

# CASHBOX

April 5, 1986

® T.M.

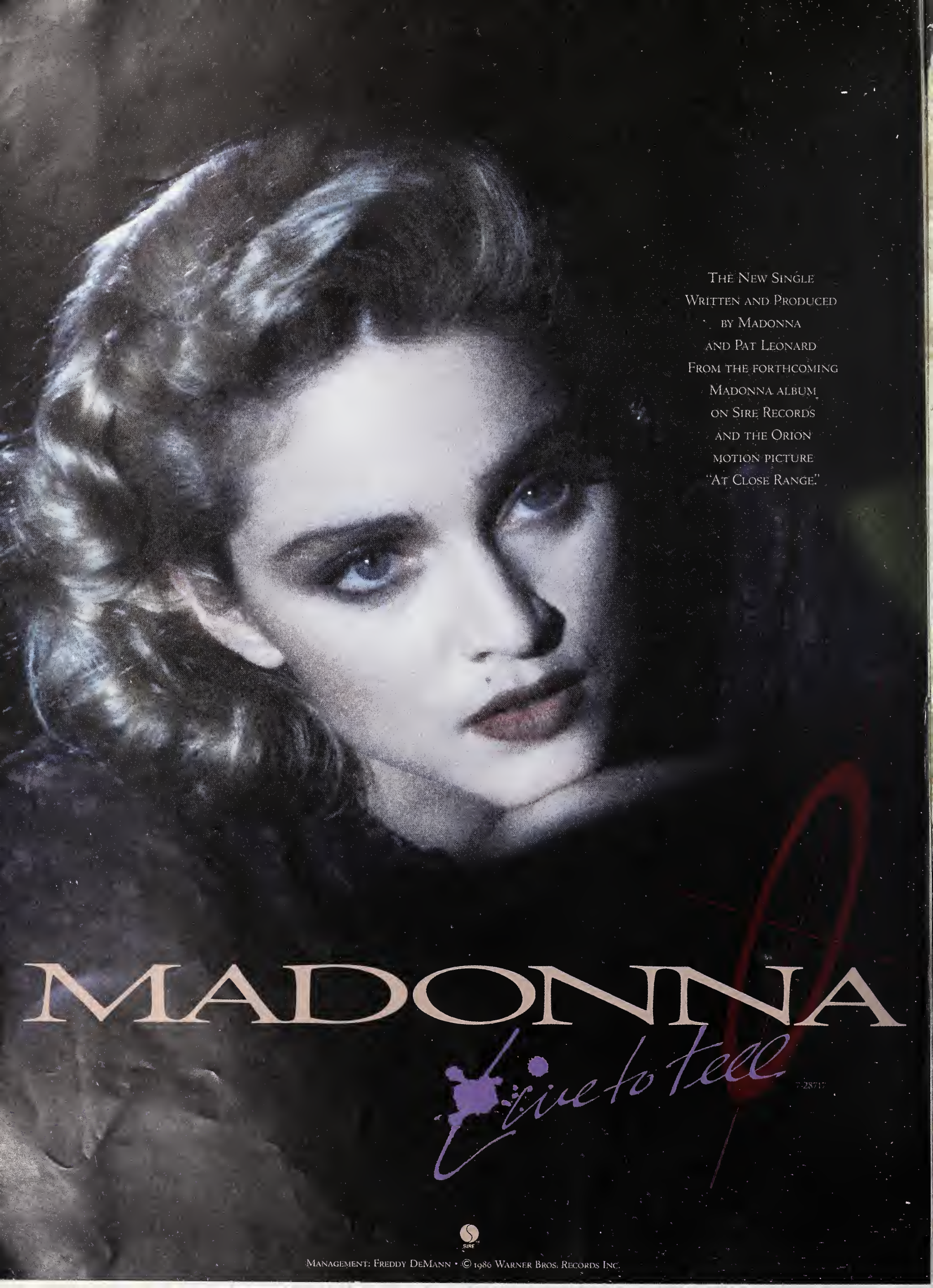
NEWSPAPER \$3.50



FILE



**PRINCE AND THE REVOLUTION/PARADE**  
MUSIC FROM THE WARNER BROS. MOTION PICTURE UNDER THE CHERRY MOON  
**FEATURING THE HIT SINGLE "KISS"**



THE NEW SINGLE  
WRITTEN AND PRODUCED  
BY MADONNA  
AND PAT LEONARD  
FROM THE FORTHCOMING  
MADONNA ALBUM  
ON SIRE RECORDS  
AND THE ORION  
MOTION PICTURE  
"AT CLOSE RANGE"

# MADONNA

*Live to Tell*

7-28717



# CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLIX — NUMBER 42 — April 5, 1986

## CASH BOX

**GEORGE ALBERT**  
President and Publisher

**MARK ALBERT**  
Vice President and General Manager

**SPENCE BERLAND**  
Vice President

**J.B. CARMICHAEL**  
Vice President

**DAVID ADELSON**  
Managing Editor

**ROBERT LONG**  
Director Black/Urban Marketing

**JIMI FOX**  
Director Media Communications

**KEITH ALBERT**  
Manager, Charts and Research

**Research**  
DARRYL LINDSEY  
RON ROSENTHAL  
STEVEN ZAP  
JONATHAN STROUM

**Los Angeles Editorial**  
GREGORY DOBRIN  
PETER BERK  
STEPHEN PADGETT  
NADEEN TOOMEY

**New York Editorial**  
LEE JESKE, Bureau Chief  
PAUL IORIO

**TOM McENTEE**  
Director Nashville Operations

**Nashville Editorial/Research**  
RICHARD F. D'ANTONIO  
MARY KUJAWA  
AMY LAVELLE

**PUBLICATION OFFICES**  
**NEW YORK**  
330 W. 58th Street, (Suite 5D)  
New York NY 10019  
Phone: (212) 586-2640  
Cable Address: Cash Box NY  
Circulation  
NINA TREGUB, Manager

**HOLLYWOOD**  
6363 Sunset Blvd. (Suite 930)  
Hollywood CA 90028  
Phone: (213) 464-8241  
TELEX: 6711051 CASBX UW

**NASHVILLE**  
21 Music Circle East, Nashville TN 37203  
Phone: (615) 244-2898

**CHICAGO**  
CAMILLE COMPASIO, Coin Machine, Mgr.  
1442 S. 61st Ave. Cicero IL 60650  
Phone: (312) 863-7440

**WASHINGTON, D.C.**  
EARL B. ABRAMS  
3518 N. Utah St.,  
Arlington VA 22207  
Phone: (703) 243-5664

**GENERAL COUNSEL**  
GITTNER & WEXLER  
GREGG J. GITTNER  
GARY A. WEXLER

**ARGENTINA** — MIGUEL SMIRNOFF  
Lavalle 1569, Pico 4, 01, 405  
1048 Buenos Aires, Argentina  
Phone: 45-6948

**AUSTRALIA** — ALLAN WEBSTER  
37 Shelley Street  
Elwood, Australia  
Phone: 0305315026

**BRAZIL** — CHRISTOPHER PICKARD  
Av. Borges de Medeiros, 2475  
Apt. 503, Lagoa  
Rio de Janeiro, Brazil  
Phone: 294-8197

**CANADA** — GRANT LAWRENCE  
173 Alfred St.  
Kingston, Ontario  
Canada K7L 3R8  
(613) 549-2119

**ITALY** — MARIO DE LUIGI  
"Musica e Dischi" Via De Amicis 47  
201233 Milan, Italy  
Phone: (902) 839-18-37/832-79-37

**JAPAN** — Adv. Mgr., SACHIO SAITO  
Editorial Mgr., KOZO OTSUKA  
3rd Floor of Chuo-Tatemono bldg.  
2-chome, 11-1, Shinbashi, Minato-ku,  
Tokyo Japan, 105  
Phone: 504-1651

**UNITED KINGDOM** — CHRISSEY ILEY  
54A Cambridge Gardens  
London W10 England  
Phone: 01-960-2736  
HILARY BRIGHT  
Flat 3, 162 Bethune Road  
London N16 5DS England  
Phone: 01-809-1067

## GUEST EDITORIAL

### Selective Service: A New Approach To A&R

By Laurence E. Pinckney

Now more than ever, a substantial amount of money is being spent by managers, producers, and artists in an effort to get a recording contract. Many hire expensive producers, studios, and musicians to show their talents in the best light possible. Unfortunately, a great tape and a good presentation is only half of the battle. Even with qualified representation, one often finds himself in an elite club where only those with preassigned seats are welcome. The term "unsolicited material" has become a major roadblock which has deprived both the record companies and the public of both great music and artists. In this age of new music, I suggest a new system to match the current trends which are changing so fast that the old system is far behind.

There once was a time when the A&R person made a conscious effort to find and develop new talent. In some cases talent scouts combed the country for future superstars. This process no longer seems to exist. Now the A&R position has become more administrative in nature. Overseeing the daily projects already signed is responsibility enough, therefore, very little time is left to appreciate the efforts of those seeking a recording contract, and the end result is questionable. As a result, the music offered to radio has developed a similarity that reflects what has worked in the past rather than what may work now.

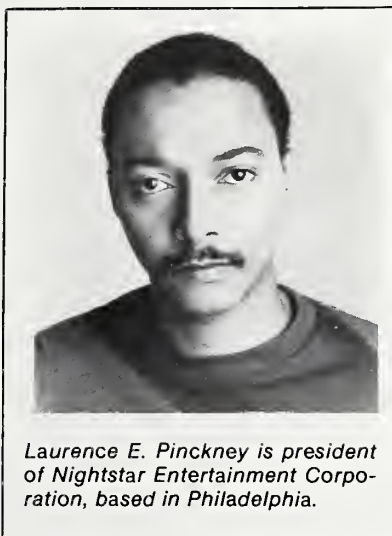
The recording industry has prided itself on being innovators not only in entertainment, but also in cultural development. Where has this perspective gone? It may lie deep down in one of the many boxes of unsolicited material on the A&R's floor. I often wonder if Janis Joplin, Jimi Hendrix, Chicago and Mandrill were heard and signed because they were solicited by a powerbroker attorney. My intent is not to attack the legal system but rather to point out an alternative method

for the selective process of screening tapes for potential contracts.

I would like to suggest a system where record companies would have a pool of people that they use to pre-screen unsolicited tapes in a systematic and timely manner. The participants would be from many different areas of the music business such as pool directors, radio and retail personnel, trade paper editors, as well as some consumers. Each week a different panel will meet to screen and recommend those tapes that the company should consider further. They can make recommendations without fear of retributions because of their suggestions. Those that are not selected by the committee will be sent back to the owner. Resubmitting material would be acceptable since each panel would be different. Because of the diversity in music it would be necessary to have participants who are familiar with many types of music.

The system that I have suggested is an attempt to assist the A&R executive and the record company in keeping up to date with the music of the future. It offers to the producers and managers expedient feedback of the product that they have invested time and money into. The results I'm sure will surprise you. The independent panel will suggest only the best product and artists to the A&R executives and each panel will have a different view on what "the best" is. It will then be up to the company to decide if the panel's recommendations fit into its objectives at that time.

It may appear that a system such as this would be too time consuming to execute. However, a careful analysis will show that there are more than enough concerned industry participants who would be willing to give up some time to put us back on top as the innovators.



Laurence E. Pinckney is president of Nightstar Entertainment Corporation, based in Philadelphia.

## TOP POP DEBUTS

**SINGLES**

71 **MOVE AWAY** — Culture Club — Arista

**ALBUMS**

154 **RAPTURE** — Anita Baker — Elektra

**POP SINGLE**

#1 **ROCK ME AMADEUS**  
Falco  
A & M

**B/C SINGLE**

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

**COUNTRY SINGLE**

#1 **1982**  
Randy Travis  
Warner Bros.

**JAZZ**

#1 **MAGIC TOUCH**  
Stanley Jordan  
Blue Note

**COMPACT DISC**

#1 **BROTHERS IN ARMS**  
Dire Straits  
Warner Bros.

**WINNER'S CIRCLE**

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



**POP ALBUM**

#1 **WHITNEY HOUSTON**  
Whitney Houston  
Arista

**B/C ALBUM**

#1 **PROMISE**  
Sade  
Portrait

**COUNTRY ALBUM**

#1 **ROCKIN' WITH THE RHYTHM**  
The Judds  
RCA/Curb

**MUSIC VIDEO**

#1 **WHAT YOU NEED**  
INXS  
Atlantic

**12" SINGLE**

#1

CASH BOX (ISSN 0008-7289) is published weekly by Cash Box, 330 W. 58th Street, New York, N.Y. 10019 for \$125.00 per year. Second class postage paid at New York, N.Y. and additional mailing offices. ©Copyright 1986 by the Cash Box Publishing Co., Inc. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send address changes to Cash Box, 330 W. 58th Street, New York, N.Y. 10019.

# CASH BOX TOP 100 SINGLES

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

April 5, 1985

	Weeks On 3/29 Chart
<b>1 ROCK ME AMADEUS</b> FALCO (A&M AM-2821)	1 9
<b>2 THESE DREAMS</b> HEART (Capitol B-5541)	2 12
<b>3 KISS</b> PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28751)	5 7
<b>4 R.O.C.K. IN THE U.S.A. (A SALUTE TO 60's ROCK)</b> JOHN MELLENCAMP (Riva/PolyGram 884 455-7)	4 10
<b>5 WHAT YOU NEED</b> INXS (Atlantic 7-89460)	6 12
<b>6 SECRET LOVERS</b> ATLANTIC STARR (A&M AM-2788)	3 15
<b>7 MANIC MONDAY</b> BANGLES (Columbia 38-05757)	11 11
<b>8 ADDICTED TO LOVE</b> ROBERT PALMER (Island 7-99570)	14 11
<b>9 NIKITA</b> ELTON JOHN (Geffen/Warner Bros. 7-28800)	9 12
<b>10 LET'S GO ALL THE WAY</b> SLY FOX (Capitol B 5463)	12 12
<b>11 SARA</b> STARSHIP (GrunT/RCA FB-14253)	7 15
<b>12 THIS COULD BE THE NIGHT</b> LOVERBOY (Columbia 38-05765)	13 12
<b>13 TENDER LOVE</b> FORCE M.D.'S (Warner Bros. 7-28818)	15 9
<b>14 HARLEM SHUFFLE</b> ROLLING STONES (Rolling Stones/ CBS 38-05802)	21 4
<b>15 I CAN'T WAIT</b> STEVIE NICKS (Modern/Atlantic 7-99565)	17 6
<b>16 WEST END GIRLS</b> PET SHOP BOYS (EMI America B-8307)	23 6
<b>17 KYRIE</b> MR. MISTER (RCA PB-14258)	8 16
<b>18 I THINK IT'S LOVE</b> JERMAINE JACKSON (Arista AS1-9444)	22 7
<b>19 WHY CAN'T THIS BE LOVE</b> VAN HALEN (Warner Bros. 7-28740)	28 4
<b>20 SO FAR AWAY</b> DIRE STRAITS (Warner Bros. 7-28789)	24 6
<b>21 SANCTIFY YOURSELF</b> SIMPLE MINDS (A&M/Virgin AM-2810)	10 11
<b>22 KING FOR A DAY</b> THOMPSON TWINS (Arista AS1-9450)	16 12
<b>23 HOW WILL I KNOW</b> WHITNEY HOUSTON (Arista AS1-9431)	18 18
<b>24 YOUR LOVE</b> THE OUTFIELD (Columbia 38-05796)	29 8
<b>25 AMERICAN STORM</b> BOB SEGER & THE SILVER BULLET BAND (Capitol B-5532)	31 4
<b>26 BAD BOY</b> MIAMI SOUND MACHINE (Epic 34-05805)	34 5
<b>27 BEAT'S SO LONELY</b> CHARLIE SEXTON (MCA 52715)	27 16
<b>28 TAKE ME HOME</b> PHIL COLLINS (Atlantic 7-89472)	36 4
<b>29 OVERJOYED</b> STEVIE WONDER (Tamla/Motown 1832TF)	32 7
<b>30 FOR AMERICA</b> JACKSON BROWNE (Asylum 7-69566)	33 6
<b>31 WHAT HAVE YOU DONE FOR ME LATELY</b> JANET JACKSON (A&M AM-2812)	38 7
<b>32 CALLING AMERICA</b> ELECTRIC LIGHT ORCHESTRA (CBS Associated ZS4 05766)	26 10
<b>33 I DO WHAT I DO . . . (THEME FOR 9½ WEEKS)</b> JOHN TAYLOR (Capitol B-5551)	40 5
<b>34 SOMETHING ABOUT YOU</b> LEVEL 42 (Polydor/PolyGram 883 362-7)	37 8
<b>35 LIVE IS LIFE</b> OPUS (Polydor/PolyGram 883 730-7)	35 10

	Weeks On 3/29 Chart
<b>36 IF YOU LEAVE</b> ORCHESTRAL MANOEUVRES IN THE DARK (A&M/Virgin AM-2811)	42 5
<b>37 LIFE IN A NORTHERN TOWN</b> THE DREAM ACADEMY (Reprise/Warner Bros. 7-28841)	20 19
<b>38 SILENT RUNNING</b> MIKE & THE MECHANICS (Atlantic 7-89488)	19 19
<b>39 GREATEST LOVE OF ALL</b> WHITNEY HOUSTON (Arista AS1-9466)	52 2
<b>40 ALL I NEED IS A MIRACLE</b> MIKE & THE MECHANICS (Atlantic 7-89450)	50 3
<b>41 SATURDAY LOVE</b> CHERRELLE with ALEXANDER O'NEAL (Tabu/CBS ZS4 05767)	47 8

## WINNER'S CIRCLE

	Weeks On 3/29 Chart
<b>42 IS IT LOVE</b> MR. MISTER (RCA PB-14313)	57 2
<b>43 NIGHT MOVES</b> MARILYN MARTIN (Atlantic 7-89465)	39 12
<b>44 NO EASY WAY OUT</b> ROBERT TEPPER (Scotti Brothers/CBS ZS4 05750)	25 11
<b>45 ROUGH BOY</b> ZZ TOP (Warner Bros. 7-28733)	67 2
<b>46 (HOW TO BE A) MILLIONAIRE</b> ABC (Mercury/PolyGram 884 382-7)	30 12
<b>47 THE SWEETEST TABOO</b> SADE (Portrait/CBS 37-05713)	41 19
<b>48 RUSSIANS</b> STING (A&M AM-2799)	43 12
<b>49 I'M NOT THE ONE</b> THE CARS (Elektra 7-89569)	44 10
<b>50 I CAN'T WAIT</b> NU SHOOSZ (Atlantic 7-89446)	60 5
<b>51 FEEL IT AGAIN</b> HONEYMOON SUITE (Warner Bros. 7-28799)	62 5
<b>52 NEVER AS GOOD AS THE FIRST TIME</b> SADE (Portrait/CBS 37-05846)	75 2
<b>53 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING</b> BILLY OCEAN (Jive/Arista JS1-9432)	45 19
<b>54 GREAT GOSH A'MIGHTY</b> LITTLE RICHARD (MCA 52780)	61 5
<b>55 LIVING IN AMERICA</b> JAMES BROWN (Scotti Brothers/CBS ZS4 05682)	46 18
<b>56 STICK AROUND</b> JULIAN LENNON (Atlantic 7-89437)	70 3
<b>57 A LITTLE BIT OF LOVE (IS ALL IT TAKES)</b> NEW EDITION (MCA 52768)	63 7
<b>58 ANOTHER NIGHT</b> ARETHA FRANKLIN (Arista AS1-9453)	48 12
<b>59 A LOVE BIZARRE</b> SHEILA E. (Paisley Park/Warner Bros. 7-28890)	49 21
<b>60 GOODBYE IS FOREVER</b> ARCADIA (Capitol B-5542)	51 10
<b>61 THAT'S WHAT FRIENDS ARE FOR</b> DIONNE & FRIENDS (Arista AS1-9422)	54 22
<b>62 DO ME BABY</b> MELI'SA MORGAN (Capitol B-5523)	56 10
<b>63 ON MY OWN</b> PATTI LABELLE and MICHAEL McDONALD (MCA 52770)	76 3
<b>64 TARZAN BOY</b> BALTIMORA (Manhattan/Capitol B 50018)	53 25
<b>65 STAGES</b> ZZ TOP (Warner Bros. 7-28810)	55 12
<b>66 DAY BY DAY</b> HOOTERS (Columbia 38-05730)	58 17

	Weeks On 3/29 Chart
<b>67 THE POWER OF LOVE</b> JENNIFER RUSH (Epic 34-05754)	64 8
<b>68 RESTLESS</b> STARPOINT (Elektra 7-19910)	78 3
<b>69 BOP</b> DAN SEALS (EMI America B-8289)	59 10
<b>70 RIGHT BETWEEN THE EYES</b> WAX (RCA PB-14306)	77 3

## CHARTBREAKER

	Weeks On 3/29 Chart
<b>71 MOVE AWAY</b> CULTURE CLUB (Virgin/Epic 34-05847)	DEBUT
<b>72 CALL ME</b> DENNIS DeYOUNG (A&M AM-2816)	79 3
<b>73 TOMORROW DOESN'T MATTER TONIGHT</b> STARSHIP (GrunT/RCA FB-14332)	DEBUT
<b>74 BURNING HEART</b> SURVIVOR (Scotti Brothers/CBS ZS4 05663)	65 23
<b>75 CONGA</b> MIAMI SOUND MACHINE (Epic 34-05457)	68 25
<b>76 LE BEL AGE</b> PAT BENATAR (Chrysalis VS4 42968)	66 8
<b>77 SAY YOU, SAY ME</b> LIONEL RICHIE (Motown 1819MF)	71 22
<b>78 WHERE DO THE CHILDREN GO</b> HOOTERS (Columbia 38-05854)	DEBUT
<b>79 I'M YOUR MAN</b> WHAM! (Columbia 38-05721)	69 19
<b>80 ABSOLUTE BEGINNERS</b> DAVID BOWIE (EMI America B-9627)	88 2
<b>81 A GOOD HEART</b> FEARGAL SHARKEY (A&M/Virgin AM-2804)	89 2
<b>82 ALL THE THINGS SHE SAID</b> SIMPLE MINDS (A&M AM-2828)	DEBUT
<b>83 WHISPER IN THE DARK</b> DIONNE WARWICK (Arista AS1-9460)	74 4
<b>84 I LIKE YOU</b> PHYLLIS NELSON (Carrera/CBS ZS4 05583)	72 8
<b>85 NEEDLES AND PINS</b> TOM PETTY AND THE HEARTBREAKERS WITH STEVIE NICKS (MCA 52772)	73 10
<b>86 DIGITAL DISPLAY</b> READY FOR THE WORLD (MCA 52734)	80 17
<b>87 SPIES LIKE US</b> PAUL McCARTNEY (Capitol B-5537)	81 20
<b>88 TWIST MY ARM</b> POINTER SISTERS (RCA PB-14197)	82 4
<b>89 NO ONE IS TO BLAME</b> HOWARD JONES (Elektra 7-69549)	DEBUT
<b>90 THE SUN ALWAYS SHINES ON T.V.</b> A-HA (Reprise/Warner Bros. 7-28846)	84 19
<b>91 ALL THE KINGS HORSES</b> THE FIRM (Atlantic 7-89458)	83 6
<b>92 HEART'S ON FIRE</b> JOHN CAFFERTY (Scotti Brothers/CBS ZS4 05774)	85 7
<b>93 TALK TO ME</b> STEVIE NICKS (Modern/Atlantic 7-99582)	86 21
<b>94 IN MY DREAMS</b> DOKKEN (Elektra 7-69563)	90 6
<b>95 THE MEN ALL PAUSE</b> KLYMAXX (Constellation/MCA 52486)	87 8
<b>96 MY HOMETOWN</b> BRUCE SPRINGSTEEN (Columbia 38-05782)	91 18
<b>97 HOME SWEET HOME</b> MOTLEY CRUE (Elektra 7-69591)	92 5
<b>98 SHELTER ME</b> JOE COCKER (Capitol B-5557)	93 6
<b>99 LET ME BE THE ONE</b> FIVE STAR (RCA PB-14229)	94 8
<b>100 HE'LL NEVER LOVE YOU (LIKE I DO)</b> FREDDIE JACKSON (Capitol B-5535)	96 17

**COLUMBIA RECORDS  
MEANS BUSINESS**

**ROLLING STONES\*  
JUDAS PRIEST**

**COMING IN APRIL:  
JOURNEY**



# LENNY SCHEER

1931-1986

Never Forgotten





**A JARRE-ING RENDEZ-VOUS** — Dreyfus-Polydor recording artist Jean-Michel Jarre was recently in Houston to kick off a major three-week promotion with KKBQ-FM in conjunction with the forthcoming release of Jarre's new American album, "Rendez-Vous," and Rendez-Vous Houston: A City In Concert, Jarre's spectacular multi-media event set for April 5 in Houston. Jarre is shown as he dropped by the station to announce the show. Pictured (l to r): Jim Greenwood, Houston City Councilman; John Landers, program director, KKBQ; Jarre; and Michael Woolcock, co-executive producer of Rendez-Vous Houston: A City In Concert.

## Oscars To Richie, Barry, North

By Peter Berk

LOS ANGELES — Last Monday's 58th annual Academy Awards offered several surprises, not the least of which was the relative fast pace and slickness of the show itself. In the music categories, however, no one was particularly stunned to see Lionel Richie capture Best Song honors for "Say You Say Me" (from *White Nights*) or John Barry be awarded a Best Score Oscar for his musical contributions to *Out of Africa*. Also, as expected, noted veteran composer Alex North was on hand to receive (from presenter Quincy Jones) an honorary Academy Award in recognition of his countless memorable scores

over the years, for such diverse films as *Death Of A Salesman*, *Spartacus* and *Prizzi's Honor*, among others.

Although Academy members have, over the last few years, come to recognize the substantial worth of pop music in film, their tastes nevertheless still seem to lean toward the perceived conservatism of songs like "Say You Say Me." This was also demonstrated last year, when Stevie Wonder's "I Just Called To Say I Love You" took top honors. As a result, many people had speculated Richie would wind up winning his first Oscar this time around. Many of the nominated songs in

(continued on page 32)

## Cable Channels Give Nod To Home Taping

By Gregory Dobrin

LOS ANGELES — In a bold move that flies in the face of the film industry and its fight against home taping, and with possible implications for retailers of home videocassettes, Showtime/The Movie Channel (S/TMC) will begin a new programming segment in June which encourages the home taping of the channel's movie fare, thereby sanctioning what many feel to be a crime.

Called the "VCR Theatre," the new program offers viewers at least one top ranked film per night, shown at the late, late hour of 3 a.m. According to S/TMC spokespeople, one of the largest complaints subscribers have about cable TV is the fact that the standard cable hookup doesn't allow for the taping of one channel while watching another. S/TMC subscribers will now be given the chance to tape movies as they sleep and watch them whenever they want.

Motion Picture Association of America president Jack Valenti is outraged over the idea. In an interview with *The Los Angeles Times*, Valenti said that the movie industry has "one principle: We don't believe anybody ought to copy our material without our consent or without paying for it. Period."

S/TMC is not the only channel to go "VCR friendly" however. HBO is advertising the fact that pay-tv can be a prime source of home taping, and they've provided marketing materials to cable operators to drive the point home, it has been reported.

For retailers of home video, the concept could mean more blank cassette sales, but the likelihood that cable viewers will rent or buy fewer tapes is slim. Said one prominent retailer, "There are good and bad sides to it (VCR Theatre)... if everybody is aggressive and smart we can

all promote. They can get more subscribers and we can sell more blank tapes. People who subscribe to cable and even tape off of it are probably also active video renters and buyers.

"All that stuff (home taping) is going to happen anyway. The cable guys have to realize video rental is a reality and it isn't going to go away, and the prerecorded studios are going to have to realize that cable is a reality and rental and blank tape is a reality."

Because the films will appear long after the "window" for videocassettes, S/TMC feels the VCR Theatre concept does not impact on videocassette sales. As for the legality of the new program, a spokeswoman for the channel said that discussions

(continued on page 32)

## Behind The Bullets

### Palmer High On "Riptide"

By Stephen Padgett

When Robert Palmer unplugged himself from the Power Station last summer, people wondered what he was doing. "I've got my own album to finish," he is reported to have said. To some it must have appeared like he was looking a gift horse in the mouth. After all, Palmer's success as writer and singer with Power Station eclipsed any he had had on his own.

But Palmer is used to the ups and down of this business. After hard but unsuccessful work on a couple of albums, he finally scored a moderate chart single with "Every Kinda People" in 1978. Then, more hard work resulted in 1979's hit "Bad Case Of Loving You (Doctor, Doctor)." But since then it's been spotty.

"Riptide," the long awaited album that drew him away from Power Station has

got Robert Palmer back on top again. It has taken 18 weeks to crack the Top 30, but this week's 12 point jump shows huge upward momentum. A 34 to 22 bullet move is served by an 8 bullet single, "Addicted To Love."

Retail's embrace of "Riptide" is broadly national. As you can see, it receives Top 15 reports from retailers in the south, midwest, east and west. Turtles Records, Atlanta; Gary's, Richmond, VA; Greensboro Record Center, NC; Camelot Music, OH; Harmony House, Detroit; Homer's Records, Omaha; Karma Records West, Indianapolis; Scott's One-Stop, Indianapolis; Mainstream Records, Milwaukee; The Record Theatre, Cincinnati; National Record Mart, Pittsburgh; J&R Music World, New York; Strawberries, Boston; Rockin' Mania, Framingham, MA; Seaport

(continued on page 32)

## Home Taping Showdown In Washington

By Earl B. Abrams

WASHINGTON — A technique for controlling home audio taping was shown at a Senate Copyright Subcommittee hearing here March 25. The system involves the insertion of an electronic "notch" in all master recordings that will prevent any attempt to duplicate — unless the home recording machine contains a decoder chip. The system was demonstrated to the senators by Donald McCoy of the CBS Technology Center, Stamford, Conn.

Also described at the hearing was an agreed-upon arrangement for the distribution of the prospective new royalty pool.

The copy-coding potential was seen by Sen. Charles McC. Mathias (R-Md.), chairman of the subcommittee and sponsor of S-1739 as, "technology that will help solve the problem that it has helped create." Sen. Mathias also said he liked the possibility that the technique will, "foster a marketplace solution so that only those who tape, pay for the privilege of doing so." Stanley M. Gortikov, RIAA president, stated that the copy-coding system is ready now and that the demonstration shows that it is, "currently available, easy to implement, inexpensive and highly effective."

Gortikov warned however, that it will be decades before copy-coding is industry-wide. Therefore, he insisted, there is still need for the legislation to offset losses being suffered by copyright owners from unpaid duplication of records and pre-recorded tapes. S-1739 would impose a 5% royalty fee on the wholesale price of audio recording equipment and a 1-cent-a-minute fee for blank tape. Dual recording devices would have a 25% royalty added on to the wholesale price.

As described and demonstrated at the hearing, the copy-coding system encodes a "notch" on the master recording. When a recording machine that contains a decoder is used, there is no interruption to the musical output of the record or tape. When the recording equipment does not contain a decoder, the notch will cause periods of silence in the duplicate, therefore rendering it worthless. McCoy said that the decoder chip will cost about \$1 each when mass-produced and that the

technique is effective both on analog and digital recordings. Consumers buying a "copiable" record or album will, of course, pay more for this type of recording.

Responding to concerns expressed earlier by senators as to how the monies to be collected under the royalty fee system will be distributed, the outline of an arrangement agreed to among all industry factions was described by Ervin Drake, composer and past president of the Songwriters Guild of America; Jack Golodner, AFL-CIO, and Robert Summer, president, RCA Red Seal Records.

Of the total royalty pool ascribed to home taping fees, two percent is to go to a musical arts endowment for the benefit of aspiring songwriters, musicians and vocalists to be distributed equally between the Songwriters Guild Foundation and the National Endowment for the Arts. Of the remaining 98 percent, 80 percent will go to copyright holders in direct proportion to airplay and sales, and 18 percent to copyright owners in the lowest third of those receiving home-taping sums as additional compensation in the form of creative incentive grants.

Additionally, the take for each music recording that is involved in the 80 percent pool will be shared as follows: two percent to the union fund for musicians and vocalists; 23 percent to songwriters and music publishers; 30 percent to featured performing artists, and 45 percent to record companies.

Opposing the concept of copy-coding were Charles Ferris, a Washington lawyer representing the Audio Recording Rights Coalition, and Barry Mann, a Philadelphia music retailer. Ferris said copy-coding would "distort both the hardware and the software markets." He emphasized that there is no need for the proposed legislation in light of the "unprecedented" revenues enjoyed by the recording industry. Mann also opposed, asking: "Why seek a solution when there is no problem?" He also expressed the fear that the big six record manufacturers might engage in price fixing.

No hearing date has been set yet for H.R. 2911, sponsored by Rep. Bruce Morrison (D-Conn.) which is essentially the same as the Senate version.

## New LP Releases Increase For First Time In Six Years

LOS ANGELES — The RIAA reported last week, that for the first time in six years,

the number of new LP releases increased over the previous year's output. The amount of new album product rose nine percent while reissue releases showed a more substantial rise of 32 percent.

The report also noted the number of new compact disc releases has leveled off, increasing from 1,155 releases in 1984, to 1,160 in 1985. According to the association, the lack of new titles is due to, "the

(continued on page 32)



**A COS FOR CELEBRATION** — Bill Cosby recently became the top grossing concert artist in Radio City Music Hall history; his 15-show engagement totalled a cool \$2,833,690. Here, celebrating the occasion are (l-r): Cosby, Scott Sanders, vice president, Radio City Music Hall Promotions, and Richard Evans, chief executive officer, RIAA.



**HART GLOWS** — EMI America's Corey Hart became the second artist to receive the Canadian Recording Industry Association's Diamond Certification representing sales in excess of one million albums for "Boy In The Box" in that country. Pictured presenting the prestigious award are (l-r): EMI America's vice president, marketing & sales, Colin Stewart; EMI president Jim Mazza, Hart, Aquarius Management president Terry Flood, EMI America VP, A&R, Neil Portnow and Bob Ramaglia, Hart's personal manager.

## BUSINESS NOTES

### Metromedia To Sell Nine Stations

NEW YORK — Metromedia Inc. has agreed to sell nine of its radio stations, as well as the Texas State Networks, to an investor group, led by Metromedia Radio president Carl C. Brazell Jr., and Morgan Stanley & Company for \$285 million, the largest amount ever paid for a radio station group.

Metromedia, which is restructuring to concentrate on the telecommunications field, has recently divested itself of its television stations, the Harlem Globetrotters, and several other assets. The radio stations, which are concentrated in several of the nation's largest radio markets, represent an estimated listenership of about 44 million, according to Metromedia. Included in the sale are WNEW-AM and FM, New York; KMET-FM, Los Angeles; WIP-AM and WMMR-FM, Philadelphia; WOMC-FM, Detroit; WASH-FM, Washington, D.C.; WWBA-FM, Tampa/St. Petersburg; and KRLD-AM, Detroit.

The sale is subject to FCC approval.

### All-Star Concert To Highlight L.A. Veterans Festival

NEW YORK — An all-star concert at the L.A. Memorial Coliseum will culminate a three day celebration in Los Angeles this Memorial Day weekend, in what organizers have titled the "Veterans Unity Festival." The event hopes to raise funds for veterans organizations in the areas of educational foundations, physical and mental health programs, rehabilitation, and POW and MIA issues. BRAVO (Brotherhood Rally of American Veterans Organization), a California-based, non-profit, public benefit, tax-exempt organization established 15 years ago to assist and support all veterans and veterans organizations, has coordinated the event. Founder Tony Diamond sees the Unity Festival as "More than just a weekend of fun, rather it will be an opportunity for veterans and non-veterans to meet and share together. A time for veterans of different eras to unite in an event which will transcend their differences and bring into focus their special needs."

Planners say that the event will be linked with other Memorial day activities through satellite and radio broadcasts, and that the day-long concert will be televised nationally in much the same manner as last summer's 'Live Aid' event, with an 800 number for viewers to call and pledge support. Monies generated after costs of the event's expenses will be disbursed to 'grass roots' veterans service organizations; to help in establishing scholarship funds for the children of veterans who did not return, feeding the hungry and housing the homeless veteran, and to interface with the business community to help better prepare veterans for the current job market.

Music industry veterans Larry Weinstein and Rick Wurpel have been contracted by BRAVO to produce the event, and are presently at work securing commitments from performers to appear at the benefit concert on the 26th.

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

NEW YORK — The Music and Performing Arts Unit of B'nai B'rith will host "An Evening With Jon Peisinger," president and chief operating officer of Vestron Inc., April 8, at the Sutton Place Synagogue . . . Blues great Clarence "Gatemouth" Brown will host the American Music Festival '86, June 14, at the Mineral Springs Family Campground, Stafford Springs, CN, to benefit the Muscular Dystrophy Assoc. . . . The Literacy Volunteers of America Pro/Am Song Contest will attempt to find a song for the 24-year-old volunteer organization to use in its radio and television ads; entry forms can be had from LVA/Song, Syracuse, NY 13217 . . . Chicago will once again jump to the sounds of a free blues festival, June 6-8. Chuck Berry, Bo Diddley, Robert Cray, the Neville Brothers, Dr. John, and many others will provide the sounds . . . New on the bookshelves: *The Book of Nods* by writer/musician Jim Carroll (\$18.95 cloth, \$7.95 paper, Penguin), and *McCartney: The Definitive Biography* by Chris Salewicz (\$15.95, St. Martin's Press).

## EXECUTIVES ON THE MOVE



**Miller To MCA** — Alonzo Miller has been appointed to the position of director of A&R, black music, for MCA Records. A 15-year radio veteran, Miller was with KACE Radio in Los Angeles for eight and a half years prior to joining MCA. The past seven years he served as music director of KACE.

**Two Upped At Atlantic** — Atlantic Records has announced two appointments in its media relations department in New York. Horace Burrell, formerly publicity manager, has been promoted to associate director of media relations. At the same time, Diane Gilmour, formerly publicity coordinator, has been upped to manager of media relations.

**Dozoretz Named** — A&M Films has announced that Wendy Dozoretz has been named the company's director of creative affairs, effective immediately. Dozoretz's responsibilities in her new position will include looking for new projects for A&M Films, as well as developing and packaging existing projects.

**Hoppe Joins** — Private Music has appointed Michael Hoppe. He will be consulting on all international activities for the label.

**Cooper Promoted** — Mason S. Cooper has been promoted to vice president west coast of Merit Music Corp. in Los Angeles. In his new post, Cooper will oversee all west coast operations. Cooper previously operated as Merit's professional creative manager.

**Fox Appointed** — Pacific Arts Video has appointed Michael Fox as the home video company's controller. Fox's duties in his new position include the direction of all accounting, MIS and financial activities.

**Harper Named** — Judith A. Harper has been appointed director, video programming, Columbia House Division, CBS/Records Group. Harper will be responsible for the selection of all video product for the CBS Video Club and Library. She will also serve as a liaison between the Video Club and major film studios as well as suppliers of non-theatrical video product.

**Changes At Lippin & Grant** — Richard B. Lippin, president of Lippin & Grant, Inc., the international public relations agency, has acquired all of the stock previously held by B. Richard Grant in the corporation. The name of the corporation, Lippin & Grant, Inc., has been changed to The Lippin Group, Inc., with Richard Lippin serving as chairman and chief executive officer. Concurrent with the purchase, Grant has left the company to form his own public relations firm, Richard Grant & Associates.

**Cohen Promoted** — Arista Records has appointed Mitchell Cohen to the position of A&R consultant for the label. Cohen will also continue to serve as Arista's director, creative advertising and editorial services. In his new capacity, he will be involved in the evaluation of artists and material, as well as the assessment of film and theatrical projects for possible Arista participation.

**Changes At Borchetta** — Mike Borchetta Promotion of 47 Music Square East, Nashville, has announced that long-time office manager Sue Austin has been promoted to national promotion *Cash Box*. Her duties will include day-to-day record promotion to *Cash Box* reporting stations. Borchetta also announced that veteran country radio programmer and manager Ken Cameron joined the firm in early January and is now involved in record promotion, video promotion and public relations.

**King To ECM** — ECM Records has appointed Kathryn King as director of publicity and promotion. King, who will be operating out of ECM's New York offices, has functioned in a variety of A&R and administrative roles for ABC Records, Columbia House and SQN and most recently as an independent producer for Sesame Street Records, New World Records and others.

**New Firm Established** — Gary Kaplan has established Gary Kaplan & Associates, an executive search firm based in Pasadena, California. Former partner of Garofolo, Curtiss and Kaplan, a national executive search company, Kaplan's new firm provides a full range of executive recruiting services.

**Sirabian Appointed** — PolyGram Records has named Karen Sirabian manager of benefits administration for the company. She will be responsible for the administration of all employee benefits, including life and health insurance, disability, pension, workers' compensation and social security.

**Zaks Resigns** — Laurie Zaks, director, talent relations at MTV, has left the music channel to resume a career in T.V. and film. Before her duties at MTV she was executive in charge of talent at "Saturday Night Live" for three years. She also worked as the talent coordinator on various T.V. specials, including Steve Martin specials and Simon & Garfunkels "In The Park."

**Changes At Music Motions** — Music Motions has announced three new additions in its New York offices. Susan Hendryx comes on board as senior vice president and Andy Green takes the helm as director of information services. Greg McCoy has been working with the company as film services coordinator. Music Motions distributes Music Zaps (music videos) to movie theatres internationally.



# BMI

## congratulates our Nashville Songwriters Association International 19<sup>th</sup> Annual Achievement Awards Winners



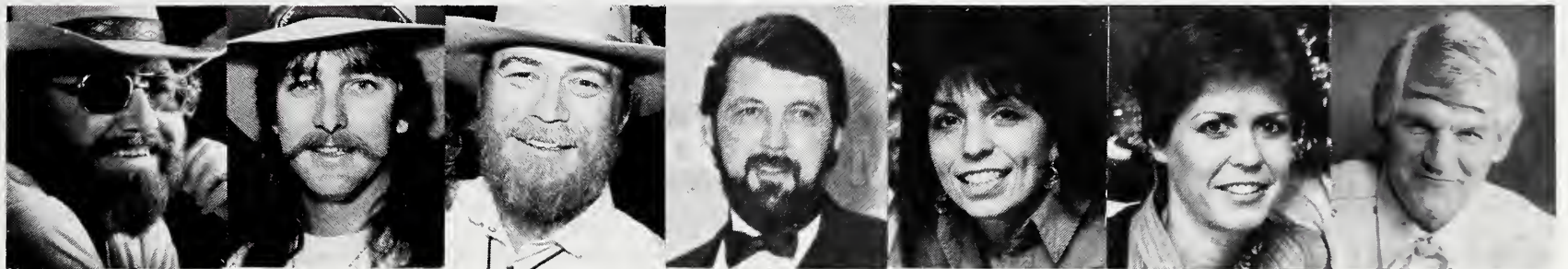
**Songwriter Of The Year**

Bob McDill

**Song Of The Year**

"Baby's Got Her Bluejeans On"

### NSAI OUTSTANDING SONGWRITERS OF 1985



Hank Cochran, Dean Dillon  
"The Chair"

Paul Davis  
"Bop" "Meet Me In Montana"

Don Goodman, Mary Ann Kennedy, Pam Rose  
"Dixie Road"

Harlan Howard  
"Somebody Should Leave"



Michael Garvin, Ron Hellard  
"I Tell It Like It Used To Be"

Willie Nelson  
"Forgiving You Was Easy"

Paul Overstreet  
"I Fell In Love Again  
Last Night"

Thom Schuyler  
"My Old Yellow Car"  
"I Fell In Love Again  
Last Night"

Eddie Setser  
"Seven Spanish Angels"

Not pictured: Fred Parris  
"Lost In The Fifties Tonight"  
("In The Still Of The Night")



**Special Recognition Award**

Mae Boren Axton



Wherever there's music, there's BMI.

# SINGLE RELEASES

## OUT OF THE BOX

**MADONNA** (Sire 7-28717)  
**Live To Tell** (4:47) (WB Music/Bleu Disque/Webo Girl/ASCAP/Johnny Yuma/BMI) (Madonna-Leonard) (Producers: Madonna-Pat Leonard)

Madonna may well have her latest hit film song with this restrained yet emotionally powerful ballad from the soon to be released feature, *At Close Range*. Leonard's richly textured production highlights her evocative vocal style, all of which suggests hot CHR airplay.



## OUT OF THE BOX

**JOURNEY** (Columbia 38-05869)  
**Be Good To Yourself** (3:51) (Street Talk-Rock Dog-Frisco Kid adm. by Colgems-EMI/ASCAP) (S. Perry-J. Cain-N. Schon) (Producer: Steve Perry)

The monsters of middle of the road metal are back with a melodic attack that is irresistible. Steve Perry's stratospheric high-end vocal fires the new Journey single into orbit. Neil Schon's guitar playing is, again, sensational. Nothing will hold this record back.



## OUT OF THE BOX

**TEARS FOR FEARS** (Mercury 884 638)  
**Mothers Talk** (4:14) (Virgin-10 adm. by Nymph/BMI) (Orzabal-Stanley) (Producer: Chris Hughes)

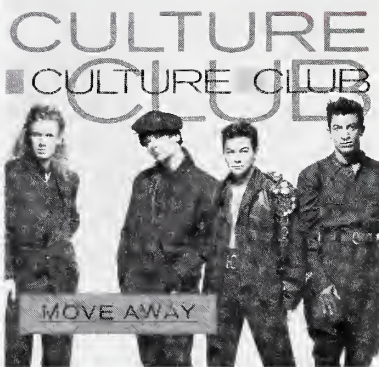
A beefed-up and re-recorded version of TFF's "Mothers Talk" will likely renew interest in the quadruple platinum "Songs From The Big Chair." The single features classic TFF synth moorings but a much grittier overall approach. Given its track record, the band will undoubtedly have a new hit on its hands.



## OUT OF THE BOX

**CULTURE CLUB** (Virgin/Epic 34-05847)  
**Move Away** (4:10) (Virgin/ASCAP-Warner Tamerlane/BMI) (Culture Club-Pickett) (Producers: Lew Hahn-Arif Mardin)

The long-awaited new single from Culture Club seeks to re-assert the band's pop leadership. Effervescent production and Boy George's rich, silky voice propel this single. Already soaring at CHR, "Move Away" looks like the right track for Culture Club.



## FEATURE PICKS

**SIMPLE MINDS** (A&M 2828)  
**All The Things She Said** (3:56) (Colgems EMI/ASCAP) (Simple Minds) (Producers: Jimmy Iovine-Bob Clearmountain)

This new Minds single has all the qualities of the band's other high charting singles. Jim Kerr's impassioned vocal and the band's swirling, anthemic sound are powerful and hard to deny.

**THE FABULOUS THUNDERBIRDS** (CBS Associated ZS4 05838)  
**Tuff Enuff** (3:21) (Fab Bird adm. by Bug/BMI) (K. Wilson) (Producer: Dave Edmunds)

The original butt rockers are creating a storm with their first album in years. Now, with the title track out as a single, the bluster is liable to spread.

**THE BLOW MONKEYS** (RCA JB-14325)  
**Digging Your Scene** (4:40) (Blue Network/ASCAP) (Dr. Robert) (Producer: Peter Wilson)

Crystalline and funky, this newest outing from The Blow Monkeys is going to cross all formats and make the name household.

**HOWARD JONES** (Elektra 7-69549)  
**No One Is To Blame** (4:10) (Howard Jones adm. by Warner-Tamerlane/BMI) (Howard Jones) (Producers: Phil Collins-Hugh Padgham)

"Action Replay" is a soon-to-be-released EP featuring new versions and mixes of some of Jones' "Dream Into Action" LP of last year. This first single employs the production and drumming skills of Phil Collins who gives it an "In The Air Tonight" feel.

**MORRIS DAY** (Warner Bros. 7-28729)  
**The Character** (3:59) (Ya D Sir adm. by WB/ASCAP) (Morris Day) (Producer: Morris Day)

"The Character" has a slow but heavy groove. Day's flexible voice and suggestive, ego-centered tongue-in-cheek lyrics should connect with BC audiences.

**FIVE STAR** (RCA JB-14323)  
**Love Take Over** (4:29) (The Company-Eaton/MCPS) (Bernard Oattes-Rob Van Schaik) (Producers: Bernard Oattes-Rob Van Schaik)

The Five Star family have all the ingredients of strong crossover. This pretty, melodic and fizzy single should be the one to break this group wide open.

**STARSHIP** (Grunt/RCA JK-14332)  
**Tomorrow Doesn't Matter Tonight** (3:41) (Trademarc/ASCAP) (Cristol-Randall) (Producers: Peter Wolf-Jeremy Smith)

Mickey Thomas' sensational lead vocal keeps this cut aloft with exhilarating sonic flight. It slices like a double bladed sword, and backed by searing rock guitars and a churning rhythm, could take this latest Starship single along the same chart topping path as its predecessors. "Sara" and "We Built This City." With more AOR appeal than previous cuts, "Tomorrow Doesn't Matter Tonight" could reach an even larger audience.

**THE DEL FUEGOS** (Slash/Warner Bros. 7-28822)  
**I Still Want You** (3:44) (Big Thrilling-Of The Fire/ASCAP) (D. Zanes-T. Lloyd) (Producer: Mitchell Froom)

Boston's Del Fuegos has captured a classic American sound with this first single from "Boston, MA." A Petty-influenced vocal and sound will bring this record to the attention of rock radio.

**FREDDIE JACKSON** (Capitol B-5565)  
**Love Is Just A Touch Away** (not listed) (not listed) (not listed) (Producer: Barry Eastmond)

A sensuous, romantic ballad from a master of that genre, "Love Is Just A Touch Away" has all the earmarks of a B/C hit, one which programmers are sure to take careful notice of.

**PIA ZADORA** (CBS ZS4 05868)  
**Maybe This Time** (3:45) (Alley-Trio/BMI) (Kander-Ebb) (Producer: Tino Barzic)

The full, rich voice of pint-sized Pia Zadora makes a giant showing on this cover of the Kander and Ebb *Cabaret* movie soundtrack classic.

**PETER FRAMPTON** (Atlantic 7-89426)  
**All Eyes On You** (3:30) — Nuages Music, Ltd./ASCAP) (Producers: Pete Solley and Peter Frampton)

This is Frampton with real momentum, a soaring chorus and a fine song structure that should do reasonably well on CHR.

**MARILYN MARTIN** (Atlantic 7-89424)  
**Move Closer** (3:53) — ASM/ASCAP) (Phyllis Nelson) (Producers: Phil Ramones, Arif Mardin)

This Phyllis Nelson-penned single is a heart-felt, mid-tempo MOR ballad that should bullet up the charts.

## RECORDS TO WATCH

**PAULINE SAROYAN** (SMC 101)  
**Showtime** (3:38) (April-New & Used/ASCAP) (Peter McCann) (Producer: Kenny Hudson)

**SANTA ANA RAP CO.** (SARCO 720)  
**People In The Strets** (3:40) (BMI) (Williams-Carr-Arello) (Producer: Not Listed)

**THE BALDING BROTHERS** (Success)  
**Footsteps** (4:55) (Pub. not listed) (R. Lusson) (Producers: Bob Owsinski-Butch Balding)

**BARBARA MITCHELL** (Atlanta Artists 884 586)  
**Ace Of My Heart** (4:15) (Better Nights/ASCAP) (K. Blackmon) (Producer: Larry Blackmon)

**ANN MORTIFEE** (Paylode PL-1999)  
**Bright Encounter** (3:30) (Maela/PRO-Bonsela/CAPAC) (A. Mortifee-P. Burton-D. O'Doherty-T. Frewer) (Producer: Declan O'Doherty)

**TIMEX SOCIAL CLUB** (Jay 7001)  
**Rumors** (3:30) (J. King IV/BMI) (M. Thompson-M. Marshall-A. Hill) (Producers: J. King-D. Foster)

**MAC MAC W/THE JAMMALOTT KINGDOM** (Musicworks SUN 3032)  
**So Shy** (3:55) (Happy Stepchild-Urban Contempo/ASCAP) (J. Charles-M. Thornhill) (Producer: Grandmaster Cash)

**NICK PYZOW** (AsFab AM 1350)  
**Tears Of Rage** (3:37) (N. Pyzow/ASCAP) (Nick Pyzow) (Producer: Scooter Pietsch)

**THE FLIRTS** (CBS ZS4 05849)  
**New Toy** (3:41) (Spyglass/ASCAP) (Oriando-Chase) (Producer: Bobby Orlando)

# ALBUM RELEASES

## OUT OF THE BOX

**DIRTY WORK** — The Rolling Stones — Rolling Stones/CBS OC 40250 — Producers: Steve Lillywhite-The Glimmer Twins — No List — Bar Coded

The Bad Boys Of Rock wax their first via a new Columbia deal. Rife with classic Jagger/Richards/Wood tunes, "Dirty Work" is one of the freshest, hard rocking Stones records in years. The Rolling Stones' synergy is something to experience, impossible to duplicate.



## OUT OF THE BOX

**WAVES** — Katrina And The Waves — Capitol ST-12478 — Producers: Katrina And The Waves-Pat Collier-Scott Litt — List: 8.98 — Bar Coded

All eyes are on Katrina And The Waves. Last year's phenomenal U.S. debut is followed up with this crafty, energetic new record. Katrina Leskanich's powerful voice and Kimberley Rew's strong writing shimmer on this new effort. Standout tracks include "Is That It?" and "Tears For Me."



## OUT OF THE BOX

**RENDEZ-VOUS** — Jean-Michel Jarre — Dreyfus/Polydor 829 125 — Producer: Jean-Michel Jarre — List: 8.98 — Bar Coded

The U.S. has missed the last few Jarre records. A new deal with Polydor and music from a multi-media event debuting in Houston next month brings Jarre back to center stage here. Jarre is a pioneer, together with Philip Glass and Tangerine Dream, of the synthesizer and its far-reaching possibilities of expression.



## NEW AND DEVELOPING

**PLEASE** — Pet Shop Boys — EMI America PW-17193 — Producer: Stephen Hague — List: 8.98 — Bar Coded

As part of a new generation of British synth bands, Pet Shop Boys are effectively pursuing the borders of the genre. With Al Stewart-ish vocals and high-tech texture songs, Pet Shop Boys have plenty of potential. The internationally successful "West End Girls," included here, was just the beginning.



## FEATURE PICKS

**INNOCENT EYES** — Graham Nash — Atlantic 81633-1 — Producers: Craig Doerge-Stanley Johnston-Graham Nash — List: 8.98 — Bar Coded

"Innocent Eyes" is one of the most appealing albums Nash has released in the past decade. The LP's smartest move is Nash's cover of songwriter/rock critic Davitt Siegerson's "See You In Prague" (co-written with Richie Zito).

**TURBO** — Judas Priest — Columbia OC 40158 — Producer: Tom Allom — List: No List — Bar Coded

Rob Halford and the boys are back with a blistering set of their trademark metal musings.

**MODERN TIMES** — Latin Quarter — Arista AL6-8422 — Producers: Pete Hammond-Latin Quarter — List: 6.98 — Bar Coded

Latin Quarter produced a brilliant single in last year's "Radio Africa." This LP, which includes that single, continues the socially conscious direction of Latin Quarter. The music has modern pop/reggae leanings.

**DREAM COME TRUE** — A Flock Of Seagulls — Arista JL8-8411 — Producers: Mike Score-Wayne Braithwaite — List: 8.98 — Bar Coded

AFOS hopes to re-establish itself as a heavy hitter in the pop sweepstakes with this new collection. "Heart Beat Like A Drum" is just the sort of quirky, dancefloor polish that could do it.

**PIECE BY PIECE** — John Martyn — Island 90507 — Producer: John Martyn — List: 8.98 — Bar Coded

Martyn has been a central player in the British folk scene over the years. This record follows his work on "Sapphire" which established him more in the mainstream. Great voice, great songs, wonderfully produced.

**BIG WORLD** — Joe Jackson — A&M SP 6021 — Producers: David Kershenbaum-Joe Jackson — List: 10.98 — Bar Coded

Joe Jackson, a songwriting treasure, ends his long silence with these three sides (side four is blank). In keeping with his experimental and adventurous nature, this record was recorded in three days before live audiences direct to digital two-track. The result is spontaneous and energetic production — a wild success.

**TRANSIT** — Ira Stein And Russel Walder — Windham Hill WH-1042 — Producers: Dawn Atkinson-William Ackerman — List: 9.98 — Bar Coded

Their first record being a more acoustic effort, this second comes as something of a surprise. "Transit" features synths, drum machines, other digital gizmos as well as voices. All the same, Stein's piano and Walder's oboe are again superb.

**INTERIOR** — Interior — Windham Hill WH-1047 — Producer: Haruomi Hosono — List: 9.98 — Bar Coded

Windham Hill proves you can't pin a label on its roster with this first U.S. release for Japanese synth band, Interior. With polyrhythms, complex compositions and fascinating aural textures, this set directly challenges the "hot tub" myth.

**PARADISE NOW** — Young Lords — A Night In Tunisia Records — Producers: Jonathan Haft, Rita Magidson — List: 8.98

Pleasant collection of guitar dominated 60's melodies tinged with new music spunk.

**RUN** — The Windbreakers — DB Records DB 79 — Producers: Tim Lee, Bobby Sutliff, Randy Everett, Mitch Easter — List: 8.98

A follow-up to 1985's critical smash, "Terminal," the band has a new label (DB) and a fresh sound. Look for these Atlanta natives to break big.

**DON'T SLANDER ME** — Roky Erickson — Plink Dust 72108 — Producer: Duane Aslaksen — List: 8.98 — Bar Coded

As leader of 13th Floor Elevators, Erickson has exerted profound influence on countless bands, especially bands that want their music to make you see things when you hear it. His skewed vision is in fine form here — this is a real winner.

**POSITIVELY DUMPTRUCK** — Dumptruck — Big Time BTA 10011 — Producer: Don Dixon — List: 8.98 — Bar Coded

Don't be a dirt clod. Dumptruck, a local Boston group, might take you away. They've made it to the Big Time with the helpful producing hand of the new American music mogul, Don Dixon.

**QUADPUS** — The Cure — Elektra 66856 — Producers: Smith-Allen-Gray — List: 4.98

The faithful will have to have this four-song EP which contains two cuts from "The Head On The Door" and two previously unreleased tracks.

## RECORDS TO WATCH

**"...THE HIGH HARD ONE..."** — The Neighborhoods — Restless 72112 — Producers: Vic Steffens-David Minehan-Joe Boerst — List: 8.98 — Bar Coded

**TERROR VISION** — Original Motown Picture Soundtrack — Restless 72120 — Producers: Ron Goudle-Richard Band — List: 9.98 — Bar Coded

**BAD GUYS** — Original Motion Picture Soundtrack — Casablanca 826 610 — Producers: Varlous — List: 9.98 — Bar Coded

**EDEN** — Restless 72079 — Producers: Chuck Rosa-Eden — List: 8.98 — Bar Coded

**YOU'RE A WINNER** — Who-Dun-It — Almon AR-4924 — Producer: Monk Higgins — No List

**JUST BETWEEN FRIENDS** — Original Motion Picture Soundtrack — Warner Bros. 25391 — Producer: Patrick Williams — List: 9.98 — Bar Coded

**HEADING WEST** — Tony DuPuis & Infinity — ARD 5207 — Producer: Tony DuPuis — No List

**KEEP YOU SATISFIED** — Nancy Wilson — Columbia FC 40330 — Producer: Kiyoshi Itoh — No List — Bar Coded

**TRUE FOR YOU** — Paul Brady — 21/Atco 90504 — Producers: Neil Dorfman-Paul Ray — List: 8.98 — Bar Coded

**NO EASY WAY OUT** — Robert Tepper — Scotti Brothers/CBS BFZ 40128 — Producer: Joe Chiccarelli — No List — Bar Coded

**TWO HEARTS - ONE BEAT** — Bobby Barth — Atlantic 90502-1 — Producer: Bruce Naxarian — List: 8.98 — Bar Coded

**STRANGE LANGUAGE** — Debora Iyall — Columbia BFC 40281 — Producer: Pat Irwin — No List — Bar Coded

**WAITING** — Cliff Sarde — MCA 5704 — Producer: Cliff Sarde — List: 8.98 — Bar Coded

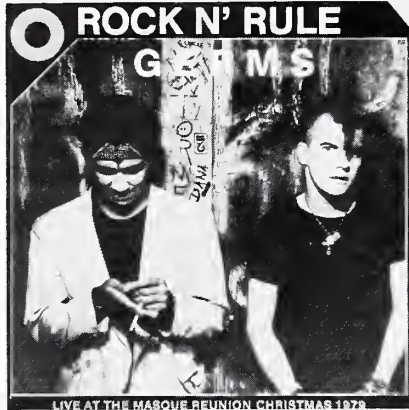
## POINTS WEST

David Adelson, Los Angeles

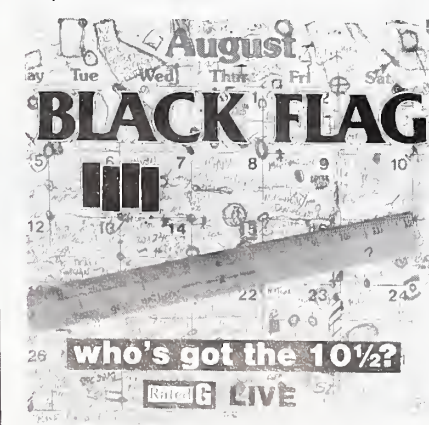
**A BIT OF LOS ANGELES HISTORY** — In the late 1970s, the punk rock phenomena dominated a bustling Los Angeles club scene and cast the city as one of the standard bearers of the punk movement in this country. The punks were violent, rude, angry and rebellious. They expressed, not unlike their counterparts of the 60s, their complete disdain for anything conventional and deemed acceptable by society. Unlike their 60s counterparts, they preached anarchy and, in a lot of cases, violence. To many, it was a disturbing period in this country's musical evolution. To others, it was a fertile breeding ground for some of the most honest and raw musical expressions ever to come out of any movement. Say what

you will about the music itself, but the period has proved to be an important chapter of Los Angeles' musical history. Thus, it was with great interest that we received "Rock 'n Rule" (XES Records,) a crude, four track, live recording of one of the premier punk bands ever to take the stage, **The Germs**. The record was recorded at the **Masque Christmas Party**, held in mid-December, 1979, on the stage of the **Whisky A Go-Go** on Sunset Strip in Hollywood. The Masque was Hollywood's top night spot for punk in the late 70s and The Germs has become a fixture there, often causing near riots by the end of the night. The Masque party at the Whisky was no different, and

by the last song on the record, you can hear the crowd preparing to explode. Why? Why were The Germs so explosive? What made them control a crowd and bring them to violence? The answer lies with a young, disturbed poet named **Darby Crash**. It was the same Darby Crash who took his own life not too long after the recording of this record. According to **Geza X**, a Los Angeles poet, and the person who recorded the show as well as write the album's liner notes, "Darby knew every dirty trick in the book — instinctively. 'Get me a glass of water' was the way he would introduce himself, and his clique would grab you and burn you with cigarette butts. I can't remember how many times I woke up from a dead drunk with eight groping arms trying to give me a 'Germs Burn.'" Crash and The Germs recorded two projects for **Slash**, a live EP, since out of print, called "What We Do Is Secret," as well as a **Joan Jett**-produced LP, "Germs G.I." The latter is still in the **Slash** catalog. There are also assorted singles on assorted labels floating around out there. "It wasn't musical prowess that made The Germs work," said Geza X. "It was the strange tribal mood they called up — they looked for all the world like young kids who had been given Armageddon for Christmas to goof around with as they pleased. A five year old with a lit stick of dynamite. Power, for good or evil. Blood on the stage." The record is as angry and raw as Crash himself. Most of the lyrics are unintelligible but it does convey the spirit and attitude of a musical movement. The final song on the record is called "Shutdown," and it was performed as the club was trying to end the set and restore order to the crowd. Here's how Geza X describes it: "The club shut the lights off, thinking it would shut everyone up but nooooo . . . a fan set the stage on fire; one of the bouncers tried to grab him, Pat Smear (guitarist) smashed him a good one with his guitar, the bouncers tried to jump Pat backstage, Pat escaped, came back and whacked him with a beer bottle. I suppose it was a riot. More bad press for punk rock." "Rock 'n Rule" is not an enjoyable album musically, but



**THE GERMS** — A new indie project helps convey the anger of one of L.A.'s first punk bands as well as paying tribute to the late Darby Crash.



**BLACK FLAG** — They're back and as raw as ever with a new live album on SST called, "Who's Got The 10 1/2?"

music is there and the result, more often than not, is chaos in the audience. One local booker noted that he always wants to book the band, but resorted to putting on day shows, hoping it will help contain the crowd. Black Flag has just released its latest project, "Who's Got The 10 1/2?" (SST).

it's an important one. As Geza X noted, "This is what it was like in L.A. in 1979."

**A BIT OF THE PRESENT** — Very little remains of Los Angeles' punk scene in 1986. Bands that have many of the musical characteristics of punk bands no longer want to carry the "punk" label. One of the last bands to keep a large and loyal following is **Black Flag** and its charismatic leader **Henry Rollins**. It would almost be wrong to call Black Flag anything but a punk band. They're angry, raw, thrashing and socially aware. When Rollins takes the stage, shirtless, with fire in his eyes, the crowd automatically erupts. The energy is there, the

## NEW FACES TO WATCH

It seems like every time you flick on the radio these days you hear another successful English band hunting for a hit in the United States. The best way to get a recording deal in the United States apparently, is to get a Top 10 hit in the U.K. first. Well, that's not how it happened for The Outfield, a British band signed to Columbia Records in the U.S.

On its home turf, the East London outfit couldn't get signed if its life depended on it. "We did a single independently, put up the money ourselves. But it never really took. That single never got further really than our family's front rooms," explained bassist Tony Lewis. "We gigged for about a year to 18 months," added John Spinks, the group's songwriter and guitarist, "and we were getting reviews in Melody Maker, New Music Express and Sounds all saying that we sounded very American and that the band was a good band but not for the English market. Then all of a sudden, we had four or five record companies get interested from the States."

To add to the irony, the band acquired the services of an American manager. He fortunately offered some lessons in the finer points of the American national pastime, and The Baseball Boys became convinced that The Outfield was a better monicker. "We're not well up on baseball terms," said Lewis. And now, The Outfield has a Top 30 U.S. hit single, "Your Love," and a Top 40 hit LP without even having a record out in England.

The three members of The Outfield have actually been friends for more than 10 years. As school chums, John Spinks, Tony Lewis and drummer Alan Jackman used to dream about being a band. As various bands and trends evolved over the years, the three stayed in touch with one another. "We had a band together for about six months before punk broke over in England," remembered Spinks. "Once that started happening there was no need for bands other than punk bands



## The Outfield

for about two years. So we split up and went our separate ways."

But during this time, the three still listened to their favorite albums by American artists like Journey and The Cars. Fellow Britishers The Beatles, The Rolling Stones and The Police have also exerted great influence on what eventually was to become The Outfield sound. "We're all sort of heavily influenced by the '60s style of songwriting," commented Spinks. He went on to add, "Unconsciously, those influences have come out in our music. We never set out to make a stereotype commercial album, but the three of us in a room just make that kind of noise . . . If we recorded 'The Lord's Prayer' it would sound like this I would imagine," he chuckled.

And what "this" sounds like is a perky, effervescent power pop. Sure, there are obvious comparisons to their favorite bands, like The Police. But, the music has the original stamp of each of their three personalities which functions to separate their sound from any one elses. "Everybody tries to categorize a new band," Spinks said, "But really, we're just three guys playing. I mean, all three of us are really good friends, and we're all in our favorite band . . . we're doing the stuff that comes naturally, and we just enjoy doing it." Lewis added, "I've always liked to play very loud, very commercial music. I like being on the border of very heavy and very poppy . . . like very loud acoustic rock."

## Hilly Kristal's CBGB's: The Site Of A Revolution In Popular Music

By Paul Iorio

*This is the second of a six-part series on music business entrepreneurs.*

**NEW YORK** — Back in 1973 it took a lot of vision to see that the space at 315 Bowery could become a new music mecca. Upstairs was a 600-bed flophouse. A couple of doors down was Salvation Army shelter. And all around were the shattered bottles and dreams of derelicts. It didn't look like 315 Bowery would ever amount to much.

Hilly Kristal had a different idea. Kristal took advantage of the cheap rent and turned 315 Bowery into a country music club called Country Bluegrass and Blues, or CBGB. Soon after, though, he abandoned the country format and turned it into a rock club catering to the hundreds of bands playing original music, that simply had no place to play. Kristal laid down the law: no one plays CBGB's unless they write their own songs.

That policy turned 315 Bowery into the site of a revolution in popular music, a place where dreams were made, careers soared and unbridled imagination triumphed over financial obstacles. To name the bands who played there in the late seventies would be to name the movers and shakers in rock music today.

By the spring of '74 Kristal was booking

unknown bands like Television, Patti Smith, and the Ramones for his Sunday concert series. A year later, Kristal had a festival of the top forty unrecorded New York rock bands (more than 70 bands wound up playing). "We had the Ramones, Talking Heads, Television, the Stilletoes (later Blondie), the Shirts, the Tuff Darts, The Miamis, and others," says Kristal. "That really caused a stir and everybody from the press came down including *Cash Box*. Nobody realized there were so many bands doing their own music."

Many of today's superstars made their New York debuts at CBGB as well. "The Police weren't known when they first came over; the record hadn't really broken," he says. "But it was their third show when the whole thing gelled for them." Tom Petty and The Heartbreakers, he says, also gave exceptional and exciting early shows as did The Runaways, the band Joan Jett was in before her solo career. "The Runaways were quite a treat, and the place was packed from the floor to the ceiling, with people on chairs," he says.

"Things just got better and bigger year after year," he says of the period between '75 and '80. Still, CBGB's ascent was far from problem-free. A couple of years ago

(continued on page 32)

## Cover Story



### Radio Responds To Prince's Continuing Purple Reign

By Peter Berk

LOS ANGELES — In today's pool of musical talent, Prince is like a shark, never slowing down and always on the move. His career has been a study in motion, and his constant willingness to explore new creative frontiers has catapulted him to the ranks of international prominence. Even before the forecast first called for *Purple Rain*, he's been one of the most progressively-minded and consistently productive artistic forces on the scene. Even as he's built a wall of mystique around himself, he's helped considerably to tear down the walls which often exist between B/C and pop music.

Somehow, Prince has managed to combine the jagged edges of Jimi Hendrix, the soulful funk of James Brown and his own provocative and accessible musical style into a cohesive whole.

Most of all, he's avoided falling into an abyss of repetitiveness, and would clearly rather try and fail than not try at all. Fortunately, radio has been as adventurous with Prince's music as he has been with it, and program directors are hopeful *The Purple One's* next album, "Parade" (on Paisley Park/Warner Bros.) will have what it takes to ride the radio air waves for months or even years to come (the LP features songs to be heard in *Under The Cherry Moon*, a summer release which Prince is starring in and directing). "Kiss," the first single off "Parade," is already nearing the number one position on both the pop and B/C charts.

Since they've been so crucial in delivering the Prince sound to such a widespread audience, several leading program directors were asked to discuss the artist's phenomenal crossover, appeal and continuous musical evolution. Here are some of their comments:

**Dave Anthony, program director, KDWB-FM in Minneapolis (CHR):** "Now his style is a formula for other artists, but Prince had a different sound when no one else was doing anything else even close. It's definitely stuck. The fact that he writes controversial lyrics hasn't hurt him either, and there's a certain cutting edge to his work which is risqué and attracts a wide range of listeners. Sure, radio programmers get a fair share of complaints for playing some of his stuff, but here in his home town, we really don't get many. We do, on the other hand, get a whole flurry of requests

to play his songs. He has a bigger core of loyal fans here than anywhere else. Still, the material has to be there, there isn't too much favoritism . . . I think his new film will bolster his already thriving career, and help him win over a whole new group of hard core fans."

**David Allan, program and music director, WOCQ-FM in Whalesville, Maryland (B/C):** "A lot of people would attribute Prince's crossover success to his musical progressiveness. You hear so much on the radio that's repetitive, at least he steps out and tries something new. On top of that, he's a fascinating character personally, he intrigues people. We get certain things across our desk which we know we have to play by artists who are hotter than fire, and that of course includes Prince. Paying attention to everything he does is an automatic so far as radio is concerned . . . I think "Around The World In A Day" was a little strange, and some of the songs didn't catch on. The public wanted to hear them, but wasn't completely thrilled by them or had to hear them several times to form an opinion. "Parade" seems to be back in the *Purple Rain* syndrome. It's not that the songs are the same, but they grab you right away. When *Under The Cherry Moon* comes out, I'm sure we'll be playing album cuts which may take longer before going Top 40 pop."

**Mike Schaefer, assistant program director, KIIS-FM in Los Angeles (CHR):** "I think for the most part radio has dropped a lot of color barriers of past years. "I've personally been into Prince since I heard him on the B/C stations six years ago. I thought he was great then, and I still think so. Maybe pop radio at first considered him the bad boy or too controversial, but you don't sell millions of albums and star in a top movie without reaching a mass audience. *Purple Rain* exposed Prince to a whole group of people who had never heard of him, much less seen how exciting he is visually. It took that to give him his international status . . . The song "Kiss" is, I think, a throwback to earlier Prince music, funky and soulful. It reminds me of his earlier albums. We'll have to see about the rest of "Parade" and the new movie, because from what I understand, the picture is set in the '40s and there aren't a lot of dance-oriented songs. It's going to be hard to repeat the great dance scenes and performances there were in *Purple Rain*."

(continued on page 32)

## EAST COASTINGS

Paul Iorio, New York

**POPULISM ON PAPER** — Everyone tells me *The Long Ryders* are great but I don't see it. Everyone whose opinion I value positively raves about them and that makes me feel like I should like them more than I do. Everyone says *The Ryders* are populism in action, but they come off more like populism on paper. For all their grassroots earnestness, their core audience is largely critics and bizzers and not the guys in Big Daddy Don Garlits t-shirts whose presence would indicate that the Ryders truly speak for the little guy. Only during the soaring "You Just Can't Ride The Boxcars Anymore," "Two Kinds Of Love," "10 — 5 — 60," and a searing cover of **Public Image, Ltd.'s** "Public Image" did I get the same adrenal rush that I get from hearing, say, **Jason and the Scorchers**. *The Long Ryders* do take chances though, like playing lots of new, unrecorded songs, and for that they deserve credit. But that doesn't make me love them, it only makes me like them. (The Ritz, 3/22).

**NEW STONES ALBUM** — How good is it? A first blush listen to **The Rolling Stone's** "Dirty Work" (CBS/Rolling Stones) tells me that it's at least as good as "Tattoo You," much better than "Undercover," but not quite as great as "Some Girls." The album's best track is "One Hit (To The Body)" which easily equals such classic Stones singles as "Start Me Up," "Miss You," and (maybe even) "Brown Sugar." Other highlights include the sizzling title track and the straight-ahead rocker "Fight." Also: that 31 second outro on side two sounds like a tribute to the late **Ian Stewart**. More on "Dirty Work" later.

**NEW SMITHEREENS ALBUM** — The debut album by **The Smithereens**, "Especially For You" (Enigma), is at least as good as chart-toppers like **Brian Setzer's** "The Knife Feels Like Justice," and smacks as much of **Marshall Crenshaw** as it does of **The Fleshtones**. The Smithereens have been playing the Bleecker Street clubs for more than half a decade, honing their sound, making it sparer, tighter, like a coiled spring, with plenty of tension and as much energy. The album's high points include "Hand of Glory" (with **Suzanne Vega** on background vocals), the made-for AOR "Behind The Wall Of Sleep," and "I Don't Want To Lose You." **Don Dixon** has produced another winner (does he ever produce anything else?).

**SWINGIN' PARTY** — *Spin* magazine celebrated its first anniversary with a steamy party at The Saint which featured performances by **Trouble Funk** and **The Red Hot Chili Peppers**. *Trouble Funk* vocalist **James Avory** spoke with *East Coastings* about the Washington, D.C. Go-Go scene and his band's appearance in the upcoming Island film *Good To Go*. "The plot of *Good To Go* is based on a corrupt policeman who is giving a reporter from *The Washington Post* wrong information about things that happen outside a Go-Go Club," says Avory. The film features four performances by *Trouble Funk* as well as star turns by other Go-Go bands, he says. "I see Go-Go breaking out nationally," says Avory. "Trouble Funk has played the east coast market everywhere from New York to Texas. We're going to be the first to break out nationally."

**COASTING AWAY** — Erratum: Due to a printing error, a sentence in the March 22 *East Coastings* was significantly altered. For the record, the sentence should have read: **Claudia Schmidt's** "Out Of The Dark" album (Flying Fish) is one of the finest acoustic offerings since **Ferron's** "Shadows On A Dime," as she mixes her own original songs alongside those of **Hoagy Carmichael** and **Tom Waits**. . . . Rounder Records artist **Barrance Whitfield** pounded the stage floor and shook the Ritz rafters with his wildman rock 'n roll as he opened for **Southside Johnny** and **The Asbury Jukes** March 21 . . . Orion Films' *Absolute Beginners*, slated for late April release, is worth seeing if just for **Ray Davies'** and **David Bowie's** witty and charismatic cameos which, if lifted from the film, would stand as two of the best music videos to come around in a long, long time . . . **The Church** (Warner Bros.) plays Madison Square Garden April 4 . . . **Yoko Ono** plays Radio City Music Hall April 10 . . . **Kiss** is booked on April 11 at the Meadowlands . . . **Gene Loves Jezebel** will perform at Irving Plaza on April 11.



**HEY, BABE** — Lou Reed's new album "Mistrial" (RCA) ships later this month. The LP, produced by Reed, features background vocals by Jim Carroll and Ruben Blades.



**SOMEBODY HAS TO DO IT** — "Dirty Work," the new album by **The Rolling Stones**, is garnering lots of FM-radio airplay in the New York area. The consensus: "One Hit (To The Body)" is the strongest original Stones track in years.

Radio City Music Hall April 10 . . . **Kiss** is booked on April 11 at the Meadowlands . . . **Gene Loves Jezebel** will perform at Irving Plaza on April 11.



## The Gala HRTS Event

By Jimi Fox



Michael J. Fox

"Archaeology" from BBDO International, New York, and Pytka Productions in Venice, California, won the best video commercial of 1985 with its portrayal of a future scientific field trip trying to unravel the secret meaning of a coke bottle. "Archaeology" also won the first category of live action, 60 Seconds. The following additional 11 winners include:

2. Live Action, 60 Seconds, Non-English Language: "Downhill Racer." Volkswagen of South Africa; Ogilby & Mather, Rightford, Searle-Tripp & Makin, Cape Town, South Africa; Interteam Filmproduction, Hamburg, West Germany.

3. Live Action, 30 Seconds, English Language, (Produced in the United States) "Spike," Jays Foods, Inc.; HCM, Chicago, Illinois; Bean-Kahn Productions, New York.

4. Live Action, 30 Seconds, (Produced outside of the United States): "Junior Fish Fillets," Edgell-Birdseye; John Clemenger (NSW) Pty., Ltd., Milsons Point, Australia; Ibbetson Cherry Productions, Sydney, Australia.

5. Live Action, 30 Seconds, Non-English Language: "Sanyo Duck," Sanyo Espana, S.A.; Tandem DDB Company Guasch, Barcelona, Spain; Albinana Films Barcelona, Spain.

6. Animation: "Brilliance," National Food Processors Assoc.; Ketchum Communications, San Francisco, California; Robert Abel and Associates, Hollywood, California.

7. Combination: "The Swimmer," Matsushita Electric Industrial Company, Ltd., Hakuodo Incorporated, Tokyo, Japan; Bushman Company Ltd., Osaka, Japan.

8. Humorous: "Naughty Boy," G.M.S.P.O. U.K.; Lowe Marschalk Worldwide, London; Paul Weiland Film Company, London.

9. ID's, 10 Seconds or less: "I Won, I Won," Michigan State Lottery; W.B. Doner & Company, Southfield, Michigan; Lieberman/McKenzie, Birmingham, Michigan.

10. Public Service: "The More I See You," The Church of Jesus Christ of Latter Day Saints; Bonneville Media Communications, Salt Lake City, Utah; Rick Levine Productions, New York.

11. Local (One Market): "People Encounter," Sea World; Cole & Weber, Los Angeles, California; Cinemadventures, Los Angeles, California.

12. Series, Three Commercials: "Carpenter/The More I See You/Street Song," The Church of Jesus Christ of Latter Day Saints; Bonneville Media Communications, Salt Lake City, Utah; Rick Levine Productions, Inc., New York.

Capping an incredible evening was the Hollywood Radio and Television Society's "International Man of the Year in Broadcasting" award presentation. This year's recipient was Michael J. Fox, who has played the starring role of Alex. P. Keaton in the NBC Paramount comedy success, *Family Ties* for four years. Fox has also achieved international success as the star of *Back To The Future*.

All in all, the HRTS 26th Annual Banquet and awards presentation was truly an event of enjoyment and sensationally well orchestrated with a touch of class by Oliver Crawford.

## AIRPLAY

Jimi Fox, Los Angeles

**ARBITRON STREET SWEEPER HITS L.A. AS SLIDERS SCORE STRONGER!!!** — The score indicates the "sliding down" trend stations outnumber the "climbing uphill" stations 13 to 10 with seven stations remaining stagnant in Los Angeles. The book comparison will be between the Nov., Dec. and Jan., Feb. sweep. Let's begin at the top. At the house Wally built, **KIIS-FM**, its burnout cycle continues from 8.5 to 8.0. It seems that no matter how many additional writers and syndicated comedy bits are added to **Dee's** daily decaying dilemma, the total picture is not getting better. Perhaps its time that Gannett reach deep into its stables and consider the real genius of contemporary broadcast comedy, the originator not imitator, **John Landers** of **KKQB** in Houston. Moving right along, **KABC** moves up from 5.0 to 5.6; and hey gang, **Dr. Lasorda** with his men in "blue" have yet to begin their homestand bat swinging sessions. Oops, **KJOI** slips 5.4 to 5.2, while **KBIG** steps up 4.6 to 4.7. The **Carroll Carnival K-ROQ** is solid at the same 4.4. Alright **Jhoni Kaye**; It's **KOST**, (thank you **Dick Clark**), pushing upward 3.8 to 4.0; **K-LITE's** TV campaign and non-offensive format boost its numbers from 3.2 to 3.9; **K-EARTH** is stuck in the mud with the same 3.6; **KMPC's** grab for the "GOLD RING" pulls it up to a 3.5 from a 3.1. On the block lot, **KFWB** dips a hair from 3.5 to 3.4. Hold it! **Cap Cities** is having a cardiac arrest at **KLOS** plunges 4.4 to 3.4. All the Porches and cash in the world can not replace a strong format and a strong marketing and merchandising campaign. My condolences to one of the top-notch account executive teams in L.A., this you did not need. **KNX** inhales from a 3.4 to 3.3; While **KMET**, one of the nine **Metromedia** properties sold for \$285 million to a group of investors headed up by a number of Metromedia executives, (thus guaranteeing their employment) exhaled up and out from a 2.8 to 2.9. **KPWR**, which is beginning to hit its stride and strengthen its footing, steps up from 1.9 to 2.6. The **Heffel** hispanic honey hummer, **KTNQ**, leans forward to cross the finish line from 2.0 to 2.5. **KZLA**, with the most insulting TV campaign of this decade, aimed at the intelligence of an already dead aphid, drops from 2.7 to 2.3. Now **KKHR**, yes folks **KKHR**, your choice for more noise, is gaining ground in its pursuit of the bottom end with a 2.2 to a 1.9. While on the **Cox** 50,000 watt we cover 26 states **MOTHER LODE KFI**, leaps and, to everyone's astonishment lands at 1.8 from 1.6, **BRAVO? KJLH** wonders why it dropped from 2.2 to 1.8 and **KRLA** slides off its oldie moldie moss covered rock from a 1.7 to 2.1. **KDAY**, which was under the false impression it was running in place, was shocked to find it had slipped back to 1.6 from 1.8. **Greater Media**, after changing it's L.A. identity to **KBST** from **KHTZ** was discovered by the audience as being the same old same old stuff, and sunk from 1.7 to 1.5. So much for central programming. Newly acquired **KUTE** (by **Golden West**) holds fast at the same 1.4. **KLAC** rides into town on a new tall type horse giving it a 1.4 from 1.3. Mellow as a cello **KKGO** retains a 1.2 and **K-ACE** fumbles and falls backward from 1.1 to 1.0. The old **KHJ** now **KRTH-AM** and **KNOB** are playing "me and my shadow," both holding flat at .7. Also flat is **KGfj** at .6. **KIIS-AM** to hold up the spirit of its FM sister, also slips downward .6 to .5 and Freddie Sand's heavy metal mega mental amusement monster from Long Beach, **KNAC** remains flat at .4 . . . the rest is just the rest sleeping through the spring sweep.




**WHAT'S WRONG WITH THIS POWER 106 FLICK?** — Air talent Deb Sturges (l) is alright! Jermaine Jackson (c) is alright! However air talent Mucho Morales (r) is caught doing his impersonation of station research director Joel Salkowitz minus glasses!







# BLACK RADIO/RETAIL

MOST ADDED	STRONG ADDS	RETAIL PICK	RADIO PICK
 <p>STEREO 37-05846 ZSS 175003 © 1985 CBS Records 3:57 Produced &amp; Engineered by Steve Ross and Ben Rogan Remixed by Rogan Phil Sade NEVER AS GOOD AS THE FIRST TIME (Remix Edit) Adu. Mathematics (Linn. From The Portrait LP. PRN 1111) (P. 4026) SADE CBS is a trademark of CBS, Inc.</p>	<p><b>Do You Still Love Me — Meli'sa Morgan — Capitol</b></p> <p><b>On My Own — P. LaBelle — MCA</b></p> <p><b>The Finest — S.O.S. Band — Tabu/CBS</b></p> <p><b>Do Them Fries Go With That Shake — G. Clinton — Capitol</b></p>	<p><b>Retailer — Latrail Jefferson</b> <b>Store — Jazz City Records</b> <b>Market — Los Angeles</b></p> <p><b>Song — "Greatest Love Of All"</b> <b>Artist — Whitney Houston</b> <b>Label — Arista</b></p> <p><b>Comments:</b> "Outstanding Remake. It has the potential to be a number one song. The industry needed someone to really get people back into the stores and buying records and Whitney is doing it."</p>	<p><b>Programmer — Cash Michaels</b> <b>Station — WLEE</b> <b>Market — Raleigh</b></p> <p><b>Song — "I Learned To Respect The Power Love"</b> <b>Artist — Stephanie Mills</b> <b>Label — MCA</b></p> <p><b>Comments:</b> "It's Stephanie coming back home to what she does best: good, strong black music with a touch of gospel in it. Stephanie's going back to her roots, the sound that got her there in the first place, and all my listeners love it."</p>

## MIDWEST

**WCIN — CINCINNATI — STEVE HARRIS — MD**  
HOTS: Janet Jackson, Prince, T. Pendergrass, EBO, Force MDs, Nu Shooz, New Edition, Gap Band, Cash Flow, S. Mills, The Jets, Whistle, Janet Jackson, Starpoint, Juicy, E. Wilde, Trinere, S. Wonder, LL Cool J. ADDS: Falco, Colonel Abrams, ET (E. Towns), D. Warwick, V. Young, P. LaBelle, W. Badarou, G. Howard.

**WDMT "FM108" — CLEVELAND — DEAN DEAN — PD**  
HOTS: Janet Jackson, Falco, New Edition, Cherrelle, Gap Band, Prince, Whistle, D. Dane, T. Pendergrass, Nu Shooz, Juicy, Jermaine Jackson, S. Mills, LL Cool J, The Jets, Full Force, A. Franklin, Cash Flow, Brenda & The Big Dudes, Controllers. ADDS: C. Khan, G. Clinton, Sade, Nicole, Junior.

**WJLB — DETROIT — CECILIA WHITMORE — MD**  
HOTS: Falco, Janet Jackson, The Jets, S. Mills, New Edition, Prince, Sade, S. Wonder, P. Austin, W. Badarou, A. Baker, Brenda & The Big Dudes, F. Jackson, Chapter 8, Jermaine Jackson, Nu Shooz, Simply Red, Starpoint, E. Wilde. ADDS: Aleem, M. Henderson, Junior, A. O'Neal, Sade, Trinere, D. Warwick.

**WGCI — CHICAGO — LEE MICHAELS — PD**  
HOTS: Gap Band, Janet Jackson, Prince, Nu Shooz, The Jets, S. Wonder, Starpoint, V. Young, Vanity, F. Jackson, G. Chandler, New Edition, Force MDs, Isley, Jasper, Isley, E.C. King, S. Mills, S. Wonder, Cherrelle, S. Murdock. ADDS: A. Silas, Atlantic Starr, Glenn Jones, Little Richard, LL Cool J, Ready For The World, Sade, Magazine 60.

**WBMX — CHICAGO — MARCO SPOON — PD**  
HOTS: Janet Jackson, Cherrelle, New Edition, A. Franklin, E. Wilde, Isley, Jasper, Isley, Gap Band, Juicy, Prince, Bernard Wright, T. Pendergrass, S. Murdock, D. Dane, Nu Shooz, R. Ayers, Jellybean, S. Wonder, Jermaine Jackson, P. Austin, Vanity. ADDS: P. LaBelle, M. Morgan, Atlantic Starr, Magazine 60, M. Day, Sade.

**WTLC — INDIANAPOLIS — KELLY KARSON — MD**  
HOTS: Janet Jackson, A. Franklin, Whistle, Gap Band, Cherrelle, Prince, New Edition, Nu Shooz, Jermaine Jackson, Cash Flow, The Jets, T. Pendergrass, A. Cymone, R. Parker, H. Terry, G. Chandler, V. Young, S. Wonder, M. Jeffries, Falco. ADDS: Sade, A. Silas, Isley Brothers, D. Warwick, J. Kemp, G. Christopher, M. Morgan, Fat Larry's Band.

**WLUM-FM — MILWAUKEE — BERNIE MILLER — MD**  
HOTS: A. Franklin, Cherrelle, Jermaine, Nu Shooz, F. Jackson, New Edition, J. Graham, Starpoint, Janet Jackson, Falco, S. Wonder, Sly Fox, EBO, E. Wilde, Cash Flow, Gap Band, R. Palmer, M. Henderson, Mazarati. ADDS: W. Houston, Sade, Isley Brothers P. LaBelle, Level 42, S. Mills, P. Collins, P. Austin, Platorlers.

### Midwest Retail Breakouts

1. **Player's Ball — Mazarati — Paisley Park/Warner Bros.**
2. **Never As Good As The First Time — Sade — Portrait/CBS**
3. **Rock The Bells — LL Cool J — Def Jam/Columbia**

## WEST

**KDAY 1580AM — LOS ANGELES — GREG MACK — MD**  
HOTS: Janet Jackson, Prince, Rene & Angela, Whistle, Trinere, The Jets, Lisa Lisa, New Edition, LL Cool J, Nu Shooz, D. Dane, Zapp, S. Wonder, Cherrelle, E.C. King, Mazarati, R. Ayers, L&P, Cash Flow, Isley, Jasper, Isley. ADDS: B.B. & Q. Band, ET (E. Towns), Tease, T. Johnson, E.G. Dailey.

**KJLH "102.3" — LOS ANGELES — STEVE WOODS — PD**  
HOTS: Prince, Janet Jackson, M. Morgan, Zapp, Lisa Lisa, Nu Shooz, Rene & Angela, Falco, The Jets, New Edition, Colonel Abrams, Whistle, Trinere, S. Wonder, Jst, LL Cool J, Jermaine Jackson, T. Pendergrass, Gap Band. ADDS: M. Morgan, S.O.S. Band, J. Graham, E.G. Dailey, Mazarati, Sade, J. Kemp.

**KGJF AM-1230 — LOS ANGELES — Rick Nunez — MD**  
HOTS: Prince, Janet Jackson, The Jets, New Edition, T. Pendergrass, Nu Shooz, Jermaine Jackson, Gap Band, S. Wonder, S. Murdock, P. Austin, Starpoint, A. Baker, Cash Flow, A. Franklin, M. Henderson. ADDS: P. LaBelle, Haywoode, Sade, Rose Brothers, J. Kemp.

**KSOL — SAN FRANCISCO — MARVIN ROBINSON — PD**  
HOTS: Janet Jackson, W. Houston, Cherrelle, A. Franklin, New Edition, Prince, Zapp, Rene & Angela, Jermaine Jackson, Bernard Wright, Nu Shooz, T. Pendergrass, Gap Band, Cash Flow, Jets, Stop The Madness, V. Young, Juicy, P. Austin. ADDS: Falco, P. LaBelle, Sade, TKA, S.O.S. Band, LL Cool J, E.C. King, Aleems, Mazarati.

**XHRM-FM — SAN DIEGO — DUFF LINDSEY — MD**  
HOTS: Prince, Janet Jackson, A. Franklin, The Jets, E. Wilde, New Edition, Nu Shooz, Cash Flow, Cherrelle, Jermaine Jackson, Falco, Magazine 60, Gap Band, Whistle, V. Young, S. Wonder, Rene & Angela, T. Pendergrass, (ET) E. Towns.

**KDKO — DENVER — JAY JOHNSON — PD**  
HOTS: Prince, Janet Jackson, Gap Band, A. Franklin, Nu Shooz, New Edition, E. Wilde, The Jets, Juicy, P. Austin, S. Mills, Jermaine Jackson, T. Pendergrass, Tramaine, Falco, S. Murdock, S. Wonder, Cash Flow, Starpoint, Colonel Abrams. ADDS: Whistle, Junior, W. Houston, Rose Brothers, Atlantic Starr, J. Kemp.

### West Retail Breakouts

1. **On My Own — P. LaBelle — MCA**
2. **Watch Your Step — A. Baker — Elektra**
3. **Oh Louise — Junior — London/PolyGram**

## SOUTH

**WRBD — FT. LAUDERDALE — CHARLES MITCHELL — PD**  
HOTS: Janet Jackson, Cherrelle, Prince, Gap Band, Trinere, New Edition, Nu Shooz, T. Pendergrass, S. Mills, A. Franklin, Starpoint, Jermaine, Jackson, Whistle, S. Murdock, E. Wilde, Cash Flow, V. Young, ET (E. Towns), Aleems, S. Wonder. ADDS: W. Houston, Sade, S. Arrington, P. LaBelle, Falco, Grandmaster Flash.

**WRAP — NORFOLK — CHESTER BENTON — PD**  
HOTS: Rene & Angela, Gap Band, E. Wilde, G. Chandler, Nu Shooz, Prince, Janet Jackson, New Edition, V. Young, ET (E. Towns), A. Franklin, Cash Flow, T. Pendergrass, S. Wonder, Jermaine Jackson, Whistle, Falco, Juicy, S. Mills, B.B. & Q. Band. ADDS: Sade, Newcleus, S. Arrington, B. Mitchell, A. Baker.

**WZAK "93FM" — CLEVELAND — LYNN TOLLIVER, JR. — PD**  
HOTS: Prince, Janet Jackson, Falco, T. Pendergrass, S. Mills, LL Cool J, Nu Shooz, Cash Flow, Rene & Angela, Gap Band, S.O.S. Band, Sade, Atlantic Star, Full Force, S. Wonder, W. Badarou, Colonel Abrams, E. Murphy, F. Jackson, New Edition. ADDS: Tease, D. Warwick, Rose Brothers, Mazarati, Master Don, P. Laurence, S. Arrington, Original Concept, J. Kemp, Five Star.

**WLEE — RALEIGH — CASH MICHAELS — PD**  
HOTS: Atlantic Star, Prince, P. Austin, B.B. & Q. Band, S. Mills, Starpoint, Nu Shooz, Janet Jackson, Haywoode, T. Vega, New Edition, G. Chandler, Cash Flow, S. Wonder, A. Silas, Fat Larry Band, P. LaBelle, P. Collins, W. Houston, B. Womack. ADDS: T. Lee, R. Davies, Precious Wilson, D. Coleman, O. Pittman, C. Chris & Rich E. Rich, Sade, J. Kemp.

**KHYS-FM — PORT ARTHUR — DOUG DAVIS — MD**  
HOTS: Prince, Janet Jackson, Cherrelle, New Edition, Gap Band, A. Franklin, Nu Shooz, T. Pendergrass, E. Wilde, The Jets, S. Mills, Juicy, Jermaine Jackson, Falco, S. Wonder, Cash Flow, P. Austin, Colonel Abrams, Tramaine, Starpoint. ADDS: P. LaBelle, Vanity, Mazarati, Maitai, Controllers, Arnie's Love, G. Clinton, M. Morgan, Sade, SOS Band, A. Baker, TKA.

**WPAL — CHARLESTON — DON KENDRICKS — PD**  
HOTS: T. Pendergrass, Janet Jackson, New Edition, Prince, Gap Band, The Jets, E.C. King, Starpoint, S. Mills, W. Badarou, Nu Shooz, Force MD's, A. Baker, Colonel Abrams, LL Cool J, Cash Flow, Stop The Madness, S. Wonder, ET (E. Towns), P. LaBelle. ADDS: M. Morgan, Takanaka, Isley Brothers, S. Arrington, G. Clinton, D. Pittman, O. Brown, K. Blow, Sade, R. Shonte.

**KKDA "K-104" — DALLAS — TERRI AVERY — MD**  
HOTS: Prince, Janet Jackson, Gap Band, Cherrelle, Cash Flow, Falco, Full Force, Whistle, S. Mills, New Edition, J. Stewart, The Jets, Ready For The World, T. Pendergrass, Jermaine Jackson, West Coast Crew, A. Baker, Mazarati, S. Wonder.

### South Retail Breakouts

1. **Slide Over — Ready For The World — MCA**
2. **Under The Influence — Vanity — Motown**
3. **Rock The Bells — LL Cool J — Def Jam/Columbia**

## EAST

**WHUR-FM — WASHINGTON, D.C. — MIKE ARCHIE — PD**  
HOTS: S. Wonder, Starpoint, Nu Shooz, Rene & Angela, The Jets, W. Badarou, R. Ayers, E. Wilde, Janet Jackson, Cherrelle, E. Wilde, Janet Jackson, Cherrelle, Hiroshima, V. Young, Temptation, A. Franklin, P. Austin, Prince, Bernard Wright, Aaaa, Colonel Abrams, T. Pendergrass. ADDS: W. Houston, Sade, Chapter 8, M. Morgan.

**WDAS-FM — PHILADELPHIA — JOE TAMBURRO — PD**  
HOTS: Janet Jackson, Prince, V. Young, Nu Shooz, E. Wilde, S. Mills, New Edition, Whistle, Cherrelle, Colonel Abrams, S. Murdock, A. Franklin, Gap Band, Falco, LL Cool J, T. Pendergrass, ET (E. Towns) Trinere, Jermaine Jackson, The Jets. ADDS: C. Khan, J. Kemp, J. Simms, Conway Brother, S.O.S. Band.

**WNHC — NEW HAVEN — JAMES JORDAN — PD**  
HOTS: Janet Jackson, Rene & Angela, ET (E. Towns), Juicy, S. Murdock, Nu Shooz, Prince, Colonel Abrams, S. Mills, Gap Band, S. Wonder, W. Badarou, New Edition, T. Pendergrass, E. Wilde, Jermaine Jackson, Full Force, Trinere, E.C. King. ADDS: B.B. & Q. Band, Mai Tai, Sade, Rose Brothers, M. Morgan, J. Simms, Junior.

**WUSL "POWER-99" — PHILADELPHIA — FRANK CARRANTI — PD**  
HOTS: Janet Jackson, P. Austin, Rene & Angela, New Edition, Cherrelle, Prince, W. Houston, Lisa Lisa, The Jets, Full Force, V. Young, D. Dane, Tamara, Yarbrough & People, S. Wonder, P. Nelson, F. Jackson, Nu Shooz, W. Badarou, Jermaine Jackson. ADDS: P. LaBelle, Precious Wilson, Janet Jackson.

**WAMO — PITTSBURGH — CHUCK WOODSON — PD**  
HOTS: 94 East Band, P. Austin, S. Mills, C. Khan, Full Force, Juicy, M. Henderson, ET (E. Towns), Sade, E.C. King, E. Wilde, Brenda & The Big Dudes, New Edition, Gap Band, Ready For The World, Jermaine Jackson, Atlantic, The Jets, Prince, Nu Shooz. ADDS: G. Clinton, Colonel Abrams, Janet Jackson, Cash Flow, Starpoint, S.O.S. Band, A. O'Neal, W. Houston, Rose Brother, J. Stewart, P. LaBelle.

**WXYV-103 — BALTIMORE — ROY SAMPSON — PD**  
HOTS: The Jets, Janet Jackson, Prince, T. Pendergrass, Sade, Lisa Lisa, A. Franklin, Cherrelle, E. Wilde, S. Mills, Vanity, Falco, Betty Wright, Tramaine, Aleem, Juicy, Temptation, B.B. & Q. Band, P. Austin, S. Wonder. ADDS: Junior, Ready For The World, A. Baker, Atlantic Starr.

### East Retail Breakouts

1. **Do Them Fries Go With That Shake — G. Clinton — Capitol**
2. **The Other Side of The World — C. Khan — Atlantic**
3. **Never As Good As The First Time — Sade — Portrait/CBS**

## TOP 75 12" SINGLES

	Weeks On 3/29 Chart		Weeks On 3/29 Chart		Weeks On 3/29 Chart
<b>1</b> I CAN'T WAIT (EXTENDED VERSION) NU SHOOSZ (Atlantic 0-86828)	3	<b>26</b> CRUSH ON YOU (EXTENDED VERSION)/6:35 THE JETS (MCA 23613)	42	<b>51</b> THE FINEST (SPECIAL DANCE MIX)/8:38 SOS BAND (Tabu/CBS 429 05364)	DEBUT
<b>2</b> ROCK ME AMADEUS/VIENNA CALLING FALCO (A&M SP-12170)	2	<b>27</b> DON'T YOU WANT MY LOVE NICOLE (Portrait/CBS 4R9-05331)	25	<b>52</b> SIDEWALK TALK (REMIX) JELLYBEAN (EMI America V-19204)	32
<b>3</b> WHAT HAVE YOU DONE FOR ME LATELY (EXTENDED MIX)/7:00 JANET JACKSON (A&M SP 12167)	1	<b>28</b> PLAYERS BALL (EXTENDED VERSION)/8:10 MAZARATI (Paisley Park/Werner Bros. 0-20438)	56	<b>53</b> HOUSE ROCKER (EXTENDED VERSION) LOVEBUG STRSKI (Epic/CBS 49-05328)	53
<b>4</b> SATURDAY LOVE (REMIX) CHERRELLE with ALEXANDER O'NEAL (Tabu/CBS 429-05332)	4	<b>29</b> CAN YOU FEEL THE BEAT (EXTENDED VERSION)/6:50 LISA LISA end CULT JAM with FULL FORCE (Columbia 44-05295)	26	<b>54</b> LATOYA/PUT THAT RECORD BACK ON/4:28 JUST ICE (Fresh FRE-003)	DEBUT
<b>5</b> KISS (EXTENDED VERSION) PRINCE end the REVOLUTION (Paisley Park/Werner Bros.)	14	<b>30</b> THE RIVER/SUNSHINE TOTAL CONTRAST (London/PolyGram 886 032-1)	30	<b>55</b> SUGAR FREE (SUPER DANCE MIX)/6:50 JUICY (Private I/CBS 429 05337)	62
<b>6</b> (NOTHING SERIOUS) JUST BUGGIN' WHISTLE (Select FMS 62267)	6	<b>31</b> BAD BOY (REMIX)/6:11 MIAMI SOUND MACHINE (Epic/CBS 49-05338)	DEBUT	<b>56</b> WHAT YOU NEED INXS (Atlantic 0-86832)	35
<b>7</b> I'LL BE ALL YOU EVER NEED TRINERE (Jempecked/Music Specialists JPI-2001)	10	<b>32</b> LET ME BE THE ONE (EXTENDED VERSION) FIVE STAR (RCA PWI 4230)	29	<b>57</b> BEST FRIENDS (SUPER MIX)/7:55 ET (EDDIE TOWNS) (Total Experience/RCA TED 1-2433)	DEBUT
<b>8</b> HOW WILL I KNOW (DANCE RE-MIX)/6:35 WHITNEY HOUSTON (Ariste ADI-9449)	5	<b>33</b> HOT (REMIX) ROY AYERS (Columbia 44-053330)	33	<b>58</b> I CAN'T LIVE WITHOUT MY RADIO/I CAN GIVE YOU MORE L.L. COOL J. (Def Jam/Columbia 44-05291)	44
<b>9</b> I'M NOT GONNA LET (EXTENDED VERSION)/6:56 COLONEL ABRAMS (MCA 23612)	15	<b>34</b> I ENGINEER (REMIX VERSION)/5:53 ANIMOTION (Cosablanca/PolyGram 884 433-1)	34	<b>59</b> ON MY OWN (EXTENDED VERSION)/7:13 PATTI LABELLE and MICHAEL McDONALD (MCA 23607)	DEBUT
<b>10</b> COMPUTER LOVE (EXTENDED VERSION) ZAPP (Werner Bros. 0-20442)	16	<b>35</b> THE DREAM TEAM IS IN THE HOUSE/5:07 LA DREAM TEAM (Dream Team DRT-631)	31	<b>60</b> IN THE MORNING TIME (SHOUT MIX)/6:49 TRAMAINÉ (A&M SP-12166)	39
<b>11</b> A LITTLE BIT OF LOVE (IS ALL IT TAKES) NEW EDITION (MCA 23608)	11	<b>36</b> HE'S NUMBER ONE FANTASY (Spring SPR 12-418)	36	<b>61</b> DIGITAL DISPLAY (EXTENDED MIX) READY FOR THE WORLD (MCA 5046)	41
<b>12</b> WEST END GIRLS (DANCE MIX)/6:31 PET SHOP BOYS (EMI America V 19206)	21	<b>37</b> PARTY FREAK (EXTENDED VERSION) CASH FLOW (Mercury/PolyGram 884-454-1)	47	<b>62</b> EXPOSED TO LOVE (EXTENDED VERSION)/6:10 EXPOSE (Ariste ADI-9426)	48
<b>13</b> (YOU ARE MY) ALL AND ALL JOYCE SIMS (Sleeping Bag SLX-17)	17	<b>38</b> NIGHTMARES/5:50 DANA DANE (Profile PRO 7086)	38	<b>63</b> THE SUN ALWAYS SHINES ON T.V. (EXTENDED VERSION)/8:25 A-HA (Warner Bros. 0-20410)	43
<b>14</b> ANOTHER NIGHT (EXTENDED VERSION) ARETHA FRANKLIN (Ariste ADI 9454)	9	<b>39</b> HARLEM SHUFFLE (REMIX) ROLLING STONES (Rolling Stones/Columbia XSS174945)	DEBUT	<b>64</b> TENDER LOVE FORCE MD'S (Tommy Boy TB-876)	46
<b>15</b> ROCK THE BELLS (ORIGINAL VERSION)/7:11 L.L. COOL J. (Def Jam/Columbia 44-05349)	40	<b>40</b> AFTER THE LOVE HAS GONE (EXTENDED VERSION)/8:45 PRINCESS (Next Plateau NP 50037)	19	<b>65</b> LOVE'S GONNA GET YOU (DANCE MIX)/8:38 JOCELYN BROWN (Warner Bros. 0-20383)	52
<b>16</b> IF YOU SHOULD EVER BE LONELY (REMIX) VAL YOUNG (Gordy/Motown 4557GG)	13	<b>41</b> NO MORE (EXTENDED VERSION) SHIRLEY MURDOCK (Elektra 0-66865)	45	<b>66</b> BASS ROCK EXPRESS MC-ADE (4 Slight 3-85-FS-9)	54
<b>17</b> YOUR SMILE RENE & ANGELA (Mercury/PolyGram 884 271-1)	12	<b>42</b> DO FRIES GO WITH THAT SHAKE/10:15 GEORGE CLINTON (Capitol V-15219)	DEBUT	<b>67</b> I LIKE YOU (EXTENDED VERSION)/5:05 PHYLLIS NELSON (Carrere/CBS 429-05268)	59
<b>18</b> LIVING IN AMERICA (R&B Dance Version)/6:15 JAMES BROWN (Scotti Bros./CBS 42905310)	7	<b>43</b> UNSELFISH LOVER FULL FORCE (Columbia 44-05333)	60	<b>68</b> GUILTY YARBROUGH & PEOPLES (Total Experience/RCA 2425)	57
<b>19</b> LET'S GO ALL THE WAY (EXTENDED BLIX MIX) SLY FOX (Capitol V-15222)	37	<b>44</b> NEW TOY (EXTENDED VERSION) THE FLIRTS (CBS Associated 429-05334)	20	<b>69</b> GO HOME (REMIX) STEVIE WONDER (Temla/Motown 4553 TG)	55
<b>20</b> WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING (EXTENDED VERSION)/5:43 BILLY OCEAN (Jive/Ariste JDI 9431)	8	<b>45</b> RESTLESS (EXTENDED REMIX VERSION)/4:43 STARPOINT (Elektra ED 5127)	51	<b>70</b> HOW TO BE A ZILLIONAIRE/TOWER OF LONDON (EXTENDED VERSION) ABC (Mercury/PolyGram 884 382-1)	64
<b>21</b> WHO NEEDS LOVE LIKE THAT/HEAVENLY ACTION ERASURE (Sire/Werner Bros. 0-20404)	23	<b>46</b> MOMENTS IN LOVE (EXTENDED VERSION)/7:00 ART OF NOISE (Island/ZTT 794)	27	<b>71</b> CAN YOU ROCK IT LIKE THIS/TOGETHER FOREVER/4:28 & 3:32 RUN D.M.C. (Profile Pro-7088)	61
<b>22</b> HIT THAT PERFECT BEAT BRONSKI BEAT (MCA 23605)	28	<b>47</b> HIGH HORSE (REMIX) EVELYN "CHAMPAGNE" KING (RCA PW-14309)	58	<b>72</b> SANCTIFY YOURSELF (EXTENDED VERSION) SIMPLE MINDS (A&M AP-12172)	67
<b>23</b> DO ME BABY (INTERLUDE)/4:59 MELISA MORGAN (Capitol V-15211)	18	<b>48</b> LOVE'S ON FIRE (EXTENDED VERSION)/6:01 ALEEM featuring LEROY BURGESS (Atlantic DMD 924)	65	<b>73</b> SLAVE TO THE RHYTHM (EXTENDED VERSION)/4:20 GRACE JONES (Manhattan Island/Capitol SPRO 9533)	66
<b>24</b> DON QUICHOTTE/6:29 MAGAZINE 60 (Beja/TSR B-54)	22	<b>49</b> SWEETHEART (EXTENDED VERSION) RIANY DAVIS (Supertronic RU 013)	49	<b>74</b> DON'T STOP THE ROCK/6:30 FREESTYLE (Music Specialists MSI-111)	70
<b>25</b> FUNKY LITTLE BEAT (EXTENDED VERSION) CONNIE (Sunnyview 3028)	24	<b>50</b> LIFE'S WHAT YOU MAKE IT (REMIX) TALK TALK (EMI America V-19203)	50	<b>75</b> ALICE, I WANT YOU JUST FOR ME/6:09 FULL FORCE (Columbia 44-05282)	63

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

### New 12" Releases

**THE JAMAICA GIRLS** (Sire 20444-0)  
On The Move (7:42) (Reid, Branch) (Bert Reid Music, Rise N' Glowin, Dense Music/BMI, ASCAP) (Producers: Bert Reid, Francois Kevorkian)

**TIREZ TIREZ** (Sire 020445)  
Set The Timer (guitar mix) (4:25) (Rouse) (Club Soda/ASCAP) (Producers: Mikel Rouse, Julie Baer)

**THE CONNECTION** (R&R 938)  
Keep Your Front Door Open (club mix) (6:11) (Glover Girty) (RH Production/ASCAP) (Producer: John Glover)

**MARVIN HOLMES** (MCA 23619)  
Feel So Good (5:30) (Holmes) (MarHolm Music, Zojaton Music) (Producer: Zojalon Productions)

**BEASTIE BOYS** (Def Jam/Columbia 44-05369)  
Hold It, Now Hit It (3:20) (Horivitz, Yauch, Diamond, Rubin) (Producer: Rick Rubin)

**THE MASTERDON COMMITTEE** (Profile 7097A)  
Get Off My Top (7:11) (Marin, Riley, K. Hanns) (Protoons/ASCAP) (Producer: Duke Bootee)

**MAN FRIDAY** (Vinylmania 002)  
Love Honey, Love Heartache (5:16) (Morny Williams) (Little Charles, Camali, Hot and Spicy, DJ/BMI) (Producer: Brodie Williams)

### MOST ACTIVE



I Can't Wait — Nu Shooz — (Atlantic)

### STRONG ACTIVITY

Kiss — Prince & The Revolution — (Paisley Park/Warner Bros.)  
West End Girls — Pet Shop Boys — (EMI America)  
Rock Me Amadeus — Falco — (A&M)  
What Have You Done For Me Lately — Janet Jackson — (A&M)

### CLUB PICK

"We Don't Have To Take Our Clothes Off" — Jermaine Stewart — (Arista)  
D.J.: Larry Jenkins  
Club: The Reg  
Location: Kansas

Comments:  
"This cut is great. Has a nice rock feel to it. Somewhat similar to 'Freeway of Love.' Should break big on a national level."

### RETAILER'S PICK

"Do It Too Me Good (Tonight)" — Michael Henderson — (EMI America)  
Store: World of Records  
Manager: Diara Stewart  
Location: Los Angeles

Comments:  
"Smooth vocals and classy instrumentation prove to be the key in making this a number one single. Brisk sales indicate a lot of action on the retail level."







## MOST ADDED



Rolling Stones — Harlem Shuffle — Columbia

## STRONG ADDS

Your Love — The Outfield — Columbia  
 Ink & Paper — Modern English — Warner Bros.  
 Call Me — Dennis DeYoung — A&M  
 Impressed — Charlie Sexton — MCA

## PROGRAM ADDS

VIDEO VISIONS — Ric Martin — Producer — Los Angeles  
 G. Jones  
 Boys Don't Cry  
 Modern English  
 P. Murphy  
 Jesus & Mary Chain  
 L. Anderson

V66 — Roxy Myzal — Producer — Framingham, MN  
 D. Ross  
 Rolling Stones  
 C. Sexton  
 T. Keene  
 Wax  
 Mental As Anything  
 Lou Miami  
 P. Nelson  
 J. Hendrix

THE RECORD BUYERS GUIDE — Beth Comstock — Program Director  
 The Costello Show  
 J. Rush  
 S. Ridgway  
 Bangles  
 The Outfield  
 Little Richard  
 Electric Light Orchestra  
 B. Dylan

A. Jarreau & M. Manchester  
 Divinyls  
 Arcadia

FRIDAY NIGHT VIDEOS — Bette Hilsger — Program Director — New York City  
 Rolling Stones  
 W. Houston  
 Force MDs  
 Pet Shop Boys  
 Ry Cooder  
 B. Setzer  
 M. Martin  
 S. Easton

RADIO 1990 — Nancy Henry — Associate Producer — New York City  
 Rolling Stones  
 INXS  
 Sly Fox  
 Prince & The Revolution  
 The Outfield  
 P. Collins

NIGHT TRACKS — Bill Brummel — Program Director — Los Angeles  
 Modern English  
 Talking Heads  
 Marillion  
 D. DeYoung  
 Animation  
 Lloyd Cole & The Commotions  
 Ozzy Osbourne

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

CATCH 22 — Richard Hadley — Music Director — Anchorage  
 J. Barnes  
 D. DeYoung  
 Modern English  
 Prince & The Revolution

U68 — Steven Leeds — Program Director — New York City  
 Janet Jackson  
 The Outfield  
 Prince & The Revolution  
 D. DeYoung  
 Divinyls  
 Rolling Stones  
 Golden Palominos  
 Mazarati  
 John Lennon  
 Honeymoon Suite  
 Ozzy Osbourne  
 J. Barnes  
 King Kobra  
 Manhattan Transfer  
 Virginia Wolf

## TOP 30 MUSIC VIDEOS

1	WHAT YOU NEED	INXS (Atlantic)	3	7
2	NIKITA	Elton John (Geffen)	1	7
3	ADDICTED TO LOVE	Robert Palmer (Island)	7	6
4	ROCK ME AMADEUS	Falco (A&M)	8	4
5	NO EASY WAY OUT	Robert Tepper (Scotti Bros.)	6	5
6	SANCTIFY YOURSELF	Simple Minds (A&M)	10	5
7	BEAT'S SO LONELY	Charlie Sexton (MCA)	2	8
8	KYRIE	Mr. Mister (RCA)	5	5
9	NIGHT MOVES	Marilyn Martin (Atlantic)	11	5
10	MANIC MONDAY	Bangles (Columbia)	15	3
11	THESE DREAMS	Heart (Capitol)	12	3
12	THIS COULD BE THE NIGHT	Loverboy (Columbia)	19	3
13	KISS	Prince & The Revolution (Paisley Park)	27	2
14	HARLEM SHUFFLE	Rolling Stones (Rolling Stones)	DEBUT	
15	WEST END GIRLS	Pet Shop Boys (EMI America)	29	2
16	YOUR LOVE	The Outfield (Columbia)	DEBUT	
17	HOW WILL I KNOW	Whitney Houston (Arista)	4	9
18	R.O.C.K. IN THE U.S.A.	John Mellencamp (Riva)	DEBUT	
19	ANOTHER NIGHT	Aretha Franklin (Arista)	21	5
20	CALLING AMERICA	Electric Light Orchestra (CBS Associated)	DEBUT	
21	SARA	Starship (RCA)	13	6
22	ALL THE KING'S HORSES	The Firm (Atlantic)	23	2
23	QUICKSILVER LIGHTNING	Roger Daltrey (Atlantic)	20	3
24	GOODBYE IS FOREVER	Arcadia (Capitol)	24	3
25	SHOT IN THE DARK	Ozzy Osbourne (Epic)	25	2
26	(HOW TO BE A) MILLIONAIRE	ABC (Mercury)	18	10
27	I CAN'T WAIT	Stevie Nicks (Modern)	DEBUT	
28	SECRET LOVERS	Atlantic Starr (A&M)	14	4
29	LIVING IN AMERICA	James Brown (Scotti Bros.)	16	11
30	KING FOR A DAY	Thompson Twins (Arista)	28	4

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>
Mike Opelka	Hit Video USA	National

Video: *She's Only Fat (In Her Mind)*  
 Artist: *Barry Marshall & The Rockin Robbins*

### Comments:

"A very clever video. A nice toe tapping sound. A lot of fun to watch. This video is very professional for an independent label."



VANITY UNDER THE INFLUENCE — Motown recording artist Vanity recently completed the video to her single, "Under The Influence." The video was directed by Gil Betman, produced by L.A.-based Pendulum Productions, and shot on location at L.A.'s Park Plaza Hotel. Pictured (l-r) are: Betman; Vanity and crew.

(Photo: Marcy Ronen)







## TOP 50 ALBUMS

Title, Artist, Label, Number, Distributor	Weeks On Chart	3/29 Chart
<b>1</b> ROCKIN' WITH THE RHYTHM ★ THE JUDDS (RCA/Curb AHL1-7042)	1	19
<b>2</b> ALABAMA GREATEST HITS ★ ALABAMA (RCA AHL1-7170)	7	6
<b>3</b> LIVE IN LONDON ★ RICKY SKAGGS (Epic FE 40103)	2	18
<b>4</b> SOMETHING SPECIAL ★ GEORGE STRAIT (MCA 5605)	4	29
<b>5</b> GREATEST HITS EARL THOMAS CONLEY (RCA AHL1-7032)	5	20
<b>6</b> SHAKIN' BROWN SAWYER BROWN (Capitol/Curb ST-12438)	6	24
<b>7</b> I HAVE RETURNED RAY STEVENS (MCA 5635)	8	23
<b>8</b> A MEMORY LIKE YOU JOHN SCHNEIDER (MCA 5668)	10	8
<b>9</b> WON'T BE BLUE ANYMORE DAN SEALS (EMI America ST-17166)	3	26
<b>10</b> STREAMLINE ★ LEE GREENWOOD (MCA 5622)	12	28
<b>11</b> THE HEART OF THE MATTER ★ KENNY ROGERS (RCA AFL1 7023)	11	20
<b>12</b> GREATEST HITS VOL. 2 ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25328)	13	18
<b>13</b> OLD FLAME ★ JUICE NEWTON (RCA AHL1-5493)	9	17
<b>14</b> WHO'S GONNA FILL THEIR SHOES GEORGE JONES (Epic FE 39598)	15	28
<b>15</b> ANYTHING GOES GARY MORRIS (Warner Bros. 1-25279)	14	31
<b>16</b> SOMETHING TO TALK ABOUT ANNE MURRAY (Capitol/EMI SJ-12466)	19	7
<b>17</b> RHYTHM AND ROMANCE ROSANNE CASH (Columbia FC-39463)	16	41
<b>18</b> HALF NELSON WILLIE NELSON (Columbia FC 39990)	18	25
<b>19</b> HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	20	46
<b>20</b> THERE'S NO STOPPING YOUR HEART MARIE OSMOND (Capitol/Curb ST-12414)	21	28
<b>21</b> HANG ON TO YOUR HEART ★ EXILE (Epic BFE 40000)	22	23
<b>22</b> THE FORESTER SISTERS THE FORESTER SISTERS (Warner Bros. 1-25314)	17	28
<b>23</b> PARTNERS IN RHYME THE STATLER BROTHERS (Mercury 422-824 420-1)	24	48
<b>24</b> FIVE-O ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25267)	28	28
<b>25</b> GREATEST HITS ★ GEORGE STRAIT (MCA 5567)	26	54
<b>26</b> WHOEVER'S IN NEW ENGLAND REBA McENTIRE (MCA 5691)	32	4
<b>27</b> HOWARD AND DAVID THE BELLAMY BROTHERS (MCA/Curb-5586)	27	37
<b>28</b> LIFE'S HIGHWAY STEVE WARINER (MCA 5672)	29	16
<b>29</b> PARTNERS, BROTHERS AND FRIENDS THE NITTY GRITTY DIRT BAND (Warner Bros. 1-25304)	25	32
<b>30</b> SWEET DREAMS (MUSIC FROM THE MOTION PICTURE SOUNDTRACK) PATSY CLINE (MCA MCA-6149)	23	22
<b>31</b> ME & THE BOYS ★ THE CHARLIE DANIELS BAND (Epic-39878)	31	16
<b>32</b> 40 HOUR WEEK ★ ALABAMA (RCA AHL1-5339)	30	60
<b>33</b> THIRTEEN EMMY LOU HARRIS (Warner Bros. 25352)	39	4
<b>34</b> GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL 1-5425)	34	45
<b>35</b> NEW MOVES DON WILLIAMS (Capitol ST 12440)	40	3
<b>36</b> GREATEST HITS ★ LEE GREENWOOD (MCA 5582)	35	48
<b>37</b> GUITARS, CADILLACS, ETC. ETC. DWIGHT YOAKAM (Warner Bros./Reprise 25372-1)	41	2
<b>38</b> STAND UP MEL McDANIEL (Capitol ST-12437)	33	23
<b>39</b> WHEN LOVE IS RIGHT CHARLY McCLAIN & WAYNE MASSEY (Epic FE-40249)	42	2
<b>40</b> HARMONY JOHN CONLEE (Columbia FC-40257)	43	2
<b>41</b> A FRIEND IN CALIFORNIA MERLE HAGGARD (Epic FE 40296)	45	2
<b>42</b> GET TO THE HEART BARBARA MANDRELL (MCA 5619)	36	26
<b>43</b> TONIGHT WE RIDE MICHAEL MARTIN MURPHEY (Warner Bros. 1-25369)	44	2
<b>44</b> CHASIN' RAINBOWS CONWAY TWITTY (Warner Bros. 25294)	38	17
<b>45</b> BORN YESTERDAY THE EVERLY BROTHERS (Mercury 826 142-1)	47	4
<b>46</b> THAT'S WHY I'M HERE ★ JAMES TAYLOR (Columbia FC 40052)	37	15
<b>47</b> STEP ON OUT ★ THE OAK RIDGE BOYS (MCA 5555)	48	48
<b>48</b> IT'S JUST A MATTER OF TIME GLEN CAMPBELL (Atlantic America 90483-1)	50	13
<b>49</b> SONGS YOU KNOW BY HEART ★ JIMMY BUFFETT (MCA 5633)	46	14
<b>50</b> THE VERY BEST OF JANIE JANIE FRICKE (Columbia FC 40165)	49	20

### HOT CUTS

- The Judds — Rockin' With The Rhythm Of The Rain — (Rockin' With The Rhythm)
- George Strait — In Too Deep — (Something Special)
- Waylon Jennings — What You'll Do When I'm Gone — (Will The Wolf Survive)
- Reba McEntire — Can't Stop Now — (Whoever's In New England)
- Tanya Tucker — I'll Come Back As Another Woman — (Girls Like Me)
- Waylon Jennings — Will The Wolf Survive — (Will The Wolf Survive)
- Emmylou Harris — Mystery Train — (Thirteen)
- George Strait — Dance Time In Texas — (Something Special)
- Michael Martin Murphey — Rollin' Nowhere — (Tonight We Ride)
- Reba McEntire — Don't Touch Me There — (Whoever's In New England)
- Everly Brothers — These Shoes — (Born Yesterday)
- Anne Murray — My Life's A Dance — (Something To Talk About)
- Alabama — The Fans — (Alabama Greatest Hits)
- Dwight Yoakam — Bury Me — (Guitars, Cadillacs, Etc. Etc.)
- Merle Haggard — A Friend In California — (A Friend In California)

## NASHVILLE FORUM

Tom McEntee, Nashville

Call me crazy, if you feel a need to, but I find it real hard to agree with soothsayers of doom who are building the pine box for the entirety of country music, as we know it.

The future of country music is right around the corner, really not more than one or two eyeblinks away. (Which, of course, is not news to anyone, except those who keep thinking that the future is some vague, indiscernible point "down the road.")

And what have we got to look forward to?

Well, over a thousand folks were on hand for the New Faces Show at the conclusion of last month's Country Radio Seminar — a show that each year features 10 of the most developed (or groomed) new artists in the country music scene. The Cream of the New Crop, so to speak. Many of today's stars were part of past New Faces Shows, including Alabama, Crystal Gayle, Eddy Raven, Earl Thomas Conley, Charly McClain, Vern Gosdin, John Conlee, etc., etc., which gives the show a certain amount of credibility as a barometer of country music to come.

So much is it respected as a barometer, that many of those who were in the audience this year expressed trepidation about the future of country music, labelling the show a "rock 'n roll review." (This type of comment from a goodly number of the same folks who called it "one of the best shows ever" or the "best show since 1980," or some such.)

However, while the New Faces Show this year undoubtedly had a potent rock flavor, the traditional side of the coin was also well represented in the performance of Randy Travis, who was greeted by a general intake of breath and the type of spontaneous applause usually reserved for established stars.

Meanwhile, a couple of thousand miles to the west, the future of country music is strongly depicted in Dwight Yoakam, another young "hillbilly" face who's causing an almost identical reaction among audiences in The Roxy and other such haunts of L.A. rock fans. (And if this guy is a rock artist, I'm Rambo.)

The point is that the rumors of the death of country music have been greatly exaggerated. Despite all those nasty rumors, country music is not only alive and well, but perfectly positioned to expand greatly in both scope and content. And in age demographics.

In fact, the future of country music holds a promise that it has never held before: Acceptance by the young audience. Not just for one particular artist or act (such as Alabama, who have been attracting youthful audiences for a number of years now), but perhaps as part of a legitimate trend. A trend that may have begun, say, with Alabama, and is now spreading, by virtue of the Yoakams and the Travises and the Sawyer Browns, et al.

And let's not overlook the "new" music — that sound which is composed of almost equal parts of country and rock. Whether we want to call it "cowpunk" or "alternative country," it is an exciting part of the country music spectrum and will, doubtless, be the core of many a station format by the year 1990. (More on that in the next week or two.)

Country music listeners tend to hang on tightly to their roots. And they tend to identify the genre with the giant names of the past (and present). But, then, those are the older folks, like me. The younger ones are likely to have more to say about what will be the accepted sounds of country music in the years to come.

As we look down the road, the word "healthy" seems to say all that needs to be said for the general condition of Country Music Future. For those who come into the format and offer "real" feelings with their music, there's a bright spot ahead.

But, as for such as Randy Travis, if one were to look at this week's country singles chart, one might say that the future is now.



**TAPING SESSION** — Capitol Records artist Dobie Gray chats with Mark Andrews of KWJ in Portland, Oregon during the Artist/DJ tape sessions held Friday evening as part of the Country Radio Seminar at the Opryland Hotel in Nashville. Standing behind Mark is Paul Lovelace, national director of country promotion for Capitol/EMI America.

# TOP 100 COUNTRY SINGLES

April 5, 1986

		Weeks On 3/29 Chart
1	1982 RANDY TRAVIS (Warner Bros. 7-28828)	2 15
2	SHE AND I ALABAMA (RCA PB-14281)	1 11
3	YOU'RE SOMETHING SPECIAL TO ME GEORGE STRAIT (MCA 52764)	4 12
4	NOW AND FOREVER (YOU AND ME) ANNE MURRAY (Capitol B-5547)	8 10
5	100% CHANCE OF RAIN GARY MORRIS (Warner Bros. 7-28823)	3 13
6	WE'VE GOT A GOOD FIRE GOIN' DON WILLIAMS (Capitol B-5526)	10 12
7	DON'T UNDERESTIMATE MY LOVE FOR YOU LEE GREENWOOD (MCA 52741)	5 14
8	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS) THE JUDDS (RCA/Curb PB-14290)	15 8
9	CAJUN MOON RICKY SKAGGS (Epic 34-05748)	9 12
10	ONCE IN A BLUE MOON EARL THOMAS CONLEY (RCA PB-14282)	12 9
11	WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS) JOHN SCHNEIDER (MCA 52723)	6 16
12	FEELIN' THE FEELIN' THE BELLAMY BROTHERS (MCA/Curb MCA-52747)	14 9
13	THINK ABOUT LOVE DOLLY PARTON (RCA PB-14218)	7 16
14	AIN'T MISBEHAVIN' HANK WILLIAMS JR. (Warner/Curb 7-28794)	20 7
15	YOU SHOULD HAVE BEEN GONE BY NOW EDDY RAVEN (RCA PB-14250)	11 17
16	HEART DON'T FALL NOW SAWYER BROWN (Capitol/Curb B-5548)	17 10
17	TOMB OF THE UNKNOWN LOVE KENNY ROGERS (RCA PB-14298)	28 6
18	I HAD A BEAUTIFUL TIME MERLE HAGGARD (Epic 34-05782)	19 10
19	I COULD GET USED TO YOU EXILE (Epic 34-05699)	13 18
20	NOTHING BUT YOUR LOVE MATTERS LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-05764)	21 11
21	ONE LOVE AT A TIME TANYA TUCKER (Capitol B-5533)	27 8
22	SWEETER AND SWEETER THE STATLER BROTHERS (Mercury 884 317-7)	23 12
23	EASY TO PLEASE JANIE FRICKE (Columbia 38-05781)	24 10
24	FAST LANES AND COUNTRY ROADS BARBARA MANDRELL (MCA 52737)	16 18
25	IN OVER MY HEART T.G. SHEPPARD (Columbia 38-05747)	18 15
26	YOUR MEMORY AIN'T WHAT IT USED TO BE MICKEY GILLEY (Epic 34-05744)	22 16
27	YOU CAN DREAM OF ME STEVE WARINER (MCA 52721)	25 21
28	LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY GIRLS NEXT DOOR (MTM B-72059)	30 10
29	HAPPY, HAPPY BIRTHDAY BABY RONNIE MILSAP (RCA PB-14286)	40 5
30	WORKING WITHOUT A NET WAYLON JENNINGS (MCA 52776)	33 8
31	THERE'S NO STOPPING YOUR HEART MARIE OSMOND (Capitol/Curb B-5521)	26 22
32	WHOEVER'S IN NEW ENGLAND REBA McENTIRE (MCA 52767)	37 7
33	HOLD ON ROSANNE CASH (Columbia 38-05794)	36 8

		Weeks On 3/29 Chart
34	SHOE STRING MEL McDANIEL (Capitol B-5544)	29 11
35	MIAMI, MY AMY KEITH WHITLEY (RCA PB-14285)	38 8
36	PARTNERS, BROTHERS AND FRIENDS THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28780)	42 6
37	EVERY NIGHT PAKE McENTIRE (RCA PB-14220)	32 11
38	TONIGHT WE RIDE MICHAEL MARTIN MURPHEY (Warner Bros. 7-28797)	34 9
39	HARMONY JOHN CONLEE (Columbia 38-05778)	43 7
40	HONKY TONK MAN DWIGHT YOAKAM (Reprise 7-28793)	50 6
41	THE ONE I LOVED BACK THEN GEORGE JONES (Epic 34-05698)	31 19
42	CARMEN GENE WATSON (Epic 34-05817)	46 6
43	LIFE'S HIGHWAY STEVE WARINER (MCA 52786)	54 4
44	YOU'LL NEVER KNOW HOW MUCH I NEEDED YOU TODAY CONWAY TWITTY (Warner Bros. 7-28772)	48 6
45	MAMA'S NEVER SEEN THOSE EYES THE FORESTER SISTERS (Warner Bros. 7-28795)	52 4
46	OKLAHOMA BORDERLINE VINCE GILL (RCA PB-14216)	35 19
47	BORN YESTERDAY EVERLY BROTHERS (Mercury 884 428-7)	53 6
48	I THINK I'M IN LOVE KEITH STEGALL (Epic 34-05815)	56 6
49	BOP DAN SEALS (EMI America B-8289)	45 29
50	JULIET OAK RIDGE BOYS (MCA 52801)	62 3
51	BACK HOME A.J. MASTERS (Bermuda Dunes Records C112)	59 5
52	MAKIN' UP FOR LOST TIME CRYSTAL GAYLE/GARY MORRIS (Warner Bros. 7-28856)	44 19
53	YOU'RE NOBODY TILL SOMEBODY LOVES YOU RAY PRICE (Step One SOR 352)	58 4
54	LIVING IN THE PROMISELAND WILLIE NELSON (Columbia 38-05834)	61 2
55	PLEASE BE LOVE MARK GRAY (Columbia 38-05695)	47 20
56	YOU CAN'T KEEP A GOOD MEMORY DOWN JOHN ANDERSON (Warner Bros. 7-28748)	65 3
57	BABY WANTS THE OSMOND BROS. (EMI America/Curb B-8313)	63 4
58	TIL I LOVED YOU RESTLESS HEART (RCA PB-14292)	64 3
59	DREAMLAND EXPRESS JOHN DENVER (RCA PB-14227)	49 16
60	DRINKIN' MY BABY GOODBYE THE CHARLIE DANIELS BAND (Epic 34-05835)	66 2
61	COME ON IN (YOU DID THE BEST YOU COULD DO) THE OAK RIDGE BOYS (MCA 52722)	41 20
62	I'LL TAKE YOUR LOVE ANYTIME ROBIN LEE (Evergreen EV-1039)	68 2
63	HILLBILLY HIGHWAY STEVE EARLE (MCA 52785)	69 3
64	ALL WE HAD WAS ONE ANOTHER DON KING (Benchmark KXM-8601)	67 4
65	REPETITIVE REGRET EDDIE RABBITT (RCA PB-14317)	73 2
66	CHARTBREAKER WHEN YOU GET TO THE HEART BARBARA MANDRELL (MCA 52802)	DEBUT

		Weeks On 3/29 Chart
67	IT'S ONLY LOVE AGAIN VERN GOSDIN (Complcat CP-153)	70 3
68	LET ME BE THE FIRST NICOLETTE LARSON (MCA 52797)	72 3
69	THAT'S ONE TO GROW ON DOBBIE GRAY (Capitol B-5562)	76 2
70	GETTIN' TO THE HEART OF YOU JAY ERIC (BGM 011586)	74 3
71	CELEBRITY DAVID FRIZZEL (Nashville America A1002)	80 3
72	IF CHEATERS NEVER WIN JIMMY TUCKER (Ray RB 49112)	75 3
73	RADIO ROMANCE TOMMY ROE (MCA/Curb MCA-52778)	57 5
74	WHAT WOULD YOU DO SHELLY WEST (Warner Bros. 7-28769)	77 2
75	I NEED SOME GOOD NEWS BAD CHANCE (Mercury 884 545-7)	DEBUT
76	WHEN IT'S DOWN TO ME & YOU CHARLY McCLAIN & WAYNE MASSEY (Epic 34-05842)	DEBUT
77	READ MY LIPS MARIE OSMOND (Capitol/Curb P-B-5563)	DEBUT
78	SURROUNDED GLENN ENGLISH (CBT-12095)	86 2
79	EVERYTHING THAT GLITTERS (IS NOT GOLD) DAN SEALS (EMI America B-8311)	DEBUT
80	ARLENE MARTY STUART (Columbia 38-05724)	60 14
81	UNTIL I MET YOU JUDY RODMAN (MTM B-72065)	DEBUT
82	LIVIN' IN A LOVIN' STATE OF MIND RANDY WAGNER (Door Knob DK 86-245)	83 3
83	LIVIN' ON LOVE AGAIN DON MALENA (Maxima MRC-1111)	DEBUT
84	LOVIN' YOU IS A GAMBLE PERRY LePOINTE (Door Knob DK 86-244)	87 2
85	YOUR DADDY DON'T LIVE IN HEAVEN (HE'S IN HOUSTON) GENNETTA JONES (Motion MOT 1025)	88 2
86	WHAT MY WOMAN DOES TO ME RAY GRIFF (RCA JB-50846)	DEBUT
87	THE BAD ONES ARE BETTER LYN POWELL (DT U-15384)	DEBUT
88	THE SECOND TIME AROUND DEL REEVES (Playback PL 1103)	DEBUT
89	AIN'T NO GETTING OVER (NEVER LOSING YOU) JOHNNY BEE (Universal Artist UAR 1049)	90 2
90	I'VE NEVER BEEN ROCKED SO GOOD SLEWFOOT (Musicom MC-56702)	DEBUT
91	FIRE IN YOUR TOUCH LARRY WAYNE KENNEDY (Jere 1002)	89 3
92	SHE HITS ME RIGHT BETWEEN THE LIES TO THE MAX (Track 45-102)	78 3
93	NORTH TO ALASKA THE GOLD RUSH IS GONE NORMAN WADE (NCR 326-A)	81 8
94	FOREIGN AFFAIRS MICHAEL SHAMBLIN (F&L FL 548)	82 5
95	SUKIYAKI (MY FIRST LONELY NIGHT) BOOTS CLEMENTS (West W-719)	96 5
96	I'VE NEVER SEEN SO MUCH LOVE JADA KING (Evergreen EV 1038)	84 3
97	JUST IN CASE THE FORESTER SISTERS (Warner Bros. 7-28875)	51 23
98	I LOVE YOU BY HEART SYLVIA & MICHAEL JOHNS (RCA PB-14111)	39 20
99	I FINALLY MADE IT TO YOU PATTI JAY (Intra 10116)	71 3
100	HURT JUICE NEWTON (RCA PB-14112)	25 22

ALPHABETICAL LISTING ON INSIDE BACK COVER

# COUNTRY RADIO

## MOST ADDED



## STRONG ADDS

**When You Get To The Heart** — Barbara Mandrell — MCA  
**I Need Some Good News Bad** — Chance — Mercury  
**Read My Lips** — Marle Osmond — Capitol/Curb  
**Until I Met You** — Judy Rodman — MTM  
**When It's Down To Me And You** — Charly McClain & Wayne Massey — Epic  
**Living In The Promiseland** — Willie Nelson — Columbia

## STATION ADDS

**WHUM** — Reading — Rick Spain  
*Restless Heart*  
*Eddie Rabbitt*  
*The Oak Ridge Boys*  
**Dark Horse** — None

**WLAS** — Jacksonville — Alan Bailey  
*Charly McClain & Wayne Massey*  
*Patty Loveless*  
*Johnny Duncan*  
*Robin Lee*  
*The Trux*  
*Johnny Lee & Lane Brody*  
*Judy Rodman*  
*Willie Nelson*  
*Marie Osmond (Pick)*  
*Tari Hensley*  
*Slewfoot*  
*Del Reeves*  
*Tony Chance*  
*Don Malena*  
*Jack Strong*  
*Steve Douglas*  
*Fred J. Horrell*  
**Dark Horse: Sweethearts Of The Rodeo**

**KBRQ** — Denver Jim Stricklan  
*Willie Nelson*  
*Judy Rodman*  
*Del York*  
*Roy Clark*

*Dan Seals*  
*Kathy Mattea (Pick)*  
**Dark Horse: Johnny Duncan**

**WJLM-FM** — Roanoke — David Hurst  
*Dan Seals (Pick)*  
*Tom Wopat*  
*Mark Gray*  
*Steve Earle*  
**Dark Horse: Karen Taylor-Good**

**KFRD-FM** — Rosenberg — Bill Ingram  
*Slewfoot*  
*Willie Nelson*  
*John Anderson*  
*Barbara Mandrell*  
*The Oak Ridge Boys (Pick)*  
*Johnny Lee & Lane Brody*  
*Jerry Reed*  
*Don Malena*  
*Tony Chance*  
*Fred J. Horrell*  
*Chance*  
*Judy Rodman*  
**Dark Horse: Ray Price**

**WCCN** — Neillsville — Nancy Stewart  
*Tommy Roe*  
*Robin Lee*  
*The Forester Sisters*  
*Keith Stegall*  
*Jenny Chapman*  
*Don Malena*  
*Nicolette Larson*  
*Judy Rodman*  
*The Oak Ridge Boys (Pick)*  
**Dark Horse: Tony Chance**

**KFOX** — Abilene — Ron McCandless  
*Cal Smith*  
*Earl Attkins*  
*Ray Griff*  
*Steve Douglas*  
*Jack Strong*  
*Jim Christopher*  
*Rebel*  
*Malchak and Rucker*  
*Marie Osmond (Pick)*  
**Dark Horse: Don King**

**WRNS-FM** — Coastal — Kevin O'Neil/  
**Kerry Wolfe**  
*Dan Seals (Pick)*  
*Exile*  
**Dark Horse: Dwight Yoakam**

**KIXZ** — Amarillo — Chris Taylor  
*Family Brown*  
*Charly McClain & Wayne Massey*  
*Willie Nelson (Pick)*  
*Marie Osmond*  
*Chance*  
*Lanier McKuhen*  
*Earl Adkins*  
*Slewfoot*  
*Jenny Chapman*  
*Del Reeves*  
**Dark Horse: Johnny Duncan**

**WWWW-FM** — Detroit — Kevin Herring  
*The Oak Ridge Boys*  
*Reba McEntire*

## HOT PHONES

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

**Happy Birthday Baby** — Ronnie Milsap — RCA  
**Ain't Misbehavin'** — Hank Williams Jr. — Warner Curb  
**You're Something Special To Me** — George Stralt — MCA  
**Now And Forever (You And Me)** — Anne Murray — Capitol

*Girls Next Door (Pick)*  
*John Conlee*  
**Dark Horse: None**

**KFEQ** — St. Joseph — Bob Orf  
*Judy Rodman (Pick)*  
*Dan Seals*  
*Barbara Mandrell*  
*Johnny Lee & Lane Brody*  
*Chance*  
**Dark Horse: Dobie Gray**

**WOWW-FM** — Pensacola — Steve Ryan  
*The Oak Ridge Boys*  
*Keith Stegall*  
*Restless Heart*  
*John Anderson (Pick)*  
*The Charlie Daniels Band*  
**Dark Horse: Tommy Roe**

**WSEL-FM** — Pontotoc — T. J. Minor  
*Rebel*  
*Del Reeves*  
*Bonnie Tyler*  
*Barbara Mandrell*  
*Dan Seals*  
*Malchak and Rucker*  
*Randy Wagner*  
*Tom Wopat*  
*Jimmy Tucker*  
*Billy Joe Burnette*  
*Lanier McKuhen*  
*David Frizzell*  
*David Houston*  
**Dark Horse: Cuzzin Tom Graham**

**KKIX-FM** — Fayetteville — Tom Sleeker  
*Willie Nelson (Pick)*  
*Eddie Rabbitt*  
*Nicolette Larson*  
*Johnny Lee & Lane Brody*  
**Dark Horse: Kathy Mattea**

**WQST** — Forest — Wayne Sheffield  
*Ray Price*  
*Steve Earle*  
*Marie Osmond (Pick)*  
*Vern Gosdin*  
*The Charlie Daniels Band*  
*Dwight Yoakam*  
*Del Reeves*  
**Dark Horse: Dobie Gray**

**KSO** — Des Moines — Billy Cole  
*Del Reeves*  
*Carlette*  
*Johnny Lee & Lane Brody*  
*The Charlie Daniels Band (Pick)*  
**Dark Horse: Charlie Pride**

**KKAL** — Arroyo Grande — Mike David  
*Everly Brothers*  
*The Charlie Daniels Band*  
*Willie Nelson*  
*Barbara Mandrell*  
*Charlie Pride*  
*Marie Osmond*  
*Johnny Lee & Lane Brody*  
*Jerry Reed*  
**Dark Horse: Judy Rodman**

## DJ Disc-Covery

**THE TRUX** (RCP-003)  
**Mexico, Missouri** (3:40) (Silverline/Richard Carpenter—BMI/ASCAP) (D. Gibson, R. Carpenter) (Producers: Richard E. Carpenter, Dave Gibson) (RCP Records, 2804 Azalea Place, Nashville, TN 37204)

Hats off to Tony Michaels at KTTS, the first to tout us on this diesel-powered pleaser by The Trux. The title may sound confused but radio isn't. Right behind the two leaders came WCCN, KWKH, WKKN, KRZK, KUSA, WMMK, KYKX and KXSA. Most recent believers include KNOE, WOKK, WCMX (Dark Horse), WHIM (Dark Horse) and WLAS. Like the Billy Jo Royal "Rocket" this one has been out there a long time just simmering. But even without high-powered promotion, broadcasters are finding it for themselves. From Randy Ray Erich of KTTS: "We love our Trux!"



**KATY AND KRIS** — WWWW-Detroit's Katy O'Neill, (mid-day personality) and Kris Kristofferson pose for a picture backstage before the concert at Southfield MI's Civic Center Pavillion. Proceeds from the concert go to build a handicapped childrens' playground for the city.

## ALBUM RELEASES

**THINK ABOUT LOVE** — Dolly Parton — RCA AHL1-9508 — Producers: David Malloy, Val Garay, Dolly Parton, Gregg Perres, Gary Killen, Charles Koppelman

Dolly hits us with familiar tunes, one after another on her latest LP "Think About Love." The title cut starts the ball rollin' followed by such notables as "Do I Ever Cross Your Mind," the '60s "I Can't Help Myself (Sugar Pie, Honey Bunch)" and "We Had It All." A tasty Even Stevens/Hilary Kanter cut titled "It's Such A Heartache" is also included.



**THE PROMISELAND** — Willie Nelson — Columbia-AL 40327 — Producer: Willie Nelson

Even though Willie only had his hand in penning one of the cuts on his new LP, "The Promiseland," that's not to say this effort isn't jam-packed with strong, worthy material. Take for instance the meaningful "Pass It On," which could easily be a single. Then there's "You're Only In My Arms (To Cry On My Shoulder)" which Willie delivers to near-perfection. "Basin Street Blues" to "I'm Not Trying To Forget You" and "No Place But Texas" are highlights as well as Willie's current single "Living In The Promiseland."



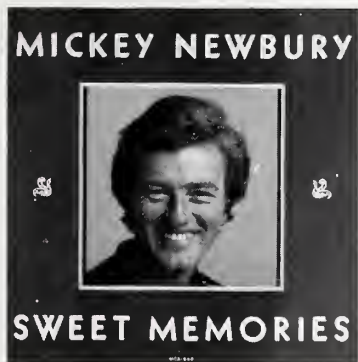
**MARGO SMITH** — Margo Smith — DOT/MCA-39048 — Producer: Al Henson

It's surprising just how many hit songs Margo Smith has had. After reviewing her latest LP, it's easy to remember some of the cuts as chart-climbers in the '70s. "Don't Break the Heart That Loves You," "Still A Woman," "Little Things Mean A Lot" and "Save Your Kisses For Me" are just a sampling of the LP's offerings. So, Margo Smith fans out there, listen up — your favorites are here!



**SWEET MEMORIES** — Mickey Newbury — MCA-945

Mickey Newbury is perhaps best known as a songwriter and sometimes called a "songwriter's songwriter" by his peers. Newbury is credited with helping many writers build their craft over the years. Newbury was also elected to the Writers Hall of Fame and was a staff writer for Acuff-Rose since 1964 and later, a writer for Milene Music since 1972. This LP offers previously recorded material in the Newbury files; including "Sweet Memories," "If You Ever Get To Houston" and "Dizzy Lizzy." A well-rounded effort with solid material, which of course is expected from Newbury.



## Peer-Talbot Expands Publishing Operations

NASHVILLE — Joe Talbot and Ralph Peer II of the Peer-Talbot Music Group have announced the purchase of Glenn Sutton's publishing companies from the Compleat Entertainment Corporation. The companies involved in the sale are Flagship Music, Starship Music and Rodeo Cowboy Music.

Copyrights in the companies include songs written by Sutton, Billy Sherrill,

Johnny Rodriguez, Roger Bowling and others.

The Peer-Talbot Music Group was formed as a joint publishing operation in 1982. Companies included in Peer-Talbot are Talbot Music Publishing, Saheedron Music, PERA Music and PSO Ltd. All copyrights from the three companies will be transferred to Peer-Talbot.

## SINGLE RELEASES

### FEATURE PICKS

**EXILE** (Epic 34-05860)

**Super Love** (2:45) (Tree/Pacific Island—BMI) (S. Lemaire, J.P. Pennington) (Producer: Buddy Killen)

Exile has been riding high on the success of a few number one singles lately and now offers a heavily R&B flavored effort, hoping to continue the process. Off the LP "Hang On To Your Heart."

**SOUTHERN PACIFIC** (Warner Brothers 7-28722)

**Reno Bound** (3:09) (Long Tooth/Endless Frogs—BMI/ASCAP) (J. McFee, A. Pessis) (Producers: Jim Ed Norman, Southern Pacific with Brad Hartman)

Southern Pacific is known for variety as the group's past singles have always sounded refreshingly "different." Their latest single, "Reno Bound," is no exception, as it features a rockabilly sound with a fast-moving guitar.

**ED BRUCE** (RCA JK-14305)

**Nights** (2:59) (Requested Songs/Queen's Crown—ASCAP) (B. Hill, Tony Hiller) (Producers: Ed Bruce, Blake Mevis)

If this single came in a plain white sleeve, it might be hard to tell the vocals are those of Ed Bruce. This easy-flowing single is something much different than we're used to hearing from this singer/songwriter/actor.

**J.D. MARTIN** (Capitol P-B-5573)

**Running Out Of Reasons To Run** (3:14) (MCA/Maypop—ASCAP/BMI) (J.D. Martin, J. Rushing) (Producers: Jerry Crutchfield, Pat Higdon)

The vocals highlight this first single from songwriter J.D. Martin, co-writer of the catchy-titled tune.

**THE VEGA BROTHERS** (MCA-52777)

**Heartache The Size Of Texas** (3:38) (Precedent—BMI) (Producers: Jimmy Bowen, Chip Hardy)

A nice effort by MCA's latest artist presentation, The Vega Brothers. "Heartache The Size Of Texas" was penned by the twosome, Robert and Ray, whose sound hints a bit of the Everlys.

## NEW FACES TO WATCH

**STEVE EARLE** (MCA-52785)

**Hillbilly Highway** (3:36) (Goldline—ASCAP) (S. Earle, J. Hinson) (Producers: Emory Gordy, Jr. and Tony Brown)

"Hillbilly Highway" is the first single from Steve Earle's debut LP, "Guitar Town," and is steadily moving up the *Cash Box* charts. The LP project was a year-long effort for Earle who wrote all the songs and who calls it the "most autobiographical project I'll ever do." It displays a return to Earle's San Antonio roots with a raw edge of rock 'n roll. "Hillbilly Highway" offers a taste of the "new" music coming out of Nashville these days and Earle looks to be a proponent of the "new" music.

"My emphasis has always been on the message and lyrics of a song," Earle says, "and then I moved toward a beat



and rhythm." "Hillbilly Highway" highlights strong emphasis on all four of those ingredients.



**ELVIS SLEPT HERE** — Songwriter and Elton John collaborator, Bernis Taupin, and John Anderson are shown in Elvis Presley's famous 1960 gold Cadillac which is on display at the Country Music Hall of Fame in Nashville. Taupin spent a week with Anderson at his farm where the two worked on songwriting efforts.

## INDIE SPOTLIGHT

**DANA HUDSON** (Cleo 1002)  
**Trying To Hold On To Nothing** (2:43)  
 (Mike Borchetta-BMI) (D. James)  
 (Producer: Al DeLory)  
 Contact: 615-321-5080 or 47 Music Square, E., Nashville, TN 37203

Last year we were asked the musical question, "Who's Gonna Fill Their Shoes?" and this year we have Randy Travis sitting at Number One on the chart. And we have Dwight Yoakam on his way. And we also have Dana Hudson, with his dyed-in-the-wool, George Jones-styled delivery. No, not perfect, but then was Lefty, or Hank or any of the past greats? This single could get an extended chart ride and Dana, himself, has the makings for a long career.



## INDIE SINGLE REVIEWS

**CAL SMITH** (Step One SOR 353)  
**I Know It's Not Over** (2:46) (Tree/Cross Keys—BMI/ASCAP) (C. Putman, D. Chamberlain) (Producer: Ray Pennington)  
 Step One Records, 1300 Division St. Suite 304, Nashville, TN 37203

**BONNIE GUITAR** (Tumbleweed-TW 1003)  
**My Last Hurrah!** (2:59) (Bonnie Guitar/L.T.K.—BMI) (B. Guitar) (Producer: Larry Ray)  
 Tumbleweed Records, P.O. Box 24454, Nashville, TN 37202

**JOHNNY TRAVIS** (TIP-TRSS-386)  
**I Don't Have To Get Back To The Country** (2:36) (Tip/Carnoba—BMI) (J. Travis)  
 (Producers: Don Caldwell, Lloyd Maines)  
 Tip Music, 2304 Ave. Q, Lubbock, TX 79405

**DAVID HOUSTON AND RACHELLE** (CBT-0215)  
**Who You Gonna Be Tonight?** (2:57) (Kayteekay/Crimson Creek/CBT—ASCAP)  
 (R. Ownbey, Jr., Dan Conner) (Producers: Roy Haws, Lonnie Wright)  
 CBT Records, P.O. Box 1464, Jacksonville, TX 75766

## INDIE ALBUM REVIEW

**FROM THE MOUNTAINS TO THE WORLD — The Wyatt Brothers — Wyatt Records — Producer: John Vlehe**

The Wyatt Brothers, who hail from West Virginia, have compiled an LP entirely of self-composed tunes, which all have a different flavor. If it's bluegrass you like, "Wyatt Liquor" fills the bill. Novelty is the theme in "Daisy's Dead," a true story the boys wrote when they were in their teens. And ballads are popular on the LP exemplified by songs such as "Stay." A well-rounded package.



## COAST TO COAST NEWS & REVIEWS

# CASH BOX

— Anything Else —  
 — Is A Compromise —

## TOP INDIE SINGLES

	Weeks On 3/29 Chart	
<b>1 BACK HOME</b> A.J. MASTERS (Bermuda Dunes C112) (Distr: 40655 Jefferson, Bermuda Dunes CA 92201)	1 5	<b>11 YOUR DADDY DON'T LIVE IN HEAVEN (HE'S IN HOUSTON)</b> MOTION (MOT 1025) Contact: (615) 327-3213
<b>2 YOU'RE NOBODY TILL SOMEBODY LOVES YOU</b> RAY PRICE (Step One SOR 352) Contact: (615) 255-3009	2 4	<b>12 LOVIN' YOU IS A GAMBLE</b> PERRY LaPOINTE (Door Knob DK 86-244) Contact: (615) 383-6002
<b>3 I'LL TAKE YOUR LOVE ANYTIME</b> ROBIN LEE (Evergreen EV-1039) Contact: (615) 327-3213	7 2	<b>13 THE BAD ONES ARE BETTER</b> LYN POWELL (D.I.T. U-15384) Contact: (615) 254-1011
<b>4 CELEBRITY</b> DAVID FRIZZELL (A 1002) Distr: 47 Music Square East, Nashville TN 37203	8 3	<b>14 LIVIN' ON LOVE AGAIN</b> DON MALENE (Maxima MRC-1111) Contact: (714) 653-1556
<b>5 ALL WE HAD WAS ONE ANOTHER</b> DON KING (Benchmark KXM-8601) Contact: (615) 776-2060	3 4	<b>15 WHAT MY WOMAN DOES TO ME</b> RAY GRIFF (RCA JB 50846) Distr: 2245 Markham Rd., Scarborough, Ontario, Canada M1B 2W3
<b>6 IT'S ONLY LOVE AGAIN</b> VERN GOSDIN (Compleat CP-153) Distr: PolyGram	4 3	<b>Up and Coming</b>
<b>7 GETTIN' TO THE HEART OF YOU</b> JAY ERIC (BGM011586) Contact: (512) 654-8773	5 3	<b>7 AMERICAN HEROES</b> Jack Strong (CNN 101) Contact: (615) 747-8887
<b>8 IF CHEATERS NEVER WIN</b> JIMMY TUCKER (Ray RB 49112) Contact: (615) 329-1323	10 3	<b>THE SECOND TIME AROUND</b> Del Reeves (Playback PL 1103) Distr: 1790 Broadway, New York, NY 10019
<b>9 SURROUNDED</b> GLENN ENGLISH (CBT-12095) Contact: (214) 586-0967	11 2	<b>I'VE CHANGED MY MIND</b> The Bama Band (Compleat CP-152) Distr: PolyGram
<b>10 LIVIN' IN A LOVIN' STATE OF MIND</b> RANDY WAGNER (Door Knob DK 86-245) Contact: (615) 383-6002	12 2	<b>MODERN DAY COWBOY</b> Jay Clark (Concorde CR-301-NSD) Contact: (615) 385-2704
		<b>DON'T YOU WANT TO BE A LOVER TONIGHT</b> Tony Chance (Motion MOT 1023) Contact: (615) 327-3213



**THE "OUTLAW" MEETS THE "RENEGADE"** — Waylon Jennings recently met labelmate Steve Earle, at Jennings' recent listening party for his latest LP, "Will The Wolf Survive." Earle penned one of the tunes on the LP, "Devil's Right Hand."

## STREET TALK

Mary Kujawa, Nashville

"1982" HAS MADE 1986 A GREAT YEAR FOR RANDY TRAVIS — and Warners celebrated his first and current chart-topper with a number one party last week . . . Rosanne Cash is in L.A. this week working with hubby Rodney Crowell on his upcoming LP . . . The Willie Nelson Picnic is still on for July 4, and according to CBS publicity folks, the event will probably take place in Austin, Texas. It's not yet known however if the annual festival will be tied to the expected FarmAid II . . . Expect a Johnny Cash/Waylon Jennings LP titled "Heroes" out soon. Most of the cuts will be duets . . . Eddie Rabbit wrapped up a 15-month LP project for RCA which was released last week. It features a duet with label mate Juice Newton, that will be released as a single down the road . . . Michael Johnson just finished a video at Nashville's Cannery nightclub. His new single was released this past week, "Gotta Learn To Love Without You" . . . Marty Stuart, the frontrunner in the CBS Horizon '86 series, is still in the studio completing his LP and playing at Nashville's Bogey's . . . Meanwhile on that same "Horizon '86," The Sweethearts Of the Rodeo have been on tour across the country, the sister-duo having most recently opened a show for George Jones in Chicago . . . Judy Fields made her debut on TNN's "Video Country" show on a guest spot while in town . . . ARC Records artist, Loney Hutchins' is releasing a new single the first week in April. Hutchins' also uses his musical talents to help people suffering with brain damages and injuries, through music therapy in a Nashville hospital. April 16, Hutchins will take his clients to Washington D.C. to perform at the National Head Injury Convention in which James Brady will be the key speaker. Hutchins' group will perform several self-penned numbers and demonstrate how music has helped them overcome many obstacles they face . . . On a lighter note . . . Eddy Raven was doing a concert in Dallas last week and while performing "Thank God For Kids," a lady in the front row held her infant up for Eddy to kiss. As Raven bent over, he fell off the stage and landed behind a fence with mike in hand. A true pro, he didn't miss a note. He just kept on singing as security helped him back to the stage where he received a standing ovation. No injuries, fortunately. All he suffered was a pair of torn jeans and a red face. Does he still "Thank God for kids"?







# Coin Machine

## AROUND THE ROUTE

By Camille Compasio

ACME '86 saw an impressive exhibitor lineup (about 100 or so) and an equally impressive distributor turnout. The show took place March 7-9 at Expocenter/Downtown in Chicago. The opening day's attendance (Fri) was fair, Saturday brought in the show's biggest turnout and attendance on Sunday was less than expected. A number of exhibitors we spoke with would have welcomed opening the doors to the public on Sunday but, as previously reported in *Cash Box*, this was a very touchy subject among area ops and a situation that required much advanced planning. Officially, ACME '86 was a first time event, although it marked the joining together of AOE and ASI, who had previously held separate conventions so it was anticipated by some that this show could, very possibly, bring in double numbers. It didn't. However, it did establish a first time record for itself and will, hopefully, develop into the trade's major spring convention. We have to give it time . . . A number of exhibitors we spoke with advised that they wrote up business at ACME '86 and this, indeed, is an important gauge for measuring a convention's success . . . At the onset of the show, the projected total attendance figure was 3500 and, we understand, it came very close (we still couldn't get an actual count from management). Semi-

nar attendance bordered on 750 (with some sessions drawing SRO crowds). Since the show was held in Chicago, an expectedly good attendance of local and surrounding area ops was in evidence . . . For economic reasons, some exhibitors took a limited amount of booth space, and that's realistic right now, but, overall they did present a good show of product . . . There were kits, redemption equipment, pinballs (Williams' "High Speed" was a big attraction — you couldn't get near this pin in their booth), driving games, dart games, gun games, card games, et al . . . Atari hosted a pre-convention meeting early Friday morning to introduce their new "Sprint . . .", which won rave reviews . . . Grand Products, the industry's newest manufacturing firm, debuted some of their initial products, such as the "Bullseye" pin and the unique "Four Kings," which is their systems piece . . . Here are some of the comments we picked up on the exhibit floor — "it's the year of redemption equipment and driving games" . . . "I'm happy the two groups got together (AOE and ASI) but it will take more than one convention to determine whether or not this joint effort will be successful" . . . "I was impressed by the number of exhibits but not that excited about the equipment shown" . . . "When I saw something I liked, it was something I couldn't afford" . . . "I question the need for two annual trade shows but, in fairness, let's give ACME a chance and see what happens next year" . . . "I didn't see anything to beat Gauntlet" . . . "On the

first day of the show I got swept into the spirit of the convention and saw some good pieces on the floor" . . . "I would describe this as a distributors show" . . . "Given a little more time I think ACME will emerge as a key convention for the industry" . . . In this reporter's view, ACME '86 was a good show. Considering that it was put together in a comparatively short period of time, it was well organized and well presented. We approached coverage of this show as we would a first time convention that must prove itself. As the trade gets back on its feet it will be able to more effectively support a spring convention (a second major trade show, if you will.) ACME '87 will be held in New Orleans and by that time coinbiz will be in high swing to completely shatter the ACME '86 attendance record and establish a new one! . . . Our photo coverage elsewhere in this issue will give you an idea of some of the equipment that was featured . . . As we toured the exhibit floor it was nice to see all the familiar faces of show regulars, a few of whom have re-situated themselves with other companies within the industry or have departed coinbiz altogether to pursue other interests. Former Centuriprexy **Arnold Kaminkow** is out of the business but still manages to keep in touch. He celebrated his recent elevation to grandfatherhood in the Premier booth with his son, **Joe**. Congrats . . . **Chuck Arnold**, formerly of the Bally organization, is now associated with Amusement Technology of New Jersey as marketing director. His new post



must agree with him 'cuz he was lookin' mighty fit at ACME . . . Hadn't seen **Tom Campbell** for a while — but when we stopped by the Status Game exhibit, there he was. Tom's the firm's director-western region . . . Former Bally Midway service chief **Andy Ducay**, in semi-retirement for a brief period, is back in coinbiz as service manager at Grand Products. Just like ole times! Welcome back, Andy! . . . **Mark McCleskey**, formerly with Data East, is now running Tel Marketing Int'l/Telecom out of Dallas, TX . . . Good to see **Paul Huebsch**, one of the trade's finest, who is now associated with **Herb Perkins'** Coin Machine Corp. of America out of Chicago. (Note the photo in this column picturing, left to right, **Herb Perkins**, **Paul Huebsch** and another familiar coinbiz figure, **Stan Levin**.)

As we were about to wrap up this column we heard the sad news that **Mort Levinson**, who served a lot of years with the National Coin distrib organization, died at the age of 75. A heart condition necessitated Mort's retirement some years back when he moved to California where he was enjoying the good life, which included a lot of golf, but was still keeping in touch with coinbiz and dropping a note or giving a call to the *Cash Box* office every so often. He will be missed. May he rest in peace.

## AMUSEMENT AND MUSIC OPERATORS ASSOCIATION presents

# \$25,000\*

### 1ST AMOA NATIONAL TEAM DART TOURNAMENT

**\$12,500\* OPEN**

Based on 125 entries  
Any four persons per team  
\$10,000 payback guaranteed

**\$12,500\* WOMENS**

Based on 25 entries  
Four women per team  
\$5,000 payback guaranteed



DATE: MAY 2-4, 1986  
Entry Deadline: April 1, 1986  
PLACE: RAMADA O'HARE  
Chicago (Rosemont), Illinois  
PHONE: (312) 644-6610  
For tournament application information

GAME: 301 ANY IN-ANY OUT  
Double Elimination  
ENTRY FEE: \$100 per TEAM  
TROPHIES: INDIVIDUAL and TEAM.  
1st-8th PLACE  
TEAM: 9th-24th PLACE

AMOA MEMBER LEAGUE TEAMS ONLY  
100% of entry fees will be awarded as prize money to the top 50% of teams entered

OFFICIAL TOURNAMENT MACHINES:



© Copyright 1986 AMOA, 111 East Wacker Drive, Suite 600, Chicago, Illinois 60601

AMOA IS PROUD TO ANNOUNCE:

## THE BIRTH OF A NATIONAL DART ASSOCIATION!

DATE: May 3, 1986 (Saturday) PLACE: Ramada O'Hare  
TIME: 5 pm - 7 pm Chicago, Illinois

**HELD IN CONJUNCTION WITH THE FIRST AMOA NATIONAL TEAM DART TOURNAMENT!**

AMOA AND IT'S MEMBERS WORKING TOWARDS:

Coordination of:	Standardization of:	Cooperation with:
State	Rules	Manufacturers
Regional	Score Sheets	Distributors
National Events	Player Ranking	State Associations
		Individual Operators
		Players
		Locations

REMEMBER: . . .

OPERATORS SPONSORING TEAMS CAN:

- 1) Purchase a limited quantity of tournament used machines at \$1,000.00 each.
- 2) Qualify for drawings for **FREE DART MACHINES!**

AND: . . .

OPERATORS ATTENDING THE MEETING CAN:

Qualify for second drawing for **FREE DART MACHINES!**

FOR MORE INFORMATION, TEAM APPLICATIONS, OR POSTERS — CONTACT ANY AMOA BOARD MEMBER OR NATIONAL TOURNAMENT DIRECTOR.

TOLL FREE 800-447-3278

OR IN MN 16121 884-4802

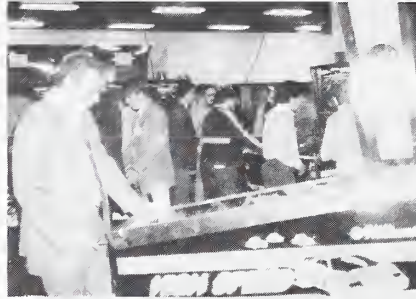
## Cash Box Tours The ACME Exhibits (Part II)



Look out! A show visitor takes aim at Taito's "New York Captor" as (l-r) Rick Rochetti and prexy Paul Moriarity cautiously observe!



Surrounding Capsom's "Section Z" are (l-r) firm's Paul Jacobs and George Nakayama with operator Nik Bergquist and industry buddy Mark McCleskey.



Williams "High Speed" was a big attraction at ACME and, as depicted in this photo, you had to wait in line to play it!



"We're so proud of our award winning products" declared (l-r) Valley's Dick Sheldon, Emil Marcet and Alan Schafer at the company exhibit!



A full display of products from the Bally family of firms was exec at the show and that's company exec Steve Blattspieler at one of the lineups.



Data East prexy Bob Lloyd (r) took a moment to pose for the CB photog alongside one of his featured pieces — "Speed Buggy."



Rowe distrib, American Vending Sales, was well represented in the Rowe exhibit by (l-r) Dan Sullivan, Frank Gumma and Vince Gumma.



The popular Nintendo VS System equipment got quite a workout from show visitors, as you can see in this photo.



Gettin' together with good friends is a must at any trade show — and here we have Atlas' Ed Pellegrini (l-r) and Game Plan's Paul Calamari — paisanos!



Sega showed a good spread at ACME, including "Space Harrier," "Shooting Master" and others that attracted visitor traffic.



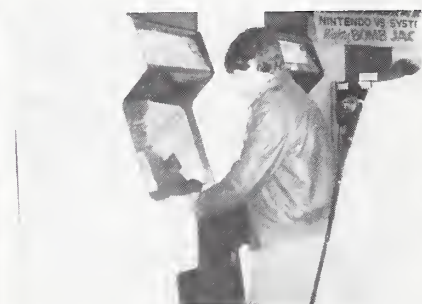
At the Status Games booth with (l-r) Tom Campbell, Brian P. Stevens, their lovely booth model and "Hang Man I."



Rambo never looked like this! That backglass art and starkly dramatic cabinetry on Premier's "Raven" pin really caught your eye!



A familiar foursome at ACME '86 — (l-r) Adrea, Sandy, Leah and Ira Bettelman, took a moment to pose for the CB photog.



A view of the Konami exhibit, where "Jailbreak" was among the featured attractions for showgoers to enjoy.



The two big guys with the attractive "Concert 240" are (l-r) Loewen America prexy Rus Strahan and the even taller Mike Jablonski!



Memetron's kits lineup included the ever popular "Mat Mania," "Dragon Djunki," et al and the smiling fella on the left is Frank Cosentino.

ALPHABETIZED TOP COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Table listing country singles with song titles, publishers, and chart positions. Includes entries like 'Ain't Misbehavin'', 'I'm Gonna Get That Son of a Gun', and 'I'm a Survivor'.

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

Table listing B/C singles with song titles, publishers, and chart positions. Includes entries like 'A Little Bit', 'After the Love Is Over', and 'High Fashion'.

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Table listing top 100 singles with song titles, publishers, and chart positions. Includes entries like 'A Good Little Dive', 'Heart's On', and 'Menic Monday'.

PRINCE AND THE REVOLUTION/PARADE  
MUSIC FROM THE WARNER BROS. MOTION PICTURE UNDER THE CHERRY MOON  
FEATURING THE HIT SINGLE "KISS"



# CASH BOX

® T.M.

April 5, 1986

NEWSPAPER \$3.50