting High And Low — A-HA — Warner Pioneer
- 10 Blue Revolution — Mari Hamada — Victor

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## Record Obscenity Bill

(continued from page 5)

spokesperson for the R.I.A.A. noted that the organization strictly opposes the amendment but there were no plans to lobby against it. According to the R.I.A.A., "We feel that in light of the recent steps taken by the recording industry to assure parents that recordings the industry deem to have explicit lyrics will either have the proper guidance notification or have the lyrics printed on the back of the album — bills such as the one in Maryland are unnecessary."

Despite Toth's confidence over passage of the amendment, Tony Ziolkowski, manager of a Baltimore Sound Waves outlet and member of Recording Retailers

Opposing Censorship said, "I don't really see the amendment passing. At first I thought it would because the public was ignorant about it. But now it's been brought into the spotlight, I think it has a lot less of a chance."

Toth is extremely confident that Maryland will be only the first of many states to adopt such an amendment. She noted that representatives from Pennsylvania and several other states are preparing to embark on their own legislative action. "When we start going to our national meetings, after adjournment in April, I think other states are really going to pick up on this," she said. "This is only the beginning."

## CBS Earnings

(continued from page 5)

national television advertising marketplace, particularly in advertising sales for sports programming. Both the Television Stations and Radio Divisions reported higher revenues and profits in 1985.

CBS/Records Group profits declined 29 percent in 1985 as revenues fell by 3 percent. The decline was due to the Groups' domestic recorded music operations which operated in a soft market-

place with a reduced schedule of record releases by major artists. Profits for CBS Records International rose due to the absence in 1985 of losses associated with video game distribution operations which were closed down in 1984, as well as profit improvement in several key foreign units. The Columbia House Division reported higher revenues and profits while those of the music publishing operation declined.

## Behind The Bullets

(continued from page 5)

Atlanta; Lieberman, Dallas; Oz Records, Atlanta; Turtles Records, Atlanta; Great American Music/Wax Museum, Minneapolis; Sound Warehouse, Kansas City; Lieberman, Minneapolis and Tower Records, Los Angeles, San Francisco, Fresno, Sacramento, (4th and Broadway) and San Diego. Top 15 reports came in from Gary's, Richmond, VA; Mainstream Records, Milwaukee; Scott's One-Stop, Indianapolis; The Radio Doctor, Milwaukee; Roundup Records, Seattle and Seaport One-Stop, Portland.

The single, "How Will I Know," is performing no less splendidly at radio. In its 12th week on the chart it takes an unusual jump, in heavy traffic, from four

to one. Stations jumping the record to Number One or showing strong upward movement in the survey (jumps of five or better) are: WKRZ (3-1); Q106 (3-1); WMKR (2-1); WAVA (9-4); WHTT (2-1); WCIR (3-1); WNYS (2-1); WBLI (4-1); WHTX (2-1); Z100 (9-4); WKDD (2-1); WGTZ (3-1); WCZY (4-1); Q104 (12-4); WMEE (3-1); WCRO (3-1); WSPT (7-2); KKRZ (3-1); WOKI (7-1); WWSR (5-1); 95X (2-1); BJ105 (3-1); WTYX (4-1); Q94 (6-1); K107 (2-1); WNVZ (2-1); K98 (2-1); WHHY (2-1); KOFM (2-1); WBCY (2-1); WZLD (8-3); WANS (2-1); I95 (3-1); WWKX (9-2); WKXX (2-1); WJZR (2-1); KSKD (3-1); KNBQ (3-1); KLUC (2-1); KWSS (2-1); FM102 (4-1); KIMN (7-2) and KPKE (9-4).

## Grammy Awards

(continued from page 5)

we started getting members like Rick Derringer on the Board of Trustees and producers involved in what we were doing in all areas of the music industry could we really reflect (diverse music) accurately . . .

"This industry has grown up a lot over the last year . . . It is a force that has stabilized to the point where I don't think the award has ever had the prestige it now has, I don't think the show has ever had the prestige it has, and I attribute a lot to the broadening of the base, going back to the fact that we are in an *inclusive*, not an *exclusive* organization."

Among the specialized music represented this year, a new category has been created to include the Polka, which, according to Greene, has an enormous commercial following, especially in the midwest. Increased focus on the jazz segment will be evinced by a special jazz segment included in the show, featuring performances by a slew of classic and contemporary jazz artists, from Dizzie Gillespie to David Sanborn, with vocalists Joe Williams, Sarah Vaughan, Bobby McFerrin, Diane Shuur and the Manhattan Transfer.

Another area the Academy seeks to spotlight is Latin music, for which Greene said tentative plans were underway for a special segment of its own (as of press

time, however, no such Latin segment had been scheduled).

This year's Grammy host is Kenny Rogers. The show will include such artist presenters as Roberta Flack, El De Barge, Billy Crystal, Julian Lennon, Linda Ronstadt, James Taylor, Merle Haggard and Dionne Warwick. Performers will include Whitney Houston, Huey Lewis and The News, Starship, Sting, Phil Collins, A-Ha, The Five Satins, Carl Perkins, Ronnie Milsap and Clarence Clemmons. More performers and presenters have yet to be announced.

Greene said NARAS' expansion is not limited to the awards, however. Currently, the Academy is building a \$10 million museum in Atlanta, designed to educate visitors in everything from how music acts upon the brain to the many instruments, current and historical, used to make music. The museum will also endeavor to create the world's largest collection of recordings.

A primary goal, however, is NARAS' need for international growth. "Remember our criteria, "Commercially released in the United States," Greene said, "— think of how many English acts have commercially released material in the United States!" Discussions are underway in London and Tokyo to create NARAS chapters there.

## Kashif's Positive Career

(continued from page 10)

eventually work on one of Kashif's most jazz influenced albums for Kenny G and G Force.

Upcoming for Kashif are projects with Chaka Khan, Peabo Bryson, Crosby, Stills and Nash and Deniece Williams. And of course there is Whitney Houston with whom he is now starting work on a forthcoming album.

"It's not really that much difference from project to project" said Kashif. "But I guess you can say that I really enjoyed working on my solo LP the best. In reality, music is music, and no matter what project it is, I love it. You can hear it in

the music. I really had a great time and you can actually hear what a great time I had singing. You can hear it in my voice, especially on 'Dancing In The Dark' and 'Stay The Night.'

Kashif, unlike other sought after producers has benefitted from the repeat business of satisfied customers. Ironically, he never really expected such fame and fortune as a producer. "I didn't anticipate all of this," he said. "But I knew that I was going to have a life in music, I wasn't sure about the direction. It was kind of pushed on me, fortunately it's all working out fine."

## AROUND THE ROUTE

By Camille Compasio

Everything is coming together just beautifully at Grand Products in Elk Grove Village, IL. Now that the preliminaries for setting up the new firm are pretty well completed, GP principals **Dave Marofske**, **Stan Jarocki** and **Hank Ross** are concentrating on setting up a marketing plan, which includes developing a distributor network. As to their initial product release -- mum's the word until the March ACME convention when they will make their big introduction. Grand Products is located at 775 Nicholas, Elk Grove Village, IL 60007 and the phone number is 312-593-2770.

Dateline Norcross, Georgia, home of Digital Controls. Spoke with sales chief **Tom Siemieniec** who advised that delivery of the new "Packer Poker" counter-top game will start in about a week or so. DC has made some changes in both the software and cosmetics of this piece which was originally viewed at AMOA Expo and will be shown at ACME.

At this point it's pretty safe to report that the sale of Bally Midwest-Chicago to American Vending Sales (Wood Dale, IL) has been firmed up (barring any unforeseen developments between now and the time this column makes print). The parties involved were scheduled to meet on Tuesday (2/11) to seal the deal.

## AMOA To Hold Government Affairs Conference In Washington

CHICAGO — AMOA members are invited to attend a special Government Affairs Conference, being sponsored by AMOA, May 19-21 in Washington, D.C. Important industry topics as well as meetings with key elected and regulatory officials are being arranged by the national trade organization and there will be **no registration fee** to participate in this important gathering. The only expense involved will be on a personal basis, such as transportation to the nation's capital, living accommodations, etc.

As a result of AMOA's continuing efforts to strengthen relations with allied associations, the American Amusement Machine Association (AAMA) will sponsor a reception on Wednesday, May 21 at the Longworth House Building. This function will provide an opportunity for viewing and hands-on inspection of the latest coin-op equipment, which will be on display along with a lineup of antique equipment. Selected senators and congressional representatives, and their families, have been invited to join conference participants at this event.

AMOA has issued a mailing to all members and state association executives with full specifics regarding the conference and the necessary forms to fill out for registration and housing. A requirement for clearance at the White House Briefing is the inclusion of birthdate and social security number on all registration forms.

### Schedule of Events

While the full agenda is currently being finalized, AMOA has released a tentative schedule of events as follows. A welcome

reception and briefing will be held on Monday, May 19, starting at 6:30 pm in the Hyatt Regency Capitol Hill. At this time the association's Government Relations Committee will provide details on conference activities and finalize Wednesday's congressional appointments.

Tuesday's activities will begin with a White House Tour at 8:30 am, followed by a White House Briefing in the Old Executive Office Building, starting at 10 am. An invited speaker on this day is State Department Representative **Ralph Oman**, Registrar of Copyrights, who will discuss copyright laws as they relate to the Berne Convention, changes in tax codes and also give a legislative update. At the conclusion of this segment, attendees will be bused to Capitol Hill for luncheon. Senator **Strom Thurmond** (R—So. Carolina) will keynote the luncheon address and there will be appearances by Senator **Orrin Hatch** (R—Utah), Representative **Andy Ireland** (R—Florida); Representative **Robert W. Kastenmeier** (D-Wisconsin) and Senator **Edward Zorinsky** (D—Nebraska). A tour of the Library of Congress & U.S. Copyright Office will follow and the invited speaker at this function is **Walter Sampson**, Chief of the Licensing Division. A reception and briefing, commencing at 6:30 pm, in the Hyatt Regency on Capitol Hill will conclude the day's activities.

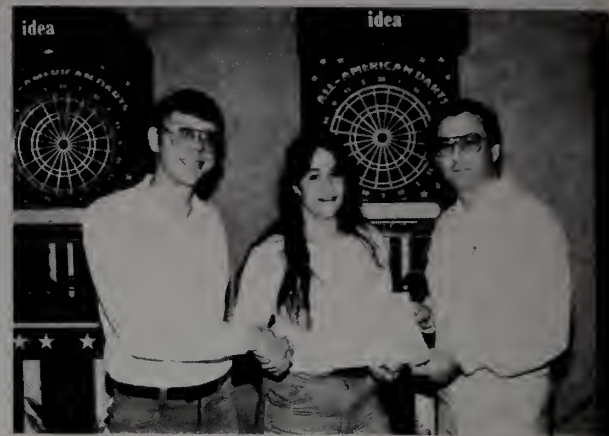
Wednesday will be an equally full day, highlighted by a three-hour period of Congressional Visits, which will provide the

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# COIN MACHINE

# Coin Machine



**AT THE DART 'SHOOTOUT'** — The St. Paul Expo Center in St. Paul, Minnesota was the scene of the second Dart "Shootout," hosted by Hanson Distg. Co. (Bloomington). Promotional assistance was provided by Custom Events International, Schmidt Beer and G. Heileman Brewing Company and some 400-500 of the best dart shooters in the midwest qualified for the event in local taverns across a five state area. The total prize money awarded to winners in seven events amounted to \$15,000. Hanson supplied 65 IDEA "All-American" dart machines for the event, five of which sported the smaller, international size dart face, which was used along with the double bullseye in the newly added "Hi-Score" event. The international size board was used in three other events (Men's Singles, Women's Singles and Mixed Doubles) to coincide with a program sponsored by IDEA Mfg. and NSM/Loewen of Germany. The winners from each of these events will be sent on an all expense paid trip to Germany for an International Challenge match with top plastic darters from Europe. IDEA's Bob Corrigan was on hand to present certificates to the American winners. Another addition to the "Shootout" program was the use of "Masters Out" (Double, Triple or Bullseye Out) in all winner's brackets and finals matches. Pictured (Photo

1) is Chip Isaacson, the voice of "Shootout" who did a superb job of directing the mass of shooters and seeing to it that everything ran smoothly. In photo 2 Men's Singles Winner Rick Brinkman of St. Paul (center) accepts his certificate from Kirk McKennon (l-r) of Custom Events Int'l. and Bob Corrigan of IDEA. He will take part in the International match in Germany. Likewise, (photo 3) the Women's Singles winner Sarah Bennett of St. Paul, who is pictured with presenters McKennon and Corrigan, will also participate in the German match. Men's Doubles winners Bill Pelishek (l-r) and Scott May are pictured in photo 4. And here we have the mother-daughter team of Julie Weeks (photo 5, l-r) and Pat Weeks of St. Paul who took the prize in Women's Doubles.

As stated by Hanson's Dave Gabrielli, "We feel that the quality of player has improved, in some established dart regions, to a point where the game of "301," as we've known it, is not an adequate test of skill. The average dart player's skill has risen so much in these areas that features like 'Masters Out,' 'Double Bullseye' and eventually the international size face will be necessary to really bring out the best of the dart shooters."

## Konami Hosts 'Multi-faceted' Distributors Mtg.

CHICAGO — More than 50 distributors flew in from all over the country to attend the Konami Distributor Meeting, held on December 18, at the Westin Hotel O'Hare in suburban Rosemont, Illinois.

The main thrust of the program was the announcement of Konami's entrance into the upright marketplace and the company's plan to parallel this new effort with the continuation of kit production. "Omni," their new

universal cabinet with the capability of positioning a monitor at a range of different angles, was demonstrated.

Konami's latest games including "Iron Horse," "Jailbreak," "Wizz Quiz," "GT" and "Nemesis" were introduced, as well as their new point-of-purchase display which has proven to be a strong representative for Konami on the distributor showroom floor. An announcement was made that a contract between Warner Bros. and Konami had been signed to produce a "Goonies" dedicated video game this spring.

Frank Pellegrini, director of marketing, introduced Konami's new debit card system called ESAC (Electronic Systems Accounting Controls). Its state-of-the-art technology was shown to increase vendor sales while reducing the risk of theft.

A rendering of Konami Industry Company, Ltd.'s new North American headquarters in Wood Dale, Illinois was presented as further evidence of the parent company's commitment to the coin-op amusement industry. Completion of the new site is set for this summer. The 22,000 square foot facility will house offices, distribution and research and development.

The day-long program came to a close with a reaffirmation of Konami's commitment to

its distributors and a presentation of awards to ten distributors singled out for outstanding achievement and the greatest improvement in sales of Konami equipment.

"The distributors were very pleased with the meeting and receptive to our short and long-range plans," said vice president Steve Kaufman, who hosted the program. "A well informed distributor network is an effective distributor network. We feel the seminar helped to strengthen the manufacturer/distributor bonds that play a vital role in the positioning and ultimate success of a company within the marketplace."

## AMOA Conference

(continued from page 37)

opportunity for personal contact with elected representatives, senators and their staffs; and the AAMA reception where there will be a display of new equipment as well as antique pieces and, again, conference participants will be seeing a number of selected congressional representatives and senators who have been invited to attend.

Further information may be obtained by contacting the AMOA headquarters office at 111 E. Wacker Drive, Suite 600, Chicago, IL 60601. The phone number is 312-644-6610.

## Industry Calendar

Feb. 7-9: **Florida Amusement Vending Assn.**; Hilton Inn Florida Center, Orlando, FL; vending only state conv.

Feb. 21-23: **Minnesota Operators of Music & Amusements**; Sheraton Park Place Hotel; Minneapolis; annual state conv.

Mar. 7-9: **American Coin Machine Exposition**; Expocenter/Downtown, Chicago, IL; AOE/ASI joint nat'l. conv.

Mar. 21-23: **NAMA Western Convention**; Anaheim Convention Center, Anaheim, CA; vending trade conv.

May 8-10: **Ohlo Music & Amusement Assn.**; Hyatt Regency; Columbus; annual state conv.

May 15-18: **Wisconsin Amusement & Music Operators**; Embassy Suites Hotel, Green Bay, WI; annual state conv. & exhibit.

Sept. 18-20: **Michigan Coin Machine Operators Assn.**; Flint Hyatt Regency, Flint, MI; annual state conv.

Oct. 23-26: **NAMA National Convention**; McCormick Place, Chicago, IL; vending trade conv.

Nov. 6-9: **AMOA Expo '86**; Hyatt Regency Chicago, Chicago, IL; annual int'l. trade conv.



**WELCOMING REMARKS** — Konami president Ben Har-El delivered the president's message and welcomed the assemblage of distributors who attended the December 18 meeting.

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

Ain't Misbehavin' (Intersong/Mills—ASCAP) . . . . .	51	Harmony (Silverline/Goldline—BMI/ASCAP) . . . . .	66	Nothing But (Larry Gatlin Music/BMI) . . . . .	38	Tell Me Dear (Jack Fox—BMI) . . . . .	79
Ain't No Teilin' (Love 7/Campesino—ASCAP) . . . . .	76	Heart Don't (Screen Gems EMI Music Inc./Ben Hall Music—BMI/ASCAP) . . . . .	44	Now And Forever (Air Bear Music adm. by Warner-Tamerland Pub. Corp./Irving Music, Inc., Calypso Toonz/California Phase Music—BMI/ASCAP/PROCAN) . . . . .	36	The Ballad (Flagship Music/BMI) . . . . .	55
An American (Buzz Cason Pub. ASCAP/Lawyer's Daughter Music/BMI) . . . . .	82	Hold On (Chelcalt, Adm. by Atlanta Music—BMI) . . . . .	69	Okiahoma (Benefit Music—BMI/Atlantic Music Corp. Coolwell/Granite—ASCAP GSC Music—ASCAP) . . . . .	15	The Devil's (Granite/Goldline—ASCAP) . . . . .	32
Arlene (Fruit Music—BMI) . . . . .	54	Home Again (W/E/A/Mopage/Screen Gems/EMI/Moon And Stars—BMI) . . . . .	35	Old Blue Yodeler (Razzy Bailey Music—ASCAP) . . . . .	100	The Loneliness (Windo Music Pub. Co. Inc./Captive Music Co./BMI) . . . . .	63
Baby I'm Movin' (Baypon Music—BMI) . . . . .	94	Hurt (CBS Miller—ASCAP) . . . . .	12	Old School (MCA/Don Schiltz—ASCAP) . . . . .	17	The One I (Algee Music Corp.—BMI) . . . . .	4
(Back To The) Heartbreak (WB Gold—ASCAP/Warner House—BMI) . . . . .	99	I Could Get (Tree/Pacific Island c/o Careers—BMI) 7	42	100% Chance (Chappell—ASCAP) . . . . .	13	There's No (Mother Tongue/Flying Cloud—ASCAP/BMI) . . . . .	1
Bigger The Fire (Combine/Music City—BMI/ASCAP) . . . . .	87	I Had A (Inorbit Music, Inc./BMI adm. by Careers Music, Inc.) . . . . .	42	Once In A Blue (Rick Hall Music, Inc.—ASCAP) . . . . .	39	Think About (Mallven/Cottonpatch/Bibo c/o Welk—ASCAP) . . . . .	3
Bop (MHG/Sweet Angel/Web IV—ASCAP/BMI) . . . . .	24	I Just Can't Take (Rick Hall—ASCAP) . . . . .	84	One Love (Web IV/Writers Group/Scarlet Moon—BMI) . . . . .	60	This Night (Grand Alliance Pub./ASCAP/Sabal Music, Inc./ASCAP/Cedarwood Pub./BMI) . . . . .	61
Borderline (Songmedia—BMI) . . . . .	75	I Love You (Somebody's/SESAC/Welk) . . . . .	6	Orly In My (Jack and Bill/Reba McEntire—ASCAP) . . . . .	68	Those Memories (Bill Monroe Music/BMI) . . . . .	62
Burned Like (Garwin/Blue Moon/Famous—ASCAP) . . . . .	50	I Sure Need (Uncle Artie—ASCAP) . . . . .	92	Fainted Ladies (De Zell—BMI) . . . . .	96	Tonight We Ride (Timberwolf Music, Inc.—BMI/Kahala Songs—ASCAP-Tree Group) . . . . .	56
Cajun Moon (Hall-Clement Pub./Ricky Skaggs Music/c/o The Welk Music Group—BMI) . . . . .	28	I Tell It (Tree/Cross Keys BMI/ASCAP) . . . . .	30	Perfect Stranger (That's What She Said/Long Tooth—BMI) . . . . .	37	We've Got (MCA Music/Patchwork Music Corp./ASCAP) . . . . .	33
Come On (DeJamus/Riva—ASCAP) . . . . .	5	If I Don't (Southwest Words & Music—BMI) . . . . .	53	Please Be Love (MCA, Div of MCA Inc./Berger Bits—ASCAP) . . . . .	25	What's A Memory (Deja/Quillsong/Alabama Band—ASCAP) . . . . .	8
Come On Sunday (The Great Gatzke Pub. Co.—BMI) . . . . .	73	In Love (Adam Baker Music—BMI) . . . . .	71	Please Bypass (Coral Reefer/Willin' David/Blue Sky Rider—BMI/Coconutley—ASCAP) . . . . .	72	When You Were Blue (Blue Moon Music [adm. by Famous Music Corp.]/Easy Listening Music Corp.—ASCAP) . . . . .	77
Don't Fall (Algee Music Corp.—BMI) . . . . .	58	In Over My Heart (Rick Hall Music, Inc.—ASCAP) 18	95	Safe Deposit (One-More Music—ASCAP) . . . . .	78	Whoever's In New England (Silverline/W.B.M.—BMI/ASCAP) . . . . .	70
Don't Underestimate (MCA/Diamond/Dorff/Led/Patchwork—ASCAP/BMI) . . . . .	21	I Miss You (Rangeland Music, Inc./BMI) . . . . .	10	Sexy Young (Songpainter Music [Tree Group]/BMI/Cross Keys Pub. Co., Inc. [Tree Group]/ASCAP) . . . . .	57	With My Love (Super Sport Pub. Co.—BMI) . . . . .	97
Down in Tennessee (April/Ideas of March—ASCAP) . . . . .	19	It's Just (Eden Music/Times Square—BMI) . . . . .	10	She And I (MCA Music, div. of MCA Inc./Patchwork Music/ASCAP) . . . . .	23	Working Without (Tree—BMI/Cross Keys/Tree Group—ASCAP) . . . . .	59
Dreamland Express (Cherry Mountain—ASCAP) . . . . .	22	Just A Woman (Blackwood Music, Inc.—BMI/Dancing Water Music—ASCAP) . . . . .	74	She Don't Cry (Cross Keys Publ. Co. Inc.—ASCAP) . . . . .	48	You Are My (Grey Hawk Music/Sand/Apper Music/Jim Carter Pub.—ASCAP) . . . . .	29
Easy To Please (Irving Music Inc./Englewood Music Inc./BMI) . . . . .	52	Just In Case (Pacific Island/Tree—BMI) . . . . .	14	Shoe String (Old Friends Music/Mother Tongue Music/BMI/ASCAP) . . . . .	41	You Beat All (Dale Morris Music/BMI) . . . . .	83
Even When (Twinsong Music/BMI) . . . . .	81	Love Me All Over (Chappell/Intersong—ASCAP) . . . . .	86	Some Girls Have (Kirshner Songs/April Music Pub.—ASCAP) . . . . .	27	You Can Dream (Steve Warner/Siren Songs—BMI) . . . . .	2
Everyday (Peer-Intl.—BMI) . . . . .	90	Love Will (WB Music Corp./Bob Montgomery Music, Inc.—ASCAP) . . . . .	65	Still Hurting Me (Fairly Just—BMI) . . . . .	43	You Should Have (Raven Song Music, Inc./Michael H. Golden, Inc./Collins Court Music, Inc./ASCAP) . . . . .	13
Every Night (Ray Stevens Music/BMI) . . . . .	49	Makin' Up (Warner Bros./Gary Morris/Leeds/MCA/Patchwork—ASCAP) . . . . .	11	Sweeter And Sweeter (Statler Bros. Music, Inc./BMI) . . . . .	34	Your Memory Ain't (Tapadero Music [merit]/Chriswood Music/Pangola—BMI) . . . . .	20
Fast Lanes and Country Roads (Tom Collins—BMI) 9	45	Memories To Burn (Tree—BMI/Cross Keys—ASCAP) . . . . .	98			You're Something (Jack & Bill Music/Cowdell Music/Reba McEntire Music/c/o The Welk Music Group/ASCAP) . . . . .	31
Feelin' The (Bellamy Brothers Music—ASCAP) . . . . .	45	Miami (Tree/Larry Butler—BMI/South Wing—ASCAP) . . . . .	67				
Goodbye Marie (Combine Music Corp./Music City Music, Inc./BMI/ASCAP) . . . . .	47	Mississippi Break Down (Pub. Little Amber Music—BMI) . . . . .	46				
Give Your New Love (Doug Peters—BMI) . . . . .	91	Morning Desire (Leeds/Patchwork—ASCAP) . . . . .	93				
Got My Heart (Simonton Music/N2D Publ. Co. BMI/ASCAP) . . . . .	85	Never Be (Gene Gator—ASCAP) . . . . .	40				
Grandpa (Cross Keys—ASCAP/Tree Group) . . . . .	64	1927 (Grand Alliance Publ. ASCAP/Grand Coalition Music—BMI) . . . . .	26				
Got To Meet (Hapco—ASCAP) . . . . .	88	North To Alaska (Robbins—ASCAP) . . . . .	80				

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

A Little Bit (House of Champions—ASCAP) . . . . .	28	Don't Say No (Philly World Music—BMI) . . . . .	31	I Like (Dat Richfield/Kat—BMI/Songs Can Sing—ASCAP) . . . . .	61	Slave To The Rhythm (April—ASCAP/Perfect Songs/Unforgettable Songs/Island—BMI) . . . . .	21
Alice, I Want (Forceful—BMI) . . . . .	62	Emergency (Delightful Music Ltd.) . . . . .	95	Inspector Gadget (Saban—ASCAP) . . . . .	92	Stand Back (Music Corp. of America/Baylun Beat adm. by MCA Music—BMI) . . . . .	14
Affection (Crazy People/Almo Music—ASCAP) . . . . .	15	Fairy Tale (ADRA/K.E.D./Mokojumbi—BMI) . . . . .	40	Insatiable Woman (April/1/1—ASCAP) . . . . .	18	Sugar Free (Tricky Track—BMI) . . . . .	50
After The Love Is (Terrace—ASCAP) . . . . .	46	Freedom (Golden Torch Corp.—ASCAP) . . . . .	42	I Need (Lynn-Ro/Delfern Co.—BMI-Century City—ASCAP) . . . . .	44	Sun City (Solidarity—ASCAP) . . . . .	96
After You (Bernard Wright Music—BMI) . . . . .	51	Funky Little (Happy Stepchild—BMI) . . . . .	76	In The Morning (Almo Corp./IPM—ASCAP) . . . . .	64	Tender Love (Flyte Tyme Tunes—ASCAP) . . . . .	7
A Love Bizarre (Sister Fate—ASCAP) . . . . .	84	Go Home (Jobete Co./Black Bull—ASCAP) . . . . .	3	I'm Your Man (Chappell/Morrison-Leahy—ASCAP) 57	57	That's What (Carole Bayer Sager/BMI-New Hidden Valley/WB Music Corp.—ASCAP/Warner Tamerlane Pub. Corp.) . . . . .	19
Another Night (Colgems/EMI—ASCAP/Screen Gems/EMI Music—BMI) . . . . .	36	Going In Circles (Temp Co.—BMI) . . . . .	34	Just Buggin' (Select—BMI) . . . . .	83	The Heart (Editions Sunset—ASCAP/Adm. by Arista Music Inc.—ASCAP) . . . . .	43
Best Friends (Temp Comp.—BMI) . . . . .	75	Gordy's Groove (Tommy Boy—ASCAP) . . . . .	93	King Holiday (King Dream Music—ASCAP) . . . . .	52	The One You (Chappell/Richer/Jobete/R.K.S./Conceited—ASCAP) . . . . .	55
Break My Heart (Rouki/Our Parents—BMI) . . . . .	53	Guilty (Temp Co.—BMI) . . . . .	9	Learn From The Burn (Hot Desert/High Power—BMI) . . . . .	91	The Sweetest Taboo (Silver Angel—ASCAP) . . . . .	2
Bust This Rhyme (M.C. Chill—ASCAP) . . . . .	87	He'll Never Love You (Stone Jam/Burnin' Bush—ASCAP) . . . . .	20	Let Me Be (Brampton Ltd.) . . . . .	6	The Truth (MCA Music, a division of MCA, Inc./Unicity/Moonwalk—ASCAP) . . . . .	73
Can You Feel (Forceful—ASCAP) . . . . .	74	High Fashion (Parisongs—ASCAP) . . . . .	24	Let Me Kiss (ABKCO Music—Ashtray—BMI) . . . . .	79	Thinking About (Kashif/The New Music Group/MCA Music—BMI) . . . . .	97
Can You Rock (Protons/Rush Groove—ASCAP) . . . . .	60	Hold On (Zumbaidar/WB Music Corp.—ASCAP-Fredde Dee—BMI) . . . . .	30	Lock And Key (Spectrum VII—ASCAP) . . . . .	66	Unselfish Lover (Forceful—BMI) . . . . .	90
Caravan Of Love (April/1/1—ASCAP) . . . . .	99	Hot (Mtime—ASCAP) . . . . .	37	Love 4/2 (Teddy Baer—BMI) . . . . .	58	We Don't Have To Take (Bellboy—BMI/Chappell—ASCAP) . . . . .	88
Colder Are (Kichelle—ASCAP/Johnny Yuma—BMI) . . . . .	41	How Could It Be (Rustomatic/Eddie Murphy/Sun Bliss—ASCAP) . . . . .	86	Love's Gonna (House Of Fun—BMI) . . . . .	49	What Have You (Flyte Tyme Tunes—ASCAP) . . . . .	16
Color Of Success (Ya D Sir—ASCAP) . . . . .	11	How Will I Know (Irving/BMI) . . . . .	10	Living In America (April/Second Nature—ASCAP/Blackwood/Janiceps—BMI) . . . . .	5	What A Woman (Assorted/Henry Suman/Rose Tree/Adm. by Mighty 3 Music Group—ASCAP/BMI) . . . . .	100
Computer Love (Troutman's/Saja—BMI) . . . . .	12	I'd Rather (Timberlake/Top-Bound/Double Sting/Schu-Baby—BMI) . . . . .	35	Nightmares (Protons/Sam Jacobs—ASCAP) . . . . .	39	What You Been Missin' (Wilkesden/Keith Diamond/Jo Skin—BMI) . . . . .	26
Conga (Foreign Imported—BMI) . . . . .	80	I Can't Live (Def Jam—ASCAP) . . . . .	25	No Frills Love (Unique/Shakin' Baker/Tina B. Written—BMI) . . . . .	29	When The Going Gets Tough (Zomba Enterprise) . . . . .	8
Count Me Out (New Generation—ASCAP) . . . . .	27	I Can't Wait (Not Listed) . . . . .	63	No More (Troutman/Saja—BMI) . . . . .	67	Who Do You Love (Bernard Wright/Mchora—BMI) 65	65
Curiosity (Almo/Crimson/Irving—BMI) . . . . .	71	I Need Love (Eat Your Heart Out—BMI/Hot Boy—ASCAP) . . . . .	70	No Show (Keelie/Danica—BMI) . . . . .	82	You Hooked Me (Stone Jones—ASCAP) . . . . .	69
Crush On You (Almo Corp./Crimson/Irving Inc.—BMI/ASCAP) . . . . .	85	I Think It's Love (Black Stallion—BMI/See This House/Blackbull/Jobete—ASCAP) . . . . .	47	Own The Night (Rightsong/Franne Golde/Welbeck/ATV—BMI) . . . . .	98	Your Personal Touch (Warner-Tamerlane Pub. Corp.—ASCAP/Trini—BMI) . . . . .	33
Dancing In The Dark (New Music Group/Kashif—BMI) . . . . .	48	If I Ruled (Kuwa Inc./Davy L Music) . . . . .	80	Pain (Miami Spice—ASCAP) . . . . .	54	Your Smile (A La Mode—ASCAP) . . . . .	4
Desire (Temp Co.—BMI) . . . . .	78	if You Don't (Assorted—BMI) . . . . .	94	Party Freak (All-Seeing I Music—ASCAP) . . . . .	77		
Diana (Philly World Music—BMI) . . . . .	38	If You Should (Stone City/National League—ASCAP) . . . . .	72	Saturday Love (Flyte Tyme Tunes—ASCAP) . . . . .	13		
Digital Display (Ready For The World/Excalibur Lace/Trixie Lou—BMI) . . . . .	23	I Like You (American Summer/Phyllis Nelson—ASCAP) . . . . .	59	Say You, Say Me (Oie Brampton/Jobete—ASCAP) 22	22		
Do Me Baby (Controversy—ASCAP) . . . . .	1			Secret Lovers (Almo Corp./Jodaway—ASCAP) . . . . .	17		
Do You Really Love Your Baby (Uncle Ronnie's Co./April Inc./Thriller Miller/MCA Music A Division of MCA—ASCAP) . . . . .	32			Sidewalk Talk (House Of Fun—BMI/Webo Girl—ASCAP) . . . . .	68		
Do You Love Me (Sirota/Rustomatic/Steel Chest—ASCAP) . . . . .	45						

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

A Little (House of Champions—ASCAP) . . . . .	87	I Can't (Weish Witch/Future Furniture—ASCAP) . . . . .	56	Needles And (CBS Unart Catalog—BMI) . . . . .	48	Somewhere (Chappell/G. Schirmer—ASCAP) . . . . .	61
A Love (Sister Fate—ASCAP) . . . . .	16	I Found (April/Is Hot/But For—BMI) . . . . .	89	Night Moves (Pun/Bogus Global—ASCAP) . . . . .	38	Spies Like (MPL Communications—ASCAP) . . . . .	19
Adicted To (Bungalow adm. by Ackee—ASCAP) . . . . .	53	I Like (American Summer/Phyllis Nelson—ASCAP) . . . . .	77	Nikita (Intersong—ASCAP) . . . . .	23	Stages (Hamstein—BMI) . . . . .	25
Alive & Kicking (Colgems-EMI—ASCAP) . . . . .	52	I Miss (Spectrum VII—ASCAP) . . . . .	50	No Easy (Flowering Stone/Heavy Breather—ASCAP) . . . . .	37	Stereotomy (Woolfsongs/Careers adm. by Careers) . . . . .	78
Another Night (Colgems-EMI—ASCAP/Screen Gems-EMI—BMI) . . . . .	31	I Think (Black Stallion adm. by Jobete/See This House/Black Bull/Jobete—ASCAP) . . . . .	69	Object Of (AdeKayode/Philesto/Harrindur/Keith Diamond/Wilkesden—BMI) . . . . .	97	Superbowl Shuffle (Red Label—BMI) . . . . .	83
Beat's So (Pending/Swindle—ASCAP) . . . . .	43	I'd Do (Delfern—BMI) . . . . .	71	Overjoyed (Jobette/Black Bull—ASCAP) . . . . .	70	Talk To (Fallwater—ASCAP) . . . . .	18
Bop (MHG/Sweet Angel/Web IV—ASCAP/BMI) . . . . .	58	I'm Not (Lido—ASCAP) . . . . .	47	Party All (Stone City adm. by National League—ASCAP) . . . . .	49	Tarzan Boy (Screen Gems-EMI—BMI) . . . . .	20
Broker Wings (Warner-Tamerlane/Entente—BMI) 54	54	I'm Your (Chappell/Morrison-Leahy—ASCAP) . . . . .	6	Pleasure And (Makiki/Arista—ASCAP) . . . . .	95	Tender Love (Flyte Tyme—ASCAP) . . . . .	46
Burning Heart (Holy Moley/Rude—BMI/WB/Easy Action—ASCAP) . . . . .	4	It's All (RCA/Blue Network—ASCAP) . . . . .	86	R.O.C.K. In (Riva—ASCAP) . . . . .	27	That's What (Carole Bayer Sayer/Warner-Tamerlane—BMI/New Hidden Valley/WB—ASCAP) . . . . .	11
Calling America (April—ASCAP) . . . . .	41	It's Only (Adams Communications/Calypso Toonz—PRCC/Irving—BMI) . . . . .	55	Rock Me (Colgems-EMI—ASCAP) . . . . .	34	The Men (Spectrum VII—ASCAP) . . . . .	81
Caravan Of (April/1/1—ASCAP) . . . . .	64	Jimmy Mack (Jobete—ASCAP) . . . . .	74	Russians (Magnetic rep. by Reggatta/Illegal adm. by Atlantic—BMI) . . . . .	22	The Power (April—ASCAP) . . . . .	76
Conga (Foreign Imported—BMI) . . . . .	17	King For A Day (Zomba—ASCAP) . . . . .	15	Sanctify Yourself (Colgems-EMI—ASCAP) . . . . .	21	The Sun (ATV—BMI) . . . . .	24
Day By (Dub Notes/Human Boy/Hobbler—ASCAP) . . . . .	28	Kiss (Controversy—ASCAP) . . . . .	42	Sara (Kikiko—BMI/Petwolf—ASCAP) . . . . .	7	The Sweetest (Silver Angel adm. by Famous—ASCAP) . . . . .	9
Digital (Ready For The World/Excalibur Lace/Trixie Lou—BMI) . . . . .	30	Kyrie (Warner-Tamerlane/Entente—BMI) . . . . .	2	Saturday Love (Flyte Tyme/Avant Garde—ASCAP) . . . . .	82	These Dreams (Little Mole adm. by Intersong U.S.A./Zomba—ASCAP) . . . . .	13
Do Me (Controversy—ASCAP) . . . . .	65	Le Bel (Tutt & Babe/Flowering Stone/Heavy Breather—ASCAP) . . . . .	67	Say You (Brockman—ASCAP) . . . . .	12	This Could (Frisco Kid/April/Duke Reno/Mel-Dav—ASCAP/Blackwood/Dean—BMI) . . . . .	26
Election Day (Tritec Ltd.) . . . . .	94	Let Me (Brampton Ltd.) . . . . .	75	Secret (Virgin—ASCAP) . . . . .	99	Tonight She (Lido—ASCAP) . . . . .	59
Emergency (Delightful—BMI) . . . . .	85	Let's Go (Lido—BMI) . . . . .	35	Secret Lovers (Almo/Jodaway—ASCAP) . . . . .	14	Walk Of (Chariscourt adm. by Almo—ASCAP) . . . . .	45
Everybody Dance (Crazy People/Almo—ASCAP) 68	68	Life In (Cleverite Ltd./Farrowise Ltd. adm. by Warner Bros.—BMI) . . . . .	8	Separate Lives (Stephen Bishop/Gold Horizon—BMI/Pun Music—ASCAP) . . . . .	57	We Built (Little Mole/Zomba/Petwolf/Intersong—ASCAP/Tuneworks adm. by Arista—BMI) . . . . .	100
Everything In (Liese—ASCAP) . . . . .	63	Life's What (Island/Zomba—BMI/ASCAP) . . . . .	96	Sex As (Billy Steinberg/Denise Barry—ASCAP) . . . . .	92	What Have (Flyte Tyme—ASCAP) . . . . .	88
Face The (Eel Pie/Towser Tunes—BMI) . . . . .	91	Living In (April/Second Nature—ASCAP/Blackwood/Janiceps—BMI) . . . . .	5	Sidewalk Talk (House Of Fun—BMI/Webo Girl—ASCAP) . . . . .	51	What You Need (MCA—ASCAP) . . . . .	29
Go (WB/Almond Legg adm. by WB/Nosebag adm. by Ackee—ASCAP) . . . . .	79	Love Is (Magnetic rep. by Reggatta/Illegal adm. by Atlantic—BMI) . . . . .	98	Silent Running (Michael Rutherford/Pun—ASCAP/B.A.R. adm. by Warner-Tamerlane—BMI) . . . . .	10	When The Going (Zomba Enterprises—ASCAP) . . . . .	3
Go Home (Jobette/Black Bull—ASCAP) . . . . .	44	Lying (Nuages—ASCAP) . . . . .	80	Small Town (Riva—ASCAP) . . . . .	93	Wood Beez (Jouissance—PRS/WB—ASCAP) . . . . .	90
Goodbye (Kid Bird/Rough Play—BMI) . . . . .	62	Manic Monday (Controversy—ASCAP) . . . . .	39	Something About (Chappell—ASCAP/island—BMI) . . . . .	72	Your Love (Warning Tracks—ASCAP) . . . . .	73
Goodbye Is (Tritec Ltd.) . . . . .	36	My Hometown (Bruce Springsteen—ASCAP) . . . . .	40			You're A (Gratitude Sky—ASCAP/Polo Grounds—BMI) . . . . .	66
Heart's On (April—ASCAP) . . . . .	84						
He'll Never (Wilkesden/Zomba—BMI/ASCAP) . . . . .	32						
How To (Neutron/10 adm. by Nymph—BMI) . . . . .	33						
How Will (Irving—BMI) . . . . .	1						

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