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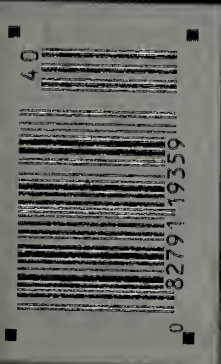
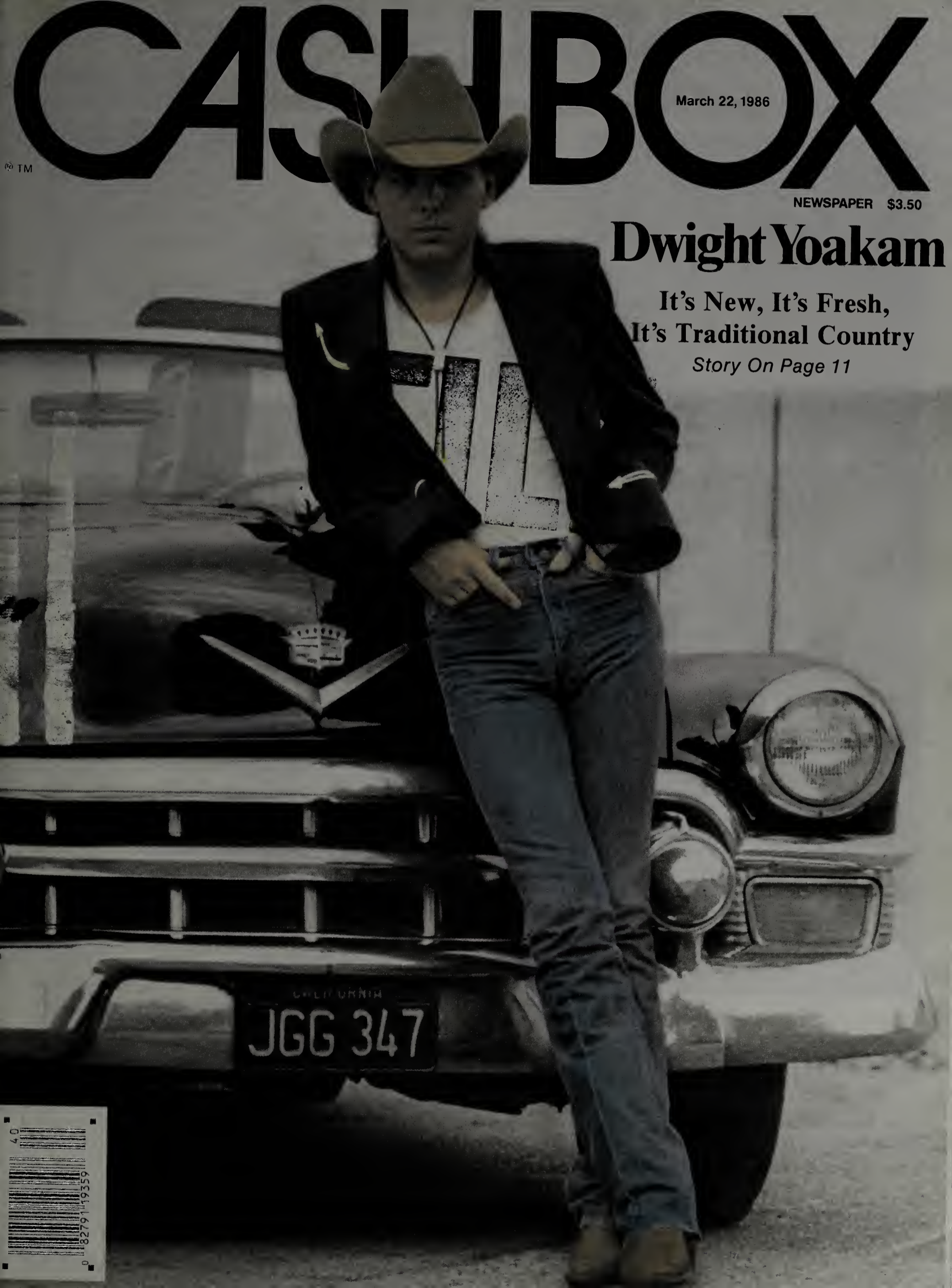
March 22, 1986

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Story On Page 11



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GUEST EDITORIAL

How To Make The Radio Diary Work For You

By Rhody Bosley

How does your audience identify your radio station? It might not be in the manner you think, in the most important place of all — the Arbitron diary.

It comes as a surprise to many radio programmers that 87 percent of all diary respondents use call letters to identify radio stations. Only nine percent use slogans such as 98 Rock, Z-94 or Q-107, which some listeners consider to be call letters, and the remaining four percent use such other identifiers as the names of on-air personalities and programs, sports and even network names.

In focus groups we conducted, respondents routinely considered slogans of this type to be call letters although those in the business, and we at Arbitron, consider them to be a slogan. It is your call letters that constitute the name of your radio station. No one else can use them — they belong to your station and your audience calls the station by name.

Programmers have long known the need to promote a station's call letters — "The WXXX time is," "the WXXX Morning Crew," or "WXXX Sports," are examples. Make sure your personalities are using the call letters frequently and distinctly.

How can you guarantee that your station will get all the audience it is due in diaries?

Use your Station Information Package. Just prior to each survey, this booklet is sent to all station general managers. Fill it in completely and return it to Arbitron immediately. In the information you send back, you should inform Arbitron of your slogans, feature programs and on-air personalities that respondents might use in a diary. These help us to identify your station in the event respondents don't use call letters.

Remember, too, in these booklets, to update simulcasting information. Arbitron does not carry this information over from book to book.

Remind on-air personalities to use clear identifiers of the station. These ensure your station's image and perception are unique and that its identification cannot be confused with anything else in the marketplace. Personalities should also

not mention your competition's call letters on the air; this may easily confuse listeners as to who you are and which station they are listening to.

Over the years many programmers have accepted certain myths about how diaries are kept by respondents. As everyone in radio knows, reality and perception are often not the same — which does not stop anyone from believing in the perception.

Let's explore some of the more common myths:

• MYTH: If your station is a youth-oriented one, promote it heavily during the last survey month.

NOT TRUE. At Arbitron we have found there is no larger diary return for the last survey month than the first two. In most markets diary return is very similar by month and our sample is uniform for the basic months in a survey period.

• MYTH: Diaries are filled out in the last day of the survey week. If this was a true statement, Wednesday would be the highest listening day.

In fact, this is FALSE. Wednesday is not the highest listening day. Actually, we have found that Saturday is the highest listening day followed by Thursday and Friday, then Monday, Tuesday and Wednesday, which seem to have relatively equal listening, and

Sunday, which is the lowest listening day.

• MYTH: The Arbitron diary picks up only habitual listening and favorite stations.

Again, NOT TRUE. The fact is 53 percent of stations reported in the diary are listened to for the first time other than on a Thursday, the first reporting day. In fact, six percent of all stations are listened to for the first time on Wednesday, the last reporting day.

The goal of radio broadcasters is to attract a bigger radio audience. Understanding how listeners identify your station can help to build that audience. Let Arbitron work for you. We hope these tips can help you to help us.



Rhody Bosley is vice president, radio sales and marketing, Arbitron Ratings Company.

TOP POP DEBUTS

SINGLES

77

ALL I NEED IS A MIRACLE — Mike & The Mechanics — Atlantic

ALBUMS

69

KING OF AMERICA — Elvis Costello — Columbia

POP SINGLE

#1

THESE DREAMS
Heart
Capitol

B/C SINGLE

#1

WHAT HAVE YOU DONE FOR ME LATELY
Janet Jackson
A&M

COUNTRY SINGLE

#1

SHE AND I
Alabama
RCA

JAZZ

#1

MAGIC TOUCH
Stanley Jordan
Blue Note

COMPACT DISC

#1

BROTHERS IN ARMS
Dire Straits
Warner Bros.

WINNER'S CIRCLE

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



POP ALBUM

#1

WHITNEY HOUSTON
Whitney Houston
Arista

B/C ALBUM

#1

PROMISE
Sade
Portrait

COUNTRY ALBUM

#1

WON'T BE BLUE ANYMORE
Dan Seals
EMI-America

MUSIC VIDEO

#1

BEAT'S SO LONELY
Charlie Sexton
MCA

12" SINGLE

#1

WHAT HAVE YOU DONE FOR ME LATELY
Janet Jackson
A&M

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.

March 22, 1986

	Weeks On 3/15 Chart		Weeks On 3/15 Chart		Weeks On 3/15 Chart
1 THESE DREAMS HEART (Capitol B-5541)	2	10	34 I'M NOT THE ONE THE CARS (Elektra 7-69569)	34	8
2 ROCK ME AMADEUS FALCO (A&M AM-2821)	8	7	35 WHY CAN'T THIS BE LOVE VAN HALEN (Warner Bros. 7-28740)	47	2
3 SECRET LOVERS ATLANTIC STARR (A&M AM-2788)	4	13	36 OVERJOYED STEVIE WONDER (Tamla/Motown 1832TF)	41	5
4 SARA STARSHIP (Grunt/RCA FB-14253)	1	13	37 FOR AMERICA JACKSON BROWNE (Asylum 7-69566)	43	4
5 R.O.C.K. IN THE U.S.A. (A SALUTE TO 60's ROCK) JOHN MELLENCAMP (Riva/PolyGram 884 455-7)	7	8	38 LIVE IS LIFE OPUS (Polydor/PolyGram 883 730-7)	42	8
6 KYRIE MR. MISTER (RCA PB-14258)	3	14	39 BAD BOY MIAMI SOUND MACHINE (Epic 34-05805)	50	3
7 KISS PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28751)	15	5	40 LIVING IN AMERICA JAMES BROWN (Scotti Brothers/CBS ZS4 05682)	19	16
8 WHAT YOU NEED INXS (Atlantic 7-89460)	14	10	41 SOMETHING ABOUT YOU LEVEL 42 (Polydor/PolyGram 883 362-7)	46	6
9 KING FOR A DAY THOMPSON TWINS (Arista AS1-9450)	9	10	42 AMERICAN STORM BOB SEGER & THE SILVER BULLET BAND (Capitol B-5532)	51	2
10 SANCTIFY YOURSELF SIMPLE MINDS (A&M/Virgin AM-2810)	12	9	WINNER'S CIRCLE		
11 NIKITA ELTON JOHN (Geffen/Warner Bros. 7-28800)	13	10	43 TAKE ME HOME PHIL COLLINS (Atlantic 7-89472)	79	2
12 HOW WILL I KNOW WHITNEY HOUSTON (Arista AS1-9431)	6	16	44 WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON (A&M AM-2812)	52	5
13 SILENT RUNNING MIKE & THE MECHANICS (Atlantic 7-89488)	5	17	45 I DO WHAT I DO . . . (THEME FOR 9½ WEEKS) JOHN TAYLOR (Capitol B-5551)	55	3
14 MANIC MONDAY BANGLES (Columbia 38-05757)	20	9	46 ANOTHER NIGHT ARETHA FRANKLIN (Arista AS1-9453)	25	10
15 THIS COULD BE THE NIGHT LOVERBOY (Columbia 38-05765)	17	10	47 A LOVE BIZARRE SHEILA E. (Paisley Park/Warner Bros. 7-28890)	21	19
16 LIFE IN A NORTHERN TOWN THE DREAM ACADEMY (Reprise/Warner Bros. 7-28841)	10	17	48 GOODBYE IS FOREVER ARCADIA (Capitol B-5542)	29	8
17 LET'S GO ALL THE WAY SLY FOX (Capitol B 5463)	22	10	49 TARZAN BOY BALTIMORA (Manhattan/Capitol B 50018)	38	23
18 THE SWEETEST TABOO SADE (Portrait/CBS 37-05713)	11	17	50 STAGES ZZ TOP (Warner Bros. 7-28810)	40	10
19 TENDER LOVE FORCE M.D.'S (Warner Bros. 7-28818)	24	7	51 THAT'S WHAT FRIENDS ARE FOR DIONNE & FRIENDS (Arista AS1-9422)	45	20
20 RUSSIANS STING (A&M AM-2799)	16	10	52 DO ME BABY MELI'SA MORGAN (Capitol B-5523)	53	8
21 I CAN'T WAIT STEVIE NICKS (Modern/Atlantic 7-99565)	26	4	53 IF YOU LEAVE ORCHESTRAL MANOEUVRES IN THE DARK (A&M/Virgin AM-2811)	67	3
22 ADDICTED TO LOVE ROBERT PALMER (Island 7-99570)	31	9	54 SATURDAY LOVE CHERRELLE with ALEXANDER O'NEAL (Tabu/CBS ZS4 05767)	62	6
23 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING BILLY OCEAN (Jive/Arista JS1-9432)	18	17	55 DAY BY DAY HOOTERS (Columbia 38-05730)	44	15
24 (HOW TO BE A) MILLIONAIRE ABC (Mercury/PolyGram 884 382-7)	23	10	56 BOP DAN SEALS (EMI America B-8289)	48	8
25 NO EASY WAY OUT ROBERT TEPPER (Scotti Brothers/CBS ZS4 05750)	27	9	57 BURNING HEART SURVIVOR (Scotti Brothers/CBS ZS4 05663)	49	21
26 CALLING AMERICA ELECTRIC LIGHT ORCHESTRA (CBS Associated ZS4 05766)	30	8	58 LE BEL AGE PAT BENATAR (Chrysalis VS4 42968)	54	6
27 NIGHT MOVES MARILYN MARTIN (Atlantic 7-89465)	28	10	59 I'M YOUR MAN WHAM! (Columbia 38-05721)	56	17
28 I THINK IT'S LOVE JERMAINE JACKSON (Arista AS1-9444)	33	5	60 CONGA MIAMI SOUND MACHINE (Epic 34-05457)	58	23
29 BEAT'S SO LONELY CHARLIE SEXTON (MCA 52715)	32	14	61 NEEDLES AND PINS TOM PETTY AND THE HEARTBREAKERS WITH STEVIE NICKS (MCA 52772)	57	8
30 SO FAR AWAY DIRE STRAITS (Warner Bros. 7-28789)	35	4	62 SAY YOU, SAY ME LIONEL RICHIE (Motown 1819MF)	60	20
31 HARLEM SHUFFLE ROLLING STONES (Rolling Stones/ CBS 38-05802)	39	2	63 DIGITAL DISPLAY READY FOR THE WORLD (MCA 52734)	59	15
32 WEST END GIRLS PET SHOP BOYS (EMI America B-8307)	37	4	64 A LITTLE BIT OF LOVE (IS ALL IT TAKES) NEW EDITION (MCA 52768)	65	5
33 YOUR LOVE THE OUTFIELD (Columbia 38-05796)	36	6	65 THE POWER OF LOVE JENNIFER RUSH (Epic 34-05754)	72	6
			66 SPIES LIKE US PAUL McCARTNEY (Capitol B-5537)	61	18
			67 ALL THE KINGS HORSES THE FIRM (Atlantic 7-89458)	68	4
			68 GREAT GOSH A'MIGHTY LITTLE RICHARD (MCA 52780)	77	3
			69 I CAN'T WAIT NU SHOOSZ (Atlantic 7-89446)	76	3
			70 I LIKE YOU PHYLLIS NELSON (Carrere/CBS ZS4 05583)	63	6
			71 FEEL IT AGAIN HONEYMOON SUITE (Capitol 7-28779) (Warner Bros. 7-28799)	78	3
			72 HEART'S ON FIRE JOHN CAFFERTY (Scotti Brothers/CBS ZS4 05774)	69	5
			73 TALK TO ME STEVIE NICKS (Modern/Atlantic 7-99582)	64	19
			74 THE SUN ALWAYS SHINES ON T.V. A-HA (Reprise/Warner Bros. 7-28846)	66	17
			75 WHISPER IN THE DARK DIONNE WARWICK (Arista AS1-9460)	83	2
			76 THE MEN ALL PAUSE KLYMAXX (Constellation/MCA 52486)	70	6
			CHARTBREAKER		
			77 ALL I NEED IS A MIRACLE MIKE & THE MECHANICS (Atlantic 7-89450)	DEBUT	
			78 MY HOMETOWN BRUCE SPRINGSTEEN (Columbia 38-05782)	71	16
			79 LET ME BE THE ONE FIVE STAR (RCA PB-14229)	73	6
			80 HOME SWEET HOME MOTLEY CRUE (Elektra 7-69591)	81	3
			81 STICK AROUND JULIAN LENNON (Atlantic 7-89437)	DEBUT	
			82 TWIST MY ARM POINTER SISTERS (RCA PB-14197)	90	2
			83 I MISS YOU KLYMAXX (Constellation/MCA 52606)	74	26
			84 ON MY OWN PATTI LABELLE and MICHAEL McDONALD (MCA 52770)	DEBUT	
			85 RIGHT BETWEEN THE EYES WAX (RCA PB-14306)	DEBUT	
			86 CALL ME DENNIS DEYOUNG (A&M AM-2816)	DEBUT	
			87 RESTLESS STARPOINT (Elektra 7-19910)	DEBUT	
			88 HE'LL NEVER LOVE YOU (LIKE I DO) FREDDIE JACKSON (Capitol B-5535)	75	15
			89 SHELTER ME JOE COCKER (Capitol B-5557)	80	4
			90 IN MY DREAMS DOKKEN (Elektra 7-69563)	82	4
			91 JIMMY MACK SHEENA EASTON (EMI-America B-8309)	84	7
			92 WALK OF LIFE DIRE STRAITS (Warner Bros. 7-28878)	86	21
			93 GO HOME STEVIE WONDER (Tamla/Motown 181/TF)	85	18
			94 PARTY ALL THE TIME EDDIE MURPHY (Columbia 38-05609)	87	25
			95 SIDEWALK TALK JELLYBEAN (EMI-America B-8297)	89	19
			96 STEREOTOMY THE ALAN PARSONS PROJECT (Arista AS1-9433)	88	6
			97 LYING PETER FRAMPTON (Atlantic 7-89463)	92	7
			98 IT'S ALL RIGHT (BABY'S COMING BACK) EURHYTHMICS (RCA PB-14284)	91	5
			99 I FOUND SOMEONE LAURA BRANIGAN (Atlantic 7-89451)	93	5
			100 ALIVE & KICKING SIMPLE MINDS (A&M/Virgin AM-2738)	95	23

ALPHABETICAL LISTING ON INSIDE BACK COVER

CDs, Azoff Create A Buzz At NARM '86

By Stephen Padgett

LOS ANGELES — The National Association of Recording Merchandisers, meeting here at the Century Plaza Hotel, wrapped up its 28th Annual Convention on a high note. The four-day event attracted a record crowd of over 1,700 industry professionals. At the gala closing banquet, NARM honored the top recordings of the year with Best Seller Awards. In addition, Benny Goodman was given the Presidential Award for continued creative excellence. The clarinet wizard, in a humorous and emotional acceptance, thrilled the crowd with an impromptu performance.

The four days of seminars, presentations and entertainment were kicked off in rousing form by the University of Southern California marching band Saturday morning. Irving Azoff, president, MCA Records & Music Group, was the keynote speaker. He honored no one's sacred cow as he ripped into just about every industry group, including NARM itself. "As I see it," Azoff said, "the artists delivered and the rest of us tried to screw it up."

The blinding speed with which compact disc is overtaking and revitalizing the industry was the topic of Jan Timmer's address. Timmer, president PolyGram International, entitled his speech, "Compact Disc: The Road Ahead." He numbed the audience with a dizzying array of statistics, facts and projections which included an overview of the manufacturing process and the fantastic, futuristic applications ahead for compact disc. He introduced the "omni player" which combines the traditional music use for CD with video, computer and interactive uses, called Compact Disc Video Interactive (CDVI).

Kenny Rogers was named the fifth recipient of the NARM "Harry Chapin Humanitarian Award" for his work on behalf of ending world hunger. Rogers accepted the award from NARM president Jack Eugster, who announced NARM's donation of \$13,200 to "Hands Across America."

New officers to the Board of Directors were also announced. Jack Eugster passed the presidential gavel to Roy

Imber, president of Elroy Enterprises/Record World. Russ Solomon, president, Tower Records, was elected 1986-87 NARM vice president. Billy Emerson, president, Big State Distributing, became 1986-87 NARM treasurer. Leonard Silver was elected 1986-87 NARM secretary.

Eugster, Imber and Solomon were all re-elected to three-year terms on the Board of Directors. Frank Hennessey, president of the Handleman Company became the newly elected member of NARM's Board. Paul David, president of Camelot Enterprises, retired from the Board and received a special plaque.

Michael Hedges, Whitney Houston, Reba McEntyre and George Strait were among the entertainers on hand to perform for attendees and their spouses.

It was thought that recent publicity given to the payola scandal would affect the convention. Apart from casual mention in the hallways and elliptical references from the rostrum, it failed to develop into the issue people had imagined it

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BLUES BROTHERS (AND OTHERS) — Epic recording artist Stevie Ray Vaughan (front right) appeared on the February 15 edition of Saturday Night Live with the help of brother Jimmie Vaughan (front left) of CBS Associated act The Fabulous Thunderbirds. Mick Jagger was there, along with the members of Stevie Ray's Double Trouble (l-r): Chris Layton, Tommy Shannon and Reese Wynans.

Promoters React With Shock, Disgust At Label Action

By Lee Jeske

NEW YORK — "I'm still in shock. I've got three kids and I've got to worry about feeding my three kids. Listen, there are good guys and bad guys in any business, and if somebody's done something wrong, they should be hung. But if you do a legitimate job and you've been doing it for years, and you've never hurt anybody, and you're proud of what you do ..."

The voice trails off. In a spot survey of independent record promoters last week, the majority of those surveyed reacted with shock or disgust — frequently both — at the major labels' suspension of their services. The above Los Angeles record

promoter, who wished to remain anonymous, said he was "looking for a job." Said a Georgia promoter, "I got a brother that depends on me, I got a mother that depends on me, and a sister sometimes, and I've got two boys in college and everything, and I am on-my-ass broke."

"I've worked 15 years in this business to reach the position that I'm in," said Michael Abramson of New York's Rocker Doctor, "to gain the stature, the respect, the camaraderie, the relationships. Call it what you want — all those relationships I have, I've earned them. I've earned the right to make those calls and earned the right to have that guy return that call or take that call and listen to what I have

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TURNING A DEF EAR — The Columbia Records dance music department recently hosted an afternoon tea party for Def Jam/Columbia recording artist LL Cool J, who was greeted by 25 club deejays as well as Columbia execs. Here (l-r) are: Rick Rubin, Def Jam co-owner and LL's producer; Steve Ralbovsky, director, talent acquisition, east coast A&R, Columbia; LL Cool J; and Al Teller, president, CBS Records Division.

Programmers Speak Out On Indie Promotion

Pop Radio

CHR and AOR programmers in general welcomed the investigations into alleged improprieties in the independent promotion business. Few felt any real harm would fall on the radio industry as a result of these investigations. The following comments were compiled by Jimi Fox.

Sunny Joe White, program director, WXKS, Boston

"NBC knows the importance of the music industry and its artists because they use a lot of the artists on the Today Show and they've used rock and roll as a method to get the Today Show back on top of the ratings. So by understanding that the industry and rock and roll is a big ratings draw, NBC picked the perfect time to try and get ratings. It is purely a ratings scene. This is indicated in the fact that they had this information months ago. The induction into the Rock and Roll Hall Of Fame happened months before the story broke, so they were clearly trying to get ratings, I mean they waited two days before the

Grammys to do it.

"As far as the radio industry goes, I hope that it doesn't affect it at all. I don't know if the people that I saw in the newscasts are credible. I didn't see anything that was damaging from the point of having

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Consultants Have Their Opinions Too

A wide variety of consultants also had strong opinions about the recent payola allegations. The following comments were compiled by Jimi Fox:

Donna Halper, Boston, MA

"I think it's a good idea for NBC or any other network, for that matter, to scrutinize anything that is going on in any industry. Nobody should be beyond reproach. However, I feel like we have a little double standard here that's really offending me. I have been around media for 20 years. I'm not a novice and it really bothers me to see a network assume a holier-than-thou attitude when they are

Black Contemporary Radio

Black contemporary programmers and executives all agreed that black radio must protect itself from being unjustly accused during the recent rash of allegations. The following comments were compiled by Robert Long:

Jim Blakely, general manager, KACE, Los Angeles

"We have been very fortunate to always have people of high integrity working at our station. Therefore, we have never had to be overly concerned with the problems facing other stations. Of course, we are very much aware of the current allegations and the problems that have beset individuals who have permitted themselves to be put into a compromising position."

Jess Peters, president, Tapscan, Baton Rouge, Louisiana

"Having been in the industry for a number of years, I've learned that you never know exactly when, but you should expect these kind of allegations. There are negative things about this industry, however the integrity of radio and records should not be tarnished because there might be some undesirable elements working within this industry as in most businesses. Integrity has to come from

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(continued on page 34)



SET THEM FRIO — Cabo Frio, whose latest MCA/Zebra release, "Right On The Money," is right on the jazz charts, recently celebrated the release at their home base — Rochester, New York's Shnozz's. Here, having a blast in the back, are (standing, l-r): Terrance Bruce, saxophonist; Evy Collins, MCA sales representative; Mark Chomye, WGMC; Joey Santora, keyboardist; and Wanda Miller, WOKR-TV. Kneeling is Shnozz's owner Tom Platone.

BUSINESS NOTES

ASCAP Distributes \$96,950 In Supplemental Cash Awards

NEW YORK — \$96,950 in supplemental cash grants for 1985-86 have been distributed to writer members of ASCAP by the Society's Awards Panels. This brings the total amount awarded for 1985-86 to \$1,139,650 representing monies over and above royalties paid for performances of works in ASCAP's sample survey. Awards are granted to writers whose works have "unique prestige value" or which are performed substantially in media not surveyed by ASCAP.

The Popular Awards Panel consists of Dan Daniel, radio personality of WHN; Bob Jones, WNEW-AM radio personality; Peter Keepnews, jazz critic of the *New York Post* and contributing editor of *Billboard*; Robert Oermann, music journalist and reporter for the *Tennessean*; A.B. Spellman, author and music consultant to the National Endowment for the Arts in Washington, DC; Peter Stone, president of the Dramatists Guild and author of many Broadway musicals.

The members of the Standard Awards Panel are Frank L. Battisti, chairman of the Music Education Department at the New England Conservatory of Music; Ainslee Cox, music director and conductor of the Goldman Concert Band; Marceau Myers, dean of North Texas State University School of Music; pianist Ursula Oppens, member of the Board of the American Music Center, and founding member of the Speculum Musicae; and Dr. Paul W. Wohlgenuth, choral conductor and Professor of Music at Oral Roberts University.

Alarm To Perform Free Concert Broadcast, Home Video Planned

LOS ANGELES — I.R.S. recording act the Alarm will be performing a free outdoor concert at UCLA's Jans Steps that will be broadcast live worldwide on television. The show will be carried by MTV in the United States. The live radio broadcast will be carried by Westwood One.

In addition to the broadcasts, I.R.S. plans to tape the concert for release on home videocassette approximately three weeks after the show. The new I.R.S. Home Entertainment division will handle the release.

The show is scheduled for Saturday, April 12 at 3 p.m., PST.

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

NEW YORK — Ogilvy & Mather has come up with a unique way for Tina Turner to push Pepsi internationally. The rock diva has filmed a concert-style commercial with a half-dozen international stars — to be shown in each respective country — and a generic commercial that allows the local Pepsi people to insert one of their country's superstars who will appear to be onstage with Tina . . . Crown Publishers and Dave Marsh have reached a settlement over Marsh's claim that Crown's *Bruce Springsteen* by Michael Stewart contained passages lifted from Marsh's *Born To Run*; the settlement provides Marsh with a share of the profits from the Stewart book . . . Corona, CA's Corona-Pacific Productions (1237A West Sixth St., Corona, CA 91720) is selling cassettes of Bob Dylan's 1966 Hollywood press conference; the 40-minute tape lists for \$19.95 . . . NOVA has retained New York's DIS Company to handle its public relations and publicity . . . New in the bookstores: *The Official 45 RPM Picture Sleeve Price Guide* by Jim Cates (\$11.95, Educational Concepts Corporation, Topeka, KS); and *With Louis and the Duke* by Barney Bigard (\$16.95, Oxford University Press).

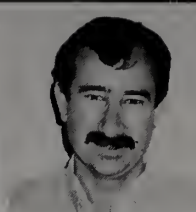
EXECUTIVES ON THE MOVE



Strahl



Mvros



Holmes



Gold



O'Hara



Levine



Fenelon



Sliman

Strahl To A&M — A&M Records has named Audrey B. Strahl co-director of national publicity for the label. Strahl most recently served as national publicity director for Chrysalis Records. Prior to that she helmed her own publicity and marketing firm, Strahl, Ink. She spent two years as public relations director for the RIAA (Recording Industry Association of America) and three years as press officer for Sire Records. Wayne Isaak, national director of publicity, remains in the west coast office while Strahl will be based in A&M's New York office.

Mvros To EMI America — EMI America Records has appointed John Mvros to the position of director, A&R, talent acquisition. Mvros most recently was director, A&R for Arista Records.

Holmes Appointed — Richard Holmes has been named Warner Bros. Records comptroller. Holmes has been with Warner Bros. Records since 1978, first as manager of accounting and, most recently, as director of accounting.

Gold Appointed — Industry veteran Jack Gold has been appointed to the newly-created position of song consultant to Manhattan Records. Gold will work closely with Manhattan's A&R staff in soliciting and reviewing new material for Manhattan artists from music publishers.

O'Hara Promoted — Deirdre O'Hara has been appointed director, talent acquisition and development, east coast, CBS Songs. She has been creative director, east coast, CBS Songs since 1982.

Levine Promoted — Rachel Levine has been promoted to the position of administrative assistant to Sheldon Vogel, vice chairman of Atlantic Records. Based at the company's New York headquarters, Levine assists Vogel in all general financial and administrative matters. She also serves as assistant to Abe Spivack, immigration officer for Warner Communications Inc.

Fenelon Named — Carol Fenelon has been appointed associate director, business and legal affairs for MCA Records. In this position, Fenelon will negotiate contracts with artists, producers, production companies and associated labels involved with MCA as well as counsel the label on legal matters.

Sliman Promoted — The Howard Bloom Organization has promoted James Sliman to the position of senior account executive. Sliman has been an account executive at The Howard Bloom Organization since 1984.

Freeman Exits Macey Lipman — Julie Freeman has left Macey Lipman Marketing after six years. She was national director of marketing services. She can be reached at (213) 826-1079.

Morris Forms Co. — Chuck Morris has opened The Chuck Morris Entertainment Co., specializing in personal management and artist development. Initial clients of the Denver based company include the Nitty Gritty Dirt Band, managed by Morris since 1983, and Divinyls, co-managed by Morris with Barry Fey and Australian Vince Lovegrove. The Chuck Morris Entertainment Co. is located at 6565 S. Dayton Street, Suite 1300, Denver, CO 80111. Phone (303) 792-3478.

New Co. Formed — Phil Lobel has established Lobeline Communications in the Sunset Pacific building at 17351 Sunset Blvd., Pacific Palisades, CA 90272, (213) 458-4111. The company will engage in the business of publicity and creative music-related promotions for its clients.

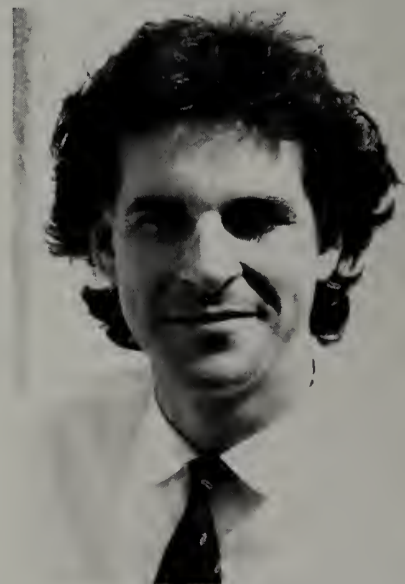
Gold New VP At A&M

LOS ANGELES — A&M Records has promoted Jeffrey Gold to the position of vice president of creative services.

Gold, who had most recently functioned as executive director of creative services, will continue to oversee the production of videos and packaging graphics as well as the creation of all advertising and merchandising artwork.

In making the VP appointment, Gil Friesen, president of A&M said, "In the five years that Jeff has been with A&M, he's been tireless in his efforts, enthusiastic in his support of our records and has made a considerable contribution to the success we're enjoying."

Gold started at A&M as assistant to the president and also directed the label's special projects department before heading the creative services wing. He began his career as a store manager at Los Angeles' Rhino Records and also formed Record Obsession, a rare records catalogue business.



Jeffrey Gold

EMI To Release "Hands" Song News Coincides with "World's" First Year

By Peter Berk

LOS ANGELES — First, there was uncertainty as to whether the song would be recorded at all. Then, no one was sure which label would wind up releasing it. Now, its trouble-plagued status over, the theme song for "Hands Across America" (the coast-to-coast charity event USA For Africa is staging on May 25) is set for release on March 26 by EMI America. The announcement came last week from New York-based Look and Co., creators of the new anthem, which was written by Marc Blatte, John Carney and Larry Gottlieb. Having made an agreement with Columbia Records, EMI America will also offer the original recording of "We Are The World" on the B-side of the new single.

"Hands Across America," as of press time, was scheduled to be recorded at New York's Power Station Recording Studio on Saturday, March 15. Unlike "We Are The World," however, those singing the new anthem are not internationally famed artists. Instead, the song is being performed by 'Voices Of America,' a specially formed group consisting of The New Jersey Mass Choir (which was featured on Foreigner's "I Want To Know What Love Is" recording); a children's choir; and other vocal groups. Rich Look and Marc Blatte are producing the recording, along with Umberto Gattica. Quincy Jones is also integrally involved in overseeing the production. The instrumental tracks for the tune were recorded recently in Los Angeles by members of the band Toto.

EMI America is scheduled to introduce the "Hands" theme via a simulcast on 8,000 radio stations across the U.S. at 10:50 a.m., eastern time, on March 28 (Good Friday). In all likelihood, "We Are The World" will be broadcast first, with "Hands" airing immediately after. A video version of the new charity theme is in the works, but its exact contents and debut air date have yet to be determined. USA For Africa hopes to raise \$100 million with the overall "Hands Across America" campaign, money targeted this time for America's homeless and hungry.

"We Are The World" Celebrates First Anniversary

Just over a year ago, much of the world joined in harmony to speak in the universal language of music. The occasion was the March 7 release of "We Are The World," the USA For Africa anthem recorded by many of America's top artists to raise desperately needed money for African famine relief. As Ken Kragen and company now look toward May 25 and their high expectations for "Hands Across America," USA For Africa is sending out

extensively detailed reports as to just what monies have been raised since "World" was first released in 1985.

According to the report, the song, as of this past January 31 garnered \$32.7 million in royalties. Additionally, direct donations to USA For Africa totaled \$3.9 million; merchandising profits amounted to \$3.4 million; and television licensing fees accounted for \$3.1 million. Including another \$1.4 million in bank interest, overall royalties at the beginning of 1986 stood at \$44.5 million, only \$5.5 million short of USA For Africa's first year goal of \$50 million (although more profit reports dealing with videocassette sales and foreign royalties have yet to come in).

If "We Are The World" wasn't to raise another penny, however, its accomplishments would still be remarkable. According to the report, nearly \$19 million of the money received by USA For Africa has thus far been spent on or allocated for immediate African relief. The charity organization's board of directors also recently committed \$24.5 million, of a projected \$25 million total, to long-term African recovery and development projects. Close to \$1 million has also gone to various domestic relief programs. Beyond the obvious financial aid USA For Africa has offered, the organization has helped considerably, the report says, to forge improved disbursement strategies in Africa, in which both private and United Nations-sponsored agencies work together in a joint effort to help that continent's countless needy people.

Although USA For Africa's first concern was of course to tend to the immediate needs in Africa, particularly those revolving around food and medicine, the organization is now especially active in implementing the various long-term relief programs. Among those recovery and development programs the projected \$25 million will set in motion are ones involving primary health care, animal husbandry, reforestation, water source development, and agriculture/food production. In these cases, the ultimate goal is to foster self-sufficiency in the many stricken areas.

According to the report, USA For Africa's overhead expenses up until the end of January, 1986 (entailing salaries, travel budgets, offices, supplies, etc.) totalled \$579,083, or 1.3 percent of the organization's income. However, interest income equalled \$1,372,637 during that period, and it was from that amount overhead expenses were paid.

Behind The Bullets

Bangles, Falco Climb

By Stephen Padgett

The drought at American retail outlets for lack of hit product would appear to be nearing an end. In recent weeks, singles by superstar acts have been released in a flurry. Prince's "Kiss" (7 bullet), "Harlem Shuffle" by Rolling Stones (31 bullet) Van Halen's "Why Can't This Be Love" (35 bullet), "For America" by Jackson Browne (37 bullet) and Bob Seger's "American Storm" (42 bullet) are from albums that are or soon will be hitting the street. In the midst of this blizzard of activity from well known artists, two acts are quietly, but powerfully flexing their muscles on both the pop LP and singles charts.

Columbia's Bangles and A&M's Falco are rocketing on the charts.



DYLAN DOWN UNDER — CBS recording artist Bob Dylan picked up a triple dose of New Zealand double platinum during a break in his current Australia/New Zealand/Japan concert tour. The presentation of three double platinum awards for sales in New Zealand of the Bob Dylan albums "Infidels," "Empire Burlesque," and "Masterpieces" was made by CBS Records New Zealand managing director Murray Thom backstage prior to Bob Dylan's Auckland concert appearance.

Concert That Counts Announces Lineup; First Lady Out

By Gregory Dobrin

LOS ANGELES — The Concert That Counts, the anti-drug concert scheduled to take place April 26 at the Los Angeles Coliseum, will not be endorsed by Nancy Reagan and The White House, but has secured the participation of 21 of the 40 acts anticipated to take part, it has been announced by Global Media, Ltd., promoters and producers of the 11-hour "music marathon."

Producers Hal Uplinger and Tony Verna, who also produced, directed and distributed "Live Aid" last year, decided to withdraw their request for the First Lady's endorsement after they had been asked by her staff to remove the names of six artists from their list of performers due to "offensive" lyrics. The first artist they were requested to remove was Ozzy Osbourne, followed at a later date by Sheena Easton, The Fixx, Berlin, Iron Maiden and Black & Blue.

The producers felt these requests constituted prior censorship of the event, while alienating a large part of the teenage audience they wish to reach with the anti-drug message. "I don't know that I agree with Washington tactics or her (The First

Lady's) personal feelings," said Verna. "Any attempt to sanitize the concert would have left a smell of disinfectant." The agreement to count the First Lady out of The Concert That Counts was, however, an amicable one, stated Verna.

Those artists that are, as of press time, scheduled to perform include: Mr. Mister, Aretha Franklin, John Denver, Vince Neil, James Brown, Bon Jovi, Toto, Oingo Boingo, Animotion, Dennis DeYoung, the Bangles, Marillion, The Fixx, Berlin, X, Quiet Riot, David Foster, The Gap Band, Black 'N' Blue, Hoodu Gurus and Michael Des Barres.

Other sports and entertainment celebrities will take part in public service announcements aimed at spreading the anti-drug message. The PSAs will be the focus of the concert's purpose. "As a producer I would not do a "preachy" concert," Verna commented. "We won't have people come out and do that type of thing on stage. There will be non-stop performances."

Neither will the show be a telethon to raise money. Unlike Live Aid, The Concert That Counts is not a fundraiser. Rather, it will strive only to spread awareness of the drug problem while using top name acts as examples that it is cool to say "no."

The concert is nonprofit, however, and any surplus funds will go to anti-drug programs. Verna said he and Uplinger will not be taking fees, and that any payment they may receive, due to certain guild requirements, will go to charity.

The concert is expected to be viewed via satellite in approximately 100 countries. At present, 48 countries have committed themselves to broadcasting the event.

In the U.S., The Concert That Counts will be carried on an ad hoc network of stations. Verna said that due to the concert's "marathon" nature, "the show does not lend itself to network television." There are no plans for segments to be carried on a major network, as when ABC carried 3 hours of Live Aid, and there have been no discussions with MTV.

Verna said that an album and movie of the event are likely, though not definite, because of the ongoing promotion those projects provide.



CD MILLIONS — Norio Ohga, president, Sony Corporation, accepts the 10 millionth compact disc pressed at Digital Audio Disc Corporation, from Jim Frische, vice president and general manager of the Terre Haute, Indiana facility. DADC, the U.S.'s first compact disc manufacturing facility, announced plans to expand production capacity by 200 percent to meet soaring demand for the laser-read sound recordings.

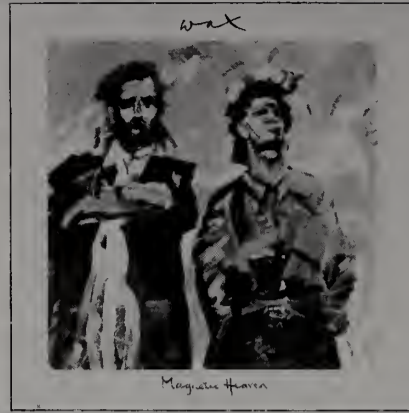
(continued on page 32)

ALBUM RELEASES

NEW RELEASES

NO FREE LUNCH — Green On Red — Mercury 826 346 — Producer: D. Stuart — List: 8.98 — Bar Coded

The American sound as purveyed by Green On Red is all the rage in England. Hence, this west coast band up and got themselves to London, where they became cult heroes. Now a hot ticket import item in the U.S., this album should establish them on their own home turf. The band preaches tough individualism, as evident in both its sound and its lyrics.

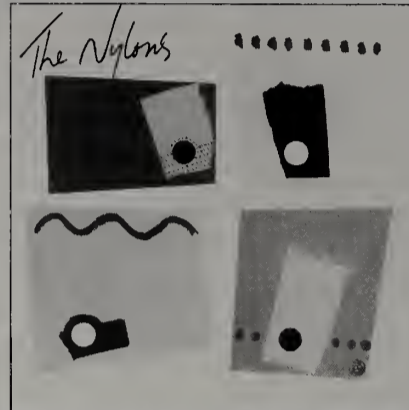


MAGNETIC HEAVEN — Wax — RCA AFL1-9546 — Producers: Phil Thornally-Andrew Gold-Graham Gouldman — List: 8.98 — Bar Coded

For years Linda Ronstadt's signature guitarist, Andrew Gold has now teamed with writer Graham Gouldman as Wax. Together they make a crafty, straightforward pop sound. Rife with contemporary guitar sounds and synthesizer landscapes, Wax has a melodic-based music that will stick with CHR.

ACQUIRED TASTE — Junior — Mercury 828 001 — Producers: Various — List: 8.98 — Bar Coded

British R&B star Junior could really break wide open with this latest effort. His sound is very modern, punchy and danceable. He borrows from a wide range of musical sources — from American R&B and British new music. Guests include Stevie Wonder and Culture Club's Roy Hay.



SEAMLESS — The Nylons — Open Air/Windham Hill OA-0304 — Producers: Peer Mann-Sean Delaney-Val Garay-The Nylons — List: 8.98 — Bar Coded

Canada's The Nylons brings its cappella vocal (aided by drum machine) style into the '80s. One part doo wop, one part rave-up, The Nylons are a unique and entertaining entity. Its fine cover of the classic, "The Lion Sleeps Tonight" should bring this deserving band to the attention of a wider audience.

IMAGINATION — LaToya Jackson — Private I/CBS BFZ 40267 — Producers: Mike Piccirillo-Gary Goetzman-John Wilson-Isidro "Cosa" Ross-Amir Bayyan-Meekaaeel — No List — Bar Coded

A fizzy, bright collection of pop/R&B confections from LaToya.

THE 12" COLLECTION — Gap Band — Mercury 826 808 — Producers: Lonnie Simmons-Ronnie Wilson — List: 8.98 — Bar Coded

A greatest hits collection of 12" mixes from master funksters. Includes such great dance floor hits as "You Dropped A Bomb On Me" and "Burn Rubber."

CASHFLOW — Atlanta Artists 826 028 — Producer: Larry Blackmon — List: 8.98 — Bar Coded

Street sounds and urban funk sizzle on this LP from Cashflow, produced by Cameo's Larry Blackmon.

PATTIE HOWARD — Total Experience TEL6-5719 — Producers: Judy A. Gossett-Pattie Howard — List: 8.98 — Bar Coded

This debut from Howard is a disc full of state-of-the-art dance tracks and sultry, grooving ballads.

DE LA NOCHE: THE TRUE STORY (A POPERETTA) — Paul Jabara — Warner Bros. 25381 — Producer: Paul Jabara — List: 8.98 — Bar Coded

Latin/Salsa-influenced concept album from dance record musician Jabara.

TANGO ARGENTINO — Original Cast Recording — Atlantic 81636 — Producer: Ilhan Mimaroglu — List: 14.98

This hefty two-record set contains music from the successful Broadway musical.

COVER ME — Various Artists — Rhino RNIN 70700 — Producers: Various — List: 8.98 — Bar Coded

This album should end up being Rhino's biggest seller. It is a group of, arguably, the best Bruce Springsteen covers. Dave Edmunds' "From Small Things (Big Things One Day Come)," "Because The Night" by Patti Smith (perhaps the best cut on the album) and Zeitgeist's inspired "Atlantic City" are the album's highlights.

CHACKO — Polydor 829 062 — Producers: Joey Balin-Ed Roynesdal — List: 8.98 — Bar Coded

Gritty, prancing rock from new diva, Chacko.

RHYTHM PIGS — Mordam MDR 2 — Producers: Mark Deutrom-John Cuniberti — List: 8.98

THE GOOD HEX — DC5 — SST 063 — Producers: Cadena-Carducci-D.C. 5 — List: 8.98

THE CONVEYED MESSAGE — Rigormortis — Tabb TRM-4 — Producer: Rigormortis — No List

WELCOMING A NEW ICE AGE — Gleaming Spires — Tabb TGS-2 — Producer: Greg Penny — No List

ROCK N' RULE — Germs — XES F-506 — Producers: Germs — No List

FAR AWAY — Shadow 15 — Big Monkey 012 — Producers: Shadow 15-Tom Der — No List

FALSE PROPHETS — False Prophets — Alternative Tentacles Virus 48 — Producers: False Prophets — No List

SINGLE RELEASES

WHITNEY HOUSTON (Arista AS1-9466)
Greatest Love Of All (4:30) (Golden Torch/ASCAP-Gold Horizon/BMI) (Michael Masser-Linda Creed) (Producer: Michael Masser)

Whitney Houston will attempt to follow two #1 singles and one Top Five single with this stirring ballad. The positive-think, optimistic anthem will connect with Houston's huge and growing throng of fans.



GRAHAM NASH
INNOCENT EYES



GRAHAM NASH (Atlantic 7-89434)
Innocent Eyes (3:10) (April/ASCAP) (Paul Bliss) (Producers: Craig Doerge-Stanley Johnston-Graham Nash)

CS&N star Nash steps out on his own again. Classic three-part harmony over a beautiful chorus hook should propel this single onto playlists everywhere. Very bright and spritz production.

KATRINA AND THE WAVES (Capitol B-5566)

Is That It? (3:40) (Screen Gems-EMI-Megasongs/BMI) (Kimberley Rew) (Producers: Katrina And The Waves-Pat Collier-Scott Litt)

Grammy-nominated Katrina And The Waves start off the new year with a Booker T/Tommy James-influenced rocker. Katrina's vocals are tough and soulful and show her range as a singer. The boogie formula is perfect for CHR and AOR.



ON MY OWN
 PATTI LA BELLE and MICHAEL McDONALD



PATTI LA BELLE AND MICHAEL MCDONALD (MCA 52770)

On My Own (4:30) (New Hidden Valley-Carole Bayer Sager/ASCAP-BMI) (B. Bacharach-C.B. Sager) (Producers: Burt Bacharach-Carole Bayer Sager)

After getting a new attitude, P. LaBelle gets a new partner on this Michael McDonald duet. A soulful and slick-Bacharach-Sager composition forms a perfect platform for coupling LaBelle's rich, expressive voice with McDonald's throaty growl.

THE CURE (Elektra 7-69551)

Close To Me (3:23) (APB/PRS) (R. Smith) (Producers: Robert Smith-Dave Allen)

This band should be no one's secret anymore. Alternative favorite The Cure should extend its reach with "Close To Me."

PETE TOWNSHEND (Atco 7-99553)

Secondhand Love (4:10) (Eel Pie adm. by Towser/BMI) (Pete Townshend) (Producer: Chris Thomas)

The latest single from "White City — A Novel" continues Townshend's penchant for brilliant songwriting and tough, hard-hitting performance.

THE S.O.S. BAND (Tabu/CBS ZS4-05848)

The Finest (4:35) (Flyte Tyme-Avant Garde/ASCAP) (T. Lewis-James Harris III) (Producers: Jimmy Jam-Terry Lewis)

Jimmy Jam and Terry Lewis give this latest S.O.S. outing a cool, funky urban sound. A BC certainty.

HOOTERS (Columbia 38-05854)

Where Do The Children Go (3:46) (Dub Notes-Human Boy/ASCAP) (R. Hyman-E. Bazilian) (Producer: Rick Chertoff)

Freshman success story Hooters takes a step back from its usually frenetic pace to deliver a poignant ballad.

MICHAEL SEMBELLO (A&M 2820)

Tear Down The Walls (3:39) (Gravity Raincoat-David Batteau/ASCAP-Sin-Drome/BMI) (Michael Sembello-David Batteau-Bobby Caldwell) (Producers: Richard Rudolph-Michael Sembello)

Sembello seems poised for a full on attack. This first single from his upcoming LP is a rocking call for freedom.

C. CHRIS AND RICH E. RICH (WITH RUDY PARDEE) (MCA 52791)

Apartheid (4:19) (By-Design-Pub. pending/ASCAP) (P. Cooper) (Producer: Pedie Cooper)

This is a hard-hitting street record about apartheid featuring vocals by former L.A. Dream Team singer Rudy Pardee.

BONNIE TYLER (Columbia 38-05839)

If You Were A Woman (And I Was A Man) (4:08) (April-Desmobile/ASCAP) (D. Child) (Producer: Jim Steinman)

This is Tyler's first single since "Holding Out For A Hero" brought her career back from the brink of extinction. Less epic than that song, this record still has the power to explode at CHR.

QUEEN (Capitol B-5568)

Princes Of The Universe (3:31) (Queen-Beachwood/ASCAP) (Mercury) (Producers: Queen-Mack)

Queen has lent its sound to many a film in its day. "Princes" is the most recent — a powerful rocker that pays musical homage to Queen's earlier, "Bohemian Rhapsody" days.

STROKE (Omni/Atlantic 7-99554)

Just Let Me Luv You (4:08) (Wimot-Sloopus-Veryerry/BMI) (Terry Price) (Producers: Terry Price-WMOT)

A gentle, grooving falsetto workout from Stroke. A nice urban sound right for BC.

DBL CREW (Urban Rock UR 920)

Bust It (4:45) (Cousin Ice/ASCAP) (Tatem-Junne-Sutton) (Producer: Ivan Hampdon)

GAVIN CHRISTOPHER (Manhattan B-50028)

One Step Closer To You (3:59) (Music Corporation of America-Bayjun Beat-Rashida-MCA/BMI-ASCAP) (Rogers-Sturken-Pescetto-Grant) (Producers: Carl Sturken-Evan Rogers)

DIANE SCHUUR (GRP SP-3014)

Needle In A Haystack (3:13) (Nurk Twins-Overboard/BMI) (Robert Kraft) (Producer: Dave Grusin)

JOHN FARNHAM (MCA/Curb 52798)

Break The Ice (3:20) (Intersong-Palancar-Blackline-Dial M For/ASCAP) (S. Shifrin-B. Marlette) (Producers: Bob Marlette-Daid J. Holman)

POINTS WEST

David Adelson, Los Angeles

L.A. GETS BLUE (FOR A WEEKEND) — It was a hot weekend for blues and soul in L.A. as a number of events and artists graced the city beginning Friday, March 7. Friday night's main attraction was the premiere of *Crossroads*, the Columbia Pictures release that revolves *very indirectly* around the legacy of blues legend **Robert Johnson**. While the film seems to concern itself more with being a vehicle for the teenage box office, than with the blues as an art form, *Crossroads* remains important in that it offers deserved exposure to music that has been so unjustly underexposed over the years. If you can forget that **Ralph Macchio** is supposed to be a sizzling blues guitarist from Long Island, and if you don't expect the film to recount the *real* legend of Robert Johnson, then *Crossroads* can be an enjoyable film. **Ry Cooder's** musical direction, is practically flawless and tunes by the late **Sonny Terry**, **Frank Frost** and the **Wonders** as well as Cooder himself make the upcoming **Warner Bros.** soundtrack greatly anticipated. Also noteworthy is the performance turned in by **Steve Vai**. Vai is the young guitarist who made his mark playing with **Frank Zappa**, **Alcatraz** and now **David Lee Roth's** new band. As the shady Jack Butler, Vai delivers some blistering metallic blues leads that effectively paint the connection between the legends of the blues guitars and today's premiere headbangers. *Crossroads* is definitely not the vehicle to make the blues mainstream again but it does make some strong points. As the jaded old bluesman, **Willie Brown** (played wonderfully by veteran actor **Joe Seneca**) tells young Macchio, "Don't you know **Muddy Waters** invented electricity?"



PRESIDENT'S PALACE — Capitol Records president Don Zimmermann (r) discusses business with Nick Rhodes at the Capitol/EMI-America/Manhattan Records post-Grammy party at the Palace in Hollywood. Rhodes was a presenter at the Grammy Awards ceremony in the Best Song Category.

FOLLOWING THE SHOW — Columbia Pictures threw a post screening bash at the **Hollywood Palladium**. Although it was a far cry from the Mississippi Delta, Frank Frost and the Wonders served up some sizzling electric blues to a crowd that at best found the band, "fun." As one party patron quipped, "Oh, were they in the movie?" It was Hollywood's night to sing the blues and even though true blues fans might give *Crossroads* failing grades, you've got to give the studio an A for even trying.

SATURDAY NIGHT WAS A DIFFERENT STORY — If Frank Frost and his band (**John Price**, **Otis Taylor**, **Richard "Shubby" Holmes**) were disappointed by the crowd at the Palladium on Friday, Saturday's **Club Lingerie** show must have made them feel more than welcome in the City Of Angels. The sold-out crowd was first treated to **Top Jimmy and his Party Crashers** who sounded particularly raw, boozy and bluesy. Former **Zappa** sideman, **Denny Walley** was especially hot on slide guitar and the crowd was primed by the time Frost and his harmonica approached the mike. The band smoked, the crowd danced and when it was all over, Frost headed home to Mississippi. "I'm not used to being a movie star," he said. "I'm looking forward to going home."

OVER AT THE MUSIC MACHINE — On the westside of town, things were also hopping. Not only was **Joe Liggins and the Honeydrippers** playing the best big band blues in L.A. but **John Mayall** showed up to jam with his wife **Maggie**, who has been performing a number of showcase gigs around town. The evening was highlighted by **A Band Called Sam** featuring local hero **Sam Taylor**, best known for his work with **Otis Redding**. When Taylor does "Try A Little Tenderness," as he does at the end of

every show, there are few in house that can't help jumping. He's a classic performer.

ON SUNDAY — The Godfather Of Soul, **James Brown**, took the stage of the Universal Amphitheatre. A James Brown show is always an event but this time the legend was riding the crest of a Top 10 single. Yes, he's gotten older and yes, the splits don't seem to split nearly as much, but James Brown can still blow down any given house on any given night. There was a younger audience than usual, and some of them never heard of papa's brand new bag, but the end reaction is always the same: pure and simple love, respect and admiration for the performer. Someone asked

WHY IS THIS MAN SMILING? — James Brown showed why he is really the "Godfather of Soul" when he brought down the house at the Universal Amphitheatre last week.

why the hyphen was in the word God-Father, emblazoned across an organ on stage. Perhaps the answer was evident by the end of the night.



NEW FACES TO WATCH

With his 1983 Sparrow Records' release of "I Want To Be A Clone," a then 26-year-old Steve Taylor added a new dimension to the definition of contemporary Christian music. Clone, a six-song mini-LP written entirely by Taylor, controversially focused on the issues, conditions and current attitudes of society in an up-beat, new wave style that would become the artist's trademark. In a similar vein, Taylor's first full-length recording, "Meltdown," released the following year, contained all the bite and wit of its predecessor, while looking at the hypocrisy in a world where few are willing to take a stand.

On Taylor's "On The Fritz" LP, one of the first albums under Sparrow and Capitol Records' cross-marketing and distribution agreement, he puts his modern-uncontrived music and thought-provoking lyrics on the line, in a way that clearly states... now is the time for Steve Taylor.

Following his 1980 graduation from the University of Colorado in Boulder, Taylor began to progressively devote his talents to songwriting. After a series of rejection letters from several different labels, he decided to take some time off, doing concerts with a performing group of Christian college students behind the Iron Curtain.

An eleventh-hour addition put Taylor and band in the lineup at the prestigious Christian Artists' 1982 Music Seminar in the Rockies for their first live performance, and a decidedly middle-of-the-road crowd responded to "I Want To Be A Clone" with a standing ovation.

Sparrow Records' president Billy Ray Hearn was in the audience and was so impressed with Taylor's performance that he signed him to a recording contract.

As the number one-selling performer at England's Greenbelt Music Festival, (one of the world's largest) for two consecutive years, Taylor has since established an international



Steve Taylor

following through critical acclaim in publications throughout the United States and Europe.

His first video release, "Meltdown (At Madame Tussaud's)," based on the title track from the "Meltdown" LP, has received airplay on several major cable outlets, while the single of the same name is still charting at college and AOR radio stations throughout the country.

The success of "On The Fritz" has been just as promising. Produced by Foreigner and King Crimson veteran Ian McDonald, the LP boasts a lineup of New York's top session players, including Tony DeVillio, Hugh McCracken, Carmine Rojas and Allen Childs.

"Music is music, and it's the vehicle of expression for my generation," said Taylor in a 1985 interview with *Time* magazine. "I want my music to be entertaining, and express the issues that face my generation as well."

Blues Great Sonny Terry Dies

By Lee Jeske

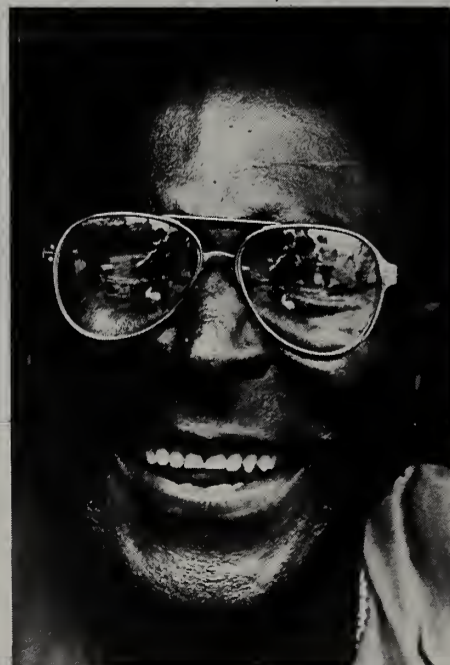
NEW YORK — Sonny Terry, one of the greatest of all blues harmonica players, died March 11 on Long Island, New York at the age of 73.

Born Teddell Saunders Terry in Greensboro, Georgia, Terry, who was blinded as a result of a pair of accidents when he was a youth, began playing harmonica in emulation of his father, a farmer who

dabbled in "harp" playing. After young Sonny dissected his father's instrument — to see where the sound came from — his father told him, "See that, son. I paid a quarter for that thing the other day. You done tore it up. That dear little thing you tore up there gonna make a livin' for you one day when I'm dead and gone."

Sonny Terry began his career playing harmonica in church, before striking out on his own — playing on street corners and in travelling medicine shows. He developed an ability to reproduce sounds — especially train noises — on the blues harp, and played in partnership with singer/guitarists Gary Davis and Blind Boy Fuller, with whom he performed at Carnegie Hall as part of the 1938 "Spirituals To Swing" concert. After Fuller died, in 1940, Sonny Terry teamed up with singer/guitarist Brownie McGhee, a relationship that lasted, off and on, until Terry's death.

Sonny Terry, who also sang, recorded extensively, both as a leader and in partnership with McGhee, for such labels as Elektra, Riverside, Verve, Savoy, Bluesville, A&M, and Alligator. Terry and McGhee's country blues — Piedmont blues — became widely popular during the folk and blues revivals of the '50s and '60s and the pair toured extensively, playing clubs and festivals around the world. Sonny Terry even had a featured segment — playing his tour de force, "The



Sonny Terry

(continued on page 36)

Cover Story



Dwight Yoakam's Crusade To Bring Country To The Young

By David Adelson

Anyone frequenting the Los Angeles club scene over the past few years would be very familiar with the name Dwight Yoakam. It was not unusual to see the Kentucky native's name on the same club marquis as many of the underground rock and roll bands that inhabit the city. The unique thing about Dwight Yoakam is that he's about as traditional a country artist as they get.

What a young, charismatic country singer has been able to do is capture the imagination and respect of a young rock and roll audience. "I think it's an extension of the kids exploring their roots," Yoakam told *Cash Box* in a May, 1985 interview. "These kids require a certain emotional integrity. Their music holds a large place in their daily lives."

Integrity and sincerity seem to be the key elements for Yoakam's acceptance by a trendy, musically demanding Los Angeles audience. "The Melrose Avenue crowd has opened up their arms," said Yoakam. "You have to give them credit in their pursuit of roots music. We put something out there and said, 'we'll see just how serious you are about this.' Well, they showed up and proved they were very serious."

Yoakam made numerous live appearances with such L.A. favorites as Los Lobos and the Blasters and in early 1985 he released an independent project on his own Oak label titled, "Guitars, Cadillacs, Etc. Etc." While the indie project suffered from lack of distribution, the critical acclaim started pouring in. News of a young singer in L.A. began to filter back to Nashville and soon the majors were calling.

While he was being courted by the labels, Yoakam maintained his desire to retain his base in Los Angeles. He didn't want to become strictly a Nashville artist.

Whatever label would sign Dwight Yoakam would have to make sure his vintage Cadillac kept its California license plates.

Enter Warner Bros. and its newly reactivated Reprise label.

"We felt the worst thing you could do is destroy a base and start all over," said Vic Faraci, Warner Bros.' senior vice president, Nashville division. "That would be absolutely crazy. That base will definitely be maintained." Yoakam has found his new home.

What Warner Bros. did, under the guidance of Jeff Ayeroff, was take the original Oak album, sweeten it, and add four new tracks. The project, produced by band member Pete Anderson, features the single, "Honky Tonk Man," as well as a beautiful duet with Lone Justice's Maria McKee, "Bury Me."

"We're going after the world on Dwight," said Faraci. "We're going after radio stations certainly beyond country."

The country adds have already started to pour in. Country programmers are listening and taking notice. Now, what Warner Bros. is poised to do is break Yoakam at the college level, give him plenty of exposure through video and then bring the story of Dwight Yoakam to AOR and CHR and see what happens. "We will get the attention of those other formats that are going to say, 'maybe this is one of those unique acts that crosses in every which way.'" Faraci remarked.

There is an excellent chance Dwight Yoakam will become a very successful recording star. All the elements are there. But even if the record falls short of many expectations, Yoakam has managed to do what many before him couldn't: open the eyes and ears of a rock and roll audience and get them up and dancing to traditional country. By that accomplishment alone, Yoakam is a major success.

EAST COASTINGS

Paul Iorio, New York

FIVE TOP UNSIGNED EAST COAST BANDS — 1.) From New Orleans, **The Radiators**. This eight-piece band's rhythm & bayou sound puts them comfortably in league with **CCR**, **The Band**, and other American greats. Keyboardist **Ed Volker** sings and writes the stunning and refreshing songs that comprise their two home-pressed Croaker-label albums, "Work Done On The Premises" and "Heat Generation." Why they've gone eight years without a major label deal is perhaps as much a mystery as the bayou itself. (The Radiators will play the Lone Star March 26 and 27).

2.) From Washington D.C., **The Beatnik Flies**. Their "From Parts Unknown" LP (Dacoit) is consistently enjoyable, sometimes compelling and immediately likeable. **Joe Dolan** writes many of the album's 12 tunes, which are effectively backed by an understated three-piece band. Could be a fire-cracker, if not dynamite, in the hands of an indie producer with a good sense of song economy. 3.) From Winooski, Vermont, **Undercurrent**. Their five-song demo, "Rockin' Assunder," is quirky and appealing. Every song



THE CHESTERFIELD KINGS SMOKE — The Rochester, N.Y.-based Chesterfield Kings (Mirror Records), who some call the Blues Magoos of the '80s, will headline Folk City's Big Combo program February 20.

has the stamp of real talent and even sporadic brilliance, particularly "Crammin' For An Exam" and "Heebie Jeebies." 4.) From Brooklyn, **The Lili Anel Band**. **Joan Baez** singled her out at a concert. Folk City featured her in two industry showcases. And for good reason: Anel's expressive, pained vocals mark her as a potential stylistic powerhouse. She mixes calypso rhythms with a solid folk base; original ballads such as "Won't You Stay" could well chart. 5.) From Manhattan, **Mark Johnson/David Massengill**. These two have risen to the top of the N.Y. singer/songwriter barrel on the strength of songs covered by more popular artists. Johnson has written songs for **the Roches** ("Love Radiates Around") and **Robert Gordon** ("Loverboy"), and Massengill wrote "The Great American Dream" which has become something of a folk-club standard. **OTHERS: The Nightmares**, from Hoboken, proved that the got-live-if-you-want-it sound of their demo tape translates better-than-well to the stage (CBGB's, March 7). Crowd fave: "Baseball Altamount" . . . From the Virgin Islands, **David Doumeng** has written an unusually moving song called "No Longer Alone" (it accompanies a video that was voted for inclusion on a recent MTV basement tapes program) . . . Also notable: **Yung Wu**, an unassuming five-piece band from upstate N.Y., that compares favorably to **R.E.M.**, without really trying.

MINOR LABEL BANDS READY FOR PRIME TIME — 1.) **The Raunch Hands** (Relativity) could be rock heavyweights in one or two albums' time. 2.) **The Dancing Hoods** (Relativity) are raging popsters who, if they stay on the right track, could soon be ripe for a major. 3.) **Syd Straw**, vocalist with the **Golden Palominos** (Celluloid), has enormous potential as a solo act. 4.) **The Mosquitos** (Valhalla) need perhaps one more indie album release to prove they can be as hard-edged on vinyl as they are in concert. 5.) **Claudia Schmidt's** "Out Of The Dark" (Flying Fish) album is one of the finest acoustic offerings alongside those of **Hoagy Carmichael** and **Tom Waits**.

WHERE TO HEAR THE GREAT UNSIGNED — Though many NY area clubs regularly showcase the best in unsung and unsigned artists, two

venues, The Bottom Line and Folk City, offer programs that specifically spotlight quality unknowns. The Bottom Line's *Local Heroes* program, which runs every few months, features three or four bands that very often go on to greater success. **Donna Stewart**, who books the *Local Heroes* program, points out that many of the bands that have performed in the series were subsequently signed to major labels. On a more regular basis, Folk City presents the **Big Combo** program every Wednesday night which features a triple bill of cutting edge rock acts. Some past Big Combo participants include **Mofungo**, **The Dancing Hoods**, **The Riff Doctors** and **Marti Jones**.



HER HOMETOWN — *Chrysalis* recording artist **Pat Benatar** played her home turf with a show at Long Island's Nassau Coliseum March 7. After the show, Benatar was presented with a plaque by **Dan Michaelis**, special ass't to the CEO of Nassau County. The plaque declared March 7 'Pat Benatar Day' on Long Island. Pictured (l-r): **Dan Michaelis**; Benatar; and **Neil Geraldo**, Benatar's husband and her band's lead guitarist.

MOST ADDED



STRONG ADDS

All I Need Is A Miracle — Mike & The Mechanics — Atlantic
 Bad Boy — Miami Sound Machine — Epic
 American Storm — Bob Seger & The Silver Bullet Band — Capitol
 If You Leave — Orchestral
 Manoeuvres in The Dark — A&M/Virgin

STATION ADDS

WTIC-FM — Hartford — Gary Wall
 R. Palmer
 Van Halen
 Starpoint

WBLI — Long Island — Bill Terry
 P. Collins

WCAU — Philadelphia — Scott Walker
 B. Seger
 J. Rush
 P. Collins

WHTX — Pittsburgh — Keith Abrams
 Rolling Stones
 Miami Sound Machine
 B. Seger
 P. Collins
 Mike & The Mechanics
 Wax

WPRO-FM — Providence — Tom Cudy
 John Taylor
 O.M.D.
 D. Warwick
 Julian Lennon

WHTY — Detroit — Gary Berkowitz
 P. Collins

WGCL — Cleveland — Tom Jeffries
 S. Nicks
 R. Palmer
 The Outfield
 Opus

KWK — St. Louis — Garry Mitchell
 Van Halen

P. Collins

KQKQ — Omaha — Mark Evans
 Force MD's
 Level 42
 B. Seger
 P. Collins

ZZ99 — Kansas City — Todd Chase
 The Outfield

WLS-AM — Chicago — John Gehron
 Jermaine Jackson
 Van Halen
 Miami Sound Machine
 P. Collins
 Mike & The Mechanics

95X — Charleston — Brian Phillips
 S. Wonder
 Cherrelle with A. O'Neal
 P. Collins

WLRS — Louisville — Rocky Knight
 Level 42
 Julian Lennon
 Mike & The Mechanics

Z93 — Atlanta — John Young
 P. LaBelle and M. McDonald

94Q — Atlanta — Jim Morrison
 P. Collins
 Mike & The Mechanics

BJ105 — Orlando — Brian Thomas
 R. Palmer
 Cherrelle with A. O'Neal
 Julian Lennon
 Starpoint

WTYX — Jackson, Ms. — Bill Crews
 Pet Shop Boys
 B. Seger
 P. Collins

WABB — Mobile — Leslie Fram
 R. Palmer
 Pet Shop Boys
 P. Collins

KKRZ — Portland — Gary Bryan
 B. Seger
 P. Collins
 Mike & The Mechanics
 P. LaBelle and M. McDonald
 Wax

KNBQ — Tacoma — Ric Hansen
 Van Halen
 B. Seger
 Mike & The Mechanics
 ZZ Top
 W. Houston

KMJK — Portland — Jon Barry
 Miami Sound Machine
 D. DeYoung
 Wax
 Zapp

KNMQ — Albuquerque — Steve Stucker
 Opus
 Miami Sound Machine
 P. Collins

THE JOB MART

WGRX Radio in Baltimore is in the market for a program director. As **Bill Hopkins** says, "We're a very special radio station looking for a market leader. The right person must also care for his/her product and people in the market." Please forward your material to Bill Hopkins, general manager, WGRX, World Trade Center, S 2815, Baltimore, Maryland 21202. EOE/MF . . . No calls please . . . **WHEB** is offering a rare opening for a weekly part-time air shift. Send T&R to **Scott Hooper**, program director, WHEB, P.O. Box 120, Portsmouth, New Hampshire 03801 EOE/MF . . . **WRKI**, "the AOR shadow of New York," is seeking a part-time news person. The position will also include an air shift. Local applicants are encouraged to apply. T&R to: **Buzz Knight**, P.O. Box 95, Danbury, CT. 06813. EOE/MF . . . **WVBF-FM 105.7** is looking for an adult entertainer to handle evenings in one of "America's greatest cities," says operations manager, **Craig Jackson**. Send T&R to WVBF, 535 Boylston Street, Boston, MA 02116. EOE/MF . . . **WORQ** is looking for an afternoon CHR drive talent. Send T&R to **Don Thomas**, WORQ Radio, P.O. Box 97, Mystic, CT. EOE/MF . . . **WPLO** Radio in Atlanta is seeking a high personality air talent. Skills the applicant should have are humor, phone technique, community involvement. Tape and resume to: **Neil McGinley**, operations manager, WPLO Radio, 360 Interstate North, Atlanta, GA 30339 . . . **WTMJ** Radio 62 is losing an excellent program director, and therefore is "looking for another person who will carry on the commitment to radio, winning." Please send resume to **Paul LeSage**, P.O. Box 620, Milwaukee, WI 53201 . . . there is a possible future opening at **KLIN**. It's an AM A/C formatted station which thrives on person involvement. T&R to P.O. Box 30181. Lincoln, NB 68503. EOE/MF . . . **WBZ** in Boston is looking for an assistant program director who should have knowledge of full service radio and news; personality; involvement skills; experience as program director or ass't. programmer; and the ability to work well with others. T&R to **Cary Pahigian**, WBZ Radio, 1170 Soldiers Field Road, Boston, MA 02134. EOE/MF . . . **KFWB News 98** is looking to fill a full-time news anchor position; in addition we are adding two full-time reporter positions to cover local and regional news. No phone calls please. Send tapes and resumes to **David Forman**, KFWB Newsradio, executive editor, 6230 Yucca Street, Los Angeles, California 90028. EOE/MF . . . **WMBC** is seeking a country AM drive air talent. "Applicant will be considered only by mail." Contact **Lori Duboise**, P.O. Box 707, Columbus, Ohio 39701 . . . **WTBO/WKGO** Radio is looking for a music director. Applicant must have an appeal which will capture "upper demos." P.O. Box 1644, Cumberland, MD 21502 EOE/MF . . . **WOAY-FM** needs applicants for future openings after the next Arbitron books. Format of the station is CHR. Send T&R to **Jim Martin**, P.O. Box 251, Oak Hill, West Virginia 25901 EOE/MF . . . **WLAP** is looking for an experienced news anchor/reporter. Person should be credible, authoritative, contemporary and distinctive. T&R/salary history to: **Frank Horecny**, WLAP, P.O. Box 11670, Lexington, KY 40577, or call station at (606) 293-0563. EOE/MF . . . **I-95 FM** in Miami is looking for morning personalities and also a morning news man. Persons must also work well in the studio. Send tape and resume to **WINZ-FM**, 4330 N.W. 207th Drive, Miami, FL 33055 EOE/MF . . . **WBCY-FM 108**, in the 38th market has an immediate opening for an AM drive person. **Bill Martin** says, "We need you to be funny, topical, personable, controversial at times, and have a desire to continue the winning ways. Fabulous facilities, great support staff, and top dollar will be paid to the right person." Send T&R to Bill Martin, WCY-FM, 1 Julian Price Place, Charlotte, North Carolina 28202. EOE/MF . . . A major market air personality is looking for a morning drive shift. CHR or Urban formatted stations preferred. Person must have experience in radio as music director/morning drive man. Contact (502) 499-7612 EOE/MF . . .

Darryl Lindsey

POP PROGRAMMER'S PICK

Programmer	Station	Market
Chris Andrews	WZYY	Milwaukee

Song: "Let's Go All The Way"
 Artist: Sly Fox
 Label: Capitol

Comments:

"The record has really surprised us. Within 10 days the single was number one phones at night. We then opened it up to full-time rotation and it exploded, even with adults. Some of the listeners say it has a '60s, Beatles sound."



DINOSAURS, DINOSAURS, DINOSAURS — Gary Owens discusses pre-historic habits of the now extinct "Announsosaurs" with the former "Venus Fly Trap," Tim Reid and his easily excitable lovely wife Daphne Maxwell.

Cash Box Camera



WESTWOOD ONE JOINS THE FIGHT TO HELP FIND MISSING CHILDREN — The WW1 Radio Networks, in association with the offices of California Assemblyman Gray Davis, have produced a series of 30 second public service announcements designed to increase public awareness to the plight of missing children. Davis is shown (l) with Norman Pattiz, chairman and CEO of WWI Inc.



WYNY RADIO REOPENS HISTORIC STUDIO 9A — Legend has it that FDR broadcast his famed "fireside chats" there. Now, after four months, WYNY Radio unveiled the newly-rennovated, state of the art Studio 9A. Pictured clockwise: Grant Tinker, chairman and CEO, NBC; Mark Olkowski, manager, engineering, WYNY; Harry Durando, vp & gm, WYNY; Lloyd Prezant, maintenance engineer; Randy Bongarten, president, NBC Radio and Dr. Ruth Westheimer, host of "Sexually Speaking" on WYNY.

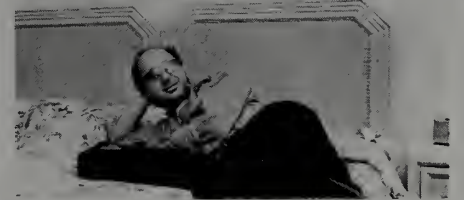


FUN RUN AT RECENT RAB CONFERENCE — Internet, a division of Interep Co., sponsored the "Fun Run" at the RAB managing sales conference. . . (l-r): Chuck Hammond, KOY; Dub Snider, KFXE (first place male); Jim Bearden, KOKE; Diane Wadzinski, WIXX (first place female); Rhita Hughes, WSPA.

AIRPLAY

Jimi Fox, Los Angeles

ON THE GO! ON THE RADIO! IN CHICAGO! THE NECTOR OF LANDECKER! — Good evening from O'Hare. I feel like Paul Drew with an ear piece jammed in my ear enjoying John Landecker on WLS-AM. It's been about five and a half years since Landecker's round oval tones have cracked the Midwest evening air waves, but now, the AM evening void is no more. Welcome back Haileys Comet and welcome back John Landecker. While we're on the subject of WLS-AM & Z95, congratulations are in order to John LeFeber, a new account executive and Jack Johnson's (general sales manager) personal choice. LeFeber is in charge of developing new business for both stations. Speaking of account executives, congratulations to Kirk Young who has joined B96 as an account executive. Across town there is a fire on WFYR as a weekend lady, Lisa Taylor spins the hot wax and heavy duty tracks. Good choice by program director Glenn Martin. From WFYR, 103.5 FM go ahead and DX up the dial to 106 WCKG-FM and check out the weekend "Beefing-Up" going on at the windy city's station that claims to be playing "The Best Rock N' Roll on the Radio." Please note, playing both right and left channels of your FM speakers is Keith Van Horne, right tackle for the superbowl champs Chicago Bears. Along with Keith, cuddled around the microphone, also during the weekend, are new additions, Leslie Harris most recently of WUSN-FM, Chicago and Cathi Parrish who already doubles as weekday morning traffic reporter . . . Oh, Oh! traffic is the word, as they've called out my bird . . . next stop Houston, Texas home of Archie Bell and the . . . If you live on the edge of indecision never ever get hooked on the Houston Loop, you could drive in circles for weeks and never get off! Oops there's the phone. Hello, "Duke!" how are you? How's "the City"? . . . Yea, we did have a great time at the Gavin Seminar. So what's new? Really! Are you kidding? Alright, I got it, thanks . . . Later buddy! (click) . . . San Francisco flash, sports fans from Dave "Duke" Sholin, PD of KFRC with the announcement that the infamous Dr. Johnny Fever from Daytona Beach, Florida will take over the afternoon drive slot as Johnny Hatt, "The Mad Hatter." I'm afraid "the City" will never be the same! . . . Gee Whiz, the phone again! . . . Hello, say what? . . . ah . . . hola! Jorge', Si' . . . Si' . . . Si' verdad? AY! Si' . . . bueno amigo . . . (click) WOW! Southland flash, sports fans. KGB, San Diego air talent Pat Martin turns down big bozo bucks to remain in the "Gem by the Sea" to hull in huge cash chips and the 6 p.m. to 10 p.m. shift on KMET. Hold it, that's not all. Returning for repeat performances is David Perry and from the RKO L.A. outlet, Rick Scarry. I'm not through yet. Jorge indicated there is a fierce elephant bucks battle going on between L.A.'s KMET and San Diego's KGB for that station's super morning team. Who knows what new and exciting adventure will arise from the dust, as captain Bruce and admiral Bloome go for BUST! Meanwhile back here at the home of the Rockets, Astros, and Oilers, programmer Andy Beaubien of 97 Rock is passing out winning tickets for various events at the "Summit" — events like concerts or basketball games. It's Andy's way of alerting folks who may not be aware of 97 Rock to tune in and catch "Moby," 97 Rock's morning air talent at 7:45 a.m. when he announces the winning number on the winning ticket. The holder of the winning ticket has nine minutes and seven seconds



SEXUALLY RELAXING, SEXUALLY SPEAKING — Paul Shaffer, host of NBC Radio Entertainment's many 'programs' takes a fantasy break with Dr. Ruth Westheimer host of NBC Radio Entertainment's "Sexually Speaking."

to call in and claim their winnings of \$1,000. My question is, will all this winning translate into winning numbers in the up-coming winners ARB sweepstakes? It should be noted that 97 Rock has also put over four million, that's right fun folks, I say four million stickers on the street with another million stickers to be distributed through the more than 100 McDonald's drive thru's in a two-week period. Cars which display the new stickers are eligible for instant cash prizes of \$50, \$100, \$500 and even a grand, when spotted by the 97 Rock vans. With all this audience awareness, implied endorsement, visibility and cash giveaway, should the spring book not be healthy, it could call for some long lonely nights in the Texas heartland, old pilgrim.



ZOO'S BLUE MATCHED WITH MARILYN — Marilyn Martin slipped into New York to visit the Z-Morning Zoo on Z-100 and snuggled up with music director Frankie Blue for this hot flick!

THE BEAT

Bob Long, Los Angeles

KOKY BREAKING RECORDS — George "Boogaloo" Frazier, operations manager of KOKY radio in Little Rock, Arkansas told *Cash Box* that their motto is: "We don't make them, we break them." Frazier went on to say that he feels it's necessary for someone to play records first and he would like to be that individual, pending good lyrical content and rhythm. "If blacks plan to have a future in radio we have to break records, which could mean the growth of a record company which equals jobs," he said. "We must get involved from the standpoint of censoring our records where we are giving the audience the very best that our producers, writers and arrangers can give. I believe that the lack of knowledge of historical

awareness is the reason that some people may say that radio sounds the same. That is directly attributed to the fact that many people don't know the beginning of rhythm and blues music is the history of music. I think a lot of radio announcers feel that they have no knowledge of the past, therefore when you have no knowledge of your roots you have no guidance. The now generation is basically operating without an understanding of the history of our music therefore a lot of time is spent trying to cross over to a dream that will never become reality. If you think I am lying look around. They (a small percentage of blacks in the industry) have the



STEWART AND STEWARD — Arista recording artist Jermaine Stewart was approached by model/actress Liz Stewart on the set of Stewart's new video *We Don't Have To Take Our Clothes Off*.

titles or positions but the small paycheck is the last ingredient. As I see it NATRA wasn't all bad, but for any organization to function to its fullest capacity, we as blacks in the industry "must" do more networking and communicating with each other. How many times do we have to read or hear about another brother or sister losing their job? We must use radio to further expand the horizons of black people. We have the reach and the frequency, so let's use that communicative power that we have collectively around the country. We, the staff of KOKY Radio, use our power for three things only, and that is information, education and entertainment. We must, as black broadcasters, make sure that we create an outlet for our (future) youngsters to be educated about worldly affairs, stock market information, economic outlook for the world business ventures, everything that we, as leaders of the biggest access medium to millions of brilliant minds, can possibly give. I am proud to say that I believe that I have the finest staff in radio and we are doing whatever we can to remain in very close touch with our community of listeners."

THREE OUT OF TEN FOR TWO — Currently on the *Cash Box* Black Contemporary chart, producers Jimmy Jam and Terry Lewis have reached another high point in their careers. They've achieved an all time record by writing/producing three singles by various artists for different major labels. Currently at the number one position this week is Janet Jackson with, "What Have You Done For Me Lately." Moving up to three bullet is Cherrelle and Alexander O'Neal with, "Saturday Love," and at eight down from four which was the most successful single by the Tommy Boy/Warner Bros. recording artist The Force MD's. The three artists are also steadily moving up the Top 100 singles chart firmly planting themselves as household acts for all musical tastes. As reported in *Cash Box*, March 15th, A&M is looking for Jackson's project to reach multi-platinum status. That shouldn't be too difficult by present action. Be on the lookout for the second release entitled, "Nasty," which should take the album to, and past gold status.

STREET TALK — Anita Baker's new album release on Elektra, "Rapture" should be on the streets at any moment. It's a new label for her and Baker is bound to success with the single, "Watch Your Step," the first record that Baker wrote and produced. . . . Jermaine Jackson is back with one of his most pop sounding albums of his career. Jackson, who recently left Los Angeles for promotional tour of Europe, will be back in the states to start a "very intense major tour" as reported from Jackson's camp. . . . Kelth Diamond is at Unique studios with James Ingram producing his soon-to-be-released album, "Always" on Qwest records.



ALL IN THE FUNK FAMILY WEDDING — Singer Val Young married fellow singer Dennis "Shorty" Andrews at Pilgrim Baptist Church in Buffalo, NY. The wedding was a "family" affair, both bride and groom are part of the Rick James Organization, Mary Jane Productions. Andrews is a member of the group, Process and the Doo Rags. James produces and writes for both the Doo Rags and Young. Pictured, (l-r): LeRoi Johnson (president of Mary Jane Productions), Young, and Andrews.

TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

		Weeks On 3/15 Chart	Weeks On 3/15 Chart
1	PROMISE ★■ SADE (Portrait/CBS FR 40263)	1 14	
2	AS THE BAND TURNS □ ATLANTIC STARR (A&M SP-5019)	2 44	
3	WHITNEY HOUSTON ★■ (Arista AL7-8212)	5 47	
4	STREET CALLED DESIRE ★ RENE & ANGELA (Mercury/PolyGram 824-6071 M-1)	4 38	
5	CARAVAN OF LOVE ISLEY, JASPER, ISLEY (CBS Associated BFZ 40118)	3 21	
6	THE NEW ZAPP IV U ZAPP (Warner Bros. 9 25327-1)	6 18	
7	RADIO □ LL COOL J (Columbia BFC 40239)	7 13	
8	HIGH PRIORITY CHERRELLE (Tabu/CBS BFZ 40094)	9 17	
9	ALL FOR LOVE □ NEW EDITION (MCA 5679)	10 16	
10	CONTROL JANET JACKSON (A&M SP 5106)	12 5	
11	CHILLIN' FORCE MD'S (Tommy Boy/Warner Bros. 1-25394)	11 10	
12	DO ME BABY MELI'SA MORGAN (Capitol ST-12434)	13 6	
13	FRIENDS □ DIONNE WARWICK (Arista AL8-8398)	8 13	
14	WORKIN' IT BACK ★ TEDDY PENDERGRASS (Asylum 9-60447-1)	17 18	
15	IN SQUARE CIRCLE ★■ STEVIE WONDER (Tamla/Motown 6134TL)	14 17	
16	ROCK ME TONIGHT ★■ FREDDIE JACKSON (Capitol ST 12404)	16 44	
17	COLOR OF SUCCESS ★□ MORRIS DAY (Warner Bros. 1-25320)	15 21	
18	RESTLESS ★ STARPOINT (Elektra 9-60424)	20 29	
19	GAP BAND VII (Total Experience/RCA TEL 8-5714)	18 12	
20	READY FOR THE WORLD ★■ (MCA 5594)	21 42	
21	WHO'S ZOOMIN' WHO ★□ ARETHA FRANKLIN (Arista AL8-8286)	22 34	
22	GUILTY YARBROUGH & PEOPLES (Total Experience/RCA TEL 8 5715)	26 9	
23	SERENADE EUGENE WILDE (Philly World/MCA-5743)	22 14	
24	STEPHANIE MILLS (MCA 5669)	27 11	
25	MASTERPIECE THE ISLEY BROTHERS (Warner Bros. 1-25347)	25 15	
26	LUXURY OF LIFE FIVE STAR (RCA NFL 1-8052)	19 31	
27	SHEILA E. IN ROMANCE 1600 ★□ (Paisley Park/Warner Bros. 9-25317-1)	23 26	
28	TA MARA & THE SEEN (A&M SP 6-5078)	28 22	
29	TOUCH ME THE TEMPTATIONS (Gordy/Motown 6164GL)	29 13	
30	FULL FORCE (Columbia FC 40117)	31 20	
31	COLONEL ABRAMS (MCA 5682)	36 13	
32	THE NIGHT I FELL IN LOVE ★■ LUTHER VANDROSS (Epic FE 39882)	30 50	
33	PATTI LABELLE (Philadelphia Int'l./CBS FZ 40020)	32 32	
34	WALL TO WALL JOHNNY TAYLOR (Malaco M 7431)	37 8	
35	MR. WRIGHT BERNARD WRIGHT (Manhattan/Capitol ST-53014)	35 19	
36	CONDITION OF THE HEART ★ KASHIF (Arista AL8 8385)	33 16	
37	GETTIN' AWAY WITH MURDER PATTI AUSTIN (Qwest/Warner Bros. 1-25276)	41 19	
38	AMERICA KURTIS BLOW (Mercury/PolyGram 826 141-1)	39 22	
39	THE JETS (MCA 5667)	40 16	
40	HOW COULD IT BE EDDIE MURPHY (Columbia FC 39952)	34 19	
41	KRUSH GROOVE ★ MUSIC FROM ORIGINAL SOUNDTRACK (Warner Bros. 1-25295)	38 21	
42	YOU MIGHT BE SURPRISED ROY AYERS (Columbia FC 40022)	46 15	
43	THE COLOR PURPLE ORIGINAL SOUNDTRACK (Qwest/Warner Bros. 9-25389-1)	47 4	
44	SMOKE SIGNALS SMOKEY ROBINSON (Tamla/Motown 6156TL)	44 6	
45	SLAVE TO THE RHYTHM GRACE JONES (Manhattan/Island 7-53120)	42 15	
46	THE FAMILY ★ (Paisley Park/Warner Bros. 9-25322-1)	43 28	
47	PRECIOUS MOMENTS JERMAINE JACKSON (Arista AS 10000)	52 2	
48	IT TAKES TWO JUICY (Private I/Epic ZS4 05694)	53 4	
49	MIAMI VICE ★■ ORIGINAL TELEVISION SOUNDTRACK (MCA 6150)	48 22	
50	FRANTIC ROMANTIC JERMAINE STEWART (Arista AL8 8395)	55 2	
51	MANTRONIX (Sleeping Bag TLX 6)	51 10	
52	SO MANY RIVERS BOBBY WOMACK (MCA 5617)	45 27	
53	MISTER MAGIC (Profile PRO-1000)	54 3	
54	SKIN ON SKIN VANITY (Motown 6167ML)	DEBUT	
55	EMERGENCY ★□ KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	56 66	
56	A LONG TIME COMING, A CHANGE IS GONNA COME EVELYN "CHAMPAGNE" KING (RCA AFLI-7015)	50 17	
57	MAURICE WHITE ★ (Columbia FC 39883)	49 25	
58	ROSE BROTHERS (Muscle Show Records 2201)	64 2	
59	TOTAL CONTRAST (London/PolyGram 828-002-1)	DEBUT	
60	LISA LISA AND CULT JAM WITH FULL FORCE ★ (Columbia BFC 40135)	74 28	
61	MEMBERS ONLY BOBBY BLAND (Malaco-7429)	59 19	
62	SAY YOU LOVE ME ★ JENNIFER HOLLIDAY (Geffen/Warner Bros. 1-24073)	58 27	
63	LOVE WILL FOLLOW GEORGE HOWARD (TBA/Palo Alto TB 210)	DEBUT	
64	THE SEARCH IS OVER TRAMAINÉ (A&M SP-6-5110)	DEBUT	
65	MEETING IN THE LADIES ROOM □ KLYMAXX (Constellation/MCA 5529)	66 63	
66	MORE THAN YOU CAN HANDLE LUSHIUS DAIM & THE PRETTY VAIN (Conceited/Motown 6150)	69 18	
67	CONTACT ★■ PONTER SISTERS (RCA AFL 1-8056)	57 33	
68	SUN CITY ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol ST 53019)	60 14	
69	SINGLE LIFE ★□ CAMEO (Atlanta Artists/PolyGram 824 546-1)	61 31	
70	ROCKY IV ★□ ORIGINAL SOUNDTRACK (Scotti Bros /CBS SZ 40203)	62 9	
71	EATEN ALIVE ★ DIANA ROSS (RCA AFL1-5422)	63 22	
72	LET MY PEOPLE GO THE WINANS (Qwest/Warner Bros. 9-25344-1)	67 14	
73	SEDUCTION VAL YOUNG (Gordy/Motown 6147GL)	70 15	
74	9.9 (RCA NFL 1-8049)	71 31	
75	THIS LOVE'S FOR REAL CHAPTER 8 (Beverly Glen BG-10007)	72 14	

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

TOP 100 BLACK CONTEMPORARY SINGLES


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

March 22, 1986

	Weeks On 3/15 Chart		Weeks On 3/15 Chart		Weeks On 3/15 Chart
1 WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON (A&M AM-2812)	4	9	34 NO MORE SHIRLEY MURDOCK (Elektra 7-69590)	40	7
2 YOUR SMILE RENE & ANGELA (Mercury/PolyGram 884-271-7)	2	14	35 THE ONE YOU LOVE LUSHUS DAIM & THE PRETTY VAIN (Conceit/Motown 1826MF)	38	7
3 SATURDAY LOVE CHERRELLE with ALEXANDER O'NEAL (Tabu/CBS ZS4-05767)	5	9	36 STAND BACK STEPHANIE MILLS (MCA 52731)	31	16
4 HOW WILL I KNOW WHITNEY HOUSTON (Arista AS1-9434)	1	14	37 GO HOME STEVIE WONDER (Tamla/Motown 1817TF)	30	17
5 COMPUTER LOVE ZAPP (Warner Bros. 7-28805)	6	10	38 HE'LL NEVER LOVE YOU (LIKE I DO) FREDDIE JACKSON (Capitol B-5535)	33	16
6 KISS PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28751)	12	4	39 IF YOU SHOULD EVER BE LONELY VAL YOUNG (Gordy/Motown 1830)	47	6
7 A LITTLE BIT OF LOVE (IS ALL IT TAKES) NEW EDITION (MCA 52768)	9	6	40 IN THE MORNING TIME TRAMAINÉ (A&M AM 2805)	44	8
8 TENDER LOVE FORCE MD'S (Warner Bros. 7-28818)	7	15	41 I LEARNED TO RESPECT THE POWER OF LOVE STEPHANIE MILLS (MCA 52799)	58	3
9 INSATIABLE WOMAN ISLEY, JASPER, ISLEY (CBS Associated ZS4-05760)	10	14	42 THE HEAT OF HEAT PATTI AUSTIN (Qwest/Warner Bros. 7-28788)	55	3
10 DO ME BABY MELI'SA MORGAN (Capitol B 5523)	3	17	43 BEST FRIENDS (ET) EDDIE TOWNS (Total Experience/RCA TES1-2433)	48	6
11 LIVING IN AMERICA JAMES BROWN (Scotti Bros./CBS ZS4-05682)	8	13	44 UNSELFISH LOVER FULL FORCE (Columbia 38-05776)	54	5
12 THE SWEETEST TABOO SADE (Portrait/CBS 37-05713)	11	17	45 JUST BUGGIN' WHISTLE (Select FMS 100)	50	5
13 LOVE 4/2 TEDDY PENDERGRASS (Elektra 7-69532)	22	6	46 AFTER THE LOVE IS GONE PRINCESS (Next Plateau NP 50037)	37	10
14 DIANA EUGENE WILDE (Philly World/MCA 52800)	19	8	47 I'M NOT GONNA LET (YOU GET THE BEST OF ME) COLONEL ABRAMS (MCA 52773)	60	4
15 GOING IN CIRCLES THE GAP BAND (Total Experience/RCA TES-1-2436)	17	8	48 SLAVE TO THEY RHYTHM GRACE JONES (Manhattan/Capitol B-9535)	34	16
16 ANOTHER NIGHT ARETHA FRANKLIN (Arista ASI-9453)	18	9	49 RESTLESS STARPOINT (Elektra 7-19910)	68	3
17 GUILTY YARBROUGH & PEOPLES (Total Experience/RCA TES 2425)	13	17	50 DANCING IN THE DARK KASHIF (Arista AS1-9447)	39	8
18 COLOR OF SUCCESS MORRIS DAY (Warner Bros. 7-28809)	14	13	51 LOVE'S ON FIRE ALEEM Featuring LEROY BURGESS (Atlantic 7-89439)	67	3
19 HOT ROY AYERS (Columbia 38-05752)	21	8	52 SAY YOU, SAY ME LIONEL RICHIE (Motown 1819MF)	36	20
20 HOLD ON TO YOUR LOVE SMOKEY ROBINSON (Tamla/Motown 1828TF)	20	9	53 KING HOLIDAY KING DREAM CHORUS & HOLIDAY CREW (Mercury/PolyGram 884-442-7)	43	8
21 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING BILLY OCEAN (Jive/Arista JS 1-9432)	16	16	54 I'LL BE ALL YOU EVER NEED TRINERE (Jam Packed JP 2001)	59	5
22 SUGAR FREE JUICY (Private I/Epic ZS4-05793)	29	7	55 WE DON'T HAVE TO TAKE OUR CLOTHES OFF JERMAINE STEWART (Arista ASI-9424)	62	5
23 I CAN'T WAIT NU SHOOSZ (Atlantic 7-89446)	25	6	56 LOVE IS JUST A TOUCH AWAY FREDDIE JACKSON (Capitol B-5565)	81	2
24 I THINK IT'S LOVE JERMAINE JACKSON (Arista ASI 9144)	26	6	57 LUCY GENE CHANDLER (Fastfire 7005)	70	4
25 AFTER YOU BERNARD WRIGHT (Manhattan/Capitol 56017)	28	7	58 ROCK ME AMADEUS FALCO (A&M AM 2821)	73	3
26 OVERJOYED STEVIE WONDER (Tamla/Motown 1832TF)	41	4	59 BUST THIS RHYME M.C. CHILL (Fever/Sutra 808)	65	5
27 LET ME BE THE ONE FIVE STAR (RCA PB-14229)	15	18	60 HIGH HORSE EVELYN "CHAMPAGNE" KING (RCA PB-14308)	72	2
28 SECRET LOVERS ATLANTIC STARR (A&M AM-2788)	23	16	61 I LIKE YOU PHYLLIS NELSON (Carrere/Epic 34-05719)	49	9
29 THAT'S WHAT FRIENDS ARE FOR DIONNE & FRIENDS (Arista AS1-9422)	24	19	62 I'D RATHER BE MY MYSELF EBO (Domino D-8903)	45	22
30 PARTY FREAK CASH FLOW (Mercury/PolyGram 884-454-7)	35	5	63 COULD IT BE I'M FALLIN' IN LOVE JAKI GRAHAM (Capitol B-5553)	69	4
31 AFECTION TA MARA & THE SEEN (A&M AM 2797)	27	16	64 BREAK MY HEART JIMMY G & THE TACKHEADS (Capitol B 5543)	51	8
32 NIGHTMARES DANA DANE (Profile Pro-7086)	32	13	65 CHIEF INSPECTOR WALLY BADAROU (Island Visual Arts/Atlantic 7-99557)	75	3
33 CRUSH ON YOU THE JETS (MCA 52774)	42	5	66 DIGITAL DISPLAY READY FOR THE WORLD (MCA 52734)	52	20
			67 HIGH FASHION THE FAMILY (Paisley Park/Warner Bros. 7-28830)	53	16
			68 MAY I THE ISLEY BROTHERS (Warner Bros. 7-28714)	84	2
			69 DON'T YOU WANT MY LOVE NICOLE (Portrait/CBS 37-05761)	79	3
			70 SIDEWALK TALK JELLYBEAN (EMI America B 8297)	56	7
			71 SLIDE OVER READY FOR THE WORLD (MCA 52713)	80	3
			72 YOU HOOKED ME PAUL LAWRENCE (Capitol B-5545)	57	7
			73 TWIST MY ARM POINTER SISTERS (RCA PB-14197)	82	2
			74 LOVE'S GONNA GET YOU JOCELYN BROWN (Warner Bros. 7-28889)	46	9
			75 IF YOUR HEART ISN'T IN IT ATLANTIC STARR (A&M AM 5204)	86	2
			76 ROCK THE BELLS LL COOL J (Def Jam/Columbia 38-05840)	89	2
			77 UNDER THE INFLUENCE VANITY (Motown 8133MF)	87	2
			CHARTBREAKER		
			78 DO IT TO ME GOOD MICHAEL HENDERSON (EMI-America B 8312)	DEBUT	
			79 WHAT YOU BEEN MISSIN' STARPOINT (Elektra 7-69588)	61	20
			80 NO FRILLS LOVE JENNIFER HOLLIDAY (Geffen 7-28845)	63	21
			81 DON'T SAY NO TONIGHT EUGENE WILDE (Philly World/Atlantic 7-99608)	64	24
			82 YOUR PERSONAL TOUCH EVELYN "CHAMPAGNE" KING (RCA PB-14201)	66	21
			83 WATCH YOUR STEP ANITA BAKER (Elektra 7-69554)	DEBUT	
			84 HOW COULD IT BE EDDIE MURPHY (Columbia 38-05772)	71	5
			85 OH LOUISE JUNIOR (London/PolyGram 886 037-7)	DEBUT	
			86 LEGS ART OF NOISE (Chrysalis 4V9-42934)	74	4
			87 JUST ANOTHER SUCKER 94 EAST (Hot Pink HPN-3223-A)	DEBUT	
			88 TOUCH ME THE TEMPTATIONS (Gordy/Motown 1834)	DEBUT	
			89 STAY THE CONTROLLERS (MCA 52704)	DEBUT	
			90 WHISPER IN THE DARK DIONNE WARWICK (Arista ASI 9460)	DEBUT	
			91 I CAN'T LIVE WITHOUT MY RADIO LL COOL J (Def Jam/Columbia 38-05665)	76	17
			92 CAN YOU ROCK IT LIKE THIS RUN D.M.C. (Profile Pro-5088)	77	16
			93 COUNT ME OUT NEW EDITION (MCA 52703)	78	21
			94 DO YOU REALLY LOVE YOUR BABY THE TEMPTATIONS (Gordy/Motown 1818GF)	83	18
			95 PAIN BETTY WRIGHT (First String 965)	85	9
			96 FAIRYTALE LOVER U.T.F.O. (Select FMS 1186)	88	14
			97 FREEDOM THE POINTER SISTERS (RCA PBV-14224)	90	19
			98 IF ONLY FOR ONE NIGHT LUTHER VANDROSS (Epic 34-05751)	91	9
			99 COLDER ARE MY NIGHTS THE ISLEY BROTHERS (Warner Bros. 7-28860)	92	20
			100 THE HEART IS NOT SO SMART EL DeBARGE with DeBARGE (Gordy/Motown 1822 GF)	93	17

ALPHABETICAL LISTING ON INSIDE BACK COVER

BLACK RADIO/RETAIL

MOST ADDED	STRONG ADDS	RETAIL PICK	RADIO PICK
	<p>Love Is Just A Touch — F. Jackson — Capitol</p> <p>May I — Isley Brothers — Warner Bros.</p> <p>Rock Me Amadeus — Falco — A&M</p> <p>Rock The Bells — LL Cool J — Def Jam/Columbia</p>	<p>Retailer — Tim Taylor Store — Shazada Records Market — Charlotte</p> <p>Album: "Control" Artist: Janet Jackson Label: A&M</p> <p>Comments: "It's all-around a good album; probably her best yet. It should go gold if not platinum. The cut, "Funny How Time Flies" is getting a lot of demand here which is pushing up album sales."</p>	<p>Programmer — Lankford Stephens Station — WDAO Market — Dayton, Ohio</p> <p>Song: Watch Your Step Artist: Anita Baker Label: Elektra</p> <p>Comments: "I really think the arrangement is vey well done on this record. I hear a very high adult appeal record. It is the type of record that would fit any format."</p>

EAST

WUSL "POWER 99" — PHILADELPHIA — FRANK CERANTI — PD
HOTS: Rene & Angela, Janet Jackson, P. Austin, Sade, W. Houston, New Edition, Cherrelle, Lisa-Lisa, Miami Sound Machine, Full Force, Ta Mara & The Seen, Yarbrough & Peoples, Prince, P. Nelson, Jellybean, V. Young, S. Wonder, The Jets, B. Ocean. ADDS: Falco, E.C. King, Zapp.

WDJY — WASHINGTON D.C. — BRUTE BAILEY — PD
HOTS: B. Ocean, Run DMC, A. Franklin, Colonel Abrams, Zapp, Revolution, W. Badarou, S. Mills, Sade, Lushus Daim, S. Robinson, Aleems, Jellybean, Vanity, A. Baker. ADDS: Lisa-Lisa, Ready For The World, B. Wright, Stop The Madness, The Jets.

WAMO — PITTSBURGH — CHUCK WOODSON — PD
HOTS: S. Robinson, Art Of Noise, Full Force, S. Mills, Bernard Wright, Juicy, E. Murphy, Janet Jackson, Cherrelle, T. Pendergrass, E. Wilde, B. Streisand, New Edition, Gap Band, Ready For The World, J. Jackson, Isley, Jasper, Isley; Rene & Angela, Nu Shooz. ADDS: 94 East, Pointer Sisters, (E.T.) E. Towns, The Jets.

WUFO — BUFFALO — JEFF GRANT — PD
HOTS: Zapp, W. Houston, Bernard Wright, Cherrelle, Janet Jackson, Gap Band, Juicy, S. Robinson, A. Franklin, Isley, Jasper, Isley; New Edition, Tramaine, T. Pendergrass, E. Wilde, V. Young, (E.T.) E. Towns, Jermaine Jackson, G. Starsky, Nu Shooz, W. Badarou, Total Contrast. ADDS: Junior, P. Wilson, A. O'Neal, Tease, E.G. Daily, The Controllars, Haywood, J. Fleng.

WXYV — BALTIMORE — MARK WILLIAMS — MD
HOTS: Zapp, Janet Jackson, Prince & The Revolution, T. Pendergrass, Force MD's, Lisa-Lisa and Cult Jam, A. Franklin, Cherrelle, Rene & Angela, Bernard Wright. ADDS: Gap Band, Cash Flow, D. Warwick, Isley Brothers, LL Cool J.

WNHC — NEW HAVEN — JAMES JORDAN — PD
HOTS: W. Houston, Yarbrough & Peoples, Rene & Angela, Cherrelle, P. Nelson, Caprice, Zapp, Janet Jackson, E.T. (E. Towns), Juicy, S. Murdock, Nu Shooz, Whistle, R. Ayers, N. Hendryx, New Edition, W. Badarou, Colonel Abrams, Prince & The Revolution, S. Wonder. ADDS: G. Chandler, Jellybean, Falco, Haywood, P. Austin, The Jets.

WRKS — NEW YORK — TONY GRAY — PD
HOTS: M. Morgan, W. Houston, Nu Shooz, Rene & Angela, Cherrelle, Atlantic Starr, Colonel Abrams, Sade, Lisa-Lisa, New Edition, Janet Jackson, Prince & The Revolution, V. Young, EBO, Whistle, Ta Mara & The Seen, Princess, S. Mills, James Brown, Falco. ADDS: Aleems.

MidWest Retail Breakouts

INSPECTOR GADGET — W. Badarou — Atlantic
ROCK ME AMADEUS — Falco — A&M
HEAT OF HEAT — P. Austin — Quest/Warner Bros.

WEST

XHRM-FM — SAN DIEGO — DUFF LINDSEY — MD
HOTS: Cherrelle, Janet Jackson, Zapp, Rene & Angela, Prince & The Revolution, R. Ayers, Isley, Jasper, Isley; Freestyle, W. Houston, New Edition, The Jets, Jimmy G., Nu Shooz, Force MD's, Princess, Jermaine Jackson, Lushus Daim, Gap Band, Cash Flow. ADDS: Trinere, TKA, A. Baker, P. Austin, Miami Sound Machine.

KSOL — SAN FRANCISCO — MARVIN ROBINSON — MD
HOTS: W. Houston, Yarbrough & Peoples, M. Day, Atlantic Starr, Force MD's, Jermaine Jackson, Cherrelle, Gap Band, Janet Jackson, A. Franklin, New Edition, Isley, Jasper, Isley; Rene & Angela, E. Wilde, Kashif, D. Dane, Prince & The Revolution, S. Robinson, B. Wright, Jimmy G. ADDS: Vanity, F. Jackson, Starpoint, Isley Brothers, S. Murdock, B. Womack, G. Chandler, Trinere, Whistle.

KGJF "AM 1230" — LOS ANGELES — RICK NUNEZ — MD
HOTS: Janet Jackson, Prince & The Revolution, Zapp, Cherrelle, The Jets, A. Franklin, S. Wonder, Jermaine Jackson, T. Pendergrass, Chapter 8, New Edition, Nu Shooz, (E.T.) E. Towns, Lushus Daim, Cash Flow. ADDS: P. Austin, Vanity, G. Chandler, Nicole, F. Jackson, TKA.

KUKQ — PHOENIX — ROBERT WIDEMAN — MD
HOTS: Zapp, Cherrelle, Rene & Angela, Prince & The Revolution, Janet Jackson, W. Houston, Falco. ADDS: Starpoint, M. Henderson, TKA. NO ADDS.

KJLH "102.3" — LOS ANGELES — FRANKIE ROSS — MD
HOTS: Prince & The Revolution, Janet Jackson, Atlantic Starr, Zapp, M. Morgan, Cherrelle, W. Houston, Yarbrough & Peoples, Lisa-Lisa, Rene & Angela. ADDS: Sly Fox, Aleem, F. Jackson, TKA, LL Cool J, G. Clinton, P. Austin, M. Scott, Stolen Kiss, M. Jonzun

West Retail Breakouts

IF YOUR HEART ISN'T IN IT — Atlantic Starr — A&M
UNDER THE INFLUENCE — Vanity — Motown
LOVE'S FIRE — Aleem with L. Burgess — Atlantic

SOUTH

KKDA 'K104-FM' — DALLAS — TERRI AVERY — MD
HOTS: Cherrelle, W. Houston, J. Jackson, Gap Band, Isley, Jasper, Isley; Force MD's, A. Franklin, Rene & Angela, M. Day, Prince & The Revolution, Zapp, New Edition, Juicy, E. Wilde, J. Stewart, E. Murphy, Full Force, Bernard Wright, Lovebug Starski, Janet Jackson. ADDS: E.C. King, A. Baker, West Coast Crew, Ta Mara & The Seen.

WRAP — NORFOLK — CHESTER BENTON — PD
HOTS: Zapp, Force MD's, W. Houston, Rene & Angela, J. Stewart, Cherrelle, Gap Band, D. Dane, E. Wilde, King Dream Chorus, G. Chandler, S. Robinson, Nu Shooz, Prince & The Revolution, Janet Jackson, New Edition, V. Young, (E.T.) E. Towns, R. Ayers. ADDS: M. Staples, M. White, M. Henderson, D. Pittman, Junior.

WBRD — FT. LAUDERDALE — CHARLES MITCHELL — PD
HOTS: Cherrelle, W. Houston, J. Jackson, Force MD's, Zapp, E. Wilde, Trinere, Rene & Angela, Gap Band, Prince & The Revolution, Nu Shooz, T. Pendergrass, New Edition, A. Franklin, Jimmy G, Starpoint, J. Graham, Janet Jackson, S. Murdock, Whistle. ADDS: 94 East Band, Junior, M. Morgan, The System, LL Cool J, Full Force, Vanity, Takanaka, M. Staples, G. Chandler.

WPAL — CHARLESTON — DON KENDRICKS — PD
HOTS: T. Pendergrass, New Edition, Janet Jackson, Gap Band, Rene & Angela, E. Wilde, Lushus Daim, M.C. Chill, Princess, Tramaine, R. Ayers, The Jets, E.C. King, W. Badarou, D. Dane, Stop The Madness, Juicy, Fox The Fox, S. Wonder. ADDS: Ta Mara & The Seen, J. Holliday, D. Henley, TKA.

V103 — ATLANTA — RAY BOYD — PD
HOTS: Rene & Angela, Prince & The Revolution, Cherrelle, R. Ayers, T. Pendergrass, S. Wonder, Zapp, EBO, M. Morgan, Isley, Jasper, Isley, Art Of Noise, Janet Jackson, Five Star, Ta Mara & The Seen, New Edition, P. Austin, Jermaine Jackson, Bernard Wright, Nu Shooz, (E.T.) E. Towns. ADDS: F. Jackson, Full Force, Isley, Jasper, Isley; Aleems, E. Wilde, Junior, 94 East Band.

KMJQ — HOUSTON — RON ATKINS — PD
HOTS: Cherrelle, Janet Jackson, W. Houston, Zapp, Rene & Angela, Prince & The Revolution, T. Pendergrass, B. Wright, S. Robinson, E. Wilde, M. Day, Yarbrough & Peoples, Sade, New Edition, Force MD's, B. Ocean, Gap Band, S. Mills, Colonel Abrams. ADDS: A. Franklin, Total Contrast, K. Blow, LL Cool J, West Coast Crew, M. Henderson.

KMJM "MAGIC 108" — ST. LOUIS — MIKE STRATFORD — PD
HOTS: A. Franklin, E. Wilde, Gap Band, Nu Shooz, Isley, Jasper, Isley, New Edition, Prince & The Revolution, Janet Jackson, Force MD's, Full Force. ADDS: Precious Moment, Junior, Starpoint, Devina, Tease.

South Retail Breakouts

ROCK ME AMADEUS — Falco — A&M
I'M NOT GONNA LET — Colonel Abrams — MCA
SLIDE OVER — Ready For The World — MCA

MIDWEST

WDAO — DAYTON — LANKFORD STEVENS — PD
HOTS: Force MD's, T. Pendergrass, Cherrelle, Janet Jackson, New Edition, E. Wilde, A. Franklin, Gap Band, Jermaine Jackson, S. Murdock, J. Brown, J. Graham, Juicy, M. Staples. ADDS: F. Jackson, L. Rawls, Isley Brothers, A. O'Neal, P. Austin, A. Baker, Junior, T. Boom.

WTLC — Indianapolis — Kelly Karson — PD
HOTS: Zapp, J. Jackson, M. Morgan, UTFO, A. Franklin, B. Wright, W. Houston, Whistle, W. Wilde, Gap Band, Cherrelle, Juicy, Lushus Daim, New Edition, J. Jackson, Full Force, Hiroshima, Nu Shooz, Jimmy G., Prince & The Revolution. ADDS: Tramaine, Art Of Noise, C. Khan, (E.T.) E. Towns, J. Holliday, Nicole, S. Murdock, M. Staples, Colonel Abrams.

WBMX-FM — CHICAGO — MARCO SPOON — PD
HOTS: Rene & Angela, W. Houston, M. Day, Janet Jackson, Cherrelle, New Edition, Force MD's, Yarbrough & Peoples, Isley, Jasper, Isley; Gap Band, Ta Mara & The Seen, James Brown, E. Wilde, B. Wright, A. Franklin, S. Murdock, King Dream Chorus, Juicy, T. Pendergrass. ADDS: Trinere, Falco, E.C. King, Colonel Abrams, F. Jackson, LL Cool J.

WJLB "FM 98" — DETROIT — CECILIA WHITMORE — MD
HOTS: Colonel Abrams, Cherrelle, Force MD's, A. Franklin, Janet Jackson, Isley, Jasper, Isley; Rene & Angela, Sade, Zapp, P. Austin, A. Cymone, Gap Band, J. Graham, J. Jackson, Jellybean, The Jets, Juicy, LA Dream Machine, P. Lawrence. ADDS: W. Badarou, Brenda & The Big Dudes, Falco, F. Jackson, S. Murdock. ADDS: Cash Flow, M. Henderson, LL Cool J.

WLUM-FM — MILWAUKEE — BERNIE MILLER — MD
HOTS: Cherrelle, Prince, Janet Jackson, A. Franklin, T. Pendergrass, Sly Fox, Falco, S. Wonder, Janet Jackson, Nu Shooz, F. Jackson, E. Wilde, ABC, New Edition, Pointer Sisters, Bernard Wright, Tramaine, Cash Flow, Force MD's. ADDS: M. Henderson, Little Richard, V. Young, Mazeratti, Starpoint, Miami Sound Machine.

East Retail Breakouts

ROCK THE BELLS — LL Cool J — Def Jam/Columbia
TWIST MY ARM — Pointer Sisters — RCA
MAY I — Isley Brothers — Warner Bros.

TOP 75 12" SINGLES

	Weeks On 3/15 Chart		Weeks On 3/15 Chart		Weeks On 3/15 Chart
1 WHAT HAVE YOU DONE FOR ME LATELY (EXTENDED MIX)/7:00 JANET JACKSON (A&M SP 12167)	1	8	26 CAN YOU FEEL THE BEAT (EXTENDED VERSION)/6:50 LISA LISA and CULT JAM with FULL FORCE (Columbia 44-05295)	29	18
2 SATURDAY LOVE (REMIX) CHERRELLE with ALEXANDER O'NEAL (Tabu/CBS 4Z9-05332)	8		27 IN THE MORNING TIME (SHOUT MIX)/6:49 TRAMAINÉ (A&M SP-12166)	27	8
3 I CAN'T WAIT (EXTENDED VERSION) NU SHOOSZ (Atlantic 0-86828)	6	5	28 COMPUTER LOVE (EXTENDED VERSION) ZAPP (Warnar Bros. 0-20442)	51	2
4 HOW WILL I KNOW (DANCE RE-MIX)/6:35 WHITNEY HOUSTON (Arista AD1-9449)	3	10	29 DIGITAL DISPLAY (EXTENDED MIX) READY FOR THE WORLD (MCA 5046)	21	14
5 ROCK ME AMADEUS/VIENNA CALLING FALCO (A&M SP 12170)	8	5	30 I CAN'T LIVE WITHOUT MY RADIO/I CAN GIVE YOU MORE L.L. COOL J. (Def Jam/Columbia 44-05291)	26	17
6 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING (EXTENDED VERSION)/5:43 BILLY OCEAN (Jive/Arista JDI 9431)	5	10	31 WHAT YOU NEED INXS (Atlantic 0-86832)	31	3
7 LIVING IN AMERICA (R&B Dance Version)/6:15 JAMES BROWN (Scotti Bros./CBS 4Z905310)	7	10	32 SIDEWALK TALK (REMIX) JELLYBEAN (EMI-America V-19204)	36	4
8 (NOTHING SERIOUS) JUST BUGGIN' WHIS'LE (Select FMS 62267)	19	5	33 LOVE'S GONNA GET YOU (DANCE MIX)/8:38 JOCELYN BROWN (Warnar Bros. 0-20383)	30	18
9 AFTER THE LOVE HAS GONE (EXTENDED VERSION)/6:45 PRINCESS (Next Plateau NP 50037)	9	9	34 WHO NEEDS LOVE LIKE THAT/HEAVEN ACTION ERASURE (Sire/Warnar Bros. 0-20404)	39	4
10 NEW TOY (EXTENDED VERSION) THE FLIRTS (CBS Associated 4Z9-05334)	10	5	35 BASS ROCK EXPRESS MC-ADE (4 Sight 3-85-FS-9)	35	5
11 ANOTHER NIGHT (EXTENDED VERSION) ARETHA FRANKLIN (Arista ADI 9454)	12	6	36 THE RIVER/SUNSHINE TOTAL CONTRAST (London/PolyGram 886 032-1)	41	4
12 YOUR SMILE RENE & ANGELA (Mercury/PolyGram 884 271-1)	14	9	37 EXPOSED TO LOVE (EXTENDED VERSION)/6:10 EXPOSE (Arista ADI-9426)	25	19
13 IF YOU SHOULD EVER BE LONELY (REMIX) VAL YOUNG (Gordy/Motown 4557GG)	15	5	38 HOT (REMIX) ROY AYERS (Columbia 44-05330)	45	4
14 I'LL BE ALL YOU EVER NEED TRINERE (Jampacked/Music Specialists JPI-2001)	16	5	39 KISS (EXTENDED VERSION) PRINCE (Paisley Park/Warnar Bros.)	DEBUT	
15 DO ME BABY (INTERLUDE)/4:59 MELISSA MORGAN (Capitol V-15211)	4	15	40 TENDER LOVE FORCE MD'S (Tommy Boy TB-876)	37	8
16 A LITTLE BIT OF LOVE (IS ALL IT TAKES) NEW EDITION (MCA 23608)	20	3	41 I ENGINEER (REMIX VERSION)/5:53 ANIMATION (Casablanca/PolyGram 884 433-1)	57	2
17 DON QUICHOTTE/6:29 MAGAZINE 60 (Baja/TSR B-54)	13	15	42 HE'S NUMBER ONE FANTASY (Spring SPR 12-418)	46	4
18 FUNKY LITTLE BEAT (EXTENDED VERSION) CONNIE (Sunnyview 3028)	17	14	43 GO HOME (REMIX) STEVIE WONDER (Tamla/Motown 4553 TG)	23	15
19 MOMENTS IN LOVE (EXTENDED VERSION)/7:00 ART OF NOISE (Island/ZTT 794)	18	10	44 LET'S GO ALL THE WAY (EXTENDED BLIX MIX) SLY FOX (Capitol V-15222)	48	2
20 I'M NOT GONNA LET (EXTENDED VERSION)/6:56 COLONEL ABRAMS (MCA 23612)	33	2	45 I LIKE YOU (EXTENDED VERSION)/5:05 PHYLLIS NELSON (Carrara/CBS 4Z9-05268)	32	20
21 THE SUN ALWAYS SHINES ON T.V. (EXTENDED VERSION)/8:25 A-HA (Warnar Bros. 0-20410)	11	10	46 CAN YOU ROCK IT LIKE THIS/TOGETHER FOREVER/4:28 & 3:32 RUN D.M.C. (Profile Pro-7088)	40	18
22 THE DREAM TEAM IS IN THE HOUSE/5:07 LA DREAM TEAM (Dream Team DRT-631)	22	19	47 GUILTY YARBROUGH & PEOPLES (Total Experience/RCA 2425)	34	10
23 (YOU ARE MY) ALL AND ALL JOYCE SIMS (Sleeping Bag SLX-17)	38	4	48 NIGHTMARES/5:50 DANA DANE (Profile PRO 7086)	53	8
24 LET ME BE THE ONE (EXTENDED VERSION) FIVE STAR (RCA PWI 4230)	24	18	49 SWEETHEART (EXTENDED VERSION) RAINY DAVIS (Supertronics RU 013)	54	3
25 DON'T YOU WANT MY LOVE NICOLE (Portrait/CBS 4R9-05331)	28	3	50 HIT THAT PERFECT BEAT BRONSKI BEAT (MCA 23605)	60	2
			51 ALICE, I WANT YOU JUST FOR ME/6:09 FULL FORCE (Columbia 44-05282)	47	23
			52 SANCTIFY YOURSELF (EXTENDED VERSION) SIMPLE MINDS (A&M AP-12172)	52	3
			53 WEST END GIRLS (DANCE MIX)/6:31 PET SHOP BOYS (EMI America V 19206)	62	2
			54 SLAVE TO THE RHYTHM (EXTENDED VERSION)/4:20 GRACE JONES (Manhattan Island/Capitol SPRO 9533)	49	10
			55 NO MORE (EXTENDED VERSION) SHIRLEY MURDÖCK (Elektra 0-66865)	DEBUT	
			56 DON'T STOP THE ROCK/6:30 FREESTYLE (Music Specialists MSI-111)	50	5
			57 LIFE'S WHAT YOU MAKE IT (REMIX) TALK TALK (EMI-America V-19203)	DEBUT	
			58 HOUSE ROCKER (EXTENDED VERSION) LOVEBUG STARSKI (Epic/CBS 49-05328)	DEBUT	
			59 HOW TO BE A ZILLIONAIRE/TOWER OF LONDON (EXTENDED VERSION) ABC (Mercury/PolyGram 884 382-1)	58	7
			60 GOOD TO THE LAST DROP C-BANK (Next Plateau NP 50033)	55	13
			61 P MACHINERY (EXTENDED) PROPAGANDA (ZZT/Island 0-96835)	59	8
			62 PRECIOUS LITTLE DIAMOND (EXTENDED VERSION) FOX THE FOX (Epic/CBS 49-05325)	42	7
			63 WHAT YOU'VE BEEN MISSIN'/5:10 STARPOINT (Elektra ED 5101)	43	10
			64 MY HEART GOES BANG (EXTENDED MIX) DEAD OR ALIVE (Epic/CBS 49-05722)	56	9
			65 THE SUPER BOWL SHUFFLE (EXTENDED VOCAL MIX)/6:30 CHICAGO BEARS SHUFFLIN' CREW (Red Label/Capitol V-70060)	64	7
			66 FEEL THE SPIN (EXTENDED DANCE VERSION)/6:50 DEBBIE HARRY (Gaffan/Warnar Bros. 0-20391)	44	18
			67 STAND BACK (EXTENDED VERSION)/7:17 STEPHANIE MILLS (MCA 23598)	61	10
			68 YOUR PERSONAL TOUCH EVELYN "CHAMPAGNE" KING (RCA PW-14202)	63	19
			69 I'M YOUR MAN (EXTENDED SIMULATION) WHAM! (Columbia 44-05322)	66	14
			70 TARZAN BOY (EXTENDED DANCE VERSION)/6:16 BALTIMORA (Manhattan/Capitol V-56011)	65	19
			71 LEGS (EXTENDED VERSION) ART OF NOISE (Chrysalis 4V9-42934)	68	13
			72 NO FRILLS LOVE (EXTENDED DANCE REMIX)/7:25 JENNIFER HOLLIDAY (Gaffan/Warnar Bros. 0-20413)	67	21
			73 CHAIN REACTION (REMIX) DIANA ROSS (RCA PD-14267)	71	7
			74 COUNT ME OUT (EXTENDED VERSION)/6:25 NEW EDITION (MCA 23595)	69	19
			75 YELLOW PANTIES/4:54 DR. JECKYLL & MR. HYDE (Profile Pro 7092)	75	10

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

New 12" Releases

C. CHRIS AND RICH E. RICH (WITH RUDY PARDEE) (MCA-23615)
Apartheid (You Know It's A Crime) (6:50) (Pedie Cooper) (By Design Music) (Producer: Pedie Cooper)

MICHAEL JEFFRIES (Warnar Bros. 0-20450)
Razzle Dazzle (extended dance mix) (6:40) (James Newton Howard, Hawk Wolinski) (Warnar Tamerlane/BMI, Warnar Bros. Music/ASCAP) (Producers: Hawk Wolinski, James Newton Howard)

NEWCLEUS (Sunnyview 436)
Na Na Beat (vocal) (6:49) (Lankins, Cenac, Crafton, Webb) (Happy Stepchild/BMI, Wedot/ASCAP) (Producers: Joe Webb, Frank Fair, Amos Larkins II)

THE JETS (MCA 23613)
Crush On You (extended version) (6:35) (J. Knight, A.Zigman) (Almo Music, Crimsco Music, Irving Music/ASCAP, BMI) (Producers: Don Powell, David Rivkin, Jerry Knight, Aaron Zigman)

LL COOL J (Columbia 44-0539)
Rock The Bells (original version) (7:11) (J. Smith, R. Rubin) (Publisher: not listed) (Producer: Rick Rubin)

VARIOUS ARTISTS (MCA-23614)
Stop The Madness (dance version) (7:09) (T. Reid, M. Stokes, S. Barnes, L.Armour) (Publisher: Not listed) (Producer: Michael Stokes)

MOST ACTIVE



What Have You Done For Me Lately
— Janet Jackson — (A&M)

STRONG ACTIVITY

I Can't Wait — Nu Shooz — (Atlantic)

Rock Me Amadeus — Falco — (A&M)

Just Buggin' — Whistle — (Select)

I'm Not Gonna Let — Colonel Abrams — (MCA)

CLUB PICK

"Say It, Say It" — E.G. Daily — (A&M)
D.J.: Mark Vellese
Club: Showcase One
Pool: I.R.S.
Location: Chicago

Comments:

"A big hit. This 12" is very popular in the clubs probably because of its Madonna like sound. Should go top 10."

RETAILER'S PICK

"War Boys" — Annabelle — (RCA)
Store: Importes Etc.
Manager: Jenine Ahlers
Location: Chicago

"A nice crossover record. Good street sound. Radio should keep an eye and ear on this one."

ON JAZZ

Lee Jeske, New York

BENNIE — I remember the day in 1978 when I first heard **Bennie Wallace's** "The Fourteen Bar Blues." Since it was released on a German label (Enja) and featured what was obviously not a German, I knew that this must be an album by a young American living in Europe.

"I never lived in Europe for a day," says the Chatanooga-born Bennie Wallace, who was already in his 30s and a New York resident for a half-dozen years when he recorded "The Fourteen Bar Blues." "I lived right here through the whole thing, in this room."

The reason that I, and most of the rest of the jazz world, hadn't heard of Bennie Wallace when "The Fourteen Bar Blues" was sprung on us, was because, according to Bennie, "I just wasn't playing with anybody as a sideman, and I guess I was a little bit timid to go sit in with some of the bands."

So Bennie Wallace emerged full-blown — with a fat, masculine tenor sound and a style that had deep roots and long branches — on the jazz scene. He became a star in Europe, recording seven albums for Enja (enlisting such talents as **Elvin Jones**, **Dannie Richmond**, **Chick Corea**, and **Tommy Flanagan** as sidemen) touring regularly, even getting a commission from a German radio orchestra.

"I was really making a living working in Europe, and really wasn't spending that much time over there," says Bennie Wallace in his upper-Manhattan apartment. "I would go over and play for three weeks and make enough money to come home and live like a cockroach for three months, and go back and do it again."

Things, hopefully, are changing. Late last year, Bennie Wallace released his first American album, "Twilight Time" (Blue Note) — a refreshing album of songs pertaining to the south, bringing together such diverse personalities as **Mac Rebennack**, **John Scofield**, **Stevie Ray Vaughan**, and **Ray Anderson** — and there's even a video of it that is running on VH-1. The southern Jazz/blues/cajun combination fits the Tennessean like a saddle fits **Roy Rogers'** bottom.

"I realized how much of that Southern music is a part of what I've always done, ever since I was a kid, and how much it's really more of the roots of my music. On my last album for Enja I used gospel singers. I spent a lot of time in Knoxville — going to church with them and playing in churches and going to the singings. That was really a hell of an experience to learn where Southern music's really coming from. We'd go to these singings and there'd be people who work all week and get up in church and sing on Sunday. People talk about blues being the roots of jazz; like, this is the roots of blues."

Bennie Wallace may have grown up in Eastern Tennessee, but, thanks to a hip high school band teacher, he spent more time listening to **Coltrane** than **Scruggs**. A run-in with a **Sonny Rollins** record may have set his life's course.

"When I first started playing saxophone, I had a little blues solo in the big band, and the teacher gave me a record of **Dizzy Gillespie** and **Sonny Rollins** and said, 'Listen to the way this guy plays the blues solo. Try to do something like that.' And I had already heard Coltrane, but I heard this thing of Sonny playing the blues solo and it was my first real artistic experience. I can imagine, like, the first time a painter sees **Van Gogh** or something — it really touched a chord."

Between that moment and my first listening of "The Fourteen Bar Blues," Bennie Wallace got a degree in music, toured with commercial bands, woodshed in Boston, moved to New York, gigged quietly with **Jack Six** and **Monty Alexander**, and recorded "The Fourteen Bar Blues."

More or less. Since *then* with eight albums to his credit, he's become a seasoned saxophonist and an entertaining performer.

"Celine talks about that emotion is the only essential element," says Bennie Wallace. "Emotional communication is the only essential element in life, and the rest of it is really kind of superfluous, all the intellectual aspects. I guess it's kind of his way of saying, it don't mean a thing if it ain't got that swing. I read that a few months ago and it helped me articulate what I'm trying to be up to: it's trying to communicate with music. You know, you can really enrich peoples lives if you lay something good on them where they can understand you."



TWILIGHT TIME — Bennie Wallace (r) poses with Viveca Lindfors and Mac Rebennack during a break in the shooting of the video from the "Twilight Time" LP.

TOP 40 ALBUMS

★ AVAILABLE ON COMPACT DISC

		Weeks On 3/15 Chart	Weeks On 3/15 Chart
1	MAGIC TOUCH ★ STANLEY JORDAN (Blue Note BT 85101)	1	54
2	BLACK CODES (From The Underground) WYNTON MARSALIS (Columbia FC 40009)	2	24
3	FABLES JEAN LUC PONTY (Atlantic 81276)	3	22
4	ALTERNATING CURRENTS ★ SPYRO GYRA (MCA 5606)	4	39
5	ANOTHER PLACE HIROSHIMA (Epic BFE 39938)	7	20
6	DECEMBER ★ GEORGE WINSTON (Windham Hill/A&M WH-1025)	6	72
7	OASIS JOE SAMPLE (MCA 5481)	5	31
8	A WINTER'S SOLSTICE VARIOUS (Windham Hill/A&M WH-1045)	8	16
9	SKIN DIVE MICHAEL FRANKS (Warner Bros. 25275-1)	9	41
10	SCHUUR THING DIANE SCHUUR (GRP-1022)	11	17
11	GRP LIVE IN SESSION (GRP-1023)	13	8
12	DANCING IN THE SUN GEORGE HOWARD (TBA TB205)	10	47
13	VOCALESE ★ THE MANHATTAN TRANSFER (Atlantic 81266-1)	15	33
14	FLOPPY DISK KIRK WHALUM (Columbia FC 40221)	16	6
15	EXPLOSION PAQUITO D'RIVERA (Columbia FC 40156)	18	5
16	LOVE WILL FOLLOW GEORGE HOWARD (TBA-TB 210)	DEBUT	
17	ACOUSTICITY DAVID GRISMAN (Zebra/Acoustic ZEA 6153)	12	9
18	CELEBRATE PERRI (Zebra/MCA ZEB5684)	20	6
19	HARLEQUIN ★ DAVE GRUSIN & LEE RITENOUR (GRP 1015)	17	50
20	WALKIN' WITH YOU TIM EYERMANN'S EAST COAST OFFERING (MCA 5589)	14	13
21	SOUL SCAPE ROB MULLINS (RMC 1005)	21	5
27	RIGHT ON THE MONEY CABO FRIO (Zebra/MCA ZEB5685)	24	5
23	ATLANTIS WAYNE SHORTER (Columbia FC 40055)	19	24
24	THIS SIDE UP DAVID BENOIT (Spindle Top STP 104)	27	5
25	AUTUMN ★ GEORGE WINSTON (Windham Hill/A&M WH-1012)	23	54
26	YOU MIGHT BE SURPRISED ROY AYERS (Columbia FC 40022)	29	20
27	PARKER'S MOOD SADAO WATANABE LIVE AT BRAVAS CLUB '85 (Elektra 60475)	DEBUT	
28	ROAD HOUSE SYMPHONY HANK CRAWFORD (Milestone M-9140)	31	3
28	STATE OF THE ART JIMMY McGRUFF (Milestone M-9135)	32	3
30	A HOUSE FULL OF LOVE MUSIC FROM THE BILL COSBY SHOW GROVER WASHINGTON JR./ VARIOUS ARTISTS (Columbia FC- 40270)	33	2
31	STILL WARM JOHN SCOFIELD (Gramavision 18- 8508)	DEBUT	
32	DIALECTS JOE ZAWINUL (Columbia FC-40081)	35	2
33	PIANO SAMPLER ★ VARIOUS ARTISTS (Windham Hill/ A&M 1040)	22	12
34	WHITE WINDS ★ ANDREAS VOLLENWEIDER (CBS FM 39963)	30	57
35	WARNING ★ BILLY COBHAM (GRP-A-1020)	34	24
36	SOARING THROUGH A DREAM AL DI MEOLA (Manhattan ST-53011)	25	29
37	AL JARREAU IN LONDON ★ (Warner Bros. 25331)	26	27
38	FANTASY RAMSEY LEWIS (Columbia FC 40108)	28	18
39	REJUVENATION LONNIE LISTON SMITH (Doctor Jazz FW-40063)	36	19
40	SLOW MOTION ★ ANDY NARELL (Hip Pocket HP-105)	37	21

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

FEATURE PICKS

ENCONTROS E DESPEDIDAS (MEETINGS AND FARWELLS) — Milton Nascimento — Polydor 827 638-1 — Producer: Mazola — List: 9.98 — Bar Coded

Milton Nascimento — best known stateside for his work with Wayne Shorter — in a broad, beautiful record, featuring some of the prettiest, most emotional singing available in any language. Hubert Laws and Pat Metheny are on hand, but it's the often stunning writing and singing — in Portuguese — well backed by able Brazilian fusion players that should help this cross over musical and linguistic boundaries.

JUNTOS — Ivan Lins — Philips 822 672-1 — Producer: Gilson Peranzetta — List: 9.98 — Bar Coded

Ivan Lins, one of Brazil's leading tunesmiths (his songs have been waxed by Sarah Vaughan, Quincy Jones, and others, and he's featured on the recent Grusin/Ritenour LP) in a splendid album of collaborations. The sweet voiced Lins is joined by Patti Austin and George Benson, along with such Brazilian stars as Beth Carvalho, Simone, Alba Ramalho, and Djavan, for a sampler of his jazz-inflected tunes — including the almost-standard "The Island" — sung in Portuguese.

STILL WARM — John Scofield — Gramavision 18-8508-1 — Producer: Steve Swallow — List: 9.98 — Bar Coded

John Scofield has assembled a tight band of fusion veterans for his second Gramavision LP — Darryl Jones, Omar Hakim, and Don Grolnick — and they turn in an energetic, spiky performance. Scofield's guitar playing is the main ticket here: his stature as one of the most soulful contemporary electric guitarists is enhanced on this tasty, neo-fusion effort.

WINDHAM HILL RECORDS SAMPLER '86 — Various — Windham Hill WH-1048 — Producers: Various — List: 9.98 — Bar Coded

The state of the art of "new age" music: a creamy, dreamy, lighter-than-meringue collection from such stars of the genre as Philip Aaberg, Darol Anger/Barbara Higbie, Shadowfax, Liz Story, and Ira Stein/Russel Walder. "New age" fits the anthology format well — the variety of sounds is welcome — and Windham Hill still represents the crop's cream.

SHOP TALK

Stephen Padgett, Los Angeles

NARM PRODUCT PRESENTATIONS

— The highlight of every NARM Convention is label product presentations. This year was no different. The six major distributors took time on Sunday and Monday to wow us all with a dazzling display of past successes and future hopes. But after the dazzle, when the dust began to settle, we had a few questions that lingered. For instance, after lambasting retailers for trying, in 1984, to "turn this into a video convention," wasn't it interesting that **Irving Azoff's MCA Records** presentation centered so heavily on **MCA Home Video**? We also found some of the presentations notable for what they failed to include. How come **CBS** didn't talk about **Elvis Costello**, who has just released his best record in five years? Or **Prefab Sprout**, a band that gives so much credibility to **Columbia Records**? What happened to **The Dream Academy** and **Scritti Politti**, both Top 10 artists for **Warner Brothers**? Does anybody know why **The Jesus And Mary Chain**, **The Replacements** and **Husker Du** were overlooked after all that has been written about those bands? **GTR** is **Arista's** Asia. The band features **Yes** guitarist **Steve Howe** and former **Genesis** guitarist **Steve Hackett**. The record will undoubtedly go through the roof. But is that any reason for **Arista** to slight the rest of its roster? **Arista's** entire presentation was devoted to **GTR**. Not one mention was made of **Jermaine Stewart**, **Jermaine Jackson**, **The Cruzados** or **Expose**. Was there a reason we got no **Cure** from **Elektra**? How about **The Waterboys**, **Island's** great Scottish band? There were so many great artists, both established and developing, that never got mentioned. Was this human error, simple oversight, or calculated omis-

sion? Could it be the labels are asking retailers to get excited about artists that the labels themselves aren't even excited about?

SOUND WAREHOUSE ON MOUNTAIN TOP — The Dallas sales office of **WEA** and **Sound Warehouse** are in the midst of a 73-store, chainwide contest promotion called "Mountain Of Hits." It began March 7 and ended March 17. In addition to sale prices on approximately one dozen featured **WEA** LPs, cassettes, compact discs and music videos, **Sound Warehouse** will offer chances to win a ski trip for two to **Winter Park, CO**. The prize, valued at \$750, includes roundtrip airfare for two provided by a key radio station in each market, and lodging, ski lift and ski rental, courtesy of **Winter Park**. The winners were determined by random drawings and announced on the air in 16 markets. The promotion was supported by an intensive multimedia advertising and in-store merchandising campaign.

MCA TO RELEASE MGM/UA SOUNDTRACKS — In a joint announcement, **Myron Roth**, executive vice president, **MCA Records Group** and **Mike Stewart**, president, **CBS Songs**, announced that **MCA** will be licensing from **CBS Songs** the North American rights to classic **MGM/UA** soundtrack albums. **CBS Songs** acquired the soundtrack rights when it purchased the music catalogs of **MGM** and **UA** in 1984. The first schedule of releases will emerge this March with the extensive catalog periodically released over the year. **MCA's** first release of the **MGM/UA** reissues will consist of eight titles: "Doctor Zhivago;" "How The West Was Won;" "Singin' In The Rain;" "Easter Parade;" "That's Entertainment, Pt. 2;" "Gigi;" "A Time To Sing;"



PIZZA TO GO-GO — **I.R.S.** recording artist **Jane Wiedlin** dropped by **Licorice Pizza's** main offices to say "thanks" and sign copies of her debut solo LP. Pictured top (l-r): **Ruth Sims**, senior vice president/general manager, **Licorice Pizza**; **Wiedlin**; **Randy Gerston**, marketing director, **Licorice Pizza** and **Mark Cope**, formerly with **I.R.S.** Pictured (l to r) bottom: **Dave Marcus**, **I.R.S.** buyer, **Licorice Pizza**; **Patty Waddell**, marketing administrator, **Licorice Pizza** and **Pat Surnegie**, salesperson, **MCA Records**.

and "Wizard Of Oz." The albums will be issued using original film artwork, and more titles are set for release in 1986.

DIRECT MUSIC MARKETING — Combining the proven results of computerized demographic science, direct mail marketing and music is the novel idea of **Frank Udonn**, president **Direct**

Music Marketing in **Miami, FL**. Record companies and retailers alike can cash in on **DMM's** unique service of target mailing. Specific populations in your area, whose musical taste is known, can be reached with samples of music, money-off coupons and much more. For more info: 305-751-5323.

TOP 40 COMPACT DISCS

		Weeks On 3/15 Chart
1	BROTHERS IN ARMS ★	15.98
	DIRE STRAITS (Warner Bros. 25264-2) WEA	1 43
2	PROMISE	—
	SADE (Portrait RK 40263) CBS	3 10
3	THE BROADWAY ALBUM	—
	BARBRA STREISAND (Columbia CK 40092) CBS	2 13
4	SCARECROW	—
	JOHN COUGAR MELLENCAMP (Riva 824 865) POL	4 22
5	HEART	—
	HEART (Capitol CDP-46157) CAP	5 7
6	NO JACKET REQUIRED	15.98
	PHIL COLLINS (Atlantic 81240-2) WEA	6 46
7	WHITNEY HOUSTON	—
	(Arista JRCD-8221) RCA	8 26
8	WELCOME TO THE REAL WORLD	—
	MR. MISTER (RCA PCD 1-7180) RCA	9 9
9	MIAMI VICE	—
	ORIGINAL TELEVISION SOUNDTRACK (MCA MCAD-6150) MCA	7 18
10	BORN IN THE U.S.A.	—
	BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	10 80
11	STEREOTOMY	—
	THE ALAN PARSONS PROJECT (Arista ARCD-8384) RCA	14 5
12	AFTERBURNER	15.98
	ZZ TOP (Warner Bros. 25342) WEA	11 17
13	THE DREAM OF THE BLUE TURTLES	—
	STING (A&M CD 3750) RCA	12 34
14	THE DARK SIDE OF THE MOON	—
	PINK FLOYD (Capitol CDP-46001) CAP	13 80
15	SONGS FROM THE BIG CHAIR	—
	TEARS FOR FEARS (Mercury 824 300-2) POL	15 49
16	IN SQUARE CIRCLE ★	—
	STEVIE WONDER (Tamla/Motown TAMD 06134) MCA	16 20
17	LITTLE CREATURES	15.98
	TALKING HEADS (Sire 2-25305) WEA	20 33
18	CHRONICLES	—
	CREEDENCE CLEARWATER REVIVAL (Fantasy FCD 623-CCR2) IND	18 28
19	WHITE CITY-A NOVEL	15.98
	PETE TOWNSHEND (Atco 90473) WEA	19 8
20	KNEE DEEP IN THE HOOPLA	—
	STARSHIP (Grunt/RCA 5488) RCA	23 18

		Weeks On 3/15 Chart
21	ROCK A LITTLE	15.98
	STEVIE NICKS (Modern/Atlantic 90479) WEA	17 8
22	DIAMOND LIFE	—
	SADE (Portrait RK 39581) CBS	21 46
23	POWER WINDOWS ★	—
	RUSH (Mercury 826 098) POL	22 10
24	GREATEST HITS	15.98
	THE CARS (Elektra 60464) WEA	27 10
25	GREATEST HITS VOLUME I & II	—
	BILLY JOEL (Columbia J2K 40121) CBS	24 29
26	RECKLESS	—
	BRYAN ADAMS (A&M CD-5013) RCA	25 60
27	DECEMBER	—
	GEORGE WINSTON (Windham Hill CD 1025) RCA	26 20
28	DEJA VU	15.98
	CROSBY, STILLS, NASH & YOUNG (Atlantic 19118) WEA	30 16
29	BIOGRAPH	—
	BOB DYLAN (Columbia 38830) CBS	28 9
30	BIG NOTES	—
	FLIM AND THE BB'S (Digital Music Products CD454) IND	31 5
31	A DECADE OF STEELY DAN	—
	STEELY DAN (MCA MCAD-5570) MCA	32 4
32	LISTEN LIKE THIEVES	15.98
	INXS (Atlantic 81277-2) WEA	35 2
33	Z O S O	15.98
	LED ZEPPELIN (Atlantic 2-19129) WEA	DEBUT
34	ONCE UPON A TIME	—
	SIMPLE MINDS (A&M/Virgin 5092) RCA	29 13
35	THE BEST OF ELVIS COSTELLO	—
	ELVIS COSTELLO (Columbia C2K 40121) CBS	DEBUT
36	RIPTIDE ★	15.98
	ROBERT PALMER (Island 90471-2) WEA	36 7
37	DOG EAT DOG	15.98
	JONI MITCHELL (Geffen 2-24074) WEA	33 5
38	SEVEN THE HARD WAY	—
	PAT BENATAR (Chrysalis VK 41507) CBS	37 9
39	THAT'S WHY I'M HERE	—
	JAMES TAYLOR (Columbia CK 40052) CBS	34 9
40	ASTRA ★	15.98
	ASIA (Geffen 24072) WEA	39 8

★ 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.

March 22, 1986

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

		Weeks On 3/15 Chart			Weeks On 3/15 Chart			Weeks On 3/15 Chart			
1	WHITNEY HOUSTON ★■ 8.98 (Arista AL8-8211) RCA	1	52	33	PRIMITIVE LOVE ★ MIAMI SOUND MACHINE (Epic BFE 40131) CBS	33	17	68	EMERGENCY ★■ 8.98 KOOL & THE GANG (De-Lite 822 943-1) POL	62	48
2	PROMISE ★■ SADE (Portrait FR 40263) CBS	2	16	34	PICTURES FOR PLEASURE 8.98 CHARLIE SEXTON (MCA 5629) MCA	37	13	CHARTBREAKER			
3	HEART ★■ 8.98 (Capitol ST-12410) CAP	4	37	35	HERE'S TO FUTURE DAYS ★ 8.98 THOMPSON TWINS (Arista 8276) RCA	35	24	69	KING OF AMERICA 8.98 THE COSTELLO SHOW (Featuring ELVIS COSTELLO) (Columbia FC 40173) CBS	DEBUT	
4	THE BROADWAY ALBUM ★■ BARBRA STREISAND (Columbia OC 40092) CBS	3	18	36	WHITE CITY — A NOVEL ★□ 8.98 PETE TOWNSHEND (Atco 90473) WEA	32	17	70	THE BLIND LEADING THE NAKED 8.98 VIOLENT FEMMES (Slash 25340-1) WEA	76	5
5	WELCOME TO THE REAL WORLD ★□ 8.98 MR. MISTER (RCA NFL1-8045) RCA	5	31	37	READY FOR THE WORLD ★■ 8.98 (MCA 5594) MCA	36	39	71	THE COLOR PURPLE 16.98 ORIGINAL SOUNDTRACK (Qwest 25389-1) WEA	78	4
6	BROTHERS IN ARMS ★■ 8.98 DIRE STRAITS (Warner Bros. 25264-1) WEA	6	43	38	LITTLE CREATURES ★□ 8.98 TALKING HEADS (Sire 25305-1) WEA	39	41	72	DONE WITH MIRRORS 8.98 AEROSMITH (Geffen GHS 24091) WEA	71	18
7	SCARECROW ★■ 8.98 JOHN COUGAR MELLENCAMP (Riva 824 865-1) POL	7	28	39	ALABAMA GREATEST HITS ★ 8.98 ALABAMA (RCA AHL1-7170) RCA	47	4	73	LIKE A VIRGIN ★■ 8.98 MADONNA (Sire 25157-1) WEA	70	59
8	THE ULTIMATE SIN OZZY OSBOURNE (CBS Associated OZ 40026) CBS	8	6	40	STEREOTOMY ★ 9.98 THE ALAN PARSONS PROJECT (Arista AL9-8384) RCA	44	8	74	LIVE IN NEW YORK CITY 9.98 JOHN LENNON (Capitol SV-12451) CAP	DEBUT	
9	KNEE DEEP IN THE HOOPLA ★■ 8.98 STARSHIP (Grunt/RCA BXLI-5488) RCA	9	24	41	UNDER LOCK AND KEY 8.98 DOKKEN (Elektra 60458) WEA	40	15	75	COME OUT AND PLAY ★□ 9.98 TWISTED SISTER (Atlantic 81275) CAP	72	14
10	AFTERBURNER ★■ 8.98 ZZ TOP (Warner Bros. 25342) MCA	10	19	42	LIVES IN THE BALANCE 8.98 JACKSON BROWNE (Elektra 60457) WEA	58	3	76	LOVE 8.98 THE CULT (Sire 25359) WEA	77	9
11	THE DREAM OF THE BLUE TURTLES ★■ 8.98 STING (A&M SP 3750) RCA	12	38	43	ROCK ME TONIGHT ★■ 8.98 FREDDIE JACKSON (Capitol ST 12404) CAP	38	35	77	IRON EAGLE 8.98 ORIGINAL SOUNDTRACK (Capitol ST 12499) CAP	85	5
12	ONCE UPON A TIME ★□ 8.98 SIMPLE MINDS (A&M/Virgin 5092) RCA	11	19	44	RADIO ★■ L.L. COOL J (Def Jam/Columbia BFC 40239) CBS	50	13	78	SEVENTH STAR 8.98 BLACK SABBATH featuring TONY IOMMI (Warner Bros. 25337-1) WEA	79	6
13	ROCKY IV ★□ 8.98 ORIGINAL SOUNDTRACK (Scotti Bros. SZ 40203) CBS	13	18	45	PLAY DEEP ★ THE OUTFIELD (Columbia BFC 40027) CBS	59	23	79	RESTLESS ★ 8.98 STARPOINT (Elektra 60424) WEA	75	27
14	BORN IN THE U.S.A. ★■ BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	14	91	46	DIAMOND LIFE ★■ SADE (Portrait BFR 39581) CBS	46	56	80	BIOGRAPH ★ BOB DYLAN (Columbia C5X 38830) CBS	69	17
15	NO JACKET REQUIRED ★■ 9.98 PHIL COLLINS (Atlantic 81240-1) WEA	17	55	47	ALL FOR LOVE ★□ 8.98 NEW EDITION (MCA 6579) MCA	41	17	81	MAKE IT BIG ★■ WHAM! (Columbia FC 39595) CBS	81	57
16	ROCK A LITTLE ★□ 8.98 STEVIE NICKS (Modern/Atlantic 90479) WEA	15	16	48	THAT'S WHY I'M HERE ★ JAMES TAYLOR (Columbia FC 40052) CBS	48	19	82	STRENGTH ★ 8.98 THE ALARM (IRS-5666) MCA	73	19
17	LISTEN LIKE THIEVES ★ 8.98 INXS (Atlantic 81277) WEA	19	21	49	RIPTIDE ★ 8.98 ROBERT PALMER (Island 90471) WEA	74	17	83	LIVING IN THE BACKGROUND 6.98 BALTIMORA (Manhattan SQ 53020) CAP	83	10
18	NERVOUS NIGHT ★□ HOOTERS (Columbia BFC 39912) CBS	20	45	50	WHITE NIGHTS ★ 9.98 ORIGINAL SOUNDTRACK (Atlantic B1273) WEA	34	21	84	TUFF ENUFF THE FABULOUS THUNDERBIRDS (CBS Associated BFZ 40304) CBS	116	3
19	MEAN BUSINESS 8.98 THE FIRM (Atlantic 7-81628) WEA	21	6	51	RECKLESS ★■ 8.98 BRYAN ADAMS (A&M SP-5013) RCA	42	69	85	HOW COULD IT BE ★□ EDDIE MURPHY (Columbia FC 39952) CBS	57	23
20	IN SQUARE CIRCLE ★ 9.98 STEVIE WONDER (Tamla/Motown 6134) MCA	18	24	52	OUT OF AFRICA 9.98 ORIGINAL SOUNDTRACK (MCA 6152) MCA	53	8	86	LIVE AFTER DEATH □ 8.98 IRON MAIDEN (Capitol SABB-12441) CAP	64	20
21	MIAMI VICE ★■ 9.98 ORIGINAL TELEVISION SOUNDTRACK (MCA 6150) MCA	16	24	53	POWER WINDOWS ★■ 8.98 RUSH (Mercury 826 098) POL	43	20	87	SOUL TO SOUL ★ STEVIE RAY VAUGHN AND DOUBLE TROUBLE (Epic FE 40036) CBS	86	26
22	DIFFERENT LIGHT ★ BANGLES (Columbia BFC 40039) CBS	29	7	54	PRETTY IN PINK 9.98 ORIGINAL SOUNDTRACK (A&M SP 5113) RCA	80	4	88	THE KNIFE FEELS LIKE JUSTICE 8.98 BRIAN SETZER (EMI America ST-17178) CAP	118	2
23	MIKE & THE MECHANICS 8.98 (Atlantic 81287) WEA	24	14	55	MEETING IN THE LADIES ROOM 8.98 KLYMAXX (Constellation/MCA 5529) MCA	52	48	89	THE NEW ZAPP IV U 8.98 ZAPP (Warner Bros. 25327) WEA	89	18
24	SONGS FROM THE BIG CHAIR ★■ 8.98 TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	23	52	56	BALANCE OF POWER ELECTRIC LIGHT ORCHESTRA (CBS Associated FZ-40048) CBS	63	4	90	PREMONITION 8.98 PETER FRAMPTON (Atlantic 81290-1) WEA	101	7
25	THE DREAM ACADEMY ★ 8.98 (Reprise/Warner Bros. 25266) WEA	25	20	57	SHEILA E. IN ROMANCE 1600 ★□ 8.98 (Paisley Park/Park Bros. 25317) WEA	49	28	91	HIGH PRIORITY CHERRELLE (Tabu BFZ 40094) CBS	111	5
26	FRIENDS □ DIONNE WARWICK (Arista AL8 8398) RCA	22	14	58	CONTROL 8.98 JANET JACKSON (A&M SP-5106) RCA	68	4	92	THE LAST COMMAND 8.98 W.A.S.P. (Capitol ST-12435) CAP	82	19
27	AS THE BAND TURNS 8.98 ATLANTIC STARR (A&M SP-5019) RCA	28	25	59	HOW TO BE A ZILLIONAIRE ★ 8.98 ABC (Mercury 824 904-1) POL	60	25	93	ASTRA ★ 8.98 ASIA (Geffen 24072) WEA	87	17
28	LOVIN' EVERY MINUTE OF IT ★ LOVERBOY (Columbia FC 39953) CBS	31	28	60	DO ME BABY 8.98 MELISSA MORGAN (Capitol B ST 12434) CAP	66	5	94	THE COLOUR OF SPRING 8.98 TALK TALK (EMI America ST 17179) CAP	DEBUT	
29	HUNTING HIGH AND LOW ★□ 8.98 A-HA (Warner Bros. 25300) WEA	26	37	61	SEVEN THE HARD WAY ★ PAT BENATAR (Chrysalis OV 41507) CBS	55	16	95	LUXURY OF LIFE 8.98 FIVE STAR (RCA NFL 1-8052) RCA	109	26
30	GREATEST HITS ★■ 8.98 THE CARS (Elektra 60464) WEA	27	19	62	COLOR OF SUCCESS ★□ 8.98 MORRIS DAY (Warner Bros. 25320) WEA	51	22	96	CARAVAN OF LOVE ISLEY, JASPER, ISLEY (CBS Associated BFZ 401180) CBS	88	23
31	FALCO 3 8.98 FALCO (A&M SP 5105) RCA	45	4	63	THEATRE OF PAIN ★■ 9.98 MOTLEY CRUE (Elektra 60418-1) WEA	56	37	97	7 WISHES ★■ 8.98 NIGHT RANGER (MCA 5593) MCA	95	42
32	WHO'S ZOOMIN' WHO ★■ 8.98 ARETHA FRANKLIN (Arista AS 8276) RCA	30	35	64	ICE ON FIRE ★ 8.98 ELTON JOHN (Geffen 24077) WEA	65	18	98	THE HEAD ON THE DOOR 8.98 THE CURE (Elektra 60435) WEA	100	27
				65	PACK UP THE PLANTATION—LIVE ★ 10.98 TOM PETTY AND THE HEARTBREAKERS (MCA 8021) MCA	61	15	99	SUN CITY 8.98 ARTISTS UNITED AGAINST APARTHEID (Manhattan ST-53019) CAP	84	19
				66	SO RED THE ROSE ■ 9.98 ARCADIA (Capitol SC-12428) CAP	54	15	100	FINE YOUNG CANNIBALS 8.98 (IRS-5683) MCA	103	10
				67	GREATEST HITS VOLUME I & II ★■ BILLY JOEL (Columbia 40121) CBS	67	36				

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

Cash Box Top Albums / 101 to 200

March 22, 1986

			Weeks On
			3/15 Chart
101	FEARGAL SHARKEY	8.98 (Virgin/A&M SP-6-5108) RCA	113 4
102	CUPID & PSYCHE '85 ★	8.98 SCRITTI POLITTI (Warner Bros. 25302) WEA	90 34
103	DECEMBER ★■	9.98 GEORGE WINSTON (Windham Hill 1025) RCA	102 17
104	TA MARA & THE SEEN	6.98 (A&M SP 6-5078) RCA	98 19
105	KRUSH GROOVE ★	8.98 ORIGINAL SOUNDTRACK (Warner Bros. 25295) WEA	94 20
106	SLAVE TO THE RHYTHM	8.98 GRACE JONES (Manhattan/Island ST-53021) CAP	104 17
107	DOG EAT DOG ★	8.98 JONI MITCHELL (Geffen GHS 24074) WEA	91 19
108	HOUNDS OF LOVE ★	8.98 KATE BUSH (EMI America 17171) CAP	92 24
109	MASTER OF PUPPETS	8.98 METALLICA (Elektra 60439-1) WEA	DEBUT
110	DEAD MAN'S PARTY	8.98 OINGO BOINGO (MCA 5665) MCA	107 20
111	PRIVATE DANCER ★■	8.98 TINA TURNER (Capitol ST-12330) CAP	110 93
112	CRUSH	8.98 ORCHESTRAL MANOEUVERS IN THE DARK (A&M/Virgin SP 5077) RCA	112 36
113	ALBUM	8.98 PUBLIC IMAGE LTD. (Elektra 60438) WEA	123 5
114	THE HEART OF THE MATTER	9.98 KENNY ROGERS (RCA AJLI-7023) RCA	115 20
115	WON'T BE BLUE ANYMORE	8.98 DAN SEALS (EMI America ST-17166) CAP	135 4
116	THIS IS BIG AUDIO DYNAMITE ★	— BIG AUDIO DYNAMITE (Columbia BCT 40220) CBS	119 19
117	MARILYN MARTIN	8.98 (Atlantic 81292-1) WEA	132 4
118	STREET CALLED DESIRE ★	8.98 RFNF AND ANGELA (Mercury 824 607-1) POL	117 37
119	CLUB NINJA ★	— BLUE OYSTER CULT (Columbia FC 39979) CBS	137 3
120	PRECIOUS MOMENTS	8.98 JERMAINE JACKSON (Arista AL8-8277) RCA	136 3
121	FACE VALUE ★■	8.98 PHIL COLLINS (Atlantic 16029) WEA	120 73
122	MANILOW ★	8.98 BARRY MANILOW (RCA AFLI-7044) RCA	114 16
123	DO YOU □	8.98 SHEENA EASTON (EMI America 17173) CAP	97 18
124	SPORTS ★■	— HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	122 20
125	BOSTON MASS.	8.98 THE DEL FUEGOS (Slash/Warner Bros. 25339) WEA	128 21
126	FINYL VINYL	— RAINBOW (Mercury 827987-1-M-2) POL	148 3
127	A WINTER'S SOLSTICE	9.98 VARIOUS ARTISTS (Windham Hill 1045) RCA	121 14
128	MADONNA ★■	8.98 (Sire 23867) WEA	126 130
129	CHILLIN'	8.98 FORCE MD'S (Tommy Boy/Warner Bros. 1-25394) WEA	141 2
130	BOY IN THE BOX ★□	8.98 COREY HART (EMI America 17161) CAP	93 36
131	UNDER A RAGING MOON ★	8.98 ROGER DALTRY (Atlantic 81269) WEA	96 24
132	CATCHING UP WITH DEPECHE MODE	8.98 (Sire 25346) WEA	124 16
133	VOCALESE ★	8.98 THE MANHATTAN TRANSFER (Atlantic 81266-1) WEA	133 33

			Weeks On
			3/15 Chart
134	BORN YESTERDAY ★	8.98 THE EVERLY BROTHERS (Mercury 826-142-1 M-1) POL	145 7
135	9012 LIVE—THE SOLOS	8.98 YES (Atco 90474) WEA	105 16
136	STAGES	— TRIUMPH (MCA 2-8020) MCA	108 19
137	ASYLUM ★	8.98 KISS (Mercury 826 099-1) POL	99 25
138	ROCKIN' WITH THE RHYTHM ★	8.98 THE JUDDS (RCA/Curb AHLI-7042)	138 16
139	STRANGE BEHAVIOR	8.98 ANIMATION (Casablanca 826 691-1 M-1) POL	150 3
140	ANOTHER PLACE	— HIROSHIMA (Epic BFE 39936) CBS	139 19
141	SWEET DREAMS ★	9.98 ORIGINAL SOUNDTRACK (MCA 6149) MCA	106 20
142	CUT THE CRAP	— THE CLASH (Epic FC 40017) CBS	125 16
143	PHANTOM, ROCKER & SLICK	8.98 (EMI America 17172) CAP	131 21
144	SOMETHING TO TALK ABOUT	8.98 ANNE MURRAY (Capitol SJ-12466) CAP	159 3
145	THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS ★	— (Columbia FC 40101) CBS	140 18
146	LET'S GO ALL THE WAY	8.98 SLY FOX (Capitol ST-12367) CAP	170 2
147	7800 FAHRENHEIT ★□	8.98 BON JOVI (Mercury 824 509-1) POL	144 45
148	BE YOURSELF TONIGHT ★■	8.98 EURYTHMICS (RCA AJL 1-5429) RCA	130 44
149	CHRISTMAS ★	8.98 ALABAMA (RCA ASLI-7014) RCA	127 16
150	THE NIGHT I FELL IN LOVE ★■	8.98 LUTHER VANDROSS (Epic FC 39882) CBS	134 51
151	THE FAT BOYS ARE BACK □	8.98 THE FAT BOYS (Sutra 1016) IND	151 32
152	HERO ★	— CLARENCE CLEMONS (Columbia BFC 40010) CBS	129 18
153	THE BIG PRIZE	8.98 HONEYMOON SUITE (Warner Bros. 25293-1) WEA	167 2
154	FRANK ZAPPA MEETS THE MOTHERS OF PREVENTION	— (Barkino Pumpkin ST-74203) CAP	149 15
155	JEWEL OF THE NILE ★	9.98 ORIGINAL SOUNDTRACK (Jive/Arista JL9-8406) RCA	155 8
156	WHAT A LIFE	— DIVINYLS (Chrysalis BFV 45114) CBS	147 13
157	INVASION OF YOUR PRIVACY ★■	— RATT (Atlantic 81257-1) WEA	142 40
158	AROUND THE WORLD IN A DAY ★■	9.98 PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25266-1) WEA	157 46
159	BOURGEOIS TAGG	8.98 (Island/Atlantic 90496-1) WEA	DEBUT
160	CONTACT ★■	9.98 POINTER SISTERS (RCA ALF 1-8056) RCA	143 34
161	SOUL KISS ★	8.98 OLIVA NEWTON-JOHN (MCA 6151) MCA	146 21
162	GREATEST HITS—VOLUME 2 ★	— HANK WILLIAMS JR. (Warner Bros./Curb 25328) WEA	162 17
163	THIRTEEN	8.98 EMMYLOU HARRIS (Warner Bros. 25352-1) WEA	173 2
164	PSYCHOCANDY	8.98 THE JESUS AND MARY CHAIN (Reprise/Warner Bros. 25383) WEA	164 7
165	JIMMY BARNES	8.98 (Geffen GHS 24089) WEA	175 2
166	BRIEF ENCOUNTER	6.98 MARILLION (Capitol MLP 15023) WEA	DEBUT
167	MISPLACED CHILDHOOD ★	8.98 MARILLION (Capitol ST-12431) CAP	163 29

			Weeks On
			3/15 Chart
168	SMOKE SIGNALS ★	8.98 SMOKEY ROBINSON (Tamlam/Motown 6156TL) MCA	152 6
169	LITTLE MISS DANGEROUS	8.98 TED NUGENT (Atlantic 81632-1) WEA	DEBUT
170	MARCHING OUT ★	8.98 YNGWIE J. MALMSTEEN'S RISING FORCE (Polydor B25 733-1) POL	165 30
171	ISLAND LIFE	8.98 GRACE JONES (Island 90491) WEA	153 9
172	SONGS FROM THE FILM	8.98 TOMMY KEENE (Geffen GHS 24090) WEA	DEBUT
173	A CHORUS LINE—THE MOVIE ★	10.98 ORIGINAL SOUNDTRACK (Casablanca 826 306-1) POL	154 9
174	THE SECRET OF ASSOCIATION ★□	— PAUL YOUNG (Columbia BFC 39957) CBS	156 43
175	GUITARS, CADILLACS, ETC., ETC.	8.98 DWIGHT YOAKAM (Reprise/Warner Bros. 25372-1) WEA	DEBUT
176	ST. ELMO'S FIRE ★□	9.98 ORIGINAL SOUNDTRACK (Atlantic 81261-1) WEA	158 38
177	WORLD WIDE LIVE ★□	8.98 SCORPIONS (Mercury 824 344-1) POL	160 37
178	MAURICE WHITE ★	— (Columbia FC 39883) CBS	166 26
179	TO LIVE AND DIE IN L.A.	8.98 WANG CHUNG (Geffen GHS 24081) WEA	169 20
180	A CLASSIC CHUNG	8.98 JETHRO TULL & THE LONDON SYMPHONY ORCHESTRA (RCA ARL1-7057) RCA	172 10
181	MASTERPIECE	8.98 THE ISLEY BROTHERS (Warner Bros. 25347) WEA	171 15
182	THE GIFT	— MIDGE URE (Chrysalis BFV 41508) CBS	176 6
183	SONGS TO LEARN AND SING	8.98 ECHO & THE BUNNYMEN (Sire 25360) WEA	183 13
184	LISA LISA AND CULT JAM WITH FULL FORCE ★	— (Columbia BFC 40135) CBS	184 30
185	THAT'S THE STUFF ★	8.98 AUTOGRAPH (RCA AFLI-7009) RCA	161 18
186	THE WRESTLING ALBUM	— (Epic BFE 40223) CBS	168 16
187	FOLLIES IN CONCERT ★	19.98 VARIOUS ARTISTS (RCA HBC2-7128) RCA	178 8
188	DOWN FOR THE COUNT	8.98 Y&T (A&M SP 5101) RCA	174 18
189	SOLDIERS UNDER COMMAND	— STRYPYER (Enigma 72077) IND	181 25
190	CRUZADOS	8.98 (Arista AL8-8383) RCA	177 20
191	BLACK CODES (From The Underground)	— WYNTON MARSALIS (Columbia FC 40009) CBS	186 24
192	ELIMINATOR ★■	8.98 ZZ TOP (Warner Bros. 23774-1) WEA	190 152
193	BUILDING THE PERFECT BEAST ★■	8.98 DON HENLEY (Geffen 24026) WEA	179 67
194	EATEN ALIVE ★	8.98 DIANA ROSS (RCA AFLI-5422) RCA	182 23
195	CAN'T SLOW DOWN ★■	8.98 LIONEL RICHIE (Motown 6059ML) MCA	191 129
196	DARYL HALL & JOHN OATES LIVE AT THE APOLLO with DAVID RUFFIN & EDDIE KENDRICK ★□	8.98 (RCA AFL1-7035) RCA	180 77
197	FABLES OF THE RECONSTRUCTION ★	— R.E.M. (IRS-5592) MCA	193 39
198	COSI FAN TUTTI FRUTTI	8.98 SQUEEZE (A&M 5085) RCA	188 27
199	SACRED HEART ★□	8.98 DIO (Warner Bros. 25291-1) WEA	185 29
200	DELIRIOUS NOMAD	— ARMORED SAINT (Chrysalis 41516) CBS	187 16

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES. ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

ABC	59	Daltrey, Roger	131	Houston, Whitney	1	Mike & Mechanics	23	Sade	2, 46	Wham!	81
Adams, Bryan	51	Day, Morris	62	Inxs	17	Mitchell, Joni	107	Scorpions	177	White, Maurice	178
Aerosmith	72	Del Fuegos	125	Iron Maiden	86	Morgan, Meli'sa	60	Scritti Politti	102	Williams, Hank Jr.	162
A-Ha	29	Depeche Mode	132	Isley Bros.	181	Motley Crue	63	Seals, Dan	115	Winston, George	103
Alabama	39, 149	Dio	199	Isley, Jasper, Isley	96	Mr. Mister	5	Setzer, Brian	88	Winter Solstice	127
Alarm	82	Dire Straits	6	Jackson, Freddie	43	Murphy, Eddie	85	Sexton, Charlie	34	Wonder, Stevie	20
Animation	139	Divinyls	156	Jackson, Janet	58	Murray, Anne	144	Sharkey, Feargal	101	Wrestling Album	186
Arcadia	66	Doxken	41	Jackson, Jermaine	120	New Edition	47	Simple Minds	12	Yoakum, Dwight	175
Armored Saint	200	Dream Academy	25	Jesus & Mary Chain	164	Newton-John, Olivia	161	Sly Fox	146	Young, Paul	174
Artists United	99	Dylan, Bob	80	Jethro Tull	180	Nicks, Stevie	16	Springsteen, Bruce	14	Y&T	188
Asia	93	E, Sheila	57	Joel, Billy	67	Night Ranger	97	Squeeze	198	Yes	135
Atlantic Starr	27	Easton, Sheena	123	John, Elton	64	Nugent	169	Starpoint	79	Zapp	89
Autograph	185	Echo & Bunny	183	Jones, Grace	106, 171	Oingo Boingo	110	Starship	9	Zappa, Frank	154
Baltimore	83	Electric Light Orchestra	56	Judds	138	O.M.D.	112	Sting	11	ZZ Top	10, 192
Bangles	22	Eurythmics	148	Keene, Tommy	172	Osbourne, Ozzy	8	Streisand, Barbra	4		
Barnes, Jimmy	165	Everly Brothers	134	Kiss	137	Outfield	45	Stryper	189		
Benatar, Pat	61	Fabulous Thunderbirds, The	84	Klymaxx	55	Palmer, Robert	49	Talk Talk	94		
Big Audio Dynamite	116	Falco	31	Kool & The Gang	68	Parsons, Alan	40	Talking Heads	38		
Black Sabbath	78	Fat Boys	151	Lennon, John	74	Petty, Tom	65	Ta Mara & The Seen	104	SOUNDTRACKS	
Blue Oyster Cult	119	Fine Young Cannibals	100	Lewis, Huey & News	124	Phantom, Rocker & Slick	143	Taylor, James	48	A Chorus Line	173
Bon Jovi	147	Firm, The	19	Lisa Lisa	184	Pointer Sisters	160	Tears For Fears	24	Color Purple, The	71
Bourgeois Tagg	159	Five Star	95	L.L. Cool J	44	Prince	158	Thompson Twins	35	Follies	187
Browne, Jackson	42	Force M.D.'s	129	Loverboy	28	Public Image Limited	113	Townshend, Pete	36	Iron Eagle	77
Bush, Kate	108	Frampton, Peter	90	Madonna	73, 128	Rainbow	126	Triumph	136	Jewel Of The Nile	155
Cars	30	Franklin, Aretha	32	Malmsteen, Yngwie	170	Ratt	157	Turner, Tina	111	Krush Groove	105
Cherelle	91	Hall & Oates	196	Manhattan Transfer	133	Ready For The World	37	Twisted Sister	75	Miami Vice	21
Clash	142	Harris, Emmylou	163	Manilow, Barry	122	R.E.M.	197	Ure, Midge	182	Out Of Africa	52
Clemons, Clarence	152	Hart, Corey	130	Marillion	166, 167	Rene & Angela	118	Vandross, Luther	150	Pretty In Pink	54
Collins, Phil	15, 121	Heart	3	Marsalis, Wynton	191	Richie, Lionel	195	Vaughan, Stevie Ray	87	Rocky IV	13
Costello, Elvis	69, 145	Henley, Don	193	Martin, Marilyn	117	Robinson, Smokey	168	Violent Femmes	70	St. Elmo's Fire	176
Cruzados	190	Hiroshima	140	Mellencamp, John	7	Rogers, Kenny	114	Wang Chung	179	Sweet Dreams	141
Cult, The	76	Honeymoon Suite	153	Metallica	109	Ross, Diana	194	Warwick, Dionne	26	To Live And Die In L.A.	179
Cure, The	98	Hooters	18	Miami Sound Machine	33	Rush	53	W.A.S.P.	92	White Nights	50

TOP 40 VIDEOCASSETTES

	Weeks On 3/15 Chart		Weeks On 3/15 Chart
1 RAMBO: FIRST BLOOD PART II Thorn/EMI/HBO Video TVA 3002	1	6	
2 PRIZZI'S HONOR Vestron Home Video VA 5106	2	9	
3 ST. ELMO'S FIRE RCA/Columbia Pictures Home Video 6-20559	4	5	
4 MAD MAX—BEYOND THUNDERDOME Warner Home Video 11519	3	7	
5 TEEN WOLF Paramount Home Video 2350	5	4	
6 MASK MCA Dist. Corp. 80173	6	9	
7 WEIRD SCIENCE MCA Dist. Corp. 80200	13	3	
8 BEVERLY HILLS COP Paramount Home Video 1134	7	19	
9 RED SONJA CBS/Fox Video 4733	10	5	
10 PEE-WEE'S BIG ADVENTURE Warner Home Video 11523	15	2	
11 MY SCIENCE PROJECT Touchstone Home Video 360	9	7	
12 THE MAN WITH ONE RED SHOE CBS/Fox Video 1477	11	5	
13 RETURN OF THE JEDI CBS-Fox Video 1478			DEBUT
14 PALE RIDER Warner Home Video 11475	8	13	
15 NATIONAL LAMPOON'S EUROPEAN VACATION Warner Home Video 11521	18	2	
16 GREMLINS Warner Home Video 11388	12	15	
17 SILVERADO RCA/Columbia Pictures Home Video 60567	25	2	
18 CREATOR Thorn/EMI/HBO Video TVA 2999	22	3	
19 THE COCA-COLA KID Vestron Home Video 5099	20	2	
20 GHOSTBUSTERS RCA/Columbia Pictures Home Video 60413	14	20	
21 VOLUNTEERS Thorn/EMI/HBO Video TVA 2983			DEBUT
22 SUMMER RENTAL Paramount Home Video 1785	26	2	
23 THE EMERALD FOREST Embassy Home Entertainment 2179	17	17	
24 LIFEFORCE Vestron Home Video VA 5107	24	8	
25 AMADEUS Thorn/EMI/HBO Video TVA 2997	23	24	
26 CODE OF SILENCE Thorn/EMI/HBO Video TVA 2985	19	15	
27 FLETCH MCA Dist. Corp. 80190	16	10	
28 THE LEGEND OF BILLIE JEAN Key Video 6925	30	3	
29 D.A.R.Y.L. Paramount Home Video 1810	21	8	
30 THE BREAKFAST CLUB MCA Dist. Corp. 80167	32	24	
31 A VIEW TO A KILL CBS/Fox Video 4730	27	13	
32 BREWSTER'S MILLIONS MCA Home Video 80194	28	17	
33 BERRY GORDY'S THE LAST DRAGON CBS/Fox Video 6294	29	8	
34 JUST ONE OF THE GUYS RCA/Columbia Pictures Home Video 20493	31	13	
35 EXPLORERS Paramount Home Video 1676	33	8	
36 VISION QUEST Warner Home Video 11459	34	17	
37 THE BEST OF JOHN BELUSHI Warner Home Video 34078	36	13	
38 THE HEAVENLY KID Thorn/EMI/HBO Video TVA 3261	37	9	
39 LADYHAWKE Warner Home Video 11464	35	19	
40 LOST IN AMERICA Warner Home Video 11460	40	16	

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

TOP 15 MUSIC VIDEOCASSETTES

	Weeks On 3/15 Chart
1 MADONNA LIVE — THE VIRGIN TOUR Madonna (Warner Music Video 38105)	1 16
2 MOTOWN 25: YESTERDAY, TODAY, FOREVER (MGM/UA Home Video 300302)	2 15
3 THE BEATLES LIVE — READY STEADY GO! (Sony Video 97W50091)	3 20
4 PRINCE AND THE REVOLUTION LIVE! Prince And The Revolution (Warner Music Video 38102)	4 32
5 JOHN LENNON LIVE IN NEW YORK John Lennon (Sony Video 96W50128-00127)	10 3
6 SCENES FROM THE BIG CHAIR Tears For Fears (MusicVision 6-20534)	7 7
7 WHITE CITY Pete Townshend (Vestron Music Video 1025)	9 7
8 NO JACKET REQUIRED Phil Collins (Atlantic Video 50104)	11 19
9 THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS Elvis Costello And The Attractions (CBS/Fox Video 7093)	6 8
10 WHAM! THE VIDEO Wham! (CBS-Fox Video Music 3048)	13 36
11 ARENA Duran Duran (Thorn/EMI/HBO Video TVF 2789)	8 13
12 THE VIDEO SINGLES Paul Young (CBS-Fox Video 7094)	
13 SUN CITY Various Artists (Karl Lorimar Home Video 012)	12 3
14 LIVE AFTER DEATH Iron Maiden (Sony Video 96W50114)	14 9
15 TINA LIVE-PRIVATE DANCER TOUR Tina Turner (Sony Video 97W 50090)	15 31

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

AUDIO/VIDEO

Gregory Dobrin, Los Angeles

HOW DO YOU SPELL RELIEF? — More names have been added to HBO's *Comic Relief*, the three-hour comedy benefit for the homeless and hungry of this country, which HBO will present live from the Universal Amphitheatre in Los Angeles March 29 (9 pm to midnight, ET.) The latest additions to *Comic Relief's* lineup include **Steve Allen, Jim Belushi, Sandra Bernhard, Firesign Theatre, Mary Gross, Bette Midler, Pee Wee Herman, Gilda Radner, Howie Mandel, Madeline Kahn, Henry Winkler, Robert Guillaume, Noriyuki 'Pat' Morita, Garry Shandling, David Steinberg, Dick Shawn** and the *Not Necessarily The News* cast. More performers will undoubtedly be included in the coming weeks. Proceeds from the event,

in case you haven't heard, will go to the National Health Care For The Homeless Program, which incorporates relief projects in 18 major U.S. cities. Funding for the program comes from the Robert Wood Johnson Foundation and the Pew Memorial Trust, co-sponsored by the U.S. Conference of Mayors. Those who wish to donate to the cause are encouraged to call (800) 528-1000, any time of the day or night. A number to dial for contributions to the *Comic Relief* corporation, (a non-profit organization currently awaiting tax-exempt status) will be flashed on the screen during the March 29 telecast. Aside from the impressive list of performers scheduled



MAKE 'EM LAUGH — On Saturday, March 29, HBO will present *Comic Relief*, a three-hour comic benefit for America's poor and homeless featuring numerous top comedians, live from L.A.'s Universal Amphitheatre. Pictured (l-r) are hosts Robin Williams, Whoopi Goldberg and Billy Crystal.

(at least 20 previously signed on, including hosts **Whoopi Goldberg, Robin Williams, and Billy Crystal**), numerous leading comedy writers will also contribute. They include **Norman Lear, Alen Zweibel (Saturday Night Live), Max Pross and Tom Gammill (Late Night With David Letterman), Matt Neuman (Not Necessarily The News)** and **Murray Schisgal**, co-writer of *Tootsie*.

MASS MARKET VIDEO — St. Louis-based **M.A.G.I.C. Investments Inc.**, a book publisher and merchandiser will swing into action next September using its mass book marketing techniques to sell video. Supermarkets, drug chains and thrift department stores are M.A.G.I.C.'s targets. According to chairman Leslie Flegel, the company sold 5 million books in 1985. "We sold those 5 million books into a market that was previously untapped," he said. "We plan to do the same with video." The company will develop original programming on its own, and is currently negotiating deals with major home video labels and producers.

MCA ADOPTS MACROVISION — On the heels of the **CBS/Fox Video** decision to utilize the process, **MCA Home Video** has announced that they too will give the anti-piracy technique a try. Current MCA releases bearing the device, (which hinders the playability of duplicates) are *Mask* and *Weird Science*. The only label other than CBS/Fox and MCA to use the process is **Embassy Home Entertainment**, who applied it to several of their 1985 titles.

HOME VIDEO REVIEW: Hey Vern! It's My Family Album/Ernest 'n Vern's Greatest TV Hits — **KnowWhatI Mean Home Video** — \$19.95. Maybe you've seen him, maybe you haven't, but if you're an avid television viewer, Ernest P. Worrell is likely to come your way with oodles of down-home advice that's down-right annoying to neighbor Vern. There are literally thousands of Ernest P. Worrell commercials on the air, selling soft drinks, dairy products, and just about anything else you can imagine. This 57-minute tape includes a slew of those comical spots, plus a series of vignettes of characters from Ernest's ancestry. Actor Jim Varney proves his versatility as a first-rate comic in these sketches, if only the writing could keep pace with him. Appalling sexism in the "Rhetch Worrell" sketch and worrisome racial slights in "Pop Worrell" would be enough to keep this tape on the shelves were it not for its first 20 minutes or so, which features those always hilarious Ernest & Vern ads.

The Release Beat

Fresh from its theatrical release, *A Chorus Line* makes it to home video April 30 from **Embassy Home Entertainment**. This film version of the hugely successful Broadway show includes the original music plus a few new tunes, with much of the impressive dancing intact. The film has been nominated for three Academy Awards, including Best Achievement in Film Editing, Best Achievement in Sound and Best Original Song — "Surprise, Surprise." Suggested retail will be \$79.95 for digitally mastered hi-fi stereo VHS and Beta. Closed captioned for the hearing impaired. . . From **CBS/Fox Video** April 29 comes *Cocoon*, for which **Don Ameche** was nominated for an Oscar (Best Supporting Actor). The film was also nominated for Best Achievement in Visual Effects. With an all-star cast including such legends as **Jessica Tandy and Hume Cronyn, Maureen Stapleton, Gwen Verdon and Jack Gifford**, this story of a band of geriatric Floridian's close encounter of an aquatic kind can't lose. Suggested retail is \$79.98 for Hi-Fi Stereo, VHS and Beta, closed captioned for the hearing impaired.

MOST ADDED



Pat Benatar — Le Bel Age —
Chrysalis

STRONG ADDS

What Have You Done For Me Lately — Janet Jackson — A&M
Another Night — Aretha Franklin
Goodbye Is Forever — Arcadia
Capitol
Saturday Love — Cherrelle with
Alexander O'Neal — Tabu

PROGRAM ADDS

CATCH 22 — Richard Hadley —
Music Director — Anchorage
O.M.D.
S. Wonder
P. Benatar
Pet Shop Boys
S. Easton
S. Ridgeway
Echo & The Bunnyman
Honeymoon Suite
Quarterflash

KRLR-TV21 — Ron Maestri —
Program Director
R. Palmer
A. Franklin
S. Wonder
Eurythmics
P. Benatar
Force MD's
Quarterflash
E. John
ABC

TV-69 — Thomas Zingale — Program
Director — Gainesville
Janet Jackson
E.G. Daily
Honeymoon Suite
P. Benatar

S. Ridgeway
Psychedelic Furs
Cherrelle with A. O'Neal
Black Sabbath
Level 42
Fabulous Thunderbirds
Del Fuegos
Untouchables
A. Franklin
Iron Maiden
B. Wright
Phantom, Rocker & Slick

THE RECORD BUYERS GUIDE — Beth Comsock — Program Director

A. Franklin
P. Young
J. Foster
P. Benatar
Talk Talk
S. Easton
Eurythmics
Kaja
K. Bush
Phantom, Rocker & Slick
O. Newton-John

HIT VIDEO USA — Mike Opelka — Program Director

G. Burnt
King Cobra
S. Wonder
Little Richard
Janet Jackson
Psychedelic Furs
Midge Ure
Private Numbers

NIGHT TRACKS — Bill Brummel — Program Director — Los Angeles

O.M.D.
Little Richard
P. Benatar
Movieland
Everly Brothers
10,000 Maniacs
Cherrelle with A. O'Neal
Janet Jackson
Heart
Arcadia
Isley, Jasper, Isley
Fastway
M. Manchester & A. Jarreau

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

J. Mellencamp
Heart
Arcadia
Dire Straits

TOP 30 MUSIC VIDEOS

1	BEAT'S SO LONELY	Charlie Sexton (MCA)	1	6
2	HOW WILL I KNOW	Whitney Houston (Arista)	2	7
3	LIVING IN AMERICA	James Brown (Scotti Bros.)	3	9
4	RUSSIANS	Sting (A&M)	6	8
5	KYRIE	Mr. Mister (RCA)	7	3
6	THE SWEETEST TABOO	Sade (Portrait)	5	8
7	SARA	Starship (RCA)	8	4
8	NIKITA	Elton John (Geffen)	9	5
9	WHAT YOU NEED	INXS (Atlantic)	10	5
10	WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING	Billy Ocean (Arista)	4	7
11	NO EASY WAY OUT	Robert Tepper (Scotti Bros.)	13	3
12	ADDICTED TO LOVE	Robert Palmer (Island)	14	4
13	ROCK ME AMADEUS	Falco (A&M)	17	2
14	SANCTIFY YOURSELF	Simple Minds (A&M)	15	3
15	NIGHT MOVES	Marilyn Martin (Atlantic)	18	3
16	ANOTHER NIGHT	Aretha Franklin (Arista)	24	3
17	KING FOR A DAY	Thompson Twins (Arista)	19	2
18	THESE DREAMS	Heart (Capitol)	DEBUT	
19	SECRET LOVERS	Atlantic Starr (A&M)	22	2
20	(HOW TO BE A) MILLIONAIRE	ABC (Mercury)	12	8
21	THIS COULD BE THE NIGHT	Loverboy (Columbia)	DEBUT	
22	LIFE IN A NORTHERN TOWN	The Dream Academy (Reprise)	11	18
23	SILENT RUNNING	Mike & The Mechanics (Atlantic)	16	9
24	ONE VISION	Queen (Capitol)	25	4
25	QUICKSILVER LIGHTNING	Roger Daltrey (Atlantic)	DEBUT	
26	THE LOVE BIZARRE	Sheila E (Paisley Park)	21	7
27	GOODBYE IS FOREVER	Arcadia (Capitol)	DEBUT	
28	I MISS YOU	Klymaxx (Constellation)	28	9
29	MANIC MONDAY	Bangles (Columbia)	DEBUT	
30	THE SUN ALWAYS SHINES ON T.V.	A-Ha (Reprise)	23	8

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

PROGRAM NOTES

TELEGENICS GOES TO CANADA — Telegenics, North America's largest video pool, has announced the official start-up of its Canadian affiliate, **Telegenics Canada**, which is licensed by the **VLA-Video Licensing Agency** in Toronto, and under agreements with all of Canada's major and independent record labels. Telegenics Canada will offer dance clubs, lounges, taverns, and retail venues the same services and selection of video clips that are currently available at Telegenics U.S.A. Telegenics Canada is headed by **John Trivett** of **Concept Music Video Ltd.** Trivett was formerly a disc jockey and announcer in radio for the past five years, and has been a video promoter for three years in conjunction with **CHUM Groups, C100 Radio Station**, who ran a successful video road show throughout Eastern Canada. The company will offer three new one-hour compilations consisting of danceable progressive rock, urban dance and adult contemporary compilation. It will mainly concentrate on breaking new Canadian acts along with the introduction of new and innovative international acts.

ANNIVERSARY — *The Jazz Beat*, the regularly scheduled jazz music series on commercial television recently marked its first year of telecasting on independent station **WVEU-TV69** in Atlanta. *The Jazz Beat* airs Friday nights with a taped repeat from the major labels as well as in-house productions incorporating classic jazz recordings such as **Miles Davis' "Sketches Of Spain"** and **Maynard Ferguson's "Birdland."** *The Jazz Beat* is hosted by **Glenn White** and produced by veteran jazz programmer and free lance writer **Pete Mandell**.

Steven L. Zap

VIDEO PROGRAMMER'S PICK

<u>PD</u>	<u>Program</u>	<u>Market</u>
Sheryl Kurkjian	California Music Channel	San Fran.

Video: *Slave To The Rhythm*
Artist: *Grace Jones*
Label: *Island*

Comments:

"I love the editing. The song is fantastic and the two work together to form a winning video."

CBS/Fox Video Drops Prices To \$29.98

By Gregory Dobrin

LOS ANGELES — In the ongoing struggle to make home video an affordable, consumer-oriented commodity rather than a primarily rental one, CBS/Fox Video has put its best foot forward with a pricing concept that drops the price of prime catalog titles to \$29.98.

Called the Five Star Collection, the idea differs from pricing *promotions* in that the price drop is permanent. But there is a catch: the titles, which will be released in installments of 30 beginning in mid-April, stay on the market for just four months before being replaced by another 30.

However, the company says each title will find its way back into the marketplace every six to nine months through an ongoing rotation of titles, and that when they do reappear, the \$29.98 sticker will remain.

Of the catalog titles included in the first installment, divided into categories of Classics, Musicals, Comedy, Horror/Science Fiction, Action/Adventure, Drama and Family, many are of the "hit" variety normally priced much higher than the Five Star Collection price, the lowest original price being \$59.95. The highest price in the first package is *The Sound Of Music's* original \$89.98.

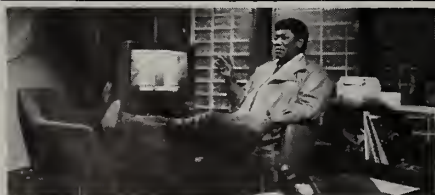
Other titles included in initial release package are such classics as *Casablanca*, *African Queen* and *The Maltese Falcon*, with such blockbuster musicals as *West Side Story*, *South Pacific*, *The King And I*, *Chitty, Chitty, Bang Bang* and *Yentl*. Comedies include *Nine-to-Five*, *M*A*S*H*, *Young Frankenstein* and *Bill Cosby, Himself*. *Alien* is the only initial Horror/Sci-Fi release, with such Action/Adventure titles as *Romancing The Stone*, *Papillon*, *Patton*, *For Your Eyes Only*, *Thunderbolt and Lightfoot*, plus three James Bond films: *Goldfinger*, *Dr. No*, and *Diamonds are Forever*.

Drama includes *On Golden Pond*, *Butch Cassidy and the Sundance Kid* and *The Magnificent Seven*, with *The Muppet Movie*, *The Great Muppet Caper*, *The Black Stallion* and *The Black Stallion Returns* in the Family genre.

Commented Len White, president of CBS/Fox Video consumer products division, "The key element is that this is not a price promotion but rather a permanent price reduction on our most popular and most successful titles. The lower price point will help make these quality films attractive as a collectable sales item."

The company will be putting its money where its mouth is with its largest advertising campaign ever, beginning with major print advertising reaching a total circulation of over 91 million, and culminating in a 30-second television commercial slated to air from April 14 to May 26 in the top 25 markets.

At the retail level, CBS/Fox will promote the Five Star Collection through a large array of p-o-p materials, including consumer catalogs, display cases and window decals.



CLEMONS GETS IT — Clarence Clemons was a guest VJ on MTV, Tuesday, Feb. 18, where he played the Otis Redding clip "Tramp" which had never been seen before in America.

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NASHVILLE FORUM

Tom McEntee, Nashville

The Country Community Has Its Opinions On Indie Promotion

In recent weeks, musicdom has been under siege by government agencies and the mass media, and old spectres of "payola" have been resuscitated, while allegations linking radio and independent promotion figures to drugs, extortion and organized crime have been rampant.

Since NBC-TV aired a network "expose" on the subject, all major labels have dismissed their independent promotion teams in blanket moves that have included pop, r&b and even country indies.

Last week *Cash Box* accepted comments from dozens of country radio personnel and independent promotion people, who, almost to a man cried "Foul!" with regard to allegations of "payola" and all its attendant vices spilling over into the country music arena — although emotional attitudes ranged from anger to acceptance to a high degree of optimism.

Tom Philfer, KNSS-Reno NV — (On firing the indies) "It is like admitting guilt. I don't think that's fair. It's a slap in the face to all indies. Most are just trying to do a job — an awful lot of indies do a good job. A lot were let go out of convenience to record labels who wanted to cut costs. I know at least two major labels who've been wanting to do this for some time."

Ed Salamon, United Stations, N.Y. — "It's very sad. There are so many good people that are independents that conduct business in a forthright and honorable way and I am very sorry to see them injured by the innuendo that has invaded their industry. I think that even if some wrong-doing is discovered it should be no reflection on the majority of the independent promotion people in country music, who (especially in this format), I have found a very knowledgeable and hard-working group of people.

Skeeter Dodd, Music Works, Franklin, TN — "I don't believe it's a widespread situation. It's been dredged up again after three years. Where are the indictments? Take it out of the press and put it in the courtroom where it belongs."

Mike Borchetta, Mike Borchetta Promotions, Nashville — "In my case it doesn't bother me. A lot of the business I have is from independent labels. The major label business I have are the Osmonds, Judy Rodman and people like that. They pay me direct. It's helping me because of the type of business I have. It's calling attention to the independents and now maybe more managers and artists will pay us directly. I think the majors won't interfere with us being hired by the artists whereas before they more or less tried to control who was hired."

Bob Witte, Bob Witte Promotions, Nashville — "I know there is no guilt within the country community as far as payola goes but the major labels that have fired many of us are showing guilt as far as I'm concerned and I don't see why they should be. It's awfully funny that the major labels think they can get along without us but yet when they get into a little storm, that's when they hire us. Without the independent promoters, a lot of major label records won't climb as high on the charts as they have in the past."

Bill Wence, Bill Wence Promotions, Nashville — "It's really been blown out of proportion because I've been doing this for six years and I really haven't been aware of anything like that (payola). It doesn't really affect me that much because I work mainly independent product but it does affect my reputation and that's what bothers me."

Beau James, Beau James Promotions, Nashville — "We here in Nashville are victims of a bad circumstance and I think once the bad seeds are weeded out that people will come back around and the major labels will find out that they need us to help them. This situation will get the people to look at independent promoters from a different angle. They'll be more cautious. If an independent label is ever going to do anything, the time is right now because it's an open game. All the independents here in town are working to show that they're the best and major labels are out now since we're not working them. The only thing left is independent product and I think it's going to be that way for a long time. So if the independent promoters are going to survive they're going to have to show what they can do. I would say you will see a lot of independent promoters fall by the wayside — especially the ones that just opened their doors."

Anne Morton, Anne J. Morton Promotions, Nashville — "The majors need the independent promoters because they have so much product and I think the whole thing is a big mistake. I think this issue will ultimately help the independent record label because independent promoters will only be hired to work only the independent labels and of course, the squeaky wheel gets the grease! It will also give new artists and acts breaks that they never had before."

Greg Mozingo, WLWI, Montgomery AL — "I feel it's an isolated problem and I don't believe it's going on in country at all. All the independent promoters I've ever dealt with are honest and work hard. I think it's really a shame that a few bad apples are spoiling the whole bunch. I have a lot of friends that are promoters and it's hurting them bad."

Jeff Gill, WCMX, Leominster, MA — "I think it might be a blessing in disguise for a breath of fresh air in the industry with new talents and independent artists and it might make it just as attractive to be a newer artist on an independent label than it is to just be signed with a major label. It may mean fewer new artists on the major labels. It could also mean the end of the major labels' control of the top 40 on the charts and break the industry open for new talent."

Chris Taylor, KIXZ, Amarillo, TX — "I would like to compare the firing of independent promoters to a kid's softball game. If you find a kid on the team with drugs on him, you don't stop the softball game. And I think we've tried to stop the softball game. However in the long run it's not going to make any significant difference because I don't see a problem with it in country music."

Joe Flint, KSOP, Salt Lake City — "I think it's a big farce as far as country music goes. I really don't think the problem exists or is happening out there. It's something that I'm not aware of and as many years as I've been associated with country music I've never really heard of anybody doing this sort of thing."

Dave Hensley, WMTZ, Augusta GA — "Country radio's pretty clean in this area. Mostly it (payola, etc.) has stayed in the pop area. For years country radio has achieved success on its own merit and good, bad or indifferent the payola business is a sin of the industry that has to be cleaned up otherwise it's going to affect all of us."

(continued on page 29)

TOP 50 ALBUMS

Title, Artist, Label, Number, Distributor	Weeks On Chart	3/15 Chart
★ = Available on Compact Disc ■ = Platinum (RIAA Certified) □ = Gold (RIAA Certified)		
1 WON'T BE BLUE ANYMORE DAN SEALS (EMI America ST-17166)	1	24
2 ROCKIN' WITH THE RHYTHM ★□ THE JUDDS (RCA/Curb AHL1-7042)	2	17
3 LIVE IN LONDON ★ RICKY SKAGGS (Epic FE 40103)	3	16
4 I HAVE RETURNED RAY STEVENS (MCA 5635)	4	21
5 GREATEST HITS EARL THOMAS CONLEY (RCA AHL1-7032)	6	18
6 SHAKIN' SAWYER BROWN (Capitol/Curb ST-12438)	8	22
7 SOMETHING SPECIAL ★□ GEORGE STRAIT (MCA 5605)	5	27
8 THE HEART OF THE MATTER ★□ KENNY ROGERS (RCA AFL1 7023)	7	18
9 ALABAMA GREATEST HITS ★ ALABAMA (RCA AHL1-7170)	27	4
10 OLD FLAME ★ JUICE NEWTON (RCA AHL1-5493)	10	15
11 ANYTHING GOES GARY MORRIS (Warner Bros. 1-25279)	11	29
12 STREAMLINE ★ LEE GREENWOOD (MCA 5622)	12	26
13 GREATEST HITS VOL. 2 ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25328)	9	16
14 A MEMORY LIKE YOU JOHN SCHNEIDER (MCA 5668)	20	6
15 THE FORESTER SISTERS THE FORESTER SISTERS (Warner Bros. 1-25314)	16	26
16 RHYTHM AND ROMANCE ★■ ROSANNE CASH (Columbia FC-39463)	17	39
17 WHO'S GONNA FILL THEIR SHOES GEORGE JONES (Epic FE 39598)	18	26
18 HALF NELSON WILLIE NELSON (Columbia FC 39990)	13	23
19 HANG ON TO YOUR HEART ★ EXILE (Epic BFE 40000)	14	21
20 SWEET DREAMS (MUSIC FROM THE MOTION PICTURE SOUNDTRACK) ★ PATSY CLINE (MCA MCA-6149)	19	20
21 THERE'S NO STOPPING YOUR HEART MARIE OSMOND (Capitol/Curb ST-12414)	15	26
22 HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	26	44
23 PARTNERS, BROTHERS AND FRIENDS THE NITTY GRITTY DIRT BAND (Warner Bros. 1-25304)	22	30
24 SOMETHING TO TALK ABOUT ANN MURRAY (Capitol/EMI SJ-12466)	30	5
25 PARDNERS IN RHYME THE STATLER BROTHERS (Mercury 422-824 420-1)	23	46
26 GREATEST HITS ★□ GEORGE STRAIT (MCA 5567)	29	52
27 40 HOUR WEEK ★■ ALABAMA (RCA AHL1-5339)	21	58
28 FIVE-O ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25267)	24	26
29 HOWARD AND DAVID THE BELLAMY BROTHERS (MCA/Curb-5586)	33	35
30 LIFE'S HIGHWAY STEVE WARINER (MCA 5672)	28	14
31 ME & THE BOYS ★ THE CHARLIE DANIELS BAND (Epic-39878)	31	14
32 STAND UP MEL McDANIEL (Capitol ST-12437)	32	21
33 GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL 1-5425)	25	43
34 GREATEST HITS ★□ LEE GREENWOOD (MCA 5582)	36	46
35 GET TO THE HEART BARBARA MANDRELL (MCA 5619)	37	24
36 WHOEVER'S IN NEW ENGLAND REBA McENTIRE (MCA 5691)	40	2
37 THAT'S WHY I'M HERE ★ JAMES TAYLOR (Columbia FC 40052)	37	13
38 SONGS YOU KNOW BY HEART ★ JIMMY BUFFETT (MCA 5633)	38	12
39 CHASIN' RAINBOWS CONWAY TWITTY (Warner Bros. 25294)	34	15
40 STEP ON OUT ★ THE OAK RIDGE BOYS (MCA 5555)	39	46
41 THIRTEEN EMMY LOU HARRIS (Warner Bros. 25352)	41	2
42 THE VERY BEST OF JANIE JANIE FRICKE (Columbia FC 40165)	42	18
43 IT'S JUST A MATTER OF TIME GLEN CAMPBELL (Atlantic America 90483-1)	43	11
44 AMBER WAVES OF GRAIN ★ MERLE HAGGARD (Epic FE 40224)	42	16
45 NEW MOVES DON WILLIAMS (Capitol ST 12440)	DEBUT	
46 SOUTHERN PACIFIC SOUTHERN PACIFIC (Warner Bros. 25206)	44	39
47 RESTLESS HEART RESTLESS HEART (RCA CPL1-5369)	45	47
48 BORN YESTERDAY THE EVERLY BROTHERS (Mercury 826 142-1)	50	2
49 BIG RIVER ROGER MILLER (MCA 6147)	47	8
50 TOKYO, OKLAHOMA JOHN ANDERSON (Warner Bros. 1-25211)	48	39

HOT CUTS

- The Judds — Rockin' With The Rhythm Of The Rain — (Rockin' With The Rhythm)
- Anne Murray — On And On — (Something To Talk About)
- Tanya Tucker — Girls Like Me — (Girls Like Me)
- Moe Bandy — If The Love Ain't Right At Home — (Keepin' It Country)
- Reba McEntire — Don't Touch Me There — (Whoever's In New England)
- George Strait — In Too Deep — Dance Time In Texas — (Something Special)
- John Conlee — The Day He Turned Sixty-Five — (Harmony)
- John Schneider — Somebody's Gonna Love Her — (A Memory Like You)
- Michael Martin Murphey — Rollin' Nowhere — (Tonight We Ride)
- Sawyer Brown — The Secretary's Song — (Shakin')
- Mark Gray — She Will — Born To Be A Music Man — (That Feeling Inside)
- Don Williams — Then It's Love — (New Moves)
- Ray Stevens — The Pirate Song — (I Have Returned)
- Marie Osmond — Read My Lips — (There's No Stopping Your Heart)
- Larry Gatlin & The Gatlin Brothers — Indian Summer — (Smile)

TOP 100 COUNTRY SINGLES

March 22, 1986

		Weeks On 3/15 Chart			Weeks On 3/15 Chart			Weeks On 3/15 Chart			
1	SHE AND I ALABAMA (RCA PB-14281)	6	9	34	LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY GIRLS NEXT DOOR (MTM B-72059)	37	8	67	I HAD MY HEART SET ON YOU EMMYLOU HARRIS (Warner Bros. 7-28770)	67	4
2	DON'T UNDERESTIMATE MY LOVE FOR YOU LEE GREENWOOD (MCA 52741)	4	12	35	TONIGHT WE RIDE MICHAEL MARTIN MURPHEY (Warner Bros. 7-28797)	39	7	68	CHARTBREAKER JULIET OAK RIDGE BOYS (MCA 52801) DEBUT		
3	100% CHANCE OF RAIN GARY MORRIS (Warner Bros. 7-28823)	1	11	36	PLEASE BE LOVE MARK GRAY (Columbia 38-05695)	25	18	69	RED NECK AND OVER THIRTY WAYNE KEMP & BOBBY G. RICE (Door Knob DK 86-243)	73	4
4	WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS) JOHN SCHNEIDER (MCA 52723)	2	14	37	TOMB OF THE UNKNOWN LOVE KENNY ROGERS (RCA PB-14298)	42	4	70	FOREIGN AFFAIRS MICHAEL SHAMBLIN (F&L FL 548)	75	3
5	THINK ABOUT LOVE DOLLY PARTON (RCA PB-14218)	3	16	38	WORKING WITHOUT A NET WAYLON JENNINGS (MCA 52776)	43	6	71	TIL I LOVE YOU RESTLESS HEART (RCA PB-14292) DEBUT		
6	1982 RANDY TRAVIS (Warner Bros. 7-28828)	10	13	39	COME ON IN (YOU DID THE BEST YOU COULD DO) THE OAK RIDGE BOYS (MCA 52722)	29	18	72	YOU CAN'T KEEP A GOOD MEMORY DOWN JOHN ANDERSON (Warner Bros. 7-28748) DEBUT		
7	YOU SHOULD HAVE BEEN GONE BY NOW EDDY RAVEN (RCA PB-14250)	5	15	40	MAKIN' UP FOR LOST TIME CRYSTAL GAYLE/GARY MORRIS (Warner Bros. 7-28856)	36	17	73	OLD SCHOOL JOHN CONLEE (MCA 52695)	55	22
8	I COULD GET USED TO YOU EXILE (Epic 34-05699)	7	16	41	HOLD ON ROSANNE CASH (Columbia 38-05794)	47	6	74	ALL WE HAD WAS ONE ANOTHER DON KING (Benchmark KXM-8601)	82	2
9	YOU'RE SOMETHING SPECIAL TO ME GEORGE STRAIT (MCA 52764)	12	10	42	MIAMI, MY AMY KEITH WHITLEY (RCA PB-14285)	46	6	75	I FINALLY MADE IT TO YOU PATTI JAY (Intro I-0186)	83	2
10	FAST LANES AND COUNTRY ROADS BARBARA MANDRELL (MCA 52737)	8	16	43	BOP DAN SEALS (EMI America B-8289)	41	27	76	HILLBILLY HIGHWAY STEVE EARLE (MCA 52785) DEBUT		
11	CAJUN MOON RICKY SKAGGS (Epic 34-05748)	13	10	44	WHOEVER'S IN NEW ENGLAND REBA McENTIRE (MCA 52767)	51	5	77	IT'S ONLY LOVE AGAIN VERN GOSDIN (Compleat CP-153) DEBUT		
12	WE'VE GOT A GOOD FIRE GOIN' DON WILLIAMS (Capitol B-5526)	16	10	45	JUST IN CASE THE FORESTER SISTERS (Warner Bros. 7-28875)	44	21	78	LOVE HIM BACK TO GEORGIA VICKI LEE (Rustic R 1030)	79	3
13	IN OVER MY HEART T.G. SHEPPARD (Columbia 38-05747)	14	13	46	PARTNERS, BROTHERS AND FRIENDS THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28780)	53	4	79	LET ME BE THE FIRST NICOLETTE LARSON (MCA 52797) DEBUT		
14	NOW AND FOREVER (YOU AND ME) ANNE MURRAY (Capitol B-5547)	17	8	47	HARMONY JOHN CONLEE (Columbia 38-05778)	50	5	80	IF CHEATERS NEVER WIN JIMMY TUCKER (Ray RB 49112) DEBUT		
15	ONCE IN A BLUE MOON EARL THOMAS CONLEY (RCA PB-14282)	20	7	48	HURT JUICE NEWTON (RCA PB-14190)	38	20	81	GETTIN' TO THE HEART OF YOU JAY ERIC (BGM 011586) DEBUT		
16	YOU CAN DREAM OF ME STEVE WARINER (MCA 52721)	11	19	49	HAPPY, HAPPY BIRTHDAY BABY RONNIE MILSAP (RCA PB-14286)	61	3	82	MAKIN LOVE MERCEDES (DB 86101)	87	2
17	FEELIN' THE FEELIN' THE BELLAMY BROTHERS (MCA/Curb MCA-52747)	22	7	50	IN LOVE WITH HER ADAM BAKER (Avista AV NSD 8610)	54	7	83	SHE HITS ME RIGHT BETWEEN THE LIES TO THE MAX (Track 45-102) DEBUT		
18	YOUR MEMORY AIN'T WHAT IT USED TO BE MICKY GILLEY (Epic 34-05744)	15	14	51	CARMEN GENE WATSON (Epic 34-05817)	56	4	84	DOWN IN TENNESSEE JOHN ANDERSON (Warner Bros. 7-28855)	57	18
19	HEART DON'T FALL NOW SAWYER BROWN (Capitol/Curb B-5548)	24	8	52	ARLENE MARTY STUART (Columbia 38-05724)	48	12	85	PLEASE BYPASS THIS HEART JIMMY BUFFETT (MCA 52752)	66	6
20	THERE'S NO STOPPING YOUR HEART MARIE OSMOND (Capitol/Curb B-5521)	9	20	53	YOU'LL NEVER KNOW HOW MUCH I NEEDED YOU TODAY CONWAY TWITTY (Warner Bros. 7-28772)	58	4	86	SOME GIRLS HAVE ALL THE LUCK LOUISE MANDRELL (RCA PB-14251)	45	13
21	I HAD A BEAUTIFUL TIME MERLE HAGGARD (Epic 34-05782)	28	8	54	YOU ARE MY MUSIC, YOU ARE MY SONG CHARLY McCLAIN & WAYNE MASSEY (Epic 34-05693)	49	17	87	I'VE NEVER SEEN SO MUCH LOVE JADA KING (Evergreen EV 1038) DEBUT		
22	NOTHING BUT YOUR LOVE MATTERS LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-05764)	26	9	55	HONKY TONK MAN DWIGHT YOAKAM (Reprise 7-28793)	62	4	88	LIVIN' IN A LOVIN' STATE OF MIND RANDY WAGNER (Door Knob DK 86-245) DEBUT		
23	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS) THE JUDDS (RCA/Curb PB-14290)	33	6	56	BORN YESTERDAY EVERLY BROTHERS (Mercury 884 428-7)	63	4	89	CELEBRITY DAVID FRIZZELL (Nashville America A1002) DEBUT		
24	THE ONE I LOVED BACK THEN GEORGE JONES (Epic 34-05698)	19	17	57	NORTH TO ALASKA THE GOLD RUSH IS GONE NORMAN WADE (NCR 326-A)	60	6	90	STICK TO YOUR GUNS JOHNNY TRAVIS (TIP TRSS-1285)	86	3
25	EASY TO PLEASE JANIE FRICKE (Columbia 38-05781)	30	8	58	MAMA'S NEVER SEEN THOSE EYES THE FORESTER SISTERS (Warner Bros. 7-28795)	71	2	91	IT'S JUST A MATTER OF TIME GLEN CAMPBELL (Atlantic-America 7-99600)	31	18
26	SWEETER AND SWEETER THE STATLER BROTHERS (Mercury 884 317-7)	27	10	59	RADIO ROMANCE TOMMY ROE (MCA/Curb MCA-52778)	65	3	92	FIRE IN YOUR TOUCH LARRY WAYNE KENNEDY (Jere 1002) DEBUT		
27	AIN'T MISBEHAVIN' HANK WILLIAMS JR. (Warner/Curb 7-28794)	34	5	60	LIFE'S HIGHWAY STEVE WARINER (MCA 52786)	69	2	93	DON'T FALL IN LOVE WITH ME LACY J. DALTON (Columbia 38-05759)	52	10
28	LOVE YOU BY HEART SYLVIA & MICHAEL JOHNSON (RCA PB-14217)	21	18	61	BIRDS OF A FEATHER THE ALMOST BROTHERS (MTM B-72062)	64	4	94	JIM BEAM BILL MARTELL (Motion MOT 1024) DEBUT		
29	OKLAHOMA BORDERLINE VINCE GILL (RCA PB-14216)	18	17	62	I THINK I'M IN LOVE KEITH STEGALL (Epic 34-05815)	68	4	95	SEXY YOUNG GIRL MAC DAVIS (MCA 52765)	80	8
30	SHE STRING MEL McDANIEL (Capitol B-5544)	32	9	63	AIN'T NO TELLIN' LEWIS STOREY (Epic 34-05786)	59	6	96	SATURDAY MORNIN' FLICKS HAL EDDIE (Charta CH 199) DEBUT		
31	DREAMLAND EXPRESS JOHN DENVER (RCA PB-14227)	23	14	64	YOU'RE NOBODY TILL SOMEBODY LOVE YOU RAY PRICE (Step One SOR 352)	74	2	97	THE BALLAD OF THE BLUE CYCLONE RAY STEVENS (MCA 52771)	84	8
32	ONE LOVE AT A TIME TANYA TUCKER (Capitol B-5533)	40	6	65	BACK HOME A.J. MASTERS (Bermuda Dunes Records C112)	76	3	98	SUKYYAKI "MY FIRST LONELY NIGHT" BOOTS CLEMENTS (West W-719)	89	3
33	EVERY NIGHT PAKE McENTIRE (RCA PB-14220)	35	9	66	BABY WANTS THE OSMOND BROS. (EMI-America/Curb B-8313)	72	2	99	AMERICA IS B.J. THOMAS (Columbia 38-05771)	70	4
								100	SWEET CAROLINE CLAUDE GRAY (Country International 208)	91	2

ALPHABETICAL LISTING ON INSIDE BACK COVER

MOST ADDED



STRONG ADDS

Til I Loved You — Restless Heart — RCA
You Can't Keep A Good Memory Down — John Anderson — Warner Bros.
Hillbilly Highway — Steve Earle — MCA
It's Only Love Again — Vern Gosdin — Compleat
Mama's Never Seen Those Eyes — The Forester Sisters — Warner Bros.
Happy, Happy Birthday Baby — Ronnie Milsap — RCA

STATION ADDS

WRNS-FM — Kinston — Kevin O'Neil
The Osmond Brothers
Eddie Rabbitt
Vern Gosdin
Charly McClain & Wayne Massey
Charlie Daniels Band
Dobie Gray
Dark Horse: Dobie Gray

WCAO — Baltimore — Johnny Dark
Eddie Rabbitt
Oak Ridge Boys
Dark Horse: None

KBRQ — Denver — Jim Stricklan
Oak Ridge Boys
Charlie Daniels Band
Eddie Rabbitt
Patti Loveless
John Anderson
Jerry Reed
Dark Horse: Jerry Reed

WCMX — Leominster — Jeff Gill
Patti Loveless
Sonny Throckmorton
Conway Twitty
Ronnie Milsap
Oak Ridge Boys
Tony Chance
Rockin' Horse
Todd Joos
Hal Eddie
Dark Horse: None

KFEQ — St. Joseph — Bob Orf
Charly McClain & Wayne Massey
Restless Heart
Oak Ridge Boys
Nicolette Larson
Jerry Reed
Michael Shamblin
Sonny Throckmorton
Dark Horse: Jerry Reed

WUSN-FM — Chicago — Sam Weaver
Rosanne Cash
Nitty Gritty Dirt Band
Ronnie Milsap
Dark Horse: None

WWWW-FM — Detroit — Kevin Herring
The Statler Brothers
Tanya Tucker
Waylon Jennings (MCA)
Ronnie Milsap
Dark Horse: None

KEED — Eugene — Billy Pilgrim
Tommy Roe
Nicolette Larson
Oak Ridge Boys
Neil Young
Eddie Rabbitt
Dark Horse: Tommy Roe

KRZY — Albuquerque — Jerry Hardin
Alabama
Keith Whitley
Nitty Gritty Dirt Band
Gene Watson
Steve Wariner (MCA)
Dark Horse: None

WDZQ-FM — Decatur — Dale Jones
Gene Watson
John Conlee
Ronnie Milsap
The Almost Brothers
Tanya Tucker
Dark Horse: Dwight Yoakam

WDXE — Lawrenceburg — Dan Hollander
Restless Heart
John Anderson
Everly Brothers
David Frizzell
James Taylor
Charly McClain & Wayne Massey
Jay Eric
Perry LaPointe
Jimmy Tucker
Hal Eddie
Dark Horse: Hal Eddie

KFQX — Abilene — Don Register
Lynn Powell
Genetta Jones
Jimmy Tucker
Don Malena
Ernie Gibson
Del Reeves
Dark Horse: Keith Stegall

WLAS — Jacksonville — Alan Bailey
Oak Ridge Boys
Sonny Throckmorton
Norman Wade
Charlie Daniels Band
Vicki Lee
Restless Heart
The Forester Sisters
John Anderson
Neil Young
Eddie Rabbitt
Patti Jay
Jada King
Genetta Jones
Dark Horse: Neil Young

KSO — Des Moines — Billy Cole
Dwight Yoakam
Keith Stegall
Johnny Duncan
Vern Gosdin
The Maines Brothers Band
Dark Horse: Johnny Duncan

KVOO — Tulsa — Billy Parker
Steve Wariner (MCA)
Earl Thomas Conley
Vern Gosdin
Jay Clark
A.J. Masters
Dark Horse: A.J. Masters

WVAM — Altoona — Rocky McCumbee
Genetta Jones
Don Malena
Lynn Powell
Oak Ridge Boys
Chance

HOT PHONES

SHE AND I — ALABAMA — RCA

1982 — RANDY TRAVIS — WARNER BROS.

YOU'RE SOMETHING SPECIAL TO ME — GEORGE STRAIT — MCA

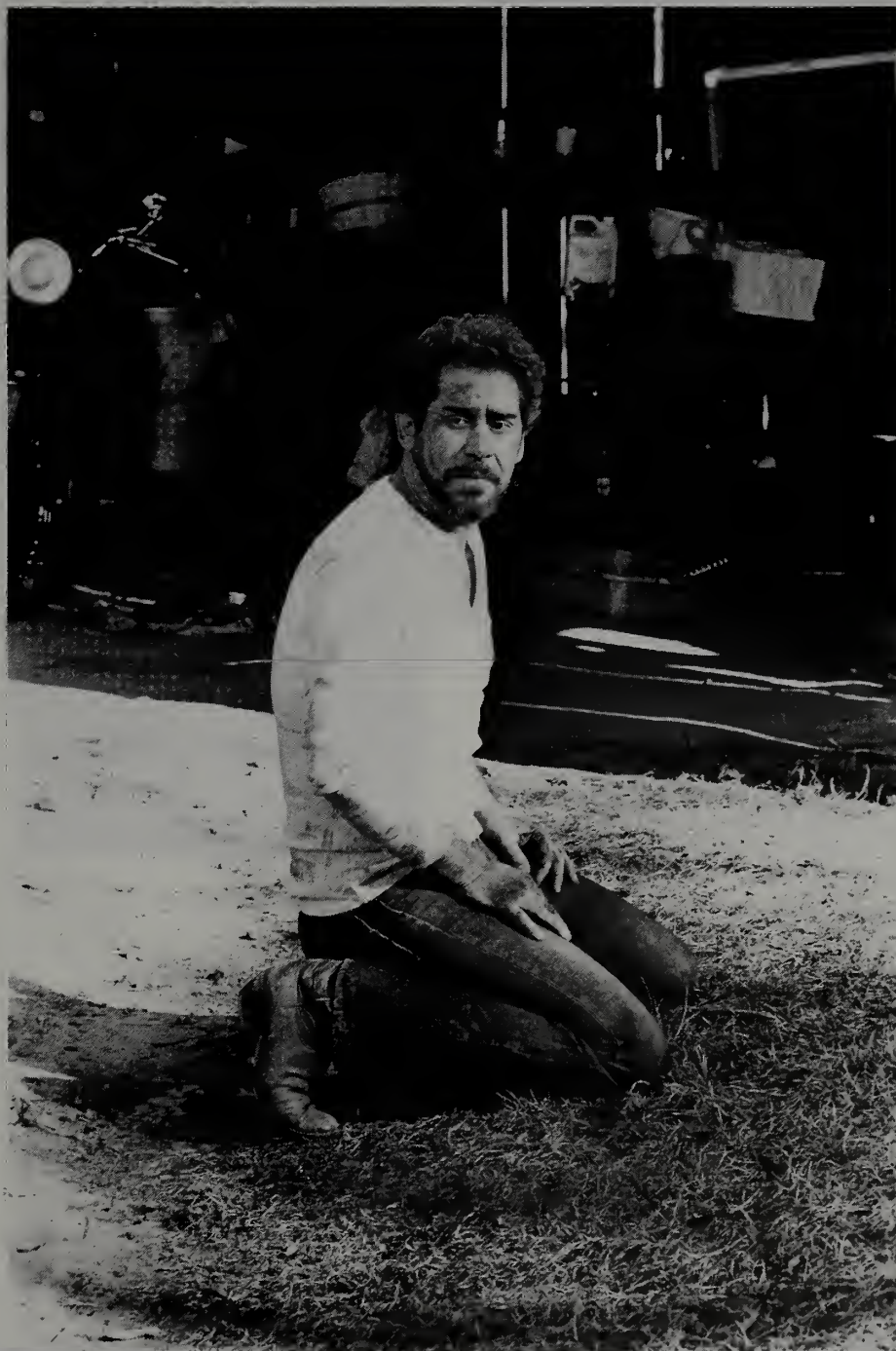
Cajun Moon — Ricky Skaggs — Epic
Heart Don't Fall Now — Sawyer Brown — Capitol/Curb
Grandpa (Tell Me 'bout The Good Old Days) — The Judds — RCA/Curb
Ain't Misbehavin' — Hank Williams Jr. — Warner Bros.

Tony Arata
The Osmond Brothers
John Anderson
Restless Heart
Ray Griff
Dark Horse: Tony Arata

KROW — Reno — Joel Muller
Hank Williams Jr.
Jimmy Buffett

Dwight Yoakam
James Taylor
Dark Horse: Dwight Yoakam

WKMF — Flint — Shelly James
Ronnie Milsap
Tanya Tucker
Rosanne Cash
Dark Horse: None



ETC'S VIDEO — Earl Thomas Conley is shown here, in character, during the recent filming of his latest video titled *Once In A Blue Moon*. Conley is now on a nationwide tour with Hank Williams, Jr.

ALBUM RELEASES

WILL THE WOLF SURVIVE — Waylon Jennings — MCA 5688 — Producers: Jimmy Bowen and Waylon Jennings

Waylon Jennings' debut album on MCA combines the talents of "the outlaw" with the techniques of producer Jimmy Bowen. A bit more mellow are the cuts chosen for this effort than in past releases but Waylon's hard-core country vocals prove he's not straying from his deeply planted roots, even though he's changed labels. Top-notch writers on the LP include Troy Seals, Max D. Barnes, and Larry Butler. "Will The Wolf Survive" is a solid production overall.



GUITARS, CADILLACS, ETC., ETC. — Dwight Yoakam — Reprise 1-25372 — Producer: Pete Anderson

Already enjoying a following in L.A., Dwight Yoakam has made the move to Nashville and brought with him a Hank Williams Sr. flavoring. An expressive writer as well as a serious singer, Yoakam's new LP is comprised of "genuine country" tunes. His single "Honky Tonk Man," pulled from the Johnny Horton days, is a fine example of what audiences are likely to be hearing from the 28-year-old Kentuckian. Many of the cuts were written by Yoakam, who offers a nostalgic trip back to the earlier sounds of country music while maintaining a fresh, new appeal for today's listeners.



GIRLS LIKE ME — Tanya Tucker — Capitol ST-12474 — Producer: Jerry Crutchfield

Tanya Tucker's latest effort after a three-year chart absence boasts cameo appearances by Vince Gill and Judy Rodman. Tanya still maintains that gutsy, hard-hitting style in her music and shows off her vocal skills especially well in "I'll Come Back As Another Woman." Emotion-filled lyrics in such cuts as "Fool, Fool Heart" and "You Could Change My Mind" coupled with Tanya's convincing delivery make these two numbers well worth a listen. The seductive "Daddy Long Legs" rounds out an exceptionally good album.



GUITAR TOWN — Steve Earle — MCA 5713 — Producers: Emory Gordy, Jr. and Tony Brown

Nice work from Steve Earle who wrote and/or co-wrote all of the material on his new LP. Earle's music hints a raw edge of rock 'n' roll and vivid lyrics in all of the material. Highlights include the upbeat title cut, "Goodbye's All We've Got Left," "Good Ole Boy (Gettin' Tough)" and his current single, "Hillbilly Highway." Earle's style of music should open more doors for new, younger audiences, and "Guitar Town" is a super start!



SINGLE RELEASES

OUT OF THE BOX

WILLIE NELSON (Columbia 38-05834) **Living In The Promiseland** (3:20) (Mighty Nice/Victrola/Skunk DeVille—BMI) (D.L. Jones) (Producer: Willie Nelson)

Loyal Nelson listeners will applaud the red-headed stranger's new single "Living In The Promiseland," an inspirational tune that Willie delivers with sincere feeling. Taken from his LP by the same name, this cut should appeal to music fans with a wide range of tastes.



FEATURE PICKS

BARBARA MANDRELL (MCA 52802) **When You Get To The Heart** (3:42) (April/Ides of March/Silverline—ASCAP/BMI) (N. Wilson, T. Brown, W. Holyfield) (Producer: Ron Chancey)

Coinciding with her current "Get To The Heart" tour comes Barbara Mandrell's newest single, with a little help from the Oak Ridge Boys.

JUICE NEWTON (RCA PB-14295) **Old Flame** (3:01) (Englishtown—BMI) (R. Nielsen) (Producer: Richard Landis) Off her successful LP by the same name "Old Flame" is a dramatically-done cut with powerful lyrics.

SWEETHEARTS OF THE RODEO (Columbia 38-05824) **Hey Doll Baby** (2:30) (Rightsong—BMI— (T. Turner) (Producers: Steve Buckingham and Hank de Vito)

Another CBS Horizon '86 release — this time from the sisters duo that won the Wranglers Country Showdown last year. Strong debut release offers a good idea of the "new" sounds coming out of Nashville. Solid harmony. Fine first effort.

JERRY REED (Capitol PB-5556) **Country's Alive And Doing Well** (2:53) (Thompson Station—ASCAP) (J. Reed Hubbard) (Producer: Chip Young)

Fast-moving Jerry Reed tune that makes use of banjo, steel guitar and fiddle. Instrumental breaks are the highlight of this single.

CHARLY PRIDE (RCA PB 14296) **Love On A Blue Rainy Day** (3:45) (Kent Robbins/Let There Be—BMI/ASCAP) (K. Robbins/R. Carpenter) (Producer: Norro Wilson)

More vintage from the vaults of RCA from a former member of the label's roster.



MARTY AND DUANE — CBS/Horizon '86 forerunner Marty Stuart is currently in the studio working on his debut album project. Stuart was recently visited by the legendary Duane Eddy who lent his unique instrumental talents to a couple of tracks. Pictured (l-r): Eddy, guitarist Jody Maphis, Stuart and keyboardist Flip Anderson.

INDIE ALBUM REVIEW

FARAWAY HIDEAWAY — Johnny Duncan — Pharosah — PR 1986 — Producer: Ken Laxton



It was in 1980 that Johnny Duncan (who was riding high on the success of several number one hit singles) walked away from the music business and returned to his life in Texas. Since then, he has been feeling the pull of the music and has finally returned to Nashville. His "comeback" LP, "Faraway Hideaway," would seem to indicate that Duncan is a contender to top the charts once again. Included on this LP are new versions of such hits as "She Can Put Her Shoes Under My Bed Anytime" and "Stranger." Duncan's newest single, "The Look Of A Lady In Love," is another highlighted offering.

INDIE SINGLE REVIEWS

ROY CLARK (Silver Dollar SD7-70001)
Tobacco Road (3:02) (Cedarwood—BMI) (J. Loudermilk) (Producers: Bob Milsap, Rodney Dillard)
Silver Dollar Records, 2400 Fall Creek Road, Branson, Missouri 65616

MALCHAK & RUCKER (Alpine APS-002)
Let Me Down Easy (3:12) (Life Of the Record/Malchak—ASCAP) (T. Malchak) (Producers: Johnny Rutenschroer, Tim Malchak, Dwight Rucker)
Alpine Records, 1025 17th Avenue South, Nashville, TN 37212.

JASON HAWKINS (Fox Fire FF-10000)
If I Ever Cheated On You (2:40) (ATV—BMI) (M. Barnes) (Producers: Jason and Dallas Hawkins)
World Of Music, P.O. Box 111302 Nashville, TN 37211

TOMMY THOMASON (Ross Records, 1123 Sterling Rd., Inverness, Florida 32650)

ROCKIN' HORSE (Long Shot LSR 1001)
Let A Little Love In (CBS/Dunegrass—BMI) (D. Hair) (Producer: Terry McMillan)
Long Shot Records, 422 N. Ivy Ave., Silver City, N.C. 27344.

Nashville On Indie Promotion

(continued from page 25)

B.J. McElwee — WeCare Promotions, Nashville — "It's affected us and I don't think it should have. It's filtered down to us and it shouldn't have. I feel that upper management's direction has affected all facets of music and I feel it's very unfortunate that they didn't sit down and decide to discontinue using promoters in certain segments of the music industry. I hope this passes over quickly and the record industry gets back to using independent promoters."

Alan Young, Alan Young Promotions, Los Angeles — "I think a lot of the independents are getting a raw deal Country music is suffering because of the 'trickling down' effect and I think that country will be one of the first music segments to rehire the the independent promoters back. Rock music may never come back to independent promoters. We're not earning \$20,000 per record as independent promoters. It's more like \$250 a week. So how can we afford to

pay radio stations anything? Certainly the payola is not coming from independent promoters in country. Now promoters are going to have to take on a lesser quality product since they're not working major material so it's going to wind up affecting everyone. It's even going to affect the major labels because some of them are understaffed. And there are so many indie promoters out there that when you cut out a big chunk of the business that means an individual's slice of the pie is that much less."

Jim Stricklan, KBRQ, Denver CO — "I regret that the seedy dealings of a few have not only cast a shadow on an entire industry but that such dealings can destroy a lot of opportunities for a lot of honest people to participate in helping the industry to grow. I don't think it will be a long term negative on the industry because the industry is very vital and full of good professional people. But it is something that we will have to deal with temporarily."



DUET TIME — Kathy Mattea and Vince Gill perform "If It Weren't For Him" on the Nashville Network's "Nashville Now" show. Originally the song combined the talents of Gill and Rosanne Cash but Mattea and Gill hit the right notes just fine.

TOP INDIE SINGLES

	Weeks On Chart		Weeks On Chart
1 BACK HOME A.J. MASTERS (Bermuda Dunes C112) (Distr: 40655 Jefferson, Bermuda Dunes CA 92201)	3/15	12 GETTIN' TO THE HEART OF YOU JAY ERIC (BGM011586) Contact: (512) 654-8773	DEBUT
2 IN LOVE WITH HER ADAM BAKER (Avista AV/NSD8610) Contact: (615) 385-2704	1	13 CELEBRITY DAVID FRIZZELL (A 1002) Distr: 47 Music Square East, Nashville TN 37203	DEBUT
3 YOU'RE NOBODY TILL SOMEBODY LOVES YOU RAY PRICE (Step One SOR 352) Contact: (615) 255-3009	9	14 SHE HITS ME RIGHT BETWEEN THE LIES TO THE MAX (Track 45-102) Contact: (615) 383-8682	DEBUT
4 NORTH TO ALASKA THE GOLD RUSH IS GONE NORMAN WADE (NCR 326) Contact: (615) 824-8025	2	15 LOVE HIM BACK TO GEORGIA VICKI LEE (Rustic R1030) Contact: (615) 865-4399	10
5 FOREIGN AFFAIRS MICHAEL SHAMBLIN (F&L 548) Contact: (615) 329-2278	4	Up and Coming	
6 RED NECK AND OVER THIRTY WAYNE KEMP & BOBBY G. RICE (Door Knob DK86-243) Contact: (615) 383-6002	5	I'LL TAKE YOUR LOVE ANYTIME Robin Lee (Evergreen EV-1039) Contact: (615) 327-3213	
7 ALL WE HAD WAS ONE ANOTHER DON KING (Benchmark KXM-8601) Contact: (615) 776-2060	11	LIL RED RIDING HOOD Steve Douglas (Banka BA-2186) Contact: (713) 682-3760	
8 I FINALLY MADE IT TO YOU PATTI JAY (Intro 1-0186) Contact: (615) 297-2820	12	LOVIN' YOU IS A GAMBLE Perry LaPointe (Door Knob DK 86-244) Contact: (615) 383-6002	
9 IT'S ONLY LOVE AGAIN VERN GOSDIN (Compleat CP-153) Distr: PolyGram	DEBUT	LIVIN' IN A LOVIN' STATE OF MIND Randy Wagner (Door Knob DK 86-245) Contact: (615) 383-6002	
10 I'VE NEVER SEEN SO MUCH LOVE JADA KING (Evergreen EV 1038) Contact: (615) 327-3213	15	YOUR DADDY DON'T LIVE IN HEAVEN 'HE'S IN HOUSTON' Gennetta Jones (Motion MOT 1025) Contact: (615) 327-3213	
11 IF CHEATERS NEVER WIN JIMMY TUCKER (Ray RB 49112) Contact: (615) 329-1323	DEBUT		




ON TOUR — From (l-r) are: Wayne Massey, Charly McClain and Eddy Raven who recently finished recording radio spots for the Luck's Country Concert Tour which will kickoff March 15 in the Southeast. Massey and McClain (who are married) have been doing a television commercial for Luck's and with Raven will be on the tour for close to two months.

THANK YOU RADIO!

A.J. MASTERS "BACK HOME"
THE NUMBER 1 INDEPENDENT
SINGLE IN COUNTRY MUSIC!


People Chase International
(404) 237-5424


Bermuda Dunes Records
40655 Jefferson
Bermuda Dunes, Ca 92201
(619) 345-2851

Back Home



AJ MASTERS

"BACK HOME" THE SINGLE AND NEW ALBUM
BY A.J. MASTERS
ON BERMUDA DUNES RECORDS
A.J. MASTERS IS ON TOUR NOW!
CATCH HIM IF YOU CAN . . .

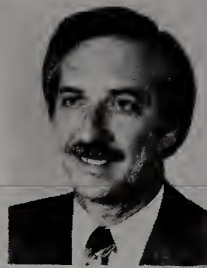
TOP 30 ALBUMS

Inspirational

		Weeks On 3/15 Chart
1	MEDALS RUSS TAFF (Myrrh 7-01-679206-4)	1 36
2	UNGUARDED AMY GRANT (Myrrh 7-01-680606-5)	2 44
3	HE HOLDS THE KEYS STEVE GREEN (Sparrow SPR 1104)	3 34
4	SHEEP IN WOLVES CLOTHING MYLON LEFEVRE & BROKEN HEART (Myrrh 7-01-6790-06-1)	5 31
5	LET THE WIND BLOW THE IMPERIALS (Myrrh 7-01-682006-8)	4 50
6	BENNY FROM HERE BENNY HESTER (Word SPCN 9-01-638357-3S)	8 28
7	BEAT THE SYSTEM PETRA (Starsong 7-01-205788-1)	6 52
8	CHOOSE LIFE DEBBIE BOONE (Lamb And Lion LLR 3008)	7 46
9	POWER OF PRAISE PHIL DRISCOLL (Sparrow SPR 1102)	9 34
10	SEVEN DAVID MEECE (Myrrh 7-01-681206-5)	10 34
11	SONGS FROM THE HEART SANDI PATTI (Impact RO3884)	11 68
12	KINGDOM SEEKERS TWILLA PARIS (Starsong SPCN 7-102-06186-2)	12 18
13	HOTLINE WHITEHEART (Home Sweet Home 7-01-000139-1)	13 31
14	HAVE YOURSELF COMMITTED BRYAN DUNCAN (Light/Lexicon LS 5871)	14 26
15	BLACK AND WHITE IN A GREY WORLD LESLIE PHILLIPS (Myrrh 7-01-682606-6)	18 6
16	SHAKE ME TO WAKE ME STEVE CAMP (Sparrow SPR 1103)	16 25
17	COMMANDO SOZO DEGARMO AND KEY (Benson/Pow-er Disc PWR 01079)	20 14
18	ACTION STEVE ARCHER (Home Sweet Home 7-102-0002098)	19 16
19	ON THE FRITZ STEVE TAYLOR (Sparrow SPR-1105)	15 34
20	NON-FICTION BOB BENNETT (Starsong 7-102-05986)	17 16
21	LOVE AROUND THE WORLD LEON PATILLO (Myrrh SP 753)	24 6
22	COMMUNICATION DEGARMO AND KEY (Benson 01073)	21 53
23	CHANGE THE WORLD AND PRAISE DALLAS HOLMES (Word 7-01-413801-4)	25 2
24	WHAT A WAY TO GO BILLY SPRAGUE (Reunion SPCN 7-01-00812-4)	22 52
25	GIANTS IN THE LAND WAYNE WATSON (Dayspring 4135)	26 2
26	COMING ON STRONG CARMAN (Myrrh 7-01-680706-1)	23 52
27	HYMNS JUST FOR YOU SANDI PATTI (Benson RO 3919)	28 2
28	I'VE JUST SEEN JESUS LARNELLE HARRIS (Impact RO 3732)	27 34
29	STRAIGHT AHEAD AMY GRANT (Myrrh 675706-4)	29 108
30	MICHAEL W. SMITH II MICHAEL W. SMITH (Reunion 00412-9)	30 102

Spiritual

		Weeks On 3/15 Chart
1	BLESSED THE WILLIAMS BROTHERS (Malaco 4400)	1 46
2	LOVE ALIVE III WALTER HAWKINS (Light LS 5857)	2 58
3	DEDICATED NICHOLAS (Command CRN 1003)	3 30
4	HAVE MERCY EDWIN HAWKINS (Light 5887)	4 24
5	I GIVE MYSELF TO YOU THE RANCE ALLEN GROUP (Myrrh 7-01-678406-1)	5 34
6	HOLD ON REV. F.C. BARNES & REV. JANICE BROWN (Atlanta Int'l 10099)	9 20
7	GREATEST HITS JACKSON SOUTHERNAIRES (Malaco 4402)	7 24
8	UNSPEAKABLE JOY DOUGLAS MILLER (Light 5876)	8 35
9	WE'RE WAITING SANDRA CROUCH (Light/Lexicon 5855)	11 20
10	MAKING A WAY THE TRUTHETTES (Malaco 4397)	10 34
11	TOMORROW THE WINANS (Light 5857)	6 62
12	NO TIME TO LOSE ANDRAE CROUCH (Light LS 5863)	12 81
13	COME UNTO JESUS REV. CHARLES NICKS (Sound of Gospel 146)	14 18
14	JUST A REHEARSAL WILLIE NEAL JOHNSON and the GOSPEL KEYNOTES (Malaco 4403)	16 16
15	I AM GOING ON COMMISSIONED (Light 5861)	15 34
16	CELEBRATION SHIRLEY CAESAR (Rejoice 7-01-500128-4)	18 14
17	HEAVY LOAD REV. MARVIN YANCY (Nashboro NA 8656)	13 52
18	LIVE AT THE WASHINGTON TEMPLE C.O.G.I.C. TIMOTHY WRIGHT (Gosppearl PL-16021)	17 30
19	HE IS THE LIGHT AL GREEN (A&M 5102)	21 6
20	LET MY PEOPLE GO THE WINANS (Qwest 25344)	22 6
21	CHOSEN VANESSA BELL ARMSTRONG (Onyx 3825)	19 70
22	MISSISSIPPI POOR BOYS CANTON SPIRITUALS (Jay and Bee 0069)	23 16
23	THINGS ARE GOING TO WORK OUT SOMEHOW REV. CLAY EVANS AND THE FELLOWSHIP CHOIR (Savoy 14777)	26 2
24	REDEEMING LOVE DOUGLAS MILLER (Gosppearl PL 16024)	24 6
25	THIS IS MY STORY VERNESSA MITCHELL (Command CRV 1004)	25 6
26	I WANT TO KNOW WHAT LOVE IS NEW JERSEY MASS CHOIR (Prelude PRL 14113)	20 34
27	ROUGH SIDE OF THE MOUNTAIN REV. F.C. BARNES & REV. JANICE BROWN (Atlanta International 10059)	27 152
28	REV. CHARLES NICKS PRESENTS REV. CHARLES NICKS & THE WOLF-FERINES CHOIR (Sound Of Gospel SOG 145)	28 26
29	YESTERDAY, TODAY, FOREVER DONALD VALES/CHORALEERS (S.O.G. 149)	DEBUT
30	WORK ON ME ALBERTINA WALKER (Savoy 14766)	DEBUT



Elwyn Raymer's

Gospel News And Views

Changes

By Joe Moscheo, II

(Joe Moscheo, II is the vice-president of special projects for BMI.)

I've been associated with the Gospel Music Association for over 25 years. During this time I've watched, as I'm sure you have, many changes take place, not only in personnel, but in style, musicianship, professionalism and commitment. It's interesting to watch talented young people enter this field and bring with them new ideas, new sounds and innovative ways of telling the same story.

This year the Gospel Music Association celebrates Gospel Music '86 — five days of music, instruction, information and celebration. As chairman of this event, all the pieces are coming together to provide us with the most exciting time in Gospel Music history. This week consists of three concurrent seminars for the registrants in three different categories — Church Music workshop, National Gospel Radio Seminar (NGRS) and the Educational Industry seminar. The keynote address by Los Angeles Mayor Tom Bradley should be challenging and impressive, and the show-cases each day and the spectaculars each night will spotlight more record labels and new talent than ever before.



Joe Moscheo II

All of this will be happening as we gain momentum to the 17th Annual Dove Awards telecast on the Thursday night. My point will be very clear to you as you watch this show that Gospel Music has gone through some very definite changes. Each style of music will be represented there, giving the viewer a chance to see and hear a wide variety of artistry. From instrumentalist to heavy metal, from soloist to choir, the Dove Awards this year will be an array of Gospel Music talent as you've never seen before. To miss it would be your loss. The dates of the Gospel Music '86 are April 6-10. The Dove Awards are on Thursday, April 10 in Nashville Tennessee.

On another note, allow me to take this opportunity to encourage you to write, if you haven't, to your representative or senator concerning H.R. 3521 and S. 1980. These bills could be very damaging to the songwriter and music publisher and affect his income substantially if they are passed. You don't have to be a songwriter to write and protest this legislation. If you love music and want to encourage the creative process, please write your congressman or senator today. For more information and addresses, write to me in care of Broadcast Music, Inc., and for information concerning Gospel Music '86, write to the Gospel Music Association.



BRENTWOOD TEAM — The Brentwood Records management team gathered recently for some "shop talk." Pictured (l-r): Ken Taylor, Randy Stemm, Dale Matthews, Jim Van Hook, Ron Hostetler and Dan Whetstone.



WE TALK TO
PEOPLE THAT COUNT

NARM Sets Up U.K. Branch

By Chrissy Iley

LONDON — NARM has decided to set up a UK affiliate. Initial moves were made when the organization had its first board meeting in London earlier this year, and since then several dealers have expressed interest in joining.

Mickey Granberg, NARM executive vice president says, "What we need is to get together with all the heads of all the major companies in retailing and establish whether people feel there is a need for an association."

"The main advantage of such an organization is that people feel they have an

opportunity to communicate and exchange ideas. They can discuss their mutual problems with one another and, hopefully, come to some sort of solution. They may also agree to exchange information with view to regulating the business."

There is a feeling among dealers in the UK that there is a real need to assist the indie dealers and that seminars like NARM holds in the US would be a good idea for the UK.

NARM hopes to hold another board meeting in London during the summer and that will be the rallying point for interested companies.

United Kingdom

LONDON — The last quarter of 1985 confirmed trends of growth. In general there is cause for optimism in the music market. The latest BPI statistics confirm that cassettes and compact discs have maintained their strength. Total turnover of singles and albums is also up.

Over the year 55.4m cassette deliveries were recorded — up 22.3% on the previous year. This works out at £128.4 in value.

The BPI states that the contraction in the singles market of 4%, "simply reflects the extraordinary performance of the Band Aid record a year ago." Volume was 73.8m units and value was increased by 4% to £82.1m. The ratio of 7 to 12 inch sales has altered very little during 1985.

Albums were down 2% with 53m units, but with a value increase of 3% at £145.4m.

The value of total trade deliveries was up 13.2%. Cassettes were 5m units ahead and have bypassed LP deliveries.

The outrageous hardcore band, King Kurt, seem delighted that they have managed to get major chain WH Smith to ban their latest album, "Big Cock." "Displaying the ip would lower the tone of our shops," said a spokesman for Smith's. Although King Kurt did take the trouble to offer a choice of sleeve — one which features a large cockrel and another which features in large words, "Big Cock," it has not made any impact on Smith's. Perhaps if there was a UK equivalent to PMRC they would have managed to be banned in more places and give them the publicity they might find useful.

EMI is introducing a new campaign to promote Frank Zappa. They are re-releasing several classic albums which will be featured in in-store displays with the new album "Frank Zappa meets the Mothers of Prevention." The albums have all been digitally remastered by Zappa himself.

Streetsounds is launching "Streetsounds Picture Box" — a collection of dance music videos and a sister series

"Streetsounds Picture Box Hip Hop."

Both series will complement the label's dance music and hip hop albums. Both series will carry between ten and fourteen tracks. Streetsounds who also run a "street" magazine are currently one of the most trendy labels in the UK.

The Damned are celebrating 10 years in the music business, one year with MCA and a UK top five hit with "Elouise." Their album "Phantasmagoria" has just won them a silver disc and is now on its way to going gold. They have just begun the first leg of their world tour, which has taken them Stateside. Their former company, Stiff, is releasing the group's "historic" first two albums — Damned, Damned, Damned and "Music For Pleasure" as a limited edition double-pack in coloured vinyl. It is available mail order only to Stiff Records, 45 Coronet St., London N1.

Chrissy Iley

Canada

TORONTO — WEA Music of Canada instituted two new technologies in the production of both the LP and cassette of Honeymoon Suite's second album "The Big Prize."

In the production of the LP, Direct Metal Mastering — DMM — was used to upgrade the quality and extend its life. DMM utilizes a very special amorphous material which is cut in the same way as an ordinary lacquer, but since copper is not elastic like lacquer, there are no high frequency losses or distortion and transient response is greatly improved. This process will give records that needed improvement to stay competitive with the quality of the compact disc.

The technology comes to Canada via Europa Disk Limited from the states, which has a licensing agreement with Teldec Schallplatten (GMBH) of Hamburg, West Germany. It is believed that "The Big Prize" is the first album to use



GREATEST HITS — CBS Records U.K. and WEA U.K. have jointly announced that RCA/Ariola, Ltd. has been invited to join the CBS/WEA partnership for the purpose of creating greatest hits compilation albums in the U.K. The first package released under this agreement is "Hits 4," scheduled for March release. Pictured at the signing ceremonies are (l-r): Richard Gane, deputy managing director, RCA/Ariola, Ltd.; Bob Dickins, chairman WEA; Jack Davies, acting chairman RCA/Ariola Ltd.; Paul Russell, managing director, CBS U.K.; Paul Conroy, director of marketing and sales WEA; and Tony Woolcott, deputy managing director, CBS U.K.

RCA To Join CBS, WEA 'Hits' Compilation

By Chrissy Iley

LONDON — CBS and WEA have invited the newly merged RCA and Ariola to join their "Hits" partnership as full equal members.

The "Hits" compilations have proved extremely successful over the past year. According to Jack Davies, acting chairman for RCA/Ariola Ltd. "We were immediately attracted to the prospect of joining CBS and WEA — not just for the strength of their respective repertoires, but also for their proven track record in the past with the 'Hits' compilations. Our companies share a common management vision that makes the new partnership practical."

The strength of the new partnership is underlined by the huge range of labels and repertoire that RCA/Ariola will bring to "Hits" compilations.

Rob Dickins, chairman of WEA said,

DMM outside of Jazz recordings in Canada.

The first run of the cassette has also been upgraded. Manufactured with a revolutionary "Fine Metal" tape imported from the Video EICO Company in Japan, the release of this premium tape marks its first commercial use in North America. The specially marked tape offers extra high dynamic range and high level recording resulting in an overall level improvement of 3 db.

While the 'new' cassette may be a

"We've always been concerned about the repertoire of our albums and this is the perfect company to be included in our partnership with their impressive home grown UK product and the best of black material and American rock."

The first package for the joint venture will be "Hits 4," and it is scheduled for this month. All partners will work on the creation and the marketing of the best package possible.

The initial reaction from the dealers to this move was very unenthusiastic. They fear that emphasis on "Hits" compilations dilutes efforts to break new talent. The head of one chain store commented: "These compilations are going to kill music." Meanwhile the Virgin/EMI "Now This Is Music" series is also planning a new package.

limited edition the DMM is expected to be employed again in the near future and may become an industry standard and prolong the life of the record.

"The Big Prize" was shipped Gold and already re-orders have pushed it past Platinum. Honeymoon Suite's European tour is past the half-way mark which is to be followed by North American dates.

Warner Bros. is supporting the initial US radio breaking support with extensive trade ad campaigns.

Grant Lawrence

INTERNATIONAL BESTSELLERS

Italy

TOP TEN 45s

- 1 Adesso Tu — Eros Ramazzotti — DDD
- 2 Take On Me — A-Ha — WEA
- 3 Russians — Sting — A&M
- 4 Ti Sento — Matia Bazar — Ariston
- 5 Stay With Me — Eighth Wonder — CBS
- 6 The Captain Of Her Heart — Double — Polydor
- 7 Tutto Un Attilio — Anna Oxa — CBS
- 8 Hit That Perfect Beat — Bronski Beat — London
- 9 Eldorado — Drum Theatre — Epic
- 10 Innamoratissimo — Rigueira — CGD

TOP TEN LPs

- 1 Bugle — Lucio Dalla — Pressing
- 2 Rocky IV — Original Soundtrack — CBS
- 3 Sanremo '86 — Various Artists — Ricordi
- 4 Il Mare Del Papaveri — Riccardo Cocciante — Virgin
- 5 Le Più Belle Canzoni Di Frank Sinatra — Frank Sinatra — Reprise
- 6 Speciale Sanremo '86 — Various Artists — RCA
- 7 Prima Che Sia Toppo Tardi — Renzo Arbore — Fonit Cetra
- 8 The Dream Of The Blue Turtles — Sting — A&M
- 9 Promise — Sade — Epic
- 10 Sanremo '86 — Various Artists — CBS

—Musica e Dischi

United Kingdom

TOP TEN 45s

- 1 Chain Reaction — Diana Ross — Capitol
- 2 Manic Monday — Bangles — CBS
- 3 Love Missile FI-11 — Sigue Sigue Sputnik — Parlophone
- 4 When The Going Gets Tough The Tough Get Going — Billy Ocean — Jive
- 5 New York, New York — Frank Sinatra — Reprise
- 6 The Power Of Love — Huey Lewis and the News — Chrysalis
- 7 Just Buggin' — Whistle — Champion
- 8 Heaven Must Be Missing An Angel — Tavares — Capitol
- 9 If You Were Here Tonight — Alexander O'Neal — Tabu
- 10 Absolute Beginners — David Bowie — Virgin

TOP TEN LPs

- 1 King Of America — The Costello Show — F-Beat
- 2 Brothers In Arms — Dire Straits — Warner Brothers
- 3 Whitney Houston — Whitney Houston — Arista
- 4 The Colour Of Spring — Talk Talk — EMI
- 5 No Jacket Required — Phil Collins — Virgin
- 6 Be Yourself Tonight — Eurythmics — RCA
- 7 Jonathan King's Entertainment USA — Various Artists — Stylus
- 8 Rocky IV — Soundtrack — Scotti Brothers
- 9 The Broadway Album — Barbra Streisand — CBS
- 10 A Date With Elvis — The Cramps — Big Beat

—Melody Maker

Japan

TOP TEN 45s

- 1 Desire — Akina Nakamori — Warner Pioneer
- 2 Broken Sunset — Momoko Kikuchi — Vap
- 3 Oh Pop Star — Checkers — Canyon
- 4 Jaane — Onyanko Club — Canyon
- 5 My Revolution — Misato Watanabe — Epic Sony
- 6 Iro Whiteblend — Miho Nakayama — King
- 7 Balentine Kis — Sayuri Kunio — CBS Sony
- 8 Kuchibiru Network — Yukiko Okada — Canyon
- 9 1986 Nen No Maririn — Minako Honda — Toshia EMI
- 10 Dancing Hero — Yoko Oginome — Victor

TOP TEN LPs

- 1 Rebecca IV — Rebecca — CBS Sony
- 2 Anzenchtayl IV — Anzenchtayl — Kitty
- 3 Da Ki Da — Yumi Matsutoya — Toshiba EMI
- 4 Modern Time — Koji Yoshikawa — SMS
- 5 My Best Thanks — Akina Nakamori — Warner Pioneer
- 6 To Be — Tatsuhiro Yamamoto — Toshiba EMI
- 7 Hunting High And Low — A-Ha — Warner Pioneer
- 8 Eyes — Misato Watanabe — Epic Sony
- 9 Kyoko No Kiyoku Tanoshiku Utsukushiku — Kyoko Loizumi — Victor
- 10 Spirits — Haund Dog — CBS Sony

—Cash Box Of Japan



WEA WINNERS — WEA's Philadelphia Branch recently won "The President's Cup," the company's annual award for excellence in the marketing of black music. Pictured (l-r): at the presentation of the trophy are: Rick Cohen, WEA Philadelphia Branch manager; Hank Caldwell, vice president/general manager, Cotillion Records; Earl Sayles, WEA director/black music marketing; Greg Peck, vice president special markets, Elektra/Asylum Records; and Henry Droz, president, WEA Corp.

Radio Vision Taps International TV, Home Video Market

By Gregory Dobrin

LOS ANGELES — According to Kevin Wall, founder and president of L.A.-based Radio Vision International, the foreign TV and home video market is one which, if not overlooked, is often poorly estimated by music programming license holders. His four-year-old company endeavors to clarify the international picture by developing financial models from which an often short-sighted industry can learn.

Radio Vision, 100 percent self-financed, functions as an international TV and home video licensing agent for music programming, primarily concerts. Among the more than 60 clients Radio Vision represents in the overseas home video and TV market is the Grammy-winning *We Are The World* — *The Video Event*, for which the company donated its services.

Currently, Radio Vision is arranging for overseas licensing of Live Aid II, the anti-drug concert slated to take place April 26 at The Los Angeles Coliseum in Los Angeles, CA. With U.K. and Japanese agreements inked, the company is currently negotiating with West Germany and

Sweden, along with South American solicitations. The 10-hour broadcast will be live and tape delayed.

"No one really sells live events on a world-wide basis," said Wall, pointing out the lack of foresight in dealing with the foreign market. "We are creating a financial model so that artists can exploit that market."

Also represented by Radio Vision are projects created outside the U.S., which the company sells to this country, such as Dire Straits' long form home video *Brothers In Arms*, which was sold to MTV and HBO.

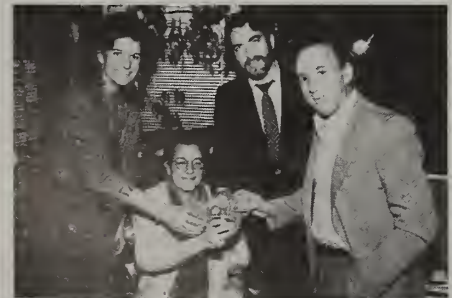
The company takes on two to three new programs each month and has put together a ten-show syndication package for the U.S. which includes concerts by such acts as the Thompson Twins, The Police, U2, Kool & The Gang and the Cars. "We're trying to create another market for these concerts outside pay-TV," Wall said of his efforts to have the shows aired on free TV. "There just aren't enough outlets." A similar package is being developed for Canada.

More than the lack of domestic outlets for concert programming, Wall seeks to remedy the mismanagement of money spent on music projects. "We want to show groups how they should spend based on true market value," he explained.

Those who stand to gain from this clear-eyed view of the world market include record companies. By supplying them with the correct overseas market analysis, Wall says Radio Vision can provide a realistic financial blueprint.

Defining what license holders can expect from the foreign market is a company specialty, according to Wall, and not only does Radio Vision act as a distributor, it also negotiates home video advances and oversees royalty disbursement.

And while the company is well known abroad (it is said to be the largest international music programming distributor for TV), Wall says that U.S. recognition is not nearly as great. Increased U.S. identity is Radio Vision's goal, one which Wall, in light of increased music industry cost-consciousness, is confident in achieving.



LAVDIN' GORDON — Los Angeles-based songwriter Paul Gordon, whose songs have been cut by such major artists as Olivia Newton-John, Kenny Rogers and The Pointer Sisters, has signed a co-publishing agreement between his French Surf Music (ASCAP) and Chappell Music. Shown above in the Chappell/Intersong L.A. office are (l-r): Marla McNally, manager, talent acquisition, Intersong International-U.S.A., Paul Gordon, Gary Gilbert, Gordon's attorney and Ira Jaffe, Chappell/Intersong sr. vice president, talent acquisition.

Purple Rain Marketing Strategy Used To Promote New Prince Album

By Peter Berk

LOS ANGELES — If a wave of *deja vu* is currently sweeping over executives at Warner Bros. Records, it's really no wonder, since musical history seems ready to repeat itself. Two years ago, convention was defied when the label released the soundtrack to *Purple Rain* many weeks in advance of the film's actual release. The strategy, as it turned out, paid off handsomely, and Warner Bros. enjoyed the phenomenal success of both the complete *Purple Rain* album and its first single ("When Doves Cry") even before the popularity of the movie sparked further radio and retail attention. Now, in a similar move, Paisley Park/Warner Bros. is about to release (on March 31) Prince's latest album, "Parade," which consists of music he wrote for *Under The Cherry Moon*, an upcoming Warner Bros. feature he's not only starring in, but directing as well. "Kiss," the first single off the new LP, is already speeding up both the CHR and B/C charts.

Obviously any Prince recording at this point in his career is bound to fare well with or without a movie tie-in. Even so, releasing "Parade" this far in advance of *Under The Cherry Moon* (which is scheduled for a July 2 premiere) still is a telling and significant marketing move. Basically, the strategy belies the extraordinary confidence in Prince's reigning status, since it would normally be unwise or even foolish not to time the release of a soundtrack to coincide with the release of the film it stems from. In the past, poor timing has often resulted in a soundtrack peaking too early, thus missing out on the promotional benefits of a movie's initial run. It would seem that scenario will not only be avoided in Prince's case but curiosity about and interest in *Under The Cherry Moon* will only be bolstered as the public becomes more familiar with its song score.

"We regard this not as a soundtrack, but really as the newest Prince album," commented Lou Dennis, Warner Bros. Records vice president of sales. "That's how we're marketing it, much as we did with *Purple Rain* when we were also dealing with chart-topping music before the film actually opened. In fact it's entirely possible that by the time *Under The Cherry Moon* opens, we'll have a second hit single out, although I'm not sure which song it will be yet." In order to be certain the public does know the songs on "Parade" are featured in *Under The Cherry Moon*, the album will almost definitely have a sub-title denoting the connection, Dennis said.

Detailed information regarding the new Prince film is predictably nebulous as of



FROM PURPLE TO CHERRY — Prince is pictured here as "Christopher," the lead character in Warner Bros.' upcoming summer release, *Under the Cherry Moon*. The film, which Prince is not only starring in, but directing as well, features songs heard on his latest album, "Parade."

now, but it is known The Purple One portrays "Christopher," a pianist working in Nice, France. In the course of the story, he and his best friend, a hustler named "Tricky" (played by Tyrone Benton) fall for the same girl, the daughter of an extremely wealthy tycoon. The music for this "offbeat love story" is, as "Parade" reveals, decidedly less hard-edged than *Purple Rain* was, as Dennis mentioned. "It's clearly not as rock 'n roll oriented," he said. "I think you can get a feeling from the first single that there is a funkier feel to the music this time."

"After all, Prince is famous for his remarkable variety," Dennis continued. "He's constantly changing. The man is unbelievable musically, there's really no one else like him. He has such marvelous instincts for what's happening... actually he creates what's happening. He can do just about everything, and until it became Prince and the Revolution, he *did* do everything on his albums. Now, he's also a film director, and I'm sure he's doing a tremendous job in that capacity too."

If all goes as expected, then, "Parade" should reap the rewards of a two-fold assault on the public; first on its own, and then in association with *Under The Cherry Moon*. Future videos, which will probably (though one never knows with Prince) contain clips from the movie, will also have a powerful impact in terms of luring record-buyers and movie-goers. As Dennis put it, "Hopefully, this will be just like *Purple Rain* was, with the album helping to promote the film, and the film in turn helping to give the album a new momentum. So far, it appears the same set-up is happening all over again."

Behind The Bullets

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Enterprises, Dallas; and Gary's, Richmond, VA. "Different Light" is Top 20 at the following midwestern retailers: CML One-Stop, Indianapolis and Mainstream Records, Milwaukee. Elsewhere in the country, Bangles is Top 10 at Kemp Mill, Washington, DC; The Harvard Coop, Boston; City One-Stop, Los Angeles; Warehouse Entertainment, Los Angeles; and Tower Records, San Diego and Fresno. Top 20 reports came in from Strawberries, Boston; Licorice Pizza, Los Angeles; and Tower Records, Los Angeles and San Francisco. The record is Top 30 at Cavages, Buffalo and Tower Records, Campbell, CA.

The big story for Falco is that his first single from "Falco 3" launched into the #2 spot on this week's singles chart. "Rock Me Amadeus," a blistering pop/rap record is exploding at CHR. It is #1 this week on the surveys at 95X, Z93; B95; KKBQ; Y100, I95; WWKX; B97; Y106; WJZR, Q105; KKRZ; KMJK; KWOD; KS103; KIIS; KMEL; WBEN; WMKR; B94; KC101; B104; WPXY, WHOT; 92X, KQKQ; ZZ99, WBBM and Q104. The album from which this single has been lifted is benefitting handsomely from this strong radio performance. Its 14 point leap this week is in no small part due to the solid Top 10 reports it is getting cross the country.

Pop Programmers on Promotion

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connections with the mafia. They haven't shown where every other industry has those connections. Why pick on the record industry? You can spotlight any business and show people meeting with alleged mob connections. Again, I look at it as being purely ratings connected and that's why the stories ran two days before the Grammys. Let's not let NBC's ratings ploy slow the music industry down."

Nick Bazoo, program director, B94, Pittsburgh

"My reaction to the NBC coverage was that I wasn't surprised in the least. I felt it would happen sooner or later. I think that in the long run it will be good for radio in the sense that some of this money that was being used on independents can go into hiring better quality promotion people and more of them. EZ Communications owns B94 and it has very strict rules. Dealing with independents is definitely out. That has always been true for our company. As you know, in this business you're always going to have people claim your call letters. So it is up to individual record companies on how they want to handle that. I think I've always dealt in an open and honest relationship with any record company, from the local guy all the way up to the vice president and I think you must have that open relationship."

Bob Harlow, program director, KATD, San Jose

"I thought the coverage by NBC on alleged payola was not deep enough. I don't think they covered it enough to make sense out of it. I think the report will effect the record industry much more negatively than it will radio. Here at the station, we keep a close record of the people promoting their product. We keep a log of whoever calls. Promo people who call are logged in on a weekly call sheet. To tell the truth, I don't think many will be calling now. I don't think there are too many working anymore."

Jay Cook, general manager, 93Q, Houston

"I'm familiar with Fred Disipio and Joe Isgro, both called on me in Philadelphia. I found them both extremely aggressive, ethical guys. I didn't get any unique pressure or greater demands from them than from any guys who walked into the office. Everybody wanted to get their records played and we had to say no, 95% of time to everybody."

"I don't see this situation having a major effect on the record industry. If the

independents get phased out or cut back by the record companies then obviously you'll just be seeing more local people from the labels themselves and there's nothing wrong with that. They are still going to want to promote at radio and we have an obligation to allow them to present their product. It might effect where the money goes or who's on different assignments on different records, but I don't see it impacting on radio at all. Our business goes on as normal."

"This station is very quick to add anything to the list that we think is important to play. But the policy has always been that the first contact is with the local promotion person who has immediate responsibility for that record. After that, and only after that, is anybody else notified be it trades, national people, independents or whatever."

Jerry Ury, general manager, WTIC, Hartford, Connecticut

"I think it was brave of NBC to disclose the new payola. There are several record companies that came out and said they no longer deal with independents. I think that's superb. We have some very tough rules here at TIC and as far as records and who decides what's being played. In our house we have no problems. As far as the industry is concerned, I think its to the credit of NBC to go out there and do this thing."

"I've been in the business for thirty years and the guys that have been in the business a long time, know the consequences of letting your guys go unchecked . . . The independent guys know which people they can tackle and which they can't. It's a brotherhood. I think this is a wonderful industry that is regulated by the government and the broadcasters and we don't need it made up of a lot of people that are going to give it a bad name."

Dottie Jones, general manager, WXKS-FM, Boston

"I understand what happened in the late 50s and early 60s, especially in major market stations. Now, because it's so highly competitive and because of a lot of other factors, we pretty much police ourselves. We're in this to be reputable business people. We try to do all the things we need to do to run an honest business. I can't imagine any radio station in the country doing anything but welcoming an investigation, knowing full well they have been abiding by the law. In a major market, you sort of watch each other and clean up your act because you need to. The competition is so keen."

Dave Anthony, program director, KDWB, Minneapolis-St. Paul

"This whole affair is like a shake down. Is it something to get the ratings for NBC or is it something they are really behind? To me, it sounds like a ratings ploy. You know, ties to the mafia. When anyone wants to sling mud, they infer there are ties with the mafia. I'm not in the position where I can see any of that stuff. As far as promotional people go, we talk to everybody. It doesn't make a difference. I've never seen any reason why we shouldn't."

Dean Thacker, general manager, Z-100, New York

"We have a situation where we have always had firm policies regarding the possibility of payola both in our contracts with our announcers and in our agreements with the unions. In addition, before

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Black Coalition Makes Harsh Attack on Indie Action

By David Adelson

LOS ANGELES — A major coalition of black civil rights organizations have come out strongly against the record companies' dismissal of independent promotion firms.

According to the Rev. Al Sharpton, leader of the National Youth Movement and organizer of the coalition which includes the NAACP and PUSH, "We are prepared, if necessary, to organize a nationwide selective boycott against those companies that refuse to enter into negotiations and discussions which could resolve this matter in a manner in which all involved can continue to grow and survive."

The group objects to the effect on blacks by what it terms, "the unilateral dismissal of independent record promoters."

"One must recall that for whites in the music world, independent promotion is but one avenue for them to pursue as an entrepreneurial outlet," Sharpton said. "For blacks, however, independent work is one of the very few areas in which a non-performer can hope to share in the four billion dollar music industry."

BC Programmers Speak Out

(continued from page 5)

black radio based on the fact that if quality is presented, then quality gets the opportunity. Traditionally, black radio has broken a lot of acts and we must continue that tradition, otherwise the new talented artist will not have an opportunity to expose their talent to such a large, captive audience. We must maintain safeguards so that radio is beyond reproach and maybe these continual allegations will become a distant part of history. Undoubtedly, some people will suffer because of these allegations. Any time a business has trouble, there are some terminations and there are some additions. This situation is a fact of life, therefore the major labels may take this opportunity to bring some new people into the industry. In other words, give this end of the entertainment business a transfusion."

Maxx Kidd, president, T.T.E.D. Records, Washington D.C.

"Now that the majors have cut back on their budgets, it should give notice to all managers of all indie black owned production companies and record labels

"Why should blacks help pay the tab for alleged white corruption," Sharpton continued. "Why should black radio now be underserved by the small, understaffed black music departments at major labels because of what is essentially a problem with white or 'general market' promotion? The fact of the matter is that if the music industry could spend \$80 million in promotion dollars, it surely has more than enough to properly invest in black entrepreneurs who can properly and respectfully market their product to black America."

According to Sharpton, independent promotion began when black deejays "insisted that blacks be hired to service their stations, rather than send whites with limited knowledge of their markets or resort to receiving product via the mail."

Sharpton charged that the labels, after seeing the success of independent promotion of black radio, "then made use of independent record promoters a mammoth, multi-billion dollar business."

The coalition leader called on all the major labels to enter in a dialogue with the group in order to resolve the situation. There was no indication when the threatened boycott might take place.

distributed by majors, that they must be sure that those dollars come directly to them for staffing, in order to run their labels more successfully. With the cut-back in indie promoters, many artists, old and new, will be greatly weakened in terms of airplay, unless those dollars are sent directly to the indie labels that can hire their own promotion staff. This should also indicate to black radio the necessity for black stations to unify and work in support of the smaller black labels by playing their product. With the majors wielding so much power, they will continue to maintain a minimum number of positions that are filled by black executives. We must come together as black record and radio executives for the betterment of all. Certainly self preservation is the first law of nature. Save yourself, but reach out and help as many people as you can along the way."

George Frazier, operations manager, KOKY, Little Rock, Ark.

"We have spent a lot of time and effort

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THE ZOMBA FAMILY — The Zomba Group of companies recently announced the signing of Wayne Brathwaite to a worldwide, exclusive publishing agreement with Zomba Enterprises Inc. Pictured at the signing (l-r): Paul Katz, director of business affairs for Zomba; Rachelle Greenblatt, vp of music publishing, Zomba; Wayne Brathwaite and Ina Meibach, attorney for Brathwaite.



BERRY INDUCTED — During the Songwriters Hall Of Fame awards banquet, March 3, at the Plaza Hotel, top BMI executives posed with inductees of the Hall Of Fame. Pictured l-r: Chuck Berry; Frances Preston, BMI sr. vp; Ed Cramer, BMI president; Maria Elena Holly, who accepted a posthumous award for Buddy Holly; and Felice and Boudleaux Bryant, named into the "first active before 1955" category of the Hall of Fame.



TAGG YOU'RE IT — Island Recording Artists, Bourgeois Tagg — who just released their debut LP, "Bourgeois Tagg" — did a special showcase at the Gavin convention at the legendary Fillmore Auditorium. Pictured from (back row, l-r): Charly Prevost, president, Island Records; Brent Bourgeois and Scott Moon, Bourgeois Tagg; Russ Solomon, president, Tower Records; Larry Tagg, Bourgeois Tagg; Jim Swindell, vice president, sales, Island Records; Lyle Workman, and Mike Urbano, Bourgeois Tagg. (Front row, l-r): Margo Knesz, general manager, Atco Records; Bill Graham, Bill Graham Management; and Lionel Conway, president, Island Music.

Consultants Air Their Views

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that's wrong. What I'm afraid will happen is the same thing that happened with the Parent's Music Resource Committee — a noble idea gone crazy. There is nothing wrong with policing yourself but it is wrong to let it turn into a witch hunt. We cannot let the actions of a few turn into this incredible snowball, rolling down the hill sweeping along people that are innocent along with what few people may have done something wrong. Yes, I've seen people offer cocaine, I've seen people offer trips and I've seen people offer all sorts of things, but I've got to say those people are in the minority."

Gary Burns, San Antonio, TX

"As I see it, in some instances, particularly for consultants, independents provide a valuable service, because when you are working with a number of radio stations in different geographic regions across the United States you don't have time to talk to thirty different record people every week. Sometimes when you are talking with an individual record company, you may have to talk to four or five record people, depending where your stations are. Sometimes you question the information you get from someone that serves one master. I think

legitimate independents that work for all the companies have no axe to grind for one particular record or another particular record. So in essence, consultants will have to talk to more people now. I'm sorry to see what has happened from the NBC report."

Roger Collins, Los Angeles, CA

"It is time that someone, and in this case NBC, shed a light on what is going on. It's hard to pinpoint exactly who is doing what to whom because nobody is really mentioning names. I think the victims from this will be the guys who are very honest and hard working and truly good independent promotional people. They are the ones who are going to really get shafted. I would hope that the record industry would take it upon themselves to examine their own promotion staffs and beef up in areas that the independents were "handling" and hire some of those independents who are, and have been, above board and have established a solid reputation, to carry on as part of the record industry, which they should be anyway."

John Sebastian, Phoenix, AZ

"I think it took a lot of guts for NBC to do the reports. It has been something that everybody's been talking about for years. It's not like this was a revelation that nobody knew about. It's important that it be talked about and put on the table so that any problem that really exists could be cleaned up and those that weren't guilty, can go about their business and still earn a living. Those radio people that are guilty of this would realize they needed to clean up their acts. I think the reports are nothing but positive."

"I really don't think this will effect radio very much. In the context of CHR, it might make a few stations play music a little bit more according to what sounds good as opposed to getting somebody to play something that ordinarily wouldn't be played that quickly or at all."

Mike Joseph, Westport, CT

"I think the reports are extremely good and well timed and I'm glad they had the courage and the facts to report the story. I think it will make for better programming, better broadcasting, better music and improve everything for the stations and listeners all the way around. We're back to quality. I think the move away from independent promotion will help the record companies better develop talent over the long term."

Promotion Men In "Shock"

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to say.

"I feel like a victim."

Most of the promoters contacted did not place blame on the record companies.

"I've worked for major companies in my life and I've been on the other side," said the L.A. promoter, "and I understand exactly what they go through."

"The labels are concerned about their image and if I were running a label I'd be very concerned if something illicit, illegal, immoral, or whatever was going on," said Abramson. "I'd be very concerned about it. But, as it stands, I'm most concerned about myself."

Bob Cohen, of Southfield Michigan's Dr. Jazz Operations, said, "Believe me, as angry as I am, my contemporaries on the major label side are freaking out: a) because they're going to have to try and handle A/C themselves, and b) they're not only going to do that but, at the same time, pick up the jazz that I was doing."

But not everybody contacted was so understanding. One Southern California promoter, who asked not be identified, said angrily, "I wouldn't be surprised if a record company, or record companies, engineered the whole thing. But the independents were never the ones who decided what to charge the record companies, the record companies decided what to pay the independents. The record company said, 'This is what I'll pay.' and it was the record company each week that said, 'We'll pay you more, we'll pay you more!'"

The media — specifically NBC News — was also taken to task; indeed, a large number of promoters didn't even want to offer an opinion for this story. "I don't trust people who write articles on this," said one. NBC did a terrible smear campaign on the record business, singling out independent promotion," said the Southern California promoter, "And I just think that they put a lot of honest, hard-working people out of business."

"I think a lot of it is because it's the entertainment business," said Michael Abramson. "The news media jumps on it so quickly: 'It's entertainment — great, let's see what we can do to destroy this.'"

Everybody agreed that radio was going to suffer — "The stations don't have time to go through 30 albums," said Bob Cohen — as were new acts, whose work needs independent promotion the most.

"One record company president said to me, 'There are ten records in the top ten this week, there'll be ten records in the top ten next week, and there'll be ten

BC Programmers

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building black radio. We went through the same thing a few years ago with the payola scandal and all that came out of it was nothing. Unfortunately, it caused a lot of brothers to lose their jobs due to people's panic. They did not deal with radio, but another matter that announcers had no knowledge of anyway."

"Recently, when the various media outlets ran the stories, it seems that for the first time, the focus is on the people who control the money. The situation will have a negative effect on the industry overall and it is really a slap in the face of independent promoters. The promoters don't control the money. If you look at the allegations, the money is the real issue. This is a perfect opportunity for record companies to cut back on budgets thus improving their profit margins. That's understandable, but why must all the indies be put out of work when they are hired to work specific projects."

Bill Shearer, general manager, KFDJ, Los Angeles

records in the top ten a year from now.' " said one promoter. "And I said to him, 'Yeah, but they'll be the same top ten a year from now.'"

"We can't sue NBC," said one promotion man in exasperation, "because we'll never win. We can't make a class action suit against record companies, because it'll take forever and we'll have to prove it. What can we do? Nothing. We have to swallow our losses and move on."

Many promoters said they were in the process of contacting personal managers directly; few offered any guesses as to when this whole thing would be put behind them; most said they were worried about the image of independent record promotion that would remain after the dust settles.

Some, like Michael Papale of Sherman Oaks, California's Ace Promotions, seemed cautiously optimistic.

"If I was going to make a prediction," said Papale, "I don't see it going on much longer than the end of June. By the end of the second quarter this will all, somehow, sort itself out. What is good now is, as of yesterday and today, a lot of the managers of the bands we've been working for have been calling, a lot of people at record companies are calling — the support is undoubtedly there, and that feels just great."

As to the possibility of a taint on the business, Papale said, "If you have a positive impact and keep talking about music that becomes hit music, and your credibility's there, it doesn't leave a taint on anything. You create your image yourself." Papale said about half of his business was affected by the major label suspension.

Bob Cohen, of Dr. Jazz, who said, "there's not enough money in jazz radio to avail itself of payola," also said, "What I hope will happen is this — the labels will hopefully soon say, 'Okay, we will reinstitute the use of flat fee independent promoters, and we will re-look at the wording that's been used for the promoters that are paid on a per-station basis.'"

One thing that nobody disagreed with was a remark of Doug Dombrowski, of Buffalo's Could Be Wild: "At this point, as they have everyone off, it'll be an interesting week at radio."

"I'm still in shock," said one promoter, who echoed the sentiment of the majority, "The ground has been pulled out, and even if the ground is put back it, it's shaky ground. It really is."

"Unfortunately, the music industry, like all other industries, is nothing more than a microcosm of the total society and that is to suggest that it has an element of people working within it that are not perhaps the most reputable . . . Competition to get records added is extreme, particularly among little known artists who are up against the big names for recognition and a place on a play list. Certain labels have the advantage because they are known to have quality product and their artists are automatically added. Smaller labels are struggling to find ways to get in the marketplace and find their niche. So some payola tactics have been used successfully to influence weak people into compromising their positions of integrity. It is unfortunate but the industry is not more than a microcosm of the real world. It is also unfortunate that the old saying that 'everybody has a price, you just have to find out what it is,' seems to ring true. Every now and then, the federal government comes

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CAMEO "SURPRISE" — PolyGram Records recently feted Ralph MacDonald with a party in New York to celebrate the release of "You Need More Calypso," the latest single from his Polydor album "Surprise." Among the well-wishers who stopped by was (l) Larry Blackmon of Cameo.

Azoff Pulls No Punches

MCA President's NARM Keynote Had A Little Bit For Everyone

LOS ANGELES — MCA Records and Music Group president Irving Azoff delivered the keynote speech at last week's NARM convention. Never one to mince words, Azoff touched on a number of volatile and pressing issues facing both the retail and manufacturing communities. The following are the main excerpts from the speech.

You know, people think running a record company is a full-time job. It's really only a hobby. How many of you know some of my distinguished colleagues' real occupations? Mr. Yetnikoff is really a Cantor at an Orthodox Brooklyn Synagogue. Mo Ostin is an accountant for Santa Anita Racetrack. We all know that famous refrigerator salesman, Jan Timmer. Clive Davis is a social worker, Bhaskar Menon a sushi chef and Jay Lasker, a shoe repairman. Me — I spend the bulk of my time teaching John McEnroe how to deal with referees, linesmen and members of the press.

Many of you know that in the earlier years of my career, I was in the personal management business. The first time I spoke in this hotel, some idiot served me a subpoena because I wouldn't let the Eagles play at his stupid rock festival. I've finally figured out the difference between being a manager and being a record company president. As a record company president, you can get served subpoenas every day just by showing up for work.

I heard a couple of great rumours upstairs at breakfast. Can you believe Barrie Bergman is selling Licorice Pizza to Ferdinand Marcos? How about Pepsi's great new soft drink — Krage-Aid?

Those were the rumours — here are the real facts.

The fact is that we are an industry under seige. Now who do I mean when I say we? When I say we, I mean all of us who make a living from music. I mean the artists, the record companies and the retailers.

First, let's talk about the artists . . . pretty good year, huh? Great music — the year of the Boss, Whitney, Don Henley, Dire Straits, Sting, Prince, Sade, Heart, Tears For Fears, etc., etc.

And aren't we proud of our artists' year of giving? We Are The World, Band-Aid, Live-Aid, Farm-Aid . . . would you have believed? I applaud our artists this year. I give them a 10.

They are our software. It all starts with them. I say they delivered the goods, musically and morally.

Now, how about the record companies? Our trade organization, the RIAA, is the laughing stock of the entertainment business. About the only thing we do right is certify gold and platinum records. We blew the whole lyric controversy. We bungled it as badly as it could be. The PMRC kicked our butts. You know, even the retailers were on our side on that one.

The record companies were so untogether, we never even filed a lawsuit over those dual tape machines I like to call personal piracy machines . . . did that happen to the movie companies? . . . huh-uh. They've got the MPAA. The RIAA, through its inaction, sanctions that horrible for the industry NARAS Grammy show.

How about those indies, huh? That genius that runs that famous publication *Radio & Radio* — that guy Dwight Case — you know, the one who ran RKO Radio? He's got a great solution. Let's charge the record companies for airplay. After all, they need our 50 or 60 million to add to their current 6 billion. Maybe you could charge us for reviews and pictures in

Radio & Radio in addition to charging us for ads. I'd say a fee from radio to labels and artists is more in line, Dwight. You've given us a great idea. Maybe Bob Wilson will help us.

Now how about retail. You guys did open up to better marketing tie-ins this year and talked about new cassette packaging. Though, you have treated record companies like a major enemy.

If we are an industry under seige and are going to do anything about it, for mutual benefit, we better air our differences. As I see it the artist delivered and the rest of us tried to screw it up.

Let's talk about what should be our mutual enemies. They come disguised as do-gooders, as legislators, as certain members of the media.

There are certain bad apples in every basket. But are we really the villain we are now being painted to be? And in the year of such widespread industry-giving, how can we get so demolished?

The attacks and the witchhunts have become too intensified to laugh off. The media thirsts for any news of our industry and roots for our demise.

Let's talk about the issues dividing our house — artists and labels on one side, NARM membership on the other.

This is a convention where NARM members are treated to seminars and presentations. You attend panels and even speeches to learn something. What I want to leave you with today is a clear sense of the point of view of labels and the people who make our whole world go — our artists.

From where I sit, it looks like you retailers expect labels to take all the risk — you bemoan the most minute of price increases and want an even more liberal returns policy.

At the label level, we try to keep everybody happy. When I shopped demo tapes at the beginning of my career some 15 years ago, I had 25 places to go. Now, there are only six majors left and don't be surprised if that doesn't become four or five. Here is a real ugly fact — only two record companies make any real money in the record business and with the amount of money invested by all six of these public companies, the stockholders are certainly entitled to a decent profit in a free enterprise system.

I keep hearing complaints from retailers about a soft first-quarter due to lack of superstar product.

Here's a hard fact. The number of new releases in 1978 was 4,170 albums. The total number released in 1984 was 2,170. Simple deduction-less companies, less releases, fewer superstars. How come you didn't sell blank tape's greatest hits in the first quarter? We're paying now for the mistakes of the '70s. This is an industry that must develop new artists into stardom.

Back in the early sixties, there was a girl-group who released 11 records before they had a hit. At Motown, they were known as the no-hit Supremes. In 1976, not a lot of people knew that Bruce Springsteen had been Born In The USA — or that ten years later you would sell tens of millions of albums with that boast.

With the rising cost of marketing, a label can spend up to a million dollars marketing a new artist. At MCA, we're doing just that, hoping that Charlie Sexton will pick up his share of NARM awards in the future. But it takes time. These days, no label can afford to keep dozens of new artists around. It's a fact that 80% of all the artists out there never recoup what is spent on their product.

Attempts have been made to introduce

a royalty on blank tape and hardware as has been done in other countries. Did we get help from retailers? You know that answer. You call yourselves home entertainment stores. Home entertainment revolves around software — in this case, "creative works of artists." In addition to depriving artists and their heirs of their birthrights, 80% of them don't earn a decent living and you limit the number of potential superstars to draw people into the stores. Sounds like the chicken & the egg to me. I'll never understand how we can be apart on the basics of this issue.

How many of you know that NARM withdrew its support of the bill outlawing record rental some years ago?

How many of you know that NARM makes little if any contributions to the RIAA Anti-Piracy Fund? Explain to me please how the two factions fail to get together on piracy.

Lew Wasserman, the chairman of MCA, and industry-renowned leader and the smartest man I ever met, once pointed out to me as we looked out of his office toward the universal tour, that the difference between the tour and movie businesses versus the record business was that in the studio-movie businesses, when the turnstile clicked, you had a customer's money. But in the record business, the record is never sold because it can always come back. We at record companies even face the horror of finding counterfeit records in those returns. We spend a small fortune in legal fees to combat counterfeiting, only to find them side-by-side with our records in our own accounts.

And on the other side of the rack, we find records stacked that were manufactured outside the U.S. and illegally imported to further erode our profits and payment to our artists. This is called parallel importing, for those of you who don't know.

It is certainly to all our benefit to keep returns to a minimum. Yet many of you refuse to prepare for the erosion of the black-vinyl market that is bound to come with the success of CD. I don't mean to predict the disappearance of black-vinyl, as we will always be called the record business and I think tradition dictates life for records after CD.

This year I'm happy to be the west coast dinner chairman for the T.J. Martell Dinner, honoring Quincy Jones. As I look through last year's pledges, I'm disappointed to report that there are several artists and individuals who donate more individually than every NARM member combined.

Two years ago, when I went to my first NARM convention, you guys were busy trying to turn this into a video convention. Yet the big drawing card then and now

seems to be the extravagant product presentations of the six distributor record companies. We'd like to be back next year. Why not get together on some of these issues and give us a reason to be back in years to come?

Radio hasn't exactly reacted in an "artist development" sort of way this year, either. Sade, A-Ha, Whitney Houston, Tears For Fears — they are all great stories but how many more could there have been. Everything is CHR now, you know. Contemporary hit radio as defined by *Radio & Radio* magazine — the one that gave us Parallel 1,2,&3 — 150 stations for a breaker, the one that created hundreds of indies in my opinion and destroyed the usefulness of the whole system. They gave us AOR — which radio now thinks is "hard CHR;" Black/urban, which is urban CHR and adult contemporary, which is soft CHR. What you have here is CHR across-the-board and a stiffening of opportunity to develop new artists. MTV seems to be the only broadcast format broadening its guidelines with a commitment toward artist development. Let's talk about issues we did stand together on. It is possible you know.

How about the PMRC? Those battling Washington wives. Took the few bad examples and blew them up to almost recreate our whole constitution. They'll be back — you can bet on it.

The San Antonio City Council — they'll decide who'll play their city. Real American, huh?

The Maryland State Assembly considered a bill that would send any clerk in any one of your stores that sells a record or tape with "obscene" lyrics or cover art to a minor, to jail for a year. Similar bills could pop up in Mississippi, Virginia, Minnesota, New Jersey and Wisconsin.

So you see, we are under seige. I love this business, I love its artists and its people. I think we're good people, with good intentions and that our industry deserves an important place in society for all the good influences it has. We're not perfect, but who is? I know I've brought up some volatile points of view. I've done so in the hope that it will challenge you to think about our industry because in the end, we are one industry.

According to *Rock & Roll Confidential*, what rock now faces is a series of brushfire wars, local smear campaigns coordinated nationally in the face of zero opposition. That publication says the music industry has become an ostrich, with its head in the sand and a firecracker in the strategic place. If performers, executives and retailers don't take immediate steps to mobilize the audience to fight for its rights, a loud and painful bang is guaranteed.

Top Merchandisers, Advertisers Honored By NARM

LOS ANGELES — The National Association of Recording Merchandisers, meeting here last week for its 28th Annual Convention, took time out to honor its own in several categories of achievement. On Saturday, March 8, the association delivered the first annual NARM Advertising Awards for excellence in Print, Radio and Television advertising. On Monday, March 10, the convention climaxed with the presentation of Merchandiser Of The Year Award, which was this year divided into three categories: Small Retailer (15 stores or less); Large Retailer; and Wholesaler (Rack Jobber or One-Stop.)

This is the first year, also, that the advertising awards were divided into three categories; Retailer, One-Stop and Rack Jobber. In the Newspaper/Print category, One-Stop, the winner was Budget/Dan-Jay. The Rack Jobber winner was Handleman for a Prange Way ad. Record Bar was awarded the Retailer prize.

The One-Stop Radio Advertising award went to Western Merchandisers. Handleman collected its second award in the Rack Jobber competition for its K-Mart spot. In the Retail division, mighty 4-store Homer's in Omaha walked away with top

(continued on page 36)

CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE—\$203 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your classified each week if you so desire. All words over 40 will be billed at the rate of 35¢ per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6363 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

COIN MACHINES

FOR SALE: PAPERBOY (PERFECT) \$1495, INDIANA JONES \$1495, COMMANDO \$895, KUNG FU MASTER \$925, KUNG FU MASTER Cocktail Model \$895, COMBAT GUN \$1095, DEMOLITION DERBY 4 PLAYER \$1245, DEMOLITION DERBY 2 PLAYER \$825, STRIKES AND SPARES BOWLER \$1675, PACLAND \$895, EIGHT BALL CHAMP \$1195, CYCLOPES \$1195, SPACE SHUTTLE \$1275, HELICOPTER (PERFECT, LIKE NEW) \$1495.

KITS: ALL USED NINTENDO KITS INCLUDING VS GOLF, TENNIS, EXCITEBIKE, PINBALL, HOGANS ALLEY, DUCK HUNT. ALSO SENTE STOCKER, SEGA NINJA, PITFALL II, ATARI MARBLE MADNESS, PACK RAT AND MANY OTHERS AT VERY LOW PRICES WHILE THEY LAST. ALSO OVER 100 USED GAMES ALL IN GOOD SHAPE SUITABLE FOR CONVERSION CALL EDDIE OR ROSE.

CALL OR WRITE NEW ORLEANS NOVELTY CO., 3030 NO. ARNOULT ROAD, METAIRIE, LA 70002 TELE: (504) 888-3500.

FOR SALE — Blue Chip Stock Market Wall Street tickertapes, Hi-flyers, Dixielands & uprights. We also carry a complete line of Bingo & Upright parts. Antique slots for legal areas. Call Wassick Dist., Morgantown, West Virginia (304) 292-3791.

WANTED — Quarter Horses Lasers - Cal Omega Kenos - Winnercircles Original Dragon Lairs - Music - Call we will exchange for Bingos - Five Lines - Pokers - etc. Call Monti Video, 1428 N Broad St., Hillside, New Jersey 07205. Tel. (201) 926-0700.

CAPCOM CO., LTD., the designers of "1942," "Commando," "Ghosts 'N Goblins," "Gunsmoke" and the newly released "Section Z," has opened a new U.S. sales office. We invite you to contact us for the name of your nearest distributor. CAPCOM USA INC. (408) 745-7081.

MATA HARI-\$695; Evel Knivel-\$495; Strikes & Spares-\$595; Airborne Avenger-\$295; Atarians-\$225; Dolly Par-ton. Getaway-\$395; Thunderbolt-\$395; Nugent-\$695; Hot Tip-\$495; Wheels II-\$395; Sheets-\$295; Racer-\$295; M-4-\$495; Anti Aircraft-\$295; MICKEY ANDERSON, INC. P. O. BOX 6369 ERIE, PA 16512 PHONE (814) 452-3207

Payphones \$65 as extensions. Add kit to require coins \$98. Requiring coins with free 911, timed calls or not, genuinely FCC registered \$295 one (\$235 quantity). Expecting soon long-distance touch-call under \$400. Since '82 custom circuit board manufacturers for other payphone makers. Call 508-552-4124.

DYNAMO POOL TABLES 4x8-\$1,000 each 1/3 deposit & balance C.O.D. I want to buy 22 Crownline Cig Machines in good condition. Henry Adams Amusement Co. 114 South 1st, P.O. Box 3644, Temple, TX 76501.

WANTED: Miss Pac Man Cocktails, Whac-a-mole, Skee-ball, Lucky Craine. For Sale: Shopped Regular Pac Man \$395, Miss Pac Man \$800, Frogger \$295. Call Mike or Phil (717) 848-1846.

SLOT MACHINES FOR SALE — World's largest Manufacturer of Video Slots — in stock 1000 assorted Bally-Jennings-IGT—must be sold now! S: Redd, IGT, 520 So. Rock, Reno, NV 89502, (702) 323-5060.

WANTED — Rowe Wall Boxes WRD-E-F. Cannady Amusement Co., 2819 Detroit Rd., Niles, MI 49120. Phone: 616-683-5913.

Lucky Distributing Company, Distributors for: I.G.T. Credit Plays — Rock-Ola Phonographs — Irvine Kaye Pool Tables. (If It Takes Coins We Got It), 2179 Nolensville Rd., Nashville, TN 37211. (615) 242-3621. Steve Shacklett, owner.

ATTENTION! Join the Illinois Coin Machine Operators Association Now! United We Stand Tall. For further information call 312-369-2406.

SERVICES

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

ACE LOCKS KEYS ALIKE: SEND LOCKS AND THE KEY YOU WANT THEM MASTERED TO: \$1.65 EACH PLUS UPS SHIPPING. RANDEL LOCK SERVICE, 61 ROCKAWAY AVENUE, VALLEY STREAM, NY 11580. (516) 825-6216. OUR 49th YEAR IN VENDING.

SONGWRITERS! Program your subconscious mind to write "Hit Songs" FAST with the all new totally non-hypnotic "SUBLIMINAL SONGWRITER'S SUCCESS TAPE." Send \$12.00 to: EXPRESSION MUSIC GROUP, 2554 Lincoln Blvd., Suite #398, Marina del Rey, CA 90292.

SONGWRITER'S MONTHLY NEWSLETTER, 1626 N. Wilcox, #940, Hollywood, CA. 90028. For current issue send: \$1.00. Every Songwriter should have a copy!!

REAL ESTATE

GOVERNMENT HOMES from \$1 (U repair). Also delinquent tax property. Call 805-687-6000 Ext. GH-4415 for information.

RECORDS-MUSIC

JUKEBOX OPERATORS — We will buy your used 45 s — John M. Aylesworth & Co., 9701 Central Ave., Garden Grove, Calif. 92644 (714) 537-5939.

FOR EXPORT: All labels of phonographic records, cartridges, cassettes. Also excellently priced selections of close-outs. Nearly 40 years of personalized service to importers world over. Wholesale only. DARO EXPORTS, LTD., 1468 Coney Island Avenue, Brooklyn, NY 11230 Cable: EXPODARO. NEW YORK.

FREE CATALOG: New York's largest and most complete one-stop specializing in Oldies But Goodies - retail and chains only. Write to: Paramount Records Inc., Dept. CB, 81 Sheer Plaza, Plainview, N.Y. 11803

MERCHANDISE

INDEPENDENT RECORD STORES. Our products are geared to your needs. Record sleeves (inner and outer), rock jewelry, pins, stickers and cut outs. You name it, we got it. SQUARE DEAL RECORDS, Box 1002, Dept. CB, San Luis Obispo, CA 93406.

SIGHT-READ WITH CONFIDENCE! Finally, an innovative, step-by-step program for keyboard players that really works. "Super Sight-Reading Secrets" (book) is guaranteed to help students, teachers, and professionals alike. Only \$9.50, postpaid, (CA residents add 5% tax) to: SOUND FEELINGS PUBLISHING, Suite 40-C6, 24266 Walnut St., Newhall, CA 91321. Dealer inquiries invited.

EMPLOYMENT

GOVERNMENT JOBS \$16,040 - \$59,230/yr. Now Hiring. Call 805-687-6000 Ext. R-4415 for current federal list.

MARKETING

Is Aerobics In or Out? Your Answer

The Learning Annex, the nation's largest for-profit adult education program is interviewing candidates for National Program Director. We are seeking a results-oriented individual who can translate the marketing trends of the 15-40 year old age group, into marketable education courses, i.e. can you identify and convince stars and celebrities to teach a class? Is sushi in or out?

Let your crativity run wild in a dynamic, fast-paced, entrepreneurial environment. For the right person, even the sky is not the limit.

For immediate consideration, send resume and salary requirements along with 5-10 of your best course concepts and a letter stating why you think adult education for-profit is booming to: Vice President, The Learning Annex, Inc., 2330 Broadway, New York, NY 10024.

THE LEARNING ANNEX

Equal Opportunity Employer

Sonny Terry

(continued from page 10)

Fox" — in the Broadway production of *Finian's Rainbow*.

Sonny Terry continued to perform and record — in tandem with Brownie McGhee or as a soloist — until recently. He never lost the ability to tear up an audience, much as he "tore up" his father's harmonica as a boy in Georgia, and he never had trouble making a living with the blues harp, as his father had predicted many years ago.

NARM Convention

(continued from page 5)

would. In the independent distributors meeting Friday, March 7, most independent labels and distributors saw the payola developments as boding well for their businesses. Long cut out of the airplay picture due to lack of money to pay indie promoters, independent labels now feel they can more effectively compete with the majors. Indie labels called it a "golden opportunity" and Bud Katzel, president of GRP Records predicted his company would now pursue the release of 45s.

The labels, however, sought to distance themselves from promoters. "We are not

the promoters," said meeting chairman Dennis Baker of Action Distributing. In many minds, indie labels and distributors are confused with indie promotion people.

The annual label new product presentations were again the highlight of the convention. The Big Six branch distributed major companies pulled out all the stops to present to convention goers the shining examples of past successes and a glimpse of the many projects they hope will become 1986's top sellers. Promises of product from Michael Jackson, Lionel Richie, Prince, Genesis, Madonna and others gave hope to retailers that the product drought was over.

NARM Awards

(continued from page 33)

honors.

In the Television category, the One-Stop winner was Budget/DanJay, collecting its second award of the day. Handlerman, for another K-Mart spot, racked up a clean sweep of the Rack Jobber advertising awards. The Retail winner was Spec's Music.

At Monday evening's climactic Best Seller Awards banquet, three retailers were honored for outstanding achievement in merchandising. Merchandiser Of

The Year award went to three retailers in the categories of Small (15 stores or less), Large and Wholesaler. Great American Music/Wax Museum won in the Small division. President Ira Heilicher collected the award. In the Large Retailer category, Sound Warehouse won, president Terry Worrell accepting the honor on behalf of 1800 employees. The Wholesaler Merchandiser Of The Year was awarded to Universal Record Distributing and Robert Perloff was on hand to walk off with the trophy.



GOLD STAR — A&M Records recording group Atlantic Starr recently awarded with a gold record for sales in excess of 500,000 units of their current album, "As The Band Turns." Pictured at the award presentation (l-r): David Steffen, vp of sales, A&M Records; Joey Phillips, David Lewis, Jonathan Lewis, of Atlantic Starr; Step Johnson, v.p. of promotion, A&R Records (behind Lewis); Barbara Weathers, Atlantic Starr; Earl Cole, manager of group; Gil Friesen, president, A&M Records; Wayne Lewis, Atlantic Starr; Rick Stone, v.p. of promotion, A&M Records, and Charlie Minor, sr. v.p. of promotion, A&M Records.

Pop Programmers

(continued from page 33)

an announcer goes on the air, they sign another form that says they will not, under any circumstances, accept payola. I think this is exaggerated. I'm not saying that it doesn't exist. Our situation is one of non-involvement. I don't think the situation is going to have any effect on radio. I feel the legitimate stations add music on the basis of merit. If payola did exist to the degree that they are claiming it did, then the labels may all of a sudden have larger advertising budgets. So it will be a positive effect. And that's a big if."

BC Programmers

(continued from page 34)

around through grand jury proceedings and other types of actions and clearly says we want to smack a few people to serve as a reminder to everybody to get their acts together."

Comments from programmers not wishing to give their names —

Programmer One: "The allegations regarding payola have become a periodical event in this industry. The entertainment business is a fun, money making business with people from all backgrounds and influences involved. Let's face it, there are people who will do anything, not only in this business but in other businesses as well."

Programmer Two: "This should lend a helping hand to NBC in the ratings and that translates into advertising dollars. It was a good move to garner ratings."

Programmer Three: "I know very little about the NBC reports. My only concern is that a lot of people will probably be tried and convicted without the benefit of proper legal recourse and will probably end up losing their jobs. That is the real tragedy of the situation."

Programmer Four: "It will be very interesting to see what really happens since the reported allegations started with whites in the industry, who will try to direct the attention to blacks in the industry."

Proposed Cig Ban Defeated In Kansas

CHICAGO — An ordinance proposing to ban the sale of cigarettes and other tobacco products through vending machines was defeated by a vote of 6-3 by the City Council of Topeka, Kansas, according to Richard W. Funk, counsel and director of government affairs of NAMA.

"As in other such cases, the pretext for the ordinance was that minors under the age of 18 could buy from cigarette machines and that therefore all machine sales should be prohibited," Funk said.

Utilizing factual information materials furnished by NAMA, local members and their attorneys were able to demonstrate to the city officials that vending machines are not a source of cigarettes to minors.

"We know that the vast majority of cigarette vending machines is located in bars and cocktail lounges or in places of employment where minors under the legal age are not admitted," Funk emphasized. "Right now we are completing a nationwide survey of cigarette machine placement which will give us better data to counteract misguided proposals."

**ACME Coverage
In Next Week's
Issue**

Bally Elects Two New Directors

CHICAGO — The election of James A. Lovell, Jr. and Dr. Pierre Andre Rinfret to the board of directors of Bally Manufacturing Corp. was announced by Robert E. Mullane, president and chairman of the board.

Lovell is executive vice president of Centel Corporation (Chicago) and president of Centel Communications Company, a Centel subsidiary. Centel is one of the nation's leading telecommunications firms.

Lovell served as the command module pilot and navigator of the Apollo 8 moon mission and was space craft commander for the Apollo 13 flight. He held the record time in space — 751 hours — until it was surpassed by the skylab flights.

In addition to serving as a director for Centel, Lovell is a director of Federal Signal

Corporation and a trustee of the National Space Institute. He is a graduate of the United States Naval Academy and the Advanced Management Program of the Harvard Business School.

Dr. Rinfret is president and chief executive officer of Rinfret and Associates, (New York) an international economic, financial and political firm whose clients include leading organizations in industry and finance. He has also provided economic counsel to Presidents Kennedy, Johnson and Nixon.

Dr. Rinfret is a director of the Brunswick Corporation and MacAndrews & Forbes Holding, Inc. He is on the board of trustees of the American Institute of Science and Technology and a member of the New York Academy of Sciences.



Lovell



Rinfret

Industry News38

COIN MACHINE

Ownership Change At NSM-Lions

CHICAGO — Herbert Nack, one of the founders of the NSM-Lions Group of Companies, has retired from the firm. Following the advice of his doctors, Mr. Nack has sold his shares in the company to his two partners, Mr. Wilhelm Menke and Mr. Ullrich Schulze, who now hold an equal interest in the Group.

German-based NSM-Lions is among the leading European coin-op firms, with one of the widest product ranges in the industry, as evidenced at the 1985 AMOA convention where they displayed a broader assortment of equipment besides their coin-op phonograph line, for which they are known internationally. It was at this convention that NSM-Lions revealed their video and pinball

lines, both following the concept of universal cabinets with easy-to-change playfields and logic boards. In addition, they introduced their own pool-billiard unit.

The Group's long-range plans include emphasis not only on diversification of their music and games section but also on cooperation with the computer industry. The recent NSM-Lions agreement with IBM calls for the development of high-tech consumer oriented products for which production will begin in July. In order to accommodate these new programs, additional production space of approximately 120,000 sq. ft. is currently under construction.

New Equipment

'Sac Man' Is A 'Lifesaver'

CHICAGO — "Sac Man" is Bally Sente's interesting marketing approach to extending the life of video games and also serves to underscore the dedication of this Bally Manufacturing subsidiary to the conversion system and to revitalizing the industry.

Bally Sente introduced "Sac Man" as a sort of "universal" conversion kit last fall. It was an effort by the Sunnyvale, CA based firm to help operators save the valuable pieces of equipment that were standing idle or that had faded in popularity. And, when "Sac Man" went on sale last fall, it met with enthusiastic distributor and operator response in the form of orders that far exceeded projections.

"Pac Man," "Ms. Pac Man," "Galaxian" (Bally Midway games) and "Hypersports" and "Track & Field" (by Centuri) can be converted into one of 15 games in the Sente Library of Games by using components in the "Sac Man" field conversion kit. Complete electronics hardware, convertible control panel,

harness, graphics, all the necessary brackets, and even paint for the old cabinet are included. A step-by-step instruction manual insures that the change is quick and accurate.

Another plus feature of "Sac Man" is that it provides instant access to the ever-expanding library of Sente games. Currently available games include "Stompin'," "Sente Mini-Golf," "Gimme A Break," "Hat Trick" and "Stocker." The converted cabinet will handle future games from Bally Sente — and this company promises to develop four new games each year.

Commenting on the success of "Sac Man," Bally Sente president Bob Lundquist stated, "It's a sort of life preserver — operators like this kind of solution these days. They're much more cautious and conservative. The idea of spending less to restore an earlier investment makes sense. It's an appealing package."

"Sac Man" is available through Sente's distributor network.

'Ring King' Kit

CHICAGO — Data East is now offering its "Ring King" player vs. player game as a vertical kit.

In the "Ring King" two-player version the player challenges opponents in an all out bout filled with jabs, hooks and upper-cuts for a realistic play experience that gives the feel of an actual boxing match.

As the company reported, the game intensity and two-player appeal make for consistently high earnings and longevity on location.

Data East will continue to offer "Ring King" as a convertible upright.

Further information may be obtained through factory distributors or by contacting Data East at 470 Needles Drive, San Jose, CA 95112.



A Battle In Space

CHICAGO — Konami's new action-packed entry into the coin-op video market captures the player's imagination from start to finish, through a series of challenging encounters in another universe. The game is called "Nemesis."

Manning a space ship in a vengeful battle against a host of clever aliens, the player has a range of sophisticated weapons he can activate by capturing power capsules in his race through space. Lasers, missiles and force fields become his only allies against erupting volcanos, motherships, stone heads, brain cells, electronic grids and other configurations of evil. While all of this is going on, the action is animated with crisp graphics and brilliant images.

"Nemesis is housed in 'Omni,'" said Konami president Ben Har-El, "our brand new upright cabinet with universal convertibility. It can convert any horizontal or vertical monitor quickly and easily and can also position a

monitor at a range of different angles," he continued. "This is the beginning of what is sure to be its long history."

The new model is available through Konami's distributor network.



IN SHIP SHAPE! — World Wide Distributors of Chicago, with 43 years in the coin-op business, is among the industry's most reputable distributors of new and used equipment. While a main consideration is their line of new products, the distrib has always taken pride in the quality of its used and reconditioned equipment. A staff of highly trained technicians and a well equipped shop are their tools for making an older game look and function like new, and with the emergence of kits over the past year even more emphasis has been placed on the shop and service department. It's been expanded, to meet current market needs and to allow for complete conversions to be made in-house as an accommodation for operator customers. The accompanying photos depict service technicians Frank Rosa (photo 1) — Jerry Waldo and John Louie (photo 2) at work — putting the equipment into ship shop shape!

MOMA Hosts Eleventh Annual Conv., Twenty-One Firms Exhibit

CHICAGO — Minnesota Operators of Music and Amusements held its eleventh annual state convention (2/21-23) at the Sheraton Park Place Hotel in Minneapolis with a full exhibit of 31 booths hosted by 21 exhibitors.

The first day of the show was devoted to technical and business management seminars, allowing service personnel in attendance to spend the day studying and absorbing the various repair/service aspects of electronic dart games. The business management segment covered such diverse subjects as Cash Flow Management, Anatomy of Politics — Grass Roots, Shopping for Insurance and the State of the Insurance Industry. Among those conducting these sessions were Mike Anderson (Lieberman Music Co.); Robert Latz (MOMA legislative counsel); Pierre d'Albertis (insurance specialist) and Mike Hatch (Minnesota Commissioner of Commerce).

A number of social functions were also held during the three-day conclave and these

included a special "ladies only" program; a cocktail reception hosted by Beach Distributing Co., Hanson Distributing Co. and Lieberman Music Co.; and the annual banquet, highlighted by the "Casino de Fantasia" Las Vegas type show, which drew a sell-out audience of 153.

On Sunday, the state association elected a new slate of officers. Gene Winstead (Twin City Novelty Co.) is the new MOMA president; vice president is Tami Norberg Paulsen (C&N Sales Co.); secretary is Ernest Woytassek (Tri-State Music Co.) and treasurer is Tom Theisen (Theisen Vending Co.). Elected to the board of directors were Gordon McClellan, Roger Rasmussen, John Hauland and Gary Nelson.

The next scheduled MOMA event is its Annual Summer Outing and Seminar program, to be held July 18-20 at the Radisson Resort Arrowwood in Alexandria, Minnesota.

Nomac Launches \$50,000 Championship Tourney

CHICAGO — Nomac Ltd., manufacturer of the "Pub Time" dart machines, has officially kicked off its 1986 \$50,000 National Championships promotion. Qualifying kits are now available for purchase through Nomac headquarters in Algonquin, Illinois.

The \$50,000 program will consist of three levels of play: 1) local playoffs in taverns across the nation; 2) three \$10,000 regional playoffs, scheduled to take place in Seattle, Minneapolis and Orlando during the month of July; and 3) the \$20,000 national playoffs at the Tropicana Hotel in Las Vegas, August 15-17, 1986.

The program is open to all operators of electronic dart games, regardless of the brand of game. The purchase price of each qualifying kit is \$50 and there is no limit to the number of kits an operator may purchase. Each kit contains 16 qualifying certificates which are good for free entry into the three \$10,000 regional playoffs. The top twelve teams in each of the nine categories of play at the regionals will qualify to compete in the \$20,000 national playoff in Las Vegas.

The qualifying kit being offered by Nomac contains everything the operator will need to run four series of qualifying tournaments in his locations. It is recommended that one be run for each category of play, namely Mens Doubles, Women's Doubles, Open Singles

(both men and women) and Mixed Doubles, step-by-step instructions, announcement posters, rules, sign-up sheets, double elimination charts and the Certificates of Qualifications come in every kit.

There are no entry fees for the players at the regional or national playoffs. Once a player has qualified at the local level, a one-time \$10 registration fee must be submitted along with his or her name and qualifying information. As with Nomac's \$20,000 Four State Championships, held last November in Chicago, all players will be classified according to their skill levels based on their performances at the local qualifying tournaments.

All players who participated in the \$20,000 Four state tournament are automatically qualified to play in that same category of play at the \$20,000 playoff. All they need do is pay the \$10.00 registration fee to Nomac. They may also compete in the \$10,000 regional playoffs without once again qualifying at the local level, although they may want to attempt to qualify for other categories of play (such as both Doubles and Singles).

Further information may be obtained by contacting Nomac, Ltd., at 901 Armstrong Street, Algonquin, Ill. 60120 or phone (312) 658-6116.

ALPHABETIZED TOP COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Ain't Misbehavin' (Intersong/Mills—ASCAP)	27	1982 (Grand Alliance Publ. ASCAP/Grand Coalition Music—BMI)	6	Corp.—BMI)	98
Ain't No Tellin' (Love 7/Campesino—ASCAP)	63	Hold On (Chelcalt, Adm. by Atlanta Music—BMI)	41	Sweeter And Sweeter (Statler Bros. Music, Inc./BMI)	26
All Wa Had (King's X Music Multimuse Loose Ends Music—ASCAP)	74	Honky Tonk Man (Cedarwood Pub. Co.—BMI)	55	The Ballad (Flagship Music/BMI)	87
America Is (Casa David/Jonico Music Inc.—ASCAP)	99	Hurt (CBS Miller—ASCAP)	48	The One I (Algee Music Corp.—BMI)	24
Arlene (Fruit Music—BMI)	52	I Could Get (Tree/Pacific Island c/o Careers—BMI)	8	There's No (Mother Tongue/Flying Cloud—ASCAP/BMI)	20
Baby Wants (Somebody's Music c/o The Welk Music Group—SESAC)	66	I Finally Made (Jop Music—ASCAP)	75	Think About (Malven/Cottonpatch/Bibo c/o Welk—ASCAP)	5
Back Home (Desert Sands Publishing—BMI/Desert Breeze Publishing—ASCAP)	65	I Had A (Inorbit Music, Inc./BMI adm. by Careers Music, Inc.)	21	Til I Loved (Warner-Tamerlane Pub. Corp./Writers House Music, Inc. BMI/WB Music Corp./Bob Montgomery Music, Inc.—ASCAP)	71
Birds Of A Feather (Uncle Artie Music—ASCAP)	61	I Had My (Coolwell Music/Granite Music Corp.—ASCAP/Irving Music, Inc.—BMI)	67	Tomb Of The (Seventh Son Music/If Eyes, Inc./Garbo Music/Koppelman Family/Bandier Family/R.L. August Music—ASCAP)	37
Bop (MHG/Sweet Angel/Web IV—ASCAP/BMI)	43	I Love You (Somebody's/SESAC/Welk)	28	Tonight We Ride (Timberwolf Music, Inc.—BMI/Kahala Songs—ASCAP—Tree Group)	35
Born Yesterday (Tropicbird Music Inc.—BMI)	56	I Think I'm (Blackwood Music Inc./Screen Gems—EMI Music Inc.—BMI)	62	We've Got (MCA Music/Patchwork Music Corp./ASCAP)	12
Cajun Moon (Hall-Clement Pub./Ricky Skaggs Music/c/o The Welk Music Group—BMI)	11	If Cheaters Never Win (Mt. Shasta Music—BMI)	80	What's A Memory (Deja/Quillsong/Alabama Band—ASCAP)	4
Carmen (Hall-Clement Publ. c/o The Welk Music Group/Booth & Watson Music—BMI)	51	In Love (Adam Baker Music—BMI)	50	Whoever's In New England (Silverline/W.B.M.—BMI/SESAC)	44
Celebrity (Proshus Child Music—BMI)	89	In Over My Heart (Rick Hall Music, Inc.—ASCAP)	13	Working Without (Tree—BMI/Cross Keys/Tree Group—ASCAP)	38
Come On (DeJamus/Riva—ASCAP)	39	It's Just (Eden Music/Times Square — BMI)	91	You Are My (Grey Hawk Music/Sand/Appier Music/Jim Carter Pub.—ASCAP)	54
Don't Fall (Algee Music Corp.—BMI)	93	It's Only Love (Combine Music Corp.—BMI)	77	You Can Dream (Steve Wariner/Siren Songs—BMI)	16
Don't Underestimate (MCA/Diamond/Dorff/Leed/Patchwork—ASCAP/BMI)	2	I've Never Seen (Bibo Music Pub.—ASCAP/Hall-Clement Pub.—BMI/c/o Walk/Crosskeys Pub. Co., Inc.—ASCAP)	87	You Can't Keep (Tom Collins Music Corp./Ensign Music Corp.—BMI)	72
Down In Tennessee (April/Idea of March—ASCAP)	84	Jim Beam (Zyrcon Music—BMI)	94	You Should Have (Raven Song Music, Inc./Michael H. Goldsen, Inc./Collins Court Music, Inc./ASCAP)	7
Dreamland Express (Cherry Mountain—ASCAP)	31	Juliet (Lyndelane Music/Siren Songs—BMI)	68	You'll Never (Brother Bill's Music/Music Grinder Pub.—ASCAP)	53
Easy To Please (Irving Music Inc./Englewood Music Inc./BMI)	25	Just In Case (Pacific Island/Tree—BMI)	45	Your Memory Ain't (Tapadero Music (merit)/Chriswood Music/Pangola—BMI)	18
Every Night (Ray Stevens Music/BMI)	33	Let Me Be (Golden Bridge Music ASCAP/Posey Pub. Co. BMI/Unichappel Music—BMI/VanHoy Music—BMI)	79	You're Nobody Till (Shapiro-Bernstein & Co. & Southern Music Pub. Co., Inc.—ASCAP)	64
Fast Lanes and Country Roads (Tom Collins—BMI)	10	Life's Highway (April Music Inc./Lion-Hearted Music/Blackwood Music Inc.—ASCAP—BMI—BMI)	60	You're Something (Jack & Bill Music/Cowdaddies Music/Heba McEntire Music/c/o The Welk Music Group/ASCAP)	9
Feelin' The (Bellamy Brothers Music—ASCAP)	17	Live'n' In (Lodestar Music, a div. of Gene Kennedy Ent. Inc.—ASCAP)	88		
Fire In Your Touch (Claytee Music—BMI)	92	Love Him Back (Tree Publishing Co. Inc.—BMI)	78		
Foreign Affairs (Baray Music—BMI/Bobby Fischer Music—ASCAP)	70	Love Will (WB Music Corp./Bob Montgomery Music, Inc.—ASCAP)	34		
Gettin' To The Heart (Silverline Music, Inc., Atlantic Music Corp.—BMI)	81	Makin' Love (La Guardia Music—ASCAP)	82		
Grandpa (Cross Keys—ASCAP/Tree Group)	23	Makin' Up (Warner Bros./Gary Morris/Leeds/MCA/Patchwork—ASCAP)	40		
Happy, Happy Birthday Baby (Arc Music Corp.—BMI)	49	Mama's Never Seen (Hall-Clement Pub. c/o The Welk Music Group—BMI)	58		
Harmony (Silverline/Goldline—BMI/ASCAP)	47	Miami (Tree/Larry Butler—BMI/South Wing—ASCAP)	42		
Heart Don't (Screen Gems EMI Music Inc./Ben Hall Music—BMI/ASCAP)	19				
Hillbilly Highway (Goldline Music, Inc.—ASCAP)	76				

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

A Little Bit (House of Champions—ASCAP)	7	King Holiday (King Dream Music—ASCAP)	54	Stand Back (Music Corp. of America/Bayjun Beat adm. by MCA Music—BMI)	36
Affection (Crazy People/Almo Music—ASCAP)	31	Kiss (Controversy—ASCAP)	6	Stay (MCA Music)	89
After The Love Is (Terrace—ASCAP)	46	Legs (Buffalo/Perfect—BMI)	86	Sugar Free (Tricky Track—BMI)	22
After You (Bernard Wright Music—BMI)	25	Let Me Be (Brampton Ltd.)	27	Tender Love (Flyte Tyme Tunes—ASCAP)	8
Another Night (Colgems/EMI—ASCAP/Screen Gems/EMI Music—BMI)	15	Love 4/2 (Teddy Baer—BMI)	13	That's What (Carole Bayer Sager/BMI-New Hidden Valley/WB Music Corp.—ASCAP/Warner Tamerlane Pub. Corp.)	29
Bast Friends (Temp Co.—BMI)	43	Love's Gonna (House Of Fun—BMI)	74	The Heat Of Heat (Flyte Tyme Tunes Adm. by Avante Garde Music—ASCAP)	42
Break My Heart (Rouki/Our Parents—BMI)	64	Love is Just A Touch (Zomba House—BMI)	56	The Heart (Editions Sunset—ASCAP/Adm. by Arista Music Inc.—ASCAP)	100
Bust This Rhythm (M.C. Chill—ASCAP)	59	Love's On Fire (West Kenya—ASCAP)	51	The One You (Chappell/Richer/Jobete/R.K.S./Conceited—ASCAP)	35
Can You Rock (Protoons/Rush Groove—ASCAP)	92	Living In America (April/Second Nature—ASCAP/Blackwood/Janiceps—BMI)	11	The Sweetest Taboo (Silver Angel adm. by Famous—ASCAP)	12
Chief Inspector (Island—BMI)	65	Lucy (Jobete—ASCAP)	57	Touch Me (Jobete/Tall Temptations—ASCAP)	88
Colder Are (Kichelle—ASCAP/Johnny Yuma—BMI)	99	May I (USA Exotic—ASCAP)	68	Twist My Arm (Nonpareil—ASCAP/Broozier Toones—BMI)	73
Color Of Success (Ya D Sir—ASCAP)	18	Nightmares (Protoons/Sam Jacobs—ASCAP)	32	Unselfish Lover (Forceful—BMI)	44
Computer Love (Troutman's/Saja—BMI)	5	No Frills Love (Unique/Shakin' Baker/Tina B. Writin—BMI)	80	Under The Influence (MCA a division of MCA/Music Corp. of America/It's Gonna Rain/WB Music/Ertolejay Musicque LTD.—ASCAP—BMI)	77
Could It Be (Assorted/Bellboy—BMI)	63	No More (Troutman/Saja—BMI)	34	Watch Your Step (Baker's—BMI)	83
Count Me Out (New Generation—ASCAP)	93	Oh Louis (Junior EMI/MCA—ASCAP)	85	We Don't Have To Take (Bellboy—BMI/Chappell—ASCAP)	55
Crush On You (Almo Corp./Crimsco/Irving Inc.—BMI/ASCAP)	33	Overjoyed (Jobete/Black Bull—ASCAP)	26	What Have You (Flyte Tyme Tunes—ASCAP)	1
Dancing In The Dark (New Music Group/Kashif—BMI)	50	Pain (Miami Spice—ASCAP)	95	What You Been Missin' (Willesden/Keith Diamond/Jo Skin—BMI)	79
Diana (Philly World Music—BMI)	14	Party Freak (All-Seeing Eye Music—ASCAP)	30	When The Going Gets Tough (Zomba Enterprise)	21
Digital Display (Ready For The World/Excalibur Laco/Trixie Lou—BMI)	66	Restless (Willesden/Jo Skin—BMI)	49	Whisper In The Dark (Not Listed)	90
Do It To Me (Shannon Latisse/American League—BMI)	78	Rock Me Amadeus (Nada/Almo—ASCAP Manuscript)	58	You Hooked Me (Stone Jones Music—ASCAP)	72
Do Me Baby (Controversy—ASCAP)	10	Rock The Bells (Def Jam—ASCAP)	76	Your Personal Touch (Warner-Tamerlane Pub. Corp.—Song-A-Tron—BMI)	82
Do You Really Love Your Baby (Uncle Ronnie's Co./April Inc./Thriller Miller/MCA Music A Division of MCA—ASCAP)	94	Saturday Love (Flyte Tyme Tunes—ASCAP)	3	Your Smile (A La Mode—ASCAP)	2
Don't Say No (Philly World Music—BMI)	81	Say You, Say Me (Ole Brampton/Jobete—ASCAP)	52		
Don't You Want My (ATV—BMI/Les Editions Musicale PRO)	69	Secret Lovers (Almo Corp./Jodaway—ASCAP)	28		
Fairy Tale (ADRA/K.E.D./Mokojumbi—BMI)	96	Sidewalk Talk (House Of Fun—BMI/Webo Girl—ASCAP)	70		
Freedom (Golden Torch Corp.—ASCAP)	97	Slave To The Rhythm (April—ASCAP/Perfect Songs/Unforgettable Songs/Island—BMI)	48		
Go Home (Jobete Co./Black Bull—ASCAP)	37	Slide Over (Ready For The World/Excalibur Laco/Trixie Lou—BMI)	71		

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Little (House of Champions—ASCAP)	64	Manic Monday (Controversy—ASCAP)	14	Spies Like (MPL Communications—ASCAP)	66
A Love (Sistar Fate—ASCAP)	47	My Hometown (Bruce Springsteen—ASCAP)	78	Stages (Hamstein—BMI)	50
Addicted To (Bungalo adm. by Aceke—ASCAP)	22	Needles And (CBS Unart Catalog—BMI)	61	Stereotomy (Woolfson/Careers adm. by Careers)	96
Alive & Kicking (Colgems—EMI—ASCAP)	100	Night Moves (Pun/Bogus Global—ASCAP)	27	Stick Around (Charisma/Pun—ASCAP)	81
All I (Michael Rutherford/Pun/63 Songs/Chappell & Co.—ASCAP)	77	Nikita (Intersong—ASCAP)	11	Take Me (Phil Collins/Pun/Warner Bros.—ASCAP)	43
All The (Not Listed)	67	No Easy (Flowering Stone/Heavy Breather—ASCAP)	25	Talk To (Fallwater—ASCAP)	73
American Storm (Gear—ASCAP)	42	On My (New Hidden Valley/Carole Bayer Sager—ASCAP/BMI)	84	Tarzan Boy (Screen Gems—EMI—BMI)	49
Another Night (Colgems—EMI—ASCAP/Screen Gems—EMI—BMI)	46	Overjoyed (Jobete/Black Bull—ASCAP)	36	Tender Love (Flyte Tyme—ASCAP)	19
Bad Boy (Foreign Imported—BMI)	39	Party All (Stone City adm. by National League—ASCAP)	94	That's What (Carole Bayer Sayer/Warner-Tamerlane—BMI/New Hidden Valley/WB—ASCAP)	51
Beat's So (Pending/Swindle—ASCAP)	29	Restless (Willesden/Jo Skin—BMI)	87	The Men (Spectrum VII—ASCAP)	76
Bop (MHG/Sweet Angel/Web IV—ASCAP/BMI)	56	Right Between (Sluggo Songs/Man-Ken—BMI)	85	The Power (April—ASCAP)	65
Burning Heart (Holy Moley/Rude—BMI/WB/Easy Action—ASCAP)	87	R.O.C.K. In (Riva—ASCAP)	5	The Sun (ATV—BMI)	74
Call Me (Grand Illusion adm. by Almo—ASCAP)	56	Rock Ma (Colgems—EMI—ASCAP)	2	The Sweetest (Silver Angel adm. by Famous—ASCAP)	18
Calling America (April—ASCAP)	26	Russians (Magnetic rep. by Reggatta/Illegal adm. by Atlantic—BMI)	20	These Dreams (Little Mole adm. by Intersong U.S.A./Zomba—ASCAP)	1
Conga (Foreign Imported—BMI)	60	Sanctify Yourself (Colgems EMI—ASCAP)	10	This Could (Frisco Kid/April/Duke Reno/Mel-Dav—ASCAP/Blackwood/Dean—BMI)	15
Day By (Dub Notes/Human Boy/Hobblar—ASCAP)	55	Sara (Kikiko—BMI/Petwolf—ASCAP)	4	Twist My (Nonpareil—ASCAP/Broozertones—BMI)	82
Digital (Ready For The World/Excalibur Laco/Trixie Lou—BMI)	63	Saturday Love (Flyte Tyme/Avante Garde—ASCAP)	54	Walk Of (Chariscourt adm. by Almo—ASCAP)	92
Do Ma (Controversy—ASCAP)	52	Say You (Brockman—ASCAP)	62	West End (Cage/Virgin—ASCAP)	32
Feel It (Screen Gems—EMI/Auto Tunes—BMI)	71	Secret Lovers (Almo/Jodaway—ASCAP)	3	What Have (Flyte Tyme—ASCAP)	44
For America (Swallow Turn—ASCAP)	37	Shelter Ma (Lawyer's Daughter/MTM—BMI)	89	What You Need (MCA—ASCAP)	8
Go Home (Jobete/Black Bull—ASCAP)	93	Sidewalk Talk (House Of Fun—BMI/Webo Girl—ASCAP)	95	When The Going (Zomba Enterprises—ASCAP)	23
Goodbye Is (Tritec Ltd.)	48	Silent Running (Michael Rutherford/Pun—ASCAP/B.A.R. adm. by Warner-Tamerlane—BMI)	13	Whisper In (Maplewood/Boozetunes—ASCAP/Broozertunes—BMI)	75
Good Gosh (Paytons/WEP—BMI)	68	So Far (Chariscourt adm. by Almo—ASCAP)	30	Why Can't (Yessup—ASCAP)	35
Harlem Shuffle (Marc-Jean adm. by Bug/Kaymen—BMI)	31	Something About (Chappell—ASCAP/Island—BMI)	41	Your Love (Warning Tracks—ASCAP)	33
Heart's On (April—ASCAP)	72				
He'll Never (Willesden/Zomba—BMI/ASCAP)	88				

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