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March 29, 1986

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GUEST EDITORIAL

To Be Heard, Be Funny!

By Beryl Spector

Watch a lot of television and listen to a lot of radio objectively and you'll be struck by an important fact. There are a lot — a whole lot — of commercials competing for your attention. Of course, that is equally true for the people you are trying to reach with your station's messages.

There are several ways to get through the commercial clutter with your message. Hi-tech video spots work, but can be prohibitively expensive. Star endorsements are popular, but can also be costly — and stars might not be available.

My favorite clutter cutter is humor. Used properly, it can be an excellent device for drawing attention to your station's format, or personalities, or contests and events.

Chances are, when a commercial on the air catches your fancy, it is because of humor — whether subtle, broad or outrageous. It can generate a warm feeling, make you smile, or double you up with outright laughter.

We tend to remember and want to share what we enjoy. We are more likely to pause from what we are doing if we know we are going to be amused. And we are more likely to pass the information along to our friends.

Why does it work? Usually because the writer or producer has made an effort to relate the spot to everyday situations your listeners are familiar with. It's that increased sense of personal involvement which attracts attention to your message — and holds it. Once the familiar environment is established, humor stems from adding elements of the unexpected — often through contrast, or by exaggeration.

Beryl Spector is president of the Broadcast Promotion & Marketing Association. She is an employee of WMHT TV/FM, Schnectady, N.Y.

Chicago-based commercial-maker Joe Sedelmeier has made a fortune in recent years banking on the success of people's need to laugh at familiar frustrating situations which he exaggerates. His famous fast-talking man Federal Express commercials and the Wendy's "Where's the Beef" lady became overnight classics.

Carden & Cherry Advertising in Nashville has a gold mine in its Ernest and Vernon commercials featuring a busybody next door neighbor. Radio stations have been among their clients who have seen station awareness increase significantly.

Filmhouse Productions is currently featuring a series of radio station commercials which highlight a station's music format by showing typical listeners singing the station's music. Vocals, of course, are the real thing. The contrast of the average "Joe" or "Jane," the situation he or she is in, and the lyrics and singer's voice make each example amusing. These spots are treasures of Americana and strike home in a warmly effective way by underscoring not only the format, but the target audience as well. There's the added value of shaping the image of your audience with potential advertisers.

Eagle Productions has produced a campaign for information-oriented radio stations which highlights personalities and "on-the-scene" presence of news teams by sending the studio anchor along on the beat. Strange situations evolve — such as WBZ's Dave Maynard hanging on to the outside of the traffic-copter — which, because of their absurdity, bring smiles to the viewer's face while getting the point across.

KSL Radio, on the other hand, brings strange situations into the studio in its campaign. For example, a football player passes the ball and the KSL sports reporter gets tackled in the studio.

KEX Radio has a delightful spot that shows adults in business situations with ghetto-blaster type radios perched on their shoulders, snapping their fingers, tapping their feet, singing along with the station's "adult rock" music. Again, surprise and contrast are what grab the attention, hold the interest, engender the smile, and fix the image.

What do all these TV spots have in common? They show things that are unexpected, in familiar situations or contexts. Of course, the bottom line is your station's message. If it's format you are concentrating on, then the music or news or talk styles must be made clear. If you want to promote your personalities, show them off. If it is the dial position you want to emphasize, show it big, bold, strong, again and again. (Let your mind wander for a moment about how you might use exaggeration and the unexpected to emphasize your station's dial position.)

And, of course, radio as a medium can be just as effective as television in creating humorous situations. Words and sound effects can describe activities and events which would cost thousands of dollars to picture on television. Stan Freberg is a master at this type of radio commercial. And Dick Orkin's radio commercials which feature a slightly pompous "everyman" character rely heavily on absurdity for effect. To break out in a smile, one has only to remember his "all vegetable orchestra," featured in food store and radio industry commercials.

The Resource Center of Broadcast Promotion and Marketing Executives (BPME) contains dozens of examples of humor in televison and radio promotions as well as station print ads. These materials are available to BPME member stations as idea resources.

Exaggeration, novelty, the unusual, unexpected contrast, all based on credible, believable situations with which your listener can identify — these are the secrets of successful humor that can break your station's message out of today's commercial clutter. I, for one, would like to see and hear more of it!

TOP POP DEBUTS

SINGLES	52	**GREATEST LOVE OF ALL** — Whitney Houston — Arista
ALBUMS	158	**SONGS FROM LIQUID DAYS** — Phillip Glass — CBS Masterworks

POP SINGLE
#1 — **ROCK ME AMADEUS**
Falco
A & M

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 — **ROCKIN' WITH THE RHYTHM**
The Judds
RCA/Curb

MUSIC VIDEO
#1 — **NIKITA**
Elton John
Geffen

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 29, 1986

		Weeks On 3/22	Chart
1	**ROCK ME AMADEUS** FALCO (A&M AM-2821)	2	8
2	**THESE DREAMS** HEART (Capitol B-5541)	1	11
3	**SECRET LOVERS** ATLANTIC STARR (A&M AM-2788)	3	14
4	**R.O.C.K. IN THE U.S.A. (A SALUTE TO 60's ROCK)** JOHN MELLENCAMP (Riva/PolyGram 884 455-7)	5	9
5	**KISS** PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28751)	7	6
6	**WHAT YOU NEED** INXS (Atlantic 7-89460)	8	11
7	**SARA** STARSHIP (Grunt/RCA FB-14253)	4	14
8	**KYRIE** MR. MISTER (RCA PB-14258)	6	15
9	**NIKITA** ELTON JOHN (Geffen/Warner Bros. 7-28800)	11	11
10	**SANCTIFY YOURSELF** SIMPLE MINDS (A&M/Virgin AM-2810)	10	10
11	**MANIC MONDAY** BANGLES (Columbia 38-05757)	14	10
12	**LET'S GO ALL THE WAY** SLY FOX (Capitol B 5463)	17	11
13	**THIS COULD BE THE NIGHT** LOVERBOY (Columbia 38-05765)	15	11
14	**ADDICTED TO LOVE** ROBERT PALMER (Island 7-99570)	22	10
15	**TENDER LOVE** FORCE M.D.'S (Warner Bros. 7-28818)	19	8
16	**KING FOR A DAY** THOMPSON TWINS (Arista AS1-9450)	9	11
17	**I CAN'T WAIT** STEVIE NICKS (Modern/Atlantic 7-99565)	21	5
18	**HOW WILL I KNOW** WHITNEY HOUSTON (Arista AS1-9431)	12	17
19	**SILENT RUNNING** MIKE & THE MECHANICS (Atlantic 7-89488)	13	18
20	**LIFE IN A NORTHERN TOWN** THE DREAM ACADEMY (Reprise/Warner Bros. 7-28841)	16	18
21	**HARLEM SHUFFLE** ROLLING STONES (Rolling Stones/ CBS 38-05802)	31	3
22	**I THINK IT'S LOVE** JERMAINE JACKSON (Arista AS1-9444)	28	6
23	**WEST END GIRLS** PET SHOP BOYS (EMI America B-8307)	32	5
24	**SO FAR AWAY** DIRE STRAITS (Warner Bros. 7-28789)	30	5
25	**NO EASY WAY OUT** ROBERT TEPPER (Scotti Brothers/CBS ZS4 05750)	25	10
26	**CALLING AMERICA** ELECTRIC LIGHT ORCHESTRA (CBS Associated ZS4 05766)	26	9
27	**BEAT'S SO LONELY** CHARLIE SEXTON (MCA 52715)	29	15
28	**WHY CAN'T THIS BE LOVE** VAN HALEN (Warner Bros. 7-28740)	35	3
29	**YOUR LOVE** THE OUTFIELD (Columbia 38-05796)	33	7
30	**(HOW TO BE A) MILLIONAIRE** ABC (Mercury/PolyGram 884 382-7)	24	11
31	**AMERICAN STORM** BOB SEGER & THE SILVER BULLET BAND (Capitol B-5532)	42	3
32	**OVERJOYED** STEVIE WONDER (Tamla/Motown 1832TF)	36	6
33	**FOR AMERICA** JACKSON BROWNE (Asylum 7-69566)	37	5
34	**BAD BOY** MIAMI SOUND MACHINE (Epic 34-05805)	39	4
35	**LIVE IS LIFE** OPUS (Polydor/PolyGram 883 730-7)	38	9
36	**TAKE ME HOME** PHIL COLLINS (Atlantic 7-89472)	43	3
37	**SOMETHING ABOUT YOU** LEVEL 42 (Polydor/PolyGram 883 362-7)	41	7
38	**WHAT HAVE YOU DONE FOR ME LATELY** JANET JACKSON (A&M AM-2812)	44	6
39	**NIGHT MOVES** MARILYN MARTIN (Atlantic 7-89465)	27	11
40	**I DO WHAT I DO . . . (THEME FOR 9½ WEEKS)** JOHN TAYLOR (Capitol B-5551)	45	4
41	**THE SWEETEST TABOO** SADE (Portrait/CBS 37-05713)	18	18
42	**IF YOU LEAVE** ORCHESTRAL MANOEUVRES IN THE DARK (A&M/Virgin AM-2811)	53	4
43	**RUSSIANS** STING (A&M AM-2799)	20	11
44	**I'M NOT THE ONE** THE CARS (Elektra 7-69569)	34	9
45	**WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING** BILLY OCEAN (Jive/Arista JS1-9432)	23	18
46	**LIVING IN AMERICA** JAMES BROWN (Scotti Brothers/CBS ZS4 05682)	40	17
47	**SATURDAY LOVE** CHERRELLE with ALEXANDER O'NEAL (Tabu/CBS ZS4 05767)	54	7
48	**ANOTHER NIGHT** ARETHA FRANKLIN (Arista AS1-9453)	46	11
49	**A LOVE BIZARRE** SHEILA E. (Paisley Park/Warner Bros. 7-28890)	47	20
	WINNER'S CIRCLE		
50	**ALL I NEED IS A MIRACLE** MIKE & THE MECHANICS (Atlantic 7-89450)	77	2
51	**GOODBYE IS FOREVER** ARCADIA (Capitol B-5542)	48	9
	CHARTBREAKER		
52	**GREATEST LOVE OF ALL** WHITNEY HOUSTON (Arista AS1-9466)	DEBUT	
53	**TARZAN BOY** BALTIMORA (Manhattan/Capitol B 50018)	49	24
54	**THAT'S WHAT FRIENDS ARE FOR** DIONNE & FRIENDS (Arista AS1-9422)	51	21
55	**STAGES** ZZ TOP (Warner Bros. 7-28810)	50	11
56	**DO ME BABY** MELI'SA MORGAN (Capitol B-5523)	52	9
57	**IS IT LOVE** MR. MISTER (RCA PB-14313)	DEBUT	
58	**DAY BY DAY** HOOTERS (Columbia 38-05730)	55	16
59	**BOP** DAN SEALS (EMI America B-8289)	56	9
60	**I CAN'T WAIT** NU SHOOZ (Atlantic 7-89446)	69	4
61	**GREAT GOSH A'MIGHTY** LITTLE RICHARD (MCA 52780)	68	4
62	**FEEL IT AGAIN** HONEYMOON SUITE (Warner Bros. 7-28799)	71	4
63	**A LITTLE BIT OF LOVE (IS ALL IT TAKES)** NEW EDITION (MCA 52768)	64	6
64	**THE POWER OF LOVE** JENNIFER RUSH (Epic 34-05754)	65	7
65	**BURNING HEART** SURVIVOR (Scotti Brothers/CBS ZS4 05663)	57	22
66	**LE BEL AGE** PAT BENATAR (Chrysalis VS4 42968)	58	7
67	**ROUGH BOY** ZZ TOP (Warner Bros. 7-28733)	DEBUT	
68	**CONGA** MIAMI SOUND MACHINE (Epic 34-05457)	60	24
69	**I'M YOUR MAN** WHAM! (Columbia 38-05721)	59	18
70	**STICK AROUND** JULIAN LENNON (Atlantic 7-89437)	81	2
71	**SAY YOU, SAY ME** LIONEL RICHIE (Motown 1819MF)	62	21
72	**I LIKE YOU** PHYLLIS NELSON (Carrere/CBS ZS4 05583)	70	7
73	**NEEDLES AND PINS** TOM PETTY AND THE HEARTBREAKERS WITH STEVIE NICKS (MCA 52772)	61	9
74	**WHISPER IN THE DARK** DIONNE WARWICK (Arista AS1-9460)	75	3
75	**NEVER AS GOOD AS THE FIRST TIME** SADE (Portrait/CBS 37-05846)	DEBUT	
76	**ON MY OWN** PATTI LaBELLE and MICHAEL McDONALD (MCA 52770)	84	2
77	**RIGHT BETWEEN THE EYES** WAX (RCA PB-14306)	85	2
78	**RESTLESS** STARPOINT (Elektra 7-19910)	87	2
79	**CALL ME** DENNIS DeYOUNG (A&M AM-2816)	86	2
80	**DIGITAL DISPLAY** READY FOR THE WORLD (MCA 52734)	63	16
81	**SPIES LIKE US** PAUL McCARTNEY (Capitol B-5537)	66	19
82	**TWIST MY ARM** POINTER SISTERS (RCA PB-14197)	82	3
83	**ALL THE KINGS HORSES** THE FIRM (Atlantic 7-89458)	67	5
84	**THE SUN ALWAYS SHINES ON T.V.** A-HA (Reprise/Warner Bros. 7-28846)	74	18
85	**HEART'S ON FIRE** JOHN CAFFERTY (Scotti Brothers/CBS ZS4 05774)	72	6
86	**TALK TO ME** STEVIE NICKS (Modern/Atlantic 7-99582)	73	20
87	**THE MEN ALL PAUSE** KLYMAXX (Constellation/MCA 52486)	76	7
88	**ABSOLUTE BEGINNERS** DAVID BOWIE (EMI America B-9627)	DEBUT	
89	**A GOOD HEART** FEARGAL SHARKEY (A&M/Virgin AM-2804)	DEBUT	
90	**IN MY DREAMS** DOKKEN (Elektra 7-69563)	90	5
91	**MY HOMETOWN** BRUCE SPRINGSTEEN (Columbia 38-05782)	78	17
92	**HOME SWEET HOME** MOTLEY CRUE (Elektra 7-69591)	80	4
93	**SHELTER ME** JOE COCKER (Capitol B-5557)	89	5
94	**LET ME BE THE ONE** FIVE STAR (RCA PB-14229)	79	7
95	**I MISS YOU** KLYMAXX (Constellation/MCA 52606)	83	27
96	**HE'LL NEVER LOVE YOU (LIKE I DO)** FREDDIE JACKSON (Capitol B-5535)	88	16
97	**WALK OF LIFE** DIRE STRAITS (Warner Bros. 7-28878)	92	22
98	**PARTY ALL THE TIME** EDDIE MURPHY (Columbia 38-05609)	94	26
99	**JIMMY MACK** SHEENA EASTON (EMI America B-8309)	91	8
100	**GO HOME** STEVIE WONDER (Tamla/Motown 1817TF)	93	19

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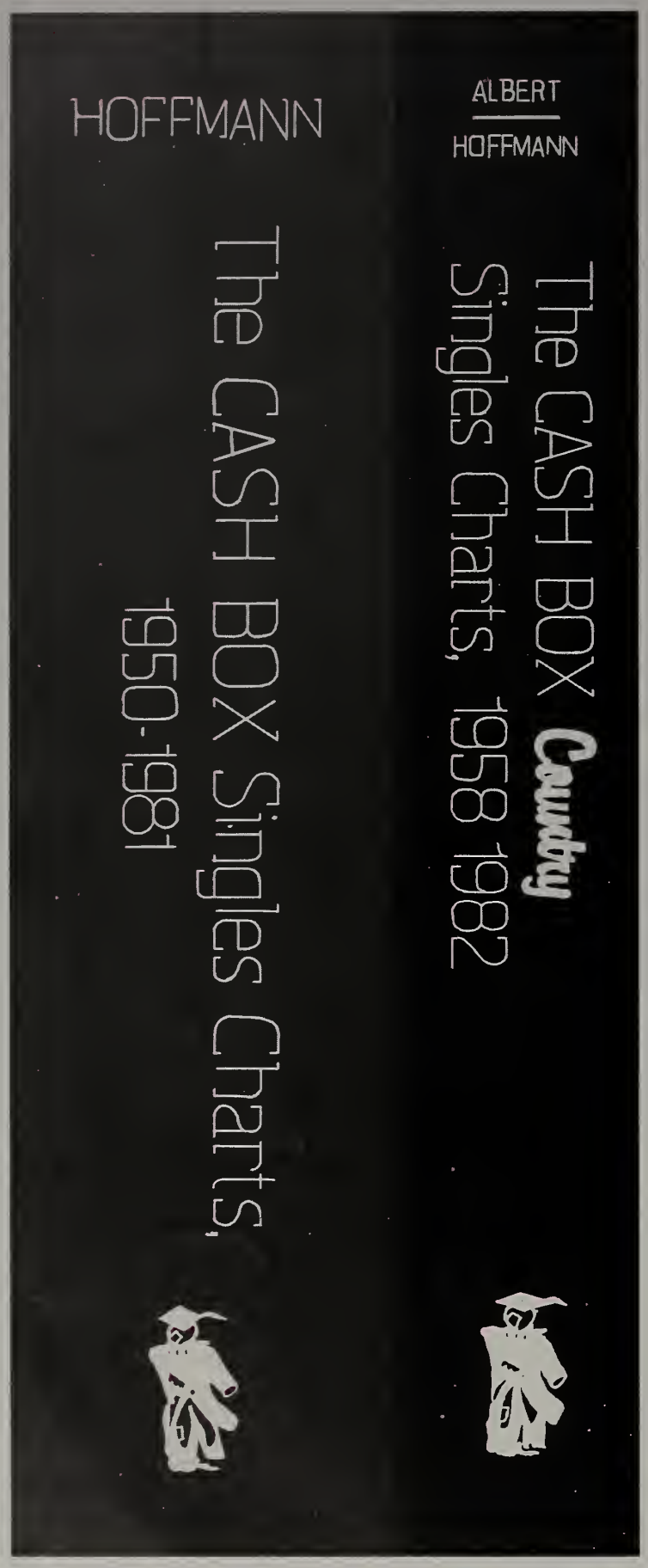

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ATLANTA RAVES *— RCA recording group Five Star, visiting from their home in London, were in Atlanta recently where Mayor Andrew Young made them honorary citizens. Pictured (l-r) are: RCA regional promotion representative, black music, Bill Williams; Five Stars' Stedman, Doris and Lorraine Pearson; Mayor Andrew Young, Deniece and Delroy Pearson; and their parents, Mr. and Mrs. Buster Pearson.*

Licensing Battle Goes To Congress

By Earl B. Abrams

WASHINGTON D.C. — Representatives of ASCAP, BMI and SESAC vigorously defended present practices that television broadcasters claim are unfair as the first congressional battle over blanket licensing took place in Washington D.C. The claims and counter-claims were aired before a House Judiciary copyright subcommittee March 19 and are scheduled to be aired again April 9 before a Senate Judiciary copyright subcommittee.

At issue is H.R. 3521, sponsored by Rep. Frederick C. Boucher (D-Va.) and 120 co-sponsors. The bill would require television programs bought by TV stations to include music rights. In the Senate, aimed at establishing the same thing, is S-1980 introduced by Senator Strom Thurmond (R-S.C.), chairman of the parent Judiciary committee there.

The all-day House hearing was enlivened at one point by a heated exchange between Rep. Boucher and BMI president Edward Cramer on the contents of a letter sent by Cramer to all BMI members, claiming that if the bill is enacted, members would lose 30 percent of their income. Boucher, with prosecutorial zeal, got Cramer to acknowledge that perhaps 800-900 members out of BMI's 50,000 receive any fees from TV syndication, and termed the charge "misleading." Cramer maintained that the implications of the Boucher bill went far beyond the numbers involved receiving benefits.

The principal attacks on the bill were made by both Hal David, ASCAP president, and Cramer. David termed the proposal "unconscionable special interest legislation that will seriously erode that incentive and reduce the quality of our music." He also maintained that broadcasters can get source licensing if they so desire. "It is available under the present law," he said. Cramer emphasized that the present system has not injured anyone; that broadcasters are well able to afford the blanket license fee now in existence (ASCAP charges 1.2% of advertising revenues; BMI, 65% of ASCAP rate); and that passage of the bill would reduce the economic incentive to songwriters by "tens of millions of dollars annually." And, Cramer added, "it's obvious that the next step will extend the legislation to encompass network television, cable, public television and then syndicated radio programs."

The music societies' position was given a strong assist by Ralph Oman, register of copyrights, who told the committee that the current system is working "very fairly." Oman also commented that broadcasters cannot be considered the underdogs and that the courts should be used to judge the "reasonableness" of the practice.

(continued on page 35)

Tower's Solomon Responds To Suit

By Stephen Padgett

LOS ANGELES — "I think that every record available in the world ought to be available to the American public, period," stated Russ Solomon, president of Tower Records, the California retail giant named in a federal lawsuit filed in New York, March 10. Solomon's response to the suit was critical of American Record companies who he said misunderstand the real issue. "Only those items which are not available here are the ones that we and all the other importers are concerned about," he said.

The controversial issue of parallel importing heated up last week as the Recording Industry Association of America (RIAA), on behalf of several major labels, filed suit against Tower Records and contemplated similar action against other retailers and importers. The New York federal court complaint cites Tower for unauthorized and illegal importation and sale of phonorecords for which United States companies have copyright.

The issue is not a new one. In one form or another, labels and retailers/importers have been battling over import records for over a dozen years. At stake are, on the one hand, lost revenues for domestic record companies, and on the other, the threatened right of American record buyers to purchase merchandise unavailable in this country.

"The real issue here," said Tower president Russ Solomon, "is the fact that it is important that merchandise or records that are available overseas and are not available here, are made available to the American buying public that wants it." Solomon is quick to add that in the case of legitimate parallel imports, he is in agreement with the labels that they should not be brought into this country.

Spokespersons for both CBS and RCA/Ariola, two labels named as plaintiffs in the action, had no comment and referred *Cash Box* to the RIAA. A spokesperson for the RIAA issued a stern "no comment" until the litigation is resolved. Henry Droz, president, WEA Corp., also named as plaintiff in the suit, told *Cash Box* "We are looking for the practice (parallel importing) to stop. And if we fail to see that, we will then be pursuing every possible avenue to make *sure* that the practice stops." Asked why Tower Records was singled out, Droz replied, "They were not singled out. You will find that there are actions being prepared that cover a number of accounts." Solomon, however, complained that his company was being targeted because of its prominence in the marketplace. "Strictly cosmetic," he argued, "Because of our extreme visibility. We're not guilty of

(continued on page 35)

NOBODY LOVES HIM LIKE THEY DO *— James Patrick Dunne, whose credits include the Grammy-nominated "Nobody Loves Me Like You Do," has signed a co-publishing agreement between his Lawley Music and Unichappell Music (BMI). In addition, Unichappell will administer Dunne's past catalogue. Shown at a party for Dunne in Chappell/Intersong's LA office are (l-r): Chappell/Intersong senior vice president, creative services, Ira Jaffe; director of professional activities, west coast, Linda Blum and Dunne.*

CDs Post Huge Gains; Shipment Dollars Hold Steady

RIAA Report Shows LP, Single Decline

LOS ANGELES — Compact discs posted the largest gains in manufacturer units shipped while LPs and EPs continued their decline in 1985, according to the RIAA's annual report on manufacturer units shipped and manufacturer dollar value.

Total manufacturer unit shipments decreased by 4% over 1984, while total dollar value for all product (calculated at manufacturer's suggested list price) increased by only 4%.

The compact disc showed the greatest amount of gain. The configuration's dollar value increased by 277%, while the total units shipped increased 291% over 1984. Units of LPs and EPs shipped dipped 18%, while the dollar value of the configuration dropped 17%. Cassettes posted a 1.2% gain in dollar value while increasing 2% in units shipped. According to the RIAA, the success of the compact disc helped level out the decline of other configurations.

The complete shipment and dollar value figures follow:

Configuration	Units shipped	Change From 1984
Singles	120.7 million	-8%
LPs, EPs	167.0 million	-18%
Compact Discs	22.6 million	+291%
Cassettes	339.1 million	+2%
Eight Tracks	3.5 million	-40%
Total	**653.0 million**	**-4%**

Configuration	Manufacturer's Dollar Value (In millions at suggested list price) Amount	Change From 1984
Singles	$281.0 million	-6%
LPs and EPs	$1,280.5 billion	-17%
Compact Discs	$389.5 million	+277%
Cassettes	$2,411.5 billion	+1.2%
Eight Tracks	$25.3 million	-29%
Total	**$4,387.8 billion**	**+4%**

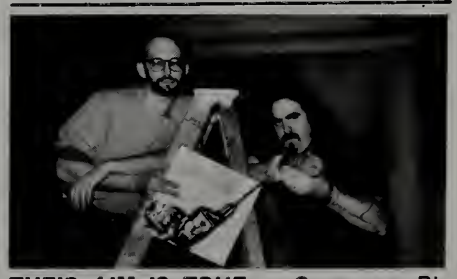
WCI Building CD Facilities

LOS ANGELES — Warner Communications, Inc., revealed last week that since last fall it has been constructing compact disc manufacturing facilities at both its Olyphant, PA and Alsdorf, West Germany LP and cassette manufacturing plants.

WCI vice president Geoffrey Holmes told *Cash Box* that initial capacity for the Olyphant facility should reach 14 million CDs, while the West German plant is expected to produce approximately 17 million. Those figures may be reached as early as next year, though Holmes cautioned, "Part of the problem with talking about capacity is that none of us really know. We've never done a CD manufacturing facility before. Based on everything we know, we should reach that target next year."

Holmes noted that the plants are being designed so they can be doubled in capacity as the demand for product warrants. "Because of the way they are being constructed, we can effectively construct a second module," he said.

Holmes cited the company's attempt to line up suppliers for the facility as the main reason for no public announcements concerning the construction. "Given the thought that we were going into manufacturing and trying to line up suppliers, there was no economic sense in going around and telling everyone you're building a facility."



THEIR AIM IS TRUE *— Composer Richard Scher and producer Arthur Baker have just released their Goon Squad 12" single called "Power Drill," which Scher co-wrote with Baker. "Power Drill" is the follow-up to the Goon Squad's "Eight Arms To Hold You," a number one dance club hit.*

MCA HOME VIDEO HONORS JIMMY — *In light of the five James Stewart films released in the month of March by MCA Home Video, the company threw a dinner honoring the Oscar-winning actor following their recent National Sales Meeting in Scottsdale, AZ. At the dinner, Stewart was also presented with two R.I.A.A. Gold Video Awards for the MCA releases of* Rear Window *and* Vertigo, *in which the actor starred. Pictured with Stewart at the Scottsdale event are (l-r): Neil Hartley, vice president, MCA Distributing for Video Products; Jerry Sharrell, senior vice president, MCA Home Video; Gene Giaquinto, president, MCA Home Entertainment; Stewart; John Burns, senior vice president, MCA Distributing; and Louis Feola, vice president, video distribution, MCA Distributing.*

BUSINESS NOTES

MCA Files $10 Mil. Counterfeit Suit

LOS ANGELES — MCA Records has filed a $10 million dollar lawsuit against Trenton-based Scorpio Records charging the company with allegedly dealing in courterfeit MCA product. Though no exact number of recordings was mentioned in the suit, product by Tom Petty, The Who and Jimmy Buffet are suspected of being reproduced by Scorpio.

The suit, filed last Tuesday in Los Angeles, charges Scorpio with trademark infringement by illegally producing product with the MCA logo.

The suit charged Scorpio with counterfeiting "sometime prior to January, 1984 and continuing to the present."

The label also seeks an unspecified amount in actual damages, an indefinite injunction against further copyright infringement and destruction of all manufacturing equipment.

RCA/Ariola To Begin Charging For Music Videos

LOS ANGELES — As of March 31, 1986, RCA/Ariola will start charging for the use of music video clips from its RCA and Arista labels, the company recently announced. The decision makes RCA/Ariola the fourth major record company to charge for music videos, following CBS, WEA and most recently, PolyGram Records.

The company has designed a blanket quarterly access fee, based on market reach and programming format, to cover all outlets. No additional fee will be tagged to individual clips.

Elliot Goldman, president and chief executive officer of RCA/Ariola, said that while music video has become a prime tool in the promotion of artists and their music, it also serves as lucrative programming. ". . . Music video has become a profitable programming format for many television outlets," he remarked, "and we feel that all parties profiting from music videos must contribute to their costs."

Goldman further stated that the company's quarterly blanket access fee will allow outlets "maximum flexibility" in choosing which clips to air, while keeping administrative costs down. "We do not intend to impose an unfair burden on anyone," he said.

Programmers who use RCA/Ariola product are currently being advised of the company's new policy by RCA Video Productions, Inc., which will administer the new agreements.

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

NEW YORK — The Midwest Film, Video & Recording Conference will fill the Minneapolis Hyatt Regency, April 24-26; contact the Minnesota Motion Picture & Television Board, the conference's sponsor, at 100 North Sixth St., Minneapolis, MN 55403, for info. . . . The International Tape/Disc Association (ITA) will sponsor its first "How-and-Why Seminar," dedicated to "improving the quality of prerecorded audio cassettes," May 12-14 at St. Louis' Clarion Hotel; contact the ITA at 10 Columbus Circle, New York, NY 10019 for details . . . Ashford & Simpson have signed with the William Morris Agency for exclusive worldwide representation . . . New York's Morton Dennis Wax & Associates, Inc. has been retained to handle the national public relations campaign for the music from the "Hands Across America" project . . . New in bookstores: *Million Selling Records: From the 1900s to the 1980s* by Joseph Murrells ($19.95, Arco), and *Rock Facts: The Ultimate Book of Rock & Roll Trivia* by Fred L. Worth ($22.95, cloth, $14.95, paper, Facts On File).

EXECUTIVES ON THE MOVE

Jones | Kelly | Blumenthal | Banet

Pellegrino | Steinberg | Ferris | Kleiner

Jones Promoted — Wayman Jones has been named national director, urban/black music promotion for PolyGram Records. Jones joins the national office from his position as northeast/North Atlantic regional promotion manager for the company.

Changes At I.R.S. — Karen Kelly has been appointed to the post of national director of video promotion for I.R.S. Records. Kelly, who has been with I.R.S. Records for four years, most recently served as the label's western video promotion director/tour publicist/tour coordinator.

Stacy Banet, I.R.S. Records' national dance club promotion director, adds to her responsibilities the post of east coast publicity co-ordinator. Banet will assist L.A.-based national publicity director Cary Baker in the areas of tour press and east coast TV coverage.

Lori Blumenthal joins I.R.S. Records as national college promotion director. She will be based at I.R.S.'s New York office and will report to the label's vice president of promotion, Michael Plen.

Two Promoted At Elektra — Tony Pellegrino has been promoted to the position of east coast regional marketing manager for Elektra/Asylum/Nonesuch Records. His duties will include all sales and marketing of Elektra/Asylum/Nonesuch product for the east coast. Peter Steinberg now holds the position of national single sales manager. He will be responsible for all singles and 12" sales through the WEA distribution system. Steinberg joined Elektra in 1984 as assistant to the vice president sales.

Ferris Named — Wendy Ferris has joined The Wolfe Company, Inc. as director of public relations. Before joining The Wolfe Company, Ferris was director of public relations for Kragen and Company, the personal management and television production firm.

Kleiner Appointed — Pacific Arts Video has appointed Peter Kleiner to the position of director of acquisitions. Kleiner will coordinate and assist top management in all activities and matters relating to the screening, analysis, evaluation and acquisition of software programming.

Goodman Named — Karen Goodman has been appointed manager, International press and artist relations at Capitol/EMI America/Manhattan International. Goodman will be responsible for developing relationships between Capitol/EMI America/Manhattan artists and the international media based in the United States and overseas. She was previously assistant to the vice president of International. It was also announced that Paul Donahoe has been appointed to the position of coordinator, International marketing and promotion. His responsibilities include mechandising and promotion activities between Capitol/EMI America/Manhattan and its territories worldwide. He was previously assistant to the vice president of A&R, rock division.

Gallagher To Capitol — Bill Gallagher has been appointed manager of video product coordination, Capitol Records. He has most recently been with a specialty independent video company.

Changes At Sutra — Sutra Records, in New York, has appointed Joanne Cordero as national promotion director. Cordero will be responsible for all aspects of national promotion of Sutra's product. She will report directly to Art Kass, president of Sutra Records.

Roth Promoted — Richard Roth has been named executive vice president, corporate director of sales and marketing for Queens Group, Inc. In his new position Roth, who was formerly senior vice president for the Long Island City, NY-based firm, will be responsible for overseeing all sales operations, with the company's sales managers and sales divisions reporting to him.

Knickman Named — JEM Records has appointed Bob Knickman to the position of production manager for the JEM Records Group of Companies. Knickman previously worked with Geffen recording artists Crossfire Choir and was assistant to producers Steve Lillywhite and Stefan Galfas respectively.

Levinson Reactivates — Levinson Associates Public Relations has resumed general operations after a hiatus of almost four years, effective immediately according to founder-president Robert S. Levinson. The company will again offer full-service support to corporate, industrial and business clients, with special attention to the entertainment community, he said.

Grant Tapped — Suite Beat Records has appointed Paul Grant as marketing coordinator of the Suite Beat label. Grant formerly held the post of publicist/press officer at Bomp/Voxx Records for close to eight years before moving on to Suite Beat.

THEY MANGIA WITH MANGIONE *— Jambolaya, corn bread and homemade cannolis (from Mama Mangione) were on the menu and Columbia recording artist Chuck Mangione's new album, "Save Tonight For Me" was on the turntable at a recent New York listening session. Among the CBS execs on hand to congratulate Mangione on the early April release were (l-r): Phil Sandhaus, director, product development, Columbia Records; Bob Sherwood, senior vice president, marketing, Columbia; John Fagot, vice president, promotion, Columbia; Al Teller, president, CBS Records; Mangione; Mickey Eichner, senior vice president, A&R, Columbia; Joe Di Maria, Mangione's manager; and Ruben Rodriguez, vice president, black music and jazz promotion, Columbia.*

MD Obscenity Bill's Future Looks Bleak After Hearing

By David Adelson

LOS ANGELES — The Maryland House Of Delegates member sponsoring a bill that would make it illegal for retailers to rent or sell audio recordings deemed pornographic by the state, says she is not optimistic about the bill's chances of making it out of committee and to the Senate floor.

Following last week's hearings, highlighted by the animated testimony of Frank Zappa, Delegate Judith Toth told *Cash Box,* it does not appear the bill will receive the appropriate number of votes to receive passage by the Senate Judicial Proceedings Committee. Committee chairman Michael Miller is strongly opposed to the bill and appears to hold enough votes to keep it from passage. Three weeks ago, the bill was overwhelmingly approved by the House Of Delegates 95 to 31.

"I feel like David facing Goliath," Toth said. "If the chairman won't allow it to go to the floor, then it's hopeless. I have no doubt that I have the votes on the floor of the Senate. If it gets there, it will pass, but we have a committee system down here and the chairmen are very powerful."

Last week's hearing featured approximately 30 speakers testifying for each side and proved a major media attraction, due in part to the testimony of Zappa, who termed the proposed legislation, "nothing short of medieval." "It's kind of hard to size him (Zappa) up," Toth remarked. "I think he tried to restrain himself in the beginning and then lost control. He started out attacking the existing law and that was alright. But then he started getting funny and made jokes about human sexuality and things that I can't repeat. From there it went downhill."

Record Store Picketing

Toth said that if the bill is rejected, as expected, then a grass roots movement is expected to organize demonstrations and picketing at several music retail outlets. "That's how they went after the movies and video and I expect that's what will happen next. There will be demonstrations at all types of stores that sell records," Toth remarked.

When the committee will vote on the bill is completely at the discretion of committee chairman, Miller. Legislative regulations require a vote no later than April 7.

Toth said she will begin work on rewriting the entire existing obscenity law currently on the books in the state of Maryland if the legislation is defeated.

Industry Opposition Mounting Against Licensing Bill

By Paul Iorio

NEW YORK — The television-music licensing bill (HR 3521) sponsored by Congressman Frederick C. Boucher is facing mounting opposition from the music industry. BMI president Edward A. Cramer testified against the bill at a March 19 House subcommittee hearing, and several songwriting organizations have also gone on record as opposing the Boucher Bill. The most recent voice of opposition comes from the directors of the New Music Seminar.

"The Boucher Bill is part of a pattern of anti-music-business legislation that has made itself apparent since Live-Aid which I think threw a scare into legislators because they realized that the music business, when it cared to flex its muscles publicly, could motivate a lot of public opinion even though it's not a very big industry," says Mark Josephson, one of the three directors of the Seminar. The Boucher Bill mandates source licensing of music for local television and requires that writers sell their work for one up-front fee instead of receiving payment each time their music is used.

"The way it is now, if you're writing music for a hit show like *M*A*S*H*, you'll get royalties forever, real substantial amounts of money which you deserve because you wrote the song," says Josephson. "They're (now) trying to fix it so that the producer would get to the guy who wrote the theme music or soundtrack and say 'here's a thousand bucks, take it our leave it.' It's really unfair with regard to remuneration for using people's creative talents."

Josephson says that the New Music Seminar 7, now 14 weeks away, will feature panel discussions of the Boucher Bill. "This is an issue that we're behind and we think it's important." He says that this is consistent with the seminar's new focus on having more "hard information" panels and workshops.

Josephson adds that BMI "deserves

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Columbia Issues Promo CD

LOS ANGELES — Columbia Records has issued its first promotional compact disc, Bonnie Tyler's "Secret Dreams & Forbidden Fruit." According to label executives, the move is designed to spur radio programmers into listening to the entire project.

"We feel this is a real strong record all the way through," said John Fagot, vice president of promotion for the label. "The feeling was that radio would not sit down and listen to the whole album if we gave it to them, so we gave them a compact disc. A compact disc is innovative enough to cause them to listen to the entire project."

The label executive noted the Tyler project is "a one shot" deal, but did not rule out similar strategies in the future. There are no other promotional compact discs planned by the label at this time.

The Tyler project was produced by Jim Steinman and features background vocals by Todd Rundgren. The backing band includes Roy Bittan and Max Weinberg of the E Street Band.

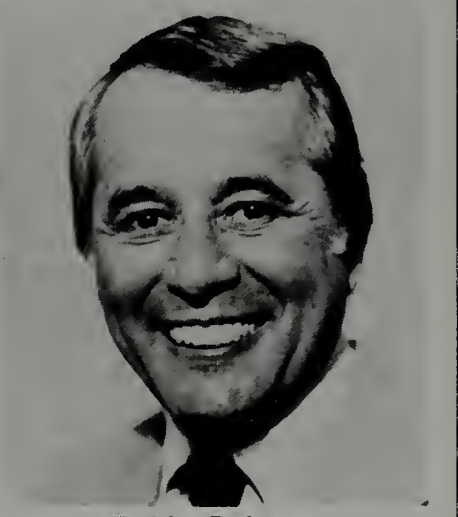
Roberts, Blonstein Form CD Label

LOS ANGELES — Industry veterans Marshall Blonstein and Bobby Roberts have formed Dunhill Compact Classics, a compact disc only label that should see its first title released by early April.

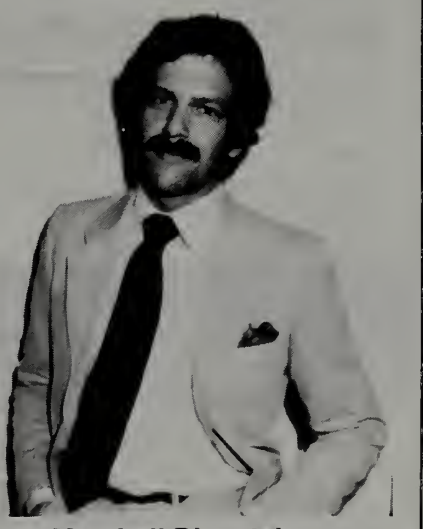
According to the company, "Dunhill will specialize in an eclectic catalog of classic titles by established major artists, licensed from a number of sources, as well as musical packages created and developed by Dunhill especially for the CD marketplace."

Roberts will serve as board chairman of the company while Blonstein will handle presidential duties.

Blonstein told *Cash Box* he expects to have a number of titles on the street in the near future, including projects by Tony Bennett, Dionne Warwick, Sam Cooke and Judy Garland. According to the company president, "We recognize that the CD market has quickly established itself and, as rapidly, is developing a sales and customer profile that sets it apart from other avenues of business. This is where Bobby and I are applying our focus and years of music industry expertise."



Bobby Roberts



Marshall Blonstein

Blonstein is a former president of Island Records. His music industry career spans 20 years and includes positions at Columbia Records, Ode Records as well as his own Morada Records, a contemporary Gospel label he founded in Nashville three years ago.

Roberts' 35 year career includes his

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Behind The Bullets

Pretty In Pink Big Gainer

By Stephen Padgett

LOS ANGELES — A big upsurge for the *Pretty In Pink* soundtrack has A&M optimistic this week that it does indeed have another *Breakfast Club* on its hands. The first single to be lifted from the single-rich record is Orchestral Manoeuvres In The Dark's "If You Leave," which is making a bee line for the Top 40.

Pretty In Pink took a scorching 27 point leap this week from 54 to 27 bullet. Confirming once again that linking a hit picture with hit music is a powerful one-two marketing punch, box offices and record retailers alike are in the pink over this year's hottest teen-oriented link-up. The record appears to be strongest in the west, where a lot of the artists featured on the soundtrack have firm popular support. OMD, Psychedlic Furs, Jesse Johnson and Suzanne Vega have all done well in California. *Pretty In Pink*, this week was Top 10 at City One-Stop, Los Angeles; Licorice Pizza, Los Angeles; Tower Records, San Diego; Tower Records, Los Angeles; Tower Records, Fresno, CA; as well as Kemp Mill, Washington D.C; Homer's Omaha and Harmony House, Detroit. Top 20 action on the record was felt at Benson's; Los Angeles; Tower Records, Sacramento; Wherehouse Entertainment, Los Angeles; National Record Mart; Pittsburgh; Strawberries, Boston; Turtles, Atlanta; Mainstream Records, Milwaukee; Scott's One-

(continued on page 35)

ALBUM RELEASES

5150 — Van Halen — Warner Bros. 25394 — Producers: Van Halen-Mick Jones-Donn Landee — List: 8.98

Van Halen is back, and if this searing new LP is any indication, the band is better than ever. Featuring Sammy Hagar on the vocals that David Lee Roth left for grabs, Van Halen dishes up one resounding piece of superb rock musicianship after another on this new waxing, aided by Hagar's thoroughly satisfying, high flung vocals. Roth fans will be heartened by the rough-edged power of Hagar's addition to Van Halen, which differs from Roth in style, but lacks none of the energy.

BEDTIME STORIES — Michael Henderson — EMI America ST-17181 — Producer: Michael Henderson — List: 8.98 — Bar Coded

The single from this EMI America debut for Henderson is "Do It To Me Good (Tonight)," which in two weeks is at 67 bullet on B/C chart. EMI's re-entrance into black music would appear to be on the fast track. This album is bristling with the sort of fresh, energetic music that has crossover written all over it. Henderson's great voice and his songwriting ability suggest strong chart action.

THE SECRET VALUE OF DAYDREAMING — Julian Lennon — Atlantic 81640 — Producer: Phil Ramone — List: 9.98 — Bar Coded

Lennon, who became a celebrity and hit artist is his own right with 1984's "Valotte," proves his growing facility as a songwriter and singer with his second release. Lots of mid-tempo rockers and classic pop songs get a Phil Ramone production and an, unavoidably, Beatlesque treatment.

CANDY APPLE GREY — Husker Du — Warner Bros. 25385 — Producers: Bob Mould-Grant Hart — List: 8.98 — Bar Coded

Husker Du is one of a handful of American hardcore bands to avoid stylistic limitations of the genre. It joins The Replacements as a truly innovative, passionate and interesting contender among the hardcore ranks. Walls of thrash guitars form the backdrop for real melodies and heartfelt lyrics of alienation and adjustment.

BIG PLANS FOR EVERYBODY — Let's Active — I.R.S. 5703 — Producer: Mitch Easter — List: 8.98 — Bar Coded

Mitch Easter is a central figure in the guitar/melody renaissance in American popular music. His work with R.E.M., Art In The Dark and others has defined a genre. Let's Active, a band he fronts and produces, puts him on the other side of the glass to great effect. His catchy songs, plaintive voice and sizzling guitars are classic. This is Let's Active's third vinyl output.

ABSOLUTE BEGINNERS-THE MUSICAL — Songs from The Original Motion Picture — EMI America SV-17128 — Producers: Clive Langer-Alan Winstanley-David Bowie-Robin Millar-Jerry Dammers — List: 9.98 — Bar Coded

A soundtrack from the offbeat film *Absolute Beginners* sports scorching tracks from David Bowie, Sade, Style Council, the Kinks' Ray Davies and former Specials Jerry Dammers. A very strong contender with a distinct Getz/Gilberto feel.

WEEKEND SPECIAL — Brenda & The Big Dudes — Capitol ST 12482 — Producer: Mally Watson — List: 8.98 — Bar Coded

Capitol's hopeful's Brenda & The Big Dudes features Brenda Fassie's brassy vocals and a grooving rhythm section. The South African band blends contemporary urban sounds with a hint of African ambience.

WITHOUT WALLS — Michael Sembello — A&M SP 5044 — Producers: Richard Rudolph-Michael Sembello — List: 8.98 — Bar Coded

This is pure pop for *Flashdance* people. Sembello's forte is catchy, driving hook-laden pop songs and "Without Walls" is wall to wall with them.

COCKER — Joe Cocker — Capitol ST 12394 — Producers: Various — List: 8.98 — Bar Coded

No one delivers a song, whether ballad or rocker, like gravel-throated Joe Cocker. A new album for Capitol features Cocker in a range of settings guaranteed to send shivers down even uninitiated spines.

MAZARATI — Paisley Park/Warner Bros. 25368 — Producers: Brown Mark-David Z. — List: 8.98 — Bar Coded

Mazarati is a Prince-derived and influenced band. Its melodic, techno dance sound is immediately recognizable and full of instant, perky floor-filling grooves. A co-production credit to David Z. is in all liklihood another psuedonym for the Purple One.

LOVE AND ROCK AND ROLL — Greg Kihn — EMI America ST-17180 — Producer: Matthew King Kaufman — List: 8.98 — Bar Coded

Kihn is a purveyor of classic sixties flavored rock, and his latest installment is another in a series of crafty outings from the Bay area singer. Includes a torrid cover of Love's "My Little Red Book."

BEYOND THE PALE — Fiona — Atlantic 81639 — Producer: Beau Hill — List: 8.98 — Bar Coded

AOR temptress Fiona Flanagan displays potent vocals and deft rock writing sensibilities on this her second LP.

RAPTURE — Anita Baker — Elektra 60444 — Producers: Michael J. Powell-Marti Sharron-Gary Skardina — List: 8.98 — Bar Coded

Baker moves from indie to major in a noteworthy display of writing, singing and production skills. A very strong major label debut. Keep your eyes on this one.

OUT OF MIND OUT OF SIGHT — Models — Geffen 24100 — Producers: Mark Opitz-Reggie Lucas-Nick Launay — List: 8.98 — Bar Coded

Geffen hopeful Models makes an impressive debut. The Aussie band moves in a shared musical universe with fellows INXS.

ZENO — Manhattan ST 53025 — Producers: Terry Manning-Zeno — List: 8.98 — Bar Coded

Zeno produces a shimmering heavy metal sound ala Def Leppard with an uplifting, positive lyrical approach.

LOVE WILL FOLLOW — George Howard — TBA TB 210 — Producer: George Howard — List: 8.98 — Bar Coded

George Howard has fine-tuned his instrumental R&B/jazz olio to a well-balanced mix of the danceable and the listenable.

WHO'S GOT THE 10½? — Black Flag IIII — SST 060 — Producer: Greg Ginn — List: 8.98

L.A.'s kings of hardcore show they're not about to relinquish the throne with this thrashing live album. Not for the meek.

WHAT IT IS — Blue Wave Band — Cool And Unusual Records 101 — Producers: Sam "Bones" Ramos and the Blue Wave Band — List: 6.98

Gritty, urban blues from this mainstay of a once flourishing L.A. blues scene.

GLASS EYE — Huge — Wrestler WR586 — Producer: Brian Beattie — No List

CASUALLY FORMAL — Aleem Featuring Leroy Burgess — Atlantic 81622 — Producers: Taharqa Aleem-Tunde-Ra Aleem — List: 8.98 — Bar Coded

THRILL OF A LIFETIME — King Kobra — Capitol ST-12473 — Producers: Carmine Appice-Duane Hitchings-Spencer Proffer — List: 8.98 — Bar Coded

IN A BLACK & WHITE WORLD — Sharks — Elektra 60453 — Producer: Joey Balin — List: 6.99 — Bar Coded

THE FIFTH SEASON — Timothy Donahue — Avalon AVLN TD 0100 — Producer: David Evans — No List

SINGLE RELEASES

ZZ TOP (Warner Bros. 7-28733)
Rough Boy (3:45) (Hamstein/BMI) (Gibbons-Hill-Beard) (Producer: Bill Ham)
ZZ Top will score a monstrous hit with this rapturous teen ballad. The band turns its leather-tough into pure silk. The fascinating, and no doubt costly, video which accompanies the song will push it over the top.

SADE (Portrait/CBS 37-05846)
Never As Good As The First Time (3:57) (Silver Angel c/o Famous/ASCAP) (Adu-Matthewman) (Producers: Mike Pela-Ben Rogan)
The smoothest lady on earth puts her dreamy touch to another jazzy little ballad. This is another multi-format, made-for-radio hit for the French-Nigerian singer.

MR. MISTER (RCA JK-14313)
Is It Love (3:32) (Warner-Tamerlane-Entente-Poppy-Due/BMI) (R. Page-S. George-J. Lang-P. Mastelotto) (Producers: Mr. Mister-Paul de Villiers)
You can be sure, this one will come out of the box strong. After two consecutive #1 hits, Mr. Mister is on a roll. While less immediately hooky than either "Kyrie" or "Broken Wings," "Is It Love" has Mr. Mister's distinctive production sheen and the chorus will eventually catch the mass ear.

DAVID BOWIE (EMI America B-9627)
Absolute Beginners (5:35) (Jones/ASCAP) (David Bowie) (Producers: David Bowie-Clive Langer-Alan Winstanley)
The always-interesting David Bowie has recorded the title track for the film *Absolute Beginners*. While lacking an instant sense of continuity, it is just left-of-center enough to perhaps connect. CHR will give it a spin, rock radio might be interested.

THE CULT (Sire 7-28820)
She Sells Sanctuary (4:21) (Chappell/ASCAP) (Astubury-Duffy) (Producer: Steve Brown)
This band is breaking out all over the place. The dense, almost Cream/Canned Heat-like boogie is a sound whose time seems to have returned.

LLOYD COLE AND THE COMMOTIONS (Geffen 7-28724)
Brand New Friend (4:02) (April/ASCAP) (Cole-Cowan) (Producers: Clive Langer-Alan Winstanley)
You've just got to like this band *and* this single — a thinking man's drinking song.

OINGO BOINGO (MCA 52789)
Stay (3:34) (Little Maestro/BMI) (D. Elfman) (Producers: Danny Elfman-Steve Bartek)
A catchy, infectious ditty with typical Oingo wit and charm.

RY COODER (Warner Bros. 7-28723)
Crossroads (4:22) (Unichappell/BMI) (Robert Johnson) (Producer: Ry Cooder)
Brilliant slide guitarist Ry Cooder has captured a blues/gospel flavored groove that has become the signature piece for the film of the same name.

JOHNNY KEMP (Columbia 38-05853)
Just Another Lover (3:37) (Music Corporation Of America-New Music Group-Kashif/BMI) (Kashif-J. Smith) (Producers: New Music Group-Jeff Smith)
A slick, breezy urban track with an upbeat feel.

JOE LYNN TURNER (Elektra 7-69553)
Young Hearts (3:43) (Colgems-EMI/ASCAP) (Turner-Greenwood) (Producer: Roy Thomas Baker)
Former Rainbow vocalist Turner has a shot at rock and contemporary hit radio with this strong, uptempo pop/rock tune.

WILLIE COLLINS (Capitol B-5554)
Let's Get Started (4:11) (Bill-Lee-Bush Burnin'/BMI-ASCAP) (Billy Nichols) (Producers: Billy Nichols-Willie Collins)
A smooth soul ballad in a Temptations mode.

FIONA (Atlantic 7-89432)
Living In A Boys World (3:40) (Jobete-Petwolfe/ASCAP) (Peter Wolfe-Ina Wolfe) (Producer: Beau Hill)
This woman can really rock, but here she focuses on a sound that should give her CHR.

LOU REED (Atlantic 7-89468)
My Love Is Chemical (3:54) (Golden Torch-Rick Hall/ASCAP) (Walt Aldridge) (Producer: Phil Ramone)
Reed's distinctive and instantly recognizable voice is featured on this strolling walk on the wild side from the film *White Nights*.

STEVE ARRINGTON (Atlantic 7-89428)
The Jammin' National Anthem (3:59) (Konglather/BMI-Cheyenne-Motor/ASCAP) (Steve Arrington-India Arrington) (Producers: Keg Johnson-Wilmer Raglin)
Former Slave leader Arrington is back with another inspirational foot *and* heart warmer.

MATT BIANCO (Atlantic 7-89427)
Half A Minute (3:42— (Matt/PRS adm. in US by Famous/ASCAP) (Reilly-White-Poncioni) (Producers: Danny White-Mark Reilly)
Matt Bianco mixes a cool, tropical bland of *nuevo wavo* sensibility, Astrid Gilberto, Manhattan Transfer and Sergio Mendes.

THE COLOUR FIELD (Chrysalis VS4-42924)
Can't Get Enough Of You Baby (2:20) (Saturday/BMI) (Linzer-Randell) (Producer: Jeremy Green)
Do you miss the sound of Question Mark And The Mysterions, Paul Revere And The Raiders and The Standells? Then, The Colour Field's where you ought to be.

ORIGINAL CONCEPT (Def Jam/Columbia CS7-2308)
Knowledge Me (4:48) (Def Jam/ASCAP) (A.A. Brown-E. McIntosh-T.J. Kelsie) (Producers: Concept-Rick Rubin)

BOBBY BARTH (Atco 7-99549)
Don't Come To Me (3:55) (ATV/BMI) (Schwartz-Tyson) (Producer: Bruce Nazarian)

MERI D. MARSHALL (Atlantic 7-89433)
The Goodbye (3:30) (Le Mango/ASCAP — La Papaya/BMI) (Parr-Parks) (Producer: Bob Parr)

TODD SHARP (MCA 52754)
I Don't Want to Leave You (2:26) (Cement-Dats-All/ASCAP/BMI) (Sharp-Kavooras-Marrone) (Producer: John Ryan)

DURELL COLEMAN (Island 7-99586)
Do You Love Me (3:30) (Sinoda-Rustomatic-Steel Chest/ASCAP) (Hampton-Hamilton) (Producers: Albert Philip McKay-Clarence McDonald)

ROBERT ARMES (Cruise CRS-006)
Before We Say Goodnight (3:25) (Baby Ryan/CAPAC/ASCAP) (R. Armes) (Producers: Robert Armes-Mike Francis)

THE COOLIES (DB 80)
Scarborough Fair (2:24) (Traditional) (Producer: not listed)

EARTHA KITT (Sunnyview SUN 3033)
This Is My Life (3:48) (Scorpio/SACEM) (J. Morali-B. Vilanch-F. Hudon) (Producer: Jacques Morali)

ALL THE KINGS MEN (Sutra SUA 151)
Guilty Conscience (4:09) (Amber Pass-Simple Simon/ASCAP) (T. Bryan) (Producers: Michael Baker-Auvil Gilchrist)

NEWCLEUS (Sunnyview SUN 3031)
Na Na Beat (3:22) (Happy Stepchild/BMI-Wedot/ASCAP) (A. Larkins II-M.B. Cenac-R. Crafton III-J. Webb) (Producers: Joe Webb-Frank Fair-Amos Larkins II)

POINTS WEST

David Adelson, Los Angeles

SHORT CUTS — Sunset Strip's long dormant **Whiskey A Go-Go** reopened its doors for live music recently with an 11 p.m. performance by **Big Audio Dynamite.** The building bears little resemblance to the club that once was home to countless numbers of major and not so major bands, but it was great to see the live music crowd out on West Sunset again. No word on the next show planned . . . **Monkee** mania seems to be gripping the city. Retailers are reporting a sudden surge in sales for various Monkee records and the folks over at **David Fishof Productions** inform us that the band will be hitting the road come early June for their "20 Anniversary Celebration Tour." So far it looks like only **Micky Dolenz, Peter Tork** and **Davy Jones** will be wowing the crowds with blistering versions of "Last Train To Clarksville" and "I'm A Believer." We understand that **Michael Nesmith** has opted to stay home and make videos. Regardless of Nesmith's absence, the Fishof camp told us, "This thing is getting out of control." . . . **Sheena Easton** was a bit ticked off when First Lady **Nancy Reagan** asked that she be removed from the roster of the huge anti-drug benefit, *The Concert That Counts.* Reagan, who was later "uninvited" from participating, was apparently upset over Easton's version of **Prince's** "Sugar Walls." According to Easton, who will not participate in the concert after all (due to "scheduling conflicts" said her publicist), blasted Mrs. Reagan and said, "Surely this concert isn't a pro-censorship issue but an anti-drug one. And the issue of drug abuse is one that concerns me. I've never taken drugs, and even during those times when it was considered unhip to be a non-drug user, I was always outspoken about the danger of drugs." .. . **Gone,** is an all instrumental trio featuring **Black Flag** guitarist **Greg Ginn.** In support of its new **SST** project, "Let's Get Real, Real Gone For A Change," the band will do a one day tour of Los Angeles County. Now, that doesn't mean just one or two shows. These guys are going to do 12 shows in 24 hours. That's 12 shows in 12 different places. No word from SST on the venues but the March 23 tour itinerary should keep the guys hopping . . . The big show coming up seems to be **Robert Palmer's** two night engagement at **Bill Graham's Wiltern Theatre.** According to booker **Tracy Buie,** tickets are sold out for the April 25th show and a second has been added the 26th. Palmer's "Addicted To Love" is receiving heavy airplay on all of the city's CHR and AOR outlets . . . Did you catch the *Miami Vice* episode that featured L.A.'s **Suicidal Tendencies?** The Frontier recording act appeared in the show as, you got it, a rock and roll band . . . Look for **Warner Bros.' The Church** to be making a stop at the **Universal Amphitheatre** on April 20 . . . No official announcements are coming from **Nederlander,** the folks who book the popular outdoor series at both the **Greek Theatre** and **Pacific Amphitheatre,** but we understand that among the acts to be hitting their stages are **The Firm, Jackson Browne,** and maybe even **The Monkees** . . . Elektra's **Simply Red** makes its first ever L.A. concert appearance at **the Palace,** April 11 . . . Though the film *My Chauffeur* seemed to drive people from their seats, the film's strong selection of rock tunes have created a buzz around local boys, **The Wigs.** The band performed eight songs for the film . . . If you like your guitar served hot and southern style, then you'll love the planned tour by **Dickey Betts, Lonnie Mack** and **Roy Buchanan.** For booking information call 213-858-7800 . . . **Papa John Creach** will be making a rare L.A. appearance as blues DJ **Bernie Pearl** continues his series of blues shows around the city. This latest blues showcase will be at West L.A.'s **Music Machine** on March 29 and will also feature **Eddie "Cleanhead" Vinson** as well as Pearl's own blues band . . . The legendary **Andres Segovia** will conduct master classes at the University of Southern California from July 16 through 25. Though Segovia has chosen not to perform, he will choose three students to present a concert at Bovard Auditorium on July 26 . . . Not to be outdone by its cross town rival, UCLA will present a three day class entitled: "The Independent Record Game: A Practical Guide To Releasing Records Through Independent Distribution." The class runs June 27-29.

HERE THEY COME *— As Monkee mania grips the city of Los Angeles, the band, minus video mogul Michael, are making plans to tour the U.S. in celebration of their 20 years as teen dreams. Pictured (l-r): Davy Jones, Micky Dolenz and Peter Tork.*

SEEING GREEN *— The legendary Al Green makes a stop at Bill Graham's Wiltern Theatre Saturday, April 5.*

NEW FACES TO WATCH

OPUS

From the city that brought us psychoanalysis, the Jupiter Symphony, and the Danube, comes Opus. Opus is a five-man band from Vienna, Austria that has taken America with a catch single from their "Up and Down" album (PolyGram) called "Live Is Life." With that song bulleting up the *Cash Box* top forty, and a Stateside tour in the works, the band is finally close to duplicating the massive success they've already had with their six previous albums in Europe.

"It looks good for America," says Kurt Rene Plisnier, the band's keyboardist and songwriter. "'Up and Down' is full of our best songs. And 'Live Is Life' is the kind of song people like to sing along with, especially live and even when they hear it for the first time," he says.

"Up and Down," an "eleventh anniversary album" is a half live and half studio collection that includes songs previously released in Europe. "Live Is Life" however was especially written for the album by Opus vocalist and chief songwriter Ewald Pfleger. "it was an exciting moment when Ewald brought us 'Live Is Life,'" says Plisnier. "We liked it from the beginning. But you can never know whether it's a hit. You can hope it but you can never know it. But we felt very good about it."

"Live Is Life" is an upbeat, reggae-inflected pop song that has already sold over two and a half million copies worldwide. According to PolyGram, it has already hit number one in West Germany, France, Belgium, Spain, Portugal, Greece, Canada, and the Netherlands; it has been a top ten smash in Italy and England as well. The key to Opus' breakout from the European market was their decision to sing in English instead of their native German. "In the beginning we wrote songs in German," says Plisnier, "but there are only three countries that speak German. Everybody told us that we should sing in German but we wanted international success," he says.

The band's chief influence was the Beatles whose pop sensibility marks many of their songs. "But we don't try to play only one kind of music because there are many composers in the band," says Plisnier. Though Pfleger writes most of the songs, Plisnier's upbeat themes are heard on tracks like "Positive." Plisnier says that song was a response to the youth of Europe who believe the threat of nuclear war has robbed them of a future. "You have to give yourself a kick not to get depressed, not to sit back and do nothing and wait for the big bomb to fall. You have to make something of your life and I hope 'Positive' brings that across," he says.

Opus bandmembers Herwig Rudisser, Niki Gruber, Gunter Grasmuck, Pfleger, and Plisnier are currently on a Latin American tour that should swing northward to the States in the late spring. Meanwhile Opus is allowing the "Up and Down" album to work the same magic on the album charts that its single has on the singles charts. "It's been a hard way for us," says Plisnier. "Last year we played all over Europe from Spain to Turkey. Now it looks like we're finally going to do the States."

F.B.I.'s Ian Copeland Keeps Rock's Cutting Edge Sharp

By Paul Iorio

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

NEW YORK — Ian Copeland enjoyed the music coming from the '76 London punk explosion so much that he had to let America in on it. His problem, though, was how to affordably tour these bands in the U.S. His solution was to start his own booking agency, Frontier Booking International (F.B.I.), that would cater to what music lovers wanted to hear and not what boardroom decision makers thought they wanted to hear.

Ian Copeland

Copeland got the usual 'it can't be done' and 'the new music won't last' responses from nearly every quarter of the music industry, but that just strengthened his resolve. "The more people who said you can't do it that way and it can't happen here, the more I wanted to do it," says Copeland.

One of the first people to believe in his venture was Jane Friedman, founder of the Wartoke Concern. "She said 'Ian, you're on to something new. These people don't understand it. You really ought to do it yourself,' " recalls Copeland. Friedman gave Copeland the office space and phone lines that allowed him to work from a NY base. "It was one of those things where I was at the right place at the right time with the right idea," he says.

F.B.I. was helped along by two other events as well: Laker Airways's budget transatlantic flights and the birth of clubland. Cheap flights allowed Copeland to bring British bands to American clubs. "I flew the bands in on Laker Airways, picked them up at the airport in my van with a line of equipment in the back and took them to CBGB's and a small circuit of clubs that I was able to build up," he says. "The first band I brought in that fashion was Squeeze, then the Police, then Ultravox, then 999, and the Cramps. Eventually I started getting into some

(continued on page 35)

Cover Story

For Cherrelle, Success As A Singer Has Been A "High Priority"

By Gregory Dobrin

LOS ANGELES — Since her debut LP, "Fragile," was released in May of 1984, spawning the hit dance single, "I Didn't Mean To Turn You On," Tabu/CBS recording artist Cherrelle has become a common name on the lips of dance enthusiasts and B/C and pop music lovers everywhere. Her follow-up LP "High Priority," released last fall, has served to cement the success of the first outing, climbing both the pop albums chart and the B/C albums chart (where it is currently racing the top ten). The album's second single, a duet with Alexander O'Neal called "Saturday Love," shoots to #2 this week on the B/C singles chart, having long since reached #2 on the Top 75 12" singles chart.

And has all that success spoiled Cherrelle? Not quite. "I'm still the same girl. I think it would take a big Mack truck to hit me before I would change," she told *Cash Box* in a recent interview. "I would have to get amnesia."

It's no wonder she does not easily forget who she is. The path to glory has been tough. Working as a full-time bookkeeper in a Detroit bank, the young singer began her recording career after banking hours, when her neighbor, singer Michael Henderson, recruited her to sing on his "In The Night Time" album. The recording eventually led to local tour engagements — all of which she managed to accomplish while holding down her 9-5 job.

"I'd go to work all day," said Cherrelle, "run into the recording studio when I got off, work there until the wee hours of the morning and then try to get some sleep before I had to be back at my regular job."

Her devotion comes from an iron will to realize the recording career she fantasized as a dreamy-eyed girl growing up in Los Angeles. "My dream is going as planned," she told *Cash Box*. "It hasn't gotten to the largest part of the dream, but it's going exactly how I figured it would go when I was younger. It's like I've done this before!"

As an adolescent, Cherrelle sang with her first band, formed with classmates from her suburban Los Angeles junior high school. The members included Tina Turner's sons, Ronnie and Michael. "We would do club dates and we would do parties, like Fourth of July parties. We would open for *any* party."

In 1979, Cherrelle moved to Detroit with her mother, where she continues to live. After her introduction to the record business with Michael Henderson, she taped a demo with Detroit musicians that eventually came to the attention of executives at Tabu Records, who signed her. She recorded the "Fragile" LP produced by former Time members Jimmy Jam and Terry Lewis, and soon charged the charts with "I Didn't Mean To Turn You On." The rest is a chart-topping fairy-tale.

For "High Priority," Cherrelle once again enlisted the services of Lewis and Jimmy Jam, who wrote seven of the LP's ten tunes, including the hit, "Saturday Love." And while dance tunes dominate the album, several cuts are ballads, and ballads are what Cherrelle likes best to sing. "There's nothing like a good, strong ballad," she says. "They move me. They take me back to my Gospel days, singing in church."

As for doing more ballads on her next LP, Cherrelle foresees no immediate stylistic changes or alterations in the ratio of dance tunes to ballads featured on each of her albums. It's still too soon to think in those terms, she says. "I think you'll just see me growing. My voice is growing, the songs and the lyrics are becoming more adult." Growing maybe, but not changing as a person. She's come too far for that.

Bay Area Music Awards Presented

LOS ANGELES — The annual Bay Area Music Awards were handed out last week with Huey Lewis and The News grabbing eight of the 16 awards presented at the gala Los Angeles ceremony.

Lewis and the band took top honors for outstanding group and top song of the year, "The Power Of Love." The singer was voted top Bay Area musician and top vocalist of the year as well. News' guitarist Chris Hayes, horn man Johnny Colla, keyboardist Sean Hopper and bassist Mario Cipollina, all grabbed top honors in each instrumental category.

John Fogerty's "Centerfield" won in the album of the year category while labelmate Sheila E. was named top female vocalist and top drummer of the year.

The board of directors award went to the Grateful Dead.

Other winners included: The Freaky Executives (top blues/ethnic group); The Uptones (top debut album); The Zasu Pitts Orchestra (indie album of the year); Anger and Higbie Quintet (top jazz album); and Eddie And The Tide (top club band).

EAST COASTINGS

Paul Iorio, New York

THE JESUS AND MARY CHAIN AT THE RITZ MARCH 15! — One of the exhibits at the 1976 Biennale in Venice, Italy was a conceptual art piece consisting of simply a mop and a bucket. It caused a storm at the time, with critics and artists arguing its merits all the way to the gondolas in the Grand Canal. Many people missed the point in thinking that the artist was trying to merely *represent* a mop in a bucket; they didn't see that he was presenting an *actual* mop and bucket. That work changed the way I see the everyday paraphernalia of the modern age, which is exactly what great art is supposed to do. Ten years later, I still don't see a mop and bucket the same way. **The Jesus and Mary Chain** likewise jar our perception of the world, making us hear the aural quotidian a bit differently. Like that mop-and-bucket artist, the Jesus and Mary Chain are not *representing* this noisy corner of the 20th century in their music; they are creating a piece of it. The squeak of subway wheels, the boom of construction sites, the airplanes that crack the atmosphere: this band lays such white noise over a candy-pop core to form an original and explosive mix. From the opening blast of "Inside Me" (from "Psychocandy"/ Reprise) to the set-closing anarchy of "In A Hole," their show had all the force and intensity of a **Ramones** concert. Yet they go miles beyond the Ramones, even making the Ramones sound somewhat obsolete, with their never-been-done-before feedback-quartet sound (guitarist **William Reid** even *tunes* his feedback). But don't classify them with dirge-noise bands like **The Fall** or **The Swans** because behind that wall of feedback are great pop songs like "Taste The Floor" and "Just Like Honey," songs that would even keep a tunesmith like **Marshall Crenshaw** awake nights. Somehow though, they still manage to maintain an understated and measured veneer, which is testament to how much they've got and how much they can afford to hold back. Their 35-minute show probably changed more lives than longer shows by any 20 top-40 bands. On the way back from the show, for example, the brakes of the taxi I was riding in squeaked. "Sounds like Jesus and Mary Chain," I said to my friend, and we both laughed. But our laughter belied something significant; our perception of everyday noises — the roar of the 20th century down Third Avenue — has changed.

DAUGHTRY AND GARFUNKEL *— Reggie "Little Beats" Daughtry (l) and Art Garfunkel (r) star in the upcoming movie* Good To Go. *Garfunkel says that Daughtry, the 21-year-old percussionist for Redds and The Boys, has "serious star quality."*

CLUBLAND — The Beacon Theatre, long a NY landmark, may soon become a disco if certain developers have their way. A 'Save The Beacon Committee' is trying to stop the conversion but they need support (**Joyce Matz** at (212) 744-3958, is heading the Save The Beacon group) . . . Meanwhile, Folk City will be moving to a new location on Second Avenue in June, according to **Robbie Wolliver**, one of the club's three owners. The final show (3/26) at the club's current address (130 W. 3rd St.) promises to be a blow-out extravaganza with performances by **The Smithereens** (their "Especially For You" LP on Enigma is a winner), **The Ben Vaughn Combo**, and (possibly) **The Dictators.** A *Big Combo* show there March 12 featured the NY debut of **Camper Van Beethoven,** who wowed the sold-out crowd with a high-spirited fusion of maybe a dozen pop and folk genres. **Ilene Weiss** performed there the next night for a two-part set that included a hilariously off-beat music/cabaret act and a set of fine original tunes.

WHAT A FIND! *— Erasure's "Wonderland" (Sire) is the best r&b-inflected pop album debut since Culture Club's "Kissing To Be Clever." Pictured, l-r, are Erasure's Vince Clarke and Andy Bell.*

TALENT ON VINYL — What a find! I'm talking about "Wonderland" (Sire), the debut album by **Erasure**. "Wonderland" is the best r&b-inflected pop music album since **Culture Club's** "Kissing To Be Clever." To name standout tracks would be to name nearly every song on the album, but **Andy Bell** and **Vince Clarke's** seamless, uplifting songwriting is best represented by the irresistable "Love Is A Loser," "Reunion," and "Who Needs A Love Like That." Uh, reserve one of the top ten chart slots please. Also noteworthy is a song by a German duo named **Humpe Humpe** whose self-titled debut album (produced by **Laurie Anderson**-producer **Roma Baran** for Warner Bros.) features one of the most magical singles of the year in "Don't Know Where I Belong," a tune about missing a shrink appointment.

POP RADIO

MOST ADDED

STRONG ADDS

Is It Love — Mr. Mister — RCA
Rough Boy — ZZ Top — Warner Bros.
All I Need Is A Miracle — Mike & The Mechanics — Atlantic
Never As Good As The First Time — Sade — Portrait/CBS

STATION ADDS

WPXY — Rochester — Tom Mitchell
Mike & The Mechanics
W. Houston
Mr. Mister
ZZ Top
D. Bowie

Q92 — Rochester — Tom Messner
Pet Shop Boys
Miami Sound Machine
Mr. Mister

Z100 — Newark — Scott Shannon
R. Palmer
S. Wonder
Janet Jackson
W. Houston

WCRO — Johnstown, PA — Todd Halliday
Bangles
John Taylor
The Fabulous Thunderbirds

WGFM — Schenectady — Michael Neff
Wax
W. Houston
Mr. Mister
Sade
ZZ Top

WYTZ — Chicago — Jan Jeffries
Level 42
W. Houston
Mr. Mister
ZZ Top
H. Jones

WBBM — Chicago — Buddy Scott
O.M.D.
W. Houston
Mr. Mister
D. Bowie
The Call

WNCI — Columbus — Bill Richards
Miami Sound Machine
B. Seger
W. Houston

Q104 — Kansas City — Steve Peryn
R. Palmer
Janet Jackson
W. Houston

WMEE — Fort Wayne — Tony Richards
Bangles
Force MDs

Q94 — Richmond — Bob Lewis
R. Palmer
The Outfield
O.M.D.
Nu Shooz
Mike & The Mechanics
W. Houston
Mr. Mister

K107 — Tulsa — Harv Blain
Mr. Mister
ZZ Top

WSKZ — Chattanooga — Scott Chase
Miami Sound Machine
Level 42
O.M.D.
Mr. Mister

KJYO — Oklahoma City — Bill Cahill
Mike & The Mechanics
W. Houston
Mr. Mister
ZZ Top
Boys Don't Cry

WNVZ — Norfolk — Jim Curtis
Jermaine Jackson
S. Wonder
Jackson Browne
Miami Sound Machine
B. Seger
P. Collins

KF95 — Boise — Larry Doss
Mike & The Mechanics
W. Houston
ZZ Top

KCPX — Salt Lake City — Greg Ausham
S. Wonder
Wax
W. Houston
Mr. Mister
Sade

KWOD — Sacramento — Tom Chase
Honeymoon Suite
W. Houston
Mr. Mister
E.G. Daily

POP PROGRAMMER'S PICK

Programmer	*Station*	*Market*
Matt Hudson	*Z104*	*Madison*

Song: "Take Me Home"
Artist: Phil Collins
Label: Atlantic

Comments:
"The initial response seems positive across-the-board. Great 'highway factor.' It's what we call another Top 10 record."

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

BURIED BOINGO *— Oingo Boingo leader Danny Elfman is buried in over 3.2 million postcards sent to L.A.'s KIIS-FM as part of a station promotion. The high school sending in the most postcards received a free concert by the band. The winner was Fountain Valley High which sent in over 500,000 cards. An interesting side note was that MCA Records had all the cards trucked over to the office of* Los Angeles Times *critic Robert Hilburn in response to what the label deems is Hilburn's lack of coverage of the band. According to a spokesperson for the label, "I think we proved the band's popularity once and for all."*

AIRPLAY

Jimi Fox, Los Angeles

METROMEDIA MET THE BLACK FRIDAY MASSACRE AT L.A.'S ONCE MIGHTY MET! — Good morning from the "**Big Apple,**" the heartbeat of East Coast creative broadcasting. Before we plunge into the Atlantic side of "air war" antics, let's FLASH at the cold blooded murder that maneuvered its way through the **KMET** passage ways in **L.A.** With the striking force of a magnum silencer, **Jeff Gonzer, Billy Juggs, Jack Snider, Ace Young, Dusty Street** and the infamous **Fraser Smith** were silenced. Station regulars **Denice Westwood, Cynthia Fox, Deirdre O'Donahue** and **Sky Daniels** have been placed on notice that they are on a "trial basis only." Even though perhaps one, maybe even two, of the above deposed air talents needed to go, KMET's problem did not stem from weak air talent, but a decaying format thats rhythmic life sustainer needed a surgical by-pass operation and a beefed up marketing and merchandising campaign for revival. After listening to **Captain Bruce's** new addition of San Diego's **Pat Martin**, of which this writer has heard better talent at the **Los Angeles Broadcasters training facility,** it would be well advised that **Admiral Bloome** strap on a life jacket, scurry over to the nearest and safest life raft and stand by for the second coming of the unstinkable . . . strike that . . . unsinkable TITANIC! Meanwhile further north in the orchid garden of California, management czar of **KTYD** swung his sickle to snap off the head of super talented **Analee** at the objections of the station's program director. Analee, considered by many as a budding major market giant, already has local **Santa Barbara** stations squabbling to see who will gain her services. She is considered by her peers as probably one of the best air talents to hit the Santa Barbara air waves in recent years. Suggestion to **San Diego, San Francisco** or **L.A.** should you want to invest in a talent whose magnetic personality draws listeners like honey draws bees . . . best look up Analee. Oh by the way Analee's replacement is . . . **David Chaney?** This makes KTYD's air staff all male. Could there be a woman hater running amuck in Santa Barbara? Okay **New York** and broadcasting management at large across the **U.S.,** grab a pencil and pad. Here's the latest **Rand Youth Poll Report**. Research facts show that total personal spending by our "All-American" youths reached a record (are you ready?) $49.8 billion in 1985. That's nearly twice as much as the 25.3 billion disbursed in 1975. Plus, take a gander at this, those youngsters have overwhelmingly proclaimed **RADIO** — let me repeat that in case it slipped passed you unnoticed — **RADIO** — as the most effective advertising medium for reaching these young folks. In fact, 84 percent cited **RADIO** as the "in" vehicle. That's the highest score this traditional leader has ever received. Magazines were second with 58 percent. Sorry TV. The Rand Youth Poll Nationwide Survey, "**Teenage Economic Power — 1985,**" finds young men and women flexing their financial muscle in a variety of directions. **President Lester Rand** stated, "They have greatly expanded their ownership of products and the influence they exert in the selection of gifts purchased for them. In addition to their own intensified purchasing, the number of gifts which they received has practically doubled in recent years . . . Furthermore, they largely select their own clothing and, with more than half of their mothers working, have become deeply involved in family food shopping. These young men and women are more persuasive than ever before in urging parents to buy products, as well as services for the home and for the family. The products they espouse range from electrical appliances, home decorations, furniture, cars and vacation sites to video tape recorders, choice of restaurants, home computers and cable television." Those are the pearls of wisdom from Mr. Rand and company. Well, account executives natiowide, is there any question as to who you should focus in on as *your* on-air clients? . . . Since I see no raised hands, let's move on. On the **Metromedia** East Coast air war front **WNEW-AM's William B. Williams** was visited by another "historical entertainment giant," **Frank Sinatra.** The "My Way" kind of guy was on hand "Live" to select the winning couple who won a pair of tickets to a superstar extravaganza featuring, of course, **Frank Sinatra,** along with **Ella Fitzgerald, Red Buttons,** and can you handle this, the great **Benny Goodman** and his orchestra, plus **Placido Domingo**, live at **Radio City Music Hall.** This event benefitted the **Memorial Sloan Kettering Cancer Center.** Included in the winning package: The winners were guests of WNEW-AM's special cocktail reception at the 21 Club prior to the concert, and a post-performance supper party honoring the entertainers at the **Waldorf Astoria Hotel.** Nice coup newly appointed program director, **Quincy McCoy.** Meanwhile, across the hallway at **WNEW-FM,** excitement is building up as the station approaches a major milestone in its broadcast history when it plays its (better sit down for this one sports fans) two millionth record on the air. Of course, with such a monumental event approaching fast, getting the listeners involved goes without saying. The objective of the listener participation is to listen to WNEW-FM's five clues per week and correctly pick the exact on-air personality who will play the song, the date it will be played, and the artist and title of the two millionth song. The GRAND PRIZE is a 1986 red 911 **Porsche Targa** with $1,000 worth of **New York State Lottery** tickets in the glove compartment. The car comes with a removable top, black leather interior, Blaupunkt stereo (obviously tuned to WNEW-FM), cruise control, front and rear spoilers, factory alarm system, air conditioning, power brakes and a five-speed transmission . . . That will be followed by 10 first prizes of $500 in New York State lottery tickets; 10 second prizes of 10 record runs in Tower Records at one minute and 27 seconds each; and 1,000 third prizes of WNEW-FM two million song marathon commemorative T-shirts, which are *always very classy.* In fact, today I'm modeling one of their recent classy shirts, here take a look at it. It's a long sleeve white cotton/polyester pull-over, which reads in red pseudo script lettering "**Richard Neer, Mark McEwen, Lisa Glasberg.**" Then, across the face of an electric axe and up its neck (right to left), "**Live from Heartbreak.**" Below the axe's neck it continues, "**February 10-14, 1986 . . . on.**" On the black amp below the axe, in brilliant gold, it reads, "**WNEW-FM, 102.7, Where Rock Lives.**" Isn't that snazzy? I can see by the nodding of your heads, you approve of it! Across town at **WXRK, New York, "Stern Junkies"** are digging in and early indications are that a wave of new listenership is already surfacing up and switching to **92.3 FM K-ROCK.** Howard's morning crew is made up of **Robin Quivers,** newswoman; **Fred Norris,** writer and comedian; **Steve Chaconis** the voice of sports, and the adhesive of the crew is producer **Boy Gary.** Time will tell if New York mornings are in for a jolt and complete disarray, especially since the **ZOO** is pontificating, a "competitors awareness," posture which is making their audience acutely aware that someone else has moved into the neighborhood. **WPLJ Power 95's** (and New York's top morning air talent), **Jim Kerr** with his morning crew of **Shelli Sonstein, Howard the Cab Driver, Steve McPartlin** and **Donny Molloy,** celebrted **St. Patrick's Day** with a special first ever live broadcast during the official "**Grand Marshall's Breakfast at Ryan McFadden's/Maguire's Cafe.**" The "wearing of the green" festivities began at 5:30 a.m. and ran till 10 a.m. over Power 95. Among the dignitaries at the event: **Mayor Ed O'Koch, Governor Mario O'Cuomo, Comptroller Harrison J. O'Goldin,** Manhattan Borough president **Andrew J. O'Stein,** Counsul General of Ireland, **Jim Flavin.** The grand marshall of the 1986 St. Patrick Day Parade was **Alfred J. O'Hagan**, from the Brooklyn Union Gas Company. On that note this here is **Jimi O'Fox,** in search of a pot filled with shamrocks or a reasonable facsimile to a leprechaun, with the answer to the two millionth song contest on WNEW-FM! . . . Now where the dickens did I put that package of ginger snaps and my Irish green beanie? . . .

THANK YOU TASTE TO THE RECORD COMPANY THAT DELIVERS THE HITS *— Record Rep. Barry Resnick, (c), receives a gold record from program director Larry Berger (r), and music director, Lisa Tonacci, (l) of WPLJ, Power 95, for "Say You Say Me," achieving #1 status on WPLJ's power survey.*

HEY! IT'S A-OK, CAUSE IT'S NBC'S SOUPY SALES WAY! *— From "Super Bowls to a syndicated "Moldy Oldies" show, fans indicate that Soupy Sales is A-OK any time of the day.*

WHEELER DEALER ZAPPA HEADED FOR "VICE" EPISODE! *— NBC Radio Entertainment's unsuspecting rock reporter Rona Elliot unaware, that stage right, Tubbs and Crockett are about to collar Frank Zappa for a* Miami Vice *guest appearance!*

MEDICAL MANIA IN THE MORNING — *Spoof symptoms subject of "Sterns Morning Crew" on K-Rock, New York (l-r): Robin Quivers, Howard Stern, (showtime leader), Boy Gary, (patient) and Fred Norris.*

BLACK CONTEMPORARY

THE BEAT

Bob Long, Los Angeles

TAYLOR BEATS DRUGS AND BOOZE — The soul philosopher **Johnnie Taylor,** known for his descriptive string of soul classics, stopped by *Cash Box* and talked candidly about his fight to overcome alcohol and drug abuse. Johnnie said he was involved with cocaine for about a year and had been smoking marijuana and drinking alcohol for quite some time. He noted his life was unmanageable and out of control and he thanks his wife **Gerri** and his doctor for helping him realize that he had a problem and needed help. He emphasized that entertainers and other public figures who get trapped in the drug scene should talk openly about their use and the dangers of drug abuse. "I think most of us who have the problem or who have had the problem, should speak freely, because there are a lot of children, and young adults who look up to people like us," he said. Speaking of children, Johnnie permitted his children to visit him during his rehabilitation because, "I wanted them to see the devastating consequences of drug use and the effects it can have on the individual as well as the family structure." Johnnie has been drug and alcohol free for over ten months and has subsequently volunteered to speak about drug abuse in conjunction with **Nancy Reagan's** campaign through the National Federation of Parents of Drug Free Youth. Since kicking the habit, Johnnie has rejuvenated his singing career with a hit album on **Malaco Records** titled, "Wall to Wall." Additionally, Johnnie has signed an exclusive contract with the Fairmont Hotel to headline at that prestigious hotel chain over a period of four months each year, as well as a full schedule of other concert dates around the country. *Cash Box* commends Johnnie on speaking out about his drug problem. We believe in you and we welcome you back with 'Wall to Wall' love, appreciation and support.

POISED AND TOUR READY *— Johnnie Taylor seems very relaxed and excited about his upcoming tour that will reunite him with so many of his loyal fans around the country after beating his drug problem.*

BUSY PRODUCERS — Two of the industries most talented and widely respected producers, **Keg Johnson** and **Wilma Raglin,** have just completed production work on their second collaboration, **Steve Arrington's** latest album on Atlantic Records, "Jamin' National Anthem." Sequencing of the album was handled by **Jamar Productions'** chief **Chuck Long.** Johnson and Raglin are now completing work on **Lavert's** (sons of Eddie Lavert of the O'Jays) new Atlantic Album. This dynamic duo has other projects waiting but could not reveal any information at this time. Look for many more hits from the production team of Johnson and Raglin.

ROSE'S ARE BLOOMING — From their humble beginnings in Paducah, KY, **The Rose Brothers: Bobby, Greg, Kenneth** and **Larry** have worked long hours to hone their craft for readiness when the hit records become a reality. Their style, stage presence, professionalism, attitude, versatility and dedication to being the best, has finally paid off for them in the form of their album, "The Rose Brothers" on **Muscle Shoals Records** (distributed by Malaco). The project features a very radio active single titled, "I Wanna Do Ya." Based on radio's initial reaction and the heavy sales the record is garnering, I would say that the Rose Brothers are in full bloom.

ROBERTS TO V-103 — The dust has finally settled in Atlanta regarding the negotiations for the services of veteran programmer **Mike Roberts.** Mike can be heard doing mornings for **Scottie Andrews** at **WVEE.** Good move, Scottie.

MILLER TO WUSL — Rumor has it that veteran programmer **Bernie Miller** may be making the power switch to Philadelphia's WSUL. Will this talented programmer, announcer, songwriter leave the cozy confines of **WLUM?**

COMING UP ROSES *— Currently enjoying the success of their initial single, "I Wanna Do Ya," The Rose Brothers are waiting in the wings for the start of their worldwide tour.*

JACKSON SIGNS WITH JIVE — After several months of negotiating, **Millie Jackson** has signed an exclusive five year contract with **Jive Records,** distributed by Arista. Several noted producers are being considered for her first project as a labelmate of **Billy Ocean.**

WGCI-AM GOES SATALLITE — Word from the Windy City is that **WGCI-AM** will soon adopt the satellite music format of heart and soul.

IMAGINE — Songwriter, producer **Kenny Gamble** (of Gamble-Huff fame) producing a "SUPERSTAR" CHR artist. Whatever the song, it will be a hit. It may happen real soon.

TOP 75 ALBUMS

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

		Weeks On 3/22	Chart
1	**PROMISE** ★■ SADE (Portrait/CBS FR 40263)	1	15
2	**WHITNEY HOUSTON** ★■ (Arista AL7-8212)	3	48
3	**AS THE BAND TURNS** □ ATLANTIC STARR (A&M SP-5019)	2	45
4	**STREET CALLED DESIRE** ★ RENE & ANGELA (Mercury/PolyGram 824-6071 M-1)	4	39
5	**THE NEW ZAPP IV U** ZAPP (Warner Bros. 9 25327-1)	6	19
6	**HIGH PRIORITY** CHERRELLE (Tabu/CBS BFZ 40094)	8	18
7	**CONTROL** JANET JACKSON (A&M SP 5106)	10	6
8	**CARAVAN OF LOVE** ★ ISLEY, JASPER, ISLEY (CBS Associated BFZ 40118)	5	22
9	**ALL FOR LOVE** ★□ NEW EDITION (MCA 5679)	9	17
10	**DO ME BABY** MELI'SA MORGAN (Capitol ST-12434)	12	7
11	**WORKIN' IT BACK** ★ TEDDY PENDERGRASS (Asylum 9-60447-1)	14	19
12	**RADIO** ★□ LL COOL J (Columbia BFC 40239)	7	14
13	**CHILLIN'** FORCE MD'S (Tommy Boy/Warner Bros. 1-25394)	11	11
14	**IN SQUARE CIRCLE** ★■ STEVIE WONDER (Tamla/Motown 6134TL)	15	18
15	**FRIENDS** □ DIONNE WARWICK (Arista AL8-8398)	13	14
16	**COLOR OF SUCCESS** ★□ MORRIS DAY (Warner Bros. 1-25320)	17	22
17	**ROCK ME TONIGHT** ★■ FREDDIE JACKSON (Capitol ST 12404)	16	45
18	**RESTLESS** ★□ STARPOINT (Elektra 9-60424)	18	30
19	**GAP BAND VII** (Total Experience/RCA TEL 8-5714)	19	13
20	**SERENADE** EUGENE WILDE (Philly World/MCA-5743)	23	15
21	**GUILTY** YARBROUGH & PEOPLES (Total Experience/RCA TEL 8 5715)	22	10
22	**STEPHANIE MILLS** (MCA 5669)	24	12
23	**MASTERPIECE** THE ISLEY BROTHERS (Warner Bros. 1-25347)	25	16
24	**READY FOR THE WORLD** ★■ (MCA 5594)	20	43
25	**WHO'S ZOOMIN' WHO** ★□ ARETHA FRANKLIN (Arista AL8-8286)	21	35
26	**LUXURY OF LIFE** FIVE STAR (RCA NFL 1-8052)	26	32
27	**COLONEL ABRAMS** (MCA 5682)	31	14
28	**SHEILA E. IN ROMANCE 1600** ★□ (Paisley Park/Warner Bros. 9-25317-1)	27	27
29	**FULL FORCE** (Columbia FC 40117)	30	21
30	**TA MARA & THE SEEN** (A&M SP 6-5078)	28	23
31	**TOUCH ME** THE TEMPTATIONS (Gordy/Motown 6164GL)	29	14
32	**THE NIGHT I FELL IN LOVE** ★■ LUTHER VANDROSS (Epic FE 39882)	32	51
33	**WALL TO WALL** JOHNNY TAYLOR (Malaco M 7431)	34	9
34	**PATTI LaBELLE** (Philadelphia Int'l./CBS FZ 40020)	33	33
35	**MR. WRIGHT** BERNARD WRIGHT (Manhattan/Capitol ST-53014)	35	20
36	**YOU MIGHT BE SURPRISED** ROY AYERS (Columbia FC 40022)	42	16
37	**GETTIN' AWAY WITH MURDER** PATTI AUSTIN (Qwest/Warner Bros. 1-25276)	37	20
38	**PRECIOUS MOMENTS** JERMAINE JACKSON (Arista AL8-8277)	47	3
39	**THE COLOR PURPLE** ORIGINAL SOUNDTRACK (Qwest/Warner Bros. 9-25389-1)	43	5
40	**THE JETS** (MCA 5667)	39	17
41	**CONDITION OF THE HEART** ★ KASHIF (Arista AL8 8385)	36	17
42	**AMERICA** KURTIS BLOW (Mercury/PolyGram 826 141-1)	38	23
43	**SMOKE SIGNALS** ★ SMOKEY ROBINSON (Tamla/Motown 6156TL)	44	7
44	**IT TAKES TWO** JUICY (Private I/Epic ZS4 05694)	48	5
45	**FRANTIC ROMANTIC** JERMAINE STEWART (Arista AL8 8395)	50	3
46	**HOW COULD IT BE** ★□ EDDIE MURPHY (Columbia FC 39952)	40	20
47	**SKIN ON SKIN** VANITY (Motown 6167ML)	54	2
48	**KRUSH GROOVE** ★ MUSIC FROM ORIGINAL SOUNDTRACK (Warner Bros. 1-25295)	41	22
49	**SLAVE TO THE RHYTHM** GRACE JONES (Manhattan/Island 7-53120)	45	16
50	**MIAMI VICE** ★■ ORIGINAL TELEVISION SOUNDTRACK (MCA 6150)	49	23
51	**MANTRONIX** (Sleeping Bag TLX 6)	51	11
52	**TOTAL CONTRAST** (London/PolyGram 828-002-1)	59	2
53	**ROSE BROTHERS** (Muscle Show Records 2201)	58	3
54	**LISA LISA AND CULT JAM WITH FULL FORCE** ★ (Columbia BFC 40135)	60	29
55	**THE FAMILY** ★ (Paisley Park/Warner Bros. 9-25322-1)	46	29
56	**MISTER MAGIC** (Profile PRO-1000)	53	4
57	**LOVE WILL FOLLOW** GEORGE HOWARD (TBA/Palo Alto TB 210)	63	2
58	**THE SEARCH IS OVER** TRAMAINE (A&M SP-6-5110)	64	2
59	**MAURICE WHITE** ★ (Columbia FC 39883)	57	26
60	**A LONG TIME COMING, A CHANGE IS GONNA COME** EVELYN "CHAMPGAGNE" KING (RCA AFLI-7015)	56	18
61	**FALCO 3** FALCO (A&M SP 5105)	DEBUT	
62	**SHIRLEY MURDOCK** (Elektra 9-60443)	DEBUT	
63	**A HOUSE FULL OF LOVE MUSIC FROM THE BILL COSBY SHOW** GROVER WASHINGTON JR./ VARIOUS ARTISTS (Columbia FC-40270)	DEBUT	
64	**I LIKE YOU** PHYLLIS NELSON (Carrere/Epic F 43026)	DEBUT	
65	**EMERGENCY** ★□ KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	55	67
66	**SO MANY RIVERS** BOBBY WOMACK (MCA 5617)	52	28
67	**MORE THAN YOU CAN HANDLE** LUSHUS DAIM & THE PRETTY VAIN (Conceited/Motown 6150)	66	19
68	**MEMBERS ONLY** BOBBY BLAND (Malaco-7429)	61	20
69	**MEETING IN THE LADIES ROOM** ■ KLYMAXX (Constellation/MCA 5529)	65	64
70	**SAY YOU LOVE ME** ★ JENNIFER HOLLIDAY (Geffen/Warner Bros. 1-24073)	62	28
71	**CONTACT** ★■ POINTER SISTERS (RCA AFL 1-8056)	67	34
72	**EATEN ALIVE** ★ DIANA ROSS (RCA AFL1-5422)	71	23
73	**SEDUCTION** VAL YOUNG (Gordy/Motown 6147GL)	73	16
74	**9.9** (RCA NFL 1-8049)	74	32
75	**THIS LOVE'S FOR REAL** CHAPTER 8 (Beverly Glen BG-10007)	75	15

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 29, 1986

		Weeks On 3/22	Chart
1	**WHAT HAVE YOU DONE FOR ME LATELY** JANET JACKSON (A&M AM-2812)	1	10
2	**SATURDAY LOVE** CHERRELLE with ALEXANDER O'NEAL (Tabu/CBS ZS4-05767)	3	10
3	**YOUR SMILE** RENE & ANGELA (Mercury/PolyGram 884-271-7)	2	15
4	**KISS** PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28751)	6	5
5	**COMPUTER LOVE** ZAPP (Warner Bros. 7-28805)	5	11
6	**A LITTLE BIT OF LOVE (IS ALL IT TAKES)** NEW EDITION (MCA 52768)	7	7
7	**HOW WILL I KNOW** WHITNEY HOUSTON (Arista AS1-9434)	4	15
8	**TENDER LOVE** FORCE MD'S (Warner Bros. 7-28818)	8	16
9	**INSATIABLE WOMAN** ISLEY, JASPER, ISLEY (CBS Associated ZS4-05760)	9	15
10	**LOVE 4/2** TEDDY PENDERGRASS (Elektra 7-69532)	13	7
11	**GOING IN CIRCLES** THE GAP BAND (Total Experience/RCA TES-1-2436)	15	9
12	**DIANA** EUGENE WILDE (Philly World/MCA 52800)	14	9
13	**DO ME BABY** MELI'SA MORGAN (Capitol B 5523)	10	18
14	**ANOTHER NIGHT** ARETHA FRANKLIN (Arista ASI-9453)	16	10
15	**LIVING IN AMERICA** JAMES BROWN (Scotti Bros./CBS ZS4-05682)	11	14
16	**I CAN'T WAIT** NU SHOOZ (Atlantic 7-89446)	23	7
17	**THE SWEETEST TABOO** SADE (Portrait/CBS 37-05713)	12	18
18	**SUGAR FREE** JUICY (Private I/Epic ZS4-05793)	22	8
19	**HOT** ROY AYERS (Columbia 38-05752)	19	9
20	**I THINK IT'S LOVE** JERMAINE JACKSON (Arista ASI 9144)	24	7
21	**OVERJOYED** STEVIE WONDER (Tamla/Motown 1832TF)	26	5
22	**CRUSH ON YOU** THE JETS (MCA 52774)	33	6
23	**GUILTY** YARBROUGH & PEOPLES (Total Experience/RCA TES 2425)	17	18
24	**AFTER YOU** BERNARD WRIGHT (Manhattan/Capitol 56017)	25	8
25	**PARTY FREAK** CASH FLOW (Mercury/PolyGram 884-454-7)	25	8
26	**I LEARNED TO RESPECT THE POWER OF LOVE** STEPHANIE MILLS (MCA 52799)	41	4
27	**COLOR OF SUCCESS** MORRIS DAY (Warner Bros. 7-28809)	18	14
28	**HOLD ON TO YOUR LOVE** SMOKEY ROBINSON (Tamla/Motown 1828TF)	20	10
29	**WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING** BILLY OCEAN (Jive/Arista JS 1-9432)	21	17
30	**LET ME BE THE ONE** FIVE STAR (RCA PB-14229)	27	19
31	**NO MORE** SHIRLEY MURDOCK (Elektra 7-69590)	34	8
32	**THE HEAT OF HEAT** PATTI AUSTIN (Qwest/Warner Bros. 7-28788)	42	4
33	**RESTLESS** STARPOINT (Elektra 7-19910)	49	4
34	**THE ONE YOU LOVE** LUSHUS DAIM & THE PRETTY VAIN (Conceited/Motown 1826MF)	35	8
35	**IF YOU SHOULD EVER BE LONELY** VAL YOUNG (Gordy/Motown 1830)	39	7
36	**I'M NOT GONNA LET (YOU GET THE BEST OF ME)** COLONEL ABRAMS (MCA 52773)	47	5
37	**UNSELFISH LOVER** FULL FORCE (Columbia 38-05776)	44	6
38	**BEST FRIENDS** (ET) EDDIE TOWNS (Total Experience/RCA TES1-2433)	43	7
39	**IN THE MORNING TIME** TRAMAINE (A&M AM 2805)	40	9
40	**(NOTHING SERIOUS) JUST BUGGIN'** WHISTLE (Select FMS 100)	45	6
41	**LOVE IS JUST A TOUCH AWAY** FREDDIE JACKSON (Capitol B-5565)	56	3
42	**SECRET LOVERS** ATLANTIC STARR (A&M AM-2788)	28	17
43	**THAT'S WHAT FRIENDS ARE FOR** DIONNE & FRIENDS (Arista AS1-9422)	29	20
44	**ROCK ME AMADEUS** FALCO (A&M AM 2821)	58	4
45	**LOVE'S ON FIRE** ALEEM Featuring LEROY BURGESS (Atlantic 7-89439)	51	4
46	**HIGH HORSE** EVELYN "CHAMPAGNE" KING (RCA PB-14308)	60	3
47	**I'LL BE ALL YOU EVER NEED** TRINERE (Jam Packed JP 2001)	54	6
48	**AFECTION** TA MARA & THE SEEN (A&M AM 2797)	31	17
49	**WE DON'T HAVE TO TAKE OUR CLOTHES OFF** JERMAINE STEWART (Arista ASI-9424)	55	6
50	**LUCY** GENE CHANDLER (Fastfire 7005)	57	5
51	**NIGHTMARES** DANA DANE (Profile Pro-7086)	32	14
52	**STAND BACK** STEPHANIE MILLS (MCA 52731)	36	17
53	**GO HOME** STEVIE WONDER (Tamla/Motown 1817TF)	37	18
54	**BUST THIS RHYME** M.C. CHILL (Fever/Sutra 808)	59	6
55	**CHIEF INSPECTOR** WALLY BADAROU (Island Visual Arts/Atlantic 7-99557)	65	4
56	**HE'LL NEVER LOVE YOU (LIKE I DO)** FREDDIE JACKSON (Capitol B-5535)	38	17
57	**COULD IT BE I'M FALLIN' IN LOVE** JAKI GRAHAM (Capitol B-5553)	63	5
58	**MAY I** THE ISLEY BROTHERS (Warner Bros. 7-28714)	68	3
59	**ROCK THE BELLS** LL COOL J (Def Jam/Columbia 38-05840)	76	3
60	**AFTER THE LOVE IS GONE** PRINCESS (Next Plateau NP 50037)	46	11
61	**SLAVE TO THEY RHYTHM** GRACE JONES (Manhattan/Capitol B-9535)	48	17
62	**UNDER THE INFLUENCE** VANITY (Motown 8133MF)	77	3
63	**KING HOLIDAY** KING DREAM CHORUS & HOLIDAY CREW (Mercury/PolyGram 884-442-7)	53	9
64	**SLIDE OVER** READY FOR THE WORLD (MCA 52713)	71	4
65	**IF YOUR HEART ISN'T IN IT** ATLANTIC STARR (A&M AM 5204)	75	3
66	**TWIST MY ARM** POINTER SISTERS (RCA PB-14197)	73	3
67	**DO IT TO ME GOOD** MICHAEL HENDERSON (EMI America B 8312)	78	2
68	**DON'T YOU WANT MY LOVE** NICOLE (Portrait/CBS 37-05761)	69	4
69	**DANCING IN THE DARK** KASHIF (Arista AS1-9447)	50	9
70	**I LIKE YOU** PHYLLIS NELSON (Carrere/Epic 34-05719)	61	10
71	**SAY YOU, SAY ME** LIONEL RICHIE (Motown 1819MF)	52	21
72	**OH LOUISE** JUNIOR (London/PolyGram 886 037-7)	85	2
73	**WHISPER IN THE DARK** DIONNE WARWICK (Arista ASI 9460)	90	2
74	**WATCH YOUR STEP** ANITA BAKER (Elektra 7-69554)	83	2
75	**LOVE'S GONNA GET YOU** JOCELYN BROWN (Warner Bros. 7-28889)	74	10

CHARTBREAKER

76	**THE FINEST** THE S.O.S. BAND (Epic/CBS 4-05848)	DEBUT	
77	**JUST ANOTHER SUCKER** 94 EAST (Hot Pink HPN-3223-A)	87	2
78	**TOUCH ME** THE TEMPTATIONS (Gordy/Motown 1834)	88	2
79	**STAY** THE CONTROLLERS (MCA 52704)	89	2
80	**ON MY OWN** PATTI LaBELLE And MICHAEL McDONALD (MCA 52770)	DEBUT	
81	**I'D RATHER BE MY MYSELF** EBO (Domino D-8903)	62	23
82	**DO FRIES GO WITH THAT SHAKE** GEORGE CLINTON (Capitol B 5558)	DEBUT	
83	**THE OTHER SIDE OF MIDNIGHT** CHAKA KHAN (Atlantic 7-89849)	DEBUT	
84	**NEVER AS GOOD AS THE FIRST TIME** SADE (Portrait/CBS 37-05846)	DEBUT	
85	**BREAK MY HEART** JIMMY G & THE TACKHEADS (Capitol B 5543)	64	9
86	**JAIL BAIT** WEST COAST CREW (KMA 12-004)	DEBUT	
87	**PLAYER'S BALL** MAZARATI (Paisley Park/Warner Bros. 7-28759)	DEBUT	
88	**ON THE SHELF** THE B.B. AND Q BAND (In Your Face 1775)	DEBUT	
89	**ONE WAY LOVE** T.K.A. (Tommy Boy/Warner Bros. 7-99011)	DEBUT	
90	**FIRESTARTER** TEASE (Epic 34-05789)	DEBUT	
91	**DIGITAL DISPLAY** READY FOR THE WORLD (MCA 52734)	66	21
92	**HIGH FASHION** THE FAMILY (Paisley Park/Warner Bros. 7-28830)	67	17
93	**SIDEWALK TALK** JELLYBEAN (EMI America B 8297)	70	8
94	**YOU HOOKED ME** PAUL LAWRENCE (Capitol B-5545)	72	8
95	**WHAT YOU BEEN MISSIN'** STARPOINT (Elektra 7-69588)	79	21
96	**NO FRILLS LOVE** JENNIFER HOLLIDAY (Geffen 7-28845)	80	22
97	**DON'T SAY NO TONIGHT** EUGENE WILDE (Philly World/Atlantic 7-99608)	81	25
98	**YOUR PERSONAL TOUCH** EVELYN "CHAMPAGNE" KING (RCA PB-14201)	82	22
99	**HOW COULD IT BE** EDDIE MURPHY (Columbia 38-05772)	84	6
100	**LEGS** ART OF NOISE (Chrysalis 4V9-42934)	86	5

ALPHABETICAL LISTING ON INSIDE BACK COVER

BLACK RADIO/RETAIL

MOST ADDED

STRONG ADDS

S.O.S. Band — The Finest — Tabu/ CBS

Do Them Fries Go With This Shake — G. Clinton — Capitol

Love Is Just A Touch — F. Jackson — Capitol

RETAIL PICK

Retailer — Sikhulu Shange
Store — Sikhulu Record Store
Market — New York

Album — "Do Me Baby"
Artist — Meli'sa Morgan
Label — Capitol

Comments:
"Meli'sa Morgan is the strongest female vocalist of the '80s. She should be number one in the near future. "Do Me Baby" is the cut that really keeps the cash register ringing."

RADIO PICK

Programmer — David Allen
Station — OC104
Market — Whaleysville, MD.

Song — "Greatest Love Of All"
Artist: Whitney Houston
Label: Arista

Comments:
"She has established herself as one of the premiere artists of the '80s. Anything she does will turn to gold. The lady is an asolutely incredible talent."

MIDWEST

WGCI — CHICAGO — LEE MICHAELS — PD
HOTS: Gap Band, Janet Jackson, Prince, Juicy, The Jets, Nu Shooz, S. Wonder, Starpoint, V. Young, A. Franklin, Atlantic Starr, Bernard Wright, W. Houston, New Edition, Force MDs, Isley, Jasper, Isley, Rene & Angela, Zapp, S. Wonder, Cherrelle. ADDS: D. Warwick, Full Force, E.C. King, S.O.S. Band, Arnie Love's, Aleems, P. LaBelle.

WBMX — CHICAGO — MARCO SPOON — PD
HOTS: Rene & Angela, W. Houston, Janet Jackson, Cherrelle, New Edition, Force MDs, Isley, Jasper, Isley, Gap Band, E. Wilde, A. Franklin, Jocelyn Brown, Bernard Wright, Juicy, T. Pendergrass, King Dream, Prince, Nu Shooz, R. Ayers, S. Robinson, D. Dane, Jermaine Jackson, Jellybean, S. Wonder, P. Austin, V. Young, The Jets, Pointer Sisters, Aleems, Vanity. ADDS: Whistle, S. Mills, S.O.S. Band, W. Badarou, M. Henderson, Junior.

WNOV — MILWAUKEE — ROB HARDY — PD
HOTS: Cherrelle, T. Pendergrass, S. Robinson, Y&P, Janet Jackson, Trinere, Prince, A. Franklin, Falco, Isley Brothers, Gap Band, Cash Flow, Nu Shooz, Bernard Wright, New Edition, S. Wonder, Whistle, G. Chandler, Freddie Jackson, Rene & Angela, Total Contrast. ADDS: A. Williams, Jermaine Jackson, T. Lee, Newcleus, P. Austin.

WJLB — DETROIT — CECILIA WHITMORE — MD
HOTS: Colonel Abrams, Cherrelle, Falco, Janet Jackson, New Edition, Prince, Rene & Angela, Sade, P. Austin, Brenda, A. Cymone, Gap Band, F. Jackson, Jermaine Jackson, The Jets, LA Dream T., E. Murphy, Nu Shooz, E. Wilde, S. Wonder, V. Young, W. Badarou, Chapter 8, Force MDs, A. Franklin, J. Graham, Isley, Jasper, Isley, Juicy, Simply Red. ADDS: A. Baker, Devina, Isley Brothers, E.C. King, Starpoint, Vanity.

WZAK "93FM" — CLEVELAND — LYNN TOLLIVER, JR. — PD
HOTS: Prince, Janet Jackson, T. Pendergrass, Cherrelle & A. O'Neal, S. Mills, LL Cool J. Gap Band, Sade, Juicy, Whistle, Atlantic Starr, Cash Flow, Foxx, Full Force, A. Franklin, The Jets, W. Badarou, E. Murphy, F. Jackson, Nu Shooz, New Edition, S. Wonder, Jermaine Jackson, E. King, Stylistics, Pointer Sisters, Rene & Angela, Col Abrams, J. Stewart. ADDS: G. Clinton, Lisa-Lisa & Cult Jam, P. LaBelle & M. McDonald, Chaka Khan, A. Baker, Nicole, Arnie's Love, Grandmaster Flash, Cash Flow, Junior, M. Jonzun.

WDAO — DAYTON — LANKFORD STEPHENS — PD — MICHAEL ECTON — MD
HOTS: Teddy Pendergrass, Cherrelle, Janet Jackson, Prince, Gap Band, S. Wonder, Aretha Franklin E. Wilde, S. Murdock, Jermaine Jackson, Temptations, Lushus Daim, J. Graham, Atlantic Starr, ET (E. Towns), Princess, Nu Shooz, Starpoint, S. Mills, V. Young, D. Warwick, F. Jackson, Isley Brothers, Stop The Madness, E.C. King. W. Badarou, Lou Rawls, M. Staples, A. O'Neal. ADDS: Ta Ta Vega, P. LaBelle/M. McDonald, M. Morgan, J. Holliday, M. White. B. Womack.

WDMT "FM 108" — CLEVELAND — DEAN DEAN — PD
HOTS: Janet Jackson, New Edition, Falco, Cherrelle, D. Dane, Gap Band, Prince, Whistle, W. Houston, T. Pendergrass, Jimmy G., Nu Shooz, Jermaine Jackson, Juicy, Isley, Jasper, Isley, S. Mills, LL Cool J, The Jets, Cash Flow, Lushus Daim, S. Wonder, The Controllers, V. Young, Pointer Sisters, W. Badarou, J. Graham. ADDS: West Coast Crew, M. Morgan.

Midwest Retail Breakouts

1. **TOUCH ME** — *The Temptations — Gordy/Motown*
2. **ROCK THE BELLS** — *LL Cool J — Def Jam/Columbia*
3. **MAY I** — *Isley Brothers — Warner Bros.*

SOUTH

KKDA "K104-FM" — DALLAS — TERRI AVERY — MD
HOTS: Prince, Janet Jackson, Gap Band, Cherrelle, Full Force, Falco, Cash Flow, Whistle, S. Mills, A. Franklin, Force MDs, New Edition, W. Houston, J. Stewart, Isley, Jasper, Isley, Zapp, Jermaine Jackson, The Jets, S. Wonder, Jellybean. ADDS: G. Clinton, K. Blow, Grandmaster Flash, Nu Shooz, Colonel Abrams, A. O'Neal, S.O.S. Band.

KMJQ-FM — HOUSTON — RON ATKINS — PD
HOTS: Prince, Janet Jackson, J. Stewart, Gap Band, S. Murdock, Falco, The Jets, Full Force, Nu Shooz, Whistle, New Edition, S. Mills, Cash Flow, W. Houston, Starpoint, Aleems, Jermaine Jackson, Colonel Abrams, Art Of Noise, Trineire. ADDS: Dramatics, Highstyles, S. Wonder, J. Flouniur, Precious Wilson, Vanity.

KRNB — MEMPHIS — MELVIN JONES — PD
HOTS: LL Cool J, Janet Jackson, Isley, Jasper, Isley, D. Dane, Gap Band, Lisa-Lisa, R. Ayers, Prince, Juicy, Yarbrough & Peoples, J. Jackson, A. Franklin, ET (E. Towns), New Edition, S. Robinson, Rene & Angela, V. Young, T. Pendergrass, Nu Shooz, S. Wonder. ADDS: Colonel Abrams, E.C. King, The Controllers, T. Pendergrass, 94 East, West Coast Crew.

WQMG — GREENSBORO — DOC FOSTER — PD
HOTS: Janet Jackson, Cherrelle, Prince, New Edition, R. Ayers, E. Wilde, Juicy, B. Wright, T. Pendergrass, Nu Shooz, Gap Band, S. Wonder, The Jets, The B.B.& Q. Band, Full Force, V. Young, Cash Flow, ET (E. Towns), S. Murdock. ADDS: Grandmaster Flash, J. Graham, Rose Brothers, Little Richard, Junior, TKA, M. White, K. Blow, West Coast Crew, C. Khan, P. LaBelle.

WYLD-FM — NEW ORLEANS — DELL SPENCER — PD
HOTS: Janet Jackson, Cherrelle, Rene & Angela, Force MDs, Isley, Jasper, Isley, Gap Band, E. Wilde, Juicy, Prince, New Edition, T. Pendergrass, Cash Flow, Zapp, S. Mills, S. Wonder, R. Ayers, ET (E. Towns), The Jets, J. Brown, W. Houston. ADDS: Junior, B. Bland, Sheila E., M. Henderson, Colonel Abrams, V. Young, Tease.

WPAL — CHARLESTON — DON KENDRICKS — PD
HOTS: T. Pendergrass, Janet Jackson, New Edition, Gap Band, The Jets, E.C. King, Juicy, Rene & Angela, Stop The Madness, Cash Flow, Prince, Starpoint, W. Badarou, S. Mills, S. Wonder, Princess, Cherrelle, MC Chill, LL Cool J, E. Wilde. ADDS: Force MDs, P. LaBelle, TKA, Vanity, Mai Tai, T. Lee, Newcleus, R. Dawles, Rose Brothers, Mazaratti.

KMJM "MAGIC 108" — ST. LOUIS — MIKE STRATFORD — PD
HOTS: A. Franklin, E. Wilde, Gap Band, Nu Shooz, New Edition, Prince. HOTS: A. Franklin, E. Wilde, Gap Band, Nu Shooz, New Edition, Prince, B.B. and Q. Band, J. Jackson, Full Force, S. Robinson, ET (E. Towns), The Jets, V. Young, C. Abrams, T. Pendergrass, Cash Flow, Falco, Vanity, 94 East, Cherrelle. ADDS: LL Cool J, F. Jackson, G. Clinton, S.O.S. Band, Magnum Force, T. Lee, D. Warwick, Jermaine Jackson.

South Retail Breakouts

1. **ROCK THE BELLS** — *LL Cool J — Def Jam/Columbia*
2. **LOVE IS JUST A TOUCH AWAY** — *F. Jackson — Capitol*
3. **(NOT SERIOUS) JUST BUGGIN'** — *Select*

WEST

XHRM-FM — SAN DIEGO — DUFF LINDSEY — MD
HOTS: Janet Jackson, Prince, Cherrelle, A. Franklin, Freestyle, The Jets, E. Wilde, Rene & Angela, New Edition, Nu Shooz, Zapp, Cash Flow, Jermaine Jackson, Isley, Jasper, Isley, Princess, Falco, Gap Band, Magazine 60, J. Stewart, Juicy, Whistle, S. Wonder, V. Young. ET (E. Towns), T. Pendergrass, Starpoint, S. Murdock, Vanity, E.C. King, Aleems, A. Baker, Full Force. ADDS: S. Mills, M. Henderson, W. Badarou, P. LaBelle, F. Jackson.

KSOL-FM — SAN FRANCISCO — MARVIN ROBINSON — PD
HOTS: W. Houston, Force MDs, Janet Jackson, Cherrelle, A. Franklin, Tramaine, New Edition, Gap Band, Isley, Jasper, Isley; Rene & Angela, E. Wilde, Jermaine Jackson, Prince, R. Ayers, B. Wright, S. Robinson, T. Pendergrass, Nu Shooz, Juicy, New Edition. ADDS: G. Clinton, S. Wonder, Atlantic Starr, A. Baker, The Controllers.

KJLH "102.3" — LOS ANGELES — STEVE WOODS — PD
HOTS: Prince, Janet Jackson, Zapp, Lisa-Lisa, M. Morgan, Yarbrough & Peoples, Rene & Angela, Falco, Whistle, The Jets, Nu Shooz, New Edition, Jermaine Jackson, A. Franklin, Art Of Noise, J. Stewart, Isley Brothers, Nicole, INXS. ADDS: B. Mitchell, Rose Brothers.

KGFJ AM 1230 — LOS ANGELES — RICK NUNEZ — MD
HOTS: Prince, Janet Jackson, Zapp, Cherrelle, Nu Shooz, The Jets, A. Franklin, T. Pendergrass, Jermaine Jackson, S. Wonder, Gap Band, S. Mills, Cash Flow, S. Murdock, E.C. King. ET (E. Towns), Colonel Abrams, New Edition, V. Young, Starpoint. ADDS: S.O.S. Band, G. Clinton.

KDAY-AM STEREO — LOS ANGELES — GREG MACK — MD
HOTS: Janet Jackson, Prince, Whistle, Trinere, Zapp, Rene & Angela, The Jets, New Edition, Lisa-Lisa, LL Cool J, Nu Shooz, Cherrelle, Atlantic Starr, S. Wonder, E.C. King, Yarbrough & Peoples, R. Ayers, Cash Flow, Mazaratti, Isley, Jasper, Isley. ADDS: TKA, Magic Trick, F. Jackson, T. Pendergrass, Egyptian Lover, G Clinton, Newcleus, P. LaBelle, S.O.S. Band.

KDKO — DENVER — JAY JOHNSON — PD
HOTS: Prince, Janet Jackson, Cherrelle, A. Franklin, E. Wilde, New Edition, Gap Band, Juicy, Nu Shooz, Rene & Angela, The Jets, Tramaine, T. Pendergrass, Jermaine Jackson, P. Austin, Lushus Daim, S. Mills, S. Murdock, S. Wonder, Starpoint. ADDS: S.O.S. Band, The Controllers, TaMara & The Seen, TKA, P. LaBelle.

West Retail Breakouts

1. **ROCK THE BELLS** — *LL Cool J — Def Jam/Columbia*
2. **I'M NOT GONNA LET** — Colonel Abrams — MCA
3. **RESTLESS** — *Starpoint — Elektra*

EAST

WWIN-AM — BALTIMORE — KEITH NEUMAN — PD
HOTS: Zapp, Cherrelle, Rene & Angela, Janet Jackson, T. Pendergrass, Juicy, Force MDs, Whitney Houston, A. Franklin, E. Wilde, New Edition, Gap Band, P. Austin, Isley, Jasper, Isley, Jermaine Jackson, Prince, Aleems, Nu Shooz, S. Wonder, S. Mills, V. Young, Lushus Daim, Princess, S. Murdock. B.B.& Q. Band, Starpoint, A. Baker, Isley Brothers. Colonel Abrams. ADDS: S.O.S. Band, P. LaBelle, Lisa-Lisa, Controllers.

WILD-FM — BOSTON — ELROY SMITH — PD
HOTS: Rene & Angela, Cherrelle, P. Nelson, Janet Jackson, A. Franklin, New Edition, Juicy, Isley, Jasper, Isley, T. Pendergrass, Princess, R. Fleming, Zapp, Prince, Tramaine, Colonel Abrams, E. Wilde, Whistle, Gap Band, Bernard Wright, Cash Flow, J. Stewart, The Jets, W. Badarou, S. Mills, P. Austin, E.C. King, Aleems, Atlantic Starr, S. Wonder, P. LaBelle, Nicole, Starpoint. ADDS: T. Lee, F. Jackson, T.K.A., Jermaine Jackson, S.O.S. Band.

WXYV — BALTIMORE — MARK WILLIAMS — PD
HOTS: The Jets, Janet Jackson, Prince, T. Pendergrass, Sade, Lisa-Lisa, A. Franklin, Cherrelle, E. Wilde, Bernard Wright, Isley, Jasper, Isley, Falco, Betty Wright, Tramaine, S. Mills, Juicy, The Temptations, Jimmy G., B.B.& Q. Band, P. Austin, S. Wonder, Full Force, Colonel Abrams, P. Laurence, P. Nelson, Lushus Daim, New Edition, Nu Shooz, V. Young, Jermaine Jackson, S. Murdock. ADDS: Vanity, The Controllers, T.K.A., Cinammon.

WAMO — PITTSBURGH — CHUCK WOODSON — PD
HOTS: 94 East, Full Force, S. Mills, C. Khan, Juicy, E. Murphy, Janet Jackson, Cherrelle, T. Pendergrass, E. Wilde, New Edition, Gap Band, Ready For The World, Jermaine Jackson, Atlantic Starr, The Jets, Prince, Nu Shooz, P. Austin, Pointer Sisters, J. Graham, Trinere, ET (E. Towns), S. Murdock, Aleems, E.C. King, Lushus Daim, Alphonzo. ADDS: Rolling Stones, M. Henderson, D. Warwick, Vanity, Sade, Brenda & The Big Dudes, Chaz.

WUFO — BUFFALO — JEFF GRANT — PD
HOTS: Bernard Wright, Cherrelle, Gap Band, Janet Jackson, Juicy, A. Franklin, S. Robinson, New Edition, Isley, Japser, Isley, E. Wilde, T. Pendergrass, Tramaine, V. Young, Nu Shooz, ET (E. Towns), Jermaine Jackson, Prince, Falco, W. Badarou, The Jets, E.C. King, Total Contrast, J. Graham, S. Wonder, Nicole, J. Stewart, Full Force, B.B.& Q. Band, Cash Flow.

East Retail Breakouts

1. **TOUCH ME** — *The Temptations — Gordy/Motown*
2. **STAY** — *The Controllers — MCA*
3. **I'M NOT GONNA LET** — *Colonel Abrams — MCA*

TOP 75 12" SINGLES

			Weeks On 3/22	Chart
1	**WHAT HAVE YOU DONE FOR ME LATELY (EXTENDED MIX)/7:00**	JANET JACKSON (A&M SP 12167)	1	7
2	**ROCK ME AMADEUS/VIENNA CALLING**	FALCO (A&M SP-12170)	5	6
3	**I CAN'T WAIT (EXTENDED VERSION)**	NU SHOOZ (Atlantic 0-86828)	3	6
4	**SATURDAY LOVE (REMIX)**	CHERRELLE with ALEXANDER O'NEAL (Tabu/CBS 4Z9-05332)	2	9
5	**HOW WILL I KNOW (DANCE RE-MIX)/6:35**	WHITNEY HOUSTON (Arista AD1-9443)	4	11
6	**(NOTHING SERIOUS) JUST BUGGIN'**	WHISTLE (Salsct FMS 62267)	8	6
7	**LIVING IN AMERICA (R&B Dance Version)/6:15**	JAMES BROWN (Scotti Bros./CBS 4Z905310)	7	11
8	**WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING (EXTENDED VERSION)/5:43**	BILLY OCEAN (Jive/Arista JDI 9431)	6	11
9	**ANOTHER NIGHT (EXTENDED VERSION)**	ARETHA FRANKLIN (Arista ADI 9454)	11	7
10	**I'LL BE ALL YOU EVER NEED**	TRINERE (Jampacked/Music Specialists JPI-2001)	14	6
11	**A LITTLE BIT OF LOVE (IS ALL IT TAKES)**	NEW EDITION (MCA 23608)	16	4
12	**YOUR SMILE**	RENE & ANGELA (Mercury/PolyGram 884 271-1)	12	10
13	**IF YOU SHOULD EVER BE LONELY (REMIX)**	VAL YOUNG (Gordy/Motown 4557GG)	13	6
14	**KISS (EXTENDED VERSION)**	PRINCE (Paisley Park/Warner Bros.)	39	2
15	**I'M NOT GONNA LET (EXTENDED VERSION)/6:56**	COLONEL ABRAMS (MCA 23612)	20	3
16	**COMPUTER LOVE (EXTENDED VERSION)**	ZAPP (Warner Bros. 0-20442)	28	3
17	**(YOU ARE MY) ALL AND ALL**	JOYCE SIMS (Sleeping Bag SLX-17)	23	5
18	**DO ME BABY (INTERLUDE)/4:59**	MELISA MORGAN (Capitol V-15211)	15	18
19	**AFTER THE LOVE HAS GONE (EXTENDED VERSION)/6:45**	PRINCESS (Next Plateau NP 50037)	9	10
20	**NEW TOY (EXTENDED VERSION)**	THE FLIRTS (CBS Associated 4Z9-05334)	10	6
21	**WEST END GIRLS (DANCE MIX)/6:31**	PET SHOP BOYS (EMI America V 19206)	53	3
22	**DON QUICHOTTE/6:29**	MAGAZINE 60 (Baja/TSH B-54)	17	16
23	**WHO NEEDS LOVE LIKE THAT/HEAVENLY ACTION**	ERASURE (Sire/Warner Bros. 0-20404)	34	5
24	**FUNKY LITTLE BEAT (EXTENDED VERSION)**	CONNIE (Sunnyview 3028)	18	15
25	**DON'T YOU WANT MY LOVE**	NICOLE (Portrait/CBS 4Z9-05331)	25	4
26	**CAN YOU FEEL THE BEAT (EXTENDED VERSION)/6:50**	LISA LISA and CULT JAM with FULL FORCE (Columbia 44-05295)	26	19
27	**MOMENTS IN LOVE (EXTENDED VERSION)/7:00**	ART OF NOISE (Island/ZTT 794)	19	11
28	**HIT THAT PERFECT BEAT**	BRONSKI BEAT (MCA 23605)	50	3
29	**LET ME BE THE ONE (EXTENDED VERSION)**	FIVE STAR (RCA PWI 4230)	24	19
30	**THE RIVER/SUNSHINE**	TOTAL CONTRAST (London/PolyGram 886 032-1)	36	5
31	**THE DREAM TEAM IS IN THE HOUSE/5:07**	LA DREAM TEAM (Dream Team DRT-631)	22	20
32	**SIDEWALK TALK (REMIX)**	JELLYBEAM (EMI America V-19204)	32	5
33	**HOT (REMIX)**	ROY AYERS (Columbia 44-053330)	38	5
34	**I ENGINEER (REMIX VERSION)/5:53**	ANIMOTION (Casablanca/PolyGram 884 433-1)	41	3
35	**WHAT YOU NEED**	INXS (Atlantic 0-86832)	31	4
36	**HE'S NUMBER ONE**	FANTASY (Spring SPR 12-418)	42	5
37	**LET'S GO ALL THE WAY (EXTENDED BLIX MIX)**	SLY FOX (Capitol V-15222)	44	3
38	**NIGHTMARES/5:50**	DANA DANE (Profile PRO 7086)	46	9
39	**IN THE MORNING TIME (SHOUT MIX)/6:49**	TRAMAINE (A&M SP-12166)	27	9
40	**ROCK THE BELLS (ORIGINAL VERSION)/7:11**	LL COOL J (Def Jam/Columbia 44-05349)	DEBUT	
41	**DIGITAL DISPLAY (EXTENDED MIX)**	READY FOR THE WORLD (MCA 5046)	29	15
42	**CRUSH ON YOU (EXTENDED VERSION)/6:35**	THE JETS (MCA 23613)	DEBUT	
43	**THE SUN ALWAYS SHINES ON T.V. (EXTENDED VERSION)/8:25**	A-HA (Warner Bros. 0-20410)	21	11
44	**I CAN'T LIVE WITHOUT MY RADIO/I CAN GIVE YOU MORE**	L.L. COOL J. (Def Jam/Columbia 44-05291)	30	18
45	**NO MORE (EXTENDED VERSION)**	SHIRLEY MURDOCK (Elektra 0-66865)	55	2
46	**TENDER LOVE**	FORCE MD'S (Tommy Boy TB-875)	40	9
47	**PARTY FREAK (EXTENDED VERSION)**	CASH FLOW (Mercury/PolyGram 884-454-1)	DEBUT	
48	**EXPOSED TO LOVE (EXTENDED VERSION)/6:10**	EXPOSE (Arista ADI-9426)	37	20
49	**SWEETHEART (EXTENDED VERSION)**	RAINY DAVIS (Supertronics RU 013)	49	4
50	**LIFE'S WHAT YOU MAKE IT (REMIX)**	TALK TALK (EMI America V-19203)	57	2
51	**RESTLESS (EXTENDED REMIX VERSION)/4:43**	STARPOINT (Elektra ED 5127)	DEBUT	
52	**LOVE'S GONNA GET YOU (DANCE MIX)/8:38**	JOCELYN BROWN (Warner Bros. 0-20383)	33	17
53	**HOUSE ROCKER (EXTENDED VERSION)**	LOVEBUG STARSKI (Epic/CBS 49-05328)	58	2
54	**BASS ROCK EXPRESS**	MC-ADE (4 Slight 3-85-FS-9)	35	6
55	**GO HOME (REMIX)**	STEVIE WONDER (Tamla/Motown 4553 TG)	43	16
56	**PLAYERS BALL (EXTENDED VERSION)/8:10**	MAZARATI (Paisley Park/Warner Bros. 0-20438)	DEBUT	
57	**GUILTY**	YARBROUGH & PEOPLES (Total Experience/RCA 2425)	47	11
58	**HIGH HORSE (REMIX)**	EVELYN "CHAMPAGNE" KING (RCA PW-14309)	DEBUT	
59	**I LIKE YOU (EXTENDED VERSION)/5:05**	PHYLLIS NELSON (Carrare/CBS 4Z9-05268)	45	21
60	**UNSELFISH LOVER**	FULL FORCE (Columbia 44-05333)	DEBUT	
61	**CAN YOU ROCK IT LIKE THIS/TOGETHER FOREVER/4:28 & 3:32**	RUN D.M.C. (Profile Pro-7088)	46	17
62	**SUGAR FREE (SUPER DANCE MIX)/6:50**	JUICY (Private I/CBS 4Z9 05337)	DEBUT	
63	**ALICE, I WANT YOU JUST FOR ME/6:09**	FULL FORCE (Columbia 44-05282)	51	24
64	**HOW TO BE A ZILLIONAIRE/TOWER OF LONDON (EXTENDED VERSION)**	ABC (Mercury/PolyGram 884 382-1)	59	8
65	**LOVE'S ON FIRE (EXTENDED VERSION)/6:01**	ALEEM featuring LEROY BURGESS (Atlantic DMD 924)	DEBUT	
66	**SLAVE TO THE RHYTHM (EXTENDED VERSION)/4:20**	GRACE JONES (Manhattan Island/Capitol SPRO 9533)	54	11
67	**SANCTIFY YOURSELF (EXTENDED VERSION)**	SIMPLE MINDS (A&M AP-12172)	52	4
68	**PRECIOUS LITTLE DIAMOND (EXTENDED VERSION)**	FOX THE FOX (Epic/CBS 49-05325)	62	8
69	**P MACHINERY (EXTENDED)**	PROPAGANDA (ZZT/Island 0-96835)	61	9
70	**DON'T STOP THE ROCK/6:30**	FREESTYLE (Music Specialists MSI-111)	56	6
71	**WHAT YOU'VE BEEN MISSIN'/5:10**	STARPOINT (Elektra ED 5101)	63	11
72	**LEGS (EXTENDED VERSION)**	ART OF NOISE (Chrysalis 4V9-42934)	71	34
73	**GOOD TO THE LAST DROP**	C-BANK (Next Plateau NP 50033)	60	14
74	**I'M YOUR MAN (EXTENDED SIMULATION)**	WHAM! (Columbia 44-05322)	89	15
75	**YOUR PERSONAL TOUCH**	EVELYN "CHAMPAGNE" KING (RCA PW-14202)	66	20

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

New 12" Releases

HUSKER DU (Warner Bros. 0-20446)
Don't Want To Know If You Are Lonely (3:29) (Hart) (Husker Music/BMI) (Producers: Bob Mould, Grant Hart)

PATTI LABELLE AND MICHAEL MACDONALD (MCA 23607)
On My Own (4:30) (B. Bacharach, C.B. Sager) (New Hidden Valley Music, Carole Bayer Sager Music, ASCAP/BMI) (Producers: Burt Bacharach, Carole Bayer Sager)

ANTHONY AND THE CAMP (Warner Bros. 020449)
What I Like(extended version) (Anthony) (Knot Sew, No Sax/ASCAP) (Producer: Jellybean Benitez)

STEVIE NICKS (Modern DMD 925)
I Can't Wait (vocal/dance mix) (Nicks, Nowels, Pressly) (Welsh Witch/BMI) (Future Furniture/ASCAP) (Producers: Jimmy Lovine, Rick Nowels)

BIG AUDIO DYNAMITE (Columbia 44-05359)
Medicine Show (U.S. remix) (8:58) (M. Jones, D.Letts) (Producer: Mick Jones) (Remixed: Paul Groucho Smykle)

UNTIL DECEMBER (414/Columbia 44-05341)
We Are The Boys (extended version) (6:35) (Sherburne, Weisberg) (Producer: Ken Kessie) (Remix: Joseph Watt)

MARZ (Manhattan V-56018)
It's Hard To Fall Out Of Love (extended version) (Ennis) (Harrindur, Marvenis/BMI) (Producers: Lionel Job, Marvin Ennis)

DISCO FOUR (Reality D-256)
Get Busy (6:08) (Marius, Bailey, Robinson, Green, Wheeler) (Gremar, Keejue/BMI) (Producers: Gregory Marius, Teddy Riley)

MOST ACTIVE

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

STRONG ACTIVITY

Rock Me Amadeus — Falco — (A&M)

Kiss — Prince & The Revolution — (Paisley Park/Warner Bros.)

I Can't Wait — Nu Shooz — (Atlantic)

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

CLUB PICK

"The Finest" — S.O.S. Band — (Tabu/CBS)
D.J.: Page Hodel
Club: The Oasis
Record Pool: Top 25
Location: San Francisco

Comments:
"This 12" is outrageous. It's nice to hear the band speed up its tempo. A tight, full sound. A hit."

RETAILER'S PICK

"Bye Bye" — Janis — (Checkpoint)
Store: Musical Sales
Manager: Tom Kyle
Location: Baltimore, MD.

Comments:
"A great dance record. This cut has a super mix and steady grove. Great early sales. Should be a big seller."

CASH BOX TOP 100 ALBUMS

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

March 29, 1986

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

			Weeks On Chart
1	**WHITNEY HOUSTON** ★■ 8.98 (Arista AL8-8211) RCA	1	53
2	**HEART** ★■ 8.98 (Capitol ST-12410) CAP	3	38
3	**PROMISE** ★■ — SADE (Portrait FR 40263) CBS	2	17
4	**WELCOME TO THE REAL WORLD** ★□ 8.98 MR. MISTER (RCA NFL1-8045) RCA	5	32
5	**THE BROADWAY ALBUM** ★■ — BARBRA STREISAND (Columbia OC 40092) CBS	4	19
6	**BROTHERS IN ARMS** ★■ 8.98 DIRE STRAITS (Warner Bros. 25264-1) WEA	6	44
7	**SCARECROW** ★■ 8.98 JOHN COUGAR MELLENCAMP (Riva 824 865-1) POL	7	29
8	**THE ULTIMATE SIN** — OZZY OSBOURNE (CBS Associated OZ 40026) CBS	8	7
9	**KNEE DEEP IN THE HOOPLA** ★■ 8.98 STARSHIP (Grunt/RCA BXLI-5488) RCA	9	25
10	**AFTERBURNER** ★■ 8.98 ZZ TOP (Warner Bros. 25342) MCA	10	20
11	**THE DREAM OF THE BLUE TURTLES** ★■ 8.98 STING (A&M SP 3750) RCA	11	39
12	**NO JACKET REQUIRED** ★■ 9.98 PHIL COLLINS (Atlantic 81240-1) WEA	15	56
13	**ONCE UPON A TIME** ★□ 8.98 SIMPLE MINDS (A&M/Virgin 5092) RCA	12	20
14	**ROCKY IV** ★□ 8.98 ORIGINAL SOUNDTRACK (Scotti Bros. SZ 40203) CBS	13	19
15	**LISTEN LIKE THIEVES** 8.98 INXS (Atlantic 81277) WEA	17	22
16	**ROCK A LITTLE** ★□ 8.98 STEVIE NICKS (Modern/Atlantic 90479) WEA	16	17
17	**MEAN BUSINESS** 8.98 THE FIRM (Atlantic 7-81628) WEA	19	7
18	**NERVOUS NIGHT** ★□ — HOOTERS (Columbia BFC 39912) CBS	18	46
19	**DIFFERENT LIGHT** — BANGLES (Columbia BFC 40039) CBS	22	8
20	**FALCO 3** 8.98 FALCO (A&M SP 5105) RCA	31	5
21	**IN SQUARE CIRCLE** ★■ 9.98 STEVIE WONDER (Tamla/Motown 6134) MCA	20	25
22	**BORN IN THE U.S.A.** ★■ — BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	14	92
23	**MIKE & THE MECHANICS** 8.98 (Atlantic 81287) WEA	23	15
24	**AS THE BAND TURNS** □ 8.98 ATLANTIC STARR (A&M SP-5019) RCA	27	26
25	**THE DREAM ACADEMY** ★ 8.98 (Reprise/Warner Bros. 25266) WEA	25	21
26	**SONGS FROM THE BIG CHAIR** ★■ 8.98 TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	24	53
27	**PRETTY IN PINK** 9.98 ORIGINAL SOUNDTRACK (A&M SP 5113) RCA	54	5
28	**LOVIN' EVERY MINUTE OF IT** ★ — LOVERBOY (Columbia FC 39953) CBS	28	29
29	**LIVES IN THE BALANCE** 8.98 JACKSON BROWNE (Elektra 60457) WEA	42	4
30	**GREATEST HITS** ★■ 8.98 THE CARS (Elektra 60464) WEA	30	20
31	**ALABAMA GREATEST HITS** ★ 8.98 ALABAMA (RCA AHL1-7170) RCA	39	5
32	**WHO'S ZOOMIN' WHO** ★■ 8.98 ARETHA FRANKLIN (Arista AS 8276) RCA	32	36
33	**PICTURES FOR PLEASURE** 8.98 CHARLIE SEXTON (MCA 5629) MCA	34	14
34	**RIPTIDE** ★ 8.98 ROBERT PALMER (Island 90471) WEA	49	18
35	**HUNTING HIGH AND LOW** ★□ 8.98 A-HA (Warner Bros. 25300) WEA	29	38
36	**PLAY DEEP** ★ — THE OUTFIELD (Columbia BFC 40027) CBS	45	24
37	**MIAMI VICE** ★■ 9.98 ORIGINAL TELEVISION SOUNDTRACK (MCA 6150) MCA	21	25
38	**RADIO** ★■ — L.L. COOL J (Def Jam/Columbia BFC 40239) CBS	44	14
39	**HERE'S TO FUTURE DAYS** ★ 8.98 THOMPSON TWINS (Arista 8276) RCA	35	25
40	**STEREOTOMY** ★ 9.98 THE ALAN PARSONS PROJECT (Arista AL9-8384) RCA	40	9
41	**FRIENDS** □ — DIONNE WARWICK (ARISTA AL8 8398) RCA	26	15
42	**PRIMITIVE LOVE** ★ — MIAMI SOUND MACHINE (Epic BFE 40131) CBS	33	18
43	**CONTROL** 8.98 JANET JACKSON (A&M SP-5106) RCA	58	5
44	**KING OF AMERICA** 8.98 THE COSTELLO SHOW (Featuring ELVIS COSTELLO) (Columbia FC 40173) CBS	69	2
45	**LITTLE CREATURES** ★□ 8.98 TALKING HEADS (Sire 25305-1) WEA	38	42
46	**WHITE CITY — A NOVEL** ★□ 8.98 PETE TOWNSHEND (Atco 90473) WEA	36	18
47	**DIAMOND LIFE** ★■ — SADE (Portrait BFR 39581) CBS	46	57
48	**UNDER LOCK AND KEY** 8.98 DOKKEN (Elektra 60458) WEA	41	16
49	**LIVE IN NEW YORK CITY** 9.98 JOHN LENNON (Capitol SV-12451) CAP	74	2
50	**BALANCE OF POPWER** — ELECTRIC LIGHT ORCHESTRA (CBS Associated FZ-40048) CBS	56	5
51	**READY FOR THE WORLD** ★■ 8.98 (MCA 5594) MCA	37	40
52	**ROCK ME TONIGHT** ★■ 8.98 FREDDIE JACKSON (Capitol ST 12404) CAP	43	36
53	**THAT'S WHY I'M HERE** ★ — JAMES TAYLOR (Columbia FC 40052) CBS	48	20
54	**ALL FOR LOVE** ★□ 8.98 NEW EDITION (MCA 6579) MCA	47	18
55	**RECKLESS** ★■ 8.98 BRYAN ADAMS (A&M SP-5013) RCA	51	70
56	**MEETING IN THE LADIES ROOM** ■ 8.98 KLYMAXX (Constellation/MCA 5529) MCA	55	49
57	**HOW TO BE A ZILLIONAIRE** ★ 8.98 ABC (Mercury 824 904-1) POL	59	26
58	**SHEILA E. IN ROMANCE 1600** ★□ 8.98 (Paisley Park/Warner Bros. 25317) WEA	57	29
59	**DO ME BABY** 8.98 MELI'SA MORGAN (Capitol B ST 12434) CAP	60	6
60	**OUT OF AFRICA** 9.98 ORIGINAL SOUNDTRACK (MCA 6152) MCA	52	9
61	**SEVEN THE HARD WAY** ★ — PAT BENATAR (Chrysalis OV 41507) CBS	61	17
62	**COLOR OF SUCCESS** ★□ 8.98 MORRIS DAY (Warner Bros. 25320) WEA	62	23
63	**ICE ON FIRE** ★ 8.98 ELTON JOHN (Geffen 24077) WEA	64	19
64	**POWER WINDOWS** ★■ 8.98 RUSH (Mercury 826 098) POL	53	21
65	**THEATRE OF PAIN** ★■ 9.98 MOTLEY CRUE (Elektra 60418-1) WEA	63	38
66	**PACK UP THE PLANTATION—LIVE** ★ 10.98 TOM PETTY AND THE HEARTBREAKERS (MCA 8021) MCA	65	16
67	**WHITE NIGHTS** ★ 9.98 ORIGINAL SOUNDTRACK (Atlantic B1273) WEA	50	22
68	**GREATEST HITS VOLUME I & II** ★■ — BILLY JOEL (Columbia 40121) CBS	67	37
69	**THE BLIND LEADING THE NAKED** 8.98 VIOLENT FEMMES (Slash 25340-1) WEA	70	6
70	**THE COLOR PURPLE** 16.98 ORIGINAL SOUNDTRACK (Qwest 25340-1) WEA	71	5
	CHARTBREAKER		
71	**MASTER OF PUPPETS** 8.98 METALLICA (Elektra 60439-1) WEA	109	2
72	**DONE WITH MIRRORS** 8.98 AEROSMITH (Geffen GHS 24091) WEA	72	19
73	**HIGH PRIORITY** — CHERRELLE (Tabu BFZ 40094) CBS	91	6
74	**LOVE** 8.98 THE CULT (Sire 25359) WEA	76	10
75	**LIKE A VIRGIN** ★■ 8.98 MADONNA (Sire 25157-1) WEA	73	60
76	**TUFF ENUFF** — THE FABULOUS THUNDERBIRDS (CBS Associated BFZ 40304) CBS	84	4
77	**IRON EAGLE** 8.98 ORIGINAL SOUNDTRACK (Capitol ST 12499) CAP	77	6
78	**SEVENTH STAR** 8.98 BLACK SABBATH featuring TONY IOMMI (Warner Bros. 25337-1) WEA	78	7
79	**THE KNIFE FEELS LIKE JUSTICE** 8.98 BRIAN SETZER (EMI America ST-17178) CAP	88	3
80	**EMERGENCY** ★■ 8.98 KOOL & THE GANG (De-Lite 822 943-1) POL	68	49
81	**PREMONITION** 8.98 PETER FRAMPTON (Atlantic 81290-1) WEA	90	8
82	**RESTLESS** ★ 8.98 STARPOINT (Elektra 60424) WEA	79	28
83	**THE COLOUR OF SPRING** 8.98 TALK TALK (EMI America ST 17179) CAP	94	2
84	**STRENGTH** ★ 8.98 THE ALARM (IRS-5666) MCA	82	20
85	**HOW COULD IT BE** ★□ — EDDIE MURPHY (Columbia FC 39952) CBS	85	24
86	**LUXURY OF LIFE** 8.98 FIVE STAR (RCA NFL 1-8052) RCA	95	27
87	**COME OUT AND PLAY** ★□ 9.98 TWISTED SISTER (Atlantic 81275) CAP	75	15
88	**SO RED THE ROSE** ■ 9.98 ARCADIA (Capitol SC-12428) CAP	66	16
89	**THE NEW ZAPP IV U** 8.98 ZAPP (Warner Bros. 25327) WEA	89	19
90	**BIOGRAPH** ★ — BOB DYLAN (Columbia C5X 38830) CBS	80	18
91	**FEARGAL SHARKEY** 8.98 (Virgin/A&M SP-6-5108) RCA	101	5
92	**THE LAST COMMAND** 8.98 W.A.S.P. (Capitol ST-12435) CAP	92	20
93	**LIVING IN THE BACKGROUND** 6.98 BALTIMORA (Manhattan SQ 53020) CAP	83	11
94	**SOUL TO SOUL** ★ — STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (Epic FE 40036) CBS	87	29
95	**THE HEAD ON THE DOOR** 8.98 THE CURE (Elektra 60435) WEA	98	28
96	**PRECIOUS MOMENTS** 8.98 JERMAINE JACKSON (Arista AL8-8277) RCA	102	4
97	**FINE YOUNG CANNIBALS** 8.98 (IRS-5683) MCA	100	11
98	**MAKE IT BIG** ★■ — WHAM! (Columbia FC 39595) CBS	81	58
99	**CARAVAN OF LOVE** — ISLEY, JASPER, ISLEY (CBS Associated BFZ 401180) CBS	96	24
100	**LIVE AFTER DEATH** □ 8.98 IRON MAIDEN (Capitol SABB-12441) CAP	86	21

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

cash box top albums/ 101 to 200

March 29, 1986

			Weeks On 3/22	Chart
101	**ASTRA ★** 8.98	ASIA (Geffen 24072) WEA	93	18
102	**WON'T BE BLUE ANYMORE** 8.98	DAN SEALS (EMI America ST-17166) CAP	115	5
103	**7 WISHES ★■** 8.98	NIGHT RANGER (MCA 5593) MCA	97	43
104	**MARILYN MARTIN** 8.98	(Atlantic 81292-1) WEA	117	5
105	**SUN CITY** 8.98	ARTISTS UNITED AGAINST APARTHEID (Manhattan ST-53019) CAP	99	20
106	**DECEMBER ★■** 9.98	GEORGE WINSTON (Windham Hill 1025) RCA	103	18
107	**SLAVE TO THE RHYTHM** 8.98	GRACE JONES (Manhattan/Island ST-53021) CAP	106	18
108	**HOUNDS OF LOVE ★** 8.98	KAT BUSH (EMI America 17171) CAP	108	25
109	**CUPID & PSYCHE '85 ★** 8.98	SCRITTI POLITTI (Warner Bros. 25302) WEA	102	35
110	**CLUB NINJA ★** —	BLUE OYSTER CULT (Columbia FC 39979) CBS	119	4
111	**ALBUM** 8.98	PUBLIC IMAGE LTD. (Elektra 60438) WEA	113	6
112	**FINYL VINYL** —	RAINBOW (Mercury 827987-1-M-2) POL	126	4
113	**SOMETHING TO TALK ABOUT** 8.98	ANNE MURRAY (Capitol SJ-12466) CAP	144	4
114	**CHILLIN'** 8.98	FORCE MD'S (Tommy Boy/Warner Bros. 1-25394) WEA	129	3
115	**THIS IS BIG AUDIO DYNAMITE ★** —	BIG AUDIO DYNAMITE (Columbia BCT 40220) CBS	116	20
116	**DEAD MAN'S PARTY** 8.98	OINGO BOINGO (MCA 5665) MCA	110	21
117	**STREET CALLED DESIRE ★** 8.98	RENE AND ANGELA (Mercury 824 607-1) POL	118	38
118	**CRUSH** 8.98	ORCHESTRAL MANOEUVERS IN THE DARK (A&M/Virgin SP 5077) RCA	112	37
119	**FACE VALUE ★■** 8.98	PHIL COLLINS (Atlantic 16029) WEA	121	74
120	**PRIVATE DANCER ★■** 8.98	TINA TURNER (Capitol ST-12330) CAP	111	94
121	**TA MARA & THE SEEN** 6.98	(A&M SP 6-5078) RCA	104	20
122	**BOSTON MASS.** 8.98	THE DEL FUEGOS (Slash/Warner Bros. 25339) WEA	125	22
123	**BORN YESTERDAY ★** 8.98	THE EVERLY BROTHERS (Mercury 826-142-1 M-1) POL	134	8
124	**SPORTS ★■** —	HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	124	21
125	**DOG EAT DOG ★** 8.98	JONI MIOTCHELL (Geffen GHS 24074) WEA	107	20
126	**KRUSH GROOVE ★** 8.98	ORIGINAL SOUNDTRACK (Warner Bros. 25295) WEA	105	21
127	**THE HEART OF THE MATTER** 9.98	KENNY ROGERS (RCA AJLI-7023) RCA	114	21
128	**MANILOW ★** 8.98	BARRY MANILOW (RCA AFLI-7044) RCA	122	17
129	**STRANGE BEHAVIOR** 8.98	ANIMOTION (Casablanca 826 691-1 M-1) POL	139	4
130	**VOCALESE ★** 8.98	THE MANHATTAN TRANSFER (Atlantic 81266-1) WEA	133	34
131	**THE BIG PRIZE** 8.98	HONEYMOON SUITE (Warner Bros. 25293-1) WEA	153	3
132	**LET'S GO ALL THE WAY** 8.98	SLY FOX (Capitol ST-12367) CAP	146	3
133	**MADONNA ★■** 8.98	(Sire 23867) WEA	128	131
134	**CATCHING UP WITH DEPECHE MODE** 8.98	(Sire 25346) WEA	132	17
135	**BOURGEOIS TAGG** 8.98	(Island/Atlantic 90496-1) WEA	159	2
136	**A WINTER'S SOLSTICE** 9.98	VARIOUS ARTISTS (Windham Hil 1045) RCA	127	15
137	**ROCKIN' WITH THE RHYTHM ★** 8.98	THE JUDDS (RCA/Curb AHLI-7042)	138	17
138	**ANOTHER PLACE** —	HIROSHIMA (Epic BFE 39936) CBS	140	20
139	**9012 LIVE—THE SOLOS** 8.98	YES (Atco 90474) WEA	135	17
140	**DO YOU □** 8.98	SHEENA EASTON (EMI America 17173) CAP	123	19
141	**STAGES** —	TRIUMPH (MCA 2-8020) MCA	136	20
142	**BOY IN THE BOX ★□** 8.98	COREY HART (EMI America 17161) CAP	130	37
143	**ASYLUM ★** 8.98	KISS (Mercury 826 099-1) POL	137	26
144	**UNDER A RAGING MOON ★** 8.98	ROGER DALTREY (Atlantic 81269) WEA	131	25
145	**THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS ★** —	(Columbia FC 40101) CBS	145	19
146	**CUT THE CRAP** —	THE CLASH (Epic FC 40017) CBS	142	17
147	**LITTLE MISS DANGEROUS** 8.98	TED NUGENT (Atlantic 81632-1) WEA	169	2
148	**PHANTOM, ROCKER & SLICK** 8.98	(EMI America 17172) CAP	143	22
149	**7800 FAHRENHEIT ★□** 8.98	BON JOVI (Mercury 824 509-1) POL	147	46
150	**BRIEF ENCOUNTER** 6.98	MARILLION (Capitol MLP 15023)	166	2
151	**THE FAT BOYS ARE BACK □** 8.98	THE FAT BOYS (Sutra 1016) IND	151	33
152	**THE NIGHT I FELL INB LOVE ★■** 8.98	LUTHER VANDROSS (Epic FC 39882) CBS	150	52
153	**THIRTEEN** 8.98	EMMYLOU HJARRIS (Warner Bros. 25352-1) WEA	163	3
154	**JIMMY BARNES** 8.98	(Geffen GHS 24089) WEA	165	3
155	**SWEET DREAMS ★** 9.98	ORIGINAL SOUNDTRACK (MCA 6149) MCA	141	21
156	**CHRISTMAS ★** 8.98	ALABAMA (RCA ASLI-7014) RCA	149	17
157	**FRANK ZAPPA MEETS THE MOTHERS OF PREVENTION** —	(Barking Pumpkin ST-74203) CAP	154	16
158	**SONGS FROM LIQUID DAYS** —	PHILIP GLASS (CBS Masterworks FM 39564) CBS	DEBUT	
159	**HERO ★** —	CLARENCE CLEMONS (Columbia BFC 40010) CBS	152	19
160	**JEWEL OF THE NILE ★** 9.98	ORIGINAL SOUNDTRACK (Jive/Arista JL9-8406) RCA	155	9
161	**CONTACT ★■** 9.98	POINTER SISTERS (RCA ALF 1-8056) RCA	160	35
162	**SONGS FROM THE FILM** 8.98	TOMMY KEENE (Geffen GHS 24090) WEA	172	2
163	**SOUL KISS ★** 8.98	OLIVIA NEWTON-JOHN (MCA 6151) MCA	161	22
164	**PSYCHOCANDY** 8.98	THE JESUS AND MARY CHAIN (Reprise/Warner Bros. 25383) WEA	164	8
165	**GUITARS, CADILLACS, ETC., ETC.** 8.98	DWIGHT YOAKAM (Reprise/Warner Bros. 25372-1) WEA	175	2
166	**GREATEST HITS—VOLUME 2 ★** —	HANK WILLIAMS JR. (Warner Bros./Curb 25328) WEA	162	18
167	**MISPLACED CHILDHOOD ★** 8.98	MARILLION (Capitol ST-12431) CAP	167	30
168	**AROUND THE WORLD IN A DAY ★■** 9.98	PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25266-1) WEA	158	47
169	**PICTURE BOOK** 8.98	SIMPLY RED (Elektra 60452-1) WEA	DEBUT	
170	**BE YOURSELF TONIGHT ★■** 8.98	EURYTHMICS (RCA AJL 1-5429)) RCA	148	45
171	**SMOKE SIGNALS ★** 8.98	SMOKEY ROBINSON (Tamla/Motown 6156TL) MCA	168	7
172	**LOVE WILL FOLLOW** —	GEORGE HOWARD (TBA-TB 210)	DEBUT	
173	**WONDERLAND** 8.98	ERASURE (Sire 25354-1) WEA	DEBUT	
174	**WHAT A LIFE** —	DIVINYLS (Chrysalis BFV 45114) CBS	156	14
175	**MACALLA** 8.98	CLANNAD (RCA NFLI 8063)	DEBUT	
176	**INVASION OF YOUR PRIVACY ★■** —	RATT (Atlantic 81257-1) WEA	157	41
177	**MARCHING OUT ★** 8.98	YNGWIE J. MALMSTEEN'S RISING FORCE (Polydor B25 733-1) POL	170	31
178	**ST. ELMO'S FIRE ★□** 9.98	ORIGINAL SOUNDTRACK (Atlantic 81261-1) WEA	176	39
179	**ISLAND LIFE** 8.98	GRACE JONES (Island 90491) WEA	171	10
180	**A CHORUS LINE—THE MOVIE ★** 10.98	ORIGINAL SOUNDTRACK (Casablanca 826 306-1) POL	173	10
181	**WORLD WIDE LIVE ★□** 8.98	SCORPIONS (Mercury 824 344-1) POL	177	38
182	**THE SECRET OF ASSOCIATION ★□** —	PAUL YOUNG (Columbia BFC 39957) CBS	174	44
183	**SONGS TO LEARN AND SING** 8.98	ECHO & THE BUNNYMEN (Sire 25360) WEA	183	14
184	**LISA LISA AND CULT JAM WITH FULL FORCE ★** —	(Columbia BFC 40135) CBS	184	31
185	**TO LIVE AND DIE IN L.A.** 8.98	WANG CHUNG (Geffen GHS 24081) WEA	179	21
186	**THE GIFT** —	MIDGE URE (Chrysalis BFV 41508) CBS	182	7
187	**A CLASSIC CASE** 8.98	JETHRO TULL & THE LONDON SYMPHONY ORCHESTRA (RCA ARL1-7057) RCA	180	11
188	**THE WRESTLING ALBUM** —	(Epic BFE 40223) CBS	186	17
189	**MASTERPIECE** 8.98	THE ISLEY BROTHERS (Warner Bros. 25347) WEA	181	16
190	**MAURICE WHITE ★** —	(Columbia FC 39883) CBS	178	27
191	**SOLDIERS UNDER COMMAND** —	STRYPER (Enigma 72077) IND	189	26
192	**ELIMINATOR ★■** 8.98	ZZ TOP (Warner Bros. 23774-1) WEA	192	153
193	**CAN'T SLOW DOWN ★■** 8.98	LIONEL RICHIE (Motown 6059ML) MCA	195	130
194	**CRUZADOS** 8.98	(Arista AL8-8383) RCA	190	21
195	**FOLLIES IN CONCERT ★** 19.98	VARIOUS ARTISTS (RCA HBC2-7128) RCA	187	9
196	**THAT'S THE STUFF ★** 8.98	AUTOGRAPH (RCA AFLI-7009) RCA	185	19
197	**BLACK CODES (From The Underground)** —	WYNTON MARSALIS (Columbia FC 40009) CBS	191	25
198	**EATEN ALIVE ★** 8.98	DIANA ROSS (RCA AFLI-5422) RCA	194	24
199	**DOWN FOR THE COUNT** 8.98	Y&T (A&M SP 5101) RCA	188	19
200	**BUILDING THE PERFECT BEAST ★■** 8.98	DON HENLEY (Geffen 24026) WEA	193	68

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

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

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Atlantic Starr 24
Autograph 196
Baltimora 93
Bangles 19
Barnes, Jimmy 154
Benatar, Pat 61
Big Audio Dynamite 115
Black Sabbath 78
Blue Oyster Cult 110
Bon Jovi 149
Bourgeois Tagg 139
Browne, Jackson 29
Bush, Kate 108
Cars 30
Cherelle 73
Clash 146
Clemons, Clarence 159
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Heart 2
Henley, Don 200
Hiroshima 138
Honeymoon Suite 131
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Howard, George 172
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Isley Bros. 189
Isley, Jasper, Isley 99
Jackson, Freddie 52
Jackson, Janet 43
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Jesus & Mary Chain 164
Jethro Tull 187
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Martin, Marilyn 104
Mellencamp, John 7
Metallica 71
Miami Sound Machine 42
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Mitchell, Joni 125
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Motley Crue 65
Mr. Mister 4
Murphy, Eddie 85
Murray, Anne 113
New Edition 54
Newton-John, Olivia 163
Nicks, Stevie 16
Night Ranger 103
Nugent 147
Oingo Boingo 116
O.M.D. 118
Osbourne, Ozzy 8
Outfield 36
Palmer, Robert 34
Parsons, Alan 40
Petty, Tom 66
Phantom, Rocker & Slick 148
Pointer Sisters 161
Prince 168
Public Image Limited 111
Rainbow 112
Ratt 176
Ready For The World 51
Rene & Angela 117
Richie, Lionel 193
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Rogers, Kenny 127
Ross, Diana 198
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Seals, Dan 102
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Sharkey, Feargal 91
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Talk Talk 83
Talking Heads 45
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Tears For Fears 26
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Turner, Tina 120
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Krush Groove 126
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St. Elmo's Fire 178
Sweet Dreams 155
To Live And Die In L.A. 185
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TOP 40 VIDEOCASSETTES

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

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

TOP 15 MUSIC VIDEOCASSETTES

		Weeks On 3/22 Chart	
1	**MADONNA LIVE — THE VIRGIN TOUR** Madonna (Warner Music Video 38105)	1	17
2	**MOTOWN 25: YESTERDAY, TODAY, FOREVER** (MGM/UA Home Video 300302)	2	16
3	**JOHN LENNON LIVE IN NEW YORK** John Lennon (Sony Video 96W50128-00127)	5	4
4	**THE BEATLES LIVE — READY STEADY GO!** (Sony Video 97W50091)	3	21
5	**PRINCE AND THE REVOLUTION LIVE!** Prince And The Revolution (Warner Music Video 38102)	4	33
6	**WHITE CITY** Pete Townshend (Vestron Music Video 1025)	7	8
7	**SCENES FROM THE BIG CHAIR** Tears For Fears (MusicVision 6-20534)	6	8
8	**NO JACKET REQUIRED** Phil Collins (Atlantic Video 50104)	8	20
9	**THE VIDEO SINGLES** Paul Young (CBS-Fox Video 7094)	12	2
10	**THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS** Elvis Costello And The Attractions (CBS-Fox Video 7093)	9	9
11	**WHAM! THE VIDEO** Wham! (CBS-Fox Video Music 3048)	10	37
12	**ARENA** Duran Duran (Thorn/EMI/HBO Video TVF 2789)	11	14
13	**NERVOUS NIGHT** The Hooters (CBS-Fox Video 7085)	DEBUT	
14	**LIVE AFTER DEATH** Iron Maiden (Sony Video 96W50114)	14	10
15	**TINA LIVE-PRIVATE DANCER TOUR** Tina Turner (Sony Video 97W 50090)	15	32

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

AUDIO/VIDEO

Gregory Dobrin, Los Angeles

FITNESS VIDEO — Just to give you an example of how these tapes sell, **Jane Fonda's** *New Workout,* from **Karl Lorimar Home Video**, has sold in excess of 300,000 units just 17 weeks after its release. Now, most tapes don't sell that well, but they do sell. A more mid-range example might be **MCA's** *Jacki Sorensen's Aerobic Dancing,* which was recently certified Gold (20,000 units) by the R.I.A.A. Vanity, health, and the privacy of home exercise are several of the reasons why exercise home video sells so well, but the most important reason is repeatability: No matter how often you look at them, they never lose their usefulness. Exercise is forever. But does anyone ever question the validity of these pore-busting taskmasters? One of the least-talked about aspects of the fitness craze in this country — from home video to the local health spa — is the fact that there is a *right* way and a *wrong* way to exercise, and in the area of aerobics, badly thought out exercises can indeed hurt you, sometimes permanently. The **Aerobics and Fitness Association of America (AFAA)** and its non-profit counterpart, the **Aerobics and Fitness Foundation of America (AFFA)** are seeking to enlighten the aerobicizing masses as to what's safe and what's not, and above all, *why*. The AFAA with the help of such corporate sponsors as **Reebok, USA** and **Avia,** has put out two slicky-produced (by **Finlan Productions)** and very informative consumer workout tapes. The first, with the perky title *One To Get Ready,* is a theory tape, which, as far as I can tell, has to be invaluable to anyone embarking on an intelligent fitness program. Little things like how to avoid a heart attack (measuring your heart rate and such) are taught. The other tape, *All The Best Moves*, takes viewers through a step-by-step training course on the correct way to perform certain aerobic and muscle toning exercises (for instance, did you know that doing full sit-ups is a lower back hazard? *All The Best Moves* tells why and then shows you the correct way). The tapes sell for $39.95 a pair. $29.95 each. Nothing is assumed in them. Everything is explained. They are, in fact, certified by the AFAA, which has a membership of 11,000, and is geared toward the education of instructors. Heading both the AFAA and the AFFA as president is **Linda Pfeffer,** a vivacious one-time director of nurses who was herself injured in an aerobics class. "The area (of fitness) has been completely unregulated," Pfeffer told *Audio/Video.* "When you walk into a class, you have no idea what's going to happen to you!" The same applies to home video workouts, and recently, certified consultants from AFAA were recruited to oversee the production of fitness tapes by at least one company **(Coastal Entertainment),** and plan to provide that service to others, allowing them to be formally certified by AFAA, giving the consumer assurance that the tapes they're using have been deemed safe by an association of highly trained instructors (the certification process is rigorous, and covers everything from anatomy and physiology to hands-on exercise workshops). So far, the largest event either AFAA or AFFA have been involved with was the two-hour national cable telecast of *Superclass,* a two-hour aerobics class, hosted by AFFA, seen February 8 on **FNN,** live from Atlanta. Both of the AFAA consumer home videos (they've also done two instructor tapes) are essentially preparatory, and not to be compared to most tapes on the market in that one doesn't exercise along with them. The organization is currently planning a one-hour workout of its own, however. Major distribution for the videos is being sought. Meanwhile, the AFAA is thankfully setting up standards of safety and quality control for the ever-expanding business of fitness home video.

THERE BUT FOR THE GRACE OF GRACE GOES GRACE — *The inimitible Grace Jones is newly available on home video in* State of Grace — Grace Jones, *an Island Records presentation distributed by MusicVision.*

The Release Beat

April is indeed the month of Oscar-nominated films coming to home video. At press time, the winners have not yet been announced (March 24 is the night), but many of these titles will naturally have attained winner status by the time they reach display cases as videocassettes. Continuing in last week's vein of hot Oscar-nominated video fare for April, the much-acclaimed *Kiss of the Spider Woman* hits the streets April 9. Nominated for Best Picture, Best Director (**Hector Babenco**), Best Actor (**William Hurt**) and Best Screenplay (**Leonard Schrader**), the tape is available from **Embassy Home Entertainment** in Hi-Fi mono, closed-captioned, for the suggested retail price of $79.95. . . . **Paramount Home Video** also has a hot one April 9: *Witness*, starring **Harrison Ford,** a film nominated for no less than eight Academy Awards, including Best Picture, Best Actor, Best Director, Original Screenplay, Cinematography, Film Editing, Original Score and Art Direction. Paramount's price for streo hi-fi VHS and Beta is $79.95 . . . Also due to hit retail in April is *The Journey Of Natty Gann*, from **Walt Disney Home Video.** Nominated for a Best Costume Design Oscar, this adventure tale of Depression-Era hobos will be released in Hi-Fi stereo, both VHS and Beta .

MOST ADDED

Pet Shop Boys — West End Girls — EMI America

STRONG ADDS

What Have You Done For Me Lately — Janet Jackson — A&M
Pretty In Pink — Psychedlic Furs — A&M
Shot In The Dark — Ozzy Osbourne — CBS
I Think It's Love — Jermaine Jackson — Arista

PROGRAM ADDS

HIT VIDEO USA — Mike Opelka — Program Director
Queen
Marillion
Del Fuegos
Wax
Lloyd Cole & The Commotions
Pet Shop Boys
Blancmange

FRIDAY NIGHT VIDEOS — Bette Hisiger — Program Director — New York City
Prince
Janet Jackson
Jermaine Jackson
R. Palmer
O. Osbourne
S. Nicks

CATCH 22 — Richard Hadley — Music Director — Anchorage
Janet Jackson
D. Seals
Del Fuegos
The Church
Psychedlic Furs

NIGHT TRACKS — Bill Brummel — Program Director — Los Angeles
Jermaine Jackson
A-Ha
Wax
Talk Talk
Dire Straits
S. Nicks
Manhattan Transfer
C. Sexton
Pet Shop Boys
Ry Cooder

U68 — Steven Leeds — Program Director — New York City
The Jets
Love & Rockets
The Church
Pet Shop Boys
P. Benatar
J. Rush
Level 42
G. Moore
The Colourfield

BACKPORCH VIDEO — Kurt Vinup — Program Director — Dearborn
Pet Shop Boys
Stan Ridgeway
Humpe Humpe
Erasure
The Phermones
Talk Talk
China Crisis
Blancmange
Iron Maiden

RADIO 1990 — Nancy Henry — Associate Producer — New York City
Atlantic Starr
The Firm
Pet Shop Boys
Phantom, Rocker & Slick
Little Richard
Pointer Sisters
O. Osbourne
Psychedlic Furs

CALIFORNIA MUSIC CHANNEL — Sheryl Kurkjian — Associate Producer — San Francisco
ABC
A-Ha
Blancmange
Fine Young Cannibals
INXS
O.M.D.
D. Seals
The Untouchables
F. Sharkey
Wall of Voodoo
Wang Chung

VIDEO VISIONS — Ric Martin — Producer — Los Angeles
The Cherry Bombz
Red Hot Chili Peppers
Blue Heaven
The Damned
The Jesus & Mary Chain
J. Hendrix
The Cult
Cabaret Voltaire

VIDEO PROGRAMMER'S PICK

PD	*Program*	*Market*
Bette Hisiger	***Friday Night Videos***	***National***

Video: Crossroads
Artist: Ry Cooder
Label: Warner Bros.

Comments:
"A very nice video. Footage of the movie is interwoven with live performance. Great use of the back up singers in this clip."

TOP 30 MUSIC VIDEOS

1	**NIKITA** Elton John (Geffen)	8	6
2	**BEAT'S SO LONELY** Charlie Sexton (MCA)	1	7
3	**WHAT YOU NEED** INXS (Atlantic)	9	6
4	**HOW WILL I KNOW** Whitney Houston (Arista)	2	8
5	**KYRIE** Mr. Mister (RCA)	5	4
6	**NO EASY WAY OUT** Robert Tepper (Scotti Bros.)	11	4
7	**ADDICTED TO LOVE** Robert Palmer (Island)	12	5
8	**ROCK ME AMADEUS** Falco (A&M)	13	3
9	**RUSSIANS** Sting (A&M)	4	9
10	**SANCTIFY YOURSELF** Simple Minds (A&M)	14	4
11	**NIGHT MOVES** Marilyn Martin (Atlantic)	15	4
12	**THESE DREAMS** Heart (Capitol)	18	2
13	**SARA** Starship (RCA)	7	5
14	**SECRET LOVERS** Atlantic Starr (A&M)	19	3
15	**MANIC MONDAY** Bangles (Columbia)	29	2
16	**LIVING IN AMERICA** James Brown (Scotti Bros.)	3	10
17	**THE SWEETEST TABOO** Sade (Portrait)	6	9
18	**(HOW TO BE A) MILLIONAIRE** ABC (Mercury)	20	9
19	**THIS COULD BE THE NIGHT** Loverboy (Columbia)	21	2
20	**QUICKSILVER LIGHTNING** Roger Daltrey (Atlantic)	25	2
21	**ANOTHER NIGHT** Aretha Franklin (Arista)	16	4
22	**WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING** Billy Ocean (Arista)	10	8
23	**ALL THE KING'S HORSES** The Firm (Atlantic)	**DEBUT**	
24	**GOODBYE IS FOREVER** Arcadia (Capitol)	27	2
25	**SHOT IN THE DARK** Ozzy Osbourne (Epic)	**DEBUT**	
26	**ONE VISION** Queen (Capitol)	24	5
27	**KISS** Prince & The Revolution (Paisley Park)	**DEBUT**	
28	**KING FOR A DAY** Thompson Twins (Arista)	17	3
29	**WEST END GIRLS** Pet Shop Boys (EMI America)	**DEBUT**	
30	**SILENT RUNNING** Mike & The Mechanics (Atlantic)	23	10

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

IT'S THE VIDEO THAT MATTERS *— RCA recording act Starship recently completed a video to their third single "Tomorrow Doesn't Matter Tonight," from the album, "Knee Deep In The Hoopla." The video was directed by music video vet Francis Delia (who directed both the* Sara *and* We Built This City *videos for the band) and shot in a downtown Los Angeles warehouse. Pictured during the shoot are (l-r): Delia, and Starship members Donny Baldwin, Grace Slick, Mickey Thomas and Pete Sears.*

ON JAZZ

Lee Jeske, New York

LARGE COUNT SARAH — Sarah Vaughan is the possessor of the greatest voice to ever sing jazz. That's not to say that Sarah Vaughan is the greatest of all jazz singers — **Billie Holiday** still retains that title — but that she has the greatest vocal equipment ever applied to jazz.

Her range seemingly has no limits, her breath control is beyond compare, she is probably the only jazz singer who could have forged an opera career if she wanted to. Her chops are impeccable.

Now all of this wouldn't mean a hill of beans if it wasn't for one other thing: Sarah Vaughan is also a great *jazz* singer. She has a jazz instrumentalist's sense of how to put over a song, of how to properly use her instrument to its best advantage. Another singer with that voice might give in to the temptation to flex it every time out: to turn "That Old Black Magic" into a **Verdi** aria. Not Sarah Vaughan. Where Sarah Vaughan shows lapses in taste is in her choice of material: she does not have Billie Holiday's extraordinary ability to turn drek into satin.

PolyGram Jazz has just issued three boxed sets containing "The Complete Sarah Vaughan On Mercury": 283 tracks (35 previously unreleased) recorded between 1954 and 1959 broken into two sets of six records — volumes 1 & 3 — and one set of five records, with each set carrying a list price of $9.95 per *disc*. The sets were compiled by **Kiyoshi Koyoma** — that bloodhound of the jazz vaults — and originally issued in Japan (PolyGram Jazz imports them.)

Much of the material here is breathtaking: Sarah Vaughan's singing chills the spine again and again. Although the majority of the records Sarah made for Mercury, and its subsidiary Emarcy, were string-laden pop sessions, there are several important, relaxed jazz dates included here: a landmark session with, amongst others, **Clifford Brown,** a date with an **Ernie Wilkins**-led big band that features some smoking **Cannonball Adderley** (both on "Volume 1"); a wonderful live date with a trio of **Jimmy Jones, Richard Davis,** and **Roy Haynes** (where the cream of the unreleased material — 12 tracks — comes from,) a date with a Count Basie-less **Count Basie Orchestra,** a live session with horns, and a session with an augmented **Quincy Jones** big band (all on "Volume 3"). "Volume 2" — with arrangements by **Hal Mooney** — features the cream of the pop dates: including a marvelous set of **George Gershwin,** and a delightful **Irving Berlin** set with **Billy Eckstine.**

It must be pointed out that not all of this is worth reissuing: some of the worst songs in history — including a couple of laughable country-style numbers — are included here. Sarah's voice applied to a song like "Sweet Affection" ("Apples love sunshine, cherries love dew/Angels in Heaven, know I love you") is like **Dwight Gooden** pitching to the Pee-Wee League; it's a joke. Billie Holiday would have found irony there, Sarah Vaughan just belts them to the rafters. It raises the question of whether completeness is a virtue. I think it is: every great artist's career is best understood by a close study of his or her entire *ouevre.* One can lift the stylus over the dross, and compact disc listeners can program the set any way they want. These are not, mind you, sets for the casual listener — they are for the serious fan and/or collector which raises the question of what Sarah Vaughan collectors who have all this material, but want the 35 unreleased tracks, are to do.)

Nit-pick: the booklet enclosed in each set is insufficient. They are CD-sized pamphlets that are confusing to follow and lack comprehensive liner notes. What they do have — of all things — is full lyrics to all the songs. The Japanese have usually done better.

PolyGram has also just brought out "The Complete **Helen Merrill** On Mercury," a four record boxed set. This is the other side of jazz singing — Helen Merrill has a small voice, but she is a consummate jazz interpreter. Helen Merrill's singing is like a morning mist — Sarah Vaughan's singing is like a weather pattern. These four LPs — all of five albums recorded between 1954 and 1958 — are superb: Helen's serene, melancholy singing — on almost uniformly fine material — is set perfectly into lovely jazz contexts, including small group sessions with the likes of **Clifford Brown, Jo Jones, Bill Evans,** and **Oscar Pettiford,** and orchestral settings well-arranged by **Gil Evans, Johnny Richards,** and Hal Mooney. It can be recommended — all of it — without hesitation. It too has skimpy accoutrements, and it too lists for $9.95 per disc.

I'll say it again: *this* is the way to treat jazz. I doff my hat to PolyGram Jazz yet again.

TOP 40 ALBUMS

★ AVAILABLE ON COMPACT DISC

			Weeks On Chart
1	**MAGIC TOUCH ★** STANLEY JORDAN (Blue Note BT 85101)	1	55
2	**BLACK CODES (From The Underground) ★** WYNTON MARSALIS (Columbia FC 40009)	2	25
3	**FABLES** JEAN LUC PONTY (Atlantic 81276)	3	23
4	**ANOTHER PLACE** HIROSHIMA (Epic BFE 39938)	5	21
5	**ALTERNATING CURRENTS ★** SPYRO GYRA (MCA 5606)	4	40
6	**DECEMBER ★** GEORGE WINSTON (Windham Hill/A&M WH-1025)	6	73
7	**OASIS** JOE SAMPLE (MCA 5481)	7	32
8	**LOVE WILL FOLLOW** GEORGE HOWARD (TBA-TB 210)	16	2
9	**SKIN DIVE** MICHAEL FRANKS (Warner Bros. 25275-1)	9	42
10	**GRP LIVE IN SESSION ★** (GRP-1023)	11	9
11	**EXPLOSION** PAQUITO D'RIVERA (Columbia FC 40156)	15	6
12	**FLOPPY DISK** KIRK WHALUM (Columbia FC 40221)	14	7
13	**VOCALESE ★** THE MANHATTAN TRANSFER (Atlantic 81266-1)	13	34
14	**SCHUUR THING ★** DIANE SCHUUR (GRP-1022)	10	18
15	**A WINTER'S SOLSTICE** VARIOUS (Windham Hill/A&M WH-1045)	8	17
16	**CELEBRATE** PERRI (Zebra/MCA ZEB5684)	18	7
17	**DANCING IN THE SUN** GEORGE HOWARD (TBA TB205)	12	48
18	**ACOUSTICITY** DAVID GRISMAN (Zebra/Acoustic ZEA 6153)	17	10
19	**HARLEQUIN ★** DAVE GRUSIN & LEE RITENOUR (GRP 1015)	19	51
20	**RIGHT ON THE MONEY** CABO FRIO (Zebra/MCA 2EB5685)	22	6
21	**THIS SIDE UP** DAVID BENOIT (Spindle Top STP 104)	24	6
22	**SOUL SCAPE** ROB MULLINS (RMC 1005)	21	6
23	**WALKIN' WITH YOU** TIM EYERMANN'S EAST COAST OFFERING (MCA 5589)	20	14
24	**PARKER'S MOOD** SADAO WATANABE LIVE AT BRAVAS CLUB '85 (Elektra 60475)	27	2
25	**YOU MIGHT BE SURPRISED** ROY AYERS (Columbia FC 40022)	26	21
26	**ROAD HOUSE SYMPHONY** HANK CRAWFORD (Milestone M-9140)	28	4
27	**STATE OF THE ART** JIMMY McGRIFF (Milestone M-9135)	29	4
28	**A HOUSE FULL OF LOVE MUSIC FROM THE BILL COSBY SHOW** GROVER WASHINGTON JR./ VARIOUS ARTISTS (Columbia FC-40270)	30	3
29	**STILL WARM** JOHN SCOFIELD (Gramavision 18-8508)	31	2
30	**DIALECTS** JOE ZAWINUL (Columbia FC-40081)	32	3
31	**ATLANTIS** WAYNE SHORTER (Columbia FC 40055)	23	25
32	**ALONE/BUT NEVER ALONE** LARRY CARLTON (MCA 5689)	DEBUT	
33	**AUTUMN ★** GEORGE WINSTON (Windham Hill/A&M WH-1012)	25	55
34	**WHITE WINDS ★** ANDREAS VOLLENWEIDER (CBS FM 39963)	34	58
35	**PIANO SAMPLER★** VARIOUS ARTISTS (Windham Hill/ A&M 1040)	33	13
36	**WARNING ★** BILLY COBHAM (GRP-A-1020)	36	25
37	**SOARING THROUGH A DREAM** AL DI MEOLA (Manhattan ST-53011)	36	30
38	**AL JARREAU IN LONDON★** (Warner Bros. 25331)	37	28
39	**FANTASY** RAMSEY LEWIS (Columbia FC 40108)	38	19
40	**REJUVENATION** LONNIE LISTON SMITH (Doctor Jazz FW-40063)	39	20

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

FEATURE PICKS

AN ELEGANT EVENING — George Shearing/Mel Torme — Concord Jazz CJ-294 — Producer: Carl E. Jefferson — List: 8.98

Mel Torme, whose voice has the approximate consistency of chocolate mousse, and George Shearing, whose piano playing is musical caviar, do wonders with Great American Songs by the likes of Arlen, Mercer, Burke, and Van Heusen — pure champagne. The epitome of class, taste, and gentility and one of the purest albums of vocal ballads in ages. "An Elegant Evening" indeed.

BREAKTHROUGH — Eddie Daniels — GRP A-1024 — Producers: Jorge Calandrelli, Eddie Daniels, Ettore Stratta — List: 9.98 — Bar Coded

Another GRP fusion project: this is an unusual, and surprisingly successful, fusion of jazz and classical music. Eddie Daniels has clarinet chops to burn and he had the good sense to tack a swinging jazz rhythm section onto the London Philharmonic Orchestra. The centerpiece is Jorge Calandrelli's attractive "Concerto for Jazz Clarinet and Orchestra." A well-tempered effort, and a welcome return of Eddie Daniels to the recording studio.

I JUST WANT TO SING — Joe Williams — Delos DMS 4004 — Producers: Joe Williams, John Levy, Johnny Pate — List: 9.98

One of the best we've got in a loose-as-a-goose session that displays his versatility: we get blues, ballads, spirituals, country corn and Basie. We also get "Lockjaw" Davis, Benny Golson, Thad Jones, Norman Simmons and other masters of time and space. If Joe Williams just wants to sing, that's fine by us.

THE BOHEMIANS — Skywalk — Zebra ZEB 5715 — Producer: Graeme Coleman — List: 8.98 — Bar Coded

One of the best of the contemporary fusion bands in a rocking set of originals. Keyboardist Graeme Coleman, guitarist Harris Van Berkel, and saxophonist Tom Keenlyside divied up the composing chores and they are sure to give themselves — along with rhythm team Kat Hendrikse, Jim McGilverary, and Rene Worse — plenty of room to smoke.

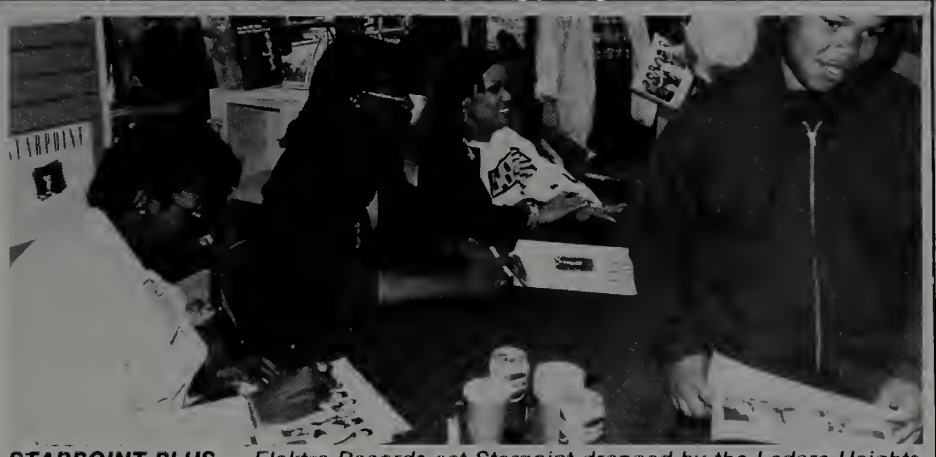
SHOP TALK

Stephen Padgett, Los Angeles

DIGITAL MUSIC PRODUCTS — If you don't already know about this company and its exceptional compact disc products, you are missing a truly important opportunity to sell tons of CDs. None of the artists are exactly household names yet. **Flim And The BBs, Warren Bernhardt, The Pugh-Taylor Project** may not win the big prize in a name recognition contest, but the records they make are state-of-the-art digital CDs and through the good fortunes of some strong word-of-mouth and some favorable consumer press, are selling by the truckload. I have only heard three titles — "Tunnel" by Flim & The BBs, "Warren Bernhardt Trio '83," and "**Bob Mintzer** Big Band" — and all of them feature sterling performances of mostly fusion-ey jazz. The artists signed to the label are joined by some of the best contemporary jazz sidemen, including **Eddie Gomez, Peter Erskine, John Abercrombie, Randy** and **Michael Brecker** and others. The recordings, in addition to being exceptional compositionally, are music to the ears of those with an audiophile bent — and some audiophiles I know are bent indeed! For information on the complete **Digital Music Products** catalog, contact **Barb Crofoot** in New York at 212-315-4333.

BIG TIME RECORDS — Whoa! **Big Time Records** is going big time for sure. The Aussie label that set up shop here stateside last year has just sent us word on some of its new release doings. We are thrilled to learn that Scotland's drunkest, and perhaps most unique, band will have its record, "The Clock Comes Down The Stairs," released in the United States. **Microdisney** has long been a creative if not commercial success in the U.K. It's great to learn the record will reach these shores. Also, coming from Big Time, "Positively Dumptruck" by **Dumptruck.** The album is produced by **Don Dixon** and the music is described as a "blend of Bansheesque **Moby Grape** with a touch of **Pink Floyd.**" I can hardly wait. **Alex Chilton,** a Box Top looking for redemption, will have another record out in early April. Critically acclaimed and mischievous **The Jazz Butcher,** another U.K. licensee for Big Time, will turn its wild **Velvet Underground**-informed soul music on an unsuspecting U.S. audience. And finally, you already know about **Hoodoo Gurus.** The down under rock sensation has been a great seller for Big Time for a while now. **Mark Kates** of Big Time told me at the NARM Convention that Big Time has just pacted with Elektra Records to bring you Hoodoo Guru's current smash "Mars Needs Guitars." The major label push will be just the thing to bring this band to the American public.

MOVIE MOGUL PROMOTION AT MCA — Video distributor **Commtron** announced that retailers ordering at least 72 pieces via **MCA Home Videos** newest promotion, "Be A Movie Mogul," will receive a free display rack, 15 percent advertising money, 25 percent stock balancing option and free freight. The telemarketing number for Commtron is 800-621-1333.



STARPOINT PLUS *— Elektra Records act Starpoint dropped by the Ladera Heights, CA Music Plus store to visit with their legion fans and sign autographs. Starpoint's album "Restless" is a crossover hit and title track third single debuted on* Cash Box' *Top 100 Singles this week at 87 bullet.*

A RUSH JOB AT A&M HOME VID — Steve Macon-Lessinger, national sales/marketing manager for A&M Home Video, announced that due to demand, music videos by **Falco** and **Atlantic Starr** will be rush released. Watch for details.

IT'S MICKEY MOUSE, AND POOH TOO — Walt Disney Home Video has announced plans to launch an aggressive promotion dubbed "Disney's Wonderland Sale." The sale features eight renowned feature films on VHS and Beta — including the fifth full-length animated entry in "The Classics" series, *Alice In Wonderland* — at a $29.95 suggested retail price. Additionally, five all-animated featurettes and cartoon collections are priced at $14.95. The sale will be supported by a full line of catchy P-O-P and $1.5 million in marketing support, which will include an aggressive hard print advertising campaign. In addition to *Alice In Wonderland,* Disney includes in the package *The Absent-Minded Professor, Bedknobs And Broomsticks, 20,000 Leagues Under The Sea, The Happiest Millionaire, The Parent Trap, Davy Crockett, King Of The Wild Frontier, Davy Crockett And The River Pirates, Winnie The Pooh And The Honey Tree, Winnie The Pooh And The Blustery Day, Winnie The Pooh And Tigger Too* and two new cartoon collections, *Mickey Knows Best* and *The Importance Of Being Donald.*

TOP 40 COMPACT DISCS

1	**BROTHERS IN ARMS ★** — 15.98 — DIRE STRAITS (Warner Bros. 25264-2) WEA	1	44
2	**PROMISE** — SADE (Portrait RK 40263) CBS	2	11
3	**THE BROADWAY ALBUM** — BARBRA STREISAND (Columbia CK 40092) CBS	3	14
4	**SCARECROW** — JOHN COUGAR MELLENCAMP (Riva 824 865) POL	4	23
5	**NO JACKET REQUIRED** — 15.98 — PHIL COLLINS (Atlantic 81240-2) WEA	6	47
6	**WHITNEY HOUSTON** — (Arista JRCD-8221) RCA	7	27
7	**HEART** — HEART (Capitol CDP-46157) CAP	5	8
8	**WELCOME TO THE REAL WORLD** — MR. MISTER (RCA PCD 1-7180) RCA	8	10
9	**STEREOTOMY** — THE ALAN PARSONS PROJECT (Arista ARCD-8384) RCA	11	6
10	**AFTERBURNER** — 15.98 — ZZ TOP (Warner Bros. 25342) WEA	12	18
11	**BORN IN THE U.S.A.** — BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	10	81
12	**MIAMI VICE** — ORIGINAL TELEVISION SOUNDTRACK (MCA MCAD-6150) MCA	9	19
13	**THE DARK SIDE OF THE MOON** — PINK FLOYD (Capitol CDP-46001) CAP	14	81
14	**LITTLE CREATURES** — 15.98 — TALKING HEADS (Sire 2-25305) WEA	17	34
15	**THE DREAM OF THE BLUE TURTLES** — STING (A&M CD 3750) RCA	13	35
16	**CHRONICLES** — CREEDENCE CLEARWATER REVIVAL (Fantasy FCD 623-CCR2) IND	18	29
17	**SONGS FROM THE BIG CHAIR** — TEARS FOR FEARS (Mercury 824 300-2) POL	15	50
18	**KNEE DEEP IN THE HOOPLA** — STARSHIP (Grunt/RCA 5488) RCA	20	19
19	**IN SQUARE CIRCLE ★** — STEVIE WONDER (Tamla/Motown TAMD 06134) MCA	16	21
20	**DIAMOND LIFE** — SADE (Portrait RK 39581) CBS	22	47
21	**GREATEST HITS** — 15.98 — THE CARS (Elektra 60464) WEA	24	11
22	**WHITE CITY-A NOVEL** — 15.98 — PETE TOWNSHEND (Atco 90473) WEA	19	9
23	**ROCK A LITTLE** — 15.98 — STEVIE NICKS (Modern/Atlantic 90479) WEA	21	9
24	**POWER WINDOWS ★** — RUSH (Mercury 826 098) POL	23	11
25	**GREATEST HITS VOLUME I & II** — BILLY JOEL (Columbia J2K 40121) CBS	25	30
26	**RECKLESS** — BRYAN ADAMS (A&M CD-5013) RCA	26	61
27	**DECEMBER** — GEORGE WINSTON (Windham Hill CD 1025) RCA	27	21
28	**DEJA VU** — CROSBY, STILLS, NASH & YOUNG (Reprise 19118) WEA	28	17
29	**BIG NOTES** — FLIM AND THE BB'S (Digital Music Products CD454) IND	30	6
30	**THE BEST OF ELVIS COSTELLO** — ELVIS COSTELLO (Columbia C2K 40121) CBS	35	2
31	**Z O S O** — LED ZEPPELIN (Atlantic 2-19129) WEA	33	2
32	**STRANGER IN TOWN** — BOB SEGER (Capitol CDP7-46074) CAP	DEBUT	
33	**BIOGRAPH** — BOB DYLAN (Columbia 38830) CBS	29	10
34	**A DECADE OF STEELY DAN** — STEELY DAN (MCA MCAD-5570) MCA	31	5
35	**MEMORIES** — BARBRA STREISAND (Columbia CK 37678) CBS	DEBUT	
36	**LISTEN LIKE THIEVES** — 15.98 — INXS (Atlantic 81277-2) WEA	32	3
37	**DOG EAT DOG** — 15.98 — JONI MITCHELL (Geffen 2-24074) WEA	37	6
38	**ONCE UPON A TIME** — SIMPLE MINDS (A&M/Virgin 5092) RCA	34	14
39	**RIPTIDE ★** — 15.98 — ROBERT PALMER (Island 90471-2) WEA	36	8
40	**THAT'S WHY I'M HERE** — JAMES TAYLOR (Columbia CK 40052) CBS	39	10

★ INDICATES FULL DIGITAL RECORDING

FILMUSIC

Peter Berk, Los Angeles

TV OR NOT TV? — Remember when a TV show being in color merited a special announcement? Remember Pop Tarts and Nestles Quick in front of the tube (wait-that still sounds good)? Remember the tortuous frustration of seeing Fred locked out of his house or the countless near-rescues of those seven stranded castaways? How about the Robinsons' endless quest for earth as they drifted helplessly lost in space? Do the names Chip, Robbie, Ernie, Rob Petrie, Tony Nelson, Herman Munster, Bruce Wayne, Aunt Bea, Oliver Wendell Douglas and "99" ring a bell? Well, never was that seemingly innocent era (when many of us were growing up along with television itself) more powerfully evoked than with the recent release by TeeVee Toons of the two-record set, "Television's Greatest Hits." That this unique collection has generated such strong retail action *is* a testament to our nostalgic impulses, yet people have *also* discovered what they by and large never realized before; most of these themes are extremely good pieces of music. **Steve Gottlieb,** founder of TeeVee Toons, knew we'd react this way, and that's why he put considerable time and money into making the concept work. Well, let's now go to Steve in New York . . . are you there? . . . we seem to be having some technical difficulties . . . please stand by. Alright, we've got you now. *First, please tell us what roadblocks you faced in making the album a reality.* "Going into it, everyone thought I was crazy. We spent a wild amount of money on this, but I wanted to do it with a great deal of care. Everyone else who's dealt with a project like this has done it in an exploitative fashion." *It would appear you did this not simply to make money, but because you must have grown up loving these songs yourself.* "Exactly wrong. I had no greater passion for these songs than the average consumer, but I *did* know there would be a market for this kind of collection. I realized this was great music which had been totally ignored. You have some of the best talents in American music writing these short, discreet, often jazzy, stage pieces. When you hear these themes now, it's like hearing them for the very first time." *How about getting the rights?* "It was a complete nightmare. No one wanted to talk to me. It took months just to get people's attention. It all happened very slowly. The rights, in many cases, have changed hands several times." *How did you select the themes you ended up with?* "If I had been doing an exploitative package, I would have simply chosen the most familiar themes, or the ones I could have gotten for the least money. Instead, the idea was to have each theme pave the way for the next, for the music to not only represent a show, but a style of music. Some of the oddball pieces chosen, like *Surfside 6* or *Fireball*, were intended to flesh out the whole genre and make the album richer." *What condition were the original recordings in for the most part?* "Unfortunately, the industry has, to a ridiculous degree, abused its past. No one really imagined this music was worth anything. It was really in the wastebin. We had to re-create a fair number of titles, a few on purpose because the originals weren't in a form we could use. It was a judgement call all the way." *How surprised have you been by the album's popularity?* "I really expected it to do well from the start. I didn't expect it to be a hit, for radio to program it, for clubs to be playing it. I did expect to sell records. I'm still hoping to sell a million. I see this as eventually going platinum. It's still very strong after three months in release." *What's next for TeeVee Toons?* "This week, we're shipping our first 12-inch, which is *The Jetsons* backed with a new dance medley of about 30 titles we put together. It's a very hot track we spent a lot of money on. It's first and foremost a dance track. In June, we'll be out with *Volume II*, also a two-album set of themes from the fifties and sixties. We also have about six releases set for the fall." *Thank you so much, Steve and thank you for the way you've handled an important part of many of our childhoods. Toon in next week, same bat channel.*

IN THE PINK *— Pictured here at a special premiere of* Pretty In Pink *are David Anderle, director of film music for A&M Records and Andrew McCluskey of Orchestral Manoeuvres In the Dark. OMD's "If You Leave," featured on the* Pink *soundtrack, is currently climbing the pop charts.*

ODDS AND ENDS — Congratulations to Mr. R. for his best song victory and to Mr. B. for his best score victory??? **Stan Milander,** president of Bart/Milander, a top L.A. agency which handles film composers, will be at the helm of a day-long seminar dealing with television and film music to take place on Saturday, May 3 during the 1986 Music Business Symposium at the Ambassador Hotel. Four expert panels will be on hand over the course of the day to help professionals bolster their knowledge of their craft. For more info about this event (which is being co-sponsored by ASCAP), please call (213) 273-1951 .

KEENE OBSERVATIONS *— Tommy Keene, whose Geffen debut album is ironically titled "Songs From the Film," is pictured in Los Angeles during a break from shooting his scenes in* Out Of Bounds, *a forthcoming Columbia Pictures relase. Shown here on the set are (l-r): director Richard Tuggle; Keene; actor Anthony Michael Hall; Geffen A&R executive John David Kalodner; Columbia Pictures' vice president of music Gary LeMel; and producer John Tamoff.*

Enigma's Success With Soundtracks Is Really No Mystery At All

By Peter Berk

LOS ANGELES — Wes Hein, president of California-based Enigma Records, knew the soundtracks from such films as *The Terminator, Return Of The Living Dead, Delta Force, Runaway Train* and *King Solomon's Mines* would never generate sales on the order of, say, *Footloose* or *Flashdance*. And he was right. What he also knew was that there *is*, nevertheless, a sizeable retail market for non-song, and even non-pop oriented 'traditional' film scores. And once again, he was absolutely right. As a result of Hein's personal fondness for and consistent support of the genre, Enigma has emerged lately as one of the more formidable suppliers of quality motion picture music.

There's no question both the major and independent labels have come to recognize the inherent creative and financial plusses in dealing with soundtracks. For obvious commercial reasons, however, the larger record companies give the most attention to 'poptracks,' leaving the fate of countless *orchestral* scores at the mercy of the independents. Since many of these smaller labels have *also* passed up the chance to handle the less youth-oriented scores, Enigma has basically become the proverbial knight on a white horse for lovers of film music. Beyond the input of Hein himself, this is due in great part to the label's modest overhead, which allows for sales of even 40,000 or 50,000 records to be profitable. Also, Enigma has no need to always be concerned with releasing hit singles from its soundtracks.

During its six years of existence, Enigma has based most of its success on unusual punk and metal releases. Nevertheless, as Hein pointed out in a recent interview, "we were importing many obscure soundtracks right from the beginning, since I've always been a definite soundtrack and film enthusiast. A small independent punk film called *Suburbia* gave us our own first soundtrack release, but with *The Terminator*, we truly received our baptism into the world of film music."

In fact, the score to the Arnold Schwarzenneger film, composed by Brad Fiedel, turned into a surprise hit for Enigma, showing solid retail viability from the moment it was released late in 1984. "What we learned with *The Terminator*," Hein recalled, "was a very good and very important lesson. We had always been told soundtracks do well at first and then quickly drop off like the films themselves, never becoming catalogue records, with a very few exceptions. With *that* album, we realized that isn't necessarily true, because the film not only had a substantial theatrical life, but did extremely well on cable and videocasette, which kept the soundtrack in the spotlight for a long time."

In 1985, Enigma scored another direct hit with the soundtrack from *The Return Of The Living Dead*, which featured cuts from such appropriately named groups as 45 Grave and The Damned. While Hein has basically avoided the compilation approach, he's particularly proud of this soundtrack because the songs weren't simply thrown together, but rather carefully selected for inclusion in the movie and on the album. This year, in addition to the already-mentioned releases, Enigma product will include the soundtracks for such films as *Terrorvision, Creepers* and *Troll*.

According to Hein, "one of the main reasons we're so committed to soundtracks is that you've got these tremendously talented musicians, people like Jerry Goldsmith (*King Solomon's Mines*); Trevor Jones *(Runaway Train);* Alan Silvestri *(Delta Force)* . . . people who turn out these marvelous scores that could otherwise be forgotten by the public. For many producers, especially if an expensive picture is involved, the thought of selling even 100,000 records isn't all that thrilling. I think that's really starting to change now, though. Before, it may not have made sense to spend money putting together anything but a hits collection type of soundtrack, but these days, there are so many cross promotions, and so much public awareness of soundtracks."

It would also appear the public has grown increasingly fond of listening to purely orchestral works of music. This trend has accounted not only for the popularity of such artists as George Winston and Ry Cooder, but has resulted in the high-charting status of several film themes, including *Terms Of Endearment* and *St. Elmo's Fire*. This is where Enigma's unique niche in the soundtrack field lies, as Hein noted. "We're going to basically stay away from the *Footloose*-type scores. What we can do best is take a score like *Runaway Train*, which obviously has no hit singles on it and would probably be of no interest to the major labels, and generate strong sales. That album, like our other recent soundtracks, has done very well, but even if sales look to be 10,000, we're interested if the music is good. We're not interested in teen-exploitation films, for example, because the quality of the material is so poor. The only soundtracks we handle are the ones we can be proud of."

NASHVILLE FORUM

Tom McEntee, Nashville

"The sky is falling! The sky is falling!" yelled Chicken Little.

"Wow!," said Hanky Panky. "That's terrible! Uh . . . how do you know the sky is falling?"

"Well, because people are saying that our music is stale and flat and they won't buy it anymore. Oh, woe is me. The sky is falling! The sky is falling!"

"Oh, my God!" moaned Hanky Panky and he ran over to the tavern on the Row to tell all his friends, "the sky is falling!"

"No kidding," said his friends, Ducky Lucky, Goosy Lucy and Debbie Dish (?). "Who told you that?"

"Well, it's all over the newspapers," replied ole Hanky. "Everybody's taking payola and drugs and indies are all crooks and whores and so forth and stuff."

Here Hanky Panky paused to inhale, for he was out of breath from all of his reporting of the daily news.

"Criminently!!" expletived Ducky and Goosy, while Debbie redid her makeup. "That sure does sound like the sky is falling, all right!"

And off they sped in Debbie's brand-new, unpaid-for Mazda RX-7 (For Debbie was a high-priced exec in the business of music).

"The sky is falling! The sky is falling!" sang Ducky and Goosy in unison, while Debbie read a corporate memo that said, "If the sky is truly falling, XYZ Corporation should not be denied its rightful share of the Falling Sky market, so we will position ourselves accordingly."

"We know the sky is falling," bitched the crowd at the corner table at the Music Row Club. "Who do you think it's been falling on all these years? Here, we are, the greatest thing since gravy and biscuits and no one wants to let us happen. Sure, the sky is falling. It's all a plot by the big shots in their ivory towers."

And from there, the gospel spread like wildfire. Of course the sky was falling, everyone began to agree. And it was all because of this newfangled music, they nodded to each other. The sky just didn't go around falling like this back in the days of Hank and Lefty and Webb and Porter. No sir. Naturally the sky was falling. What would you expect with some of the stuff that's passing itself off as country music nowadays.

Hanky Panky, Ducky Lucky and Goosy Lucy and yes, even Debbie Dish all ran indoors so that when the rest of the sky fell it wouldn't mess up their new threads. And there, huddled in little knots in the corners were others of like attitude.

The sky . . . boo-hoo . . . is . . . boo-hoo . . . falling," they sobbed, hiccupingly. "Sales are down, we're losing in the ratings, corruption is rampant, no one will give us a break, stations won't play the old artists, the records are too vinylish, radio hates the new music, producers hate the publishers, our accounts won't pay us and Ma Bell is gonna cut off our phones on Monday. Boo-hoo-hoo . . ."

Meanwhile Willy Nilly, Turkey Lurky and Henny Penny who were busy in their offices, innovating and being involved in other creative and constructive ventures, had not been informed that the sky was falling, so they foolishly continued toward their goals, blind to such weighty matters as falling skies.

And when the crowds left the bars, fortified as they were against the crumbling firmament, with courage of Jack Daniels, Johnny Walker and Ernest and Julio Gallo, there was not one reported instance of serious, physical injury stemming from the breaking up of the heaven.

And when the foolish ones who had no time to read the headlines of sky-falling left their offices, neither were they bruised or battered.

Which all goes to prove that God protects drunks and fools.

HOT TUB FEVER? *— Sure looks like it! Some of the visitors to United Stations' suite during Country Radio Seminar joined their hosts in some crazy antics. Pictured here are (**center with tie**), United Stations' Ed Salamon, MCA new artist Robert Vega, Tom Wopat (**in the back**), T.G. Sheppard, the other half of the Vega Brothers Ray Vega, United Stations' Joni Silverman, MTM songstress Judy Rodman, country newcomer, Motion/Evergreen recording artist Gennetta Jones, United Stations' Tom Roland and WHN's Susan Storms.*

TOP 50 ALBUMS

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

		Weeks On 3/22	Chart
1	**ROCKIN' WITH THE RHYTHM ★□** THE JUDDS (RCA/Curb AHL1-7042)	2	18
2	**LIVE IN LONDON ★** RICKY SKAGGS (Epic FE 40103)	3	17
3	**WON'T BE BLUE ANYMORE** DAN SEALS (EMI-America ST-17166)	1	25
4	**SOMETHING SPECIAL ★□** GEORGE STRAIT (MCA 5605)	7	28
5	**GREATEST HITS** EARL THOMAS CONLEY (RCA AHL1-7032)	5	19
6	**SHAKIN'** SAWYER BROWN (Capitol/Curb ST-12438)	6	23
7	**ALABAMA GREATEST HITS ★** ALABAMA (RCA AHLI-7170)	9	5
8	**I HAVE RETURNED** RAY STEVENS (MCA 5635)	4	22
9	**OLD FLAME ★** JUICE NEWTON (RCA AHL1-5493)	10	16
10	**A MEMORY LIKE YOU** JOHN SCHNEIDER (MCA 5668)	14	7
11	**THE HEART OF THE MATTER ★□** KENNY ROGERS (RCA AFLI 7023)	8	19
12	**STREAMLINE ★** LEE GREENWOOD (MCA 5622)	12	27
13	**GREATEST HITS VOL. 2 ★** HANK WILLIAMS, JR. (Warner Bros./Curb 1-25328)	13	17
14	**ANYTHING GOES** GARY MORRIS (Warner Bros.1-25279)	11	30
15	**WHO'S GONNA FILL THEIR SHOES** GEORGE JONES (Epic FE 39598)	17	27
16	**RHYTHM AND ROMANCE ★■** ROSANNE CASH (Columbia FC 39463)	16	40
17	**THE FORESTER SISTERS** THE FORESTER SISTERS (Warner Bros. 1-25314)	15	27
18	**HALF NELSON** WILLIE NELSON (Columbia FC 39990)	18	24
19	**SOMETHING TO TALK ABOUT** ANNE MURRAY (Capitol/EMI SJ-12466)	24	6
20	**HIGHWAYMAN** W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	22	45
21	**THERE'S NO STOPPING YOUR HEART** MARIE OSMOND (Capitol/Curb ST-12414)	21	27
22	**HANG ON TO YOUR HEART ★** EXILE (Epic BFE 40000)	19	22
23	**SWEET DREAMS (MUSIC FROM THE MOTION PICTURE SOUNDTRACK) ★** PATSY CLINE (MCA MCA-6149)	20	21
24	**PARDNERS IN RHYME** THE STATLER BROTHERS (Mercury 422-824 420-1)	25	47
25	**PARTNERS, BROTHERS AND FRIENDS** THE NITTY GRITTY DIRT BAND (Warner Bros. 1-25304)	23	31
26	**GREATEST HITS ★□** GEORGE STRAIT (MCA 5567)	26	53
27	**HOWARD AND DAVID** THE BELLAMY BROTHERS (MCA/Curb-5586)	29	36
28	**FIVE-O ★** HANK WILLIAMS, JR. (Warner Bros./Curb 1-25267)	28	27
29	**LIFE'S HIGHWAY** STEVE WARINER (MCA 5672)	30	15
30	**40 HOUR WEEK ★■** ALABAMA (RCA AHL1-5339)	27	59
31	**ME & THE BOYS ★** THE CHARLIE DANIELS BAND (Epic-39878)	31	15
32	**WHOEVER'S IN NEW ENGLAND** REBA McENTIRE (MCA 5691)	36	3
33	**STAND UP** MEL McDANIEL (Capitol ST-12437)	32	22
34	**GREATEST HITS VOL. 2** RONNIE MILSAP (RCA AHL 1-5425)	33	44
35	**GREATEST HITS ★□** LEE GREENWOOD (MCA 5582)	34	47
36	**GET TO THE HEART** BARBARA MANDRELL (MCA 5619)	35	25
37	**THAT'S WHY I'M HERE ★** JAMES TAYLOR (Columbia FC 40052)	37	14
38	**CHASIN' RAINBOWS** CONWAY TWITTY (Warner Bros. 25294)	39	16
39	**THIRTEEN** EMMY LOU HARRIS (Warner Bros. 25352)	41	3
40	**NEW MOVES** DON WILLIAMS (Capitol ST 12440)	45	2
41	**GUITARS CADILLACS ETC. ETC.** DWIGHT YOAKAM (Warner Bros./ Reprise 25372-1)	DEBUT	
42	**WHEN LOVE IS RIGHT** CHARLY McCLAIN & WAYNE MASSEY (Epic FE-40249)	DEBUT	
43	**HARMONY** JOHN CONLEE (Columbia FC-40257)	DEBUT	
44	**TONIGHT WE RIDE** MICHAEL MARTIN MURPHEY (Warner Bros. 1-25369)	DEBUT	
45	**A FRIEND IN CALIFORNIA** MERLE HAGGARD (Epic FE 40286)	DEBUT	
46	**SONGS YOU KNOW BY HEART ★** JIMMY BUFFETT (MCA 5633)	38	13
47	**BORN YESTERDAY** THE EVERLY BROTHERS (Mercury 826 142-1)	48	3
48	**STEP ON OUT ★** THE OAK RIDGE BOYS (MCA 5555)	40	47
49	**THE VERY BEST OF JANIE** JANIE FRICKE (Columbia FC 40165)	42	19
50	**IT'S JUST A MATTER OF TIME** GLEN CAMPBELL (Atlantic America 90483-1)	43	12

HOT CUTS

The Judds — Rockin' With The Rhythm Of The Rain — (Rockin' With The Rhythm)
Alabama — The Fans — (Alabama Greatest Hits)
Dwight Yoakam — Burn Me — Guitars, Cadillacs — (Guitars, Cadillacs, Etc. Etc.)
Don Williams — Heartbeat In The Darkness — Then It's Love — (New Moves)
Hank Williams Jr.— New Orleans — (Five-O)
James Taylor — The Man Who Shot Liberty Valance — (That's Why I'm Here)
Waylon Jennings — Will The Wolf Survive — What You'll Do When I'm Gone — (Will The Wolf Survive)
Merle Haggard — A Friend in California — (A Friend in California)
Tanya Tucker — I'll Come Back As Another Woman — (Girls Like Me)
Reba McEntire — Don't Touch Me There — Little Rock — One Thin Dime — (Whoever's In New England)
Anne Murray — My Life's A Dance — (Something To Talk About)
Mark Gray — She Will — (That Feeling Inside)
Conway Twitty — Lay Me Down Carolina — (Chasin' Rainbows)
Larry Gatlin and the Gatlin Brothers — Can't Stay Away From Her Fire — (Smile)
Emmylou Harris — Lacassine Special — (Thirteen)

TOP 100 COUNTRY SINGLES

March 29, 1986

			Weeks On 3/22	Chart
1	**SHE AND I**	ALABAMA (RCA PB-14281)	1	10
2	**1982**	RANDY TRAVIS (Warner Bros. 7-28828)	6	4
3	**100% CHANCE OF RAIN**	GARY MORRIS (Warner Bros. 7-28823)	3	12
4	**YOU'RE SOMETHING SPECIAL TO ME**	GEORGE STRAIT (MCA 52764)	9	11
5	**DON'T UNDERESTIMATE MY LOVE FOR YOU**	LEE GREENWOOD (MCA 52741)	2	13
6	**WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)**	JOHN SCHNEIDER (MCA 52723)	4	15
7	**THINK ABOUT LOVE**	DOLLY PARTON (RCA PB-14218)	5	15
8	**NOW AND FOREVER (YOU AND ME)**	ANNE MURRAY (Capitol B-5547)	14	9
9	**CAJUN MOON**	RICKY SKAGGS (Epic 34-05748)	11	11
10	**WE'VE GOT A GOOD FIRE GOIN'**	DON WILLIAMS (Capitol B-5526)	12	11
11	**YOU SHOULD HAVE BEEN GONE BY NOW**	EDDY RAVEN (RCA PB-14250)	7	16
12	**ONCE IN A BLUE MOON**	EARL THOMAS CONLEY (RCA PB-14282)	15	8
13	**I COULD GET USED TO YOU**	EXILE (Epic 34-05699)	8	17
14	**FEELIN' THE FEELIN'**	THE BELLAMY BROTHERS (MCA/Curb MCA-52747)	17	8
15	**GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)**	THE JUDDS (RCA/Curb PB-14290)	23	7
16	**FAST LANES AND COUNTRY ROADS**	BARBARA MANDRELL (MCA 52737)	10	17
17	**HEART DON'T FALL NOW**	SAWYER BROWN (Capitol/Curb B-5548)	19	9
18	**IN OVER MY HEART**	T.G. SHEPPARD (Columbia 38-05747)	13	14
19	**I HAD A BEAUTIFUL TIME**	MERLE HAGGARD (Epic 34-05782)	21	9
20	**AIN'T MISBEHAVIN'**	HANK WILLIAMS JR. (Warner/Curb 7-28794)	27	6
21	**NOTHING BUT YOUR LOVE MATTERS**	LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-05764)	22	10
22	**YOUR MEMORY AIN'T WHAT IT USED TO BE**	MICKEY GILLEY (Epic 34-05744)	18	15
23	**SWEETER AND SWEETER**	THE STATLER BROTHERS (Mercury 884 317-7)	26	11
24	**EASY TO PLEASE**	JANIE FRICKE (Columbia 38-05781)	25	9
25	**YOU CAN DREAM OF ME**	STEVE WARINER (MCA 52721)	16	20
26	**THERE'S NO STOPPING YOUR HEART**	MARIE OSMOND (Capitol/Curb B-5521)	20	21
27	**ONE LOVE AT A TIME**	TANYA TUCKER (Capitol B-5533)	32	7
28	**TOMB OF THE UNKNOWN LOVE**	KENNY ROGERS (RCA PB-14298)	37	5
29	**SHOE STRING**	MEL McDANIEL (Capitol B-5544)	30	10
30	**LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY**	GIRLS NEXT DOOR (MTM B-72059)	34	9
31	**THE ONE I LOVED BACK THEN**	GEORGE JONES (Epic 34-05698)	24	18
32	**EVERY NIGHT**	PAKE McENTIRE (RCA PB-14220)	33	10
33	**WORKING WITHOUT A NET**	WAYLON JENNINGS (MCA 52776)	38	7
34	**TONIGHT WE RIDE**	MICHAEL MARTIN MURPHEY (Warner Bros. 7-28797)	35	8
35	**OKLAHOMA BORDERLINE**	VINCE GILL (RCA PB-14216)	29	18
36	**HOLD ON**	ROSANNE CASH (Columbia 38-05794)	41	7
37	**WHOEVER'S IN NEW ENGLAND**	REBA McENTIRE (MCA 52767)	44	6
38	**MIAMI, MY AMY**	KEITH WHITLEY (RCA PB-14285)	42	7
39	**I LOVE YOU BY HEART**	SYLVIA & MICHAEL JOHNSON (RCA PB-14217)	28	19
40	**HAPPY, HAPPY BIRTHDAY BABY**	RONNIE MILSAP (RCA PB-14286)	49	4
41	**COME ON IN (YOU DID THE BEST YOU COULD DO)**	THE OAK RIDGE BOYS (MCA 52722)	39	19
42	**PARTNERS, BROTHERS AND FRIENDS**	THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28780)	46	5
43	**HARMONY**	JOHN CONLEE (Columbia 38-05778)	47	6
44	**MAKIN' UP FOR LOST TIME**	CRYSTAL GAYLE/GARY MORRIS (Warner Bros. 7-28856)	40	18
45	**BOP**	DAN SEALS (EMI America B-8289)	43	28
46	**CARMEN**	GENE WATSON (Epic 34-05817)	51	5
47	**PLEASE BE LOVE**	MARK GRAY (Columbia 38-05695)	36	19
48	**YOU'LL NEVER KNOW HOW MUCH I NEEDED YOU TODAY**	CONWAY TWITTY (Warner Bros. 7-28772)	53	5
49	**DREAMLAND EXPRESS**	JOHN DENVER (RCA PB-14227)	31	15
50	**HONKY TONK MAN**	DWIGHT YOAKAM (Reprise 7-28793)	55	5
51	**JUST IN CASE**	THE FORESTER SISTERS (Warner Bros. 7-28875)	45	22
52	**MAMA'S NEVER SEEN THOSE EYES**	THE FORESTER SISTERS (Warner Bros. 7-28795)	58	3
53	**BORN YESTERDAY**	EVERLY BROTHERS (Mercury 884 428-7)	56	5
54	**LIFE'S HIGHWAY**	STEVE WARINER (MCA 52786)	60	3
55	**HURT**	JUICE NEWTON (RCA PB-14190)	48	21
56	**I THINK I'M IN LOVE**	KEITH STEGALL (Epic 34-05815)	62	5
57	**RADIO ROMANCE**	TOMMY ROE (MCA/Curb MCA-52778)	59	4
58	**YOU'RE NOBODY TILL SOMEBODY LOVES YOU**	RAY PRICE (Step One SOR 352)	64	3
59	**BACK HOME**	A.J. MASTERS (Bermuda Dunes Records C112)	65	4
60	**ARLENE**	MARTY STUART (Columbia 38-05724)	52	13
61	**CHARTBREAKER LIVING IN THE PROMISELAND**	WILLIE NELSON (Columbia 38-05834)	DEBUT	
62	**JULIET**	OAK RIDGE BOYS (MCA 52801)	68	2
63	**BABY WANTS**	THE OSMOND BROS. (EMI America/Curb B-8313)	66	3
64	**'TIL I LOVED YOU**	RESTLESS HEART (RCA PB-14292)	71	2
65	**YOU CAN'T KEEP A GOOD MEMORY DOWN**	JOHN ANDERSON (Warner Bros. 7-28748)	72	2
66	**DRINKIN' MY BABY GOODBYE**	THE CHARLIE DANIELS BAND (Epic 34-05835)	DEBUT	
67	**ALL WE HAD WAS ONE ANOTHER**	DON KING (Benchmark KXM-8601)	74	3
68	**I'LL TAKE YOUR LOVE ANYTIME**	ROBIN LEE (Evergreen EV-1039)	DEBUT	
69	**HILLBILLY HIGHWAY**	STEVE EARLE (MCA 52785)	76	2
70	**IT'S ONLY LOVE AGAIN**	VERN GOSDIN (Compleat CP-153)	77	2
71	**I FINALLY MADE IT TO YOU**	PATTI JAY (Intro I-0186)	75	2
72	**LET ME BE THE FIRST**	NICOLETTE LARSON (MCA 52797)	79	2
73	**REPETITIVE REGRET**	EDDIE RABBITT (RCA PB-14317)	DEBUT	
74	**GETTIN' TO THE HEART OF YOU**	JAY ERIC (BGM 011586)	81	2
75	**IF CHEATERS NEVER WIN**	JIMMY TUCKER (Ray RB 49112)	80	2
76	**THAT'S ONE TO GROW ON**	DOBIE GRAY (Capitol P-B-5562)	DEBUT	
77	**WHAT WOULD YOU DO**	SHELLY WEST (Warner Bros. 7-28769)	DEBUT	
78	**SHE HITS ME RIGHT BETWEEN THE LIES**	TO THE MAX (Track 45-102)	83	2
79	**BIRDS OF A FEATHER**	THE ALMOST BROTHERS (MTM B-72062)	61	5
80	**CELEBRITY**	DAVID FRIZZELL (Nashville America A1002)	89	2
81	**NORTH TO ALASKA THE GOLD RUSH IS GONE**	NORMAN WADE (NCR 326-A)	57	7
82	**FOREIGN AFFAIRS**	MICHAEL SHAMBLIN (F&L FL 548)	70	4
83	**LIVIN' IN A LOVIN' STATE OF MIND**	RANDY WAGNER (Door Knob DK 86-245)	88	2
84	**I'VE NEVER SEEN SO MUCH LOVE**	JADA KING (Evergreen EV 1038)	87	2
85	**IN LOVE WITH HER**	ADAM BAKER (Avista AV NSD 8610)	50	8
86	**SURROUNDED**	GLENN ENGLISH (CBT-12095)	DEBUT	
87	**LOVIN' YOU IS A GAMBLE**	PERRY LaPOINTE (Door Knob DK 86-244)	DEBUT	
88	**YOUR DADDY DON'T LIVE IN HEAVEN (HE'S IN HOUSTON)**	GENNETTA JONES (Motion MOT 1025)	DEBUT	
89	**FIRE IN YOUR TOUCH**	LARRY WAYNE KENNEDY (Jere 1002)	92	2
90	**AIN'T NO GETTING OVER (NEVER LOSING YOU)**	JOHNNY BEE (Universal Artist UAR 1049)	DEBUT	
91	**I HAD MY HEART SET ON YOU**	EMMYLOU HARRIS (Warner Bros. 7-28770)	67	5
92	**PLEASE BYPASS THIS EHART**	JIMMY BUFFETT (MCA 52752)	85	7
93	**OLD SCHOOL**	JOHN CONLEE (MCA 52695)	73	23
94	**RED NECK AND OVER THIRTY**	WAYNE KEMP & BOBBY G. RICE (Door Knob DK 86-243)	69	5
95	**MAKIN' LOVE**	MERCEDES (DB 86101)	82	3
96	**SUKYYAKI (MY FIRST LONELY NIGHT)**	BOOTS CLEMENTS (West W-719)	98	4
97	**LIFETIME GUARANTEE**	DONNY GOFF (CBT-1076)	DEBUT	
98	**AIN'T NO TELLIN'**	LEWIS STOREY (Epic 34-05786)	63	7
99	**LOVE HIM BACK TO GEORGIA**	VICKI LEE (Rustic R 1030)	78	4
100	**YOU ARE MY MUSIC, YOU ARE MY SONG**	CHARLY McCLAIN & WAYNE MASSEY (Epic 34-05693)	54	18

MOST ADDED

STRONG ADDS

Repetitive Regret — Eddie Rabbitt — RCA
I'll Take Your Love Anytime — Robin Lee — Evergreen
Drinkin' My Baby Goodbye — The Charlie Daniels Band — Epic
That's One To Grow On — Dobie Gray — Capitol
Juliet — The Oak Ridge Boys — MCA
Read My Lips — Marie Osmond — Capitol/Curb

STATION ADDS

WCMX — Leominster — Jeff Gill
Ray Price
Family Brown
Neil Young
Chance
Charly McClain & Wayne Massey
Dobie Gray
Willie Nelson
Judy Rodman
Eddie Rabbitt
Sweethearts of the Rodeo (Pick)
Jenny Chapman
Jack Strong
Bill Arwood
Johnny Duncan
Perry LaPointe
Johnny Lee & Lane Brody
Slewfoot
Glenn English

KWOC — Poplar Bluff — Terry Hester
A.J. Masters
Barbara Mandrell
Patti Jay
Gennetta Jones
Lyn Powell
Charly McClain & Wayne Massey
Chance
The Osmond Brothers
John Anderson (Pick)
Marie Osmond
Judy Rodman
Robin Lee
Dark Horse: Dobie Gray

WQKQ-FM — Dover — Dan Lunnie
Charly McClain & Wayne Massey
Eddie Rabbitt (Pick)
The Oak Ridge Boys
Dark Horse: The Charlie Daniels Band

KRZY — Albuquerque — Jerry Hardin
Rosanne Cash
Ronnie Milsap
Conway Twitty
The Forester Sisters (Pick)
Dark Horse: None

KEED — Eugene — Billy Pilgrim
Willie Nelson (Pick)
John Conlee
The Forester Sisters
John Anderson
Dark Horse: Vern Gosdin

WLWI-FM — Montgomery — Greg Mozingo
The Oak Ridge Boys (Pick)
Sweethearts Of The Rodeo
Judy Rodman
Jay Clark
Bobbi Lace
Glenn English
Dark Horse: Roy Clark

WVAM — Altoona — Rocky McCumbee
Jerry Reed
Eddie Rabbitt (Pick)
Barbara Mandrell
Del Reeves
Rebel
Tony Chance
Fred J. Horrell
Jenny Chapman
David Frizzell
Larry Wayne Kennedy
Jay Clark
Marty Gillan
Johnny Bee
Big Ernie Gibson
Dark Horse: Robin Lee

WACO — Waco — Bob Kirby
Nicolette Larson
Benny Wilson
Barbara Mandrell
Judy Rodman (Pick)
Willie Nelson
Marie Osmond
Juice Newton
Steve Wariner (RCA)
Johnny Bee
Don Malena
Lyn Powell
Norman Wade
Glenn English
Jay Clark
Del Reeves
Dark Horse: Bobbi Lace

KCTI — Gonzales — Jim Perkins
Slewfoot
Jenny Chapman
Big Ernie Gibson
Lanier McKuhen
Jay Clark
Johnny Bee
Tony Chance
Marty Gillan
Donny Goff
Glenn English
Rebel
Dark Horse: Fred J. Horrell

KBRQ — Denver — Jim Stricklan
Everly Brothers
Johnny Lee & Lane Brody
Sweethearts of the Rodeo
Don King
Lisa Childress
Marie Osmond

HOT PHONES

SHE AND I — ALABAMA — RCA

GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS) — THE JUDDS — RCA/CURB

1982 — RANDY TRAVIS — WARNER BROS.

You're Something Special To Me — George Strait — MCA
Now And Forever (You And Me) — Anne Murray — Capitol
Cajun Moon — Ricky Skaggs — Epic
Happy, Happy Birthday Baby — Ronnie Milsap — RCA

Michael Martin Murphey (Pick)
Dark Horse: None

KSOP-FM — Salt Lake City — Wade Jessen
Steve Earle
Johnny Bee
Eddie Rabbitt
Big Ernie Gibson
Willie Nelson
Johnny Lee & Lane Brody
Tony Chance
Barbara Mandrell
Perry LaPointe
Dobie Gray
Charlie Pride
Jerry Reed
Fred J. Horrell
Don Malena
Marie Osmond (Pick)
Dark Horse: The Osmond Brothers

WKMF — Flint — Shelly James

Reba McEntire
Eddie Rabitt — (Pick)
Steve Wariner
The Forester Sisters
Dark Horse: None

KASE-FM — Austin — Steve Gary
John Anderson (Pick)
Willie Nelson
Charley McClain & Wayne Massey
Dark Horse: Sweethearts of the Rodeo

WTVR — Richmond — Mike Allen
Chance (Pick)
The Osmond Brothers
Charly McClain & Wayne Massey
Lyn Powell
Johnny Lee & Lane Brody
Don King
Johnny Bee
Dark Horse: Dobie Gray

WHOEVER'S IN NEW ENGLAND WITH REBA *— Reba McEntire has completed work on her first music video "Whoever's In New England," from the LP and single of the same name. The video was shot on location in Boston. Pictured (l-r) are: producer/director of the video Jon Small, Reba and writer/director Jeff Schock.*

Newcomers To Nashville

Congratulations to three new sets of parents in the radio and music industry: Crystal Gayle and husband Bill are the proud parents of newborn son Christos James, who was born March 10.

Nashville Promoter Bobby Witte and wife Diane welcomed Patrick Ryan, eight weeks early, into the world March 18.

WDAT's Al Risen and wife Cathy are happy to announce the birth of a daughter, Julia Risen on March 18, as well.

CASH BOX
WE TALK TO
PEOPLE THAT COUNT

BURNED LIKE A ROCKET BURNED UP THE CHARTS *— Celebrating his national Top 10 hit "Burned Like a Rocket," Billy Joe Royal celebrates with friends. Pictured from (l-r) are: record producer Nelson Larkin, Royal and booking agent Dan Wojcik. Future plans for Billy Joe include more records and more tours.*

SINGLE RELEASES

OUT OF THE BOX

DAN SEALS (EMI/America-B8311)
Everything That Glitters (4:50) (Pink Pig/Hall-Clement/Bob McDill—BMI) (D. Seals/B. McDill) (Producer: Kyle Lehning)

At the same time as Dan Seals was vaulting up the charts with his BIG "BOP"-per, *Cash Box* was picking up a lot of "Hot Cut" reports from radio on "Everything That Glitters," from the same album. It certainly "does" glitter — so much so that Capitol has yanked it to followup the "Bop" smash. This is a sparkling choice for those who like finely-crafted product.

ALBUM RELEASES

A FRIEND IN CALIFORNIA — Merle Haggard — Epic E48206 — Producer: Merle Haggard

Haggard's latest LP offers some nice selections, both upbeat and light. The album starts off on a good note with the title track highlighted by an instrumental break. "I Had A Beautiful Time," his latest single cut, is one of the most appealing tunes. There's the touching "This Time I Really Do," "The Okie From Muskogee's Comin' Home," which will probably please many long time fans, and a tribute to the Lone Star State, appropriately called "Texas." There's no lack of Haggard's classic style. It's strongly evident in "A Friend In California."

CHANGES — Tony Arata — Noble Vision/MCA-5687 — Producer: Don Tolle

A self-penned LP by Tony Arata offers an array of love and lost-love songs, ranging from the upbeat "Sometimes Love" to "They Don't Make 'Em Like That No More" and Arata's current single release, "Same Old Story." "Kinda Like You Love Me Too" hints of a rock flavor but it's plain to see from "Changes" that Arata seems to be sticking to mostly romantic songs. Jim Glaser helps with harmony on the LP.

DAVE AND SUGAR — Dave And Sugar — Dot/MCA-39050 — Producer: Nelson Larkin

Dave and Sugar have found a home at MCA's Dot label and their first LP release with their new "family" shows a distinct progression in style over the years, due (at least in part) to a progression of Sugars in that same period. At the same time listeners get to enjoy past hits, including "Queen of The Silver Dollar" on this effort. Harmony is still their strong suit and is especially shown off well in "How About Us," "My Angel Baby" and "Signal For Help."

PORTER WAGONER — Porter Wagoner — Dot/MCA-39053 — Producer: Fred Newell

Long-time country artist and Opry member Porter Wagoner says this new LP represents his kind of country — some old and some new. A few top hits from Porter's peers in the "biz" are contained here; the Cajun-styled "Louisiana Saturday Night," and the fast-moving bluegrass tune "Uncle Pen." A self-penned "Love Paid It All" is reminiscent of the early Porter Wagoner works. Real "country" music packed in these 10 cuts!

FEATURE PICKS

MARIE OSMOND (Capitol-5563)
Read My Lips (3:47) (MCA—ASCAP) (M. Blatte, L. Gottlieb) (Producer: Paul Worley)

Marie Osmond seems to have found a home in country music. After just coming off a number one single, she's released her latest, "Read My Lips," which should also do very well for her with its light and easy-flowing tempo.

MARK GRAY (Columbia 38-05857)
Back When Love Was Enough (3:00) (WB/Two Sons/Lodge Hall—ASCAP) (T. Seals, M. Reid) (Producers: Steve Buckingham and Mark Gray)

Strong, powerful vocals make "Back When Love Was Enough" a solid effort for Gray. Off the well-packed "That Feeling Inside" LP.

JUDY RODMAN (MTM B-72065)
Until I Met You (3:49) (King Coal—ASCAP) (H. Riddle) (Producer: Tommy West)

Another pick single off of Judy Rodman's LP titled "Judy." This one offers another fine example of Rodman's vocal skills and flexibilitiy in the studio. Very pretty.

TOM WOPAT (EMI/America)
True Love (Never Did Run Smooth) (3:25) (MCA/Don Schlitz/Maypop—ASCAP) (D. Schlitz, J. Rushing) (Producer: Jerry Crutchfield)

The second half of the Dukes has been nibbling around the edges of the country music scene while his ex-TV cousin, John Schneider, has been meeting with a strong helping of success. Previous Wopat efforts have been ho-hummers, but in this one it would appear that he has come up with a mouthful. (No small thanks to Jerry Crutchfield, who has constructed the exact perfect vehicle for him.) Whatever you've heard on Wopat before is like night and day compared to "True Love (Never Did Run Smooth)." Congratulations, Crutch, it looks like a bull's-eye.

BILL THORNBURY (MTM-72058)
Time And Time Alone (3:32) (Uncle Artie/Makin' Songs—ASCAP) (B. Aerts, C. Kelly) (Producer: Tommy West)

WRITER SIGNED *— Larry Hoppen recently signed a writer's agreement with BMI. This gave double cause for celebration as Larry and co-writer John Hall have the Oak Ridge Boys' new single release, "Juliet." Pictured (l-r): John Hall, Del Bryant of BMI, Hoppen, Don Light, Duane Allen of the Oaks and "Juliet" named for the song.*

INDIE ALBUM REVIEW

REMEMBER THE ALAMO — McCormick, Bowie and Carlisle — Chicken Scratch CS1836 — Producer: McCormick, Bowie and Carlisle

This LP originally began as an exercise in songwriting, more than three years ago between three Texas natives who were interested in their home state's history — particularly that of the Alamo. All cuts were penned by the three performers, McCormick, Bowie and Carlisle and fit securely into the theme of the LP, "Remember The Alamo." Choice cuts include "Lone Star," "Men Of The Alamo" and "Adios Senorita."

INDIE SINGLE REVIEWS

JIM GOLD (Jet Eye JE-1003)
Nice To Be With You (2:38) (Interior—BMI) (J. Gold) (Producers: John Powers, Cal Freeman, David Johnson)-Jet Eye Records, 14611 East Nine Mile Rd. Detroit, MI 48021

THE PRIMETIME BAND (Primetime PTR 1001)
Goodtime U.S.A (2:31) (Priti—BMI) (B. Daugherty) (Producer: Frank Evans)-Primetime Records, 217 Park Ave. Watseka, ILL 60970

BRUCE HAUSER AND THE SAWMILL CREEK BAND (Cowboy 45-201)
Somethin' Old Fashioned (2:57) (Remixed and remastered) (Lion'smate—ASCAP) (K. Vassy, D. Mackechnie) (Producer: Bob Monaco) Cowboy Records, P.O. Box 30754, Billings, MT 59107

TOMMY THOMASON (Ross 2001)
Movin' On Down The Road (2:46) (Acuff-Rose—BMI) (S. Shafer, M. Shafer)-Ross Records, 1123 Sterling Rd. Inverness, FL 32650

NEW FACES TO WATCH

Oklahoma's Adam Baker has garnered the hearts of a lot of women these days with his latest single "In Love With Her," an emotion-filled lovesong that has topped the *Cash Box* Indie chart for several weeks now.

At age 21, with three singles released, the former high school athlete-turned-musician is quickly making a name for himself in the country music world, not only as a singer but as a songwriter as well. "I wrote 'In Love with Her'," Baker explains, "and most of my material comes from personal experiences. But at the same time I'm not against using somebody else's song if it's the best material we can find. I didn't have any idea that 'In Love with Her' would do so well. It surpassed all expectations!" Baker's goals are not limited to music, he adds. He also received an acting scholarship to the University of Oklahoma and has since appeared in several musicals.

"Right now, though, I want to establish myself in country music," Baker says. "I love the music. I was raised on early Merle Haggard, Charly Pride and some rock — like Seger and Buffett."

Adam Baker

Besides opening for the Judds, and making plans for appearances at Fan Fair in June, as well as an album and a new single, Baker's busy schedule isn't letting up a bit. Especially not since "In Love with Her" has taken such a strong hold with radio. "It's going at a nice pace, though" Baker comments. "It's easy to handle. We just want to keep producing the best music we can. 'In Love With Her' has opened a lot of doors for us. Now we want to show the audience what we really can do!"

INDIE SPOTLIGHT

GRAVITY (DGE DGER-1)
Doodle-Umma-Dee Part I and II (1:30) (Old Friends/Andite—BMI) (H. Bynum/H. Logan) (Proucers: Don Gant, Bruce Channel, Larry Jon Wilson, Hal Bynum)

Okay, all you radio programmers who say you're looking for something different to play. Try this one, from DGE Records. The title gets your curiosity, the a capella performance by Gravity, (Don Gant, Bruce Channel, Larry Jon Wilson and Dennis Wilson) gets your attention and the one-and-a-half-minute length gets you in and out before the audience gets enough of the record. Which means of course, BIG phones.

TOP INDIE SINGLES

		Weeks On 3/22	Chart
1	**BACK HOME** A.J. MASTERS (Bermuda Dunes C112) (Distr: 40655 Jefferson, Bermuda Dunes CA 92201)	1	4
2	**YOU'RE NOBODY TILL SOMEBODY LOVES YOU** RAY PRICE (Step One SOR 352) Contact: (615) 255-3009	3	3
3	**ALL WE HAD WAS ONE ANOTHER** DON KING (Benchmark KXM-8601) Contact: (615) 776-2060	7	3
4	**IT'S ONLY LOVE AGAIN** VERN GOSDIN (Compleat CP-153) Distr: PolyGram	9	2
5	**GETTIN' TO THE HEART OF YOU** JAY ERIC (BGM011586) Contact: (512) 654-8773	12	2
6	**I FINALLY MADE IT TO YOU** PATTI JAY (Intro 1-0186) Contact: (615) 297-2820	8	3
7	**I'LL TAKE YOUR LOVE ANYTIME** ROBIN LEE (Evergreen EV-1039) Contact: (615) 327-3213	DEBUT	
8	**CELEBRITY** DAVID FRIZZELL (A 1002) Distr: 47 Music Square East, Nashville TN 37203	13	2
9	**I'VE NEVER SEEN SO MUCH LOVE** JADA KING (Evergreen EV 1038) Contact: (615) 327-3213	10	3
10	**IF CHEATERS NEVER WIN** JIMMY TUCKER (Ray RB 49112) Contact: (615) 329-1323	11	2
11	**SURROUNDED** GLENN ENGLISH (CBT-12095) Contact: (214) 586-0967	DEBUT	
12	**LIVIN' IN A LOVIN' STATE OF MIND** RANDY WAGNER (Door Knob DK 86-245) Contact: (615) 383-6002	DEBUT	
13	**YOUR DADDY DON'T LIVE IN HEAVEN (HE'S IN HOUSTON)** MOTION (MOT 1025) Contact: (615) 327-3213	DEBUT	
14	**LOVIN' YOU IS A GAMBLE** PERRY LaPOINTE (Door Knob DK 86-244) Contact: (615) 383-6002	DEBUT	
15	**THE BAD ONES ARE BETTER** LYN POWELL (D.I.T. U-15384) Contact: (615) 254-1011	DEBUT	

Up and Coming

AIN'T NO GETTING OVER (NEVER LOVING YOU)
Johnny Bee (Universal Artist UAR 1049)
Distr: P.O. Box 1128, Madison, TN 37116-1128

7 AMERICAN HEROES
Jack Strong (CNN 101)
Contact: (615) 747-8887

THE SECOND TIME AROUND
Del Reeves (Playback PL 1103)
Distr: 1790 Broadway, New York, NY 10019

WE DON'T DO THAT ANYMORE
Big Ernie Gibson (MSR 19838)
Distr: P.O. Box 24646, Nashville, TN 37202

THIS TIME IT'S YOU
Lisa Childress (A.M.I. 1941)
Contact: (615) 822-6786

WHAT'S IN A NAME? *— Very much when the name's "Boots" Clements. Not only does his license plate read "I'm Boots," he also has 134 pairs of boots at home. Pictured from (l-r) are: Mike Borchetta, Mike Borchetta Promotions, Sue Austin, Boots, and "Uncle Fred" Benson during a recent promotional trip to Los Angeles.*

Thanks Broadcasters,
For Giving This "Indie"
A Chance

Artist: Johnny Bee
Title: Ain't No Getting Over (Never Losing You)
Label: Universal Artist
Record Number: UAR 1049
Top 100 Country Singles: 90
Indie: UP & COMING

Johnny Bee

1463 Kellogg Creek Rd.
Acworth, Georgia 30101
Phone: (404) 926-2724

Country Radio Seminar '86

EVERYONE SMILES! *Also attending the seminar's reception (l-r): Jack Lameier, director Columbia National Promotion, CBS/Nashville; Mark Andrews, KWJJ, Portland, OR; John Conlee; Sam Harell, regional country marketing manager, CBS west coast; Keith Stegall; Rich Schwan, director Epic National Promotion, CBS/Nashville.*

RANDY OWEN *of the group Alabama is shown here enjoying the Country Radio Seminar with WHN's Pam Green.*

PICTURED *(l-r): at the CRS artist attendee reception are Julie Singletary, WTQR, Winston-Salem, NC; Lacy J. Dalton; and Les Acree, WTQR.*

HAPPY TALK — *B. Mitchell of KRRV in Alexandria, LA talked with Holly Dunn at the Seminar about radio, records and all that good stuff.*

THE GUYS AND THE GIRLS — *The Girls Next Door met the guys on the radio at the artist-attendee reception and were greeted warmly. Shown (l-r) are: Steve Warren, KKYX; Diane Williams; Steve Gary, KASE; Doris King, Tammy Stephens, Jerry King, KKYX and Cindy Nixon.*

TWO OF A KIND *— Richard Bowden of the Maines Brothers Band finally met Richard Bowden of Pinkard and Bowden during the CRS. They fought over their royalty checks which seem to get crossed in the mail occasionally for some reason or another!*

A HOOT TIME IN THE OLD TOWN *— CBS recording artists The Hooters recently travelled to Australia for a series of promotional appearances and showcase concerts in Sydney and Melbourne. Pictured at the presentation of gold albums at a press conference in Sydney are (l-r): Richard Karcdon, Hooters tour manager; John Lilley, Hooters; Denis Handlin, managing director, CBS Records Australia; Hooters members Rob Hyman, Eric Bazilian, David Uosikkinen, Andy King.*

Pritchitt Named PolyGram Intl. Vice President

LOS ANGELES — Steve Pritchitt has been appointed vice president, international for PolyGram Records. The announcement was made by Dick Asher, president and chief executive officer of the company. Pritchitt was formerly vice president, international promotion, a position he held since joining the company in June 1984. In addition to his responsibilities in the promotion of PolyGram recordings outside the United States, he will coordinate with affiliated companies the release and marketing of international recordings here.

"Steve's expertise in the interational field is integral to the flow of product overseas and back." Asher said. "His overall talent lend themselves perfectly to taking on this new role."

Prior to joining PolyGram, Pritchitt was vice president and general manager of IPS Entertainment, an artist management, production and publishing firm. He was previously director of marketing for CBS Records International.

Steve Pritchitt

United Kingdom

LONDON — The record retailers in the UK seem to be at war with the industry. They have continually expressed their dissatisfaction at the growing amount of compilation albums flooding the market.

The major record companies have strongly defended their position. EMI's Peter Jamieson, who oversees the Now series with Virgin, was particularly angered. He commented "Perhaps some retailers are reluctant to accept the public's vote of what they are really looking for. The traditional reluctance to accept compilations came because compilations used to be lower-priced and full margin."

He argued that putting compilations out does not dilute investment in breaking talent because you have had to break a band before you put them on a compilation. He claims there is no change of emphasis in the artist-orientated record company if, instead of licensing to an independently owned TV specialist like K-Tel, they license to a TV specialist whose ownership is shared by other record companies.

Tower's director of European operations, Steven Smith, remained unimpressed. "What we need in this industry is a few hit albums by hot artists and fewer compilations." Jamieson argued back: "Compilations attract people into record shops for the benefit of the retailer and they spread the rewards around both new and established talent. From the top three compilations at Christmas, 74 acts earned royalties rather than just three boring superstars."

Rob Dickins, MD for WEA, is also upset by the retailers accusations. "We have not gone out of the business of breaking new acts. You cannot have hit albums without having hits in the first place."

If the retailers are despondent that there have been no major acts breaking through recently, they need not be. Sigue Sigue Sputnik's "Love Missile," their debut single, has entered the Network chart at number six. Although all the critics hate this record and dismiss it as the biggest hype since Frankie Goes To Hollywood, the public obviously differs. Sigue Sigue is an outrageous mixture of hi-tech punk, with a seventies style high-glam image.

One band who will be watching the Wham! split with eager eyes is The Kick, because they started life with their name as Wham!, but were forced to drop it months later in favour of their current title when a certain other duo appeared on the scene. Stiff Records has just released their very commendable version of The Hollies' "I Can't Let Go."

Chrissy Iley

Japan

TOKYO — Toshiba-EMI has selected Guy Deluz as an executive of the company and an agent of EMI Music International Services. He succeeds Peter H. Buckleigh who resigned his post at the shareholders meeting. Buckleigh will eventually be appointed as the president of EMI in New Zealand after his services in Tokyo.

Nippon Columbia had disclosed a partial reshuffling of the company, effective Feb. 21, 1986. To expand the younger market and reinforce the sales-sections, two publication groups have been instituted by dividing the one existing group. At the same time, two sales-sections will start by separating one present sales group.

Victor Musical Industries Co., Ltd. has announced a new business-policy for this year. In the statement, the company stressed that the eternal theme for the company will be in the creation of new and high quality-musical product and videos through the renovation of existing techniques and creativities.

Kozo Otsuka

Canada

TORONTO — While Wilson's deficit cutting budget means increased taxes for some and has put some additional downward pressure on the dollar it also sets funds aside for the Canadian record industry: five million dollars.

The earmarked money represents part of the government's recording industry strategy paper, expected to be released by Communications' minister Marcel Masse before April.

The purpose of the five million dollars is to help foster and develop distribution, marketing and international exploitation of Canadian recordings over the next five years. In addition the money will be used to further enforce service organizations such as CARAS, CORPA and the Academy of Country Music. A portion of the package funnelled through such organizations as VideoFact and Factor is intended to help Canada's Independent broadcast programmers.

Grant Lawrence

U.K. Fundraiser A Success

LOS ANGELES — The Moody Blues returned to their hometown of Birmingham, England on Saturday, March 15, to perform at a packed National Exhibition Centre Auditorium. Fifteen thousand fans welcomed back the band, performing at a one-time only charity concert in aid of a local children's hospital.

The surprise of the evening came at the finale when ex-Beatle George Harrison took to the stage at the end of The Moody Blues' set, using both band and the Electric Light Orchestra as a backing band. Harrison sang and played guitar on "Johnny B. Goode" and "Money (That's What I Want.)"

The show raised $300,000 for the Children's Hospital and also featured Robert Plant, Denny Laine and Roy Wood.

INTERNATIONAL BESTSELLERS

Italy

TOP TEN 45s

1 **Russians** — Sting — PolyGram/A&M
2 **Adesso Tu** — Eros Ramazzotti — DDD
3 **The Captain Of Her Heart** — Double — PolyGram/Polydor
4 **Ti Sento** — Matia Baar — Ariston
5 **Stay With Me** — Eighth Wonder — CBS
6 **E'Tutto Un Attimo** — Anna Oxa — CBS
7 **Broken Wings** — Mr. Mister — RCA
8 **Eldorado** — Drum Theatre — CBS
9 **Innamoratissimo** — Righeira — CGD
10 **Senza Un Briciolo Di Testa** — Marcella — CBS

TOP TEN LPs

1 **The Dream Of The Blue Turtles** — Sting — PolyGram/A&M
2 **Sanremo '86** — Various Artists — CBS
3 ***Rocky IV*** — Original Soundtrack — CBS
4 **Bugie** — Lucio Dalla — RCA/Pressing
5 **Blue** — Double — PolyGram/Polydor
6 **Prima Che Sia Troppo Tardi** — Renzo Arore — Fonit Cetra
7 **Le Piu' Belle Canzoni Di Frank Sinatra** — Frank Sinatra — WEA/Reprise
8 **Picture Book** — Simply Red — WEA/Elektra
9 **Sanremo '86** — Various Artists — Ricordi
10 ***9 Settimane e ½*** — Original Soundtrack — EMI/Capitol

—Musica e Dischi

United Kingdom

TOP TEN 45s

1 **Chain Reaction** — Diana Ross — Capitol
2 **Absolute Beginners** — David Bowie — Virgin
3 **Manic Monday** — Bangles — CBS
4 **New York, New York** — Frank Sinatra — Reprise
5 **Kiss** — Prince and the Revolution — Paisley Park
6 **Just Buggin'** — Whistle — Champion
7 **Love Missile FI-11** — Sigue Sigue Sputnick — Parlophone
8 **Hi Ho Silver** — Jim Diamond — A&M
9 **Move Away** — Culture Club — Virgin
10 **The Power Of Love** — Huey Lewis and the News — Chrysalis

TOP TEN LPs

1 **Brothers In Arms** — Dire Straits — Warner Bros.
2 **Whitney Houston** — Arista
3 **King Of America** — The Costello Show — F-Beat
4 ***Rocky IV*** — Soundtrack — Scotti Brothers
5 **Hounds Of Love** — Kate Bush — EMI
6 **Hits For Lovers** — Various Artists — Epic
7 **No Jacket Required** — Phil Collins — Virgin
8 **Be Yourself Tonight** — Eurythmics — RCA
9 **The Colour Of Spring** — Talk Talk — EMI
10 **Little Creatures** — Talking Heads — EMI

—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 Mariin** — Minako Honda — Toshia EMI
10 **Dancing Hero** — Yoko Oginome — Victor

TOP TEN LPs

1 **Rebecca IV** — Rebecca — CBS Sony
2 **Anzenchitayi IV** — Anzenchitayi — 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** — Tatsuhiko 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

TALENT ON STAGE

Golden Palominos

THE RITZ, N.Y.C. — To watch Jack Bruce front Anton Fier's Golden Palominos for an encore of Cream's "Deserted Cities Of The Heart" was to watch club rock come full circle from its punk origins back to the '70s arena rock it had originally rebelled against. Fans are beginning to speak the unspeakable; the punks are, after all, as old today as the dinosaurs from the summer of love were in '76. And let's be honest: alongside, say, The Ramones' "End Of The Century" or Elvis Costello's "Goodbye Cruel World," arena rock like "Communication Breakdown" sounds downright refreshing and, well, punk. People are thinking that maybe the old stuff wasn't so bad after all. People are digging past their Buzzcocks records for a new look at "Idlewild South." Indeed, if Kiss' "Christine Sixteen" is making a comeback on club playlists, how far off can revivals be of such unfashionables as Mountain, Grand Funk, and (dare we say it?) Jethro Tull?

What The Golden Palominos signify is a return to baroque forms. Rock, like any other art form, goes through cycles. It went through the classical (Presley/Berry), the medieval ('59 - '62), the rennaissance (the Beatles), the mannerist (the Who), and the baroque periods (Cream/Hendrix), at which point the baroque became so overblown and ornate that people returned to classical forms again (The Ramones, Elvis Costello). In 1986, fans are finding that the neoclassicism of recent club rock is as tired as the music that preceded it. They yearn for a little of the baroque, the ornate, the wah-wah-style embellishment of, say, "Tales Of Brave Ulysses."

R.E.M.'s Michael Stipe, who did not sing at this show but did sing with the Palominos January 9 at the Ritz in what was a much better concert, is a latter-day psychedelist, and psychedelia is about as baroque as rock gets. So it was more than fitting that the Palominos should be joined this time by Jack Bruce, who virtually defined psychedlia for another generation with Cream.

Vocalists Syd Straw and Jack Bruce filled in the black hole where Stipe should have been by singing "Boy (Go)," "Clustering Train," and "Omaha." Straw nearly stole the show with the marvelously evocative "Buenos Aires," as she harmonized with keyboardist Lisa Herman. But the real clincher was her set-closing rendition of Led Zeppelin's "Misty Mountain Hop," which Straw sang in that overemphatic way arena singers sing when they have to get their point across to 60,000 fans. Never mind that she was singing to only 1,300 people; those 1,300 people were hungry for the imperial charisma of stadium bombast.

It was "Deserted Cities . . .," though, that was most tell-tale. That tune featured three guitarists — Chris Stamey, Jody Harris, and Peter Blegved — chugging away on the same riff. The same riff was being played by three different guitarists. Three guitarists were playing the same riff. Talk about maximalist repetition. Yet these guitarists were club-rockers, schooled in the pop minimalism of such bands as the db's. And, more disorienting, there was Jack Bruce playing before a club audience. This was more than just another gig; this was the night when the opposing cycles and generations of rock met.

Paul Iorio

***NEW MAN SIGN, MAN** — The five-man group New Man stretched out after signing songwriter affiliation papers with BMI. The group also recently signed with Epic Records and are presently in the studio recording their first album. Pictured here are (l-r **front row**): band member Bob Gay, and Barbara Cane, BMI executive director writer/publisher relations, (**middle row**) band member Scott Gilman, manager Frank Castoro, band member Mark Jones, and Barbara Begley, BMI coordinator, public relations and (**back row**) and members Brock Avery and Tim Archibald.*

James Brown

THE UNIVERSAL AMPHITHEATRE, L.A. — As one of music's most enduring originals, James Brown has earned his title as the "Godfather of Soul" with a slew of Top 10 grinding, soulful hits spanning generations. His current Scotti Bros. hit, "Living In America," has taken him out of the hall of fame and put him back on the road, performing his fancy footwork and daredevil antics for a renewed audience.

It was a jovial, high-energy crowd that turned out for Brown's Sunday evening show here, and Brown's band fed its mood with timultuous fanfare — the kind of bravado showmanship not often seen since the glory days of the old Apollo Theatre.

Primed with a set of tasty licks from the saxaphone of Maceo Parker, Brown's audience was given ample excitement to whet its appetite for the "Godfather" himself to take the stage, which he finally did, plunging immediately into the first of the evening's two servings of "Living In America."

Still the showman, Brown made his entrance in besequined glory, coif carefully waxed in place. Though not nearly as spry as he once was, he nevertheless succeeded in executing several of his famous cord-retrieved microphone tosses and soul-driven dance steps. Neither was the traditional laying on of capes overlooked, performed with exquisite reverence befitting Brown's "unofficial" official title.

While most of the material covered in the nearly two-hour show came off with precision excellence thanks to the seasoned expertise of Brown's mostly original band, it wasn't until they launched into such classic tunes as "It's A Man's World" (featuring a superlative solo by bassman Jimmy Lee Moore), "I Feel Good" and "Poppa's Got A Brand New Bag" that the show reached full force.

Brown's attire for these tunes was nearly as classic as the material, featuring a red pantsuit with a sleeveless vest that Brown wore bare-armed with androgynous ease. It was an outrageous outfit, even for a legend.

And while the musicianship of Brown's act kept things exciting, the show took a dip during his several forays into doling out credit to colleagues. From Aretha Franklin to Dan Aykroyd, Brown listed the greats, the near-greats and the greatly-overrated in the same breath and with such gravity they might have been collecting back stage for some sort of finale.

People did have a habit of showing up onstage during Brown's show, including a rather hokey appearance by the Reverend Al Sharpton. Brown's wife was there — on several occasions — and so was Boy George, who was led off rather unceremoniously after filling in briefly on back-up vocals.

Gregory Dobrin

***BRITISH FLY** — Atlantic recording group AC/DC was recently presented with a Silver Award in England for their current album, "Fly On The Wall." The presentation took place during the group's recent tour of Europe. Shown (l-r): Atlantic label manager Mary Hooton; AC/DC's Brian Johnson; WEA/UK sales & marketing director, Paul Conroy; WEA/UK chairman Rob Dickins; AC/DC's Angus Young; group manager Stewart Young; AC/DC's Simon Wright; WEA/UK director of international A&R, Phil Straight; AC/DC's Malcolm Young; Steve Barnett of Part Rock Management, and AC/DC's Cliff Williams.*

New American Orchestra/ Dionne Warwick

AVERY FISHER HALL, N.Y. — Featuring the world premiere performance of saxophonist Bob Mintzer's "Then and Now," The New American Orchestra, with music director Jack Elliott, treated a capacity crowd of 2,700 to an evening of works commissioned by its parent organization, the Foundation for New American Music. The New American Orchestra has staked a claim as one of the most exciting and versatile symphonic groups in the world, delivering, among other songs, an upbeat version of the standard, "Laura," featuring a delightful trombone solo by Wayne Andre.

The evening's highlight was guest artist Dionne Warwick, who drew a great deal of her material from her current Arista album, "Dionne Warwick — Friends." As always, she performed some of her biggest hits, but stood out on songs that seemed to be hand-picked for the night. Warwick's major vocal strength was ably demonstrated on a David Foster tune, "Love At Second Sight." The performer also invited everyone to join in on "We Are The World," and, after introducing her band and acknowledging a "magnificient orchestra" behind her, she sang "I'll Never Love This Way Again," and the chart hit "That's What Friends Are For." Dionne Warwick exhibits the kind of graceful performance that makes New York audiences wish she performed in this city more often.

GRP artist clarinetist Eddie Daniels, provided literally breathtaking performances on selections from his new album, "Breakthrough." Daniels best performance came when the New American Orchestra accompanied him on "Concerto for Jazz Clarinet and Orchestra," a tune that was commissioned by the Foundation for New American Music. Since this is his first album effort, we'll certainly have a lot to look for in the future from this new found master of the clarinet.

Don Carmicle

***RONNIE AND ET ... BEST FRIENDS????** — Grammy winner Ronnie Milsap and Total Experience recording artist, E.T. (Eddie Towns) discussed business at the recent RCA Post-Grammy affair held in Los Angeles.*

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Licensing Battle In Washington

(continued from page 7)

In addition to David and Cramer, opposition to the proposed legislation came from Robert Thompson, SESAC president and composer Mike Post *(Hill Street Blues, Magnum P.I., The A-Team, Hardcastle and McCormick, Hunter* and *Riptide).*

Supporting enactment of the bill were broadcasting representatives, headed by M.N. Bostick, KWTX-TV Waco, Tex., chairman of the All Industry Television Music Licensing Committee, who termed the music societies and the Hollywood producers a "cartel" in the TV programming business. He charged that production firms refuse to discuss source licensing, and that program producers receive a "kickback" from music societies because the producers are also music publishers. Bostick referred again and again to the practice in the theatrical motion picture business where theaters lease feature films without having to pay extra for the music rights. That 1949-50 consent order, he explained, that changed the music rights practices for movies, almost included television but was dropped when movie producers and the music societies claimed that TV was too new to be blanketed in.

Bostick's position was seconded by Thomas W. Valentino, president of a New York music publishing firm; William Meeks, a Dallas composer, and Bruce Lehman, Washington lawyer.

Rep. Robert W. Kastenmeier (D-Wis.), chairman of the subcommittee, at one point noted that the issues were "complex and controversial" with $100 million at stake, and wondered whether there might not be an area of middle ground where the parties could sit down and compromise their positions. Rep. Howard L. Berman (D-Calif.) asked whether broadcasters had tried to arrange to "carve out" the sums for syndicated music rights from their blanket license payments.

The only congressional opposition to the proposed legislation came late in January when Rep. Thomas J. Downey (D-N.Y.) termed the bill "harmful" and included in his extension of remarks in the Congressional Record a negative editorial by Walter H. Annenberg in the Dec. 28, 1985 issue of *TV Guide.*

Industry Opposition Mounts

(continued from page 9)

credit" for initiating the New Music Seminar's participation in opposing the bill. "BMI came to us and said this is a serious matter and would you like to help us make a stand," says Josephson. "And they provided us with a lot of background information. We looked into it and saw it as a real piece of anti-music-business legislation."

Edward Cramer, testifying before the House Subcommittee on Courts, Civil Liberties, and the Administration of Justice, said that the bill, "if enacted, would reduce the economic incentive to composers by tens of millions of dollars annually." Among the other industry organizations publicly opposed to the bill are SESAC, The Songwriters Guild of America, and the Nashville Sonwriters Association International.

Josephson says that his organization's opposition to the bill will be ongoing. "We're going to continue to bring it up as appropriate," he says. "The bill is an attempt by legislators to disenfranchise the music business. But it's still stoppable."

CD Only Label

(continued form page 9)

most recent position as president of Lorimar Productions Music Group where he was responsible for developing feature films, as well as supervising soundtracks for all Lorimar productions. Roberts is also co-founder of Dunhill Records as well as an established personal manager and concert promoter.

Dunhill Compact Classics is headquartered at 8300 Tampa Blvd., Suite G, Northridge, California 91324. Phone: (818) 993-8822.

Behind The Bullets

(continued from page 9)

Stop, Indianapolis and Sound Warehouse, Kansas City.

There are two singles out from *Pretty In Pink,* the title track by The Psychedelic Furs, which has yet to chart on the pop singles chart — it is seeing strong rock radio action — and the OMD single. OMD scored a big single last year with "Secrets" from its "Crush" LP. The band continues its winning ways with "If You Leave," which pushes within striking distance of the Top 40 with this week's 11 point grab to 42 bullet. The single is breaking out at retail, again, especially in the west. Also, it had a great week at radio, picking up 21 new adds from among *Cash Box* reporting stations.

In other action on the LP chart, the same five albums have occupied the top five spots for four weeks. And can you remember a time when so many women have dominated the chart at the same time? Whitney Houston, Heart, Sade and Barbra Streisand have a chokehold on the top spots, with Mr. Mister — the double male appellation appropriate in this case — being the lone masculine contender in the Top Five.

Solomon Responds To Suits

(continued from page 7)

anything, I assure you."

Tower Records and Caroline Records, a New York-based importer with corporate ties to Virgin Records in the U.K., are named as defendants. A spokesperson for Caroline, on advice of counsel refused to comment. However, sources at Caroline told *Cash Box* that business continues unhindered and that they are awaiting word of a resolution.

"There's no question in anybody's mind that the law is on the side of the manufacturers," Solomon said. "But it is also true that the manufacturers are the ones who administer the law. And the whole issue here is the wisdom by which they administer the law with regard to merchandise that is not available in this country . . . If they take into consideration the merchandise that is only available overseas and allow that merchandise to be available to the American buying public, then that's wise administration of the law which is their law to start with."

Tower Records and Caroline Records have twenty days from the date the suit was filed to make a formal response. It is uncertain when or if the case will be tried. Both sides, *Cash Box* has learned, are seeking an out-of-court settlement. In any case, Tower has already ceased selling the merchandise named in the suit. The specific product cited include titles by Billy Joel, Dan Fogelberg, Journey, Quiet Riot, The Jacksons, Bob Dylan, Santana, Nils Lofgren, Yello, David Bowie, Lou Reed, Talking Heads and The Doobie Brothers.

Ian Copeland

(continued from page 12)

American bands like the B52's and the Ramones."

Booking those bands in the late seventies was to fly in the face of the prevailing business logic. The industry at that time, says Copeland, was bloated, uneconomical, and full of acts long past their prime. "Much of the music industry was a big dinosaur rumbling along at great expense," says Copeland. "The 'experts' said 'you can't form a new agency, you have to be with the big boys and how are you going to get on tours?' " Copeland made it work financially with cheap flights, fewer roadies, and one-room hotel accommodations for bands.

Coin Machine

Win a Dart Machine At AMOA Tourney

CHICAGO — Team sponsors at the upcoming AMOA First National Team Dart Tournament will have an opportunity to win one of the six dart machines to be given away at the three-day event. Tournament dates are May 2-4 at the Ramada Inn O'Hare in Chicago.

For every team entered in either the open or women's division, the sponsor will receive one chance to win a dart machine. Eligibility, however, is limited to teams sponsored by AMOA members exclusively. The machines are being donated through the courtesy of AMOA, Idea All-America Darts, Merit Bull Buster Darts and Nomac Ltd. Pub-Time Darts.

As for the tournament itself, the minimum guaranteed total prize money to be awarded in the double elimination 301 (any-in, any-out) soft tip dart competition is $15,000. The maximum could go as high as $25,000 based on 250 teams competing. The entry fee is $100 per team with 100 percent of entry fees being returned in prize money.

In addition to the tournament, a special reception and seminar is scheduled for Saturday afternoon, May 3, on how to effectively establish and organize local dart leagues.

Further information regarding this first-time event may be obtained by contacting Kirk McKennon, tournament director, at the toll free number 1-800-447-3278 (in Minnesota, call 612-884-4802).

WORKING TOGETHER *— Officials of AAMA and AMOA called a press conference on the closing day of ACME '86 to further emphasize their concern regarding parallel imports and copy games and their intent to present a unified front for eliminating this major industry problem. The two associations had met on previous occasions and have discussed the possibility of having association members sit in on each other's show committees as a means of providing mutual input. A position paper on the issue is in preparation and is expected to be available sometime during the spring season. The main purpose of this conference was to advise the trade that AAMA and AMOA have formed a close alliance primed at eliminating this problem. Both groups called upon the trade press to help deliver their message and to participate in the campaign by policing advertising content, particularly in the classified area. This point, of course, brought some heated response from the members of the press corps who stated willingness to help convey the AAMA/AMOA message but also stressed the difficulties involved in trying to police classified advertising copy. This is a stormy issue that will require a great deal of effort on the part of all levels of coinbiz but is encouraging to note that two major trade associations have joined forces to help rid the industry of this problem. Presiding over the meeting were (l-r): Paul Moriarity (AAMA), Walter Bohrer (AMOA), Bob Lloyd (AAMA), Al Marsh (AMOA), Norman Goldstein (AAMA), Dick Hawkins (AMOA) and Clyde Knupp (AMOA).*

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FAVA Is Booking Space For Annual State Convention

CHICAGO — The 1986 Florida Amusement/Vending Association annual convention and trade show will take place during the period of May 29-June 1 at the Hyatt Orlando in Kissimmee, Florida. A key feature of this popular state convention is the exhibit lineup and for this year's show there will be 16 hours of exhibition — 1 p.m.-7 p.m. on Friday, 11 a.m.- 6 p.m. on Saturday and 9 a.m.-12 noon on Sunday.

The theme this year is The Magic of Music and Games and show officials are planning a full agenda of business and social activities during the three-day event.

Those interested in exhibiting or participating in the convention may contact FAVA at P.O. Box 13089, Tallahassee, Florida 32317 or phone 904-878-3134.

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New Equipment

Science Fiction Thriller

CHICAGO — "Space Harrier," recently introdueed by Sega U.S.A., is a thrilling space combat game with the graphic capacity for displays of up to 32,000 different colors. The game is ideal for any type of location since it is offered in three different models, namely, the rolling eabinet, which involves the player by actually moving the entire eabinet, which is good for arcade loeations, and the popular upright eabinet for street locations.

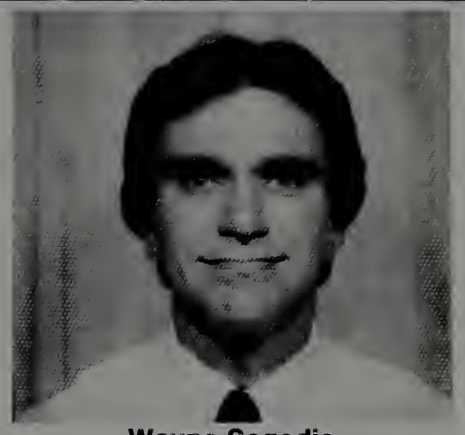
To master "Space Harrier" the player must successfully fly through each of the various stages by avoiding futuristic obstacles while defending himself against unimaginable creatures, such as two headed dragons and prehistoric cyclopse mammoths. The adventure of "Space Harrier" resembles that of a science fiction thriller in that the players' keen shooting abilities moves them into the next, more complex stage as the game progresses.

Ultimately the player is able to complete up to 18 stages with the unique 10 second free time period at the end of each game when the player inserts a coin for continued play from the scene where he left off.

The new model was scheduled for delivery in early March and further information may be obtained through Sega distributors or by contacting Sega Enterprises, Inc. (U.S.A.) at 2149 Paragon Drive, San Jose, CA 95131.

Personality Profile

Just Games' Wayne Segedie



Wayne Segedie

There are a bunch of people in the coin machine business who need American Express cards so you will know who they are. They are the behind-the-scenes, day-to-day guys, the unsung heroes who make the business go. One such individual is Wayne Segedie.

Wayne Segedie manages the arcade and street operation of James Games, Inc., Arlington Heights, Illinois (owned by Larry Glick and Terry Gold). Segedie entered the coin machine business in 1973 through a simple newspaper ad by Carousel Times, a fledgling arcade chain that eventually blossomed into Aladdin's Castle. He had worked as a loan officer at Beneficial Finance and in the same capacity at a car agency until he soured on the constant pressure and distastefulness of relentless collections. Instead he decided to use the three years of electronics training he had in the army.

At Carousel, his first job was to work on their northern route with a promise of managing a suburban arcade, but that was the plan that failed. Consequently, he became a field supervisor, set up the game rooms, laid out the equipment, and, once rolling, hired someone to operate the room (Murph Gordon handled the leases at the time).

A year later, in 1974, Aladdin's Castle entered the drama, purchasing Carousel Times. They offered Segedie a field supervisorship which meant seven glorious days a week on the road, the pleasure of living out of motels, selling his worldly goods, and roaming a territory not even mapped out by Magellan yet. Segedie said, "No," and joined Just Games instead. Larry Glick and Terry Gold, formerly of Carousel Times, were looking for a store manager and Segedie was it. Just Games provided a better opportunity — a smaller company, two arcades at that time, strictly local, and a realistic potential for growth.

When Segedie dabbled in electronics at the store, a light bulb lit over the owners' heads and they realized that he could handle the technical work. He became a man in motion, first running between the two stores, then managing a newly opened third game room, and then pounding the pavement again — three days running, three days inside.

In 1975, between the opening of arcades four and five, Segedie took to the streets full time. Besides the mundane but taxing responsibilities of repairing, buying parts, and lugging equipment, he had to decide what games to buy and still had the managerial onus to make sure the stores ran ship-shape.

In 1980 and '81 Just Games expanded to the limit with the birth of arcades six and seven. The birth never made it to puberty, however. One year later came the downturn in the coin business. Six and seven closed, and in '83 the original Just Games store, due to fierce and excessive competition, outrageous license fees, and the general tumble in game play, felt the blade of doom. Nevertheless, with four arcades and holding, and a modest seasonal street route, Segedie and Just Games have high hopes for the future.

Enough of the deep background. Segedie had some well-chosen words in response to our haphazardly chosen questions.

Cash Box: What's your average work day like?
Segedie: It's never the same any one day. I call the rooms and locations first to see what's not working and then plan my day. I plan equipment moves too. But even the first plans change as the day goes on, depending on what needs to be repaired. A changer may be down or what game is down determines where I go first. When I pick up parts at the distributor, I also look at new equipment and keep up on that.

Cash Box: How do you run a successful arcade operation and increase profits?
Segedie: A clean operation, a clean store, equipment in good running condition, people running the store must be neat and alert, not in the back room but on the floor. You need control of the customers. No standing around in the store or out front. Play the games and leave.

Cash Box: What else?
Segedie: Keep up with the latest equipment, depending on the cash flow. You have to keep expenses down so we buy the most successful games for the money, with our eye on return on investment. Games that will bring the total money of the store up. We don't buy everything any more. We maintain the business by filtering in kits as needed. We're cost-conscious even more now.

Cash Box: Do these procedures apply to the Just Games route as well?
Segedie: We always keep fresh games on the route. We rotate games among the stores and the route. Six to eight weeks we rotate among the stores and then in the spring to the route. Then back to the arcades, that's in the next season.

Cash Box: In your 13 years of experience, what do you consider the down side of the business — the pitfalls?
Segedie: When business was up, too many people got into the business, ran the business into the ground, and knocked out the old-time operators. Too much saturation . . . games everywhere . . . the players were burned out. Now the fly-by-nighters are gone.

Tokens, specials, token price wars, twenty for a dollar — it was hard to recover from this because people don't want to pay more for playing the games when they paid five cents per play on tokens.

Too aggressive can mean trouble, especially in buying equipment such as the lasers, for example. When you buy games that die in six months, you're stuck with payments.

Another thing is the negative attitude about the business that came with the downturn. The mental strain the last two years. Employees are down and you have to keep their spirits up in the face of adverse conditions.

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Cash Box Tours The ACME '86 Exhibits

CHICAGO — Covering the ACME trade show was a reporter's dream, in that the spacious, wide-aisled Expocenter facility is an ideal convention site. Because of the layout and the uncluttered aisles attendance appeared to be less than it actually was, as some observers noted. Show officials did not expect a huge flow of visitors for obvious reasons — this was a first time event, being presented during a period when the coin-op industry is just beginning to rally from its many months of recession. The projected figure was 3,500 and the actual count came pretty close. Suffice to say, attendance was respectable rather than overwhelming and exhibitors exerted every effort to display a full assortment of equipment. Our *Cash Box* photographer (who also appreciated this facility) captured some of the action on the exhibit floor in the following photos.

Bally Sente prexy Bob Lundquist proudly says "Name That Tune," and this new piece was among the crowd pleasers In the BS exhibit.

And here we have the Dynamo "Crazy Crane," surrounded by (l-r) Shaffer's Bill Kraft, Dynamo's Bill Rickett and Mark Struhs and American Vending Sales' Frank Gumma, Jr.

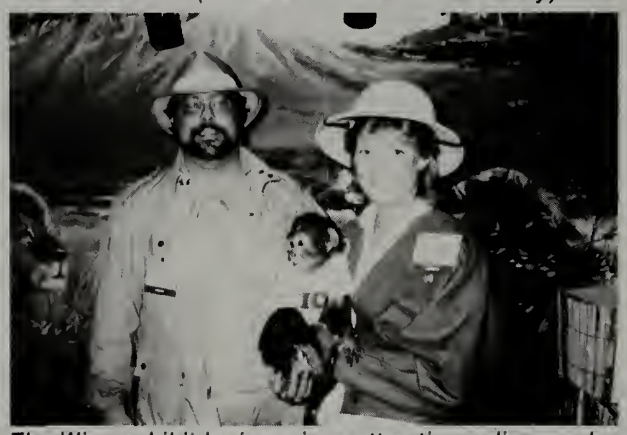
All smiles at Arachnid's "English Mark Darts" are (l-r) Arachnid's Sam Zammutto, and Marcio Bonilla, Mountain Coin's Eldon Kingston and Arachnid's Paul Beall.

The newly Intro'd Atari "Sprint" is pictured in the company of (l-r) Greg Rice, Shane Breaks (muggin' for the camera) and Dick Needleman.

Grand Products, a new company intro'd "Bullseye" (pin) and the unique "Four Kings" at ACME and pictured here are company principals (l-r) Dave Marofske, Hank Ross and Stan Jarocki (who are not new to the industry)!

May we present Intermark's Mike Rudowicz and friend (from the neighboring ACE exhibit) who provided a little diversion for the CB Photog!

At the Exidy booth with Pete Kauffman, Howell Ivy and the always lovely Leah Bettelman of C.A. Robinson, admire "Chiller" and "Spin A Ball."



The Wico exhibit had a unique attraction, a live monkey with trainer and assistant, who willingly posed with lots of showgoers.

Game Plan presented its new "Lochness Monster" pin at ACME and here's prexy Wendell McAdams with firm's Arlene Dee observing as a show visitor gives it a try.

Atlas Dist.'s Jerry Marcus and Jim LaRoux (l-r) were ever-present on the exhibit floor surveying the equipment on display and, in this case, posin' for the CB photog.

Rowe exec Joel Friedman (r) gladly demonstrates the popular Rowe video jukebox for Texas op Jerry Burger.

Here's the popular Cinematronics "World Series" game, surrounded by (l-r) Cleveland Coin's Ron Gold, Cinematronics Ken Anderson and Ralph Winfield.

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What Would You Do (Silverline Music, Inc.—BMI/ AMR Publications, Inc.—ASCAP).....77
A What's A Memory (Deja/Quillsong/Alabama Band—ASCAP).....6
Whoever's In New England (Silverline/W.B.M.—BMI/ SESAC).....37
Working Without (Tree—BMI/Cross Keys/Tree Group—ASCAP).....33
You Are My (Grey Hawk Music/Sand/Apper Music/ Jim Carter Pub—ASCAP).....100
You Can Dream (Steve Warner/Siren Songs—BMI).....25
You Can't Keep (Tom Collins Music Corp./Ensign Music Corp.—BMI).....65
You Should Have (Raven Song Music, Inc./Michael H. Goldsen, Inc./Collins Court Music, Inc./ ASCAP).....11
You'll Never (Brother Bill's Music/Music Grinder Pub.—ASCAP).....48
Your Daddy Don't (Acorn Music—BMI/Phooey Music—BMI/Bleck Mountain Road Music—BMI).....88
Your Memory Ain't (Tapadero Music (merit)/ Chriswood Music/Pangoia—BMI).....22
You're Nobody Till (Shapiro-Bernstein & Co. & Southern Music Pub. Co., Inc.—ASCAP).....58
You're Something (Jack & Bill Music/Cowdaddies Music/Reba McEntire Music/c/o The Welk Music Group/ASCAP).....4

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

A Little Bit (House of Champions—ASCAP).....6
Affection (Crazy People/Almo Music—ASCAP)....48
After The Love Is (Terrace—ASCAP).....60
After You (Bernard Wright Music—BMI).....24
Another Night (Colgems/EMI—ASCAP/Screen Gems/EMI Music—BMI).....14
Best Friends (Temp Co.—BMI).....38
Break My Heart (Rouki/Our Parents—BMI).....85
Bust This Rhyme (M.C. Chill—ASCAP).....54
Chief Inspector (Island—BMI).....55
Color Of Success (Ya D Sir—ASCAP).....27
Computer Love (Troutman's/Saja—BMI).....5
Could It Be (Assorted/Bellboy—BMI).....57
Crush On You (Almo Corp./Crimsco/Irving Inc.—BMI/ASCAP).....22
Dancing In The Dark (New Music Group/ Kashif—BMI).....69
Diana (Philly World Music—BMI).....12
Digital Display (Ready For The World/Excalibur Lace/ Trixie Lou—BMI).....91
Do It To Me (Shannon Latisse/American League—BMI).....67
Do Fries Go With That (Not listed).....82
Do Me Baby (Controversy—ASCAP).....13
Don't Say No (Philly World Music—BMI).....97
Don't You Want My (ATV—BMI/Les Editions Musicale PRO).....68
Firestarter (Future Shock—ASCAP).....90
Go Home (Jobete Co./Black Bull—ASCAP).....53
Going In Circles (Temp Co.—BMI).....11
Guilty (Temp Co.—BMI).....23
He'll Never Love You (Stone Jam/Burnin' Bush—ASCAP).....58
High Fashion (Parisongs—ASCAP).....92
High Horse (Warner-Tamerland Pub. Corp.).....46
Hold On (Zumbaidah/WB Music Corp.—ASCAP-Freddie Dee—BMI).....28
Hot (Mtume—ASCAP).....19
How Could It Be (Rustomatic/Eddie Murphy/Sun Bliss—ASCAP).....99
How Will I Know (Irving/BMI).....7
I'D Rather (Timberlake/Top-Bound/Double Sting/ Schu-Baby—BMI).....81
I'll Be All (Music Specialist—BMI).....47
I Can't Wait (Poolside—BMI).....16
I've Learned To Respect (Careers/Moore & Moore—BMI).....28
I Think It's Love (Black Stallion—BMI/See This House/Blackbull/Jobete—ASCAP).....20
If You Should (Stone City/National League—ASCAP).....35
If Your Heart I (Jodeaway/Almo Irving—ASCAP) ..65
I Like You (American Summer/Phyllis Nelson—ASCAP).....70
Insatiable Woman (April/IJI—ASCAP).....9
In The Morning (Almo Corp./IPM—ASCAP).....39
I'm Not Gonna Let (MCA/Unicity/ Moonwalk—ASCAP).....36
Jail Bait (Father Thunder—BMI).....86
Just Another Sucker (Controversy—ASCAP/ P.M.I.—BMI).....77
Just Buggin' (Select—BMI).....40
King Holiday (King Dream Music—ASCAP).....63
Kiss (Controversy—ASCAP).....4
Legs (Buffalo/Perfect—BMI).....100
Let Me Be (Brampton Ltd.).....30
Love 4/2 (Teddy Baer—BMI).....10
Love's Gonna (House Of Fun—BMI).....75
Love is Just A Touch (Zomba House—BMI).....41
Love's On Fire (West Kenya—ASCAP).....45
Living In America (April/Second Nature—ASCAP/ Blackwood/Janiceps—BMI).....15
Lucy (Jobete/Libren/CPP—ASCAP).....50
May I (USA Exotic—ASCAP).....58
Never As Good (Silver Angel c/o Famous Corporation—ASCAP).....84
Nightmares (Protoons/Sam Jacobs—ASCAP).....51
No Frills Love (Unique/Shakin' Baker/Tina B. Writtin—BMI).....96
No More (Troutman/Saja—BMI).....31
Oh Louis (Junior EMI/MCA—ASCAP).....72
On The Shelf (Pizzazz/Guadeloupe—BMI).....88
On My Own (New Hidden Valley/Carol Bayer Sager—BMI/ASCAP).....80
Other Side Of Midnight (Not listed).....83
Overjoyed (Jobete/Black Bull—ASCAP).....21
Party Freak (All-Seeying Eye Music—ASCAP).....25
Restless (Willesden/Jo Skin—BMI).....33
Rock Me Amadeus (Nada/Almo—ASCAP Manuscript).....44
Rock The Bells (Def Jam—ASCAP).....59
Saturday Love (Flyte Tyme Tunes—ASCAP).....2
Say You, Say Me (Ole Brampton/Jobete—ASCAP).71
Secret Lovers (Almo Corp./Jodaway—ASCAP)....42
Sidewalk Talk (House Of Fun—BMI/Webo Girl—ASCAP).....93
Slave To The Rhythm (April—ASCAP/Perfect Songs/ Unforgettable Songs/Island—BMI).....61
Slide Over (Ready For The World/Excalibur Lace/Trixie Lou—BMI).....64
Stand Back (Music Corp. of America/Bayjun Beat admin. by MCA Music—BMI).....52
Stay (MCA Music).....79
Sugar Free (Tricky Track—BMI).....18
Tender Love (Flyte Tyme Tunes—ASCAP).....8
That's What (Carole Bayer Sager/BMI-New Hidden Valley/WB Music Corp.—ASCAP/Warner Tamerlane Pub. Corp.).....43
The Finest (Flyte Time Tunes/Avante Garde—ASCAP).....76
The Heat Of Heat (Flyte Tyme Tunes Adm. by Avante Garde Music—ASCAP).....32
The One You (Chappel/Richer/Jobete/R.K.S./ Conceited—ASCAP).....34
The Sweetest Taboo (Silver Angel adm. by Famous—ASCAP).....17
Touch Me (Jobete/Tall Temptations—ASCAP)....78
Twist My Arm (Nonpareil—ASCAP/Broozer Toones—BMI).....66
Unselfish Lover (Forceful—BMI).....37
Under The Influence (MCA a division of MCA/Music Corp. of America/It's Gonna Rein/WB Music/Ertolejay Musicque LTD.—ASCAP—BMI).....82
Watch Your Step (Baker's—BMI).....74
We Don't Have To Take (Bellboy—BMI/ Chappell—ASCAP).....49
What Have You (Flyte Tyme Tunes—ASCAP).....1
What You Been Missin' (Willesden/Keith Diamond/Jo Skin—BMI).....95
When The Going Gets Tough (Zomba Enterprise) .29
Whisper In The Dark (Not Listed).....73
You Hooked Me (Stone Jones Music—ASCAP)....94
Your Personal Touch (Warner-Tamerland Pub. Corp-Song-A-Tron—BMI).....98
Your Smile (A La Mode—ASCAP).....3

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Good (Little Diva—BMI).....89
A Little (House of Champions—ASCAP).....63
A Love (Sister Fate—ASCAP).....49
Absolute Beginners (Jones—ASCAP).....88
Addicted To (Bungalow adm. by Ackee—ASCAP)..14
All I (Michael Rutherford/Pun/63 Songs/Chappell & Co.—ASCAP).....50
All The (Not Listed).....83
American Storm (Gear—ASCAP).....31
Another Night (Colgems-EMI—ASCAP/Screen Gems-EMI—BMI).....48
Bad Boy (Foreign Imported—BMI).....34
Beat's So (Pending/Swindle—ASCAP).....27
Bop (MHG/Sweet Angel/Web IV—ASCAP/BMI)..59
Burning Heart (Holy Moley/Rude—BMI/WB/Easy Action—ASCAP).....65
Call Me (Grand Illusion adm. by Almo—ASCAP)..79
Calling Americe (April—ASCAP).....26
Conga (Foreign Imported—BMI).....68
Day By (Dub Notes/Human Boy/ Hobbler—ASCAP).....58
Digital (Ready For The World/Excalibur Lace/Trixie Lou—BMI).....80
Do Me (Controversy—ASCAP).....56
Feel It (Screen Gems—EMI/Auto Tunes—BMI)...62
For America (Swallow Turn—ASCAP).....33
Go Home (Jobette/Black Bull—ASCAP).....100
Goodbye Is (Tritec Ltd.).....51
Great Gosh (Paytons/WEP—BMI).....61
Greatest Love (Golden Torch—ASCAP/Gold Horizon—BMI).....52
Harlem Shuffle (Marc-Jean adm. by Bug/ Keymen—BMI).....21
Heart's On (April—ASCAP).....85
He'll Never (Willesden/Zomba—BMI/ASCAP)....96
Home Sweet (Warner-Tamerlane—BMI).....92
How To (Neutron/10 adm. by Nymph—BMI).....30
How Will (Irving—BMI).....18
I Can't (Welsh Witch/Future Furniture—ASCAP)..17
I Can't (Poolside—BMI).....60
I Do (Music Design/Tritec/Famous—ASCAP).....40
I Like (American Summer/Phyllis Nelson—ASCAP).....72
I Miss (Spectrum VII—ASCAP).....95
I Think (Black Stallion adm. by Jobete/See This House/Black Bull/Jobete—ASCAP).....22
If You (Virgin/Famous—ASCAP).....42
I'm Not (Lido—ASCAP).....44
I'm Your (Chappell/Morrison-Leahy—ASCAP).....69
In My (WB/Megadude/E-A—ASCAP).....90
Is It (Warner-Tamerlane/Entente/Poppy-Due—BMI)57
Jimmy Mack (Jobete—ASCAP).....99
King For A Day (Zomba—ASCAP).....16
Kiss (Controversy—ASCAP).....5
Kyrie (Warner-Tamerlane/Entente—BMI).....8
Le Bel (Tutt & Babe/Flowering Stone/Heavy Breather—ASCAP).....66
Let Me (Brampton Ltd.).....94
Let's Go (Lifo—BMI).....12
Life In (Cleverite Ltd./Farrowise Ltd. adm. by Warner Bros.—BMI).....20
Live Is (Manhattan/April—ASCAP).....35
Living In (April/Second Nature—ASCAP/Blackwood/ Janiceps—BMI).....46
Manic Monday (Controversy—ASCAP).....11
My Hometown (Bruce Springsteen—ASCAP).....91
Needles And (CBS Unart Catalog—BMI).....73
Never As (Silver Angel c/o Famous—ASCAP).....75
Night Moves (Pun/Bogus Global—ASCAP).....39
Nikita (Intersong—ASCAP).....9
No Easy (Flowering Stone/Heavy Breather—ASCAP).....25
On My (New Hidden Valley/Carole Bayer Sager—ASCAP/BMI).....76
Overjoyed (Jobette/Black Bull—ASCAP).....32
Party All (Stone City adm. by National League—ASCAP).....98
R.O.C.K. In (Riva—ASCAP).....4
Restless (Willesden/Jo Skin—BMI).....78
Right Between (Siuggo Songs/Man-Ken—BMI)....77
Rock Me (Colgems-EMI—ASCAP).....1
Rough Boy (Hamstein—BMI).....67
Russians (Magnetic rep. by Reggatta/Illegal adm. by Atlantic—BMI).....43
Sanctify Yourself (Colgems EMI—ASCAP).....10
Sara (Kikiko—BMI/Petwolf—ASCAP).....7
Saturday Love (Flyte Tyme/Avant Garde—ASCAP) 47
Say You (Brockman—ASCAP).....71
Secret Lovers (Almo/Jodaway—ASCAP).....3
Shelter Me (Lawyer's Daughter/MTM—BMI).....93
Silent Running (Michael Rutherford/Pun—ASCAP/ B.A.R. adm. by Warner-Tamerlane—BMI).....19
So Far (Chariscourt adm. by Almo—ASCAP).....24
Something About (Chappell—ASCAP/Island—BMI)37
Spies Like (MPL Communications—ASCAP).....81
Stages (Hamstein—BMI).....55
Stick Around (Charisma/Pun—ASCAP).....70
Take Me (Phil Collins/Pun/Warner Bros.—ASCAP) 36
Talk To (Fallwater—ASCAP).....86
Tarzan Boy (Screen Gems-EMI—BMI).....53
Tender Love (Flyte Tyme—ASCAP).....15
That's What (Carole Bayer Sayer/Warner-Tamerlane—BMI/New Hidden Valley/WB—ASCAP)..54
The Men (Spectrum VII—ASCAP).....87
The Power (April—ASCAP).....64
The Sun (ATV—BMI).....84
The Sweetest (Silver Angel adm. by Famous—ASCAP).....41
These Dreams (Little Mole adm. by Intersong U.S.A./ Zomba—ASCAP).....2
This Could (Frisco Kid/April/Duke Reno/Mel-Dav—ASCAP/Blackwood/Dean—BMI).....13
Twist My (Nonpareil—ASCAP/ Broozertoones—BMI).....82
Walk Of (Chariscourt adm. by Almo—ASCAP).....97
West End (Cage/Virgin—ASCAP).....23
What Have (Flyte Tyme—ASCAP).....38
What You Need (MCA—ASCAP).....6
When The Going (Zomba Enterprises—ASCAP)...45
Whisper In (Maplewood/Boozetunes—ASCAP/ Broozertunes—BMI).....74
Why Can't (Yessup—ASCAP).....28
Your Love (Warning Tracks—ASCAP).....29

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