

CASHBOX

March 15, 1986

T.M.

NEWSPAPER \$3.50



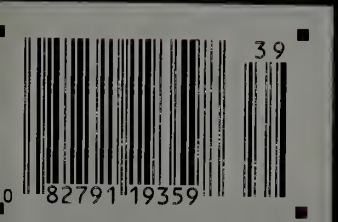
FALCO

JANET JACKSON

FEARGAL SHARKEY

PRETTY IN PINK SOUNDTRACK

N A R M 1 9 8 6



A&M Records
Looking Forward To '86
Story On Page 15

SAMPLER '86.

WH-1048

Windham Hill Records Sampler '86
Selections from the Windham Hill Records Album Catalog



Philip Aaberg/Daral Anger-Barbara Higbie Quintet/Scott Cassu with Eugene Friesen
Malcolm Daiglish/Intenor/Mark Isham/Michael Manning/Mike Marshall and
Daral Anger/Shadowfax/Ira Stein and Russel Walder/Liz Story

Music that doesn't pretend to be anything other than what it is.

WINDHAM HILL.



CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

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GUEST EDITORIAL

Welcome Back To L.A.

By Lou Fogelman

These are exciting times for the home entertainment industry, and this year's N.A.R.M. Convention reflects that resurgence of spirit and energy. For me this resurgence is even more gratifying, since N.A.R.M. has returned to Los Angeles after such a long absence. I, therefore, take real pleasure in welcoming you all back to the West Coast for what I believe is going to be one of the most productive and interesting conventions we've seen in many years.

This year's convention theme is "Music: A New Look, A New Listen." This theme aptly crystallizes the direction in which our industry is (and should be) going. I am very happy to see this year's N.A.R.M. echoing these new dynamics of our marketplace.

We need only look at how this year's convention is shaping up to see exactly how many worthwhile and exciting changes have come about. When the convention opens, we can expect to see an emphasis on openness, with more major manufacturers exhibiting on the floor and more suppliers in the event area than ever before. This year we have also seen increased involvement (heartily encouraged) on all levels, from the street to the executive suite. You'll see this in the much larger number of retail store managers participating this year. The convention structure itself is more compact and condensed. There's more artist participation, and an accent on entertainment with two fine social events.

All of these changes add up to three key conclusions: One, there is a greater commitment today in our industry to work together diligently in shaping our future. Two, we seek to involve everyone who can lend a voice and valuable experience in making our business prosper. Lastly, while all of these are critical issues, we haven't lost sight of the fact that we are an entertainment industry and that our convention should be fun as well.

This new emphasis on commitment couldn't come at a better time. Today we see many questions tugging at us; many issues calling for solutions. The fate of the LP is squarely in our hands. Today we see our inventories swinging greatly towards cassettes and compact discs, yet we must not fool ourselves into believing the LP should be thrown aside at the earliest possible opportunity. The long-playing vinyl record is still a viable configuration and we must strive to keep it so. Unlike our experience with the 8-track format, we must achieve a smooth business transition from LPs to newer configurations.

The compact disc is definitely our future; however, we must take pains to ensure that our smaller independent dealers are able to share equally in the advantages of CDs. We must see a dual pricing structure so that the independent retailer who buys from a wholesaler can compete with chain retailers. In this way, we can support our smaller dealers so they can offer competitive prices on compact disc merchandise. Why should they be forced to sell at substantially higher prices simply because they are not able to buy their stock in large amounts directly from manufacturers? MCA has taken a great step forward in this regard, and, hopefully, this will open the door to further addressing the wholesale CD pricing issue.

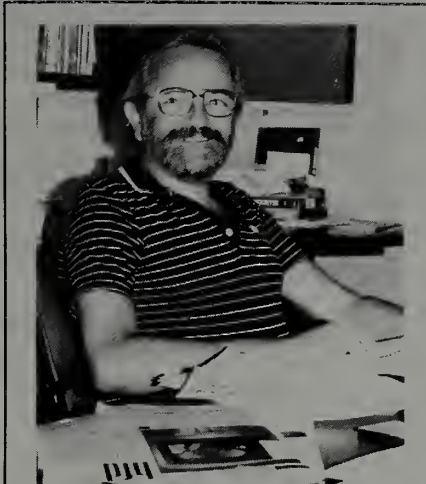
Personally speaking, my own company has been strongly involved with music video and we have high hopes for its success. We've seen music video grow into a strong retail and wholesale item. Dealers large and small are selling music videos in steadily increasing numbers. Maybe 1986 will be the year music video becomes the forth major configuration behind cassettes, CDs and LPs.

Yes, today we can see a new commitment to today's music, today's sound. This commitment is revitalizing the music business. People young and old are returning

to music, yet we must not be complacent in our good fortune. To fully capitalize on new musical trends, we must also work hard to help manufacturers become more involved in increasing promotional dollars so we will be able to build additional interest in new music. If we don't, we risk losing our potential customers in a heavily crowded entertainment marketplace.

To every issue which faces us there is no one answer or solution. We must make compromises to accommodate us all: manufacturer, wholesaler, retailer and consumer. What is truly exciting about this 1986 N.A.R.M. Convention is that we can see these issues and we are involved and committed to meeting them head on. The future for music and home entertainment is bright, and we will be taking all of this excitement back with us to our own companies after the convention. In such an atmosphere I can see us achieving great things and collectively raising our industry to new heights.

This is the promise of N.A.R.M. 1986, and I look forward to a great convention.



Lou Fogelman is president of Show Industries, City-1-Stop, Music Plus.

TOP POP DEBUTS

SINGLES	39	HARLEM SHUFFLE — Rolling Stones — CBS
ALBUMS	118	THE KNIFE FEELS LIKE JUSTICE — Brian Setzer — EMI-America

POP SINGLE	WINNER'S CIRCLE	POP ALBUM
#1 SARA Starship Grunt/RCA	Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.	#1 WHITNEY HOUSTON Whitney Houston Arista
B/C SINGLE		B/C ALBUM
#1 HOW WILL I KNOW Whitney Houston Arista		#1 PROMISE Sade Portrait
COUNTRY SINGLE		COUNTRY ALBUM
#1 100% CHANCE OF RAIN Gary Morris Warner Bros.		#1 WON'T BE BLUE ANYMORE Dan Seals EMI-America
JAZZ		MUSIC VIDEO
#1 MAGIC TOUCH Stanley Jordan Blue Note		#1 BEAT'S SO LONELY Charlie Sexton MCA
COMPACT DISC		12" SINGLE
#1 BROTHERS IN ARMS Dire Straits Warner Bros.		#1 WHAT HAVE YOU DONE FOR ME LATELY Janet Jackson A&M



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CASH BOX TOP 100 SINGLES

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

March 15, 1986

	Weeks On 3/8 Chart		Weeks On 3/8 Chart		Weeks On 3/8 Chart
1 SARA STARSHIP (GrunT/RCA FB-14253)	2	12	34 I'M NOT THE ONE THE CARS (Elektra 7-69569)	37	7
2 THESE DREAMS HEART (Capitol B-5541)	4	9	35 SO FAR AWAY DIRE STRAITS (Warner Bros. 7-28789)	41	3
3 KYRIE MR. MISTER (RCA PB-14258)	1	13	36 YOUR LOVE THE OUTFIELD (Columbia 38-05796)	44	5
4 SECRET LOVERS ATLANTIC STARR (A&M AM-2788)	7	12	WINNER'S CIRCLE		
5 SILENT RUNNING MIKE & THE MECHANICS (Atlantic 7-89488)	5	16	37 WEST END GIRLS PET SHOP BOYS (EMI America B-8307)	45	3
6 HOW WILL I KNOW WHITNEY HOUSTON (Arista AS1-9431)	3	15	38 TARZAN BOY BALTIMORA (Manhattan/Capitol B 50018)	18	22
7 R.O.C.K. IN THE U.S.A. (A SALUTE TO 60's ROCK) JOHN MELLENCAMP (Riva/PolyGram 884 455-7)	12	7	CHARTBREAKER		
8 ROCK ME AMADEUS FALCO (A&M AM-2821)	16	6	39 HARLEM SHUFFLE ROLLING STONES (Rolling Stones/CBS 38- 05802)	DEBUT	
9 KING FOR A DAY THOMPSON TWINS (Arista AS1-9450)	10	9	40 STAGES ZZ TOP (Warner Bros. 7-28810)	22	9
10 LIFE IN A NORTHERN TOWN THE DREAM ACADEMY (Reprise/Warner Bros. 7-28841)	6	16	41 OVERJOYED STEVIE WONDER (Tamla/Motown 1832TF)	46	4
11 THE SWEETEST TABOO SADE (Portrait/CBS 37-05713)	8	16	42 LIVE IS LIFE OPUS (Polydor/PolyGram 883 730-7)	47	7
12 SANCTIFY YOURSELF SIMPLE MINDS (A&M/Virgin AM-2810)	14	8	43 FOR AMERICA JACKSON BROWNE (Asylum 7-69566)	51	3
13 NIKITA ELTON JOHN (Geffen/Warner Bros. 7-28800)	15	9	44 DAY BY DAY HOOTERS (Columbia 38-05730)	25	14
14 WHAT YOU NEED INXS (Atlantic 7-89460)	19	9	45 THAT'S WHAT FRIENDS ARE FOR DIONNE & FRIENDS (Arista AS1-9422)	39	19
15 KISS PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28751)	23	4	46 SOMETHING ABOUT YOU LEVEL 42 (Polydor/PolyGram 883 362-7)	52	5
16 RUSSIANS STING (A&M AM-2799)	17	9	47 WHY CAN'T THIS BE LOVE VAN HALEN (Warner Bros. 7-28740)	DEBUT	
17 THIS COULD BE THE NIGHT LOVERBOY (Columbia 38-05765)	20	9	48 BOP DAN SEALS (EMI America B-8289)	48	7
18 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING BILLY OCEAN (Jive/Arista JS1-9432)	9	16	49 BURNING HEART SURVIVOR (Scotti Brothers/CBS ZS4 05663)	21	20
19 LIVING IN AMERICA JAMES BROWN (Scotti Brothers/CBS ZS4 05682)	11	15	50 BAD BOY MIAMI SOUND MACHINE (Epic 34-05805)	76	2
20 MANIC MONDAY BANGLES (Columbia 38-05757)	27	8	51 AMERICAN STORM BOB SEGER & THE SILVER BULLET BAND (Capitol B-5532)	DEBUT	
21 A LOVE BIZARRE SHEILA E. (Paisley Park/Warner Bros. 7-28890)	13	18	52 WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON (A&M AM-2812)	64	4
22 LET'S GO ALL THE WAY SLY FOX (Capitol B 5463)	28	9	53 DO ME BABY MELISSA MORGAN (Capitol B-5523)	55	7
23 (HOW TO BE A) MILLIONAIRE ABC (Mercury/PolyGram 884 382-7)	24	9	54 LE BEL AGE PAT BENATAR (Chrysalis VS4 42968)	54	5
24 TENDER LOVE FORCE M.D.'S (Warner Bros. 7-28818)	31	6	55 I DO WHAT I DO . . . (THEME FOR 9½ WEEKS) JOHN TAYLOR (Capitol B-5551)	68	2
25 ANOTHER NIGHT ARETHA FRANKLIN (Arista AS1-9453)	26	9	56 I'M YOUR MAN WHAM! (Columbia 38-05721)	40	16
26 I CAN'T WAIT STEVIE NICKS (Modern/Atlantic 7-99565)	34	3	57 NEEDLES AND PINS TOM PETTY AND THE HEARTBREAKERS WITH STEVIE NICKS (MCA 52772)	43	7
27 NO EASY WAY OUT ROBERT TEPPER (Scotti Brothers/CBS ZS4 05750)	29	8	58 CONGA MIAMI SOUND MACHINE (Epic 34-05457)	42	22
28 NIGHT MOVES MARILYN MARTIN (Atlantic 7-89465)	32	9	59 DIGITAL DISPLAY READY FOR THE WORLD (MCA 52734)	49	14
29 GOODBYE IS FOREVER ARCADIA (Capitol B-5542)	30	7	60 SAY YOU, SAY ME LIONEL RICHIE (Motown 1819MF)	50	19
30 CALLING AMERICA ELECTRIC LIGHT ORCHESTRA (CBS Associated ZS4 05766)	33	7	61 SPIES LIKE US PAUL McCARTNEY (Capitol B-5537)	53	17
31 ADDICTED TO LOVE ROBERT PALMER (Island 7-99570)	36	8	62 SATURDAY LOVE CHERRELLE with ALEXANDER O'NEAL (Tabu/CBS ZS4 05767)	73	5
32 BEAT'S SO LONELY CHARLIE SEXTON (MCA 52715)	35	13	63 I LIKE YOU PHYLLIS NELSON (Carrere/CBS ZS4 05583)	63	5
33 I THINK IT'S LOVE JERMAINE JACKSON (Arista AS1-9444)	38	4	64 TALK TO ME STEVIE NICKS (Modern/Atlantic 7-99582)	56	18
			65 A LITTLE BIT OF LOVE (IS ALL IT TAKES) NEW EDITION (MCA 52768)	72	4
			66 THE SUN ALWAYS SHINES ON T.V. A-HA (Reprise/Warner Bros. 7-28846)	57	16
			67 IF YOU LEAVE ORCHESTRAL MANOEUVRES IN THE DARK (A&M/Virgin AM-2811)	83	2
			68 ALL THE KINGS HORSES THE FIRM (Atlantic 7-89458)	75	3
			69 HEART'S ON FIRE JOHN CAFFERTY (Scotti Brothers/CBS ZS4 05774)	69	4
			70 THE MEN ALL PAUSE KLYMAXX (Constellation/MCA 52486)	70	5
			71 MY HOMETOWN BRUCE SPRINGSTEEN (Columbia 38-05782)	58	15
			72 THE POWER OF LOVE JENNIFER RUSH (Epic 34-05754)	74	5
			73 LET ME BE THE ONE FIVE STAR (RCA PB-14229)	66	5
			74 I MISS YOU KLYMAXX (Constellation/MCA 52606)	65	25
			75 HE'LL NEVER LOVE YOU (LIKE I DO) FREDDIE JACKSON (Capitol B-5535)	59	14
			76 I CAN'T WAIT NU SHOOUZ (Atlantic 7-89446)	84	2
			77 GREAT GOSH A'MIGHTY LITTLE RICHARD (MCA 52780)	86	2
			78 FEEL IT AGAIN HONEYMOON SUITE (Capitol 7-28779)	85	2
			79 TAKE ME HOME PHIL COLLINS (Atlantic 7-89472)	DEBUT	
			80 SHELTER ME JOE COCKER (Capitol B-5557)	80	3
			81 HOME SWEET HOME MOTLEY CRUE (Elektra 7-69591)	90	2
			82 IN MY DREAMS DOKKEN (Elektra 7-69563)	82	3
			83 WHISPER IN THE DARK DIONNE WARWICK (Arista AS1-9460)	DEBUT	
			84 JIMMY MACK SHEENA EASTON (EMI America B-8309)	67	6
			85 GO HOME STEVIE WONDER (Tamla/Motown 1817TF)	60	17
			86 WALK OF LIFE DIRE STRAITS (Warner Bros. 7-28878)	61	20
			87 PARTY ALL THE TIME EDDIE MURPHY (Columbia 38-05609)	62	24
			88 STEREOTOMY THE ALAN PARSONS PROJECT (Arista AS1-9433)	71	5
			89 SIDEWALK TALK JELLYBEAN (EMI America B-8297)	77	18
			90 TWIST MY ARM POINTER SISTERS (RCA PB-14197)	DEBUT	
			91 IT'S ALL RIGHT (BABY'S COMING BACK) EURYTHMICS (RCA PB-14284)	79	4
			92 LYING PETER FRAMPTON (Atlantic 7-89463)	78	6
			93 I FOUND SOMEONE LAURA BRANIGAN (Atlantic 7-89451)	81	4
			94 BROKEN WINGS MR. MISTER (RCA PB-14136)	87	26
			95 ALIVE & KICKING SIMPLE MINDS (A&M/Virgin AM-2738)	88	22
			96 SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS) PHIL COLLINS AND MARILYN MARTIN (Atlantic 7-89498)	91	24
			97 IT'S ONLY LOVE BRYAN ADAMS/TINA TURNER (A&M AM-2791)	89	17
			98 TONIGHT SHE COMES THE CARS (Elektra 7-69589)	92	20
			99 I'D DO IT ALL AGAIN SAM HARRIS (Motown 1829MF)	93	7
			100 EVERYTHING IN MY HEART COREY HART (EMI America B-8300)	94	16

ALPHABETICAL LISTING ON INSIDE BACK COVER



MAKING DINNER PLANS — Recording industry executives gathered at The Bistro in Los Angeles for the 1986 T.J. Martell Foundation For Leukemia & Cancer Research west coast kickoff luncheon honoring Quincy Jones, chairman of the board of Qwest Entertainment Group, as the 1986 Humanitarian Award recipient. The award will be presented at the 11th annual dinner on April 19th at the New York Hilton. Pictured (l-r) are: Harold Childs, president of Qwest Records and dinner chairman; Tony Martell, president of the Foundation; Elliot Goldman, president of RCA Records and east coast dinner chairman; Quincy Jones; Mo Ostin, chairman of the board of Warner Bros. Records and west coast dinner chairman; Floyd Glinert, chairman of the board of the foundation; Irving Azoff, president of MCA Records and west coast dinner chairman; and Walter Yetnikoff, president of CBS/Records Group and dinner executive vice-chairman.

Creedence/Country Certified In February

NEW YORK — Spurred on by the success of John Fogerty's solo album, "Centerfield," two Creedence Clearwater Revival albums have turned up on the RIAA's list of gold and platinum LPs for the month of February: "The Concert" went gold and "Chronicle" was certified platinum. And, despite the oft-reported downturn in the sales of country music, three country LPs were certified gold last month: "Highwayman," Waylon Jennings, Willie Nelson, Johnny Cash and Kris Kristofferson; "Rockin' With the Rhythm," the Judds; and "Something Special," George Strait.

Gold albums were also awarded to "Bon Jovi," Al Jarreau's "High Crime," Atlantic Starr's "As The Band Turns," and the soundtrack to *Amadeus*. The soundtrack to *Rocky IV* was the other platinum LP in February. Multi-platinum certifications went to "Music From the TV Series *Miami Vice*" (four million), "Whitney Houston" (three million), and Sting's "The Dream of the Blue Turtles" (two million).

In addition, two gold singles were awarded: "The Show (12)" by Doug E. Fresh and the Get Fresh Crew, and "Superbowl Shuffle," by the Chicago Bears Shufflin' Crew.

In the non-theatrical music video category, *Motown 25: Yesterday, Today, Forever* was certified platinum, while gold awards went to *Kiss Animalized Live Uncensored*, *Frank Sinatra: Portrait of an*

Album, Rush: Exit . . . Stage Left, The Beatles Live: Ready Steady Go!, and *John Lennon — Live In New York*.

Non-theatrical video awards were certified for *World Champions! The Story of the Chicago Bears*, which went gold and platinum simultaneously, and *My Little Pony*, which was certified platinum.

In the theatrical video category, simultaneous gold and platinum awards went to *Rambo/First Blood Part II*, *Ghostbusters*, *St. Elmo's Fire*, *A Passage To India*, *Perfect*, *Missing In Action*, *Weird Science*, *National Lampoon's European Vacation*, and *Pee-Wee's Big Adventure*. *Annie* was also certified platinum in February, and gold awards also went to *American Ninja*, *Mrs. Soffel*, *The Coca-Cola Kid* and *Just One of the Guys*.

Two Named VPs At Columbia

LOS ANGELES — John A. Fagot, Jr. has been named vice president, promotion, Columbia Records. Fagot will be responsible for all phases of Contemporary, AOR, Adult/Contemporary and Secondary Market promotion for the Columbia label, including supervision of the Columbia field staff.

Ruben Rodriguez has been named vice president, black music and jazz promotion, Columbia Records. Rodriguez will be responsible for overseeing promotion of black and jazz artists on the Columbia label, and will supervise the label's black music field promotion staff.

Fagot has been national director,

singles promotion, Columbia Records since 1984. He joined CBS Records in 1978 in the Atlanta branch and held positions as inventory specialist and merchandiser. He was named Columbia Local Promotion Manager for the Carolinas in 1980 and later served in that capacity for the Atlanta and Dallas markets.

Rodriguez was most recently vice president, black music promotion and marketing for Island Records, a position he had held since 1982.

Both Fagot and Rodriguez report to Bob Sherwood, senior vice president, marketing, Columbia.

Labels Go On The Record About Indie Promotion

By David Adelson

LOS ANGELES — All the major labels have now issued statements defining their respective positions on independent promotion.

The labels' actions are a result of a series of NBC News reports charging improprieties in the independent promotion business. In addition, there are Federal Grand Jury investigations examining the matter.

Following in the path of MCA and Capitol/EMI, Warner Communications, RCA and Motown have suspended the use of independent promotion. A statement issued by CBS said the company would, "curtail substantially" its use of independent promotion.

The WCI announcement covers all of the company's domestic labels including Warner Bros., Atlantic, Elektra/Asylum/Nonesuch, Geffen and all other WCI subsidiaries. According to the statement, "all companies will immediately cease the use of independent record promoters."

A spokesperson for CBS issued the following statement: "CBS Records is unaware of any illegal activities involving the domestic record promotion firms we employ. We are concerned, however, about negative impressions of our industry that may have arisen from the recent wave of allegations regarding independent promotion. We are therefore announcing our intention to curtail substantially our use of these services while the various investigations are taking place

and will re-evaluate our position as they proceed."

An RCA statement, issued last Monday, noted, "We know of no wrongdoing in the activities of the independent promotion firms we retain. However, as a major distributor of recorded music, we are concerned about the perception of our industry by the public. Therefore, the RCA and Arista record companies are immediately suspending their use of independent promotion firms until the various investigations presently underway are completed and the facts are known."

A statement issued by PolyGram early Wednesday stated: "In light of recent allegations regarding the activities of certain individuals involved in independent promotion, PolyGram Records has terminated any use of their services and will not reinstate these services unless such allegations are revealed to be unfounded."

A&M also released a short statement Wednesday. According to the company, "Effective immediately, (the company) had suspended its relationship with various independent promoters."

Earlier this week, a Federal grand Jury served a subpoena to the Recording Industry Association Of America (RIAA), demanding all RIAA documents connected to independent promotion. A spokesperson for the group said that the organization was planning to cooperate with the investigation. At presstime, the RIAA was expected to hand over all documents on Thursday (3/6).

Anti-Drug Benefit Runs Into Roadblocks

By David Adelson

LOS ANGELES — The Concert That Counts, the huge, anti-drug benefit, once scheduled for the Rose Bowl on April 26, appears to be running into trouble.

Last week the Pasadena Board Of City Directors voted 6-0 to stick to a 30 page draft contract for the use of the Rose Bowl despite the pleas of organizers Hal Uplinger and Tony Verna for an easing of the original regulations. Uplinger and Verna are credited with much of the success of the Live Aid production.

According to sources, the city of Pasadena is asking for a flat rental fee of \$175,000 and a security and maintenance cost of \$265,000. According to printed organizers' statements, that fee is well over the amount other arenas would charge.

In addition to venue troubles, the once highly touted line up is now in question. Of the original list of "confirmed" artists released accidentally three weeks ago, Madonna's name was the most prominent.

(continued on page 48)



LIVING THE SINGLE LIFE — Atlanta Artists/PolyGram recording artist Larry Blackmon (r), leader of the group Cameo, compares solo notes with Andre Cymone (l) at a recent video party. Blackmon and Cameo's latest gold smash is "Single Life," which features the latest single, "A Goodbye."



John A. Fagot



Ruben Rodriguez



DOWN AND OUT AT MOMA — Dan Hartman and Bette Midler share a laugh at the New York premiere of *Down and Out In Beverly Hills*, held at the Museum of Modern Art. Midler stars in the film and Hartman co-produced the first single, "Great Gosh A' Mighty."

E/P/A MAGIC.

AT E/P/A,
WE HAVE THE CHEMISTRY
TO BUILD NEW ARTISTS...
THE ENERGY TO TAKE
SUPERSTARS TO THE NEXT LEVEL...
AND THE POWER TO TURN
VINYL INTO GOLD AND PLATINUM!



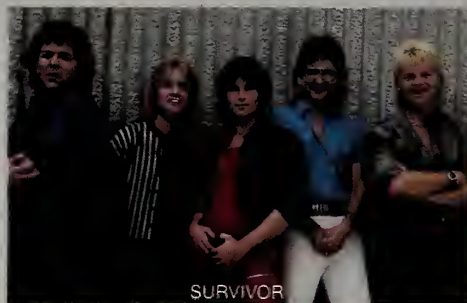
SADE

In one year, we've taken Sade from unknown new vocalist to a household word! Her new album, "Promise," and singles, "The Sweetest Taboo" and "Never As Good As The First Time" have totally exploded on the heels of her sold-out American tour and the album is already double platinum! Meanwhile "Diamond Life" her first album, continues to sell steadily and is also approaching double platinum!



OZZY OSBOURNE

We're taking the king of heavy rock to the limit on his latest and greatest album, "The Ultimate Sin"! This is Ozzy's best sounding record to date, and we shipped gold on this one! An album bigger than life itself—and now, well over platinum! Watch out for Ozzy—you can't miss him, as his 4-month tour of the U.S. begins March 28th!



SURVIVOR



JAMES BROWN

ROBERT TEPPER

"ROCKY IV"

With consistent front-runners like *Survivor*... legends like *James Brown*... and up-and-coming young contenders like *Robert Tepper*... is it any wonder that the soundtrack album to the hit movie of the year is on the way to double platinum? "Rocky IV" is dominating the marketplace, with J.B. on top of the charts with his single, "Living In America"! *Survivor* continues their ever steady approach to hit-making with their single, "Burning Heart"! And keep your eyes on soon-to-be-superstar Robert Tepper, whose new single, "No Easy Way Out," from his debut album of the same name is making huge waves at radio! Robert Tepper's debut album is just shipping and we've set him up to follow his Top-10 single with a brilliant career!



LUTHER VANDROSS

Everyone's in love with Luther as his album, "The Night I Fell In Love," continues to sell, now approaching double platinum! And his just-launched second national tour can only take this certified superstar supernova!



ISLEY JASPER ISLEY

Talk about artist development—Isley Jasper Isley had a number one debut single with "Caravan Of Love"—and the album's soon to be gold! To further hone their artistry, we've got IJI opening for Luther Vandross on his tour, which will win new fans for these seasoned youngbloods. Check the action on their new hit single, "Insatiable Woman"! And there are more hits to follow!



“THE WRESTLING ALBUM”

FE 40223

We've capitalized on the wrestlingmania sweeping the country and we've got 'em all on this album—Hillbilly Jim, Hulk Hogan,™ “Rowdy” Roddy Piper and much more! This Rick Derringer-produced tribute to the mat-slammers is reaping all the consumer passion for this sport—and is fast-approaching gold! This album swept The Slammy Awards!



CHERRELLE

This lady is one “High Priority” as her album of the same name continues to fulfill all the promise of her first for Tabu. “Saturday Love” is the smash hit single, a duet with fellow label artist and rising young star, Alexander O'Neal. We've laid the groundwork to break Cherrelle wide open as a major star in her own right!



STEVIE RAY VAUGHAN AND DOUBLE TROUBLE

We've taken the hottest young guitar slinger around and made a nation Stevie Ray Vaughan conscious, as the album, “Soul To Soul,” conquers gold (it's getting to be a habit for Stevie Ray). Always on tour, always ready to get down and jam with the cream of rock guitarists, E/P/A and Stevie Ray were made for each other!



THE FABULOUS THUNDERBIRDS

Breaking big out of the southwest, this is the band lots of people are waiting for, a good-time rock 'n' roll band that works constantly and plays as if their lives depended on it! Led by Stevie Ray Vaughan's brother Jimmy Vaughan on guitar, “Tuff Enuff” is the payoff after years of hard work and dues paying! We're just beginning with what promises to be the major artist development story of 1986!



MIAMI SOUND MACHINE

The hot tropical fire of Miami Sound Machine has spread nationwide as their brilliant debut album, “Primitive Love,” continues to beat out big numbers! Fast-approaching gold, this band puts a twist of Cuba Libre into their peppy pop/salsa-inflected sound, and with their first hit single, “Conga,” and new single, “Bad Boy,” getting the E/P/A touch, the Miami Sound Machine will be cranking out hits for a long, long time to come!



PHYLLIS NELSON

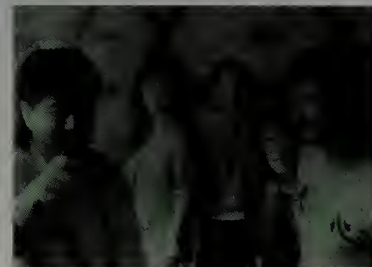
With a string of English hits to her credit, American-born Phyllis Nelson is at the top of the charts with her hit single and debut album, “I Like You.” An album that's a virtual best of Phyllis Nelson collection!

AND THE MAGIC KEEPS BREWING WELL INTO '86!



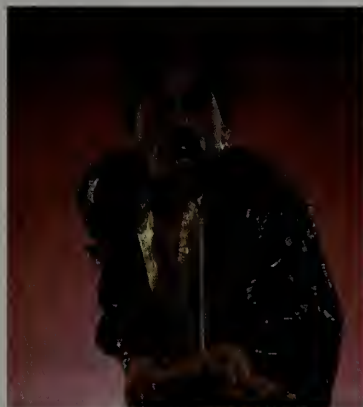
ELECTRIC LIGHT ORCHESTRA

The Electric Light Orchestra is back with their new album, “Balance Of Power,” and their new single, “Calling America”—a fresh new sound and a welcome return for ELO!



HIROSHIMA

Call them new jazz... New Age... or what have you—this group who fuse Exotic eastern instruments with high tech synthesizers are making enormous inroads as a performing band and on the radio with their new single, “Save Yourself For Me.”



LOVEBUG STARSKI

Lovebug Starski symbolizes the second generation of rap taking hold! His debut album, “House Rocker,” features much more variety than the average street record, with contributions from Hall & Oates band members and more special guests!



KING

A superstar in his native England, King made friends here last year at clubs and on radio with “Love & Pride.” Look for a major artist development story when we release King's second album!



JENNIFER RUSH

The American debut of classically-trained singer Jennifer Rush is sure to set her up as a major star, hot on the heels of her number one British single, “The Power Of Love.”

EPIC, PORTRAIT[®] AND THE CBS ASSOCIATED LABELS.
In all fields of music... on all formats of radio... we are the label that keeps the magic happening!

Epic Portrait

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SO THIS IS THE REAL WORLD — RCA recording artists Mr. Mister were recently presented with a platinum certification for their album "Welcome To The Real World." The presentation was made after their performance at the American Music Awards. Pictured are: (l-r) producer, Paul DeVilliers; RCA's west coast product manager, Randy Miller; guitarist, Steve Farris; Mr. Mister manager, George Ghiz; lead vocalist/bassist, Richard Page; RCA's VP A&R west coast, Paul Atkinson; drummer, Pat Mastelotto; keyboard player/vocalist, Steve George; John Ford, RCA VP U.S.A. and Canada; and engineer Lois Oki.

BUSINESS NOTES

Stations Ordered To Release Financial Reports

LOS ANGELES — The All-Industry Radio Music License Committee has announced that in connection with the ongoing litigation between the radio industry and ASCAP on license fees, 500 radio stations would be required to produce financial and other information to ASCAP. The Committee said that the Federal Court in New York had ordered the production after listening to arguments from counsel for ASCAP and the Committee. ASCAP had asked for the information from each and every radio station that is an applicant in the rate proceeding (over 2000 stations). The Committee had argued that the NAB radio industry financial survey and earlier FCC industry studies should be looked to rather than going after individual station data. In an order dated February 18, Magistrate David Dolinger ordered that the production be made by 500 stations of ASCAP's choosing.

The information which will have to be produced consists of audited financial statements for 1981 through 1985; purchase or sale agreements for the selected stations; and additional documents from those stations who have changed their formats from music to non-music or vice versa.

Martell Rock & Bowl Benefit Expands

NEW YORK — Jon Scott and Judy Libow, organizers of the annual T.J. Martell Rock & Bowl, have announced the addition of a golf tournament to be held in conjunction with this year's fund raising event. Scheduled for April 3, 4, and 5, the T.J. Martell Invitational Celebrity Golf Classic will be held at the Calabasas Country Club in Los Angeles. The fourth annual Rock & Bowl will again take place in Redondo Beach. Early scheduled celebrity entries include Gregg Rolie and Jonathan Cain of Journey, John McVie of Fleetwood Mac, Greg Kihn, Michael DesBarres, Frankie Avalon, REO Speedwagon's Alan Gratzer, Triumph, and Greg Guffria.

Proceeds from the weekend events go to the T.J. Martell Fund for Leukemia and Cancer Research. Last year's Rock & Bowl raised \$75,000. The golf tournament hopes to raise twice that much through sponsorship of individual golfers, foursomes, any of the tournament's 18 holes, golf carts, or tees. The agenda for the weekend will include a Meeting of Rock Minds Seminar dealing with issues currently facing the radio and record industries, a cocktail party and the two tournaments. For additional information, call either (212) 484-6062 or (818) 883-7625.

Jazz And Heritage Foundation Awards Over \$100,000

NEW YORK — The New Orleans Jazz and Heritage Foundation awarded over \$100,000 in grants to more than 20 non-profit Louisiana cultural organizations and 11 individuals in February, representing a surplus of funds from the 1985 New Orleans Jazz and Heritage Festival.

"Hundreds of thousands of people attend the Jazz Festival every year," said Arthur Purlizer, president of the Foundation's board of directors, in announcing the grants. "We want them all to know that each time they spend a few dollars on a Festival ticket they are making a direct contribution . . . to the Foundation's other projects, like this grant program and the educational concert series which is now underway."

General grants, in various amounts, went to the Arts Council of New Orleans, to help continue its services to the local arts; the Sylvanie F. Williams Elementary School, to create an arts-in-education program; the Carter Memorial Rehabilitation Center, to begin a creative workshop program; the McDonough #15 Elementary School Band, for the purchase of instruments and equipment; Xavier Review, to help them run a literary and arts journal; the Sickle Cell Center of Southern Louisiana, to start a summer camp for patients; Young Audiences, Inc., to help continue its entertainment programs; New Orleans Public Schools/Arts in Education, to help support and expand its arts curriculum; St. Mark's Community center, to help support an arts program; the Carver Middle School Band, to help introduce students to "new sounds in music"; Eric Glaser, to create a jazz education program for public schools; the Community Market place, to continue two community jazz festivals and many others.

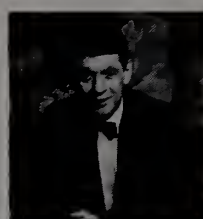
EXECUTIVES ON THE MOVE



Walker



Baumstein



Plano



Miles



Clainos



Tierney



Diaz



Rapp

Walker Named — Jim Walker has been named chief financial officer at The David Geffen Company. In his new post, Walker will be responsible for fiscal matters covering the full spectrum of the company's activities including Geffen Records, The Geffen Film Company as well as the company's theatrical ventures. The announcement of Walker's appointment was made by Eric Eisner, president of the company. Walker comes to Geffen from Warner Bros. where he served as vice president/controller since 1982. He joined Warner Bros. in 1971 and previously held financial posts at Warner/Elektra/Atlantic Corp. and ABC Records.

Baumstein Appointed — Manhattan Records has appointed Ken Baumstein as the label's new vice president of artist development and marketing. In his new position, Baumstein will be responsible for the co-ordination of all of the label's marketing activities, including advertising, video, sales, merchandising, artist development and tours. He will report directly to Manhattan senior vice president Stephen Reed.

Plano Promoted — Gerald P. Plano has been promoted to the position of director, A&R services, special products. Plano will supervise the A&R staff in creating album concepts and packages for the clients of the RCA Special Products group.

Miles Named — Shelley Miles has been appointed vice president, general manager, of Disneyland Vista Records and Walt Disney Music Company. Miles succeeds Gary Krisel, who was recently promoted to president of Network Television for Walt Disney Pictures. In her new post, Miles will assume overall responsibility for managing Disney's records and music publishing division including all retail and direct mail activities related to their operation.

Clainos Promoted — Nick Clainos has been named president of Bill Graham Enterprises, Inc. and president of Wolfgang Records. Clainos, who moves up from vice president/general manager, will oversee the day-to-day operations of all the various divisions of Bill Graham Enterprises including the record company (Wolfgang Records), concert productions (Bill Graham Presents), artist management (Bill Graham Management), film development (Bill Graham Films), food and beverage services (Fillmore Fingers) and nightclubs (AKG Inc.). Clainos heads a staff of more than 75 employees in the company's San Francisco, New York and Los Angeles offices.

Tierney Appointed — Dwight Tierney has been appointed senior vice president, administration for the Viacom Networks Group. In his new position, Tierney will be responsible for human resources, corporate administration policy, office services and general services of the Group, which consists of Showtime/The Movie Channel Inc. and MTV Networks Inc. Most recently, Tierney was senior vice president, administration for MTV Networks Inc. He joined MTV Networks Inc's predecessor company, Warner Amex Satellite Entertainment Company (WASEC) in 1982 as vice president, personnel and administration. In 1983, he was promoted to senior vice president, human resources, assuming responsibilities for both Warner Amex Cable Communications, Inc. and MTV Networks Inc.

Diaz Named — Jorgen Larsen, senior vice president, CBS Records International European Operations has appointed Manolo Diaz managing director, CBS Records Spain. He replaces Augusto Sarria Sr., who has taken early retirement. Diaz joined CBS Records Spain in 1977, moved to CBS Records International's European regional office in June, 1978 as director, European artist development, and was named vice president, creative operations of CBS Records International's Latin American regional office in 1981. In October 1984, he moved to Spain as deputy managing director of CBS Records Spain.

Rapp Joins — Michael Rapp has been named vice president in charge of production for Allied Artists Records, based in Los Angeles. Rapp's immediate responsibilities will include producing former lead singer with the Temptations, Louis Price and singer Charmaine, as well as the production of the rock opera, "The Ring." Before joining Allied Artists, Rapp was a composer.

Bourmas Named — CBS Records International European Operations has appointed Costas Bourmas to the position of managing director, CBS Records Greece. He will replace Sol Rabinowitz who is retiring on March 31, 1986. Bourmas joined CBS Records Greece in 1976 as an accountant and was appointed financial controller in 1979. He is a graduate of the Athens School of Economics and Business Sciences (ASOEE) and has also studied Political Science at Athens University.

Parker Appointed — Joe Parker has been named vice president, sales & marketing for PolyGram Classics. Parker assumes responsibilities from John Harper, who will remain with the company as a consultant concentrating on new products, artist relations and publicity. Parker joined London Records as a salesman in 1970, and came to PolyGram when the company purchased the London label in 1979.

Newman Named — The Peer-Southern Organization has appointed Peter Newman to the position of west coast professional manager. Prior to joining Peer-Southern, Newman served as professional manager for Creative Entertainment Music.

The Band's Richard Manuel Found Dead In Florida

By Paul Iorio

NEW YORK — Richard Manuel, keyboardist, vocalist, and songwriter for The Band, died in Winter Park, Florida March 4 after hanging himself. Manuel would have been 43 years old on April 3.

Manuel was found hanged in the bathroom of the Winter Park Quality Inn by his wife, Arlie Manuel, some hours after he had performed at a local lounge called the Cheek To Cheek, said Rick Nuss, a spokesman for the Winter Park Police Department. The suicide occurred between 2:30 and 3:30 a.m. on the 4th, according to a spokeswoman for Orange County medical examiner Dr. Shashi Gore, who performed the autopsy.

"We talked with his wife and Band

members," says Nuss, "and no one stated any reason why he would do this. There was no suicide note and it's still up in the air by all concerned as to why he did this." One source pointed to uncorroborated reports that Manuel was suffering from cancer. Although the medical examiner's office said the autopsy did not reveal this.

Manuel, who grew up in Stratford, Ontario, joined The Band in 1965 after leading a group called the Rockin' Revols. "His singing made The Band's more predictable rockers seem tame by comparison" wrote Greil Marcus in his book, *Mystery Train*. "Manuel transformed The Platters' 'The Great Pretender' (off their 'Moon Dog Matinee' album) into the truest kind of soul music."

This reporter saw Richard Manuel's last New York performances, both in a duo with Rick Danko on January 30 at the Lone Star Cafe, and with other Band members on February 6 at the same venue. Manuel appeared white-haired and thin, but his voice and keyboard playing were in fine form as he took the lead on such Band classics as "The Shape I'm In," and in harmony with Danko on the folk standard, "Long Black Veil." Many of the songs he wrote and sang for The Band were marked by a dark, doom-laden sensibility. WNEW-FM, New York news director and DJ, Lisa Glasberg, told *Cash Box* that "we had a hard time trying to find some music to go with the story we ran. He wasn't the happiest person lyrically."



SIGNING A CHICK — GRP Records recently inked a pact with popular jazz stylist Chick Corea, whose first LP for the label is the soon-to-be-released "The Chick Corea Elektric Band." Here, at the penning, are (standing l-r): Corea's manager Ron Moss, Larry Rosen and Dave Grusin co-owners of GRP Records, and Chick's attorney Joel Strote. Chick Corea is shown signing contract.



ROCKIN' 'ROUND TRENTON — Warner Brothers recording artist Marshall Crenshaw stopped by WPST (Trenton, NJ) studios for an on-air radio interview. Pictured are (l-r): WPST's Trish Merelo; Crenshaw; WPST's Tom Cunningham; WB Philadelphia promotion rep George Stone.

Academy Of Country Music Announces Final Nominees

LOS ANGELES — Final ballots in the Academy of Country Music's 21st annual "Hat" awards poll will be mailed to the Academy's more than 2,800 voting members on Wednesday, March 12.

The winners will be announced during presentation ceremonies at Knott's Berry Farm in Buena Park, Calif., aired live on NBC television, Monday, April 14.

The special telecast is produced by the Dick Clark Company, Inc. and hosted by Mac Davis, Reba McEntire and John Schneider.

The final five nominees in each category

were voted by the members from a list of 10 initial selections in each category, made by the Academy's board of directors. The initial ballots took into account such factors as recording and personal appearance achievement during the past year and allowed space for "write-ins."

Bill Boyd, the Academy's executive director, announced that the following are the final nominees in the 10 categories of awards, voted by the membership, which will be presented during the television broadcast.

(continued on page 28)

MCA MUSIC APPLAUDS OUR GRAMMY WINNERS



1986 Grammy Winners

BEST POP INSTRUMENTAL PERFORMANCE

"MIAMI VICE THEME" written by JAN HAMMER performed by JAN HAMMER

BEST INSTRUMENTAL COMPOSITION

"MIAMI VICE THEME" written by JAN HAMMER performed by JAN HAMMER

BEST JAZZ FUSION PERFORMANCE — VOCAL OR INSTRUMENTAL

"STRAIGHT TO THE HEART"—"STRAIGHT TO THE HEART" and "RUN FOR COVER" written by MARCUS MILLER performed by DAVID SANBORN

BEST JAZZ VOCAL SOLO PERFORMANCE-MALE

"ANOTHER NIGHT IN TUNISIA" written by JOHN 'DIZZY' GILLESPIE/FRANK PAPARELLI/JON HENDRICKS performed by JON HENDRICKS & BOBBY McFERRIN

BEST VOCAL ARRANGEMENT FOR TWO OR MORE VOICES

"ANOTHER NIGHT IN TUNISIA" written by JOHN "DIZZY" GILLESPIE/FRANK PAPARELLI/JON HENDRICKS performed by THE MANHATTAN TRANSER

BEST GOSPEL VOCAL PERFORMANCE — FEMALE

"UNGUARDED" — "EVERYWHERE I GO" written by MARYLEE KORTES performed by AMY GRANT

BEST SPOKEN WORD OR NONMUSICAL RECORDING

"MA RAINEY'S BLACK BOTTOM" — "MA RAINEY" written by MA RAINEY, "HERE ME TALKIN' TO YA" written by LOUIS ARMSTRONG, "DOCTOR JAZZ" written by J. OLIVER and W. MELROSE — performed by ORIGINAL BROADWAY CAST

MCA MUSIC

a division of MCA Inc

MCA MUSIC is a supporter of The Salvatore T. Chiantia Memorial Fund, a division of The T.J. Martell Foundation.

BMI Grammy Winners



Record of the Year
"We Are the World"
USA For Africa

Best Pop Performance by a Duo or Group With Vocal
"We Are the World"
USA For Africa

Best Musical Video, Short Form
"We Are the World"
USA For Africa

Song of the Year
"We Are the World"
Michael Jackson

Best R&B Vocal Solo Performance—Female
"Freeway of Love"
Aretha Franklin

Best Jazz Fusion Performance, Vocal or Instrumental
"Straight to the Heart"
David Sanborn

Best Jazz Vocal Performance—Male
"Another Night in Tunisia"
Bobby McFerrin

Best Jazz Instrumental Performance, Big Band
"The Cotton Club" Original Motion Picture Soundtrack
John Barry

Best Country Vocal Performance—Female
"I Don't Know Why You Don't Want Me"
Rosanne Cash



Best Traditional Blues Recording
"My Guitar Sings the Blues"
B. B. King



Best Ethnic or Traditional Folk Recording
"My Toot Toot"
Rockin' Sidney



Best Reggae Recording
"Cliff Hange"
Jimmy Cliff



Best Recording for Children
"Follow That Bird" (Original Motion Picture Soundtrack)
Steve Buckingham



Best Album Package
"Lush Life"



Best Album of Original Score Written for a Motion Picture or a Television Special
"Beverly Hills Cop"

Micki Free, Jon Gilutin, Bunny Hull, Sue Sheridan, Allee Willis

BMI Grammy Nominees



Bryan Adams* John Adams a-ha* Alabama Jon Anderson* Dewey Balfa Jeff Barry George Benson Eddie Blazonczyk & Versatones
David Foster Janie Fricke Godley* & Creme* Franne Golde Ellie Greenwich Lee Greenwood Daryl Hall Lionel Hampton Herbie Hancock John Hartford
Katrina & the Waves* Kris Kristofferson Steve Kujala Patti LaBelle Dennis Lambert Cyndi Lauper Jeff Lorber Barbara Mandrell
Dolly Parton Pointer Sisters Kool & The Gang The Police* Flora Purim Kent Robbins George Russell Mongo Santamaria and his Latin Jazz Orchestra
Billy Squier Starship Sting* Koko Taylor Big Joe Turner Midge Ure* Dave Valentin Li'l Wally and Orchestra Doc Watson

NOMINEES NOT PICTURED

- Peter Beckett
- Dave Bridges
- John & Dino Elephante
- Lenny Gomulka and the Chicago Push
- Freddie Hubbard
- Tom Keane
- Maria des Lourdes*
- James R. Morris
- George "Shadow" Morton
- Fred Parris
- Joe Turner
- Juan Valentin
- Rob Wright*

*WORKS LICENSED IN THE USA BY BMI

Paul Young*



Best Country Performance by a Duo or Group With Vocal
"Why Not Me"
The Judds



Best Country Instrumental Performance
"Cosmic Square Dance"
Chet Atkins



Best Gospel Performance—Male
"How Excellent Is Thy Name"
Larnelle Harris



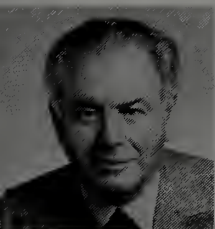
Best Gospel Performance by a Duo or Group, Choir or Chorus
"I've Just Seen Jesus"
Larnelle Harris & Sandi Patti



Best Latin Pop Performance
"Es Fácil Amar"
Lani Hall



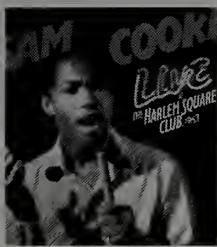
Best Tropical Latin Performance
"Solito"
Eddie Palmieri



Best Instrumental Arrangement Accompanying Vocal(s)
"Lush Life"
Nelson Riddle, Arranger
Linda Ronstadt, Vocalist



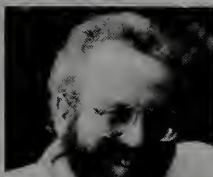
Best Vocal Arrangement For Two Or More Voices
"Another Night In Tunisia"
Bobby McFerrin



Best Album Notes
"Sam Cooke Live at the Harlem Square Club, 1963"



Best Arrangement on an Instrumental
"Early A.M. Attitude"
Dave Grusin



Best Rhythm & Blues Song
"Freeway of Love"
Jeffrey Cohen



Hall of Fame
"Cool Water"
Bcb Nolan
Sons of the Pioneers
Decca 1941



Hall of Fame
"Blue Suede Shoes"
Carl Perkins
Sun 1956



Congratulations to you all!

Wherever there's music, there's BMI.



ALBUM RELEASES

OUT OF THE BOX

TWITCH — Ministry — Sire 25309 — Producers: Adrian Sherwood-Alain Jourgensen — List: 8.98 — Bar Coded

Ministry is back on a major label after leaving Arista and recording a couple of dance records for Wax Trax, an indie. The sound here is much less accessible than its Arista debut several years ago, but Ministry is submerged in a heavily textured dance throb that will score it many fans of that genre. The dense surface of this record actually only temporarily hides the melodic substance underneath. There is a strong Caberet Voltaire feel to "Twitch."



AMERICAN GIRLS — I.R.S. 5702 — Producer: Dennis Herring — List 8.98 — Bar Coded

I.R.S., the label that brought us the Go-Go's, is out to do it again — that is, give us another American girl group. Aply named, American Girls will test the waters with this solid debut. With understated sarcasm and musical sophistication, American Girls could very well strike a new direction in the 'girl group' genre. Biting social criticism in a context that is not too self-conscious and sometimes smooth, sometimes jagged musical delivery are welcome indeed.



OUT OF THE BOX

KILLER LORDS — The Lords Of The New Church — I.R.S. 5726 — Producers: Various — List 8.98 — Bar Coded

The always affable Lords should have a hit on its hands with this compilation of some of its better tracks. Highlights include "Hey Tonight" and "Lords Prayer" produced by Miami Steve Van Zandt and "Live For Today" produced by Todd Rundgren. The usual army of leather-clad death rockers will clamor for this one, but if enough progressive programmers get on some of these tracks, especially the newer ones, "Killer Lords" could rise in glory. Hallelujah!



WONDERLAND — Erasure — Sire 25354 — Producer: Flood — List: 8.98 — Bar Coded

Fans of Yaz need wait no more. Though that band folded two years ago and Alf has since risen in her own right, the other half of Yaz, Vince Clarke, has teamed with a new singer, Andy Bell. The sound on "Wonderland" is remarkably like that of Yaz, which some may find disturbing. The clean, melodic synthesizer, which Clarke has used to such great effect not only in Yaz, but in his first band Depeche Mode, is evident here as well.



FEATURE PICKS

HUMPE HUMPE — Warner Bros. 25402 — Producers: Roma Baran-Conny Plank — List: 8.98 — Bar Coded

West German duo Humpe Humpe sound like a cross between Abba and Berlin, with a decidedly European flavor. Synthesizer dance music.

ON THIS CORNER — Ish — Geffen 24095 — Producer: John Robie — List: 8.98 — Bar Coded

Ish is a multi-talented, multi-instrumentalist and this is his first LP. The emphasis is on romantic, soulful ballads.

LIVING IN THE FEAR OF THE PRIVATE EYE — Export — Epic BFE 40196 — Producer: Lance Quinn — No List — Bar Coded

Export is a band in the power pop tradition and has turned in a respectable debut.

STOP START — Modern English — Sire 25343 — Producer: Stephen Stewart-Short — List: 8.98 — Bar Coded

Modern English is a crafty English band with a brilliant, guitar/synthesizer blend. Will be an immediate college and alternative hit.

MASTER OF PUPPETS — Metallica — Elektra 60439 — Producers: Metallica-Flemming Rasmussen — List: 8.98 — Bar Coded

Metallica's second for Elektra is another edition of head-banging metal classics. **GUITARS CADILLACS ETC. ETC. — Dwight Yoakam — Reprise 25372 — Producer: Pete Anderson — List: 8.98 — Bar Coded**

L.A.'s own Dwight Yoakam could very well have a crossover hit on his hands. Already climbing in the country singles chart with "Honky Tonk Man," Yoakam's hard-edged country may connect with roots rockers as well. His duet with Lone Justice's Maria McKee stands out.

THE MYSTERY OF EDWIN DROOD — Original Broadway Cast Recording — Polydor 827 969 — Producer: Rupert Holmes — List: 9.98 — Bar Coded

The cast recording to Rupert Holmes' musical adaptation of an incomplete Charles Dickens tale is a delightful bit of musical theatre. The solve-it-yourself mystery has any number of endings, voted on by the audience. The CD will feature interactivity allowing the listener to choose an ending and appropriate score.

ARTIFICIAL INTELLIGENCE — John Cale — Beggars Banquet/PVC 8947 — Producer: John Cale — List: 8.98

Classic Cale concoctions. Moody and atmospheric, but with purposeful writing and intelligent production throughout.

THE COLOUR FIELD — Chrysalis B6T 41525 — Producers: Ian Broudie-Hugh Jones — No List — Bar Coded

This EP of classy, sixties-influenced tunes will bring U.S. audiences up to date on The Colour Field, a very deserving band.

MISDEMEANOR — UFO — Chrysalis BVT 41518 — Producer: Not Listed — No List — Bar Coded

More melodic heavy metal from originators of the genre. A thick, double guitar attack abounds.

SHIRLEY MURDOCK! — Shirley Murdock — Elektra 60443 — Producer: Roger Troutman — List: 8.98 — Bar Coded

Zapp's Troutman brothers lend a funky edge to this debut from soul diva Murdock.

HOUSE OF SLEEPING BEAUTIES — Lucia Hwang — Private Music 1601 — Producer: Kurt Munkasci — List: 11.98 — Bar Coded

Oriental elements combine with ambient synthesizer to create an emotional and rich textured sound. This debut from Hwang finds her playing Zither, Kayagum, Pipa and synthesizer. A New Age classic.

THEME OF SECRETS — Eddie Jobson — Private Music 1501 — Producer: Peter Baumann — List: 11.98 — Bar Coded

Former Roxy Music member Jobson turns his attention to more-spacey territory here. Tangerine Dreamer Peter Bauman produced and the result is a textured landscape that is at once beautiful and immense.

RECORDS TO WATCH

IF DREAMS WERE THUNDER — Judy Gorman-Jacobs — Icebergg 1104 — Producers: Rainer-Rudiger-Muller — No List

UNDER THE BLUE MARLIN — Naked Prey — Frontier 1106 — Producer: Paul B. Cutler — List: 8.98

THAT'S ENTERTAINMENT (Part 2) — Music From the Motion Picture Soundtrack — MCA 6155 — Producers: Saul Chaplin-Daniel Melnick — List: 8.98 — Bar Coded

PRESSURE COOKER — Clarence Gatemouth Brown — Alligator 4745 — Producers: Disques Black-Blue — List: 8.98

SO-CALLED FRIENDS — Johnny Littlejohn — Rooster Blues R2621 — Producers: Jim O'Neal—Tom Radai-Johnny Littlejohn — List: 8.98

THAT OLD GANG OF MINE — Martin, Bogan and the Armstrongs — Flying Fish 056 — Producer: Steve Goodman — List: 8.98

YUPPIE DRONE — The Pheromones — PVC 6910 — List: 8.98

KOMMANDER OF KAOS — Wendy O. Williams — Gigasaurus 8949 — Producer: Rod Swenson — List: 8.98

SINGLE RELEASES

BOB SEGER & THE SILVER BULLET BAND (Capitol B-5532)
American Storm (4:00) (Gear/ASCAP) (Bob Seger) (Producers: Bob Seger-Punch)

The long-awaited new single from Seger & Band is here and picks up where the gravel-throated singer left off. The blistering rhythm track supports a solid, anthemic rock and roll song that features Seger's urgent vocal.



JULIAN LENNON (Atlantic 7-89437)
Stick Around (3:59) (Charisma-Pun/ASCAP) (Julian Lennon) (Producer: Phil Ramone)

Lennon comes off his successful debut outing with 84's "Valotte" with this slightly harder-edged, but melodic effort. He is developing as a songwriter and performer. Phil Ramone's able production touches add sheen and depth. This one should follow its predecessors up the charts. An album is soon to follow.

MELI'SA MORGAN (Capitol B-5567)
Do You Still Love Me? (4:20) (Fuss/ASCAP) (L. Wilson-M. Morgan) (Producers: Lesette Wilson-Meli'sa Morgan)

Capitol phenom Morgan comes off her #1 BC hit "Do Me Baby" with a slower-paced ballad. Morgan really stretches her pipes on this cool and sultry bit of heartbreak. Her talents as writer, producer and singer are considerable and in full view in this single. Bound for the top of BC, potential AC and CHR cross.



MIKE + THE MECHANICS
ALL I NEED IS A MIRACLE



MIKE & THE MECHANICS (Atlantic 7-89450)

All I Need Is A Miracle (3:45) (Michael Rutherford-Pun-63-Chappell/ASCAP) (Michael Rutherford-Christopher Neil) (Producer: Christopher Neil)

Genesis member Rutherford is following Phil Collins' lead as a soloist on the top of the charts. The surprise Top Five performance of "Silent Running" makes this second single from the self-titled LP welcome. It has a clean, lively sound reminiscent of Alan Parsons and should do well at CHR.

STEPHANIE MILLS (MCA 52799)

I Have Learned To Respect The Power Of Love (4:51) (Careers-Moore And Moore/BMI) (Winbush-Moore) (Ron Kersey)

Mills' unique, rich vocal sound is given a gospel flavor on this smoothly melodic cut. A slight departure from Mills' norm, this tune gives new perspective to her talent. A B/C must.

PHIL COLLINS (Atlantic 7-89472)

Take Me Home (4:37) (Phil Collins Ltd.-Pun-WB/ASCAP) (Collins) (Producers: Phil Collins-Hugh Padgham)

An urgent ballad, "Take Me Home" has the customary Phil Collins intensity and hummable refrain. A rumbling percussion gives this fourth single from Collins' Grammy winning LP, "No Jacket Required" a searing vitality. Look for heavy pop ads.

BRYAN FERRY (MCA 52788)

Is Your Love Strong Enough (4:45) (MCA/ASCAP) (Ferry) (Producers: Bryan Ferry-Bob Clearmountain)

Ferry delivers an ethereal, yet heavily percussive sound on this cut, certain to hit big with rock radio listeners. Rock guitars and a blues saxophone mix to create more Ferry magic.

BOBBY WOMACK (MCA 52793)

Gypsy Woman (3:59) (Warner Tamerlane/BMI) (Mayfield) (Producers: Bobby Womack-James Gadson)

This Curtis Mayfield classic is given new life through Womack's soulful, funk-filled treatment. B/C airplay is a must for this tune, with possible pop radio appeal.

THE PSYCHEDELIC FURS (A&M 2826)

Pretty In Pink (4:01) (Blackwood/BMI) (Morris-Ashton-Kilburn-Ely-Butler-Butler) (Producers: The Psychedelic Furs-Charles Harrowell)

The Furs remake of its classic "Pretty In Pink" for inclusion in the film of the same name does not improve on the original, but it is still a classic song in any rendition.

GEORGE CLINTON (Capitol B-5558)

Do Fries Go With That Shake (4:00) (S. Washington-S. Washington-G. Clinton) (Producers: George Clinton-Stephen Washington)

The master of funk and outrage is back with a quasi-rap groove from an upcoming LP. Great fun.

DEAD OR ALIVE (Epic 34-05832)

My Heart Goes Bang (Get Me To The Doctor) (3:31) (Chappell/ASCAP) (Dead Or Alive) (Producers: Stock Aitken-Waterman)

Already a club and 12" hit, this single follows "You Spin Me 'Round" perfectly. Dance floor push galore.

RENE AND ANGELA (Mercury 884 271-7)

Your Smile (3:55) (A La Mode adm. by WB/ASCAP) (R. Moore-A. Winbush) (Producers: Bobby Watson-Bruce Swedien-Rene & Angela)

The enormously successful crossover act Rene & Angela should keep the heat up with this Top Two BC hit. Has AC and CHR written all over it.

GREG KIHN (EMI America B8306)

Love And Rock And Roll (2:59) (Lexy Girl/ASCAP) (Greg Kihn) (Producer: Matthew King Kaufman)

A classic fifties/sixties ditty in Kihn's inimitable style.

GRANDMASTER FLASH (Elektra 7-69552)

Style (Peter Gunn Theme) (3:53) (Northridge adm. by Arista/ASCAP) (Henry Mancini) (Producers: Joseph Saddler-Vincent Castellano)

Grandmaster Flash does a flashy rap over the tune to *Peter Gunn*.

MARIE OSMOND (Capitol/Curb B-5563)

Read My Lips (3:47) (MCA/ASCAP) (M. Blatte-L. Gottlieb) (Producer: Paul Worley)

Osmond's recent success on the country charts suggests she may have some clout at AC and CHR as well. This single could cross to those formats.

HAYWOODE (Portrait/CBS 37-05833)

Getting Closer (3:04) (All boys/PRS) (Stock-Aitken-Waterman) (Producers: Stock-Aitken-Waterman)

This chill little dance record should pop at BC.

MAURICE WHITE (Columbia 38-05836)

Lady Is Love (3:46) (April-Sagfire-Michel Colombier-Zomba/ASCAP) (M. White-M. Colombier-M. Page) (Producer: Maurice White)

This ballad from White is a gentle, melodic record right for AC and softer hit radio.

TROY JOHNSON (Motown 1831 MF)

It's You (4:20) (Stone Diamond/Reel Vain/BMI/Jobete/Conceited/R.K.S./ASCAP) (Grady-Daim-Sylvers) (Producers: Leon F. Sylvers III-Troy Johnson)

PARTY OF THREE (Risque 0001)

Flashback (3:27) (Risque Business/BMI) (Sprouse-Womack) (Producer: Robbie Collins)

STROKE (Omni 7-99554)

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

O'CHI BROWN (Mercury 884 57207 DJ)

Whenever You Need Somebody (3:26) (Terrace Music Group/ASCAP) (Stock-Aitken-Waterman) (Producers: Stock-Aitken-Waterman)

POINTS WEST

David Adelson, Los Angeles

THE LABEL'S GOT HEART — It wasn't too long ago that burglars broke into the home of **Al Hendrix** and stole his son **Jimi's** complete and original set of gold Reprise albums. When Warner Bros. got wind of the burglary, the label replicated the stolen albums and made plans to present them to Hendrix. At a tearful and emotional ceremony at the label's Burbank offices, Warner Bros. chief **Mo Ostin** presented Hendrix with the exact replicas and joined other label executives in celebrating the recent release of "Jimi Plays Monterey." Hendrix was outwardly moved by the label's gesture. Anyone who thinks that labels are nothing more than heartless machines should have been in Burbank that Friday.

HILLMAN IS BACK — **Chris Hillman** debuted his new all-electric band at North Hollywood's **Palamino** last week and you would have thought it was a label convention by the look of the audience. Reps from MCA, EMI, Curb and other majors watched as this pioneer of the "California Sound" led his band through a strong and confident set of original material. Also appearing on the bill were local boys, the **Lonesome Strangers**. Look for the first release from that band on indie label, **Wrestler**.

TROUBLE BREWING? — A California based band, known for its somewhat controversial manner has been charging that **PMRC**

sponsored people have been purposely disrupting a series of Northern California shows. That outlandish claim seems quite justified when you take into account that said band's material is a mainstay in the organization's presentation on the evils of rock music. Stay tuned.

ON THE LOOKOUT — Recent televised accounts of trouble with independent promoters may be grabbing the headlines now but the real uproar may come from a series of stories in the *Los Angeles Times* by one of the most underrated investigative journalists in the country. A few stories have run already and there's a good chance there's more to come.

ALSO — Check this week's edition of *Business Week* magazine. We hadn't seen it at press time but we understand there's a major story that will be of great interest to the industry.

SHORT CUTS — **Frank Sinatra** will be appearing at Orange County's **Pacific Amphitheatre** June 21 . . . **George Duke** is the featured speaker on a songwriting/producing seminar at Santa Monica's **At My Place**. The March 18 meeting is sponsored by the **National Academy of Songwriters** and begins at 7 p.m. . . . **Siouxsie and the Banshees** return to Southern California for dates at the **Arlington Theatre**, Santa Barbara (6/3); the **Palladium**, Hollywood (6/6, 6/7); **The Open Theatre**, San Diego (6/13); and **Irvine Meadows**, Irvine (6/14) . . . Looking forward to "Rendezvous Houston: A City In Concert." That's French composer **Jean Michel Jarre's** attempt to turn the city's downtown skyline into a massive stage. According to promoters, the event will feature incredible lighting and pyrotechnics. It's set for April 5 . . . **Josh Harris**, formerly a member of L.A.'s **Untouchables** has formed a new "dance/pop/soul band," the **Franchise** . . . **Al Green**, one of the legends of soul brings his new message to the **Wiltern Theatre** on April 5 . . . Last week's L.A. Peace March kick-off featured performances by **Melissa Manchester** and **Mr. Mister**. The thousands of people who helped kick off the nine month transcontinental walk for peace brought back an attitude that has been missing for years. It was a great ceremony . . .

The Del Fuegos return to Los Angeles to play the **Roxy**, March 25 and 26. The band's latest single, "I Still Want You," is picking up a lot of adds at album radio . . . **MADD** (Mothers Against Drunk Driving) is having a benefit concert featuring **Innocent Tongues** and **the Just**. **Be-Bop Records** in Reseda is the spot on March 15. (818) 881-1654 gets info . . . The "Father Of Reggae," **Joe Higgs** wowed them at Marina del Rey's **Blue Lagoon Saloon** last week. The sold out crowd enjoyed cuts from his latest project on **Alligator**, "Triumph." . . . And speaking of the Blue Lagoon, it was a hot night for rhythm and blues last Friday when **the Bonedaddys** and **Jimmie**

Wood and The Immortals played the cavernous venue. The Bonedaddys are one of the hottest live acts in town, blending almost every form of music imaginable with a tongue-in-cheek performing style.



LOST NO MORE — Mo Ostin (r), Warner Bros. chairman of the board, presents Al Hendrix with replicas of the gold records stolen from his Seattle home.



THE MORNING AFTER — Arista president Clive Davis held his post-Grammy brunch in Beverly Hills. Pictured at the festivities (l-r): Jermaine Jackson, Valerie Simpson, Clive Davis, Whitney Houston, Nick Ashford.

NEW FACES TO WATCH

Sly Fox is the recording duo of Gary Cooper and Michael Camacho, whose Capitol LP "Let's Go All The Way" was released nearly a year ago. You might think that a record released Last May would be stone cold dead by now, but if you look at such other late blooming successes as Tina Turner's "Private Dancer," think again. Recently the title single from the duo's LP was spun into heavy rotation on Houston's KBQ, through the sheer enthusiasm of program director John Landers. Other stations followed suit, and the single is now climbing the 20s on the *Cash Box* Top 100 singles chart.

Cooper and Camacho were brought together by record producer Ted Currier, who ultimately produced their album, and who approached Cooper with the notion of forming a male singing duo, (something of a rarity in the recording business of late.) They met at a Chinese restaurant on Manhattan's upper west side, got along great, and later wound up goofing around singing and playing piano at an ice cream parlor a few blocks away. The chemistry, suffice to say, clicked immediately, so much so, in fact, that Camacho says they have a nearly psychic connection to one another. "He makes a move, I make a move," he said, "It's almost as if we're being pulled by the same strings." This unity of thought creates unity in the music, the duo insists, but the gel they're after is achieved through combining diverse styles and not through uniformity. The album includes everything from latin to R&B to techno rock, an intentional mixture according to Cooper, "because you've got all types of people out there." "The division gets wiped away," agreed Camacho, "and that's the beauty of music. Why not get everybody under one roof?"

The duo's first actual success from the LP came with its second single, "Como Tu Te Llama? (What Is your Name?)" a song which, if not entirely gramatically correct, created a stir in the latin market. "Let's Go All the Way," a churning pop



Sly Fox

rocker, and the current single was originally released in 1984.

Both Camacho and Cooper bring considerable recording and performance experience to the team. Cooper is a veteran of such acts as Parliament-Funkadelic, Bootsie's Rubber and Sly Stone. The Baltimore-bred, vocalist, percussionist, arranger and composer has played and sung on a total of fourteen gold and platinum recordings.

Camacho is best known as lead singer for Change Of Pace, a street corner a capella doo-wop act featured in the acclaimed Levi's 501 Blue Jeans commercial, for which the quartet wrote the jingle. Camacho, who hails from Brooklyn, N.Y., includes acting, dance and mime among his other credits.

The team takes pride, not only in being one of the few male recording duos around, but in being possibly the first interracial male duo. "That means a lot to us," said Cooper, "because it means that visually the world can see that color is not our concern whatsoever. People are our concern. That's who we entertain and that's who we write for. We're writing for people."

Willy DeVille: Ready To Shed The Mink

By Lee Jeske

NEW YORK — "I want to crack America because it's my home," says Willy DeVille, gold teeth flashing, "and I've always wanted to be an artist that New York could be proud of. But it seems like she just kicks you in the teeth and kicks you in the teeth."

Willy DeVille, the leader of Mink DeVille — the band is Mink DeVille, he's Willy DeVille — is back in town for another boot in the chops. Actually, Willy DeVille is in New York to file a Chapter 7 bankruptcy (over \$1.25 million in debts, under \$7,000



Willy DeVille

in assets), talk up his latest excellent Atlantic LP, "Sportin' Life," and play a farewell Mink DeVille concert. In fact, Willy DeVille lives in New York, though you wouldn't know it by how often he and his band play Europe. But Mink DeVille is finished. Willy DeVille is about to face life as . . . Willy DeVille.

"I have a lot of real high expectations for that," he says. Willy DeVille has, to put it mildly, not had it easy. In fact, he seems to be about the most misunderstood singer/songwriter in cultland.

"A record to me is like a book," he says, "I try to make them to last and not make them dated. I try to make them a creation — something that's artistic and beautiful to listen to now and, 20 years from now, still beautiful to listen to. The same way a Billie Holiday record is."

See, Willy DeVille — despite the pointy-toed shoes, anachronistic pompadour, and Stage Door Johnny get-ups — is an old-fashioned romantic. Yet he's never quite fit in. Didn't fit in when he was Billy Borse in Stamford, Connecticut (where he was born in 1950), had long hair in a pompadour, and listened to the Ronettes and James Brown when the rest of the teenage world was quivering with Beatlemania. When his peers were buying Dave Clark Five records and preparing for the prom, Billy was in Greenwich Village listening to John Lee Hooker.

"We'd see John Hammond Jr. and John Lee Hooker and Muddy Waters and

(continued on page 46)

Cover Story



Bryan Adams

Gil Friesen

A&M Is Really Looking Forward To 1986

By David Adelson

LOS ANGELES — In 1987, A&M Records will turn 25 years old. If 1985 and the first part of 1986 are any indicators, then the company will be concluding its first quarter-century in grand style.

Why is label president Gil Friesen sounding so optimistic about what lies in the future? Here's why: Bryan Adams, Falco, Jeffrey Osborne, Sting, Jesse Johnson's Revue, Janet Jackson, Feargal Sharkey, Simple Minds, Amy Grant, Atlantic Starr, Suzanne Vega, Ta Mara And The Seen, Supertramp, E.G. Daily, O.M.D., Herb Alpert, Blue Nile, Squeeze, Billy Crystal, Al Green, UB40, Joe Jackson, Dennis DeYoung, Tramaine Hawkins, Windham Hill and a number of soundtrack projects.

"I think 1985 was sort of a building block," said Friesen. "You have good



Janet Jackson

Johnson project sold in excess of 700,000 copies and Friesen says his next project could be even bigger.

Perhaps the current project that has the folks at A&M buzzing is Janet Jackson's "Control." "We're absolutely convinced we have a major record here for 1986," said Friesen. "We're going to have to work and it's going to have to be discovered by some more people, but we think this record is going to be multi-platinum."

Among the new and developing artists the label is currently working is the debut of Feargal Sharkey. His version of Maria McKee's "A Good Heart" has already made some impact at AOR and the label's promotion staff is working at breaking it big. "It's taking us a while to convince

(continued on page 48)



Feargal Sharkey

years, you have not so good years, and you have terrific years. Nineteen eighty five was a really good year, but I think 1986 is going to be terrific."

One area where the label president sees the greatest amount of growth is black music. "That's going to be one of the biggest stories for us in '86," Friesen remarked. "We've been slow at times in the past, with a splattering of interesting artists but we've never really had a year where we made a real breakthrough. Nineteen eighty six is going to be that year." Friesen pointed to John McClain's (v.p., A&R) leadership in making A&M a viable force in the area of black music.

Among the artists that have proven themselves both on the BC and pop charts are Jeffrey Osborne, Jesse Johnson's Revue and Atlantic Starr. The Jesse



Jesse Johnson

EAST COASTINGS

Paul Iorio, New York

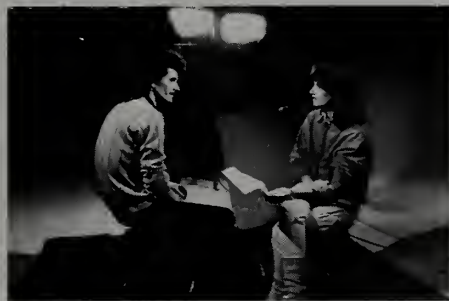
MERE ANARCHY IS LOOSED UPON THE WORLD — It's 3:15 a.m. at The World and The Pogues have just ended their set. It sounds like the Easter Rebellion of 1916 as the crowd, with raised fists and bottles, demands an encore. The band returns with "Navigator," from their "Rum, Sodomy & The Lash" LP (Stiff/MCA). Vocalist **Shane MacGowan** sings it in a voice twice his 28 years, swaying drunkenly, his closed eyes pointed at some imaginary spot midway between the orchestra and balcony. You half expect him to break into Gaelic or tears as his vocal phrasing makes lines like "for to shift a few tons of" sound like "for the ship of Lufthansa."

The audience's early reticence is long gone. A terrible beauty is born. **TWENTY MINUTES EARLIER:** It's mid-set. This could be the turning point for The Pogues in America. Up to now the crowd has been charmed and amused but decidedly complacent. The Pogues have to either turn it around now or there could be trouble. **Jem Finan** tries some bluegrass stylings on the folk standard "Jesse James." **Cait O'Riordan** sings "I'm A Man You Don't Meet Everyday." The audience begins to see the light. A fiery instrumental follows and everybody bounces and dances. The audience has been turned around. **TWENTY MINUTES EARLIER:** The Pogues open their show with "The Sick Bed Of Cuchulainn" and the crowd is non-plussed. One guy dances a mock Irish jig. People laugh. They eye the band with a gaze as blank and pitiless as the sun. Then MacGowan scores with three consecutive blasts of songwriting brilliance: "Old Main Drag," "Pair Of Brown Eyes" and "Dirty Old Town." Songwriting in the 20th century just doesn't get much better. The crowd leans forward. **THE DAY BEFORE:** All eight Pogues pile into an office on 57th Street; they're feisty, roguish and one hour late. Cait snoops through my pre-interview notes and blurts, "Shane, he's going to ask you about the I.R.A." The band looks at me with a gaze as blank and pitiless as the sun. MacGowan talks about booze instead; he likes Italian white wine, dry martini and stout. He has vomitted onstage three times, he says. "I started drinking when I was about six," he says. "I started to have a serious drinking problem when I was about 14." Cait, however, is less forthcoming when asked whether she and Pogues producer **Elvis Costello** are an item. "It's not true," she says unconvincingly. What kind of guy is Costello anyway? "He was fat," she says, munching on her tuna fish sandwich. How about Shane MacGowan — what kind of guy is he? "He's a lunatic," says Jem Finan. "He's just a normal guy, a regular jock." Shane smiles through ruined teeth and slouches on the couch like some rough beast, his hour come 'round at last.



CHIEF POGUE SHANE MACGOWAN — The Pogues (Stiff/MCA) debuted their brand of Irish thrash and revelry at The World February 28.

COASTING AWAY — **The Dancing Hoods** (Relativity) are rapidly rising from the ranks of obscurity in the N.Y. area. In addition to *Cash Box's New Face To Watch* feature (Feb. 15), the *Village Voice's Doug Simmons* wrote them up, and WCBS-TV (N.Y.) featured them in a Channel 2 news segment on Feb. 25. The next night the Hoods played Folk City and the band was in fine form as **Bob Bortnick** and bassist **Eric Williams** traded vocals and generally kicked ass. Highlights included a soaring "Blue Letter" from their "12 Jealous Roses" LP and a hard-edged "Idiot Kiss" from their **Glenn Morrow**-produced EP . . . Here's one to watch: **The Jesus and Mary Chain** (Warner Bros.) make their New York debut March 14 at the Ritz . . . **Black Flag** will play Irving Plaza April 4 and **Robyn Hitchcock** is booked there on March 28 . . . **Peter Wolf**, who is currently finishing his new solo LP, will tour (in the fall) for the first time in four years . . . Solomon/Tyler Productions has launched *The New Cafe Au Go Go*, a musical/comedy variety show that plays every Thursday through Sunday at N.Y.'s Paper Moon Cafe . . . It was a **Rolling Stones** weekend for WNEW-FM (NY) as the station gave away copies of "Dirty Work," the new Stones album, to listeners every hour from Feb. 21-23. **Sean Coley** of Holbrook, N.Y. won the grand prize: **Keith Richard's** Ted Neuman Jones five-string custom-made guitar. "Harlem Shuffle," the album's first single, features background vocals by **Jimmy Cliff**, **Don Covay**, **Bobby Womack** and **Tom Waits**.



MEG AND MINK — Atlantic recording artist Mink DeVille is pictured here being interviewed by NY DJ Meg Griffin on NCTV's New Grooves program.

AIRPLAY

Jimi Fox, Los Angeles

CLARK ADDS SPARK TO CLASSY CREDIBLE "COAST" RADIO PROMOS ON TELEVISION — Jhani Kaye has been bouncing up and down in his office in excitement over the recent t.v. promo projects featuring the legendary **Dick Clark** as the spokesman for **KOST-FM, Los Angeles**. The promos contain elements of simplicity and brevity with a quality class delivery. Good Show Jhani!!! On the subject of **Cox Broadcasting**, the word in and around L.A. is that the 50,000 watt, faltering "mother giant," **KFI** is negotiating with **Al Davis** for broadcast rights to the **L.A. Raiders**, which we eluded to months ago. Imagine the L.A. Raiders' evening games covering 26 states. That kind of coverage spells **P-O-W-E-R-I**! I hear that's Al's favorite word! Speaking of power, I just had a momentary **FLASH** . . . H.D. Norman, owner of **NDXE** could carry either the Miami Dolphins, Tampa Bay Buccaneers or Atlanta Falcons, on its soon-to-be-aired 800,000 watt stereo station, and cover two thirds of the world. Boy, would that ever bum out Al Davis, either that or he might move the Raiders to Opelika, Alabama, the home base of radio station, **NDXE**. Just a fun thought. Anyway, back to L.A. Speaking of new **POWER**: The "magic" whose finale was tragic and is now **Power 106, Los Angeles**, under the leadership of **Jeff Wyatt**, is still searching for air-talent to plug up huge holes in its air staff . . . However, as I indicated before properly positioned, there are some very talented people within their own stable and in their own back yard. **Cash Box** congratulations are also in order to **Randy Broadus** and **David A. Lebow**, new account executives at **Power 106, KPWR-FM**. The choice was made by the station's general sales manager **Jon Horton**. Across town, **KFWB News 98**, the station that gives you the world every 22 minutes, triggered its teletype tape to tell that taking over the helm of this presently very successful news outlet, will be the deposed leader of the once giant **Anaheim** rock leader **KEZY** (later turned news format fiasco), **Dave Forman**. Best wishes to Dave in his new venture. Also **Cash Box** would like to salute two of the best drive-time news an-



PRETTY FUNNY FOLK! — Stevens and Grdnic comedy team who were connected at the head at birth are really funny to watch on the radio, especially when they are walking in the opposite direction!

nouncers in Los Angeles, **John Leisher**, morning drive and **Judy Ford** afternoon drive for **KFWB**. On the subject of the 22 minute slug sweeper: Special salute and congratulations to both **Patricia Diggs** and **Katie McLaughlin**, new account executives for **KFWB "Channel 98"** on the AM dial! The husband and wife comedy team of **Ron Stevens** and **Joy Grdnic** (pronounced "JOY"), reached a milestone in their radio syndication career when they produced their 1,000th comedy bit for radio (look out, McDonalds). Stevens and Grdnic are now working on their comedy album and their first one hour video special. Meanwhile, at **Westwood One**, home of program packaging and popular party pioneer **Norm Pattiz**, action is the main attraction as this broadcasting syndicator prepares to launch **"BBC Classic Concerts."** The first series of unforgettable rock concert performances from the '70s and '80s culled from the BBC archives are from **Led Zeppelin**. Hold it! there's more. Yes fun folk, for the second consecutive year, The WW1 radio network has produced a series of radio features spotlighting the superstar actors, actresses and movies nominated for this year's Academy Awards. Contact WW1's ("Please, Please, Please") **James Brown** for more info. Finally, **Cash Box**, tip of the top hat to **Norm Pattiz**, who was selected "Radio's Broadcasting Man Of The Year for 1985" by the Gallagher Report . . . Ah yes, high moments of magical celebration at the old Geffen mansion. Elsewhere in the L.A. megalopolis, **Craig Martin** from **KMOD, Tulsa** has joined the **Jeff Pollack** Communications organization as director of research and software development. Back on the radio front, **KNX, Los Angeles**, which is only conspicuous in its absence from this weekly column is accolade crazy again. This time Nebraska Governor **Bob Kerry** presented **Jackie Olden**, host of the **KNX Food News Hour** (My dad's favorite radio program), a special award. The presentation was made at a dinner of "Californians for Nebraska" on the Queen Mary in Long Beach. But that's not all, NO! she also received (Are you ready?), an "admiralship in the mythical Nebraska Navy" in recog-

nition of her support of the cornhusker state and the University of Nebraska (Sorry UCLA and USC, no Navy, no notable mention!). Finally, before we leave **George Nicolaw's** airwave dwelling — on April 19, **KNX** will walk away with six, that's right, read my lips, **SIX** out of 10 first place awards from the Associated Press Television and Radio Awards presentation. The **KNX** winners at the 39th annual Associated Press Convention at the Disneyland Hotel are: Best Newscast Over 15 Minutes — **"KNX Afternoon News"**, **Barry Rohde**, anchor; Best Sports Segment — **"Sports With Fred Gallagher"**; Best Investigative Reporting — **"Cellular Phone Eavesdropping"** by **Bruce Bernhart**; Best Documentary — **"The Dropout Dilemma"** by **Chris FitzRandolf**; Best Use of Sound — **"The Music Machine"** by **Dave Zorn**; Best Sports Play by Play — **"USC vs UCLA"** by **Tom Kelly** and **Fred Gallagher**. All were first place winners. A second place award went to **Bob Scott** and his entry in the Best Feature Report category — **"Dog Auction."** Two honorable mentions went to **Michael Ambrosini**. One for Best Commentary — **"Welcome Home,"** and the other for Best Use of Sound — **"Drug Raid."** **CBS**, which is notoriously noted for being economically over-frugal has been rumored springing for someone to come in and dust off all the awards **KNX** has accumulated in the past few months. That would certainly give George an opportunity to sleep in on weekday mornings . . . George, Don't hold your breath! The here today and eventually gone tomorrow, **RKO** outlet, **K-EARTH, 101 FM**, has created **KAPTAIN K-EARTH**. The character is part of a five month plan to make the public aware of "child safety." The program is endorsed by the "National Center for Missing and Exploited Children." A group of superstar celebrities are throwing their support behind the program. Those involved are **Mayor Tom Bradley**,



KING OF BANAPPLE GAS, MAKES THE BIG TIME — David Knight has been elevated to the position of director of production for the D.I.R. Broadcasting Corporation. In this capacity, he will oversee all production and talent acquisition, as well as continue as head producer for the King Biscuit Flower Hour.

Los Angeles; Orel Hershiser, L.A. Dodgers; A.C. Green, Los Angeles Lakers; David Hasselhoff, Knight Rider; Joe Penny, Riptide; Thelma Hopkins, Gimme' A Break!; Adrian Zmed, Dance Fever; Doug DeCines, California Angels and many others. The program began under the stewardship of **Bob Hamilton** and is now under the guiding hand of **Phil Hall**, program manager or both **KRTH AM & FM**. Okay **KDAY, Los Angeles**, this number one rated black AM stereo radio station will once again sponsor the "Challengers Boys and Girls Club Celebrity Basketball Tournament," on March 22. **Mr. Ed Kerby**, general manager of **KDAY** told **Cash Box**, "We are delighted to be associated with such a fine program that benefits the general community!" **Anheuser-Busch** and its subsidiaries are in full support of the project that will benefit the south central Los Angeles area. This is the kind of project that reflects and echoes the **FCC's** single and foremost important philosophy and policy, **"To Serve the Public Interest!"** . . . Hip, Hip, Hooray from **Cash Box** to **KDAY!**



STARR STARS ON POWER 106 — Atlantic Starr dropped in on Power 106, L.A., to pose for some fun flicks with promotion director Howard Freshman. Pictured with the band (l-r): Freshman, research director, Joel Salkowitz (back); and music director, Al Tavera, (front).



CURTIS COLLECTS CASH FROM KNIX CRUISER — Charley (eagle eye) Pride (c) spots Curtis Moon's (r) bumper sticker and with morning personality, W. Steven Martin (l), makes Moon a **KNIX** radio winner.

MOST ADDED



STRONG ADDS

Why Can't This Be Love — Van Halen — Warner Bros.
American Storm — Bob Seger & The Silver Bullet Band — Capitol
Bad Boy — Miami Sound Machine — Epic
Take Me Home — P. Collins — Atlantic

STATION ADDS

B104 — Baltimore — Steve Kingston
 Pet Shop Boys
 Miami Sound Machine
 Rolling Stones
 Van Halen
 B. Seger

WCIR — Beckley — Bob Spencer
 Van Halen
 B. Seger
 Rolling Stones
 Miami Sound Machine

WXKS — Boston — Sonny Jo White
 Cherrelle with A. O'Neal
 Orchestral Manoeuvres in the Dark
 B. Seger
 Fine Young Cannibals
 Van Halen
 Miami Sound Machine
 Rolling Stones

WNYS — Buffalo — Jim Randall
 B. Seger
 Jermaine Jackson
 Orchestral Manoeuvres in the Dark
 Rolling Stones
 Opus
 Van Halen
 Mental As Anything
 Fine Young Cannibals

KDWB — Minneapolis —
 Simple Minds
 Force MD's
 Bangles

WCGT — Columbus — Adam Cook
 Van Halen

Miami Sound Machine
 B. Seger
 Rolling Stones

WZPL — Indianapolis — Cat Simon
 Opus
 M. Morgan
 Pet Shop Boys
 Jermaine Jackson
 Dire Straits
 The Outfield

WCZY — Detroit — Brian Patrick
 John Taylor
 Rolling Stones
 Motley Crue
 Van Halen
 B. Seger
 D. Warwick
 Zapp

Q105 — Tampa — Mason Dixon
 Nu Shooz
 Van Halen
 Rolling Stones

WWKX — Nashville — Bobby Cook
 Van Halen
 Rolling Stones
 B. Seger
 P. Collins

WJZR — Charlotte — Bob Chrysler
 M. Morgan
 Janet Jackson
 Van Halen
 Rolling Stones
 B. Seger
 P. Collins
 Animation

WOKI — Knoxville — Ron Harper
 R. Palmer
 Van Halen
 Rolling Stones
 B. Seger

WVSR — Charleston — Chris Bailey
 Force MDs
 Opus
 Level 42
 Van Halen
 Rolling Stones
 B. Seger

KITS — San Francisco — Richard Sands
 S. Nicks
 Dire Straits
 S. Wonder
 Opus
 Level 42
 Rolling Stones

KHTX — Reno — Ken Carson
 Rolling Stones
 B. Seger
 D. DeYoung
 Feargal Sharkey

KSKD — Salem — Jim Ryan
 Pet Shop Boys
 Dokken
 Van Halen
 Rolling Stones
 B. Seger

THE JOB MART

KNBA is looking for a good jock that can also handle production in the studios. Applicant should also possess excellent copy skills. The news dept. is also looking for a newsperson. Experience is a must and candidate should be well versed in on-air work along with newsgathering. Send T&R to: KNBA Radio, 3267 Sonoma Blvd., Vallejo, California 94590 EOE/MF . . . All Hit **WSSX-FM** in Charleston is seeking a high profile anchor to handle its number one morning show. Person should have humor, excellent track record and know how to operate state of the art equipment. "Work for a great company in a charming coastal city," says **Brian Philips**. T&R to: WSSX, 1 Orange Grove, Charleston, North Carolina 29407. EOE/MF . . . **Q107** is seeking a community involved personality who has top production and creative skills with a voice. "Join us in our coming victory, no sacrifice in salary to enjoy our great weather," says **Roger Gaither**, **WKQB**, 4995 Lacross Road, #1600, North Charleston, South Carolina 29418 EOE/MF . . . **WMTX** is still in the market for air personalities for all air positions. Send replies to: **Michael J. Pruett**, P.O. Box 954, Tupelo, MS 38802 EOE/MF . . . **WKJN** in Baton Rouge is immediately in need of an adult communicator for its country type formatted station. Send T&R to **Bruce Edwards**, WKJN Radio, 3029 S. Sherwood Forest #200, Baton Rouge, LA 70816, EOE/MF . . . **KGR 98.7** is looking for a morning man who can wake up the town. Jock must be creative, humorous and interesting. EOE/MF no phone calls please. Send T&R to KGR, 1860 Old Okeechobee Blvd. #106, West Palm Beach, FL 33409 . . . **Dave Tindell** of **WKTY** Radio wants to know, "Do you want to be half of a top-rated morning team duo?" If so, contact him at 704 Lacrosse, Lacrosse, WI 54601. EOE/MF . . . **108-FM** is still looking for a 7 to midnight air talent. Call (216) 332-1000. EOE/MF . . . A major Cincinnati radio station is in the market to find a creative promotions specialist. Candidate must be able to develop and implement attention-gaining ideas. Off the wall thinkers are especially welcome to apply. Send resume and further ideas to P.O. Box 2561, Cincinnati, Ohio 45202. EOE/MF . . . **KZOZ**, Arroyo Grande's top-rated CHR station, is looking for very strong air personalities. T&R to 129 Halcyon, Arroyo Grande, CA 93420. EOE/MF . . . **KFM** has an immediate full time opening for a male or female jock at northern California's number one AOR station. **Ron Woodward** says, "Candidate must be ambitious and strong in production." Send T&R to: P.O. Box 266, Chico, CA 95927, or call (916) 343-8461. EOE/MF . . . **KREO** is seeking a hot CHR type jock to handle an airshift. T&R goes to program director **Eric Scott**, P.O. Box 309, Healdsburg, Calif. 95448 EOE/MF . . . a program director is wanted to carry on the winning ways in Milwaukee. Person should be experienced in news/sports/information. T&R to **Paul LeSage**, **WTMJ** Radio, P.O. Box 620, Milwaukee, WI 53201 EOE/MF . . . **KCMQ-97** will be accepting resumes for future opening which will become available at the station after the next book. It's a top rated CHR station in a medium market. Send T&R to 2000 Dogwood Lane, Columbia, MO 65205. EOE/MF . . . **WOVV-FM** is looking for a morning drive personality who also can give good production skills in the studio when needed. Send T&R to: **Bobby Magic**, **WOVV**, P.O. Box 3032, Ft. Pierce, FL 33448. EOE/MF . . . **KIX**, 24-hour country, is looking for a news director. The station is seeking someone who can provide a conversational news delivery. Person will have split shifts morning and afternoon. Send T&R to **Tom Sleeker**, **KIX-FM**, P.O. Box 1104, Fayetteville, AR 72702. EOE/MF.

Darryl Lindsey

POP PROGRAMMER'S PICK

Programmer	Station	Market
Gene Baxter	WAVA	Washington D.C.

Song: "What Have You Done For Me Lately"
Artist: Janet Jackson
Label: A&M

Comments:

"The record has just exploded for us out of the gate. We're already seeing Top 10 sales in the market thanks to a strong black base here. Look for this one to go all the way."



NEW YORK TOWER RAP AND AUTOGRAPHS — Vanguard artist Alisha, recently greeted approximately 500 fans at Tower Records' downtown New York location, autographing copies of her debut album and current hit single, "Baby Talk." The appearance was co-sponsored by New York's WPLJ radio. Shown above are Alisha and WPLJ morning personality Jim Kerr.

TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

Weeks On 3/8 Chart

Weeks On 3/8 Chart

1	PROMISE ★■ SADE (Portrait/CBS FR 40263)	1	13
2	AS THE BAND TURNS □ ATLANTIC STARR (A&M SP-5019)	2	43
3	CARAVAN OF LOVE ISLEY, JASPER, ISLEY (CBS Associated BFZ 40118)	3	20
4	STREET CALLED DESIRE ★ RENE & ANGELA (Mercury/PolyGram 824-6071 M-1)	4	37
5	WHITNEY HOUSTON ★■ (Arista AL7-8212)	7	46
6	THE NEW ZAPP IV U ZAPP (Warner Bros. 9 25327-1)	6	17
7	RADIO LL COOL J (Columbia BFC 40239)	5	12
8	FRIENDS □ DIONNE WARWICK (Arista AL8-8398)	8	12
9	HIGH PRIORITY CHERRELLE (Tabu/CBS BFZ 40094)	10	16
10	ALL FOR LOVE □ NEW EDITION (MCA 5679)	11	15
11	CHILLIN' FORCE MD'S (Tommy Boy/Warner Bros. 1-25394)	13	9
12	CONTROL JANET JACKSON (A&M SP 5106)	15	4
13	DO ME BABY MELI'SA MORGAN (Capitol ST-12434)	14	5
14	IN SQUARE CIRCLE ★■ STEVIE WONDER (Tamla/Motown 6134TL)	9	16
15	COLOR OF SUCCESS ★□ MORRIS DAY (Warner Bros. 1-25320)	12	20
16	ROCK ME TONIGHT ■ FREDDIE JACKSON (Capitol ST 12404)	16	43
17	WORKIN' IT BACK ★ TEDDY PENDERGRASS (Asylum 9-60447-1)	20	17
18	GAP BAND VII (Total Experience/RCA TEL 8-5714)	17	11
19	LUXURY OF LIFE FIVE STAR (RCA NFL 1-8052)	19	30
20	RESTLESS ★ STARPOINT (Elektra 9-60424)	21	28
21	READY FOR THE WORLD ★■ (MCA 5594)	18	41
22	WHO'S ZOOMIN' WHO ★□ ARETHA FRANKLIN (Arista AL8-8286)	22	33
23	SHEILA E. IN ROMANCE 1600 ★□ (Paisley Park/Warner Bros. 9-25317-1)	23	25
24	SERENADE EUGENE WILDE (Philly World/MCA-5743)	24	13
25	MASTERPIECE THE ISLEY BROTHERS (Warner Bros. 1-25347)	25	14
26	GUILTY YARBROUGH & PEOPLES (Total Experience/RCA TEL 8 5715)	31	8
27	STEPHANIE MILLS (MCA 5669)	35	10
28	TA MARA & THE SEEN (A&M SP 6-5078)	26	21
29	TOUCH ME THE TEMPTATIONS (Gordy/Motown 6164GL)	27	12
30	THE NIGHT I FELL IN LOVE ★■ LUTHER VANDROSS (Epic FE 39882)	28	49
31	FULL FORCE (Columbia FC 40117)	34	19
32	PATTI LaBELLE (Philadelphia Int'l./CBS FZ 40020)	30	31
33	CONDITION OF THE HEART ★ KASHIF (Arista AL8 8385)	32	15
34	HOW COULD IT BE EDDIE MURPHY (Columbia FC 39952)	29	18
35	MR. WRIGHT BERNARD WRIGHT (Manhattan/Capitol ST-53014)	36	18
36	COLONEL ABRAMS COLONEL ABRAMS (MCA 5682)	42	12
37	WALL TO WALL JOHNNY TAYLOR (Malaco M 7431)	33	7
38	KRUSH GROOVE ★ MUSIC FROM ORIGINAL SOUNDTRACK (Warner Bros. 1-25295)	37	20
39	AMERICA KURTIS BLOW (Mercury/PolyGram 826 141-1)	40	21
40	THE JETS (MCA 5667)	49	15
41	GETTIN' AWAY WITH MURDER PATTI AUSTIN (Qwest/Warner Bros. 1-25276)	47	18
42	SLAVE TO THE RHYTHM GRACE JONES (Manhattan/Island 7-53120)	41	14
43	THE FAMILY ★ (Paisley Park/Warner Bros. 9-25322-1)	39	27
44	SMOKE SIGNALS SMOKEY ROBINSON (Tamla/Motown 6156TL)	44	5
45	SO MANY RIVERS BOBBY WOMACK (MCA 5617)	38	26
46	YOU MIGHT BE SURPRISED ROY AYERS (Columbia FC 40022)	53	14
47	THE COLOR PURPLE ORIGINAL SOUNDTRACK (Qwest/Warner Bros. 9-25389-1)	55	3
48	MIAMI VICE ★■ ORIGINAL TELEVISION SOUNDTRACK (MCA 6150)	43	21
49	MAURICE WHITE ★ (Columbia FC 39983)	45	24
50	A LONG TIME COMING, A CHANGE IS GONNA COME EVELYN "CHAMPAGNE" KING (RCA AFL-7015)	48	16
51	MANTRONIX (Sleeping Bag TLX 6)	52	9
52	PRECIOUS MOMENTS JERMAINE JACKSON (Arista AS 10000)	DEBUT	
53	IT TAKES TWO JUICY (Private I/Epic ZS4 05694)	58	3
54	MISTER MAGIC (Profile PRO-1000)	60	2
55	FRANTIC ROMANTIC JERMAINE STEWART (Arista ALB 8395)	DEBUT	
56	EMERGENCY ★□ KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	46	65
57	CONTACT ★■ POINTER SISTERS (RCA AFL 1-8056)	50	32
58	SAY YOU LOVE ME ★ JENNIFER HOLLIDAY (Geffen/Warner Bros. 1-24073)	51	26
59	MEMBERS ONLY BOBBY BLAND (Malaco-7429)	54	18
60	SUN CITY ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol ST 53019)	56	13
61	SINGLE LIFE ★□ CAMEO (Atlanta Artists/PolyGram 824 546-1)	57	30
62	ROCKY IV ★□ ORIGINAL SOUNDTRACK (Scotti Bros./CBS SZ 40203)	62	8
63	EATEN ALIVE ★ DIANA ROSS (RCA AFL-5422)	59	21
64	ROSE BROTHERS (Muscle Show Records 2201)	DEBUT	
65	THE FAT BOYS ARE BACK □ THE FAT BOYS (Sutra SU 1016)	65	21
66	MEETING IN THE LADIES ROOM □ KLYMAXX (Constellation/MCA 5529)	61	62
67	LET MY PEOPLE GO THE WINANS (Qwest/Warner Bros. 9-25344-1)	63	13
68	TELL ME TOMORROW ★ ANGELA BOFILL (Arista AL8-8396)	68	18
69	MORE THAN YOU CAN HANDLE LUSHUS DAIM & THE PRETTY VAIN (Conceited/Motown 6150)	71	17
70	SEDUCTION VAL YOUNG (Gordy/Motown 6147GL)	66	14
71	9.9 (RCA NFL 1-8049)	64	30
72	THIS LOVE'S FOR REAL CHAPTER 8 (Beverly Glen BG-10007)	72	13
73	SIX SILVER STRINGS B.B. KING (MCA 52675)	70	20
74	LISA LISA AND CULT JAM WITH FULL FORCE ★ (Columbia BFC 40135)	74	27
75	PAUL HARDCASTLE (Chrysalis BFV 41517)	67	7

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

THE BEAT

Bob Long, Los Angeles

HEAT IS ON GREASE — Many students and other leaders in Washington are keeping the pressure on DC 101's morning announcer, **Doug Tracht** AKA Greaseman following a statement he made during his radio show. He reportedly said that if the assassination of black leader, **Dr. Martin Luther King** was cause for one day off, then killing four more would result in getting a week off work. Considering the number of people radio announcers can possibly influence, the fact that he was supposedly advocating murder, should have been grounds for his removal. That's not to mention the racist content of his remarks. Let's assume that a black broadcaster had made such a derogatory comment about a white



HIGH PROFILE — Profile recording artist Bobby Mardis discusses his latest single, "Keep On" with co-writer Kashif at a reception in Los Angeles. Pictured (l-r): Bobby Mardis, Kashif, Unidentified Friend, and producer Larry Robinson. (Photo Credit: Gordy Love).

leader. The following event probably would have happened the next day: Announcer is fired for racist remark and clients delete their remaining contracts for ads. Why has this man been permitted to remain on the airwaves after advocating death and making such an insensitive racist remark? Apparently, there hasn't been enough pressure applied, but it probably will escalate until justice is served. Interestingly enough, scholarships for black communications students have been offered as apparent appeasements. Why is educational assistance suddenly available? Was it available prior to this incident? According to sources very close to the

situation, an all out campaign will be put into motion shortly. There is growing disenchantment, because there have not been enough steps taken by Greaseman's employer regarding this situation. Stay tuned to *The Beat* for the latest from DC 101.

WOODS P.D. KJLH — **Jim Maddox** (GM), KJLH, has announced the appointment of veteran L.A. announcer **Steve Woods** as program director. Woods, a 15 year veteran of radio with stops at KSEL, Lubbock, and KXOL, Fort Worth was most recently with KDAY L.A. where he spent 11 years, including three as program director.

GATES GM WZEN — **Jim Gates**, a long time veteran in the St. Louis radio arena, has taken over the helm of **WZEN**, St. Louis as general manager. You can certainly expect some very exciting things to happen at **WZEN**, because the cagey veteran knows radio from the ground up, I expect an exciting battle to take place in St. Louis.

JOHNNIE TAYLOR ON SOUL TRAIN — The soul philosopher, **Johnnie Taylor** who scored major successes with, "Who's Making Love," "Disco Love" and "Cheaper To Keep Her," is back on the popular music charts with his latest Malaco album titled, "Wall To Wall." In conjunction with this release, Johnny appeared with the incomparable **Don Cornelius** on *Soul Train* Saturday, March 8. Additionally, Johnnie was the subject of a major story, when he talked about his fight to overcome alcohol and drug addiction, as well as his role with Nancy Reagan's project, The National Federation Of Parents For Drug Free Youth.

WDGS WANTS BLUES, JAZZ AND GOSPEL — **Keith Lanecker**, program director, **WDGS**, Clarksville, Ind. has given record companies an outlet for the aforementioned product. Now he needs service so that he can play your hits. Contact Keith at (812) 948-9347.

JAZZ EXPLOSION '86 — Radio veteran **Jess Peters** has put together a conglomeration of the world's premium quality artists to display their talents around the country. Dates are set for March '86 in Miami, Tampa and New Orleans (so far). Look for a much expanded list of dates forthcoming. You can contact Jess at (504) 443-3300.

RAWLS PERFORMS BENEFIT — Veteran entertainer **Lou Rawls** has been set to perform an exclusive engagement at the Terrace Theatre, Long Beach Center, Saturday, March 22, to benefit the Long Beach Regional Arts Foundation.

JACKSON PRODUCES COLE — **Chuck Jackson** has been reunited with **Natalie Cole** to write and produce some of her forthcoming albums on Modern Records. Jackson, along with the late **Marvin Yancey**, teamed to produce some of her biggest hits in the '70s. Natalie is certainly a great vocalist.

Hopefully she and Jackson can again find that musical magic that made her one of the top female vocalists of the '70s. I am sure there is a lot of anticipation from many areas regarding this project.



SOUL TRAIN ROLLS ON — **Don Cornelius** who started *Soul Train* as a local show in 1970, continues to roll after 15 years of national syndication. Don seems to be reflecting on the growth of his very popular show.

TOP 100 BLACK CONTEMPORARY SINGLES

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

March 15, 1986

	Weeks On 3/8 Chart		Weeks On 3/8 Chart		Weeks On 3/8 Chart
1 HOW WILL I KNOW WHITNEY HOUSTON (Arista AS1-9434)	3	13	34 SLAVE TO THE RHYTHM GRACE JONES (Manhattan/Capitol B-9535)	25	15
2 YOUR SMILE RENE & ANGELA (Mercury/PolyGram 884-271-7)	2	13	35 PARTY FREAK CASH FLOW (Mercury/PolyGram 884-454-7)	42	4
3 DO ME BABY MELI'SA MORGAN (Capitol B 5523)	1	16	36 SAY YOU, SAY ME LIONEL RICHIE (Motown 1819MF)	28	19
4 WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON (A&M AM-2812)	9	8	37 AFTER THE LOVE IS GONE PRINCESS (Next Plateau NP 50037)	38	9
5 SATURDAY LOVE CHERRELLE with ALEXANDER O'NEAL (Tabu/CBS ZS4-05767)	8	8	38 THE ONE YOU LOVE LUSHUS DAIM & THE PRETTY VAIN (Concited/Motown 1826MF)	44	6
6 COMPUTER LOVE ZAPP (Warner Bros. 7-28805)	6	9	39 DANCING IN THE DARK KASHIF (Arista AS1-9447)	39	7
7 TENDER LOVE FORCE MD'S (Warner Bros. 7-28818)	5	14	40 NO MORE SHIRLEY MURDOCK (Elektra 7-69590)	46	6
8 LIVING IN AMERICA JAMES BROWN (Scotti Bros./CBS ZS4-05682)	4	12	41 OVERJOYED STEVIE WONDER (Tamla/Motown 1832TF)	48	3
9 A LITTLE BIT OF LOVE (IS ALL IT TAKES) NEW EDITION (MCA 52768)	14	5	42 CRUSH ON YOU THE JETS (MCA 52774)	50	4
10 INSATIABLE WOMAN ISLEY, JASPER, ISLEY (CBS Associated ZS4-05760)	12	13	43 KING HOLIDAY KING DREAM CHORUS & HOLIDAY CREW (Mercury/PolyGram 884-442-7)	43	7
11 THE SWEETEST TABOO SADE (Portrait/CBS 37-05713)	7	16	44 IN THE MORNING TIME TRAMAINÉ (A&M AM 2805)	51	7
12 KISS PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28751)	29	3	45 I'D RATHER BE BY MYSELF EBO (Domino D-8903)	31	21
13 GUILTY YARBROUGH & PEOPLES (Total Experience/RCA TES 2425)	11	16	46 LOVE'S GONNA GET YOU JOCELYN BROWN (Warner Bros. 7-28889)	45	8
14 COLOR OF SUCCESS MORRIS DAY (Warner Bros. 7-28809)	10	12	47 IF YOU SHOULD EVER BE LONELY VAL YOUNG (Gordy/Motown 1830)	58	5
15 LET ME BE THE ONE FIVE STAR (RCA PB-14229)	13	17	48 BEST FRIENDS E.T. (EDDIE TOWNS) (Total Experience/RCA TES1-2433)	60	5
16 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING BILLY OCEAN (Jive/Arista JS 1-9432)	15	15	49 I LIKE YOU PHYLLIS NELSON (Carrere/Epic 34-05719)	49	8
17 GOING IN CIRCLES THE GAP BAND (Total Experience/RCA TES-1-2436)	21	7	50 JUST BUGGIN' WHISTLE (Select FMS 100)	62	4
18 ANOTHER NIGHT ARETHA FRANKLIN (Arista ASI-9453)	22	8	51 BREAK MY HEART JIMMY G & THE TACKHEADS (Capitol B 5543)	47	7
19 DIANA EUGENE WILDE (Philly World/MCA 52800)	26	7	52 DIGITAL DISPLAY READY FOR THE WORLD (MCA 52734)	37	19
20 HOLD ON TO YOUR LOVE SMOKEY ROBINSON (Tamla/Motown 1828TF)	23	8	53 HIGH FASHION THE FAMILY (Paisley Park/Warner Bros. 7-28830)	40	15
21 HOT ROY AYERS (Columbia 38-05752)	27	7	54 UNSELFISH LOVER FULL FORCE (Columbia 38-05776)	74	4
22 LOVE 4/2 TEDDY PENDERGRASS (Elektra 7-69532)	32	5	55 THE HEAT OF HEAT PATTI AUSTIN (Qwest/Warner Bros. 7-28788)	76	2
23 SECRET LOVERS ATLANTIC STARR (A&M AM-2788)	19	15	56 SIDEWALK TALK JELLYBEAN (EMI America B 8297)	56	6
24 THAT'S WHAT FRIENDS ARE FOR DIONNE & FRIENDS (Arista AS1-9422)	20	18	57 YOU HOOKED ME PAUL LAWRENCE (Capitol B-5545)	57	6
25 I CAN'T WAIT NU SHOOZ (Atlantic 7-89446)	36	5	58 I LEARNED TO RESPECT THE POWER OF LOVE STEPHANIE MILLS (MCA 52799)	78	2
26 I THINK IT'S LOVE JERMAINE JACKSON (Arista ASI 9144)	30	5	59 I'LL BE ALL YOU EVER NEED TRINERE (Jam Packed JP 2001)	69	4
27 AFFECTION TA MARA & THE SEEN (A&M AM 2797)	16	15	60 I'M NOT GONNA LET (YOU GET THE BEST OF ME) COLONEL ABRAMS (MCA 52773)	79	3
28 AFTER YOU BERNARD WRIGHT (Manhattan/Capitol 56017)	34	6	61 WHAT YOU BEEN MISSIN' STARPOINT (Elektra 7-69588)	41	19
29 SUGAR FREE JUICY (Private I/Epic ZS4-05793)	35	6	62 WE DON'T HAVE TO TAKE OUR CLOTHES OFF JERMAINE STEWART (Arista ASI-9424)	70	4
30 GO HOME STEVIE WONDER (Tamla/Motown 1817TF)	17	16	63 NO FRILLS LOVE JENNIFER HOLLIDAY (Geffen 7-28845)	53	20
31 STAND BACK STEPHANIE MILLS (MCA 52731)	18	15	64 DON'T SAY NO TONIGHT EUGENE WILDE (Philly World/Atlantic 7-99608)	54	23
32 NIGHTMARES DANA DANE (Profile Pro-7086)	33	12	65 BUST THIS RHYME M.C. CHILL (Fever/Sutra 808)	72	4
33 HE'LL NEVER LOVE YOU (LIKE I DO) FREDDIE JACKSON (Capitol B-5535)	24	15	66 YOUR PERSONAL TOUCH EVELYN "CHAMPAGNE" KING (RCA PB-14201)	63	20
			67 LOVE'S ON FIRE ALEEM Featuring LEROY BURGESS (Atlantic 7-89439)	86	2
			68 RESTLESS STARPOINT (Elektra 7-19910)	87	2
			69 COULD IT BE I'M FALLIN IN LOVE JAKI GRAHAM (Capitol B-5553)	77	3
			70 LUCY GENE CHANDLER (Fastfire 7005)	80	3
			71 HOW COULD IT BE EDDIE MURPHY (Columbia 38-05772)	71	4
			72 CHARTBREAKER HIGH HORSE EVELYN "CHAMPAGNE" KING (RCA PB- 14308)		DEBUT
			73 ROCK ME AMADEUS FALCO (A&M AM 2821)	85	2
			74 LEGS ART OF NOISE (Chrysalis 4V9-42934)	75	3
			75 CHIEF INSPECTOR WALLY BADAROU (Island Visual Arts/Atlantic 7-99557)	84	2
			76 I CAN'T LIVE WITHOUT MY RADIO LL COOL J (Def Jam/Columbia 38-05665)	52	16
			77 CAN YOU ROCK IT LIKE THIS RUN D.M.C. (Profile Pro-5088)	67	15
			78 COUNT ME OUT NEW EDITION (MCA 52703)	64	20
			79 DON'T YOU WANT MY LOVE NICOLE (Portrait/Epic 37-05761)	90	2
			80 SLIDE OVER READY FOR THE WORLD (MCA 52713)	89	2
			81 LOVE IS JUST A TOUCH AWAY FREDDIE JACKSON (Capitol B-5565)		DEBUT
			82 TWIST MY ARM POINTER SISTERS (RCA PB-14197)		DEBUT
			83 DO YOU REALLY LOVE YOUR BABY THE TEMPTATIONS (Gordy/Motown 1818GF)	55	17
			84 MAY I THE ISLEY BROTHERS (Warner Bros. 7- 28714)		DEBUT
			85 PAIN BETTY WRIGHT (First String 965)	59	8
			86 IF YOUR HEART ISN'T IN IT ATLANTIC STARR (A&M AM 5204)		DEBUT
			87 UNDER THE INFLUENCE VANITY (Motown 8133MF)		DEBUT
			88 FAIRYTALE LOVER U.T.F.O. (Select FMS 1186)	61	13
			89 ROCK THE BELLS LL COOL J (Def Jam/Columbia 38-05840)		DEBUT
			90 FREEDOM THE POINTER SISTERS (RCA PBV-14224)	65	18
			91 IF ONLY FOR ONE NIGHT LUTHER VANDROSS (Epic 34-05751)	66	8
			92 COLDER ARE MY NIGHTS THE ISLEY BROTHERS (Warner Bros. 7-28860)	68	19
			93 THE HEART IS NOT SO SMART EL DeBARGE with DeBARGE (Gordy/Motown 1822 GF)	73	16
			94 FUNKY LITTLE BEAT CONNIE (Sunnyview 3028)	81	12
			95 I NEED YOU MAURICE WHITE (Columbia 38-05726)	82	16
			96 I NEED LOVE NONA HENDRYX (RCA PB-14275)	83	6
			97 DO YOU LOVE ME DURELL COLEMAN (Island/Atlantic 7-99586)	88	15
			98 I'M YOUR MAN WHAM! (Columbia 38-05721)	91	9
			99 ALICE, I WANT YOU JUST FOR ME! FULL FORCE (Columbia 38-05623)	92	21
			100 WHO DO YOU LOVE BERNARD WRIGHT (Manhattan/Capitol B 50011)	93	24

ALPHABETICAL LISTING ON INSIDE BACK COVER

BLACK/URBAN RADIO

MOST ADDED

STRONG ADDS

URBAN PROGRAMMER'S PICK



Love Is Just A Touch Away — F. Jackson — Capitol
 Restless — Starpoint — Elektra
 Love's On Fire — Aleem featuring L. Burgess — Atlantic
 Heat Of Heat — P. Austin — Qwest/Warner Bros.

Programmer
 Bobby Earl

Station
 KOKY

Market
 Little Rock

Song: Sugar Free
Artist: Juicy
Label: Private I/Epic

Comments:

"One of the first in my market to play the song. I'm really getting some strong sales in my area. I predict that the song will be a Top 10 record, maybe number one."

MIDWEST

SOUTH

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

HOTS: W. Houston, Princess, Janet Jackson, Cherrelle, T. Pendergrass, D. Dane, Rene & Angela, Zapp, Jimmy G., Gap Band, Juicy, A. Franklin, Isley, Jasper, Isley, The Jets, Cash Flow, Nu Shooz, S. Mills, Force M.D.'s, Jermaine Jackson, R. Ayers. ADDS: Falco, Junior, Atlantic Starr, Sylvester, V. Young, Brenda & The Big Dudes.

WDMT "FM108" — CLEVELAND — DEAN DEAN — PD

HOTS: D. Dane, W. Houston, Zapp, Force M.D.'s, Falco, Cherrelle, Janet Jackson, Isley, Jasper, Isley, Whistle, New Edition, Yarbrough & Peoples, Rene & Angela, Gap Band, Art Of Noise, Prince, T. Pendergrass, Jimmy G., M. Day, Jermaine Jackson, Juicy. ADDS: Vanity, E.C. King, A. Baker, 94 East Band.

WBMX — CHICAGO — MARCO SPOON — PD

HOTS: M. Morgan, James Brown, Rene & Angela, W. Houston, M. Day, Zapp, Janet Jackson, Cherrelle, New Edition, Yarbrough & Peoples, Force M.D.'s, Isley, Jasper, Isley, Gap Band, Ta Mara, Connie, E. Wilde, S. Murdock, King Dream Chorus, Bernard Wright, A. Franklin. ADDS: E.T. (E. Towns), G. Chandler, M. Staples, Vanity, Tease, Starpoint.

WCIN — CINCINNATI — STEVE HARRIS — MD

HOTS: EBO, Janet Jackson, LA Dream Team, Rene & Angela, Force M.D.'s, Prince, Freestyle, M. Day, Zapp, J. Taylor, Nu Shooz, Gap Band, W. Houston, New Edition, T. Pendergrass, S. Mills, S. Robinson, A. Franklin, Isley, Jasper, Isley, S. Murdock. ADDS: T. Vega, Isley Brothers, Trinere, E.C. King, A. Baker, Whistle.

WLUM — MILWAUKEE — BERNIE MILLER — PD

HOTS: Janet Jackson, Cherrelle, Princess, E. Wilde, ABC, A. Franklin, T. Pendergrass, Falco, S. Wonder, Jermaine Jackson, S. Robinson, W. Houston, R. Ayers, Thompson, Heart, INXS, Simple Minds. ADDS: P. Benatar, Rolling Stones, F. Jackson, Pet Shop, Vanity, Colonel Abrams, The Jets.

WDAO — DAYTON — LANKFORD STEVENS — PD

HOTS: Cherrelle, Zapp, Force M.D.'s, Rene & Angela, W. Houston, Janet Jackson, Yarbrough & Peoples, T. Pendergrass, Isley, Jasper, Isley, A. Franklin, New Edition, Gap Band, Jimmy G., E. Wilde, M. Gaye, Kashif, Jermaine Jackson, Juicy, R. Ayers, S. Wonder. ADDS: V. Young, D. Warwick, S. Mills, Stop The Madness, King Dream Chorus, W. Badarou.

WYLD-FM — NEW ORELANS — DELL SPENCER — PD

HOTS: Rene & Angela, Cherrelle, Janet Jackson, Force M.D.'s, Zapp, R. Ayers, Gap Band, New Edition, T. Pendergrass, Cash Flow, Prince, S. Robinson, S. Mills, S. Wonder, W. Houston, E.T. (E. Towns), Kashif, The Jets. ADDS: The Controllers, Starpoint, F. Jackson, Tramaine, Jermaine Jackson, P. Austin, Nu Shooz, Isley Brothers, R. Lewis

WGIV — CHARLOTTE — KENNY MURPHY — MD

HOTS: Jimmy G, Cash Flow, J. Taylor, Lushus Daim, Colonel Abrams, Total Contrast, A. Franklin, Juicy, ABO, Pointer Sisters, The Controllers, Nu Shooz, J. Graham, A. Silas, S. Robinson, Gap Band, Aleem, Ready For The World, Vanity, B. Ocean. ADDS: F. Jackson, M. Henderson, R. Parker, Jr.

WPAL — CHARLESTON — DON KENDRICKS — PD

HOTS: Rene & Angela, T. Pendergrass, New Edition, Janet Jackson, Gap Band, Zapp, E. Wilde, Lushus Daim, MC Chill, Princess, Tramaine, R. Ayers, The Jets, E.C. King, W. Badarou, D. Dane, Stop The Madness, Juicy, Fox The Fox, S. Wonder. ADDS: Force M.D.'s, Junior, A. Baker, C. Khan, Instant Funk, Ta Mara & The Seen.

KMJQ — HOUSTON — RON ATKINS — PD

HOTS: Janet Jackson, Whistle, J. Stewart, Falco, Gap Band, S. Murdock, W. Houston, The Jets, Full Force, Nu Shooz, Art Of Noise, Cherrelle, D. Dane, B. Ocean, Cash Flow, S. Mills, Prince, Colonel Abrams. ADDS: Cinamon, Brenda & The Big Dudes, F. Jackson, Arnie's Love, J. Graham, E.C. King, M. Franks.

KPRS-FM — KANSAS CITY — DELL RICE — PD

HOTS: M. Morgan, Atlantic Starr, Force M.D.'s, Sade, James Brown, Rene & Angela, Five Star, Yarbrough & Peoples, Cherrelle, W. Houston, Zapp, Billy Ocean, Rose, Janet, Princess, Isley, Jasper, Isley, Paul Laurence, T. Dancer, A. Cymone, G. Chandler. ADDS: West Coast Crew, Junior, K. Blow, A. Baker, C. Khan, Ready For The World.

V103 — ATLANTA — RAY BOYD — MD

HOTS: Rene & Angela, Prince, Cherrelle, R. Ayers, T. Pendergrass, S. Wonder, Zapp, EBO, M. Morgan, Isley, Jasper, Isley, Art Of Noise, Janet Jackson, Five Star, Ta Mara, New Edition, P. Austin, Jermaine Jackson, Bernard Wright, Houston, Nu Shooz. ADDS: F. Jackson, Full Force, Isley Brothers, Aleem, E. Wilde, Junior, 94 East Band.

MidWest Retail Breakouts

I'M NOT GONNA LET — Colonel Abrams — MCA
ROCK ME AMADEUS — Falco — A&M
LOVE'S ON FIRE — Aleem's featuring L. Burgess — Atlantic

South Retail Breakouts

UNSELFISH LOVER — Full Force — Columbia
I'M NOT GONNA LET — Colonel Abrams — MCA
I'LL BE ALL YOU EVER NEED — Trinere — Jam Packed

WEST

EAST

KSOL — SAN FRANCISCO — MARVIN ROBINSON — PD

HOTS: W. Houston, Yarbrough & Peoples, M. Day, Atlantic Starr, Prince, Janet Jackson, Cherrelle, Zapp, Tremaine, A. Franklin, New Edition, Isley, Jasper, Isley, Rene & Angela, E. Wilde, Kashif, R. Ayers, Betty Wright, Prince, S. Robinson. ADDS: Vanity, F. Jackson, Starpoint, Isley, Jasper, Isley, S. Murdock, G. Chandler, Trinere, Whistle.

KDAY AM STEREO — LOS ANGELES — GREG MACK — MD

HOTS: Zapp, Janet Jackson, Atlantic Starr, D. Dane, Whistle, Cherrelle, Princess, Connie, M. Morgan, Trinere, Yarbrough & Peoples, Freestyle, Rene & Angela, New Edition, The Jets, W. Houston, Stevie Wonder, Force M.D.'s, Five Star, LL Cool J, E.C. King, Nu Shooz, Cash Flow, M. Day, Isley, Jasper, Isley, Lisa-Lisa, J. Stewart, Mazerrati, V. Love, E. Wilde. ADDS: Sade, Pointer Sisters, S. Mills, Ready For The World, Ta Mara and the Seen, Rodney.

KUKQ — PHOENIX — ROBERT WIDEMAN — MD

HOTS: Force M.D.'s, Prince, Cherrelle, Zapp, W. Houston, Janet Jackson, Rene & Angela, A. Franklin, R. Ayers, Gap Band, S. Robinson, New Edition, Lushus Daim, E. Wilde, Falco, M. Day, Yarbrough & Peoples, F. Jackson, Starpoint. ADDS: V. Young, E.T. (E. Towns), F. Jackson, Nu Shooz, Takana, West Coast Crew, Falco.

KDKO — DENVER — JAY JOHNSON — PD

HOTS: Janet Jackson, Cherrelle, W. Houston, Rene & Angela, Isley, Jasper, Isley, Force M.D.'s, R. Ayers, Yarbrough & Peoples, A. Franklin, E. Wilde, New Edition, S. Robinson, L. Vandross, Gap Band, Tramaine, The Jets, Lushus Daim, Bernard Wright, Jermaine Jackson, Jellybean, Juicy, Nu Shooz, T. Pendergrass, S. Murdock, Princess, V. Young, G. Chandler, P. Austin. ADDS: Aleem, Colonel Abrams, Full Force, Nicole, LL Cool J, F. Jackson.

WWIN — BALTIMORE — KEITH NEWMAN — PD

HOTS: Zapp, Cherrelle, Force MD's, Rene & Angela, W. Houston, Yarbrough & Peoples, Juicy, Janet Jackson, Connie, S. Robinson, A. Franklin, EBO, New Edition, M. Morgan, Bernard Wright, P. Austin, Gap Band, Isley, Jasper, Isley, Jermaine Jackson. ADDS: Vanity, Full Force, LL Cool J, F. Jackson, Junior, Nicole, M. Henderson.

WILD-FM — BOSTON — ELROY SMITH — PD

HOTS: Force M.D.'s, W. Houston, P. Nelson, Rene & Angela, M. Morgan, Cherrelle, Yarbrough & Peoples, Lisa-Lisa, A. Franklin, Isley, Jasper, Isley, Janet Jackson, Princess, T. Pendergrass, King Dream Chorus, New Edition, Juicy, R. Fleming, S. Robinson, Tramaine. ADDS: Nicole, Starpoint, Aleem, S. Murdock.

WNHC — NEW HAVEN — JAMES JORDAN — PD

HOTS: W. Houston, Yarbrough & Peoples, Rene & Angela, Cherrelle, P. Nelson, Caprice, Zapp, Janet Jackson, E.T. (E. Towns), Juicy, S. Murdock, Nu Shooz, Whistle, R. Ayers, N. Hendryx, New Edition, W. Badarou, Colonel Abrams, S. Wonder, Gap Band. ADDS: L.L. Cool J, L. Rawls, Isley, Jasper, Isley, Aleem.

WRKS "KISS 98.7" — NEW YORK — TONY GREY — PD E — PD

HOTS: Atlantic Starr, M. Morgan, Nu Shooz, W. Houston, Rene & Angela, Cherrelle, Dionne, Lisa-Lisa, Sade, B. Ocean, Colonel Abrams, EBO, Janet Jackson, Yarbrough & Peoples, D. Dane, Ta Mara and the Seen, New Edition, Whistle, Force M.D.'s, V. Young. ADDS: Falco, Precious Wilson, R. Davis.

West Retail Breakouts

UNSELFISH LOVER — Full Force — Columbia
FUNKY LITTLE BEAT — Connie — Sunnyview
LEGS — Art Of Noise — Island

East Retail Breakouts

UNSELFISH LOVER — Full Force — Columbia
I'M NOT GONNA LET — Colonel Abrams — MCA
ROCK ME AMADEUS — Falco — A&M

ON JAZZ

Lee Jeske, New York

COLLEGE OF MUSICAL KNOWLEDGE — It's called "Jazz and Contemporary Music" and, no, it's not a concert series or radio show. It's a four-year intensive jazz study course that will leave its graduates the proud possessors of B.F.A.s in jazz. The program, which was unveiled at a lunchtime press conference/jam session at New York's Sweet Basil, is being offered by the venerable New School for Social Research.

Now a college jazz program is nothing new, but one thing New York's got that most other places do not is an abundance of jazz talent. Reading through the syllabus, one comes across such tantalizing courses as "Keyboard Jazz Harmony and Theory," taught by Cedar Walton and Roland Hanna; "Contemporary Jazz and Its Exponents," taught by Sam Rivers and Dave Liebman; "The Blues," taught by Jimmy McGriff and Norman Simmons; "The Roots of Jazz," taught by Milt Hinton, Doc Cheatham, and Eddie Durham; and "The Studio Musician," taught by Michael Brecker and Lew Soloff. Sounds to me like they got the right people doing the right things. Other faculty members include Jimmy Heath, Barry Harris, Ira Gitler, Jimmy Cobb, Sy Oliver, and Arnie Lawrence, whose idea this was, with the "instrumental faculty" — those available for accredited individual instrumental instruction — a veritable who's who of the New York jazz scene: Gene Evans, Cecil Taylor, Woody Shaw, Les Paul, James Moody, Jimmy Knepper, and on and on and on. Now, knowing the New York jazz scene, I would guess that the better players who enroll for this program will be out and working within two years. But it's time New York City, which can provide almost anything you'd want in life, jazzwise, can send someone home with a jazz degree.

Information about the program can be had from the New School, 66 W. 12th St., New York, NY 10011, or by phone at (212) 741-8910.

BUNNY HOP — The line-up for this year's Playboy Jazz Festival, which will fill the Hollywood Bowl June 14 & 15, is as follows: Miles Davis, Mel Torme, Andrae Crouch, Al DiMeola, Art Blakey, George Howard, Rare Silk, Rob McConnell & The Boss Brass, the Newport All Stars, and the Chaffey Jazz Festival winner, June 14; the Herbie Hancock Quartet, Goerge Benson, B.B. King/Stevie Ray Vaughan, Nina Simone, Maynard Ferguson, Kenny G., Azymuth/Flora Purim & Airto, David Murray, Honi Coles, the Capp/Pierce Juggernaut, the L.A. Jazz Legends, and the winner of the Hennessy Jazz Search, June 15. As usual, Bill Cosby will host. This is a George Wein production. The question still remains as to who will sponsor this year's New York festival (ex-Kool!) with rumors mentioning Playboy and JVC.

PUBLIC AFFAIRS — New York's "New Jazz at the Public" series — that's the Public Theatre — which has turned to commissioning projects this season, has just added three new commissions (the last of the original three, a collaboration between Kip Hanrahan and Astor Piazzola, will premiere in May): Don Pullen will present organ works in June, David Murray will unveil a work for strings in July and Dave Holland will bring in new works for an 11-piece band in September.

APOLLO CREED — The wonderful Sunday series at the Apollo Theatre, co-sponsored by the theatre and WBGO-FM, which put on a terrific Etta Jones/Houston Person/James Moody show a couple of weeks ago, is extending into spring (it'll alternate Sundays with a rap series.) Coming up: Dizzy Gillespie/Ray Barretto/Carlos 'Potato' Valdez (3/16,) Arthur Prysock/Red Prysock/David "Fathead" Newman (3/30,) Herbie Mann/Hank Crawford/Jimmy McGriff (4/13,) TBA (4/27,) and a tribute to Art Blakey (5/11).

BOPPING AROUND — Earl Horwitz has retired from Pausa Records to "enjoy the finer things in life," but he intends to remain "semi-active" by assisting well known as well as aspiring, jazz musicians obtain recognition through label representation; he calls the service Jazz Audition Service Specialist (JASS) and it, and he, will be based in Sepulveda, CA. . . Cecil Taylor will be in Berlin, April 9-13, for a series of concerts of different varieties at the Academy of Arts . . . The Monterey Jazz Festival will sponsor its 16th annual California High School Jazz Competition, May 30-June 1, at the Monterey County Fairgrounds; everything is free of charge for spectators and the winner will play at the Monterey Jazz Festival, September 19-21 . . . The Indiana University Jazz Ensemble, led by David Baker, will make its New York debut at Symphony Space, April 5, with guest Slide Hampton . . . the Kit McClure Big Band (an all-female, all-swinging ensemble) will be in residence at Monaco's famous Casino, March 25-April 15 . . . Crossing Point, the fine fusion band based in New Jersey, has been videotaped for the U.S. Information Agency "Arts America" series, broadcast around the world via satellite .



MICHEL RINGS THEIR BELL — Pianist Michel Petrucciani will have his debut Blue Note LP, "Pianism," released in April. Here, celebrating the pending event, are (l-r): Mike Berniker, album producer; Petrucciani; Bruce Lundvall, president, Manhattan/Blue Note; and Bhaskar Menon, chairman & chief executive officer, EMI/Capitol.

TOP 40 ALBUMS

★ AVAILABLE ON COMPACT DISC

		Weeks On 3/8 Chart	Weeks On 3/8 Chart
1	MAGIC TOUCH ★ STANLEY JORDAN (Blue Note BT 85101)	1 53	
2	BLACK CODES (From The Underground) WYNTON MARSALIS (Columbia FC 40009)	3 23	
3	FABLES JEAN LUC PONTY (Atlantic 81276)	2 21	
4	ALTERNATING CURRENTS ★ SPYRO GYRA (MCA 5606)	5 38	
5	OASIS JOE SAMPLE (MCA 5481)	4 30	
6	DECEMBER ★ GEORGE WINSTON (Windham Hill/A&M WH-1025)	6 71	
7	ANOTHER PLACE HIROSHIMA (Epic BFE 39938)	9 19	
8	A WINTER'S SOLSTICE VARIOUS (Windham Hill/A&M WH-1045)	7 15	
9	SKIN DIVE MICHAEL FRANKS (Warner Bros. 25275-1)	8 40	
10	DANCING IN THE SUN GEORGE HOWARD (TBA TB205)	10 46	
11	SCHUUR THING DIANE SCHUUR (GRP-1022)	11 16	
12	ACOUSTICITY DAVID GRISMAN (Zebra/Acoustic ZEA 8153)	13 8	
13	GRP LIVE IN SESSION (GRP-1023)	16 7	
14	WALKIN' WITH YOU TIM EYERMANN'S EAST COAST OFFERING (MCA 5589)	12 12	
15	VOCALESE ★ THE MANHATTAN TRANSFER (Atlantic 81266-1)	18 32	
16	FLOPPY DISK KIRK WHALUM (Columbia FC 40221)	19 5	
17	HARLEQUIN ★ DAVE GRUSIN & LEE RITENOUR (GRP 1015)	14 49	
18	EXPLOSION PAQUITO D'RIVERA (Columbia FC 40159)	22 4	
19	ATLANTIS WAYNE SHORTER (Columbia FC 40055)	15 23	
20	CELEBRATE PERRI (Zebra/MCA ZEB5684)	24 5	
21	SOUL SCAPE ROB MULLINS (RMC 1005)	23 4	
22	PIANO SAMPLER ★ VARIOUS ARTISTS (Windham Hill/A&M 1040)	17 11	
23	AUTUMN ★ GEORGE WINSTON (Windham Hill/A&M WH-1012)	20 53	
24	RIGHT ON THE MONEY CABO FRIO (Zebra/MCA ZEB5685)	26 4	
25	SOARING THROUGH A DREAM AL DI MEOLA (Manhattan ST-53011)	21 28	
26	AL JARREAU IN LONDON ★ (Warner Bros. 25331)	25 26	
27	THIS SIDE UP DAVID BENOIT (Spindle Top STP 104)	29 4	
28	FANTASY RAMSEY LEWIS (Columbia FC 40108)	27 17	
29	YOU MIGHT BE SURPRISED ROY AYERS (Columbia FC 40022)	33 19	
30	WHITE WINDS ★ ANDREAS VOLLENWEIDER (CBS FM 39963)	28 56	
31	ROAD HOUSE SYMPHONY HANK CRAWFORD (Milestone M-9140)	34 2	
32	STATE OF THE ART JIMMY McGRUFF (Milestone M-9135)	35 2	
33	A HOUSE FULL OF LOVE FEATURING GROVER WASHINGTON JR. BILL COSBY SHOW (Columbia FC-40270)		DEBUT
34	WARNING ★ BILLY COBHAM (GRP-A-1020)	30 23	
35	DIALECTS JOE ZAWINUL (Columbia FC-40081)		DEBUT
36	REJUVENATION LONNIE LISTON SMITH (Doctor Jazz FW-40063)	32 18	
37	SLOW MOTION ★ ANDY NARELL (Hip Pocket HP-105)	31 20	
38	DIGITAL WORKS ★ AHMAD JAMAL (Atlantic 81258)	36 26	
39	YOU'RE UNDER ARREST ★ MILES DAVIS (Columbia FC 40029)	38 42	
40	SODA FOUNTAIN SHUFFLE ★ EARL KLUGH (Warner Bros. 25262-1)	37 47	

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

FEATURE PICKS

LIVE HOT JAZZ — Kenny Davern/Dick Wellstood/Chuch Riggs — Statiras SLP 8077 — Producer: Gus P. Statiras — List: 8.98

Clarinetist Kenny Davern and pianist Dick Wellstood are masters of wry, pithy, inspired pre-bop (that's the swing era and before) and on this live LP, on which they're joined by drummer Chuck Riggs, they are wry, pithy, and inspired. The absolute *joie du musique* wafts from every grove of these eight good old good ones ("Who's Sorry Now," "Then You've Never Been Blue," those kinds of things). And the answer to the question, "Where's the Bass?," is, "Attached to Wellstood's left arm."

SHUKURU — Pharoah Sanders — Theresa TR121 — Producer: Pharoah Sanders — List: 8.98

A beautiful, often-moving LP from this veteran of the '60s avant-garde wars. Sanders' tenor playing here is introspective and peaceful, particularly on a nicely-conceived "Body and Soul," and he reunites with vocalist Leon Thomas, to good effect. Drummer Idris Muhammad and bassist Ray Drummond also turn in nice work, but special mention must be made of William Henderson's tasty programming of the Kurzweil 250 synthesizer. A strong, refreshing LP.

DESTINATIONS — Ted Piltzecker — Sea Breeze SB-2027 — Producers: Bob Edwards, Ted Piltzecker — List: 8.98

It's always a pleasure to hear a new vibes player. Piltzecker's an accomplished vibist with a bit of latin music in his heart, a la the late Cal Tjader. Here he is backed by an eclectic rhythm section — guitarist Jack Wilkins, bassist Andy Simpkins, drummer Ted Moore — and the odd horn player for a wide-ranging date that goes from romantic whispers to fusyion shouts.

LIVE AND WELL — Mike Melillo — Red VPA 188 (dist. by PolyGram Special Imports) — List: 9.98

Melillo is a romantic solo pianist who doesn't shy away from adding a little muscle when a little muscle is required; he likes to set up spellbinding patterns that swirl around the listener's head. His appeal should extend to fans of the various classically-trained solo jazz pianists who came of age during the past 20 years.

TOP 40 VIDEOCASSETTES

	Weeks On 3/15 Chart		Weeks On 3/15 Chart
1 RAMBO: FIRST BLOOD PART II Thorn/EMI/HBO Video TVA 3002	1 5	21 D.A.R.Y.L. Paramount Home Video 1810	13 7
2 PRIZZI'S HONOR Vestron Home Video VA 5106	2 8	22 CREATOR Thorn/EMI/HBO Video TVA 2999	23 2
3 MAD MAX—BEYOND THUNDERDOME Warner Home Video 11519	3 6	23 AMADEUS Thorn/EMI/HBO Video TVA 2997	24 23
4 ST. ELMO'S FIRE RCA/Columbia Pictures Home Video 6-20559	5 4	24 LIFEFORCE Vestron Home Video VA 5107	16 7
5 TEEN WOLF Paramount Home Video 2350	7 3	25 SILVERADO RCA/Columbia Pictures Home Video 60567	DEBUT
6 MASK MCA Dist. Corp. 80173	4 8	26 SUMMER RENTAL Paramount Home Video 1785	DEBUT
7 BEVERLY HILLS COP Paramount Home Video 1134	6 18	27 A VIEW TO A KILL CBS/Fox Video 4730	17 12
8 PALE RIDER Warner Home Video 11475	8 12	28 BREWSTER'S MILLIONS MCA Home Video 80194	22 16
9 MY SCIENCE PROJECT Touchstone Home Video 360	10 6	29 BERRY GORDY'S THE LAST DRAGON CBS/Fox Video 6294	21 7
10 RED SONJA CBS/Fox Video 4733	18 4	30 THE LEGEND OF BILLIE JEAN Key Video 6925	32 2
11 THE MAN WITH ONE RED SHOE CBS/Fox Video 1477	15 4	31 JUST ONE OF THE GUYS RCA/Columbia Pictures Home Video 20493	31 12
12 GREMLINS Warner Home Video 11388	9 14	32 THE BREAKFAST CLUB MCA Dist. Corp. 80167	25 23
13 WEIRD SCIENCE MCA Dist. Corp. 80200	20 2	33 EXPLORERS Paramount Home Video 1676	29 7
14 GHOSTBUSTERS RCA/Columbia Pictures Home Video 60413	12 19	34 VISION QUEST Warner Home Video 11459	33 16
15 PEE-WEE'S BIG ADVENTURE Warner Home Video 11523	DEBUT	35 LADYHAWKE Warner Home Video 11464	34 18
16 FLETCH MCA Dist. Corp. 80190	11 9	36 THE BEST OF JOHN BELUSHI Warner Home Video 34078	27 12
17 THE EMERALD FOREST Embassy Home Entertainment 2179	14 16	37 THE HEAVENLY KID Thorn/EMI/HBO Video TVA 3261	28 8
18 NATIONAL LAMPOON'S EUROPEAN VACATION Warner Home Video 11521	DEBUT	38 PERFECT RCA/Columbia Pictures Home Video 20494	35 14
19 CODE OF SILENCE Thorn/EMI/HBO Video TVA 2985	19 14	39 THE KILLING FIELDS Warner Home Video 11419	39 27
20 THE COCA-COLA KID Vestron Home Video 5099	DEBUT	40 LOST IN AMERICA Warner Home Video 11460	36 15

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

TOP 15 MUSIC VIDEOCASSETTES

1 MADONNA LIVE — THE VIRGIN TOUR Madonna (Warner Music Video 38105)	1 15
2 MOTOWN 25: YESTERDAY, TODAY, FOREVER (MGM/UA Home Video 300302)	2 14
3 THE BEATLES LIVE — READY STEADY GO! (Sony Video 97W50091)	3 19
4 PRINCE AND THE REVOLUTION LIVE! Prince And The Revolution (Warner Music Video 38102)	4 31
5 SUPER BOWL SHUFFLE (MPI Home Video MP 1302)	5 4
6 THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS Elvis Costello And The Attractions (CBS/Fox Video 7093)	6 7
7 SCENES FROM THE BIG CHAIR Tears For Fears (MusicVision 6-20534)	8 6
8 ARENA Duran Duran (Thorn/EMI/HBO Video TVF 2789)	9 12
9 WHITE CITY Pete Townshend (Vestron Music Video 1025)	10 6
10 JOHN LENNON LIVE IN NEW YORK John Lennon (Sony Video 96W50128-00127)	12 2
11 NO JACKET REQUIRED Phil Collins (Atlantic Video 50104)	7 18
12 SUN CITY Various Artists (Karl Lorimar Home Video 012)	14 2
13 WHAM! THE VIDEO Wham! (CBS-Fox Video Music 3048)	11 35
14 LIVE AFTER DEATH Iron Maiden (Sony Video 96W50114)	13 8
15 TINA LIVE-PRIVATE DANCER TOUR Tina Turner (Sony Video 97W 50090)	15 30

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

AUDIO/VIDEO

Gregory Dobrin, Los Angeles

A SOBERING PERSPECTIVE — Has music video seen its peak? Such is the harrowing inference of several recent interviews with CBS Records Division president **Al Teller**, whose sober realism on the position video currently holds in the music industry is enough to send the average gadfly winging swiftly into another business. The most incisive interview, featured in the February 7 edition of *Radio & Records* has Teller explaining the overexposure aspects of music video, which he says reduces artist's periods of popularity through around-the-clock saturation of visuals and music. A valid point, to be sure. He advises that labels cut back on their production of videos, saying not every song needs a video. Teller's words can be looked upon two ways by the music video industry: They can be seen as a death knell, or as belated sobriety in the wake of a tidal wave, a wake we've all anticipated. As *MTV* ratings take a reported dip, and generic videos clog playlists everywhere, it doesn't take much to



TIME WARP — In May, MCA Home Video will release *Back To The Future*, the top-grossing sci-fi fantasy starring Michael J. Fox.

decipher the writing on the wall. When the Al Tellers of the business call for fewer and better applied videos, the turning point isn't far off, if not already well underway. It's time once again to rethink the purpose of video in music, a purpose which can now be questioned, but no longer denied.

AIDS VIDEO — The last year has seen numerous fundraisers to benefit research and care concerning AIDS, the (as far as anyone knows) always terminal communicable disease. According to **CAIN** (Computer AIDS Information Network) a California state-funded AIDS information service, the latest figure from the Centers For Disease Control in Atlanta as of March 3 posts the number of reported AIDS cases nationwide at 17,871. Of that figure, 9,463 have died. In the music industry, we've seen a hit single, "That's What Friends Are For," devoted to the cause. The entertainment industry in general has rallied support, and recently, two prominent AIDS organizations, **The American Foundation For AIDS Research** and **The Southern California Care Organization**, have released national public service spots, the latter directed by music video veteran **Francis Delia** (*Starship's We Built This City* and *Sara, Wall Of Voodoo's Mexican Radio* among others). Delia's four PSA's, which include such tag lines as "Fight the fear with facts" and "Fear is highly contagious, AIDS isn't," include no cameos and have a "technical" look. They are being released to Southern California first, and will eventually air nationally. The American Foundation For AIDS Research has completed a series of spots, directed by program development consultant **Terry Beirn**. These do include cameos, by such heavyweights as **Elizabeth Taylor**, **Brooke Shields**, **Robert Guillaume**, **Morgan Fairchild**, **Tony Danza**, **Carol Burnett** and **Judd Hirsch**. The PSAs are underwritten by Xerox Corp., and were released nationally Feb. 17. Tag lines for these spots vary from the eerily cryptic to the pointedly emotional. Brooke Shields speaks candidly. Taylor is majestic, matriarchal almost in her appeal for awareness and support. Guillaume is somber. Each spot asks viewers to write: AIDS Research, N.Y. 10116. Another thing they all have in common is that they are all very effective. An excerpt from the Judd Hirsch spot reads like this: "Know the funny thing about AIDS? Nothing."

The Release Beat

Goonies, last year's hit adventure film featuring **Cyndi Lauper's** chart climber, "Goonies 'R' Good Enough" comes to home video March 24 from **Warner Home Video** with a suggested retail price of \$79.95. The film is based on a story by **Steven Spielberg**, directed by **Richard Donner**. Other soundtrack music is provided by **Teena Marle**, **Phillip Bailey**, **Luther Vandross**, **Bangles**, **Joseph Williams**, **Goon Squad** and **REO Speedwagon**. . . Also from WHV in March, and also in the children's genre, comes *Sesame Street Presents Follow That Bird* and *Rainbow Brite And The Star Stealer*, plus two *Little Miss* cartoon collections and *Tip Top! With Suzy Prudden*. *Sesame Street* and *Rainbow Brite* tapes each retail for a suggested \$79.95, while the other three beat a \$19.95 listing. . . From **MusicVision** March 26 come six popular music titles from varying genres. They include: **The Pointer Sisters** — *So Excited*, a compilation of hit videos (\$19.95); **The Thompson Twins** — *Single Vision*, 11 videos (\$29.95); **Rush** — *Grade Under Pressure*, a mixture of performance sequences, conceptual videos and film effects (\$29.95); **Rainbow** — *The Final Cut*, an 11-song compilation (\$29.95); **Ray Davies' Return To Waterloo**, a Kinks serenaded feature film, directed by Davies (\$29.95); and **The Statlers** — *Brothers In Song*, six tunes (\$19.95). . . From **Vestron Video** March 26 comes *Re-Animator*, the horror cult favorite directed by **Stuart Gordon**. Available in both rated (R) and unrated versions, the tape retails for a suggested \$79.95. . . **Karl Lorimar Home Video** releases *Change Your Job To Change Your Life*, a video aid to employment. The tape seeks to "identify and exploit the viewer's best employment potential" (\$29.95).

MOST ADDED



The Outfield — Your Love — Columbia

STRONG ADDS

Great Gosh A Mighty — Little Richard — MCA
 Twist My Arm — Pointer Sisters — Planet
 Hounds Of Love — Kate Bush — EMI America
 Jimmy Mack — Sheena Easton — EMI America

PROGRAM ADDS

V-66 — Roxy Myzal — Music Director — Boston
 The Outfield
 R. Daltrey
 S. Easton
 Force MD's
 Honeymoon Suite
 The Long Riders
 Klymaxx
 K. Bush
 Little Richard
 J. Rush
 Manhattan Transfer
 The Church
 E. Murphy

CATCH 22 — Richard Hadley — Music Director — Anchorage
 S. Harris
 The Jets
 Pet Shop Boys
 S. Easton
 K. Bush

TV-69 — Thomas Zingale — Program Director — Gainesville
 Little Richard
 Del Fuegos
 The Outfield
 Virginia Wolf
 P. Townshend
 Isley, Jasper, Isley
 R. Daltrey
 Public Image Ltd.
 Julian Lennon

Psychedelic Furs
 Janet Jackson

NIGHT TRACKS — Bili Brummel — Program Director — Los Angeles
 P. Townshend
 The Outfield
 Cherrelle & A. O'Neal
 S. Wonder
 Pointer Sisters
 Force MD's
 Del Fuegos
 Honeymoon Suite

HIT VIDEO USA — Mike Opelka — Program Director
 The Outfield
 Fabulous Thunderbirds
 The Bangles
 S. Easton
 J. Rush
 C. Clemmons
 Force MD's
 Honeymoon Suite
 Eurogliders
 Mental As Anything
 The Costello Show

THE RECORD BUYERS GUIDE — Beth Comstock — Program Director
 Thompson Twins
 Cock Robin
 B. Streisand
 The Alarm
 Mr. Mister
 Queen
 N. Gilder
 R. Gibb
 R. Tepper
 Big Audio Dynamite
 B. Ocean

FRIDAY NIGHT VIDEOS — Bette Hisiger — Program Director — New York City
 S. Wonder
 Little Richard
 Falco
 Pointer Sisters
 Five Star
 C. Sexton

RADIO 1999 — Nancy Henry — Associate Producer — New York City
 R. Tepper
 T. Petty & The Heartbreakers
 Little Richard
 Fine Young Cannibals

HEARTLIGHT CITY — Janet Williams — Associate Producer
 The Costello Show
 Pointer Sisters
 K. Bush
 Starship
 Godley & Creme

U68 — Steven Leeds — Program Director — New York City
 Jesus & Mary Chain
 Julian Lennon
 Fabulous Thunderbirds
 P. Townshend
 K. Bush

TOP 30 MUSIC VIDEOS

1	BEAT'S SO LONELY	Charlie Sexton (MCA)	2	5
2	HOW WILL I KNOW	Whitney Houston (Arista)	1	6
3	LIVING IN AMERICA	James Brown (Scotti Bros.)	5	8
4	WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING	Billy Ocean (Arista)	3	6
5	THE SWEETEST TABOO	Sade (Portrait)	7	7
6	RUSSIANS	Sting (A&M)	9	7
7	KYRIE	Mr. Mister (RCA)	16	2
8	SARA	Starship (RCA)	10	3
9	NIKITA	Elton John (Geffen)	12	4
10	WHAT YOU NEED	INXS (Atlantic)	13	4
11	LIFE IN A NORTHERN TOWN	The Dream Academy (Reprise)	4	17
12	(HOW TO BE A) MILLIONAIRE	ABC (Mercury)	11	7
13	NO EASY WAY OUT	Robert Tepper (Scotti Bros.)	20	2
14	ADDICTED TO LOVE	Robert Palmer (Island)	15	3
15	SANCTIFY YOURSELF	Simple Minds (A&M)	17	2
16	SILENT RUNNING	Mike & The Mechanics (Atlantic)	6	8
17	ROCK ME AMADEUS	Falco (A&M)		DEBUT
18	NIGHT MOVES	Marilyn Martin (Atlantic)	23	2
19	KING FOR A DAY	Thompson Twins (Arista)		DEBUT
20	BURNING HEART	Survivor (Scotti Bros.)	8	8
21	THE LOVE BIZARRE	Sheila E (Paisley Park)	19	6
22	SECRET LOVERS	Atlantic Starr (A&M)		DEBUT
23	THE SUN ALWAYS SHINES ON T.V.	A-Ha (Reprise)	18	7
24	ANOTHER NIGHT	Aretha Franklin (Arista)	27	2
25	ONE VISION	Queen (Capitol)	24	3
26	TAKE ME HOME	Phil Collins (Atlantic)	21	3
27	SEX AS A WEAPON	Pat Benatar (Chrysalis)	14	7
28	I MISS YOU	Klymaxx (Constellation)	26	8
29	PLEASURE AND PAIN	Divinyls (Chrysalis)	25	4
30	THAT'S WHAT FRIENDS ARE FOR	Dionne & Friends (Arista)	22	13

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

VIDEO PROGRAMMER'S PICK

<u>PD</u>	<u>Program</u>	<u>Market</u>
Beth Comstock	The Record Buyers Guide	National

Video: Tantalized
Artist: The Church
Label: Warner Bros.

Comments:

"So many videos try to be artsy and use unnecessary images. This video shows you the band in an honest form. You don't need all the images that are meaningless and detrimental."



JETS ON THE RUNWAY — MCA recording act The Jets, an eight-member family group from Minneapolis, recently completed the video to their first single "Crush On You," from their self-titled debut album. The live performance video was shot in Minneapolis by Moving Images, Inc. Pictured on the brink of a "take" is The Jets' Leroy Wolfram (l) and grip Robbie Paster (r).

FILMUSIC

Peter Berk, Los Angeles

THE WORLD ACCORDING TO GARB — Never were the changes at Walt Disney Pictures more obvious than when the studio (through its Touchstone Films) recently released the R-rated *Down and Out in Beverly Hills*. Without doubt, Disney has been shifting its focus of late away from mice and toward people; people who sometimes say and do R-rated things. In terms of music, Disney is also showing its progressive thinking, as evidenced by the appointment several weeks ago of **Robin Garb** as vice president of music, motion pictures and television. Garb's background is ripe with successes in the 'poptrack' field, since (as president of Ascension Artists) he supervised the music for such films as *Rocky III*, *Stayin' Alive*, and, most recently, *Rocky IV*. He's now finishing work on another **Sylvester Stallone** picture, Warner Bros.' upcoming *Cobra*, which should spawn yet more charting cuts. Garb, in fact, will most likely continue to serve as a music supervisor on Stallone films (which always seem ideal vehicles for contemporary, hit-bound songs.) Also, just prior to officially joining Disney, Garb began what he considers an extremely exciting and challenging job, supervising the music for the studio's upcoming fully-animated feature *Oliver* (scheduled for release late in 1987.) Last week, Garb discussed his new position, first mentioning how he became



GUNG HO GUYS — Jimmy Barnes, whose song "Working Class Hero" is featured in the upcoming feature, *Gung Ho*, is seen here with director Ron Howard. The two got together to shoot a video version of the song, which is the first single from Barnes' Geffen debut album. Michael Keaton stars in *Gung Ho*, Howard's first film since *Cocoon*.

involved with the *Down and Out* soundtrack. "That picture was just about finished up when I came in," he said. "There had never really been a consideration to release a soundtrack album, although we had a lot of music in the movie, including a very good score by **Andy Summers** of **The Police**; several masters which we licensed (such as 'I Love L.A.' and 'California Girls') and **Little Richard's** new song ('Great Gosh A'Mighty'), which he co-wrote with **Billy Preston**." Eventually, however, it was decided to go for a soundtrack, and a deal with MCA was soon struck up. Not only is the soundtrack now getting a good deal of retail attention, but the Little Richard single is rapidly ascending the pop charts. Although Little Richard and Preston had recorded an eight-minute version of their tune, Garb recalled, it was necessary to fashion a recording more suited for release as a single. For that reason, he brought in **Dan Hartman** to re-do "Great Gosh A' Mighty" keeping Little Richard's original vocal and keyboard tracks. "I'm a giant fan of Dan's," Garb said, "and I was totally knocked out with the version of the song he ended up giving us." Garb had displayed his appreciation of Hartman's talents last year as well, when he asked him to write (with **Charlie Midnight**) a song for **James Brown** to be utilized in *Rocky IV*. That, of course, turned out to be the hit, "Living In America." Garb and Hartman, it would therefore seem, are two for two in the career-revival business, shining the spotlight on two exceptional performers once again. "It's been such a charge for both of us to be able to do that," Garb remarked. As to his overall assessment of Disney's musical future, he said, "I'm very excited about the prospects and very glad to be working with people who understand the importance of commercially viable music in film, while recognizing that serving the film is our primary purpose. There's plenty of room creatively, I feel, to have music which not only is appropriate for a movie, but can be popular also. The new regime here is very aware of the role of music in film, and I'm confident there will be a continuously productive blending of the two mediums."

BRINGING BACK THE GOOD OLD DAYS — With MCA licensing from CBS Songs the North American rights to classic MGM/UA soundtrack albums, we can look forward to hearing some truly magnificent scores from the past very soon. Among the titles MCA (always active in the soundtrack market) is shipping out imminently are: *Dr. Zhivago*; *How The West Was Won*; *Singin' In The Rain*; *Easter Parade*; *Gigi*; *A Time To Sing*; *That's Entertainment (Part II)* and *The Wizard of Oz*. Not a bad start.

GLAD TO HEAR IT — Some of the enthusiasm the public has shown lately over 'poptracks' has happily spilled over into the realm of traditional scores as well. With the labels' support, even non-pop and purely instrumental scores are now being heard and appreciated more and more. *The Color Purple* and *Out Of Africa* are two prime current examples of this trend in record-buying, since both are faring very well. As far as recent instrumental singles, we've had pop hits with themes from such films as *Terms of Endearment*, *Beverly Hills Cop* and *St. Elmo's Fire*. Let's hope this is only the beginning.



QUEEN'S LATEST FILM MUSIC — English rock group Queen has written and recorded the songs and additional score for *Highlander*, a Russell Mulcahy film which stars Christopher Lambert, Sean Connery, Roxanne Hart and Clancy Brown. The debut single, "Princes of the Universe," from the Capitol Records' *Highlander* soundtrack has just been released. Pictured taking a break on the Twentieth Century Fox lot in Beverly Hills are (l-r): Peter Honess, film editor; Russell Mulcahy, director; Roger Taylor, Queen drummer; Peter Davis, film co-producer; Brian May, Queen guitarist; and Kevin Cleary, music maker.

Queen Strengthens Its Film Music Connection With *Highlander*

By Peter Berk

LOS ANGELES — Few bands have become as involved in writing and recording music for film as Queen has. In 1980, this high-powered band created the score for *Flash Gordon*, and has since contributed tracks for such wildly diverse features as *Metropolis*, *Teachers*, *Revenge Of The Nerds* and, most recently, *Iron Eagle*. Now, the group's music can be heard in a \$16 million epic from 20th Century Fox titled *Highlander*. The film, which stars Sean Connery and Christopher Lambert, will contain several Queen cuts, including the first single, "Princes Of The Universe," which Capitol is releasing this week. The label will ship out the complete *Highlander* soundtrack on April 18.

According to Bryn Bridenthal, whose public relations firm handles Queen, the group's four members (vocalist Freddie Mercury, drummer Roger Taylor; guitarist Brian May; and bassist John Deacon) regard the music they've done for *Highlander* as more than the basis for a soundtrack, but rather as their own next album. Discussing *Highlander's* music, Bridenthal commented last week, "Russell Mulcahy (the film's director — who's perhaps best known for his countless music videos) always envisioned Queen doing the music. He felt the story (which spans four centuries and revolves around a breed of 'Immortals' who only die when decapitated) was perfectly suited to having the sort of music Queen does best."

Mulcahy therefore worked closely with the band and soon several songs were written and recorded. In a somewhat unusual situation, however, Queen is still at work on some songs for the soundtrack, having added to what they originally wrote for the film. According to Bridenthal, "This was a project all four really wanted to be involved in, and once they were, they got more and more into it as they went along. Queen has absolute creative control over anything they're working on... they're perfectionists who insist on doing everything properly. They simply decided they

wouldn't compromise and rush their work because the film was almost out."

Although the exact tracks to be featured on the *Highlander* soundtrack therefore haven't been determined, Bridenthal said there may well end up being seven Queen tracks, as well as orchestral material by Michael Kamen, who wrote the bulk of the film's complete score. Elaborating on three of the band's more prominent tunes in the movie, Bridenthal commented, "'Princes Of The Universe' is a real nasty song, sort of an '86 version of 'Bohemian Rhapsody.' It's a complex tune with powerhouse guitar lines which build and build during the film's opening. Also, Brian wrote a tearjerker pop love song for the 16th century portion of the film and John wrote a love theme for the 20th century part of the movie, a song which the band is banking on to be a big CHR hit, even though most of the other songs are AOR oriented."

"Queen really loves working in film," Bridenthal added. "I think *Highlander* turned out fabulously in all regards, and the music works perfectly. A lot of people have wanted the band to return to the intense rock sound on earlier albums, and there's a lot of that in this film. On the other hand, there are also beautiful, melodic ballads which show how much the group has evolved and become so versatile."

Mulcahy recently shot a video version of "Princes Of The Universe," which is just starting to get airplay. The video not only features scenes from *Highlander*, but new footage of the band, including Freddie Mercury engaged in a 'swordfight' with Christopher Lambert. According to Mulcahy, "Queen's music was just right for this film; they have a very keen sense of visuals. They write very powerful, anthem like type songs and the film needed that kind of energy. I've always been a fan of Queen's and for a long time have wanted to work with them."

Although the second single from *Highlander* will probably be one of the two ballads, no final determination has as yet been made.

SHOP TALK

Stephen Padgett, Los Angeles

GREETINGS, NARM ATTENDEES — *Cash Box* would like to extend a warm and cordial welcome to all the members of the retailing and manufacturing communities assembled here in Los Angeles for the 28th Annual National Association of Recording Merchandisers Convention. The weekend will no doubt be exciting and important. Exciting because of the many stars on view and new product presentations. Important because of the crucial issues facing the record business these days. Certainly uppermost in our minds is the future of compact disc. As we reported last week (*Cash Box* 3-8), the computer software industry met in Seattle to discuss ways in which they might capitalize on CD-ROM technology. Also, the plaguing supply problem, which the labels promise should be corrected by year's end, will no doubt be discussed in the meeting rooms and hallways of the convention. **Louis Kwiker**, president and CEO, Warehouse Entertainment, is going to be making a recommendation from his committee, which looked into the feasibility of placing security strips into all product configuration packaging. And speaking of packaging, the 4" x 12" cassette box which got such overwhelming support at last year's NARM Advisory meeting in San Diego will also face another hurdle as its proponents seek to sell it to the entire retail community. The late-breaking, industry-wide story regarding payola should be a hot topic in hospitality suites throughout the Century Plaza. Watch out for discussions of pricing, which won't take place on the convention floor, but you can bet retailers will get their label contacts aside to register strong resistance to any plans for general price hikes. Retailers will be saying their prayers in hopes that

the long superstar drought will come to an end with the label new product presentations. Retail has got to get hits of the Prince, Michael Jackson and Lionel Richie ilk if it hopes to stay profitable. So, enjoy your stay in beautiful southern California and please drop by the *Cash Box* booth to say "hello." We'd like to meet all of the retailers we can, so come on by.

MOVIES, MOVIES, MOVIES — Obviously, over the last several years, the notion of the record store has evolved into the full blown concept of the home entertainment supermarket. Some of you have really taken the lead in this and discovered great success. You have discovered that the movie rental/sale business ran parallel, but complimentary, with the music business. The one does not dissipate the other, but in most cases, the two grow upon each other. It is the increasing importance of movies in the home entertainment business that makes announcements of low price product to welcome. Last week, **Embassy Home Entertainment** introduced its "Your Ticket To The Academy Awards" promotion. For a limited time, 20 titles from Samuel Goldwyn Home Entertainment will carry suggested list prices of \$24.95. The masterpieces, which account for 16 Academy Awards and 75 nominations, include *The Little Foxes*, *That Hamilton Woman*, *Wuthering Heights* and *Hans Christian Andersen*. Included in the list are two never before available on home video movies, *The Kid From Brooklyn* and *The Private Life Of Henry VIII*. **Warner Home Video** joins in the fun with its own "Comedy A To Z" promotion. The promotion was originally scheduled to end March 28, but due to sales "considerably above expectations," according to **Warren N. Lieberfarb**, president WHV, it has been ex-



ANIMOTIONAL BEHAVIOR — PolyGram Records recently hosted a reception in Los Angeles to celebrate the release of "Strange Behavior," the new album from Animotion, which features the new single "I Engineer." Pictured at the well-attended fete are (l-r, front): Randy Gerston, Licorice Pizza; Bill Follett, Los Angeles branch manager, PolyGram; Astrid Plane, Animotion; Russ Regan, senior vice president, pop music division, PolyGram; Bill Wadhams, Animotion; Larry Ross, Johnson/Ross Management; (l-r, back): Charles Ottavio, Jim Blair, Greg Smith, Don Kirkpatrick, Animotion.

tended indefinitely. 25 titles from its vast comedy storehouse will hit streets with \$24.98 lists. "We feel that establishing an ongoing \$24.98 product line is important for our industry," Lieberfarb said, "and it affirms our belief that product can be sold through to consumers if priced and merchandised properly." Titles included in the promotion are *Arthur*, *Blazing Saddles*, *Every Which Way But Loose*, *Local Hero*, *National Lampoon's Vacation* and *Risky Business*.

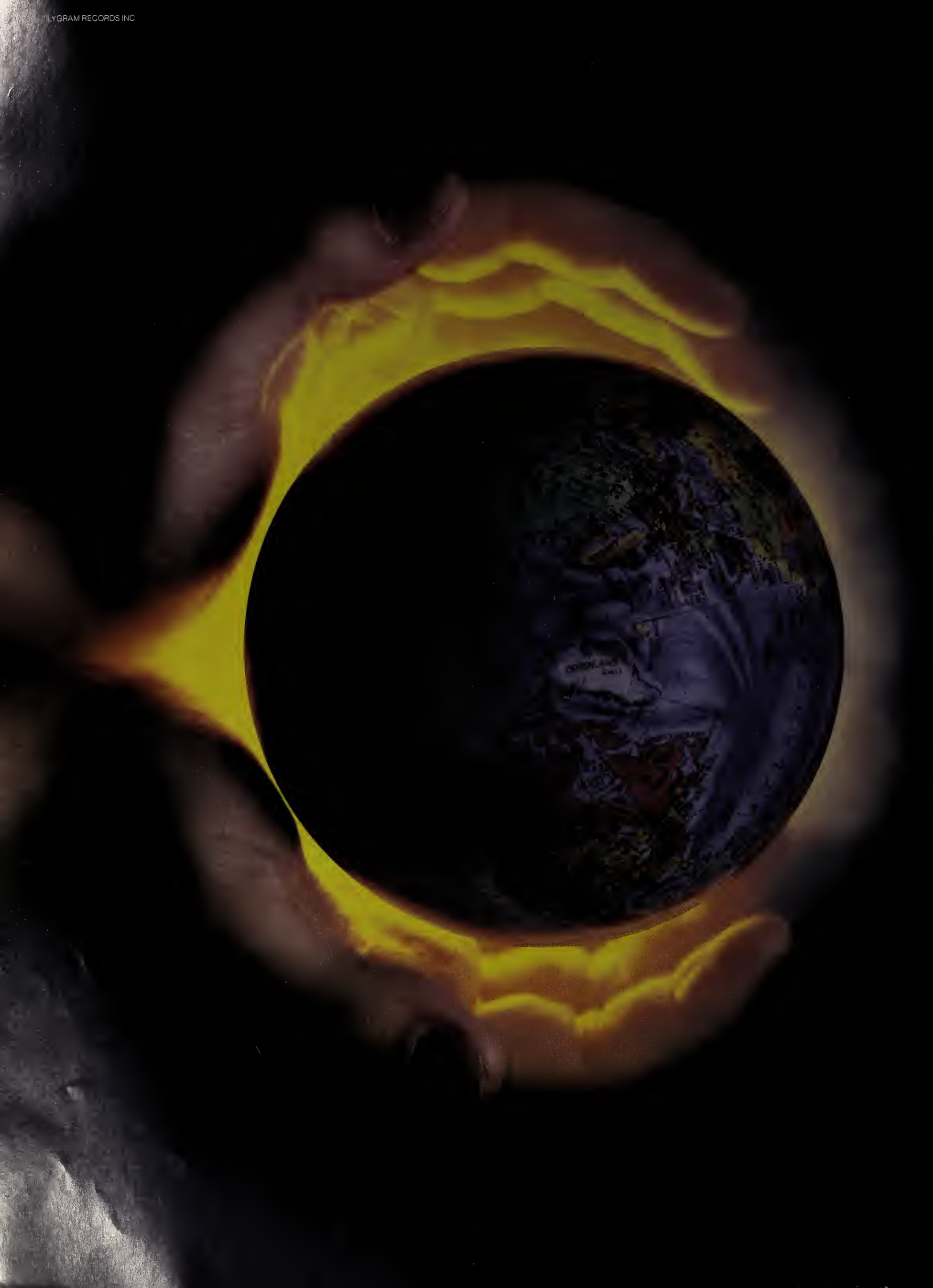
BOOKS, BOOKS, BOOKS — In keeping with the "total home entertainment"

concept, another exciting software market is developing in the books-on-cassette business. The fast-paced modern world meets technological advances that allow busy folks to "read" their favorite books by plugging up to their cassette decks. Taking the lead in this market is **Newman Communications Corporation**, who plans to release 15 to 18 bestselling fiction and non-fiction titles each month via its Newman Books-On-Cassette imprint. Available are *Out Of Africa*, *The Hunt For Red October* and *Gospel Birds And Other News From Lake Wobegon*.

TOP 40 COMPACT DISCS

		Weeks On Chart			Weeks On Chart
1	BROTHERS IN ARMS ★	15.98			
	DIRE STRAITS (Warner Bros. 25264-2) WEA	42			
2	THE BROADWAY ALBUM	---			
	BARBRA STREISAND (Columbia CK 40092) CBS	12			
3	PROMISE	---			
	SADE (Portrait RK 40263) CBS	9			
4	SCARECROW	---			
	JOHN COUGAR MELLENCAMP (Riva 824 865) POL	21			
5	HEART	---			
	HEART (Capitol CDP-46157) CAP	6			
6	NO JACKET REQUIRED	15.98			
	PHIL COLLINS (Atlantic 81240-2) WEA	45			
7	MIAMI VICE	---			
	ORIGINAL TELEVISION SOUNDTRACK (MCA MCAD-6150) MCA	17			
8	WHITNEY HOUSTON	---			
	(Arista JRCD-8221) RCA	25			
9	WELCOME TO THE REAL WORLD	---			
	MR. MISTER (RCA PCD 1-7180) RCA	8			
10	BORN IN THE U.S.A.	---			
	BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	79			
11	AFTERBURNER	15.98			
	ZZ TOP (Warner Bros. 25342) WEA	16			
12	THE DREAM OF THE BLUE TURTLES	---			
	STING (A&M CD 3750) RCA	33			
13	THE DARK SIDE OF THE MOON	---			
	PINK FLOYD (Capitol CDP-46001) CAP	79			
14	STEREOTOMY	---			
	THE ALAN PARSONS PROJECT (Arista ARCD-8384) RCA	4			
15	SONGS FROM THE BIG CHAIR	---			
	TEARS FOR FEARS (Mercury 824 300-2) POL	48			
16	IN SQUARE CIRCLE ★	---			
	STEVIE WONDER (Tamla/Motown TAMD 06134) MCA	19			
17	ROCK A LITTLE	15.98			
	STEVIE NICKS (Modern/Atlantic 90479) WEA	7			
18	CHRONICLES	---			
	CREEDENCE CLEARWATER REVIVAL (Fantasy FCD 623-CCR2) IND	27			
19	WHITE CITY-A NOVEL	15.98			
	PETE TOWNSHEND (Atco 90473) WEA	7			
20	LITTLE CREATURES	15.98			
	TALKING HEADS (Sire 2-25305) WEA	32			
21	DIAMOND LIFE	---			
	SADE (Portrait RK 39581) CBS	45			
22	POWER WINDOWS ★	---			
	RUSH (Mercury 826 098) POL	9			
23	KNEE DEEP IN THE HOOPLA	---			
	STARSHIP (Grunt/RCA 5488) RCA	17			
24	GREATEST HITS VOLUME I & II	---			
	BILLY JOEL (Columbia J2K 40121) CBS	28			
25	RECKLESS	---			
	BRYAN ADAMS (A&M CD-5013) RCA	59			
26	DECEMBER	---			
	GEORGE WINSTON (Windham Hill CD 1025) RCA	19			
27	GREATEST HITS	15.98			
	THE CARS (Elektra 60464) WEA	9			
28	BIOGRAPH	---			
	BOB DYLAN (Columbia 38830) CBS	8			
29	ONCE UPON A TIME	---			
	SIMPLE MINDS (A&M/Virgin 5092) RCA	12			
30	DEJA VU	---			
	CROSBY, STILLS, NASH & YOUNG (Reprise 19118) IND	15			
31	BIG NOTES	---			
	FLIM AND THE BB'S (Digital Music Products CD454)	4			
32	A DECADE OF STEELY DAN	---			
	STEELY DAN (MCA MCAD-5570) MCA	3			
33	DOG EAT DOG	15.98			
	JONI MITCHELL (Geffen 2-24074) WEA	4			
34	THAT'S WHY I'M HERE	---			
	JAMES TAYLOR (Columbia CK 40052) CBS	8			
35	LISTEN LIKE THIEVES	15.98			
	INXS (Atlantic 81277-2) WEA	DEBUT			
36	RIPTIDE	15.98			
	ROBERT PALMER (Island 90471-2) WEA	6			
37	SEVEN THE HARD WAY	---			
	PAT BENATAR (Chrysalis VK 41507) CBS	8			
38	ICE ON FIRE	15.98			
	ELTON JOHN (Geffen 24077) WEA	7			
39	ASTRA ★	15.98			
	ASIA (Geffen 24072) WEA	7			
40	HERE'S TO FUTURE DAYS	---			
	THOMPSON TWINS (Arista JRCD-8276) RCA	13			

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Country Music Award Nominees

(continued from page 9)

ENTERTAINER OF THE YEAR

Alabama
Lee Greenwood
Ricky Skaggs
George Strait
Hank Williams, Jr.

TOP FEMALE VOCALIST

Rosanne Cash
Crystal Gayle
Reba McEntire
Anne Murray
Juice Newton

TOP MALE VOCALIST

Earl Thomas Conley
Gary Morris
Ricky Skaggs
George Strait
Hank Williams, Jr.

TOP NEW FEMALE VOCALIST

Liz Boardo
Tari Hensley
Robin Lee
Patty Loveless
Judy Rodman

TOP NEW MALE VOCALIST

T. Graham Brown
Billy Burnette
Marty Stuart
Randy Travis
Keith Whitley

TOP VOCAL GROUP

Alabama
Exile
Forester Sisters
Sawyer Brown
The Oak Ridge Boys

TOP VOCAL DUET

Bellamy Brothers
Ray Charles & Willie Nelson
Crystal Gayle & Gary Morris
Marie Osmond & Dan Seals
The Judds

SINGLE RECORD OF THE YEAR

(Awards Presented to Artist, Producer and Record Label)

"Baby's Got Her Blue Jeans On"

Artist: Mel McDaniel
Producer: Jerry Kennedy
Record Label: Capitol

"Dixie Road"

Artist: Leo Greenwood
Producer: Jerry Crutchfield
Record Label: MCA

"Highwayman"

Artists: Willie Nelson, Johnny Cash, Waylon Jennings & Kris Kristofferson
Producer: Chips Moman
Record Label: Columbia

"I'm For Love"

Artist: Hank Williams, Jr.
Producers: Jimmy Bowen & Hank Williams Jr.
Record Label: Warner-Curb

"Love Is Alive"

Artists: The Judds
Producer: Brent Maher
Record Label: RCA

SONG OF THE YEAR

(Awards Presented to Artist, Composer and Publisher)

"Baby's Got Her Blue Jeans On"

Artist: Mel McDaniel
Composer: Bob McDill
Publisher: Hall-Clement

"I'll Never Stop Loving You"

Artist: Gary Morris
Composers: Dave Loggins & J.D. Martin
Publishers: Music Corp. of America, Leed Music & Patchwork Music

"Lost In The Fifties (In The Still Of The Night)"

Artist: Ronnie Milsap
Composers: Mike Reid & Troy Seals (Fred Parris)
Publishers: Lodge Hall, Two Sons, WB & LLEE Music

"Seven Spanish Angels"

Artists: Willie Nelson & Ray Charles
Composers: Troy Seals & Eddie Setser
Publishers: Warner Tamerlane, WB & Two Sons Music

"Some Fools Never Learn"

Artist: Steve Wariner
Composer: John Scott Sherrill
Publisher: Sweet Baby Music

ALBUM OF THE YEAR

(Awards Presented to Artist, Producer and Record Label)

"Does Ft. Worth Ever Cross Your Mind"

Artist: George Strait
Producers: Jimmy Bowen & George Strait
Record Label: MCA

"Five-O"

Artist: Hank Williams, Jr.
Producers: Jimmy Bowen & Hank Williams, Jr.
Record Label: Warner-Curb

"40 Hour Week"

Artists: Alabama
Producers: Harold Shedd & Alabama
Record Label: RCA

"Highwayman"

Artists: Willie Nelson, Johnny Cash, Waylon Jennings & Kris Kristofferson
Producer: Chips Moman

(continued on page 48)

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NATURE OF BUSINESS PAYMENT ENCLOSED _____

SIGNATURE _____ DATE _____

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The 12" Single

The 12" Is Still A Good Measure Of Success At Retail

By Stephen Padgett

LOS ANGELES — The 12" dance record is still considered by most retailers a valuable tool in their product mix. This is the generally optimistic picture that emerged as retailers were contacted last week to register their opinions on the state of the 12" marketplace.

No longer the sole possession of the disco act, the 12" is proving to be a strong marketing device for all types of music. But the emphasis remains on one key ingredient: dancing. And it is for this reason that clubs provide the main exposure for this format. Retailers who are tied in with record pools of club DJs or

the clubs themselves are doing phenomenally well with 12" records. So whether the music is R&B, hip hop, rap, high energy European disco, new wave or danceable rock, the 12" remains a viable configuration, as far as retailers are concerned, for exposing music.

For years, 12" dance records were the proprietary domain of the aggressive independent labels. The greatest change occurring in recent years has been the increasing presence of major labels in the 12" marketplace. The business has "changed" according to Wresch Dawidjan, owner and buyer, 12" Dance Records in Washington, D.C., because "the major labels are using 12" singles to promote

and expose their artists, particularly new artists," he said. Dawidjan, whose 12" Dance Records is a specialty store which he claims does 80 percent of its business in 12" records, is happy about the shift. "I think it's definitely helped my business," he said.

Yet, the independent labels are not out of the picture. As in every other business, the strong survive. "It seems like the indies are not as prominent as they used to be because there's just too much competition . . . But, some of my biggest selling records are still independent labels," Dawidjan stated. Craig Neely, the 12" buyer for Record Factory's Geary Street store in San Francisco is bullish on the

indies. Business is better, according to Neely, "because of the strength of the independents." It is still an economical way to "create some excitement for someone that's new," said Neely. Tom Kyle, 12" buyer for Musical Sales in Baltimore said, "at least 50 percent of my top 12"s are independent."

Indie labels and acts cited most often as contributing to the health and excitement of the 12" scene were Reality

(continued on page 33)

EVERYBODY WANTS TO RULE THE WORLD

TEARS FOR FEARS



Majors Continue To Change The 12" Format

By David Adelson

LOS ANGELES — Over the past several years the major labels have changed the 12" single. No longer just a format for dance music or rap, the majors have flooded the market with 12"s and remixes from artists like Springsteen, Easton, Siouxsie And The Banshees and Charlie

Sexton. What is apparent, is that for every type of music released as a 12" single, there is a distinct and different marketing plan. Where the independent labels scored (and continue to score) strong successes with their street based market-

(continued on page 33)



Nobody Can Match Our Mixes

ALEEM FEATURING LEROY BURGESS
"LOVE'S ON FIRE" (0-86825)

From The Album *CASUALLY FORMAL* (81622)
PRODUCED AND ARRANGED BY TAHARQA ALEEM
AND TUNDE-RA ALEEM FOR ALEEM PRODUCTIONS

MINK DeVILLE
"ITALIAN SHOES" (0-86827)
(Special remix!)

From The Album *SPORTIN' LIFE* (81623)
PRODUCED BY WILLY DeVILLE
CO-PRODUCED BY DUNCAN CAMERON

NU SHOOZ
"I CAN'T WAIT" (0-86828)

From The Forthcoming Album,
POINTS OF NO RETURN (81647)
PRODUCED BY JOHN SMITH & RICK WARITZ

STEVIE NICKS
"I CAN'T WAIT" (0-96825)
(Special Remix!)

From The Album, *ROCK A LITTLE* (90479)*
PRODUCED BY STEVIE NICKS, RICK NOWELS AND
JIMMY IOVINE
ON MODERN
*Also on Compact Discs

CLEAR SOUND
"THE NEW WAVE" (0-96823)

PRODUCED & ARRANGED BY SAM JACOBS SR.
AND SAM JACOBS JR.
ON COTILLION

WALLY BADAROU
"CHIEF INSPECTOR" (0-96829)

From The Album, *ECHOES* (90495)
PRODUCED BY WALLY BADAROU
ON ISLAND

THE SYSTEM
"I DON'T RUN FROM DANGER" (0-96826)

From The Album, *THE PLEASURE SEEKERS* (90281)
PRODUCED, WRITTEN AND ARRANGED BY DAVID FRANK
& MIC MURPHY FOR SCIENCE LAB PRODUCTIONS
ON MIRAGE



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The 12" Single

The Indie 12": Independent By Definition

By Gregory Dobrin

LOS ANGELES — If you speak to the heads of independent 12" record labels, chances are you'll come away with a sense of extreme good health and growth for the indie labels, and for the 12" format in general. Even in the face of ever increasing major label competition, the indies, most of whom pridefully shun major distribution, are masters in the art of positive thinking.

In the case of the 12" indies however, the sunny side is but half of the picture. The dark side can be read in the Top 75 12" Singles Chart: of the Top 10, nine are releases from major labels, with CBS and Arista leading the pack in multiple Top 10 hits. (The only indie on the Top 10 list is Next Plateau.)

The entire chart is dominated by the major labels, most of whom have jumped on the 12" single bandwagon fairly recently. The surprise is that despite all the major label strength in the 12" arena, sales for independent product appears to have remained stable — even grown in some cases.

The companies give various reasons for this status during siege, but one of the most common is what Select Records' Fred Munao notes about the way the term "independent" applies to the people in the indie business. They are, he said, independent by nature, and free from corporate bureaucracies when it comes to gut level feelings about records.

Another reason the indies have been holding their own is their close network of labels, one-stops, retailers and radio outlets, a unique support system, which again due to corporate red tape, operates as a leaner record machine than the majors and their channels. It's a smaller operation, one in which decisions can be made quickly.

Also, according to Sleeping Bag president Ron Resnick, the majors "don't have the street or the dance ears." The majors are forced to pay for such connections

to the street by distributing an indie.

But whether or not the majors have triumphed on the charts, a thing which might logically pose a threat to the indies, company heads we spoke to were unanimous in their belief that chart action "does not a record make" in the realm of 12" promotion. Radio does (and according to the companies we queried, radio for the indie 12" is stronger than ever).

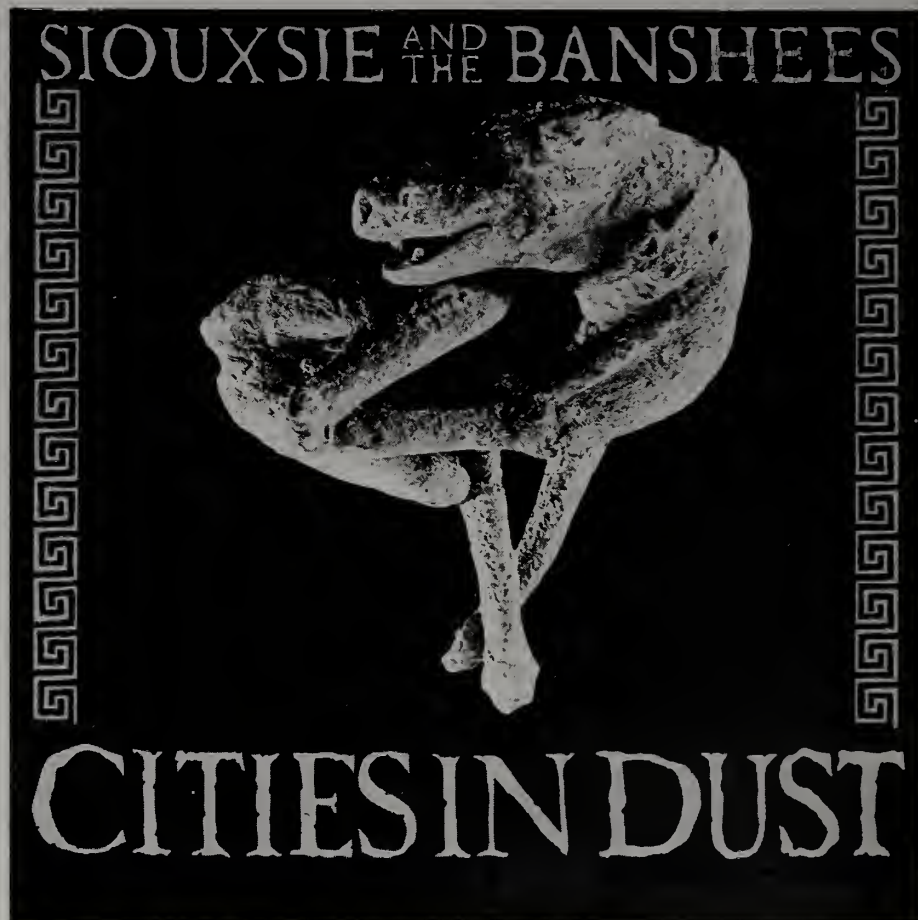
"We haven't busted our buns over the dance charts," commented Sutra Records' Chuck Walz. "We care more that a radio station is playing a record, and that they're playing it rather than worrying about whether they happen to be reporting or not."

12" radio responds quickly — faster, perhaps, than CHR and B/C radio. It's past of what Select's Munao described as the inherent "vitality" of the 12" market. "It really has the most vitality of any other market," he told *Cash Box*. "It's a market in which you're talking to radio that really responds and responds quickly. The whole pipeline responds, radio and retail."

Since the majors have become aggressively concerned with the marketing of 12" product, some indies have indeed felt the heat. And while increased competition for sales is a reality, many of the companies we questioned cited a general glut in the marketplace as being the most hurtful major label influence. The waters have been muddied with an overabundance of product.

Beyond glut, however, many feel that saleswise, the majors have created a distortion through excessive sales on such album-related 12" product as, for example, a Madonna single, which will greatly outsell a true 12" single because of enormous album and 7" sales.

However, market encroachment by the majors has made the indies all that much more philosophical about the virtues of remaining an indie. The words "major



distribution" are borderline profanity in such circles. And while several companies have been usurped by what, in speaking to many indie heads, emerges as the monstrosity of corporate labeldom, most indies stand firm in their commitment to independent distribution of product.

"The only time I think I would get involved with major distribution," remarked Tom Hayden, of TSR Records, "is if they offered me about 20 times more than my label is worth . . . I've never had good dealings with major companies."

Primarily, the distribution question is one of control and, according to Sleeping Bag's Resnick, identity. "We would just

be another number on a release schedule," he said, "over which we would have no control. As we are, if we like something we can turn on a dime, and make decisions, and get it out, which we do quite often."

These sentiments, among others, exemplify what appears to be at the very marrow of the indie 12" business, namely, the term "independent." It is as much a character trait of its leaders as it is a description of its labels and their mode of operation, and whether or not they are being threatened by the competition of the majors, most indies remain indies by definition, and doing very well, thank you.



STORE CALLED DESIRE — Mercury/PolyGram recording artists Rene & Angela recently visited the Wherehouse 502 store in Los Angeles to meet fans and sign autographs. An enthusiastic crowd, including store personnel and PolyGram staffers, greeted the duo on the strength of "Your Smile," the single from their "Street Called Desire" album. Pictured (l-r) are Willie James, manager, Wherehouse 502; Rene Moore; Steve Heldt, salesperson, L.A. Branch, PolyGram Records; Angela Winbush; and Howard Alston, black music manager, Wherehouse Records.

NEW REASONS TO DANCE

ROLLING STONES "HARLEM SHUFFLE" 44-05365*

PHILIP BAILEY "STATE OF THE HEART" 44-05372

L.L. COOL J "ROCK THE BELLS" 44-05349

UNTIL DECEMBER "SECRETS (I WON'T TELL)"/
"WE ARE THE BOYS" 44-05341

BIG AUDIO DYNAMITE "MEDICINE SHOW" 44-05359

BEASTIE BOYS "HOLD IT, NOW HIT IT" 44-05369

JUICE "YOU CAN'T HIDE FROM LOVE"/"CURIOSITY" 44-05374

JOHNNY KEMP "JUST ANOTHER LOVER" 44-05368

BIG AUDIO DYNAMITE "BAD"/"THE BOTTOM LINE" 44-05370



EVERY INCH A WINNER. ON COLUMBIA RECORDS.

The 12" Single

Success At Retail

(continued from page 29)

Record's Doug E. Fresh, Vanguard's Alisha, Def Jam's (now CBS's) L.L. Cool J, Select's U.T.F.O. and Profile's Run D.M.C. "The Show" by Doug E. Fresh And The Get Fresh Crew, in particular, was responsible for a lot of action on the retail and club scenes last year. The record is reported to be gold and climbing, a major feat for an indie label 12".

It appears that the innovative, groundbreaking work in 12" business is still being carried on by the indies. "The independents, in my opinion, have come out with some of the better product. Majors are looking at what some of the indies are doing and modelling them," stated Janine Ahlers, buyer for Importes, Etc. in Chicago. According to Ahlers, the independent 12" labels give their artists "more moral support" and within their limited financial ability, more monetary support. "The indies really go out of their way to make sure you are aware of their 12"s," she said.

One thing seems to hold true among all retailers: 12"s are a good way to break new artists. Kevin Hawkins, 12" buyer for The Record Bar, the retail giant based in Durham, NC, said, "I think they (12"s) are as big now as they've ever been. A lot of things are breaking out of 12"s. I think it's still a good tool to break artists out of clubs. I think the potential of breaking artists out of a club scene is still great. Madonna is a perfect example of that." Importes, Etc.'s Ahlers echoes this view. A 12" will give them (an unknown group) exposure in areas where maybe they would be limited. Local records, here, where the people aren't even known, it's not unusual for me to sell between 700 and 1,000 of a 12". A recent example, according to Ahlers, is Dead Or Alive. " 'You Spin Me 'Round'. CBS lost some sales from the fact that the import 12" was out many, many months before the American one. And I did fabulous, for a group that was totally unknown. And just the fact that they had a couple of 12"s out, the album's done pretty well for me," Ahlers said.

Who else has broken big through the ranks of the 12" market? "Tramaine Hawkins," replied Wresch Dawidjan. " 'Fall Down Spirit Of Love' is a 12" that came out and did extremely well. It exposed her name all over the place . . . I think that's an example of an artist that did very well by the 12" but never had an album out that did anything. Now, I think we have a major artist on our hands." "Two perfect examples right now," said David Coleman, buyer for Turtles Records in Georgia, "of 12" sales really helping both singles out are Sly Fox and INXS. I'm doing very well on both of those 12"s, as well as the 45". Cindy Barr, buyer for

Spec's Music in Florida pointed to Alisha, whose Vanguard 12", "Baby Talk" did extremely well in the Florida market. Craig Neely of San Francisco's Record Factory thought of L.L. Cool J, who had a record "released as a 12" single and it got some great club play and that transferred over to some radio play and then there was an LP," recalled Neely. Others include U.T.F.O., Run D.M.C. and a San Francisco act called Deshawn.

The 12" market seems to be in a holding pattern at the moment. It has been a while since there was a cohesive "scene" happening. "This is the time of year, spring time when the independents have a lot of 12" hits . . . last year it was all the Roxanne records . . . all it's going to take is one big one," mused Coleman of Turtles. Kevin Hawkins agrees: "We're between fads right now . . . everybody's just waiting for the next big thing. Spring time's when the kids start hitting the street and they're looking for some new jams to carry around." Tom Kyle, though, at Musical Sales, is already beginning to feel Spring fever. "I'll average 600 to 700 12"s a week," he said, "but last week I probably blew through 2,500. It's getting very hot again."

Turtles' Coleman bemoans the fact that radio for the most part ignores the 12". "The only problem that I see with the 12" is radio," Coleman said. "Particularly CHR, because they're not playing 12" versions of songs except late at night. If CHR would get out there and play these records maybe once or twice during the day and just let the consumer know. You know, most white consumers don't even know what a 12" is!"

Bobby Hall is the buyer for the Harvard Coop. They don't sell 7" singles at the Coop. According to Hall, 12"s have taken their place. "We do well with the ones that have a different mix, or an unreleased song on the B-side," he said. "We don't blow them out the door, but they have a place in the store."

Most retailers agree that the future looks secure for the 12". Wresch Dawidjan is perhaps the most optimistic. "I think the 12" market is going to continue to be strong . . . I've just opened up (nine months ago) and I'm going to do over one half million dollars in business," he said. Others are more cautious. Turtles' Coleman sees radio standing in the way as well as cassette sales. "I really don't see them (12") making any big advances unless radio stations start making people more aware of it. Big cassette sales have taken a lot of 12" sales away. The kids are buying cassettes now for their boom boxes instead of 12"s," Coleman said. Record Factory's Neely is another optimist. "Just bigger and bigger," was his prediction.



WHAT HAVE YOU DONE FOR ME LATELY

The Majors Keep Changing

(continued from page 29)

ing efforts, the majors continue to use several avenues to ensure sales and exposure for their 12" acts.

"The magic word is timing," said Randy Roberts, who among other duties is PolyGram's director of national club promotion. "It doesn't matter who the audience is, if the music's good, accessible, and available for the public to buy, then it's going to sell."

"I think if you have the right street sound, then it's going to sell," said Shelly Green, EMI America's director of national video/club promotion. "We believe in club promotion and we believe that clubs can break records and sell 12"s in certain markets." Green noted that the key for breaking a 12" is having a street sense. "EMI is committed to club promotion and street music and we're definitely going to expand on that," she noted.

"I'd say we put out more 12"s now than ever before," said Bobby Shaw, national director of dance promotion for MCA. "We set our 12"s to develop an artist, create a sales base that can help the 7" and help the album. We've definitely used the format as a testing ground for radio."

According to Shaw, "I think the popularity of the 12" is a matter of folks being a lot more open to music. In addition, the record companies have gotten a lot more hip to the market. I think the labels are looking to put a lot more things on 12"."

Most label representatives agreed that the key to successful sales of the format is availability at retail. "I'm putting them in stores I didn't used to put them in and I'm selling them in stores where they never used to sell," said PolyGram's Roberts. "If you're going to work a 12" at the club

level, it's going to have to be available commercially. Why work it at the street level, if you don't have it to sell?"

A&M's national director of dance music, Ray Smith feels that the artists themselves have realized the value of the configuration. "The major artists on major labels have seen another avenue available to them." According to Smith, the majors still need to re-examine the 12" market and the various marketing techniques used to exploit that market. "The labels have to seriously look into how to sell their 12"s," he said. "They haven't really come to grips with it yet. They have to really examine the mom and pop stores which is usually the first place a 12" single will sell."

"The 12" starts at the grass roots level," Smith continued. "You have to build from a little story where you may have five or ten mom and pop stores blowing a 12" out. You have to be very sensitive to pick up the little story and make it work, develop it, and cross it into the major chains and a wider range of retail outlets."

All agreed that the bottom line for the 12" continues to be sales. "People are not going to take the 12" seriously until it becomes just as competitive as albums," said Smith. "There is a huge 12" audience out there and when the majors stop denying that fact and apply the same applications they have for album and single sales, that's when the benefits will really come true."

Smith concluded, "I think there's a long way to go in the 12" market. The independents still have this stronghold as far as really getting out there and getting down to bare facts of the street and making the 12" work for them. The 12" is their survival."

The 12" Single

Arthur Baker Sees Continued Vitality In The 12" Marketplace

By Paul Iorio

NEW YORK — Five years after he virtually invented the hip hop sound, producer Arthur Baker sees continued vitality among rap records in the 12" marketplace. "The 12" records that sell are rap records," Baker told *Cash Box*. "In fact, I think rap records are the only sure thing for 12" sales."

Baker is so backlogged with street singles that he may even establish his own 12" label in order to release them (see related story). Still, Baker is doing more rock 'n' roll records than ever, conceding that someone "fresher and newer could probably do (dance singles) better" than he could now. "You can't really keep making the same record," he says. "Someone else could come and pick up on what you did and in most cases do it better. You've got to change your direction."

The direction for Baker these days seems to be toward diversity. Baker has applied his production values to rock records in the hope of "broadening the marketplace" in which rock is played. Not only has he recently completed the Suzanne Vega track on the *Pretty In Pink* soundtrack, but he's currently working on the soundtrack for the new John Hughes movie. He's also recording his own solo album which he says will be strictly rock 'n' roll.

Baker's grandest attempt at stamping rock with his imprint was his rearrangement of three songs from Bruce Springsteen's "Born In The U.S.A." album ("Dancing In The Dark," "Born In The U.S.A.," and "Cover Me"). Now there is talk of Baker producing at least some of Springsteen's next album as well. "Bruce did (the "... U.S.A." remixes) as an experiment," says Baker. "What we were trying to do was to get to the point where people would hear a Bruce Springsteen song in the clubs. I think that may set the groundwork for his next album where

perhaps I'll do something with him from the beginning and maybe we'll do something that can really crossover the way a Prince crosses over."

Bruce could really widen his range and reach a lot more people if he did a song that had more of a (dance) groove than other people could get into," says Baker. "Obviously he doesn't need me to work on his records, but I think it's important for someone like Bruce to expand. He could reach a whole new market of people."

If Baker has established himself as producer non pareil, in (and out) of the 12" singles market, then his equivalent among mixers is an industry veteran named Shep Pettibone. Pettibone is the mixer who five years ago revolutionized record editing with the invention of what is called The Master Mix. The Master Mix is a type of multiple edit that elongates and staggers certain sounds. "I started the Master Mix on Kiss-FM (NY)," says Pettibone. "Now radio stations all over the country are doing it."

Pettibone and Baker have had a long, fertile professional relationship. "Shep and I are really good friends," says Baker. "He's done a lot of work in the studio and he's definitely the best mixer out there right now." The feeling is mutual; Pettibone says that he "likes what Baker does very much."

"The job of a mixer," says Pettibone, "is to bring out the best parts of the song, to make them more dance oriented. I change things the way I hear them, though a lot of them I keep the way they are. Sometimes a song has the uptempo for a dance record but doesn't have the ingredients. You add the ingredients: the percussion, the drums and other instruments." Pettibone has most recently mixed "Tricky" (Profile), the first single



from the upcoming album by Run-DMC, the best-selling rap group to date.

Do all these crossover dreams signify that rap has become watered down for mass consumption? "I don't think that rap's been watered down," says Baker.

"Run-DMC isn't watered down and LL Cool J isn't either. For a rap record to get over it can't be watered down because the kids want the real thing. When rap is true, kids know it."

Baker Hints At Starting New 12" Record Label

By Paul Iorio

NEW YORK — Producer Arthur Baker says that he is tentatively planning to start his own independent record label specializing in 12" dance singles. "By the spring, I'll definitely be associated with a label where I'll be putting out 12" records independently," Baker told *Cash Box*. But whether the records he plans will be released on a newly created label or through the extant Streetwise label has yet to be determined.

"It's definitely for certain," Baker says of his upcoming plans to independently release 12" singles. "I've got my own recording studio and over the last six months I've gathered a bunch of good 12" records that I've been too busy to put out." Baker's initial artist roster would include The Latin Rascals and several groups formerly associated with Sugarhill Records. "I've also got four or five really good street things," he says.

Baker says that "nothing has been finalized" in terms of a distribution agreement. "I'm not sure whether distribution would be independent or not, or whether I'll sell direct or C.O.D.," he says. "I would like working it with a major (label) because a major would do all the distribution. It would be a lot easier to do it that way. Independent distributors are not the most reliable people."

Baker is currently working on the soundtrack for John Hughes' new film and he says he's "waiting to see what's going to happen with future" projects before launching his label or joining with Streetwise to release records. "But by spring," says Baker, "there'll definitely be a label that I'll be associated with, be it Streetwise or another label, that I'll be putting out 12"s on independently. The spring and summer is really the right time to put out street records. I've done it before and I know how to do it."



TOP 75 12" SINGLES

	Weeks On 3/8 Chart		Weeks On 3/8 Chart		Weeks On 3/8 Chart
1 WHAT HAVE YOU DONE FOR ME LATELY (EXTENDED MIX)/7:00 JANET JACKSON (A&M SP 12167)	2	5	26 I CAN'T LIVE WITHOUT MY RADIO/I CAN GIVE YOU MORE L.L. COOL J. (Def Jam/Columbia 44-05291)	10	18
2 SATURDAY LOVE (REMIX) CHERRELLE (Tabu/CBS 4Z9-05332)	1	7	27 IN THE MORNING TIME (SHOUT MIX)/6:49 TRAMAINÉ (A&M SP-12166)	31	7
3 HOW WILL I KNOW (DANCE RE-MIX)/6:35 WHITNEY HOUSTON (Arista AD1-9449)	3	9	28 DON'T YOU WANT MY LOVE NICOLE (Portrait/CBS 4R9-05331)	42	2
4 DO ME BABY (INTERLUDE)/4:59 MELISA MORGAN (Capitol V-15211)	4	14	29 CAN YOU FEEL THE BEAT (EXTENDED VERSION)/6:50 LISA LISA and CULT JAM with FULL FORCE (Columbia 44-05295)	33	17
5 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING (EXTENDED VERSION)/5:43 BILLY OCEAN (Jiva/Arista JDI 9431)	5	9	30 LOVE'S GONNA GET YOU (DANCE MIX)/8:38 JOCELYN BROWN (Warnar Bros. 0-20383)	24	15
6 I CAN'T WAIT (EXTENDED VERSION) NU SHOOSZ (Atlantic 0-86828)	18	4	31 WHAT YOU NEED INXS (Atlantic 0-86832)	54	2
7 LIVING IN AMERICA (R&B Dance Version)/6:15 JAMES BROWN (Scotti Bros./CBS 4Z905310)	6	9	32 I LIKE YOU (EXTENDED VERSION)/5:05 PHYLLIS NELSON (Carrere/CBS 4Z9-05268)	27	19
8 ROCK ME AMADEUS/VIENNA CALLING FALCO (A&M SP-12170)	22	4	33 I'M NOT GONNA LET (EXTENDED VERSION)/6:56 COLONEL ABRAMS (MCA 23612)	DEBUT	
9 AFTER THE LOVE HAS GONE (EXTENDED VERSION)/6:45 PRINCESS (Naxt Plateau NP 50037)	9	8	34 GUILTY YARBROUGH & PEOPLES (Total Exparianca/RCA 2425)	28	9
10 NEW TOY (EXTENDED VERSION) THE FLIRTS (CBS Associated 4Z9-05334)	15	4	35 BASS ROCK EXPRESS MC-ADE (4 Sight 3-85-FS-9)	40	4
11 THE SUN ALWAYS SHINES ON T.V. (EXTENDED VERSION)/8:25 A-HA (Warnar Bros. 0-20410)	11	9	36 SIDEWALK TALK (REMIX) JELLYBEAN (EMI-America V-19204)	47	3
12 ANOTHER NIGHT (EXTENDED VERSION) ARETHA FRANKLIN (Arista AD1 9454)	14	5	37 TENDER LOVE FORCE MD'S (Tommy Boy TB-876)	30	7
13 DON QUICHOTTE/6:29 MAGAZINE 60 (Baja/TSR B-54)	13	14	38 (YOU ARE MY) AL AND ALL JOYCE SIMS (Sleeping Bag SLX-17)	53	3
14 YOUR SMILE RENE & ANGELA (Mercury/PolyGram 884 271-1)	17	8	39 WHO NEEDS LOVE LIKE THAT/HEAVEN ACTION ERASURE (Sira/Warnar Bros. 0-20404)	43	3
15 IF YOU SHOULD EVER BE LONELY (REMIX) VAL YOUNG (Gordy/Motown 4557GG)	19	4	40 CAN YOU ROCK IT LIKE THIS/TOGETHER FOREVER/4:28 & 3:32 RUN D.M.C. (Profile Pro-7088)	26	15
16 I'LL BE ALL YOU EVER NEED TRINERE (Jampackad/Music Specialists JPI-2001)	23	4	41 THE RIVER/SUNSHINE TOTAL CONTRAST (London/PolyGram 886 032-1)	45	3
17 FUNKY LITTLE BEAT (EXTENDED VERSION) CONNIE (Sunnyview 3028)	12	13	42 PRECIOUS LITTLE DIAMOND (EXTENDED VERSION) FOX THE FOX (Epic/CBS 49-05325)	41	6
18 MOMENTS IN LOVE (EXTENDED VERSION)/7:00 ART OF NOISE (Island/ZTT 794)	16	9	43 WHAT YOU'VE BEEN MISSIN'/5:10 STARPOINT (Elektra ED 5101)	35	9
19 JUST BUGGIN' WHISTLE (Salact FMS 62267)	34	4	44 FEEL THE SPIN (EXTENDED DANCE VERSION)/6:50 DEBBIE HARRY (Gaffin/Warnar Bros. 0-20391)	29	17
20 A LITTLE BIT OF LOVE (IS ALL IT TAKES) NEW EDITION (MCA 23608)	46	2	45 HOT (REMIX) ROY AYERS (Columbia 44-05330)	49	3
21 DIGITAL DISPLAY (EXTENDED MIX) READY FOR THE WORLD (MCA 5046)	7	13	46 HE'S NUMBER ONE FANTASY (Spring SPR 12-418)	51	3
22 THE DREAM TEAM IS IN THE HOUSE/5:07 LA DREAM TEAM (Draam Taam DRT-631)	25	18	47 ALICE, I WANT YOU JUST FOR ME/6:09 FULL FORCE (Columbia 44-05282)	32	22
23 GO HOME (REMIX) STEVIE WONDER (Tamla/Motown 4553 TG)	8	14	48 LET'S GO ALL THE WAY SLY FOX (Capitol EXTENDED BLIX MIX V-15222)	DEBUT	
24 LET ME BE THE ONE (EXTENDED VERSION) FIVE STAR (RCA PWI 4230)	20	17	49 SLAVE TO THE RHYTHM (EXTENDED VERSION)/4:20 GRACE JONES (Manhattan Island/Capitol SPRO 9533)	39	9
25 EXPOSED TO LOVE (EXTENDED VERSION)/6:10 Expose (Arista ADI-9426)	21	18	50 DON'T STOP THE ROCK/6:30 FREESTYLE (Music Specialists MSI-111)	50	4
			51 COMPUTER LOVE (EXTENDED VERSION) ZAPP (Warnar Bros. 20442)	DEBUT	
			52 SANCTIFY YOURSELF (EXTENDED VERSION) SIMPLE MINDS (A&M AP-12172)	57	2
			53 NIGHTMARES/5:50 DANA DANE (Profile PRO 7086)	58	7
			54 SWEETHEART (EXTENDED VERSION) RAINY DAVIS (Supertronic RU 013)	60	2
			55 GOOD TO THE LAST DROP C-BANK (Naxt Plateau NP 50033)	44	12
			56 MY HEART GOES BANG (EXTENDED MIX) DEAD OR ALIVE (Epic/CBS 49-05722)	36	8
			57 I ENGINEER (REMIX VERSION)/5:53 ANIMATION (Casablanca/PolyGram 804 433-1)	DEBUT	
			58 HOW TO BE A ZILLIONAIRE/TOWER OF LONDON (EXTENDED VERSION) ABC (Mercury/PolyGram 884 382-1)	52	8
			59 P MACHINERY (EXTENDED) PROPAGANDA (ZZT/Island 0-96835)	59	7
			60 HIT THAT PERFECT BEAT BRONSKI BEAT (MCA 23605)	DEBUT	
			61 STAND BACK (EXTENDED VERSION)/7:17 STEPHANIE MILLS (MCA 23638)	38	9
			62 WEST END GIRLS (DANCE MIX)/8:31 PET SHOP BOYS (EMI America V 19206)	DEBUT	
			63 YOUR PERSONAL TOUCH EVELYN "CHAMPAGNE" KING (RCA PW-14202)	48	18
			64 THE SUPER BOWL SHUFFLE (EXTENDED VOCAL MIX)/6:30 CHICAGO BEARS SHUFFLIN' CREW (Rad Label/Capitol V-70060)	37	8
			65 TARZAN BOY (EXTENDED DANCE VERSION)/6:16 BALTIMORA (Manhattan/Capitol V-56011)	55	18
			66 I'M YOUR MAN (EXTENDED SIMULATION) WHAMI (Columbia 44-05322)	64	13
			67 NO FRILLS LOVE (EXTENDED DANCE REMIX)/7:25 JENNIFER HOLLIDAY (Geffen/Warnar Bros. 0-20413)	62	20
			68 LEGS (EXTENDED VERSION) ART OF NOISE (Chrystalis 4V9-42934)	66	12
			69 COUNT ME OUT (EXTENDED VERSION)/6:25 NEW EDITION (MCA 23595)	56	18
			70 PARTY ALL THE TIME (EXTENDED & INSTRUMENTAL VERSION)/7:04 EDDIE MURPHY (Columbia 44-05280)	61	25
			71 CHAIN REACTION (REMIX) DIANA ROSS (RCA PD-14267)	70	6
			72 DO YOU REALLY LOVE YOUR BABY THE TEMPTATIONS (Gordy/Motown 4550GG)	65	9
			73 BEAT OF THE STREET/GORDY'S GROOVE (Mayberry Mix)/4:25 CHOICE MC'S (Tommy Boy TB-871)	63	17
			74 BABY TALK (SPECIAL REMIX)/5:26 ALISHA (Vanguard SPV 89)	69	18
			75 YELLOW PANTIES/4:54 DR. JECKYLL & MR. HYDE (Profile Pro 7092)	67	9

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

New 12" Releases

ROLLING STONES (Rolling Stones 2275)
Harlem Shuffle (3:24) (Ruff/Nelson)(Marc-Jean Music (Bug Music) and Keymen Music—BMI) (Producer: Steve Lillywhite and the Glimmer Twins)

PRINCE AND THE REVOLUTION (Paisley Park 2458)
Kiss (extended version) (7:16) (Prince and the Revolution) (Controversy Music—ASCAP) (Producer: Prince and the Revolution)

GRANDMASTER FLASH (Elektra 5134)
Style (Peter Gunn Theme) (vocal extended remixed version) (5:12) (H. Mancini) (Northridge Music Company—ASCAP) (Producers: Joseph Saddler & Vincent Castellano)

JIMI TUNNELL (MCA 23617)
All Or Nothin' (vocal version) (6:20) (A. Roman, M. Forman) (Emergency Music—ASCAP) (Producer: Mark Liggett and Chris Barbosa)

GOON SQUAD (Epic 49-05297)
Powerdrill (7:29)(A. Baker, R. Scher)(Producer: Arthur Baker)

MAZARATI (Paisley Park 20438)
Players' Ball (extended version) (8:10) (B. Mark) (Mazarati Music—ASCAP) (Producer: Brown Mark)

MOST ACTIVE



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

STRONG ACTIVITY

Rock Me Amadeus — Falco — (A&M)
I Can't Wait — Nu Shooz — (Atlantic)
New Toy — The Flirts — (CBS/Associated)
A Little Bit Of Love — New Edition — (MCA)

CLUB PICK

I Engineer — Animation — (Casablanca/PolyGram)
D.J.: Tom Abrams
Club: Mobile
Location: Redondo Beach, CA

Comments:
"This song is very popular at parties. Should do well in clubs and retail due to great airplay response."

RETAILER'S PICK

Come Back To Me — Prototype — (Electricity)
Store: Gold Coast
Manager: BiBi
Location: Miami

Comments:
"A high-energy club smash. This song should do well if it gets national exposure."

CASH BOX TOP 100 ALBUMS

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

March 15, 1986

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

		8.98	1	51	Weeks On 3/8 Chart
1	WHITNEY HOUSTON ★■	(Arista AL8-8211) RCA	1	51	
2	PROMISE ★■	SADE (Portrait FR 40263) CBS	2	15	
3	THE BROADWAY ALBUM ★■	BARBRA STREISAND (Columbia OC 40092) CBS	3	17	
4	HEART ★■	(Capitol ST-12410) CAP	5	36	
5	WELCOME TO THE REAL WORLD ★□	MR. MISTER (RCA NFL1-8045) RCA	4	30	
6	BROTHERS IN ARMS ★■	DIRE STRAITS (Warner Bros. 25264-1) WEA	6	42	
7	SCARECROW ★■	JOHN COUGAR MELLENCAMP (Riva 824 865-1) POL	7	27	
8	THE ULTIMATE SIN	OZZY OSBOURNE (CBS Associated OZ 40026) CBS	11	5	
9	KNEE DEEP IN THE HOOPLA ★■	STARSHIP (Grunt/RCA BXLI-5488) RCA	9	23	
10	AFTERBURNER ★■	ZZ TOP (Warner Bros. 25342) MCA	8	18	
11	ONCE UPON A TIME ★□	SIMPLE MINDS (A&M/Virgin 5092) RCA	12	18	
12	THE DREAM OF THE BLUE TURTLES ★■	STING (A&M SP 3750) RCA	13	37	
13	ROCKY IV □	ORIGINAL SOUNDTRACK (Scotti Bros. SZ 40203) CBS	14	17	
14	BORN IN THE U.S.A. ★■	BRUCE SPRINGSTEEN (Columbia OC 38653) CBS	16	90	
15	ROCK A LITTLE ★□	STEVIE NICKS (Modern/Atlantic 90479) WEA	15	15	
16	MIAMI VICE ★■	ORIGINAL TELEVISION SOUNDTRACK (MCA 6150) MCA	10	23	
17	NO JACKET REQUIRED ★■	PHIL COLLINS (Atlantic 81240-1) WEA	20	54	
18	IN SQUARE CIRCLE ★	STEVIE WONDER (Tania/Motown 6134) MCA	19	23	
19	LISTEN LIKE THIEVES	INXS (Atlantic 81277) WEA	22	20	
20	NERVOUS NIGHT ★□	HOOTERS (Columbia BFC 39912) CBS	23	44	
21	MEAN BUSINESS	THE FIRM (Atlantic 7-81626) WEA	24	5	
22	FRIENDS □	DIONNE WARWICK (Arista AL8 8398) RCA	17	13	
23	SONGS FROM THE BIG CHAIR ★■	TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	18	51	
24	MIKE & THE MECHANICS	(Atlantic 81287) WEA	25	13	
25	THE DREAM ACADEMY ★	(Reprise/Warner Bros. 25266) WEA	21	19	
26	HUNTING HIGH AND LOW ★□	A-HA (Warner Bros. 25300) WEA	26	36	
27	GREATEST HITS ★■	THE CARS (Elektra 60464) WEA	28	18	
28	AS THE BAND TURNS	ATLANTIC STARR (A&M SP-5019) RCA	31	24	
29	DIFFERENT LIGHT	BANGLES (Columbia BFC 40039) CBS	43	6	
30	WHO'S ZOOMIN' WHO ★■	ARETHA FRANKLIN (Arista AS 8276) RCA	30	34	
31	LOVIN' EVERY MINUTE OF IT ★	LOVERBOY (Columbia FC 39953) CBS	34	27	
32	WHITE CITY -- A NOVEL ★□	PETE TOWNSHEND (Atco 90473) WEA	27	16	

33	PRIMITIVE LOVE ★	MIAMI SOUND MACHINE (Epic BFE 40131) CBS	37	16	
34	WHITE NIGHTS	ORIGINAL SOUNDTRACK (Atlantic B1273) WEA	33	20	
35	HERE'S TO FUTURE DAYS ★	THOMPSON TWINS (Arista 8276) RCA	32	23	
36	READY FOR THE WORLD ■	(MCA 5594) MCA	29	38	
37	PICTURES FOR PLEASURE	CHARLIE SEXTON (MCA 5629) MCA	41	12	
38	ROCK ME TONIGHT ■	FREDDIE JACKSON (Capitol ST 12404) CAP	38	34	
39	LITTLE CREATURES ★□	TALKING HEADS (Sire 25305-1) WEA	39	40	
40	UNDER LOCK AND KEY	DOKKEN (Elektra 60458) WEA	35	14	
41	ALL FOR LOVE □	NEW EDITION (MCA 6579) MCA	42	16	
42	RECKLESS ★■	BRYAN ADAMS (A&M SP-5013) RCA	36	68	
43	POWER WINDOWS ★■	RUSH (Mercury 826 098) POL	40	19	
44	STEREOTOMY ★	THE ALAN PARSONS PROJECT (Arista AL9-8384) RCA	51	7	
45	FALCO 3	FALCO (A&M SP 5105) RCA	73	3	
46	DIAMOND LIFE ★■	SADE (Portrait BFR 39581) CBS	47	55	
47	ALABAMA GREATEST HITS	ALABAMA (RCA AHL1-7179) RCA	66	3	
48	THAT'S WHY I'M HERE ★	JAMES TAYLOR (Columbia FC 40052) CBS	44	18	
49	SHEILA E. IN ROMANCE	1600 □ (Paisley Park/Park Bros. 25317) WEA	48	27	
50	RADIO	L.L. COOL J (Def Jam/Columbia BFC 40239) CBS	59	12	
51	COLOR OF SUCCESS ★□	MORRIS DAY (Warner Bros. 25320) WEA	50	21	
52	MEETING IN THE LADIES ROOM	KLYMAXX (Constellation/MCA 5529) MCA	45	47	
53	OUT OF AFRICA	ORIGINAL SOUNDTRACK (MCA 6152) MCA	63	7	
54	SO RED THE ROSE ■	ARCADIA (Capitol SC-12428) CAP	46	14	
55	SEVEN THE HARD WAY ★	PAT BENATAR (Chrysalis OV 41507) CBS	55	15	
56	THEATRE OF PAIN ★■	MOTLEY CRUE (Elektra 60418-1) WEA	56	36	
57	HOW COULD IT BE □	EDDIE MURPHY (Columbia FC 39952) CBS	49	22	
58	LIVES IN THE BALANCE	JACKSON BROWNE (Elektra 60457) WEA	89	2	
59	PLAY DEEP ★	THE OUTFIELD (Columbia BFC 40027) CBS	78	22	
60	HOW TO BE A ZILLIONAIRE ★	ABC (Mercury 824 904-1) POL	62	24	
61	PACK UP THE PLANTATION--LIVE ★	TOM PETTY AND THE HEARTBREAKERS (MCA 8021) MCA	53	14	
62	EMERGENCY ★■	KOOL & THE GANG (De-Lite 822 943-1) POL	54	47	
63	BALANCE OF POWER	ELECTRIC LIGHT ORCHESTRA (CBS Associated FZ-40048) CBS	77	3	
64	LIVE AFTER DEATH □	IRON MAIDEN (Capitol SAB8-12441) CAP	58	19	
65	ICE ON FIRE ★	ELTON JOHN (Geffen 24077) WEA	67	17	
66	DO ME BABY	MELISSA MORGAN (Capitol B ST 12434) CAP	75	4	
67	GREATEST HITS VOLUME I & II ★■	BILLY JOEL (Columbia 40121) CBS	64	35	

68	CONTROL	JANET JACKSON (A&M SP-5106) RCA	95	3	
69	BIOGRAPH ★	BOB DYLAN (Columbia C5X 38830) CBS	57	16	
70	LIKE A VIRGIN ★■	MADONNA (Sire 25157-1) WEA	70	58	
71	DONE WITH MIRRORS	AEROSMITH (Geffen GHS 24091) WEA	52	17	
72	COME OUT AND PLAY ★□	TWISTED SISTER (Atlantic 81275) CAP	60	13	
73	STRENGTH ★	THE ALARM (IRS-5666) MCA	61	18	
74	RIPTIDE ★	ROBERT PALMER (Island 90471) WEA	86	16	
75	RESTLESS ★	STARPOINT (Elektra 60424) WEA	69	26	
76	THE BLIND LEADING THE NAKED	VIOLENT FEMMES (Slash 25340-1) WEA	83	4	
77	LOVE	THE CULT (Sire 25359) WEA	79	8	
78	THE COLOR PURPLE	ORIGINAL SOUNDTRACK (Qwest 25389-1) WEA	87	3	
79	SEVENTH STAR	BLACK SABBATH featuring TONY IOMMI (Warner Bros. 25337-1) WEA	80	5	
80	PRETTY IN PINK	ORIGINAL SOUNDTRACK (A&M SP 5113) RCA	97	3	
81	MAKE IT BIG ★■	WHAMI (Columbia FC 39595) CBS	68	56	
82	THE LAST COMMAND	W.A.S.P. (Capitol ST-12435) CAP	72	18	
83	LIVING IN THE BACKGROUND	BALTIMORA (Manhattan SQ 53020) CAP	85	9	
84	SUN CITY	ARTISTS UNITED AGAINST APARTHEID (Manhattan ST-53019) CAP	65	18	
85	IRON EAGLE	ORIGINAL SOUNDTRACK (Capitol ST 12499) CAP	93	4	
86	SOUL TO SOUL ★	STEVIE RAY VAUGHN AND DOUBLE TROUBLE (Epic FE 40036) CBS	76	25	
87	ASTRA ★	ASIA (Geffen 24072) WEA	84	16	
88	CARAVAN OF LOVE	ISLEY, JASPER, ISLEY (CBS Associated BFZ 401180) CBS	81	22	
89	THE NEW ZAPP IV U	ZAPP (Warner Bros. 25327) WEA	82	17	
90	CUPID & PSYCHE '85	SCRITTI POLITTI (Warner Bros. 25302) WEA	71	33	
91	DOG EAT DOG ★	JONI MITCHELL (Geffen GHS 24074) WEA	74	18	
92	HOUNDS OF LOVE ★	KATE BUSH (EMI America 17171) CAP	90	23	
93	BOY IN THE BOX □	COREY HART (EMI America 17161) CAP	88	35	
94	KRUSH GROOVE ★	ORIGINAL SOUNDTRACK (Warner Bros. 25295) WEA	92	19	
95	7 WISHES ★■	NIGHT RANGER (MCA 5593) MCA	91	41	
96	UNDER A RAGING MOON ★	ROGER DALTRY (Atlantic 81269) WEA	94	23	
97	DO YOU □	SHEENA EASTON (EMI America 17173) CAP	96	17	
98	TA MARA & THE SEEN	(A&M SP 6-5078) RCA	98	18	
99	ASYLUM ★	KISS (Mercury 826 099-1) POL	99	24	
100	THE HEAD ON THE DOOR	THE CURE (Elektra 60435) WEA	100	26	

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

Cash Box Top Albums/101 to 200

March 15, 1986

		Weeks On 3/8 Chart			Weeks On 3/8 Chart			Weeks On 3/8 Chart
101	PREMONITION	8.98	111	6	167	THE BIG PRIZE	8.98	
	PETER FRAMPTON (Atlantic 81290-1) WEA					HONEYMOON SUITE (Warner Bros. 25293-1) WEA		DEBUT
102	DECEMBER ★	9.98	101	16	168	THE WRESTLING ALBUM	—	145 15
	GEORGE WINSTON (Windham Hill 1025) RCA					(Epic BFE 40223) CBS		
103	FINE YOUNG CANNIBALS	8.98	103	9	169	TO LIVE AND DIE IN L.A.	8.98	154 19
	(IRS-5683) MCA					WANG CHUNG (Geffen GHS 24081) WEA		
104	SLAVE TO THE RHYTHM	8.98	102	16	170	LET'S GO ALL THE WAY	8.98	DEBUT
	GRACE JONES (Manhattan/Island ST-53021) CAP					SLY FOX (Capitol ST-12367) CAP		
105	9012 LIVE—THE SOLOS	8.98	104	15	171	MASTERPIECE	8.98	151 14
	YES (Atco 90474) WEA					THE ISLEY BROTHERS (Warner Bros. 25347) WEA		
106	SWEET DREAMS ★	9.98	106	19	172	A CLASSIC CASE	8.98	146 9
	ORIGINAL SOUNDTRACK (MCA 6149) MCA					JETHRO TULL & THE LONDON SYMPHONY ORCHESTRA (RCA ARL1-7057) RCA		
107	DEAD MAN'S PARTY	8.98	107	19	173	THIRTEEN	8.98	DEBUT
	ONGO BOINGO (MCA 5665) MCA					EMMYLOU HARRIS (Warner Bros. 25352-1) WEA		
108	STAGES	—	105	18	174	DOWN FOR THE COUNT	8.98	165 17
	TRIUMPH (MCA 2-8020) MCA					Y&T (A&M SP 5101) RCA		
109	LUXURY OF LIFE	8.98	123	25	175	JIMMY BARNES	8.98	DEBUT
	FIVE STAR (RCA NFL 1-8052) RCA					(Geffen GHS 24089) WEA		
110	PRIVATE DANCER ★	8.98	110	92	176	THE GIFT	—	172 5
	TINA TURNER (Capitol ST-12330) CAP					MIDGE URE (Chrysalis BFV 41508) CBS		
111	HIGH PRIORITY	—	112	35	177	CRUZADOS	8.98	168 19
	CHERRELLE (Tabu BFZ 40094) CBS					(Arista AL8-8383) RCA		
112	CRUSH	8.98	112	35	178	FOLLIES IN CONCERT ★	19.98	167 7
	ORCHESTRAL MANOEUVERS IN THE DARK (A&M/Virgin SP 5077) RCA					VARIOUS ARTISTS (RCA HBC2-7128) RCA		
113	FEARGAL SHARKEY	8.98	127	3	179	BUILDING THE PERFECT BEAST ★	8.98	176 66
	(Virgin/A&M SP-6-5108) RCA					DON HENLEY (Geffen 24026) WEA		
114	MANILOW ★	8.98	109	15	180	DARYL HALL & JOHN OATES LIVE AT THE APOLLO with DAVID RUFFIN & EDDIE KENDRICK ★	8.98	174 26
	BARRY MANILOW (RCA AFL1-7044) RCA					(RCA AFL1-7035) RCA		
115	THE HEART OF THE MATTER	9.98	108	19	181	SOLDIERS UNDER COMMAND	—	169 24
	KENNY ROGERS (RCA AJLI-7023) RCA					STRYPER (Enigma 72077) IND		
116	TUFF ENUFF	—	133	2	182	EATEN ALIVE ★	8.98	170 22
	THE FABULOUS THUNDERBIRDS (CBS Associated BFZ 40304) CBS					DIANA ROSS (RCA AFL1-5422) RCA		
117	STREET CALLED DESIRE ★	8.98	119	36	183	SONGS TO LEARN AND SING	8.98	180 12
	RENE AND ANGELA (Mercury 824 607-1) POL					ECHO & THE BUNNYMEN (Sire 25360) WEA		
118	THE KNIFE FEELS LIKE JUSTICE	8.98	DEBUT		184	LISA LISA AND CULT JAM WITH FULL FORCE ★	—	183 29
	BRIAN SETZER (EMI America ST-17178) CAP					(Columbia BFC 40135) CBS		
119	THIS IS BIG AUDIO DYNAMITE	—	122	18	185	SACRED HEART ★	8.98	182 28
	BIG AUDIO DYNAMITE (Columbia BCT 40220) CBS					DIO (Warner Bros. 25291-1) WEA		
120	FACE VALUE ★	8.98	116	72	186	BLACK CODES (From The Underground)	—	177 23
	PHIL COLLINS (Atlantic 16029) WEA					WYNTON MARSALIS (Columbia FC 40009) CBS		
121	A WINTER'S SOLSTICE	9.98	118	13	187	DELIRIOUS NOMAD	—	178 15
	VARIOUS ARTISTS (Windham Hill 1045) RCA					ARMORED SAINT (Chrysalis 41516) CBS		
122	SPORTS ★	—	121	119	188	COSI FAN TUTTI FRUTTI	8.98	179 26
	HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS					SQUEEZE (A&M 5085) RCA		
123	ALBUM	8.98	136	4	189	PATTI LABELLE	—	185 33
	PUBLIC IMAGE LTD. (Elektra 60438) WEA					(Philadelphia Int'l./CBS FZ 40020) CBS		
124	CATCHING UP WITH DEPECHE MODE	8.98	124	15	190	ELIMINATOR ★	8.98	190 151
	(Sire 25346) WEA					ZZ TOP (Warner Bros. 23774-1) WEA		
125	CUT THE CRAP	—	114	15	191	CAN'T SLOW DOWN ★	8.98	191 128
	THE CLASH (Epic FC 40017) CBS					LIONEL RICHIE (Motown 6059ML) MCA		
126	MADONNA ★	8.98	120	129	192	ALONG THE AXIS	8.98	181 24
	(Sire 23867) WEA					THE JON BUTCHER AXIS (Capitol ST-12425) CAP		
127	CHRISTMAS ★	8.98	117	15	193	FABLES OF THE RECONSTRUCTION	—	187 38
	ALABAMA (RCA ASLI-7014) RCA					★		
128	BOSTON MASS.	8.98	131	20	194	LIGHTING UP THE NIGHT	8.98	186 23
	THE DEL FUEGOS (Slash/Warner Bros. 25339) WEA					JACK WAGNER (Qwest 25318) WEA		
129	HERO	—	113	17	195	THE POWER STATION ★	8.98	189 49
	CLARENCE CLEMONS (Columbia BFC 40010) CBS					(Capitol SJ-12380) CAP		
130	BE YOURSELF TONIGHT ★	8.98	115	43	196	MAVERICK	8.98	184 57
	EURHYTHMICS (RCA AJL 1-5429) RCA					GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST-17143) CAP		
131	PHANTOM, ROCKER & SLICK	8.98	130	20	197	TIM	8.98	188 18
	(EMI America 17172) CAP					THE REPLACEMENTS (Sire 25330) WEA		
132	MARILYN MARTIN	8.98	153	3	198	BORN TO RUN ★	—	193 30
	(Atlantic 81292-1) WEA					BRUCE SPRINGSTEEN (Columbia JC 33785) CBS		
133	VOCALESE ★	8.98	132	32	199	SAY YOU LOVE ME	—	192 28
	THE MANHATTAN TRANSFER (Atlantic 81266-1) WEA					JENNIFER HOLIDAY (Geffen GHS 24073) WEA		
					166	I HAVE A PONY	—	197 5
						STEVEN WRIGHT (Warner Bros. 25335) WEA		

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

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

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

WE ARE THE CURE.

In the 11 years since The T.J. Martell Foundation set up its first laboratory at Mt. Sinai Medical Center in New York, teams of researchers have made tangible progress in finding cures for leukemia and cancer.

The Foundation's pioneering work now spans two continents and also includes the Neil Bogart Memorial Laboratories at Children's Hospital in Los Angeles, the Boston-based Cancer and Leukemia Group B and the European Organization for Research and Treatment of Cancer.

Because of these ongoing research efforts, lives are no longer being claimed automatically by some forms of cancer. The battle, however, is far from won.

Nearly 12 million dollars has been raised since CBS Records Vice-President Tony Martell promised his son T.J. he would help in the fight to find a cure for leukemia and cancer. The cost of cancer research is high—but the cost of not continuing the research is even higher. Once again, The T.J. Martell Foundation for Leukemia and Cancer Research asks your support in continuing this vital scientific activity.



This year, you are invited to participate in the 1986 Humanitarian Award Dinner in honor of Quincy Jones on Saturday, April 19, at the New York Hilton.

**You can help
in the fight against
leukemia and cancer.
Please join Quincy Jones
in supporting
the T.J. Martell Foundation.**



A contribution of \$25,000 makes you a Foundation Benefactor and allows lifesaving research to continue and expand. A contribution of \$10,000 makes you a Foundation Patron. And a contribution of \$5,000 makes you a Quincy Jones Research Fellowship Sponsor. Since less than 3% of all monies raised is a direct fundraising expense, any contribution you make brings closer an effective cure for leukemia and cancer.

Together, we can bring a fighting chance for a future to victims of these terrible diseases. Together, we can raise the money to advance the research that is so badly needed. Together, we are the cure.

For further details please contact Muriel Max, Director of Development, 730 Fifth Avenue, New York, NY 10019, (212) 245-1818.

TOP 50 ALBUMS

Title, Artist, Label, Number, Distributor	Weeks On 3/8 Chart	Weeks On Chart
★ = Available on Compact Disc ■ = Platinum (RIAA Certified) □ = Gold (RIAA Certified)		
1 WON'T BE BLUE ANYMORE DAN SEALS (EMI-America ST-17166)	1	23
2 ROCKIN' WITH THE RHYTHM ★□ THE JUDDS (RCA/Curb AHL1-7042)	2	16
3 LIVE IN LONDON ★ RICKY SKAGGS (Epic FE 40103)	3	15
4 I HAVE RETURNED RAY STEVENS (MCA 5635)	5	20
5 SOMETHING SPECIAL ★ GEORGE STRAIT (MCA 5605)	6	26
6 GREATEST HITS EARL THOMAS CONLEY (RCA AHL1-7032)	7	17
7 THE HEART OF THE MATTER ★□ KENNY ROGERS (RCA AFL1 7023)	4	17
8 SHAKIN' SAWYER BROWN (Capitol/Curb ST-12438)	9	21
9 GREATEST HITS VOL. 2 ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25328)	8	15
10 OLD FLAME ★ JUICE NEWTON (RCA AHL1-5493)	10	14
11 ANYTHING GOES GARY MORRIS (Warner Bros. 1-25279)	12	28
12 STREAMLINE ★□ LEE GREENWOOD (MCA 5622)	14	25
13 HALF NELSON WILLIE NELSON (Columbia FC 39990)	11	22
14 HANG ON TO YOUR HEART ★ EXILE (Epic BFE 40000)	13	20
15 THERE'S NO STOPPING YOUR HEART MARIE OSMOND (Capitol/Curb ST-12414)	15	25
16 THE FORESTER SISTERS THE FORESTER SISTERS (Warner Bros. 1-25314)	17	25
17 RHYTHM AND ROMANCE ★■ ROSANNE CASH (Columbia FC-39463)	18	38
18 WHO'S GONNA FILL THEIR SHOES GEORGE JONES (Epic FE 39598)	19	25
19 SWEET DREAMS (MUSIC FROM THE MOTION PICTURE SOUNDTRACK) ★ PATSY CLINE (MCA MCA-6149)	16	19
20 A MEMORY LIKE YOU JOHN SCHNEIDER (MCA 5668)	24	5
21 40 HOUR WEEK ★■ ALABAMA (RCA AHL1-5339)	20	57
22 PARTNERS, BROTHERS AND FRIENDS THE NITTY GRITTY DIRT BAND (Warner Bros. 1-25304)	23	29
23 PARDNERS IN RHYME THE STATLER BROTHERS (Mercury 422-824 420-1)	21	45
24 FIVE-O ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25267)	25	25
25 GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL 1-5425)	22	47
26 HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	27	43
27 ALABAMA GREATEST HITS ★ ALABAMA (RCA AHL1-7170)	36	3
28 LIFE'S HIGHWAY STEVE WARINER (MCA 5672)	26	13
29 GREATEST HITS ★□ GEORGE STRAIT (MCA 5567)	31	51
30 SOMETHING TO TALK ABOUT ANNE MURRAY (Capitol SJ-12466)	35	4
31 ME & THE BOYS ★ THE CHARLIE DANIELS BAND (Epic-39878)	29	13
32 STAND UP MEL McDANIEL (Capitol ST-12437)	28	20
33 HOWARD AND DAVID THE BELLAMY BROTHERS (MCA/Curb-5585)	32	34
34 CHASIN' RAINBOWS CONWAY TWITTY (Warner Bros. 25294)	30	14
35 THAT'S WHY I'M HERE ★ JAMES TAYLOR (Columbia FC 40052)	37	12
36 GREATEST HITS ★ LEE GREENWOOD (MCA 5582)	34	45
37 GET TO THE HEART BARBARA MANDRELL (MCA 5819)	38	23
38 SONGS YOU KNOW BY HEART ★ JIMMY BUFFETT (MCA 5633)	39	11
39 STEP ON OUT ★ THE OAK RIDGE BOYS (MCA 5555)	40	45
40 WHOEVER'S IN NEW ENGLAND REBA McENTIRE (MCA 5691)	DEBUT	
41 THE VERY BEST OF JANIE JANIE FRICKE (Columbia FC 40165)	42	17
42 AMBER WAVES OF GRAIN ★ MERLE HAGGARD (Epic FE 40224)	33	15
43 IT'S JUST A MATTER OF TIME GLEN CAMPBELL (Atlantic America 90483-1)	41	10
44 SOUTHERN PACIFIC SOUTHERN PACIFIC (Warner Bros. 25206)	43	38
45 RESTLESS HEART RESTLESS HEART (RCA CPL1-5369)	44	46
46 THIRTEEN EMMY LOU HARRIS (Warner Bros. 25352)	DEBUT	
47 BIG RIVER ROGER MILLER (MCA 6147)	45	7
48 TOKYO, OKLAHOMA JOHN ANDERSON (Warner Bros. 1-25211)	47	38
49 DREAMLAND EXPRESS JOHN DENVER (RCA 5458)	48	8
50 BORN YESTERDAY THE EVERLY BROTHERS (Mercury 826 142-1)	DEBUT	

HOT CUTS

JAMES TAYLOR — The Man Who Shot Liberty Valance (That's Why I'm Here)
JOHN SCHNEIDER — Somebody's Gonna Love Her (A Memory Like You)
DON WILLIAMS — The Light In Your Eyes/I'll Never Be In Love Again (New Moves)
REBA McENTIRE — Don't Touch Me There/One Thin Dime (Whoever's In New England)
MARK GRAY — She Will (That Feeling Inside)
JUICE NEWTON — One Touch (Old Flame)
EMMYLOU HARRIS — Mystery Train (Thirteen)
GLEN CAMPBELL — Cow Poke (It's Just A Matter Of Time)
SAWYER BROWN — The Secretary's Song (Shakin')
GEORGE STRAIT — In Too Deep (Something Special)
JIM GLASER — Past The Point Of No Return (Past The Point Of No Return)
MICHAEL MARTIN MURPHEY — Rollin' Nowhere (Tonight We Ride)
VINCE GILL — Savannah (The Things That Matter)
JUDY RODMAN — Until I Met You (Judy)
BARBARA MANDRELL — For Your Love (Get To The Heart)

New Music Booms In Nashville

By Ellen McQueary

NASHVILLE — Nashville's become exciting again. Music City is experiencing a kind of renaissance. There's an undeniable energy in the air that is not yet reflected on mainstream radio or in the national charts. What's happened is a rebellion of sorts, a rebellion against what has become stagnant, dormant, and complacent. New styles of music have burst on the scene, anxious to satisfy a hungry listening audience and ready to compete aggressively for the much-sought after sales dollars of the youth market.

The reality is upon us that the country music audience is shrinking and the industry needs to bring new blood into the system. What has emerged in Nashville is a whole new alternative music scene. The clubs are hopping and bands from all over the world are coming here to perform. More than ever, Nashville has become a cultural center for the exchange of new musical ideas. The local bands are hotter than ever and Nashvillians are turning out in ever-increasing numbers to test these new musical waters.

What is it that's taking Nashville by storm? It's "new music," "alternative" music, or "American" music if you like. It defies definition or boundaries, while drawing heavily from country influences, as well as rock, pop, punk, jazz, classical and folk. There's a new breed of artists and writers whose taste is based on influences that range from Roy Acuff to the Beatles and Neil Young, from Alabama and Elvis Presley to Buddy Holly.

The music itself is turning up on countless independent labels that have sprung up in response to demand for product, product much of which the major labels are hesitant to deal with. Several indie labels here in Nashville have been successful in launching the careers of some of these new artists. Jason and the Scorchers were able to sell in terms of 10,000 units of product on Praxis Records before they signed a major label deal on EMI Records.

While such figures may be meaningless from the standpoint of major label "tonnage," they are not only significant, but also can be profit-making to independent labels.

Meanwhile, The White Animals have sold in excess of 50,000 units on Dread Beat Records and have gained wide acceptance of their music. Other new labels include Reptile Records (Jerry Dale McFadden, Susan Marshall), Pristine

Records, (Raging Fire), Neo Records, (The Movement), and Ancient Mystic Records, (Ted Lindsay and The Democrats).

Some Nashville music executives have been watching the scene develop for quite some time. One such is Scott Tutt, (Reptile Records), a music publisher and independent record producer, who was instrumentally involved in the early careers of Alabama, Earl Thomas Conley and Brice Henderson.

"The game has changed," notes Tutt. "It's as simple as that. What we are attempting to do at Reptile Records is to blend the energy and excitement of alternative rock, with good old-fashioned country music, creating a product appealing to both markets." Reptile's first product, Jerry Dale McFadden's new LP "Stand And Cast A Shadow," will be out later this month, followed in April by Susan Marshall's debut LP, "Don't Play Innocent With Me." Both albums boast the guitar playing talents of legendary guitarist, Duane Eddy, and also Warner Hodges, lead guitar player for Jason and the Scorchers. Eddy, who recently made the move to Nashville is excited about the new music scene here. Notes the guitar great, "I've got this idea in my head that Nashville is gonna be the capitol of all music. In a way it always has been, but I think it's gonna be bigger and better than ever."

There is a unity about the developing Nashville scene. Many new teams are forming, anxious to lend support to one another. College radio is largely responsible, where music is played for music's sake, unaffected, at least until recently by major label promotion dollars. WRVU in Nashville, the Vanderbilt station has been a major force behind this new music, and there are a number of stations like it across the country.

Notes Dave Cannon (Dread Beat Records, Creative Talent), "A lot of Nashville acts have fallen in the crack, and have for many, many years. The "Border Patrol" just won't let them over to be country or rock acts. The support services that have been developing are dedicated to working with acts that are not specifically rock, not specifically roll, or not specifically country. These acts need an outlet for their music. That these support services are developing here in Nashville points to the fact that Nashville is fast becoming a center for all types of music.



NEW AND OLD FACES BRING IN NEW MUSIC — Pictured with Reptile Records recording artists Jerry Dale McFadden and Susan Marshall are legendary guitarist Duane Eddy and Warner Hodges of Jason & The Scorchers, who are among the "new breed" of entertainers on independent record labels that are being applauded for their "alternative" music style.

TOP 100 COUNTRY SINGLES

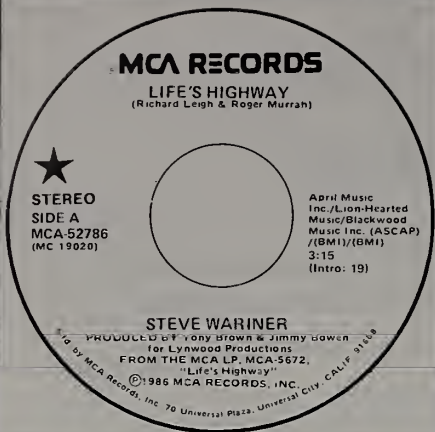
March 15, 1986

	Weeks On 3/8 Chart		Weeks On 3/8 Chart		Weeks On 3/8 Chart
1		100% CHANCE OF RAIN GARY MORRIS (Warner Bros. 7-28823)	3	10	
2		WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS) JOHN SCHNEIDER (MCA 52723)	1	13	
3		THINK ABOUT LOVE DOLLY PARTON (RCA PB-14218)	2	15	
4		DON'T UNDERESTIMATE MY LOVE FOR YOU LEE GREENWOOD (MCA 52741)	6	11	
5		YOU SHOULD HAVE BEEN GONE BY NOW EDDY RAVEN (RCA PB-14250)	5	14	
6		SHE AND I ALABAMA (RCA PB-14281)	9	8	
7		I COULD GET USED TO YOU EXILE (Epic 34-05699)	4	15	
8		FAST LANES AND COUNTRY ROADS BARBARA MANDRELL (MCA 52737)	7	15	
9		THERE'S NO STOPPING YOUR HEART MARIE OSMOND (Capitol/Curb B-5521)	8	19	
10	1982	RANDY TRAVIS (Warner Bros. 7-28828)	14	12	
11		YOU CAN DREAM OF ME STEVE WARINER (MCA 52721)	10	18	
12		YOU'RE SOMETHING SPECIAL TO ME GEORGE STRAIT (MCA 52764)	18	9	
13		CAJUN MOON RICKY SKAGGS (Epic 34-05748)	19	9	
14		IN OVER MY HEART T.G. SHEPPARD (Columbia 38-05747)	15	12	
15		YOUR MEMORY AIN'T WHAT IT USED TO BE MICKEY GILLEY (Epic 34-05744)	16	13	
16		WE'VE GOT A GOOD FIRE GOIN' DON WILLIAMS (Capitol B-5526)	21	9	
17		NOW AND FOREVER (YOU AND ME) ANNE MURRAY (Capitol B-5547)	22	7	
18		OKLAHOMA BORDERLINE VINCE GILL (RCA PB-14216)	13	16	
19		THE ONE I LOVED BACK THEN GEORGE JONES (Epic 34-05698)	12	16	
20		ONCE IN A BLUE MOON EARL THOMAS CONLEY (RCA PB-14282)	24	6	
21		I LOVE YOU BY HEART SYLVIA & MICHAEL JOHNSON (RCA PB-14217)	11	17	
22		FEELIN' THE FEELIN' THE BELLAMY BROTHERS (MCA/Curb MCA-52747)	32	6	
23		DREAMLAND EXPRESS JOHN DENVER (RCA PB-14227)	20	13	
24		HEART DON'T FALL NOW SAWYER BROWN (Capitol/Curb B-5548)	33	7	
25		PLEASE BE LOVE MARK GRAY (Columbia 38-05695)	23	17	
26		NOTHING BUT YOUR LOVE MATTERS LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-05764)	29	8	
27		SWEETER AND SWEETER THE STATLER BROTHERS (Mercury 884 317-7)	28	9	
28		I HAD A BEAUTIFUL TIME MERLE HAGGARD (Epic 34-05782)	31	7	
29		COME ON IN (YOU DID THE BEST YOU COULD DO) THE OAK RIDGE BOYS (MCA 52722)	17	17	
30		EASY TO PLEASE JANIE FRICKE (Columbia 38-05781)	36	7	
31		IT'S JUST A MATTER OF TIME GLEN CAMPBELL (Atlantic-America 7-99600)	26	17	
32		SHOE STRING MEL McDANIEL (Capitol B-5544)	34	8	
33		GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS) THE JUDDS (RCA/Curb PB-14280)	41	5	
34		AIN'T MISBEHAVIN' HANK WILLIAMS JR. (Warner/Curb 7-28794)	39	4	
35		EVERY NIGHT PAKE McENTIRE (RCA PB-14220)	38	8	
36		MAKIN' UP FOR LOST TIME CRYSTAL GAYLE/GARY MORRIS (Warner Bros. 7-28856)	25	16	
37		LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY GIRLS NEXT DOOR (MTM B-72059)	44	7	
38		HURT JUICE NEWTON (RCA PB-14190)	27	19	
39		TONIGHT WE RIDE MICHAEL MARTIN MURPHEY (Warner Bros. 7-28797)	43	6	
40		ONE LOVE AT A TIME TANYA TUCKER (Capitol B-5533)	48	5	
41		BOP DAN SEALS (EMI America B-8289)	35	26	
42		TOMB OF THE UNKNOWN LOVE KENNY ROGERS (RCA PB-14298)	51	3	
43		WORKING WITHOUT A NET WAYLON JENNINGS (MCA 52776)	47	5	
44		JUST IN CASE THE FORESTER SISTERS (Warner Bros. 7-28875)	37	20	
45		SOME GIRLS HAVE ALL THE LUCK LOUISE MANDRELL (RCA PB-14251)	30	12	
46		MIAMI, MY AMY KEITH WHITLEY (RCA PB-14285)	54	5	
47		HOLD ON ROSANNE CASH (Columbia 38-05794)	55	5	
48		ARLENE MARTY STUART (Columbia 38-05724)	49	11	
49		YOU ARE MY MUSIC, YOU ARE MY SONG CHARLY McCLAIN & WAYNE MASSEY (Epic 34-05693)	40	16	
50		HARMONY JOHN CONLEE (Columbia 38-05778)	52	4	
51		WHOEVER'S IN NEW ENGLAND REBA McENTIRE (MCA 52767)	57	4	
52		DON'T FALL IN LOVE WITH ME LACY J. DALTON (Columbia 38-05759)	50	9	
53		PARTNERS, BROTHERS AND FRIENDS THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28780)	58	3	
54		IN LOVE WITH HER ADAM BAKER (Avista AV NSD 8610)	59	6	
55		OLD SCHOOL JOHN CONLEE (MCA 52695)	45	21	
56		CARMEN GENE WATSON (Epic 34-05817)	65	3	
57		DOWN IN TENNESSEE JOHN ANDERSON (Warner Bros. 7-28855)	42	17	
58		YOU'LL NEVER KNOW HOW MUCH I NEEDED YOU TODAY CONWAY TWITTY (Warner Bros. 7-28772)	66	3	
59		AIN'T NO TELLIN' LEWIS STOREY (Epic 34-05786)	63	5	
60		NORTH TO ALASKA THE GOLD RUSH IS GONE NORMAN WADE (NCR 326-A)	64	5	
61		HAPPY, HAPPY BIRTHDAY BABY RONNIE MILSAP (RCA PB-14286)	71	2	
62		HONKY TONK MAN DWIGHT YOAKAM (Reprise 7-28793)	69	3	
63		BORN YESTERDAY EVERLY BROTHERS (Mercury 884 428-7)	70	3	
64		BIRDS OF A FEATHER THE ALMOST BROTHERS (MTM B-72062)	67	3	
65		RADIO ROMANCE TOMMY ROE (MCA/Curb MCA-52778)	72	2	
66		PLEASE BYPASS THIS HEART JIMMY BUFFETT (MCA 52752)	61	5	
67		I HAD MY HEART SET ON YOU EMMYLOU HARRIS (Warner Bros. 7-28770)	74	3	
68		I THINK I'M IN LOVE KEITH STEGALL (Epic 34-05815)	75	3	
69		CHARTBREAKER LIFE'S HIGHWAY STEVE WARINER (MCA 52786) DEBUT			
70		AMERICA IS B.J. THOMAS (Columbia 38-05771)	73	3	
71		MAMA'S NEVER SEEN THOSE EYES THE FORESTER SISTERS (Warner Bros. 7-28795) DEBUT			
72		BABY WANTS THE OSMOND BROS. (EMI-America B-8313) DEBUT			
73		RED NECK AND OVER THIRTY WAYNE KEMP & BOBBY G. RICE (Door Knob DK 86-243)	78	3	
74		YOU'RE NOBODY TILL SOMEBODY LOVES YOU RAY PRICE (Step One SOR 352) DEBUT			
75		FOREIGN AFFAIRS MICHAEL SHAMBLIN (F&L FL 548)	82	2	
76		BACK HOME A.J. MASTERS (Bermuda Dunes Records C112)	84	2	
77		YOU'VE BEEN MY ROCK FOR AGES BOBBI LACE (GBS 730)	81	4	
78		I JUST CAN'T TAKE THE LEAVING ANYMORE SUSAN RAYE (Westexas America EHM-SR-1)	76	4	
79		LOVE HIM BACK TO GEORGIA VICKI LEE (Rustic R 1030)	87	2	
80		SEXY YOUNG GIRL MAC DAVIS (MCA 52765)	60	7	
81		LOVE ME ALL OVER SAMMI SMITH (Step One SOR-351)	77	4	
82		ALL WE HAD WAS ONE ANOTHER DON KING (Benchmark KXM-8601) DEBUT			
83		I FINALLY MADE IT TO YOU PATTI JAY (Intro i-0186) DEBUT			
84		THE BALLAD OF THE BLUE CYCLONE RAY STEVENS (MCA 52771)	56	7	
85		LOVIN ON BACK STREETS ERNE BIVENS 3rd (GBS 729)	89	2	
86		STICK TO YOUR GUNS JOHNNY TRAVIS (TIP TRSS-1285)	91	2	
87		MAKIN LOVE MERCEDES (DB 86101) DEBUT			
88		BIGGER THE FIRE THE BIGGER THE FOOL CANDY (Intro 10085)	79	4	
89		SUKYYAKI "MY FIRST LONELY NIGHT" BOOTS CLEMENTS (West W-719)	93	2	
90		TELL ME DEAR JACK FOX (Dale DR5A)	83	5	
91		SWEET CAROLINE CLAUDE GRAY (Country International 208) DEBUT			
92		HOW SWEET IT IS (TO BE LOVED BY YOU) BO GARZA (BGM 11018)	95	2	
93		MISSISSIPPI BREAKDOWN TON PRIOCE (LUV/NSD 114)	62	12	
94		EARLY MORNING FEELINGS TINA LEE (Studio One BMS 1002) DEBUT			
95		THE LADY OF THE WORLD (A LOVE SONG TO AMERICA) CAL MEECE (Mountain Empire MER 1005) DEBUT			
96		ONE SMALL MISTAKE WYATT BROTHERS (Wyatt W-101) DEBUT			
97		DOES THE RING HURT YOUR FINGER STEPHEN HILES (Coconut Harley CHR 002) DEBUT			
98		GOT TO MEET ME A WOMAN SUTHERN COMFORT (Door Knob DK85-242)	80	4	
99		THOSE MEMORIES OF YOU PAM TILLIS (Warner Bros. 7-28806)	86	7	
100		AN AMERICAN SATURDAY NIGHT BG AND THE DARTZ (Track 45-103)	85	7	

ALPHABETICAL LISTING ON INSIDE BACK COVER

COUNTRY RADIO

MOST ADDED



STRONG ADDS

Mama's Never Seen Those Eyes — The Forester Sisters — Warner Bros.
 Baby Wants — The Osmond Brothers — EMI America
 Happy, Happy Birthday Baby — Ronnie Milsap — RCA
 You're Nobody 'Til Somebody Loves You — Ray Price — Step One
 Carmen — Gene Watson — Epic
 Hillbilly Highway — Steve Earle — MCA

STATION ADDS

KRDR — Gresham — Mark Wade
 Hank Williams, Jr.
 Jay Eric
 Ray Price
 Slewfoot
 John Conlee
 Waylon Jennings (MCA) (Pick)
 Everly Brothers
 Gene Watson
 Jimmy Tucker
 Dark Horse: Dwight Yoakam

WVAM — Altoona — Rocky McCumbee
 Randy Wagner
 Bill Martell
 Joy Ford
 David Frizzell
 Nicolette Larson
 Ronnie Milsap
 Steve Wariner (MCA)
 The Forester Sisters (Pick)
 Dark Horse: A. J. Masters

WCAO — Baltimore — Johnny Dark
 Ronnie Milsap (Pick)
 The Maines Brothers Band

A. J. Masters
 Ray Price
 Dobie Gray
 Benny Wilson
 Dark Horse: James & Michael Younger

WTVR — Richmond — Mike Allen
 B. J. Thomas
 Restless Heart (Pick)
 Dwight Yoakam
 Steve Wariner (MCA)
 Glenn English
 Randy Wagner
 Robin Lee
 Jay Eric
 Dark Horse: Tari Hensley

WCMX — Leominster — Jeff Gill
 The Forester Sisters
 Vern Gosdin
 Steve Earle
 Tari Hensley (Pick)
 Shelly West
 Lynn Powell
 Gennetta Jones
 David Frizzell
 Robin Lee
 Dark Horse: Don Malena

WDSY — Pittsburgh — Mary Jo Kacsan
 Conway Twitty
 George Strait
 Ronnie Milsap
 Dark Horse: None

KFH — Wichita — Pete Brier
 Ronnie Milsap (Pick)
 Keith Whitley
 The Osmond Brothers
 Earl Thomas Conley
 The Bellamy Brothers
 Kenny Rogers
 Tanya Tucker
 Dark Horse: Back Behind The Barn Boys

KRZK-FM — Branson — Jae McFerron
 Jimmy Tucker
 Glenn English
 Bill Martell
 Slewfoot
 A. J. Masters
 Randy Wagner
 Dark Horse: Wayne Kemp & Bobby G. Rice

KFQX — Abilene — Don Register
 Slewfoot
 Mercedes
 Bill Martell
 A. J. Masters
 Wyatt Brothers
 Glenn English

HOT PHONES

SHE AND I — ALABAMA — RCA
1982 — RANDY TRAVIS — WARNER BROS.
GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS) — THE JUDDS — RCA/CURB

Don't Underestimate My Love For You — Lee Greenwood — MCA
 100% Chance of Rain — Gary Morris — Warner Bros.
 You're Something Special To Me — George Strait — MCA
 Now And Forever (You and Me) — Anne Murray — Capitol

Don King
 Randy Wagner
 Dark Horse: Ray Price

KFEQ — St. Joseph — Bob Orf
 The Forester Sisters (Pick)
 Jimmy Tucker
 Ronnie Milsap
 Gravity
 Conway Twitty
 Dark Horse: The Osmond Brothers

WOKQ-FM — Dover — Dan Lunnie
 Pake McEntire
 John Conlee
 Steve Wariner
 Ronnie Milsap
 Dark Horse: The Osmond Brothers

WGTO — Cypress Gardens — Henry Jay
 Steve Wariner
 Dobie Gray
 Restless Heart
 James & Michael Younger
 Dark Horse: Don King

WMML — Mobile — Joe Davis
 A. J. Masters
 Randy Wagner
 David Goff
 Steve Wariner (Pick)
 Jimmy Tucker
 Dark Horse: Ray Price

WCCN — Nellyville — Nancy Stewart
 Kenny Rogers
 Hank Williams, Jr.
 EmmyLou Harris
 Bo Garza
 To The Max
 The Trux
 Dwight Yoakam (Pick)
 Dark Horse: Don King

KKAL — Arroyo Grande — Mike David
 Shelly West

Steve Wariner (MCA)
 The Osmond Brothers
 Restless Heart
 Tommy Roe
 Ronnie Milsap (Pick)
 The Forester Sisters
 Dark Horse: Tony Chance

WLAS — Jacksonville — Alan Bailey
 Ronnie Milsap (Pick)
 A. J. Masters
 Steve Wariner
 Cal Meece
 Jimmy Tucker
 Sammi Jo & Sammy Johns
 Wayne Kemp & Bobby G. Rice
 Adam Baker
 Dark Horse: Nicolette Larson

KRRV — Alexandria — B. Mitchell
 The Forester Sisters
 Waylon Jennings (RCA)
 Nicolette Larson
 Keith Stegall
 Steve Earle
 Steve Wariner (MCA)
 Ronnie Milsap (Pick)
 David Frizzell
 Vern Gosdin
 Dark Horse: Dwight Yoakam

WOPY — Jacksonville — Willis Williams
 Bill Martell
 Hal Eddie
 Lewis Storey
 Jimmy Buffett
 Cal Meece
 Bobbi Lace
 Adam Baker
 Dwight Yoakam (Pick)
 Reba McEntire
 Norman Wade
 Conway Twitty
 Gene Watson
 Perry LaPointe
 Dark Horse: A. J. Masters

COUNTRY PROGRAMMERS' PICK

Scott Winston **KVOX-FM/Moorhead** **Happy, Happy Birthday Baby — Ronnie Milsap — RCA**
 Dark Horse: Every Night — Pake McEntire — RCA

T.J. Minor **WSEL/Pontotoc** **Happy, Happy Birthday Baby — Ronnie Milsap — RCA**
 Dark Horse: The Super Bowl Trip — Glenn Sutton — Mercury

Sam Weaver **WUSN-FM/Chicago** **Tomb Of The Unknown Love — Kenny Rogers — RCA**
 Dark Horse: Miami, My Amy — Keith Whitley — RCA

Steve Gary **KASE-FM/Austin** **Mama's Never Seen Those Eyes — The Forester Sisters — Warner Bros.**
 Dark Horse: Modern Day Cowboy — Jay Clark — Concorde

Bill Berg **WWVA/Wheeling** **Mama's Never Seen Those Eyes — The Forester Sisters — Warner Bros.**
 Dark Horse: That's One To Grow On — Doble Gray — Capitol

THE COUNTRY MIKE

RADIO GROOVES AND MOVES . . . A lot happening with radio promotions this month. At **WDSY-FM-Pittsburg**, the morning team of Love & James hosted the "Love & James Marathon Paper Airplane Toss" Feb. 28. Contestants had to aim their paper aircraft at the open roof of a Dodge convertible. A random drawing from those lucky landers determined the winner who was able to choose from any vehicle in a local dealer's Dodge inventory or \$2500 in cash . . . **KFRM-AM-Salina** recently changed its call letters to **KNNN** and is holding a "TV Theme Song" give-away with prizes ranging from slow-cookers to cameras to flashlights. Modeled after *Name That Tune*, the listener call-in game emphasizes only television programs from the 50's and 60's. **KNNN** also is working on a promotion package in which they'll give away a trip to Hawaii this spring. Meanwhile morning man Russ Lampton was promoted to the position of production director . . . It's "**Lee Greenwood Week**" at **KXSA-AM-Monticello**. There's LP giveaways, and special music features while Greenwood's in town for a show . . . Kim Cox who does mornings at **KJBS-FM-Bastrop** has been named music director replacing **Lisa Hale** . . . There are a few new faces at **WCCN-AM/FM-Neillsville**. **Brian Taylor** joins the staff as traffic director taking over for Nancy Stewart who has been upped to program/music director. Jerry Paul, who ran the 6-midnight shift takes over the morning show with added responsibilities as news director . . . The Omaha Federation of Advertising has presented **WOW-AM/FM** a "Golden Addy" award for the station's public service campaign on drunk driving. The series of PSAs dealt with "real" people telling their stories about DUI.

Mary Kujawa

Independent Label Execs See "Bright Light" Ahead

By Mary Kujawa

NASHVILLE — It's no secret that independent country record labels have had their share of problems, whether it be a lack of distribution, airplays, sales, etc. But in this ever-changing country market of new sights and sounds, cross-over, "new" and "American" music, several Nashville-based independent record label executives are saying they see a bright new future for their business and are continuing to work toward developing new techniques to market their products to wider audiences.

Cash Box interviewed five independent label heads last week, Johnny Morris, vice president and head of A&R for Evergreen Records; Joe Gibson, president of NSD Records; Gene Kennedy, president of Door Knob Records; Ray Pennington, vice president of Step One Records and Charles Fach, president of Compleat Entertainment. While there were a few differing opinions, all predicted that during the next few years the independent record business will blossom and take on a new look.

CB: Where do you see the independent label's progress in the next several years?

Morris: "I think we're on the cutting edge of new horizons for the independents. We're blazing new trails everyday here at Evergreen. Our artist Robin Lee is finding no resistance from radio airplay. This is the time for the indies with creativity to take hold. But you must have a good product first and foremost."

Pennington: "In three to four years I expect the indie labels to come back heavy. The major labels have been leaning heavily to proven artists, but the music industry needs indies for its new talent and new sounds."

Fach: "I think the outlook is promising because this is the first time in several years that country radio stations are more attuned to playing new artists and that helps this company because we depend on breaking new artists."

Gibson: "I think we're going to see more independent labels spring up in a big way. The majors are concentrating more money on fewer artists and I don't think Americans want to hear the same song sung by the same artists over and over."

CB: The future is painted bright, but what about today? How are things looking today in the independent record market?

Gibson: "As compared to several years ago — it's lousy! A lot of wholesale outlets have gone bankrupt or closed their doors on their own. It's been getting harder to get airplay in even secondary radio markets where it used to be open to some degree. Some of these radio people have been brainwashed by consultants and people who do surveys. Once they get a little playlist going — it's shut-out city for us!"

Kennedy: "I honestly don't notice that much difference in the independent record business from several years ago. It's always been a business for those who would stick to it and make it work. Door Knob is ten years old now."

Pennington: "Well, the business is going well for us. Our product is selling. We're not burning up the sales charts but we're gaining ground every day."

CB: What do you see as the major problems that need to be overcome by independent record labels today?

Kennedy: "Being underfinanced is the number one problem with the indies. As far as distribution goes, there are a lot of distributors out there. I've been at major labels when they've had to make cut backs

because of finances, so naturally, things are a lot harder on the indies.

Pennington: (Laughing) "It's just surviving! It's tough as an independent getting our product airplay but we're overcoming that and breaking new ground with radio stations."

CB: What are you doing to overcome any problems that your company is facing. Do you have any ideas on what can be done to better promote the independent product?

Gibson: "We're introducing a new piece of merchandise. It's not really new it's just that a lot of people aren't doing it. We're going to call it "4-Play" cassettes. It will help the economic problems that have beaten down the indies. We'll release a single to radio stations. If a consumer wants to purchase that single, he can go down to his record store but it will only be available in the "4-Play" cassette which will include three other songs and will sell for \$3.99 instead of the single at \$1.99. The record company will be getting more revenue, more exposure for our other material and the consumer will get four songs. As far as radio airplay I think a lot of that will take care of itself. A lot of records that are being released today just don't hold the listeners' interest and a lot of radio stations are going to smaller playlists. But they're going to need a larger amount of records on their lists, and more variety in order to hold the people's attention."

Pennington: "The only way to overcome the problems of sales with a product is to get more of the product to your actual audience. People who buy country music aren't necessarily listening to country radio stations. They're tuning into the Ralph Emery Show on WSM and shows like that. I know a lot of people like to hear the Kenny Rogers and the Alabamas, but there are listeners who are sticking to the traditional country and it's our hope to get more of our product out to them, those who enjoy the Ray Prices and Sammi Smiths, for instance."

Kennedy: "I think when you sign an artist or work with an artist, that artist's management should offer some financial assistance to the label. There's a lot of people who open record labels and really don't know enough about the business. If you go into the indie record business, you should have a strong background in the business and surround yourself with people who know the business too. There are a lot of funds that are sometimes misused because some people don't know how they should be used. All in all, time has a lot to do with the success of a record label and everything it encompasses."

Morris: "All you can do is to work hard to overcome any problems. The only way you'll be able to compete with the major labels, for instance, is by having superior product. We, as independent record people can't get up everyday and cry. If you give your best, work hard (and we have to work twice as hard as the major labels), and most importantly cut a super strong record, then you're doing your job. It's the product that counts. I don't feel radio cares what label a song is on. If it's a good product, they'll play it. We try to cut the best possible product we can because we basically have the same problems as the major labels."

Fach: "Record labels always have problems. The big thing is finances. Independent labels pay the same price for promotion, production, marketing, etc., as the major labels. The only difference is

(continued on page 42)

SINGLE RELEASES

OUT OF THE BOX

EDDIE RABBITT (RCA JK-14317)
Repetitive Regret (3:23) (Blackwood/Land of Music/English — town-BMI) (M. Wright/R. Nielsen) (Producer: Richard Landis)

Listen up! This is a super Eddie Rabbitt effort. Fast-moving, rhythmic lyrics coupled with an "alternative country" flavor make "Repetitive Regret" a song easy to pick up and listen to, over and over again. This is the kind of number Rabbitt does well and it should also do well on the charts.



FEATURE PICKS

JOHN ANDERSON (Warner Brothers 7- 28748)

You Can't Keep A Good Memory Down (3:10) (Tom Collins/Ensign-BMI) (R. Murrah/M. Murrah/B. Burch) (Producers: John Anderson and Jim Ed Norman)

Another strong offering in John Anderson's latest "You Can't Keep A Good Memory Down." Anderson's deep-rooted country vocals stand out especially well in sad, slow songs such as this. Great follow-up to his last release "Down In Tennessee."

THE OAK RIDGE BOYS (MCA 52081)

Juliet (2:56) (Lyndelane/Siren—BMI) (L. Hoppen, J. Hall) (Producer: Ron Chancey)

Modeled after the "Elviras" and "Bobbi Sues," The Oaks' harmony still rings well. Upbeat and fun.

CHARLY MCCLAIN & WAYNE MASSEY (Epic 34-05842)

When It's Down To Me and You (3:09) (Little Shop Of Morgansongs/Tapadero—BMI) (D. Morgan, S. Davis) (Producers: The Sneed Brothers)

Another duet from this husband-wife teaming off their LP "When Love Is Right." Charly and Wayne's voices blend well in this positive, reassuring love ditty.

THE CHARLIE DANIELS BAND (Epic 34-05835)

Drinkin' My Baby Goodbye (3:41) (Hat Band—BMI) (C. Daniels) (Producer: John Boyland)

CDB's playin' what they're known best for — southern country rock. From the LP "Me And The Boys," this cut was penned by leader Charlie Daniels and is reminiscent of some of his earlier works.

CONSENSUS PICK

PATTY LOVELESS (MCA 52787)

I Did (2:45) (Sure-Fire-BMI) (P. Loveless) (Producers: Tony Brown and Emory Gordy, Jr.)

Patty wrote this song at age 17 after breaking up with her childhood sweetheart and "I Did" really does seem to come from the heart. With its classic sound, this second single from Patty Loveless promises to do even better than "Lonely Days, Lonely Nights." 100% country!



SHOWSTOPPER — Patti Loveless recently performed on the Nashville Network's "Church Street Station" show taped in Florida. Patty did a five-song set which included her latest single, "I Did."

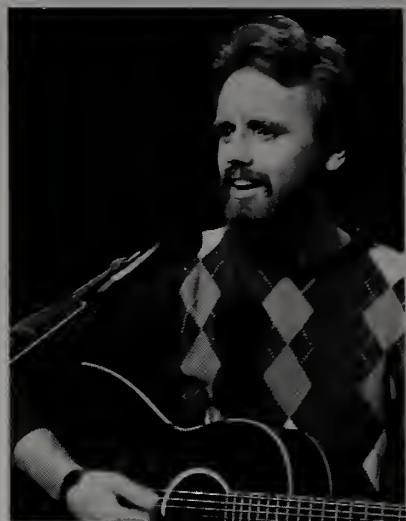
TOP INDIE SINGLES

	Weeks On 3/8 Chart		Weeks On 3/8 Chart
1 IN LOVE WITH HER ADAM BAKER (Avista AV NSD8610) Contact: (615) 385-2704	1 6	11 ALL WE HAD WAS ONE ANOTHER DON KING (Benchmark KXM-8601) Contact: (615) 776-2060	DEBUT
2 NORTH TO ALASKA THE GOLD RUSH IS GONE NORMAN WADE (NCR 326) Contact: (615) 824-8025	4 5	12 I FINALLY MADE IT TO YOU PATTI JAY (Intro 1-0186) Contact: (615) 297-2820	DEBUT
3 BACK HOME A.J. MASTERS (Bermuda Dunes C112) (Distr: 40655 Jefferson, Bermuda Dunes CA 92201)	10 2	13 LOVIN' ON BACK STREETS ERNIE BIVENS 3rd (GBS729) Contact: (615) 242-5001	13 2
4 FOREIGN AFFAIRS MICHAEL SHAMBLIN (F&L 548) Contact: (615) 329-2278	9 2	14 MAKIN LOVE MERCEDES (DB 86101) Contact: (404) 323-2867	DEBUT
5 RED NECK AND OVER THIRTY WAYNE KEMP & BOBBY G. RICE (Door Knob DK86-243) Contact: (615) 383-6002	8 3	15 I'VE NEVER SEEN SO MUCH LOVE JADA KING (Evergreen EV 1038) Contact: (615) 327-3213	DEBUT
6 LOVE ME ALL OVER SAMMI SMITH (Step One SOR-351) Contact: (615) 255-3009	5 4	Up and Coming	
7 I JUST CAN'T TAKE THE LEAVING ANYMORE SUSAN RAYE (Westexas America EHM-SR-1) Distr: Box 31313, Amarillo, TX. 79120-1313	6 5	I'LL TAKE YOUR LOVE ANYTIME Robin Lee (Evergreen EV-1039) Contact: (615) 327-3213	
8 BIGGER THE FIRE THE BIGGER THE FOOL CANDY (Intro 10085) Contact: (615) 297-2620	7 4	LIL RED RIDING HOOD Steve Douglas (Banka BA-2186) Contact: (713) 682-3760	
9 YOU'RE NOBODY TILL SOMEBODY LOVES YOU RAY PRICE (Step One SOR 352) Contact: (615) 255-3009	DEBUT	GETTIN' TO THE HEART OF YOU Jay Eric (BGM011586) Contact: (512) 654-8773	
10 LOVE HIM BACK TO GEORGIA VICKI LEE (Rustic R1030) Contact: (615) 865-4399	12 2	IF CHEATERS NEVER WIN Jimmy Tucker (Ray RB 49112) Contact: (615) 329-1323	
		CELEBRITY David Frizzell (A 1002) Distr: 47 Music Square East, Nashville TN 37203	

INDIE SPOTLIGHT

DON KING (Bench Mark KXM-8601)
All We Had Was One Another (3:40)
(King's X/Multimuse/Loose Ends — ASCAP) (D. King/M. Sameth) (Producer: Don King)

This one almost got past us, but KRRV's B Mitchell waved the flag in front of our faces and got our attention., Nice call, B! Lots of Croce-like bouquet wafting from the grooves and the lyrical story lines leave a nice taste on the palate. Don has spent a lot of time on the vine and then mellowing the wood, and now comes the vintage stuff. Pop a cork.



INDIE SINGLE PICKS

JAY CLARK (Concorde-CR-01-NSD)
Modern Day Cowboy (3:09) (Willijex-ASCAP) (J. Clark) (Producer: Bill Walker)
NSD 1204 Elmwood Ave., Nashville, TN 37212

DANA HUDSON (Cleo-1001)
I'm Still A Cowboy (2:50) (DeLory-ASCAP) (A. DeLory, L. Johnson) (Producer: Al DeLory)
47 Music Square East, Nashville, TN 37203

JENNY CHAPMAN (RCI R2398)
Pool Little Fool (3:09) (Eric—BMI) (S. Sheeley) (Producer: Mike Lloyd)
RCI Records, Inc. P.O. Box 126, Elmsford, N.Y. 10523

Independent Execs Are Very Optimistic

(continued from page 41)

the majors watch their dollars and the indies watch their nickels and dimes."

CB: Are you selling any records? Making a profit?

Morris: "We're not concentrating on selling records, we're concentrating on developing acts. We're building acts and the people here are totally committed to that. They're all involved in other areas of the music business. Say, if a major label wants Robin Lee, well, we have the management and booking rights on her, things like that."

Kennedy: "I have distributors all around the country but we haven't sold to make a profit. What I am doing is building a company. I am developing artists and have publishing companies, so I have the rights to most of the songs we record. I produce records independently and promote records, as well. I am continually building a company. We just bought a recording studio in January in Mt. Juliet, so I'm involved in all aspects of the record business and that's how I can make a profit, through all these things."

Pennington: "We're at a point where we are selling records but still at a point of building. I think it will take a two to four year period before we start showing great progress in sales. So far we're covered all across the country in distribution and reach 300-400 outlets. It's going to take some time; we have to keep coming out with new product continuously."

Gibson: "No. Last year we dropped a pretty good bundle and over the last two years we dropped a lot of money when the wholesalers went bankrupt. I've thought about getting out of the business and seriously considered it. But I'm a stubborn old fool and I'm not going to let anything whip me. The business is getting interesting again and I think there's some new opportunities coming our way."

CB: What are some of the accomplish-

ments of your label within the past year and what are your goals for 1986?

Morris: "Our number one objective for 1985 was to break Robin Lee and we broke through the middle of the charts. We sent her across the country to promote her single and album. We had the number one indie record in the nation for two weeks in a row on the indie chart. Now we've got that done we can concentrate on our veteran acts; Narvel Felts and Freddy Weller. Our goal in 1986 is to be able to compete with the major labels by having superior product."

Kennedy: "The pairing of Wayne Kemp and Bobby G. Rice. Few people in our industry would have thought about putting these two together. Also, starting Swanee records with Bill Anderson on the label. My goals for '86 are to have more records in the *Cash Box* charts than any other label. It doesn't make any difference who puts the record out, you're still in competition with the major or another indie so I think of Door Knob as a record label, not an indie or a major. If I didn't have a record at 51 on the charts, maybe RCA, Columbia or MCA would."

Fach: "We're going to work on moving our three country acts, Vern Gosdin, The Bama Band and Lew DeWitt to a larger selling arena. We're going to continue with a repackaging idea that will be a TV Theme LP selling \$6.98 retail and we'll be doing some television marketing with our rock acts in May."

Pennington: "I hope to re-establish Ray Price, Sammi Smith and Cal Smith and break a new artist. We're going to stay with the traditional type of artists we have, but we'll experiment too."

Gibson: "We're looking for new ways of merchandising our product and want to sell enough records to make some sort of business sense out of the whole thing. We may not sell on a national basis but to only one-third of the country. Whatever makes business sense."



FIRST TO SIGN — Recording artist Rich Michaels recently became the first artist to sign with newly formed Heatherly Management. Pictured (l-r) are: Bob Heatherly, pres. of Heatherly Management, Michaels and attorney Ralph Gordon.

CASH BOX

WE TALK TO
PEOPLE THAT COUNT

CRS New Faces Show Was A Real Event

The most widely anticipated event of the three-day Country Radio Seminar was the annual New Faces Show held last week at the Opryland Hotel. Close to 160 performers have appeared on the New Faces Stage over the years and many went on to superstardom, while others are now qualified for the "Where Are They Now" lists.

This year's show proved to be one of the strongest yet. The 1986 Country Radio Seminar New Faces Show featured (in alphabetical order) T. Graham Brown (Capitol), The Forester Sisters (Warner Bros.), Nicolette Larson (MCA), Robin Lee (Evergreen), The Maines Brothers Band (Mercury), Restless Heart (RCA), Judy Rodman (MTM), Billy Jo Royal (Atlantic/America), Marty Stuart (Columbia) and Randy Travis (Warner Bros.).



T. Graham Brown

With only two singles released via Capitol Records and his debut album shipping in May, T. Graham Brown has done in a few months what it takes many artists several years to accomplish. His first single, "Drowning In Memories" cracked the top 30, and his second (and current single), "I Tell It Like It Used To Be," turned into a top ten hit on the country charts. Raised in Georgia on soul music by the likes of Percy Sledge, Otis Redding and Aretha Franklin, T. Graham attended the University of Georgia in Athens and fronted two bands: Red Diamond and T. Graham's Rack of Spam. Since his move to Nashville in 1982, he's sung on jingles for McDonalds, Budweiser, Disneyland and Miller Beer. He signed with Capitol in 1985 and is produced by Bud Logan. He is, by the way, not related to Capitol's Sawyer Brown.

shipped. Produced by Terry Skinner and J.L. Wallace, the four Forester Sisters hail from Lookout Mountain, Georgia, and have been singing since they were babies. The group's natural, harmonic interplay have won them high praise from their fans as well as their peers.



Nicolette Larson

Moving to San Francisco in 1974, MCA's Nicolette Larson initially headed west to work in the music industry, having no intentions to become a recording artist. She worked as a production secretary for a bluegrass festival in California where she met and sang backstage with folks such as Emmylou Harris, Buck White and Maria Muldaur. Shortly thereafter, she opened a show for Eric Anderson and secured work as a background singer with Hoyt Axton. As her vocal reputation spread, Nicolette sang backup on album projects by Jesse Colin Young, Neil Young, Gary Stewart, Christopher Cross, The Doobie Brothers, Emmylou Harris and many others. She signed with Warner Bros. Records in 1977 and immediately hit with the single "Lotta Love." After leaving the label in 1982, she toured with the musical *Pump Boys and Dinettes* in 1983, and signed with MCA's Nashville division in 1984. Her first MCA album, "Say When," was produced by Emery Gordy, Jr. and Tony Brown. Her current single is titled "Let Me Be The First."



Robin Lee

It's rare to find a country music artist who grew up in Nashville. Known as the Mecca of country music to millions the world over, Nashville attracts would be stars from all over the world. Evergreen artist Robin Lee is unique in that she grew up and graduated from high school in Nashville, knowing all the while that she wanted to pursue a singing career in the industry that was in her own backyard. Robin was spotted by producer Johnny Morris and introduced to Don Bedell, president of Evergreen records, who signed her to the label immediately. Her records began charting and climbing with some of her successful singles being "Angel In Your Arms," "Want Ads," "I Heard It On The Radio," and "Safe In The Arms Of Love". She also recorded a duet with Lobo entitled "Paint the Town Blue." Her most current single release is "I'll Take Your Love Anytime."



The Maines Brothers Band

With two albums in release via Mercury/Polygram Records and four on independent labels, The Maines Brothers Band are no newcomers to country music. The seven-member Texas band claims four actual brothers (Lloyd, Kenny, Steve and Donnie) and three other group members who act like brothers, Cary Banks, Jerry Brownlow and Richard Bowden. Their latest album, "The Boys Are Back In Town," like their Mercury debut *High Rollin'* was produced by Jerry Kennedy and Rick Peoples, and features songs written by Dobie Gray, Wendy Waldman, Billy Burnette and band member Jerry Brownlow. Both Mercury albums were recorded at Caldwell Studios in Lubbock, Texas and mixed digitally in Nashville. Their current single is "Danger Zone."



Restless Heart

When you hear the fresh, clean power vocals and harmony sound of Restless Heart on their debut RCA album "Restless Heart," you know the music matters. You can't help but be reminded of the acoustic, tight-harmony music that flourished in the early seventies, but has since disappeared from the charts. Restless Heart is five gifted Nashville session players who kept crossing paths in the studio. Producer Tim Dubois had the vision to bring them together, with their album and subsequent singles being the resulting magic. Restless Heart has scored with "Let The Heartache Ride Tonight," "I Want Everyone To Cry" and their current single "(Back To The) Heartbreak Kid." Restless Heart is John Dittich, Paul Gregg, Dave Innis, Greg Jennings and Larry Stewart, and they are produced by DuBois and Scott Hendricks.



Judy Rodman

One of the first artists signed to the newly formed MTM Records, Judy Rodman's debut album "Judy" was also one of the first to be released by the label. A former background singer, Judy has appeared on albums by Bobby Bare, Tom Jones, Ray Charles, Tammy Wynette, Merle Haggard, Dolly Parton, old friend Janie Fricke, and numerous others. She also has compiled an impressive list of jingle credits including work for Kellogg's, Miller Beer, Chevrolet, Opryland, McDonalds and Budweiser. But it's country music that's Judy's first love and under the production guidance of Tommy West, MTM has released three singles from her debut album: "I've Been Had By Love Before," "You're Gonna Miss Me When I'm Gone" and "I Sure Need Your Lovin'." Her appearance at Farm Aid last September, as well as her successful videos, have helped to put Judy Rodman in front of millions of people. Via Farm Aid, Judy can now include Bob Dylan as a fan.



Billy Jo Royal

While he is not a new face to the music industry, Billy Jo Royal is a New Face to country music. His hit single "Burned Like A Rocket," was produced by Nelson Larkin and initially released on Bill Lowery's independent Southern Tracks label, later being picked up for national distribution by Atlantic/America Records. Prior to its release by Atlantic, the record reached the number one slot on many radio station playlists. Known for such hits as "Down In The Boondocks," "Hush," "I Knew You When," and "Cherry Hill Park," his appearances on the charts diminished by the late '70's although he continued to record albums for Mercury and a CBS associated label. "Burned Like A Rocket" is propelling Billy Jo Royal into the 21st year of his recording career, enabling him to transcend the numerous fads and trends of the music business.



Marty Stuart

While most 13-year-olds are playing sports and discovering girls, Marty Stuart was working with the legendary Lester Flatt, a job he kept for six years. In 1980, he met his hero, Johnny Cash, and went to work with his band shortly thereafter. Marty recorded his first album "Busy Bee"

(continued on page 46)



The Forester Sisters

Perhaps the biggest country music success of 1985 is Kathy, June, Kim and Christy — The Forester Sisters. Their debut single for Warner Bros. Records, "That's What You Do When You're In Love," cracked the top 10 and set the stage for the next two singles, "I Fell In Love Again Last Night" and "Just In Case", to both reach the number 1 spot on the country charts. The fourth single from their debut album *The Forester Sisters*, "Mama's Never Seen Those Eyes" has just

Future Of Wham! Uncertain

By Chrissy Iley

LONDON — It seems one of the most successful partnerships in rock has run its course. George Michael has announced his departure from his current management company, Nomis, because he was upset by a recent takeover by a South African-based company. Michael has been gradually becoming more politically attuned, so the South African takeover could not have come at a worse time, because it seems likely that he will not only quit the company but also leave his partner Andrew Ridgeley. He had previously expressed that he would only quit the duo when it was at its peak, and although he did plan another Wham! album, and a concert at Wembley Stadium this summer, it is now unlikely that these events will go ahead. If the concert

happens at all it will be a farewell concert.

Michael is currently in Paris recording a solo single for Epic Records and working on a solo album. The band is contracted for one more album, so it is possible that some form of Wham! album may yet be released.

According to Wham's former musical director, Tommy Eyre, it was just a matter of time before the partnership split, and the management takeover was just a catalyst. Eyre noted, "George tolerated Andy because he lacked the confidence to go it alone. He suffered terribly from stage fright and he needed Andy on stage as a prop. But as he grew in confidence I think he realized he didn't need Andy any more."

Ridgeley, it seems, now has his sights set on being a Hollywood superstar.



WEA SIGNS ROCK — Hailing from the Hamilton/Niagara Falls area of Canada, Brighton Rock were winners in Q107's 1984 Homegrown Contest. Their first melodic metal independent EP will be issued by WEA February 25th. Pictured (l-r): Roxanne Sellers (WEA A&R), Ralph Alphonso, Head Office Mgt.; Greg Fraser; Steve Prendergrast, Head Office Mgt.; Garry Newman, WEA VP Sales; Jim Agnew, WEA Royalties Mgr.; Gerry McGhee; Bob Roper, WEA A&R Mgr.; Stephen Stohn, Lawyer for Brighton Rock; Jo Ann Keading, WEA Publicist; Dave Tollington, WEA Domestic Label Mgr. Seated (l-r): Stan Kulin, president WEA Canada; Martin Victor and Mark Carezan.

United Kingdom

LONDON — Supertramp have just announced that they will donate the proceeds of their sold-out March 8 concert at the Royal Albert Hall to the Prince's trust. Both the Prince and Princess of Wales will be there to watch the event. The band has long been reported to be one of Diana's favourites. The single "Canonball" from the album "Brother Where You Bound" has been released to coincide with the concert.

A new record company called Strange Fruit has been set up which will feature the infamous John Peel's Radio 1 programmes and the artists who have been in session with him. His programmes have been going since 1967 and have had many session recordings made by aspiring artists often months before they were discovered by record companies.

Such unknowns as T. Rex, David Bowie, Siouxsie and The Banshees, The Human League, Frankie Goes To Hollywood, and The Smiths had their first breaks on his show.

Strange Fruit Records has reached an agreement with BBC Enterprises for the commercial release of these recordings. Each three or four track 12 inch single will feature a selected artist. Peel is particularly keen to include recordings by artists whose influence and contribution were not always recognized commercially. Four sessions will be released each month, the first group of artists are as yet to be named. And it is hoped that Strange Fruit will do much to stop the legions of bootleggers who have pounced upon the broadcasts throughout the years.

Strange Fruit Records will be owned and operated by Clive Selwood, a former director of CBS, Pye, Elektra and Dandelion Records.

Interesting cover versions released recently include Viola Wills' disco version of the Joni Mitchell classic "Both Sides Now" on Streetwave Records. Wills' main claim to fame is her late seventies hit "I'm Gonna Get Along Without You Now."

Mitchell's compatriot Neil Young has had his "Only Love Can Break Your Heart" covered by all-girl acapella group, the Mint Juleps, who put out a surprisingly up-tempo, emotive version (Stiff).

Most interesting record to arrive this year must be Merseyside's Half Man Half Biscuit's LP "Back In The DHSS." According to John Peel, "Their lyrics are the first genuinely and consistently funny pop lyrics since Viv Stanshall wrote for The Bonzo Dog Band, and they are set to unexpectedly memorable tunes."

It is difficult to know how much of their humour is over the heads of the American public who are unlikely to understand popular cultural references such as "I Hate Nerys Hughes," though they cannot fail to miss the subtle triumph of "I Love You Because (You Look Like Jim Reeves.)"

Mr. Mister looks like they will be equalling their American success in the U.K. Their recent gig at the legendary Marquee Club in London saw more people crammed into the black and tiny space than would be thought humanly possible. And what impressed drummer Pat Mastelotto was that the front six rows knew all the words. "We have never done a gig that was so crammed, and it was certainly very different from the stadium tour we did with Tina," says Mastelotto.

He does not put his success down to a reverse invasion — i.e. American acts taking the British charts by storm, — because he feels that they are more

English in their inspiration than American. "No one in America thinks we are an American band. They all think we are English or Australian."

Part of that perception is based on their unusual musical backgrounds. For instance Mastelotto played with The Cripples, who along with INXS and Tears For Fears, he claims as his major inspirations.

His first hero, however, was Buddy Miles. In fact, when he went into a music shop at the age of 10 to buy his first drum kit, Buddy Miles was there. The assistant suggested that Miles do a demonstration for him on the prospective drum purchase. After 10 minutes the entire kit was smashed to pieces, but Mastelotto was so honoured that it had been demonstrated for him, he bought one anyway.

Chrissy Iley

solution, is still in full force at press time.

Mario Kaminsky, president of Microfon, is returning from the United States in time for the departure of his brother Norberto, who jets to the U.S., and will establish himself in Miami, opening an International branch of the diskery in that city. Norberto will be also interested in video and cinema deals, opening a new channel of exchange between the United States and Argentina.

The Cosquin Song Festival, held every year in the city of Cosquin, in the province of Cordoba, was aired this time by the ATC television network to many cities of the country, giving strong exposure to folk music artists like Teresa Parodi, Cuarteto Zupay, Chany Suarez, Eduardo Falu, Victor Heredia, Cantoral and Silvia Pacheco. PolyGram toppers Alberto Dieguez and Leo Bentivoglio awarded Teresa Parodi a Golden Record, during one of the shows, for the sales of her initial album, "El Canto," and Heredia received a platinum record for "Coraje."

RCA is promoting the records of melodic chanter Jairo, who is once again here, and the new album by Miguel Gallardo, whose visit is scheduled for the near future. The label also has Ariola artist Joan Manuel Serrat in Argentina, sweeping the country in a month long tour that will end in Buenos Aires at the Velez Sarsfield Stadium, a soccer arena with a 35,000 seating capacity.

Miguel Smirnoff

Argentina

BUENOS AIRES — A full-fledged postal service strike has strongly affected all business and commerce in Argentina, with invoices and payments delayed in the Post Office buildings, while the government tries to find a way out, since wages and prices must be frozen, by its own decision. The strike started in mid-December and, after some signs of

INTERNATIONAL BESTSELLERS

Italy

TOP TEN 45s

- 1 Take On Me — A-Ha — WEA
- 2 Say You Say Me — Lionel Richie — RCA
- 3 I'M Your Man — Wham! — CBS
- 4 Questione Di Feeling — Mina E Riccardo Cocciante — Virgin
- 5 Diamond — Via Verdi — EMI
- 6 Election Day — Arcadia — EMI
- 7 Kiss Me Licia — Cristina D'Avena — Five
- 8 Ti Sento — Matia Bazar — Ariston
- 9 Sugar Sugar — Lorella Cuccarini — Ricordi
- 10 Bad Boy — Den Harrow — CGD

TOP TEN LPs

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

—Musica e Dischi

United Kingdom

TOP TEN 45s

- 1 When The Going Gets Tough The Tough Get Going — Billy Ocean — Jive
- 2 Eloise — The Damned — MCA
- 3 Living In America — James Brown — Scotti Brothers
- 4 Borderline — Madonna — Sire
- 5 Starting Together — Su Pollard — Rainbow
- 6 System Addict — Five Star — RCA
- 7 How Will I Know — Whitney Houston — Arista
- 8 The Captain Of Her Heart — Double — Polydor
- 9 Rise — Public Image Limited — Virgin
- 10 Chain Reaction — Diana Ross — Capitol

TOP TEN LPs

- 1 Brothers In Arms — Dire Straits — Vertigo
- 2 Hunting High And Low — A-Ha — Warner Bros.
- 3 Island Life — Grace Jones — Island
- 4 Whitney Houston — Whitney Houston — Arista
- 5 World Machine — Level 42 — Polydor
- 6 Be Yourself Tonight — Eurythmics — RCA
- 7 The Broadway Album — Barbra Streisand — CBS
- 8 Album — Public Image Limited — Virgin
- 9 The Luxury Of Life — Five Star — Tent
- 10 The Dream Of The Blue Turtles — Sting — A&M

—Melody Maker

Argentina

TOP TEN 45s

- 1 Esa Mujer — Dyango — EMI
- 2 Eddie Espanol — Laura Branigan — WEA
- 3 Los Muchachos De Hoy — Luis Miguel — EMI
- 4 I Want Rocj — Twisted Sister — WEA
- 5 Cantare, Cantaras — Hermanos — CBS
- 6 Lobo Hombre En Paris — La Union — WEA
- 7 Contractura — Metropoli — Interdisc
- 8 Little Town Boy — Bronski Beat — WEA
- 9 Feliz Cumpleanos — Los pibes latinos — Music Hall
- 10 Diario de Una Mujer — Mari Trini — Music Hall

TOP TEN LPs

- 1 Para Cantarle A La Vida — Valerie Lynch — RCA
- 2 El Sur Tambien Existe — Juan Manuel Serrat — Ariola
- 3 Musica Total — Various Artist — PolyGram
- 4 Ciudad Catrunica — Viuda i Hijas — Interdisc
- 5 Nada Personal — Soda Stereo — CBS
- 6 Locura — Virus — CBS
- 7 Lucia Y Joaquin — Pimpinela — CBS
- 8 Por Amor Al Arte — Dyango — EMI
- 9 Corazon Viajero — Miguel Gallardo — RCA
- 10 Quinteto Imperial — Quinteto Imperial — RCA

—Prensario

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- Creating Music For Jingles
- Personal Management: How To Make More Money For Your Artist
- The Future Of Music Video: Exploiting New Markets
- Press & Publicity: Developing Image and Maintaining Visibility
- Creative Response To New Video Markets
- Radio: Reaching The Right Demographic
- The Role of Music & Media In Shaping Our Culture
- A&R: The Album Process, Step By Step
- Merchandising: Whose Piece Of The Pie Is It Anyway?
- The Songwriter/Publisher Relationship
- Record Producers: Understanding the Creative Role
- The International Marketplace: Making Money Abroad

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PANDORAS ROCKS — Rhino Records act Pandoras recently celebrated its showcase at L.A.'s Club Lingerie. Joining the band backstage are (back row, l-r): Randall Wixen, Backlash Management; Kim Shattuck, Melanie Vammon, Karen Blankfeld and Paula Pierce of Pandoras; and Rich Schmidt, national director of promotion, Rhino Records. (Front row l-r): Joe Mansfield, vice president sales, Capitol Records; Kenny Hamlin, national director sales & marketing, Rhino Records; Richard Foos, president, Rhino Records; and Harold Bronson, vice president, managing director, Rhino Records.

Willy DeVille Sheds The Mink

(continued from page 14)

Howlin' Wolf and Willie Dixon and all of them," he says. "And that's were I started getting into the smoking of pot."

Billy left Stamford, came to Greenwich Village — "I lived in a cardboard box that winter, and I did a lot of sleeping on the roof of the place over the Night Owl" — and started hanging around the blues clubs. He also started getting into drugs — heroin — and started getting busted. Years go by — years of washing dishes, living hand-to-mouth, getting busted — and Billy Borsey is trying to make it as a musician in a Village awash in hippiedom. A blues musician.

"Then I kind of started to get back into some of the early stuff, like the Drifters, things like 'Spanish Harlem.' I wanted to learn the craft of writing three-and-a-half minute pop tunes. Which I tried — I'd write and I'd write and I'd write — but at the time, it was very unfashionable; most albums were, like, one whole cut on one whole side. So what I was into seemed like a lost sort of art form. And by 1974-75, there was not one place — not one place — that a band could play."

So Billy Borsey, following a friend's lead, went out to San Francisco, pop tunes in tow. He met a few like-minded individuals, and they gigged around the Bay Area first as Billy De Sade and the Marquis', later as Mink DeVille ("What could be cooler than a mink Cadillac?"). But New York was his home and an ad in the Village Voice, for a joint called CBGB's, was the siren song that brought Mink DeVille east.

"When I first walked into CBGB's," he says, "everybody had kind of Beatles/Rolling Stoneish kind of hairdos, lots of scarves, and platform boots. So we looked kind of weird with our pointy-toed shoes and our thin ties, they thought we were definitely strange."

But Mink DeVille — with their newly rechristened front man, Willy DeVille — caught on. Swept up in the punk scene

Shatter Pacts With Profile

NEW YORK — Profile Records, has signed a distribution arrangement, with Shatter Records. The label, helmed by producer Dave Carpin — featuring the monicker 'For Serious Rockers Only' — will release material encompassing, in Carpin's words, "alternative and hard rock."

— though their songs were closer in sound to Ben E. King than the Ramones — Mink DeVille signed with Capitol Records. Willy was writing soul-influenced, American rock and roll — what now is being touted as "roots music" — even collaborating with blues/r'n'b tunesmith Doc Pomus. His reviews were great, his shows were done to a turn, and he was, as usual, misunderstood.

"I remember with the 'Le Chat Bleu' album, that was a gorgeous record. And I brought it to Capitol and the remark was, 'Lookit now, we signed you because you're a new wave punk band and you come back with accordians and violins on this record.'"

And this is how it has gone — Mink DeVille has released consistently fine LPs and has remained a darling of the critics and the Europeans ("They appreciate American music more than the Americans do; isn't that something?"). They're boffo at the Olympia in Paris, a cult band at home.

Well, Willy's ready for the big time. He's just finished a detox program in Boulder, Colorado and recently remarried. His songs of unrequited love sound just fine, just like the kind of thing that 1986 needs. "I feel a little bit more like Dion DiMucci than I feel like Mick Jagger," he says, but he's ready, as Willy DeVille, for success.

"In rock and roll, there's very little that's dangerous anymore. That's what I was intrigued with, with rock and roll, the sense of danger. Actually, not so much danger as rebelliousness, and a good feeling, a rhythmical feeling. They took all of that out, they took all the danger out of rock and roll and made it all — even if you wear eye makeup and look that way — for little kids. So what's a person like my age to do to feel, 'Yeah, I understand what that guy is talking about.' But there's not much in there anymore that makes you feel that way. Heartbreak with your chick, or you lost your job, or whatever. Like 'Up On The Roof,' those were great songs. They all dealt with things that most people who live around the city areas could relate to. And if it was about heartbreak and love, you could relate to what they were saying. 'On Broadway,' too, a song about a guy who was playing on the corner of 42nd Street, and he doesn't care, he's just going to play that guitar because he knows someday he's going to be a star on Broadway."

Stephen Bishop's Success Goes On And On

By Peter Berk

LOS ANGELES — Hollywood's seemingly indefatigable preoccupation with commercially-oriented film songs has encouraged many of the best (and worst) pop artists to take a crack at writing music for film. Only a few of these performers, however, have clearly established themselves as serious, consistently productive contributors to the medium. Without a doubt, Stephen Bishop is in this elite group, and whether or not his song "Separate Lives" (from *White Nights*) captures an Oscar on March 24, his place is forever secure in the film arena.

Beyond his gold albums and hit singles (including "On And On" and "Save It For A Rainy Day"), Bishop's best known songs of late have been those he's written and/or recorded for movies. In the last decade, he's composed (and in some cases, performed) tunes for such diverse features as *Animal House*, *Unfaithfully Yours*, *China Syndrome*, *Roadie*, *Moment By Moment*, *Summer Lovers*, *Arthur*, and, of course, *White Nights*. Additionally, he was heard all over the air waves a couple of years back singing "It Might Be You," the immensely popular single from *Tootsie*.

Despite his obvious musical talents, Bishop initially gained attention in film circles as an actor, working with director John Landis in *Kentucky Fried Movie* and *Animal House*. Along the way, other roles followed, but Bishop also developed a taste for writing movie songs, and quickly launched what would prove to be a substantial career unto itself. In a recent interview, he discussed his interest in film music, commenting, "Music is incredibly important in terms of whether a movie works or not. Sometimes, even if a film's plot and acting are decent, a bad score can ruin the entire thing. If music doesn't fit in the context of a picture, it can go right through you and destroy your ability to enjoy what you're seeing. On the other hand, good music can greatly help a mediocre movie. It's a constantly challenging field."

Asked about his success with film songs, Bishop remarked, "Sometimes you write or record a song that does well or even goes number one, but then a couple of months later, the song is forgotten and rarely, if ever, played. You don't even hear



about it ... there's no remembrance factor. I have to say how fortunate I've been because both "It Might Be You" and "Separate Lives" have become songs which seem to be durable, songs which are played over and over."

Regarding the *White Nights* love theme, Bishop recalled he and Taylor Hackford (the film's director) initially teamed up to outline the concept of the song several years ago. "He told me pretty much what the film would deal with, the love angle, the east-west premise, and I liked the idea very much. At about the same time, I was breaking up with a girl friend, and so I had the chance to write and use some very personal lyrics and double entendres." Problems with getting the film off the ground caused Bishop to worry about the songs' fate though, and so he took it to his friend and frequent collaborator, Phil Collins. "Phil cut it as a solo," Bishop said, "and at that point I wasn't still thinking about it being used in the movie. Then, Taylor got underway with the project, Atlantic suggested we instead record Marilyn Martin in a *duet* with Phil, and everything just came together."

Bishop has no complaints about the attention and respect his songs have garnered him, but he does worry whether people understand who he really is as an artist. In many ways, the title "Separate Lives" perfectly describes his own two careers — one as the writer of laid-back ballads, and the other as a comedic, sometimes flamboyant performer. "I'm not sure if the public and the music industry really know who I am anymore," he observed. "Maybe they're beginning to find out more about me through television (he recently completed a one year stint

(continued on page 48)

Country Music's New Faces

(continued from page 43)

Cafe," for Sugar Hill Records in 1982, which included such respected musicians as Doc and Merle Watson, Earl Scruggs, Jerry Douglas and of course, Johnny Cash. He also worked in the studio and in concert with a plethora of artists including Bob Dylan, Emmylou Harris, Pure Prairie League, Billy Joel and most recently, The Highwaymen. Recently signed to Columbia Records and produced by Curtis Allen, Marty's debut single for the label is "Arlene." Marty Stuart is part of CBS Records' successful Horizon '86 campaign, with his single

being the first of that campaign to be released.

Randy Travis

His second single release for Warner Bros. Records, "1982" is rocking up the charts and is helping to establish Randy Travis as one of Nashville's hot new talents. Shortly after arriving in Nashville, he landed a job at the Nashville Palace, a popular Music City nightclub. However, his job at the club was in the kitchen. Management did allow Randy to perform from time to time, and it wasn't too long before he became a regular featured performer at the club. He has appeared on the Nashville Network's *Nashville Now* and *Nashville After Hours*, and signed with Warners in 1985. He performed "Prairie Rose" on the film soundtrack for *Rustler's Rhapsody*, and his first official single for WB was "On The Other Hand," which helped to set the stage for an introduction to Randy's traditional style and his current hit "1982."





PLEASE MR. HENRY — One of BMI's newest songwriters, Gary Henry, performed his "No Frills Love," for BMI and Screen Gems-EMI Music executives recently, following his signing of BMI writer affiliation papers. Pictured here at BMI's New York headquarters are (l-r): Chuck Rue and Don Paccione, Screen Gems-EMI Music, New York; BMI's Barbara Cane; Steve Singleton, Screen Gems-EMI Music; Nashville and Henry.

Country Joe Feels Like He's Fixin' To Sell Cassette Magazines

By Lee Jeske

NEW YORK — Oh, come on all of you big strong men, Country Joe needs your help again. He's got himself a tape periodical, way down yonder in San Francisco. So put down your print magazines, and pick up one — you're going to have a whole lot of fun.

"The original conception was to have an audio periodical to communicate music which is not normally heard," says Country Joe McDonald about "Tape Talk," the 90-minute tape magazine that has just released its fourth issue. "I believe we're in a very stagnant media place right now and have been for, oh, about five years. It reminds me of the '50s — you're not getting a lot of variety. So 'Tape Talk' is an attempt to fill that void — to give people a sampling of different kinds of music."

Country Joe McDonald — the man who, with his Fish, turned an old dixieland warhorse, "Muskrat Ramble," into one of the catchiest, and wackiest, of the anti-Vietnam War anthems, "Feel-Like-I'm-Fixin'-To-Die Rag," and who led a half million people at Woodstock in a memorable four-letter college-style chant — has been the co-owner for the past several years, of San Francisco-based Rag Baby Records, and the publisher — if that's the right word — for the past two-and-a-half years, of his brainchild, "Tape Talk"

"The idea was to use a medium that was accessible to the average consumer," says McDonald, "and that was state of the art

and, also, portable. And with the development of walkabout tape recorders and the perfection of the 90-minute tape cassette format, I felt it was time."

"Tape Talk" was originally intended as a monthly — Country Joe committed himself to getting out 12 issues — but things haven't worked out quite that way, though he says he's determined to get out four issues this year. A look, or should I say a listen, to Tape Talk #4 gives a pretty good indication of what the magazine is all about: Side one features Country Joe hosting "The Music of Vietnam Veterans," with contributions from Kate Wolf, Patrick Sky, Rick Duball, Bill Homans, Jim Wachtendock, Michael Martin and Tim Holiday, and Country Joe McDonald; Side two has Holly Near presenting "Women's Music" by Sweet Honey in the Rock, Cris Williamson, Meg Christian, Linda Tillery, Ferron, and Holly Near. Planned for upcoming issues are a tape called "From Heaven To Hell," contrasting a side of spiritual and gospel music with a side of heavy metal, and features on Brazilian music, the rock and roll of eastern Europe, and the musics of the Caribbean. He's also planning to present audio letters-to-the-editor. The main problem, so far, has been in convincing stores to stock the magazine.

"We haven't found a record store that comprehends how to handle it. The thing reminds me very much of, in 1965, when I made the first self-produced EP of the era — there was no market and we sold it in local bookstores. You can't go to a section of a store and get tape magazines, at the moment."

Country Joe is involved with other things — the vinyl end of Rag Baby has just issued an LP by Joady Guthrie, Arlo's brother; the Fish get back together for reunions now and then; and he's on the Welcome Home Committee, which holds benefits for Vietnam veterans — but it seems that "Tape Talk" is his baby.

"I think this is a music magazine for people who are really connoisseurs of the global music scene."

"Tape Talk" is available through several distributors — the same ones that carry Rag Baby Records — or directly from Rag Baby, Box 3316, San Francisco, CA 94119 at six bucks retail per tape. You can be the first one on your block to get a magazine in a box.

Unheard Music Goes Beyond The Story Of X

By David Adelson

LOS ANGELES — It was nearly 1980 and the Los Angeles underground music scene was booming. The original purveyors of punk were holding court and raising hell at several clubs in and around Hollywood. It was at this time that an unemployed screenwriter named W. T. Morgan discovered a Los Angeles based band called X. Morgan was blown away by the band's blend of intellect, lyrical sincerity and raw musical power. He studied their songs, became a regular patron of their shows and soon began to realize the band and their audience represented far more than just a passing fad. Morgan had found his subject for a film.

For the next five years, Morgan and his crew were at the mercy of funding and equipment availability. According to the director, "We'd put together something to show investors, raise a little money and then shoot some more." The culmination of his half decade of work is *The Unheard Music*, an examination of X, the Los Angeles underground, the music industry, and as it turns out, American culture.

The film effectively blends concert footage, interviews, acted scenes and still photography to produce a piercing view of the microcosm of Los Angeles that Morgan feels genuinely reflects the overall attitudes of the country.

Perhaps most disturbing to the music community, are Morgan's interviews with various label and radio executives. The director graphically paints the narrow vision and corporate mentality of several executives. Their reluctance to sign X and radio's refusal to expose the band are sadly humorous segments of the film that are as revealing as they are embarrassing. "It really didn't matter who it was speaking for the labels," said Morgan. "I knew they would toe the corporate line." The film is saved from being a scorching, one-sided, indictment of the industry by the appearance of Slash Records president Bob Biggs and former Elektra president Joe Smith. "The point of having them in there was to say, there are enlightened pockets in the corporate world"

What maintains the audience's interest throughout the 86-minute film is the personality of the band itself. X's sincerity and intellect placed them apart from a lot of the thrash bands that were associated with the Los Angeles punk movement.



When lead singer Exene Cervenka's sister is killed by a hit and run driver on the way to one of the band's shows, Morgan is able to sensitively chronicle the band's musical and personal changes as a result of that tragedy.

There is also a large dose of the band's music, used both as background and concert performance. "Los Angeles," "Year One," "We're Desperate," "White Girl," "I Must Not Think Bad Thoughts," and "Johnny Hit and Run Paulene" are among 16 X cuts used in the film. Morgan realized early that any understanding of the band would be integrally tied into the music and he manages to place it in the spotlight without detracting from the other points of the film.

According to the director, "The film ties in with American culture in that it ties in with selling products. It shows a system where peoples' senses are deadened by a constant stimuli which for the most part is advertising."

In 1984, Morgan screened *The Unheard Music* at Filmex and garnered an enthusiastic response. One year later he received the backing of Skouras Pictures. On March 7, the film opened in Los Angeles and in the next few weeks, it will debut in cities across the country.

For W. T. Morgan, five and a half years of work has finally come to an end. Ironically X's guitarist Billy Zoom left the band several months ago. According to Morgan, that won't detract from the impact of the film. "This is a story of a band and a culture," he said. "It doesn't fall neatly into any category."



LICORICE PIA-ZZA — Singer/actress Pia Zadora visited the new Costa Mesa Licorice Pizza store during its grand opening celebration. Zadora, pictured above, autographed copies of her latest CBS release, "Pia & Phil." An estimated 500 showed up to catch a glimpse of Zadora.



HITCHIN' TO A STAR — RCA recording family Five Star recently stopped by the N.Y. offices of the company's president Elliot Goldman to discuss plans for the group's current promo tour in support of their single "Let Me Be The One" and LP "Luxury Of Life." The Pearsons began their U.S. jaunt with L.A. recording sessions for their next LP, due for release here this summer. Shown are (l-r): Stedman, Lorraine and Deniece Pearson; Goldman, Doris and Delroy Pearson.

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Anti-Drug Benefit

(continued from page 5)

At this point, sources note that the singer will not attend the concert due to filming obligations.

Other artists, initially listed as "confirmed" or "expected" in the confidential report have yet to be confirmed.

Last Monday, First Lady Nancy Reagan was expected to announce the concert from the White House and lend her official endorsement to the event. As of press time, no announcement was made.

During the hearing in Pasadena, a man

who identified himself as Lee Sklar, bass player with James Taylor, told the board that Taylor, Don Henley or Sheena Easton, all acts originally listed as "confirmed," or "expected" will probably not attend the concert.

As things stand now, no one at Global Media is commenting on the concert but sources note that other venues, including the L.A. Coliseum and the Silverdome in Pontiac Michigan, are under consideration.

A&M Records

(continued from page 14)

CHR," said Friesen. "But that's a number one record in several markets of the world."

Other projects on the horizon at the label include Amy Grant's new project and tour which A&M hopes will break the charismatic singer on CHR. There are also new projects on the horizon for Suzanne Vega and .38 Special. It should be noted, Vega sold in excess of 100,000 units last year without any radio play. Of .38 Special Friesen remarked, "I think they're about to achieve the success and recognition they've worked so hard and long for."

Perhaps the area of greatest pride at the label is that of soundtracks. One year ago, A&M's *The Breakfast Club* soundtrack was rocketing up the charts, while providing a vehicle for Simple Minds' first U.S. number one record, "Don't You (Forget About Me)."

This year it's *Pretty In Pink*, another

John Hughes film and another platinum project in the making. The man who has become the force behind A&M's soundtrack success is David Anderle. "He's definitely emerged as one of the premier soundtrack producers in the business," remarked Friesen. The *Pretty In Pink* project features Jesse Johnson, OMD, Suzanne Vega, Psychedelic Furs and others.

Anderle is working on the soundtrack for yet another John Hughes film, *Ferris Bueller's Day Off*. The film stars Matthew Broderick and a June release is expected. No artists have yet been announced for the soundtrack.

So if things keep going as they have been for the past 12 months, A&M is justified in gloating a bit. Black music, CHR penetration and soundtracks make for a sturdy foundation and A&M is currently on about as solid a foundation as there is.

Stephen Bishop

(continued from page 46)

as host of the syndicated show, *FTV*, a rock 'n roll version of *Laugh-In*. My goal, in fact, is to have my own show, something like *Shindig* was in the sixties. But there's a real trick to letting yourself be light and funny and it's particularly tough in my case, since my comedic nature doesn't seem to go with my better-known music."

Regardless of his future in other areas, however, Bishop will definitely remain firmly entrenched in the world of film. Although he's currently working on material for an album with Todd

Rundgren, he's scheduled to appear as both an actor and singer in an upcoming Henry Jaglom feature, and may soon become involved with the music to a new, as yet untitled, Steven Spielberg feature. Furthermore, Bishop is hoping to delve into orchestral scoring in the very near future as well. For now, though, the Academy Award nomination is the most rewarding by-product of his work in film (he's set to perform "Separate Lives" Oscar night). As he put it, "This is almost like winning the lottery. It's a songwriter's dream come true."

Country Music Nominations

(continued from page 28)

Record Label: Columbia
"Why Not Me"
Artists: The Judds
Producer: Brent Maher
Record Label: RCA

COUNTRY VIDEO OF THE YEAR (Awards Presented to Artist, Producer and Director)

"Country Boy"
Artist: Ricky Skaggs
Producer: Bob Jason
Director: Martin Kahan
"Who's Gonna Fill Their Shoes?"
Artist: George Jones
Producer: Kitty Moon
Director: Marc Ball
"Highwayman"
Artists: Willie Nelson, Johnny Cash, Waylon Jennings & Kris Kristofferson
Producer: Jon Small
Director: Peter Israelson
"40 Hour Week"
Artists: Alabama
Producer: Steven Beswick
Director: David Hogan
"Lost In The Fifties" (In The Still Of The Night)
Artist: Ronnie Milsap
Senior Producer: Robert K. Glassenberg
Producer: David Naylor
Director: David Hogan

Final nominations in the nine Instrumentalist/Band categories will be announced later this week. These awards are voted on by the Musician/Bandleader/Instrumentalist and Artist/Entertainer category members of the Academy.

In order to be eligible, all final ballots must be returned to the Van Nuys, Calif., accounting firm of Call and Call by Friday, March 28.

Other awards to be presented this year are to the Radio Stations of the Year, the Disc Jockeys of the Year and the Country Night Club of the Year. These awards are voted on by the Disc Jockey, Radio, Promotion and Publication category members of the Academy. Also presented will be the Tex Ritter Award for Country Motion Picture of the Year.

In addition, a special award voted by the Academy's Board of Directors, the Pioneer Award (recognizing outstanding and unprecedented achievement in the field of Country Music) will be presented on the television broadcast.



EVERYBODY LOVES A LOVERBOY — Columbia Records hosted a party at New York's Hard Rock Cafe recently to honor Loverboy and their platinum album, "Lovin' Every Minute Of It." Pictured at the event are (l-r) Scott Smith of Loverboy; Ray Anderson, senior VP, marketing, Epic/Portrait/CBS Associated Labels; Paul Dean and Doug Johnson of the band; Mickey Eichner, senior VP, A&R, Columbia Records; Mike Reno of the band; Al Teller, president CBS Records Division; Matt Frenette of the band; Arma Andon, product development VP; Bruce Allen, group manager; and Paul Rappaport, VP, album promotion.

Around The Route

By Camille Compasio

John Margold, former Bally Midwest Dist. exec, has joined Cinematronics as vice president of sales. Fortunately enough, since John only recently established residence in suburban Chicago, his new post will not require him to make another move — which is a relief, not only for him but for his family as well. His base of operation will be out of the Chicago area and he'll be covering the eastern market for Cinematronics, while colleague **Ken Anderson**, firm's marketing veepee, will handle the western sector. Right now, of course, both gents are concentrating on the hit selling "World Series" game! Good luck in your new post, John!

Application forms for the first AMOA National Team Dart Tournament have been mailed and, as we learned from tournament director **Kirk McKennon**, a special toll free number has been installed exclusively for use by operators desiring tournament info. The number is 1-800-447-3278 (DART) and Kirk stressed that it be used only for this purpose. The tournament will be held May 2-4 at the Ramada Inn O'Hare in Chicago and the maximum prize purse could go as high as \$25,000,

(continued on page 50)

Guest Editorial

Rowe's Video Jukebox — The Wave Of The Future

By Joel Friedman

Vice President, Rowe International
CHICAGO — Recently at the AMOA EXPO 85, I had the opportunity to be a member of a guest panel that discussed video jukeboxes. It was obvious that the overflowing room indicated that the operators had serious interest and questions concerning the video jukeboxes. Although the panel continued for hours there were still operators who may not have had the opportunity to have their questions answered. I will attempt to answer the major areas of discussion in this editorial.

Going right to the heart of the matter, the financial question seemed to dominate. "How," operators asked, "do we justify the investment and continuing tape expense?" We, at Rowe, feel that our combination audio and video jukebox is a good steady investment for the operator.

It has been the experience of many of the operators we talked to that the Rowe Video Jukebox has been profitable primarily in locations that are not typical, but rather in extremely high volume locations, such as military, arcade/amusement parks, colleges and some lounges. Clearly, the operator has felt a need for a video jukebox that he or she could place in a more traditional jukebox setting.

We, at Rowe International, are prepared to satisfy the industry and I am proud to announce that our distributors will be in a position to take orders for a single player,



Joel Friedman

20 select system, for delivery starting within a few weeks after the ACME show in March. Rowe has spent a considerable amount of time and effort researching the market and feels that the flexibility that we are now offering of being able to deliver a video jukebox to your location, is the answer that operators have been waiting for. You will now be able to plug in or plug out an additional VCR and adjust your tape order to either a double, 40 select, or a single, 20 select, as the location and the economics require. In addition, we are currently working on instituting a system in the near future whereby tapes will be distributed directly to operators.

THE PRICE
SINGLE PLAYER VIDEO JUKEBOX
UNDER \$5000.
SINGLE TAPE (UP TO 20 SELECTIONS)
\$85 PER MONTH.

(continued on page 50)

Industry News 50

COIN MACHINE

AROUND THE ROUTE

(continued from page 49)

based on 250 competing teams. AMOA vice president **Dick Hawkins**, who is chairman of the tournament's special promotion committee, said the initial mailing that was sent out a few weeks ago brought back a good percentage of positive response from ops. If all goes well, this could emerge as an annual event.

Dateline Springfield, NJ, home of Mondial where big doin's are coming up on March 12 when the distrib will host a gala open house featuring an all star lineup of equipment, including some of the pieces introduced at ACME '86. Among the attractions will be the current NSM phonos (which were recently added to the Mondial roster); Premier's "Raven" pin, which is an "out-standing machine . . . that's giving 'High Speed' a run for its money" (to quote general manager **Tony Yula**); the new Vendo/USI products along with some redemption equipment. All in all, they'll be showing a big spread of equipment — and are expecting a heavy attendance. While Springfield, NJ has already received more than its share of snow, Tony put in a special order for moderate to balmy weather on this day!

. . . Welcome aboard to **Dave Yudo-witz**, formerly of Roth Novelty, who recently joined Mondial as marketing and special projects manager.

Settling in. Taito America Corp. has moved from Elk Grove Village to Wheeling, Illinois. New address is 660 S. Wheeling Rd. . . . zip code is 60090 . . . phone number is 312-520-9280. Prexy **Paul Moriarity** advised that the new facilities will accomodate sales and marketing offices, as well as some warehousing and kit assembly.

The Rowe Video Operations office has been relocated. The new address is listed as follows: Rowe International, Inc., c/o Triangle Industries, 900 Third Ave., New York, NY 10022. After April 1, the new phone number will be 212-230-3195. Until that time, however, a temporary number (212-752-5480) will be in use. Incidentally, the start of 1986 brought some new locations for the Rowe Video Jukebox, including the Holiday Inn Exposition Mart, which just opened in Memphis. The model is also being installed in Aladdin's Castle arcades throughout the country and the Pizza Hut chain of stores in Texas is planning a franchise-wide installation of Rowe Video Jukeboxes this year.

Balley Sente Games Are Now In Production In Europe

CHICAGO — Early last fall, Bally Sente licensed Playtronics of Padova, Italy to manufacture SACI video games for European distribution. According to this agreement and to Bob Lundquist, Sente's president, "We provide the sehematics, original art and circuit chips, and Playtronics manufactures and installs the power supply and all the other components in cabinets they manufacture." Before Sente selected Playtronics as its original equipment manufacturer, the firm considered several other overseas manufacturers. However, their decision was prompted by the continually satisfactory experiences other Bally companies have had with Playtronics.

"Right now, 'Trivial Pursuit' production is underway," advised Lundquist. "We've translated the game's questions and added regional challenges in the German, Italian and Spanish languages." He clarified that these versions of the popular board game are fully authorized by its Canadian merchandisers. "Also on the line at Playtronics is the unique 'Stompin' game — where feet, not hands, manipulate game play."

Lundquist reports that very few, if any, snags have resulted from his long-distance relationship. "We are in continual contact and Mike DeSantis, our contact at Playtronics, adheres cautiously to our specs." DeSantis comes by this precision through managing a company which fabrieates products of varying size and complexity. As he commented, "We've nailed, wired, extruded, welded, molded and shipped just about everything!" Bally Sente's intent in signing with the Italian manufacturer is to improve distribution efficiency and reduce shipping costs.

U.K. distribution

At the AMOA convention last October, Bally Midway Mfg. and Bally Sente, Inc. named Electrocoin Automatics of London as distributor for their lines of amusement machines. The agreement for both Bally Manufacturing subsidiaries was negotiated by Einar Askvig, Bally's European representative. According to Askvig, "Bally routinely completes a careful investigation and assessment procedure prior to granting such an appointment.

Joel Friedman

(continued from page 49)

The above prices are f.o.b. factory, plus applicable taxes. We will continue to have available for those high volume locations our present format of video jukebox, which includes a double player and the double 40 select tape system. It continues to be our recommendation that the operator request an up-front arrangement with the location which allows the operator to self-liquidate the tapes before any split.

It has been our experience, and test results have shown, that this single player system will increase the revenue in a traditional jukebox between 50% and 100%. The record portion still has maintained itself in most cases at a minimum of 50% of the total revenue.

We feel that a jukebox location that is presently grossing \$85 weekly will increase to \$140. After the operator receives \$20 a week up front and splits 50/50, the Rowe Video Jukebox should be paid off in approximately 1½ years. Going forward, the operator will have increased his revenue by approximately \$750 per year per video jukebox, which is an important factor to the future of the operator's business. Discussions and research indicate that the Rowe Video Jukebox helps the bar and restaurant's business. This may be just the approach to convince the location on changing the split. The operator can get the kind of increased income that he or she justly deserves, while the innkeeper also increases his volume.

The Rowe Video Jukebox has demonstrated that it is not a fad. However, all concerned have recognized that the economics needed an adjustment. There is a great demand for the Rowe Video Jukebox. Video entertainment in general has become an increasingly popular form of entertainment not only among the younger groups, but also among the middle-aged members of our society. The key to the video jukebox is that the person who is putting money in the cashbox has the opportunity to attend an event and see their favorite stars. They enjoy "seeing" their music. The Rowe concept of a combination audio and video jukebox makes good business sense.

Rowe feels that the Rowe Video Jukebox can revitalize and rejuvenate the jukebox industry. With this new pricing structure the video jukebox can not only be used in traditional jukebox locations, but also open up a whole new market place, including the revitalization of previously overlooked locations.

The hotel/motel industry may view the Rowe Video Jukebox as a replacement for DJ's or live entertainment. We have recently had interest expressed in having operators

place Rowe Video Jukeboxes in hotels on free play for a weekly fee. The weekly cost to the hotel/motel is well worth the expense, when they consider the goodwill and entertainment factor it generates for their guests. Indeed, placing it on free play may keep a guest in the lounge longer and help increase the lounge business.

Another interesting area has been the college market, which traditionally has not been a profitable jukebox market. Colleges have expressed a willingness not only to consider the up-front monies, but also changing the split. Their student body obviously is most interested in the Rowe Video Jukebox. We have also seen an interest in the fast food industry, pizza parlor industry, bus and train stations, specialty restaurants and lounges, as well as arcades and amusement parks.

As I am sure some of you may be aware, Rowe is presently conducting a test program with a major advertiser on our video jukebox. We feel that this concept is most exciting. In the future we hope to be able to offer you substantially reduced monthly tape rental fees because of the advertising.

We at Rowe have always tried to be responsive to the marketplace. We feel the Rowe Video Jukebox is an opportunity for the operator to do many things — help their present business, strengthen their future business, expand into new type of locations, change the split, offer the location a product which will also help the location — **MOST IMPORTANTLY STRENGTHEN THE FUTURE OUTLOOK OF THE OPERATOR'S BUSINESS.**

During the last two years we have accelerated our market research and thank the many operators who have shared with us in developing such innovative ideas as — three types of tapes availability (rock/pop, urban/contemporary, and country,) as well as the featured monthly artist and some of the unique programming that you have been seeing recently.

We feel now that we have offered the flexibility of a single player and a single tape at a price of under \$5000 and \$85 per month, we have answered the economic question that has been asked so often. We feel that the Rowe Video Jukebox is a solid investment in the future of your business. The profits will be consistent month in and month out, year in and year out. We believe the Rowe Video Jukebox is the Wave of the Future and we are confident that we have answered your major question, "Is the Rowe Video Jukebox a good investment?" **YES!**

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100% of entry fees will be awarded as prize money to the top 50% of teams entered

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ALPHABETIZED TOP COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

- Ain't Misbehavin' (Intersong/Mills—ASCAP)34
- Ain't No Tellin' (Love 7/Campesino—ASCAP)59
- All We Had (King's X Music/Multimuse/Loose Ends Music—ASCAP)82
- America Is (Casa David/Jonico Music Inc.—ASCAP)70
- An American (Buzz Cason Pub. ASCAP/Lawyer's Daughter Music—BMI)100
- Arlene (Fruit Music—BMI)48
- Baby Wants (Somebody's Music c/o The Welk Music Group—SESAC)72
- Back Home (Desert Sands Publishing—BMI/Desert Breeze Publishing—ASCAP)76
- Bigger Than Fire (Combine/Music City—BMI/ASCAP)88
- Birds Of A Feather (Uncle Artie Music—ASCAP)64
- Bop (MHG/Sweet Angel/Web IV—ASCAP/BMI)41
- Born Yesterday (Tropicbird Music Inc.—BMI)63
- Cajun Moon (Hall-Clement Pub./Ricky Skaggs Music/c/o The Welk Music Group—BMI)13
- Carmen (Hall-Clement Pub. c/o The Welk Music Group/Booth & Watson Music—BMI)56
- Come On (DeJamus/Riva—ASCAP)29
- Does The Ring (Coconut Harley Pub.—ASCAP)97
- Don't Fall (Algee Music Corp.—BMI)52
- Don't Underestimate (MCA/Diamond/Dorff/Leed/Patchwork—ASCAP/BMI)4
- Down In Tennessee (April/Ideas of March—ASCAP)57
- Dreamland Express (Cherry Mountain—ASCAP)23
- Early Morning (Service Winner Music—ASCAP)94
- Easy To Please (Irving Music Inc./Englewood Music Inc./BMI)30
- Every Night (Ray Stevens Music/BMI)35
- Fast Lanes and Country Roads (Tom Collins—BMI)8
- Feelin' The (Bellamy Brothers Music—ASCAP)22
- Foreign Affairs (Baray Music—BMI/Bobby Fischer Music—ASCAP)75
- Grandpa (Cross Keys—ASCAP/Tree Group)41
- Got To Meet (Hapco—ASCAP)98
- Happy, Happy Birthday Baby (Arc Music Corp.—BMI)61

- Harmony (Silverline/Goldline—BMI/ASCAP)50
- Heart Don't (Screen Gems EMI Music Inc./Ben Hall Music—BMI/ASCAP)24
- Hold On (Chelcalt, Adm. by Atlanta Music—BMI)67
- Honky Tonk Man (Cedarwood Pub. Co.—BMI)42
- How Sweet (To Be Loved) (Stone Agate Music—BMI)92
- Hurt (CBS Miller—ASCAP)38
- I Could Get (Tree/Pacific Island c/o Careers—BMI)7
- I Finally Made (Jop Music—ASCAP)83
- I Had A (Inorbit Music, Inc./BMI adm. by Careers Music, Inc.)28
- I Had My (Coolwell Music/Granite Music Corp.—ASCAP/Irving Music, Inc.—BMI)67
- I Just Can't Take (Rick Hall—ASCAP)78
- I Love You (Somebody's Music/SESAC/Welk)21
- I Think I'm (Blackwood Music Inc./Screen Gems—EMI Music Inc.—BMI)68
- In Love (Adam Baker Music—BMI)54
- In Over My Heart (Rick Hall Music, Inc.—ASCAP)14
- It's Just (Eden Music/Times Square—BMI)31
- Just In Case (Pacific Island/Tree—BMI)44
- Life's Highway (April Music Inc./Lion-Hearted Music/Blackwood Music Inc.—ASCAP—BMI—BMI)69
- Love Him Back (Tree Publishing Co. Inc.—BMI)79
- Love Me All Over (Chappell/Intersong—ASCAP)81
- Love Will (WB Music Corp./Bob Montgomery Music, Inc.—ASCAP)37
- Lovin' On Back Streets (Contention Music—SESAC)85
- Makin' Love (La Guardia Music—ASCAP)87
- Makin' Up (Warner Bros./Gary Morris/Leeds/MCA/Patchwork—ASCAP)36
- Mama's Never Seen (Hall-Clement Pub. c/o The Welk Music Group—BMI)71
- Miami (Tree/Larry Butler—BMI/South Wing—ASCAP)46
- Mississippi Break Down (Pub. Little Amber Music—BMI)93

- 1982 (Grand Alliance Publ. ASCAP/Grand Coalition Music—BMI)10
- North To Alaska (Robbins—ASCAP)60
- Nothing But (Larry Gatlin Music/BMI)26
- Now And Forever (Air Bear Music adm. by Warner-Tamerlane Pub. Corp./Irving Music, Inc., Calypso Toonz/California Phase Music—BMI/ASCAP/PROCAN)17
- Oklahoma (Benefit Music—BMI/Atlantic Music Corp. Coolwell/Granite—ASCAP GSC Music—ASCAP)18
- Old School (MCA/Don Schlitz—ASCAP)55
- 100% Charce (Chappell—ASCAP)1
- One Small Mistake (Wyatt Music Enterprises—BMI)96
- Once In A Blue (Rick Hall Music, Inc.—ASCAP)20
- One Love (Web IV/Writers Group/Scarlet Moon—BMI)40
- Partners, Brothers (Unami Music, Inc./Le Boncaire Music—ASCAP)53
- Please Be Love (MCA, Div of MCA Inc./Berger Bits—ASCAP)25
- Please Bypass (Coral Reefer/Wilkin' David/Blue Sky Rider—BMI/Cuonutney—ASCAP)66
- Radio Romance (Hall-Clement Publications, Welk Music Group—BMI)65
- Red Neck (Door Knob Music Pub. Inc.—BMI)73
- Sexy Young (Songpainter Music [Tree Group]/BMI Cross Keys Pub. Co., Inc. [Tree Group]/ASCAP)80
- She And I (MCA Music, div. of MCA Inc./Patchwork Music/ASCAP)6
- Shoe String (Old Friends Music/Mother Tongue Music/BMI/ASCAP)32
- Some Girls Have (Kirshner Songs/April Music Pub.—ASCAP)45
- Stick To Your Guns (TIP Music—BMI)86
- Sukiyaiki "My First Lonely Night" (Beachwood Music Corp.—BMI)39

- Sweet Caroline (Stonebridge Music—ASCAP)91
- Sweeter And Sweeter (Statler Bros. Music, Inc./BMI)27
- Tell Me Dear (Jack Fox—BMI)90
- The Ballad (Flagship Music/BMI)84
- The Lady (Easychair Music—BMI)95
- The One I (Algee Music Corp.—BMI)19
- There's No (Mother Tongue/Flying Cloud—ASCAP/BMI)9
- Think About (Malven/Cottonpatch/Bibo c/o Welk—ASCAP)3
- Those Memories (Bill Monroe Music/BMI)99
- Tomb Of The (Seventh Son Music/If Eyes, Inc./Garbo Music/Koppelman Family/Band'er Family/R. L. August Music—ASCAP)42
- Tonight We Ride (Timberwolf Music, Inc.—BMI/Kahala Songs—ASCAP—Tree Group)39
- We've Got (MCA Music/Patchwork Music Corp./ASCAP)16
- What's A Memory (Deja/Quillsong/Alabama Band—ASCAP)2
- Whoever's In New England (Silverline/W.B.M.—BMI/ASCAP)51
- Working Without (Tree—BMI/Cross Keys/Tree Group—ASCAP)43
- You Are My (Grey Hawk Music/Sand/Upper Music/Jim Carter Pub.—ASCAP)49
- You Can Dream (Steve Wariner/Siren Songs—BMI)11
- You Should Have (Raven Song Music, Inc./Michael H. Goldser, Inc./Collins Court Music, Inc./ASCAP)5
- You'll Never (Brother Bill's Music/Music Grinder Pub.—ASCAP)58
- Your Memory Ain't (Tapadero Music (merit)/Chriswood Music/Pangola—BMI)15
- You're Nobody Till (Shapiro-Bornstein & Co. & Southern Music Pub. Co., Inc.—ASCAP)74
- You're Something (Jack & Bill Music/Cowdaddies Music/Reba McEntire Music/c/o The Welk Music Group/ASCAP)12
- You've Been My Rock (G.I.D. Music, Inc.—ASCAP)77

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

- A Little Bit (House of Champions—ASCAP)9
- Alice, I Want (Forceful—BMI)99
- Affection (Crazy People/Almo Music—ASCAP)27
- After The Love Is (Terrace—ASCAP)37
- After You (Bernard Wright Music—BMI)28
- Another Night (Colgems/EMI—ASCAP/Screen Gems/EMI Music—BMI)18
- Best Friends (Temp Comp.—BMI)48
- Break My Heart (Rouki/Our Parents—BMI)51
- Bust This Rhyme (M.C. Chill—ASCAP)65
- Can You Rock (Protons/Rush Groove—ASCAP)77
- Chief Inspector (Island—BMI)75
- Colder Are (Kichelle—ASCAP/Johnny Yuma—BMI)92
- Color Of Success (Ya D Sir—ASCAP)14
- Computer Love (Troutman's/Saja—BMI)6
- Could It Be (Assorted/Bellboy—BMI)69
- Count Me Out (New Generation—ASCAP)78
- Crush On You (Almo Corp./Crimsco/Irving Inc.—BMI/ASCAP)42
- Dancing In The Dark (New Music Group/Kashif—BMI)39
- Diana (Philly World Music—BMI)19
- Digital Display (Ready For The World/Excalibur Lane/Trixie Lou—BMI)52
- Do Me Baby (Controversy—ASCAP)3
- Do You Really Love Your Baby (Uncle Ronnie's Co./April Inc./Thriller Miller/MCA Music A Division of MCA—ASCAP)83
- Do You Love Me (Sinoda/Rustomatic/Steel Chest—ASCAP)97
- Don't Say No (Philly World Music—BMI)64
- Don't You Want My (ATV—BMI/Les Editions Musicale PRO)78
- Fairy Tale (ADRA/K.E.D./Mokojumbi—BMI)88
- Fredon' (Golden Torch Corp.—ASCAP)90
- Funky Little (Happy Stepchild—BMI)94

- Go Home (Jobeto Co./Black Bull—ASCAP)30
- Going In Circles (Temp Co.—BMI)17
- Guilty (Temp Co.—BMI)13
- He'll Never Love You (Stone Jam/Burnin' Bush—ASCAP)33
- High Fashion (Parisongs—ASCAP)53
- High Horse (Warner-Tamerlane Pub. Corp.)72
- Hold On (Zumbaidah/WB Music Corp.—ASCAP-Fred-die Dee—BMI)20
- Hot (Mtume—ASCAP)21
- How Could It Be (Rustomatic/Eddie Murphy/Sun Bliss—ASCAP)71
- How Will I Know (Irving/BMI)1
- I'd Rather (Timberlake/Top-Round/Double Sting/Schu-Baby—BMI)45
- I'll Be All (Music Specialist—BMI)54
- I Can't Live (Def Jam—ASCAP)76
- I Can't Wait (Poolside—BMI)25
- I've Learned To Respect (Careers/Moore & Moore—BMI)58
- I Need Love (Eat Your Heart Out—BMI/Hot Boy—ASCAP)95
- I Think It's Love (Black Stallion—BMI/See This House/Black Bull/Jobete—ASCAP)26
- If Only (Almo Corp./Rutland Road—ASCAP)91
- If You Should (Stone City/National League—ASCAP)47
- If Your Heart I (Judeaway/Almo Irving—ASCAP)86
- I Like You (American Summer/Phyllis Nelson—ASCAP)49
- Insatiable Woman (April/IJI—ASCAP)10
- I Need (Lynn-Ho/Delfon, Co.—BMI-Century City—ASCAP)95

- In The Morning (Almo Corp./IPM—ASCAP)44
- I'm Not Gonna Let (MCA/Unicity/Moonwalk—ASCAP)60
- I'm Your Man (Chappell/Morrison-Leahy—ASCAP)98
- Just Buggin' (Seiect—BMI)50
- King Holiday (King Dream Music—ASCAP)43
- Kiss (Controversy—ASCAP)12
- Legs (Buffalo/Perfect—BMI)74
- Let Me Be (Brampton Ltd.)15
- Love 4/2 (Teddy Baer—BMI)22
- Love's Gonna (House Of Fun—BMI)46
- Love Is Just A Touch (Zomba House—BMI)81
- Love's On Fire (West Kenya—ASCAP)67
- Living In America (April/Second Nature—ASCAP/Blackwood/Janiceps—BMI)8
- Lucy (Jobete—ASCAP)70
- May I (USA Exotic—ASCAP)64
- Nightmares (Protons/Sam Jacobs—ASCAP)32
- No Frills Love (Unique/Shakin' Baker/Tina B. Writin—BMI)63
- No More (Troutman/Saja—BMI)40
- Overjoyed (Jobete/Black Bull—ASCAP)41
- Pain (Miami Spice—ASCAP)85
- Party Freak (Ali-Seeying Eye Music—ASCAP)35
- Restless (Willesden/Jo Skin—BMI)68
- Rock Me Amadeus (Nada/Almo—ASCAP Manuscript)93
- Rock The Bells (Def Jam—ASCAP)89
- Saturday Love (Flyte Tyme Tunes—ASCAP)5
- Say You, Say Me (Ola Brampton/Jobete—ASCAP)36
- Secret Lovers (Almo Corp./Jodaway—ASCAP)23
- Sidewalk Talk (House Of Fun—BMI/Webo Girl—ASCAP)56

- Slave To The Rhythm (April—ASCAP/Perfect Songs/Unforgettable Songs/Island—BMI)34
- Slide Over (Ready For The World/Excalibur Lane/Trixie Lou—BMI)80
- Stand Back (Music Corp. of America/Bayjun Beat adm. by MCA Music—BMI)31
- Sugar Free (Tricky Track—BMI)29
- Tender Love (Flyte Tyme Tunes—ASCAP)7
- That's What (Carole Bayer Sayer/BMI-New Hidden Valley/WB Music Corp.—ASCAP/Warner Tamerlane Pub. Corp.)24
- The Heat Of Heat (Flyte Tyme Tunes Adm. by Avante Garde Music—ASCAP)55
- The Heart (Editions Sunset—ASCAP/Adm. by Arista Music Inc.—ASCAP)95
- The One You (Chappel/Richer/Jobete/R.K.S./Consented—ASCAP)36
- The Sweetest Taboo (Silver Angel adm. by Famous—ASCAP)11
- Twist My Arm (Nonpareil—ASCAP/Broozet Toones—BMI)82
- Unselfish Lover (Forceful—BMI)54
- Under The Influence (MCA a division of MCA/Music Corp. of America/It's Gonna Rain/WB Music/Er-tlejay Musicque LTD.—ASCAP—BMI)87
- We Don't Have To Take (Bellboy—BMI/Chappell—ASCAP)62
- What Have You (Flyte Tyme Tunes—ASCAP)4
- What You Been Missin' (Willesden/Keith Diamond/Jo Skin—BMI)61
- When The Going Gets Tough (Zomba Enterprise)16
- Who Do You Love (Bernard Wright/Mchoma—BMI)100
- You Hooked Me (Stone Jones Music—ASCAP)57
- Your Personal Touch (Warner-Tamerlane Pub. Corp.—Song-A-Tron—BMI)66
- Your Smile (A La Mode—ASCAP)2

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

- A Little (House of Champions—ASCAP)65
- A Love (Sister Fate—ASCAP)21
- Addicted To (Bungaiow adm. by Ackee—ASCAP)31
- Alive & Kicking (Colgems-EMI—ASCAP)95
- All The (Not Listed)68
- American Storm (Gear—ASCAP)51
- Another Night (Colgems-EMI—ASCAP/Screen Gems-EMI—BMI)25
- Bad Boy (Foreign Imported—BMI)50
- Beat's So (Pending/Swindle—ASCAP)32
- Bop (MHG/Sweet Angel/Web IV—ASCAP/BMI)48
- Broken Wings (Warner-Tamerlane/Entente—BMI)94
- Burning Heart (Holy Moley/Rude—BMI/WB/Easy Action—ASCAP)49
- Calling America (April—ASCAP)30
- Conga (Foreign Imported—BMI)58
- Day By (Dub Notes/Human Boy/Hobbler—ASCAP)44
- Digital (Ready For The World/Excalibur Lane/Trixie Lou—BMI)59
- Do Me (Controversy—ASCAP)53
- Everything In (Liese—ASCAP)100
- Feel It (Screen Gems—EMI/Auto Tunes—BMI)78
- For America (Swallow Turn—ASCAP)43
- Go Home (Jobete/Black Bull—ASCAP)85
- Goodbye Is (Tritec Ltd.)29
- Great Gosh (Paytons/WEP—BMI)77
- Harlem Shuffle (Marc-Jean adm. by Bug/Keymen—BMI)39
- Heart's On (April—ASCAP)69
- He'll Never (Willesden/Zomba—BMI/ASCAP)75

- Home Sweet (Warner-Tamerlane—BMI)81
- How To (Neutron/10 adm. by Nymph—BMI)23
- How Will (Irving—BMI)6
- I Can't (Welsh Witch/Future Furniture—ASCAP)26
- I Can't (Poolside—BMI)76
- I Do (Music Design/Tritec/Famous—ASCAP)55
- I Found (April/Is Hot/But For—BMI)93
- I Like (American Summer/Phyllis Nelson—ASCAP)63
- I Miss (Spectrum VII—ASCAP)74
- I Think (Black Stallion adm. by Jobete/See This House/Black Bull/Jobete—ASCAP)33
- I'd Do (Deffern—BMI)99
- If You (Virgin/Famous—ASCAP)67
- I'm Not (Lido—ASCAP)34
- I'm Your (Chappell/Morrison-Leahy—ASCAP)56
- In My (WB/Megadude/E-A—ASCAP)82
- It's All (RCA/Blue Network—ASCAP)91
- It's Only (Adams Communications/Calyppo Toonz—PROC/Irving—BMI)97
- Jimmy Mack (Jobete—ASCAP)84
- King For A Day (Zomba—ASCAP)9
- Kiss (Controversy—ASCAP)15
- Kyrie (Warner-Tamerlane/Entente—BMI)3
- Le Bel (Tutt & Babe/Flowering Stone/Heavy Breather—ASCAP)54
- Let Me (Brampton Ltd.)73
- Let's Go (Lido—BMI)22
- Life In (Cleverite Ltd./Farowise Ltd. adm. by Warner Bros.—BMI)10
- Live Is (Mainhatten/April—ASCAP)42

- Living In (April/Second Nature—ASCAP/Blackwood/Janiceps—BMI)19
- Lying (Nuages—ASCAP)92
- Manic Monday (Controversy—ASCAP)20
- My Hometown (Bruce Springsteen—ASCAP)71
- Needles And (CBS Unart Catalog—BMI)57
- Night Moves (Pun/Bogus Global—ASCAP)28
- Nikita (Intersong—ASCAP)13
- No Easy (Flowering Stone/Heavy Breather—ASCAP)27
- Overjoyed (Jobete/Black Bull—ASCAP)41
- Party All (Stone City adm. by National League—ASCAP)87
- R.O.C.K. In (Riva—ASCAP)7
- Rock Me (Colgems-EMI—ASCAP)8
- Russians (Magnetic rep. by Reggatta/Illegal adm. by Atlantic—BMI)16
- Sanctify Yourself (Colgems-EMI—ASCAP)12
- Sara (Kikiko—BMI/Petwolf—ASCAP)1
- Saturday Love (Flyte Tyme/Avant Garde—ASCAP)62
- Say You (Brockman—ASCAP)60
- Secret Lovers (Almo/Jodaway—ASCAP)4
- Separate Lives (Stephen Bishop/Gold Horizon—BMI/Pun Music—ASCAP)96
- Sheiter Me (Lawyer's Daughter/MTM—BMI)80
- Sidewalk Talk (House Of Fun—BMI/Webo Girl—ASCAP)89
- Silent Running (Michael Rutherford/Pun—ASCAP/B.A.R. adm. by Warner-Tamerlane—BMI)5
- So Far (Chariscourt adm. by Almo—ASCAP)35

- Something About (Chappell—ASCAP/Island—BMI)46
- Spies Like (MPL Communications—ASCAP)61
- Stages (Hamstein—BMI)40
- Stereotomy (Woolfson/Careers adm. by Careers)88
- Take Me (Phil Collins/Pun/Warner Bros.—ASCAP)79
- Talk To (Fallwater—ASCAP)64
- Tarzan Boy (Screen Gems-EMI—BMI)38
- Tender Love (Flyte Tyme—ASCAP)24
- That's What (Carole Bayer Sayer/Warner-Tamerlane—BMI/New Hidden Valley/WB—ASCAP)45
- The Men (Spectrum VII—ASCAP)70
- The Power (April—ASCAP)72
- The Sun (ATV—BMI)66
- The Sweetest (Silver Angel adm. by Famous—ASCAP)11
- These Dreams (Little Mole adm. by Intersong U.S.A./Zomba—ASCAP)2
- This Could (Frisco Kid/April/Duke Reno/Mel-Sav—ASCAP/Blackwood/Dean—BMI)17
- Tonight She (Lido—ASCAP)98
- Twist My (Nonpareil—ASCAP/Broozetones—BMI)10
- Walk Of (Chariscourt adm. by Almo—ASCAP)9
- West End (Cage/Virgin—ASCAP)88
- What Have (Flyte Tyme—ASCAP)8
- What You Need (MCA—ASCAP)9
- When The Going (Zomba Enterprises)16
- Whisper In (Maplewood/Broozet Broozertunes—BMI)8
- Why Can't (Yessup—ASCAP)9
- Your Love (Warning Tracks—ASCAP)2

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A&M CS 5096
CHROME AM RECORDS

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A&M CS 5102 120µs EQ CHROME AM RECORDS

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CS 5076

UB40 LITTLE BAGGARDON AM
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