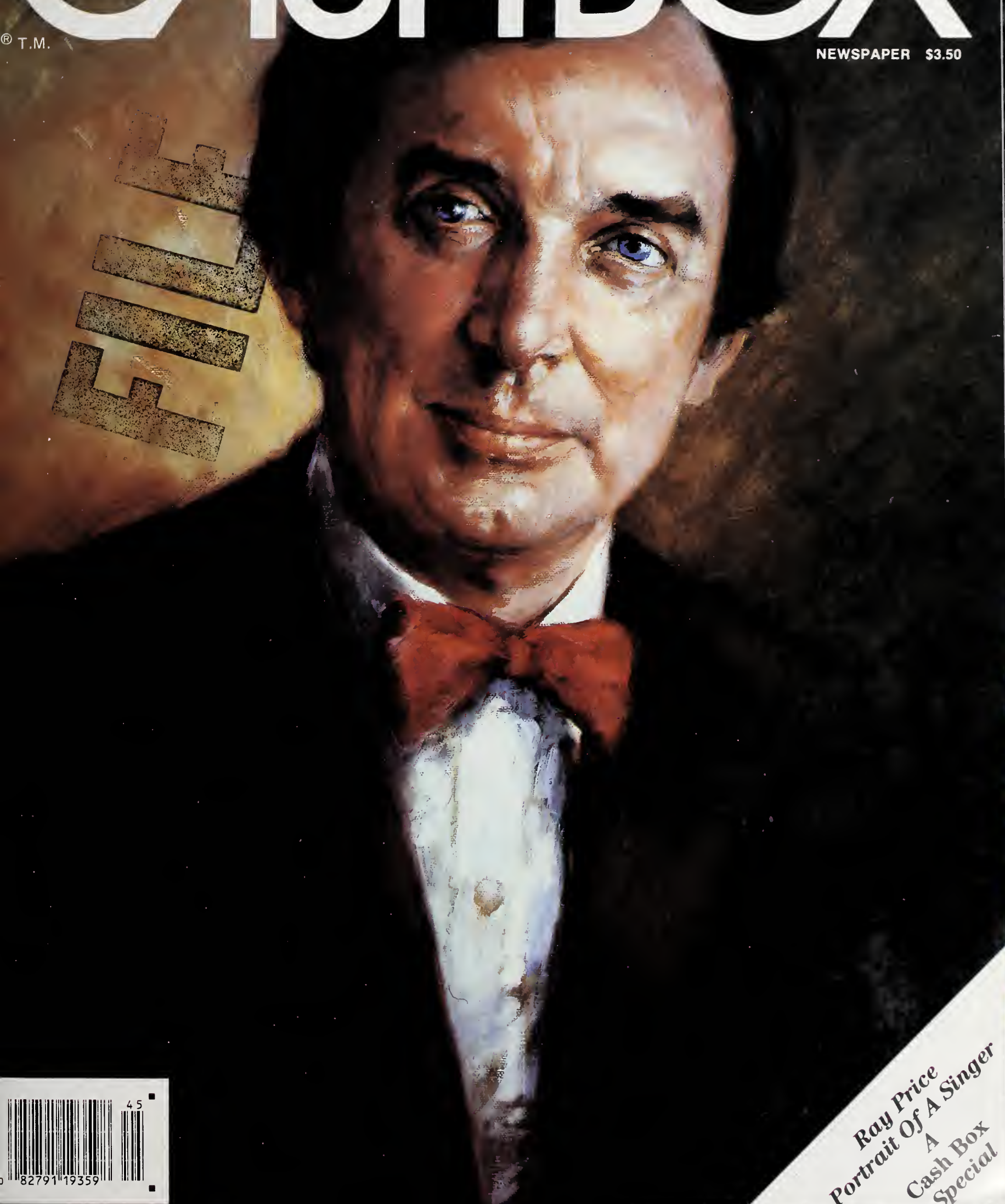


# CASHBOX


April 26, 1986

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# KING

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# CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLIX — NUMBER 45 — April 26, 1986

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## EDITORIAL It's Time To Look At Public Radio

Last week's meeting of the American Public Radio Conference and the National Public Radio Conference in San Diego represent far more than just a meeting of the minds that control the nation's "public" airwaves.

Public broadcasting is one of the last havens for free form programming this country has. Nowhere else is there the eclectic blend of music, news, information and education that represents all the facets of our culture. Unhindered by commercial considerations, the public radio outlet is able to offer the finest blend of every type of programming imaginable. It remains an essential element of the broadcast community, public or private.

There are a lot of problems facing public radio today. Most fall under the title of funding. Public radio outlets are facing increasing cuts in both state and federal support. Public radio outlets are facing increased costs for quality programs. Public radio outlets are facing a continuous search for seed money or underwriting funds to create and develop quality programs. Public radio outlets are finding a scarcity of available grants to sponsor existing programs on a continual basis. Public radio outlets are faced with increased number of quality programs that require "carriage fees." In short, public radio outlets are, in increasing numbers, becoming financial "beasts of burden" unto themselves. Public radio outlets are finding it increasingly more

difficult to replenish the fixed budget they are forced to work with.

We applaud CBS for its recent historic decision to form a partnership with the American Public Radio Network to bring public radio a new analytical program titled, "Business Update." By "breaking the mold," the partnership joins commercial and non-commercial radio in an endeavor that will be beneficial to many.

Just as unification of the National Association of Broadcasters (NAB) and the National Radio Broadcasting Association (NRBA) has become a reality, giving radio a powerful, united voice that will strengthen the entire commercial broadcasting industry, then too this same voice needs to pick-up the CBS lead to provide assistance, share ideas and draw out strategies that will enable public radio to create and develop programs that commercial radio can support and broadcast as well as help replenish the public radio funds.

Public radio must never be looked at as competition to commercial broadcasters, but as a partner to improve the quality of both public and commercial radio without compromising the high standards it has set on itself to truly serve the public with quality class programming.

It's a two-way street. Comradery and harmony can only improve the educational strength and quality programming that the public demands and deserves from both public and commercial radio.

|                               |                                    |
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| <b>DEPARTMENTS</b>            | The Beat..... 14                   |
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| Compact Discs..... 20         | Bleck Contemporary Albums..... 14  |
| Country..... 32               | Bleck Contemporary Singles..... 15 |
| Dance..... 17                 | Country Albums..... 32             |
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| Gospel..... 37                | Albums..... 8                      |
| Points West..... 10           | Singles..... 9                     |

## TOP POP DEBUTS

|                |           |                                                              |
|----------------|-----------|--------------------------------------------------------------|
| <b>SINGLES</b> | <b>49</b> | <b>A DIFFERENT CORNER</b> — George Michael — Columbia        |
| <b>ALBUMS</b>  | <b>75</b> | <b>FROM LUXURY TO HEARTACHE</b> — Culture Club — Virgin/Epic |

|                                                                   |                                                                                                                                            |                                                    |
|-------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------|
| <b>POP SINGLE</b>                                                 | <b>WINNER'S CIRCLE</b><br>Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential. | <b>POP ALBUM</b>                                   |
| <b>#1</b> <b>ADDICTED TO LOVE</b><br>Robert Palmer<br>Island      |                                                                                                                                            | <b>#1</b> <b>5150</b><br>Van Halen<br>Warner Bros. |
| <b>B/C SINGLE</b>                                                 |                                                                                                                                            | <b>B/C ALBUM</b>                                   |
| <b>#1</b> <b>I CAN'T WAIT</b><br>Nu Shooz<br>Atlantic             |                                                                                                                                            | <b>#1</b> <b>CONTROL</b><br>Janet Jackson<br>A&M   |
| <b>COUNTRY SINGLE</b>                                             |                                                                                                                                            | <b>COUNTRY ALBUM</b>                               |
| <b>#1</b> <b>GRANDPA</b><br>The Judds<br>RCA/Curb                 | <b>#1</b> <b>ALABAMA'S GREATEST HITS</b><br>Alabama<br>RCA                                                                                 |                                                    |
| <b>JAZZ</b>                                                       | <b>MUSIC VIDEO</b>                                                                                                                         |                                                    |
| <b>#1</b> <b>LOVE WILL FOLLOW</b><br>George Howard<br>TBA         | <b>#1</b> <b>ADDICTED TO LOVE</b><br>Robert Palmer<br>Island                                                                               |                                                    |
| <b>COMPACT DISC</b>                                               | <b>12" SINGLE</b>                                                                                                                          |                                                    |
| <b>#1</b> <b>BROTHERS IN ARMS</b><br>Dire Straits<br>Warner Bros. | <b>#1</b> <b>KISS</b><br>Prince and the Revolution<br>Warner Bros.                                                                         |                                                    |



# 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.

April 26, 1986

|                                                                                                                     | Weeks<br>On<br>4/19 Chart |
|---------------------------------------------------------------------------------------------------------------------|---------------------------|
| <b>1</b> <b>ADDICTED TO LOVE</b><br>ROBERT PALMER (Island 7-99570)                                                  | 2 14                      |
| <b>2</b> <b>KISS</b><br>PRINCE AND THE REVOLUTION<br>(Paisley Park/Warner Bros. 7-28751)                            | 1 10                      |
| <b>3</b> <b>MANIC MONDAY</b><br>BANGLES (Columbia 38-05757)                                                         | 3 14                      |
| <b>4</b> <b>WEST END GIRLS</b><br>PET SHOP BOYS (EMI America B-8307)                                                | 7 9                       |
| <b>5</b> <b>WHAT YOU NEED</b><br>INXS (Atlantic 7-89460)                                                            | 4 15                      |
| <b>6</b> <b>HARLEM SHUFFLE</b><br>ROLLING STONES (Rolling Stones/<br>CBS 38-05802)                                  | 8 7                       |
| <b>7</b> <b>WHY CAN'T THIS BE LOVE</b><br>VAN HALEN (Warner Bros. 7-28740)                                          | 11 7                      |
| <b>8</b> <b>ROCK ME AMADEUS</b><br>FALCO (A&M AM-2821)                                                              | 5 12                      |
| <b>9</b> <b>LET'S GO ALL THE WAY</b><br>SLY FOX (Capitol B 5463)                                                    | 9 15                      |
| <b>10</b> <b>TENDER LOVE</b><br>FORCE M.D.'S (Warner Bros. 7-28818)                                                 | 10 12                     |
| <b>11</b> <b>BAD BOY</b><br>MIAMI SOUND MACHINE (Epic 34-05805)                                                     | 14 8                      |
| <b>12</b> <b>TAKE ME HOME</b><br>PHIL COLLINS (Atlantic 7-89472)                                                    | 17 7                      |
| <b>13</b> <b>THESE DREAMS</b><br>HEART (Capitol B-5541)                                                             | 6 15                      |
| <b>14</b> <b>YOUR LOVE</b><br>THE OUTFIELD (Columbia 38-05796)                                                      | 18 11                     |
| <b>15</b> <b>SO FAR AWAY</b><br>DIRE STRAITS (Warner Bros. 7-28789)                                                 | 16 9                      |
| <b>16</b> <b>WHAT HAVE YOU DONE<br/>FOR ME LATELY</b><br>JANET JACKSON (A&M AM-2812)                                | 19 10                     |
| <b>17</b> <b>GREATEST LOVE OF ALL</b><br>WHITNEY HOUSTON (Arista AS1-9466)                                          | 25 5                      |
| <b>18</b> <b>AMERICAN STORM</b><br>BOB SEGER & THE SILVER BULLET BAND<br>(Capitol B-5532)                           | 20 7                      |
| <b>19</b> <b>IF YOU LEAVE</b><br>ORCHESTRAL MANOEUVRES IN THE<br>DARK (A&M/Virgin AM-2811)                          | 24 8                      |
| <b>20</b> <b>R.O.C.K. IN THE U.S.A. (A<br/>SALUTE TO 60's ROCK)</b><br>JOHN MELLENCAMP<br>(Riva/PolyGram 884 455-7) | 12 13                     |
| <b>21</b> <b>I THINK IT'S LOVE</b><br>JERMAINE JACKSON (Arista AS1-9444)                                            | 15 10                     |
| <b>22</b> <b>LIVE TO TELL</b><br>MADONNA (Sire/Warner Bros. 7-28717)                                                | 31 3                      |
| <b>23</b> <b>ALL I NEED IS A MIRACLE</b><br>MIKE & THE MECHANICS (Atlantic 7-89450)                                 | 28 6                      |
| <b>24</b> <b>IS IT LOVE</b><br>MR. MISTER (RCA PB-14313)                                                            | 30 5                      |
| <b>25</b> <b>I DO WHAT I DO . . . (THEME<br/>FOR 9½ WEEKS)</b><br>JOHN TAYLOR (Capitol B-5551)                      | 26 8                      |
| <b>26</b> <b>SOMETHING ABOUT YOU</b><br>LEVEL 42 (Polydor/PolyGram 883 362-7)                                       | 29 11                     |
| <b>27</b> <b>I CAN'T WAIT</b><br>NU SHOOZ (Atlantic 7-89446)                                                        | 37 8                      |
| <b>28</b> <b>BE GOOD TO YOURSELF</b><br>JOURNEY (Columbia 38-05869)                                                 | 38 3                      |
| <b>29</b> <b>ON MY OWN</b><br>PATTI LABELLE and MICHAEL McDONALD<br>(MCA 52770)                                     | 39 6                      |
| <b>30</b> <b>MOVE AWAY</b><br>CULTURE CLUB (Virgin/Epic 34-05847)                                                   | 40 4                      |
| <b>31</b> <b>ROUGH BOY</b><br>ZZ TOP (Warner Bros. 7-28733)                                                         | 34 5                      |
| <b>32</b> <b>NEVER AS GOOD AS THE<br/>FIRST TIME</b><br>SADE (Portrait/CBS 37-05846)                                | 35 5                      |
| <b>33</b> <b>SATURDAY LOVE</b><br>CHERRELLE with ALEXANDER O'NEAL<br>(Tabu/CBS ZS4 05767)                           | 33 11                     |
| <b>34</b> <b>I CAN'T WAIT</b><br>STEVIE NICKS (Modern/Atlantic 7-99565)                                             | 13 9                      |
| <b>35</b> <b>SECRET LOVERS</b><br>ATLANTIC STARR (A&M AM-2788)                                                      | 21 18                     |

|                                                                                                     | Weeks<br>On<br>4/19 Chart |
|-----------------------------------------------------------------------------------------------------|---------------------------|
| <b>36</b> <b>TOMORROW DOESN'T<br/>MATTER TONIGHT</b><br>STARSHIP (Grun/RCA FB-14332)                | 44 4                      |
| <b>37</b> <b>FEEL IT AGAIN</b><br>HONEYMOON SUITE<br>(Warner Bros. 7-28799)                         | 41 8                      |
| <b>38</b> <b>MOTHERS TALK</b><br>TEARS FOR FEARS<br>(Mercury/PolyGram 884 638-7)                    | 46 3                      |
| <b>39</b> <b>NIKITA</b><br>ELTON JOHN<br>(Geffen/Warner Bros. 7-28800)                              | 22 15                     |
| <b>40</b> <b>NO ONE IS TO BLAME</b><br>HOWARD JONES (Elektra 7-69549)                               | 54 4                      |
| <b>41</b> <b>STICK AROUND</b><br>JULIAN LENNON (Atlantic 7-89437)                                   | 45 6                      |
| <b>42</b> <b>SARA</b><br>STARSHIP (Grun/RCA FB-14253)                                               | 23 18                     |
| <b>43</b> <b>THERE'LL BE SAD SONGS<br/>(TO MAKE YOU CRY)</b><br>BILLY OCEAN (Arista JS1-9465)       | 59 2                      |
| <b>44</b> <b>FOR AMERICA</b><br>JACKSON BROWNE (Asylum 7-69556)                                     | 27 9                      |
| <b>WINNER'S CIRCLE</b>                                                                              |                           |
| <b>45</b> <b>NOTHIN' AT ALL</b><br>HEART (Capitol B-5572)                                           | 62 2                      |
| <b>46</b> <b>ALL THE THINGS SHE SAID</b><br>SIMPLE MINDS (A&M AM-2828)                              | 58 4                      |
| <b>47</b> <b>HOW WILL I KNOW</b><br>WHITNEY HOUSTON (Arista AS1-9431)                               | 32 21                     |
| <b>48</b> <b>THIS COULD BE THE NIGHT</b><br>LOVERBOY (Columbia 38-05765)                            | 36 15                     |
| <b>CHARTBREAKER</b>                                                                                 |                           |
| <b>49</b> <b>A DIFFERENT CORNER</b><br>GEORGE MICHAEL (Columbia 38-05888)                           | DEBUT                     |
| <b>50</b> <b>KYRIE</b><br>MR. MISTER (RCA PB-14258)                                                 | 42 19                     |
| <b>51</b> <b>OVERJOYED</b><br>STEVIE WONDER (Tamlam/Motown 1832TF)                                  | 43 10                     |
| <b>52</b> <b>RIGHT BETWEEN THE EYES</b><br>WAX (RCA PB-14306)                                       | 57 6                      |
| <b>53</b> <b>WHERE DO THE CHILDREN<br/>GO</b><br>HOOTERS (Columbia 38-05854)                        | 60 4                      |
| <b>54</b> <b>GREAT GOSH A'MIGHTY</b><br>LITTLE RICHARD (MCA 52780)                                  | 47 8                      |
| <b>55</b> <b>RESTLESS</b><br>STARPOINT (Elektra 7-19910)                                            | 55 6                      |
| <b>56</b> <b>CALLING AMERICA</b><br>ELECTRIC LIGHT ORCHESTRA<br>(CBS Associated ZS4 05766)          | 48 13                     |
| <b>57</b> <b>CRUSH ON YOU</b><br>THE JETS (MCA 52774)                                               | 71 3                      |
| <b>58</b> <b>A LITTLE BIT OF LOVE (IS<br/>ALL IT TAKES)</b><br>NEW EDITION (MCA 52768)              | 52 10                     |
| <b>59</b> <b>KING FOR A DAY</b><br>THOMPSON TWINS (Arista AS1-9450)                                 | 49 15                     |
| <b>60</b> <b>CALL ME</b><br>DENNIS DeYOUNG (A&M AM-2816)                                            | 61 6                      |
| <b>61</b> <b>SANCTIFY YOURSELF</b><br>SIMPLE MINDS (A&M/Virgin AM-2810)                             | 50 14                     |
| <b>62</b> <b>BEAT'S SO LONELY</b><br>CHARLIE SEXTON (MCA 52715)                                     | 51 19                     |
| <b>63</b> <b>LIVE IS LIFE</b><br>OPUS (Polydor/PolyGram 883 730-7)                                  | 53 13                     |
| <b>64</b> <b>ABSOLUTE BEGINNERS</b><br>DAVID BOWIE (EMI America B-8308)                             | 65 5                      |
| <b>65</b> <b>RAIN ON THE SCARECROW</b><br>JOHN COUGAR MELLENCAMP<br>(Riva/PolyGram 884 635-7)       | DEBUT                     |
| <b>66</b> <b>HOLDING BACK THE<br/>YEARS</b><br>SIMPLY RED (Elektra 7-69564)                         | 72 3                      |
| <b>67</b> <b>LIFE IN A NORTHERN<br/>TOWN</b><br>THE DREAM ACADEMY<br>(Reprise/Warner Bros. 7-28841) | 56 22                     |

|                                                                                                               | Weeks<br>On<br>4/19 Chart |
|---------------------------------------------------------------------------------------------------------------|---------------------------|
| <b>68</b> <b>(HOW TO BE A)<br/>MILLIONAIRE</b><br>ABC (Mercury/PolyGram 884 382-7)                            | 63 15                     |
| <b>69</b> <b>SILENT RUNNING</b><br>MIKE & THE MECHANICS (Atlantic 7-89488)                                    | 64 22                     |
| <b>70</b> <b>I WANNA BE A COWBOY</b><br>BOYS DON'T CRY (Profile PRO-5084)                                     | 85 2                      |
| <b>71</b> <b>PRETTY IN PINK</b><br>THE PSYCHEDELIC FURS (A&M AM-2826)                                         | 79 3                      |
| <b>72</b> <b>NIGHT MOVES</b><br>MARILYN MARTIN (Atlantic 7-89465)                                             | 66 15                     |
| <b>73</b> <b>NO EASY WAY OUT</b><br>ROBERT TEPPER<br>(Scotti Brothers/CBS Z54 05750)                          | 67 14                     |
| <b>74</b> <b>THE SWEETEST TABOO</b><br>SADE (Portrait/CBS 37-05713)                                           | 68 22                     |
| <b>75</b> <b>RUSSIANS</b><br>STING (A&M AM-2799)                                                              | 69 15                     |
| <b>76</b> <b>VIENNA CALLING</b><br>FALCO (A&M AM-2832)                                                        | DEBUT                     |
| <b>77</b> <b>I'M NOT THE ONE</b><br>THE CARS (Elektra 7-69569)                                                | 70 13                     |
| <b>78</b> <b>HAND ACROSS AMERICA</b><br>VOICES OF AMERICA<br>(EMI America B-8319)                             | 80 3                      |
| <b>79</b> <b>THE LOVE PARADE</b><br>THE DREAM ACADEMY<br>(Reprise/Warner Bros. 7-28750)                       | DEBUT                     |
| <b>80</b> <b>JOHNNY COME HOME</b><br>FINE YOUNG CANNIBALS<br>(I.R.S./MCA 52760)                               | 81 3                      |
| <b>81</b> <b>WHO'S JOHNNY (SHORT<br/>CIRCUIT THEME)</b><br>EL DeBARGE (Gordy/Motown 1842GF)                   | DEBUT                     |
| <b>82</b> <b>ONCE IN A LIFETIME</b><br>TALKING HEADS (Sire/Warner Bros. 7-<br>29163)                          | 82 3                      |
| <b>83</b> <b>YOUR WILDEST DREAMS</b><br>THE MOODY BLUES (Polydor/PolyGram<br>883 906-7)                       | DEBUT                     |
| <b>84</b> <b>LIVING IN AMERICA</b><br>JAMES BROWN<br>(Scotti Brothers/CBS ZS4 05682)                          | 74 21                     |
| <b>85</b> <b>OUT OF MIND OUT OF<br/>SIGHT</b><br>MODELS (Geffen/Warner Bros. 7-28762)                         | DEBUT                     |
| <b>86</b> <b>UNDER THE INFLUENCE</b><br>VANITY (Motown 1833MF)                                                | DEBUT                     |
| <b>87</b> <b>TUFF ENUFF</b><br>THE FABULOUS THUNDERBIRDS<br>(CBS Associated ZS4 05838)                        | DEBUT                     |
| <b>88</b> <b>MUTUAL SURRENDER<br/>(WHAT A WONDERFUL<br/>WORLD)</b><br>BOURGEOIS TAGG (Island 7-99558)         | DEBUT                     |
| <b>89</b> <b>LEAD A DOUBLE LIFE</b><br>LOVERBOY (Columbia 38-05867)                                           | DEBUT                     |
| <b>90</b> <b>SHOT IN THE DARK</b><br>OZZY OSBOURNE<br>(CBS Associated ZS4 05810)                              | DEBUT                     |
| <b>91</b> <b>WHEN THE GOING GETS<br/>TOUGH, THE TOUGH GET<br/>GOING</b><br>BILLY OCEAN (Jive/Arista JS1-9432) | 73 22                     |
| <b>92</b> <b>THAT'S WHAT FRIENDS<br/>ARE FOR</b><br>DIONNE & FRIENDS (Arista AS1-9422)                        | 76 25                     |
| <b>93</b> <b>ANOTHER NIGHT</b><br>ARETHA FRANKLIN (Arista AS1-9453)                                           | 75 15                     |
| <b>94</b> <b>A LOVE BIZARRE</b><br>SHEILA E.<br>(Paisley Park/Warner Bros. 7-28890)                           | 77 24                     |
| <b>95</b> <b>DO ME BABY</b><br>MELISSA MORGAN (Capitol B-5523)                                                | 78 13                     |
| <b>96</b> <b>GOODBYE IS FOREVER</b><br>ARCADIA (Capitol B-5542)                                               | 83 13                     |
| <b>97</b> <b>THE POWER OF LOVE</b><br>JENNIFER RUSH (Epic 34-05745)                                           | 84 11                     |
| <b>98</b> <b>TARZAN BOY</b><br>BALTIMORA (Manhattan/Capitol B 50018)                                          | 86 28                     |
| <b>99</b> <b>A GOOD HEART</b><br>FEARGAL SHARKEY (A&M/Virgin AM-2804)                                         | 88 5                      |
| <b>100</b> <b>STAGES</b><br>ZZ TOP (Warner Bros. 7-28810)                                                     | 87 15                     |



**WESTWOOD ONE PRESENTS DYLAN, PETTY** — At the April 10 press conference announcing the dates and venues for the Bob Dylan and Tom Petty & The Heartbreakers' "True Confessions" concert tour, Dylan and Petty joined Westwood One Chairman and CEO Norman Pattiz at the company's headquarters in Los Angeles.

## "We Got The Love," A Benefit Single, Features Springsteen

by Paul Iorio

NEW YORK — "We Got The Love," a single by Jersey Artists For Mankind '86, a non-profit organization of New Jersey-based musicians, will be released on May 16 by Arista Records. Net proceeds from the record will be distributed to charitable organizations that focus on the hunger problem.

"We Got The Love" features such New Jersey musicians as Bruce Springsteen and The E Street Band, Southside Johnny, Carolyn Mas, and others, including 450 singers and musicians who gathered at the Stone Pony in Asbury Park to record the song's choruses. Gary Tallent co-produced the song with Tim Ryan, and it was mixed by Bob Clearmountain. The flip side, "Save Love Save Life," features Franki Valli on vocals and Tai Farlow on guitar.

Activities planned for the J.A.M. band include a video of "We Got The Love," being filmed this week, as well as a series of concerts scheduled for May in New Jersey. The concerts will be taped for

possible inclusion in an upcoming J.A.M. album on Arista. The first concert takes place on May 25 in conjunction with Trenton radio station WPST and Hands Across America. On May 29, the J.A.M. band and other local bands will present a benefit concert in Freehold to aid workers who will lose their jobs when the city's 3-M plant closes down. And on May 30 in Asbury Park, the J.A.M. band will perform at a WNEW-FM (New York) beach party that will be broadcast live. Other concerts are being scheduled, and will be announced at a later date.

J.A.M. spokesman Lee Mrowicki stated, "The J.A.M. band will constantly fluctuate in terms of its members. Who plays in the band will be determined by who's free from commitments on the date in question."

Mrowicki also said, "At this moment, the plan is to give the proceeds for records sold in New Jersey to the Community Food Bank of New Jersey. The money earned for records sold in other states will go to food bank programs and related charities there."

## New York Jazz Fest Lives; JVC Takes Over Sponsorship

By Lee Jeske

NEW YORK — Stating that "the costs of producing a great jazz festival have become so astronomical that ticket sales cannot generate enough income to meet expenses," jazz impresario George Wein officially announced last week that JVC would take over sponsorship of the annual 10-day New York Jazz Festival. The Festival, which was transplanted from Newport, RI in 1972 — it began there, as the Newport Jazz Festival, in 1954 — had been sponsored by Kool cigarettes between 1980 and 1985. JVC has, for the past two years, sponsored Wein-produced jazz festivals in England, France, Holland, and Newport, as well as a touring jazz program. The New York event will be called the JVC Jazz Festival/New York and will be held in various New York venues from June 20-29.

The festival schedule, which was released last week, shows little change in approach from Wein's previous New York events — many of the biggest names in jazz will be on hand, and such New York Festival traditions as early-evening solo piano concerts will continue. Avery Fisher Hall remains the major venue, with Town Hall, the Beacon Theatre, and Lincoln

Center's Bruno Walter Auditorium being used in place of the closed-for-renovations Carnegie Hall. (continued on page 40)

## Retailers Cautious On Pricing

Some Cite Inevitable Increases

By Stephen Padgett

LOS ANGELES — The recent manufacturer price increases, which ranged from two to five percent, are being met with caution and a "wait and see" attitude by many retailers and wholesalers surveyed by *Cash Box*. Those who went on record about their plans were either in the process of deciding how much and when they would raise their prices or had recently completed changes in their pricing structure.

Representative of retail's response was Roy Imber's, president of 60-store The Record World. "We cannot afford to absorb the increase that was just placed on us without having a reaction to it. Shortly, within the next couple of weeks, we'll have worked out a scheme of what we want to do. There will be changes made."

Evan Laskey, president of Denver-based Dan Jay, operates as a wholesaler and a retailer. "On the wholesale side we basically passed through the increases. On the retailer side, among our fran-

chises, some of them went up and some of them are just taking it bits and pieces. It just depends on where they're at and what their competitive situation is," he said.

Many, who spoke off the record, concede that price increases are inevitable. They are waiting to get a consensus on what the competition will do.

Ned Berndt, president of Q Records in Florida flatly asserted "We raised our prices on LP and cassette." His usual shelf price for an \$8.98 is now \$8.97, up from \$8.57. His three-tiered sale pricing of \$5.79, \$6.98 and \$7.94 will also be affected. "We're probably not going to be running many at \$5.79," he said. Berndt appears to be holding the line on compact discs.

"The customer is still, in our opinion, getting music at a cheap price," commented Jack Eugster, president of The Musicland Group. His complaint is that the increase should have come in the form of an increased list price. "The spread between cost to list should be increased," he said, thus preserving a retailer's margin. He would welcome a general

(continued on page 40)

## The Music Business Symposium: Uphill Battle For Success

By David Adelson

LOS ANGELES — To term it a massive undertaking would be an understatement. Monumental seems more appropriate.

Nevertheless, the organizers and staff of The Second Annual Music Business Symposium are plowing full steam ahead to bring to Los Angeles, on May 2, 3, 4, the largest gathering of music industry professionals this city has ever known. Along with New York's New Music Seminar, now seven years old, this ambitious endeavor may become one of the most widely respected forums for the exchange of new ideas and opinions. Or it may not.

"There was a real show-me attitude at the beginning," said John Sutton-Smith, one of the event's organizers. "It's the first time we tried to put it together as a three-day convention and naturally it hasn't been easy."

Last year, Music Business Symposium founder William Gladstone held a series of panel discussions over a ten-week period. The turnout was successful and Gladstone became convinced a three-day symposium would work. Gladstone is a

respected manager in Los Angeles and his credibility has been a positive factor in attracting both panelists and attendees. "He has a lot of integrity," Sutton-Smith remarked. "People trust him."

In contrast to the New Music Seminar, a comparison that organizers would like to downplay, the Music Business Symposium is being targeted primarily at industry professionals. With the exception of the NARAS-sponsored "Careers In The Music Industry," the 23 open- and closed-door sessions are designed to provide an environment where industry professionals can network. "We went out and asked people in the industry what they wanted from an event like this," said Sutton-Smith. The result is panels ranging from independent labels to independent promotion. There are discussions scheduled on corporate sponsorship, the future of music video, several A&R panels, and many more diverse topics.

One of the most unique aspects of the symposium is the inclusion of several closed door meetings for A&R people and publishers. At one of the sessions, closed to the public, Malcolm MacLaren will address a gathering of A&R representatives from major and independent labels. At another, publishers will meet behind closed doors with A&R people for the simple purpose of being able to talk openly about the issues they have in common or the ones that keep them apart.

Organizers claim that attendance figures for the event are rising steadily, though they would not make specific numbers available. Sutton-Smith is quick to point out that, "the bottom line is looking fine," and "every day we're getting more and more people interested."

There is no shortage of skeptics however. There are the usual doubts about an untested product and some have complained that a \$205 fee (it was \$175 before April 6) is quite high for a first-time event. But Sutton-Smith insists that the cost of putting on such an event is enormous and that the price of registration is quite appropriate given the impressive line-up offered at the event.

One of the most interesting panels currently in the making is Sunday's (May 4) independent promotion panel. Already

(continued on page 40)

Advertisement

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## GEORGE HOWARD "LOVE WILL FOLLOW" (TBA 210)

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**AMERICA/SMASH DEBUTS** — Steve Popovich (l), sr. vice president, Nashville, PolyGram Records, recently announced the formation of the America/Smash label with the "Class Of '55" album. Carl Perkins (c) is featured along with Jerry Lee Lewis, Roy Orbison, and Johnny Cash on the LP recorded in the original Sun Studio and American Studio in Memphis. Chips Moman (r) is the album's producer and president of America Records.

## BUSINESS NOTES

### PolyGram Pacts With America; 'Class Of '55' Debut Release

NEW YORK — Steve Popovich, PolyGram's senior vice president of Nashville Operations and Chips Moman, president of America Records, recently announced a licensing agreement between the two companies, to debut May 26 with the release of the album "Class of '55." This highly-anticipated recording will be distributed worldwide on the America/Smash label by the PolyGram group of companies. "Class Of '55" features the reunion of four legends of rock and roll: Johnny Cash, Jerry Lee Lewis, Roy Orbison and Carl Perkins. They returned to the birth of their careers — Sam Phillips' small Sun Studio in Memphis — to cut approximately half of the album's 10 tracks. The remainder of the songs were recorded at Memphis' American Studio.

"'Class Of '55' marks the re-emergence of Memphis music, which has been so vital in shaping the last 30 years of contemporary music," said Popovich. "We're proud to present the greats who started it all and look forward to a long, productive relationship with Chips Moman and America Records." Moman called the album "the realization of a dream." "We are thrilled with our association with PolyGram," he continued, "and it is fitting that this project of rock and roll's great forefathers will have a label of such international prominence to spread the world around the world."

### Injunction Against Perry Denied

LOS ANGELES — The Suffolk Superior Court of Massachusetts has denied Michael J. Striar's application for a preliminary injunction to prevent Joe Perry from performing with Aerosmith. In his suit, Striar alleges that Perry contracted in 1983 to perform exclusively for a corporation in which Striar had an interest. Striar claims that Perry's performances with Aerosmith constitute a breach of that contract and that as a result, Striar has not received his share of Perry's income, and lost a chance to further himself in his attempt to become a major concert promoter.

Finding that the only result from a preliminary injunction would be immeasurable harm to Aerosmith (currently in the midst of concert dates on the east coast) the court denied Striar's motion. After examining all the evidence the court concluded that Striar not only approved of and encouraged Perry's return to Aerosmith, but also promoted and profited from subsequent Aerosmith concerts.

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

NEW YORK — The Seton Hall University Entertainment Law Forum will hold a Songwriter Symposium on April 23 at the University's Newark Law Center; it starts at 4 p.m. and admission is free . . . On June 20, the Special Committee on Entertainment Law of the New York State Bar Assoc. will sponsor a seminar entitled "Entering the Entertainment Law Industry"; registration info. can be had from their New York office, 575 Madison Ave., New York, NY 10022 . . . Optec Industries has announced plans to develop a compact disc plant in Georgia; the data systems company plans to focus on contemporary Christian and gospel labels . . . Profile Records has moved: they are now at 740 Broadway, New York, NY 10003, and their new phone number is (212) 529-2600 . . . ABKCO president Allen Klein is offering a \$10,000 reward for footage of Sam Cooke performing "Wonderful World" — the single is now on the charts in England . . . Harry Belafonte and Desmond Tutu have lent their names to "Toronto Arts Against Apartheid," a May 25-June 1 series of concerts and educational events to raise money for assistance for blacks in South Africa . . . The Institute for Graphic Communication will hold its second annual Video Publishing Conference, May 28-30 in Bedford, Mass.; contact them in Boston at (617) 267-9425 for details . . . New in the bookstore: *Piece of My Heart: The Life, Times and Legend of Janis Joplin* by David Dalton (\$15.95, St. Martin's Press).

## EXECUTIVES ON THE MOVE



Cohen

D'Atri

Hock

Masters

**Cohen To Columbia** — Jamie Cohen has been appointed director, talent acquisition, west coast A&R, Columbia Records. Cohen will be responsible for seeking out and evaluating new talent acquisitions for the Columbia label as well as coordinating the A&R activities of select artists on the Columbia roster. He comes to Columbia from Arista Records where he was west coast A&R director.

**Changes at Chrysalis** - Chrysalis Records has announced a major expansion and strengthening of their promotion department. Charlie D'Atri is promoted to director national singles promotion based in New York. D'Atri was New England regional promotion manager. Jan Teifeld is named associate director singles/west coast. Teifeld comes from All-Pro Record Promotion, a west coast independent promotion firm. Jeff Laufer is appointed associate director albums/west coast. He was director of album promotion/west coast for Arista Records. Roger Mayer is named associate director albums/midwest. He is former operations manager/program director at WIZN Burlington, Vt. Jerry Blair is named New England regional promotion manager. Blair was a CBS college marketing manager in the New England region. Michael Van Orsdale is named central/Cleveland regional promotion manager. Van Orsdale joins Chrysalis from New Avenues Music, an independent album promotion firm. Greg Thompson moves from central region to Chicago to become midwest regional promotion manager. Ralph Carroll is named upper southeast regional promotion manager based in Charlotte, N.C. He was program director at WCGQ Columbus, GA. Geina Horton is named mid-central regional promotion manager based in Denver, CO. Horton was music director Y-108 in Denver.

**Hock Named** — Randy Hock has been promoted to the newly created position of national director of album promotion/marketing for MCA Records. In this new position, Hock will expand his album promotion responsibilities to a national level while remaining based in New York.

**Masters to VH-1** — Lee Masters has been named vice president of VH-1 Video Hits One. Masters is now the key programming executive for the channel, responsible for production, editorial content, and on-air promotion. Before joining MTV Networks Inc., Masters was general manager of KWEN, Katz Broadcasting's country music station in Tulsa, Oklahoma. Previously, he purchased and managed two radio stations in partnership with Henson Broadcasting of Louisville, Kentucky: KISO/KLOZ in El Paso, Texas and WAVE/WLRS in Louisville. From 1975 to 1977 Masters was program director for WLRS.

**Changes At Arista** — Arista Records has announced three promotions in the international department with Eliza Brownjohn being named senior director, international operations, Kevin Keenan being named associate director, international operations and Marck O'Connell being named manager, international operations. In her new capacity, Brownjohn will provide the overall direction for Arista's international operations, with primary responsibility for the territories outside of the United States and the United Kingdom. She will also coordinate and review the implementation of these plans with Arista's artists and foreign licensees.

**NARM Changes** — NARM has announced the promotion of Pam Cohen to executive director and the staff addition of Patrick Gorlick as director of creative services. Pam Cohen previously served as NARM's director of administration and association programs. She joined the Association in February 1985, following a 12-year stint with WEA, where she held various record and video sales positions and also created promotions for Atlantic Records. Rejoining the NARM staff is Patrick Gorlick, the new director of creative services. Gorlick returns to the Association's Cherry Hill offices after several years in Seattle, where he ran a marketing consulting firm.



**BETANCOURT SIGNS NEW LONG-TERM AGREEMENT** — In recognition of what the company terms the consistent promotional gains made by PolyGram recording acts, the label recently signed John Betancourt, its senior vice president of promotion, to a new long-term agreement. Betancourt, who will retain his current title, is pictured on the left with Dick Asher, president and chief executive officer of the company.

## RCA Reports Record Sales And Higher Earnings For First Quarter

NEW YORK — RCA Corporation achieved record sales and a 13 percent increase in earnings for the first quarter of 1986. Earnings for the three months ended March 31, 1986 increased to \$73.4 million, equal to 77 cents per share, from \$65.0 million, or 58 cents a share, in the first quarter of 1985. Sales in the first quarter reached a record \$2.29 billion compared to \$2.07 billion a year earlier.

President and chief executive officer Robert R. Frederick said, "The first quarter

results exceeded expectations and reflected an outstanding performance by NBC and a strong performance by Aerospace and Defense. We are optimistic that our performance will also be good for the balance of the year."

In music and video, sales increased significantly, reflecting the merger with Ariola Records. Earnings increased mainly as a result of continued strong performance by RCA's joint ventures with Columbia Pictures to distribute home video cassettes.



**COMING ATTRACTION** — The Main Attraction has been signed to an exclusive worldwide contract with RCA Records. Their debut album, "All The Way," is preceded by their first single, "Reconsider." Shown here at RCA's New York headquarters are (seated, l-r): Elliot Goldman, president, RCA/Ariola International; The Main Attraction's Tony Black, Eric Shotwell and Roosevelt Nickleberry; Mike Omansky, RCA's vice president, marketing; the contemporary music product management; TMA's Jerry Askew. Standing (l-r): Basil Marshall, RCA's director, black music promotion; Tony Wells, RCA's director, black music, A&R; Gregg Geller, vice president, A&R; and Wayne Douglas, discoverer and producer of The Main Attraction.

## Simple Minds Outlines Support Of Amnesty International

By Peter Berk

LOS ANGELES — During a press conference held by A&M Records on April 15, Simple Minds' lead vocalist Jim Kerr and guitarist Charlie Burchill were on hand to detail the band's current and projected support of Amnesty International, the human rights organization geared toward preventing and resolving cases of unjustifiable imprisonment around the world. Also present were John G. Healey, executive director of Amnesty International (A.I.) in the United States; David Hinkley, director of the Western region of the organization; and Abdullahi An-Na'im, who spent 20 months in a Sudan prison without a trial several years ago before gaining freedom through the direct efforts of A.I.

Unlike many of the other cause-related activities in the music community of late, Simple Minds' support of A.I. will not come in the form of a charity single or album. Instead, the band will help, for an indefinite period of time, to inform and educate the public about the organization and its goals. Currently on tour, the group is encouraging the distribution of A.I. literature at all of its concert venues, and endorsing a postcard campaign on behalf of two young prisoners held in East Timor and Ethiopia, respectively. Furthermore, Simple Minds has already donated proceeds from two concerts (one in London on March 3, the other at Los Angeles'

Greek Theatre last week) to A.I. The money will be used to aid "prisoners of conscience," defined as those whose beliefs, religion, color, sex, ethnic origin or non-violent personal stances have resulted in imprisonment.

At every U.S. Simple Minds concert location, as was the case when the band toured in Europe recently, those attending are being handed a three-part postcard containing information relative to A.I.'s work, as well as a previously addressed message to the powers that be in both East Timor and Ethiopia urging the release of the two prisoners in question. Booths with additional pamphlets are also being set up. Capping off the Simple Minds-A.I. connection, Kerr is dedicating a song (usually "Ghost Dancing") to the organization during each performance.

Speaking briefly at the outset of the press conference, A&M president Gil Friesen first mentioned that label founder and co-owner Herb Alpert himself has a history of donating to A.I. In an effort to keep that tradition going strong, Friesen therefore contacted Simple Minds' members. "Their immediate reaction," he recalled, "was, yes, they'd like to do something to help. In fact, they had already begun to think about it. A&M has a great deal of interest not only in this tour, but in Simple Minds and supporting their efforts with Amnesty International."

(continued on page 40)

## Hear N' Aid Projects To Be Released

LOS ANGELES — Mercury/PolyGram Records Worldwide has released "Stars," the fund-raising single recorded by a consortium of heavy metal musicians under the name Hear 'N Aid. This will be followed shortly by the release of a Hear 'N Aid album of donated tracks. A promotional videoclip of the single will be serviced simultaneously with the record's release and a half-hour video documentary "Hear 'N Aid: The Sessions" will become available on the home video market via Sony Video Software at the end of April.

"Stars" was produced and arranged by Ronnie James Dio and co-written by Dio and Dio band members Vivian Campbell and Jimmy Bain, who also organized the project. The single is available in 12" and 7" configurations, the 12" featuring the full-length (7:20) version on one side and an edited (5:10) version plus a series of artist interviews entitled "The 4-½ Minute News" on the other. The 7" single contains

the 5:10 version of "Stars" plus "The 4-½ Minute News."

"Stars" was recorded in Los Angeles during several sessions in the spring and summer of last year. "The 4-½ Minute News" consists of interviews conducted by Los Angeles radio personality Gayl Murphy during the "Stars" recording sessions with Dio keyboard player Claude Schnell playing a variation of "Stars" in the background.

The Hear 'N Aid album, including the full-length version of "Stars," will contain tracks donated by eight other artists. It will be released by Mercury/PolyGram in late May.

Monies realized from the sale of the "Stars" single Hear 'N Aid album, video documentary and line of merchandise will be distributed through USA for Africa to fund famine relief projects around the world.



**AT THE HAT AWARDS** — Naomi Judd (l) and daughter Wynonna (r) are joined by the youngest member of the family, Ashley, as they accept the "Hat" award for Top Vocal Duet on the 21st annual "Academy of Country Music Awards." The special, which honored the past year's best in country music, was broadcast "live" from Knott's Berry Farm, Buena Park, Calif., on NBC-TV, April 14th. (Photo 2): Alabama and Reba McEntire display trophies they won. (Photo 3): Joe Casey (r), vice president of country promotion for CBS Records, Nashville, accepts a "Hat" award on behalf of the label

when "Highwayman" was named single record of the year. (Photo 4): Kitty Wells celebrates the Pioneer Award she received in recognition of outstanding and unprecedented achievement" in country music. (Photo 5): George Strait shows off the "Hat" trophy he won as Top Male Vocalist. (Photo 6): Randy Travis, who was named this year's Top New Male Vocalist, poses with Nicolette Larson, last year's Top New Female Vocalist. (Story On page 32)

# ALBUM RELEASES

## OUT OF THE BOX

**KING — Bitter Sweet — Epic AL 40322 — Producer: Richard James Burgess — No List — Bar Coded**

British band King, led by singer/writer Paul King, hit last year with "Love And Pride." Tuneful and danceable, "Bitter Sweet" will establish King as a heavy hitter in the pop stakes. Standout cuts are "Alone Without You," "I Cringed, I Died, I Felt Hot," "Won't You Hold My Hand Now" and "The Taste Of Your Tears."



## OUT OF THE BOX

**KROKUS — Change Of Address — Arista AL8-8402 — Producer: Tom Werman — List: 8.98 — Bar Coded**

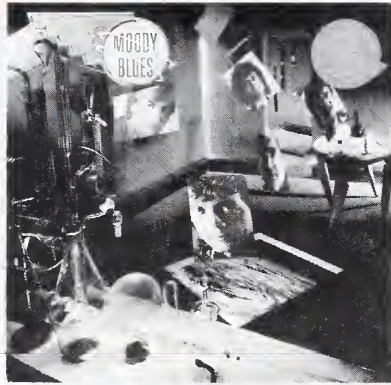
Metal on the melodic, made-for-MTV edge. Krokus figures to capture a significant portion of pop metal's die hards with "Change Of Address." Rock radio will grab a hold of "Burning Up The Night."



## OUT OF THE BOX

**THE MOODY BLUES — The Other Side Of Life — Polydor 829 179-1-Y-1 — Producer: Tony Visconti — List: 8.98 — Bar Coded**

Combining the qualities which brought the band to prominence in the late 60's with the state of the art production values of the 80's, The Moody Blues have created the best of both worlds with this latest album. Midtempo, rich and evocative cuts such as "Your Wildest Dreams," "The Spirit," and the title song best exemplify just how skillfully the group still writes and performs powerful and distinctly memorable music.



## NEW AND DEVELOPING

**RUBBER RODEO — Heartbreak Highway — Mercury 422-826 886-1 M-1 — Producer: Ken Scott — List: 8.98 — Bar Coded**

This first waxing from Rubber Rodeo since their "Scenic Views" LP nearly two years ago follows in much the same "cow punk" vein. Distinct country influences are the prime calling card of this sound, driven by a cityfied rough-edged sensibility that gives it some street guts. A cover of the 1969 Harry Nilsson hit, "Everybody's Talkin'" makes a surprise showing here with added bite and a galloping percussion. AOR and alternative radio is a must for "Heartbreak Highway," with possible CHR appeal.



## FEATURE PICKS

**THE TURTLES — The Battle Of The Bands — Rhino RNL 70156 — Producer: Chip Douglas — List: 8.98 — Bar Coded**

This '68 Turtles concept LP finds the band mocking trends of the time. Contains the classic "Elenore" and joins "Turtle Soup" as Rhino's latest and welcome Turtles reissues.

**THE TURTLES — Turtle Soup — Rhino RNL 70157 — Producer: Ray Davies — List: 8.98 — Bar Coded**

The Kinks' Ray Davies produced this 1969 Turtles LP which signalled a transition for the band away from traditional pop and toward a more experimental bent. It is, like "The Battle Of The Bands," a welcome reissue.

**ACCEPT — Russian Roulette — Portrait BFR 40354 — Producer: Accept — No List — Bar coded**

German heavy metal outfit is back with another slamming collection. Its legions of faithful fans will once again go for this one.

**CROSSROADS — Original Motion Picture Soundtrack — Warner Bros. 25399-1 — Producer: Ry Cooder — List: 8.98 — Bar Coded**

You don't have to love blues music to appreciate the quality and integrity of producer/arranger/composer Ry Cooder's work on this unique and decidedly memorable soundtrack.

**BARBARA REED — This Was Meant To Be — Rare Sound RS101 — Producer: Barbara Reed — List: 8.98**

Southern California singer Reed has delivered a swinging, jazzy little gem chock full of her own compositions and captivating vocals. Very tasty for adult formats.

**HOODOO GURUS — Mars Needs Guitars — Elektra 60485 — Producer: Charles Fisher — List: 8.98**

Elektra will now distribute this already strong selling Big Time release. Hoodoo Gurus is a purveyor of good, solid guitar rock and roll with a slight "down under" feel. The re-package has only an Elektra sticker on the front, hence, original Big Time spine info and no bar code.

## RECORDS TO WATCH

**AUGUSTUS PABLO — Rising Sun — Shanachie/Message 1008 — Producer: Halle Selassie I — List: 8.98**

**RAIN PARADE — Beyond The Sunset — Restless 72086 — Producers: Jim Hill-Rain Parade — List: 8.98 — Bar Coded**

**GET SMART! — Swimming With Sharks — Restless 72111 — Producer: Iain Burgess — List: 8.98 — Bar Coded**

**VELVASCURGE — Human Element — Esync E-SY004 — Producer: DeLooch — No List**

**COMPUTER SEX — Body Electric — Eclectic — Producers: Patrick Keel-Computer Sex — No List**



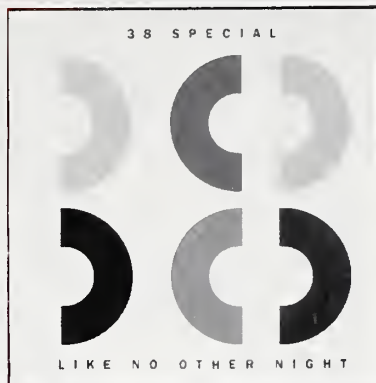
# SINGLE RELEASES

## OUT OF THE BOX

### 38 SPECIAL (A&M 2831)

**Like No Other Night** (3:59) (Rocknocker-John Bettis adm. by Warner Bros./ASCAP—Irving/BMI-Calypso Toonz/PROC) (Don Barnes-John Bettis-Jim Vallance-Jeff Carlisi) (Producer: Keith Olson)

The long-awaited 38 Special single finds the guitar band attacking familiar turf. The teen love theme and melodic guitar will capture the hearts of middle America. Strong production and a good hook assure CHR.



## OUT OF THE BOX



### KING (Epic 34-05843)

**Alone Without You** (3:34) (CBS-King adm. by April/ASCAP) (P. King) (Producer: Richard James Burgess)

This perky single from the just-released "Bitter Sweet" features a chant-like "na, na, na" refrain and King's earnest vocal. Should be a high charting CHR record and could signal the emergence of this band as a real force.

## OUT OF THE BOX

### FALCO (A&M 2832)

**Vienna Calling** (4:01) (Nada-Almo/ASCAP-Manuskript/GEMA) (R. Bolland-F. Bolland-Flaco) (Producers: Rob Bolland-Ferdi Bolland)

Falco's #1 "Rock Me Amadeus" is followed by this similar German rap that topped world charts like its predecessor. The U.S. re-mix has an English section that should help it get to the upper reaches of the chart.



## NEW AND DEVELOPING



### ANTHONY AND THE CAMP (Warner Bros. 7-28730)

**What I Like** (4:03) (Knot Sew-No Sox adm. by Lost In/ASCAP) (Anthony-Henley Goddard) (Producer: Jellybean)

"What I Like" is the debut single from Anthony And The Camp. It is an infectious, captivating dance track. Certain BC and should cross. Jellybean's production is crisp and focused, Anthony's singing is engaging and effervescent. This could become a surprise hit.

## FEATURE PICKS

### CLANNAD (RCA JK-14358)

**Closer To Your Heart** (3:29) (E.G.-Clannad/BMI) (C. Brennan) (Producer: Steve Nye)

Irish group Clannad has the interest of rock fans due to the vocal admiration of U2's Bono. This single has CHR and AC earmarks. This band could be the surprise hit of '86.

### WILD BLUE (Chrysalis VS4 42985)

**Fire With Fire** (3:30) (Fallwater/ASCAP) (C. Sandford) (Producer: Chas Sandford)

Newest Chrysalis rock act Wild Blue covers a similar pop/rock territory occupied by Heart and labelmate Pat Benatar.

### JOHN MILES BAND (Valentino/Atlantic 7-99547)

**I Need Your Love** (4:00) (Blackwood/BMI) (Miles) (Producer: Trevor Rabin)

Miles' stratospheric vocal soars above this rock ballad with possibilities on several formats.

### THE DRAMATICS (Fantasy 967)

**One Love Ago** (3:59) (Idnyc-Derf-Pure Delite/BMI-Membership/ASCAP) (Pittman-Claytoven-Grace) (Producers: F.L. Pittman-Claytoven)

This could mark a Dramatic comeback, the ballad is a classic.

### ARETHA FRANKLIN (Arista AS1-9474)

**Ain't Nobody Ever Loved You** (4:02) (Gratitude Sky/ASCAP-Polo Grounds/BMI) (Narada Michael Walden-Jeffrey Cohen) (Producer: Narada Michael Walden)

Coming from the most successful album of her illustrious career, Franklin's newest single is a fizzy bit of calypso with the Queen Of Soul's trademark remarkable vocal.

### LUBA (Capitol B-5574)

**The Best Is Yet To Come** (3:58) (Chappell-Good Single Limited-Irving/ASCAP-PRS-BMI) T. Britten-G. Lyle) (Producer: Narada Michael Walden)

Soulful singer puts her polish on this grooving tune from the writer's of "What's Love Got To Do With It?"

### ELECTRIC LIGHT ORCHESTRA (CBS Associated ZS4 05892)

**So Serious** (2:38) (April/ASCAP) (Jeff Lynne) (Producer: Jeff Lynne)

"So Serious" has a classic ELO melody hook. A serious shot for wide radio attention.

### HOODOO GURUS (Elektra 7-695444)

**Bittersweet** (3:48) (Best Of All/ASCAP) (D. Faulkner) (Producer: Charles Fisher)

With the help of Elektra, this deserving single might get the attention it should. A perfect alternative, rock and progressive CHR cut — Lou Reed meets INXS.

### B.E. TAYLOR GROUP (Epic 34-05851)

**Karen** (4:10) (Miss Areal/ASCAP) (R. Witkowski-B.E. Taylor-J. Macre) (Producer: Rick Witkowski)

This ballad, in a Journey mode, could score for B.E. Taylor Group with its pleasant tune and strong vocal.

### PRECIOUS WILSON (Jive/Arista JS1-9456)

**I'll Be Your Friend** (3:59) (Zomba Enterprises/ASCAP) (Jon Astrop) (Producers: Jon Astrop-Bryan 'Chuck' New)

This is contemporary sounding British R&B with hooks for BC radio.

### POPS AND 'TIMER (Warner Bros. 7-28725)

**Tell Me Something Slick** (2:50) (Ensign/BMI) (Ry Cooder-Jim Dickinson) (Producer: Ry Cooder)

The latest Ry Cooder film tie-in has an insistent beat and funky vocals from Pops and 'Timer. The song is featured in the forthcoming film *Blue City*.

## RECORDS TO WATCH

### TOTAL CONTRAST (London 886 051-7 DJ)

**What You Gonna Do About It** (4:36) (Rare Blue/ASCAP) (Harvey) (Producer: Steve Harvey)

### REGINA (Atlantic 7-89417)

**Baby Love** (4:06) (Black Lion/Regina Richards/Deutsch-Berardi/April Music/Maz Appeal/ASCAP) (Bray-Richards-Kessler) (Producer: Stephen P. Bray)

### ROGER WHITTAKER (RCA JK-14333)

**The Genius Of Love** (4:12) (Dick James/BMI/Formula One (U.K.)) (Mitchell-Riley) (Producer: Bob Welch)

### COMING ATTRACTIONS (Atlantic 7-99550)

**Champagne** (3:36) (Wedot/ASCAP) (P. Webb-Moore-Skinner-Harold-Harrison-J. Webb-Brown) (Producers: Joe Webb-Frank Fair-Dennis Williams)

### JOHN DENVER (RCA JK-14366)

**Flying For Me** (5:37) (Cherry Mountain/ASCAP) (Denver) (Producer: Roger Nichols)

### COLOUR (IPS 001)

**Deeper** (2:58) (Geogull/BMI) (Writers/Producers: Not Listed)

### VANESSA JEAN MOULTON (Ebony EB005)

**I Just Want Somebody** (2:52) (Ebony Publishing) (Moulton) (Producer: Rich Dodson)

### ROBBIE MacNEILL (Summer Salt SSS 863)

**Long Distance Lover** (3:04) (Doseydotes/Lazy Daisy) (Producer: Not Listed)

### THE TRIPLETS (Elektra 7-69542)

**Boys** (3:59) (McTriplet/ASCAP) (Triplets) (Producer: Bernard Edwards)

### LOVEBUG STARSKI (Epic 34-05882)

**Amityville (The House On The Hill)** (4:09) (Kuwa/Anacrusis/Broome Street/ASCAP—(Loeb-Blow-Ryhmes) (Producers: Kurtis Blow-Steve Loeb-Rod Hui)

## POINTS WEST

David Adelson, Los Angeles

**THE DEAD ARE ALIVE** — It was a regular Thursday press night for me. Home late from the printing plant, too wired to go to sleep, so it's out with the bicycle for a ride along Venice Beach. As I hit the Ocean Front Walk and looked onto the large grass lawns along the eastern edge of the sand, I saw about 150 young people partying, playing music and meandering along the beach. This was not the usual Venice street crowd. I soon realized the **Grateful Dead** were back in town. The Dead are unlike any contemporary band today. Their followers have an almost disciple-like affection and they go wherever the Dead goes. The majority of "Dead Heads" hate their albums. Those are only studio replications of a Dead show. The Dead are known by what is perhaps the most extensive array of bootleg live cassettes in existence. Mingling among the Dead Heads last Thursday night, I heard "Box Of Rain" from a Capitol Theater (Passaic, New Jersey) 1974 show, as well as "Sugaree" from last year's Ventura County Fairgrounds (Southern California) "party." The Dead really don't do anything deliberate to inspire the type of fanatical following they have acquired. They take the stage, play their music, say very little to the crowd, and let their follower's minds do the rest. Last week's two shows at the **Irvine Meadows Amphitheatre** saw scores of drug related arrests by an Orange County Police force that studies its tactics from the book of Rambo. According to one officer, "It hasn't been this bad since the last time they played here." Regardless, Dead fans raved about the shows, saying they were classic Jerry (Garcia), classic Bob (Weir), or classic Phil (Lesh). Take your pick. Last Thursday night on Venice Beach, two days before the show, the 100+ tie dyed and tripping Dead Heads were feeling no pain. The Dead were about to play and that was all that mattered. It seemed like 1969 in Venice again.



**JERRY GARCIA OF THE DEAD** — Who said tie-dye and LSD were out of fashion?

**A STRAIGHT CROWD FOR THE MANIACS BUT MANIACS WENT TO STRAIT** — It was like a coffee house at the **Roxy** last Friday night as **10,000 Maniacs** returned to Southern California to play before a capacity audience on West Sunset. While the crowd was large in number, they were low on enthusiasm. Even though **Natalie Merchant** and co. delivered a tight, impressive and straight-from-the-heart set, the crowd only mildly showed their appreciation. Sure, there were applause and some hoots and hollers, but between each song there was an eerie silence. You could actually hear the waitresses spilling watered down beer on you. It's hard to explain, maybe it was the moon, maybe the real rowdies were down at the **Palace** partying at Elektra's other show, **Simply Red** (The Maniacs' show kind of took a back seat to the new darlings of the label). Anyway, it was a great set regardless if the band couldn't tell we thought so . . .

Meanwhile over at the **Wiltern** on Saturday night, a bunch of crazies converged on the **Bill Graham** owned venue and raised hell. There was non-stop screaming, high pitched shrieks and women rushing the stage bearing gifts. I even thought I saw a couple of panties fly by. In between songs, the noise was almost deafening. The crowd was going crazy. It's funny, all **George Strait** did was calmly walk on stage, stand almost dead still and sing some of the purtiest darn love songs you'll ever hear. When George peers out from under his big white cowboy hat with those baby blues and sings, "You look so good in love," the women melt while the men sing along. George Strait has so much charisma it bursts from his freshly pressed shirt and jeans. He is, without a doubt the greatest young star to grace the country scene in memory and from the reception he got from his newest single, "Something Special," it's apparent he'll be making them scream for a long time to come.



**GEORGE STRAIT** — The women screamed, swooned and rushed the stage. The man has a bright future ahead of him.

**SHORT CUTS** — Congratulations to **Bob** and **Barbara Reltman** on the birth of their son **Jack Andrew**. She is advertising director for **WEA**. He is vice president of marketing for **A&M Records** . . . **George Carlin** will film an HBO special at the **Beverly Theatre** on May 2 and 3 . . . **Anlmotion** is just back from Europe where they appeared on the top rated Peter Illman TV in Germany. They're headed back for the Golden Rose Rock Festival in Montreaux, Switzerland.

appeared on the top rated Peter Illman TV in Germany. They're headed back for the Golden Rose Rock Festival in Montreaux, Switzerland.

## NEW FACES TO WATCH

Simply Red is rare. You don't often hear a Manchester, England native — with brilliant red hair to boot — sing such convincing soul. What's more, Mick Hucknall, the key player in the Simply Red story, can at times be easily mistaken for one of his childhood favorites, Aretha Franklin.

Hucknall playfully put up his dukes at the suggestion he, a blue-eyed white boy from the north of England, sounds like one of America's best black female singers. But he admits to the influence, "particularly Aretha . . . I mean, I have most of her records for a start," he boasts.

There are many arguable *sine qua non* for a soul singer. One is certainly believable conviction. No one hearing the voice belonging to Mick Hucknall can doubt his conviction. No one hearing this voice wring its hands dry in songs like "Come To My Aid" or "Sad Old Red" has any trouble believing this guy means it. Hucknall looks up to James Brown in this respect. "That's what someone like James Brown does," Hucknall stated, "He's just so convincing that you believe every word."

"Picture Book," Simply Red's Elektra debut, is stylistically characterized by Hucknall as "a synthesis of all of the people I like to listen to. But I end up sounding like none of them really." And this is the key. Hucknall and his five compatriots — Tim Kellett, Sylvan Richardson, Tony Bowers, Fritz McIntyre and Chris Joyce — have managed to combine elements that are at once so familiar, yet in their hands become refreshingly novel. They avoid the cloying irritation of others who meddle in styles other than those which come naturally.

Soul and R&B is arguably the natural sound emerging from Manchester. According to Hucknall, obscure American soul music has for years been popular in the north of England. "A lot



### Simply Red

of independent labels available as obscure American imports were very popular in the north," he said. This sound, known as Northern Soul, provided the earliest and strongest influence on Hucknall.

But he insists that Simply Red is not revivalist. "We're still very much a product of our home surroundings," said Hucknall, "(America) can be my influence, buy I'm fundamentally Mancunian."

Simply Red is currently on a promotional swing through the United States seeking to repeat its British and European successes here. "Picture Book" is #1 and platinum in Holland, #5 and gold in Italy and in Germany's Top 20 according to Hucknall. As for the U.S., things appear to be taking off as well. The album has cracked the Top 100, jumping from 117 last week to 95 bullet this week. "Holding Back The Years," the current single, has climbed from 72 to 66 bullet.

"All I've ever tried to do," claims Hucknall, "is make music that moves people. I'd like to get out of the music industry with maybe six to eight great, accomplished and progressive albums," he added. So, in addition to possessing one of the great new voices on the scene, Hucknall also possesses a level head. And these days, that is simply rare.

## "America Rocks" Concert Set For May 18

LOS ANGELES — "America Rocks," a concert event which Eastman Kodak is set to present on May 18, will feature Huey Lewis and the News, Daryl Hall & John Oates, The Neville Brothers and The Hooters. The concert will serve as the grand finale to the 1986 Kodak Liberty Ride Festival, a day-long event celebrating the restoration of the Statue Of Liberty. Beyond its musical offerings, the festival will also entail picnics, balloon launches and non-competitive bicycle rides in over 100 U.S. cities.

"America Rocks" will take place in New Orleans' Superdome, and be beamed live via satellite to dozens of other major venues across the country. According to Pat Morrow, vice president and general manager of Nocturne Inc. (producers of the concert), "Our goal is to psychologically transport more than three quarters of a million Americans into the Superdome on May 18 through riveting special effects, dramatic sound and spectacular staging. A private satellite feed to this many major arenas has never been attempted before. In a way, we're pioneering a new kind of musical entertainment."

Speaking with equal enthusiasm, John M. Barr, director, Worldwide Events Group, Marketing Communications Services of Kodak, added, "We are excited that these artists have chosen to perform together in a history-making event in honor of restoration of The Statue Of Liberty (the concert will mark Hall & Oates' only joint continental U.S. perfor-

mance this year). Through the magic of satellite technology, they will entertain hundreds of thousands of fans in a single day, including those who live in cities not usually included on the concert circuit."

Tickets for the entire day's festivities will run \$26 in New Orleans, and \$5 less everywhere else (until May 1 when admission prices will go up to \$23). In Los Angeles, the event will be held in and around the Sports Arena, while the Snug Harbor will cater to those interested in the Festival in New York. ABC Radio Network will act as one of the co-sponsors of the event, proceeds from which will be directed by Eastman Kodak to The Statue Of Liberty/Ellis Island Foundation.



**IN THE STUDIO** — A-ha is currently in R.G. Jones Studio in Wimbledon, London, U.K., working on a follow-up LP with producer Alan Tarney. The as-yet unnamed album is set for release later this year and will coincide with a major world tour. Pictured (l-r): A-ha's Morten Harket, Mags, Pal Waaktaar.



## Frank Sinatra At 70: Another Very Good Year

By Lee Jeske

NEW YORK — "I never met a lonelier person in my life," says Nancy Sinatra about her dad.

"Without a song . . . the day would never end . . . Without a song . . ."

The voice — **THE VOICE** — smooth yet rough, like aged whiskey. Twenty-thousand people in the Meadowlands' Byrne Arena sigh as one.

"It seems we stood and talked like this before . . ."

The tuxedo is crisp, the pleats razor-sharp; the hands, ever holding that microphone chord, are soft, relaxed.

"For once in my life, I've got someone who needs me . . ."

"We love you Frank," a man's voice finds a moment of silence to bellow with a Bayonne brogue.

"You too, baby."

"He can't sing anymore. He's lost 'it,'" they say.

Can't sing anymore? "It?" What the hell is "it?" Range? Control? Style? Dynamics? Who the hell are "they?"

"Let's take it nice 'n' easy . . ."

And so it goes. 21 songs — more songs than Ella Fitzgerald (five years younger) or Sarah Vaughan (eight years younger) or Billy Eckstine (one year older) has essayed in one set in years. Great songs, Sinatra songs — "April in Paris," "The Best Is Yet To Come," "Moonlight in Vermont." The voice is secure, the singing is terrific. Terrific! Lean, hard singing — holding that last "York" in "New York, New York" for dear life, singing the pants off it. Sure, there's some scratchiness — the "trees" in "April in Paris" wheeze, as does the rhyme, "reprise" — but when he botches the lyric — he botches "It's Alright With Me" — the lyric is botched in tune. He also displays some ugliness — making nasty, unfunny remarks about a pair of columnists.

"He isn't the Washington Monument," says Nancy Sinatra by phone from her California home, "he isn't the Statue of Liberty, even though he's an American institution. He's a human being with feelings and he suffers the pain of this public humiliation and embarrassment and he keeps hoping — I think we all hope — that eventually a new generation will grow up just hearing his music and knowing of him because of his talents."

When Nancy Sinatra is reached she's busy composing a letter to the *New Republic*, which has once again tied the Sinatra name to unsavory doings. The

Sinatras battle hard.

"You never get used to it," says the woman who, 20 years to the day from our conversation, had the number one pop hit in America, "These Boots Are Made For Walking." "Put yourself in our place, with the name, and imagine what it would be like to be publicly embarrassed all the time."

Indeed, Frank Sinatra is an American institution. The institution turned 70 years old a couple of months ago — an anniversary that passed uncharacteristically quietly: no big TV specials, no concert in front of the Sphinx, no nothing. Just Sinatra on the road — singing very well, tossing off benefits with a shrug of his tuxedoed shoulders, fighting the world.

"I see more and more sadness in him as he gets older," says Nancy Sinatra. "And, to be perfectly honest, it worries me."

Sadness, loneliness? Mr. Rat Pack, Mr. Ring-A-Ding-Ding, Mr. Vegas — sad and lonely? The Greatest Roman of Them All — certainly, since the election of a Polish Pope, the most famous Italian in the world — the man who hangs out with presidents and kings?

"What people forget," says his daughter, "is that, between presenting himself in January and presenting himself in March, there is a lot of private time, there is a lot of time spent with very simple people, very basic people, a very quiet life."

The state of Frank Sinatra, at age 70:

Two books about the man have recently been published: *Frank Sinatra, My Father* by Nancy Sinatra (Doubleday), a warm, beautifully put-together book that is not schmaltzy, does not swoon — it paints a daughter's picture and it paints it very well. The sadness, the melancholy of both father and daughter are on every page. It's a coffee table book — the beauty of the thing will obscure the text — but it's about to come out as a rack-sized, virtually-pictureless paperback. It opens the eyes. And *Frank Sinatra, A Celebration* by Derek Jewell (Little, Brown) — a standard biography with the viewpoint clear in the title.

Columbia is about to release a six-record boxed set of the post-RCA, pre-Capitol Sinatra. RCA put all its Sinatra — the sessions with Dorsey — into several attractive LPs a couple of years ago. Capitol, which has the cream of the

(continued on page 40)

## EAST COASTINGS

Paul Iorio, New York

**IF IT'S NOT FAST, IT'S NOT LOVE** — Some guy at the Irving Plaza bar the other night was joking about how he would like to hear **John Lydon** sing *The Mary Tyler Moore Show* theme ("Love Is All Around"). He imitated Lydon singing positively lurid renditions of such innocent lines as "you're gonna make it after all," "who can take a nothing date . . .," and (especially) ". . . and every little movement you show it." (Indeed, tone is one thing the PMRC can't sticker.) **Husker Du** didn't exactly do that at Irving Plaza April 12, though they did play the song and they do share the same town as Ms. Richards. "We're from the St. Paul side," says Husker Du singer, songwriter, and guitarist **Bob Mould**. "We used to go over to Minneapolis



to play because that's where the gigs were. When we came around they had nothing better to do than argue about whether they were from Minneapolis or St. Paul. Out of sheer boredom, rivalry is created." To those who say 'enough of this Hometown-Smalltown-Born In The U.S.A. schtick,' hold on: these guys are authentic specimens of '80s Americana. Mould has this just-rolled-out-of-bed, **Walter Mondaleish** pizz-zazz about him, drummer/singer **Grant Hart** looks like he's about to leak confidential information, and bassist **Greg Norton** is a perky bachelor-type who could "probably make it all seem worthwhile" for a Ms. Richards. At their in-concert

best, when they weren't just blindly thrashing, they sent up a cumulus mass of sonic boom eight miles high. Highlights of the 90-minute set included the thrilling "Don't Want To Know If You Are Lonely," "Sorry Somehow," and a 15-minute noise jam that evolved into the melancholy "Hardly Getting Over It" (all from "Candy Apple Grey"/Warner Bros.). Loud and fast rules with Husker Du, and though they may not be the best practitioners of the style, all indications say they're probably gonna make it after all.

**KISS! KISS! KISS!** — Kiss! They played their home turf! The Meadowlands in New Jersey! April 11! Lots of amps! Amps loud enough to break your lease! They jumped off the amps! **Gene Simmons** in shocking red! Guitar solos! Drum solos! Flames shooting from drums! They did "Uh! All Night" ("Asylum" LP/PolyGram)! Sounded like "Misty Mountain Hop"! They even encored with "Whole Lotta Love"! Everyone's a **Zep!** Pinwheels of sparks twirled from the ceiling! Ravenous applause! They played "I Wanna Rock 'N Roll All Night (And Party Everyday)"! They played "Love Gun"! But no "Christine Sixteen"! No "Back In The N.Y. Groove"! Nobody minded! Smoke! Sparks! Cheers! Fists! It's loud! It's 1986! It's the 1970's!

**HONEST MAN** — Sometimes you just get a feeling about a person. **Bruce Springsteen, Walter Cronkite, Woody Allen**: somehow you just know they're honest. Though **Dan Stuart, Green On Red's** singer and songwriter, isn't nearly as well known, he does have a solid sense of musical integrity. In fact one of the standout cuts on Green On Red's debut PolyGram album, "No Free Lunch," is called "Honest Man." "I love the way 'Honest Man' came out," Stuart told *Cash Box*. "That was an (acoustic) experiment that worked." The song and the album both have an offhand, casual appeal — and no wonder: Stuart knocked off "No Free Lunch" in less than a week. "I just think that rock stars are being financially irresponsible — I mean you don't have to spend a lot of money to make a good record," he says. "No Free Lunch" is honest proof.

**EAST CLUBBINGS (AND OTHER THINGS)** — **Dwight Yoakam**

played a fine and consistent set of pure backwater country rock songs from his Warner Bros. LP "Guitars, Cadillacs, Etc. Etc.," at Irving Plaza April 12 (opening for Husker Du) . . . British cult faves **Gene Loves Jezebel** (Beggars Banquet) headlined Irving Plaza April 11 in an engaging show that positively captivated their fanatical audience. Best songs: "Rooftops" and "Desire" . . . **Joe Jackson** played "Right and Wrong" and "Soul Kiss" ("Big World" LP/A&M) on NBC's *Saturday Night Live* April 12 . . . **Allen Klein**, president of ABKCO Industries, is offering a \$10,000 reward to anyone who can find film or video footage of **Sam Cooke** singing "Wonderful World" . . . **The Golden Palominos** (Celluloid) are at NY's Radio City Music Hall Studios recording tracks for their next album .



**OH LORD!** — Everyone's favorite **Dead Boy, Stiv Bators**, and his band, *The Lords Of The New Church (I.R.S.)* play the Ritz April 25 and 26.

## AIRPLAY

Jimi Fox, Los Angeles

**BEACH BOOGIE BOUNCES BACK** — The Greensboro-High Point airport is real interesting. It's not your typical airport. You really need to be here to grasp what it is I'm feeling. Oh well, before I leave this North Carolina haven, let me tell you about old **Don Davis**, program director of **WEAL**, the official Greensboro "block" programming station. Neal is now fusing golden oldies known in the Carolinas as beach music. The music will include groups like **the Clovers**, **the Drifters**, and **the Tam**. I'm sure you've got the idea. Don is real excited about the musical restructuring. Oh-oh, it's that time again, plane's ready, see you on board . . . We've got a long flight, so I'll fill you in on some hot info floating about that you should know. The wild women of L.A.'s airwaves are getting restless. **Shana** from **KLOS** may be heading to the farm club to make room for **KISS-FM's Rachael Donahue**, placing **Dees** in a dilemma (Oh I can hear Wally groaning now). Newly acquired **KLOS** weekender **Dusty Street** is being entertained by **KRLA's Humble Harve**. **Dr. Toni Grant** slides into the 6-8 p.m. Monday through Friday slot at **KFI**. I don't believe the rumor that Dr. Grant is there to help **Steve La Beau** resolve any personal conflicts he is supposed to have. I happen to know that the gentleman is real stable and well adjusted. Ask his chiropractor. I find myself, more often than not,



**GOLDEN OLDEN DON DRIVES WEAL-AM** — To the countless industry peers who have appealed, pleaded and just plain begged for a Cash Box glimpse of what the real Don Davis, program director, WEAL, looks like . . . knock yourself out.

looking around the plane to see if I recognize any "kamikaze characters," known in the high skies as "blastin' packin' bombers." That reminds me that my buddy and super air talent **Chris Lane**, the voice of **Armed Forces Radio and Television Service**, would like all of you to record on a cassette a personality salute, for the great guys and gals who are serving our country. The cassette or old cart should include a greeting, personal ID, followed with your station and city ID and a short message of appreciation. Send that to **AFRTS, 1016 McCadden Place, North Hollywood, California 90038**. Make it to the attention of Chris Lane. Your voice will be heard by 250 to 500 million people worldwide, Armed Forces Radio outlets are located in Alaska, Belgium, Bermuda, Cuba, Diego Garcia, (in the Indian Ocean), Germany, Greece, Iceland, Japan, Korea, Netherlands, Norway, Panama, Philippines, Portugal, Spain, Turkey, Puerto Rico, Guam, as well as hundreds and hundreds of ships. In these anxious times, "a touch of home" can go a long way. So get those cassettes in the mail. Cash Box congratulations to **WEEI, Boston; WBBM, Chicago; KEZW, Denver; KCMO, Kansas City; KNX, Los Angeles; WHBQ, Memphis; WQXR, New York City; WCAU, Philadelphia; WHAM, Rochester; and KMOX, St. Louis**, who will all be broadcasting 52 hours of the original **Jack Benny Show** and the **Burns and Allen** show — a total of 104 hours of great golden radio programming from **Charles Michelson** on the west coast and **Robert Michelson** on the east coast. On the subject of syndicators a couple of notes from our friends over at **WW1**. **Thom Ferro**, WW1 vice president/general manager selected former **KMET-FM, Los Angeles** program director **Rich Piombino** as marketing director. Piombino will work closely with WW1's station sales department assisting local affiliates in setting up promotions around WW1 programs. The second item of importance, is that WW1 obtain a preliminary injunction enjoining **Amway Corporation** and its subsidiary, **Multicomm Telecommunications Corp.**, from transmitting radio programs or utilizing advertising related to such radio programs in violation of agreements under which WW1 had purchased the principal assets and name of **Mutual Broadcasting System, Inc.** My suggestion to both **Jay Van Andal** and **Richard V De Vos** is that they stick to drawing circles . . . "Ain't it Great!" Finally those of you concerned as to the whereabouts of **Brother Bill** from **KISS-FM**, fear not, he's a restin' dot in the Bahamas sunshine. To where he shall return is the question. Also, will good humor end **Paraquat Kelley's** career at **KMET-FM**? Details on this and other radio phenomenons upcoming soon . . . Oh flight attendant, may I have a pillow?



**PIX PICKS WONDER TO WANDER** — Stevie Wonder joined WPIX's Tim Byrd in New York to reach out across the air waves. Pictured (l-r): Byrd; music director, Wendy Silvershein; promotion director, Jane Shayne and of course, Stevie Wonder.

## Public Radio — A San Diego Adventure

By Jimi Fox

**LOS ANGELES** — While commercial radio was celebrating its unity and reaching for the future in the "Lone Star" arena of Dallas, public radio was striving to achieve similar goals in the "Gem by the Sea" arena of San Diego.

At the Hyatt Islandia Hotel, the American Public Radio Conference was exchanging ideas, expanding its horizons, discussing its policies and most importantly, making HISTORY!

On the other hand, the National Public Radio Conference was meeting at the Town and Country Hotel under the guise of "Hear The Future" and forging an uncomplimentary stance towards the press. In my 25+ years of attending and participating in broadcasting conferences, I was amazed to witness the blatant repression of the constitutional guarantees of freedom of the press. National Public Radio was more concerned with charging for breathing, walking and bleeding, than for good media coverage of what its programs and policies are concerning an alternative to the American public as a service to the American public. Perhaps I viewed a glimpse of why the present administration wishes to make deeper cuts into the federal funding of NPR for the sake of "balancing the budget." Enough said!

Across town, the American Public Radio Conference which is not federally funded and has to fight, claw and continually search for underwriting seed money for its programs and grant assistance for producers, was by virtue of its openness, a refreshing experience to be exposed to.

In taking a closer look at the APR network, a mere child compared to its older cousin, the NPR network, I found that it began its existence in January 1982. Its purpose was to acquire quality radio programming and to distribute and market this programming to affiliate stations nationwide.

APR is an independent, private, non-profit corporation governed by a board of 13 directors. There are currently 311 APR affiliate stations serving 258 different communities. Thirty-seven communities are served by more than one affiliate station and represented by 78 stations. The affiliates cover 98% of the communities in which a public radio station exists and there is an affiliate station in every major radio market in the U.S.

As of November 1984, APR provided more programming to the public radio system than any other source. Two hundred and ninety programs or series have been distributed to date.

Approximately 33% of the programming distributed by APR is produced by independent producers, foreign broadcasting organizations and affiliate stations. The remainder comes from five public radio national production centers: WYNC, New York; WGBH, Boston; WGUC, Cincinnati; Minnesota Public Radio; and KUSC, Los Angeles. It should be pointed out here that the number of affiliate stations and independent producers contributing original programming to the system has risen from 19 in the first year, to a current total of 48 with more to come.

APR programming falls into the following program categories: (A) classical music and performance programming, 70%; (B) Public Affairs and Documentaries, 20%; (C) Non-classical music, 10%.

Before we glance at some of the sensational programs provided by APR, allow me to shed some light on the funding and operating finances of the

network that create some tough decisions and nightmares for spawning new programs. APR has established a program fund to provide financial support to producers to stimulate the development, production and distribution of radio programs. Sixty-nine percent of that fund provided by grants has been allocated directly to program producers. That program fund was generated by several matching grants including major grants for the Ford Foundation, The Andrew W. Mellon Foundation and Peur Foundation.

Affiliate stations pay annual fees for administrative services of APR. In addition, some series distributed by APR require a "carriage fee." Keep in mind, of the 290 programs and series distributed to date, 14 have a "carriage fee." Remember, APR receives NO federal funding from the Corporation for Public Broadcasting.

Now, a thumbnail mention of programs distributed by the APR network: "A Prairie Home Companion," is the banner leader of all the APR programs and features host and creator Garrison Keillor. This is an in-depth story time and song of cultural flavoring that has given public radio a new luster. This phenomenal program has graced the cover of *Time* magazine, (November 5, 1985), an indisputable testimony to public radio's potential as a front-ranking cultural force.

"MONITORADIO Weekend Edition" is an award-winning one-hour weekend news and information program, including a unique analysis of the past week's major events. After five or six highly produced, entertaining news and feature segments from around the nation and the world, the editors return afterwards with a brief preview of the next week, where they pinpoint emerging trends and events to watch for.

"Saint Paul Sunday Morning" is celebrating its fifth anniversary. This series has become a landmark because its producer, Grammy award winner Tom Voegelis, has insisted that a radio performances program must possess characteristics which are very different from those of a concert hall performance. Therefore, Bill McGloughlin has brought together the world's great classical, folk and jazz artists-sharing both outstanding performances and enlightening conversation. The list of programs is most amazing and too numerous to mention.

The history-shattering event for public radio came in the joint announcement that CBS (Commercial media), and APR had reached a partnership where CBS News will produce and APR will distribute "Business Update," a solid and up to the minute daily business report designed to go beyond the numbers to tell the inside story of the market and business world. The program will feature CBS News correspondent Frank Settipani as anchor.

To show the CBS commitment to public radio (as not being a competitor but a healthy alternative and a seed bed for better innovative future broadcasting programs) both Richard Brescia, senior vice-president, CBS radio networks and Joseph Dembo, vice-president, CBS Radio News, were present with William Kling, president of APR to make the announcement.

FOR A GOOD TIME, CALL  
**FALCO**  
1-800-841-1223

| MOST ADDED                                                                                                                                                                                                                                                                                                                                                                     | STRONG ADDS                                                                                                                                                                                                                                               | RETAIL PICK                                                                                                                                                                                                                                                                                                                                                                                 | RADIO PICK                                                                                                                                                                                                                                                                                                                                                                  |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  <p><b>COLUMBIA</b><br/>45 RPM<br/>STEREO 3:57<br/>38-05888<br/>1986 CBS Records<br/>Published by Chappell Music, Morrison Leahy Music, WASCAP<br/><b>GEORGE MICHAEL</b><br/><b>A DIFFERENT CORNER</b><br/>Engineered by Chris Porter<br/>Written, arranged and produced by George Michael</p> | <p><b>There'll Be Sad Songs (To Make You Cry) — B. Ocean — Arista</b></p> <p><b>Nothin' At All — Heart — Capitol</b></p> <p><b>Rain On The Scarecrow — J. Cougar Mellencamp — Riva/PolyGram</b></p> <p><b>No One Is To Blame — H. Jones — Elektra</b></p> | <p><b>Retailer — Howard Krumholtz Store — Tower Records (Sunset) Market — Los Angeles</b></p> <p><b>Album: "Crossroads — Original Soundtrack"</b><br/><b>Artist: Ry Cooder</b><br/><b>Label: Warner Bros.</b></p> <p><b>Comments:</b><br/>"Its release has been eagerly anticipated by our customers. We've had strong in-store requests; it should do really well now that it is out."</p> | <p><b>Programmer — Hank Nevins Station — WBEN Label — Arista</b></p> <p><b>Song: "Greatest Love Of All"</b><br/><b>Artist: Whitney Houston</b><br/><b>Label: Arista</b></p> <p><b>Comments:</b><br/>"It went 24 to 7 on the chart. It's getting top requests and great retail support. It blew off the competition and went to Number One on our daily rating feature."</p> |

## MIDWEST

**WHYT — DETROIT, MI — MARK JACKSON — MD — 2-1 PET SHOP BOYS**  
JUMPS: (4-3) R. Palmer, (5-4) INXS, (11-6) Van Halen, (20-10) Rolling Stones, (15-11) O.M.D., (16-12) Sly Fox, (23-13) B. Seger, (22-15) P. Collins, (28-17) W. Houston, (21-18) John Taylor, (27-20) Dire Straits, (25-21) The Outfield, (32-23) P. LaBelle, (35-29) Madonna. DEBUTS: (X-30) Culture Club, (X-31) The Jets, (X-32) Sade, (X-35) B. Ocean. ADDS: Julian Lennon, Tears For Fears, Heart, G. Michael.

**WGCL — CLEVELAND, OH — BUMPER MORGAN — MD — 1-1 PRINCE**  
JUMPS: (6-5) Bangles, (8-6) Pet Shop Boys, (14-9) Rolling Stones, (15-10) Van Halen, (16-12) Jermaine Jackson, (18-13) Miami Sound Machine, (21-15) O.M.D., (20-16) B. Seger, (28-17) W. Houston, (23-19) Level 42, (26-22) Madonna. ADDS: Janet Jackson, Mike & The Mechanics, Mr. Mister, Nu Shooz.

**WBBM-FM — B96 — CHICAGO, IL — JOE BOHANON — MD — 2-1 R. PALMER**  
JUMPS: (5-2) Pet Shop Boys, (8-5) Bangles, (10-8) Sly Fox, (15-9) W. Houston, (14-11) Janet Jackson, (17-13) B. Seger, (24-20) Culture Club, (28-22) Starship, (32-23) Mike & The Mechanics, (31-26) Journey, (30-27) D. Bowie, (33-30) Tears For Fears, (35-31) J.C. Mellencamp, (39-32) Heart, (40-37) Models. DEBUTS: (X-38) Madonna. ADDS: Nu Shooz, G. Michael, Falco.

**WMMS — CLEVELAND, OH — KID LEO — MD — 1-1 R. PALMER**  
JUMPS: (5-2) Prince, (6-5) Pet Shop Boys, (10-7) Van Halen, (12-8) P. Collins, (17-10) The Outfield, (40-37) J. Barnes. DEBUTS: (X-39) Hooters, (X-40) Psychedelic Furs. ADDS: J. Cougar Mellencamp, Bob Dylan, G. Michael, The Moody Blues, Giuffria, Models, Boys Don't Cry, Janet Jackson, Cats Can Fly.

**WZOK — ROCKFORD, ILL — LISA DENT — MD — 3-1 R. PALMER**  
JUMPS: (5-2) Pet Shop Boys, (10-4) Van Halen, (8-5) P. Collins, (9-6) Rolling Stones, (17-9) Miami Sound Machine, (18-10) O.M.D., (14-11) The Outfield, (15-12) W. Houston, (19-15) Level 42, (20-16) Janet Jackson, (24-17) Mr. Mister, (28-18) Madonna, (23-20) Mike & The Mechanics, (25-21) HoneyMoon Suite, (27-24) ZZ Top, (30-26) Sade. DEBUTS: (X-25) Julian Lennon, (X-27) Starship, (X-28) Journey. ADDS: Heart, Culture Club, P. LaBelle and M. McDonald, Nu Shooz, H. Jones, Falco.

**Midwest Retail Breakouts**

**CRUSH ON YOU — The Jets — MCA**  
**ABSOLUTE BEGINNERS — D. Bowie — EMI America**  
**RIGHT BETWEEN THE EYES — Was — RCA**

## SOUTH

**WINZ-FM — MIAMI — MARK SHANDS — MD — 4-1 W. HOUSTON**  
JUMPS: (9-4) Bangles, (19-6) Madonna, (14-7) O.M.D., (20-9) P. Collins, (31-10) P. LaBelle, (21-15) Culture Club, (23-19) Level 42, (24-20) Rolling Stones, (33-24) Sade, (34-25) Mr. Mister. DEBUTS: (X-17) The Outfield, (X-22) Mike & The Mechanics, (X-23) Journey, (X-27) Psychedelic Furs, (X-29) Starship, (X-30) Dire Straits. ADDS: Tears For Fears, Wax, G. Michael, Dream Academy.

**WOKI — KNOXVILLE, TN — GARY ADKINS — MD — 4-1 R. PALMER**  
JUMPS: (8-3) Pet Shop Boys, (6-5) Rolling Stones, (10-6) Dire Straits, (12-7) Van Halen, (14-11) Level 42, (16-12) The Outfield, (18-14) Miami Sound Machine, (20-15) P. Collins, (19-16) John Taylor, (24-18) W. Houston, (23-19) HoneyMoon Suite, (27-22) ZZ Top, (26-23) Mike & The Mechanics, (29-24) Janet Jackson, (28-25) Julian Lennon, (31-26) Mr. Mister, (32-27) Sade, (33-28) Starship, (36-29) Simple Minds, (39-34) Journey, (40-36) Nu Shooz. DEBUTS: (X-37) Heart, (X-38) Madonna, (X-39) H. Jones, (X-40) Tears For Fears. ADDS: Culture Club, Dream Academy, Loverboy, El De Barge, Wax, D. Bowie.

**WBJW — ORLANDO, FL — DAVE WRIGHT — MD — 1-1 PET SHOP BOYS**  
JUMPS: (6-3) R. Palmer, (7-5) Miami Sound Machine, (9-6) Van Halen, (10-7) Janet Jackson, (11-8) The Outfield, (12-9) Eliot & LaTour, (14-11) John Taylor, (18-12) Cherrelle, (20-13) W. Houston, (17-14) Rolling Stones, (22-17) Nu Shooz, (28-19) O.M.D., (23-20) Starpoint, (27-21) Madonna, (26-22) Mr. Mister, (29-26) H. Jones, (30-27) Mike & The Mechanics, (31-28) ZZ Top, (34-29) Journey, (35-30) Tears For Fears. DEBUTS: (X-32) Sade, (X-33) J. Wagner, (X-34) B. Ocean, (X-35) Level 42. ADDS: G. Michael, Heart, P. LaBelle, Hooters.

**KKYK — LITTLE ROCK, AR. — RON WHITE — MD — 1-1 PRINCE**  
JUMPS: (4-2) Force MDs, (6-5) R. Palmer, (11-6) Van Halen, (12-7) Pet Shop Boys, (15-10) P. Collins, (17-11) The Outfield, (26-16) W. Houston, (25-17) Dire Straits, (22-19) B. Seger. ADDS: O.M.D., Journey.

**West Retail Breakouts**

**PRETTY IN PINK — The Psychedelic Furs — A&M**  
**HOLDING BACK THE YEARS — Simply Red — Elektra**  
**NOTHIN' AT ALL — Heart — Capitol**

## WEST

**KIIS-FM — LOS ANGELES, CA — GENE SANDBLOOM — MD — 1-1 PRINCE**  
JUMPS: (3-2) Pet Shop Boys, (4-3) R. Palmer, (6-5) Rolling Stones, (17-8) Miami Sound Machine, (18-12) Psychedelic Furs, (22-13) Madonna, (29-16) Bronski Beat, (20-17) Simply Red, (30-25) Sade, (32-27) Culture Club, (34-31) Mr. Mister. DEBUTS: (X-34) Journey. ADDS: G. Michael, Tears For Fears, B. Ocean, Heart, Falco.

**KMEL — SAN FRANCISCO, CA — KEITH NAFTALY — MD — 1-1 PET SHOP BOYS**  
JUMPS: (5-2) R. Palmer, (4-3) Nu Shooz, (6-4) O.M.D., (8-5) The Outfield, (12-7) Starpoint, (10-8) Van Halen, (14-10) Simply Red, (16-12) Sade, (19-15) Psychedelic Furs, (24-19) Culture Club, (27-23) Madonna, (28-25) Vanity, (29-26) E.G. Dailey, (33-27) H. Jones, (31-28) ZZ Top, (35-30) Mr. Mister. DEBUTS: (X-31) Tears For Fears, (X-32) Journey, (X-35) Blow Monkeys. ADDS: Falco, El DeBarge.

**KZZP — PHOENIX, AZ — STEVE GODDARD — MD — 1-1 PET SHOP BOYS**  
JUMPS: (3-2) R. Palmer, (8-3) W. Houston, (12-8) Bangles, (20-11) Janet Jackson, (24-17) Nu Shooz, (27-21) H. Jones. DEBUTS: (X-10) Madonna (X-23) Journey, (X-30) Wax. ADDS: Heart, G. Michael, Falco.

**KWSS — SAN JOSE, CA — ROBIN KIPPS — MD — 1-1 — INXS**  
JUMPS: (8-3) R. Palmer, (7-5) Van Halen, (10-6) O.M.D., (11-7) Janet Jackson, (13-9) Rolling Stones, (17-10) P. Collins, (19-11) W. Houston, (18-13) Miami Sound Machine, (26-17) Simply Red, (24-18) Mike & The Mechanics, (23-20) Starpoint, (25-21) Dire Straits, (28-23) Nu Shooz, (29-26) B. Seger, (30-27) Wax. DEBUTS: (X-24) Madonna, (X-28) P. LaBelle, (X-29) Sade, (X-30) Mr. Mister. ADDS: Culture Club, Heart, G. Michael, El De Barge.

**East Retail Breakouts**

**CRUSH ON YOU — The Jets — MCA**  
**CALL ME — D. DeYoung — A&M**  
**NO ONE IS TO BLAME — H. Jones — Elektra**

## EAST

**WAVA — WASHINGTON, D.C. — GENE BAXTER — MD — 2-1 BANGLES**  
JUMPS: (8-3) Van Halen, (5-4) INXS, (6-5) Janet Jackson, (11-7) R. Palmer, (14-8) P. Collins, (15-10) Outfield, (21-12) W. Houston, (18-15) Miami Sound Machine, (19-16) Rolling Stones, (20-17) O.M.D., (22-18) Level 42, (29-19) Madonna, (30-20) H. Jones, (27-21) Mr. Mister, (26-22) ZZ Top, (28-25) P. LaBelle. DEBUTS: (X-26) Nu Shooz, (X-27) Tears For Fears, (X-28) Hooters, (X-29) Journey, (X-30) The Jets. ADDS: El DeBarge.

**WBSB — B104 — BALTIMORE, MD. — AMY KRONPHAL — MD — 2-1 PRINCE**  
JUMPS: (4-3) Bangles, (8-4) Sly Fox, (7-5) Janet Jackson, (9-6) P. Collins, (10-7) W. Houston, (11-9) R. Palmer, (15-11) Miami Sound Machine, (16-13) Van Halen, (19-15) Pet Shop Boys, (21-18) B. Seger, (23-19) O.M.D., (25-21) Madonna, (26-23) Tears For Fears, (30-24) Nu Shooz, (28-25) Journey, (29-26) B. Ocean. DEBUTS: (X-27) Outfield, (X-28) Sade (X-30) Hooters. ADDS: Mike & The Mechanics, Culture Club, Heart, G. Michael, El DeBarge.


**WXKS-FM — BOSTON, MA. — JERI DONAGHEY — MD — 1-1 PRINCE**  
JUMPS: (4-2) Pet Shop Boys, (5-3) Nu Shooz, (10-4) Janet Jackson, (6-5) R. Palmer, (9-7) The Outfield, (12-8) Miami Sound Machine, (13-9) Cherrelle, (14-10) HoneyMoon Suite, (16-11) Van Halen, (20-12) P. Collins, (17-13) B. Seger, (21-14) W. Houston, (23-15) Level 42, (24-18) Dire Straits, (26-19) Mike & The Mechanics, (27-22) D. Bowie, (29-23) Culture Club, (31-24) P. LaBelle, (32-25) Madonna, (30-27) O.M.D., (33-28) The Jets, (35-30) Wax. DEBUTS: (X-31) Simply Red, (X-32) Hooters, (X-33) Boys Don't Cry, (X-34) Mr. Mister, (X-35) ZZ Top. ADDS: Simple Minds, G. Michael, R. Tepper, Fabulous Thunderbirds, Bourgeois Tagg, Del Fuegos.

**WPHD — BUFFALO, N.Y. — MINDY MICHAELS — MD — 1-1 PET SHOP BOYS**  
JUMPS: (5-4) Rolling Stones, (6-5) Prince, (11-8) HoneyMoon Suite, (12-9) P. Collins, (13-10) ZZ Top, (15-11) B. Seger, (19-14) Journey, (24-19) O.M.D., (34-24) Madonna, (31-27) Mike & The Mechanics, (39-33) Wax, (40-36) Sade. DEBUTS: (X-38) Hooters, (X-39) Hooters, (X-40) Heart. ADDS: Culture Club, J.C. Mellencamp, G. Michael, Models, Falco, E.L.O., Fire Corporation, Giuffria, Moody Blues, Dream Academy, Bourgeois Tagg, B. Dylan & The Heartbreakers.

**South Retail Breakouts**

**WHERE DO THE CHILDREN GO — Hooters — Columbia**  
**CRUSH ON YOU — The Jets — MCA**  
**NOTHIN' AT ALL — Heart — Capitol**

# BLACK RADIO/RETAIL

| MOST ADDED                                                                       | STRONG ADDS                                                                                                                                                                               |
|----------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  | <p>Nasty — Janet Jackson — A&amp;M</p> <p>State Of The Heart — P. Bailey — Columbia</p> <p>Who's Johnny — El DeBarge — Gordy/Motown</p> <p>Tell Me (How It Feels) — 52nd Street — MCA</p> |

| RETAIL PICK                                                                                                                                                                                                                                                                                                                                                                                   | RADIO PICK                                                                                                                                                                                                                                                                                                                                                                                                                                   |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>Retailer —</b> Keith Hudson<br/><b>Store —</b> Hudson's Embassy<br/><b>Market —</b> St. Louis</p> <p><b>Song —</b> "Vicious Rumors"<br/><b>Artist —</b> Timex Social Club<br/><b>Label —</b> Jay Records</p> <p><b>Comments:</b><br/>"Good up-tempo rap record, not your typical beat box rap. They really added some class to rap music. I would call this uptown rap with class."</p> | <p><b>Programmer —</b> Phil Daniels<br/><b>Station —</b> WPLZ<br/><b>Market —</b> Richmond, VA.</p> <p><b>Song —</b> "Just Buggin'"<br/><b>Artist —</b> Whistle<br/><b>Label:</b> Select</p> <p><b>Comments:</b><br/>"A Really Surprising Record. It's not your typical rap record that's reaching teens only. We are getting very strong response from males and females in the 18-34 demos. There is a very positive message for all."</p> |

## MIDWEST

**WCIN — CINCINNATI — STEVE HARRIS — MD**  
HOTS: Prince, Nu Shooz, Gap Band, The Jets, S. Wonder, Colonel Abrams, Falco, F. Jackson, P. LaBelle, Sade, LL Cool J, J. Kemp, M. Morgan. ADDS: Atlantic Starr, 5 Star, Aleems, A. O'Neal, S. Arrington.

**WDMT "FM108" — CLEVELAND — DEAN DEAN — PD — #1 JANET JACKSON**  
HOTS: Falco, Prince, Pet Shop Boys, Nu Shooz, S. Mills, Full Force, LL Cool J, P. LaBelle, Cash Flow, Janet Jackson, The Jets, F. Jackson, The Controllers, S.O.S. Band, Rene & Angela, Vanity, S. Wonder, E.T. (E. Towns), Aleems. ADDS: 52nd Street, M. Day, O'Chi Brown, T. Johnson, Magazine 60, TKA, Rose Brothers.

**WBMX — CHICAGO — MARCO SPOON — PD**  
HOTS: New Edition, E. Wilde, Prince, Gap Band, T. Pendergrass, Juicy, Nu Shooz, S. Wonder, Vanity, V. Young, Colonel Abrams, Falco, The Jets, F. Jackson, Aleems, Isley Brothers, Starpoint, Ready For The World, Whistle, E.C. King. ADDS: B. Ocean, Rene & Angela, P. Laurence, Janet Jackson, J. Flenoy.

**WDAO — DAYTON — LANKFORD STEPHENS — PD**  
HOTS: S. Mills, Atlantic Starr, Isley Brothers, F. Jackson, D. Warwick, W. Badarou, Junior, A. Baker, M. Morgan, P. LaBelle, J. Holliday, M. White, B. Womack, S.O.S. Band, W. Houston, Sade, The Controllers, Colonel Abrams, Rose Brothers, M. Gaye.

**WGPR — DETROIT — JOE SPENCER — PD**  
HOTS: Prince, T. Pendergrass, S. Mills, The Jets, Nu Shooz, Colonel Abrams, A. Baker, Sade, S. Wonder, ET (E. Towns), W. Badarou, S. Murdock, Falco, Chapter 8, Devina, Brenda & The Big Dudes, Cash Flow, V. Young, Vanity, Fox. ADDS: S.O.S. Band, Janet Jackson, Full Force, M. Morgan, W. Houston, Master Don Committee.

**WTLC — INDIANAPOLIS — JAY JOHNSON — PD — #1 PRINCE**  
HOTS: Gap Band, Nu Shooz, Jermaine Jackson, Cash Flow, The Jets, Falco, S. Wonder, Starpoint, Art of Noise, Glenn Jones, E.C. King, M. Henderson, E.T. (E. Towns), P. Austin, Tata Vega, Colonel Abrams, Vanity, S. Mills, P. LaBelle. ADDS: W. Houston, Janet Jackson, Rene & Angela, Yarbrough & Peoples, Ruth Dawes, Paul Hardcastle, Voltage Brothers.

**WLUM — MILWAUKEE — BERNIE MILLER — PD — #1 NU SHOOZ**  
HOTS: Pet Shop Boys, Starpoint, Colonel Abrams, Rolling Stones, R. Palmer, P. LaBelle, Miami Sound Machine, S. Mills, Level 42, Sade, Cash Flow, OMD, Prince, F. Jackson, Van Halen, M. Henderson, The Jets, P. Collins, L. Richard. ADDS: B. Ocean, Talking Heads, Rene & Angela, Janet Jackson, P. Bailey, A. O'Neal, TKA.

**Midwest Retail Breakouts**

1. Funky Beat — Whodini — Jive/Arista
2. Rock The Bells — LL Cool J — Def Jam/Columbia
3. West End Girls — Pet Shop Boys — EMI America

## SOUTH

**WWWZ — CHARLSTON — CLIFF FLETCHER — PD**  
HOTS: Prince, Nu Shooz, The Jets, S. Mills, Falco, S. Wonder, Starpoint, Colonel Abrams, Cash Flow, P. Austin, F. Jackson, T. Pendergrass, Aleems, P. LaBelle, Sade, Vanity, S. Murdock, S.O.S. Band, W. Badarou, M. Henderson. ADDS: The Controllers, G. Clinton, 5 Star, West Coast Crew, S. Arrington, M. Day, J. Kemp.

**WJLD — BIRMINGHAM — DICK LUMPKIN — MD — #1 JANET JACKSON**  
HOTS: S. Mills, Prince, The Controllers, Rene & Angela, Nu Shooz, Gap Band, Cash Flow, Force MDs, S. Murdock, ET (E. Towns), The Temptations, Full Force, Yarbrough & Peoples, P. LaBelle, S.O.S. Band, Vanity, T. Graham, Junior, Tease. ADDS: Force MDs, B.B. & Q. Band, Ish, Total Contrast, E.C. King, S.O.S. Band, J. Flenoy, Christine, W. Collins.

**WZAZ — JACKSONVILLE — MARK PICUS — PD — NAT JACKSON — MD**  
HOTS: Prince, Gap Band, ET (E. Towns), Nu Shooz, Junior, L. Rawls, Jermaine Jackson, Cash Flow, Sade, Falco, S. Wonder, Rose Brothers, Trinere, P. LaBelle, Isley Brothers, Rene & Angela, B. Mitchell, Alfie, P. Austin, TKA. ADDS: Rene & Angela, B. Mitchell, S.O.S. Band, G. Clinton, B. Ocean.

**WHYT "HOT 105" — MIAMI — COLLEEN CASSIDY — MD**  
HOTS: F. Jackson, Prince, New Edition, Atlantic Starr, Trinere, 5 Star, TKA, T. Pendergrass, A. Franklin, Miami Sound Machine, Janet Jackson, Cherrelle, Nicole, E.G. Dailey, S. Wonder, Aleems, Joyce Sims, A. O'Neal, Nu Shooz, Vanity. ADDS: Madonna, Force MDs, S. Arrington, B.B. & Q. Band, Janet Jackson, Culture Club, 911.

**WQQK — NASHVILLE — J.C. FLOYD — PD**  
HOTS: New Edition, Falco, Prince, Cash Flow, S.O.S. Band, Sly Fox, Full Force, Janet Jackson, Atlantic Starr, Jail Bait, Ta Mara & The Seen, Brenda & The Big Dudes, Fat Boys, Starpoint, The Jets, Nu Shooz, Ready For The World, J. Kemp, Gap Band, LL Cool J. ADDS: P. Bailey, 5 Star, G. Christopher, M. Day.

**WORL — ORLANDO — EARL HARVEY — MD — #1 PRINCE**  
HOTS: New Edition, Nu Shooz, The Jets, S. Mills, T. Pendergrass, Gap Band, Janet Jackson, Vanity, S. Wonder, E. Wilde, Atlantic Starr, Starpoint, Cash Flow, Sade, E.C. King, A. O'Neal, F. Jackson, Colonel Abrams. ADDS: Rene & Angela.

**KDKS — SHREVEPORT — C. ERWIN DANIELS — PD**  
HOTS: S. Murdock, Timex Social Club, Prince, Force MDs, New Edition, Juicy, Starpoint, J. Jackson, Colonel Abrams, Fox, F. Jackson, Ivy, T. Pendergrass, Gap Band, M. Morgan, Betty Wright, G. Howard, Lisa-Lisa, G. Clinton, E.C. King. ADDS: M. Gaye, Janet Jackson, J. Blackfoot, P. Bailey, Force MDs, W. Collins, Tease, Grandmaster Flash.

**South Retail Breakouts**

1. The Finest — S.O.S. Band — Tabu/CBS
2. I Get Off On You — Rose Brothers — Music Shoals Sound
3. Party Freak — Cash Flow — Atlanta Artist/PolyGram

## WEST

**KDKO — DENVER — JAY JOHNSON — PD — #1 NU SHOOZ**  
HOTS: P. Austin, S. Mills, Falco, Prince, Starpoint, F. Jackson, Colonel Abrams, S. Wonder, Aleem, P. LaBelle, S.O.S. Band, S. Murdock, Vanity, Jermaine Jackson, Cash Flow, Full Force, Sade, E.C. King, M. Henderson. ADDS: B. Ocean, G. Clinton, Fat Boys, Timex Social Club.

**KACE — PAM ROBINSON — PD — LOS ANGELES**  
HOTS: P. LaBelle, T. Pendergrass, S. Wonder, S. Mills, E. Wilde, Jermaine Jackson, P. Austin, Juicy, W. Badarou, Sade, A. Baker, F. Jackson, S.O.S. Band, Starpoint, G. Howard, The Temptations, Atlantic Starr, Stylistics. ADDS: Madonna, D. Coleman, Culture Club, G. Christopher, Dizzy Gillespie, T. Lee, P. Bailey, Rose Brothers.

**KDAY — LOS ANGELES — GREG MACK — MD — JACK PATERSON — PD**  
HOTS: Prince, Nu Shooz, LL Cool J, Trinere, Joeski Love, P. LaBelle, Falco, Janet Jackson, Whistle, W. Houston, Mazarati, Vanity, S. Wonder, Jermaine Jackson, E.C. King, Sade, S.O.S. Band, Cash Flow, The Jets, Lisa-Lisa. ADDS: Janet Jackson, Atlantic Starr, A. O'Neal, S. Arrington, Rene & Angela, Janice, Ice Tee, Skinny Boy, B. Ocean.

**KDIA — OAKLAND — BARRY POPE — PD**  
HOTS: P. LaBelle, Jermaine Jackson, E.C. King, FDR, Cash Flow, M. Day, Simply Red, Prince, Colonel Abrams, G. Clinton, The Jets, T. Johnson, Chapter 8, Nu Shooz, Zapp, Atlantic Starr, T. Pendergrass, A. O'Neal, P. Austin. ADDS: Junior, Janet Jackson, B. Ocean, W. Houston, N. Frank, Anthony The Camp.

**XHRM-FM — SAN DIEGO — DUFF LINDSEY — PD — #1 NU SHOOZ**  
HOTS: Falco, Prince, Cash Flow, The Jets, Magazine 60, P. Austin, S. Wonder, P. LaBelle, Starpoint, E.C. King, Jermaine Jackson, S.O.S. Band, S. Mills, Vanity, W. Badarou, Joeski Love, Sade, F. Jackson, W. Houston. ADDS: B. Ocean, Fat Boys, Janet Jackson, P. Bailey, The Controllers, Timex Social Club.

**KRIZ — SEATTLE — FRANK BARROW — PD**  
HOTS: Prince, New Edition, T. Pendergrass, Gap Band, E. Wilde, Jermaine Jackson, Janet Jackson, Nu Shooz, The Jets, Juicy, Isley Brothers, Full Force, S. Robinson, F. Jackson, S. Wonder, S. Murdock, S. Mills, B. Wright, P. Austin, E.C. King. ADDS: P. Bailey, B. Ocean, Whodini, W. Collins, Colonel Abrams, Force MDs, The Controllers, S. Arrington.

**KSOL — SAN FRANCISCO — MARVIN ROBINSON — PD**  
HOTS: Prince, Jermaine Jackson, New Edition, Nu Shooz, P. Austin, T. Pendergrass, The Jets, Cash Flow, Gap Band, Falco, V. Young, Starpoint, M. Henderson, P. LaBelle, Vanity, F. Jackson, S. Mills, G. Clinton, Atlantic Starr, Colonel Abrams. ADDS: Janet Jackson, Culture Club, P. Bailey, G. Christopher, Diane, 5 Star, Junior, Zapp, Timex Social Club.

**West Retail Breakouts**

1. Firestarter — Tease — Epic
2. What's Missing — A. O'Neal — Tabu/CBS
3. Funky Beat — Whodini — Jive/Arista

## EAST

**WXYV "V103" — BALTIMORE — ROY SAMPSON — PD**  
HOTS: The Jets, Vanity, Prince, Aleems, Sade, P. LaBelle, Nu Shooz, S. Wonder, Falco, S. Mills, E.C. King, T. Jackson, Jr, Tramine, Cash Flow, W. Badarou, S.O.S. Band, Jimmy G, B.B. & Q. Band, P. Austin. ADDS: Rose Brothers, M. White, P. Hardcastle, Timex Social Club, J. Flenoy, W. Houston, B. Ocean.

**WILD-FM — BOSTON — ELROY SMITH — PD**  
HOTS: Prince, Nu Shooz, Colonel Abrams, Falco, Whistle, S. Mills, W. Badarou, The Jets, P. LaBelle, V. Young, Cash Flow, S. Wonder, E.C. King, Starpoint, P. Austin, Atlantic Starr, Janet Jackson, S.O.S. Band, W. Houston, F. Jackson. ADDS: 52nd Street, Larry Wu, B.B. & Q. Band, B. Ocean, Junior.

**WWIN-AM — BALTIMORE — KEITH NEUMAN — PD**  
HOTS: Nu Shooz, Prince, P. LaBelle, Aleems, S. Mills, T. Pendergrass, P. Austin, S. Wonder, Colonel Abrams, Full Force, Vanity, W. Badarou, Sade, A. Baker, S.O.S. Band, Starpoint, LL Cool J, F. Jackson, A. O'Neal, M. Morgan. ADDS: Force MDs, Rene & Angela, Precious Wilson, B. Ocean, Marz, Yarbrough & Peoples.

**WUFO — BUFFALO — JEFF GRANT — PD — #1 PRINCE**  
HOTS: Gap Band, E.C. King, Nu Shooz, ET (E. Towns), Jermaine Jackson, The Jets, Falco, S. Wonder, Colonel Abrams, F. Jackson, Starpoint, Aleems, P. Austin, B.B. & Q. Band, S. Mills, Vanity, Atlantic Starr, LL Cool J. ADDS: B. Ocean, Rene & Angela, S. Arrington, P. Bailey, Jamaica Girls.

**WAMO — PITTSBURGH — CHUCK WOODSON — PD**  
HOTS: D. Warwick, P. Austin, 5 Star, S. Mills, Vanity, Prince, Janet Jackson, M. Henderson, Rose Brothers, Sade, E.C. King, S.O.S. Band, Brenda & The Big Dudes, W. Houston, Starpoint, Hands Across America, Atlantic Starr, P. LaBelle, M. Gaye, Prince, Nu Shooz. ADDS: B. Ocean, Tease, R. Davis, J. Kemp.

**WHUR-FM — WASHINGTON D.C. — MIKE ARCHIE — PD**  
HOTS: J. Jackson, S.O.S. Band, Starpoint, Nu Shooz, The Jets, Gap Band, Junior, P. Austin, Prince, Janet Jackson, D. Warwick, W. Mills, Tamara & The Seen, W. Houston, A. Baker, Total Contrast, New Edition, Aleems, P. Bailey, Precious Wilson. ADDS: R. Ayers, C. Mangione, J. Sims, Timex Social Club, Janice, Mai Tai.

**WDJY — WASHINGTON D.C. — BRUTE BAILEY — PD — TONY HARRIS — MD**  
HOTS: Colonel Abrams, A. Franklin, Tamara & The Seen, Zapp, Janet Jackson, Connie, Cherrelle, EBO, Nu Shooz, Prince, New Edition, S. Mills, Vanity, A. Baker, Whistle, Starpoint, Davina, Rose Brothers, The Jets, Simply Red. ADDS: W. Houston, Junior, Fat Boys, T. Johnson, R. Ayers, S. Arrington, The Controllers, Joeski Love.

**East Retail Breakouts**

1. Let's Get Started — W. Collins — Capitol
2. Just Another Lover — J. Kemp — Columbia
3. Do You Still Love Me — M. Morgan — Capitol

## TOP 75 12" SINGLES

|    |                                                                                                              | Weeks<br>On<br>4/19 Chart |    | Weeks<br>On<br>4/19 Chart |       | Weeks<br>On<br>4/19 Chart |
|----|--------------------------------------------------------------------------------------------------------------|---------------------------|----|---------------------------|-------|---------------------------|
| 1  | KISS (REMIX)/LOVE OR MONEY<br>PRINCE (Paisley Park/Warnar Bros. 0-20442)                                     | 1                         | 6  | 19                        | 10    | 52                        |
| 2  | WEST END GIRLS (DANCE MIX)/6:31<br>PET SHOP BOYS (EMI America V 19206)                                       | 5                         | 7  | 31                        | 4     | 53                        |
| 3  | WHAT HAVE YOU DONE FOR ME LATELY<br>(EXTENDED MIX)/7:00<br>JANET JACKSON (A&M SP 12167)                      | 3                         | 11 | 37                        | 4     | 54                        |
| 4  | I CAN'T WAIT (EXTENDED VERSION)<br>NU SHOOZ (Atlantic 0-86828)                                               | 4                         | 10 | 24                        | 14    | 55                        |
| 5  | ROCK THE BELLS (ORIGINAL VERSION)/7:11<br>LL COOL J (Def Jam/Columbia 44-05349)                              | 7                         | 5  | 35                        | 5     | 56                        |
| 6  | ROCK ME AMADEUS/VIENNA CALLING<br>FALCO (A&M SP-12170)                                                       | 2                         | 10 | 40                        | 3     | 57                        |
| 7  | (YOU ARE MY) ALL AND ALL<br>JOYCE SIMS (Sleeping Bag SLX-17)                                                 | 8                         | 9  | 33                        | 23    | 58                        |
| 8  | THE FINEST (SPECIAL DANCE MIX)/6:38<br>S.O.S. BAND (Tabu/CBS 429 05364)                                      | 17                        | 4  | 34                        | 15    | 59                        |
| 9  | I'M NOT GONNA LET (EXTENDED VERSION)<br>COLONEL ABRAMS (MCA 23612)                                           | 6                         | 7  | 21                        | 15    | 60                        |
| 10 | SATURDAY LOVE (REMIX)<br>CHERRELLE with ALEXANDER O'NEAL (Tabu/CBS 429-05332)                                | 9                         | 13 | 23                        | 15    | 61                        |
| 11 | CRUSH ON YOU (EXTENDED VERSION)/6:35<br>THE JETS (MCA 23613)                                                 | 16                        | 5  | 28                        | 9     | 62                        |
| 12 | ON MY OWN (EXTENDED VERSION)/7:13<br>PATTI LABELLE and MICHAEL McDONALD (MCA 23607)                          | 25                        | 4  | 39                        | 5     | 63                        |
| 13 | HARLEM SHUFFLE (REMIX)<br>ROLLING STONES (Rolling Stones/Columbia ZSS 17945)                                 | 13                        | 4  | 38                        | DEBUT | 64                        |
| 14 | PEE-WEE'S DANCE/4:29<br>JOESKI LOVE (Vintertainment VTIS-007)                                                | 26                        | 3  | 39                        | 5     | 65                        |
| 15 | I'LL BE ALL YOU EVER NEED<br>TRINERE (Jampackad/Music Specialists JPI-2001)                                  | 10                        | 10 | 40                        | 8     | 66                        |
| 16 | COMPUTER LOVE (EXTENDED VERSION)<br>ZAPP (Warnar Bros. 0-20442)                                              | 12                        | 5  | 43                        | 7     | 67                        |
| 17 | (NOTHING SERIOUS) JUST BUGGIN'<br>WHISTLE (Salact FMS 62267)                                                 | 11                        | 10 | 44                        | 5     | 68                        |
| 18 | BAD BOY (REMIX)/6:11<br>MIAMI SOUND MACHINE (Epic/CBS 49-05338)                                              | 20                        | 4  | 41                        | 20    | 69                        |
| 19 | A LITTLE BIT OF LOVE (IS ALL IT TAKES)<br>NEW EDITION (MCA 23608)                                            | 14                        | 8  | 50                        | 2     | 70                        |
| 20 | HIT THAT PERFECT BEAT<br>BRONSKI BEAT (MCA 23605)                                                            | 18                        | 7  | 54                        | 2     | 71                        |
| 21 | FUNKY BEAT (EXTENDED VERSION)/5:02<br>WHODINI (Jiva/Arista JDI 9462)                                         | 34                        | 3  | 47                        | 4     | 72                        |
| 22 | LET'S GO ALL THE WAY (EXTENDED BLIX MIX)<br>SLY FOX (Capitol V-15222)                                        | 22                        | 7  | 52                        | 3     | 73                        |
| 23 | UNSELFISH LOVER<br>FULL FORCE (Columbia 44-05333)                                                            | 32                        | 5  | 49                        | 3     | 74                        |
| 24 | ANOTHER NIGHT (EXTENDED VERSION)<br>ARETHA FRANKLIN (Arista ADI 9454)                                        | 15                        | 11 | 50                        | 2     | 75                        |
| 25 | HIGH HORSE (REMIX)<br>EVELYN "CHAMPAGNE" KING (RCA PW-14309)                                                 | 27                        | 5  | 51                        | 19    |                           |
| 26 | PARTY FREAK (EXTENDED VERSION)<br>CASH FLOW (Mercury/PolyGram 884-454-1)                                     | 29                        | 5  |                           |       |                           |
| 27 | IF YOU SHOULD EVER BE LONELY (REMIX)<br>VAL YOUNG (Gordy/Motown 4557GG)                                      |                           |    |                           |       |                           |
| 28 | DO FRIES GO WITH THAT SHAKE/10:15<br>GEORGE CLINTON (Capitol V-15219)                                        |                           |    |                           |       |                           |
| 29 | LATOYA/PUT THAT RECORD BACK ON/4:28<br>JUST ICE (Frash FRE-003)                                              |                           |    |                           |       |                           |
| 30 | YOUR SMILE<br>RENE & ANGELA (Mercury/Polygram 884-271-1)                                                     |                           |    |                           |       |                           |
| 31 | LOVE'S ON FIRE (EXTENDED VERSION)/6:01<br>ALEEM featuring LEROY BURGESS (Atlantic DMD 924)                   |                           |    |                           |       |                           |
| 32 | WHENEVER YOU NEED SOMEBODY (PULL IT OFF MIX)/7:40<br>O'CHI BROWN (Mercury/PolyGram 884572-1)                 |                           |    |                           |       |                           |
| 33 | CAN YOU FEEL THE BEAT (EXTENDED VERSION)/6:50<br>LISA LISA and CULT JAM with FULL FORCE (Columbia 44-05295)  |                           |    |                           |       |                           |
| 34 | HOW WILL I KNOW (DANCE REMIX)/6:35<br>WHITNEY HOUSTON (Arista AD1-9449)                                      |                           |    |                           |       |                           |
| 35 | LIVING IN AMERICA (R&B DANCE VERSION)/6:15<br>JAMES BROWN (Scotti Bros/CBS 42905310)                         |                           |    |                           |       |                           |
| 36 | WHO NEEDS LOVE LIKE THAT/HEAVENLY ACTION<br>ERASURE (Sire/Warnar Bros. 0-20404)                              |                           |    |                           |       |                           |
| 37 | RESTLESS (EXTENDED REMIX VERSION)/4:43<br>STARPOINT (Elektra ED 5127)                                        |                           |    |                           |       |                           |
| 38 | MOVE AWAY (REMIX)/SEXUALITY/7:24<br>CULTURE CLUB (Virgin/Epic 49-05360)                                      |                           |    |                           |       |                           |
| 39 | PLAYERS BALL (EXTENDED VERSION)/8:10<br>MAZARATI (Paisley Park/Warnar Bros. 0-20438)                         |                           |    |                           |       |                           |
| 40 | DON'T YOU WANT MY LOVE<br>NICOLE (Portrait/CBS 4R9-05331)                                                    |                           |    |                           |       |                           |
| 41 | I ENGINEER (REMIX VERSION)/5:53<br>ANIMOTION (Casablanca/PolyGram 884 433-1)                                 |                           |    |                           |       |                           |
| 42 | SAY IT, SAY IT<br>E.G. DAILY (A&M SP 12175)                                                                  |                           |    |                           |       |                           |
| 43 | SUGAR FREE (SUPER DANCE MIX)/6:50<br>JUICY (Private I/CBS 429 05337)                                         |                           |    |                           |       |                           |
| 44 | DON QUICHOTTE/6:29<br>MAGAZINE 60 (Baja/TSR B-54)                                                            |                           |    |                           |       |                           |
| 45 | SHELL SHOCK<br>NEW ORDER (A&M SP 12174)                                                                      |                           |    |                           |       |                           |
| 46 | ONE WAY LOVE<br>TKA (Tommy Boy TB-866)                                                                       |                           |    |                           |       |                           |
| 47 | BEST FRIENDS (SUPER MIX)/7:55<br>ET (EDDIE TOWNS) (Total Experience/RCA TED 1-2433)                          |                           |    |                           |       |                           |
| 48 | UNDER THE INFLUENCE (REMIX)<br>VANITY (Motown 4558MG)                                                        |                           |    |                           |       |                           |
| 49 | WE DON'T HAVE TO TAKE OUR CLOTHES OFF (DANCE REMIX)/5:45<br>JERMAINE STEWART (Arista AD1-9423)               |                           |    |                           |       |                           |
| 50 | HOLD IT, NOW HIT IT/3:30<br>BEASTIE BOYS (Def Jam/Columbia 44-05369)                                         |                           |    |                           |       |                           |
| 51 | FUNKY LITTLE BEAT (EXTENDED VERSION)<br>CONNIE (Sunnyview 3028)                                              |                           |    |                           |       |                           |
| 52 | THE DREAM TEAM IS IN THE HOUSE/5:07<br>L.A. DREAM TEAM (Dream Team DRT-63)                                   |                           |    |                           |       |                           |
| 53 | ABSOLUTE BEGINNERS<br>DAVID BOWIE (EMI America V 19205)                                                      |                           |    |                           |       |                           |
| 54 | NO MORE (EXTENDED VERSION)<br>SHIRLEY MURDOCK (Elektra 0-66865)                                              |                           |    |                           |       |                           |
| 55 | STYLE (PETER GUNN THEME)/5:12<br>GRANDMASTER FLASH (Elektra ED 5134)                                         |                           |    |                           |       |                           |
| 56 | LET ME BE THE ONE (EXTENDED VERSION)<br>FIVE STAR (RCA PWI 4230)                                             |                           |    |                           |       |                           |
| 57 | WHAT I LIKE (EXTENDED DANCE MIX)/6:36<br>ANTHONY AND THE CAMP (Warnar Bros. 0-20449)                         |                           |    |                           |       |                           |
| 58 | THE RIVER/SUNSHINE<br>TOTAL CONTRAST (London/PolyGram 886 032-1)                                             |                           |    |                           |       |                           |
| 59 | SEX MACHINE (EXTENDED VERSION)/4:46<br>FATBOYS (Sutra SUD 045)                                               |                           |    |                           |       |                           |
| 60 | WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING (EXTENDED VERSION)/5:43<br>BILLY OCEAN (Jiva/Arista JDI 9431) |                           |    |                           |       |                           |
| 61 | NIGHTMARES/5:50<br>DANA DANE (Profile PRO 7086)                                                              |                           |    |                           |       |                           |
| 62 | JOCK BOX (AMERICA LOVES THE SKINNY BOYS)/4:30<br>SKINNY BOYS (Warlock WAR002)                                |                           |    |                           |       |                           |
| 63 | NEW TOY (EXTENDED VERSION)<br>THE FLIRTS (CBS Associated 429 05334)                                          |                           |    |                           |       |                           |
| 64 | HE'S NUMBER ONE<br>FANTASY (Spring SPR 12-418)                                                               |                           |    |                           |       |                           |
| 65 | GOING IN CIRCLES (EXTENDED VERSION)<br>GAP BAND (Total Experience/RCA 2436)                                  |                           |    |                           |       |                           |
| 66 | DO ME BABY (INTERLUDE)/4:59<br>MELISA MORGAN (Capitol V-15211)                                               |                           |    |                           |       |                           |
| 67 | HOT (REMIX)<br>ROY AYERS (Columbia 44-053330)                                                                |                           |    |                           |       |                           |
| 68 | SWEETHEART (EXTENDED VERSION)<br>RAINY DAVIS (Supertronsics RU 013)                                          |                           |    |                           |       |                           |
| 69 | AFTER THE LOVE HAS GONE (EXTENDED VERSION)/6:45<br>PRINCESS (Next Plateau NP 50037)                          |                           |    |                           |       |                           |
| 70 | EXPOSED TO LOVE (EXTENDED VERSION)/6:10<br>EXPOSE (Arista ADI-9426)                                          |                           |    |                           |       |                           |
| 71 | WHAT YOU NEED<br>INXS (Atlantic 0-86832)                                                                     |                           |    |                           |       |                           |
| 72 | I LIKE YOU (EXTENDED VERSION)/5:05<br>PHYLLIS NELSON (Carrera/CBS 429-05268)                                 |                           |    |                           |       |                           |
| 73 | I CAN'T LIVE WITHOUT MY RADIO/I CAN GIVE YOU MORE<br>LL COOL J (Def Jam/Columbia 44-05291)                   |                           |    |                           |       |                           |
| 74 | SIDEWALK TALK (REMIX)<br>JELLYBEAN (EMI America V-19204)                                                     |                           |    |                           |       |                           |
| 75 | LIFE'S WHAT YOU MAKE IT (REMIX)<br>TALK TALK (EMI America V-19203)                                           |                           |    |                           |       |                           |

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

### New 12" Releases

**CHICK HEARN** (Outpost 040186A)  
Rap-Around (4:12) (Hearn, Gillerman, Blume) (Crazy Creek/ASCAP) (Producers: David Blume, David Gillerman)

**THE MAIN ATTRACTION** (RCA JD-14322)  
Reconsider (5:59) (Douglas, Jones) (Wysteria, Music Minded/BMI) (Producers: Wayne Douglas Jr.)

**KING MC** (Street Talk 1006-A)  
What Have I Done For You Lately? (6:00) (Perry, Quinney, Marshall, Tolbert) (Audio Music, Drumatik/ASCAP) (Producer: Lloyd Tolbert)

**THE DAMNED** (MCA 23625)  
Eloise (5:10) (Ryan) (Publisher pending) (Producer: Jon Kelly)

**ROBERT PALMER** (Island 827)  
Addicted To Love (6:01) (Palmer) (Bungalow, AcKee/ASCAP) (Producer: Bernard Edwards)

**BOYS DON'T CRY** (Profile 7084)  
I Wanna Be A Cowboy (6:05) (Chatton, Ramsden, Richards, Seopardi) (Copyright control) (Producer: Boys Don't Cry)

**SYLVIA SMITH** (Qwest O-20418)  
Don't Wanna Be A Sometime Lover (5:08) (Sjith, Schuller, Tavie) (Sylvia Music, Schuller Music/BMI) (Producers: Sylvia Smith, Fred Jenkins, Jimmi Mayweather)

**ARTISTS FOR AMERICAN YOUTH** (Knobhill D-257)  
Welcome Back America (5:07) (Pittman) (Idnyc-Derg/BMI, Membership/ASCAP) (Producers: F.L. Pittman, Claytoven)

### MOST ACTIVE



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

### STRONG ACTIVITY

Kiss — Prince & The Revolution — (Paisley Park/Warnar Bros.)  
Rock The Bells — LL Cool J — (Def Jam/Columbia)  
(You Are My) All And All — Joyce Sims — (Sleeping Bag)  
The Finest — S.O.S. Band — (Tabu/CBS)

### CLUB PICK

"Move Away/Sexuality" — Culture Club — (Virgin/Epic)  
D.J.: Arnold Greerson  
Club: Crazy Horse  
Location: South Bend

Comments:  
"Sexuality seems to be the most popular on the dance floor. A strong 12". Should hit the top of most formats."

### RETAILER'S PICK

"Maybe God Is Trying To Tell You Something" — Ta Ta Vega — (Qwest/Warnar Bros.)  
Store: Skippy White's  
Manager: Skip White  
Location: Boston

Comments:  
"This song is from the motion picture The Color Purple. In fact, this is probably the song that is selling the album. Should be a number one seller."

## SHOP TALK

Stephen Padgett, Los Angeles

**VAN HALEN PLUS — Music Plus** is winding down a contest tie-in with **KKHR-FM** Los Angeles. The contest, which began Mar. 27 and ended April 14, will send a lucky winner to see Warner Bros. act **Van Halen** in concert in Chicago. A ballot box and entry blanks were available in Music Plus stores. The winner was announced on the air April 17 at 5 p.m. KKHR promoted the contest over four consecutive weekend mentions during the contest. The prize includes airfare for two, concert tickets and hotel accommodations. In addition, the winner will get to meet the band. In other Music Plus news, customers are being enticed to "Discover **Windham Hill**" and in so doing receive a coupon worth a free video rental. The promotion runs through April 30 and is good on the purchase of any Windham Hill Cassette, LP or Compact Disc. In connection with the video offer, "Windham Hill Records Sampler '86" is sale priced at 6.99 and is guaranteed. "If you don't love it, we'll give you your money back," claims the ad in Plus' *Video News* newspaper.

**NARM PROMOTES COHEN, WELCOMES BACK GORLICK — NARM** executive vice president **Mickey Granberg** has announced the promotion of **Pam Cohen** to executive director and the staff promotion of **Patrick Gorlick** as director of creative services. Cohen previously served as NARM's director of administration and association programs. She joined the association in February 1985, following a 12-year stint with

WEA, where she held various record and video sales positions and also created promotions for Atlantic Records. As the new number two person within NARM, her continuing responsibilities include staff liaison with the NARM Operations Committee and the joint NARM/VSDA Security Device Committee, chairmanship of the NARM Merchandising Committee, supervision of all the NARM Merchandising campaigns, planning and execution of Convention programming, and supervision of the ongoing NARM internship program. Rejoining the NARM staff is **Patrick Gorlick**. Gorlick returns to the association's Cherry Hill offices after several years in Seattle, where he ran a successful marketing consulting firm. Gorlick will supervise all publications, press releases, Convention programs and other communications. Other NARM staff changes include the movement of receptionist **Carolyn Baker** to the position of membership coordinator, where she will help **Lynn Lindsley**, promoted to director of member services, process new NARM members and answer questions about programs and services. In the accounting department, new staff members **Debbie Sees** and **Donna-Jean Verde** work with controller **Frank Muoio**.

**CHANGES AT HARMONY HOUSE — Carl Thom**, president of Harmony House Records and Tapes, Inc., has appointed **Gerald Adams** to the position of executive vice president. Adams' responsibilities in this po-



**ANIMATION MOVES MUSIC PLUS —** It was no April Fool's Day joke when on April 1, Casablanca recording act Animation stopped in to the Pasadena, CA Music Plus store to meet with fans and sign autographs. KROQ DJ Richard Blade was also on hand. Being fooled by no one (l-r): Animation's Bill Wadhams, Gregory Smith, Charles Ottavio, Jim Blair and Don Kirkpatrick.

sition are chief financial officer and director of corporate planning.

**SIMPLE MINDS CARE —** Scottish rock group **Simple Minds** have for a long time been vocal about their support for world peace and their opposition to politically motivated torture or imprisonment. They have thrown their support behind Amnesty International by helping that

organization distribute literature during the U.S. leg of their world tour. Retailers should support these efforts by helping Simple Minds with in store merchandising along the tour route and by supporting the band's product. For more information on Amnesty International and Simple Minds' campaign, contact Amnesty International at 322 Eighth Avenue, New York, NY 10001.

# TOP 40 COMPACT DISCS

|    |                                                         | Weeks<br>On<br>4/19 Chart |    |              | Weeks<br>On<br>4/19 Chart |
|----|---------------------------------------------------------|---------------------------|----|--------------|---------------------------|
| 1  | <b>BROTHERS IN ARMS</b> ★                               | 15.98                     |    |              |                           |
|    | DIRE STRAITS (Warner Bros. 25264-2) WEA                 | 1                         | 48 |              |                           |
| 2  | <b>WHITNEY HOUSTON</b>                                  | —                         |    |              |                           |
|    | (Arista JRCD-8221) RCA                                  | 3                         | 31 |              |                           |
| 3  | <b>PROMISE</b>                                          | —                         |    |              |                           |
|    | SADE (Portrait RK 40263) CBS                            | 2                         | 15 |              |                           |
| 4  | <b>THE BROADWAY ALBUM</b>                               | —                         |    |              |                           |
|    | BARBRA STREISAND (Columbia CK 40092) CBS                | 5                         | 18 |              |                           |
| 5  | <b>NO JACKET REQUIRED</b>                               | 15.98                     |    |              |                           |
|    | PHIL COLLINS (Atlantic 81240-2) WEA                     | 4                         | 51 |              |                           |
| 6  | <b>SCARECROW</b>                                        | —                         |    |              |                           |
|    | JOHN COUGAR MELLENCAMP (Riva 824 865) POL               | 6                         | 27 |              |                           |
| 7  | <b>DIRTY WORK</b>                                       | —                         |    |              |                           |
|    | THE ROLLING STONES (Rolling Stones/CBS CK 40250) CBS    | 11                        | 3  |              |                           |
| 8  | <b>THE DARK SIDE OF THE MOON</b>                        | —                         |    |              |                           |
|    | PINK FLOYD (Capitol CDP-46001) CAP                      | 9                         | 85 |              |                           |
| 9  | <b>HEART</b>                                            | —                         |    |              |                           |
|    | HEART (Capitol CDP-46157) CAP                           | 7                         | 12 |              |                           |
| 10 | <b>AFTERBURNER</b>                                      | 15.98                     |    |              |                           |
|    | ZZ TOP (Warner Bros. 25342) WEA                         | 10                        | 22 |              |                           |
| 11 | <b>GREATEST HITS</b>                                    | 15.98                     |    |              |                           |
|    | THE CARS (Elektra 60464) WEA                            | 12                        | 15 |              |                           |
| 12 | <b>THE DREAM OF THE BLUE TURTLES</b>                    | —                         |    |              |                           |
|    | STING (A&M CD 3750) RCA                                 | 13                        | 39 |              |                           |
| 13 | <b>CHRONICLE</b>                                        | —                         |    |              |                           |
|    | CREEDENCE CLEARWATER REVIVAL (Fantasy FCD 623-CCR2) IND | 16                        | 33 |              |                           |
| 14 | <b>LITTLE CREATURES</b>                                 | 15.98                     |    |              |                           |
|    | TALKING HEADS (Sire 2-25305) WEA                        | 14                        | 38 |              |                           |
| 15 | <b>WELCOME TO THE REAL WORLD</b>                        | —                         |    |              |                           |
|    | MR. MISTER (RCA PCD 1-7180) RCA                         | 8                         | 14 |              |                           |
| 16 | <b>BORN IN THE U.S.A.</b>                               | —                         |    |              |                           |
|    | BRUCE SPRINGSTEEN (Columbia CK 38653) CBS               | 15                        | 65 |              |                           |
| 17 | <b>DIAMOND LIFE</b>                                     | —                         |    |              |                           |
|    | SADE (Portrait RK 39581) CBS                            | 18                        | 51 |              |                           |
| 18 | <b>ROCK A LITTLE</b>                                    | 15.98                     |    |              |                           |
|    | STEVIE NICKS (Modern/Atlantic 90479) WEA                | 19                        | 13 |              |                           |
| 19 | <b>WHITE CITY-A NOVEL</b>                               | 15.98                     |    |              |                           |
|    | FETE TOWNSHEND (Atco 90473) WEA                         | 21                        | 13 |              |                           |
| 20 | <b>KNEE DEEP IN THE HOOPLA</b>                          | —                         |    |              |                           |
|    | STARSHIP (Grunt/RCA 5488) RCA                           | 20                        | 23 |              |                           |
| 21 | <b>STEREOTOMY</b> ★                                     | —                         |    |              |                           |
|    | THE ALAN PARSONS PROJECT (Arista ARCD-8384) RCA         | 17                        | 10 |              |                           |
| 22 | <b>MIAMI VICE</b>                                       | —                         |    |              |                           |
|    | ORIGINAL TELEVISION SOUNDTRACK (MCA MCAD-6150) MCA      | 22                        | 23 |              |                           |
| 23 | <b>IN SQUARE CIRCLE</b> ★                               | —                         |    |              |                           |
|    | STEVIE WONDER (Tamla/Motown TAMD 06134) MCA             | 25                        | 25 |              |                           |
| 24 | <b>BIG NOTES</b>                                        | —                         |    |              |                           |
|    | FLIM AND THE BB'S (Digital Music Products CD454) IND    | 27                        | 10 |              |                           |
| 25 | <b>RECKLESS</b>                                         | —                         |    |              |                           |
|    | BRYAN ADAMS (A&M CD-5013) RCA                           | 23                        | 65 |              |                           |
| 26 | <b>THE ULTIMATE SIN</b>                                 | —                         |    |              |                           |
|    | OZZY OSBOURNE (CBS Associated ZS4 05810)                |                           |    | <b>DEBUT</b> |                           |
| 27 | <b>DIFFERENT LIGHT</b>                                  | —                         |    |              |                           |
|    | BANGLES (Columbia CK 40039) CBS                         | 29                        | 4  |              |                           |
| 28 | <b>THE BEST OF ELVIS COSTELLO</b>                       | —                         |    |              |                           |
|    | ELVIS COSTELLO (Columbia C2K 40121) CBS                 | 28                        | 6  |              |                           |
| 29 | <b>SONGS FROM THE BIG CHAIR</b>                         | —                         |    |              |                           |
|    | TEARS FOR FEARS (Mercury 824 300-2) POL                 | 24                        | 54 |              |                           |
| 30 | <b>RIPTIDE</b> ★                                        | 15.98                     |    |              |                           |
|    | ROBERT PALMER (Island 90471-2) WEA                      | 31                        | 12 |              |                           |
| 31 | <b>THE MAN AND HIS MUSIC</b>                            | —                         |    |              |                           |
|    | SAM COOKE (RCA PCD1-7127) RCA                           | 32                        | 3  |              |                           |
| 32 | <b>TAPESTRY</b>                                         | —                         |    |              |                           |
|    | CAROLE KING (Epic EK 34946) CBS                         | 35                        | 2  |              |                           |
| 33 | <b>STRANGER IN TOWN</b>                                 | —                         |    |              |                           |
|    | BOB SEGER (Capitol CDP7-46074) CAP                      | 26                        | 5  |              |                           |
| 34 | <b>LISTEN LIKE THIEVES</b>                              | 15.98                     |    |              |                           |
|    | INXS (Atlantic 81277-2) WEA                             | 34                        | 7  |              |                           |
| 35 | <b>PACK UP THE PLANTATION—LIVE</b>                      | —                         |    |              |                           |
|    | TOM PETTY AND THE HEARTBREAKERS (MCA MCAD2-8021) MCA    | 38                        | 4  |              |                           |
| 36 | <b>A DECADE OF STEELY DAN</b>                           | —                         |    |              |                           |
|    | STEELY DAN (MCA MCAD-5570) MCA                          | 30                        | 9  |              |                           |
| 37 | <b>Z O S O</b>                                          | —                         |    |              |                           |
|    | LED ZEPPELIN (Atlantic 2-19129) WEA                     | 36                        | 6  |              |                           |
| 38 | <b>GREATEST HITS VOLUME I &amp; II</b>                  | —                         |    |              |                           |
|    | BILLY JOEL (Columbia J2K 40121) CBS                     | 37                        | 24 |              |                           |
| 39 | <b>POWER WINDOWS</b> ★                                  | —                         |    |              |                           |
|    | RUSH (Mercury 826 096) POL                              | 33                        | 15 |              |                           |
| 40 | <b>DECEMBER</b>                                         | —                         |    |              |                           |
|    | GEORGE WINSTON (Windham Hill CD 1025) RCA               | 40                        | 25 |              |                           |

★ INDICATES FULL DIGITAL RECORDING



# CASH BOX TOP 100 ALBUMS

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

April 26, 1986

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

|           |                                        | 9.98                                                            | Weeks<br>On<br>4/19 Chart |
|-----------|----------------------------------------|-----------------------------------------------------------------|---------------------------|
| <b>1</b>  | <b>5150</b>                            | <b>VAN HALEN (Warner Bros. 25394-1) WEA</b>                     | <b>3 3</b>                |
| <b>2</b>  | <b>WHITNEY HOUSTON ★■</b>              | (Arista AL8-8211) RCA                                           | <b>1 57</b>               |
| <b>3</b>  | <b>HEART ★■</b>                        | (Capitol ST-12410) CAP                                          | <b>2 42</b>               |
| <b>4</b>  | <b>PROMISE ★■</b>                      | SADE (Portrait FR 40263) CBS                                    | <b>4 21</b>               |
| <b>5</b>  | <b>PRETTY IN PINK</b>                  | ORIGINAL SOUNDTRACK (A&M SP 5113) RCA                           | <b>6 9</b>                |
| <b>6</b>  | <b>PARADE</b>                          | PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25395) WEA | <b>16 2</b>               |
| <b>7</b>  | <b>FALCO 3</b>                         | FALCO (A&M SP 5105) RCA                                         | <b>7 9</b>                |
| <b>8</b>  | <b>DIRTY WORK</b>                      | ROLLING STONES (Rolling Stones OC 40250) CBS                    | <b>15 3</b>               |
| <b>9</b>  | <b>BROTHERS IN ARMS ★■</b>             | DIRE STRAITS (Warner Bros. 25264-1) WEA                         | <b>5 48</b>               |
| <b>10</b> | <b>THE ULTIMATE SIN</b>                | OZZY OSBOURNE (CBS Associated OZ 40026) CBS                     | <b>9 11</b>               |
| <b>11</b> | <b>WELCOME TO THE REAL WORLD ★■</b>    | MR. MISTER (RCA NFL1-8045) RCA                                  | <b>8 36</b>               |
| <b>12</b> | <b>RIPTIDE ★</b>                       | ROBERT PALMER (Island 90471) WEA                                | <b>14 21</b>              |
| <b>13</b> | <b>NO JACKET REQUIRED ★■</b>           | PHIL COLLINS (Atlantic 81240-1) WEA                             | <b>12 60</b>              |
| <b>14</b> | <b>LISTEN LIKE THIEVES □</b>           | INXS (Atlantic 81277) WEA                                       | <b>13 26</b>              |
| <b>15</b> | <b>SCARECROW ★■</b>                    | JOHN COUGAR MELLENCAMP (Riva 824 865-1) POL                     | <b>10 33</b>              |
| <b>16</b> | <b>DIFFERENT LIGHT</b>                 | BANGLES (Columbia BFC 40039) CBS                                | <b>17 12</b>              |
| <b>17</b> | <b>CONTROL</b>                         | JANET JACKSON (A&M SP-5106) RCA                                 | <b>26 9</b>               |
| <b>18</b> | <b>PLAY DEEP ★</b>                     | THE OUTFIELD (Columbia BFC 40027) CBS                           | <b>21 28</b>              |
| <b>19</b> | <b>LIVES IN THE BALANCE</b>            | JACKSON BROWNE (Elektra 60457) WEA                              | <b>19 8</b>               |
| <b>20</b> | <b>AFTERBURNER ★■</b>                  | ZZ TOP (Warner Bros. 25342) WEA                                 | <b>20 24</b>              |
| <b>21</b> | <b>LIKE A ROCK</b>                     | BOB SEGER & THE SILVER BULLET BAND (Capitol PT 12398) CAP       | <b>48 2</b>               |
| <b>22</b> | <b>TURBO</b>                           | JUDAS PRIEST (Columbia OC 40158) CBS                            | <b>31 3</b>               |
| <b>23</b> | <b>KNEE DEEP IN THE HOOPLA ★■</b>      | STARSHIP (GrunT/RCA BXLI-5488) RCA                              | <b>11 29</b>              |
| <b>24</b> | <b>AS THE BAND TURNS</b>               | ATLANTIC STARR (A&M SP-5019) RCA                                | <b>18 30</b>              |
| <b>25</b> | <b>ALABAMA GREATEST HITS ★□</b>        | ALABAMA (RCA AHL1-7170) RCA                                     | <b>23 9</b>               |
| <b>26</b> | <b>THE BROADWAY ALBUM ★■</b>           | BARBRA STREISAND (Columbia OC 40092) CBS                        | <b>22 23</b>              |
| <b>27</b> | <b>MASTER OF PUPPETS</b>               | METALLICA (Elektra 60439-1) WEA                                 | <b>30 6</b>               |
| <b>28</b> | <b>PLEASE</b>                          | PET SHOP BOYS (EMI America PW 17193) CAP                        | <b>52 3</b>               |
| <b>29</b> | <b>NERVOUS NIGHT ★■</b>                | HOOTERS (Columbia BFC 39912) CBS                                | <b>25 50</b>              |
| <b>30</b> | <b>MEAN BUSINESS</b>                   | THE FIRM (Atlantic 7-81628) WEA                                 | <b>24 11</b>              |
| <b>31</b> | <b>ROCK A LITTLE ★■</b>                | STEVIE NICKS (Modarn/Atlantic 90479) WEA                        | <b>28 21</b>              |
| <b>32</b> | <b>THE SECRET VALUE OF DAYDREAMING</b> | JULIAN LENNON (Atlantic 81640) WEA                              | <b>37 3</b>               |
| <b>33</b> | <b>LIVE IN NEW YORK CITY</b>           | JOHN LENNON (Capitol SV-12451) CAP                              | <b>33 6</b>               |

|           |                                         | 9.98                                                                 | Weeks<br>On<br>4/19 Chart |
|-----------|-----------------------------------------|----------------------------------------------------------------------|---------------------------|
| <b>34</b> | <b>IN SQUARE CIRCLE ★■</b>              | STEVIE WONDER (Tamla/Motown 6134) MCA                                | <b>34 29</b>              |
| <b>35</b> | <b>RADIO ★■</b>                         | L.L. COOL J (Daf Jam/Columbia BFC 40239) CBS                         | <b>35 18</b>              |
| <b>36</b> | <b>MIKE &amp; THE MECHANICS</b>         | (Atlantic 81287) WEA                                                 | <b>32 19</b>              |
| <b>37</b> | <b>HIGH PRIORITY</b>                    | CHERRELLE (Tabu BFZ 40094) CBS                                       | <b>42 10</b>              |
| <b>38</b> | <b>KING OF AMERICA</b>                  | THE COSTELLO SHOW (Featuring ELVIS COSTELLO) (Columbia FC 40173) CBS | <b>27 6</b>               |
| <b>39</b> | <b>LOVIN' EVERY MINUTE OF IT ★■</b>     | LOVERBOY (Columbia FC 39953) CBS                                     | <b>39 33</b>              |
| <b>40</b> | <b>TUFF ENUFF</b>                       | THE FABULOUS THUNDERBIRDS (CBS Associated BFZ 40304) CBS             | <b>49 8</b>               |
| <b>41</b> | <b>PRIMITIVE LOVE ★</b>                 | MIAMI SOUND MACHINE (Epic BFE 40131) CBS                             | <b>43 22</b>              |
| <b>42</b> | <b>BORN IN THE U.S.A. ★■</b>            | BRUCE SPRINGSTEEN (Columbia QC 38653) CBS                            | <b>38 96</b>              |
| <b>43</b> | <b>ONCE UPON A TIME ★□</b>              | SIMPLE MINDS (A&M/Virgin 5092) RCA                                   | <b>29 24</b>              |
| <b>44</b> | <b>SONGS FROM THE BIG CHAIR ★■</b>      | TEARS FOR FEARS (Mercury 824 300-1 M-1) POL                          | <b>41 57</b>              |
| <b>45</b> | <b>ROCKY IV ★■</b>                      | ORIGINAL SOUNDTRACK (Scotti Bros. SZ 40203) CBS                      | <b>40 23</b>              |
| <b>46</b> | <b>BIG WORLD</b>                        | JOE JACKSON (A&M SP 6021) RCA                                        | <b>64 3</b>               |
| <b>47</b> | <b>THE DREAM OF THE BLUE TURTLES ★■</b> | STING (A&M SP 3750) RCA                                              | <b>36 45</b>              |
| <b>48</b> | <b>GREATEST HITS ★■</b>                 | THE CARS (Elektra 60464) WEA                                         | <b>44 24</b>              |
| <b>49</b> | <b>THE DREAM ACADEMY ★</b>              | (Reprise/Warner Bros. 25266) WEA                                     | <b>46 25</b>              |
| <b>50</b> | <b>LET'S GO ALL THE WAY</b>             | SLY FOX (Capitol ST-12367) CAP                                       | <b>59 7</b>               |
| <b>51</b> | <b>WHO'S ZOOMIN' WHO ★■</b>             | ARETHA FRANKLIN (Arista AS 8276) RCA                                 | <b>45 40</b>              |
| <b>52</b> | <b>THE KNIFE FEELS LIKE JUSTICE</b>     | BRIAN SETZER (EMI America ST-17178) CAP                              | <b>58 7</b>               |
| <b>53</b> | <b>UNDER LOCK AND KEY □</b>             | DOKKEN (Elektra 60458) WEA                                           | <b>54 20</b>              |
| <b>54</b> | <b>OUT OF AFRICA ★</b>                  | ORIGINAL SOUNDTRACK (MCA 6152) MCA                                   | <b>62 13</b>              |
| <b>55</b> | <b>LITTLE CREATURES ★□</b>              | TALKING HEADS (Sira 25305-1) WEA                                     | <b>51 46</b>              |
| <b>56</b> | <b>DIAMOND LIFE ★■</b>                  | SADE (Portrait BFR 39581) CBS                                        | <b>53 61</b>              |
| <b>57</b> | <b>ALL FOR LOVE ★□</b>                  | NEW EDITION (MCA 6579) MCA                                           | <b>57 22</b>              |
| <b>58</b> | <b>HOW TO BE A ZILLIONAIRE ★</b>        | ABC (Mercury 824 904-1) POL                                          | <b>55 30</b>              |
| <b>59</b> | <b>BALANCE OF POWER</b>                 | ELECTRIC LIGHT ORCHESTRA (CBS Associated FZ-40048) CBS               | <b>56 9</b>               |
| <b>60</b> | <b>HUNTING HIGH AND LOW ★■</b>          | A-HA (Warner Bros. 25300) WEA                                        | <b>47 42</b>              |
| <b>61</b> | <b>THE COLOUR OF SPRING</b>             | TALK TALK (EMI America ST 17179) CAP                                 | <b>61 6</b>               |
| <b>62</b> | <b>PRECIOUS MOMENTS</b>                 | JERMAINE JACKSON (Arista AL8-8277) RCA                               | <b>68 8</b>               |
| <b>63</b> | <b>PICTURES FOR PLEASURE ★</b>          | CHARLIE SEXTON (MCA 5629) MCA                                        | <b>50 18</b>              |
| <b>64</b> | <b>WHITE CITY—A NOVEL ★□</b>            | PETE TOWNSHEND (Atco 90473) WEA                                      | <b>63 22</b>              |
| <b>65</b> | <b>THE BLIND LEADING THE NAKED</b>      | VIOLENT FEMMES (Slash 25340-1) WEA                                   | <b>65 10</b>              |
| <b>66</b> | <b>FRIENDS ★□</b>                       | DIONNE WARWICK (Arista AL8 8398) RCA                                 | <b>60 19</b>              |
| <b>67</b> | <b>LUXURY OF LIFE</b>                   | FIVE STAR (RCA NFL 1-8052) RCA                                       | <b>69 31</b>              |

|           |                                 | 9.98                                           | Weeks<br>On<br>4/19 Chart |
|-----------|---------------------------------|------------------------------------------------|---------------------------|
| <b>68</b> | <b>ICE ON FIRE ★</b>            | ELTON JOHN (Gaffin 24077) WEA                  | <b>66 23</b>              |
| <b>69</b> | <b>LOVE</b>                     | THE CULT (Sire 25359) WEA                      | <b>70 14</b>              |
| <b>70</b> | <b>READY FOR THE WORLD ★■</b>   | (MCA 5594) MCA                                 | <b>67 44</b>              |
| <b>71</b> | <b>DO ME BABY</b>               | MELI'SA MORGAN (Capitol B ST 12434) CAP        | <b>71 10</b>              |
| <b>72</b> | <b>THEATRE OF PAIN ★■</b>       | MOTLEY CRUE (Elektra 60418-1) WEA              | <b>75 42</b>              |
| <b>73</b> | <b>STEREOTOMY ★</b>             | THE ALAN PARSONS PROJECT (Arista AL9-8384) RCA | <b>73 13</b>              |
| <b>74</b> | <b>HERE'S TO FUTURE DAYS ★□</b> | THOMPSON TWINS (Arista AL8-8286) RCA           | <b>72 29</b>              |

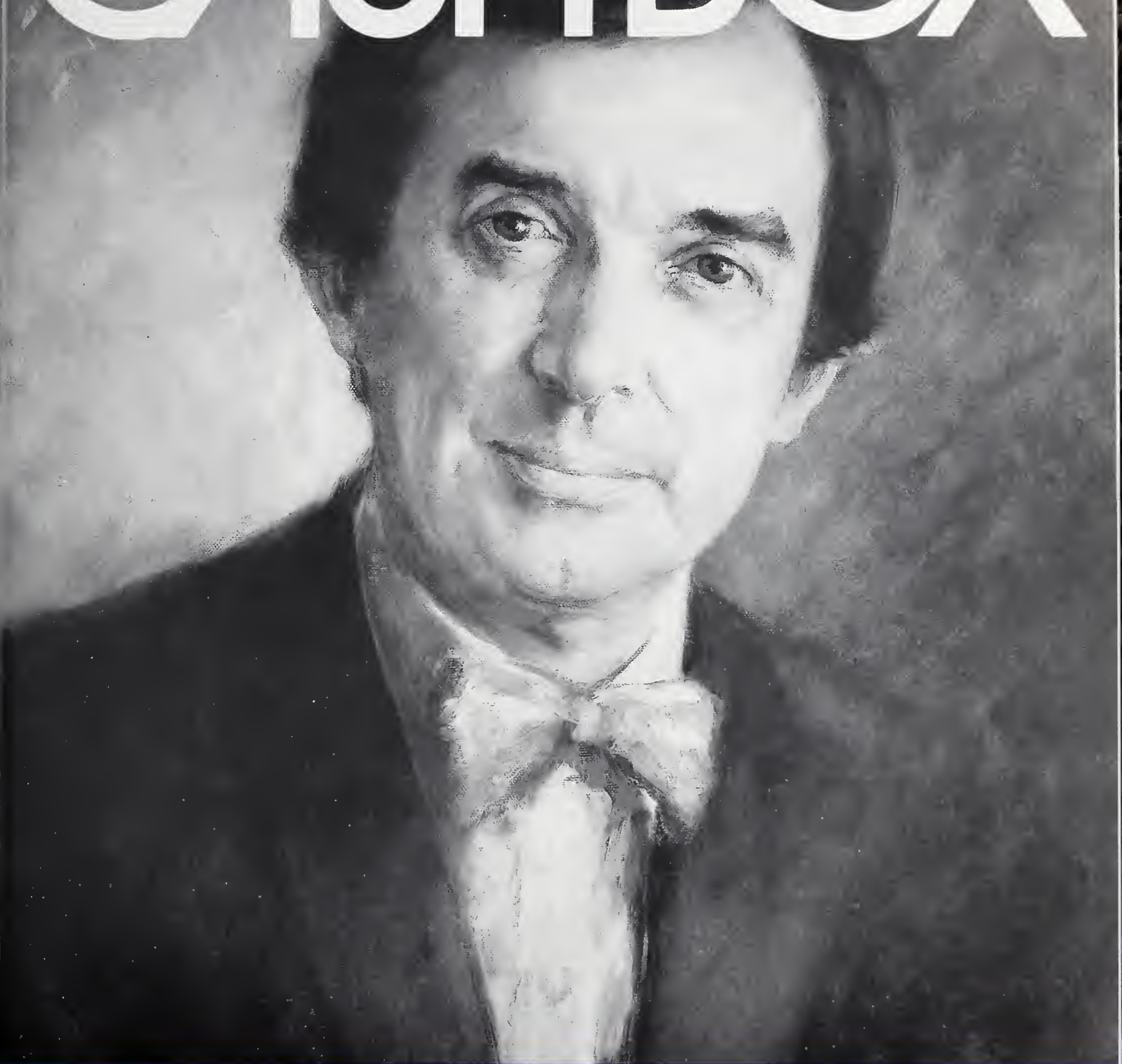
## CHARTBREAKER

|            |                                      | 9.98                                            | Weeks<br>On<br>4/19 Chart |
|------------|--------------------------------------|-------------------------------------------------|---------------------------|
| <b>75</b>  | <b>FROM LUXURY TO HEARTACHE</b>      | CULTURE CLUB (Virgin/Epic OE 40345) CBS         | <b>DEBUT</b>              |
| <b>76</b>  | <b>CLUB NINJA ★</b>                  | BLUE OYSTER CULT (Columbia FC 39979) CBS        | <b>76 8</b>               |
| <b>77</b>  | <b>COLOR OF SUCCESS ★□</b>           | MORRIS DAY (Warner Bros. 25320) WEA             | <b>74 27</b>              |
| <b>78</b>  | <b>ROCK ME TONIGHT ★■</b>            | FREDDIE JACKSON (Capitol ST 12404) CAP          | <b>77 40</b>              |
| <b>79</b>  | <b>FINE YOUNG CANNIBALS</b>          | (IRS-5683) MCA                                  | <b>88 15</b>              |
| <b>80</b>  | <b>THE BIG PRIZE</b>                 | HONEYMOON SUITE (Warner Bros. 25293-1) WEA      | <b>89 7</b>               |
| <b>81</b>  | <b>CHILLIN'</b>                      | FORCE MD'S (Tommy Boy/Warner Bros. 1-25394) WEA | <b>81 7</b>               |
| <b>82</b>  | <b>RESTLESS ★</b>                    | STARPOINT (Elektra 60424) WEA                   | <b>80 32</b>              |
| <b>83</b>  | <b>BLACK CELEBRATION</b>             | DEPECHE MODE (Sire/Warner Bros. 25429-1) WEA    | <b>118 2</b>              |
| <b>84</b>  | <b>MIAMI VICE ★■</b>                 | ORIGINAL TELEVISION SOUNDTRACK (MCA 6150) MCA   | <b>82 29</b>              |
| <b>85</b>  | <b>SOMETHING TO TALK ABOUT</b>       | ANNE MURRAY (Capitol SJ-12466) CAP              | <b>85 8</b>               |
| <b>86</b>  | <b>PREMONITION</b>                   | PETER FRAMPTON (Atlantic 81290-1) WEA           | <b>79 12</b>              |
| <b>87</b>  | <b>FEARGAL SHARKEY</b>               | (A&M/Virgin SP-6-5108) RCA                      | <b>87 9</b>               |
| <b>88</b>  | <b>MEETING IN THE LADIES ROOM ★■</b> | KLYMAXX (Constellation/MCA 5529) MCA            | <b>78 53</b>              |
| <b>89</b>  | <b>LIKE A VIRGIN ★■</b>              | MADONNA (Sira 25157-1) WEA                      | <b>86 64</b>              |
| <b>90</b>  | <b>COCKER</b>                        | JOE COCKER (Capitol ST 12394) CAP               | <b>116 3</b>              |
| <b>91</b>  | <b>RECKLESS ★■</b>                   | BRYAN ADAMS (A&M SP-5013) RCA                   | <b>83 74</b>              |
| <b>92</b>  | <b>THAT'S WHY I'M HERE ★□</b>        | JAMES TAYLOR (Columbia FC 40052) CBS            | <b>84 24</b>              |
| <b>93</b>  | <b>WON'T BE BLUE ANYMORE</b>         | DAN SEALS (EMI America ST-17166) CAP            | <b>91 9</b>               |
| <b>94</b>  | <b>CLASSICS LIVE</b>                 | AEROSMITH (Columbia FC 40329) CBS               | <b>DEBUT</b>              |
| <b>95</b>  | <b>PICTURE BOOK</b>                  | SIMPLY RED (Elektra 60452-1) WEA                | <b>117 5</b>              |
| <b>96</b>  | <b>SONGS FROM LIQUID DAYS</b>        | PHILIP GLASS (CBS Masterworks FM 39564) CBS     | <b>120 5</b>              |
| <b>97</b>  | <b>LITTLE MISS DANGEROUS</b>         | TED NUGENT (Atlantic 81632-1) WEA               | <b>106 6</b>              |
| <b>98</b>  | <b>RAPTURE</b>                       | ANITA BAKER (Elektra 9-60444) WEA               | <b>122 4</b>              |
| <b>99</b>  | <b>IN VISIBLE SILENCE</b>            | THE ART OF NOISE (Chrysalis BFV 41528) CBS      | <b>DEBUT</b>              |
| <b>100</b> | <b>BRIEF ENCOUNTER</b>               | MARILLION (Capitol MLP 15023) CAP               | <b>101 6</b>              |

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

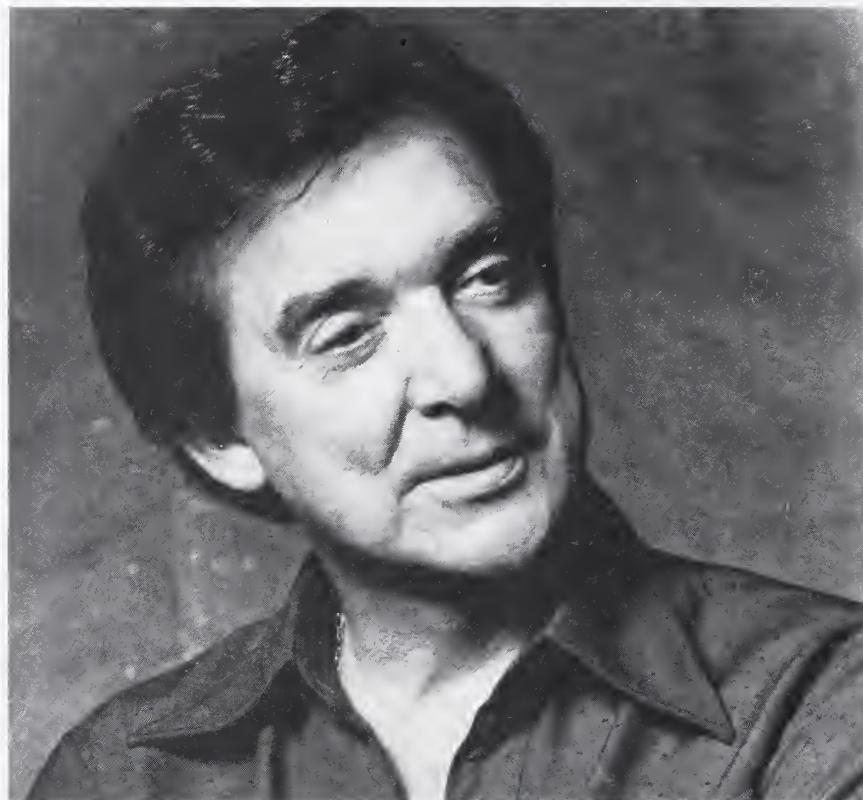


# CASHBOX



*Ray Price*  
*Portrait Of A Singer*

# RAY PRICE



## Portrait Of A Singer: The Legendary Ray Price

By Mary Kujawa

It's been said that no one can sing a song quite like Ray Price. Though legions of aspiring singers have tried to adopt his form and style, few have achieved that "certain something" that Ray possesses — that uniqueness that has elevated him to the status of a living legend in country music.

It's a status evidenced by a multitude of album releases, his long list of accomplishments and an inventory of awards too numerous to mention. Though he is true to his country roots, Price's superstar status is not limited to country music, but, in truth, encompasses the entire music world.

What continues to bolster that status is a rock-steady legion of fans who have admired and supported him for close to 30 years — fans that bought his first LP in the early '50s and have just added his latest, "Portrait Of A Singer," to their record collections.

Looking back over his own collection of credits-awards, hit records, appearances, Ray Price says he's happy. If there's been any man in the country music business who has expanded its popularity and sound it has been Ray Price. He has taken his show to concert stages with symphonies to ballrooms at plush hotels on the Las Vegas strip, to the rural communities for fairs and shows and to foreign venues.

It's been almost four decades since Price decided that country music was where he would make his mark. Born in Perryville, Texas, he spent much of his time in Dallas on a farm with his grand-

father. "I got a taste of both the city and the farm life," Ray recalls. "I remember growing up on the farm and listening to the likes of Jimmy Rodgers and Ernest Tubb. I was always a big fan of country music."

But it seemed that the idea of a career in country music hadn't really crossed his mind yet. In fact, he was planning on studying to become a veterinarian. "While I was in school I started hanging out at Roy's House Cafe in Dallas with my friends. They had impromptu shows there. So we started a small group and would get up there and perform. A buddy of mine, who wrote songs and wanted to get them published asked me to sing a demo. The people at a local recording studio heard the demo and signed me to Bullet Records in 1949."

That was the end of Ray's veterinarian career, but the beginning of a long and fulfilling love affair with music. While in the studio cutting his first single "Jealous Lies," Ray met Lefty Frizzell. "Lefty was doing a session and he had cut four songs but needed another one," Ray explains. "He told me to write him a song. So I sat down to write one and in 15 minutes he was singing 'Give Me More, More, More Of Your Kisses.' Then I got a contract from Columbia Records because at the time they were looking for guys who could write as well as sing. At the time I was about 21 or 22."

Ray was later befriended by Hank Williams and given the opportunity to play in Hank's band, The Drifting Cowboys. After Hank died in 1953, The Drifting

Cowboys became Price's band and traveled with him for almost two years.

For the next decade or so, he seemed to dominate the country charts, releasing hit after hit, many of which soared to the number one spot, while some leaped into the pop charts as well. From "Release Me" to "Crazy Arms" and "Heartaches By The Number," he kept his string growing while continually increasing his legion of fans.

"I just tried to give the listeners good, honest songs that they could relate to. I was on the road working 300 dates a year and at that time a singer needed to work that much just to make that number one spot on the charts."

Songwriting was still a talent Ray would use throughout his career, rewriting many of the songs he recorded. It was in 1955 he sat down with Hal Smith who made him an offer to run Pamper Music Co. Within seven years the publishing house was turned into a multi-million dollar operation, signing such writers and newcomers as Willie Nelson, Mel Tillis and Roger Miller, who Ray befriended and hired to play in his band, the Cherokee Cowboys.

It was in the latter part of the '50s, Ray says, that he began to initiate a new sound in his music. "I was experimenting with a lot of strings," he says. "I used a lot of different strings in a gospel LP I recorded called 'Faith' in 1957. It became a standard and then later I used 47-piece strings on 'Danny Boy.' People in the country music industry weren't sure what I was doing to the country sound, but later some used those same methods and they

managed to do well."

For a while, Ray met with opposition to this new sound and says he went through a period when some of his material wasn't receiving airplay. But that didn't last long. In 1970, no one could argue about playing "For The Good Times," which sold over 11 million units. The LP by the same name stayed on the charts for over two years while the single won a Grammy for Best Country Vocal Performance, Male.

During these years Ray made the move from Nashville back to Texas where he bought a farm just 25 miles from where he was born. He left Columbia Records in 1972 and signed with ABC — a short-lived venture and later recorded for Dimension, before signing with Step One Records in 1984. "I was very happy to sign with Step One" Ray says. "Ray Pennington (vice president of Step One), and I had been friends for years and I liked the direction that Ray wanted to take with my music. I'm happy that Step One has given me this opportunity to record new material for my fans."

"I'd like to have another number one record and to see a lot more top selling records in the years to come," Ray adds. "I tried semi-retirement once before and it just didn't work. I have to keep busy and do the things I love the most."

"I've been in this business for 37 years," Ray concludes. "And I'm still gonna be here as long as I can cut good songs and just as long as I can touch people with my music."

## Letters



MARK WHITE  
GOVERNOR

STATE OF TEXAS  
OFFICE OF THE GOVERNOR  
AUSTIN, TEXAS 78701



April 1, 1986

Dear Mr. Price:

As Governor of Texas, I am pleased to join your family and many friends and associates in congratulating you on Cash Box magazine's tribute to you.

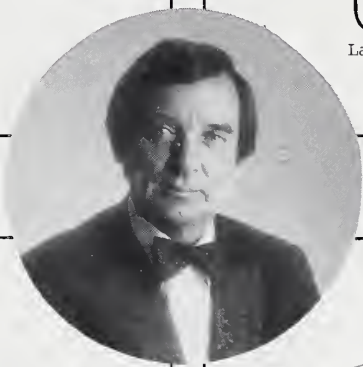
Your talents as a songwriter and recording artist have made you known throughout the world. You are continuing Texas' long tradition of outstanding country music performers.

I know you must derive a deep sense of personal pride and satisfaction from the fact that your work and unique style has touched the lives of so many people.

You have my sincere best wishes for continued success in all your future endeavors.

Yours truly,

Mark White  
Governor of Texas



State of Tennessee

LAMAR ALEXANDER



April 8, 1986

Mr. Ray Price  
c/o Cash Box Magazine  
Nashville, Tennessee

Dear Ray,

On behalf of the citizens of Tennessee, I am pleased to participate in this special tribute to you and your outstanding musical career.

During the past 35 years, you have been an innovator who has brought a sophistication to country music that has expanded its appeal and entertained millions. Your abilities as a performer and recording artist have been recognized by numerous awards and honors, including a dozen gold records, a Grammy Award and selection as the nation's top country singer eight times. Certainly, these honors are well deserved by one who has had such an impact on the industry.

We Tennesseans join your other fans around the nation and world in saying thanks "for the good times." I send you my very best regards for continued success and happiness.

Sincerely,

Lamar Alexander



RICHARD FULTON, MAYOR

OFFICE OF THE MAYOR  
METROPOLITAN COURTHOUSE  
NASHVILLE, TENNESSEE 37201

METROPOLITAN GOVERNMENT OF NASHVILLE AND DAVIDSON COUNTY

April 8, 1986

Mr. Ray Price  
c/o Cashbox Magazine  
Nashville, Tennessee 37203

Dear Mr. Price:

On behalf of all the citizens of Nashville, I extend to you our warmest and heartiest congratulations on the occasion of your tribute in Cashbox Magazine.

Your exceptional talent and dedicated hard work as a country music entertainer has earned you a permanent place in the hearts of music lovers the world over and brought distinction not only to you and the country music industry but, the city of Nashville as well.

You can look with pride at the monumental contributions you have made to the community and the industry and know that this pride is shared by the entire city.

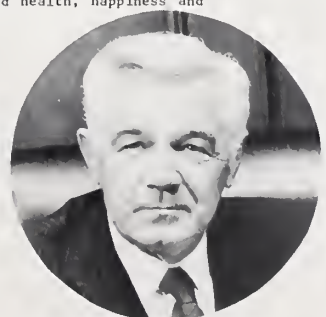
The admiration and esteem in which you are held by your peers and fans is apparent on this memorable which you so richly deserve.

Congratulations and best wishes for your continued health, happiness and success, I am

Sincerely,

RICHARD W. FULTON  
Mayor

RHF:em



CITY OF MOUNT PLEASANT

April 1, 1986

Greetings:

From the rolling-hills of Northeast Texas, legendary singer Ray Price draws inspiration.

Here in Titus County, just 60 miles from Louisiana, Arkansas and Oklahoma, and just outside the City of Mount Pleasant, Ray Price chooses to retreat and enjoy the green trees and flowers that surround his hilltop farm.

All of us in the Mount Pleasant area are pleased to have Ray as a part of our community. Mount Pleasant is a quiet but progressive community of 12,000 people, and we pride ourselves in providing a haven for Ray and others who want privacy and relaxation in a quiet and beautiful setting. Lakes, trees and hills are our specialty.

It is our pleasure here in the Mount Pleasant area to salute Ray Price, our neighbor who brings so much enjoyment to people around the world, in this special issue.

Sincerely,

Jerry Boatner, Mayor  
City of Mount Pleasant

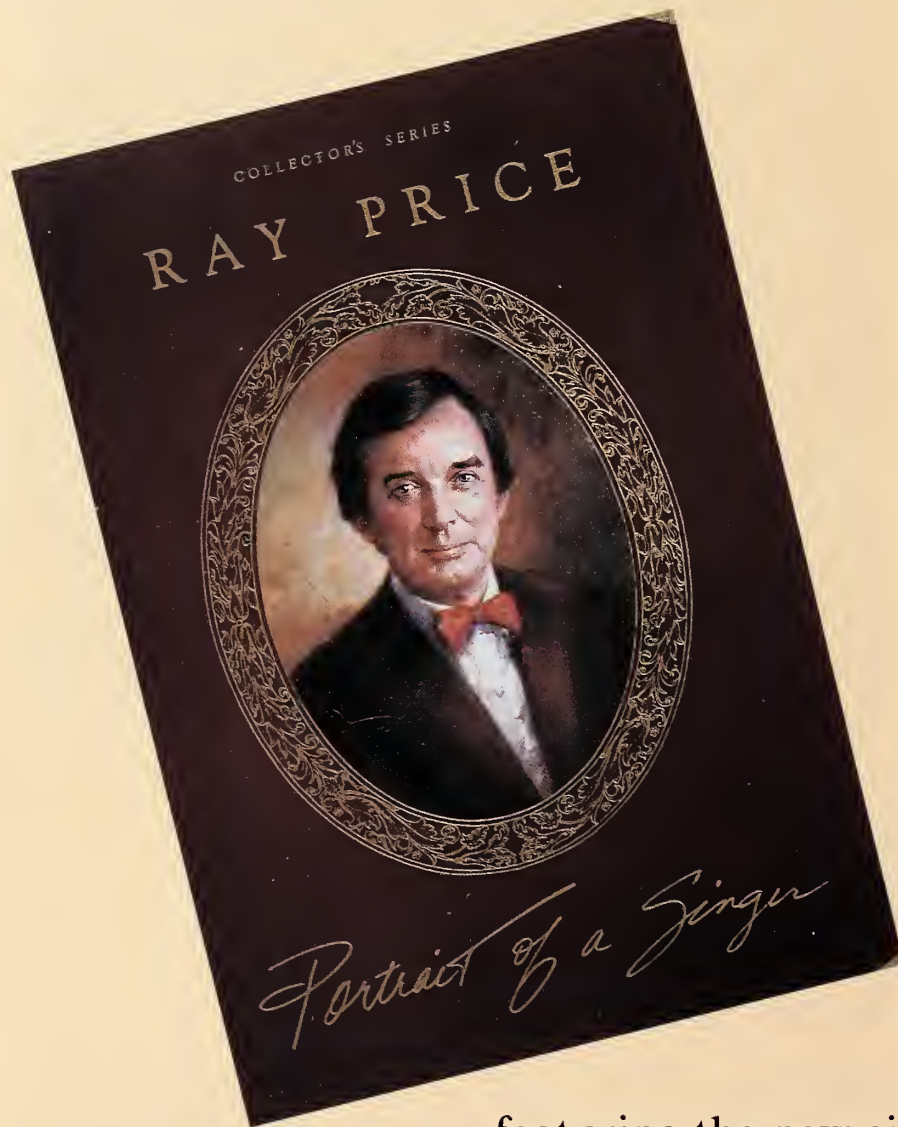
JB/sw



P.O. BOX 231 • MOUNT PLEASANT, TEXAS 75455 • 214-572-3412

*Step One Records Is*

**RAY**



featuring the new single  
"All The Way"

*The greatest singer*

*Proud To Salute*

**PRICE**



*of all time!*

STEP ONE RECORDS  
1300 Division St., Suite 304  
Nashville, TN 37203  
(615) 255-3009

## Speaking Of Ray . . . .



**Willie Nelson**

"Ray Price is one of my favorite singers, but he is also a close friend, so anything I say about him will be highly prejudiced. His singing talent has never been questioned. His voice is considered by many millions as being the finest in country music — I agree. His ability to pick songs, also his knack of putting together good bands has always been excellent. In 1962 I was privileged to be a member of Ray Price's Cherokee Cowboys. It was a highlight in my life as I was honored to be on stage with the likes of Jimmy Day (steel guitar), Pete Wade (guitar), Shorty Lavender and Buddy Spiker (fiddles) and Tootsie's son Steve Best (drums). I played bass and fronted the band. These were definitely some of the best times in my life. Ray Price was great then and he still is."

**Dom Helms**  
(Former member of the Drifting Cowboys)

"I first met Ray Price when I played for Hank Williams and Hank brought Ray to Nashville and got him started on the Grand Ole Opry and on Columbia Records. Hank would take Ray on several road trips to get him used to singing in front of crowds. After Hank died, The Drifting Cowboys stayed with Ray Price and we worked about a year and half together. I always said he was the ultimate in a male singer. I think he's the greatest there is. Ray was always a real pal and I enjoyed being with him but he lives in Texas now and I live here in Tennessee so we don't see each other as often as we'd like. I just want to add that he's a singer that a great many artists have copied over the years. His style is beautiful."



**Mel Tillis**

"I've known Ray Price for about 30 years and he's still the best damned singer around!"



**Jo Walker-Meador**  
Country Music Association

"Ray Price was already a major country music artist when the CMA was founded in 1958. Ray's wonderful voice, singing style and his ability to entertain made him a much sought after talent. He was one of the very first country music stars to use multiple strings on his records and concerts. I recall very well that the producer of some of the CMA's shows would say, 'If you want Ray Price, you'll increase your music costs. He'll probably want 11 strings. Believe me, he was more than worth the increases in our budget.'"

Ray contributed greatly to the CMA's programs for selling country music to record merchandisers in Los Angeles when he appeared on CMA's first presen-

tation to the members of NARM during its annual convention in March, 1967 and again in New York in October, 1967, where he appeared on a sales presentation CMA made to the advertising community. Ray has also appeared on CMA Banquet shows, as well as the Awards Show.

Ray continues to 'sell' country music through his public appearances and his chart records. He's a great example of the 'staying power of country music.' CMA is proud to join the legion of fans and peers in saluting Ray on his long and illustrious career."

**Waylon Stubblefield**  
(Former member of Price's band)

"I met Ray Price for the first time in Austin Texas in 1958 while I was doing sales and promotions for Columbia Records in central and south Texas. I had set up some radio interviews for him. I remember asking him what his goals were. His reply was, 'I would like to be known as a great country singer.' He definitely has achieved and surpassed it. He has one of the finest voices I've ever heard."

**Billy Deaton**  
(Billy Deaton Talent)

"My association with Ray Price goes back to the '60s. I was a booking agent in San Antonio, Texas, and the first time I ever made a \$1,000 in one night, it was on a date I booked with Ray Price. Ray Price not only possesses one of the finest voices in country music, he's also one of the nicest people I've ever met. I admire him not only as an entertainer but as a businessman. He knows what he wants to do and does it!"

I wish to say thank you to all  
the people that have helped me  
in my life long desire to do the  
best I could, with all the ability  
I had.

Love you all,  
Ray Price

Ray Price Enterprises  
P.O. Box 1986  
Mt. Pleasant, TX 75455  
(214) 572-1881



## Discography

1953 — Faith — Columbia — B-14941  
1953 — Ray Price — Harmony -1768  
1956 — Four Hits — Columbia — B-2218  
1957 — I'll Be There — Columbia -B-2809  
1957 — Crazy Arms — Columbia — B-2809  
1957 — Ray Price Sings Four Hits — Columbia — B-2137  
1957 — Ray Price Sings Heart Songs — Columbia — B-10051  
1957 — Ray Price Greatest Hits — Volume II — Columbia — CS 9470  
1957 — Ray Price Greatest Hits — Volume II — Columbia — B-10052  
1957 — Ray Price Greatest Hits — Volume III — Columbia — B-10053  
1957 — Ray Price Sings Heart Songs — Columbia — CL1015  
1958 — Talk To Your Heart — Columbia — B-11481  
1958 — Talk To Your Heart — Columbia — CL1148  
1960 — Faith — Columbia — CS8285  
1960 — Faith — Columbia — B-14942  
1960 — Faith — Columbia — B-14943  
1961 — Ray Price Greatest Hits — Columbia — CL1566  
1962 — Ray Price Sings San Antonio Rose — Columbia — CL8556  
1963 — Night Life — Columbia — CS8771  
1963 — Ray Price Greatest Hits — Columbia — CS8866  
1964 — Lovelife — Columbia — CS8989  
1965 — Burning Memories — Columbia — CS9089  
1965 — Western Strings — Columbia — CS9139  
1965 — The Other Woman — Columbia — CS9812  
1966 — The Same Old Me — Columbia — P25-5060  
1966 — Ray Price Collector's Choice — Harmony — HL7312  
1966 — Another Bridge To Burn — Columbia — CS9328  
1967 — Danny Boy — Columbia — CS9477  
1967 — Touch My Heart — Columbia — CS9406  
1967 — Born To Lose — Columbia — CS9477  
1968 — She Wears My Ring — Columbia — CS9733  
1968 — Take Me As I Am — Columbia — CS9606  
1969 — Ray Price Christmas Album — Columbia — CS9861  
1969 — Sweetheart of the Year — Columbia — CJ9822  
1969 — I Fall To Pieces — Harmony — HS11373  
1970 — The World Of Ray Price — Columbia — GP281970  
1970 — You Wouldn't Know Love — Columbia — CS9918  
1970 — Make The World Go Away — Harmony — KH30272  
1970 — For The Good Times — Columbia — C30106

1971 — For The Good Times — Columbia — CQ30106  
1971 — I Won't Mention It Again — Columbia — C30510  
1971 — Release Me — Harmony — KH30919  
1971 — Welcome To My World — Columbia — G30878  
1972 — The Lonesomest Lonesome — Columbia — KC31546  
1972 — Ray Price All Time Greatest Hits — Columbia — KG31364  
1972 — Somewhere in Texas — Dimension — 5006  
1973 — Another Bridge To Burn — Columbia — LE10028  
1973 — Faith — Columbia — LE10141  
1973 — Nightlife — Columbia — LE10061  
1973 — Ray Price Sings San Antonio Rose — Columbia — LE10021  
1973 — She Wears My Ring — Columbia — LE10060  
1973 — She's Got To Be A Saint — Columbia — KC3033  
1974 — Like Old Times Again — Myrrh — 6538  
1974 — You're The Best Thing That Ever Happened To Me — Columbia — KC32777  
1975 — For The Good Times/I Won't Mention It Again — Columbia — CG3633  
1975 — Say I Do — ABC/Dot — DOSD2037  
1976 — Precious Memories — Word — WST8723  
1976 — The Best of Ray Price — Columbia — KC34160  
1976 — Hank And Me — ABC/Dot — DO2062  
1976 — Rainbows and Tears — ABC/Dot — DOSD2053  
1977 — The Best of Ray Price — Columbia — P14229  
1977 — Help Me — Columbia — KC34710  
1977 — How Great Thou Art — Word — 8780  
1977 — Reunited With The Cherokee Cowboys — ABC/Dot — DOS2073  
1978 — The Best of Ray Price — Columbia — PC34160  
1978 — Ray Price All Time Greatest Hits — Columbia — KG31364  
1978 — Ray Price Greatest Hits — Columbia — PC8866  
1978 — The World of Ray Price — Columbia — CG28  
1979 — There's Always Me — Monument — MG7633  
1979 — This Time Lord — Myrrh — MST6532  
1979 — Born To Lose — Columbia — LE10569  
1981 — History of Country Music Presents Ray Price — Radiant — RC2001  
1981 — Town and Country — Dimension — 5003  
1981 — Tribute to Willie And Kris — Columbia — JC37061  
1982 — Loving You — Columbia — P16489  
1983 — Master of The Art — Warner Bros. — 1-23782  
1983 — Ray Price Happens To Be The Best — Columbia — P217599  
1983 — Reunited With The Cherokee Cowboys — MCA-72073  
1984 — Loving You — Columbia — Q16489  
1985 — Priceless — Columbia — P217599  
1985 — Portrait of a Singer — Step One — SOR0009  
1985 — Welcome To Ray Price Country — Step One -SOR0007  
(Compiled by Eva Gosnell, Olney, TX)

Ray,  
You're really  
**SOMEBODY!**

Peer—Talbot Music Group

“Hang in Hoss,”  
Congratulations!  
Boudleaux & Felice

## A New Direction

By Mary Kujuwa

"We're trying to showcase his talents in as many ways as we can. We want to show the world he's not only a great country singer but a singer of all types of music. He can do pop, the big bands or the blues as well as anyone and I want to show the versatility of his talent".

That, according to Ray Pennington, vice president of Step One Records in Nashville, who is sharing his ideas on the new directions he hopes to take with the legendary Ray Price's career.

Among the efforts Step One has already

put behind Price, most noticeably is what some dub a "masterpiece," the "Portrait of a Singer" album which was released late last year. The Hawaiian oil painting of Price on the LP cover highlights the product but what is more surprising is what's inside the package.

"'Portrait of a Singer' includes numbers from the dance band era, a mixture of melodies from the past and tunes that just haven't lost that flavor" says Leslie Elliott of Step One. "This LP is a dream come true for Ray. He says he's always wanted to do something like it."

"Putting together such an elaborate product is a real challenge for an independent label. If marketing strategies go as planned, the album should do well," Elliott said in a recent interview.

Marketing strategies have indeed gone well, according to Pennington who says he's very excited and happy about the recognition that "Portrait of a Singer" has already received. "I feel we're doing great. We're making strong inroads with this release," Pennington says. "We're marketing it on television and though independent distribution and selling well."

Not only is the "Portrait" LP doing well but Step One's other Price LP, titled "Welcome To Ray Price Country" is also reported to be generating strong response.

"With both of these albums, I feel we're giving the listeners and fans the opportunity to continue to hear the type of music they want to hear," Pennington said. "We are hoping to do a lot more

things with Ray. He has the talent and the following to be able to do it all, so naturally we're going to promote that," he added.

Besides the television promotion on the album, Step One has managed to get into over 125 retail stores across the country with the LPs and Price is taking the project on the road with him too. Through in-house promotion and some outside work, radio and retail execs are noticing.

Pennington hasn't been promoting Ray Price just at Step One, however. Their friendship and partnership, so to speak, started when Pennington came to town in the middle '60s. Price helped Pennington get a start just as he had many other country music aspirants. Pennington worked for Price as a songplugger at Pamper Music and through the years has always gathered the material for Price's projects. Over that period they developed a close friendship and Pennington says that's one reason they work so well together in the studio and one of the reasons Price was happy to join Step One Records in 1984.

"Ray was on a label distributed by Warner Bros and owned by Snuff Garrett and Clint Eastwood," Pennington explains. "Earlier — in 1981 — I got him to sign with Dimension Records where we were working together for about three years until the record company went out of business. So he went to Garretts' label. I called Ray as soon as I got over here to Step One and said 'C'mon back and we'll discuss some more records'. He said he had to wait until his contract was up.



**STEP ONE** — Shown (l-r) are: Ray Pennington, vice president, Step One Records; Ray Price and Mel Holt, president of Step One.



Well, as soon as it ended, he came over here and we went to work!"

Their work has certainly paid off for all parties involved. "I'm real happy with what Ray and I are doing," Price expanded. "We're cutting some good records. We've got good promoters and we're getting on the charts. The most satisfaction I get from my association here is that everyone loves the songs I am doing and we want to keep doing them until the well runs dry!"

Dear Ray,  
Thanks for all the help you've been to Kris and all the other Nashville writers through the years.

Combine Music  
Bob Beckham, president

Ray —  
Congratulations  
for a brilliant career  
and  
the biggest hit  
of all times —

**"For The Good Times"**

Marijohn Wilkin  
Buckhorn Music

## Songs That Ray Wrote

"Soft Rain"/Ray Price  
"I'll Be There (If You Ever Want Me)"/Ray Price/Rusty Gabbard  
"You Done Me Wrong"/Ray Price/Shirley Jones  
"Talk To Your Heart"/Ray Price/C.M. Bradley/L. Ulrich  
"I Know I'll Never Win Your Love Again"/Ray Price/Helms  
"You L'one Me Wrong"/Ray Price/Shirley Jones  
"I'll Be There"/Ray Price/Rusty Gabbard  
"I Say My Castle Fall Today"/Ray Price/R. Griffin  
"I'm Tired"/Ray Price/Mel Tillis  
"The Twenty-Fourth Hour"/Ray Price  
"I Don't Feel Nothing"/Ray Price/Leroy Fowley  
"Each Time"/Ray Price  
"Lil Liza Jane"/Arr./Ray Price



**REJOINED THE THE STUDIO** — In 1980 Ray Price and one of his former band members, Willie Nelson, went to work on a duet LP titled "San Antonio Rose" for CBS Records. Shown (l-r) are: Nelson, Norm Anderson, CBS recording studio mgr. and Price.



**PRICE MEETS PRESIDENT** — In 1968, Ray Price was asked to perform at a party held at former Texas Governor John Connally's ranch. After the Cherokee Cowboy's show, Ray was greeted by (l-r) Connally, Lady Bird Johnson and President Lyndon B. Johnson.

*Thanks Ray,  
for making the songs come  
alive!*

Joe Allen  
Hank Cochran  
Tex Davis  
Buddy Emmons

Dave Kirby  
Ray Pennington  
Jesse Shofner  
Leona Williams

## Alabama Makes It Number Five Band Takes Entertainer Of The Year Again

By Mary Kujawa

NASHVILLE — Superstar group Alabama continued its success story by being named Entertainer of The Year for the fifth time in a row by the Academy of Country Music last week. The boys from Fort Payne also received Vocal Group Of The Year honors.

Other awards went to the following: Male Vocalist of the Year — George Strait/ Female Vocalist of the Year — Reba McEntire/New Male Vocalist of the Year — Randy Travis/New Female Vocalist of the Year — Judy Rodman/Duet of the Year

— The Judds/Song of The Year — Lost In the Fifties (recorded by Ronnie Milsap)/ Single of the Year — The Highwayman (recorded by The Highwaymen)/Album of the Year — Does Fort Worth Ever Cross Your Mind (recorded by George Strait)/ Video of the Year — Who's Gonna Fill Their Shoes (George Jones)/ACM's Tex Ritter Award for Country Film of the Year — *Sweet Dreams*/Pioneer Award — Kitty Wells/ACM DeeJay of the Year — "Crazy" Eddie Edwards — WSIX-Nashville/ACM Radio Station of the Year — WAMZ — Louisville.

## NASHVILLE FORUM

Tom McEntee, Nashville

### Chart Chatter

Notice anything different about the country charts in the last few months? (Besides the fact that the Number One record is sometimes anonymous, that is). A different feel, maybe, to the way the records stack up against one another? The difference is subtle, to be sure, but it's there, nonetheless.

Now, if you're one of those "I-just-wanna-see-my-name-in-print" kind of guys, then you probably haven't noticed a thing (except, possibly, when your name is misspelled.) But if you're a genuine chart connoisseur your discerning eye has picked up on a couple of interesting tidbits.

First of all, naturally, you've seen a new attitude towards the BULLET — that fickle little critter whose presence (or lack of it) we often view as being the life or death of our records. What a powerful character! A little too powerful, methinks. And much too prolific for the good health of the chart and the country music industry in general. Out of the 100 records on the chart last November, when the new staff was moving into CB's Nashville offices, 72 had bullets!! It seemed as if every record that wasn't ready for the undertaker had a bullet.

Some of us thought that was a bit much, y'know? Heck, there weren't that many bullets fired at the OK Corral! But over the weeks the surplus bullets were systematically weeded out, until the amount was much more manageable. (49 this week, or a reduction of over 30 percent.)

Does that mean that potential hits are being assassinated? Not by a long shot! What it does mean is that the chart is now a lot more reflective of what's really going on out there in radioland (for the most part). Records showing superior strength or unusual growth are still being flagged with bullets, while one that shows average growth can continue to climb the charts week after week *without benefit of a bullet*. In other words, records aren't "dead" just because they've lost their bullets. (A fact which we're quick to point out to our reporting stations).

Another thing you've probably noticed is that records aren't "over" as soon as they hit Number One. In fact, we feel that, when it hits Number One on the *Cash Box* chart, a record becomes King-of-the-Hill, so to speak, and it files a claim on that spot until a stronger record comes along. Kind of like the way a championship prizefighter retains his crown until someone takes it away. As a result, we've had a number of records, already this year, with multiple weeks in the top spot.

Dan Seals kicked off '86 with his two-week champ, "Bop," and a short time later Steve Wariner held off all contenders for three weeks with "You Can Dream Of Me." Alabama pulled a pair with "She And I," to be followed immediately by Randy Travis' double-weeker, "1982." And on the current chart, Naomi and Wynonna and "Grandpa" are flexing their muscles as they hold down the top for the second straight week. (But lookout, ladies, Hank, Jr. is mounting a heck of an assault.)

The charts sure are getting a lot more interesting, aren't they?

On the indie front, Billie Jo Royal (off and running with "Broadwalk Angel") received such a strong response to his oldies medley at the recent Country Radio Seminar that we were prompted to ask radio the question: "What would you think if he were to recut 'Down In the Boondocks' for release in the near future?" Of the 25 stations polled, all voted an enthusiastic "Yea!" which represents the first time we've ever seen a record get 25 adds before it was even cut . . . a tip of the hat to Jan Gray, whose "Cross My Heart" single rounded up a whopping 27 Dark Horse picks last week. According to chart editor Tony "D," her promotion team had their Wittes about them . . . Lots of energy to Anne J. Morton, recuperating from last week's surgery.

## TOP 50 ALBUMS

| Title, Artist, Label, Number, Distributor                                                     | Weeks On 4/19 Chart | 9/19 Chart |
|-----------------------------------------------------------------------------------------------|---------------------|------------|
| ★ = Available on Compact Disc<br>■ = Platinum (RIAA Certified)<br>□ = Gold (RIAA Certified)   |                     |            |
| 24 GREATEST HITS ★□<br>GEORGE STRAIT (MCA 5567)                                               | 25                  | 57         |
| 25 LIFE'S HIGHWAY<br>STEVE WARINER (MCA 5672)                                                 | 27                  | 19         |
| 26 HIGHWAYMAN<br>W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS<br>(Columbia FC 40056)     | 23                  | 49         |
| 27 THE FORESTER SISTERS<br>THE FORESTER SISTERS<br>(Warner Bros. 1-25314)                     | 28                  | 31         |
| 28 GUITARS, CADILLACS, ETC. ETC.<br>DWIGHT YOAKAM (Warner Bros./ Reprise 25372-1)             | 30                  | 19         |
| 29 HALF NELSON<br>WILLIE NELSON (Columbia FC 39990)                                           | 26                  | 27         |
| 30 A FRIEND IN CALIFORNIA<br>MERLE HAGGARD (Epic FE 40286)                                    | 35                  | 5          |
| 31 NEW MOVES<br>DON WILLIAMS (Capitol ST 12440)                                               | 32                  | 6          |
| 32 LOST IN THE FIFTIES TONIGHT<br>RONNIE MILSAP (RCA AHL1-7194)                               | 34                  | 3          |
| 33 HOWARD AND DAVID<br>THE BELLAMY BROTHERS<br>(MCA/Curb-5586)                                | 31                  | 40         |
| 34 HARMONY<br>JOHN CONLEE (Columbia FC-40257)                                                 | 36                  | 5          |
| 35 WILL THE WOLF SURVIVE<br>WAYLON JENNINGS (MCA 5688)                                        | 37                  | 3          |
| 36 PARTNERS, BROTHERS AND FRIENDS<br>THE NITTY GRITTY DIRT BAND<br>(Warner Bros. 1-25304)     | 33                  | 35         |
| 37 WHEN LOVE IS RIGHT<br>CHARLY McCLAIN & WAYNE MASSEY (Epic FE-40249)                        | 38                  | 5          |
| 38 ME & THE BOYS ★<br>THE CHARLIE DANIELS BAND<br>(Epic-39878)                                | 29                  | 19         |
| 39 THE PROMISE LAND<br>WILLIE NELSON (Columbia FC 40327)                                      | DEBUT               |            |
| 40 GREATEST HITS VOL. 2<br>RONNIE MILSAP (RCA AHL 1-5425)                                     | 39                  | 48         |
| 41 GIRLS LIKE ME<br>TANYA TUCKER (Capitol ST-12474)                                           | DEBUT               |            |
| 42 40 HOUR WEEK ■■<br>ALABAMA (RCA AHL1-5339)                                                 | 40                  | 63         |
| 43 SEASONS<br>OAK RIDGE BOYS (MCA 5714)                                                       | DEBUT               |            |
| 44 SWEET DREAMS (MUSIC FROM THE MOTION PICTURE SOUNDTRACK)<br>★<br>PATSY CLINE (MCA MCA-6149) | 41                  | 25         |
| 45 TONIGHT WE RIDE<br>MICHAEL MARTIN MURPHEY<br>(Warner Bros. 1-25369)                        | 43                  | 5          |
| 46 STAND UP<br>MEL McDANIEL (Capitol ST-12437)                                                | 44                  | 26         |
| 47 BORN YESTERDAY<br>THE EVERLY BROTHERS (Mercury 826 142-1)                                  | 46                  | 7          |
| 48 GREATEST HITS ★□<br>LEE GREENWOOD (MCA 5582)                                               | 42                  | 51         |
| 49 CHASIN' RAINBOWS<br>CONWAY TWITTY<br>(Warner Bros. 25294)                                  | 45                  | 20         |
| 50 STEP ON OUT ★<br>THE OAK RIDGE BOYS (MCA 5555)                                             | 50                  | 51         |
| 1 ALABAMA GREATEST HITS ★<br>ALABAMA (RCA AHL1-7170)                                          | 1                   | 9          |
| 2 ROCKIN' WITH THE RHYTHM ★□<br>THE JUDDS (RCA/Curb AHL1-7042)                                | 2                   | 22         |
| 3 SHAKIN'<br>SAWYER BROWN<br>(Capitol/Curb ST-12438)                                          | 3                   | 27         |
| 4 A MEMORY LIKE YOU<br>JOHN SCHNEIDER (MCA 5668)                                              | 4                   | 11         |
| 5 SOMETHING SPECIAL ★□<br>GEORGE STRAIT (MCA 5605)                                            | 6                   | 32         |
| 6 WON'T BE BLUE ANYMORE<br>DAN SEALS (EMI America ST-17166)                                   | 7                   | 29         |
| 7 GREATEST HITS<br>EARL THOMAS CONLEY<br>(RCA AHL1-7032)                                      | 5                   | 23         |
| 8 WHO'S GONNA FILL THEIR SHOES<br>GEORGE JONES (Epic FE 39598)                                | 9                   | 31         |
| 9 SOMETHING TO TALK ABOUT<br>ANNE MURRAY<br>(Capitol/EMI SJ-12466)                            | 10                  | 10         |
| 10 LIVE IN LONDON ★<br>RICKY SKAGGS (Epic FE 40103)                                           | 8                   | 21         |
| 11 WHOEVER'S IN NEW ENGLAND<br>REBA McENTIRE (MCA 5691)                                       | 16                  | 7          |
| 12 OLD FLAME ★<br>JUICE-NEWTON (RCA AHL1-5493)                                                | 13                  | 20         |
| 13 FIVE-O ★<br>HANK WILLIAMS, JR.<br>(Warner Bros./Curb 1-25267)                              | 15                  | 31         |
| 14 I HAVE RETURNED<br>RAY STEVENS (MCA 5635)                                                  | 11                  | 26         |
| 15 STREAMLINE ★<br>LEE GREENWOOD (MCA 5622)                                                   | 12                  | 31         |
| 16 RHYTHM AND ROMANCE ★■<br>ROSANNE CASH<br>(Columbia FC-39463)                               | 17                  | 44         |
| 17 GREATEST HITS VOL. 2 ★<br>HANK WILLIAMS, JR.<br>(Warner Bros./Curb 1-25328)                | 14                  | 21         |
| 18 ANYTHING GOES<br>GARY MORRIS<br>(Warner Bros. 1-25279)                                     | 18                  | 34         |
| 19 THIRTEEN<br>EMMY LOU HARRIS (Warner Bros. 25352)                                           | 22                  | 7          |
| 20 HANG ON TO YOUR HEART ★<br>EXILE (Epic BFE 40000)                                          | 21                  | 26         |
| 21 THERE'S NO STOPPING YOUR HEART<br>MARIE OSMOND<br>(Capitol/Curb ST-12414)                  | 20                  | 31         |
| 22 THE HEART OF THE MATTER ★□<br>KENNY ROGERS (RCA AFL1 7023)                                 | 19                  | 23         |
| 23 PARTNERS IN RHYME<br>THE STATLER BROTHERS<br>(Mercury 422-824 420-1)                       | 24                  | 51         |

## HOT CUTS

THE JUDDS — ROCKIN' WITH THE RHYTHM OF THE RAIN — (ROCKIN' WITH THE RHYTHM)  
TANYA TUCKER — I'LL COME BACK AS ANOTHER WOMAN — (GIRLS LIKE ME)  
JOHN SCHNEIDER — WHO CARES — (A MEMORY LIKE YOU)  
DWIGHT YOAKAM — Guitars, Cadillacs — (Guitars, Cadillacs, etc., etc., etc.)  
MERLE HAGGARD — A Friend in California — (A Friend in California)  
GEORGE STRAIT — In Too Deep — (Something Special)  
REBA McENTIRE — Don't Touch Me There — (Whoever's In New England)  
DON WILLIAMS — Then It's Love — (New Moves)  
SAWYER BROWN — Shakin' — (Shakin')  
CONWAY TWITTY — Lay Me Down Carolina — (Chasin' Rainbows)  
MICHAEL MARTIN MURPHEY — Rollin' Nowhere — (Tonight We Ride)  
JAMES TAYLOR — The Man Who Shot Liberty Valance — (That's Why I'm Here)  
REBA McENTIRE — Can't Stop Now — (Whoever's In New England)

# CASH BOX COUNTRY SINGLES

April 26, 1986

|                                                                                                      | Weeks<br>On<br>4/19 Chart |           | Weeks<br>On<br>4/19 Chart |
|------------------------------------------------------------------------------------------------------|---------------------------|-----------|---------------------------|
| <b>1 GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)</b><br>THE JUDDS (RCA/Curb PB-14290)                  | 1                         | <b>11</b> |                           |
| <b>2 AIN'T MISBEHAVIN'</b><br>HANK WILLIAMS JR.<br>(Warner/Curb 7-28794)                             | 5                         | <b>10</b> |                           |
| <b>3 ONCE IN A BLUE MOON</b><br>EARL THOMAS CONLEY (RCA PB-14282)                                    | 4                         | <b>12</b> |                           |
| <b>4 1982</b><br>RANDY TRAVIS (Warner Bros. 7-28828)                                                 | 3                         | <b>18</b> |                           |
| <b>5 NOW AND FOREVER (YOU AND ME)</b><br>ANNE MURRAY (Capitol B-5547)                                | 2                         | <b>13</b> |                           |
| <b>6 TOMB OF THE UNKNOWN LOVE</b><br>KENNY ROGERS (RCA PB-14298)                                     | 11                        | <b>9</b>  |                           |
| <b>7 FEELIN' THE FEELIN'</b><br>THE BELLAMY BROTHERS<br>(MCA/Curb MCA-52747)                         | 8                         | <b>12</b> |                           |
| <b>8 ONE LOVE AT A TIME</b><br>TANYA TUCKER (Capitol B-5533)                                         | 13                        | <b>11</b> |                           |
| <b>9 YOU'RE SOMETHING SPECIAL TO ME</b><br>GEORGE STRAIT (MCA 52764)                                 | 6                         | <b>15</b> |                           |
| <b>10 SHE AND I</b><br>ALABAMA (RCA PB-14281)                                                        | 7                         | <b>14</b> |                           |
| <b>11 HAPPY, HAPPY BIRTHDAY BABY</b><br>RONNIE MILSAP (RCA PB-14286)                                 | 14                        | <b>8</b>  |                           |
| <b>12 WE'VE GOT A GOOD FIRE GOIN'</b><br>DON WILLIAMS (Capitol B-5526)                               | 9                         | <b>15</b> |                           |
| <b>13 100% CHANCE OF RAIN</b><br>GARY MORRIS (Warner Bros. 7-28823)                                  | 10                        | <b>16</b> |                           |
| <b>14 WHOEVER'S IN NEW ENGLAND</b><br>REBA McENTIRE (MCA 52767)                                      | 18                        | <b>10</b> |                           |
| <b>15 I HAD A BEAUTIFUL TIME</b><br>MERLE HAGGARD (Epic 34-05782)                                    | 16                        | <b>13</b> |                           |
| <b>16 DON'T UNDERESTIMATE MY LOVE FOR YOU</b><br>LEE GREENWOOD (MCA 52741)                           | 12                        | <b>17</b> |                           |
| <b>17 CAJUN MOON</b><br>RICKY SKAGGS (Epic 34-05748)                                                 | 15                        | <b>15</b> |                           |
| <b>18 WORKING WITHOUT A NET</b><br>WAYLON JENNINGS (MCA 52776)                                       | 22                        | <b>11</b> |                           |
| <b>19 HOLD ON</b><br>ROSANNE CASH (Columbia 38-05794)                                                | 24                        | <b>11</b> |                           |
| <b>20 EASY TO PLEASE</b><br>JANIE FRICKE (Columbia 38-05781)                                         | 21                        | <b>13</b> |                           |
| <b>21 PARTNERS, BROTHERS AND FRIENDS</b><br>THE NITTY GRITTY DIRT BAND<br>(Warner Bros. 7-28780)     | 25                        | <b>9</b>  |                           |
| <b>22 WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)</b><br>JOHN SCHNEIDER (MCA 52723)         | 17                        | <b>19</b> |                           |
| <b>23 HONKY TONK MAN</b><br>DWIGHT YOAKAM<br>(Warner Bros./Reprise 7-28793)                          | 28                        | <b>9</b>  |                           |
| <b>24 THINK ABOUT LOVE</b><br>DOLLY PARTON (RCA PB-14218)                                            | 19                        | <b>19</b> |                           |
| <b>25 LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY</b><br>GIRLS NEXT DOOR (MTM B-72059)             | 26                        | <b>13</b> |                           |
| <b>26 LIFE'S HIGHWAY</b><br>STEVE WARINER (MCA 52786)                                                | 31                        | <b>7</b>  |                           |
| <b>27 HEART DON'T FALL NOW</b><br>SAWYER BROWN (Capitol/Curb B-5548)                                 | 20                        | <b>13</b> |                           |
| <b>28 MIAMI, MY AMY</b><br>KEITH WHITLEY (RCA PB-14285)                                              | 30                        | <b>11</b> |                           |
| <b>29 HARMONY</b><br>JOHN CONLEE (Columbia 38-05778)                                                 | 33                        | <b>10</b> |                           |
| <b>30 YOU SHOULD HAVE BEEN GONE BY NOW</b><br>EDDY RAVEN (RCA PB-14250)                              | 23                        | <b>20</b> |                           |
| <b>31 MAMA'S NEVER SEEN THOSE EYES</b><br>THE FORESTER SISTERS<br>(Warner Bros. 7-28795)             | 34                        | <b>7</b>  |                           |
| <b>32 NOTHING BUT YOUR LOVE MATTERS</b><br>LARRY GATLIN & THE GATLIN BROTHERS<br>(Columbia 38-05764) | 27                        | <b>14</b> |                           |

|                                                                                                 | Weeks<br>On<br>4/19 Chart |           | Weeks<br>On<br>4/19 Chart |
|-------------------------------------------------------------------------------------------------|---------------------------|-----------|---------------------------|
| <b>33 LIVING IN THE PROMISELAND</b><br>WILLIE NELSON (Columbia 38-05834)                        | 43                        | <b>5</b>  |                           |
| <b>34 JULIET</b><br>OAK RIDGE BOYS (MCA 52801)                                                  | 41                        | <b>6</b>  |                           |
| <b>35 BORN YESTERDAY</b><br>EVERLY BROTHERS (Mercury 884 428-7)                                 | 38                        | <b>9</b>  |                           |
| <b>36 YOU'LL NEVER KNOW HOW MUCH I NEEDED YOU TODAY</b><br>CONWAY TWITTY (Warner Bros. 7-28772) | 36                        | <b>9</b>  |                           |
| <b>37 REPETITIVE REGRET</b><br>EDDIE RABBITT (RCA PB-14317)                                     | 47                        | <b>5</b>  |                           |
| <b>38 SWEETER AND SWEETER</b><br>THE STATLER BROTHERS<br>(Mercury 884 317-7)                    | 32                        | <b>15</b> |                           |
| <b>39 I THINK I'M IN LOVE</b><br>KEITH STEGALL (Epic 34-05815)                                  | 39                        | <b>9</b>  |                           |
| <b>40 YOU CAN'T KEEP A GOOD MEMORY DOWN</b><br>JOHN ANDERSON (Warner Bros. 7-28748)             | 45                        | <b>6</b>  |                           |
| <b>41 TIL I LOVE YOU</b><br>RESTLESS HEART (RCA PB-14292)                                       | 48                        | <b>6</b>  |                           |
| <b>42 IN OVER MY HEART</b><br>T.G. SHEPPARD (Columbia 38-05747)                                 | 35                        | <b>18</b> |                           |
| <b>43 DRINKIN' MY BABY GOODBYE</b><br>THE CHARLIE DANIELS BAND<br>(Epic 34-05835)               | 49                        | <b>5</b>  |                           |
| <b>44 I COULD GET USED TO YUOU</b><br>EXILE (Epic 34-05699)                                     | 29                        | <b>21</b> |                           |
| <b>45 I'LL TAKE YOUR LOVE ANYTIME</b><br>ROBIN LEE (Evergreen EV-1039)                          | 50                        | <b>5</b>  |                           |
| <b>46 EVERYTHING THAT GLITTERS (IS NOT GOLD)</b><br>DAN SEALS (EMI America B-8311)              | 55                        | <b>4</b>  |                           |
| <b>47 HILLBILLY HIGHWAY</b><br>STEVE EARLE (MCA 52785)                                          | 52                        | <b>6</b>  |                           |
| <b>48 BACK HOME</b><br>A.J. MASTERS<br>(Bermuda Dunes Records C112)                             | 44                        | <b>8</b>  |                           |
| <b>49 WHEN YOU GET TO THE HEART</b><br>BARBARA MANDRELL (MCA 52802)                             | 54                        | <b>4</b>  |                           |
| <b>50 CARMEN</b><br>GENE WATSON (Epic 34-05817)                                                 | 42                        | <b>9</b>  |                           |
| <b>51 OLD FLAME</b><br>JUICE NEWTON (RCA PB-14295)                                              | 59                        | <b>3</b>  |                           |
| <b>52 FAST LANES AND COUNTRY ROADS</b><br>BARBARA MANDRELL (MCA 52737)                          | 37                        | <b>21</b> |                           |
| <b>53 READ MY LIPS</b><br>MARIE OSMOND (Capitol/Curb B-5563)                                    | 61                        | <b>4</b>  |                           |
| <b>54 THAT'S ONE TO GROW ON</b><br>DOBIE GRAY (Capitol B-5562)                                  | 57                        | <b>5</b>  |                           |
| <b>55 YOUR MEMORY AIN'T WHAT IT USED TO BE</b><br>MICKEY GILLEY (Epic 34-05744)                 | 40                        | <b>19</b> |                           |
| <b>56 WHEN IT'S DOWN TO ME &amp; YOU</b><br>CHARLY McCLAIN & WAYNE MASSEY<br>(Epic 34-05842)    | 62                        | <b>4</b>  |                           |
| <b>57 SUPER LOVE</b><br>EXILE (Epic 34-05860)                                                   | 63                        | <b>3</b>  |                           |
| <b>58 BABY WANTS</b><br>THE OSMOND BROS.<br>(EMI America/Curb B-8313)                           | 51                        | <b>7</b>  |                           |
| <b>59 NIGHTS</b><br>ED BRUCE (RCA PB-14305)                                                     | 68                        | <b>2</b>  |                           |
| <b>60 UNTIL I MET YOU</b><br>JUDY RODMAN (MTM B-72065)                                          | 66                        | <b>4</b>  |                           |
| <b>61 I NEED SOME GOOD NEWS BAD</b><br>CHANCE (Mercury 884 545-7)                               | 64                        | <b>4</b>  |                           |
| <b>62 I COULD GET USED TO THIS</b><br>JOHNNY LEE & LANE BRODY<br>(Warner Bros. 7-28747)         | 69                        | <b>3</b>  |                           |
| <b>63 SURROUNDED</b><br>GLENN ENGLISH (CBT-12095)                                               | 70                        | <b>5</b>  |                           |
| <b>64 HEY DOLL BABY</b><br>SWEETHEARTS OF THE RODEO<br>(Columbia 38-05824)                      | 71                        | <b>3</b>  |                           |
| <b>65 YOU CAN DREAM OF ME</b><br>STEVE WARINER (MCA 52721)                                      | 46                        | <b>24</b> |                           |
| <b>66 WHAT MY WOMAN DOES TO ME</b><br>RAY GRIFF (RCA JB-50846)                                  | 73                        | <b>4</b>  |                           |

|                                                                                                        | Weeks<br>On<br>4/19 Chart |           | Weeks<br>On<br>4/19 Chart |
|--------------------------------------------------------------------------------------------------------|---------------------------|-----------|---------------------------|
| <b>67 RENO BOUND</b><br>SOUTHERN PACIFIC (Warner Bros. 7-28722)                                        | 74                        | <b>2</b>  |                           |
| <b>68 HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE)</b><br>LEE GREENWOOD (MCA 52807)              | 77                        | <b>2</b>  |                           |
| <b>69 YOU'RE NOBODY TILL SOMEBODY LOVES YOU</b><br>RAY PRICE (Step One SOR 352)                        | 53                        | <b>7</b>  |                           |
| <b>70 BACK WHEN LOVE WAS ENOUGH</b><br>MARK GRAY (Columbia 38-05857)                                   | 78                        | <b>2</b>  |                           |
| <b>71 MODERN DAY COWBOY</b><br>JAY CLARK (Concorde CR 302-NSD)                                         | 75                        | <b>3</b>  |                           |
| <b>72 LOVE AT THE FIVE &amp; DIME</b><br>KATHY MATTEA (Mercury 884 573-7)                              | 80                        | <b>2</b>  |                           |
| <b>73 LET ME DOWN EASY</b><br>MALCHAK & RUCKER (Alpine APS-002)                                        | 76                        | <b>3</b>  |                           |
| <b>74 OH YES I CAN</b><br>TERI HENSLEY (Mercury 884 484-7)                                             | 76                        | <b>3</b>  |                           |
| <b>75 THE SECOND TIME AROUND</b><br>DEL REEVES (Playback PL 1103)                                      | 79                        | <b>4</b>  |                           |
| <b>76 CHARTBREAKER SOMEBODY WANTS ME OUT OF THE WAY</b><br>GEORGE JONES (Epic 34-05862) <b>DEBUT</b>   |                           |           |                           |
| <b>77 CAN'T STOP NOW/ON THE OTHER HAND</b><br>RANDY TRAVIS (Warner Bros. 7-28962) <b>DEBUT</b>         |                           |           |                           |
| <b>78 CROSS MY HEART</b><br>JAN GRAY (Cypress CYP 8510) <b>DEBUT</b>                                   |                           |           |                           |
| <b>79 THE LOOK OF A LADY IN LOVE</b><br>JOHNNY DUNCAN (Pharoah PR 2502)                                | 87                        | <b>2</b>  |                           |
| <b>80 LIL RED RIDIN HOOD</b><br>STEVE DOUGLAS (Banka BA-2186)                                          | 88                        | <b>2</b>  |                           |
| <b>81 WE DON'T DO THAT ANYMORE</b><br>BIG ERNIE GIBSON (MSR 19838)                                     | 85                        | <b>3</b>  |                           |
| <b>82 THERE'S A NEW KID IN TOWN</b><br>MICHAEL JOHNSON (RCA PB-14239) <b>DEBUT</b>                     |                           |           |                           |
| <b>83 I KNOW IT'S NOT OVER</b><br>CAL SMITH (Step One SOR 353)                                         | 86                        | <b>2</b>  |                           |
| <b>84 HEARTACHE THE SIZE OF TEXAS</b><br>THE BEGA BROTHERS (MCA 52777) <b>DEBUT</b>                    |                           |           |                           |
| <b>85 LIVIN' ON LOVE AGAIN</b><br>DON MALENA (Maxima MRC-1111)                                         | 72                        | <b>4</b>  |                           |
| <b>86 COME IN PLANET EARTH (ARE YOU LISTENIN')</b><br>KAREN TAYLOR-GOOD (Mesa NSD/M-2011) <b>DEBUT</b> |                           |           |                           |
| <b>87 TOBACCO ROAD</b><br>ROY CLARK (Silver Dollar SD7-70001) <b>DEBUT</b>                             |                           |           |                           |
| <b>88 TONIGHT WE RIDE</b><br>MICHAEL MARTIN MURPHEY<br>(Warner Bros. 7-28797)                          | 58                        | <b>12</b> |                           |
| <b>89 COUNTING MY MEMORIES</b><br>LANIE McKUHEN<br>(Soundwaves SW-NSD 4767)                            | 90                        | <b>2</b>  |                           |
| <b>90 THERE'S NO STOPPING YOUR HEART</b><br>MARIE OSMOND (Capitol/Curb B-5521)                         | 56                        | <b>25</b> |                           |
| <b>91 SUKIYAKI (MY FIRST LONELY NIGHT)</b><br>BOOTS CLEMENTS (West W-719)                              | 89                        | <b>8</b>  |                           |
| <b>92 TAKIN' THE GIVIN' AWAY</b><br>MELISSA BRISTLE (TAM TRS 8603) <b>DEBUT</b>                        |                           |           |                           |
| <b>93 SURE FEELS LIKE LOVE TONIGHT</b><br>FRED J. HORRELL (Capetown CT-0123)                           | 83                        | <b>3</b>  |                           |
| <b>94 RITA BALLOU</b><br>JIM CHRISTOPHER (Skyway S 2002)                                               | 92                        | <b>2</b>  |                           |
| <b>95 CELEBRITY</b><br>DAVID FRIZZELL (Nashville America A1002)                                        | 65                        | <b>6</b>  |                           |
| <b>96 MY HEART'S IN THE COUNTRY</b><br>EARL ADKINS (Jege-10-836)                                       | 95                        | <b>2</b>  |                           |
| <b>97 SHOE STRING</b><br>MEL McDANIEL (Capitol B-5544)                                                 | 60                        | <b>14</b> |                           |
| <b>98 EVERY NIGHT</b><br>PAKE McENTIRE (RCA PB-14220)                                                  | 67                        | <b>14</b> |                           |
| <b>99 DON'T YOU WANT TO BE A LOVER TONIGHT</b><br>TONY CHANCE (Motion MOT 1023)                        | 84                        | <b>3</b>  |                           |
| <b>100 7 AMERICAN HEROES</b><br>JACK STRONG (CNN 101)                                                  | 81                        | <b>3</b>  |                           |

ALPHABETICAL LISTING ON INSIDE BACK COVER

# COUNTRY RADIO

## MOST ADDED



## STRONG ADDS

**Somebody Wants Me Out Of The Way** — George Jones — Epic  
**Can't Stop Now** — On The Other Hand — Randy Travis — Warner Bros.  
**There's A New Kid In Town** — Michael Johnson — RCA  
**Hearts Aren't Made To Break (They're Made To Love)** — Lee Greenwood — MCA  
**Reno Bound** — Southern Pacific — Warner Bros.  
**Nights** — Ed Bruce — RCA

## STATION ADDS

**KRDR — Gresham — Mark Wade**  
 Randy Travis  
 Jim Glaser (pick)  
 Barbara Mandrell  
 John Anderson  
 Michael Johnson  
 Australia  
 Karen Taylor-Good  
 Exile  
 Andy Carr  
 Jan Gray  
**Dark Horse: Bill Thornbury**

**WCAO — Baltimore — Johnny Dark**  
 T. Graham Brown (pick)  
 Malchak & Rucker  
 Johnny Duncan  
 Billy Joe Royal  
 Glen Campbell  
 Southern Pacific  
**Dark Horse: None**

**WDZO — Decatur — Dale Jones**  
 Osmond Brothers  
 Juice (pick)  
 McClain/Massey  
 Lee & Brody  
 Ed Bruce

**WDSY-FM — Pittsburgh — Mary Jo Kacsan**  
 Southern Pacific  
 Everly Brothers  
 John Anderson

**WMMK-FM — Destin — Skip Davis**  
 T. Graham Brown (pick)  
 Billy Swan  
 Ronnie McDowell  
 EmmyLou Harris  
 Vega Brothers  
 Glen Campbell  
**Dark Horse: Jan Gray**

**KJBS-FM — Bastrop — Kim Cox**  
 Jesse Wells  
 Charleston Express  
 Sam Thompson  
 Sam Crenshaw  
 Billy J. Burnete  
 Andy Carr

David Walsh  
 Australia  
 Dana Hudson  
 Nicolette Larson (pick)  
 Mark Allen  
 Harlan Helgeson  
**Dark Horse: Jan Gray**

**WQTE-FM — Adrian — Ron Allan**  
 Keith Stegall  
 McClain/Massey  
 Dan Seals (pick)  
 Tom Wopat  
 Johnny Travis  
 Sam Thompson  
**Dark Horse: Jan Gray**

**KYKX-FM — Longview — Bill McClain**  
 Dan Seals  
 The Wrays  
 Tony Chance  
 Sam Thompson  
**Dark Horse: Jan Gray**

**WTHI-FM — Terre Haute — Barry Kent**  
 Lee Greenwood (pick)  
 Ed Bruce  
 Southern Pacific  
 Kathy Mattea  
**Dark Horse: None**

**KFQX — Abilene — Don Register**  
 Australia  
 Harlan Helgeson  
 Jim Glaser (pick)  
 David Walsh  
 Andy Carr  
 Mark Allen  
 Mason Dixon  
 Sam Thompson  
**Dark Horse: Jan Gray**

**WDXE — Lawrenceburg — Dale Jones**  
 Randy Travis  
 Michael Johnson  
 Tom Wopat  
 Vega Brothers  
 T. Graham Brown (pick)  
 Australia  
 Earl McCowan  
**Dark Horse: Jan Gray**

**WMMI — Mobile — Joe Davis**  
 Billy Joe Royal  
 Carlette  
 Australia  
 Carlton Moody  
 Sam Thompson  
 Willie Nelson (pick)  
 Vega Brothers  
**Dark Horse: Jan Gray**

**KSO — Des Moines — Billy Cole**  
 Dan Seals  
 Exile  
 Steve Earle  
 Robin Lee  
 Willie Nelson (pick)  
**Dark Horse: Kathy Mattea**

**KKAL — Arroyo Grande — Mike David**  
 Jim Glaser  
 Lee Greenwood  
 Randy Travis  
 Johnny Rodriguez  
 George Jones (pick)  
**Dark Horse: Roy Clark**

**KRRV — Alexandria — B. Mitchell**  
 Mark Gray  
 Michael Johnson  
 Tari Hensley  
 Lee Greenwood (pick)  
 George Jones  
 Cal Smith  
**Dark Horse: Jan Gray**

**WCCN — Neillville — Nancy Stewart**  
 Barbara Mandrell

## HOT PHONES

**GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS) — THE JUDDS** — RCA/CURB  
**AIN'T MISBEHAVIN' — HANK WILLIAMS JR. — WARNER BROS.**  
**HAPPY, HAPPY BIRTHDAY BABY — RONNIE MILSAP — RCA**  
**Whoever's In New England — Reba McEntire — MCA**  
**Tomb of the Unknown Love — Kenny Rogers — RCA**  
**One Love At A Time — Tanya Tucker — Capitol**  
**1982 — Randy Travis — Warner Bros.**

Ray Griff  
 Steve Earle  
 Cal Smith  
 Earl Adkins  
 Mike Arnett  
 Australia  
 Lee Greenwood (pick)  
**Dark Horse: Jan Gray**

**WOWW-FM — Pensacola — Kris O'Kelly**  
 Exile  
 Charlie Pride  
 Mark Gray  
 Kathy Mattea (pick)  
 Tari Hensley

Lee & Brody  
**Dark Horse: Roy Clark**

**KFGO — Fargo — Don Roberts**  
 The Vega Brothers  
 Billy Joe Royal (pick)  
 T. Graham Brown  
 Jim Glaser  
 Michael Johnson  
 Randy Travis  
 Bobby Bare  
 Ray Griff  
 Billy Swan  
 Lisa Childress  
 David Walsh  
 Andy Carr  
**Dark Horse: Jan Gray**



**SAWYER BROWN MEETS MICKEY MOUSE** — Sawyer Brown headlined NBC Radio Entertainment's live via-satellite country concert series, "Live From Disney World," recently. The band performed a one-hour concert from the resort's Tomorrow Land. **Standing** from (l-r) are: WHN's Dan Taylor, Minnie Mouse, band members Mark Miller and Jim Scholten, Mickey Mouse, NBC Radio Entertainment vp/gm Willard Lochridge, band member Gregg Hubbard and WMAQ's Nancy Turner. **Kneeling** from (l-r) are: band members Joe Smyth and Bobby Randall.

## COAST TO COAST



INDUSTRY NEWS  
 REVIEWS



**BARBARA RECEIVES BELT AWARD** — Barbara Mandrell received a 14-karat gold "Saved By The Seat Belt Award" necklace and a plaque from the American Seat Belt Council recently. Making the presentation during Mandrell's concert stop in Phoenix were (l-r): Ruth Pulliam, coord. of the Arizona Coalition for Seat Belt Use and Chuck Pullet, ASBC pres. Mandrell survived a head-on collision on Sept. 11, 1984 because she was wearing a seat belt. Although she was injured, two of her children who were also in the car escaped uninjured.

## ALBUM RELEASES

**CAJUN COUNTRY** — Jimmy C. Newman — MCA/DOT-39047 — Producer: Stan Cornelius

Cajun comes alive in Jimmy C. Newman's compilation of spicy-flavored music. From the "Cochon De Lait" cut that kicks off the effort to the slow, waltzy "Louisiana, The Key To My Soul," the LP is packed with an array of New Orleans-styled treats. "The Ragin Cajun (Scattin' Cajun)" is a fun number and the LP wraps up with the favorite "My Toot Toot." Almost as good as a trip to the Cajun Country itself!



**SO FAR SO GOOD** — John Jarvis — MCA-5168 — Producers: John Jarvis and Ray Kennedy

Sit back, relax and melt into the music when you put this John Jarvis instrumental LP from MCA's Master Series on the turntable. The offering is done with taste and sophistication all the way through. The first three cuts, all penned by Jarvis, are especially pleasing. ("Some Kind of Sunrise," "A Month of Seasons" and "Best Of Both Worlds"). Jarvis' control on the keyboards is superb as he flows from a soft, soothing numbers to high-energy cuts. The LP is rounded out by Bill Monroe's "Blue Moon Over Kentucky."



## NEW AND DEVELOPING

**HEY DOLL BABY** (Columbia 38-05824)

**Sweethearts Of The Rodeo** (2:30) (Rightsong—BMI) (T. Turner) (Producers: Steve Buckingham and Hank De Vito)

The Sweethearts of the Rodeo, Kristine and Janis Oliver, have been performing together since they were in grade school and say they always knew that a life devoted to music was what they wanted. The Southern California sisters sang together through their high school years and later, built up a strong L.A. following.

In fact, their steady pizza parlor gig back-fired on them because of their popularity. "We played there for two years until we got fired. There were too many people coming in to see us and they couldn't handle the crowd," Janis recalls.

It was Janis who was the first to land in Nashville with husband Vince Gill and later convinced Kristine to make the move too. It took about a year and half before things started to happen for the duo and last November their singing career really took hold when the Sweethearts were chosen as the national winners in the annual Wrangler Country Showdown talent showcase. A CBS Record deal had been signed and now their first effort



"Hey Doll Baby" has hit radio and is being well-received.

The sound is a bit different from that of other duo groups that are popping up on the country music scene today. "It's western in musical flavor," the Sweethearts say. "We're bringing the west coast sound of American Music to Nashville." Their "Hey Doll Baby" is full of energy and tight, smooth harmonies, with some fine guitar pickin'. The effort has made the Sweethearts one of the most popular artists in CBS's "Horizon '86" series and landed them touring dates with George Jones and other top artists.

## SINGLE RELEASES

### OUT OF THE BOX

**RANDY TRAVIS** (Warner Bros. 7-28962)  
**On The Other Hand/Can't Stop Now** (3:05) (3:36) (Writers/Scarlet Moon/Don Schiltz/MCA—BMI/ASCAP) (Screen Gems-EMI/Moon and Stars/Cross Keys—BMI/ASCAP) (P. Overstreet/D. Schlitz) (W. Waldman/G. Nicholson) (Producers: Kyle Lehning/Keith Stegall) (Producer: Kyle Lehning)

Although Warners is pushing the "A" side ballad, "On The Other Hand," lots of our early radio reports have strongly favored the uptempo "B" side, "Can't Stop Now." Here in the CB offices, the nod also goes to "Can't Stop Now," but only by the slimmest of margins. Which side to choose, which side to choose? What a beautiful dilemma. Whatever side you go with, you're a winner! (And if you go with both sides, it's a win-win situation.)



### FEATURE PICKS

**T. GRAHAM BROWN** (Capitol B-5571)

**I Wish That I could Hurt That Way Again** (2:57) (Tree/Cross Keys—BMI/ASCAP) (VanHoy, Putman, Cook) (Producer: L. Bud Logan)

This single could take T. to the top of the charts. It's packed with strong emotion and delivered with his usual raw feeling. Besides the tune's sound which fits Brown's style to a "t," the production and lyrics just couldn't be any better than they are. This is HOT!

**RONNIE MCDOWELL** (MCA/Curb-52816)

**All Tied Up** (2:55) (Tree/Strawberry Lane—BMI) (R. McDowell, B. Killen, J. Meador) (Producer: Buddy Killen)

Ronnie McDowell's moved to MCA and this is his first offering from the new home. Not much has changed in his style. The upbeat, catchy phrasing that made him so popular with radio is still there and "All Tied Up" stands a good chance of continuing McDowell's appeal.

**DENNIS ROBBINS** (MCA-52809)

**Hard Lovin' Man** (2:53) (Corey Rock/Diablo Lobo—ASCAP) (D. Robbins, B. McTaggart, W. Haynes) (Producers: Eddie Kilroy, Dennis Robbins)

Produced, penned and performed by Dennis Robbins, his new single off the LP "The First Of Me" hints of that raw, honky-tonk sound. Easy to like with nice fiddle accompaniment.



**"CHECKING THE PEC DEC"** — Earl Thomas Conley (left) and Eddy Raven (right) work out at KNIX Radio's employee fitness center. The artists crossed paths in Phoenix during concert tours.

## TOP INDIE SINGLES

|                                                                                                                                | Weeks On Chart |    |              |
|--------------------------------------------------------------------------------------------------------------------------------|----------------|----|--------------|
| <b>1 I'LL TAKE YOUR LOVE ANYTIME</b><br>ROBIN LEE (Evergreen EV-1039)<br>Contact: (615) 327-3213                               | 4/19           | 1  | 5            |
| <b>2 SURROUNDED</b><br>GLENN ENGLISH (CBT-12095)<br>Contact: (214) 586-0967                                                    |                | 3  | 5            |
| <b>3 WHAT MY WOMAN DOES TO ME</b><br>RAY GRIFF (RCA JB 50846)<br>Distr: 2245 Markham Rd., Scarborough, Ontario, Canada M1B 2W3 |                | 4  | 4            |
| <b>4 BACK HOME</b><br>A. J. MASTERS (Bermuda Dunes C112)<br>(Distr: 40655 Jefferson, Bermuda Dunes CA 92201)                   |                | 2  | 8            |
| <b>5 LET ME DOWN EASY</b><br>MALCHAK & RUCKER (Alpine APS-002)<br>Contact: (615) 327-2227                                      |                | 5  | 3            |
| <b>6 MODERN DAY COWBOY</b><br>JAY CLARK (Concorde CR-301-NSD)<br>Contact: (615) 385-2704                                       |                | 7  | 3            |
| <b>7 THE LOOK OF A LADY IN LOVE</b><br>JOHNNY DUNCAN (Pharoah PR 2502)<br>Contact: (615) 321-4460                              |                | 12 | 2            |
| <b>8 YOU'RE NOBODY TILL SOMEBODY LOVES YOU</b><br>RAY PRICE (Step One SOR 352)<br>Contact: (615) 255-3009                      |                | 8  | 7            |
| <b>9 I KNOW IT'S NOT OVER</b><br>CAL SMITH (Step One SOR 353)<br>Contact: (615) 255-3009                                       |                | 11 | 2            |
| <b>10 CROSS MY HEART</b><br>JAN GRAY (Cypress-CYP8510)<br>Contact: (615) 297-2820                                              |                |    | <b>DEBUT</b> |
| <b>11 THE SECOND TIME AROUND</b><br>DEL REEVES (Playback PL 1103)<br>Distr: 1790 Broadway, New York, NY 10019                  |                | 15 | 3            |
| <b>12 LIL RED RIDING HOOD</b><br>STEVE DOUGLAS (Banka 2186)<br>Contact: (713) 682-3760                                         |                | 13 | 2            |
| <b>13 COME IN PLANET EARTH (ARE YOU LISTENIN')</b><br>Karen Taylor-Good (Mesa NSD/M-2011)<br>Contact: (615) 269-0593           |                |    | <b>DEBUT</b> |
| <b>14 TOBACCO ROAD</b><br>ROY CLARK (Silver Dollar SD 7-70001)<br>Contact: 2400 Fall Creek Road, Branson, Missouri             |                |    | <b>DEBUT</b> |
| <b>15 I'VE CHANGED MY MIND</b><br>THE BAMA BAND (Compleat CP-152)<br>Distr: PolyGram                                           |                | 14 | 3            |

### Up and Coming

|                                                                                                                                 |
|---------------------------------------------------------------------------------------------------------------------------------|
| <b>I'LL BE THERE</b><br>Jack Fox (Dale DR 34)<br>Contact: (614) 258-0197                                                        |
| <b>BACK ON THE RADIO AGAIN</b><br>James & Michael Younger (Air 00102)<br>Contact: (615) 822-1081                                |
| <b>THIS TIME IT'S YOU</b><br>Lisa Childress (A.M.I. 1941)<br>Contact: (615) 822-6786                                            |
| <b>FALLING FOR YOU</b><br>Sami Jo & Sammy Johns (Southern Tracks ST 1054)<br>Contact: (404) 325-0832                            |
| <b>WHEN I LAY YOU GENTLY DOWN</b><br>Australia (Bear Creek 101)<br>Contact: Bear Creek Records, 47 Music Sq. E., Nash. TN 37203 |

## INDIE SPOTLIGHT

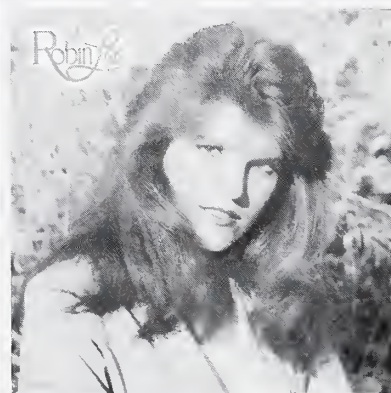


**LONEY HUTCHINS** (ARC-003)  
**Cumberland River** (3:46) (Appalachia—BMI) (L. Hutchins) (Producers: L. Hutchins, C. Tatz) (ARC Records, 425 S. Water, Gallatin, TN 37066)  
"Cumberland River" seems to be a song that you never get tired of hearing. Penned and sung by Hutchins, the production and quality of the single is near-perfect and Hutchins' pleasant vocals add to the appeal of the record. Let it take a few spins around the turntable. It'll hook you!

## INDIE SINGLE PICKS

- DON GRANTHAM** (Southern Tracks—ST 1055)  
**Saying Goodbye Is Never Easy** (3:26) (Brother Bills—ASCAP (D. Grantham) (Producers: K. Carlile, D. F. Grantham) (Southern Tracks, 3051 Clairmont Rd. N.E. Atlanta, GA 30329)  
A refreshingly different voice and sentimental lyrics go hand in hand to make this single very appealing.
- DUSTY MARTIN** (Marquis MQ-1012-S)  
**Jesus Is The Star** (2:51) (Baray—BMI) (J. Henderson, D. Mitchell) (Producer: Gene Miller) (Marquis Group, 50 Music Square West, Nashville, TN 37203)  
A beautiful and inspiring tribute.
- GEARY HANLEY** (Kansa KA-626)  
**Big City Woman** (2:39) (Great Leawood/Twinsong—ASCAP/BMI) (J. Covert, J. Pistotnik, R. Zackery, E. Morgan) (Producers: Kit Johnson, Ronny Light) (Kansa Records, 1300 Division St. Suite 106, Nashville, TN 37203)  
Traditional country with an easy, uptempo beat.
- GENE STROMAN** (AIM)  
**Texas Proud** (AIM GS21185) (2:34) (Denny—BMI) (T. Allen, L. Lee) (Producer: Tommy Allsup) (214-288-4036)  
Another tribute to the Lone Star State.

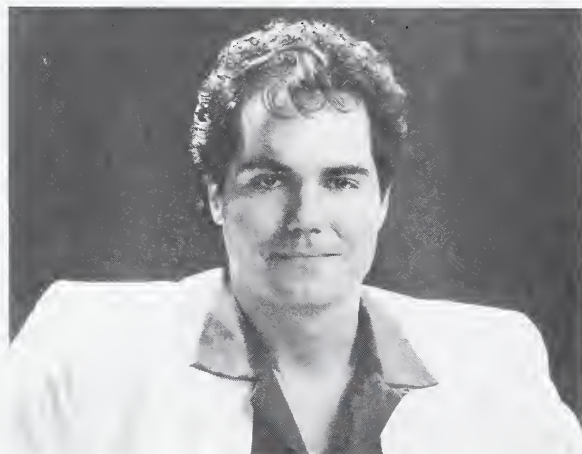
## INDIE ALBUM PICK



**ROBIN LEE — Robin Lee — Evergreen EV-1001 — Producer: Johnny Morris**  
Robin Lee was a nominee for the Academy of Country Music's New Female Vocalist of the Year award recently and after listening to her new LP you'll understand why. The self-titled work highlights her appeal as an upcoming artist, from her previous hit "Safe In The Arms of Love" to her current chart-climber "I'll take Your Love Anytime." Robin pours deep emotion into "You Shouldn't Know Her That Well" and gives it her all on cuts such as "Jilted" and "If You're Anything Like Your Eyes." We're bound to hear a lot more from Robin Lee.

### Consensus Dark Horse

**JAN GRAY — CROSS MY HEART — CYPRESS RECORDS** Dark Horse Picks at: WACO, KWOC, WDXE, WMML, WIXZ, WMMK, KJBS, KFRD, WQTE, WMTZ, WELE, WVAM, WCMX, WJZM, KIXZ, KTOM, KRRV, KYKX, KBRQ, WLAS, WCCN, KNSS, KFGO, KFH, WKKN, KFDI, KCTI



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BOBBY FISCHER  
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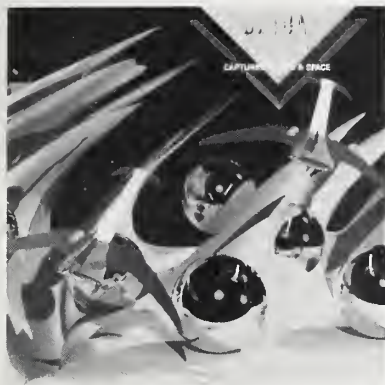
# CASHBOX

NEWS & REVIEWS

COAST TO COAST



## GOSPEL ALBUM REVIEWS



**PETRA — Captured in Time and Space — Star Song 7-102-06586-8 — Producer: Jonathan David Brown**

This collection of Petra numbers recorded live is truly a treasure. Their greatest hits are on this four-sided LP, along with a few new ones, such as the instrumental, "The Race" and "The Great I Am." The high energy of their performance is captured — in time and space — and in the heart of the listener.

PHIL DRISCOLL



INSTRUMENT OF PRAISE

**INSTRUMENT OF PRAISE — Phil Driscoll — Benson RO 3915 — Producers: Phil Driscoll, Larl Goss, Ken Pennell**

There sure is power in this instrument. A particular treat on this album is listening to Phil's trumpet-playing on the award-winning song, "I've Just Seen Jesus." Other highlights include "Great is the Lord," "How Great Thou Art" and "Up Where We Belong." A classic instrumental LP.



**MICHAEL PETERSON — Michael Peterson — Sparrow SPR 1119 — Producer: Brad Westering**

Pure poetry is exemplified on this soothing, yet eye-opening LP, the first release from Michael Peterson. Almost all the songs are based on Scripture and all are written or co-written by the artist. Particularly good ones are: "Nail Without a Carpenter," "Autumn Falls," "Give it Up" and "Faith Is."



**ELIM HALL — THINGS BREAK — Reunion 701-0012-121 — Producers: Gary Chapman and Tim Marsh**

This first album from Canadian group Elim Hall is filled with innovative guitar leads, driving percussion and lyrics that speak in the language of today's youth. Songs such as "Erosion," "Hyperthermia" and the title cut reflect their talent and their desire to improve the world.

## GOSPEL PICKS

**WATCH THE LAMB — Ray Boltz — Heartland HR 38660 — Producer: Steve Millikan**

**REVIVED — Heaven Bound — Riversong RO3914 — Producer: Billy Smiley**

## Amy Grant Named Artist Of The Year At Dove Awards

NASHVILLE — Amy Grant proved her ever-increasing popularity and musical acceptance by capturing the highest honor, Gospel Music Artist of the Year, at the 17th annual Dove awards held here last week.

Other awards went to the following: Billy Sprague and Niles Borop, writers of "Via Dolorosa," voted Song of The Year; Gloria Gaither, named Songwriter of the Year, Larnelle Harris, Male Vocalist of the Year and Sandi Patti, Female Vocalist of the Year.

Russ Taff walked away with Contemporary Album of the Year honors for "Medals," Larnelle Harris for "I've Just Seen Jesus" (Inspirational Album of the Year), The Hemphills for "Excited" (Traditional Album of the Year), the Winans, for "Let My People Go" (Contemporary Black Album of the Year), Shirley Caesar for "Celebration" (Traditional Black Album of the Year), Dino for "Regal Reign" (Instrumental Album of the Year), William Gaither for "I've Just Seen Jesus" (Worship and Praise Album of the Year), Neal Joseph and Don Marsh for "Come Celebrate Jesus" (Musical Album of the



Amy Grant

Year) and Tony Salerno, for "Bullfrogs and Butterflies Part II" (Children's Music Album of the Year.)

Mark Tucker, Kent Hunter and Thomas Ryan received awards for "Unguarded" (Best Designed Album), and Glen Campbell won the Secular Artist of the Year honor for his LP "No More Night."

## NEW FACES TO WATCH

A new face seen during the GMA week was Kim Boyce, a contemporary Christian artist who recently signed with Myrrh Records.

Hailing from Winterhaven, Fla., Kim grew up listening to Gospel music because her father worked at a gospel radio station. "I listened to Gospel music more than anything, then I began listening to top 40 and rock," she said. She describes her music as "bright, upsounding, like the old Motown style." Kim plays the piano and writes a lot of her own material.

How did she get into Christian music? "About two years ago I needed some direction," she says. "I had to make decisions about my career. I always knew in my heart I was called by the Lord. Because of some miraculous occurrences and other confirmations, I came to know my calling for sure. Music can touch people where words can't."

Kim did a duet, "You're Not My Child," with Carmen on his album "The



Kim Boyce

Champion." She is now working on material for her debut album, scheduled for release in September. Upcoming plans include a "Youth For Church" tour in July and she will be opening for some of Myrrh's other acts next year. She is currently putting a band together and "looking forward to touring!"

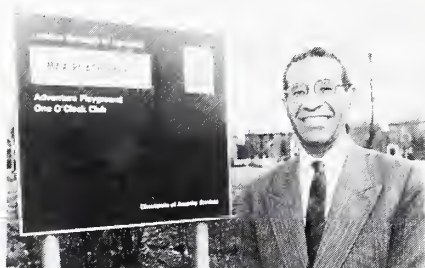


**LARNELLE HONORED —** The Benson Company recently honored Grammy award winner Larnelle Harris in Nashville with a reception at the Maxwell House. Shown at the reception from (l-r) are: Greg Nelson, producer, William Traylor, exec. vp and gm of the Benson Company, Noran Spurr, booking agent, Thurlow Spurr, mgr., Larnelle Harris, Mitzy Harris, James Buick, chief exec. and pres. of the Zondervan Corp. and Robert Jones, pres. of the Zondervan Music Group.

## ON JAZZ

Lee Jeske, New York

**GAG RULE** — If Cecil Taylor, Stanley Clarke, and Eddie Van Halen formed a trio, they could play at New York's longtime jazz club, the West End Cafe, because the instruments they play create "incidental music." But if Lee Konitz wanted to do a solo alto saxophone recital at the same venue, he'd be sent packing. This blatant absurdity is due to a bizarre cabaret rule which New York City is now busily enforcing. Basically, the law restricts unlicensed establishments from presenting any instruments but up to three strings or keyboards, or one voice and one stringed instrument or keyboard. And to get a cabaret license, some of the rooms have to stand on their heads and bark at the moon — or install expensive equipment, like specific sprinkler systems, that seem to have little to do with whether a performer plays a trumpet or a Hammond organ. There are some 260 licensed cabarets in New York City and about six times as many spots to hear live music. The New York musicians' union feels that enforcement of this law discriminates against jazz musicians, many of whom have been known to make their livings by blowing into horns. The fight has been joined. In the meantime, rooms like the West End and the Angry Squire — where, among many others, people like Hank Mobley, Buddy Tate, Clifford Jordan, and Benny Waters have wet a reed — play host to fewer players, hornless players. Makes you want to play the "West End Blues."



**ENGLAND SWINGS** — Drum great Max Roach here stands in front of Max Roach Park, a newly-rechristened oasis in London's Brixton section. Roach's Double Quartet will park at New York's Blue Note next week.

**"X" MARKS THE SPOT** — The most tantalizing jazz event yet this year — and I don't expect many jazz events to top it — is the reemergence of Ornette Coleman on the recording and concert scene. The free jazz genius, the maestro of harmolodics, has of late recorded infrequently — he hasn't made a record in the '80s; and has toured infrequently — and then only in the context of his often-excellent electric band, Prime Time. Well Pat Metheny has lured Ornette out of his self-imposed cocoon to collaborate on "Song X" (see review this page), which features Ornette and Metheny in the riveting company of Jack De Johnette, Charlie Haden, and harmolodic offspring Denardo Coleman. That incredible — I use the word advisedly — ensemble is actually about to hit the road. "The 'Song X' Tour" will be in Providence, RI (5/2), Ithaca, NY (5/3), Syracuse, NY (5/4), Washington, D.C. (5/5), Philadelphia (5/7), New York City (5/8), New Haven (5/10), Boston (5/11), Springfield, OH (5/13), Urbana, IL (5/14), St. Louis (5/15), Evanston, IL (5/16), Ann Arbor, MI (5/17), and East Lansing, MI (5/18). See them!!!

**THE ESSENCE OF SCAT** — *Essence, The Television Program*, has put together a loving half-hour tribute to Ella Fitzgerald that includes bits of a delightful interview with the great lady (where she talks about how she was "too romantic" much of her life), several wonderful film clips, and brief interviews with some of Ella's associates. The show is too short — putting a 50-year career into a half-hour is a thankless task — but it is a wonderful way to spend 30 minutes. It will be seen over the weekend of April 26 & 27 (Ella will be 66 on the 26th); check your local listings.

**REISSUE TIME** — Savoy has just chimed in with four LPs of vintage material: Charlie Parker, "Bird at the Roost, The Savoy Years — The Complete Royal Roost Performances, Volume Two" features the bebop great playing great bebop; Jack Teagarden, "Varsity Sides" is a big band LP that is long on vocals and short on trombone solos; Bill Hardman, "Saying Something" is a well-turned '61 album featuring the trumpeter with Sonny Redd and rhythm; and Wini Brown, "Miss Brown For You" is a disc of previously-unreleased material from the neglected vocalist. Landmark Records has reissued a landmark pair of LPs: Cannonball Adderley's "Jazz Workshop Revisited," live performances by one of the most popular jazz bands of its day; and Helen Merrill/Dick Katz's "A Shade Of Difference," continuing the current spate of fine Merrill product, past and present. Fantasy, which distributes Landmark, has dug up another good set of previously-unreleased Ellington; "The Intimacy of the Blues" is a set of swinging small group dates, recorded in '67 and '70, featuring the usual line-up of Ellingtonians.

**SHORTER NO LONGER** — *Weather Update* is the name Joe Zawinul will be using for the band that hits the road in July, with guitarist John Scofield in Wayne Shorter's spot in what was *Weather Report*.

**JAZZ AID** — The jazz community is quick to rally around an ailing colleague. Drummer Frankie Dunlop is ill and last week a panoply of talent turned out at New York's Blue Note to help raise some bread to pay his expenses. Contact the club if you'd like more information on how to pitch in for Frankie.

## TOP 40 ALBUMS

★ AVAILABLE ON COMPACT DISC

|    | Weeks On Chart                                         | 4/19 Chart |    | Weeks On Chart                                                  | 4/19 Chart |
|----|--------------------------------------------------------|------------|----|-----------------------------------------------------------------|------------|
| 1  | LOVE WILL FOLLOW                                       | 2          | 22 | SKIN DIVE                                                       |            |
|    | GEORGE HOWARD (TBA-TB 210)                             | 6          |    | MICHAEL FRANKS                                                  | 15         |
| 2  | MAGIC TOUCH ★                                          | 1          | 23 | VOCALESE ★                                                      | 18         |
|    | STANLEY JORDAN                                         | 59         |    | THE MANHATTAN TRANSFER                                          | 38         |
|    | (Blue Note BT 85101)                                   |            |    | (Atlantic 81266-1)                                              |            |
| 3  | BLACK CODES (From The Underground) ★                   | 3          | 24 | HARLEQUIN ★                                                     | 25         |
|    | WYNTON MARSALIS                                        | 29         |    | DAVE GRUSIN & LEE RITENOUR                                      | 55         |
|    | (Columbia FC 40009)                                    |            |    | (GRP 1015)                                                      |            |
| 4  | ANOTHER PLACE                                          | 4          | 25 | STATE OF THE ART                                                | 21         |
|    | HIROSHIMA (Epic BFE 39938)                             | 25         |    | JIMMY McGRUFF                                                   | 8          |
| 5  | EXPLOSION                                              | 6          | 26 | WINDHAM HILL RECORDS SAMPLER '86                                | 28         |
|    | PAQUITO D'RIVERA                                       | 10         |    | (Windham Hill/A&M WH-1048)                                      | 4          |
|    | (Columbia FC 40156)                                    |            | 27 | ROSSITER ROAD                                                   | 29         |
| 6  | FLOPPY DISK                                            | 7          |    | AHMAD JAMAL (Atlantic 81645-1)                                  | 2          |
|    | KIRK WHALUM (Columbia FC 40221)                        | 11         | 28 | INTRODUCING JONATHAN BUTLER                                     | 31         |
| 7  | FABLES                                                 | 5          |    | (Jive/Arista JLB-8408)                                          | 3          |
|    | JEAN LUC PONTY (Atlantic 81276)                        | 27         | 29 | BREAKTHROUGH                                                    | 30         |
| 8  | SCHUUR THING ★                                         | 11         |    | EDDIE DANIELS (GRP-A-1024)                                      | 3          |
|    | DIANE SCHUUR (GRP-1022)                                | 22         | 30 | DOUBLE TAKE                                                     | 33         |
| 9  | CELEBRATE                                              | 10         |    | FREDDIE HUBBARD/WOODY SHAW                                      | 2          |
|    | PERRI (Zebra/MCA ZEB5684)                              | 11         |    | (Blue Note BT 85121)                                            |            |
| 10 | THIS SIDE UP                                           | 12         | 31 | DISCERNMENT                                                     | 34         |
|    | DAVID BENOIT                                           | 10         |    | TERENCE BLANCHARD/DONALD HARRISON (George Wein/Concord GW-3008) | 2          |
|    | (Spindle Top STP 104)                                  |            | 32 | OASIS                                                           | 16         |
| 11 | GRP LIVE IN SESSION ★                                  | 9          |    | JOE SAMPLE (MCA 5481)                                           | 36         |
|    | (GRP-1023)                                             | 13         | 33 | SOUL SCAPE                                                      | 35         |
| 12 | ALTERNATING CURRENTS ★                                 | 8          |    | ROB MULLINS (RMC 1005)                                          | 10         |
|    | SPYRO GYRA                                             | 44         | 34 | A HOUSE FULL OF LOVE MUSIC FROM THE BILL COSBY SHOW             | 32         |
|    | (MCA 5606)                                             |            |    | GROVER WASHINGTON JR./VARIOUS ARTISTS (Columbia FC-40270)       | 7          |
| 13 | PARKER'S MOOD                                          | 17         | 35 | ON THE COOL SIDE                                                | DEBUT      |
|    | SADAO WATANABE LIVE AT BRAVAS CLUB '85 (Elektra 60475) | 6          |    | BEN SIDRAN (Magenta/Windham Hill MA 0204)                       |            |
| 14 | RIGHT ON THE MONEY                                     | 14         | 36 | ATLANTIS                                                        | 36         |
|    | CABO FRIO (Zebra/MCA ZEB5685)                          | 10         |    | WAYNE SHORTER (Columbia FC 40055)                               | 29         |
| 15 | DECEMBER ★                                             | 13         | 37 | A WINTER'S SOLSTICE                                             | 26         |
|    | GEORGE WINSTON                                         | 77         |    | VARIOUS (Windham Hill/A&M WH-1045)                              | 21         |
|    | (Windham Hill/A&M WH-1025)                             |            | 38 | DANCING IN THE SUN                                              | 37         |
| 16 | THE CHICK COREA ELEKTRIC BAND                          | 22         |    | GEORGE HOWARD (TBA TB205)                                       | 52         |
|    | (GRP-A-1026)                                           | 4          | 39 | ACOUSTICITY                                                     | 38         |
| 17 | STILL WARM                                             | 19         |    | DAVID GRISMAN (Zebra/Acoustic ZEA 6153)                         | 14         |
|    | JOHN SCOFIELD (Gramavision 18-8508)                    | 6          | 40 | WHITE WINDS ★                                                   | 39         |
| 18 | ROAD HOUSE SYMPHONY                                    | 20         |    | ANDREAS VOLLENWEIDER (CBS FM 39963)                             | 62         |
|    | HANK CRAWFORD (Milestone M-9140)                       | 8          |    |                                                                 |            |
| 19 | THE BOHEMIANS                                          | 27         |    |                                                                 |            |
|    | SKYWALK (Zebra/MCA ZEB 5715)                           | 4          |    |                                                                 |            |
| 20 | ALONE/BUT NEVER ALONE                                  | 24         |    |                                                                 |            |
|    | LARRY CARLTON (MCA 5689)                               | 5          |    |                                                                 |            |
| 21 | DIALECTS                                               | 23         |    |                                                                 |            |
|    | JOE ZAWINUL (Columbia FC-40081)                        | 7          |    |                                                                 |            |

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

## FEATURE PICKS

**SONG X** — Pat Metheny/Ornette Coleman — Geffen GHS 24096 — Producer: Pat Metheny — Bar Coded

Incredibly, Pat Metheny has turned over his long-awaited Geffen debut to the great Ornette Coleman: Coleman plays alto on every track, wrote or co-wrote every composition, and has stamped his harmolodic imprint on every square inch of his LP. It's the first Coleman recording of the decade and with a blue-chip cast — Charlie Haden, Jack DeJohnette, Denardo Coleman, and, oh yes, Pat Metheny — it succeeds brilliantly. An energetic, raucous, ear-bending LP. Kudos to Metheny for making it happen.

**EQUIPOISE** — Larry Coryell — Muse MR 5319 — Producer: Joe Fields

Coryell continues in his straight-ahead jazz vein with a satisfying, '60s-ish, quartet LP, well-recorded by master engineer Rudy Van Gelder. Stanley Cowell, Buster Williams, and Billy Hart lay the cushion — the guitarist just slides into the groove and cooks.

**BIRTH OF A NOTION** — Shadow Vignettes — Sessoms 0001 — Producers: Shadow Vignettes Productions — List: 8.98

What a piece of work! Alto saxophonist, and AACM member, Edward Wilkerson is the mastermind behind this romping, stomping 25 piece ensemble — he composes and arranges the music — and he has whipped these Chicagoans into a band. This is a splendid LP which manages to incorporate a zillion elements — from rap to muzak to every kind of jazz you can name — into a cohesive whole that swings with an exhilarating urgency.

**LEGACY** — Jon Faddis — Concord Jazz CJ 291 — Producer: Bennett Rubin

Yesterday's young phenom on the trumpet is today's studio veteran, yet Faddis still keeps several toes on the jazz side of things. This LP — his finest yet — is a nod in the direction of some of the brass greats who've come before — Louis Armstrong, Roy Eldridge and Dizzy Gillespie for example — and Faddis does them, and himself, proud.

# MUSIC BUSINESS SYMPOSIUM

at the Ambassador Hotel, Los Angeles, Calif., May 2nd-4th

**KEYNOTE SPEAKER: CLIVE DAVIS** President, Arista Records

## FRIDAY, MAY 2

### A & R: TRENDSETTERS OR FOLLOWERS (BMI sponsored)

*Moderator:* Howie Klein—415/Columbia Records  
Paul Atkinson—RCA Records  
Gary Gersh—Geffen Records  
Steve Moir—MCA Records  
William Hein—Enigma Records  
Eddie Lambert—Motown Records  
John Guarneri—EMI Records  
Ron Oberman—Columbia Records  
Abby Galuten—producer  
Jeff Eyrich—producer

### AGENTS & PROMOTERS

*Moderator:* Claire Rothman—The Forum  
Jay Marciano—Universal Amphitheatre  
Larry Larson—mgr., Kenny Loggins  
Steve Rennie—Avalon Attractions  
Alex Hodges—I.C.M.  
John Baruck—mgr., R.E.O. Speedwagon, Survivor  
John Huie—H-1 Agency  
Andrew Hewitt—Nederlander  
Ian Copeland—FBI

### THE SONGWRITER/PUBLISHER RELATIONSHIP (BMI sponsored)

*Moderator:* Ron Anton—BMI  
Mel Bly—Bly Music Group  
Tony Haynes—songwriter  
Glenn Friedman—Music Umbrella  
Bruce Roberts—songwriter  
Tom Sturges—Chrysalis Music  
Allee Willis—songwriter  
Dale Kawashima—Dale Kawashima Music  
Martin Page—songwriter

### MERCHANDISING

*Moderator:* Mark Fleischer, Atty.  
Ira Socolof—Great Southern  
Al Ross—Virgin Merchandising  
Rob Biniaz—CBS Records, Business Affairs  
Larry Johnson—Nice Man Merchandising  
Wendy Dio—Niji Management  
Herbie Herbert—mgr., Journey  
John Lemke—FAME Inc.  
Del Furano—Winterland

### PRODUCERS: ART versus COMMERCE (BMI sponsored)

*Moderator:* Alan McDougall—BMI  
Roy Thomas Baker  
Rick Derringer  
Skip Drinkwater  
Al Kooper  
Richard Gottehrer  
Tom Werman  
Richie Zito  
Bob Margouleff  
Michael Masser  
Michael Melvoin  
Michael Omartian

### SMALL VENUE MARKET

*Moderator:* Spencer Davis  
Robert Stein—Beverly Theater  
John Harrington—Palace  
Stann Findelle—Performance Magazine  
Robert Biggs—Slash Records  
Alan Oken—A & M Records  
Paul Goldman—Monterey Peninsula

### WOMEN IN MUSIC

Opening meeting of the Los Angeles Women in Music Association addressing its new membership and setting an agenda for the future.

### A & R PRIVATE MEETING

A closed door meeting for members of the A & R departments in the major and independent labels.  
—Malcolm McLaren, Guest Speaker

## SATURDAY, MAY 3

### CORPORATE SPONSORSHIP

*Moderator:* Gary Firth—Starstream Inc.  
Robin Rothman—Geffen Records  
James Vail—The Vail Company  
Curtis Shaw, Atty.  
Jim Halsey—The Jim Halsey Company  
Bob Friedman—MTV

### RECORD MARKETING

*Moderator:* Spence Berland—Cashbox  
Harold Childs—Qwest Records  
Jeff Gold—A & M Records  
Sandra Gustchen—Enigma Records  
Walter Lee—Capitol Records  
Stix Hooper—Crusaders  
Shelly Heber—Image Consultants

### INDEPENDENT LABELS

*Moderator:* Eric Greenspan, Atty.  
Billy James—Encore Records  
Lisa Fancher—Frontier Records  
Dave Roeder—JEM West  
Mark Kates—Big Time  
Scott Bergstein—Allegiance Records  
Harold Bronson—Rhino Records  
Craig Sussman—Cypress Records  
Fred Bourgoise—Bug Music

### TOUR MANAGEMENT

*Moderator:* Miles Hurwitz—BAM  
Gary Smith—Pollstar  
Wade Perry—Fox Productions  
Fred Wolinsky—Laventhol & Horwath  
Steve Mendell—IMC  
Perry Leopold—PAN  
Howard B. Luckman  
George Travis—Tour Manager, Bruce Springsteen

### INDEPENDENT LABEL ASSOCIATION—INTRODUCTORY MEETING

The first public meeting of those independent labels who are proposing the establishment of a trade association aimed at increased benefits and opportunities for the independent record companies.

### ALL-DAY SEMINAR: "MUSIC IN FILM" (Sponsored by ASCAP)

Making The Music Work With The Film.  
*Moderator:* Richard Kraft—Varese Sarabande Records  
Gary LeMel—Columbia Pictures, Senior V.P., Music  
Craig Safan—film composer  
Lee Holdridge—film composer  
Stephen Bishop—recording artist

#### Making The Deal:

A Different Kind of Creative Challenge.

*Moderator:* Lynn Jackson—ASCAP

Ron Gertz—The Clearing House, President

Ross Schwartz, Atty.

Al Bart—Bart/Milander

Christie Barnes—ICM

Keith Zajic—Columbia Pictures

Case Study: The Anatomy Of A Soundtrack

*Moderator:* Russ Regan—Polygram Records

Steve Bedell—Paramount Pictures

John Hughes—Producer, "Pretty in Pink"

David Anderle—A & M Records

Howard Deutsch—Director, "Pretty in Pink"

Talking The Filmmaker's Language:

The Unique Demands of Writing For Film.

*Moderator:* Gaylon Horton—Indep. Music Supervisor

Robin Garb—Disney Studio, V.P. Music

Stan Milander—Bart/Milander

Alan Silvestri—composer

Ken Topolsky—Len Hill Films

Michael Peyser—Producer, "Desperately Seeking Susan"

### CAREERS IN THE MUSIC INDUSTRY (Sponsored by the LA chapter of NARAS)

Kent Klavens, Atty.

Al Schlesinger, Atty.

Bob Monaco—author, "The Platinum Rainbow"

## SUNDAY, MAY 4

### RADIO: REACHING YOUR DEMOGRAPHIC

*Moderator:* Joel Denver—Radio & Records  
Lee Abrams—Burkhart/Abrams/Douglas/Elliott  
Harold Gandy—KUTE  
Gene Sandbloom—KIIS  
Cynthia Fox—KMET  
Tommy Nast—Album Network  
Lee Bailey—Radioscope  
Tom Yates—KKCY (The City)  
Richard Sands—KITS  
John Sebastian—J.S. Inc.

### MANAGERS: ISSUES IN THE ARTIST/MANAGER RELATIONSHIP

*Moderator:* Kim Guggenheim, Atty.  
Derek Sutton—Stardust Enterprises  
Dave Lumian—manager, Untouchables  
Eric Gardner—Panacea Entertainment Mgt.  
Ray Manzarek—artist/producer  
Peter Paterno, Atty.  
Ron Weisner—Weisner-DeMann  
Trudy Green—Frontline  
Paul Fishkin—Modern Records

### PRESS & PUBLICITY

*Moderator:* Dave Adelson—Cashbox  
Cary Baker—IRS, Dir. Publicity  
Clay Smith—Entertainment Tonight  
Jeff Silberman—BAM, Rockit  
Howard Bloom—Howard Bloom Co.  
Mikal Gilmore—L.A. Herald Examiner  
Danny Sugarman—author,  
"No One Here Gets Out Alive"  
Fran Musso—Chrysalis Records  
Laurie Gorman—Frontline

### THE FUTURE OF MUSIC VIDEO

*Moderator:* Bob Emmer—MGM/UA Home Video  
Robert Perry—Edwards Tech.  
Bill Brummel—Night Tracks  
Peter Facer—Video One  
Jerry Kramer—producer  
Glen Goodwin—producer  
Celia Hirschman—Vis-Ability  
Michelle Peacock—Capitol Records  
Carl Grasso—Cutting Edge  
Jim Thompson—Thompson Network

### THE ROLE OF MUSIC & MEDIA IN SHAPING CULTURE

Dennis Erokian—BAM publisher  
Bob Guccione, Jr.—SPIN publisher

### INDEPENDENT PROMOTION

Ralph Tashjian—Isagro Enterprises  
Steve Meyer—MCA Records  
Lenny Bronstein—Heavy Lenny Promotion

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John Braheny—LASS  
Ritch Esra—Arista Records  
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## Frank Sinatra

(continued from page 11)

material — 16 classic albums, 16 of the finest albums of popular music ever made — has its albums available in butchered, mid-line editions — with two, sometimes as many as four, songs missing from many of the albums. English Capitol recently digitally remastered all of these records — including four Capitol singles collections — and they are available over there separately or in a gorgeous 20-record set; American Capitol has no plans to follow suit. For the well-heeled, there is a 16-record audiophile collection available locally, at some \$300 or so a crack. Reprise, where the man has been for 25 years — he founded the company and sold it to Warner Bros. — has everything available, and Sinatra is reportedly looking at the possibility of putting those albums into a box.

Frank Sinatra: Portrait of an Album, MGM/UA's home video of the making of "L.A. Is My Lady," went gold in one month and has spawned a couple of music videos currently in rotation on VH-1. It's ironic; "L.A. Is My Lady" is not a good album — Sinatra is unfamiliar with the material and he strains ("Most of us were disappointed in the album," says Nancy Sinatra), so this popular video is only feeding the misconception that whatever "it" is, "it's" gone. Sinatra marches into the studio and — bam, bam — makes an

album. A few extra rehearsals, a couple of more takes, and a classic may have been achieved. It's one of the many dichotomies so clearly spelled out in *Frank Sinatra, My Father* — one day, a perfectionist; the next day, let's-get-it-done-and-get-the-hell-home.

"One For My Baby" and "It Was A Very Good Year" ache at the Meadowlands — the poignance hangs over them like the fumes over the Garden State Parkway. Sinatra is moved — clearly moved — at the love expressed on "my turf" and he promises his *landsmen* that he'll be back every year. He even takes the time to acknowledge a woman in the audience who sent a note backstage describing the time she played hooky from high school to see the skinny Hobokonian at a theatre in Newark.

Frank Sinatra — despite the battles, public and private, he still fights — has triumphed. At age 70, the audiences come to him to hear him sing his songs. The dross — "Bad, Bad Leroy Brown," "Strangers in the Night," "My Way" — is gone; the songs he sings are timeless American songs, flawlessly arranged, and, despite the naysayers, beautifully sung.

... So make it one for my baby ... And one more for the road ... That long, long road.

## Simple Minds

(continued from page 7)

In an emotionally charged speech, Healey said of A.I., "In our time of 25 years, what we've seen is that governments, in efforts to control their people, work very severely and tenaciously to damage (them). That, to the people of Earth, is unacceptable ... (Simple Minds' five members) are now part of our 500,000 volunteers around the world who will not accept the fact that people who should not be in prison, because of their race, or creed, have to sit in dirty, stinking cells for 5, 10, 15 or 20 years (and) face the torture, where their very persona is destroyed. ... It must be stopped by those

of us who care about other people. It's in that context we welcome the band Simple Minds. (What they're doing) has invigorated us in a brand new way. A&M is part of that effort also."

## Music Biz Symposium

(continued from page 5)

slated are: Ralph Tashjian, Isgro Enterprises; Steve Meyer, MCA, and Lenny Bronstein, Heavy Lenny Promotions. Organizers are expecting last minute additions to that panel and if all goes as planned, it could be the grand finale of the symposium.

## Retailers Cautious On Pricing

(continued from page 5)

\$9.98 list provided the cost of a \$9.98 came down. He was unable to give details at this time as to just how Musicland will respond to the increases in their stores but conceded that discussions were ongoing.

According to Bill Golden, executive vice president of The Record Bar, the Durham-based retailer will have to go over list. "I'm sure nobody's happy about it," Golden asserted. "We're going \$8.49 or \$9.49," he added.

The 29-store Record Shop will soon see price increases. President Mary Ann Levitt told *Cash Box*, "We will have to raise our prices. We haven't exactly determined what we're going to do, but we're going to have to raise them. We're mall stores and we've been full list on front line for the last four years. So that's going to be a problem. We may have to go up on front line as well. I'm trying to find a way of avoiding it, but so far I haven't found it."

## JVC Festival

(continued from page 5)

Singers, as usual, make up the backbone of the schedule, with Avery Fisher Hall playing host to Ella Fitzgerald (6/20), Sarah Vaughan and Billy Eckstine (6/24), Mel Torme, George Shearing, and guests (6/26), and "The Legacy of Nat King Cole," with George Benson, Natalie Cole, Jon Hendricks, and others (6/28).

All-star tribute shows are also planned for Wild Bill Davison, who turned 80 in January (Town Hall, 6/22), the late Ellington saxophonists Ben Webster, Johnny Hodges and Harry Carney (TH, 6/25), and Jelly Roll Morton (TH, 6/28).

An international flavor will be lent to the festival by the first Festival appearances of Brazilian Milton Nascimento (Beacon Theatre, 6/26 & 27) and the Russian Ganelin Trio, on their first tour of the U.S. (TH, 6/21, co-billed with Lester Bowie's Brass Fantasy).

The solo piano series, which will be held at the Bruno Walter Auditorium, will

feature Barry Harris (6/20), Ellis Larkins (6/21), Dick Wellstood (6/23), Andy LaVerne (6/24), Mulgrew Miller (6/25), Steve Kuhn (6/26), Ray Bryant (6/27), and Dorothy Donegan (6/28). Other festival traditions returning are two days of all-star concerts at the Saratoga Performing Arts Center (6/28 & 29), two days of concerts — a "Piano Spectacular" and a picnic — at New Jersey's Waterloo Village (6/22 & 23), a jazz boat ride (The Count Basie Orchestra on a Hudson Day Liner, 6/20), and Dave Chertok's Jazz Legends on Film (92nd St. Y, 6/23).

Rounding out the schedule are Miles Davis (AFH, 6/21), the Herbie Hancock Quartet/OTB (AFH, 6/22), Chico Hamilton (St. Peter's Church, 6/24), George Howard (AFH, 6/25), B.B. King/Andre Crouch (AFH, 6/27), and John Scofield/The Rochester-Veasley Band (6/27). Complete schedules can be obtained by writing JVC Jazz Festival, P.O. Box 1169, Ansonia Sta., New York, NY 10023, or by calling (212) 787-2020.

# CASHBOX

April 26, 1986

## AROUND THE ROUTE

By Camille Compasio

Mondial International Corp. has opened a branch office in Carle Place, Long Island, to accommodate customers in the Brooklyn, Queens and Long Island areas. The new facility is located at 45 Voice Road, Carle Place, NY 11514 and is managed by **Monty Wilson** who has covered the Long Island territory as a member of the firm's sales team. It will carry a complete assortment of coin-op and vending products, will provide parts and service as well as kit installations (with a 48 to 72 hours turnaround). Mondial's executive vice-pee **Dick Sarkisian** advised that arrangements are currently being made for a May 1 grand opening celebration.

The VS Challenge. Nintendo's special offer of a free VS Pak for any purchase of a VS UniSystem or VS UniKit ("buy the hardware, get the software free") has been going great guns but will be coming to an end soon. So, if you haven't taken advantage of it as yet, better contact your nearest distributor or Nintendo right now. Incidentally, the offer applies to all VS Paks, including the new VS Super Mario Bros.!

Business is very good! That's music to the ears nowadays — and it's coming from **John Lotz** of Betson Pacific in L.A. "April started out on a fantastic

(continued on page 42)

## Konami Promotes Jerry Korbecki

CHICAGO — Konami, Inc. has promoted Jerry Korbecki to the position of production manager. Korbecki had been technical service manager at Konami since joining the firm in April of 1984. His previous professional experience was in the area of technical service for Omron Electronics, Inc. and Bally Midway Mfg.

In his new position, Korbecki will be responsible for the overall operation of Konami's parts department, technical service area and the assembly and packaging of the firm's uprights.

"As technical service manager, Jerry was able to maintain a 99 percent next-day repair record on any PCBs sent to his department," commented Konami president Ben Har-El. "We appreciate the excellent job he has done for us and we know he'll apply the same high standards to his new position."

Korbecki graduated from the DeVry



Jerry Korbecki

Institute of Technology in Chicago as an Electronics Technician. He currently resides in the Chicago suburb of Hoffman Estates.

## AAMA Appoints New Executive V.P.

CHICAGO — David A. Weaver has been selected by the Board of the American Amusement Machine Association to be the association's executive vice president, ending a professional search which lasted several months. Weaver replaces former AAMA executive director, Glenn Braswell, who resigned to become president of the Flexible Packaging Association.

Weaver brings a strong marketing, public relations and association management background to his new position. Prior to joining AAMA he was, for nine years, the director of the American Floral Marketing Council (AFMC), a 3.4 million dollar international

membership organization that provides marketing and promotion programs to 18,500 members. While at the AFMC Weaver increased the membership from 1,400 to its current level, initiated a television public service announcement program which brought that association 15 million dollars in free tv time, and developed film and video communications that received national recognition from the American Society of Association Executives.

Prior to his work, at AFMC he was manager of marketing services for DIGI-LOG Systems, a computer terminal manufacturer,

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# COIN MACHINE

## AROUND THE ROUTE

(continued from page 41)

note," said John. Advance orders on Romstar's "Trojan Kit" (a Capcom product) are in excess of anything they've seen in quite a while — and Williams "High Speed" pin just won't stop — orders keep pouring in! John told us that the Betson Pacific San Francisco office is now the exclusive distributor in northern California and Nevada for Atari and Williams. The Atari "Super Spring" is "by far the greatest driving game we've ever seen," he said. "Test earnings are spectacular!" Current plans at BP call for major expansion in the San Francisco market . . . And welcome aboard to **Al Peale** who recently joined the distrib as a vending consultant.

Promotional consultant **Kathy Brainard** (Major Events-Spokane), after two years of handling p.r. and organizing Dynamo's national tournament program, is no longer under contract to the firm. "We feel that we've done everything we can to help today's operator make money by operating soccer tables, but the industry just hasn't responded," said Ms. Brainard. As executive director of the U.S. Table Soccer Assn., she will continue to promote the sport of table soccer, which has been attracting worldwide support. A Mexican/American/Canadian Challenge is on the planning board for '87 and the USTSA is arranging to charter Americans to the Brussels and Luxembourg tournaments this coming October. Brainard advised that Major Events will continue to offer its services to the coin-op industry. Firm is located at E. 3227 22nd Ave., Spokane, WA 99203.

Coming up soon. As previously mentioned in *Cash Box*, AMOA's first Government Affairs Conference will be held May 19-21 at the Hyatt Regency on Capitol Hill in Washington, D.C. This is an important industry event which will provide the opportunity for contact

## AAMA Vice President

(continued from page 41)

and before that a sales representative for RCA's Computer Division.

AAMA president Robert Lloyd, in announcing Weaver's appointment, said "David is just what our association needs at this point in its development — a strong manager with successful association experience and, more importantly, a creative individual with a

with elected officials and discussions on key industry issues. AAMA will be participating fully in this conference and will be hosting a reception as well as an equipment display of the latest in coin-op products along with antique equipment to add a little more flavor for the senators, congressional representatives and their families who have been invited to attend.

State association news. On Tuesdays, April 22, Monroe Distg. and OMAA the Ohio state association, will co-sponsor a Rock-Ola service school at the distrib's Cincinnati facility. Session will be conducted by factory rep **Peter Zimmerman** and will focus on the Rock-Ola 490 jukebox and previous models . . . Incidentally, the upcoming OMAA annual convention (May 9-10, Hyatt Regency, Columbus) will feature a seminar by **Frank "The Crank" Seminsky**, noted industrywide for his technical/engineering expertise, who will elaborate on how ops can increase profits and cut expenses . . . FAVA, the Florida state organization, will hold its fifth annual 8-ball pool tournament, under auspices of the Valley National Eight-Ball League Assn. (VNEA) Ma 16-18 at the Radisson Suite Hotel, Marco Island, Florida. For further info contact FAVA at P.O. Box 13089, Tallahassee, Florida 32317 . . . **WAMO**, Wisconsin's op association, is finalizing an agenda for its annual trade show to be held May 15-17 at Embassy Suites in Green Bay. This year's program is expected to be highlighted by a panel discussion on the "future of the amusement industry in Wisconsin." Liability insurance is another issue that will be addressed during this convention.

A hit! One of the most talked of pieces from the ACME convention is "Ikarri Warriors" from Trade West. We're hearing all kinds of great things about this game, with many calling it the "hottest piece of the year"!

marketing frame of mind that can help our industry grow."

Weaver, who starts his new job on April 14, 1986, holds a BA degree in Psychology from Eastern College and an MBA in marketing from Temple University.

He currently resides in Maryland with his wife and two sons.



**SCHOOL IN SESSION** — Tom Cahill, customer service manager of Williams Electronics Games, Inc. recently conducted a service school for Lanier Automatic Machines, Inc. at their facilities in Montreal, Canada. As you can see, the session was very well attended by some 44 technicians from the Quebec area who attentively listened and absorbed as Cahill (back to camera) explained the intricacies of the new System II which is being used for the first time on Williams' high-earning pinggame "High Speed."

## New Equipment

### Heroic Venture

CHICAGO — "Legend Of Kage," a new video game from Taito America Corp., animates the mythical story of a brave young ninja and his attempts to rescue a beautiful princess from the forces of an evil warlord.

The main character, Kage, must survive the onslaught on fire-breathing enemies, castle guards and a host of deadly ninjas, armed only with a sword, star knives and heroic courage. His quest takes him through a dense forest, along with a secret passageway, up the steep castle wall and finally through the castle itself where Princess Kiri is being held captive.

As explained by Taito president Paul Moriarity, "The Legend Of Kage" has the universal theme of good versus evil, of right versus wrong, of one man up against terrifying odds. It's this ever-popular storyline and brilliant graphics that make our newest game so strong on location after location."

The new model is available through factory distributors.



### The "Super" Version

CHICAGO — "Super Sprint" — "the world's first 3-player video game" — has been released by Atari Games Corporation. Like its ancestor, "Super Sprint" offers intense head-to-head racing competition and has the same player appeal to attract a whole new generation of fans.

One, two or three players can start the game by choosing a car. A track select screen appears, allowing players to select one of eight unique tracks. At the starting line, a green flag indicates the race is on and each heat consists of four laps around the track. The appearance of a white flag signals that the last lap is on. At the end of each heat, players go to the Winner's Circle where racing statistics show each player's ranking, best lap time and average lap time. As long as players beat the computer-controlled cars, they get to continue on to the next track, however, losing players can stay in the game by adding another coin. A new player can enter the game whenever there is an open position. These are features that influence earnings since the combination of multi-player and add-a-coin have proven to bring in record collections.

During each race, players compete to collect gold wrenches, which appear randomly on each track, and these wrenches are a key element in the game as they can be traded in for custom car features. Players can



customize their cars according to their driving skills with options such as super traction, turbo acceleration and higher top speed. The new model has detailed animation, stereo music, sound effects and special operator options.

Further information may be obtained through factory distributors or by contacting Atari Games Corp., 675 Sycamore Drive, Milpitas, CA 95035.



**BANNER GALA** — Banner Specialty Co. of Pittsburgh hosted their Grand Opening Showcase on March 16 with more than 450 guests in attendance and a product spread of music, games and vending equipment representing some 15 manufacturing firms. The Banner guys were all decked out in full dress tuxedos for the occasion, the facilities were colorfully decorated, there was an open bar and a tasty buffet of carved roast beef with all the trimmings for everyone to enjoy. In addition, (through the cooperation of several manufacturers) door prizes were continuously given out and two main prizes were awarded at the close of the show, the total value of which was in excess of \$10,000. As you can see in the accompanying photos, guests enjoyed the food (photo 1), the hospitality and (photo 2) the outstanding equipment display!

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

|                                                                                                                          |                                                                                                                                                            |                                                                                                                                                     |                                                                                                                                      |
|--------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------|
| Ain't Mischeavin' (Intersong/Mills—ASCAP) . . . . . 2                                                                    | I Could Gat (Tree/Pacific Island c/o Careers—BMI) . . . . . 44                                                                                             | Old Flame (Englishtown Music—BMI) . . . . . 51                                                                                                      | There's No (Mothar Tongva/Flying Cloud—ASCAP/BMI) . . . . . 90                                                                       |
| Baby Wants (Somebody's Music c/o The Walk Music Group—SESAC) . . . . . 58                                                | I Could Gat Used (Werner-Temerland Pub. Co./Duck Songs/Blue Cheese Music Inc.—BMI) . . . . . 62                                                            | 100% Chanca (Cheppell—ASCAP) . . . . . 13                                                                                                           | Think About (Mellvan/Cottonpatch/Bibo c/o Walk—ASCAP) . . . . . 24                                                                   |
| Beck Home (Desert Sands Publishing—BMI/Desert Breeze Publishing—ASCAP) . . . . . 48                                      | I Hed A (Inorbit Music, Inc./BMI adm. by Caraars Music, Inc.) . . . . . 15                                                                                 | Once In A Blue (Rick Hall Music, Inc.—ASCAP) . . . . . 3                                                                                            | Til I Loved (Warner-Tamerlana Pub. Corp./Writers House Music, Inc. BMI/WB Music Corp./Bob Montgomery Music, Inc.—ASCAP) . . . . . 41 |
| Beck When Lova (WB Music Corp./Two Sons Music/Lodga Hell Music—ASCAP) . . . . . 70                                       | I Know It's (Trea Pub. Co., Inc. BMI; Cross Keys Pub. Co. Inc./Tree Group—ASCAP) . . . . . 83                                                              | Ona Love (Web IV/Writers Group/Scarlat Moon—BMI) . . . . . 8                                                                                        | Tobacco Road (Cedarwood Pub. Co.—BMI, a div. of Musiplax Group, Inc.) . . . . . 87                                                   |
| Born Yesterday (Tropicbird Music Inc.—BMI) . . . . . 35                                                                  | I Naeed Some (Acuff-Rose-Opryland Music Inc. BMI/Marledga Music Inc.—ASCAP) . . . . . 61                                                                   | Pertners, Brothers (Unami Music, Inc./Le Boneaire Music—ASCAP) . . . . . 21                                                                         | Tomb Of Tha (Seventh Son Music/It Eyas, Inc./Garbo Music/Koppelman Family/Bandler Family/R.L. August Music—ASCAP) . . . . . 6        |
| Cajun Moon (Hall-Clement Pub./Ricky Skeggs Music/c/o The Walk Music Group—BMI) . . . . . 17                              | I Think I'm (Blackwood Music Inc./Screen Gems—EMI Music Inc.—BMI) . . . . . 39                                                                             | Reed My Lips (MCA Music, a div. of MCA, Inc.—ASCAP) . . . . . 53                                                                                    | Tonight Wa Ride (Timberwolf Music, Inc.—BMI/Kahala Songs—ASCAP-Tree Group) . . . . . 28                                              |
| Can't Stop/On The Other (Writers Group Music/Scarlet Moon Music—BMI, MCA Music/Don Schlitz Music—ASCAP) . . . . . 77     | I'll Take Your (Chappell & Co., Inc. & Bibo Music Pub. c/o Weik Music Group—ASCAP) . . . . . 45                                                            | Reno Bound (Long Tooth Music, BMI; Endless Frog Music—ASCAP) . . . . . 67                                                                           | Until I Mat (King Coal Music, Inc.—ASCAP) . . . . . 60                                                                               |
| Carmen (Hall-Clement Publ. c/o The Walk Music Group/Booth & Watson Music—BMI) . . . . . 50                               | In Ovar My Heert (Rick Hell Music, Inc.—ASCAP) . . . . . 42                                                                                                | Rapetitiva Regret (Blackwood Music, Inc./Land of Music/Englishtown Music—BMI) . . . . . 37                                                          | Wa Don't Do (Parton Music—BMI) . . . . . 81                                                                                          |
| Celebrity (Prashus Child Music—BMI) . . . . . 95                                                                         | Juliet (Lyndalene Music/Siren Songs—BMI) . . . . . 34                                                                                                      | Rita Ballou (World Song Publishing—NMASCA) . . . . . 94                                                                                             | We've Got (MCA Music/Patchwork Music Corp./ASCAP) . . . . . 12                                                                       |
| Come In Plenat (BIL-KAR Music, Gireffa Trecks Music—SESAC, Out of the Heart Music, Uncle Artia Music—ASCAP) . . . . . 86 | Let Me Down (Life of the Record Music, ASCAP/Malchek Music—ASCAP) . . . . . 78                                                                             | 7 American Heroes (Eiswick Music Inc.—ASCAP) . . . . . 100                                                                                          | What My Woman (Blue Echo Music—ASCAP) . . . . . 66                                                                                   |
| Counting My (Taylor And Wilson Music/Hitkit Music—BMI) . . . . . 87                                                      | Life's Highway (April Music Inc./Lion-Hearded Music/Blackwood Music Inc.—ASCAP—BMI—BMI) . . . . . 26                                                       | Sha And I (MCA Music, div. of MCA Inc./Patchwork Music/ASCAP) . . . . . 10                                                                          | What's A Memory (Deja/Quillsong/Alabama Band—ASCAP) . . . . . 22                                                                     |
| Cross My Heert (Music City Music, Inc.—ASCAP) . . . . . 78                                                               | Lil Red Ridin' (Fred Rose Music—BMI) . . . . . 80                                                                                                          | Shoe String (Old Friends Music/Mother Tongua Music/BMI/ASCAP) . . . . . 97                                                                          | When It's Down (Little Shop of Morgansongs/Tapedaro Music (a div. of Merit Music Corp.)—BMI) . . . . . 56                            |
| Don't Underestimata (MCA/Diamond/Dorf/Laed/Patchwork—ASCAP/BMI) . . . . . 16                                             | Living 'On Lova (Ceptine Kidd Music—BMI) . . . . . 85                                                                                                      | Somebody Wants (Cavasson Music Enterprises Co.—ASCAP/Hall-Clement Publications/Frizzell Music c/o TWMG—BMI) . . . . . 76                            | When You Gat (April Music, Inc./Ideas of March Music/Silverline Music, Inc.—ASCAP/BMI) . . . . . 49                                  |
| Don't You Want (Elektra/Asylum—BMI) . . . . . 99                                                                         | Living In The (Mighty Nice Music/Victrolle Music/Skunk DeVille Music—BMI) . . . . . 33                                                                     | Super Love (Tree Publishing Co., Inc. Pacific Island Publishing c/o Careers Music, Inc.—BMI) . . . . . 57                                           | Whoever's In New England (Silverline/W.B.M.—BMI/SESAC) . . . . . 14                                                                  |
| Drinkin' My Baby Goodbye (Het Bend Music—BMI) . . . . . 43                                                               | Love At The Fiva (Wing & Whaal Music—BMI) . . . . . 72                                                                                                     | Sure Feels Like (Hell-Clement Publications c/o The Walk Music Group) . . . . . 93                                                                   | Working Without (Tree—BMI/Cross Keys/Tree Group—ASCAP) . . . . . 18                                                                  |
| Easy To Please (Irving Music Inc./Englewood Music Inc./BMI) . . . . . 20                                                 | Love Will (WB Music Corp./Bob Montgomery Music, Inc.—ASCAP) . . . . . 25                                                                                   | Surrounded (Bibo Music Pub. c/o Weik Music Group end MCA Music, a div. of MCA Music, Inc./Chriswald Music Inc./Hopi Sound Music—ASCAP) . . . . . 63 | You Can Dream (Steva Warner/Siren Songs—BMI) . . . . . 65                                                                            |
| Every Night (Ray Stevens Music/BMI) . . . . . 98                                                                         | Mame's Never Seen (Hell-Clement Pub. c/o The Weik Music Group—BMI) . . . . . 31                                                                            | The Look (Monk Family & 19th St. Music/Old Friends Music—BMI) . . . . . 79                                                                          | You Can't Keep (Tom Collins Music Corp./Ensign Music Corp.—BMI) . . . . . 40                                                         |
| Everything That Glitters (Pink Pig Music/Hell-Clement Pub./Bob McDiill Music c/o The Walk Music Group—BMI) . . . . . 46  | Miami (Trea/Larry Butler—BMI/South Wing—ASCAP) . . . . . 28                                                                                                | Sweeter And Sweeter (Stetler Bros. Music, Inc./BMI) . . . . . 38                                                                                    | You Should Have (Raven Song Music, Inc./Michael H. Golden, Inc./Collins Court Music, Inc./ASCAP) . . . . . 30                        |
| Fest Lenas end Country Roads (Tom Collins—BMI) . . . . . 52                                                              | Modern Day Cowboy (Wiljex Music—ASCAP) . . . . . 71                                                                                                        | Takin' The Givin' (Combine Music Corp./Music City Music, Inc.—BMI) . . . . . 92                                                                     | You'll Never (Brother Bill's Music/Music Grinder Pub.—ASCAP) . . . . . 36                                                            |
| Feelin' The (Bellamy Brothers Music—ASCAP) . . . . . 7                                                                   | My Haert's (Al Jolson Black And White Music—BMI) . . . . . 96                                                                                              | The One (Blackwood Music Inc. under licensa from ATV Music Corp./Wingtip Music—BMI) . . . . . 54                                                    | Your Memory Ain't (Tapadero Music (Merit)/Chriswood Music/Pangola—BMI) . . . . . 55                                                  |
| Greendpe (Cross Keys—ASCAP/Tree Group) . . . . . 1                                                                       | 1982 (Grend Alliance Publ. ASCAP/Grand Coalition Music—BMI) . . . . . 4                                                                                    | The Second Time (Lovey Music—BMI) . . . . . 75                                                                                                      | You're Nobody Till (Shapiro-Bernstein & Co. & Southern Music Pub. Co., Inc.—ASCAP) . . . . . 69                                      |
| Heppy, Heppy Birthdays Beby (Arc Music Corp.—BMI) . . . . . 11                                                           | Nights (Requested Songs/Quaan's Crown Music—ASCAP) . . . . . 59                                                                                            | There's A New (Tree Pub. Co., Inc.—BMI, Cross Keys Publishing Co., Inc., Trea Group—ASCAP) . . . . . 82                                             | You're Something (Jack & Bill Music/Cowdaddies Music/Rebe McEntire Music/c/o The Weik Music Group/ASCAP) . . . . . 9                 |
| Heert Don't (Screen Gems EMI Music Inc./Ben Hall Music—BMI/ASCAP) . . . . . 27                                           | Nothing But (Lerry Getlin Music/BMI) . . . . . 32                                                                                                          |                                                                                                                                                     |                                                                                                                                      |
| Heertache The Size (Pracedent Music Ltd.—BMI) . . . . . 84                                                               | Now And Forever (Air Beer Music edm. by Warner-Temerland Pub. Corp./Irving Music, Inc., Celypso Toonz/Californie Phese Music—BMI/ASCAP/PROCAN) . . . . . 5 |                                                                                                                                                     |                                                                                                                                      |
| Hey Doll Beby (Rightsong Music—BMI) . . . . . 64                                                                         | Oh Yes I (Chappell Music Co./Raidam Music—ASCAP) . . . . . 74                                                                                              |                                                                                                                                                     |                                                                                                                                      |
| Hillbilly Highway (Goldline Music, Inc.—ASCAP) . . . . . 47                                                              |                                                                                                                                                            |                                                                                                                                                     |                                                                                                                                      |
| Hold On (Chelcatt, Adm. by Atlante Music—BMI) . . . . . 19                                                               |                                                                                                                                                            |                                                                                                                                                     |                                                                                                                                      |
| Honky Tonk Men (Cedarwood Pub. Co.—BMI) . . . . . 23                                                                     |                                                                                                                                                            |                                                                                                                                                     |                                                                                                                                      |

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

|                                                                               |                                                                                           |                                                                                    |                                                                                                                                             |
|-------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------|
| Ace Of My Heart (Better Nights—ASCAP) . . . . . 72                            | I've Learned To Respect (Ceraars/Moora & Moore—BMI) . . . . . 4                           | Living In America (April/Second Nature—ASCAP/Blackwood/Janiceps—BMI) . . . . . 100 | Styla (Northridge/Ariste—ASCAP) . . . . . 61                                                                                                |
| A Little Bit (House of Champions—ASCAP) . . . . . 19                          | I Think It's Love (Black Steillon—BMI/See This House/Blackbull/Jobete—ASCAP) . . . . . 30 | Lucy (Jobeta/Libren/CPP—ASCAP) . . . . . 93                                        | Suger Free (Tricky Treck—BMI) . . . . . 45                                                                                                  |
| After You (Bernard Wright Music—BMI) . . . . . 97                             | If You Should (Stone City/National League—ASCAP) . . . . . 50                             | May I (USA Exotic—ASCAP) . . . . . 38                                              | Sweetheart (Not Listed) . . . . . 85                                                                                                        |
| Another Night (Colgems/EMI—ASCAP/Screen Gems/EMI Music—BMI) . . . . . 60      | If Your Heart I (Jodeaway/Almo Irving—ASCAP) . . . . . 16                                 | Ne Na Beet (Heppy Steppchild—BMI/Wedot—ASCAP) . . . . . 78                         | Tandar Love (Flyte Tyme Tunes—ASCAP) . . . . . 55                                                                                           |
| Best Friends (Temp Co.—BMI) . . . . . 46                                      | Insatiable Women (April/ILI—ASCAP) . . . . . 64                                           | Nesty (Flyte Tyme Tunes—ASCAP) . . . . . 40                                        | Teaser (Not Listed) . . . . . 82                                                                                                            |
| Can You Feel (Mokojumbo/Willesden—BMI/Personel/Ariste—ASCAP/CPP) . . . . . 62 | I'm Not Gonne Let (MCA/Unicity/Moonwalk—ASCAP) . . . . . 7                                | Never As Good (Silver Angal c/o Femous Corporation—ASCAP) . . . . . 15             | Tell Ma (How It Feels) (Not Listed) . . . . . 83                                                                                            |
| Chief Inspector (Island—BMI) . . . . . 44                                     | It's You (Stone Diamond/Reel Vein—BMI/Jobete/Conceited/R.K.S.—ASCAP) . . . . . 67         | No More (Troutman/Seja—BMI) . . . . . 49                                           | The Cheracter (Ya D Sir adm. by WB/ASCAP) . . . . . 53                                                                                      |
| Color Of Success (Ye D Sir—ASCAP) . . . . . 95                                | Jeil Bait (Father Thunder—BMI) . . . . . 57                                               | Oh Louis (Jinnery EMI/MCA—ASCAP) . . . . . 27                                      | The Finest (Flyta Tyme Tunes/Avante Garde—ASCAP) . . . . . 14                                                                               |
| Computer Love (TROUTMAN/Seja—BMI) . . . . . 43                                | Just Another Lover (Music Corp. of America/New Music Group/Keshif—BMI) . . . . . 37       | On The Shelf (Pizzazz/Guedeloupe—BMI) . . . . . 91                                 | The Heat Of Heat (Flyte Tyme Tunes Adm. by Avante Garde Music—ASCAP) . . . . . 17                                                           |
| Crush On You (Almo Corp./Crimsco/Irving Inc.—BMI/ASCAP) . . . . . 6           | Just Buggin' (Salect—BMI) . . . . . 54                                                    | On My Own (New Hiddan Valley/Carol Bayar Sag-er—BMI/ASCAP) . . . . . 8             | The Jemmin' National (Konglether—BMI/Cheyenne/Motor—ASCAP) . . . . . 41                                                                     |
| Diene (Philly World Music—BMI) . . . . . 56                                   | Just Gets Better (Irving/Morning Crew—BMI) . . . . . 69                                   | Overjoyed (Jobete/Black Bull—ASCAP) . . . . . 13                                   | There'll Be Sad Songs (Zombe Enterprises—ASCAP) . . . . . 51                                                                                |
| Do It To Me (Shannon Letisse/Amarican League—BMI) . . . . . 26                | Kiss (Controversy—ASCAP) . . . . . 2                                                      | Perty Freek (All-Seeing Eya Music—ASCAP) . . . . . 11                              | Turn Me Out (KMA—ASCAP) . . . . . 84                                                                                                        |
| Do Fries Go With That (Not Listed) . . . . . 29                               | Ledy Le Love (April/Seggfire/Miche/Colombier/Zomba—ASCAP) . . . . . 20                    | Pee Wee's (Not Listed) . . . . . 90                                                | Thinking About You (Crazy Peopla/Almo—ASCAP) . . . . . 73                                                                                   |
| Do Me Beby (Controversy—ASCAP) . . . . . 92                                   | Let's Get Sterted (Bill-Lee/Bush Burnin'—BMI—ASCAP) . . . . . 88                          | Player's Bell (Not Listed) . . . . . 99                                            | Unselfish Lover (Forceful—BMI) . . . . . 24                                                                                                 |
| Do You Still Love Ma (Fuss—ASCAP) . . . . . 28                                | Love 4/2 (Taddy Baer—BMI) . . . . . 52                                                    | Programmed For Love (Mtume—ASCAP) . . . . . 89                                     | Under Tha Influenta (MCA e division of MCA/Music Corp. of America/It's Gonne Rain/WB Music/Er-tolajey Musicque LTD.—ASCAP—BMI) . . . . . 18 |
| Femele Intuition (Critique/Intense—ASCAP) . . . . . 63                        | Love Is Just A Touch (Zomba House—BMI) . . . . . 12                                       | Restless (Willesdan/Jo Skin—BMI) . . . . . 10                                      | Watch Your Step (Beker's—BMI) . . . . . 33                                                                                                  |
| Firestret (Future Shock—ASCAP) . . . . . 39                                   | Who's Johnny (Petwolf/Chappell—ASCAP/Kikiko/Unichappell—BMI) . . . . . 80                 | Rock Me Amadeus (Nada/Almo—ASCAP Manuscript) . . . . . 9                           | Wa Don't Have To Teke (Ballboy—BMI/Chappell—ASCAP) . . . . . 71                                                                             |
| Funky Beat (Zombe Enterprises—ASCAP) . . . . . 86                             | You Don't Have To Cry (A La Mode edm. by WB—ASCAP) . . . . . 48                           | Rumors (J. King IV—BMI) . . . . . 23                                               | West End Girls (Cega/Virgin—ASCAP) . . . . . 65                                                                                             |
| Going In Circles (Temp Co.—BMI) . . . . . 31                                  | Your Smile (A La Mode—ASCAP) . . . . . 42                                                 | Saturday Love (Flyte Tyme Tunes—ASCAP) . . . . . 5                                 | What Have You (Flyte Tyme Tunes—ASCAP) . . . . . 3                                                                                          |
| Greatest Love (Golden Torch—ASCAP/Gold Horizon—BMI) . . . . . 21              | Love Teke Over (The Company-Eaton/MCPS) . . . . . 37                                      | Sex Mechina (Sutra—ASCAP) . . . . . 74                                             | What's Missing (Flyte Tyme/Avante Garde—ASCAP) . . . . . 22                                                                                 |
| Here I Go (T-Boy/Fly Girl/Force MDs—ASCAP) . . . . . 66                       | Love's On Fire (Wast Kanya—ASCAP) . . . . . 28                                            | Slide Over (Raedy For The World/Excalibur Leoa/Trixie Lou—BMI) . . . . . 94        | When The Going Gets Tough (Zomba Entarpnse) . . . . . 98                                                                                    |
| High Horse (Werner-Temerland Pub. Corp.) . . . . . 20                         |                                                                                           | State Of The Heert (April & Sciance/Leb—ASCAP) . . . . . 47                        | Whisper In The Dark (Not Listed) . . . . . 76                                                                                               |
| Hold On (Zumbeideh/WB Music Corp.—ASCAP-Fred-die Dee—BMI) . . . . . 96        |                                                                                           | Stay (MCA Music) . . . . . 32                                                      | Who's Johnny (Petwolf/Chappell—ASCAP/Kikiko/Unichappell—BMI) . . . . . 80                                                                   |
| Hot (Mtume—ASCAP) . . . . . 68                                                |                                                                                           | Strung Out (Burnin' Bush—ASCAP) . . . . . 77                                       | You Don't Have To Cry (A La Mode adm. by WB—ASCAP) . . . . . 48                                                                             |
| How Will I Know (Irving/BMI) . . . . . 59                                     |                                                                                           |                                                                                    | Your Smile (A La Mode—ASCAP) . . . . . 42                                                                                                   |
| I'll Be All (Music Specialist—BMI) . . . . . 34                               |                                                                                           |                                                                                    |                                                                                                                                             |
| I'll Be Your Friend (Not Listed) . . . . . 79                                 |                                                                                           |                                                                                    |                                                                                                                                             |
| I Can't Wait (Poolside—BMI) . . . . . 1                                       |                                                                                           |                                                                                    |                                                                                                                                             |
| I Get Off (Muscle Shoels/Jelew—BMI) . . . . . 35                              |                                                                                           |                                                                                    |                                                                                                                                             |

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

|                                                                                  |                                                                                                                                   |                                                                                                |                                                                                                |
|----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|
| A Different (Chappell/Morrison Leahy—ASCAP) . . . . . 49                         | I Do (Music Daign/Tritec/Femous—ASCAP) . . . . . 25                                                                               | Nikite (Intarsong—ASCAP) . . . . . 39                                                          | So Far (Cheriscourt adm. by Almo—ASCAP) . . . . . 15                                           |
| A Good (Little Dive—BMI) . . . . . 99                                            | I Think (Bleck Steillon adm. by Jobete/See This House/Black Bull/Jobete—ASCAP) . . . . . 21                                       | No Easy (Flowering Stone/Haevy Breather—ASCAP) . . . . . 73                                    | Something About (Chappell—ASCAP/Island—BMI) . . . . . 26                                       |
| A Little (House of Champions—ASCAP) . . . . . 58                                 | I Wenne (Copyright Control) . . . . . 70                                                                                          | No One (Howard Jones edm. by Warner-Temerlana/Warner Bros.—BMI) . . . . . 40                   | Stagas (Hemstein—BMI) . . . . . 100                                                            |
| A Lova (Sister Fete—ASCAP) . . . . . 94                                          | If You (Virgin/Femous—ASCAP) . . . . . 19                                                                                         | Nothin' At (Music Corp. of America—BMI) . . . . . 45                                           | Stick Around (Charisma/Pun—ASCAP) . . . . . 41                                                 |
| Absolute Beginners (Jones—ASCAP) . . . . . 64                                    | I'm Not (Lido—ASCAP) . . . . . 77                                                                                                 | On My (New Hidden Valley/Carola Bayar Sag-ar—ASCAP/BMI) . . . . . 29                           | Taka Ma (Phil Collins/Pun/Warner Bros.—ASCAP) . . . . . 12                                     |
| Addicted To (Bungalow edm. by Ackee—ASCAP) . . . . . 1                           | Is It (Warner-Tamerlana/Entente/Poppy-Due—BMI) . . . . . 24                                                                       | Once In (Blau Disque/Indax edm. by WB—ASCAP/E.G.—BMI) . . . . . 82                             | Tarzen Boy (Screen Gems-EMI—BMI) . . . . . 98                                                  |
| All I (Micheel Rutherford/Pun/63 Songs/Chappell & Co.—ASCAP) . . . . . 23        | Johnny Come (Virgin—ASCAP) . . . . . 80                                                                                           | Out Of (Mushroom—APRA) . . . . . 85                                                            | Tander Lova (Flyta Tyme—ASCAP) . . . . . 10                                                    |
| All The Things (Colgems-EMI—ASCAP) . . . . . 46                                  | King For A Day (Zomba—ASCAP) . . . . . 59                                                                                         | Ovarjoyad (Jobette/Black Bull—ASCAP) . . . . . 51                                              | That's What (Carole Beyer Sayer/Warner-Tamar-lane—BMI/New Hidden Valley/WB—ASCAP) . . . . . 92 |
| American Storm (Gaer—ASCAP) . . . . . 18                                         | Kiss (Controversy—ASCAP) . . . . . 2                                                                                              | Out Of (Blackwood—BMI) . . . . . 71                                                            | The Lova (Clevenite/Farrowise—PRS/Warner-Tamerlana—BMI) . . . . . 79                           |
| Another Night (Colgems-EMI—ASCAP/Screen Gems-EMI—BMI) . . . . . 93               | Kyrie (Warner-Temerlana/Entente—BMI) . . . . . 50                                                                                 | Rein On (Riva—ASCAP/PRS) . . . . . 65                                                          | The Power (April—ASCAP) . . . . . 97                                                           |
| Bed Boy (Foreign Imported—BMI) . . . . . 11                                      | Laed A (Blackwood/Hendsome T wo/Dean of Music—BMI/The Greet Theatre of Oklehoma/Almo/Mel-Deve/April/Duke Reno—ASCAP) . . . . . 89 | R.O.C.K. In (Riva—ASCAP) . . . . . 20                                                          | The Sweetest (Silvar Angel edm. by Femous—ASCAP) . . . . . 74                                  |
| Be Good (Street Talk/Rock Dog/Frisco Kid adm. by Colgems-EMI—ASCAP) . . . . . 28 | Let's Go (Lifo—BMI) . . . . . 9                                                                                                   | Restless (Willesdan/Jo Skin—BMI) . . . . . 55                                                  | There'll Be (Zombe—ASCAP) . . . . . 43                                                         |
| Beat's So (Pending/Swindle—ASCAP) . . . . . 60                                   | Life In (Cleverite Ltd./Farrowise Ltd. adm. by Warner Bros.—BMI) . . . . . 67                                                     | Right Between (Sluggo Songs/Men-Ken—BMI) . . . . . 52                                          | Thesa Dreams (Little Mole edm. by Intarsong U.S.A./Zomba—ASCAP) . . . . . 13                   |
| Cell Me (Grand Illusion adm. by Almo—ASCAP) . . . . . 62                         | Live Is (Mehattan/April—ASCAP) . . . . . 63                                                                                       | Rock Me (Colgems-EMI—ASCAP) . . . . . 8                                                        | This Could (Frisco Kid/April/Duka Reno/Mel-Dev—ASCAP/Blackwood/Dean—BMI) . . . . . 48          |
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