

CASHBOX

April 12, 1986

T.M.

NEWSPAPER \$3.50



Pet Shop Boys
U.S. Debut Hits Big
Story On Page 15



INSIDE:
WYMAN RESPONDS TO NBC REPORT
NEW INTERACTIVE CD COMPANY FORMED
MARYLAND OBSCENITY BILL DEFEATED
MARCH RIAA CERTIFICATIONS LIGHT
STING, U2 IN BENEFIT CONCERTS

LIKE A ROCK



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& THE SILVER BULLET BAND



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GUEST EDITORIAL

"The End of Video Piracy"

By Gary Gwizdala

Home video executives can readily understand the feelings of paranoia experienced by record company executives when the audio cassette was introduced. The nightmares of consumers copying prerecorded audio cassettes on to blank ones became a reality. In the early stages of the home video industry, the unauthorized duplication of prerecorded videocassettes was anticipated but not to the current level that it has reached.

The home video market is one of the fastest growing industries in the world. During 1985, in the United States alone, there were approximately 50 million prerecorded cassettes sold and this figure is projected at 80 million units for 1986. According to the Motion Picture Association of America, the movie industry loses an estimated \$1.5 billion a year to cassette piracy.

As with the audio recording industry, development of an effective anti-copying process had been sought by the home entertainment industry for some time. Based on analytical evidence, research and data, an effective deterrent to video copying appears to have come on the scene. This system was developed to thwart the efforts of both the casual duplicator sitting at home copying cassettes for his friends as well as the video retailer who duplicates for resale purposes.

Two of our current clients, CBS/Fox and MCA Home Video, are taking a bold step by publicizing their use of the Macrovision process. In essence they are admitting to having a problem with unauthorized duplication of their products and they recognize the problem can only worsen. To slow down the proliferation of illegal copies of their copyrighted titles

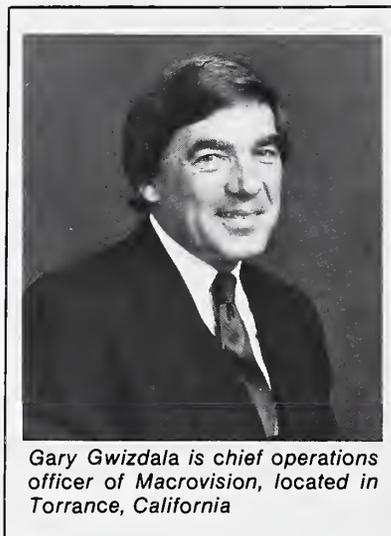
in the marketplace, they have employed the process. In doing so, they are protecting themselves, the quality of the products and the profits of the company.

In November 1985, the Motion Picture Association of America (MPAA) completed independent technical evaluations of the anti-copying technology and has recommended its use as an effective means of curtailing unauthorized copying of prerecorded cassettes.

Needless to say, the unauthorized copying of both audio and video-cassettes has taken a large chunk out of everyone's pockets. Since it is nearly impossible to track down the fraudulent duplicators, the best solution was to impede the duplicating process at home base. Beyond the immediate results in the decrease of illegal copies floating around, the process is proving to be quite cost effective in comparison with some of the other detection efforts being attempted by the home video companies.

Macrovision received a great deal of media attention when the process was introduced in early 1985. Based on the feedback and data received, the process has been improved to overcome some initial obstacles with the technology. Major home video manufacturers and suppliers are using the process as well as video tape duplication companies.

Speaking for the home video industry, it must be very comforting to feel a positive step to the problem of unauthorized duplication of copyrighted products is here. With this problem laid to rest, more time can now be devoted to the skills of marketing, promotion and selling of the titles.



Gary Gwizdala is chief operations officer of Macrovision, located in Torrance, California

TOP POP DEBUTS	
SINGLES	41 LIVE TO TELL — Madonna — Sire
ALBUMS	7 5150 — Van Halen — Warner Bros.

POP SINGLE	WINNER'S CIRCLE	POP ALBUM
#1 ROCK ME AMADEUS Falco A & M	Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.	#1 WHITNEY HOUSTON Whitney Houston Arista
B/C SINGLE		B/C ALBUM
#1 KISS Prince and the Revolution Warner Bros.		#1 PROMISE Sade Portrait
COUNTRY SINGLE		COUNTRY ALBUM
#1 1982 Randy Travis Warner Bros.		#1 ALABAMA'S GREATEST HITS Alabama RCA
JAZZ		MUSIC VIDEO
#1 MAGIC TOUCH Stanley Jordan Blue Note		#1 ADDICTED TO LOVE Robert Palmer Island
COMPACT DISC		12" SINGLE
#1 BROTHERS IN ARMS Dire Straits Warner Bros.	#1 KISS Prince and the Revolution Warner Bros.	

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Produced by Tom Allom/Paul Dean. Management: Bruce Allen/Lou Blair.



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CASH BOX TOP 100 SINGLES

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

April 12, 1986

	Weeks On 4/5 Chart
1 KISS PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28751)	3 8
2 ROCK ME AMADEUS FALCO (A&M AM-2821)	1 10
3 THESE DREAMS HEART (Capitol B-5541)	2 13
4 WHAT YOU NEED INXS (Atlantic 7-89460)	5 13
5 MANIC MONDAY BANGLES (Columbia 38-05757)	7 12
6 ADDICTED TO LOVE ROBERT PALMER (Island 7-99570)	8 12
7 R.O.C.K. IN THE U.S.A. (A SALUTE TO 60's ROCK) JOHN MELLENCAMP (Riva/PolyGram 884 455-7)	4 11
8 SECRET LOVERS ATLANTIC STARR (A&M AM-2788)	6 16
9 LET'S GO ALL THE WAY SLY FOX (Capitol B 5463)	10 13
10 HARLEM SHUFFLE ROLLING STONES (Rolling Stones/ CBS 38-05802)	14 5
11 TENDER LOVE FORCE M.D.'S (Warner Bros. 7-28818)	13 10
12 WEST END GIRLS PET SHOP BOYS (EMI America B-8307)	16 7
13 I CAN'T WAIT STEVIE NICKS (Modern/Atlantic 7-99565)	15 7
14 WHY CAN'T THIS BE LOVE VAN HALEN (Warner Bros. 7-28740)	19 5
15 NIKITA ELTON JOHN (Geffen/Warner Bros. 7-28800)	9 13
16 I THINK IT'S LOVE JERMAINE JACKSON (Arista AS1-9444)	18 8
17 SARA STARSHIP (GrunT/RCA FB-14253)	11 16
18 SO FAR AWAY DIRE STRAITS (Warner Bros. 7-28789)	20 7
19 BAD BOY MIAMI SOUND MACHINE (Epic 34-05805)	26 6
20 YOUR LOVE THE OUTFIELD (Columbia 38-05796)	24 9
21 AMERICAN STORM BOB SEGER & THE SILVER BULLET BAND (Capitol B-5532)	25 5
22 TAKE ME HOME PHIL COLLINS (Atlantic 7-89472)	28 5
23 WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON (A&M AM-2812)	31 8
24 THIS COULD BE THE NIGHT LOVERBOY (Columbia 38-05765)	12 13
25 KYRIE MR. MISTER (RCA PB-14258)	17 17
26 HOW WILL I KNOW WHITNEY HOUSTON (Arista AS1-9431)	23 19
27 FOR AMERICA JACKSON BROWNE (Asylum 7-69566)	30 7
28 I DO WHAT I DO . . . (THEME FOR 9½ WEEKS) JOHN TAYLOR (Capitol B-5551)	33 6
29 OVERJOYED STEVIE WONDER (Tamla/Motown 1832TF)	29 8
30 IF YOU LEAVE ORCHESTRAL MANOEUVRES IN THE DARK (A&M/Virgin AM-2811)	36 6
31 SOMETHING ABOUT YOU LEVEL 42 (Polydor/PolyGram 883 362-7)	34 9
32 GREATEST LOVE OF ALL WHITNEY HOUSTON (Arista AS1-9466)	39 3
33 CALLING AMERICA ELECTRIC LIGHT ORCHESTRA (CBS Associated ZS4 05766)	32 11
34 ALL I NEED IS A MIRACLE MIKE & THE MECHANICS (Atlantic 7-89450)	40 4

	Weeks On 4/5 Chart
35 IS IT LOVE MR. MISTER (RCA PB-14313)	42 3
36 SATURDAY LOVE CHERRELLE with ALEXANDER O'NEAL (Tabu/CBS ZS4 05767)	41 9
37 KING FOR A DAY THOMPSON TWINS (Arista AS1-9450)	22 13
38 ROUGH BOY ZZ TOP (Warner Bros. 7-28733)	45 3
39 SANCTIFY YOURSELF SIMPLE MINDS (A&M/Virgin AM-2810)	21 12
40 BEAT'S SO LONELY CHARLIE SEXTON (MCA 52715)	27 17

CHARTBREAKER

	Weeks On 4/5 Chart
41 LIVE TO TELL MADONNA (Sire 7-28717)	DEBUT
42 NEVER AS GOOD AS THE FIRST TIME SADE (Portrait/CBS 37-05846)	52 3
43 I CAN'T WAIT NU SHOOUZ (Atlantic 7-89446)	50 6
44 LIVE IS LIFE OPUS (Polydor/PolyGram 883 730-7)	35 11
45 FEEL IT AGAIN HONEYMOON SUITE (Warner Bros. 7-28799)	51 6
46 LIFE IN A NORTHERN TOWN THE DREAM ACADEMY (Reprise/Warner Bros. 7-28841)	37 20

WINNER'S CIRCLE

	Weeks On 4/5 Chart
47 BE GOOD TO YOURSELF JOURNEY (Columbia 38-05869)	DEBUT
48 GREAT GOSH A'MIGHTY LITTLE RICHARD (MCA 52780)	54 6
49 MOVE AWAY CULTURE CLUB (Virgin/Epic 34-05847)	71 2
50 STICK AROUND JULIAN LENNON (Atlantic 7-89437)	56 4
51 ON MY OWN PATTI LABELLE and MICHAEL McDONALD (MCA 52770)	63 4
52 A LITTLE BIT OF LOVE (IS ALL IT TAKES) NEW EDITION (MCA 52768)	57 8
53 SILENT RUNNING MIKE & THE MECHANICS (Atlantic 7-89488)	38 20
54 NIGHT MOVES MARILYN MARTIN (Atlantic 7-89465)	43 13
55 NO EASY WAY OUT ROBERT TEPPER (Scotti Brothers/CBS ZS4 05750)	44 12
56 (HOW TO BE A) MILLIONAIRE ABC (Mercury/PolyGram 884 382-7)	46 13
57 TOMORROW DOESN'T MATTER TONIGHT STARSHIP (GrunT/RCA FB-14332)	73 2
58 THE SWEETEST TABOO SADE (Portrait/CBS 37-05713)	47 20
59 RUSSIANS STING (A&M AM-2799)	48 13
60 I'M NOT THE ONE THE CARS (Elektra 7-69569)	49 11
61 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING BILLY OCEAN (Jive/Arista JS1-9432)	53 20
62 RESTLESS STARPOINT (Elektra 7-19910)	68 4
63 RIGHT BETWEEN THE EYES WAX (RCA PB-14306)	70 4
64 MOTHERS TALK TEARS FOR FEARS (Mercury/PolyGram 884 638-7)	DEBUT
65 CALL ME DENNIS DeYOUNG (A&M AM-2816)	72 4

	Weeks On 4/5 Chart
66 WHERE DO THE CHILDREN GO HOOTERS (Columbia 38-05854)	78 2
67 LIVING IN AMERICA JAMES BROWN (Scotti Brothers/CBS ZS4 05682)	55 19
68 ANOTHER NIGHT ARETHA FRANKLIN (Arista AS1-9453)	58 13
69 A LOVE BIZARRE SHEILA E. (Paisley Park/Warner Bros. 7-28890)	59 22
70 THAT'S WHAT FRIENDS ARE FOR DIONNE & FRIENDS (Arista AS1-9422)	61 23
71 DO ME BABY MELI'SA MORGAN (Capitol B-5523)	62 11
72 ABSOLUTE BEGINNERS DAVID BOWIE (EMI America B-8308)	80 3
73 GOODBYE IS FOREVER ARCADIA (Capitol B-5542)	60 11
74 NO ONE IS TO BLAME HOWARD JONES (Elektra 7-69549)	89 2
75 ALL THE THINGS SHE SAID SIMPLE MINDS (A&M AM-2828)	82 2
76 TARZAN BOY BALTIMORA (Manhattan/Capitol B 50018)	64 26
77 THE POWER OF LOVE JENNIFER RUSH (Epic 34-05754)	67 9
78 STAGES ZZ TOP (Warner Bros. 7-28810)	65 13
79 DAY BY DAY HOOTERS (Columbia 38-05730)	66 18
80 HOLDING BACK THE YEARS SIMPLY RED (Elektra 7-69564)	DEBUT
81 A GOOD HEART FEARGAL SHARKEY (A&M/Virgin AM-2804)	81 3
82 BOP DAN SEALS (EMI America B-8289)	69 11
83 BURNING HEART SURVIVOR (Scotti Brothers/CBS ZS4 05663)	74 24
84 CRUSH ON YOU THE JETS (MCA 52774)	DEBUT
85 CONGA MIAMI SOUND MACHINE (Epic 34-05457)	75 26
86 LE BEL AGE PAT BENATAR (Chrysalis VS4 42968)	76 9
87 HANDS ACROSS AMERICA VOICES OF AMERICA (EMI America B-8319)	DEBUT
88 PRETTY IN PINK THE PSYCHEDELIC FURS (A&M AM-2826)	DEBUT
89 JOHNNY COME HOME FINE YOUNG CANNIBALS (I.R.S./MCA 52760)	DEBUT
90 ONCE IN A LIFETIME TALKING HEADS (Sire 7-29163)	DEBUT
91 SAY YOU, SAY ME LIONEL RICHIE (Motown 1819MF)	77 23
92 I'M YOUR MAN WHAM! (Columbia 38-05721)	79 20
93 WHISPER IN THE DARK DIONNE WARWICK (Arista AS1-9460)	83 5
94 I LIKE YOU PHYLLIS NELSON (Carrere/CBS ZS4 05583)	84 9
95 NEEDLES AND PINS TOM PETTY AND THE HEARTBREAKERS WITH STEVIE NICKS (MCA 52772)	85 11
96 DIGITAL DISPLAY READY FOR THE WORLD (MCA 52734)	86 18
97 SPIES LIKE US PAUL McCARTNEY (Capitol B-5537)	87 21
98 TWIST MY ARM POINTER SISTERS (RCA PB-14197)	88 5
99 THE SUN ALWAYS SHINES ON T.V. A-HA (Reprise/Warner Bros. 7-28846)	90 20
100 ALL THE KINGS HORSES THE FIRM (Atlantic 7-89458)	91 7

ALPHABETICAL LISTING ON INSIDE BACK COVER

WHAT'S MISSING FROM THIS PICTURE?

✦ OZZY OSBOURNE'S ULTIMATE SIN LP—8 CASH BOX AND 6• BILLBOARD!

✦ RETAIL EXPLOSION—OVER A MILLION OUT:

*** ALREADY TOP-5 RETAIL REPORTS IN MAJOR MARKETS 2 WEEKS AFTER RELEASE AND BUILDING!**

✦ AN AOR SMASH—132 AOR STATIONS PLAYING "SHOT IN THE DARK"!

*** TOP-5 REQUESTS ON OVER 60 STATIONS!**

*** OVER 90 HEAVY AND POWER ROTATIONS!**

✦ THE TOUR—A 4-MONTH BLANKETING OF AMERICA:

*** COAST TO COAST, MAJOR AND SECONDARY MARKETS, NOW INTO ITS FIRST WEEK! MEADOWLANDS, NJ SOLD OUT IN ONE DAY!**

✦ VIDEO OF "SHOT IN THE DARK":

*** POWER ROTATION EXCLUSIVE ON MTV™—WEEKEND AND WEEKOUT, #2 OR #3 MOST REQUESTED VIDEO ON AIR FROM FIRST WEEK ON AIR!**

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Our charts are compiled by **QUANTITATIVE** professionals
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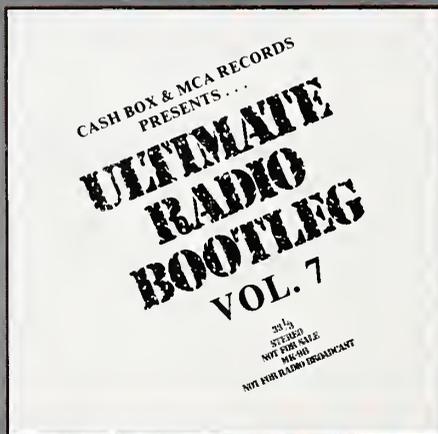
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Sting, U2 In Benefit Concerts

By Paul Iorio

NEW YORK — Sting and U2 will headline six U.S. benefit concerts for Amnesty International USA, announced Jack Healey, executive director of the organization. Promoter Bill Graham, who organized last year's Live Aid concert, will produce all six shows. Supporting acts have not yet been confirmed.

The concert series, called Amnesty International USA's Rock 'n' Roll Caravan For Human Rights, will be launched at San Francisco's Cow Palace on June 4 and will end with an eight-hour show at New York's Giants Stadium on June 15. MTV will broadcast the entire Giants Stadium show live, Viacom International will syndicate it, and Westwood One radio network will simulcast it in stereo. Other dates include shows at the Los Angeles Forum on June 6, Dallas' Reunion Hall on June 9, the Omni in Atlanta on June 11, and the Rosemont Horizon in Chicago on June 13.

The "Rock 'n' Roll Caravan" shows coincide with the 25th anniversary of Amnesty International's founding, and were announced at a "Toast To Freedom" dinner at New York's Texarkana Restaurant. "The first goal," Healey told *Cash Box*, "is not to raise money; it's to raise the consciousness of people toward human rights abuses around the world." Healey hopes the concert series will attract at least 25,000 new members to his organization. (Bill Graham Productions and MTV, Inc. were unavailable for further comment at press time.)

Preston Promoted At BMI

LOS ANGELES — Edward M. Cramer, president of Broadcast Music, Inc. (BMI) announced last week that the BMI Board of Directors has named Frances Preston to the newly created post of executive vice president and chief operating officer, effective immediately. She will report to Cramer.

In making the announcement, Cramer noted, "with Mrs. Preston taking over many of the executive day-to-day duties, I will be free to consider BMI's future in the light of new technologies, to seek out new sources of revenue, to strengthen and improve copyright as it effects all writers and publishers and to continue to improve relations with our sister licensing societies worldwide."

Preston is a native of Nashville. She has been with BMI for 30 years. She was with station WSM as Nashville began to grow in musical importance. When BMI spotted the trend and sensed that it should be part

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Frances Preston

Wyman Responds To NBC

NEW YORK — Thomas H. Wyman, chairman of the board of CBS Inc., sent a memo to all officers and department heads of CBS groups and divisions in response to the March 31st *NBC Nightly News* "Update" of NBC's earlier story linking independent record promoters to organized crime. The April 1 memo reads, in its entirety:

"Last night the *NBC Nightly News* broadcast a second class example of broadcast journalism regarding the matter of independent promotion within the recording industry. By implication and innuendo the suggestion was made that the industry as a whole had been involved in unethical and/or illegal conduct and that in particular the leadership of the industry was implied to be knowledgeable and perhaps even involved.

"My purpose in sending you this note is to confirm how unhappy we are about this NBC broadcast. Over the years CBS

has developed a well-earned reputation for honesty and integrity, and the Records Group has certainly been a proud part of this heritage. There have been questions about the independent promotion business, but in spite of intensive investigation on our part, we have no reason to believe that CBS people have been involved in condoning or participating in the activities suggested.

"Most especially I would underline to all of you that Walter Yetnikoff has been a leader in the industry in every sense. We are extremely unhappy that this broadcast shed any unfavorable light on his distinguished career. You may be sure that he has our 100 percent confidence, admiration and support.

"We are exploring whether further steps can be taken to correct the extremely unfortunate misimpressions created by this broadcast."



DYLAN AT CHASEN'S — Bob Dylan received the ASCAP Founders Award from ASCAP president Hal David (r) at a reception in the artist's honor at West Hollywood's Chasen's. When asked what he thought about receiving the award in such an elegant setting, Dylan remarked, "It's beautiful. I'm just here having a beer."

MD Obscenity Bill Defeated

Toth Vows The Fight Will Continue

By David Adelson

LOS ANGELES — Despite the defeat of her legislation at the hands of the Maryland Senate Judicial Proceedings Committee last week, Delegate Judith Toth has vowed that more "anti-pornographic" wars would soon be waged against the recording industry.

The legislation, an amendment to Article 27, Section 419 of the Maryland State Code, would have made it illegal for retailers to rent or sell audio recordings deemed "pornographic" by the state. It was defeated in the committee by a seven to four margin. Had the committee approved the bill, it would have gone to the entire State Senate for approval. Four weeks earlier, the Maryland House of Delegates overwhelmingly approved the legislation 95 to 31.

According to Toth, "This is just the beginning of what I've been calling a war against recorded pornography. The real

objective of this whole thing is to get the music industry to clean itself up. I think what you're going to see is continued public awareness, more letters to the newspapers and more demonstrations in front of record stores."

The Delegate noted that within the next year, over 15 states could have similar legislation adopted as law. "It's going to keep the music industry very tied up," she said.

Toth blamed several factors for the defeat of her legislation in the committee, not least among them was what she termed "the carnival atmosphere created by the appearance of Frank Zappa." According to Toth, "First, his testimony wasn't factual and second, there was so much media attention to his visit that it detracted from the real issue. We had legislators acting like children. They were trying to

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An Elvis Single Goes Gold In A Light Month Of Certifications

NEW YORK — "Crying In The Chapel" became the 17th Elvis Presley single to earn a gold record award, reaching that mark in March — a month that saw only four multi-platinum albums, three platinum albums, five gold albums and one gold single certified by the RIAA.

Multi-platinum awards went to "Whitney Houston" (four million), "Heart" (three million), Kool & The Gang's "Emergency" and Sade's "Promise" (two million each). Platinum albums were taken by The Hooters' "Nervous Night," A-Ha's "Hunting High and Low," and "Alabama's Greatest Hits," which also went gold. Other gold LPs in March went

to Dokken's "Under Lock And Key," Pat Benatar's "Seven the Hard Way," INXS' "Listen Like Thieves," and the New York Philharmonic, under the baton of Leonard Bernstein, doing "Gershwin: An American

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Behind The Bullets Van Halen Matches World Debut

By Stephen Padgett

LOS ANGELES — USA For Africa's "We Are The World" made its extraordinary debut at seven bullet on April 20, 1985. Ironically, almost one year has past and this week Van Halen's latest, "5150," debuts at the same spot. The first quarter of 1986 has to go down in history as one of the weakest for new releases. But, the second quarter is shaping up, behind some superstar releases, to be just the reverse. The Rolling Stones, Judas Priest and Julian Lennon all had their newest records debut in the Top 50, while Prince's "Parade," out this week, looks to march right past cash registers and into the upper reaches of the charts as well.

Van Halen likes numbers. "5150" is the follow-up to the highly successful "1984." The latter spawned the #1 single, "Jump" and a spate of other top

charting singles including "I'll Wait," "Hot For Teacher" and "Panama." The new single, the first from "5150," is 14 bullet this week. "Why Can't This Be Love" jumps five from 19 a week ago. And you can bet these albums and singles have and will sell BIG numbers.

In its first week in the stores, "5150" showed a dazzling display of the disappearing act at retail. Enough to dizzy even David Lee Roth, who is already crazy from the heat. The retail reports themselves provide the strongest argument that Van Halen is a force to be reckoned with. The following retailers are selling "5150" ahead of every other title in stock: Oz Records, Atlanta; Turtles Records, Atlanta; Gary's, Richmond, VA; Kemp Mill, Washington, DC; Richman Brothers, Philadelphia; National Record Mart, Pittsburgh; Rockin' Mania, Framingham, MA; Strawberries, Boston; Cav-

(continued on page 36)

New Interactive CD Co. Formed By Philips, PolyGram

By Paul Iorio

NEW YORK — Philips International and PolyGram International announced the formation of American Interactive Media, Inc. (AIM) which will spearhead development of interactive compact disc players and related software. The new CD player, called the Compact Disc Interactive System (CD-I) is compatible with computers and various audio/visual systems so as to afford a plethora of open-ended applications.

The CD-I player, in contrast to the conventional CD audio player, will be software driven, using discs that can store up to 600 MB. In terms of text, that translates into 300,000 typed pages, and, in terms of recorded music, it translates into 16 hours of audio at CD quality levels. "You're talking about a technology with extraordinary capacities," said Dr. Bernard J. Luskin, AIM's president and chief operating officer. "I really have the absolute conviction that this is a turning point in technology because what it does is merge everything we know about audio and video and data and gives you the capacity to relate to it in such a way that it creates experiences." Luskin sees



Gordon Stulberg
CEO of AIM

revolutionary applications in all aspects of business and leisure activities.

Emiel Petrone, A.I.M.'s director of marketing, points out that the interaction of the CD-I with audio, visual and data systems could well revolutionize the music industry as well. "One, for example, could do an anthology on Frank Sinatra," says Petrone. "One could recall what song he first did in New York, what his acceptance speech was when he received the academy award for *From Here To Eternity*. All this could be stored and called up on the CD-I disc."

Luskin even sees applications in the composition of music. "You could program the scores of the music of The Beatles and call them up (on the video screen). It's a way to learn music as well; there's the ensemble right there in the disc and you can call up the score right on the screen and play your horn to it." Luskin claims that the scores and lyrics of recorded works could be stored on the CD-I, together with virtually unlimited background information on such things as where the works were recorded, the labels for the works recorded, etc.

Luskin, Petrone

RIAA Renews Gortikov Tenure

LOS ANGELES — The employment contract of RIAA President, Stanley M. Gortikov, was continued for an extended period by the RIAA Board of Directors last week.

Gortikov has held the RIAA presidency since 1972, following 11 years with Capitol Records and Capitol Industries, where he served as president and chief executive. Gortikov also serves on the Board of IFPI, the international recording industry's association of associations.



LEVEL HEADED CONFAB — During his recent U.S. promotional tour, Level 42's Mark King visited with the group's publisher Chappell/Intersong Music Group-USA. The British group will soon tour the U.S. and Canada. Shown at a party for King in Chappell/Intersong's New York office are (l-r): Chappell/Intersong president Irwin Z. Robinson; professional mgr. Marcy Drexler; Level 42 mgr. Paul Crockford; international mgr. Maryellen Benenati; King; dir. of professional activities, U.S., Bob Skoro; Chappell/International repertoire coordinator Susan Dodes and professional mgr./standards Mary Beth Roberts.

Direct Music Marketing Aims To Put Musical Samples In The Mail

By Lee Jeske

NEW YORK — "When MTV came along — when the record industry was having a lot of problems — everybody said, 'Why didn't we think of that? Television's been around for years,'" says Frank Udonn, president of Miami-based Direct Music Marketing. "Well, we felt the same way about the mailbox — the mailbox has been around for years, too."

Direct Music Marketing is an outgrowth of FloridaData, Udonn's direct mail advertising company. The idea is to take the same techniques that go into the ubiquitous direct mail advertising for hundreds of other products and apply them to records. Soundsheets — those inexpensive, floppy, plastic discs — can be sent out, along with, say, an attached coupon, to target groups that might be interested in a particular style of music.

"In direct mail, a lot of technology has been put into clustering people in certain areas," explains Udonn. "What we've done is taken this same program and applied it to the high school and college student files, plus concert tickets sales and records that are purchased — the same types of buying patterns are

created with music preference. So we have the ability, when a new act comes out or when a record label or chain wants to do a promotion, to send these things into the mailboxes of the individual students, or whoever the clients want to send them to."

Sounds plausible, no? The predetermined heavy metal fan gets a soundsheet with a couple of minutes of the Nosebleeds, loves the Nosebleeds, detaches the coupon getting him a buck off the Nosebleeds latest LP, and heads off to make a purchase.

"It's a way of really creating play as far as a group getting heard which would never have gotten heard before," says Udonn. "And, of course, we would like to promote on these soundsheets — 'Please call your local radio station and request this new group.' So at the same time we can create not only the buying frenzy in the stores, but by people calling up radio stations and requesting the group, this will further promote the item off the postage that the company paid to get it into the mailbox. Now they're getting airplay and they're also getting record sales. You can take an act that doesn't have a budget and actually get it going."

Udonn mentions other uses for DMM's approach, like fan clubs — your favorite star talks to you, something the Beatles were doing on Christmas soundsheets all those years ago. "I just got off the phone with somebody from an evangelist in Seattle, and they feel that this is a great way for him to speak to his people."

The price? Direct Music Marketing can have a thousand soundsheets pressed up and ready to go for as little as \$117 — not counting postage.

Udonn has hired music industry veterans Mitchell Fox and Karen Sargent to help him get DMM off the ground. He is encouraged by the reaction to DMM at the recent NARM show:

"We were actually one of the hits of the NARM show. There were only two people that were featured from the NARM show on *Entertainment Tonight*: when they talked about technology and marketing records in the future, they only talked about CDs and Direct Music Marketing."



KOTTKE AT CARNEGIE — Guitar virtuoso Leo Kottke performed recently to an enthusiastic Carnegie Hall audience. Kottke (l), who has just signed a recording deal with the Private Music label is shown being congratulated by label owner and president, Peter Baumann.

EXECUTIVES ON THE MOVE



Fishel



Venable



Mitchell



Deane

Fishel Promoted — The Recording Industry Association of America (RIAA) has announced that James D. Fishel has been promoted to vice president, executive director. Fishel, who has been executive director of the association since 1984, is an industry veteran of more than 10 years.

Venable Promoted — Dane Venable has been appointed manager, college marketing, CBS Records. Venable will be responsible for working closely with CBS Records' on-campus representatives and maintaining relationships with college radio stations, newspapers, and concert promoters throughout the U.S. In addition, he will be assisting the director in the development of all marketing plans on behalf of CBS Records artists.

Mitchell Named — Jan Mitchell has been named director of national promotions and marketing for Atlanta Artists, the managers of Cameo, Cash Flow and Jillian. Mitchell, who has 10 years experience as a radio announcer and record promoter, is recently from Los Angeles, where she was vice president for special projects for Total Experience Records. Her radio experience includes WEBB and WEA in Baltimore and WFSU in Tallahassee.

Deane To PolyGram — Fred Deane has been appointed to the newly created position of senior director, rock radio department for PolyGram Records. Deane, who most recently operated his own promotion and marketing firm, Hot Trax Promotions, has also worked in various promotion and marketing capacities for PolyGram, RSO and EMI Records.

Shrimpton To WEA — In a joint announcement, WEA International chairman Nesuhi Ertegun and vice chairman Ramon Lopez announced the appointment of Stephen Shrimpton to the new post of senior vice president, international marketing and artist development, effective May 1, 1986. Shrimpton comes to WEA International from his long-standing position as managing director of MPL Communications, the Paul McCartney group of companies, where he supervised diverse enterprises including records, music publishing, and video/film production. He previously served for six years as managing director of EMI Music Australia, where he oversaw the company's record, publishing, distribution and studio divisions.

Birmingham Elected — John H. Birmingham has been elected senior vice president and general counsel of RCA Corporation. Birmingham will be responsible for the RCA Law Organization and the Secretary's Office. He has been vice president and deputy general counsel since March 1985 and had been vice president and deputy general counsel since March 1985 and had been vice president and general attorney since April 1980.

Rubey Named — PACE Management Corporation has named John Rubey vice president, secretary treasurer and chief administrative officer for all PACE companies. In his new capacity, Rubey will be responsible for overseeing financial planning and control, as well as operational review and administration. Rubey will be involved in all aspects of the PACE companies including: concerts, theatrical, stadium events and amphitheatre development.

Harman Appointed — Ken Harman has been appointed to the newly created position of director of creative services for RCA/Columbia Pictures Home Video. Harman will have overall responsibility for the creative development, artistic direction, and production of all promotional materials, advertising, packaging and copywriting for all of RCA/Columbia Pictures.

Fields Named — Susan Fields has been named manager of creative services for New World Video. Fields, who will report directly to Dena Whaley, vice president of creative services, will be involved with the creation and development of key art and copy for posters sell sheets and point of purchase, in addition to the supervision of production art and promotional items, and the coordination of film title delivery. Prior to joining New World Video, Fields served as assistant to the executive producer of the feature film *Pee Wee's Big Adventure* for Warner Bros.

Cooper To Morris Agency — Allan Cooper has joined the William Morris Agency as a booking agent in the concert division. Cooper's responsibilities will include handling personal appearances and concentrating in the R&B Booking Corp.

Dodes Promoted — Susan Dodes has been promoted to the position of international acquisition manager for Chappell International. Located in the New York offices of the Chappell/Intersong Music Group-USA, Dodes is responsible for both international and domestic acquisitions for the London-based Chappell International. Dodes joined the Chappell International office in New York in 1983, and was promoted to the position of international repertoire coordinator in 1985.

Whitman Promoted At Big Seven

LOS ANGELES — Morris Levy, president, and Phil Kahl, vice president of Big Seven Music Corp. have announced the appointment of Shelley B. Whitman to professional manager of Big Seven Music Corp. and its subsidiary companies. Whitman has been with Big Seven Music Corp. for the past 10 years. For the last three years she has been assistant to Phil Kahl, and will undertake this new position effective immediately.



Shelley B. Whitman

ASCAP SINGS HIGH PRAISE

CONGRATULATIONS TO ASCAP 1986 DOVE AWARD NOMINEES

DOVE NOMINEES FOR SONGWRITER OF THE YEAR



Niles Borop



Gloria Gaither



Jon Mohr

DOVE NOMINEES FOR GOSPEL SONG OF THE YEAR

Do Something Now
Steve Camp/Phil Madeira
Birdwing Music

I've Just Seen Jesus
Bill and Gloria Gaither/Danny Daniels
Gaither Music Company/
Ariose Music Group, Inc.

Via Dolorosa
Billy Sprague/Niles Borop
Edward Grant, Inc./Meadowgreen
Music Company/Word Incorporated

Strength of My Life
Leslie Phillips
Word Incorporated

Find A Way
Amy Grant/Michael W. Smith
Bug & Bear Music/
Meadowgreen Music Company

How Excellent is Thy Name
Dick and Melodie Tunney/Paul Smith
Imperial Music Group, Inc.
(Marquis III Division)/
Lorenz Creative Services
(Laurel Press Division)

The King of Who I Am
Tanya Goodman/Michael Sykes
Prime Time Music/
Word Incorporated
(First Monday Music Div.)

He Holds The Keys
Jon Mohr
Jonathan Mark Music/
Birdwing Music

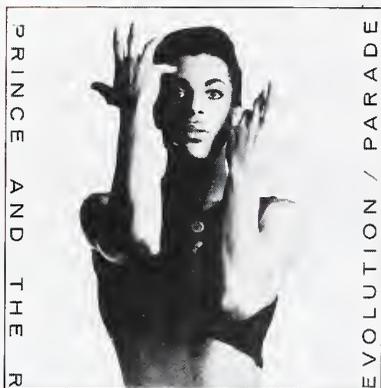
ascap
American Society of Composers, Authors & Publishers

ALBUM RELEASES

OUT OF THE BOX

PRINCE AND THE REVOLUTION — Parade-Paisley Park 25395 — Producer: Prince And The Revolution — List: 9.98 — Bar Coded

Prince continues his work on the frontiers with another set of brilliant pop expeditions. "Parade," which includes music from his second film, *Under The Cherry Moon*, reconfirms Prince's place as one of the truly gifted, adventurous artists of our time. Musical styles become rigid boundaries for other artists, but provide exhilarating points of departure for Prince. Would-be suitors busy themselves copying "Little Red Corvette" and "1999," meanwhile, Prince has long since left that orbit.



NEW AND DEVELOPING

THE BLOW MONKEYS — Animal Magic — RCA NFL1-8065 — Producer: Peter Wilson — List: 8.98 — Bar Coded

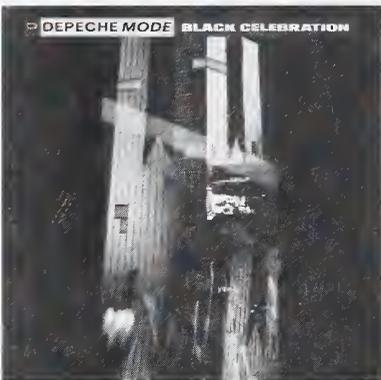
Forget images conjured by the name, this band is a serious threat. Dr. Robert's songs and singing have matured greatly since the promising U.K. Blow Monkeys debut "Limping For A Generation." Confident, jazzy and complex music will cross demos and formats collecting new music and old music fans alike.



OUT OF THE BOX

DEPECHE MODE — Black Celebration — Sire 25429 — Producers: Depeche Mode-Gareth Jones-Daniel Miller — List: 8.98 — Bar Coded

Depeche Mode, the reigning monarchs of synth pop and by far the genre's leading pioneers, are ready to conquer the world with its latest Sire LP, "Black Celebration." An ever-increasing popular base virtually assures this collection of stark, traumatic soul appeals will hit the target. Exceptional cover art adds to its sellability.



NEW AND DEVELOPING

RUEFLEX — Flowers For All Occasions — Stiff/MCA 5733 — Producer: Mick Glossop — List: 8.98 — Bar Coded

The highly touted Ruefreflex is a powerful guitar-based quintet from Ireland. Its songs of hope and protest in the midst of strife are inspirational. Hepburn Forgie and Gary Ferris manage to produce guitar sounds that are biting but avoid rock cliché. Alan Clarke's voice is urgent and riveting.



FEATURE PICKS

HOWARD JONES — Action Replay — Elektra 60466 — Producers: Phil Collins-Hugh Padgham-Rupert Hine-Howard Jones — List: 6.99 — Bar Coded

The void between Jones LPs is ably filled by this six-track EP featuring remixes, an unreleased track ("Always Asking Questions") and a Phil Collins/Hugh Padgham-produced re-recording of "No One Is To Blame."

THE ART OF NOISE — In Visible Silence — Chrysalis BFV 42528 — Producer: The Art Of Noise — No List — Bar Coded

The trendy British Art Of Noise is making a stir on American black radio with "Legs" from this album. This first for Chrysalis is a continuation of the band's experimentation in state of the art noise (read: music!).

LIVE AT THE CONTINENTAL CLUB — Various Artists — Profile PRO-1214 — Producer: Vince McGarry — List: 8.98

New York-based Profile Records is breaking new ground with this rock and roll compilation which pays homage to the red hot Austin music scene.

LAURIE ANDERSON — Home Of The Brave — Warner Bros. 25400 — Producers: Roma Baran-Laurie Anderson — List: 8.98 — Bar Coded

This is music from an ambitious film project by Anderson. The music sounds familiar, still, Anderson challenges pop conceptions and her records do have a clever listenability to them.

ERIC JOHNSON — Tones — Reprise 25375 — Producer: David Tickle — List: 8.98 — Bar Coded

Guitar slinger Johnson debuts with a crafty collection of vocal and instrumental gems. Rich and varied in texture; virtuoso sans pretense. Very strong.

BEL-FIRES — Fall For The Sky — Birdcage DROP 003 — Producer: Jim Hall — No List

The Bel-Fires are out to ignite the ears of those who have swept Lone Justice and Swimming Pool Qs into the forefront of American guitar bands with a female lead voice. Good strong songs and honest performances.

LET'S ACTIVE — Big Plans For Everybody — I.R.S. 5703 — Producer: Mitch Easter — List: 8.98 — Bar Coded

Mitch Easter is a central figure in the guitar/melody renaissance in American popular music. Let's Active, a band he fronts and produces, puts his jangly, Beatlesque guitar to great use. His catchy songs, plaintive voice and sizzling guitars are classic.

THE LONESOME STRANGERS — Lonesome Pine — Wrestler 686 — Producer: Pete Anderson — List: 8.98

L.A. favorites, The Lonesome Strangers take the next step in the country rock revival with this engaging set of twanging melodies. Another feather in the cap of Dwight Yoakam producer Pete Anderson.

CHUCK BERRY — Rock 'n Roll Rarities — Chess/MCA CH2-92521 — Producer: Steve Hoffman — List: 9.99 — Bar Coded

MCA releases its first from recently acquired Chess vaults. The rare and previously unreleased versions of some classic Berry tunes include "No Particular Place To Go," "Reelin' & Rockin'," "Sweet Little Sixteen" and others. A real gem.

THE NIGHTHAWKS — Hard Living — Varrick 022 — Producer: Stewart Smith — List: 8.98

The Nighthawks return with a blistering assortment of rocking blues. Mark Wenner's blues harp and Jim Thackery's slide are still in top form, as these guys almost manage to convey the excitement they stir on stage.

BOBBY MACK — Night Train — SM 1400 — Producers: Stephen J. Mendell, Bobby Mack — List: 8.98

Bobby Mack has been tearing up the Austin, Texas club circuit for years and this indie project shows why. Sizzling, gritty, blues and soul from this talented guitarist.

MIND BOWLING — Painted Willie — SST 057 — Producers: Greg Ginn, Painted Willie — List: 8.98

More jerk-your-head-violently tunes from a band that features the co-producer of the almost legendary "Desperate Tengeance Lovedolls."

LET'S GET REAL, REAL GONE FOR A CHANGE — Gone — SST 061 — Producer: Greg Ginn — List: 8.98

SST continues its assault on the senses with this all instrumental project featuring Black Flag's Greg Ginn.

BEYOND GOOD AND EVIL — The Twilight Idols — Twilight Records 230001 — Producers: Ethan James and The Twilight Idols — List: 8.98

Latest from Venice, California's Ethan James is this highly charged collection of club rock.

RECORDS TO WATCH

DEFIANT — Can't Give It Up — Rad Eimo MCF 5010 — Producers: Not Listed — Not Listed

GUINN — Motown 6168 ML — Producers: Various — List: 8.98 — Bar Coded

TROY JOHNSON — Getting A Grip On Love — Motown 6166ML — Producers: Leon F. Sylvers III-Troy Johnson — List: 8.98 — Bar Coded

GANG-GONG DANCE — Mikata — Jazzmania 51202 — Producer: Peter Drake — List: 8.98

GRANDMASTER FLASH — The Source — Elektra 60476 — Producers: Joseph Sadler-Vincent Castellano — List: 8.98 — Bar Coded

ROGER WHITTAKER — The Genius Of Love — RCA AFL1-5803 — Producer: Bruce Welch — List: 8.98 — Bar Coded

SINGLE RELEASES

OUT OF THE BOX

HEART (Atlantic B-5572)
Nothin' At All (4:10) (Music Corp. of America, Inc./BMI) (Mueller) (Producer: Ron Nevison)

This bouncy little pop tune is sure to straddle the charts with the same unbridled speed as Heart's previous hit singles, "What About Love?", "Never" and "These Dreams" from their sensational self-titled comeback LP. Ann Wilson's ever exhilarating vocal force is dynamic as ever here, aided by sizzling rock guitar musicianship. This is a must-add for pop playlists, with rock radio potential.



OUT OF THE BOX

HANDS ACROSS AMERICA™



1-800-USA-9000

VOICES OF AMERICA (EMI America B-8319)

Hands Across America (4:55) (Hannah Heartie-Southern-Julann/ASCAP) (M. Blatte-J. Carney-L. Gottlieb) (Producer: Humberto Gatica)

The blustery and inspirational theme song for the ambitious "Hands Across America" charity project will certainly gain the significant airplay and retail support to propel it up the charts. The worthy cause of feeding America's hungry is well served by this anthem.

OUT OF THE BOX

PHILIP BAILEY (Columbia 38-05861)
State Of The Heart (3:35) (April-Science Lab/ASCAP) (M. Murphy-P. Pesco) (Producer: Nile Rodgers)

The voice of Earth Wind and Fire follows his "Easy Lover" hit with this Nile Rodgers-produced groove. "State" is a reworking of the old theme, "money can't buy love." A sizzling rhythm track and Bailey's brilliant singing deliver the message with great force.



OUT OF THE BOX

JANET JACKSON (A&M 2830)
Nasty (3:40) (Flyte Tyme/ASCAP) (James Harris III-Terry Lewis-Janet Jackson) (Producers: Jimmy Jam-Terry Lewis)

Flush with the success of "What Have You Done For Me Lately?" (#1 B/C and 12"; Top 25 pop), Jackson puts her purple shoes on for this sexy, quasi-rap dance groove.



FEATURE PICKS

THE ART OF NOISE (Chrysalis VS4 42932)
Legs (3:28) (Buffalo adm. by WB/ASCAP-Perfect adm. by Island/BMI) (Dudley-Jeczalik-Langan) (Producer: The Art Of Noise)

The Art Of Noise specializes in sounds made at the technological front line. This dance record epitomizes the band's sonic capabilities. Already stepping into BC formats.

THE MOODY BLUES (Polydor 883 906)
Your Wildest Dreams (3:50) (WB/ASCAP) (Justin Hayward) (Producer: Tony Visconti)

A lilting and pretty mid-tempo marks The Moody Blues resurfacing.

WHODINI (Jive/Arista JS1-9461)
Funky Beat (4:02) (Zomba/ASCAP) (Fletcher-Hutchins-Carter-Smith) (Producer: Larry Smith)

With "Big Mouth" and "Friends" behind it, Whodini is back with an in-your-face bass line sure to shake things up on BC and pack the dance floor.

BILLY OCEAN (Jive/Arista JSL-9465)
There'll Be Sad Songs (To Make You Cry) (4:02) (Zomba Enterprises/ASCAP—(Wayne Brathwaite-Barry Eastmond-Billy Ocean) (Producers: Barry J. Eastmond-Wayne Brathwaite)

Ocean's endless stream of Top 10 singles will remain unbroken with the release of his newest waxing. After finding treasure with his *Jewel Of The Nile* single, "When The Going Gets Tough The Tough Get Going," Ocean is set to swell with the upcoming release of his second Jive/Arista LP, "Love Zone."

BEASTIE BOYS (Def Jam 38-05864)
Hold It, Now Hit It (3:30) (Def Jam/ASCAP) (Horivitz-Yaunch-Diamond-Rubin) (Producer: Rick Rubin)

A cooking, technically loaded and melodically dynamic rapper sure to bolt up the B/C charts.

TAKANAKA (Amherst 306)
Teaser (4:52) (Harlem/BMI) (Takanaka-Brown) (Producer: Masayoshi Takanaka)

A smooth, multi-format cut with a melodic hook and instrumental complexity likely to attract a wide range of listeners.

THE KANE GANG (London 882 016)
Respect Yourself (3:59) (Klondike Enterprises-Irving-East Memphis/BMI) (Ingram-Rice) (Producers: Pete Wingfield-The Kane Gang)

The Staple Singers classic gets a nifty new face in the Kang Gang re-make.

KENNY & JOHNNY THE WHITEHEAD BROTHERS (Philadelphia International/Manhattan B-50030)
I Jumped Out Of My Skin (3:42) (Assorted-Rose Tree adm. by Mighty Three/BMI) (B. Sigler-M. Mitchell-J. Sigler-R. Finch) (Producers: Bunny Sigler-Reggie Griffin)

In one of the first releases through Philadelphia International's new deal with Manhattan Records, the label from the city of brotherly love is ready to cash in on the current teen craze in black music ala New Edition, Ready For The World and Force MDs. Sigler's and Griffin's production is superb.

RECORDS TO WATCH

CHUCK MANGIONE (Columbia 38-05866)
Save Tonight For Me (3:49) (Gates-Hit Tunes/BMI) (C. Mangione-M. Stewart) (Producer: Morris "Butch" Stewart)

MARVIN GAYE (Tamla 1836TF)
The World Is Rated X (3:58) (Jobete/ASCAP) (R.L. Gordy, Sr.-E. Bolton-M. McLeod-M. Bolton) (Producer: Hal Davis)

LYNN WHITE (Waylo 3006)
Don't Let Success (Turn Our Love Around) (3:55) (Giving/ASCAP-Poppa Willie/BMI) (E. Randie-Aolar Stinson, Jr.) (Producer: Willie Mitchell)

MILLER & DE LONG (Shuttle LE-8425-OC)
Someone (3:42) (pub. not listed) (Robin Miller) (Producer: Not Listed)

JAY BLACKFOOT (Sound Town ST-0017)
The Girl Next Door (4:15) (Backlog/BMI) (H. Banks-C. Brooks) (Producers: Homer Banks-Chuck Brooks)

ROY AYERS (Columbia 38-05874)
Programmed For Love (3:55) (Mtume/ASCAP) (D. Pearson-D. Franklin) (Producers: James Mtume)

POINTS WEST

David Adelson, Los Angeles

HOOFING IT THROUGH L.A. WITH EDDIE BAYTOS — It was only a few years back that Eddie Baytos didn't think about silly little things like accountants. He didn't need to, he wasn't making any money. Baytos was, and continues to be, one of the most respected and in-demand local musicians in Los Angeles. His credits include stints with such local favorites as **Chuck E. Weiss And The Goddamn Liars**, **The Nervis Brothers**, **Top Jimmy And The Rhythm Pigs**, **Jimmie Witherspoon**, **Lee Dorsey**, the late **Joe Turner**, the late **Percy Mayfield** and many others. On top of that, it's not uncommon to be standing at a local club and see Eddie Baytos take the stage to do about five minutes of the smoothest tap dancing this side of the San Bernadino Mountains. Sounds hokey? Not a chance. When Baytos starts combining his lightning fast tapping with a dose of shim-sham and hambone, the L.A. crowd eats it up. The guy's a hit. So there was Eddie Baytos tapping away on the stage of the **Club Lingerie** about three years ago, when **Toto's Jeff Porcaro** took notice. Porcaro was about to embark on the relatively new experience of creating a music video for the band and after the show he went to Eddie for help. Never one to turn down a shot at a full refrigerator, Baytos jumped at the offer.

It's three years later and award winning choreographer/director/actor Eddie Baytos kicks back on the set of the latest video he's choreographing. At home, there awaits a desk stacked with tax forms and a refrigerator that's busting at the seams. Since the night Porcaro first approached him, the six foot three, charismatic Baytos has had more work than he knows what to do with. He has emerged as one of the premier choreographers in the music video business and it seems like he's just scratched the surface of the opportunities before him. Among the projects Baytos has choreographed are: the award winning, *Would I Lie To You*, **Eurythmics**; *Bad Is Bad*, **Huey Lewis And The News**; *Power Of Love*, **Huey Lewis And The News**; *Eat It*, **Weird Al Yankovic**, *Legs*, **ZZ Top** (he had a major role as a biker in this one); *High Stride Again*, **Frankie Beverly and Maze** and many, many more.

Make no mistake, Eddie Baytos' first love continues to be performing with good ol' rock and roll bands. On any given night you can see him with some of L.A.'s finest, tickling the ivories and belting out the tunes. So what's left for young Eddie? Well, in case you haven't noticed, advertisers and feature film makers have discovered the selling power of pop music and suddenly Eddie finds himself under the employ of companies like Ovaltine as well as renowned film directors. Eddie Baytos has arrived.

SHORT CUTS — **10,000 Maniacs** arrive back in Los Angeles April 11 for one show at the **Roxy**. The band is riding a wave of incredible critical acclaim and many here believe this will be the last chance to see **Natalie Merchant** and Co. in a small club setting . . . Rumor has it that **T-Bone Burnett** has been inked to produce **U2's** next project. Speaking of Mr. Burnett, the new **BoDeans** album, which he produced, should be out any day. Thanks to the folks at **Slash**, we had a chance to preview the material and if AOR programmers can lift their heads out of the sand long enough, this could be the label's biggest record ever. Particularly outstanding is the opening cut, side one, "She's A Runaway," but open your ears for "Misery," "Say You Will" and "Rickshaw Riding." An outstanding debut from the four brothers from Waukesha, Wisconsin . . .

Cross the page for *East Coastings'* description of the **Blasters'** final New York show with guitarist **Dave Alvin**. We'll just tell you this city is bracing for the band's two-night stand at the **Palace** in May. It will be a gala farewell for one of L.A.'s most beloved bands. We hear **Gene Taylor** may rejoin the band for the shows . . . Former **Go-Go Belinda Carlisle** has signed a long term contract with **I.R.S.** The album, entitled "Belinda," was produced by **Michale Lloyd** and is due to ship on May 5 . . . **Deadbeat Records** has signed a P&D deal with **Enigma** for the release of "Once In A Blue Moon," the third album by **Yo**. The Oakland quintet will put 14 songs on the album which is scheduled to ship May 9.



(Photo: Gary Leonard)

EDDIE BAYTOS — A veteran club musician emerges as one of the premier video choreographers in the industry today.



10,000 MANIACS — The charismatic band returns to Los Angeles, April 11, for one show at the **Roxy**.

with **Enigma** for the release of "Once In A Blue Moon," the third album by **Yo**. The Oakland quintet will put 14 songs on the album which is scheduled to ship May 9.

NEW FACES TO WATCH

He's been called the Harry Belafonte of the '80s. Whatever you call Roland Gift, his warm, impassioned vocal style is distinctive and ear-catching. It also forms the primary focus for a new band, **Fine Young Cannibals**, out now on **I.R.S. Records**.

Fine Young Cannibals is Roland Gift on voice and former **English Beatists** **David Steele** and **Andy Cox** on just about everything else. The **Birmingham/London** trio ("Actually, we don't live anywhere at the moment. We live on planes and trains," offered **David Steele**.) are riding high on the rush of consecutive international hit singles.

The band released its first single, "Johnny Come Home," in Europe last June. It was an almost instant success. "In fact," said Steele, "'Johnny Come Home' sold more in Europe than every Beat single put together." And while not trying to discourage young bands of lesser fortune, Steele added, "It was pretty easy for us. We just stuck out the first single and it was a big hit for us." Beginners luck, you say? Not so. The second and third singles, one a remake of Presley's "Suspicious Minds," were equally hot. "We've had it pretty easy in Europe," Steele confessed. "We broke Europe just from media, video and TV."

Which brings us to the "planes and trains" phase Steele spoke about. **Fine Young Cannibals** has embarked on an ambitious stateside assault aimed at improving its lot here. "Johnny Come Home" has just charted in the U.S. and the self-titled album (**I.R.S.-5683**) hovers in the low nineties. **Fine Young Cannibals** is discovering what countless other subjects of the crown have discovered — the United States is a **BIG** country and it is not easy to get a hit here. So the band, which had only played six gigs in its entire career prior



Fine Young Cannibals

to this time, has packed 14 dates into three weeks in hopes that a face-to-face encounter will indeed bring "Johnny" home to America.

How about the sound? It's jazzy and soulful with a cool-as-ice muted trumpet floating above the vocal and in the pauses. Steele's influences, he laughed, are mostly dead Americans. Actually, he likes some of the living as well — **Al Green**, **Chairman Of The Board**, and of course **Prince**. As for the trumpet, Steele claims **Miles Davis** as an influence there. "I like our trumpet player a lot . . . I've always liked trumpet."

Even as **I.R.S.** considers releasing "Suspicious Minds" here in the U.S., Steele voices concern that they may be giving up on "Johnny" too soon. "Suspicious Minds" came as the third single in England, on the heels of an album that had gone gold in three weeks. "It seemed like a fun thing to do (releasing 'Suspicious'). I'm not so keen on it (for the U.S.). I think 'Johnny' should be a hit, I mean, it's been a hit in 18 countries. In fact," Steele concluded, "everywhere except Japan and America."

Entrepreneurs

Premier Talent's Frank Barsalona: A Titan Booking Agent

By Paul Iorio

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

NEW YORK — There are giants in the music industry and then there are titans like **Frank Barsalona**. **Barsalona** founded and heads **Premier Talent Agency (PTA)**, perhaps the largest and most influential booking agency in the world. Just ask any of the 90 plus acts that **Barsalona** currently, exclusively represents and they'll tell you that **Barsalona** has earned their respect and loyalty because, from day one, he stood in their corner, often acting more as a manager than an agent. Not only that, but he actually likes the artists he represents.

Barsalona started **P.T.A.** with 50 dollars in 1964, and even back then 50 dollars was just 50 dollars. "All I needed was the deposit on a telephone," says **Barsalona** modestly. "I took the acts everybody else didn't want. It was a very economical

operation. It was just me, a telephone, a desk, and basically one office."

In 1964, though, rock music was not regarded seriously by many in the industry. "The general perception at the time was that if it was a rock act, it had no talent and it got there because of hype," he says. "We were dealing with promoters who hated music. I asked, 'why not develop promoters who like the music and listen to the music and can sympathize with the act and can help the act develop?' And they would laugh at that and think that was quite funny."

Barsalona, however, had the last laugh; in the winter of 1964 the **Beatles**, who **Barsalona** had worked with at **GAC** (prior to starting **Premier**), made their American debut. "When I went down to Washington, D.C. with the **Beatles** and I saw what happened that day I realized that I was right and they were wrong and after that I left to start **Premier**."

Barsalona was also one of the first people to see the significance of the coming baby boom. "I used to come into meetings armed with figures and in those days the figures said that within five years, over 50% of the people in the United States would be under 25 years of age. I used to say to them 'look, here it is in black and white; over 50% of the people will be under 25 and we're not paying attention to those people.'"

Barsalona paid attention to them by first developing older acts, then hitting big



Frank Barsalona

(continued on page 35)

Cover Story



Pet Shop Boys

Looks, Brains And On Their Way To Lots Of Money

By Lee Jeske

NEW YORK — The opening line of "Opportunities," from "Please," the debut LP (EMI America) of the Pet Shop Boys, is "I've got the brains/ You've got the looks/ Let's make lots of money."

Neil Tennant and Chris Lowe — The Pet Shop Boys — have brains, looks and, if their first single — "West End Girls" — is any indication, they ain't going to be hitting any breadlines in the near future.

"If they stick to their creative thrust — without being sidelined by producers or their own record company — I guarantee that the Pet Shop Boys will be the biggest pop group since the Beatles."

Now, now, that just sounds like some well-rehearsed hyperbole from out of the mouths of the EMI hyperbole department. But, no, those are the words of Bobby Orlando who used to — used to — produce the Pet Shop Boys. But we're getting ahead of our story.

"We met about four and a half years ago," says Neil Tennant, "and started writing songs together. Chris was studying to be an architect at Liverpool University and I was working as a book editor. We had different musical tastes — Chris was more into dance music, and I was more new wave rock. And we put those two elements together to do, kind of, dance music that had interesting, thoughtful words as well. Which is quite rare."

Quite rare indeed. But Neil, as a scribe — he was assistant editor of the popular English pop magazine, *Smash Hits* — knew how to put words together, something he did with a wit and irony not unlike that of Ray Davies. And Chris, as a budding architect — he had one year to go to be a full-fledged architect — knew about construction, even if it was constructing ditties instead of cities. Neil picks up the tale:

"We were very interested in what's called high energy music — although it wasn't called high energy music in the early '80s — and particularly the works of a guy called Bobby Orlando, a New York producer. I met Bobby Orlando in New York and played him a tape of our songs, and he really liked them. We started recording for him."

An early Orlando-produced version of "West End Girls" was a minor hit in Europe. It attracted the interest of several major labels, and after a small bit of legal wrangling, the Pet Shop Boys ended up on EMI, and "West End Girls" — the new version — ended up climbing American pop charts, where it sits knocking at the door of the Top 10 today.

Neil Tennant and Chris Lowe do just about everything themselves on the Pet Shop Boys recordings. Chris explains:

"We use lots of sequencers and what-not, we use all the technology that's available to us — we program the drum machines and everything. It's all jolly good fun. And our producer — Stephen Hague — helps as well. So there's the three of us working as a team. What happens is, we tend to write all the parts. Then our producer will spend a lot of time making sure that the sound is as good as he can. He takes our basic sounds and just improves them. In fact, even the engineer — David Jacob — throws in the odd idea; he's very useful, too. Between us we can do everything."

One thing that is surprising about the sound of the Pet Shop Boys is its melancholy. For a dance-oriented band, they have something of a sad sound.

"I don't know why," says Neil Tennant. "We always set out to write the ultimate disco record when we started, but it never turns out like that. I think it's the way we use strings and the kinds of chords we use. To me, if you just have a drum trap playing and you put strings over it, it has this incredible kind of pathos, and we always like the sound of that. And I think my voice gives that feel as well. We always try to write a good melody, rather than just write a 'groove' for a dance record. And the melodies often turn out to be a bit melancholy sounding."

But there's more — interesting, quotable lyrics.

"We try to write lyrics which may be slightly provocative," says Neil Tennant. "We try to get a kind of different angle on things."

So there you have it: The Pet Shop Boys, England's latest assault on the American pop charts. Now you know *everything* you

(continued on page 36)

EAST COASTINGS

Paul Iorio, New York

BEHIND THE SCENES AT THE N.Y. MUSIC AWARDS — "Pick that up," growled **Joey Ramone** in mock anger to a busboy who had dropped a bottle he had no intention of picking up from the floor of the Metropolitan Cafe where a N.Y. Music Awards reception was happening. "Yeah, pick it up," chimed in **Dee Dee Ramone**. The short, frightened busboy, shadowed by the Brothas Ramone, snatched the bottle and split. Joey later talked with *East Coastings* about **The Ramones** new **Jean Beauvoir**-produced LP, "Animal Boy," which Sire will release in mid-May. Beauvoir also produced **The Ramones'** "Bonzo Goes To Bitburg," which won a N.Y. Music award for Best Independent Label Single. Accepting the award

at the Felt Forum earlier that evening, Joey said: "We want to thank Beggar's Banquet for having the balls to put this thing out." Elsewhere at the reception, a svelte **Suzanne Vega** had drinks with her parents while the **Roches** wined and dined at back corner tables like presiding angels ("It sounded like there were angels singing onstage," said Awards MC and WPLJ-FM DJ **Jim Kerr** after the Roches performed **Mark Johnson's** "Love Radiates Around" at the Felt Forum). Johnson himself was schmoozing about his new project, as members of **The Mosquitos** buzzed around, excited about winning the Best New Rock Band award. But in many ways the



NEW YORK DOLLS — Buster Poindexter, a.k.a. David Johansen, is pictured here after winning the New York Music Award for Best Act Of The Year. Yoko Ono presented the award at the Felt Forum March 29.

night belonged to rising star **Pat DiNizio** of **The Smithereens**, who won the Best New Male Vocalist prize. The Smithereens, in fact, led an all-star band — which included **Marshall Crenshaw**, **Willy DeVille**, **Southside Johnny** and **The Uptown Horns** — in an awards-ceremony performance finale of "Save The Last Dance For Me." Still, DiNizio seemed as unfazed as ever by his acclaim, preferring to talk instead about touring behind his band's new Enigma release "Especially For You." Indeed, many may have come to see and hear Vega, Crenshaw, **Buster Poindexter**, **Run-DMC** and others, but they left remembering the Smithereens. Except maybe the busboy.

GOODBYE (FOR NOW) FOLK CITY — Folk City has long been an Ellis Island for the huddled masses of musicians yearning to be discovered in N.Y. When **Bob Dylan**, **Simon & Garfunkel**, and others were hungry and it was *their* world, Folk City allowed them to sing for supper and stardom. When in 1969 it moved from Fourth Street to 131 W. 3rd St. it became the vortex of a 'new folk' movement which started with **Steve Forbert** and **The Roches** and went on to include **Suzanne Vega**, **Ferron**, **Lili Anel**, and many others. Last fall the club started its weekly **Big Combo** program which triple-billed the best in new and obscure rock bands. The March 26 **Big Combo** show was Folk City's last show at its 3rd St. location, and performances by the **dB's**, **The Ben Vaughn Combo**, **Yo La Tengo**, **David Massengill**, **The Last Round-Up**, **The Smithereens** and others kept the audience rapt until 5 a.m. "It was a very moving night," said club co-owner **Robbie Wollver**, adding that "**Frank Christlan** was the last person to play Folk City." Folk City will re-open in mid-May at 82 E. 4th St.

GOODBYE BLASTERS (FOR NOW) — **The Blasters'** last NY performances (The World, 3/25-26) made it hard to believe that even **CCR** in their prime sounded any more powerful. Even without keyboardist **Gene Taylor** (who's working on a solo record), the band blasted and killed and otherwise turned the World into a late-March steambath. Though the remaining

members say they'll continue as **The Blasters** by replacing **Dave Alvin** (who has joined **X**), the only person who immediately comes to mind to fill his slot is, ironically, **Billy Zoom**, who Alvin is replacing. Whatever happens, it was clear from the audience-calories burned up, that NY would surely miss them.

TALK ABOUT THAT, TALK ABOUT COOL — **The Radiators** (Croaker) gave one of their legendary (at least in their native New Orleans) three-and-a-half hour performances at the Lone Star March 27. They evoked a Bourbon Street and bavou ambience with a simple slide up the guitar neck as they growled their



SAY IT IN MODERN ENGLISH — *Modern English* (Sire) band members stopped to chat with MTV VJ Alan Hunter during MTV's "Spring Break Live From Daytona Beach."

way through such originals as "Love Is A Tangle," "She's Got The Money In Her Heart," and "Jigsaw."

Potential Of Radio: The First Electronic Medium

By Jimi Fox

LOS ANGELES — The Radio Workshop, cosponsored by the Southern California Broadcasters Association (SCBA) and the Radio Advertising Bureau (RAB), attracted in excess of 500 executives from the broadcasting community, advertising agencies and client firms.

The obvious surface reasons for the high attendance was the importance and impact of guest presenters like Joy Golden, award-winning radio copywriter and producer; John M. Kelly of Chevrolet Motor Division; luncheon speaker Howard Cosell, and master of ceremonies, Gary Owens. What the attendees may have not expected was a fact filled event that packed even more quality information on the potential of creative radio advertising.

There was enough important input from each of the guest presenters, which included more than the mere list of folks I've mentioned above, to write a feature on each. Howard Cosell could easily have made a three-part feature. However, I'm only going to do a fingernail sketch on the very important material covered by some of the individuals to give you a general idea of the importance of this event.

The central theme or pivot point of the Workshop was how creative radio advertising is becoming the key vehicle to support, enhance, and in many instances, lead marketing plans for clients. This is a basic broadcasting fundamental I've been screaming about for the last 20-plus years. Finally reality has arrived.

Our journey begins with master of ceremonies Gary Owens, weaving his humor to perfection for this astute affair. The first speaker was Joy Golden, president of Joy Radio, who told the audience, "Please don't let anybody tell you good comedy commercials don't sell. Amusing advertising works as effectively and is taken as seriously as 'complex' strategy and 'serious' selling points. As long as you don't lose your product inside the humor, all that can happen is that you stir up some good warm feelings for whatever it is you're selling when your spots cause a chuckle or two. Many customers need a dose of laughter and show their appreciation by buying the product."

Golden, creator of the award-winning radio campaigns for Laughing Cow Cheese and Eagle Snacks asked, "Why should commercials make us miserable? They only complicate already complicated lives. Where is it written that we should be so heavy-handed about athlete's foot? It's not fatal!"

John M. Kelly, marketing manager for Chevy Trucks was the next speaker. He told the audience, "Chevrolet has always given radio an important role in advertising." He indicated how the company uses radio as an integral part of its national effort to announce new products, build theme registration and target specific consumer groups. "Regional application of radio provides additional exposure for national themes against tighter market segments," he stated.

Paraphrasing Ogden Nash, Kelly alluded to radio's immediate marketing impact by saying, "TV may be dandy but radio lets us do things quicker."

Next on the agenda was Richard Drap-



Radio Free Howard

er, director of advertising for AT&T Information Systems. Draper told the audience, "throughout the aftermath of the Bell System break-up, AT&T's primary and most effective medium for addressing the needs of small business customers had been radio." Draper pointed out that, "AT&T chose radio to overcome the educational, positional awareness and behavioral hurdles." The executive outlined four reasons for the AT&T strategy: "First, radio is very efficient against the small business target audience. Second, since none of our principal competitors were making extensive use of network radio at the time, we could obtain virtual category exclusivity. Third, radio allowed us to maintain a strong continuous presence in the marketplace, an essential ingredient in realizing our communication objective. And finally, radio gave us the flexibility required to execute the advertising plan in a timely responsive manner."

The bottom line result, according to Draper, was, "most small business customers called AT&T for telephone products and service. At the same time, the sales force surpassed its quota for product and services. We are quite certain that radio advertising played a major role in producing this desired effect."

Karen Dixon-Ware, manager of media for McDonald's strongly stated that, "Radio added to our television advertising effort, 40 percent more consumers heard McDonald's new product message." Charting the explosive growth of McDonald's breakfast sales Dixon-Ware noted, "Frequency of the message was the key to the trial. McDonald's now reaches 84 percent of its target. Does McDonald's believe in radio? You Betcha!"

As I said before, I could write a feature on each speaker, however time and space limits me, therefore I suggest that you contact the RAB for all the highlights of the radio workshop speeches, those speakers included: Charles Stuart, vice president of advertising, Bank of America; Paul Mulcahy, president, Campbell Soups Company; Robert Sharon, manager Southern California Nissan Dealers Association; a two man speech by Jim Thompson, vice president, Leo Burnett Inc. and John Ruhaak vice president for advertising at United Airlines.

My favorite closing remarks were delivered in William Stakelin's speech, segued into a film clip titled, "The Power of Sound."

Howard Cosell, the luncheon speaker, was his well-versed, topical self, as he covered historical assaults on radio, noting that "By every measuring rod in the broadcasting industry, radio is at its peak and still growing!" He also commented on the virtues of radio as an effective media tool as well as taking a few humorous zingers at William Stakelin and others. Finally fielding questions from the audience, Cosell responded with some sports gems that brought rounds of applause and much laughter.

Cash Box At RAB



RADIO SMILES FOR RADIO — Smiling over radio's success as an ad medium at the SCBA-RAB Radio Workshop were (l-r): SCBA marketing director Harry Spitzer; Joy Golden, award-winning radio copywriter; John Kelley, marketing manager for Chevy Trucks and Gary Owens, vice president for creative services at Gannett Radio.



MORE RAB — Attending the SCBA-RAB Radio Workshop as case study presenters were: (l-r): Karen Dixon-Ware, media manager for McDonald's; Bob Fox, SCBA chairman; Bill Stakelin, RAB president and Jim Thompson, Leo Burnett, Inc.



MORE RAB — Standing up to support radio as an effective ad medium at the SCBA-RAB Radio Workshop were (l-r): master of ceremonies Gary Owens; Howard Kester, northern California broadcasters; John H. Kelley, marketing manager, Chevy Trucks and Bill Stakelin, president and CEO of the Radio Ad Bureau.

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

Cash Box Camera



SCREAMIN' HOODOO VODOO SPELL BOUNDS DR. DEMENTO — Screamin' Jay Hawkins (r) meets Dr. Demento (l) on the WW1's "Dr. Demento Show." The artist ran through the gamut of Hawkins' blues and early rock recordings, talked about his unique style and influence on modern rockers and, of course, compared wardrobes.



A WOP BOP A LUBOP IS A HOT LINE! — Little Richard (r) recently made a guest appearance on WW1's "Line One," with co-host and KMET air-talent Sky Daniels, for a hot rap, hot tunes and hot time.



CHARLES SEXTON HITS HOME TURF BEFORE FIRST U.S. TOUR — MCA recording artist Charles Sexton recently visited his homestate of Texas where the rocker dropped by Houston's Radio KKBQ. Charlie was the featured KKBQ on-air guest for one and a half hours. Pictured (l-r): John Rio, radio KKBQ air personality; Wayne McManners, regional promotion director, MCA Records; Sexton; John Lander, PD, radio KKBQ; and David Kolin, radio KKBQ air personality.

AIRPLAY

Jimi Fox, Los Angeles

HOLLYWOOD HILLS HIT BY A SAN ANTONIO FIX — Good morning America from the town Mayor Bradley loves the most, L.A. Power 106 KPWR, is strengthening its position in the marketplace by inking Joe Nasty, most recently from KFTM, San Antonio, thus locking in the 5 p.m. to 9 p.m. shift. Nasty's prior L.A. experience was as late evening air talent on TEN Q in the late '70s. Dean Goss is getting adjusted in his slot with Deniece Westwood and Paraquat Kelley in the "Mighty Met" mornings. Time will tell if this threesome's chemistry will solve KMET's impaled numbers. After the HTRS International Broadcasting Awards, I made contact with the only radio station to win an award. The category was Best Public Service Campaign Spot, titled: "A Mother's Story," the campaign to stop drunk drivers. Here is the exclusive statement by general manager Warren Lada of WSTC-AM, Stamford, Connecticut, whose wisdom deserves your complete attention: "It was tremendous to learn we won. It's an award that says the people in the industry are saying that it was good and it's certainly satisfying to hear that. It was even more so, because we had really made an attempt to make some sort of impact on the marketplace with a public service campaign that was giving more than just lip service. The other thing I believe gratifying was, as recently as last November



BIRTH OF KMEL, SAN FRANCISCO'S 'ROCK SOLID' I.D. PACKAGE — TM Communications, Inc. (TMCI), caught creating a new, innovative I.D. package for KMEL, utilizing urban sounds through the use of electronics. Pictured (l-r): Jim Kirk, vp/creative director, TMCI; Jay Stone, GM/KMEL; and Steve Rivers, PD/KMEL.

when these radio stations were bought by our parent corporation, Chase Broadcasting, one of the largest areas that we placed our time and effort in was public service. We felt one of the roles of radio stations locally is a strong commitment to the community, and one of the areas we have emphasized, particularly in the last five months, has been in the area of public service. While some radio station's treat public service as a necessary evil, we have intensified our attitude of finding a way for a local radio station to have some sort of direct relationship with the community it serves. Therefore, in winning an award like this, that's always gratifying, but it's even more so, placed in the context that it was something we were really trying to do a good job with." That closing remark by Mr. Lada reminds me of a great quote from the late James Cagney who said, "One should not aspire stardom, one should aspire to do a good job!" At WSTC-AM the good job brought stardom. Mr. Cagney's wisdom is well demonstrated by Chase Broadcasting and Warren Lada's broadcast philosophy. Congratulations from Cash Box. Hold it, what's this . . . thank you Michelle. Michelle is our lovely receptionist here at Cash Box and she has just handed me a dark shiny magenta box with a white label that reads in large black, bold letters, "Inside This Box is The Radio Event Of The Decade." The box from WPLJ Radio in New York, is addressed to me. Okay nothing ventured, nothing gained, let's peak inside, bear with me as I get this jewel opened . . . inside the lid is the invite with the Power 95, WPLJ-FM radio logo and it reads, "WPLJ Power 95 request the honor of your presence at the wedding of our morning crew member and chief weatherman Howard the Cabdriver to Irene Goldsmith, live on the radio from the WPLJ Power 95 studio, 1330 Avenue of the Americas, ninth floor on Tuesday morning the seventeenth of April, 1986 at nine o'clock a.m. etc. etc." . . . Now you'll love this, the contents of the box include a small key chain temperature gauge; a tonka type, matchbox size yellow cab; a red, white and yellow on gold Power 95 logo lapel

pin; a miniature gold champagne glass with a white ribbon and gold ring attached and the inscription on the ribbon reads "Irene and Howard the Cabdriver 4-17-86." A very impressive package and of course just like WPLJ. It's all class . . . What is this Michelle! Another package . . . hmmm, it's from Steve Cochran of WMKR-FM in Towson, Maryland and enclosed is a note and a tape. Hang tight while I give the tape a listen gang . . . Well, it's a very funny take off of "Rock Me Amadeus" by Falco, only it's called "Rock Me I'm a Dentist." Steve indicates in his note that he has received approval from A&M Records to produce the song and sell it for Baltimore charities. Certainly an interesting public service approach.



ROYAL VISIT AND ROYAL AID — Dynasty and The Colbys star John James recently visited the United Stations Radio Network to help support the Hands Across America project by recording information updates in the studio. United Station, is the official radio network for the project.

MOST ADDED

STRONG ADDS

RETAIL PICK

RADIO PICK



Be Good To Yourself — Journey — Columbia

Mothers Talk — Tears For Fears — Mercury/PolyGram

Move Away — Culture Club — Virgin/Epic

Tomorrow Doesn't Matter Tonight — Starship — Grunt/RCA

**Retailer — Larry Trent
Store — Tower Records
Market — San Francisco**

**Song: "Great Gosh A'Mighty"
Artist: Little Richard
Label: MCA**

Comments:
"It's a welcome surprise to see it selling so well. We can barely keep it in stock. It's selling to both young and old."

**Programmer — Bob Spencer
Station — 103 CIR
Market — Beckley, W.V.**

**Song: "Live To Tell"
Artist: Madonna
Label: Sire**

Comments:
"After three days of play, it's the Number One requested song. Very good across-the-board appeal. I think it's her best single yet."

MIDWEST

WMMS — CLEVELAND, OH — KID LEO — MD — 2-1 R. PALMER
JUMPS: (3-2) Bangles, (4-3) S. Nicks, (5-4) INXS, (9-7) Rolling Stones, (11-8) E. Carmen, (12-10) Pet Shop Boys, (14-11) B. Seger, (16-12) Van Halen, (20-13) P. Collins, (19-15) Jackson Browne, (23-16) John Taylor, (26-17) Dire Straits, (21-18) Outfield, (33-19) ZZ Top, (25-20) Level 42, (29-23) Julian Lennon, (28-24) Miami Sound Machine, (34-25) Mike & The Mechanics, (37-26) Starship, (32-28) O.M.D., (38-29) Mr. Mister, (35-31) D. Bowie, (39-32) Sade, (36-33) W. Houston, (40-34) Katrina & The Waves. DEBUTS: (X-37) Platinum Blonde, (X-38) Honeymoon Suite, (X-39) Fine Young Cannibals, (X-40) Jermaine Jackson. ADDS: Journey, Madonna, Tears For Fears, Blue Oyster Cult, Simple Minds.

WHYT — DETROIT — MARK JACKSON — MD — 1-1 FALCO
JUMPS: (8-4) Pet Shop Boys, (9-5) R. Palmer, (11-6) INXS, (10-7) Bangles, (12-10) Cherrelle, (15-11) J. Mellencamp, (16-13) Force MDs, (19-15) Van Halen, (29-16) O.M.D., (22-19) S. Wonder, (24-21) Rolling Stones, (27-23) P. Collins, (33-26) The Outfield, (32-29) W. Houston, (34-30) Nu Shooz. DEBUTS: (X-17) Sly Fox, (X-32) Mr. Mister, (X-34) Level 42, (X-35) Mike & The Mechanics. ADDS: Sade, P. LaBelle & M. McDonald, Starship, Madonna, Simply Red.

ZZ99 — KANSAS CITY — KIM WALSH — MD — 1-1 FALCO
JUMPS: (5-2) Prince, (6-3) INXS, (8-6) Bangles, (9-7) Van Halen, (12-8) R. Palmer, (13-9) Miami Sound Machine, (16-13) S. Nicks, (23-14) The Outfield, (19-16) Jermaine Jackson, (21-17) Force MDs, (22-19) E. John, (26-20) Janet Jackson, (24-21) John Taylor, (25-22) P. Collins, (27-23) Rolling Stones, (29-24) Pet Shop Boys, (29-25) B. Seger, (30-26) Mr. Mister, (31-27) W. Houston, (32-28) O.M.D., (33-30) Starship, (34-41) Sade. DEBUTS: (X-34) P. LaBelle & M. McDonald, Mike & The Mechanics. ADDS: Nu Shooz, Madonna, Journey, Tears For Fears.

WBBM — CHICAGO — JOE BOHANON — MD — 1-1 FALCO
JUMPS: (7-2) R. Palmer, (8-5) INXS, (10-8) Bangles, (16-10) Van Halen, (14-11) Rolling Stones, (19-13) Pet Shop Boys, (24-14) Force MDs, (18-15) Dire Straits, (22-17) Miami Sound Machine, (28-22) Janet Jackson, (26-23) P. Collins, (33-24) W. Houston, (34-29) Julian Lennon, (37-30) Mr. Mister, (38-31) O.M.D., (36-33) D. Bowie. ADDS: Culture Club, Starship, Journey, Mike & The Mechanics, Tears For Fears, J. Mellencamp.

Midwest Retail Breakouts

GREAT GOSH A'MIGHTY — Little Richard — MCA
RESTLESS — Starpoint — Elektra
ON MY OWN — P. LaBelle and M. McDonald — MCA

SOUTH

WHYI — Y100 — MIAMI, FL — FRANK AMADEO — MD — 1-1 FALCO
JUMPS: (6-4) Pet Shop Boys, (8-6) S. Nicks, (11-8) P. Collins, (14-9) Miami Sound Machine, (16-11) R. Palmer, (18-13) Bangles, (20-16) John Taylor, (25-17) W. Houston, (32-18) O.M.D., (27-22) Janet Jackson, (29-23) Culture Club, (35-32) New Edition, (37-34) Sade, (40-36) Starship. ADDS: Madonna, Journey, Mr. Mister, Nu Shooz, The Jets, Tears For Fears, Simple Minds.

WHYH — Y107 — NASHVILLE, TN — 1-1 PRINCE
JUMPS: (4-3) Force MDs, (5-4) J. Mellencamp, (7-5) INXS, (9-6) R. Palmer, (11-7) Bangles, (14-11) Outfield, (20-13) Pet Shop Boys, (18-14) P. Collins, (24-17) Van Halen, (25-21) Miami Sound Machine, (29-23) W. Houston, (28-24) S. Wonder, (30-26) Janet Jackson. DEBUTS: Dire Straits, (X-29) O.M.D., (X-30) Mr. Mister. ADDS: Madonna, Journey, Tears For Fears, Simple Minds.

WHLY — Y106 — ORLANDO, FL — JIM STEAL — MD — 8-1 PRINCE
JUMPS: (5-4) INXS, (7-5) J. Mellencamp, (9-6) Pet Shop Boys, (14-8) Bangles, (23-11) R. Palmer, (16-12) Janet Jackson, (18-14) Miami Sound Machine, (19-15) Van Halen, (21-17) O.M.D., (27-20) Starpoint, (29-21) Cherrelle, (25-22) Jermaine Jackson, (26-23) John Taylor, (28-24) Rolling Stones, (31-26) Nu Shooz, (30-27) Dire Straits, (33-28) Julian Lennon, (39-31) Mike & The Mechanics, (36-32) B. Seger, (38-33) W. Houston, (37-34) S. Wonder. DEBUTS: (X-36) Mr. Mister, (X-38) Sade. ADDS: D. Bowie, Tears For Fears, Journey.

WZGL — Z93 — ATLANTA, GA — CHRIS THOMAS — MD — 1-1 FALCO
JUMPS: (5-3) R. Palmer, (10-7) Pet Shop Boys, (12-8) Rolling Stones, (21-9) Van Halen, (23-19) Outfield, (26-20) P. LaBelle & M. McDonald, (27-21) Miami Sound Machine, (28-33) B. Seger, (32-24) O.M.D., (29-25) W. Houston, (30-26) W. Houston. DEBUTS: (X-27) Mike & The Mechanics, (X-28) ZZ Top, (X-29) Sade, (X-32) Mr. Mister. ADDS: Nu Shooz, Culture Club, Starship, Madonna, Journey.

KEGL — DALLAS, TX — JOE FOLGER — MD — 1-1 R. PALMER
JUMPS: (6-2) Pet Shop Boys, (8-3) P. Collins, (5-4) Van Halen, (8-6) INXS, (10-7) Dire Straits (19-13) Mike & The Mechanics. DEBUTS: (X-14) Mr. Mister. ADDS: H. Jones, Journey, Tears For Fears, Talking Heads.

South Retail Breakouts

NEVER AS GOOD AS THE FIRST TIME — Sade — Portrait/CBS
A LITTLE BIT OF LOVE — New Edition — MCA
GREAT GOSH A'MIGHTY — Little Richard — MCA

WEST

KIIS-FM — LOS ANGELES, CA — GENE SANDBLOOM — MD — 1-1 FALCO
JUMPS: (6-4) Pet Shop Boys, (8-6) Rolling Stones, (11-8) R. Palmer, (20-14) Van Halen, (29-24) The Jets, (28-25) Dire Straits, (30-26) P. Collins, (31-28) Psychedelic Furs, (35-29) Nu Shooz, (34-30) Simply Red. DEBUTS: (X-20) W. Houston, (X-27) P. LaBelle & M. McDonald, (X-34) S. Nicks. (X-35) Sade. ADDS: Madonna, Culture Club, Erasure.

KMEL — SAN FRANCISCO, CA — KEITH NAFTALY — MD — 2-1 PRINCE
JUMPS: (3-2) Pet Shop Boys, (4-3) Janet Jackson, (7-5) Nu Shooz, (8-6) R. Palmer, (9-7) O.M.D., (11-8) Level 42, (21-15) Van Halen, (25-18) Simply Red, (22-19) John Taylor, (30-20) Sade, (24-21) S. Wonder, (29-22) Starpoint, (26-33) Rolling Stones, (31-24) Miami Sound Machine, (28-25) G. Kinn, (33-29) P. LaBelle & M. McDonald, (35-30) W. Houston. DEBUTS: (X-31) Culture Club, (X-35) ZZ Top. ADDS: Psychedelic Furs, The Jets, Vanity, Madonna, H. Jones, Starship, Journey.

KZZP — PHOENIX, AZ — STEVE GODDARD — MD — 1-1 PET SHOP BOYS
JUMPS: (3-2) Sly Fox, (11-4) R. Palmer, (6-5) O.M.D., (9-6) Force MDs, (16-20) P. Collins, (24-21) B. Seger. DEBUTS: (X-24) W. Houston, (X-25) Janet Jackson, (X-30) Miami Sound Machine. ADDS: H. Jones, Madonna, Journey, Tears For Fears.

KPLZ — K-PLUS — SEATTLE, WA — DEVON DURRANT — MD — 2-1 J. MELLENCAMP
JUMPS: (4-2) O.M.D., (5-4) R. Palmer, (6-5) Pet Shop Boys, (16-10) Rolling Stones, (14-11) J. Taylor, (15-12) Honeymoon Suite, (19-14) P. Collins, (24-19) Mr. Mister, (26-22) J. Browne, (29-24) J. Lennon, (31-28) ZZ Top, (32-29) Mike & The Mechanics, (33-30) Simple Minds, (34-31) F. Sharky. DEBUTS: (X-32) H. Jones, (X-36) Starship, (X-37) Culture Club, (X-39) Hooters. ADDS: Madonna, Journey, Tears For Fears, The Cure, Flock of Seagulls, Autograph.

KIMN — DENVER, CO — GLORIA PREZ — MD — 2-1 FALCO
JUMPS: (5-4) J. Mellencamp, (13-9) Bangles, (16-13) Rolling Stones, (18-14) B. Seger, (21-15) Force MDs, (22-16) Dire Straits, (23-17) R. Palmer, (30-20) P. Collins, (26-22) Van Halen. DEBUTS: (X-26) Pet Shop Boys, (X-29) Level 42, (X-30) Miami Sound Machine. ADDS: W. Houston, Mike & The Mechanics, Mr. Mister, Honeymoon Suite, Hooters.

West Retail Breakouts

A LITTLE BIT OF LOVE — New Edition — MCA
I CAN'T WAIT — Nu Shooz — Atlantic
GREAT GOSH A'MIGHTY — Little Richard — MCA

EAST

WHTZ — Z100 — NEWARK, NJ — FRANKIE BLUE — MD — 2-1 FALCO
JUMPS: (4-3) Prince, (5-4) Heart, (9-7) Nu Shooz, (14-9) Janet Jackson, (13-10) Van Halen, (19-14) INXS, (20-16) R. Palmer, (28-20) Colonel Abrams, (29-22) Pet Shop Boys, (30-25) W. Houston, (27-21) Force MDs. DEBUTS: P. Collins. ADDS: Madonna, P. LaBelle & M. McDonald.

WAVA — WASHINGTON D.C. — GENE BAXTER — MD — 4-1 PRINCE
JUMPS: (3-2) J. Mellencamp, (11-8) Janet Jackson, (14-10) Van Halen, (16-13) R. Palmer, (19-15) P. Collins, (27-22) O.M.D., (29-26) W. Houston. DEBUTS: (X-29) Mr. Mister, (X-30) P. LaBelle & M. McDonald. ADDS: Madonna, Journey, Tears For Fears, H. Jones, W. Houston.

WHTX — PITTSBURGH, PA — KEITH ABRAMS — PD — 3-1 FORCE MDs
JUMPS: (4-2) Bangles, (11-5) P. Collins, (22-15) Miami Sound Machine, (19-16) Mike & The Mechanics, (23-19) WAX, (17-21) W. Houston, (28-24) Sade, (30-26) ZZ Top. ADDS: Voices Of America, Madonna, Culture Club.

WBLI — LONG ISLAND — RUTH TOLSON — MD — 4-1 J. MELLENCAMP
JUMPS: (6-3) Falco, (9-6) Bangles, (11-8) Force MDs, (18-10) Pet Shop Boys, (16-11) Prince, (19-15) Jermaine Jackson, (25-16) R. Palmer, (21-18) S. Nicks, (28-19) P. Collins, (23-20) Miami Sound Machine, (24-21) Dire Straits, (29-33) Van Halen, (27-24) S. Wonder, (30-25) Rolling Stones. DEBUTS: (X-28) Janet Jackson, (X-29) W. Houston. ADDS: Culture Club, Madonna.

East Retail Breakouts

I CAN'T WAIT — Nu Shooz — Atlantic
ON MY OWN — P. LaBelle and M. McDonald — MCA
STICK AROUND — Julian Lennon — Atlantic

Kelly Isley, Jr.
December 25, 1937
to
March 31, 1986

In Loving Memory
Ernie Isley, Chris Jasper,
Marvin Isley
and all the members
of the Isley and Jasper families.

With God's help the caravan
of love will continue.

THE BEAT

Bob Long, Los Angeles

GREAT VOICE IS SILENCED — The golden voice of **Kelly Isley** of the world famous Isley Brothers has been silenced. We were deeply saddened to hear that Kelly Isley passed away on March 31 of a heart attack in Alpine, N.J. Kelly was born on Christmas Day 48 years ago, left Cincinnati some 30 years ago aboard a Greyhound Bus along with brothers Ronald and Rudolph to pursue their musical dreams. They previously performed as gospel singers with the best teacher in the world, their pianist mother **Mrs. Sallye Isley**. The Isleys' never deviated from their dream through the lean years of becoming a major force in the music industry. After a stint with Gone Records in 1959, they signed with RCA and garnered their first hit, "Shout." Extensive touring established the Isleys as a premier live act and in 1964 they made a move nearly unprecedented for the times by forming T-Neck Records. They became one of the first black groups to so take their recording destiny into their own hands. It was around this time they recruited a young man named **Jimi Hendrix** as their stage guitarist. In 1966 they scored with the smash hit, "This Old Heart Of Mine." The year 1969 marked their biggest success to date. The sizzling "It's Your Thing" was a number one smash worldwide. This subsequently led to a string of hits (far too many to mention) including "I Turned You On," "Keep On Doin',"



GONE BUT NOT FORGOTTEN — The entertainment industry was hit with some sad news with the passing of Kelly Isley of the Isley Brothers. Kelly, along with his brothers, certainly made an unforgettable impression on the music business. Kelly you're missed but your contribution will live forever.

"Work To Do," "That Lady," "Live It Up," "Fight The Power," "Harvest For The World," (my favorite) "Don't Say Goodnight," and many more. During this period, younger brothers **Ernie** and **Marvin** along with brother-in-law **Chris Jasper** had become an integral part of the band's fabric, a gradual transition that rendered the 1973 Isleys a substantially different band than the 1969 Isleys. By the early '80s the group had sold over 12 million albums without compromising their unique and timeless style. The group subsequently trimmed down to the original threesome of Ronald, Rudolph and Kelly (while younger brothers Isley-Jasper-Isley were scoring success with their project, "Caravan Of Love") thus bringing about their present smash album on Warner Bros. titled "Masterpiece." That project produced the hit, "Colder Are My Nights" and their present hit, "May I." May I take a few moments to reflect and say that I feel a tremendous personal loss as do many thousands of fans, friends and family, but my loss goes much deeper than fan and friend. Having started and spent my radio career (16 years) in Cincinnati at WCIN and having enjoyed the pleasure of programming the many hits of The Isley Brothers to their many fans, friends and family while joyously reveling in the enormous success of my talented homeboys The Isleys, I feel proud to have been (in a minor fashion) a part of their growth which will continue for these determined professionals despite this tremendous loss. Kelly, we love and miss you. I will always remember you as a wonderful human being who felt, "IT WAS NICE TO BE IMPORTANT, BUT MORE IMPORTANT TO BE NICE."

DO YOU NEED A PRO — If you Mr. or Ms. program director are looking for that special link to solid ratings then **Ken Allen** is the man. Ken most recently hosted the morning show at Cleveland's **WZAK-FM** as the number one urban announcer and number two morning announcer in Cleveland in "any" format. If you need an honest, hardworking, team player who can do the job, contact Ken Allen at 216-382-0318.

MOORE RETURNS TO WCIN — Industry veteran **Gina Ruffin Moore** (yes, she is related to that famous singer) who previously anchored the news at WCIN has returned to the fold as director of news and public affairs. Moore most recently worked in the same capacity at **WING** in Dayton, Ohio. Another Vet, **Maxine Hardwick** anchors the morning news. Earlier returnees were **Lincoln Ware**, **Bill Meredith**, **Richard Hunter** and **Little Abraham Issac Jacob Swanson** The Twelfth (that's one person). Could it be that owner **Earnest L. James** and program director **Steve Harris** are bringing all of the former pros back? A lot of that is happening in the business.



JAWANNI C SIGNS WITH BROFEEL — Talented songstress **Jawanni C** is all smiles after signing a recording contract with **Brofeel Records**. Shown at the signing are **Sharion Cousett**, manager (l) and **Brofeel Records** president **Kirk Tyler**.

TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor	Weeks On Chart	Weeks On Chart
★ = Available on Compact Disc ■ = Platinum (RIAA Certified) □ = Gold (RIAA Certified)		
1 PROMISE ■■ SADE (Portrait/CBS FR 40263)	1 17	
2 WHITNEY HOUSTON ■■ (Arista AL7-8212)	2 50	
3 AS THE BAND TURNS □ ATLANTIC STARR (A&M SP-5019)	3 47	
4 CONTROL JANET JACKSON (A&M SP 5106)	7 8	
5 STREET CALLED DESIRE ★ RENE & ANGELA (Mercury/PolyGram 824-6071 M-1)	4 41	
6 THE NEW ZAPP IV U ZAPP (Warner Bros. 9 25327-1)	5 21	
7 DO ME BABY MELISSA MORGAN (Capitol ST-12434)	8 9	
8 HIGH PRIORITY CHERRELLE (Tabu/CBS BFZ 40094)	6 20	
9 WORKIN' IT BACK ★ TEDDY PENDERGRASS (Asylum 9-60447-1)	9 21	
10 ALL FOR LOVE ★□ NEW EDITION (MCA 5679)	10 18	
11 CARAVAN OF LOVE ★ ISLEY, JASPER, ISLEY (CBS Associated BFZ 40118)	11 24	
12 RADIO ★□ LL COOL J (Columbia BFC 40239)	12 16	
13 CHILLIN' FORCE MD'S (Tommy Boy/Warner Bros. 1-25394)	13 13	
14 IN SQUARE CIRCLE ■■ STEVIE WONDER (Tama/Motown 6134TL)	14 20	
15 GAP BAND VII (Total Experience/RCA TEL 8-5714)	17 15	
16 COLOR OF SUCCESS ★□ MORRIS DAY (Warner Bros. 1-25320)	15 24	
17 ROCK ME TONIGHT ■■ FREDDIE JACKSON (Capitol ST 12404)	16 47	
18 RESTLESS ★□ STARPOINT (Elektra 9-60424)	18 32	
19 FRIENDS ★□ DIONNE WARWICK (Arista AL8-8398)	19 16	
20 STEPHANIE MILLS (MCA 5669)	22 14	
21 SERENADE EUGENE WILDE (Philly World/MCA-5743)	20 17	
22 GUILTY YARBROUGH & PEOPLES (Total Experience/RCA TEL 8 5715)	21 12	
23 MASTERPIECE THE ISLEY BROTHERS (Warner Bros. 1-25347)	23 18	
24 COLONEL ABRAMS (MCA 5682)	24 16	
25 WHO'S ZOOMIN' WHO ★□ ARETHA FRANKLIN (Arista AL8-8286)	25 37	
26 LUXURY OF LIFE FIVE STAR (RCA NFL 1-8052)	26 34	
27 READY FOR THE WORLD ★ (MCA 5594)	27 45	
28 FULL FORCE (Columbia FC 40117)	28 23	
29 SHEILA E. IN ROMANCE 1600 ★□ (Paisley Park/Warner Bros. 9-25317-1)	29 29	
30 TA MARA & THE SEEN (A&M SP 6-5078)	30 25	
31 PRECIOUS MOMENTS JERMAINE JACKSON (Arista AL8-8277)	34 5	
32 YOU MIGHT BE SURPRISED ROY AYERS (Columbia FC 40022)	33 18	
33 RAPTURE ANITA BAKER (Elektra 9-60444-1)	49 2	
34 TOUCH ME THE TEMPTATIONS (Gordy/Motown 6164GL)	31 16	
35 SKIN ON SKIN VANITY (Motown 6167ML)	43 4	
36 THE NIGHT I FELL IN LOVE ■■ LUTHER VANDROSS (Epic FE 39882)	32 53	
37 GETTIN' AWAY WITH MURDER PATTI AUSTIN (Qwest/Warner Bros. 1-25276)	37 22	
38 PATTI LABELLE (Philadelphia Int'l./CBS FZ 40020)	35 35	
39 THE COLOR PURPLE ORIGINAL SOUNDTRACK (Qwest/Warner Bros. 9-25389-1)	38 7	
40 MR. WRIGHT BERNARD WRIGHT (Manhattan/Capitol ST-53014)	36 22	
41 THE JETS (MCA 5667)	40 19	
42 WALL TO WALL JOHNNY TAYLOR (Malaco M 7431)	39 11	
43 SMOKE SIGNALS ★ SMOKEY ROBINSON (Tama/Motown 6156TL)	42 9	
44 CONDITION OF THE HEART ★ KASHIF (Arista AL8 8385)	41 19	
45 FRANTIC ROMANTIC JERMAINE STEWART (Arista AL8 8395)	45 5	
46 LOVE WILL FOLLOW GEORGE HOWARD (TBA/Palo Alto TB 210)	52 4	
47 TOTAL CONTRAST (London/PolyGram 828-002-1)	47 4	
48 ROSE BROTHERS (Muscle Shoals Records 2201)	48 5	
49 CASH FLOW (Atlanta Artist/PolyGram 826 028-1)	54 2	
50 FALCO 3 FALCO (A&M SP 5105)	55 3	
51 SHIRLEY MURDOCK (Elektra 9-60443)	56 3	
52 IT TAKES TWO JUICY (Private I/Epic ZS4 05694)	44 7	
53 THE SEARCH IS OVER TRAMAINÉ (A&M SP-6-5110)	58 4	
54 AMERICA KURTIS BLOW (Mercury/PolyGram 826 141-1)	46 25	
55 LISA LISA AND CULT JAM WITH FULL FORCE ★ (Columbia BFC 40135)	53 31	
56 A HOUSE FULL OF LOVE MUSIC FROM THE BILL COSBY SHOW GROVER WASHINGTON JR./VARIOUS ARTISTS (Columbia FC-40270)	57 3	
57 HOW COULD IT BE ★□ EDDIE MURPHY (Columbia FC 39952)	50 41	
58 MAZARATI (Paisley Park/Warner Bros. 1-25368)	DEBUT	
59 MISTER MAGIC (Profile PRO-1000)	59 6	
60 MAURICE WHITE ★ (Columbia FC 39883)	60 28	
61 CASUALLY FORMAL ALEEM featuring LEROY BURGESS (Atlantic 9-81622)	DEBUT	
62 IMAGINATION LA TOYA JACKSON (Private I/CBS Z 40267)	DEBUT	
63 I LIKE YOU PHYLLIS NELSON (Carrere/Epic F 43026)	63 3	
64 MONEY ISN'T EVERYTHING MICHAEL JONZUN (A&M SP 5111)	DEBUT	
65 BEDTIME STORIES MICHAEL HENDERSON (EMI America ST 17181)	DEBUT	
66 KRUSH GROOVE ★ MUSIC FROM ORIGINAL SOUNDTRACK (Warner Bros. 1-25295)	51 24	
67 A LONG TIME COMING, A CHANGE IS GONNA COME EVELYN "CHAMPAGNE" KING (RCA AFLI-7015)	65 20	
68 MORE THAN YOU CAN HANDLE LUSHUS DAIM & THE PRETTY VAIN (Conceded/Motown 6150)	66 21	
69 MANTRONIX (Sleeping Bag TLX 6)	64 13	
70 MEETING IN THE LADIES ROOM ■■ KLYMAXX (Constellation/MCA 5529)	70 66	
71 SLAVE TO THE RHYTHM GRACE JONES (Manhattan/Island 7-53120)	61 18	
72 MIAMI VICE ■■ ORIGINAL TELEVISION SOUNDTRACK (MCA 6150)	62 25	
73 THE FAMILY ★ (Paisley Park/Warner Bros. 9-25322-1)	66 31	
74 EMERGENCY ★□ KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	67 69	
75 SAY YOU LOVE ME ★ JENNIFER HOLLIDAY (Geffen/Warner Bros. 1-24073)	71 30	

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

TOP 100 BLACK CONTEMPORARY SINGLES

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

April 12, 1986

	Weeks On 4/5 Chart		Weeks On 4/5 Chart		Weeks On 4/5 Chart
1 KISS PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28751)	3	7	33 (NOTHING SERIOUS) JUST BUGGIN' WHISTLE (Select FMS 100)	36	8
2 WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON (A&M AM-2812)	1	12	34 ROCK THE BELLS LL COOL J (Daf Jam/Columbia 38-05840)	42	5
3 SATURDAY LOVE CHERELLE with ALEXANDER O'NEAL (Tabu/CBS ZS4-05767)	2	12	35 NEVER AS GOOD AS THE FIRST TIME SADE (Portrait/CBS 37-05846)	50	3
4 YOUR SMILE RENE & ANGELA (Mercury/PolyGram 884-271-7)	4	17	36 ON MY OWN PATTI LaBELLE and MICHAEL McDONALD (MCA 52770)	55	3
5 A LITTLE BIT OF LOVE (IS ALL IT TAKES) NEW EDITION (MCA 52768)	5	9	37 LOVE'S ON FIRE ALEEM Featuring LEROY BURGESS (Atlantic 7-89439)	41	6
6 COMPUTER LOVE ZAPP (Warner Bros. 7-28805)	6	13	38 INSATIABLE WOMAN ISLEY, JASPER, ISLEY (CBS Associated ZS4-05760)	19	17
7 GOING IN CIRCLES THE GAP BAND (Total Experience/RCA TES-1-2436)	9	11	39 I'LL BE ALL YOU EVER NEED TRINERE (Jam Packed JP 2001)	43	8
8 LOVE 4/2 TEDDY PENDERGRASS (Elektra 7-69532)	8	9	40 HOT ROY AYERS (Columbia 38-05752)	26	11
9 I CAN'T WAIT NU SHOOZ (Atlantic 7-89446)	12	9	41 THE FINEST THE S.O.S. BAND (Tabu/CBS 4-05848)	61	3
10 HOW WILL I KNOW WHITNEY HOUSTON (Arista ASI-9434)	7	17	42 CHIEF INSPECTOR WALLY BADAROU (Island Visual Arts/Atlantic 7-99557)	47	6
11 I LEARNED TO RESPECT THE POWER OF LOVE STEPHANIE MILLS (MCA 52799)	14	6	43 MAY I THE ISLEY BROTHERS (Warner Bros. 7-28714)	51	5
12 CRUSH ON YOU THE JETS (MCA 52774)	16	8	44 WE DON'T HAVE TO TAKE OUR CLOTHES OFF JERMAINE STEWART (Arista ASI-9424)	45	8
13 OVERJOYED STEVIE WONDER (Tamla/Motown 1832TF)	18	7	45 LUCY GENE CHANDLER (Fastfire 7005)	46	7
14 SUGAR FREE JUICY (Private I/Epic ZS4-05793)	15	10	46 IF YOUR HEART ISN'T IN IT ATLANTIC STARR (A&M AM 5204)	52	5
15 I THINK IT'S LOVE JERMAINE JACKSON (Arista ASI 9144)	17	9	47 THE SWEETEST TABOO SADE (Portrait/CBS 37-05713)	24	20
16 RESTLESS STARPOINT (Elektra 7-19910)	22	6	48 AFTER YOU BERNARD WRIGHT (Manhattan/Capitol 56017)	35	10
17 TENDER LOVE FORCE MD'S (Warner Bros. 7-28818)	10	18	49 COLOR OF SUCCESS MORRIS DAY (Warner Bros. 7-28809)	37	16
18 I'M NOT GONNA LET YOU GET THE BEST OF ME COLONEL ABRAMS (MCA 52773)	27	7	50 HOLD ON TO YOUR LOVE SMOKEY ROBINSON (Tamla/Motown 1828TF)	38	12
19 ROCK ME AMADEUS FALCO (A&M AM 2821)	25	6	51 DO IT TO ME GOOD MICHAEL HENDERSON (EMI America B 8312)	59	4
20 PARTY FREAK CASH FLOW (Mercury/PolyGram 884-454-7)	23	10	52 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING BILLY OCEAN (Jive/Arista JS 1-9432)	39	19
21 LOVE IS JUST A TOUCH AWAY FREDDIE JACKSON (Capitol B-5565)	33	5	53 WATCH YOUR STEP ANITA BAKER (Elektra 7-69554)	64	4
22 ANOTHER NIGHT ARETHA FRANKLIN (Arista ASI-9453)	13	12	54 WHISPER IN THE DARK DIONNE WARWICK (Arista ASI 9460)	62	4
23 DIANA EUGENE WILDE (Philly World/MCA 52800)	11	11	55 OH LOUISE JUNIOR (London/PolyGram 886 037-7)	63	4
24 THE HEAT OF HEAT PATTI AUSTIN (Qwest/Warner Bros. 7-28788)	29	6	56 SLIDE OVER READY FOR THE WORLD (MCA 52713)	56	6
25 DO ME BABY MELI'SA MORGAN (Capitol B 5523)	20	20	57 LET ME BE THE ONE FIVE STAR (RCA PB-14229)	44	21
26 NO MORE SHIRLEY MURDOCK (Elektra 7-69590)	28	10	58 THE ONE YOU LOVE LUSHUS DAIM & THE PRETTY VAIN (Concatted/Motown 1826MF)	48	10
27 LIVING IN AMERICA JAMES BROWN (Scotti Bros./CBS ZS4-05682)	21	16	59 GUILTY YARBROUGH & PEOPLES (Total Experience/RCA TES 2425)	30	20
28 IF YOU SHOULD EVER BE LONELY VAL YOUNG (Gordy/Motown 1830)	31	9	60 DO FRIES GO WITH THAT SHAKE GEORGE CLINTON (Capitol B 5558)	70	3
29 UNSELFISH LOVER FULL FORCE (Columbia 38-05776)	32	8	61 STAY THE CONTROLLERS (MCA 52704)	72	4
30 UNDER THE INFLUENCE VANITY (Motown 8133MF)	49	5	62 BUST THIS RHYME M.C. CHILL (Fever/Sutra 808)	54	8
31 BEST FRIENDS (ET) EDDIE TOWNS (Total Experience/RCA TES1-2433)	34	9	63 GREATEST LOVE OF ALL WHITNEY HOUSTON (Arista ASI-9466)	85	2
32 HIGH HORSE EVELYN "CHAMPAGNE" KING (RCA PB-14308)	40	5	64 DO YOU STILL LOVE ME MELI'SA MORGAN (Capitol B 5567)	77	2
			65 IN THE MORNING TIME TRAMaine (A&M AM 2805)	53	11
			66 DON'T YOU WANT MY LOVE NICOLE (Portrait/CBS 37-05761)	68	6
			67 COULD IT BE I'M FALLIN' IN LOVE JAKI GRAHAM (Capitol B-5553)	57	7
			68 SECRET LOVERS ATLANTIC STARR (A&M AM-2788)	58	19
			69 JAIL BAIT WEST COAST CREW (KMA 12-004)	76	3
			70 FIRESTARTER TEASE (Epic 34-05789)	79	3
			71 PLAYER'S BALL MAZARATI (Paisley Park/Warner Bros. 7-28759)	80	3
			72 ONE WAY LOVE T.K.A. (Tommy Boy/Warner Bros. 7-99011)	82	3
			73 ON THE SHELF THE B.B. AND Q. BAND (In Your Face 1775)	81	3
			74 THE OTHER SIDE OF WORLD CHAKA KHAN (Atlantic 7-89849)	74	3
			CHARTBREAKER		
			75 JUST ANOTHER LOVER JOHNNY KEMP (Columbia 38-05353)	DEBUT	
			76 WHAT'S MISSING ALEXANDER O'NEAL (Tabu/CBS 4-05850)	87	2
			77 JUST GETS BETTER WITH TIME ALFIE (Motown 1827)	86	2
			78 TWIST MY ARM POINTER SISTERS (RCA PB-14197)	66	5
			79 THE JAMMIN' NATIONAL ANTHEM STEVE ARRINGTON (Atlantic 7-89428)	DEBUT	
			80 I GET OFF ON YOU THE ROSE BROTHERS (Music Shoals Sound/102 Malaco)	88	2
			81 WEEKEND SPECIAL BRENDA & THE BIG DUDES (Capitol B 5555)	90	2
			82 LOVE TAKE OVER 5 STAR (RCA JB-14323)	DEBUT	
			83 ZOOM FAT LARRY'S BAND (OMNI/Atlantic 7-99563)	DEBUT	
			84 THE CHARACTER MORRIS DAY (Warner Bros. 7-28729)	DEBUT	
			85 THINKING ABOUT YOU TA MARA & THE SEEN (A&M 2818)	DEBUT	
			86 NA NA BEAT NEWCLEUS (Sunnyview 3031)	DEBUT	
			87 JUST ANOTHER SUCKER 94 EAST (Hot Pink HPN-3223-A)	75	4
			88 RAISE THE ROOF CONWAY BROTHERS (P.B.T. 12-301)	89	2
			89 CAN YOU FEEL THE BEAT LISA-LISA & CULT JAM with FULL FORCE (Columbia 38-05665)	DEBUT	
			90 FEMALE INTUITION MAI TAI (Critique 100)	DEBUT	
			91 NIGHTMARES DANA DANE (Profile Pro-7086)	65	5
			92 AFFECTION TA MARA & THE SEEN (A&M AM 2797)	67	19
			93 THAT'S WHAT FRIENDS ARE FOR DIONNE & FRIENDS (Arista ASI-9422)	60	32
			94 HE'LL NEVER LOVE YOU (LIKE I DO) FREDDIE JACKSON (Capitol B-5535)	69	19
			95 AFTER THE LOVE IS GONE PRINCESS (Next Plateau NP 50037)	71	13
			96 SLAVE TO THEIR RHYTHM GRACE JONES (Manhattan/Capitol B-9535)	73	19
			97 TOUCH ME THE TEMPTATIONS (Gordy/Motown 1834)	78	4
			98 GO HOME STEVIE WONDER (Tamla/Motown 1817TF)	83	20
			99 STAND BACK STEPHANIE MILLS (MCA 52731)	84	19
			100 KING HOLIDAY KING DREAM CHORUS & HOLIDAY (Mercury/PolyGram 884-442-7)	91	11

ALPHABETICAL LISTING ON INSIDE BACK COVER

BLACK RADIO/RETAIL



MOST ADDED

STRONG ADDS

Greatest Love Of All — W. Houston — Arista

The Jammin' National Anthem — S. Arrington — Atlantic

Love Take Over — 5 Star — RCA

The Character — M. Day — Warner Bros.

RETAIL PICK

RADIO PICK

Retailer — Willie Barney Store - Barney's One Stop Market — Chicago

Song — "Tell Me" Artist — Ivy Label — Heat Records

Comments: "Very strong and highly requested record attracting 18 +buyers. Great musical coordination. Outstanding response for this new artist. It has tremendous hit potential."

Programmer — Frank St. James Station — WJTT — Jet 94 Market — Chattanooga, Tenn.

Song — "The World Is Rated X" Artist — Marvin Gaye Label — Motown

Comments: "This is vintage Marvin Gaye. He talks about the world situation. Very strong song that upper demos will love. Should be a hit."

MIDWEST

WGCI-"107.5" — CHICAGO — LEE MICHAELS — PD
 HOTS: Janet Jackson, Juicy, Nu Shooz, Prince, V. Young, Gap Band, The Jets, S. Wonder, Starpoint, Rene & Angela, Cherrelle, Isley, Jasper, Isley, New Edition, Falco, T. Pendergrass, Whistle, P. Austin, S. Mills, Vanity, S. Murdock. ADDS: W. Houston, G. Clinton, Junior, M. Henderson.

WBMX-FM — CHICAGO — MARCO SPOON — PD
 HOTS: Janet Jackson, Cherrelle, New Edition, E. Wilde, Juicy, Prince, Gap Band, T. Pendergrass, Nu Shooz, S. Murdock, Jellybean, S. Wonder, Vanity, R. Ayers, Jermaine Jackson, P. Austin, V. Young, The Jets, Aleems, Full Force. ADDS: West Coast Crew, W. Houston, G. Clinton, D. Warwick, A. O'Neal.

WDMT-"FM108" — CLEVELAND — DEAN DEAN — PD
 HOTS: Janet Jackson, Falco 3, New Edition, Prince, Gap Band, Whistle, T. Pendergrass, Juicy, Nu Shooz, S. Mills, Jermaine Jackson, Full Force, LL Cool J, The Jets, F. Jackson, Cash Flow, Brenda & The Big Dudes, V. Young, The Controllers, Vanity. ADDS: Atlantic Starr, 5 Star, W. Houston, J. Kemp, B. Mitchell, A. Silas, S. Arrington.

WLUM-FM — MILWAUKEE — BERNIE MILLER — MD
 HOTS: Prince, Jermaine Jackson, Nu Shooz, F. Jackson, Pet Shop Boys, Rolling Stones, J. Graham. ADDS: OMD, D. Warwick, Mr. Mister, Atlantic Starr, SOS Band, Trinere, M. Gaye, W. Houston, M. Morgan, E.C. King, Nu Shooz.

WDAO — DAYTON — LANKFORD STEVENS — PD
 HOTS: Prince, Janet Jackson, T. Pendergrass, Nu Shooz, S. Mills, S. Wonder, A. Franklin, Gap Band, Atlantic Starr, D. Warwick, V. Young, ET (E. Towns), F. Jackson, Isley Brothers, E.C. King, W. Badarou, T. Boom, M. Morgan, L. Rawls. ADDS: Sade, M. Henderson, The Controllers, Chapter 8, Vanity, G. Clinton, Alfie, Tease, Little Richard.

WZAK-"93FM" — CLEVELAND — LYNN TOLLIVER, JR. PD — DEE PERRY — MD
 HOTS: Prince, S. Mills, P. LaBelle, Falco, LL Cool J, Sade, G. Clinton, Starpoint, Nu Shooz, Gap Band, Full Force, Fox, Colonel Arbans, F. Jackson, The Jets, SOS Band, Atlantic Starr, Jermaine Jackson, Rose Brothers, E.C. King. ADDS: Grandmaster Flash, W. Houston, Fat Larry's Band, Fat Boys, R. McDonald, Magazine 60, Mai Tai, TKA, Precious Wilson, A. O'Neal.

Midwest Retail Breakouts

1. Do You Still Love Me — M. Morgan — Capitol
2. The Finest — SOS Band — Tabu/CBS
3. On My Own — P. LaBelle — MCA

SOUTH

WRBD — FT. LAUDERDALE — CHARLES MITCHELL — PD
 HOTS: Prince, Gap Band, Cherrelle, Janet Jackson, New Edition, Nu Shooz, T. Pendergrass, S. Mills, Jermaine Jackson, Starpoint, Whistle, The Jets, S. Murdock, A. Franklin, Cash Flow, V. Young, ET (E. Towns), Aleems, S. Wonder, Colonel Abrams, F. Jackson, Ready For The World, Atlantic Starr, E.C. King, LL Cool J, Slave, M. Morgan, The Controllers, Full Force. ADDS: 5 Star, SOS Band, Newcleus, P. Laurence, J. Holliday, J. Kemp.

WGIV — CHARLOTTE — DON CODY — PD
 HOTS: T K A, The Controliers, SOS Band, F. Jackson, M. Staple, P. LaBelle, Colonel Abrams, E.C. King, Isley Brothers, Aleems, V. Young, Falco, S. Wonder, The Jets, Cash Flow, Rose Brothers, S. Murdock, L. Vandross, Nu Shooz, Prince, Gap Band, T. Pendergrass, Atlantic Starr, Tramaine. ADDS: M. Day, Zapp, Vanity.

WAOK — ATLANTA — LARRY TINSLEY — PD
 HOTS: Prince, P. LaBelle, Cherrelle, Atlantic Starr, Janet Jackson, F. Jackson, The Jets, S. Mills, Jermaine Jackson, E.C. King, M. Henderson, Rose Brothers, SOS Band, W. Houston, E. Wilde, Ready For The World, Starpoint, Aleems, ET (E. Towns). ADDS: D. Warwick, J. Kemp, Tease, Falco, Colonel Abrams, Bronner Brothers.

KKDA-"K104-FM" — DALLAS — TERRI AVERY — MD
 HOTS: Prince, Cash Flow, Gap Band, Falco, Full Force, S. Mills, T. Pendergrass, Whistle, Janet Jackson, J. Stewart, New Edition, Jets, Ready For The World, Cherrelle, Jermaine Jackson, West Coast Crew, A. Baker, S. Wonder, Mazarati, P. Austin, Starpoint, Aleems, V. Young, E.C. King, G. Clinton, Ta Mara and The Seen, Vanity, Nu Shooz, A. Franklin, The Controllers, Sade, W. Houston, SOS Band, A. O'Neal, Colonel Abrams. ADDS: M. Morgan, Junior, P. LaBelle, M. Day.

WHRK-"K97" — MEMPHIS — JIMMY SMITH-PD — PAM WELLS — MD
 HOTS: Prince, Janet Jackson, Falco, Nu Shooz, Force MD's, A. Franklin, T. Pendergrass, Gap Band, New Edition, Cash Flow, Colonel Abrams, S. Wonder, The Jets, Jermaine Jackson, S. Mills, LL Cool J, Starpoint, INXS, Sly Fox, W. Badarou. ADDS: Pet Shop Boys, W. Houston, S. Arrington, J. Kemp, The Controllers.

South Retail Breakouts

1. Greatest Love Of All — W. Houston — Arista
2. Stay — The Controllers — MCA
3. Do Fries Go With That Shake — G. Clinton — Capitol

WEST

KGfJ "AM 1230" — LOS ANGELES — RICK NUNEZ — MD
 HOTS: Prince, Janet Jackson, The Jets, Nu Shooz, T. Pendergrass, S. Mills, New Edition, Jermaine Jackson, Cash Flow, V. Young, Colonel Abrams, Cherrelle, P. Austin, E.C. King, S. Murdock, Starpoint, Vanity, S. Wonder, Gap Band, Zapp, A. Baker, SOS Band, A. Franklin, M. Henderson, Rose Brothers, P. LaBelle, G. Chandler, F. Jackson, W. Badarou, J. Kemp, Sade, ET (E. Towns). ADDS: Atlantic Starr, The Controllers, D. Warwick, Mai Tai, M. Morgan.

KDKO — DENVER — JAY JOHNSON — PD
 HOTS: Prince, Nu Shooz, Janet Jackson, The Jets, P. Austin Gap Band, A. Franklin, S. Mills, Falco, S. Wonder, Starpoint, Jermaine Jackson, Colonel Abrams, S. Murdock, F. Jackson, Aleems, V. Young, Cash Flow, P. LaBelle, Full Force, Vanity, Nicole, E. C. King, W. Badarou, ET (E. Towns), SOS Band, M. Henderson, The Controllers, Whistle, Isley Brothers, Atlantic Starr. ADDS: M. Morgan, 5 Star, Little Richard, M. Day, M. White, G. Christopher.

KSOL — SAN FRANCISCO — MARVIN ROBINSON — PD
 HOTS: Janet Jackson, Cherrelle, Prince, New Edition, A. Franklin, Isley, Jasper, Isley, Jermaine Jackson, Nu Shooz, Rene & Angela, Bernard Wright, T. Pendergrass, Gap Band, The Jets, Cash Flow, P. Austin, V. Young, Sly Fox, Starpoint, M. Henderson, Vanity, S. Mills, F. Jackson, Isley Brothers, Colonel Abrams, Whistle, S. Wonder, G. Chandler, Atlantic Starr, Trinere. ADDS: Miami Sound Machine, B.B. & Q. Band, W. Houston.

West Retail Breakouts

1. Greatest Love of All — W. Houston — Arista
2. Player's Ball — Mazarati — Paisley Park/Warner Bros.
3. If Your Heart Isn't In It — Atlantic Starr — A&M

EAST

WRKS/"KISS 98.7" — NEW YORK — TONY GRAY — PD
 HOTS: W. Houston, M. Morgan, Nu Shooz, B. Ocean, Cherrelle, Janet Jackson, Atlantic Starr, Rene & Angela, Prince, New Edition, Falco, V. Young, Sade, Colonel Abrams, S. Mills, D. Warwick, Lisa-Lisa and Cult Jam, Joeski's Love, LL Cool J, R. Davis. ADDS: SOS Band, P. LaBelle.

WILD-FM — BOSTON — ELROY SMITH — PD — ANGELA THOMAS — MD
 HOTS: New Edition, Janet Jackson, Cherrelle, Prince, Nu Shooz, Colonel Abrams, Princess, R. Fleming, Falco, Whistle, Gap Band, V. Young, E. Wilde, Bernard Wright, S. Mills, W. Badarou, Cash Flow, The Jets, S. Wonder, P. Austin. ADDS: Precious Wilson, J. Kemp, Force MD's, Grandmaster Flash, M. Morgan.

WXYV-"V103" — BALTIMORE — ROY SAMPSON — PD
 HOTS: The Jets, Janet Jackson, Prince, T. Pendergrass, Sade, Lisa-Lisa, Nu Shooz, S. Wonder, S. Mills, Vanity, Falco, Junior, Tramaine, Aleems, Juicy, The Temptations, Jimmy G. B.B.Q. Band, P. Austin, Starpoint. ADDS: Starpoint, A. Baker, G. Clinton, M. Henderson, J. Kemp.

WWIN-AM — BALTIMORE — KEITH NEWMAN — PD — STEPHANIE DUNN — MD
 HOTS: Janet Jackson, T. Pendergrass, Nu Shooz, Prince, P. Austin, Cherrelle, New Edition, Gap Band, Jermaine Jackson, Aleems, S. Wonder, S. Mills, Colonel Abrams, V. Young, Full Force, P. LaBelle, SOS Band, Vanity, W. Badarou, Sade. ADDS: W. Houston, TKA, Joeski Love, J. Sims, A. O'Neal, M. Day.

East Retail Breakouts

1. Greatest Love Of All — W. Houston — Arista
2. On The Shelf — B.B. & Q. Band — In Your Face
3. Do You Still Love Me — M. Morgan — Capitol

TOP 75 12" SINGLES

	Weeks On 4/5 Chart		Weeks On 4/5 Chart		Weeks On 4/5 Chart
1 KISS (Remix) PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros.)	5	27 FUNKY LITTLE BEAT (EXTENDED VERSION) CONNIE (Sunnyview 3028)	25	53 SWEETHEART (EXTENDED VERSION) RAINY DAVIS (Supertronic RU 013)	49
2 ROCK ME AMADEUS/VIENNA CALLING FALCO (A&M SP-12170)	2	28 PLAYERS BALL (EXTENDED VERSION)/8:10 MAZARATI (Paisley Park/Warner Bros. 0-20438)	28	54 WE DON'T HAVE TO TAKE OUR CLOTHES OFF (DANCE REMIX)/5:45 JERMAINE STEWART (Arista AD1-9423)	DEBUT
3 I CAN'T WAIT (EXTENDED VERSION) NU SHOOZ (Atlantic 0-86828)	1	29 THE FINEST (SPECIAL DANCE MIX)/8:38 S.O.S. BAND (Tabu/CBS 429 05364)	51	55 MOMENTS IN LOVE (EXTENDED VERSION)/7:00 ART OF NOISE (Island/ZTT 794)	46
4 WHAT HAVE YOU DONE FOR ME LATELY (EXTENDED MIX)/7:00 JANET JACKSON (A&M SP 12167)	3	30 DON QUICHOTTE/6:29 MAGAZINE 60 (Baja/TSR B-54)	24	56 LIFE'S WHAT YOU MAKE IT (REMIX) TALK TALK (EMI America V-19203)	50
5 SATURDAY LOVE (REMIX) CHERRELLE with ALEXANDER O'NEAL (Tabu/CBS 429-05332)	4	31 DON'T YOU WANT MY LOVE NICOLE (Portrait/CBS 4R9-05331)	27	57 AFTER THE LOVE HAS GONE (EXTENDED VERSION)/6:45 PRINCESS (Naxt Plateau NP 50037)	40
6 I'M NOT GONNA LET (EXTENDED VERSION)/6:56 COLONEL ABRAMS (MCA 23612)	9	32 CAN YOU FEEL THE BEAT (EXTENDED VERSION)/8:50 LISA LISA and CULT JAM with FULL FORCE (Columbia 44-05295)	29	58 WHENEVER YOU NEED SOMEBODY (PULL IT OFF MIX)/7:40 O'CHI BROWN (Mercury/PolyGram 884572-1)	DEBUT
7 I'LL BE ALL YOU EVER NEED TRINERE (Jampacked/Music Specialists JPI-2001)	7	33 PARTY FREAK (EXTENDED VERSION) CASH FLOW (Mercury/PolyGram 884-454-1)	37	59 SIDEWALK TALK (REMIX) JELLYBEAN (EMI America V-19204)	52
8 WEST END GIRLS (DANCE MIX)/8:31 PET SHOP BOYS (EMI America V 19206)	12	34 THE RIVER/SUNSHINE TOTAL CONTRAST (London/PolyGram 886 032-1)	30	60 HOUSE ROCKER (EXTENDED VERSION) LOVEBUG STARKI (Epic/CBS 49-05328)	53
9 ROCK THE BELLS (ORIGINAL VERSION)/7:11 LL COOL J (Def Jam/Columbia 44-05349)	15	35 DO FRIES GO WITH THAT SHAKE/10:15 GEORGE CLINTON (Capitol V-15219)	42	61 PEE-WEE'S DANCE/4:29 JOESKI LOVE (Vintertainment VTIS-007)	DEBUT
10 COMPUTER LOVE (EXTENDED VERSION) ZAPP (Warner Bros. 0-20442)	10	38 THE DREAM TEAM IS IN THE HOUSE/5:07 L.A. DREAM TEAM (Draam Team DRT-63)	35	62 WHAT YOU NEED INXS (Atlantic 0-86832)	56
11 (YOU ARE MY) ALL AND ALL JOYCE SIMS (Siapaing Bag SLX-17)	13	37 UNSELFISH LOVER FULL FORCE (Columbia 44-05333)	43	63 UNDER THE INFLUENCE (REMIX) VANITY (Motown 4558MG)	DEBUT
12 (NOTHING SERIOUS) JUST BUGGIN' WHISTLE (Select FMS 62267)	6	38 I ENGINEER (REMIX VERSION)/5:53 ANIMOTION (Casablanca/PolyGram 884 433-1)	34	64 GUILTY YARBROUGH & PEOPLES (Total Experience/RCA 2425)	68
13 HOW WILL I KNOW (DANCE RE-MIX)/8:35 WHITNEY HOUSTON (Arista AD1-9449)	8	39 RESTLESS (EXTENDED REMIX VERSION)/4:43 STARPOINT (Elektra ED 5127)	45	65 IN THE MORNING TIME (SHOUT MIX)/6:49 TRAMaine (A&M SP-12166)	60
14 A LITTLE BIT OF LOVE (IS ALL IT TAKES) NEW EDITION (MCA 23608)	11	40 LOVE'S ON FIRE (EXTENDED VERSION)/6:01 ALEEM featuring LEROY BURGESS (Atlantic DMD 924)	48	66 BASS ROCK EXPRESS MC-ADE (4 Slight 3-85-FS-9)	66
15 ANOTHER NIGHT (EXTENDED VERSION) ARETHA FRANKLIN (Arista ADI 9454)	14	41 NO MORE (EXTENDED VERSION) SHIRLEY MURDOCK (Elektra 0-66865)	41	67 I CAN'T LIVE WITHOUT MY RADIO/I CAN GIVE YOU MORE L.L. COOL J. (Def Jam/Columbia 44-05291)	58
16 CRUSH ON YOU (EXTENDED VERSION)/6:35 THE JETS (MCA 23613)	26	42 HIGH HORSE (REMIX) EVELYN "CHAMPAGNE" KING (RCA PW-14309)	47	68 EXPOSED TO LOVE (EXTENDED VERSION)/6:10 EXPOSE (Arista ADI-9426)	62
17 IF YOU SHOULD EVER BE LONELY (REMIX) VAL YOUNG (Gordy/Motown 4557GG)	16	43 LET ME BE THE ONE (EXTENDED VERSION) FIVE STAR (RCA PWI 4230)	32	69 I LIKE YOU (EXTENDED VERSION)/5:05 PHYLLIS NELSON (Carrara/CBS 429-05268)	67
18 HIT THAT PERFECT BEAT BRONSKI BEAT (MCA 23605)	22	44 HE'S NUMBER ONE FANTASY (Spring SPR 12-418)	36	70 TENDER LOVE FORCE MD'S (Tommy Boy TB-876)	64
19 LET'S GO ALL THE WAY (EXTENDED BLIX MIX) SLY FOX (Capitol V-15222)	19	45 ON MY OWN (EXTENDED VERSION)/7:13 PATTI LABELLE and MICHAEL McDONALD (MCA 23607)	59	71 LOVE'S GONNA GET YOU (DANCE MIX)/8:38 JOCELYN BROWN (Warner Bros. 0-20383)	65
20 LIVING IN AMERICA (R&B Dance Version)/6:15 JAMES BROWN (Scotti Bros./CBS 42905310)	18	46 LATOYA/PUT THAT RECORD BACK ON/4:26 JUST ICE (Fresh FRE-003)	54	72 THE SUN ALWAYS SHINES ON T.V. (EXTENDED VERSION)/6:25 A-HA (Warner Bros. 0-20410)	63
21 WHO NEEDS LOVE LIKE THAT/HEAVENLY ACTION ERASURE (Sire/Warner Bros. 0-20404)	21	47 HOT (REMIX) ROY AYERS (Columbia 44-053330)	33	73 SANCTIFY YOURSELF (EXTENDED VERSION) SIMPLE MINDS (A&M SP-12172)	72
22 HARLEM SHUFFLE (REMIX) ROLLING STONES (Rolling Stones/Columbia ZSS174945)	39	48 SUGAR FREE (SUPER DANCE MIX)/6:50 JUICY (Private 1/CBS 429 05337)	55	74 HOW TO BE A ZILLIONAIRE/TOWER OF LONDON (EXTENDED VERSION) ABC (Mercury/PolyGram 884 382-1)	70
23 YOUR SMILE RENE & ANGELA (Mercury/PolyGram 884 271-1)	17	49 FUNKY BEAT (EXTENDED VERSION)/5:02 WHODINI (Jiva/Arista JDI 9462)	DEBUT	75 GO HOME (REMIX) STEVIE WONDER (Tamla/Motown 4533 TG)	69
24 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING (EXTENDED VERSION)/5:43 BILLY OCEAN (Jiva/Arista JDI 9431)	20	50 NEW TOY (EXTENDED VERSION) THE FLIRTS (CBS Associated 429-05334)	44		
25 DO ME BABY (INTERLUDE)/4:59 MELISSA MORGAN (Capitol V-15211)	23	51 NIGHTMARES/5:50 DANA DANE (Profile PRO 7086)	38		
26 BAD BOY (REMIX)/6:11 MIAMI SOUND MACHINE (Epic/CBS 49-05338)	31	52 BEST FRIENDS (SUPER MIX)/7:55 ET (Eddie Towns) (Total Experience/RCA TED 1-2433)	57		

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

New 12" Releases

- TELEVISION'S GREATEST HITS** (Tee Vee Toons 5005)
Jane, Get Me Off This Crazy Thing! (6:48) (Hanna, Barbera, Curtin) (Barbera-Hanna Music/BMI) (Producers: Dave Erlanger, Ivan Ivan)
- BOOKER NEWBERRY** (Omni 929)
Take A Piece Of Me (8:05) (Price, Barry, Madara) (Sloopus/BMI) (Producer: Terry Price)
- CULTURE CLUB** (Epic/Virgin 49-05360)
Move Away (7:24) (Culture Club, Pickett) (Producers: Lew Hahn, Arif Mardin) (Publisher: Not Listed)
- MILDRED SCOTT** (4th And Broadway 421-A)
Prisoner Of Love (7:41) (Nazarian, Eatmon, Bradley) (Beezer, Eatmon/ASCAP) (Producers: Bruce Nazarian, Duane Bradley)
- ICE TEA** (Techno Hop 10)
Ya Don't Quit (4:30) (Grandma's Hands/BMI) (Producers: The Unknown, Ice Tea)
- D BROS. FEATURING D.J. PIPE** (Starbound 1234)
California Scratch (5:41) (Bryant, Hall, McCallister) (Starbound/BMI) (Producer: Craig Battock)
- FABULOUS FREDDIE STAR** (C-Ray)
The Beast (6:00) (Tolbet, Perry, Smith) (Audio Music, Drumat/BMI) (Producer: Lloyd Tolbert)
- BARBARA MITCHELL** (Atlanta Artists 884-586-1)
Ace Of My Heart (5:25) (L. Blackmon) (Better Nights/ASCAP) (Producer: Larry Blackmon)

MOST ACTIVE



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

STRONG ACTIVITY

- West End Girls — Pet Shop Boys — (EMI/America)**
Rock The Bells — LL Cool J — (Def Jam/Columbia)
Harlem Shuffle — Rolling Stones — (Rolling Stones/Columbia)
I'm Not Gonna Let — Colonel Abrams — (MCA)

CLUB PICK

"Love Honey, Love Heartache" — Man Friday — (Vinylmania)
D.J.: Frankie Ross
Club: Fandango's
Location: Houston

Comments:
"A great dance song. The crowd loves it. Should hit my Top 10."

RETAILER'S PICK

"Love Itch" — Rochele Flemming — (Profile)
Store: L + M Sound Center
Manager: Malcolm McCallum
Location: North Carolina

Comments:
"This 12" is just starting to sell. A nice R&B flavor which will appeal to both youth and adults. A nice song."

CASH BOX TOP 100 ALBUMS

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

April 12, 1986

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

		8.98	1	55	Weeks On 4/5 Chart
1	WHITNEY HOUSTON ★■	(Arista AL8-8211) RCA			
2	HEART ★■	(Capitol ST-12410) CAP	2	40	
3	PROMISE ★■	SADE (Portrait FR 40263) CBS	3	19	
4	WELCOME TO THE REAL WORLD ★■	MR. MISTER (RCA NFL1-8045) RCA	4	34	
5	BROTHERS IN ARMS ★■	DIRE STRAITS (Warner Bros. 25264-1) WEA	5	46	
6	SCARECROW ★■	JOHN COUGAR MELLENCAMP (Riva 824 865-1) POL	6	31	
CHARTBREAKER					
7	5150	VAN HALEN (Warner Bros. 25394-1) WEA	9.98		DEBUT
8	THE ULTIMATE SIN	OZZY OSBOURNE (CBS Associated OZ 40026) CBS	8	9	
9	FALCO 3	FALCO (A&M SP 5105) RCA	8.98	11	7
10	PRETTY IN PINK	ORIGINAL SOUNDTRACK (A&M SP 5113) RCA	9.98	15	7
11	KNEE DEEP IN THE HOOPLA ★■	STARSHIP (Grun/RCA BXL1-5488) RCA	8.98	9	27
12	NO JACKET REQUIRED ★■	PHIL COLLINS (Atlantic 81240-1) WEA	9.98	12	58
13	LISTEN LIKE THIEVES ★■	INXS (Atlantic 81277) WEA	8.98	13	24
14	THE BROADWAY ALBUM ★■	BARBRA STREISAND (Columbia OC 40092) CBS	—	7	21
15	AFTERBURNER ★■	ZZ TOP (Warner Bros. 25342) MCA	8.98	10	22
16	DIFFERENT LIGHT ★	BANGLES (Columbia BFC 40039) CBS	—	17	10
17	RIPTIDE ★	ROBERT PALMER (Island 90471) WEA	8.98	22	19
18	MEAN BUSINESS	THE FIRM (Atlantic 7-81628) WEA	8.98	16	9
19	AS THE BAND TURNS □	ATLANTIC STARR (A&M SP-5019) RCA	8.98	21	28
20	DIRTY WORK	ROLLING STONES (Rolling Stones OC 40250) CBS	—		DEBUT
21	LIVES IN THE BALANCE	JACKSON BROWNE (Elektra 60457) WEA	8.98	24	6
22	ONCE UPON A TIME ★□	SIMPLE MINDS (A&M/Virgin 5092) RCA	8.98	14	22
23	PLAY DEEP ★	THE OUTFIELD (Columbia BFC 40027) CBS	—	28	26
24	ALABAMA GREATEST HITS ★	ALABAMA (RCA AHL1-7170) RCA	8.98	26	7
25	NERVOUS NIGHT ★■	HOOTERS (Columbia BFC 39912) CBS	—	18	48
26	ROCK A LITTLE ★■	STEVIE NICKS (Modern/Atlantic 90479) WEA	8.98	23	19
27	THE DREAM OF THE BLUE TURTLES ★■	STING (A&M SP 3750) RCA	8.98	19	41
28	KING OF AMERICA ★	THE COSTELLO SHOW (Featuring ELVIS COSTELLO) (Columbia FC 40173) CBS	8.98	32	4
29	IN SQUARE CIRCLE ★■	STEVIE WONDER (Tamil/Motown 6134) MCA	9.98	25	27
30	CONTROL	JANET JACKSON (A&M SP-5106) RCA	8.98	34	7
31	MIKE & THE MECHANICS	(Atlantic 81287) WEA	8.98	31	17
32	ROCKY IV ★■	ORIGINAL SOUNDTRACK (Scotti Bros. SZ 40203) CBS	8.98	20	21

		8.98	27	94	Weeks On 4/5 Chart
33	BORN IN THE U.S.A. ★■	BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	—		
34	MASTER OF PUPPETS	METALLICA (Elektra 60439-1) WEA	8.98	47	4
35	RADIO ★■	L.L. COOL J (Def Jam/Columbia BFC 40239) CBS	—	35	16
36	LIVE IN NEW YORK CITY	JOHN LENNON (Capitol SV-12451) CAP	9.98	39	4
37	LOVIN' EVERY MINUTE OF IT ★■	LOVERBOY (Columbia FC 39953) CBS	—	29	31
38	TURBO	JUDAS PRIEST (Columbia OC 40158) CBS	—		DEBUT
39	SONGS FROM THE BIG CHAIR ★■	TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	8.98	30	55
40	GREATEST HITS ★■	THE CARS (Elektra 60464) WEA	8.98	36	22
41	THE DREAM ACADEMY ★	(Reprise/Warner Bros. 25266) WEA	8.98	33	23
42	PICTURES FOR PLEASURE ★	CHARLIE SEXTON (MCA 5629) MCA	8.98	38	16
43	PRIMITIVE LOVE ★	MIAMI SOUND MACHINE (Epic BFE 40131) CBS	—	42	20
44	BALANCE OF POWER	ELECTRIC LIGHT ORCHESTRA (CBS Associated FZ-40048) CBS	—	44	7
45	WHO'S ZOOMIN' WHO ★■	ARETHA FRANKLIN (Arista AS 8276) RCA	8.98	37	38
46	HUNTING HIGH AND LOW ★■	A-HA (Warner Bros. 25300) WEA	8.98	40	40
47	FRIENDS ★□	DIONNE WARWICK (Arista AL8 8398) RCA	—	41	17
48	LITTLE CREATURES ★□	TALKING HEADS (Sire 25305-1) WEA	8.98	45	44
49	THE SECRET VALUE OF DAYDREAMING	JULIAN LENNON (Atlantic 81640) WEA	8.98		DEBUT
50	HERE'S TO FUTURE DAYS ★□	THOMPSON TWINS (Arista 8276) RCA	8.98	43	27
51	HIGH PRIORITY	CHERRELLE (Tabu BFZ 40094) CBS	—	59	8
52	WHITE CITY — A NOVEL ★□	PETE TOWNSHEND (Atco 90473) WEA	8.98	48	20
53	DIAMOND LIFE ★■	SADE (Portrait BFR 39581) CBS	—	51	59
54	UNDER LOCK AND KEY □	DOKKEN (Elektra 60458) WEA	8.98	50	18
55	HOW TO BE A ZILLIONAIRE ★	ABC (Mercury 824 904-1) POL	8.98	55	28
56	TUFF ENUFF	THE FABULOUS THUNDERBIRDS (CBS Associated BFZ 40304) CBS	—	64	6
57	STEREOTOMY ★	THE ALAN PARSONS PROJECT (Arista AL9-8384) RCA	9.98	46	11
58	ALL FOR LOVE ★□	NEW EDITION (MCA 6579) MCA	8.98	54	20
59	DO ME BABY	MELI'SA MORGAN (Capitol B ST 12434) CAP	8.98	57	8
60	ICE ON FIRE ★	ELTON JOHN (Geffen 24077) WEA	8.98	62	21
61	ROCK ME TONIGHT ★■	FREDDIE JACKSON (Capitol ST 12404) CAP	8.98	52	38
62	READY FOR THE WORLD ★■	(MCA 5594) MCA	8.98	53	42
63	OUT OF AFRICA ★	ORIGINAL SOUNDTRACK (MCA 6152) MCA	9.98	65	11
64	THE KNIFE FEELS LIKE JUSTICE	BRIAN SETZER (EMI America ST-17178) CAP	8.98	72	5
65	MIAMI VICE ★■	ORIGINAL TELEVISION SOUNDTRACK (MCA 6150) MCA	9.98	49	27
66	THE BLIND LEADING THE NAKED	VIOLENT FEMMES (Slash 25340-1) WEA	8.98	67	8

		8.98	74	4	Weeks On 4/5 Chart
67	THE COLOUR OF SPRING	TALK TALK (EMI America ST 17179) CAP	8.98	74	4
68	RECKLESS ★■	BRYAN ADAMS (A&M SP-5013) RCA	8.98	56	72
69	THAT'S WHY I'M HERE ★□	JAMES TAYLOR (Columbia FC 40052) CBS	—	61	22
70	LUXURY OF LIFE	FIVE STAR (RCA NFL 1-8052) RCA	8.98	77	29
71	SHEILA E. IN ROMANCE 1600 ★□	(Paisley Park/Warner Bros. 25317) WEA	8.98	58	31
72	LOVE	THE CULT (Sire 25359) WEA	8.98	73	12
73	LET'S GO ALL THE WAY	SLY FOX (Capitol ST-12367) CAP	8.98	100	5
74	COLOR OF SUCCESS ★□	MORRIS DAY (Warner Bros. 25320) WEA	8.98	63	25
75	THEATRE OF PAIN ★■	MOTLEY CRUE (Elektra 60418-1) WEA	9.98	66	40
76	PRECIOUS MOMENTS	JERMAINE JACKSON (Arista AL8-8277) RCA	8.98	87	6
77	PREMONITION	PETER FRAMPTON (Atlantic 81290-1) WEA	8.98	78	10
78	MEETING IN THE LADIES ROOM ★■	KLYMAXX (Constellation/MCA 5529) MCA	8.98	60	51
79	GREATEST HITS VOLUME I & II ★■	BILLY JOEL (Columbia 40121) CBS	—	69	39
80	PACK UP THE PLANTATION—LIVE ★	TOM PETTY AND THE HEARTBREAKERS (MCA 8021) MCA	10.98	68	18
81	LIKE A VIRGIN ★■	MADONNA (Sire 25157-1) WEA	8.98	79	62
82	RESTLESS ★	STARPOINT (Elektra 60424) WEA	8.98	82	30
83	IRON EAGLE	ORIGINAL SOUNDTRACK (Capitol ST 12499) CAP	8.98	76	8
84	CLUB NINJA ★	BLUE OYSTER CULT (Columbia FC 39979) CBS	—	96	6
85	STRENGTH ★	THE ALARM (IRS-5666) MCA	8.98	84	22
86	THE COLOR PURPLE	ORIGINAL SOUNDTRACK (Qwest 25340-1) WEA	16.98	70	7
87	SOMETHING TO TALK ABOUT	ANNE MURRAY (Capitol SJ-12466) CAP	8.98	97	6
88	FEARGAL SHARKEY	(Virgin/A&M SP-6-5108) RCA	8.98	89	7
89	CHILLIN'	FORCE MD'S (Tommy Boy/Warner Bros. 1-25394) WEA	8.98	98	5
90	THE HEAD ON THE DOOR	THE CURE (Elektra 60435) WEA	8.98	93	30
91	WON'T BE BLUE ANYMORE	DAN SEALS (EMI America ST-17166) CAP	8.98	92	7
92	HOW COULD IT BE ★□	EDDIE MURPHY (Columbia FC 39952) CBS	—	86	26
93	BIG WORLD	JOE JACKSON (A&M SP 6021) RCA	10.98		DEBUT
94	MARILYN MARTIN	(Atlantic 81292-1) WEA	8.98	94	7
95	FINE YOUNG CANNIBALS	(IRS-5683) MCA	8.98	95	13
96	POWER WINDOWS ★■	RUSH (Mercury 826 098) POL	8.98	71	23
97	FINYL VINYL	RAINBOW (Mercury 827987-1-M-2) POL	—	99	6
98	THE BIG PRIZE	HONEYMOON SUITE (Warner Bros. 25293-1) WEA	8.98	112	5
99	DONE WITH MIRRORS ★	AEROSMITH (Geffen GHS 24091) WEA	8.98	80	21
100	EMERGENCY ★■	KOOL & THE GANG (De-Lite 822 943-1) POL	8.98	85	51

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

Cash Box Top Albums/101 to 200

April 12, 1986

	Weeks On Chart	4/5
101 SEVENTH STAR 8.98 BLACK SABBATH featuring TONI IOMMI (Werner Bros. 25337-1) WEA 81 9	81	9
102 THE NEW ZAPP IV U 8.98 ZAPP (Werner Bros. 25327) WEA 90 21	90	21
103 PLEASE 8.98 PET SHOP BOYS (EMI America PW 17193) CAP DEBUT		
104 BORN YESTERDAY ★ 8.98 THE EVERLY BROTHERS (Mercury 826-142-1 M-1) POL 113 10	113	10
105 SEVEN THE HARD WAY ★ — PAT BENATAR (Chrysalis OV 41507) CBS 75 19	75	19
106 SOUL TO SOUL ★ — STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (Epic FE 40036) CBS 102 31	102	31
107 BIOGRAPH ★ — BOB DYLAN (Columbia C5X 38830) CBS 91 20	91	20
108 THE LAST COMMAND 8.98 W.A.S.P. (Capitol ST-12435) CAP 101 22	101	22
109 STRANGE BEHAVIOR 8.98 ANIMATION (Ceseblance 826 691-1 M-1) POL 119 6	119	6
110 ALBUM 8.98 PUBLIC IMAGE LTD. (Elektre 60438) WEA 110 8	110	8
111 MAKE IT BIG ★■ — WHAM! (Columbia FC 39595) CBS 105 60	105	60
112 BRIEF ENCOUNTER 6.98 MARILLION (Capitol MLP 15023) CAP 130 4	130	4
113 COME OUT AND PLAY ★□ 9.98 TWISTED SISTER (Atlantic 81275) CAP 88 17	88	17
114 THIS IS BIG AUDIO DYNAMITE ★ — BIG AUDIO DYNAMITE (Columbia BCT 40220) CBS 114 22	114	22
115 CARAVAN OF LOVE — ISLEY, JASPER, ISLEY (CBS Associated BFZ 401180) CBS 106 26	106	26
116 STREET CALLED DESIRE ★ 8.98 RENE AND ANGELA (Mercury 824 607-1) POL 116 40	116	40
117 FACE VALUE ★■ 8.98 PHIL COLLINS (Atlantic 16029) WEA 118 76	118	76
118 BOSTON MASS. 8.98 THE DEL FUEGOS (Slesh/Werner Bros. 25339) WEA 120 24	120	24
119 LITTLE MISS DANGEROUS 8.98 TED NUGENT (Atlantic 81632-1) WEA 135 4	135	4
120 WHITE NIGHTS ★■ 9.98 ORIGINAL SOUNDTRACK (Atlantic B1273) WEA 83 24	83	24
121 LIVING IN THE BACKGROUND 6.98 BALTIMORA (Manhattan SQ 53020) CAP 103 13	103	13
122 HOUNDS OF LOVE ★ 8.98 KATE BUSH (EMI America 17171) CAP 111 27	111	27
123 BOURGEOIS TAGG 8.98 (Island/Atlantic 90496-1) WEA 125 4	125	4
124 7 WISHES ★■ 8.98 NIGHT RANGER (MCA 5593) MCA 107 45	107	45
125 PRIVATE DANCER ★■ 8.98 TINA TURNER (Capitol ST-12330) CAP 122 96	122	96
126 SPORTS ★■ — HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS 126 123	126	123
127 DEAD MAN'S PARTY ★ 8.98 OINGO BOINGO (MCA 5665) MCA 123 23	123	23
128 DECEMBER ★■ 9.98 GEORGE WINSTON (Windham Hill 1025) RCA 109 20	109	20
129 VOCALESE ★ 8.98 THE MANHATTAN TRANSFER (Atlantic 81266-1) WEA 129 36	129	36
130 SO RED THE ROSE ■ 9.98 ARCADIA (Capitol SC-12428) CAP 104 18	104	18
131 SONGS FROM LIQUID DAYS — PHILIP GLASS (CBS Masterworks FM 39564) CBS 145 3	145	3
132 PICTURE BOOK 8.98 SIMPLY RED (Elektre 60452-1) WEA 157 3	157	3
133 ROCKIN' WITH THE RHYTHM ★□ — THE JUDDS (RCA/Curb AHLI-7042) RCA 136 19	136	19
134 JIMMY BARNES 8.98 (Geffen GHS 24089) WEA 143 5	143	5

	Weeks On Chart	4/5
135 COCKER 8.98 JOE COCKER (Capitol ST 12394) CAP DEBUT		
136 WORKIN' IT BACK 8.98 TEDDY PENDERGRASS (Asylum 9-60447) WEA 160 2	160	2
137 ANOTHER PLACE — HIROSHIMA (Epic BFE 39936) CBS 137 22	137	22
138 RAPTURE 8.98 ANITA BAKER (Elektre 9-60444) WEA 154 2	154	2
139 CUPID & PSYCHE '85 ★ 8.98 SCRITTI POLITTI (Werner Bros. 25302) WEA 124 37	124	37
140 MADONNA ★■ 8.98 (Sire 23867) WEA 134 33	134	33
141 LIVE AFTER DEATH □ 8.98 IRON MAIDEN (Capitol SABB-12441) CAP 108 23	108	23
142 THIRTEEN 8.98 EMMYLOU HARRIS (Werner Bros. 25352-1) WEA 144 5	144	5
143 SLAVE TO THE RHYTHM 8.98 GRACE JONES (Menhatten/Island ST-53021) CAP 115 20	115	20
144 SONGS FROM THE FILM 8.98 TOMMY KEENE (Geffen GHS 24090) WEA 153 4	153	4
145 GUITARS, CADILLACS, ETC., ETC. 8.98 DWIGHT YAKOKAM (Reprise/Werner Bros. 25372-1) WEA 155 4	155	4
146 ASTRA ★ 8.98 ASIA (Geffen 24072) WEA 117 20	117	20
147 KRUSH GROOVE ★ 8.98 ORIGINAL SOUNDTRACK (Warner Bros. 25295) WEA 131 23	131	23
148 MANILOW ★ 8.98 BARRY MANILOW (RCA AFLI-7044) RCA 138 19	138	19
149 LOVE WILL FOLLOW — GEORGE HOWARD (TBA-TB 210) IND 161 3	161	3
150 MACALLA 8.98 CLANNAD (RCA NFLI 8063) RCA 163 3	163	3
151 THE HEART OF THE MATTER □ 9.98 KENNY ROGERS (RCA AJLI-7023) RCA 132 23	132	23
152 CATCHING UP WITH DEPECHE MODE 8.98 (Sire 25346) WEA 139 19	139	19
153 CRUSH 8.98 ORCHESTRAL MANOEUVERS IN THE DARK (A&M/Virgin SP 5077) RCA 121 39	121	39
154 TA MARA & THE SEEN 6.98 (A&M SP 6-5078) RCA 128 22	128	22
155 DOG EAT DOG ★ 8.98 JONI MITCHELL (Geffen GHS 24704) WEA 133 22	133	22
156 7800 FAHRENHEIT ★■ 8.98 BON JOVI (Mercury 824 509-1) POL 151 48	151	48
157 MAZARATI — (Peisley Park/Werner Bros. 25368) WEA DEBUT		
158 CANDY APPLE GREY 8.98 HUSKER DU (Warner Bros. 25385-1) WEA 169 2	169	2
159 9½ WEEKS 8.98 ORIGINAL SOUNDTRACK (Capitol SV 12470) CAP 173 2	173	2
160 WORLD MACHINE 8.98 LEVEL 42 (Polydor 827 427-1) POL 171 2	171	2
161 SKIN ON SKIN 8.98 VANITY (Motown 6167 ML) MCA 172 2	172	2
162 THE NIGHT I FELL IN LOVE ★■ 8.98 LUTHER VANDROSS (Epic FC 39882) CBS 159 54	159	54
163 WONDERLAND 8.98 ERASURE (Sire 25354-1) WEA 164 3	164	3
164 A WINTER'S SOLSTICE 9.98 VARIOUS ARTISTS (Windham Hill 1045) RCA 142 17	142	17
165 GUILTY 8.98 YARBROUGH & PEOPLES (Total Experience TEL 8-5715) RCA 175 2	175	2
166 THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS ★ — (Columbia FC 40101) CBS 149 21	149	21
167 THE FAT BOYS ARE BACK □ 8.98 THE FAT BOYS (Sutre 1016) IND 156 35	156	35

	Weeks On Chart	4/5
168 SUN CITY 8.98 ARTISTS UNITED AGAINST APARTHEID (Manhattan ST-53019) CAP 127 22	127	22
169 ABSOLUTE BEGINNERS THE MUSICAL 9.98 ORIGINAL SOUNDTRACK (EMI America SV 17182) CAP DEBUT		
170 STAGES — TRIUMPH (MCA 2-8020) MCA 148 22	148	22
171 MISPLACED CHILDHOOD ★ 8.98 MARILLION (Capitol ST-12431) CAP 167 32	167	32
172 GAP BAND VII 8.98 (Total Experience TEL 8-5714) RCA DEBUT		
173 FRANK ZAPPA MEETS THE MOTHERS OF PREVENTION — (Barking Pumpkin ST-74203) CAP 165 18	165	18
174 THE JETS 8.98 (MCA 5667) MCA DEBUT		
175 BEYOND THE PALE 8.98 FIONA (Atlantic 7-81639-1) WEA DEBUT		
176 JEWEL OF THE NILE ★ 9.98 ORIGINAL SOUNDTRACK (Jive/Arista JL9-8406) RCA 162 11	162	11
177 SAM-I-AM 8.98 SAM HARRIS (Motown 6165 ML) MCA 180 2	180	2
178 CUT THE CRAP — THE CLASH (Epic FC 40017) CBS 152 19	152	19
179 9012 LIVE—THE SOLOS 8.98 YES (Atco 90474) WEA 140 19	140	19
180 AROUND THE WORLD IN DAY ★■ 9.98 PRINCE AND THE REVOLUTION (Peisley Park/Werner Bros. 25266-1) WEA 177 49	177	49
181 SMOKE SIGNALS ★ 8.98 SMOKEY ROBINSON (Tamlam/Motown 6156TL) MCA 174 9	174	9
182 DO YOU □ 8.98 SHEENA EASTON (EMI America 17173) CAP 141 21	141	21
183 UNDER A RAGING MOON ★ 8.98 ROGER DALTRY (Atlantic 81269) WEA 147 27	147	27
184 PSYCHOCANDY 8.98 THE JESUS AND MARY CHAIN (Reprise/Werner Bros. 25383) WEA 170 10	170	10
185 BOY IN THE BOX ★□ 8.98 COREY HART (EMI America 17161) CAP 146 39	146	39
186 GREATEST HITS—VOLUME 2 ★ 9.98 HANK WILLIAMS JR. (Werner Bros./Curb 25328) WEA 176 20	176	20
187 ASYLUM ★ 8.98 KISS (Mercury 826 099-1) POL 150 28	150	28
188 CAN'T SLOW DOWN ★■ 8.98 LIONEL RICHIE (Motown 6059ML) MCA 189 132	189	132
189 HERO ★ — CLARENCE CLEMONS (Columbia BFC 40010) CBS 166 21	166	21
190 LISA LISA AND CULT JAM WITH FULL FORCE ★ — (Columbia BFC 40135) CBS 186 33	186	33
191 ELIMINATOR ★■ 8.98 ZZ TOP (Warner Bros. 23774-1) WEA 193 155	193	155
192 PHANTOM, ROCKER & SLICK 8.98 (EMI America 17172) CAP 158 24	158	24
193 SONGS TO LEARN AND SING 8.98 ECHO & THE BUNNYMEN (Sire 25360) WEA 187 16	187	16
194 SWEET DREAMS ★ 9.98 ORIGINAL SOUNDTRACK (MCA 6149) MCA 168 23	168	23
195 CONTACT ★■ 9.98 POINTER SISTERS (RCA ALF 1-8056) RCA 178 37	178	37
196 WHAT A LIFE — DIVINYLS (Chrysalis BFV 45114) CBS 179 16	179	16
197 MARCHING OUT ★ 8.98 YNGWIE J. MALMSTEEN'S RISING FORCE (Polydor B25 733-1) POL 183 33	183	33
198 ST. ELMO'S FIRE ★□ 9.98 ORIGINAL SOUNDTRACK (Atlantic 81261-1) WEA 184 41	184	41
199 SOUL KISS ★ 8.98 OLIVIA NEWTON-JOHN (MCA 6151) MCA 181 24	181	24
200 BE YOURSELF TONIGHT ★■ 8.98 EURHYTHMICS (RCA AJL 1-5429) RCA 182 47	182	47

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

ABC	55	Deltrey, Roger	183	Honeymoon Suite	98	Menilow, Berry	148	Reedy For The World	62	Venety	161
Adams, Bryen	68	Dey, Morris	74	Hooters	25	Merrillon	112, 171	Rene & Angele	116	Vaughen, Stevie Rey	106
Aerosmith	99	Del Fuegos	118	Houston, Whitney	1	Martin, Marilyn	94	Richie, Lionel	188	Violent Femmes	66
A-Ha	46	Depeche Mode	152	Howerd, George	149	Mazereti	157	Robinson, Smokey	181	Werwick, Dionne	47
Alebeme	24	Dire Straits	5	Husker DU	158	Mellencamp, John	6	Rogers, Kenny	151	W.A.S.P.	108
Alern	85	Divynils	196	Inxs	13	Metellice	34	Rolling Stones	20	Whem!	111
Animation	109	Dokken	54	Iron Meiden	144	Miami Sound Mechine	43	Rush	96	Williams, Henk Jr.	186
Arcedia	130	Dream Academy	41	Isley, Jesper, Isley	115	Mike & Mechenics	31	Sede	3, 53	Winston, George	128
Artists United	168	Dylan, Bob	107	Jackson, Freddie	61	Mitchell, Joni	155	Scritti Politti	139	Winter Solstice	164
Asie	146	E, Sheilie	71	Jackson, Janet	30	Morgen, Meli'se	59	Seels, Den	91	Wonder, Stevie	29
Atlantic Starr	19	Easton, Sheene	182	Jackson, Jermaine	76	Motley Crue	75	Setzer, Brian	64	Yoakum, Dwight	145
Baker, Anite	138	Echo & Bunynmen	193	Jackson, Joe	93	Mr. Mister	4	Sexton, Cherie	42	Yarbrough & Peoples	165
Baltimore	121	Electric Light Orchestra	44	Jesus & Mery Chein	184	Murphy, Eddie	92	Sherkey, Feergel	88	Yes	179
Bengles	16	Euresure	163	Jets, The	174	Murray, Anne	87	Simple Minds	22	Zepp	102
Bernes, Jimmy	134	Eurythmics	200	Joel, Billy	79	New Edition	58	Simply Red	132	Zeppa, Frank	173
Beneter, Pet	105	Everly Brothers	104	John, Elton	60	Newton-John, Ollivie	199	Sly Fox	73	ZZ Top	15, 191
Big Audio Dynamite	114	Febulous Thunderbirds, The	56	Jones, Grece	143	Nicks, Stevie	26	Springsteen, Bruce	33		
Bleck Sebbeth	101	Felco	9	Judas Priest	38	Night Renger	124	Sterpoint	82		
Blue Oyster Cult	84	Fet Boys	167	Judds	133	Nugent	119	Stership	11		
Bon Jovi	156	Fine Young Cennibels	95	Keene, Tommy	144	Oingo Boingo	127	Sting	27	SOUNDTRACKS	
Bourgeois Tegg	123	Firm, The	18	Kiss	187	O.M.D.	153	Streisand, Berbra	14	Absolute Beginners	
Browne, Jackson	21	Fione	175	Klymaxx	78	Osbourne, Ozzy	8	Telk Telk	67	Color Purple, The	
Bush, Kete	122	Five Ster	70	Kool & The Geng	100	Outfield	23	Talking Heads	48	Iron Eagle	
Cers	40	Force M.D.'s	89	Lennon, John	36	Palmer, Robert	17	Te Mera & The Seen	154	Krush Of The Nite	
Cherrelle	51	Frempton, Peter	77	Lennon, Julien	49	Parsons, Allen	57	Taylor, James	69	Jewel Groove	
Clesh	178	Franklin, Arethe	45	Level 42	160	Pendergrass, Teddy	136	Teers For Feers	39	Miami Vice	
Clemons, Clerence	189	Gep Bend	172	Lewis, Huey & News	126	Pet Shop Boys	103	Thompson Twins	50	9½ Weeks	
Cleneed	150	Gless, Philip	131	Lisa Lisa	190	Petty, Tom	80	Townshend, Pete	52	Out Of A	
Cocker, Joe	135	Harris, Emmylou	142	L.L. Cool J	35	Phantom, Rocker & Slick	192	Triumph	170	Pretty In A	
Collins, Phil	12, 117	Harris, Sem	177	Loverboy	37	Pointer Sisters	195	Turner, Tine	125	Rocky	
Costello, Elvis	28, 166	Hert, Corey	185	Madonne	81, 140	Prince	180	Twisted Sister	113	St. Elmo's	
Cult, The	72, 72	Heert	2	Melmsdeen, Yngwie	197	Public Imege Limited	110	Vendross, Luther	162	Sweet D	
Cure, The	90	Hiroshima	137	Menhatten Transfer	129	Reinbow	97	Ven Helen	7	White N	

ON JAZZ

Lee Jeske, New York

SOVIET SOUNDS — Last week, Melodia — the official record label of the Soviet Union — issued the first **Beatles** records to be available legally in Russia. Now that may give you the idea that Melodia is not one of the world's hippest record labels, but, it may not be a lot, but if there's one thing that it's got, it's got jazz. Now, thanks to three ambitious characters — **David Barrick**, **Steve Boulay**, and **Ted Everts** — the official sounds of Soviet jazz, as recorded by Melodia, are being made available in the land of capitalism. East Wind Records (90 Hungerford St., Hartford, CN 06106) has been formed to release jazz LPs licensed from Melodia.

Russian jazz is certainly nothing new, something **S. Frederick Starr** made quite clear in his fine book *Red & Hot*. And Leo Records, run out of London by the indefatigable **Leo Feigin**, has issued dozens of unofficial recordings by, mainly, Soviet avant-garde musicians. But East Wind is the first label to bring in recordings of Russian jazz made by Russians for Russians. The first five releases are a diverse lot: **Vagif Mustafa-Zadeh's** "Aspiration," **Alexei Kuznetsov's** "Blue Coral," the **Ganelin Trio's** "Poi Segue," **Arsenal's** "With Our Own Hands," and **Igor Brill's** "Before the Sun Sets." The late Mustafa-Zadeh is a delightfully dense pianist who manages to weave Azerbaijani folk songs into his unique purview; Kuznetsov is a light-fingered guitarist who plays standards; the Ganelin Trio, who are well represented on Leo, are lively, original eclectics of an avant-garde nature; pianist Brill leads a Chick Corea-ish ensemble; and Arsenal, led by saxophonist **Alexei Kozlov**, is an accomplished, appealing fusion band. While, with the exception of Mustafa-Zadeh and the Ganelin Trio, there is not much on these LPs that is very original, it is clear that there are good jazz chops over in the land of Lenin. East Wind is doing the jazz world a service. With the upcoming North American tour of the Ganelin Trio, and the pending release of Feigin's book, *Russian Jazz*, which is said to pick up the story where Starr left off, the jazz of the Soviet Union should make further inroads in the land of the music's birth. As long as it sounds good, it's all more than welcome.

FESTIVITIES — It's official: JVC will be taking over the Kool Jazz Festival/New York (which, of course, used to be the Newport/New York Jazz Festival, and is the direct descendant of that first weekend festival in Rhode Island over 30 years ago.) All the details of the JVC Jazz Festival/New York (which will take place the last week in June) will be available in a couple of weeks.

In other festival news: the New Orleans Jazz & Heritage Festival, which will keep the Crescent City popping April 25-May 4 (and, like the JVC affair is a **George Wein** production) has announced its full list of artists. I can't begin to list them all here, but to offer an idea of the catholicity of the festival, a mere handful of participants includes **Miles Davis**, the **Neville Brothers**, **War**, **Steps Ahead**, **Nina Simone**, **Jerry Lee Lewis**, **Koko Taylor**, **Miami Sound Machine**, **Joan Baez**, **Andre Crouch**, **Burning Spear**, the **David Murray Octet**, **Jose Feliciano**, the **Temptations**, the **Mighty Clouds of Joy**, **Ellis Marsalis**, **Don Cherry**, **Olatunji**, **Ramblin' Jack Elliott**, the **Southern University Marching Band**, **Al DiMeola**, **Arthur Blythe**, and the **Caledonian Society Dancers & Bagpipers**. And several thousand others. Add to that several hundred craftsellers and some 90 food dealers (dealing Natchitoches meat pies, file gumbo, barbecued alligator, boudin, crawfish etouffe, turtle stew piquante, muffledettas, and who knows what else.) If the good times don't roll for you, you're probably deader than a Natchitoches meat pie.

One more note: the Montreux Jazz Festival, which is celebrating its 20th anniversary this year (it'll run July 3-19 in that lovely Swiss resort,) has announced its initial lineup, and it, too, is an eclectic list, with **Eric Clapton**, **Albert King**, **Pat Metheny**, **Wynton Marsalis**, **Al Jarreau**, **Manhattan Transfer**, **Spyro Gyra**, and **George Benson** already confirmed.

RAN — No, not the movie, the pianist. **Ran Blake** will be doing a quick east coast tour this month and each city will get a different program: "All Gershwin," at the Jazz Center of New York (4/19), "Vertigo" at Philadelphia's Painted Bride Art Center (4/20), and "Silver Screen Classics" at Boston's Starlight Roof (4/24-26).

BOPPING AROUND — L.A.'s Comedy Store is serving up a couple of big bands with its yucks. **Woody Herman** kicked off the series last month with the **Harry James Orchestra** and the **Buddy Rich** band on the slate. . . . **Mark Harvey's Aardvark Jazz Orchestra** will make its New York debut, April 20, at Saint Peter's Church. The 17-piece ensemble is based in Boston. . . . *With Louis and the Duke*, the posthumous autobiography of clarinet great **Barney Bigard**, has just been published by Oxford University Press.



SUBRAMANIACS — "Mani & Co.," the latest Milestone release from L. Subramaniam (l), features numerous guests, including **Tony Williams** (seated) and **Larry Coryell**. The violinist and guitarist will be joining **Joe Sample** and **Bernard Ighner** for an April 12 concert at UCLA.

TOP 40 ALBUMS

★ AVAILABLE ON COMPACT DISC

	Weeks On Chart		Weeks On Chart
1 MAGIC TOUCH ★ STANLEY JORDAN (Blue Note BT 85101)	1 57	21 ROAD HOUSE SYMPHONY HANK CRAWFORD (Milestone M-9140)	23 6
2 BLACK CODES (From The Underground) WYNTON MARSALIS (Columbia FC 40009)	2 27	22 STATE OF THE ART JIMMY McGRUFF (Milestone M-9135)	24 6
3 LOVE WILL FOLLOW GEORGE HOWARD (TBA-TB 210)	5 4	23 STILL WARM JOHN SCOFIELD (Gramavision 18-8508)	26 4
4 ANOTHER PLACE HIROSHIMA (Epic BFE 39938)	4 23	24 A HOUSE FULL OF LOVE MUSIC FROM THE BILL COSBY SHOW GROVER WASHINGTON JR./VARIOUS ARTISTS (Columbia FC-40270)	25 5
5 FABLES JEAN LUC PONTY (Atlantic 81276)	3 25	25 DIALECTS JOE ZAWINUL (Columbia FC-40081)	27 5
6 ALTERNATING CURRENTS ★ SPYRO GYRA (MCA 5606)	6 42	26 ALONE/BUT NEVER ALONE LARRY CARLTON (MCA 5689)	29 3
7 EXPLOSION PAQUITO D'RIVERA (Columbia FC 40156)	8 8	27 THE CHICK COREA ELEKTRIC BAND (GRP-A-1026)	30 2
8 FLOPPY DISK KIRK WHALUM (Columbia FC 40221)	10 9	28 DANCING IN THE SUN GEORGE HOWARD (TBA TB205)	17 50
9 GRP LIVE IN SESSION ★ (GRP-1023)	9 11	29 ACOUSTICITY DAVID GRISMAN (Zebra/Acoustic ZEA 6153)	22 12
10 DECEMBER ★ GEORGE WINSTON (Windham Hill/A&M WH-1025)	7 75	30 WINDHAM HILL RECORDS SAMPLER '86 (Windham Hill/A&M WH-1048)	34 2
11 SKIN DIVE MICHAEL FRANKS (Warner Bros. 25275-1)	12 44	31 THE BOHEMIANS SKYWALK (Zebra/MCA ZEB 5715)	35 2
12 CELEBRATE PERRI (Zebra/MCA ZEB5684)	14 9	32 BREAKTHROUGH EDDIE DANIELS (GRP-A-1024)	DEBUT
13 SCHUUR THING ★ DIANE SCHUUR (GRP-1022)	15 20	33 INTRODUCING JONATHAN BUTLER (Jive/Arista JL8-8408)	DEBUT
14 OASIS JOE SAMPLE (MCA 5481)	11 34	34 SOUL SCAPE ROB MULLINS (RMC 1005)	28 8
15 THIS SIDE UP DAVID BENOIT (Spindle Top STP 104)	19 8	35 ATLANTIS WAYNE SHORTER (Columbia FC 40055)	33 27
16 RIGHT ON THE MONEY CABO FRIO (Zebra/MCA ZEB5685)	18 8	36 YOU MIGHT BE SURPRISED ROY AYERS (Columbia FC 40022)	31 23
17 VOCALESE ★ THE MANHATTAN TRANSFER (Atlantic 81266-1)	13 36	37 FANTASY RAMSEY LEWIS (Columbia FC 40108)	37 21
18 A WINTER'S SOLSTICE VARIOUS (Windham Hill/A&M WH-1045)	16 19	38 WALKIN' WITH YOU TIM EYERMANN'S EAST COAST OFFERING (MCA 5589)	32 16
19 PARKER'S MOOD SADAO WATANABE LIVE AT BRAVAS CLUB '85 (Elektra 60475)	21 4	39 WHITE WINDS ★ ANDREAS VOLLENWEIDER (CBS FM 39963)	38 60
20 HARLEQUIN ★ DAVE GRUSIN & LEE RITENOUR (GRP 1015)	20 53	40 REJUVENATION LONNIE LISTON SMITH (Doctor Jazz FW-40063)	40 22

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

FEATURE PICKS

TENDERNESS — **Walt Dickerson/Richard Davis** — **SteepieChase SCS-1213** — **Producer: Niis Winther** — **List: 9.98**

Two brilliant virtuosos — vibraphonist Dickerson and bassist Davis — in a shimmering series of duets recorded in 1977. There is great tenderness here, but there is also a vibrant spikiness that belies the soft qualities usually attributed to the vibes and bass. Dickerson and Davis musically coincide for these 35 rare minutes.

THE CHICK COREA ELEKTRIC BAND — **Chick Corea** — **GRP-A-1026** — **Producer: Chick Corea** — **List: 9.98** — **Bar Coded**

After recent forays into classical music and acoustic jazz, Chick Corea returns to his main meat: hard-driving jazz fusion. Utilizing a ton of electronic keyboards, Corea sounds right at home — the melodies are typically catchy, the band is typically rhythmic, and the energy level is high. The restive, technology-minded Corea is an apt new member of the GRP family.

SEVEN STANDARDS 1985, VOLUME II — **Anthony Braxton** — **Magenta MA-0205** — **Producer: Michael Cuscuna** — **List: 8.98** — **Bar Coded**

Anthony Braxton and his bebop rhythm section (Hand Jones, Rufus Reid, Victor Lewis) in another set of jazz standards. This is jazz with a sweet and sour sauce — Braxton's alto playing is angular and tart while the rhythm section is creamy and flowing. An interesting blend of some 45 years of jazz innovations. In the tradition, indeed.

LISTENER FRIENDLY — **Crossing Point** — **City Pigeon CP-1027** — **Producers: Richard Reiter, Barry Hirschberg** — **List: 8.98**

Crossing Point, led by reedman Richard Reiter, is one of the most delightful fusion bands to come skipping around the bend in some time. They provide catchy melodies, fresh solos, and a rare, engaging vitality that should appeal to even the staunchest anti-fusionist while grabbing the ears of all fans of the electronic sounds. A good one: P.O. Box 43135, Upper Montclair, NJ 07043 is City Pigeon's coop.

TOP 40 VIDEOCASSETTES

	Weeks On 4/5 Chart		Weeks On 4/5 Chart
1 RETURN OF THE JEDI CBS-Fox Video 1478	1 4	20 THE MAN WITH ONE RED SHOE CBS/Fox Video 1477	14 8
2 RAMBO: FIRST BLOOD PART II Thorn/EMI/HBO Video TVA 3002	2 9	21 GREMLINS Warner Home Video 11388	18 18
3 SILVERADO RCA/Columbia Pictures Home Video 60567	8 5	22 GHOSTBUSTERS RCA/Columbia Pictures Home Video 60413	24 23
4 PEE-WEE'S BIG ADVENTURE Warner Home Video 11523	5 5	23 FLETCH MCA Dist. Corp 80190	22 13
5 PRIZZI'S HONOR Vestron Home Video VA 5106	4 12	24 LIFEFORCE Vestron Home Video VA 5107	25 11
6 NATIONAL LAMPOON'S EUROPEAN VACATION Warner Home Video 11521	9 5	25 THE BREAKFAST CLUB MCA Dist. Corp. 80167	29 27
7 SUMMER RENTAL Paramount Home Video 1785	10 5	26 RED SONJA CBS/Fox Video 4733	23 8
8 ST. ELMO'S FIRE RCA/Columbia Pictures Home Video 6-20559	3 8	27 AMADEUS Thorn/EMI/HBO Video TVA 2997	26 27
9 MASK MCA Dist. Corp. 80173	6 12	28 THE EMERALD FOREST Embassy Home Entertainment 2179	27 20
10 VOLUNTEERS Thorn/EMI/HBO Video TVA 2983	11 4	29 D.A.R.Y.L. Paramount Home Video 1810	31 11
11 TEEN WOLF Paramount Home Video 2350	12 7	30 YEAR OF THE DRAGON MGM/UA Home Video 800713	DEBUT
12 WEIRD SCIENCE MCA Dist. Corp 80200	7 8	31 BREWSTER'S MILLIONS MCA Home Video 80194	32 20
13 MAD MAX—BEYOND THUNDERDOME Warner Home Video 11519	13 10	32 COMMANDO CBS/Fox Video 1484	DEBUT
14 MY SCIENCE PROJECT Touchstone Home Video 360	16 10	33 JUST ONE OF THE GUYS RCA/Columbia Pictures Home Video 20493	34 18
15 REAL GENIUS RCA/Columbia Pictures Home Video 6-20568	21 2	34 SWORD AND THE STONE Disney Home Video 229	DEBUT
16 PALE RIDER Warner Home Video 11475	17 16	35 CODE OF SILENCE Thorn/EMI/HBO Video TVA 2985	30 18
17 CREATOR Thorn/EMI/HBO Video TVA 2999	20 8	36 BERRY GORDY'S THE LAST DRAGON CBS/Fox Video 6294	33 11
18 BEVERLY HILLS COP Paramount Home Video 1134	15 22	37 EXPLORERS Paramount Home Video 1676	35 11
19 THE COCA-COLA KID Vestron Home Video 5099	19 5	38 A VIEW TO A KILL CBS/Fox Video 4730	36 18
		39 THE LEGEND OF BILLIE JEAN Key Video 6925	28 8
		40 THE HEAVENLY KID Thorn/EMI/HBO Video TVA 3261	38 12

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

TOP 15 MUSIC VIDEOCASSETTES

1 JOHN LENNON LIVE IN NEW YORK John Lennon (Sony Video 96W50128-00127)	1 6
2 MADONNA LIVE — THE VIRGIN TOUR Madonna (Warner Music Video 38105)	2 19
3 WHITE CITY Pete Townshend (Vestron Music Video 1025)	4 10
4 MOTOWN 25: YESTERDAY, TODAY, FOREVER (MGM/UA Home Video 300302)	3 18
5 SCENES FROM THE BIG CHAIR Tears For Fears (MusicVision 6-20534)	6 10
6 THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS Elvis Costello And The Attractions (CBS-Fox Video 7093)	9 11
7 NO JACKET REQUIRED Phil Collins (Atlantic Video 50104)	7 22
8 PORTRAIT OF AN ALBUM Frank Sinatra (MGM/UA Home Video 400648)	10 2
9 PRINCE AND THE REVOLUTION LIVE! Prince And The Revolution (Warner Music Video 38102)	5 35
10 PACK UP THE PLANTATION LIVE Tom Petty and the Heartbreakers (MCA Dist. Corp. 80328)	13 2
11 WHAM! THE VIDEO Wham! (CBS-Fox Video Music 3048)	8 39
12 NERVOUS NIGHT The Hooters (CBS-Fox Video 7085)	12 3
13 THE MAKING OF THE BROADWAY ALBUM Barbra Streisand (CBS-Fox Video 7101)	DEBUT
14 THE BEATLES LIVE — READY STEADY GO! (Sony Video 97W50091)	11 23
15 LIVE AFTER DEATH Iron Maiden (Sony Video 96W50114)	14 12

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

AUDIO/VIDEO

Gregory Dobrin, Los Angeles

COMIC RELIEF RAISES MEGA-BUCKS — On the night of Saturday, March 29, HBO and dozens of top comedic talent came out to do battle for the homeless on the stage of L.A.'s Universal Amphitheatre, and while the fight may not be anywhere near over, the channel and the artists managed to throw about \$2.25 million toward solving the problem. And that was just the Saturday night figure. Since then, the number has risen to \$2.4 million, and continues to rise, as phone lines are still open and mail-in donations keep coming. As promised, *Comic Relief* was indeed a star-studded evening, one that to my knowledge has no parallel in the history of show business. From the antics of hosts **Whoopi Goldberg**, **Robin Williams** and **Billy Crystal** to appearances by such legendary comedians as **Sid Caesar**, **Jerry Lewis** and **Bob Hope**, the show overflowed with some of the most remarkable laugh-makers ever to come down the pike. There were some glaring absences, however, most notably **Bette Midler**, **Richard Pryor** and **Eddie Murphy** (of whom only Midler seemed to have a water-tight — pardon the pun — excuse, seeing as how she's more than just a little bit pregnant these days). To tell you who bombed the worst during the four-hour event would be difficult at best, because the evening's material was shaky, though for the most part, well-received. But the point of the evening was not performance quality, it was the effectiveness the show had in raising funds, which it did quite well. Film clips of the homeless, including some striking interviews, gave weight to the program, and certain characterizations, like Goldberg's bag lady, **George Carlin's** hilarious word-play "Stuff," helped give the evening poise. The show, by the way, is being edited down to a 90-minute version for its exclusive HBO telecast (the live and tape delayed March 29 program was seen on basic services as well as HBO), to be shown April 9, 15 and 25.



NO PRIVACY — New from RCA/Columbia Pictures Home Video is *The Bride*, starring Jennifer Beals (l) and Sting (r).

VIACOM AND CANNON — Look out cable viewers, two giants in the world of movies, both small screen and large, have joined forces to the tune of somewhere between \$700 and \$900 million. It's an exclusivity deal between **Viacom International**, owners of Showtime/The Movie Channel, MTV and the pay-per-view Viewer's Choice, and **Cannon Films**, makers of such films as *Runaway Train* and *Fool For Love*, headed by mogul **Yoram Globus**. More than 60 features are included in the deal, allowing Viacom full market control (except theatrical and home video). The deal is effective through 1989, and Cannon product will be turning up on Viewer's Choice by late spring and on S/TMC by late summer, according to reports.

A TOUCH OF CLASS — Some of you may have noticed with interest that **Gene Chandler's** "Lucy," on Fastfire Records (a song penned by **Lionel Richie**), is climbing the 40's on the *Cash Box* Top 100 B/C Singles chart, and some of you may have seen the video, which features none other than the prestigious **Dance Theatre of Harlem** in sequences choreographed by the company's founder **Arthur Mitchell**, a veteran of both the High School of Performing Arts and the New York City Ballet. Mitchell accepted the project when he found out that rather than having to use the non-dancer artist, he would be able to use his own dancers, and thus have more artistic license. The result is a beautifully crafted dance piece, highlighted by subtle insertions of classical technique. But what really makes the video stand out, according to Mitchell, is its simplicity.

The Release Beat

The hot title from **CBS/Fox Video** for May is *Rocky IV*, the latest installment of the never-ending saga of boxing champ Rocky Balboa, (**Sylvester Stallone**). The film has been widely criticized for its paranoid portrayal of the U.S.S.R. in the person of Russian fighter Ivan Drago, played by **Dolph Lundgren** (described in the CBS/Fox press release as "the savage Russian fighting machine"). Rocky, of course, wins his shamelessly allegorical match against Drago. The film will retail for a suggested \$79.98. It is closed captioned, and will be available in Hi-Fi Stereo, both VHS and Beta. . . **Karl Lorimar Home Video** has a tape that features a different kind of muscle when the label releases *Power*, starring **Richard Gere**, to home video in May. Costarring with Gere is **Julle Christie** (in a rare screen appearance) and **Gene Hackman**. **Sydney Lumet** directed. Suggested retail is \$79.95. . . **Paramount Home Video** will release *The Ratings Game* in May, featuring the real-life husband and wife team of **Danny DeVito** and **Rhea Periman** as cohorts in this spoof of a TV ratings scam. DeVito makes his directorial debut. Also from **Paramount** comes *Scream Greats*, a behind-the-scenes look at the making of music effects through the work of **Tom Savini**. *The Ratings Game* will retail for a suggested \$79.95, VHS and Beta. . . **Vestron Musicvideo** is releasing *The Ike And Tina Turner Show* to home video, a 21-minute tape featuring such tunes as "Proud Mary," "Everyday People," "Honkytonk Woman" and "Sweet Soul Music." Behind-the-scenes footage of the duo are also included. Suggested retail is \$29.95.

SHOP TALK

Stephen Padgett, Los Angeles

NEWS FROM THE TOWER — The latest word from **Tower Records** on its legal hassles with the RIAA is no word. According to Tower prexy **Russ Solomon**, his lawyers are in negotiations with their lawyers and both sides are doing all they can to avoid a trial.

LICORICE PIZZA STILL IN A RECORD BAR WRAPPER — Speculation that Record Bar had come to an agreement with The Musicland Group over the sale of Licorice Pizza reached fever state at the NARM Convention. Rumors seemed so hot and heavy that a deal seemed imminent. However, sources at both The Record Bar and Licorice Pizza have confirmed that no deal has yet been worked out and that Licorice Pizza continues to do business as usual under the ownership of The Record Bar. In fact, it could not be confirmed that Licorice Pizza's status with The Record Bar will change. No one would comment on what the hold-up is in negotiations with The Musicland Group. No time frame was offered as to when an announcement might be forthcoming.

IN THE NAME OF LOVE — **U2: In The Name Of Love** is a lavish and beautifully done account of Ireland's favorite sons. Available now in the U.S. via **Harmony Books** in New York, the 162-page tome carries a price tag of \$11.95. Within its covers, the book traces the history of U2 from its early days in Dublin

to its international status as one of the world's greatest rock and roll bands. Terrific photos of **Bono** and the boys highlight the book, which also includes a complete discography. The text of this volume is derived from articles that have run on the band in Ireland's *Hot Press* magazine. For info, call **Nancy Kahan**, 212-254-1600.

REPUBLIC IN NEW HOME VID OFFER — **Republic Pictures Home Video** will release six volumes of classic **Charlie Chaplin** and **Mack Sennett** films from its recently acquired **Blackhawk Collector Series** in April, it was announced by **Nick Draklich**, senior vice president of Republic Pictures Home Video. Also, Republic will release three cartoon collections of work by **Max Fleischer**. *Charlie Chaplin — The Early Years, Volumes I-IV* contain 12 rare two-reel comedies directed and produced by Chaplin during his Mutual Studios years. *Mack Sennett Comedies — Volumes I and II* feature such Sennett stars as the **Keystone Kops**, **Mabel Normand**, **Fatty Arbuckle**, **Chester Conklin** and **Ben Turpin**. Scheduled for release by Republic's Spotlight Video division are: *Max Fleischer's Popeye Cartoons, Cartoon Fun*, a volume of animation featuring characters such as Little Lulu, Betty Boop, Raggedy Ann and Casper the Friendly Ghost and *Screen Song Sing-A-Long*, a rare collection of popular song classics highlighted by the famous "bouncing ball." The

Charlie Chaplin and Mack Sennett volumes carry a list of \$29.95, while the cartoon collections come in with a \$14.95 price tag.

RECORD BAR ROCKED WITH MORE RESIGNATIONS — Only last February 1, Ron Cruickshank, former president and CEO of Durham-based The Record Bar stepped down from his post amid a flurry

of speculation that the retail giant was experiencing strife in the executive suite. Now, according to sources at The Record Bar, Ralph King, senior vice president, marketing and Mike Shank, senior vice president, finance have resigned their positions with The Record Bar effective Friday, March 28. Neither King nor Shank were available for comment at press time.

Classical Reviews

VIVALDI: GUITAR CONCERTOS — Los Romeros/Iona Brown/Academy of St. Martin-in-the-Fields — Philips 412 624-1, -2, -4 — Producer: not listed — Bar Coded

Los Romeros, which includes father Celedonio and his three sons, are a very talented guitar quartet that has combined its skills for a wonderful performance of five Vivaldi Concerti. These works, arrangements for one, two, and four guitars, were originally written for violin, mandolin and lute, and the change in instrumentation is both novel and exciting. A family affair worth hearing about.

MOZART: SYMPHONIES 40 & 41 — Sir Georg Solti/Chamber Orchestra of Europe — London 414 334-1, -2, -4 — Producer: Christopher Raeburn — Bar Coded

Incredible renditions of these symphonic classics. Sir Georg Solti is at his best here, as he directs the Chamber Orchestra of Europe with great emotion. With the current upswing in the popularity of Mozart, now is the perfect time for this recording. In-store play should generate instant sales.

DEBUSSY: SUITE BERGAMASQUE/CHILDREN'S CORNER/ESTAMPES/AND OTHERS — Alexis Weissenberg — Deutsche Grammophon 415 510-1, -2, -4 — Producer: Hanno Rinke — Bar Coded

Pianist Alexis Weissenberg makes his DG debut a most auspicious one. This all-Debussy recital includes the ever-popular *Sutie Bergamasque* (with "Clair de lune") and *The Children's Corner*, which he plays with tremendous beauty and charm. A first-rate performance.

BEETHOVEN: SYMPHONIES 1 & 2 — Christopher Hogwood/The Academy of Ancient Music — L'Oiseau-Lyre Digital/London 414 338-1, -2, 4 — Producer: Peter Wasland — Bar Coded

Beethoven's magnificent symphonies have never sounded better. This is the first in a series of recordings of the nine symphonies using the original instruments, texts, and performing styles of the period. Hogwood and Beethoven are a winning combination; should be a best-seller.

TOP 40 COMPACT DISCS

		15.98	Weeks On 4/5 Chart
1	BROTHERS IN ARMS ★	DIRE STRAITS (Warner Bros. 25264-2) WEA	1 46
2	PROMISE	SADE (Portrait RK 40263) CBS	2 13
3	THE BROADWAY ALBUM	BARBRA STREISAND (Columbia CK 40092) CBS	3 16
4	NO JACKET REQUIRED	PHIL COLLINS (Atlantic 81240-2) WEA	4 49
5	WHITNEY HOUSTON	(Arista JRCD-8221) RCA	5 29
6	SCARECROW	JOHN COUGAR MELLENCAMP (Riva 824 865) POL	6 25
7	HEART	HEART (Capitol CDP-46157) CAP	9 10
8	WELCOME TO THE REAL WORLD	MR. MISTER (RCA PCD 1-7180) RCA	7 12
9	AFTERBURNER	ZZ TOP (Warner Bros. 25342) WEA	8 20
10	THE DARK SIDE OF THE MOON	PINK FLOYD (Capitol CDP-46001) CAP	12 83
11	LITTLE CREATURES	TALKING HEADS (Sire 2-25305) WEA	11 36
12	BORN IN THE U.S.A.	BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	10 83
13	STEREOTOMY ★	THE ALAN PARSONS PROJECT (Arista ARCD-8384) RCA	13 8
14	THE DREAM OF THE BLUE TURTLES	STING (A&M CD 3750) RCA	16 37
15	KNEE DEEP IN THE HOOPLA	STARSHIP (GrunT/RCA 5488) RCA	14 21
16	GREATEST HITS	THE CARS (Elektra 60464) WEA	18 13
17	DIRTY WORK	THE ROLLING STONES (Rolling Stones/CBS CK 40250) CBS	DEBUT
18	CHRONICLES	CREDENCE CLEARWATER REVIVAL (Fantasy FCD 623-CCR2) IND	19 31
19	DIAMOND LIFE	SADE (Portrait RK 39581) CBS	17 49
20	WHITE CITY-A NOVEL	PETE TOWNSHEND (Atco 90473) WEA	22 11

		15.98	Weeks On 4/5 Chart
21	ROCK A LITTLE	STEVIE NICKS (Modern/Atlantic 90479) WEA	24 11
22	MIAMI VICE	ORIGINAL TELEVISION SOUNDTRACK (MCA MCAD-6150) MCA	15 21
23	RECKLESS	BRYAN ADAMS (A&M CD-5013) RCA	25 83
24	SONGS FROM THE BIG CHAIR	TEARS FOR FEARS (Mercury 824 300-2) POL	20 52
25	IN SQUARE CIRCLE ★	STEVIE WONDER (Tamla/Motown TAMD 06134) MCA	21 23
26	STRANGER IN TOWN	BOB SEGER (Capitol CDP7-46074) CAP	29 3
27	THE BEST OF ELVIS COSTELLO	ELVIS COSTELLO (Columbia C2K 40121) CBS	27 4
28	BIG NOTES	FLIM AND THE BB'S (Digital Music Products CD454) IND	28 8
29	A DECADE OF STEELY DAN	STEELY DAN (MCA MCAD-5570) MCA	32 7
30	POWER WINDOWS ★	RUSH (Mercury 826 098) POL	23 13
31	RIPTIDE ★	ROBERT PALMER (Island 90471-2) WEA	36 10
32	Z O S O	LED ZEPPELIN (Atlantic 2-19129) WEA	33 4
33	LISTEN LIKE THIEVES	INXS (Atlantic 81277-2) WEA	34 5
34	DIFFERENT LIGHT	BANGLES (Columbia CK 40039) CBS	37 2
35	THE MAN AND HIS MUSIC	SAM COOKE (RCA PCD1-7127) RCA	DEBUT
36	GREATEST HITS VOLUME I & II	BILLY JOEL (Columbia J2K 40121) CBS	26 32
37	PACK UP THE PLANTATION—LIVE	TOM PETTY AND THE HEARTBREAKERS (MCA MCAD2-8021) MCA	38 2
38	MEMORIES	BARBRA STREISAND (Columbia CK 37678) CBS	35 3
39	DEJA VU	CROSBY, STILLS, NASH & YOUNG (Reprise 19118) WEA	31 19
40	DECEMBER	GEORGE WINSTON (Windham Hill CD 1025) RCA	30 23

★ INDICATES FULL DIGITAL RECORDING



'ABSOLUTE' POWER — Eddie O'Connell and David Bowie get their heads together in this scene from *Absolute Beginners*. EMI America is releasing the movie's soundtrack, which contains songs by Bowie, Sade and Ray Davies, among others.

Absolute Beginners Features A Cast Of Seasoned Musical Pros

By Peter Berk

LOS ANGELES — On April 18, a film called *Absolute Beginners* will hit the theatres, and movie-goers may very well quickly turn it into one of this year's unexpected 'sleepers.' Several factors suggest this optimistic prognosis. First of all, the film features acting performances by such notables as David Bowie, Ray Davies and Sade Adu. Secondly, the film also features musical performances by these three as well as by Style Council, Eighth Wonder, Working Week, Slim Gaillard, Jerry Dammers and noted jazz composer/arranger Gil Evans (who contributed the picture's orchestral score). EMI America has already released Bowie's title song from *Absolute Beginners*, and the label is currently shipping out the complete soundtrack.

Also working in the movie's favor is the fact that it was directed by Julien Temple, who's been at the helm of musical films and videos revolving around such diverse artists as the Sex Pistols, the Rolling Stones, Culture Club and Sade. In a recent interview, he discussed *Absolute Beginners*, his most ambitious cinematic project to date. "I've worked for a long time in the area of British pop culture," he first commented, "and I've always wanted to make a personal definitive statement about the whole thing. The book *Absolute Beginners* (written by Colin MacInnes), which came out during the onset of the British teenage era, was the perfect springboard for me to do that."

Although MacInnes' tale of London youths in the late '50s provided the framework for the film, Temple et al basically fashioned a completely original musical when they brought *Absolute Beginners* to the screen. All the songs heard in the movie and on the soundtrack were written and recorded specifically for the project and utilized not simply as musical interludes, but as integral vehicles for moving the story along. In this sense, *Absolute Beginners*, with its emphasis on cleverly crafted and lavishly choreographed songs, calls to mind the golden era of the Hollywood musical, which was exactly what Temple had in mind. "I really believe in the musical as a form which can still work today," he said. "Whether you like MTV or not, it's definitely created a new audience which is more receptive to people singing and dancing on screen."

"Music is truly vital to this film in terms of the plot line," Temple continued. "I think if you took out any of the numbers, you wouldn't quite have the same story. They're literally a part of the script." Combining the musical sounds of today with a scenario set in the past, according to Temple, allowed him "to make an '80s movie about the '50s. I didn't want to just make a nostalgic film, but rather one

which saw that period from today's perspective. The film is very much about London at one of the most important times in its history, when so many changes were going on . . . the whole post war austerity, rationing, the influence of American culture. Out of all this, the advent of the teenager in society started to happen, and these young people wanted some adventure in their lives. That quest for adventure is at the core of *Absolute Beginners*' story and music."

Having worked with Bowie, Davies and Sade on music videos, Temple felt certain they would prove right for his first full-length feature. "When I worked with them in their videos," he said, "I tried, even then, to use them more as actors than simply as musicians performing. Since *Absolute Beginners* is, in a sense, the British version of *Catcher In The Rye*, I knew they'd have a strong emotional attraction to the project, and they all in fact did. From the start, we felt that by using music as an ally, we could reach out and give this movie greater meaning to people all over the world, instead of just making it a little internal piece about London. Now that *Absolute Beginners* is completed, I'm confident that if audiences just take a few minutes to become absorbed by the mystery and atmosphere of London, they'll really enjoy the film. I'm sure music will play a part in that."

Although Bowie isn't the lead actor in *Absolute Beginners* (Eddie O'Connell and Patsy Kensit star), he does have a pivotal role. Bowie, of course, is no stranger to the medium of acting, having starred in such highly regarded features as *The Man Who Fell To Earth* and *Merry Christmas, Mr. Lawrence*. Of him, Temple remarked, "I think (David) is a very good actor. I think he trusts me because I know how good he can be . . . He's a very acute, witty person and a great perfectionist." Temple was also glad, he mentioned, to give Bowie the chance to play against 'type' by portraying a slick, fast-talking advertising executive nothing like the remote and moody characters he's primarily been asked to depict in the past.

A video version of the Bowie title song, directed by Temple and incorporating both new performance footage and scenes from the movie, is presently airing. Meanwhile, EMI America is deciding which song will serve as the second single off the *Absolute Beginners* soundtrack. Obviously, this unusual musical isn't likely to out-gross *Star Wars* or *Rambo* at the box office, but the movie may well benefit from positive reviews and increasing public familiarity with its musical content. If, in fact, *Absolute Beginners* blossoms into a substantial success or even a cult hit, we may have an indication that the traditional musical can emerge as a commercially viable genre once again.

FILMUSIC

Peter Berk, Los Angeles

APRIL FOOLS — Dee Snider and Marle Osmond are currently in the studio cutting a tender duet called "Together At Last," which will be featured in an upcoming screwball comedy from director Akira Kurosawa . . . Hoping to capitalize on the success of the *Miami Vice* LP, MCA is releasing a 12-inch version of the theme from *60 Minutes* . . . Charles Bronson is set to star as *Liberace* in a theatrical film about the pianist's life . . . New on the bookshelves: *Gerald Ford: The Dancing Years*; and *Richard Nixon: The Man And His Music* . . . Angelyne will play *Rula Lenska* in a new TV movie entitled *Why Am I Famous?*

WELCOME MATZ — In all likelihood, you've seen his name and heard his music for years. Most recently, you may have listened to his arrangements being played during the Academy Awards telecast, or heard his rich and moving score for the television film, *Mrs. Delafield Wants To Marry* (which starred Katherine Hepburn and Harold Gould). Maybe you were one of the millions who enjoyed his complex and dynamic orchestrations for most of the songs on *Barbra Streisand's* Broadway album. In any case, whether you recognize his name or not, you've clearly had ample opportunity to recognize his sure handed musical style. In a recent interview held the morning after the Oscars, Peter Matz discussed his work and his



WHAT'S WRONG WITH THIS PICTURE — No, Howie Mandel hasn't joined *The Temptations*. He is, however, shown performing with them in this scene from the group's latest video, *A Fine Mess*, the title song from the upcoming Blake Edwards film which stars Mandel and Ted Danson.

future. Regarding his experience working on the Academy Awards, he commented, "It was a lot of fun, but like anything where there's a limited amount of time, also a tremendous challenge. Each musician has to be ready to go with one of five cues, maybe six or eight bars each, and we did extensive rehearsing for all possibilities. Of course, the bulk of what we worked on wasn't actually heard. I think (producer) Stanley Donen was largely responsible for making it a better show this year. It all worked out pretty well, I think." Composing the score for *Mrs. Delafield*, Matz mentioned, posed an even greater challenge, though, since the film was touchingly, yet humorously, tackling such delicate subjects as love and sexuality among older people, and religious prejudice among all age groups. "I spent a good deal of time thrashing about in terms of what musical direction to take," Matz recalled. "The movie's director, George Schaefer, finally suggested I approach it like it was an old Katherine Hepburn picture, where the music was lush, but tongue in cheek. So I decided to go the traditional approach. As it turned out, this was the most satisfying project I've been involved with for quite some time." Obviously, "The Broadway Album" has also proven rewarding for Matz, since it's become one of the most notable success stories in recent years. "I felt all along," Matz remarked, "that Barbra (with whom he's worked several times) made the right choice at the right time to go ahead with an LP such as that one. She's really to be commended for sticking to her convictions. Fortunately, there's a market for that kind of music, so I wasn't totally surprised with the album's success, although it did better than we could have hoped for . . . staying so long at number one. I think a lot of people had the chance to hear theatre music for the first time, and I'm very happy to have been part of that." During the course of the interview, Matz learned the show *Mama's Family*, which he wrote the theme song for, is being renewed for syndication, and he also finalized plans to handle the music for an upcoming *Carol Burnett* special to be aired on ABC. He's currently supervising the music for a revival of *George Gershwin's Girl Crazy*, which is being staged in Seattle. Other than that, Peter Matz isn't too busy these days.

AND SPEAKING OF OSCAR — Once again, congratulations to Lionel Richie and John Barry. Barry (who's perhaps best known for his tremendous James Bond scores) composed one of his typically powerful and melodic scores for *Out Of Africa*, and was, in my opinion, more than deserving of his Academy Award victory. On the other hand . . . isn't it time the Academy voters opted for something other than banal, assembly line tunes when it comes to choosing the best song? It was bad enough when they nominated "Surprise, Surprise" (which made me wonder how *Perfect*, *Weird Science* and *Godzilla '85* had escaped best picture nominations). It's not even that "Say You, Say Me" (what does that mean?) is completely lacking in quality. It's simply time the Academy became a bit more adventurous, musically speaking. Oh well, tune in next year.

ODDS AND ENDS — Prince was given the royal treatment recently by Richard Sylbert, who's currently production designer of *Under The Cherry Moon* (The Purple One's upcoming summer release). According to Sylbert, who was speaking to a gathering of top filmmakers in L.A. . . . doing a great job directing *Moon*. "He has a clear idea of what he wants to do and he's totally professional," the production designer also praised Prince for keeping the picture ahead of schedule and budget.

NASHVILLE FORUM

Tom McEntee, Nashville

"... that was Marty Stuart knocking out his latest smash here on New Country 96. And now Lone Justice will take us up to the 5 o'clock headlines.

"That just about does it for the Cousin Roy show today, but we'll see y'all tomorrow at the same time in the same corral. And don't forget, right after the news, Arizona Jake, the ole Desert Rat, will be firin' out the latest from Mon Reve, Beat Farmers and Susan Marshall. He'll be prospecting for gold too, so look for some nuggets by Carl Perkins and "The Killer," Jerry Lee Lewis. So that's it for Uncle Roy on this 10th day of April, 1991. Remember, there's more mod-a-billy listening right here on 96, your 'Alternative Country' station. . ."

Sound familiar? Probably not. At least not yet, anyway. But don't be surprised if the near future doesn't present us with something brand new in country formats. If you just gotta have a name for it, you might call it "alternative country" or "cowpunk" or "swampadelic" (thanks, Webb Wilder), but however it's labeled it all boils down to the same thing: a new approach to a long established curriculum. An approach that will not be acceptable to everyone, naturally, but one that may well have a strong attraction for "young" audiences — the country listeners of tomorrow (and maybe even late this afternoon).

Brash? Yes, probably so. But, then, music is merely a reflection of the times, and, in relation to the '50s and '60s, these "are" brash times. Nonetheless, it will be a format that will fit snugly under the umbrella of what is generally termed "Country Music" — just as rock 'n roll made a place for itself in the area called "pop" music.

And, it will be a format where the integrity of the music will be more important than the size or nature of the record label marketing it. Where the term "plastic" will refer to the material on which the music is recorded — and not to the music itself.

Most importantly, it will be a format that will strive to maintain — despite its brashness — a direct link with the one-on-one, heart-to-heart approach that was essential to the music of Hank Williams and Lefty Frizzell. More of a link, to be sure, than much of what we're hearing today as a representation of country music.

Oddly enough, many of the artists offered to the listeners of such a format may not think of themselves as being "country" — people such as John Cougar Mellencamp or Webb Wilder, perhaps — yet their music will attract the same young audiences as that of Dwight Yoakam and maybe even Randy Travis. It will satisfy the same emotional appetites with the younger generations as Hank and Patsy and Lefty and Loretta did in theirs. And that Merle and Willie and Loretta and Tammy have done more recently.

It will be a format that will not shrink from its roots or accents in that way that adolescents often shrink from their family associations (How "humiliating" it is when Uncle Josh belches in front of my friends!!). Or the way that many stations shrink from any relationship to Ernest Tubbs or Kitty Wells. It will recognize country music as a true American art form and not just the illiterate meanderings of a bunch of slack-jawed, inbred halfwits (even though there "are" those times. . .).

It will be a format that will show a growth in the country music idiom. Not "pop" or "rock" music passing itself off as country simply because its easier to get in the charts that way, but a real expansion within the overall personality of country music. And it will respect its genealogy without being a clone or merely attempting to live forever in the past.

No, it's not a format for everyone, to be sure. It may be just a bit too much, in long doses, for some of us older guys. But sooner or later, we older ones have got to turn the reins over to the younger folks and let them be the designers of tomorrow. After all, we had our chance to design today.

(And I'm not always sure what kind of job we've done with it.)

Alabama Adds Stars To June Jam List

NASHVILLE — Alabama's annual June Jam in their hometown of Fort Payne, Ala., will feature an all-star lineup that includes Willie Nelson and Waylon Jennings.

Hosts for the June Jam V show to be held June 14 are Ralph Emery and comedian Jim Varney (known for his Ernest and Vern television commercials). In addition to Willie and Waylon, the benefit concert will feature the Charlie

Daniels Band, Gary Morris, The Forester Sisters and Mel Tillis.

Proceeds from the fundraiser (which is expected to draw over 60,000 fans) will go to various groups and organizations in the group's hometown.

Tickets for the Jam are \$15 before May 1, \$17.50 after the date and can be purchased through the Alabama Fan Club P.O. Box 529, Fort Payne Ala, 35967.

TOP 50 ALBUMS

Title, Artist, Label, Number, Distributor	Weeks On 4/5 Chart	Weeks On Chart
★ = Available on Compact Disc ■ = Platinum (RIAA Certified) □ = Gold (RIAA Certified)		
1 ALABAMA GREATEST HITS ★ ALABAMA (RCA AHL1-7170)	2	7
2 ROCKIN' WITH THE RHYTHM ★□ THE JUDDS (RCA/Curb AHL1-7042)	1	20
3 SOMETHING SPECIAL ★□ GEORGE STRAIT (MCA 5605)	4	30
4 SHAKIN' SAWYER BROWN (Capitol/Curb ST-12438)	6	25
5 GREATEST HITS EARL THOMAS CONLEY (RCA AHL1-7032)	5	21
6 A MEMORY LIKE YOU JOHN SCHNEIDER (MCA 5668)	8	9
7 LIVE IN LONDON ★ RICKY SKAGGS (Epic FE 40103)	3	19
8 WON'T BE BLUE ANYMORE DAN SEALS (EMI America ST-17166)	9	27
9 I HAVE RETURNED RAY STEVENS (MCA 5635)	7	24
10 STREAMLINE ★ LEE GREENWOOD (MCA 5622)	10	29
11 WHO'S GONNA FILL THEIR SHOES GEORGE JONES (Epic FE 39598)	14	29
12 OLD FLAME ★ JUICE NEWTON (RCA AHL1-5493)	13	18
13 SOMETHING TO TALK ABOUT ANNE MURRAY (Capitol/EMI SJ-12466)	16	8
14 GREATEST HITS VOL. 2 ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25328)	12	19
15 ANYTHING GOES GARY MORRIS (Warner Bros. 1-25279)	15	32
16 THE HEART OF THE MATTER ★□ KENNY ROGERS (RCA AFL1 7023)	11	21
17 RHYTHM AND ROMANCE ★ ROSANNE CASH (Columbia FC-39463)	17	42
18 HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	19	47
19 THERE'S NO STOPPING YOUR HEART MARIE OSMOND (Capitol/Curb ST-12414)	20	29
20 FIVE-O ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25267)	24	29
21 WHOEVER'S IN NEW ENGLAND REBA McENTIRE (MCA 5691)	26	5
22 HANG ON TO YOUR HEART ★ EXILE (Epic BFE 40000)	21	24
23 HALF NELSON WILLIE NELSON (Columbia FC 39990)	18	26
24 PARDNERS IN RHYME THE STATLER BROTHERS (Mercury 422-824 420-1)	23	49
25 THE FORESTER SISTERS THE FORESTER SISTERS (Warner Bros. 1-25314)	22	29
26 GREATEST HITS ★□ GEORGE STRAIT (MCA 5567)	25	55
27 THIRTEEN EMMY LOU HARRIS (Warner Bros. 25352)	33	5
28 LIFE'S HIGHWAY STEVE WARINER (MCA 5672)	28	17
29 HOWARD AND DAVID THE BELLAMY BROTHERS (MCA/Curb-5586)	27	38
30 ME & THE BOYS ★ THE CHARLIE DANIELS BAND (Epic-39878)	31	17
31 PARTNERS, BROTHERS AND FRIENDS THE NITTY GRITTY DIRT BAND (Warner Bros. 1-25304)	29	33
32 SWEET DREAMS (MUSIC FROM THE MOTION PICTURE SOUNDTRACK) ★ PATSY CLINE (MCA MCA-6149)	30	23
33 NEW MOVES DON WILLIAMS (Capitol ST 12440)	35	4
34 GUITARS, CADILLACS, ETC. ETC. DWIGHT YOAKAM (Warner Bros./Reprise 25372-1)	37	3
35 40 HOUR WEEK ★■ ALABAMA (RCA AHL1-5339)	32	61
36 GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL 1-5425)	34	46
37 WHEN LOVE IS RIGHT CHARLY McCLAIN & WAYNE MASSEY (Epic FE-40249)	39	3
38 HARMONY JOHN CONLEE (Columbia FC-40257)	40	3
39 A FRIEND IN CALIFORNIA MERLE HAGGARD (Epic FE 40286)	41	3
40 GREATEST HITS ★□ LEE GREENWOOD (MCA 5582)	36	49
41 TONIGHT WE RIDE MICHAEL MARTIN MURPHEY (Warner Bros. 1-25369)	43	3
42 GET TO THE HEART BARBARA MANDRELL (MCA 5619)	42	27
43 WILL THE WOLF SURVIVE WAYLON JENNINGS (MCA 5688)	DEBUT	
44 LOST IN THE FIFTIES TONIGHT RONNIE MILSAP (RCA AHL1-7194)	DEBUT	
45 STAND UP MEL McDANIEL (Capitol ST-12437)	38	24
46 CHASIN' RAINBOWS CONWAY TWITTY (Warner Bros. 25294)	44	18
47 BORN YESTERDAY THE EVERLY BROTHERS (Mercury 826 142-1)	45	5
48 THAT'S WHY I'M HERE ★ JAMES TAYLOR (Columbia FC 40052)	46	16
49 STEP ON OUT ★ THE OAK RIDGE BOYS (MCA 5555)	47	49
50 IT'S JUST A MATTER OF TIME GLEN CAMPBELL (Atlantic America 90483-1)	48	14

HOT CUTS

- THE JUDDS — Rockin' With The Rhythm Of The Rain — (Rockin' With The Rhythm)
- TANYA TUCKER — You Could Change My Mind — (Girls Like Me)
- DON WILLIAMS — Then It's Love — (New Moves)
- DAN SEALS — You Plant Your Fields — (Headin' West)
- WAYLON JENNINGS — Will The Wolf Survive — (Will The Wolf Survive)
- JOHN SCHNEIDER — Who Cares — (A Memory Like You)
- EMMYLOU HARRIS — LaCassine Special — (Thirteen)
- ANNE MURRAY — On And On — (Something To Talk About)
- REBA McENTIRE — Don't Touch Me There — (Whoever's In New England)
- ALABAMA — The Fans — (Alabama's Greatest Hits)
- MICHAEL MARTIN MURPHEY — Rollin' Nowhere — (Tonight We Ride)
- MERLE HAGGARD — A Friend In California — (A Friend In California)
- WILLIE NELSON — Pass It On — (The Promiseland)
- DWIGHT YOAKAM — Guitars, Cadillacs — (Guitars, Cadillacs, Etc. Etc.)
- GEORGE STRAIT — In Too Deep — (Something Special)

TOP 100 COUNTRY SINGLES

April 12, 1986

		Weeks On 4/5 Chart
2	NOW AND FOREVER (YOU AND ME) ANNE MURRAY (Capitol B-5547)	4 11
3	YOU'RE SOMETHING SPECIAL TO ME GEORGE STRAIT (MCA 52764)	3 13
4	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS) THE JUDDS (RCA/Curb PB-14290)	8 9
5	SHE AND I ALABAMA (RCA PB-14281)	2 12
6	WE'VE GOT A GOOD FIRE GOIN' DON WILLIAMS (Capitol B-5526)	6 13
7	100% CHANCE OF RAIN GARY MORRIS (Warner Bros. 7-28823)	5 14
8	ONCE IN A BLUE MOON EARL THOMAS CONLEY (RCA PB-14282)	10 10
9	AIN'T MISBEHAVIN' HANK WILLIAMS JR. (Warner/Curb 7-28794)	14 8
10	FEELIN' THE FEELIN' THE BELLAMY BROTHERS (MCA/Curb MCA-52747)	12 10
11	DON'T UNDERESTIMATE MY LOVE FOR YOU LEE GREENWOOD (MCA 52741)	2 15
12	CAJUN MOON RICKY SKAGGS (Epic 34-05748)	9 13
13	TOMB OF THE UNKNOWN LOVE KENNY ROGERS (RCA PB-14298)	17 7
14	WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS) JOHN SCHNEIDER (MCA 52723)	11 17
15	THINK ABOUT LOVE DOLLY PARTON (RCA PB-14218)	13 17
16	ONE LOVE AT A TIME TANYA TUCKER (Capitol B-5533)	21 9
17	I HAD A BEAUTIFUL TIME MERLE HAGGARD (Epic 34-05782)	18 11
18	HEART DON'T FALL NOW SAWYER BROWN (Capitol/Curb B-5548)	16 11
19	HAPPY, HAPPY BIRTHDAY BABY RONNIE MILSAP (RCA PB-14286)	29 6
20	YOU SHOULD HAVE BEEN GONE BY NOW EDDY RAVEN (RCA PB-14250)	15 18
21	I COULD GET USED TO YOU EXILE (Epic 34-05699)	19 19
22	EASY TO PLEASE JANIE FRICKE (Columbia 38-05781)	23 11
23	NOTHING BUT YOUR LOVE MATTERS LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-05764)	20 12
24	SWEETER AND SWEETER THE STATLER BROTHERS (Mercury 884 317-7)	22 13
25	FAST LANES AND COUNTRY ROADS BARBARA MANDRELL (MCA 52737)	24 19
26	WORKING WITHOUT A NET WAYLON JENNINGS (MCA 52776)	30 9
27	LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY GIRLS NEXT DOOR (MTM B-72059)	28 11
28	WHOEVER'S IN NEW ENGLAND REBA McENTIRE (MCA 52767)	32 8
29	HOLD ON ROSANNE CASH (Columbia 38-05794)	33 9
30	IN OVER MY HEART T.G. SHEPPARD (Columbia 38-05747)	25 16
31	YOUR MEMORY AIN'T WHAT IT USED TO BE MICKY GILLEY (Epic 34-05744)	26 17
32	MIAMI, MY AMY KEITH WHITLEY (RCA PB-14285)	35 9
33	PARTNERS, BROTHERS AND FRIENDS THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28780)	36 7

		Weeks On 4/5 Chart
34	YOU CAN DREAM OF ME STEVE WARINER (MCA 52721)	27 22
35	HONKY TONK MAN DWIGHT YOAKAM (Warner Bros./Reprise 7-28793)	40 7
36	HARMONY JOHN CONLEE (Columbia 38-05778)	39 8
37	THERE'S NO STOPPING YOUR HEART MARIE OSMOND (Capitol/Curb B-5521)	31 23
38	LIFE'S HIGHWAY STEVE WARINER (MCA 52786)	43 5
39	CARMEN GENE WATSON (Epic 34-05817)	42 7
40	YOU'LL NEVER KNOW HOW MUCH I NEEDED YOU TODAY CONWAY TWITTY (Warner Bros. 7-28772)	44 7
41	MAMA'S NEVER SEEN THOSE EYES THE FORESTER SISTERS (Warner Bros. 7-28795)	45 5
42	EVERY NIGHT PAKE McENTIRE (RCA PB-14220)	37 12
43	BORN YESTERDAY EVERLY BROTHERS (Mercury 884 428-7)	47 7
44	I THINK I'M IN LOVE KEITH STEGALL (Epic 34-05815)	48 7
45	JULIET OAK RIDGE BOYS (MCA 52801)	50 4
46	BACK HOME A.J. MASTERS (Bermuda Dunes Records C112)	51 6
47	TONIGHT WE RIDE MICHAEL MARTIN MURPHEY (Warner Bros. 7-28797)	38 10
48	LIVING IN THE PROMISELAND WILLIE NELSON (Columbia 38-05834)	54 3
49	YOU CAN'T KEEP A GOOD MEMORY DOWN JOHN ANDERSON (Warner Bros. 7-28748)	56 4
50	SHOE STRING MEL McDANIEL (Capitol B-5544)	34 12
51	BABY WANTS THE OSMOND BROS. (EMI America/Curb B-8313)	57 5
52	YOU'RE NOBODY TILL SOMEBODY LOVES YOU RAY PRICE (Step One SOR 352)	53 5
53	TIL I LOVED YOU RESTLESS HEART (RCA PB-14292)	58 4
54	DRINKIN' MY BABY GOODBYE THE CHARLIE DANIELS BAND (Epic 34-05835)	60 3
55	OKLAHOMA BORDERLINE VINCE GILL (RCA PB-14216)	46 20
56	I'LL TAKE YOUR LOVE ANYTIME ROBIN LEE (Evergreen EV-1039)	62 3
57	HILLBILLY HIGHWAY STEVE EARLE (MCA 52785)	63 4
58	REPETITIVE REGRET EDDIE RABBITT (RCA PB-14317)	65 3
59	THE ONE I LOVED BACK THEN GEORGE JONES (Epic 34-05698)	41 20
60	WHEN YOU GET TO THE HEART BARBARA MANDRELL (MCA 52802)	66 2
61	EVERYTHING THAT GLITTERS (IS NOT GOLD) DAN SEALS (EMI America B-8311)	79 2
62	BOP DAN SEALS (EMI America B-8289)	49 30
63	THAT'S ONE TO GROW ON DOBIE GRAY (Capitol B-5562)	69 3
64	MAKIN' UP FOR LOST TIME CRYSTAL GAYLE/GARY MORRIS (Warner Bros. 7-28856)	52 20
65	CELEBRITY DAVID FRIZZELL (Nashville America A1002)	71 4

		Weeks On 4/5 Chart
67	I NEED SOME GOOD NEWS BAD CHANCE (Mercury 884 545-7)	75 2
68	READ MY LIPS MARIE OSMOND (Capitol/Curb B-5563)	77 2
69	WHEN IT'S DOWN TO ME & YOU CHARLY McCLAIN & WAYNE MASSEY (Epic 34-05842)	76 2
70	SUPER LOVE EXILE (Epic 34-05860) DEBUT	
71	ALL WE HAD WAS ONE ANOTHER DON KING (Benchmark KXM-8601)	64 5
72	IT'S ONLY LOVE AGAIN VERN GOSDIN (Compleat CP-153)	67 4
73	UNTIL I MET YOU JUDY RODMAN (MTM B-72065)	81 2
74	SURROUNDED GLENN ENGLISH (CBT-12095)	78 3
75	LIVIN' ON LOVE AGAIN DON MALENA (Maxima MRC-1111)	83 2
76	I COULD GET USED TO THIS JOHNNY LEE & LANE BRODY (Warner Bros. 7-28747) DEBUT	
77	LET ME BE THE FIRST NICOLETTE LARSON (MCA 52797)	68 4
78	HEY DOLL BABY SWEETHEARTS OF THE RODEO (Columbia 38-05824) DEBUT	
79	IF CHEATERS NEVER WIN JIMMY TUCKER (Ray RB 49112)	72 4
80	MODERN DAY COWBOY JAY CLARK (Concorde CR 302-NSD) DEBUT	
81	WHAT MY WOMAN DOES TO ME RAY GRIFF (RCA JB-50846)	86 2
82	THE SECOND TIME AROUND DEL REEVES (Playback PL 1103)	88 2
83	THE BAD ONES ARE BETTER LYN POWELL (DT U-15384)	87 2
84	LET ME DOWN EASY MALCHAK & RUCKER (Alpine U-15610) DEBUT	
85	7 AMERICAN HEROES JACK STRONG (CNN 101) DEBUT	
86	SURE FEELS LIKE LOVE TONIGHT FRED J. HORRELL (Capetown CT-0123) DEBUT	
87	DON'T YOU WANT TO BE A LOVER TONIGHT TONY CHANCE (Motion MOT 1023) DEBUT	
88	I'VE NEVER BEEN ROCKED SO GOOD SLEWFOOT (Musicom MC-56702)	90 2
89	WE DON'T DO THAT ANYMORE BIG ERNIE GIBSON (MSR 19838) DEBUT	
90	SUKIYAKI (MY FIRST LONELY NIGHT) BCOTS CLEMENTS (West W-719)	95 6
91	I'M NEVER GONNA LET YOU GO MARTY GILLAN (Comstock COM 1803) DEBUT	
92	AIN'T NO GETTING OVER (NEVER LOSING YOU) JOHNNY BEE (Universal Artist UAR 1049)	89 3
93	WHAT WOULD YOU DO SHELLY WEST (Warner Bros. 7-28769)	74 3
94	YOU CAN'T KEEP A REBEL DOWN LONG REBEL & SOUTHERN EXPERIENCE (Accent ACS-1398) DEBUT	
95	POOR LITTLE FOOL JENNY CHAPMAN (RCI R2398) DEBUT	
96	COME ON IN (YOU DID THE BEST YOU COULD DO) THE OAK RIDGE BOYS (MCA 52722)	61 21
97	GETTIN' TO THE HEART OF YOU JAY ERIC (BGM 011586)	70 4
98	YOUR DADDY DON'T LIVE IN HEAVEN (HE'S IN HOUSTON) GENNETTA JONES (Motion MOT 1023)	85
99	RADIO ROMANCE TOMMY ROE (MCA Curb MC-52799)	73 6
100	PLEASE BE LOVE MARK GRAY (Columbia 38-05780)	21

MOST ADDED



STRONG ADDS

Old Flame — Juice Newton — RCA
 Super Love — Exile — Epic
 Until I Met You — Judy Rodman — MTM
 Hey Doll Baby — Sweethearts of the Rodeo — Columbia
 Read My Lips — Marie Osmond — Capitol/Curb
 When You Get To The Heart — Barbara Mandrell — MCA

STATION ADDS

WLWI-FM — Montgomery — Greg Mozingo
 Marie Osmond (Pick)
 Ed Bruce
 The Vega Brothers
 Tari Hensley
 Lisa Childress
 James & Michael Younger
 Dark Horse: None

WDZQ-FM — Decatur — Dale Jones
 Vern Gosdin

The Charlie Daniels Band
 Robin Lee
 Restless Heart (Pick)
 Steve Earle
 Nicolette Larson
 The Bama Band
 Dark Horse: Doble Gray

WRNS-FM — Coastal — Kevin O'Neil & Kerry Wolfe
 Ed Bruce (Pick)
 Kathy Mattea
 Tari Hensley
 Sweethearts of the Rodeo
 Dark Horse: A.J. Masters

KWOC — Poplar Bluff — Terry Hester
 Johnny Lee & Lane Brody
 Charlie Pride
 Tom Wopat
 Dan Seals (Pick)
 Juice Newton
 Eddie Rabbitt
 Southern Pacific
 Sweethearts of the Rodeo
 The Charlie Daniels Band
 Nicolette Larson
 Lee Greenwood
 Malchuk & Rucker
 Jay Clark
 Jack Fox
 Dark Horse: Cal Smith

WSUN — St. Petersburg — Kevin Murphy
 Restless Heart
 A.J. Masters
 Tom Wopat
 Dark Horse: Kathy Mattea

KWKH — Shreveport — Kitty Ledbetter
 Eddie Rabbitt
 Robin Lee
 Dan Seals
 Juice Newton
 Mark Gray
 Exile
 Kathy Mattea
 Roy Clark
 Ed Bruce (Pick)
 Bill Thornbury
 The Vega Brothers
 Carol Baker

HOT PHONES

1982 — RANDY TRAVIS — WARNER BROS.
 GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS) — THE JUDDS — RCA/CURB
 HAPPY, HAPPY BIRTHDAY BABY — RONNIE MILSAP — RCA
 She And I — Alabama — RCA
 Ain't Misbehavin' — Hank Williams, Jr. — Warner Bros.
 Now And Forever (You And Me) — Anne Murray — Capitol
 You're Something Special To Me — George Stralt — MCA

Johnny Duncan
 Lisa Childress
 Malchak & Rucker
 Dark Horse: Tom Wopat

WOWW-FM — Pensacola — Kris O'Kelly
 Ed Bruce (Pick)
 Marie Osmond
 The Maines Brothers Band
 Neil Young
 Barbara Mandrell
 Sammi Jo & Sammy Johns
 Vern Gosdin
 Dark Horse: Judy Rodman

WMMK-FM — Destin — Skip Davis
 Southern Pacific
 Exile
 Lee Greenwood
 Chance
 Tari Hensley
 Dark Horse: J.D. Martin

WOKQ-FM — Dover — Dan Lunnie
 Mark Gray
 Exile (Pick)
 Dark Horse: None

KYKX-FM — Longview — Bill McClain
 Steve Wariner (Pick)
 Tony Chance
 Del Reeves
 A.J. Masters
 Dobie Gray
 Dark Horse: Jay Clark

WMML — Mobile — Joe Davis
 Dan Seals
 Judy Rodman
 Sweethearts of the Rodeo
 Big Ernie Gibson
 Gordon Dee
 Earl Adkins
 Dark Horse: Rebel & Southern Experience

KCJB — Minot — Jay Davis
 Willie Nelson
 Barbara Mandrell
 Dan Seals (Pick)
 Ray Price
 Dark Horse: Johnny Lee & Lane Brody

WGTO — Cypress Gardens — Henry Jay
 Marie Osmond (Pick)
 Judy Rodman
 Family Brown
 Dark Horse: Tony Chance

WMTZ-FM — Augusta — Dave Hensley
 Earl Adkins
 Melissa Bristle
 Mike Arnett
 Southern Pacific (Pick)
 Dark Horse: Lanier McKuhen

KROW — Reno — Joel Muller
 Dan Seals (Pick)
 Barbara Mandrell
 Johnny Lee & Lane Brody
 Willie Nelson
 The Charlie Daniels Band
 Dark Horse: Dobie Gray

KNSS — Reno — Tom Phifer
 The Charlie Daniels Band
 James Taylor
 Joy Ford
 Jerry Reed (Pick)
 Robin Lee
 Barbara Mandrell
 Dark Horse: Carlette

KNNN — Sallina — Jim Cory
 Johnny Lee & Lane Brody
 Exile
 Everly Brothers
 Marie Osmond (Pick)
 Dark Horse: Judy Rodman

DJ Disc-Coverly

SAMI JO & SAMMY JOHNS (Southern Tracks ST 1054)
Falling For You (3:48) (Lowery—BMI) (S. Johns) (Producer: M. Bogdon, S. Limbo)
 Southern Track Records, 3051 Clairmont Rd. N.E., Atlanta, GA 30329
 This week's nod goes to Allen Bailey at WLAS, first to yell "hit!" on this new Southern Tracks offering. Breaking through right behind the leader were WMMK (Dark Horse), KXSA and KNSS (Dark Horse), KRRV, WVAM, WOWW and KTTS (Dark Horse). (Whew! What an indie label. More people ought to be paying attention to them!)

Allen Bailey, WLAS: "I put it on the turntable, and loved it immediately."



1983

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HELEN AND THE BOYS — The Statlers and Helen Cornelius share a smile backstage at the Albany, GA Civic Center show. Helen and the Statlers have been touring for the past several weeks throughout the South together.

ALBUM RELEASES

RABBITT TRAX — Eddie Rabbitt —
RCA AHL1-7041 — Producer: Phil Ramone

Billy Joel's producer Phil Ramone works with Rabbitt on his latest LP, "Rabbitt Trax" and what an effort it is! The first cut off the LP "Gotta Have You" really rocks! That's followed by Rabbitt's current hot single "Repetitive Regret" and then by a duet with labelmate Juice Newton, "Both To Each Other." A lot of fast-moving, pop-flavored songs, many of which were self-penned. The LP includes the former hit single "World Without Love." "Trax" has mass appeal.



LOST IN THE FIFTIES — Ronnie Milsap — RCA AHL1-7194 — Producers: Ronnie Milsap, Rob Galbraith, Tom Collins

Ronnie Milsap's Grammy-award winning "Lost In The Fifties" single has inspired an LP by the same name which includes Milsap's current chart-climber and another '50s sound, "Happy, Happy Birthday Baby." Highlights include "In Love," "I Only Remember The Good Times" and "Nashville Moon."



SINGLE RELEASES

FEATURE PICKS

GEORGE JONES (Epic 34-05862)

Somebody Wants Me Out Of The Way (3:17) (Cavesson/Hall-Clement/Frizzell—ASCAP/BMI) (A.L. Owens, D. Knutson) (Producer: Billy Sherrill)

Another cut from the acclaimed "Who's Gonna Fill Their Shoes" LP, delivered as only George can do. A humorous little puzzle that the audience should have no problem working out. Lots of airplay in store.

JOHNNY RODRIGUEZ (Epic 34-05863)

Maxine (2:37) (Old Friends—BMI) (D. Kees, J. Jay) (Producer: Jerry Kennedy)

Johnny really "belts it out" in this number. Strong delivery teamed with a rock edge makes this single a bit different than the other material Rodriguez has released recently.

GLEN CAMPBELL (EMI/America 7-99559)

Cowpoke (2:44) (Stanley—ASCAP) (S. Jones) (Producer: Harold Shedd)

A former favorite on the *Cash Box* "Hot Cuts" list off his "Just A Matter Of Time" LP. This cut features a western flavoring mixed with the traditional Glen Campbell sound.

JOHNNY LEE & LANE BRODY (Warner Bros. 7-28747)

I Could Get Used To This (3:35) (Warner-Tamerlane/Duck/Blue Cheese—BMI) (J. Buckingham, B. Miller) (Producer: Barry Beckett)

Johnny Lee and Lane Brody try their hands again at a duet effort with "I Could Get Used To This." Their voices compliment each other well and we can expect strong radio response.

MICHAEL JOHNSON (RCA JK-14294)

Gotta Learn To Love Without You (2:48) (Irving/Tonka—BMI/ASCAP) (K. Robbins, M. Johnson) (Producer: Brent Maher)

Coming off a successful duet teaming with labelmate Sylvia, Michael Johnson releases a self-penned single with a catchy title and even catchier lyrics.

BOBBY BARE (EMI/America P-B-8317)

Better Not Look Down (3:35) (Irving/Four Knights—BMI) (W. Jennings, J. sample) (Producer: Randy L. Scruggs)

Bobby Bare's got opinions to share. Fast-moving, upbeat effort. Sure to please Bare fans.

When Was The Last Time You Had A Breath Of Fresh Air?

RESTLESS HEART
with their first RCA album... "RESTLESS HEART"
CPL1/CPK1-5369 A top 10 album with Two
top-10 singles PLUS their current hit,

"TIL I LOVED YOU"
PB-14292

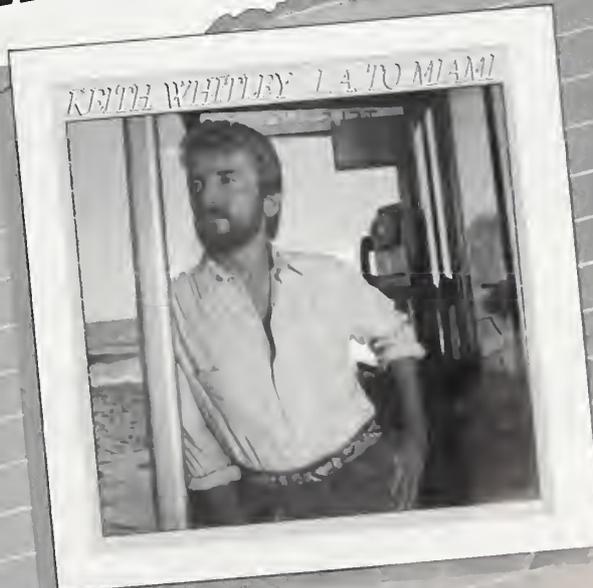


KEITH WHITLEY

"LA TO MIAMI"
CPL1/CPK1-7043

featuring the current single...

"MIAMI MY AMY"
JK-14285



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Weeks
On
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|-----------|--|-------|---|
| 1 | BACK HOME
A.J. MASTERS (Bermuda Dunes C112)
(Distr: 40655 Jefferson, Bermuda Dunes CA 92201) | 1 | 6 |
| 2 | I'LL TAKE YOUR LOVE ANYTIME
ROBIN LEE (Evergreen EV-1039)
Contact: (615) 327-3213 | 3 | 3 |
| 3 | CELEBRITY
DAVID FRIZZELL (A 1002)
Distr: 47 Music Square East, Nashville TN 37203 | 4 | 4 |
| 4 | YOU'RE NOBODY TILL SOMEBODY LOVES YOU
RAY PRICE (Step One SOR 352)
Contact: (615) 255-3009 | 2 | 5 |
| 5 | SURROUNDED
GLENN ENGLISH (CBT-12095)
Contact: (214) 586-0967 | 9 | 3 |
| 6 | LIVIN' ON LOVE AGAIN
DON MALENA (Maxima MRC-1111)
Contact: (714) 653-1556 | 14 | 2 |
| 7 | WHAT MY WOMAN DOES TO ME
RAY GRIFF (RCA JB 50846)
Distr: 2245 Markham Rd., Scarborough, Ontario, Canada M1B 2W3 | 15 | 2 |
| 8 | THE SECOND TIME AROUND
DEL REEVES (Playback PL 1103)
Distr: 1790 Broadway, New York, NY 10019 | DEBUT | |
| 9 | MODERN DAY COWBOY
JAY CLARK (Concorde CR-301-NSD)
Contact: (615) 385-2704 | DEBUT | |
| 10 | LET ME DOWN EASY
MALCHAK & RUCKER (Alpine U-15610)
Contact: (615) 327-2227 | DEBUT | |

- | | | |
|-----------|---|-------|
| 11 | 7 AMERICAN HEROES
JACK STRONG (CNN 101)
Contact: (615) 747-8887 | DEBUT |
| 12 | SURE FEELS LIKE LOVE TONIGHT
FRED J. HORRELL (Capetown CT-0123)
Contact: (314) 335-0100 | DEBUT |
| 13 | DON'T YOU WANT TO BE A LOVER TONIGHT
TONY CHANCE (Motion MOT 1023)
Contact: (615) 327-3213 | DEBUT |
| 14 | WE DON'T DO THAT ANYMORE
BIG ERNIE GIBSON (MSR 19838)
Contact: (615) 297-8076 | DEBUT |
| 15 | I'VE CHANGED MY MIND
THE BAMA BAND (Compleat CP-152)
Distr: PolyGram | DEBUT |

Up and Coming

- | |
|--|
| THE LOOK OF A LADY IN LOVE
Johnny Duncan (Pharoah PR 2502)
Contact: (615) 321-4460 |
| LIL RED RIDING HOOD
Steve Douglas (Banka 2186)
Contact: (713) 682-3760 |
| FALLING FOR YOU
Sami Jo & Sammy Johns (Southern Tracks ST 1054)
Contact: (404) 325-0832 |
| BACK ON THE RADIO AGAIN
James & Michael Younger (Air 00102)
Contact: (615) 822-1081 |
| THIS TIME IT'S YOU
Lisa Childress (A.M.I. 1941)
Contact: (615) 822-6786 |

INDIE SPOTLIGHT

THE SPIRIT OF TEXAS — Mason Dixon — NLT-1989 — Producer: Dan Mitchell (812 19th Ave. So., Nashville, TN 37203)

There have been a number of "tributes to Texas" LPs and singles out in the past several months, owing to the 150th anniversary of the Lone Star State. Mason Dixon is jumping on the bandwagon to sing the praises of their home state, too, with their latest album "The Spirit of Texas." Fourteen cuts, many of which are familiar, make up the LP along with the group's new single, "Lone Star Lullabye." Noteworthy choice cuts include the Bob Wills classic "San Antonio Rose," "Houston Heartache" and a song Alabama made famous "If You're Gonna Play In Texas You Gotta Have A Fiddle In The Band."



INDIE SINGLE REVIEWS

- KAREN TAYLOR-GOOD (MESA NSD/M-2011)**
Come In Planet Earth (Are You ListenIn') (3:33) (BIL-KAR/Giraffe/Out Of The Heart/Uncle Artie—SESAC/ASCAP) (L. Smith, K. MacDonald) (Producer: Taylor Sparks) Nationwide Sound Dist. 1204 Elmwood Ave. Nashville, TN 37212
Strong, positive theme promoting peace and universal love.
- SAM THOMPSON (Door Knob DK-86-247)**
Blue Train (Of The Heart Break Line) (3:12) (Vassar Clement/Acuff-Rose-Opryland—BMI) (J. Loudermilk) (Producer: Tommy Wells) Door Knob Records, 2125 8th Ave. So. Nashville, TN 37204
Well rounded effort full of strong vocals, fine production and a bluesy tint.
- JOE SUN (Melbourne II M-333)**
Who In The Hell Are They (2:34) (Blue Lake/Plum Creek—BMI) (J. Sun, M. Barnes) (Producer: Brien Fisher) 111 Free Hill Rd. Hendersonville, TN 37075
Joe Sun fans will love it!
- CODY MICHAEL (Comstock COM 1805)**
She's the One (2:15) (White Cat—ASCAP) (H. Brooks) (Producer: Patty Parker) Comstock Records, Ltd. P.O. Box 3247, Shawnee, KS 66203
Nice tune with pleasing vocals.

INDIE ALBUM REVIEW

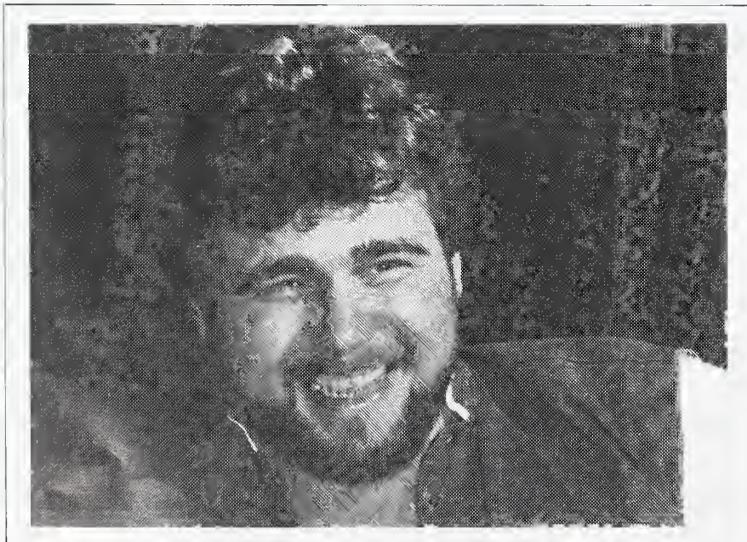
JAMES AND MICHAEL YOUNGER (AIR 00102)

Back On The Radio Again (3:30) (Jack and Bill/Hall-Clement/Laurel Mountain/Ricky Skaggs—ASCAP/BMI) (J. Williams, A. Michael Williams, D. Clark, M. Daniel) (Producer: Mike Daniel)

The Younger Brothers are "Back On the Radio Again," singing the praises of radioland, with the same type of upbeat, hand-clappin' tune they've long been associated with. It's been quite a while since we've heard from these Texas boys but their fun-loving style has remained the same. Call-letter cuts have been sent out to radio programmers to further entice airplay. (AIR Records, 1710 Grand Ave. Nashville 37212)



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SCREEN GEMS—EMI SIGNING — Jay Booker, seated, signs with Screen Gems-EMI Music as Screen Gems executives look on. From (l-r) are: Steve Singleton, professional manager; Charlie Feldman, vp; and Mark Bright, assistant professional manager.

Gospel Radio Speaks Out

By Mary Kujawa

NASHVILLE — Contemporary Christian music has been going through some major changes in the past several years, in the music styles and in the artists themselves. In effect, so has gospel radio. Last week *Cash Box* interviewed gospel radio executives across the country and asked them about the directions they see their business taking.

CB: What role do you see gospel radio taking these days?

Dave Cook, music dir. WLIX, Long Island: "I think the world really needs to hear what is happening to gospel radio these days and what it really means. It's not just the music we're talking about, it's the message. I think Christian radio has come a long way from what it was in the past. There are many different types of Christian radio stations, those that are programmed with a lot of teaching and preaching programs and there are those stations that play everything from southern gospel to CHR. People are now respecting what Christian radio is and it is becoming more accepted by the secular market, mainly because Christian artists are now becoming more professional. I believe there are more gospel radio stations popping up and that number will grow and grow."

Bennish Brown, station mgr. WTGH, Columbia S.C.: "Obviously, gospel music is playing a major role in the lives of everyone and I say that from the standpoint that gospel formats are popping up all over the place. A while ago, there may have been one, if any gospel formatted station per market and now in major markets and even smaller markets we're having two or three gospel format stations open in the market. And where before the gospel format only appealed to the older listeners, (age 25 and older). We now see a large surge in the number of younger people who are becoming more aware of gospel because gospel artists are changing the delivery of their music and making it more appealing across the board."

Jim Robinson, program dir., WHLO, Cleveland: "Gospel radio and its music is playing a big role as far as radio and record sales go. LP sales are definitely on the increase and contemporary Christian music has already proven that it can outsell classical and jazz. I think 1986 is going to be a bigger and better year for gospel because Christian radio is more professional than ever before. It's comparable to the secular stations in the marketplace now."

Wendell Henderson, music dir., WUST, Washington D.C.: "As always gospel music is the 'good news' so I see the good news being spread more in terms of not only on gospel radio but secular radio as well. More message music which is a form of the gospel music."

Ben Birdsong, program dir., WQFL, Rockford: "I think gospel radio has a positive effect and our emphasis, our total emphasis is on the family, the building

and strengthening of the family in our listening area. It's been said as the family goes, so goes the nation and we're committed to the family, by presenting good, wholesome entertainment and inspirational things on the air."

CB: What are some of the changes you've seen in gospel radio and/or Christian music?

Brown: I think there are new situations happening in gospel music. People are more or less putting down their scriptures and getting more into deed and gospel music is showing that as is the gospel industry too. The artists are doing more concerts that are geared toward goodwill, and not so much for money. I think the format and programming of stations are becoming a little more relaxed and we're doing things people can enjoy instead of hammering on people's heads 'Jesus' and 'praise the Lord'. I think we're doing more things to show our listeners about love and understanding and that there's a community involvement going on."

Robinson: "From a music standpoint, it's changed productionwise. It's improved a lot. You'll see several secular music producers producing some Christian artists now and also vice-versa. You also see Christian producers producing secular albums. And the thing with A&M distributing Christian music is a big plus as well as Capitol records distributing Sparrow Records. That's another advantage gospel music is seeing now."

Birdsong: "Gospel music has taken several steps forward. It's much better than it was technically in years past. Gospel music is now dealing with everyday issues now that people can relate to."

CB: What do you see as the future for gospel music?

Brown: "Down the road I think there's going to be more of an awareness. At one time gospel music meant only talking about Christ and God, I think now the message is going to lean more and more toward helping people in general."

Robinson: "I think Christian music is going to be picking up. In the '70s you had your 'Urban Cowboy' then the Michael Jackson music. I think the latter part of the '80s is going to be the era of contemporary Christian music. Christian radio stations are realizing that their competition is not the other Christian radio station in town but the rockers in the market."

Birdsong: "I anticipate many gospel artists trying to 'crossover' and I see a lot of gospel radio stations opening up. One reason why is that when you talk about gospel radio, there are many kinds of gospel formats to choose from; secular, rock, punk, talk. So a large town can support several gospel stations with different formats. I think we'll see more and more contemporary stations and less inspirational formats because as the audiences change, so will radio."

Gospel Seminar Agenda

NASHVILLE — The Gospel Music Association will be presenting "Gospel Music '86 — New Horizons" as the theme for its annual seminar which begins April 6 and ends with the Dove Awards on April 10.

Registration opens Sunday, April 6 at the Radisson Plaza Hotel in Nashville. Seminars, concerts and evening events are planned for the week with Tom Bradley, mayor of Los Angeles, scheduled

as the keynote speaker.

The seminar includes the following activities; concert spectaculars, songwriter showcases, "After Hours" (a mixture of comedy and music entertainment), The Dove Awards, the Post Awards Party and seminars ranging from topics that deal with marketing, touring, video, the new sounds in Christian music and much more.

And Now The Good News: Gospel Music Has Never Looked Better

By Amy Lavelle

NASHVILLE — Gospel music is changing right with the times, producing a bigger following and increasing those all-important sales, according to Gospel label executives interviewed last week. With digital studios, videos, compact discs and other high-tech equipment emerging, Christian artists have stepped out into the limelight. The public is sitting up and taking notice, according to these same execs, and it likes what it's hearing.

Mark Campbell, publicist and director of new artist development at Calvary Records, says, "We as an industry have the responsibility to present Gospel music in a positive, professional manner — the public has already proven they will accept it." Speaking of different aspects of Gospel music such as Southern Gospel, Spiritual and Inspirational, Campbell says, "Unity is the key; we are in a pivotal place and if we work together, the industry could explode."

There is agreement that the time is ripe for Gospel music to grow as never before. Melinda Skruggs of Reunion Records, a division of Word, Inc., says, "The climate is right; we have a conservative president in Reagan and people are saying (about music), 'We need a better alternative.' The potential is there for us to grow."

Another point stressed was that competition with mainstream artists makes it a necessity for Gospel labels to have the

highest professionalism in all areas — recording, marketing, public relations, etc. That sort of ideal is the number one goal at The Benson Company, according to Cindy Morton, director of publicity. As for the Gospel industry as a whole, Morton says, "It's not taking us 10 years to catch up now; Christian artists are becoming innovators and the whole element of Christian music is very viable in the U.S. media."

Barry Baird, general manager of Angel-song Records, says that they also are striving for extremely high quality. Angel-song owns one of the few digital studios in Nashville, The Master's Touch Studio. "The Gospel music industry is exploding and we are experiencing commercial success," Baird says. "The new crop of Gospel artists coming up have mentors like they have never had before. There's a diversity and awareness in the industry today that makes it easier for new artists and everyone included."

None of this is to say that the Gospel music industry is not without its problems. Among the problems in the industry that were mentioned by the labels included the need to overcome past puritanical images, the failure of the hard-core Christian audience to accept the diversification of the artists, and the need for Gospel radio stations to program more music instead of church services and related programs.

Larnelle Harris Has Reason(s) To Celebrate

By Amy Lavelle

NASHVILLE — Recording artist Larnelle Harris has several reasons to celebrate: he won two Grammy awards this year, one for Best Solo Gospel Performance for "How Excellent Is Thy Name," and also copped the Best Gospel Performance by a Duo or Group for "I've Just Seen Jesus," a duet with Benson labelmate Sandi Patti. Additionally, he has four nominations for this year's Dove awards to his credit.

In his honor, the Benson Company threw a reception to celebrate Harris' achievements. Harris told the guests that he was ecstatic about the Grammys but was brought back to earth after returning home. "I came off the road feeling pretty good, you know, two Grammys. And my wife had left me a note saying, 'Larnelle, please take out the trash.' That made me feel pretty humbled. But it was a great honor and so is working with the Benson



Larnelle Harris

Company," Harris said.

Harris' upcoming plans are to release an LP representing his third collaboration with producer Greg Nelson.

- ★ POP
- ★ COUNTRY
- ★ JAZZ
- ★ GOSPEL

NEWS & REVIEWS

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Frances Preston

(continued from page 8)

of the scene, then BMI vice president Judge Robert Burton called upon her to head BMI's new office in Music City. She quickly became a central figure in the city's musical and business life and was among the original founders of both the Country Music Association and Country Music Foundation.

In welcoming Preston to her new duties, Cramer noted, "In addition to being a consummate music person knowledgeable in all musical settings from pop to country and soul to gospel, concert music, jazz and music for films and television, Preston brings considerable managerial and business skills to her operations post."

Interactive CD Company

(continued from page 9)

sr. managing director and chairman of Philips, view the CD-I as impacting the publishing business as well. They claim that the CD-I could augment or even replace some periodicals and books with CD-I's audio/visual text.

Luskin sees the interactive element as allowing the user to be not only a passive spectator but an active creator as well. "You can actually look at the players in a baseball game, for example," says Luskin, "and identify their behavioral characteristics and build it into a program

sequence and develop a game."

A.I.M. will introduce the CD-I in mid-1987. Luskin, working closely with A.I.M. chairman of the board Gordon Stulberg, says that this joint effort between PolyGram and its parent company Philips, will be "a world-wide development... that will organize to mobilize a whole new industry."

Behind The Bullets

(continued from page 8)

ages, Buffalo; Camelot Music, N. Canton, OH; The Harmony House, Detroit; Karma West, Indianapolis; Scott's One-Stop, Indianapolis; Homer's Omaha; Peaches, Cincinnati; Sound Warehouse, Kansas City; Licorice Pizza, Los Angeles; and Tower Records' stores in Fresno, Campbell and San Diego, CA. In addition, the record is Top Five, usually slugging it out with the Rolling Stones, at these retailers: J&R, New York; The Harvard Coop, Boston; Sea-Port One-Stop, Portland; and Tower Record's stores in Los Angeles, San Francisco and Sacramento.

Death," picking up a gold award in the same category. *Wrestlemania*, which went platinum, was the only certification in the non-theatrical category. Certified in the theatrical video category were *Volunteers*, simultaneously gold and platinum, and *Creator* and *The Heavenly Kid*, each certified gold.

Frank Barsalona

(continued from page 14)

with Hermans' Hermits, and later with The Who. By the time he booked The Who and Jimi Hendrix at the Monterey Pop Festival, Premier Talent was well on its way to success, and by the time of the Woodstock Festival, P.T.A. was, well, the premier agency in contemporary music.

"We had a 10 or 12 year run that was equal to (no other) agency," he says. What separated P.T.A. from the rest of the pack? "The thing that made Premier different," he says, "was that, unlike most agencies, we did not think as agents; we thought as managers. I used to think, 'If I were managing that band what would I do?'"

Today, Barsalona has an artist roster as contemporary and weighty as they come. Among the many artists he represents are Bruce Springsteen, Bob Geldof, Laurie Anderson, The Clash, Cyndi Lauper, Lone Justice, Tom Petty and the Heartbreakers, The Pretenders, The Ramones, Talking Heads, Pete Townshend, U2, Van Halen, Suzanne Vega and The Who. As Jerry Harrison of The Talking Heads once said of Barsalona: "The world of rock 'n' roll is filled with fair weather friends. It has been great to know that Frank was always there to help one, through one's difficult passages."

Pet Shop Boys

(continued from page 15)

need to know about the Pet Shop Boys, everything you want to know about the Pet Shop Boys. Except for where their name came from.

"I had some friends who worked in a pet shop in Ealing," says Chris Lowe, "and they were just referred to as the Pet Shop Boys. And we used to say, 'Oh, you should make a record — like "How Much Is That Doggie In The Window." ' And when we

first came to New York to record for Bobby Orlando we didn't have a name. So we just took the name Pet Shop Boys. It sounded kind of good, because at the time there were all those hip hop groups — like the Peech Boys and the Beat Box Boys. And, also, the Pet Shop bit sounded very English and a bit, sort of, eccentric. So we thought it was quite a good name, really. It's sort of different."



LIKE A ROCK STAR — 'Weird Al' Yankovic received his second consecutive Gold album award, this one for "Dare To Be Stupid" (Rock 'N' Roll Scotti Bros./CBS Records), at ceremonies at CBS Records West Coast offices recently. Pictured (l-r) are: Jay Levey, Yankovic's manager; Ben Scotti, vice chairman, Scotti Bros. Industries; Yankovic; Tony Scotti, chairman, Scotti Bros. Industries; Tad Dowd, president, Rock 'N' Roll/Scotti Bros. Records; Tony Martell, vice president & general manager, CBS Associated Labels; Johnny Musso, president, Scotti Bros. Records; Ron McCarrell, vice president, marketing, Epic/Portrait/CBS Associated Labels; and Walter Winnick, vice president, promotion, E/P/A.

CASH BOX

April, 12, 1986

AROUND THE ROUTE

By Camille Compasio

C.A. Robinson & Co. has purchased the Bally Advance San Francisco office and, for the time being, does not expect to make any changes in existing personnel. This year marks Robinson's 50th anniversary in coinbiz and, with the above mentioned purchase, its first branch office. When we contacted executive veepee **Ira Bettelman**, he had just returned from San Francisco and will rapidly adapt himself to traveling between the two offices quite a bit during the period of transition . . . As to the status of the two remaining Bally distributing offices, Bally Midway prexy **Maury Ferchen** advised that Bally Northeast-Norwood (Mass.) is in the process of being closed. However, Bally has decided to retain the Phoenix branch as its sole factory-owned distributing office. Ferchen had high praise for **Sal DeBruno**, manager of the Phoenix office, and stressed that maintaining this operation would allow management to keep its finger on the pulse at the distributing level, for vital input and continuous communication . . . And right now, business is starting to pick up at home base, as Ferchen pointed out — which is good to hear.

(continued on page 38)

Bally Sente's '85 Sales Leaders

CHICAGO — Bally Sente, Inc. recently reported 1985 distributor sales results. Brady Distributing Co. of Charlotte, No. Carolina was named its leading U.S. distributor, based on sales of both game cabinets and software kits for the SAC I system. This southeastern distributor has been in business for over 40 years. Laniel Automatic Machines, Inc. of Montreal, Quebec emerged as top Canadian distributor for the Sunnyvale, California-based subsidiary of Bally Manufacturing

Corp.

Wall plaques commemorating these achievements were mailed to both companies along with a note of appreciation from Sente president Bob Lunquist, who also restated his company's commitment to further support new game development for its conversion system and to provide continuing support for the efforts of its carefully selected distributor network.

AMOA Expo '86 Set For Nov. 6-8

CHICAGO — AMOA Expo '86, marking the 37th international exposition of the Amusement & Music Operators Association, will be held November 6-8, 1986 at the Hyatt Regency Chicago in Chicago, Illinois.

Thousands of trade people, representing all levels of the coin-op industry are expected to attend this major annual trade event. The Expo '86 exhibition will showcase manufacturers' products and technologies including pinball games, jukeboxes, pool tables, pay telephones, video games, electronic darts, cigarette vending and other coin operated equipment.

The convention's educational seminars will feature recognized industry, government and management experts addressing a variety of topics ranging from technical issues and regulatory trends to management skills and increasing productivity.

Names to chair the AMOA Expo '86

planning committee is Walter G. Bohrer, Jr. (Hastings Distg. Co.-Milwaukee). Five planning committee subcommittees have also been appointed to oversee specific aspects of the show. Chairmen of these subcommittees are: Ross Todaro of TAVS, Inc., Bryan, Texas (exhibits); Jim Trucano of Black Hills Novelty Co., Rapid City, S.D. (educational seminars); Jerry Derrick of Derrick Music Co., Charleston, W. Va. (registration); J.B. Reaves of JIM III, Whiteville, NC (banquet & stage show); and Vincent Storino of S&S Amusement Co., Toms River, NJ (awards).

Program, housing and registration information will be sent out in a nationwide mailing this spring. Further information regarding exhibiting may be obtained by contacting Ann Harris at AMOA Headquarters, 111 E. Wacker Drive, Chicago, IL 60601 or phoning 312-644-6610.

Industry News 38

COIN MACHINE

AROUND THE ROUTE

(continued from page 37)

Good show. With regard to the recent ACME convention, Chicago op **Kem Thom** of Western Automatic Music, made some observations we felt were worth repeating. First off, he enjoyed the show and told us that, under the proper conditions, there could be room for two national trade conventions (AMOA and CME). He suggested that as long as AMOA Expo remains in Chicago it would be a good idea if ACME relocated its convention site to another city (as it will be doing in '87 when the event will be held in New Orleans). Dallas and Las Vegas are two good possibilities, he said, noting that "spreading it (ACME) out could embellish attendance by attracting operators from other areas." Worth thinking about, huh? . . . Incidentally, the Associated Buyers Club, which is composed of city (Chicago) and suburban ops, has changed its name to **Chicago-Metropolitan Music & Amusement Assn.** While its main objective will continue to focus on its function as a buyers group, this move is aimed at expanding the membership ranks and adopting a more aggressive watchdog force in the areas of legislation and licensing restrictions. Thom has long been an active leader in this organization.

Welcome aboard to **Jack Frugo**, formerly vending sales manager at Bally Midwest, who recently joined Atlas

Distg. Inc. in Chicago to oversee activities in its vending department.



Heard many favorable comments about Cinematronics' "Alley Master," which was introduced at ACME '86 . . . And speaking of ACME our *Cash Box* photogs took loads of shots on the exhibit floor, many of which have already appeared in previous issues. Elsewhere in this column, you'll see one more — namely, Bally Midway's **Dick Konopa** observing show visitors at play on the factory's new "Lady Luck" pin.

State association news. The **Washington Amusement and Music Operators Assn. (WAMOA)** has scheduled its first annual exposition of music and games for April 18-19 at the Red Lion Inn in Bellevue, Washington. At the same time and place, the state group will be holding its first annual dart tournament. For further info contact **Jim Hart**, Yakima Music Co. at 1-509-457-5891 . . . Also make note that **ICMOA** (the Illinois ops assn.) will be holding its 19th annual meeting during the period of June 20-22 at Indian Lakes Resort in

Bloomington, IL. They are currently lining up their seminar program and are seeking experts to conduct 10 30-minute presentations on such subjects as **How To Increase Profits; New Money Making Opportunities and How To Cut Costs.** If you can fill the bill contact **ICMOA** at 312-369-2406. And here's a new twist, for the first time **ICMOA** is offering "table top" exhibits in limited numbers for the display of equipment/services, brochures, etc. — that will fit on a standard 6' x 30" table — at a special rate of \$125 each. However, there are only 13 of these available so arrangements have to be made post haste.

For the record, **Wayne Segedie**, manager of the Just Games arcade and street operation in Arlington Heights, IL, was the subject of a Personality Profile in the 3/29 issue of *Cash Box*. Because of space problems, a small portion of this interview was deleted and it happened to be at a point where Wayne was commenting about the "down side" of coinbiz. So, here's what he said about the "up side": "It's fun. There's something new to look forward to every day and there's the challenge of games to work on. Unlike people in other jobs I'm not tied down to one spot . . . and there's always the excitement of new games!" After 13 years in the business, Wayne did not want to convey a negative impression — 'cuz he loves coinbiz and is looking forward to future plans at Just Games which include some expansion, in the area of route locations and, perhaps, arcades as well.

Large Percentage Of Cig Machines Not Accessible To Minors

CHICAGO — Nearly 8 out of 10 cigarette vending machines in the U.S. are located where under-age minors do not have access to them, according to a nationwide study just completed by the National Automatic Merchandising Association (NAMA).

The results of the placement study were compiled based on survey replies from 590 vending operators throughout the United States and cover a total of 115,189 cigarette vending machines, noted **Richard W. Funk**, NAMA director of government affairs.

"We conducted the study in response to the misguided allegations by the American Medical Association that a significant number of under-age minors obtain their cigarettes from our machines," said Funk. "NAMA and industry members know, of course, that the accusation is unfounded but we wanted factual proof to present to city councils and state legislatures whom the AMA proposes to ask for cigarette machine bans."

Funk said that 77.5 per cent of all cigarette machines are in locations where minors are either forbidden to enter or are never present. An additional 13 percent of all machines are located in restaurants where minors usually are accompanied by family members and the machines are under adult supervision. He pointed out that few fast food chain restaurants, where teenagers do congregate, sell cigarettes.

Further specifics regarding this study may be obtained by contacting the NAMA headquarters at 20 N. Wacker Drive, Chicago, IL 60606 or phoning the association at 312-346-0370.

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Ain't Misbehavin' (Intersong/Mills—ASCAP) 9
Ain't No Getting Over (Bo-Rich Music—BMI) 92
All We Had (King's X Music Multimuse Loosa Ends Music—ASCAP) 71
Baby Wants (Somebody's Music c/o The Walk Music Group—SESAC) 51
Back Home (Desert Sands Publishing—BMI/Desert Breeze Publishing—ASCAP) 46
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Cajun Moon (Hall-Clement Pub./Ricky Skaggs Music/c/o The Walk Music Group—BMI) 12
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Fast Lanes and Country Roads (Tom Collins—BMI) 25
Feelin' Tha (Bellamy Brothers Music—ASCAP) 10
Gattin' To The Heart (Silverline Music, Inc., Atlantic Music Corp.—BMI) 97
Grandpa (Cross Keys—ASCAP/Tree Group) 4
Happy, Happy Birthday Baby (Arc Music Corp.—BMI) 19
Harmony (Silverline/Goldline—BMI/ASCAP) 36
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Hay Doll Baby (Rightsong Music—BMI) 78
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Hold On (Chelcalt, Adm. by Atlanta Music—BMI) 29
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Working Without (Tree—BMI/Cross Keys/Tree Group—ASCAP) 26
You Can Dream (Steve Wariner/Siren Songs—BMI) 34
You Can't Keep (Tom Collins Music Corp./Ensign Music Corp.—BMI) 49
You Can't Keep A Rebel (S&R Music—ASCAP) 94
You Should Have (Raven Song Music, Inc./Michael H. Goldsen, Inc./Collins Court Music, Inc./ASCAP) 20
You'll Never (Brother Bill's Music/Music Grinder Pub.—ASCAP) 40
Your Daddy Don't (Acorn Music—BMI/Phoocy Music—BMI/Black Mountain Road Music—BMI) 98
Your Mamory Ain't (Tapadero Music (Merit)/Chriswood Music/Pangola—BMI) 31
You're Nobody Till (Shapiro-Bernstein & Co. & Southern Music Pub. Co., Inc.—ASCAP) 52
You're Smething (Jack & Bill Music/Cowdaddies Music/Reba McEntire Music/c/o The Welk Music Group/ASCAP) 3

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

A Little Bit (House of Champions—ASCAP) 5
Affection (Crazy People/Almo Music—ASCAP) 92
After The Love Is (Terrace—ASCAP) 95
After You (Bernard Wright Music—BMI) 48
Another Night (Colgems/EMI—ASCAP/Screen Gems/EMI Music—BMI) 22
Best Friends (Temp Co.—BMI) 31
Bust This Rhyem (M.C. Chill—ASCAP) 62
Can You Feel (Mokojumbo/Willesden—BMI/Personal/Arista—ASCAP/CBP) 89
Chief Inspector (Island—BMI) 42
Color Of Success (Ya D Sir—ASCAP) 49
Computer Love (Troutman's/Saja—BMI) 6
Could It Be (Assorted/Bellboy—BMI) 67
Crush On You (Almo Corp./Crimsco/Irving Inc.—BMI/ASCAP) 12
Diana (Philly World Music—BMI) 23
Do It To Me (Shannon Latisse/American League—BMI) 51
Do Fries Go With That (Not listed) 60
Do Me Baby (Controversy—ASCAP) 25
Do You Still Love Me (Fuss—ASCAP) 64
Don't You Want My (ATV—BMI/Les Editions Musicale PRO) 66
Femala Intuition (Critique—ASCAP) 90
Firestarter (Future Shock—ASCAP) 70
Go Home (Jobete Co./Black Bull—ASCAP) 98
Going In Circles (Temp Co.—BMI) 7
Guilty (Temp Co.—BMI) 59
Greatest Love (Golden Torch—ASCAP/Gold Horizon—BMI) 63
He'll Never Love You (Stone Jam/Burnin' Bush—ASCAP) 94
High Horse (Warner-Tamerlane Pub. Corp.) 32
Hold On (Zumbaidah/WB Music Corp.—ASCAP)

Freddie Dee—BMI) 50
Hot (Mtume—ASCAP) 40
How Will I Know (Irving/BMI) 10
I'll Be All (Music Specialist—BMI) 39
I Can't Wait (Poolside—BMI) 9
I Get Off (Muscla Shoals/Jalew—BMI) 81
I've Learned To Respect (Carears/Moore & Moora—BMI) 11
I Think It's Lova (Black Stallion—BMI/See This House/Blackbull/Jobete—ASCAP) 15
If You Should (Stone City/National League—ASCAP) 28
If Your Heart I (Jodaaway/Almo Irving—ASCAP) 46
Insatiable Woman (April/IJ—ASCAP) 38
In The Morning (Almo Corp./JPM—ASCAP) 65
I'm Not Gonna Let (MCA/Unicity/Moonwalk—ASCAP) 18
Jail Bait (Father Thunder—BMI) 69
Just Another Lover (Music Corp. of America/New Music Group/Kashif—BMI) 75
Just Another Sucker (Controversy—ASCAP/P.M.I.—BMI) 87
Just Buggin' (Select—BMI) 33
Just Gets Better (Irving/Morning Crew—BMI) 77
King Holiday (King Dream Music—ASCAP) 100
Kiss (Controversy—ASCAP) 1
Let Me Be (Brampton Ltd.) 57
Love 4/2 (Tedy Beer—BMI) 8
Love Is Just A Touch (Zomba House—BMI) 21
Love Takes Over (The Company-Eaton/MCFE) 82
Love's On Fire (West Kenya—ASCAP) 37

Living In America (April/Second Nature—ASCAP/Blackwood/Janiceps—BMI) 27
Lucy (Jobete/Libren/CPP—ASCAP) 45
May I (USA Exotic—ASCAP) 43
Na Na Beat (Happy Stepchild—BMI/Wedot—ASCAP) 86
Naver As Good (Silver Angel c/o Famous Corporation—ASCAP) 35
Nightmares (Protoons/Sam Jacobs—ASCAP) 91
No More (Troutman/Saja—BMI) 26
Oh Louis (Junior EMI/MCA—ASCAP) 55
On Tha Shelf (Pizzazz/Guadeloupe—BMI) 73
On My Own (New Hidden Valley/Carol Bayer Sager—BMI/ASCAP) 36
Overjoyed (Jobeta/Black Bull—ASCAP) 13
Party Freak (All-Seeing Eye Music—ASCAP) 20
Player's Ball (Not Listed) 71
Raise The Roof (De-Sir Rom—BMI) 88
Restless (Willasden/Jo Skin—BMI) 16
Rock Me Amadeus (Nada/Almo—ASCAP Manuscript) 19
Rock The Bells (Daf Jam—ASCAP) 34
Saturday Love (Flyta Tyme Tunes—ASCAP) 3
Secret Lovers (Almo Corp./Jodaway—ASCAP) 68
Slave To The Rhythm (April—ASCAP/Perfect Songs/Unforgettable Songs/Island—BMI) 96
Slide Over (Ready For The World/Excalibur Leae/Trixie Lou—BMI) 56
Stand Back (Music Corp. of America/Bayjun Beat adm. by MCA Music—BMI) 93
Stay (MCA Music) 61

Sugar Free (Tricky Track—BMI) 14
Tender Love (Flyte Tyme Tunes—ASCAP) 17
That's What (Carola Bayer Sager/BMI-New Hidden Valley/WB Music Corp.—ASCAP/Warner Tamerlane Pub. Corp.) 93
The Character (Ya D Sir adm. by WB/ASCAP) 84
The Finest (Flyte Tyme Tunes/Avante Garde—ASCAP) 41
Tha Heat Of Heat (Flyta Tyme Tunes Adm. by Avante Garde Music—ASCAP) 24
The Jammin' National (Konglather—BMI/Chayanne/Motor—ASCAP) 79
Tha Ona You (Chappel/Richar/Jobete/R.K.S./Conceited—ASCAP) 58
The Sweetest Taboo (Silver Angel adm. by Famous—ASCAP) 47
Thinking About You (Crazy People/Almo—ASCAP) 83
Touch Ma (Jobete/Tail Temptations—ASCAP) 97
Twist My Arm (Nonpareil—ASCAP/Broozer Toonas—BMI) 78
Unselfish Lover (Forceful—BMI) 29
Under Tha Influence (MCA a division of MCA/Music Corp. of America/It's Gonna Rain/WB Music/Ertolejay Musica LTD.—ASCAP—BMI) 30
Watch Your Step (Bakar's—BMI) 53
We Don't Have To Take (Bellboy—BMI/Chappell—ASCAP) 44
Weekend Special (Colgems-EMI—ASCAP) 81
What Have You (Flyta Tyme Tunes—ASCAP) 2
What's Missing (Flyta Tyme/Avante Garde—ASCAP) 76
When The Going Gets Tough (Zomba Enterprise) 52
Whisper In The Dark (Not Listed) 54
Your Emile (A La Mode—ASCAP) 4
Zoom (Framinger/Friday's Child—BMI) 83

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Good (Little Dive—BMI) 81
A Little (House of Chempions—ASCAP) 52
A Love (Sister Fate—ASCAP) 69
Absolute Beginners (Jones—ASCAP) 72
Addicted To (Bungalow adm. by Ackee—ASCAP) 6
All I (Michael Rutherford/Pun/63 Songs/Chappell & Co.—ASCAP) 34
All The (Not Listed) 100
All The Things (Colgems-EMI—ASCAP) 75
American Storm (Gear—ASCAP) 21
Another Night (Colgems-EMI—ASCAP/Screen Gems-EMI—BMI) 68
Bad Boy (Foreign Imported—BMI) 19
Be Good (Street Talk/Rock Dog/Frisco Kid adm. by Colgems-EMI—ASCAP) 47
Beat's So (Pending/Swindle—ASCAP) 40
Bop (MHG/Sweet Angel/Web IV—ASCAP/BMI) 82
Burning Heert (Holy Moley/Rude—BMI/WB/Eesy Action—ASCAP) 83
Call Me (Grand Illusion adm. by Almo—ASCAP) 65
Calling America (April—ASCAP) 33
Conga (Foreign Imported—BMI) 85
Crush On (Almo/Crimsco/Irving—BMI/ASCAP) 84
Day By (Dub Notes/Human Boy/Hobbler—ASCAP) 79
Digital (Ready For The World/Excalibur Lace/Trixie Lou—BMI) 96
Do Me (Controversy—ASCAP) 71
Feel It (Screen Gems—EMI/Auto Tunes—BMI) 45
For America (Swallow Turn—ASCAP) 27
Goodbye Is (Tritec Ltd.) 73
Great Gosh (Peytons/WEP—BMI) 48
Greatest Love (Golden Torch—ASCAP/Gold Horizon—BMI) 32

Hands Across (Hannah Heartie/Southern/Julian—ASCAP) 87
Herlem Shuffle (Merc-Jean adm. by Bug/Keymen—BMI) 10
Holding Back (April—ASCAP) 80
How To (Neutron/10 adm. by Nymph—BMI) 56
How Will (Irving—BMI) 26
I Can't (Welsh Witch/Future Furniture—ASCAP) 13
I Can't (Poolside—BMI) 43
I Do (Music Design/Tritec/Famous—ASCAP) 28
I Like (American Summer/Phyllis Nelson—ASCAP) 94
I Think (Bleck Stallion adm. by Jobete/See This House/Black Bull/Jobete—ASCAP) 16
If You (Virgin/Famous—ASCAP) 30
I'm Not (Lido—ASCAP) 60
I'm Your (Chappell/Morrison-Leahy—ASCAP) 92
Is It (Warner-Tamerlane/Entente/Poppy-Due—BMI) 35
Johnny Come (Virgin—ASCAP) 89
King For A Day (Zomba—ASCAP) 37
Kiss (Controversy—ASCAP) 1
Kryie (Warner Tamerlane/Entente—BMI) 25
Le Bel (Tutt & Bebe/Flowering Stone/Heavy Breather—ASCAP) 86
Let's Go (Lifo—BMI) 9
Life In (Cleverite Ltd./Farrowisa Ltd. adm. by Warner Bros.—BMI) 46
Live Is (Manhattan/April—ASCAP) 44
Live To (WB/Bleu Disque/Webo Girl adm. by WB—ASCAP/Johnny Yuma—BMI) 41

Living In (April/Second Nature—ASCAP/Blackwood/Janiceps—BMI) 67
Manic Monday (Controversy—ASCAP) 5
Mothers Talk (Virgin/10 adm. by Nymph—BMI) 64
Move Away (Virgin—ASCAP/Warner-Tamerlane—BMI) 49
Needs And (CBS Unart Catalog—BMI) 95
Never As (Silver Angel c/o Famous—ASCAP) 42
Night Moves (Pun/Bogus Global—ASCAP) 54
Nikita (Intersong—ASCAP) 15
No Easy (Flowering Stone/Heavy Breather—ASCAP) 55
No One (Howard Jones adm. by Warner-Tamerlane/Warner Bros.—BMI) 74
On My (New Hidden Valley/Carole Bayer Sager—ASCAP/BMI) 51
Once In (Bleu Disque/Index adm. by WB—ASCAP/E.G.—BMI) 90
Ovarjoyed (Jobette/Bleck Bull—ASCAP) 29
Pretty In (Blackwood—BMI) 86
R.O.C.K. In (Riva—ASCAP) 7
Restless (Willesden/Jo Skin—BMI) 62
Right Between (Sluggo Songs/Man-Ken—BMI) 63
Rock Me (Colgems-EMI—ASCAP) 2
Rough Boy (Hamstein—BMI) 38
Russians (Magnetic rep. by Reggetta/Illegal adm. by Atlantic—BMI) 59
Sanctify Yourself (Colgems EMI—ASCAP) 39
Sera (Kikiko—BMI/Patwolf—ASCAP) 17
Saturday Love (Flyte Tyme/Avant Garde—ASCAP) 36

Say You (Brockman—ASCAP) 91
Secret Lovers (Almo/Jodaway—ASCAP) 8
Silent Running (Michael Rutherford/Pun—ASCAP/B.A.R. adm. by Warner-Tamerlane—BMI) 53
So Fer (Charis Court adm. by Almo—ASCAP) 18
Something About (Chappell—ASCAP/Island—BMI) 31
Spies Like (MPL Communications—ASCAP) 97
Stagas (Hamstein—BMI) 78
Stick Around (Cherisma/Pun—ASCAP) 50
Take Me (Phil Collins/Pun/Warner Bros—ASCAP) 22
Tarzan Boy (Screen Gems-EMI—BMI) 76
Tender Love (Flyta Tyme—ASCAP) 11
That's What (Carole Bayer Sayer/Warner-Tamerlane—BMI/New Hidden Valley/WB—ASCAP) 70
The Power (April—ASCAP) 77
The Sun (ATV—BMI) 99
The Sweetest (Silver Angel adm. by Famous—ASCAP) 58
Thesa Dreams (Little Mole adm. by Intersong U.S.A./Zomba—ASCAP) 3
This Could (Frisco Kid/April/Duke Reno/Mel-Dav—ASCAP/Blackwood/Dean—BMI) 24
Tomorrow Doesn't (Trademark—ASCAP) 57
Twist My (Nonpareil—ASCAP Broozertoons—BMI) 98
West End (Cage/Virgin—ASCAP) 10
What Have (Flyte Tyme—ASCAP) 23
What You Need (MCA—ASCAP) 3
When The Going (Zomba Enterprises—ASCAP) 5
Where Do (Dub Notes/Human Boy—ASCAP) 54
Whisper In (Maplewood/Boozertunes—ASCAP/Broozertunes—BMI) 18
Why Can't (Yessup—ASCAP) 3
Your Love (Warning Track—ASCAP)

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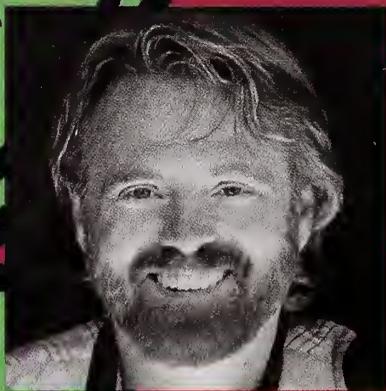
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