

# CASHBOX

December 14, 1985

T.M.

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**Whitney Houston**  
A Sparkling Debut Keeps Climbing  
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**INSIDE:**  
GOLDMANN'S RCA/ARIOLA HEAD  
NETWORK CHANGES INTO GEFEN  
CAPITOL'S BUILT-UP FACILITY  
GUEST EDITOR: BEN HOBERMAN

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## EDITORIAL "Keep The Risk In Radio"

By Ben Hoberman

The radio industry, like other sectors of the economy, has become part of the acquisitions merry-go-round. Radio properties are being bought and sold at record prices, and many entrepreneurs have climbed aboard hoping to catch the brass ring of high cash flow and high profits.

Although the radio industry should welcome the record values placed on their stations, acquisition fever may have a debilitating side effect. Owners may not be willing to take risks with their programs and formats.

After all, commercial stations are businesses, and their primary need is to be profitable. Most of radio's entrepreneurs have received financial backing from banks and/or venture capitalists who have to be repaid with interest in a relatively short period of time. Even larger owners, like ABC or CBS, want a good return on investment. In today's acquisitions market, the financial pressures have never been greater. Cost effectiveness and efficiency are key factors in survival.

For the programmer this means the heat is on to find even more successful formats and personalities. Taking a risk and venturing into uncharted programming waters have never been more difficult. With owners facing a huge debt, programmers may not have the freedom, to develop and hone new creative fare. The cry of station owners may be, "Let the other station

experiment. We'll go for a proven track record. We can't afford to fail."

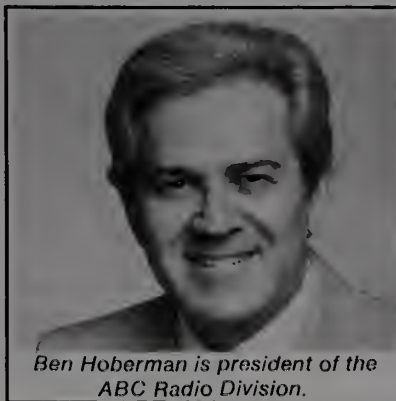
If the element of risk leaves radio, then the entire radio industry will suffer. Change is a constant in radio, and creativity is the cutting edge of the future. Creative programming must be nurtured. We must be willing to take a chance. If we don't risk failing, then we will never succeed.

Ironically, the boundaries of radio may be extended by a very unlikely source: AM radio. As the AM band fights for recognition and survival, sheer desperation may force AM owners to explore new programming forms. If so, all radio will benefit.

The new radio entrepreneurs must not forget that the heart of our industry is programming, programming, programming. Good programming cannot be developed in two weeks or two months. It takes a much longer time to fine-tune a format. It takes time to allow a station to develop a special bond with listeners.

Those entrepreneurs who have planned carefully and are willing to give their programmers creative freedom will triumph. Those who look at the short term alone and have saddled themselves with a huge debt that will be difficult to repay will find themselves selling their stations in a few years.

Creativity and daring are what really counts in radio. Let's keep the risk in radio. Our future depends on it.



Ben Hoberman is president of the ABC Radio Division.

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## TOP POP DEBUTS

<b>SINGLES</b>	<b>80</b>	<b>DIGITAL DISPLAY</b> — Ready For The World — MCA
<b>ALBUMS</b>	<b>63</b>	<b>SO RED THE ROSE</b> — Arcadia — Capitol

<b>POP SINGLE</b>	<b>WINNER'S CIRCLE</b>	<b>POP ALBUM</b>
<b>#1</b> BROKEN WINGS Mr. Mister RCA	Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.	<b>#1</b> MIAMI VICE Original Soundtrack MCA
<b>B/C SINGLE</b>		<b>B/C ALBUM</b>
<b>#1</b> DON'T SAY NO TONIGHT Eugene Wilde Philly World/Atlantic		<b>#1</b> IN SQUARE CIRCLE Stevie Wonder Tamla/Motown
<b>COUNTRY SINGLE</b>		<b>COUNTRY ALBUM</b>
<b>#1</b> THE CHAIR George Strait MCA		<b>#1</b> RHYTHM AND ROMANCE Rosanne Cash Columbia
<b>JAZZ</b>		<b>MUSIC VIDEO</b>
<b>#1</b> FABLES Jean Luc Ponty Atlantic		<b>#1</b> YOU BELONG TO THE CITY Glenn Frey MCA
<b>COMPACT DISC</b>		<b>12" SINGLE</b>
<b>#1</b> BROTHERS IN ARMS Dire Straits Warner Bros.		<b>#1</b> BABY TALK Alisha Vanguard

# 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.

December 14, 1985

	Weeks On 12/7 Chart		Weeks On 12/7 Chart		Weeks On 12/7 Chart
<b>1 BROKEN WINGS</b> MR. MISTER (RCA PB-14136)	1	13			
<b>2 SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS)</b> PHIL COLLINS AND MARILYN MARTIN (Atlantic 7-89498)	2	11			
<b>3 SAY YOU, SAY ME</b> LIONEL RICHIE (Motown 1819MF)	5	6			
<b>4 WE BUILT THIS CITY</b> STARSHIP (GrunT/RCA FB-14170)	3	15			
<b>5 ALIVE &amp; KICKING</b> SIMPLE MINDS (A&M/Virgin AM-2738)	7	9			
<b>6 NEVER</b> HEART (Capitol B-5512)	6	14			
<b>7 PARTY ALL THE TIME</b> EDDIE MURPHY (Columbia 38-05609)	14	11			
<b>8 ELECTION DAY</b> ARCADIA (Capitol B-5501)	11	8			
<b>9 SLEEPING BAG</b> ZZ TOP (Warner Bros. 7-28884)	10	9			
<b>10 YOU BELONG TO THE CITY</b> GLENN FREY (MCA 52651)	4	14			
<b>11 SMALL TOWN</b> JOHN COUGAR MELLENCAMP (Riva/PolyGram 884 202-7)	16	7			
<b>12 WHO'S ZOOMIN' WHO</b> ARETHA FRANKLIN (Arista AS1-9410)	8	12			
<b>13 PERFECT WAY</b> SCRITTI POLITTI (Warner Bros. 7-28949)	15	14			
<b>14 THAT'S WHAT FRIENDS ARE FOR</b> DIONNE & FRIENDS (Arista AS1-9422)	19	6			
<b>15 WRAP HER UP</b> ELTON JOHN (Geffen/Warner Bros. 7-28873)	17	8			
<b>16 TALK TO ME</b> STEVIE NICKS (Modern/Atlantic 7-99582)	21	5			
<b>17 LAY YOUR HANDS ON ME</b> THOMPSON TWINS (Arista AS1-9396)	9	13			
<b>18 I MISS YOU</b> KLYMAXX (Constellation/MCA 52606)	23	12			
<b>19 TONIGHT SHE COMES</b> THE CARS (Elektra 7-69589)	25	7			
<b>20 "MIAMI VICE" THEME</b> JAN HAMMER (MCA 52666)	12	15			
<b>21 WALK OF LIFE</b> DIRE STRAITS (Warner Bros. 7-28878)	24	7			
<b>22 HEAD OVER HEELS</b> TEARS FOR FEARS (Mercury 880 899-7)	13	14			
<b>23 BE NEAR ME</b> ABC (Mercury 880 626-7)	18	17			
<b>24 EMERGENCY</b> KOOL & THE GANG (De-Lite/PolyGram 884 199-7)	31	8			
<b>25 BURNING HEART</b> SURVIVOR (Scotti Brothers/CBS ZS4 05663)	30	7			
<b>26 LOVE IS THE SEVENTH WAVE</b> STING (A&M AM-2787)	33	6			
<b>27 IT'S ONLY LOVE</b> BRYAN ADAMS/TINA TURNER (A&M AM-2791)	34	4			
<b>28 DO IT FOR LOVE</b> SHEENA EASTON (EMI America B-8295)	29	8			
<b>29 I'M YOUR MAN</b> WHAM! (Columbia 38-05721)	36	3			
<b>30 OBJECT OF MY DESIRE</b> STARPOINT (Elektra 7-69621)	32	12			
<b>31 YOU'RE A FRIEND OF MINE</b> CLARENCE CLEMONS AND JACKSON BROWNE (Columbia 38-05660)	35	8			
<b>32 SPIES LIKE US</b> PAUL McCARTNEY (Capitol B-5537)	37	4			
<b>33 GO HOME</b> STEVIE WONDER (Tamia/Motown 1617TF)	41	4			
<b>34 SISTERS ARE DOIN' IT FOR THEMSELVES</b> EURYTHMICS AND ARETHA FRANKLIN (RCA PB-14214)	22	9			
<b>35 SIDEWALK TALK</b> JELLYBEAN (EMI America B-8297)	39	5			
<b>36 EVERYBODY DANCE</b> TA MARA & THE SEEN (A&M AM-2768)	40	8			
<b>37 SEX AS A WEAPON</b> PAT BENATAR (Chrysalis VS4 42927)	42	4			
<b>38 TO LIVE AND DIE IN L.A.</b> WANG CHUNG (Geffen/Warner Bros. 7-28891)	38	10			
<b>39 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING</b> BILLY OCEAN (Jive/Arista JS1-9432)	45	3			
<b>40 GOODBYE</b> NIGHT RANGER (MCA 52729)	43	6			
<b>41 CONGA</b> MIAMI SOUND MACHINE (Epic 34-05457)	44	9			
<b>WINNER'S CIRCLE</b>					
<b>42 MY HOMETOWN</b> BRUCE SPRINGSTEEN (Columbia 38-05782)	49	2			
<b>43 FACE THE FACE</b> PETE TOWNSHEND (Atco/Atlantic 7-99590)	47	6			
<b>44 SUN CITY</b> ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol B 50017)	46	7			
<b>45 EVERYTHING IN MY HEART</b> COREY HART (EMI America B-8300)	50	3			
<b>46 SOUL KISS</b> OLIVIA NEWTON-JOHN (MCA 52685)	20	11			
<b>47 HOW WILL I KNOW</b> WHITNEY HOUSTON (Arista AS1-9431)	55	2			
<b>48 RUNNING UP THAT HILL</b> KATE BUSH (EMI America B-8285)	28	15			
<b>49 PART-TIME LOVER</b> STEVIE WONDER (Tamia/Motown 1808TF)	26	15			
<b>50 THE SUN ALWAYS SHINES ON T.V.</b> A-HA (Warner Bros. 7-28846)	64	3			
<b>51 YOU ARE MY LADY</b> FREDDIE JACKSON (Capitol B-5495)	27	15			
<b>52 ONE OF THE LIVING</b> TINA TURNER (Capitol B-5518)	48	11			
<b>53 COUNT ME OUT</b> NEW EDITION (MCA 52703)	58	6			
<b>54 THE BIG MONEY</b> RUSH (Mercury 884 191-7)	63	5			
<b>55 TOO YOUNG</b> JACK WAGNER (Qwest/Warner Bros. 7-28931)	53	8			
<b>56 THE SWEETEST TABOO</b> SADE (Portrait/CBS 37-05713)	68	3			
<b>57 TARZAN BOY</b> BALTIMORA (Manhattan/Capitol B 50018)	65	9			
<b>58 A LOVE BIZARRE</b> SHEILA E. (Paisley Park/Warner Bros. 7-28890)	67	5			
<b>59 LIFE IN A NORTHERN TOWN</b> THE DREAM ACADEMY (Warner Bros. 7-28841)	77	3			
<b>60 LIVING IN AMERICA</b> JAMES BROWN (Scotti Brothers/CBS ZS4 05682)	84	2			
<b>61 EVERYTHING MUST CHANGE</b> PAUL YOUNG (Columbia 38-05712)	70	4			
<b>62 LEADER OF THE PACK</b> TWISTED SISTER (Atlantic 7-89478)	72	3			
<b>63 EVERYDAY</b> JAMES TAYLOR (Columbia 38-05681)	62	6			
<b>64 TEARS ARE FALLING</b> KISS (Mercury 884 141-7)	51	9			
<b>65 FREEDOM</b> POINTER SISTERS (RCA PB-14224)	52	7			
<b>66 DANGEROUS</b> LOVEBOY (Columbia 38-05711)	66	5			
<b>67 LOVE THEME FROM ST. ELMO'S FIRE</b> DAVID FOSTER (Atlantic 7-89528)	54	17			
<b>68 SMALL TOWN GIRL</b> JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Brothers/CBS ZS4 05668)	56	6			
<b>69 TAKE ON ME</b> A-HA (Warner Bros. 7-29011)	57	21			
<b>70 SAVING ALL MY LOVE FOR YOU</b> WHITNEY HOUSTON (Arista AS1-9381)	59	18			
<b>71 CAN YOU FEEL THE BEAT</b> LISA LISA AND CULT JAM WITH FULL FORCE (Columbia 38-05669)	78	3			
<b>72 ONE VISION</b> QUEEN (Capitol B 9547)	85	2			
<b>73 SILENT RUNNING</b> MIKE & THE MECHANICS (Atlantic 7-89488)	81	3			
<b>74 MONEY FOR NOTHING</b> DIRE STRAITS (Warner Bros. 7-28950)	60	23			
<b>75 SO IN LOVE</b> ORCHESTRAL MANOEUVRES IN THE DARK (A&M/Virgin AM-2746)	61	15			
<b>76 GIRLS ARE MORE FUN</b> RAY PARKER JR. (Arista AS1-9352)	69	11			
<b>77 GO</b> ASIA (Geffen/Warner Bros. 7-28872)	87	2			
<b>78 I'M GONNA TEAR YOUR PLAYHOUSE DOWN</b> PAUL YOUNG (Columbia 36-05577)	71	15			
<b>79 AND SHE WAS</b> TALKING HEADS (Sire 7-28917)	74	12			
<b>CHARTBREAKER</b>					
<b>80 DIGITAL DISPLAY</b> READY FOR THE WORLD (MCA 52734)	<b>DEBUT</b>				
<b>81 SOMEWHERE (FROM "WEST SIDE STORY")</b> BARBARA STREISAND (Columbia 38-05680)	90	2			
<b>82 OH SHEILA</b> READY FOR THE WORLD (MCA 52636)	73	22			
<b>83 LOVIN' EVERY MINUTE OF IT</b> LOVERBOY (Columbia 38-05569)	75	17			
<b>84 ONE NIGHT LOVE AFFAIR</b> BRYAN ADAMS (A&M AM-2770)	76	14			
<b>85 HURTS TO BE IN LOVE</b> GINO VANNELLI (CBS Associated ZS4 05586)	83	11			
<b>86 DISCIPLINE OF LOVE (WHY DID YOU DO IT)</b> ROBERT PALMER (Island/Atlantic 7-99597)	79	4			
<b>87 HE'LL NEVER LOVE YOU (LIKE I DO)</b> FREDDIE JACKSON (Capitol B-5535)	<b>DEBUT</b>				
<b>88 THIS TIME</b> INXS (Atlantic 7-89497)	80	4			
<b>89 DAY BY DAY</b> HOOTERS (Columbia 38-05730)	<b>DEBUT</b>				
<b>90 THE HEART IS NOT SO SMART</b> EL DeBARGE WITH DeBARGE (Gordy/Motown 1822GF)	<b>DEBUT</b>				
<b>91 LOVE GRAMMAR</b> JOHN PAHR (Atlantic 7-89484)	82	4			
<b>92 THE NIGHT IS STILL YOUNG</b> BILLY JOEL (Columbia 38-05657)	86	11			
<b>93 LOVE IN A VACUUM</b> TIL TUESDAY (Epic 34-05673)	88	3			
<b>94 AMERICA</b> PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28999)	89	9			
<b>95 CHERISH</b> KOOL & THE GANG (De-Lite/PolyGram 880 869-7)	93	24			
<b>96 AND WE DANCED</b> HOOTERS (Columbia 38-05568)	91	19			
<b>97 BOY IN THE BOX</b> COREY HART (EMI America B-8287)	92	14			
<b>98 FORTRESS AROUND YOUR HEART</b> STING (A&M AM-2767)	95	17			
<b>99 DANCING IN THE STREET</b> MICK JAGGER/DAVID BOWIE (EMI America B-8288)	96	16			
<b>100 I'LL BE GOOD</b> RENE & ANGELA (Mercury 884 009-7)	94	11			

ALPHABETICAL LISTING ON INSIDE BACK COVER



**QUEENS SINKS AN INCH** — The Fat Boys celebrate moving into their new houses in Queens, New York, with a housewarming party at Mark "Prince Markie Dee" Morales' home. Having a corking good time are (l-r): Damon "Kool Rock-ski" Wimbley, Darren "Human Beat Box" Robinson, Tin Pan Apple art director and co-owner Lynda West, Tin Pan Apple co-owner and Fat Boys' manager, Charles Stettler, Mark "Prince Markie Dee" Morales, and Sutra Records president, Art Kass.

## Elliot Goldman Named Head Of RCA/Ariola

LOS ANGELES — Elliot Goldman has been named president and chief executive officer of RCA/Ariola International. The announcement was made by Richard W. Miller, RCA executive vice president, consumer products and entertainment.

RCA/Ariola International represents the worldwide recorded music businesses of RCA Corporation and Bertelsmann, A.G. Owned 75 percent by RCA and 25 percent by Bertelsmann. It was formed in August with the merger of the record, music publishing and music video businesses of the parent companies.

Goldman, former senior vice president of Warner Communications, Inc., will have responsibility for all of the RCA/Ariola International activities and will report to Miller.

He succeeds Robert D. Summer who will become president of the RCA Red Seal Label with responsibilities for expanding RCA/Ariola International's classical and theatrical music activities as well as for certain industry and governmental relations.

Goldman's experience in the record and music publishing business includes seven years at CBS Records in various executive capacities with direct responsibility for the domestic records groups — business affairs, A&R administration and music publishing operations.

He was administrative vice president of CBS Records when he left in 1974 to



Elliot Goldman

become executive vice president and general manager of Arista Records at its inception. He was involved in all areas of that company's operations, with direct responsibility for its business activities including supervision of the company's U.S. sales and distribution, music publishing and foreign operations, as well as coordinating responsibility for the financial operation of the company.

In 1979, following Ariola's acquisition of Arista, he assumed the additional responsibility of vice president, U.S. and Canadian operations for the Ariola International Group, involving him in Ariola's international entertainment activities.

In 1982 he joined Warner Communications, Inc. as senior vice president responsible for its prerecorded music and music publishing divisions worldwide. He resigned last May.

## Capitol To Build Illinois Compact Disc Facility

By David Adelson

LOS ANGELES — Capitol Industries—EMI, Inc. announced last week its intentions of constructing a compact disc manufacturing facility in the United States.

According to the label, the facility will be constructed at Capitol's existing plant in Jacksonville, Illinois, "and operate alongside the company's manufacturing and distribution activities at that location."

The announcement follows on the heels of an agreement, made two weeks ago, with Canada's Praxis technologies that would have the company supplying compact discs to several American labels, including Capitol/EMI, by March of 1986.

Though the Canadian plant is still not operative, a spokesperson noted the company expected the plant to meet its launch date thus establishing it as the second compact disc manufacturing facility in North America.

According to the Capitol/EMI, "Capitol is the first major U.S. record company to announce plans for commissioning a CD plant independently."

EMI had announced earlier in the year the opening of a compact disc plant in Swindon, U.K. where the company maintains production will begin in early 1986.

According to Capitol/EMI chairman and chief executive Bhaskar Menon, "This is

(continued on page 40)

## Network Merges With Geffen; Coury In, Barbis Steps Down

LOS ANGELES — Network Records, which has for the past two years been distributed by Geffen Records, has merged with its distributor. President of Network, Al Coury joins Geffen with senior responsibilities in the areas of marketing and promotion. In the move, Network artists Gary Myrick, Irene Cara, Moving Pictures and Johnny Van Zant become Geffen acts. Coury will continue to be responsible for these artists in addition to other marketing and promo-

tion duties for the label at large. John Barbis formerly held this position and has now left the company. The announcement was made last week by Geffen president Ed Rosenblatt.

### Behind The Bullets

## Barbra Takes Broadway To Charts

By Stephen Padgett

Barbra Streisand has gone back to go forward. In returning to her Broadway roots, singer Barbra Streisand has produced an album of show tunes that looks to be her biggest hit in recent memory. In its fourth week on the Pop LP chart, "The Broadway Album" has taken a leading role in the Top 10. This week's jump alone is the considerable stretch from 25 to nine bullet.

A high debut of 56 bullet was the first indication that this record was on its way to a great performance. A single, on the charts two weeks, should further enhance its chances. "Somewhere (From West Side Story)" is the first single and it jumps from 90 to 81 bullet this week.

Retail's embrace of the album has been immediate. This kind of record is a perfect mass merchandiser's record because of its upper demographic appeal. Most mall-located retailers are doing phenomenally well with "The Broadway Album." Coming as it does during the hot Christmas selling season, the album should continue to

do well for some time.

Number One reports are in from Downtown Records, Chicago; Tower Records, Campbell, San Diego and Los Angeles; Strawberries, Boston; City One-Stop, Los Angeles; Licorice Pizza, Los Angeles; and Sound Warehouse, Kansas City. These are joined by Top 10 reports from Turtles Records, Atlanta; The Wherehouse, Los Angeles; Cavages, Buffalo; Musical Sales, Baltimore; Peaches Records, Cincinnati; Harmony House, Detroit; The Record Bar, Durham, NC and Tower Records, Sacramento. The album is Top 20 or better at National Record Mart, Pittsburgh, Kemp Mill, Washington, DC; Scott's Wholesale, Indianapolis; The Harvard Coop, Boston; Tower Records, Fresno and Gary's Virginia. It is also Top 30 at Great American Music/Wax Museum, Minneapolis; World Of Records, Los Angeles and J&R Music World, New York.

CHR stations adding the single this week include WSPT; WBBQ; WDCG; B95; KRQ and KIMN.

"Brothers In Arms" (three million), and "Whitney Houston" (two million).

Loverboy's "Lovin' Every Minute Of It," Stevie Wonder's "In Square Circle," and Alabama's "Alabama Christmas" were simultaneously certified gold and platinum in November. Platinum LPs also went to Kenny Loggins' "Keep The Fire," Talking Heads' "Little Creatures," Night Ranger's "7 Wishes," and Sammy Hagar's "VOA."

Gold albums also went to "A Decade of Hits," the Charlie Daniels Band; "Lee Greenwood's Greatest Hits;" "Single Life," Cameo; "Asylum," Kiss; "20/20," George Benson; "Knee Deep in the Hoopla," Starship; "George Strait's Greatest Hits;" "Meeting in the Ladies Room," Klymaxx; "A Christmas Album," Amy Grant; "Here's To Future Days," Thompson Twins; and "Welcome to the Real

(continued on page 40)



**TYPING THE KNOT** — Pianist Roger Williams recently married Lucia Di Carlo at a Garden Grove, CA ceremony that drew many music industry friends. At the reception following the ceremony, the newlyweds posed with June and Henry Droz, president of WEA Corp. Droz and Williams worked together on Williams' first gold record, "Autumn Leaves." Pictured (l-r) are: June Droz; the Williams; Henry Droz.



**CROSSOVER SCHEMES** — Bob James, best known for his work in the jazz fields, recently signed a long-term, multi-album contract with CBS Masterworks, under which he will undertake a broad range of classical recordings projects. Here, celebrating the pact, are (l-r): Joseph F. Dash, senior vice president and general manager, CBS Masterworks, James and Christine Reed, vice president, A&R.



**GRISMAN SHOWS HIS STRIPES** — Mandolinist David Grisman was recently welcomed to MCA Records' new all acoustic jazz label, Zebra Acoustic Records, at a celebration held at the label's Los Angeles offices. Grisman's newly released debut album, "Acousticity" is also the label's first release. Shown at the festivities are (l-r): Grisman; Craig Miller, Grisman's manager; Ricky Schultz, president of Zebra Acoustic Records.

## BUSINESS NOTES

### Entertainment Music Company Acquires Combine Music Group

**NEW YORK** — The Entertainment Music Company has contracted to acquire the Combine Music Group/Nashville, which includes the musical works of such writers as Kris Kristofferson, Bob Morrison, Larry Gatlin and Tony Joe White, and songs such as "Help Me Make It Through The Night," "Me And Bobby McGee," "You Decorated My Life," "Rainy Night In Georgia," "Burning Love," "Lookin' For Love" and "Dueling Banjos."

Charles Koppelman and Martin Bandier, partners in The Entertainment Music Company, stated that Bob Beckham will continue to run Combine Music. Koppelman said, "The company will remain in its existing offices and nothing will be disturbed; that's the way the firm will run most fruitfully for its writers and its future growth."

### L.A./KY Raids Net Over 21,000 Alleged Counterfeit Cassettes

**NEW YORK** — The Los Angeles Police Department and County Sheriff's Office seized 17,919 alleged counterfeit cassettes during a recent two-day period, according to the RIAA. Juan Garcia was arrested on Nov. 5, at the Alexandria Hotel; 1,501 alleged counterfeit cassettes were seized. Garcia's arrest preceded a Nov. 7 trial date on previously filed charges of dealing in counterfeit cassettes. That trial has been postponed pending consolidation of the cases. Also arrested on Nov. 5, was Eucebio Guterrez, for allegedly distributing counterfeit cassettes. More than 2,190 alleged counterfeit cassettes were seized from Guterrez at that time. On November 6, Los Angeles County Sheriff's Officers seized 14,227 alleged counterfeits from a garage at 59th Place. No arrests were made at the time of the seizure pending further investigation.

In an unrelated case, two Kentucky flea markets were raided by State Police on Nov. 9, resulting in the seizure of 3,058 alleged illicit cassettes. Three vendors at the Eastern Kentucky Flea Market in Prestonburg were cited for the sale of unauthorized sound recordings. George Wells of Andover, Virginia had 1,221 cassettes seized, approximately 40% of which were allegedly counterfeit and the remaining 60% were allegedly pirates. Keenan Clark May of Herlay, Virginia had 308 alleged pirate cassettes seized and 588 alleged counterfeit cassettes were seized from Freida Jackson of Manchester, KY. In a simultaneous raid at the Stockyards Flea Market in Paintsville, KY, State Police seized 941 alleged counterfeit cassettes from three vendors. Michael Wayne Bowling, Ronnie Edward Byrd and Donny England, all of Manchester, KY, were issued citations to appear in Johnson County Court on Nov. 27, for allegedly selling unauthorized sound recordings.

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

**NEW YORK** — The Music Educators National Conference will hold its 50th National In-Service Conference in Anaheim, Apr. 9-12, 1986; call them at (703) 860-4000 for details . . . New Music America, the eighth such festival of the new sounds, will take place in Houston, Apr. 5-12, 1986, in celebration of that city's sesquicentennial . . . Ticket World has opened 14 new outlets in New York area Jamesway department stores . . . N.Y.'s DIS Company is now doing publicity for producer/composer Richard Scher . . . New on the bookshelves: *Trapped: Michael Jackson and the Crossover Dream* by Dave Marsh (\$9.95, Bantam), and *Hit Parade: An Encyclopedia of the Top Songs of the Jazz, Swing and Sing Eras* by Don Tyler (\$12.95, Quill).

## EXECUTIVES ON THE MOVE



Satter



Wasley



Smith



Geiger



Freston



Locatelli-Stenmark



Greenfield



Lloyd

**Satter Named** — Manhattan Records, has announced the appointment of Jack Satter as the company's vice-president of promotion. The announcement follows a coordinated reorganization of the label's pop and R&B promotion strategies. Under the new plan, Manhattan's pop promotion will be handled by the field force of EMI-America Records. Satter will oversee all of Manhattan's national promotion efforts, including the allocation and direction of all independent promotion. Satter's appointment is effective immediately, and he will relocate to New York from Los Angeles.

**Wasley, Smith Promoted** — EMI America Records has announced the appointments of Don Wasley and Tony Smith to the positions of national singles promotion director and national AOR promotion director, respectively. Wasley, a fifteen year industry veteran, succeeds Jack Satter who has just accepted the post of vice president, promotion at Manhattan Records. Wasley has been national AOR promotion director for EMI and had previously served at MCA Records in the same capacity. Smith, who now succeeds Wasley, was most recently local promotion manager for EMI in Chicago and previously was a member of the label's regional promotion staff.

**Geiger Promoted** — Howard Geiger has been appointed to the position of director of Black Music promotion at Capitol Records. Geiger, a native of Dallas, Texas, came to Capitol Records in December of 1981 as the Southwest Regional Representative of the promotion department.

**Freston Promoted** — Tom Freston has been appointed senior vice president and general manager, MTV: Music Television and VH-1/Video Hits One, it was announced by Robert W. Pittman, executive vice president and chief operating officer, MTV Networks Inc. Freston will be responsible for the overall management of the programming, production and marketing groups of both music networks. This announcement coincides with the naming of Geraldine Laybourne to the position of senior vice president and general manager, Nickelodeon and Nick At Nite. In her new post, Laybourne will oversee management of Nickelodeon and Nick At Nite, adding marketing activities to her existing programming and production responsibilities.

**Locatelli-Stenmark Appointed** — PolyGram Records' has appointed Elaine Locatelli-Stenmark to the position of assistant to the senior vice president of promotion. She has been promoted from promotion coordinator and will continue to report to John Betancourt, senior vice president of promotion. Stenmark has been with PolyGram since September 1984. Prior to joining the company she was with RCA Records for 12½ years in promotion and advertising and with Columbia Records for 5 years.

**Greenfield Named** — Martin Greenfield has been appointed to the newly-created position of vice president, planning and administration, CBS Records Division. His responsibilities will include division planning, the administration of the Columbia label, and overseeing the administration departments currently in CBS Records core marketing and EPIC/Portrait/Associated labels. Greenfield has been director, planning and administration, Columbia Records since 1981.

**Lloyd Appointed** — Curtis Lloyd has been named to the position of southeast regional sales manager for Motown Records. A veteran of eight years in the music industry, Lloyd began his career as Warehouse Manager for Motown's first branch owned distributor, Hitsville Detroit.

**McMullen Forms Co.** — Sarah McMullen & Company, a new public relations firm specializing in entertainment, has opened its doors in Los Angeles; it was announced by the company's president, Sarah McMullen. New clients will include recording artist Roy Orbison, Elton John's upcoming summer tour of America, and singer/actress Rebecca Holden. McMullen resigned from Rogers & Cowan in October after more than four years with the public relations firm. She joined Rogers & Cowan in 1981 as an account executive in the music division and for the last two years served as vice president of the company's west coast entertainment division.

**Filice Joins CCR** — Daniel J. Filice has been named account executive, sales, at CCR Video Corporation in Hollywood. He assumed the position November 11. Filice has served as a customer service representative for Compact Video in Burbank since 1983.

**Kolsky Tapped** — Sherman Nealy, president of Music Specialists, Inc. of Miami, has announced the appointment of Joe Kolsky as director of marketing and promotions. Kolsky's duties will include sales, marketing, merchandising, licensing, promotion, production and most importantly working closely with the Music Specialists network of independent distributors.

**Packer & Frymire Named** — Walk Thru Entertainment, Inc. has announced the appointment of George Packer, Jr. as production manager and Bob Frymire as director of marketing and promotion for the Denver-based company. Frymire will be responsible for the national and local corporate lease space programs, coordinating all radio station promotions and developing additional promotions for each of the 48 cities on the Pepsi's Walk Thru Rock tour. Packer will be responsible for the overall production of the Pepsi's Walk Thru Rock exhibit.

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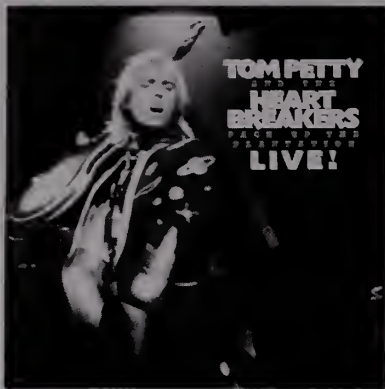
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# ALBUM RELEASES

## LIVE

**PACK UP THE PLANTATION-LIVE!** — Tom Petty and The Heartbreakers — MCA 2 8021 — Producer: Tom Petty-Mike Campbell — List: 12.98 — Bar Coded

This live greatest hits package from solidly rooted rock'n'roller Petty and The Heartbreakers spans the group's sparkling career from "American Girl" and "Need To Know" to "Refuge" and newer tracks like "Southern Accents." Succinct playing as always with guitarist Mike Campbell, organist Benmont Tench and drummer Stan Lynch standing out. Also includes live staples like "Shout" and the classic "So You Want To Be A Rock N'Roll Star." Sure to be a Christmas mover.



**FRANK ZAPPA MEETS THE MOTHERS OF PREVENTION** — Frank Zappa — Barking Pumpkin 74203 — Producer: Frank Zappa — List 8.98 — Bar Coded

With the artist's high profile from the recent record labeling controversy, this latest (and typically eclectic) LP has already jumped on *Cash Box's* LP chart at #154. The centerpiece is the 12 minute "Porn Wars" epic which turns into a strangely textured scenario with outtakes from the labeling hearings recently held in Washington D.C. Filled out by humorous and often musically sophisticated tracks such as "Aerobics In Bondage" and "Alien Orifice."

## RECORDS

**10 FROM 6** — Bad Company — Atlantic 81625-1 — Producer: various — List: 8.98 — Bar Coded

Classic '70s rock 'n' roll from one of the most consistent bands of the era, this package contains the band's hits — of which there are many — from "Can't Get Enough" and "Bad Company" to "Live For The Music." Still a staple on some ACRs, this LP should be a big retail seller even if its current radio usefulness is slight. Should bring back memories and provide new perspective on the band.



**UNDER LOCK AND KEY** — Dokken — Elektra 9 60458-1 — Producer: Neil Kernon-Michael Wagener — List: 8.98 — Bar Coded

One of the top metal bands, Dokken has proved out its commercial muscle, and this latest LP should further the band's growing legion of fans. Producer Michael Wagener gets the best from Don Dokken's material, and the performances are stellar. A retail winner.

## FEATURES

**WHO'S MISSING** — The Who — MCA 5641 — Producer: various — List: 8.98 — Bar Coded

Something of a collection of older "maximum R&B," and a searing live version of "Bargain" from 1972, "Who's Missing" is a true fan's must-have and an interesting collection for peripheral Who followers.

**ISLAND LIFE** — Grace Jones — Island 7 90491-1 — Producer: various — List: 8.98 — Bar Coded

Now that Jones' Island days are over — "Slave To The Rhythm" is a Manhattan/Island release with Manhattan taking over her contract — the vocalist's best work is released here, including her current single. From "Walking In The Rain" and "Pull Up To The Bumper" to "My Jamaican Guy."

**SONGS TO LEARN & SING** — Echo & The Bunnymen — Sire 25360-1 — Producer: various — List: 8.98 — Bar Coded

One of the most influential of the current wave of British new music bands, Echo & The Bunnymen define a dramatic guitar-oriented sound which is essentially the mouthpiece of vocalist Ian McCulloch. This hits compilation also includes one new track "Bring On The Dancing Horses."

**WE CARE A LOT** — Faith. No More. — Mordam 1 — Producer: Matt Wallace — List: None

Part thrash, part hard rock, part rap and part spontaneous reaction, Faith. No More. deliver some impressive cuts on this debut which sports some nicely cryptic lyrics and often oppressive musical scenarios.

**MARKETPLACE** — Bunny Wailer — Shanachie/Solomonic 010 — Producer: Bunny Wailer — List: 8.98

Though Wailer is past his peak as a reggae writer and performer, this collection shows that the seminal reggae figure still has a moving voice and songwriting steam. With something of a pop/dance slant on "Jump, Jump" and "Dance The Night Away," "Marketplace" re-introduces Wailer to American audiences.

**HAVEN'T YOU HEARD** — Paul Laurence — Capitol ST 12407 — Producer: Paul Laurence — List 8.98 — Bar Coded

Keyboardist/writer/producer Paul Laurence who grew up with friend Kashif in Brooklyn, has achieved success by writing/producing songs for Melba Moore, Evelyn King and most recently Freddie Jackson and Melisa Morgan. Here Laurence has the opportunity to produce his own LP, with tracks such as "Racism" and "Strung Out" standing out.

**THE LAST COMMAND** — W.A.S.P. — Capitol 12435 — Producer: Spencer Proffer — List: 8.98 — Bar Coded

Produced by Spencer Proffer, "The Last Command" aptly profiles the state of the metal at this moment. Head bangers will rejoice.

**ART IN THE DARK** — The Icons — Press 4008 — Producer: The Icons — List: none

Crisply executed acoustic rock'n'roll which shines on tracks like "Try" and "Way Out West" and should capture the imagination of new music programmers. Strong harmonies and moody writing make this release a real pleasure.

**FLEEING FROM THE CITY...** — Yabby You — Shanachie 43026 — Producer: Yabby You — List: 8.98

Veteran reggae artist Yabby You here returns the music to its vocal roots, with emphasis on vocal stylings rather than on drawn-out musical jams. Well-produced and authentic, Yabby You hits it on the mark.

**THIS LOVE'S FOR REAL** — Chapter 8 — Beverly Glen Music BG-10007 — Producer: Michael J. Powell — List 8.98 — Bar Coded

Chapter 8 is back with a very strong attempt to capture those who appreciate sophisticated R&B music. Even though "The Songstress" Anita Baker is no longer with the six piece band, singer Valerie Pinkston fits into the spot perfectly adding just the right touch to the band's smooth sound.

**28TH DAY** — Bring Out Your Dead — Enigma 72047-1 — Producer: Russ Tolman — List: 8.98 — Bar Coded

Eclectic though spare underground pop material with an R.E.M.-ish talent for blending vocals and rhythms makes this northern California band's debut notable.

## RECORDS TO WATCH

**IT TAKES HUMILIATION (WHEN YOU GOT TO ROB A GAS STATION)** — Full Nelson — FN 1002 — Producer: Full Nelson — List: none

**STAY TUNED** — 80:88 — Stick 001 — Producer: Victor Owens — List: none

**DESPERATE MOODS** — Spirits Of The Night — Target 1347 — Producer: Carlos Mata-Eddie Morales — List: 8.98

**RED HOT/TRUE BLUE** — Powder Blues — Flying Fish 343 — Producer: Tom Lavin — List: 8.98

**THE SUMMER COLLECTION** — Donna Summer — Mercury 826 144-2 M-1 — Producer: Michael Omartian-Giorgio Moroder-Pete Bellotte — List: 6.98 — Bar Coded

**BIG RIVER-THE ADVENTURES OF HUCKLEBERRY FINN** — Original Broadway Cast Recording — MCA 6147 — Producer: Jimmy Bowen — List: 8.98 — Bar Coded

**SWORN TO FUN** — Billy The Kid — MCA 5674 — Producer: Duane Baron-Billy Murray-Wynn Jackson — List: 8.98 — Bar Coded



# SINGLE RELEASES

**ROGER DALTRY** (Atlantic 7-89471)  
**Let Me Down Easy** (4:08) (Irving Music—BMI/Adams Communications-Calypto Toonz-PROC) (Adams-Vallence) (Producer: Alan Shacklock)

Following up the anthemic "After The Fire" single, "Let Me Down Easy" is a more intimately passionate track which again makes good use of Daltrey's powerful lead vocals. An excellent choice of material for the classic rock mouthpiece.



**BRYAN ADAMS** (A&M 8651)  
**Christmas Time** (4:06) (Adams Communications-Calypto Tunes/PROC-Irving Music/BMI) (Adams-Vallence) (Producer: Bryan Adams-Jim Vallence-Bob Clearmountain)

Adams enjoyed his finest year as a recording artist in 1985, and with the enthusiasm at radio over other such anthemic tracks ("Do They Know Its Christmas?", etc.) this cut should enjoy substantial airplay. Singable and full of Adams' throaty sincerity, "Christmas Time" provides a nice sentiment with an accessible musical slant.

**THE FAMILY** (Warner Bros./Paisley Park 7-28830)

**High Fashion** (3:45) (Parsons/ASCAP) (St. Paul/Jerome) (Producer: David Z/The Family)

Sparsely decorated dancetrack which mimics sonically its own subject matter. With a definite dance beat and an in-vogue delivery, this latest from The Family should find a large crossover audience.



**BILLY CRYSTAL** (A&M 2795)  
**The Christmas Song** (3:33) (Edwin H. Morris) & Co./ASCAP) (Torme-Wells) (Producer: Bob Tischler)

Another track taken from A&M's recently aborted Christmas LP, Billy Crystal's good-natured parody of the classic "Christmas Song" incorporates various of the comedian's impersonations with a spare and accurate accompaniment. A fun addition to the current bevy of yuletide greetings by recording artists from all musical genres.

**FORCE M.D.'s** (Warner Bros. 7-28818)

**Tender Love** (4:19) (Flyte Tyme Music/ASCAP) (Harris III-Lewis) (Producer: Terry Lewis-Jimmy Jam)

Taken from the *Krush Groove* soundtrack, the Force M.D.'s here take a soft, ballad slant, which still makes an excellent frame for the group's cotton candy vocal harmonies.

**JENNIFER HOLLIDAY** (Geffen Records 7-28845)

**No Frills Love** (3:35) (Unique-Shakin' Baker Music, Inc.-Tina B. Wirtten/BMI) (A. Baker-G. Henry-Tina B.) (Producer: Arthur Baker)

This resounding new single from one of the strongest vocal talents around moves with a rich musical backing of string — like synthesizers and a dynamic production feel. A hearty dance tune with an infectious beat. Look for B/C airplay, plus club attention.

**ASIA** (Geffen 7-28872)

**Go** (3:40) (WB Music-Almond Legg Music-Nosebag Music/ASCAP) (Wetton-Downes) (Producer: Mike Stone-Geoff Downes)

Asia's airtight arrangement and musicianship provides shape for this first single from the band's LP "Astra." Hard driving yet unadventurous, "Go" should please Asia fans and rock radio programmers.

**KASHIF** (Arista AS1-9415)

**Condition Of The Heart** (4:10) (Music Corporation of America-Kashif Music/BMI) (Kashif) (Producer: Kashif)

The title track from Kashif's latest Arista effort is a sensitive ballad which profile's this producer/multi-instrumentalist's skill in the studio and vocal soul. A pleasant track which should be an automatic add on B/C radio.

**STEVIE RAY VAUGHAN** (Epic 34-05731)

**Change It** (3:56) (Bramhall Music/BMI) (Bramhall) (Producer: Stevie Ray Vaughan-Douglas Trouble-Richard Mullen)

Following up the straight ahead rock of "Look At Little Sister," "Change It" is a darker street-blues influenced work out which shows off Vaughan's soulful howl and Double Trouble's murky throb. Piercing lead scroll colors this cut.

**JOHN HIATT** (Atlantic 7-89461)

**Snake Charmer** (3:42) (Gold Horizon Music-Lillybilly Music-Bug Music/BMI) (Hiatt) (Producer: Phil Ramone)

Taken from the *Krush Groove* soundtrack, the Force M.D.'s here take a soft, ballad slant, which still makes an excellent frame for the group's cotton candy vocal harmonies.

**NICK LOWE and HIS COWBOY OUTFIT** (Columbia 38-05570)

**Long Walk Back** (3:50) (CBS Inc.) (Lowe-Carrack-Belmont-Irwin) (Producer: Nick Lowe-Colin Fairley)

This instrumental which backs Columbia's re-release of the classic "I Knew The Bride" single is getting rock radio and pop adds nationally. A classic fifties high school dance cut, "Long Walk Back" is an inspired Lowe effort.

**SQUEEZE** (A&M 2776)

**Hits Of The Year** (3:03) (Virgin Music/ASCAP) (Difford-Tilbrook) (Producer: Laurie Latham)

With a straight ahead rhythm groove and typically elastic musical shadings, Squeeze makes a play for pop radio. Though too eclectic for CHR, this track from the group's "Cosi Fan Tutti Frutti" LP is already gaining steam on rock radio and college stations.

**THIRD WORLD** (Columbia 38-05664)

**One More Time** (3:46) (Amirtul Music/ASCAP) (Bayyan-Meekaeel) (Producer: Amir Bayyan)

Though Third World's reggae roots are here diluted, this is a soulful workout dominated by the group's trademark vocal harmonies and horn fills. An excellent dance track with crossover possibilities.

**ROBEY** (Silver Blue ZS4 05733)

**Moth To A Flame** (3:59) (Silver Blue Music/ASCAP) (L. Robey-E. Walsh-M. Dyan) (Producer: Joel Diamond)

A resounding dance tune, "Moth To A Flame" has a tough drum track which is aided rhythmically by Robey's rap-like vocal. A sure club shaker, "Moth To A Flame" is a CHR climber with Urban possibilities. Look for adds.

**LOOSE ENDS** (MCA/Virgin 52702)

**Tell Me What You Want** (3:30) (Virgin Music-Brampton Music-Street Angel Music/ASCAP) (McIntosh-Shell-Nichol) (Producer: Nick Martinelli)

**HERB ALPERT** (A&M 2802)

**African Flame** (3:58) (Almo Music-Ram Wave Music/ASCAP) (Alpert-Barnes) (Producer: Herb Alpert)

**SLY FOX** (Capitol B-5463)

**Let's Go All The Way** (3:54) (Lifo Music/BMI) (Cooper) (Producer: Ted Currier)

**ROSIE GAINES** (Epic 34-05718)

**Caring** (4:19) (Big Train Music) (Gaines) (Producer: Rosie Gaines-Curtis Ohlsen)

**BILLY BURNETTE** (MCA/Curb 52749)

**Try Me** (3:35) (Billy Beau Music-Tapadero Music/ASCAP—BMI) (Burnette-Cropper) (Producer: Richard Podolor)

**THE SPINNERS** (Mirage 7-99580)

**She Does** (Chappell & Co.-Gold Point Music/ASCAP) (Swirsky-Gold) (Producer: Ashley Irwin)

**THE CRUNCH BUNCH featuring RICK DERRINGER** (Rockbill 1000)

**Where's The Cap'n?** (3:20) (no publisher listed) (Derringer-Kenny) (Producer: Rick Derringer)

**KELLI** (Le Cam 9585)

**Here We Are Tonight** (Softcharay Music/BMI) (Freeman) (Producer: Major Bill Smith)

**BETTY WRIGHT** (First String 965)

**Pain** (3:57) (Miami Spice Music/ASCAP) (Wright) (Producer: Marsha Radcliffe-Betty Wright)

**AL CAMP** (T.C. Records 505)

**It's The Same Old Song** (4:01) (Stone Agate Music/BMI) (Holland-Holland-Dozier) (Producer: Tony Camillo)

## POINTS WEST

Peter Holden, Los Angeles

**THE VIEW FROM THE WISHING CHAIR** — While no scene dominates the new bands emerging this year, there is something of a new philosophy among many. In direct contrast to the punk revolution — the last surge of anything really new in the industry — many of the bands capturing new sounds today are content to slowly progress up the label/tour ladder, thankful simply to be able to make a living — no matter how meager — at something they love. This outlook has been articulated by bands just getting a foothold on the college charts like **Camper Van Beethoven** and **Yo** to more commercially known groups like the **Replacements** and **R.E.M.** Maybe there is something in taking that ominous first step into major label-dom. Having things expected of you and simply owing somebody are indeed imposing pressures on artists or groups simply trying to write good songs and have some fun doing it.

One champion of this understated approach to making records is **10,000 Maniacs**. On its first west coast trip here, the New York state group is playing a series of dates in California, including shows last weekend at the Club Lingerie, Safari Sam's in Huntington Beach, opening for **Midge Ure** at the Palace and finally at Be Bop Records. Though the group is signed to Elektra — its debut, "The Wishing Chair" came out a couple of months ago — it still has the philosophy of a band finding its way. "When we first started playing, back in 1982," recalls organist **Dennis Drew** "we were living in a little town called Jamestown, and there really wasn't much of a scene going on, so we didn't really have anyone to pattern ourselves after or something to fall into. I'd never really played much before and **Steve (Gustafson)** the bassist had never really played much before, so when we played we wanted to make everything a little simpler than with other bands. Where some bands were more interested in their hot licks, we were interested in the overall feel of the music."

With guitarist **Rob Buck** layering eccentric color lines over the swirling mix and vocalist/lyricist **Natalie Merchant** leading the band in its mythic/gothic/down home voodoo sound, 10,000 Maniacs has evolved greatly since its earliest recordings, yet it still retains a unique sound. At once familiar and carnival-like in sound as well as being slightly askew as a pop music band, the group has been heralded by critics nationally, yet **Drew** adds, "We are not interested in taking the world by storm next week. We love our music and what we are doing." To many, that would mean barely scraping by, but to 10,000 Maniacs it means just enough.

**NAVIDAD PAPA LOS ANGELES** — The Los Lobos dates at the Palace (Dec. 12-14) recently announced here are set to be part of a city-wide drive to collect food and toys for needy members of the Los Angeles community. Concert-goers are encouraged to bring gifts and/or food staples to the Palace shows. Two L.A. community organizations will distribute the donated goods. The **New Marines** are also headlining a Toys For Tots show at Madame Wong's West on December 18.

**JAZZ AID AT THE FORUM** — It had to be. The latest in the series of "Aid" shows will be "Jazz Aid . . . From The Heart '86" set to take place at the Forum on February 13, 1986. Already confirmed for the show are **Manhattan Transfer**, **Dizzy Gillespie**, **Sarah Vaughn** and **Chuck Mangione** with **Jerry Buss** donating the use of the arena. Organizer **Tani Jones** and Honorary Committee members for the project, Gillespie, writer/historian **Leonard Feather** and KKGO DJ **Chuck Niles**, have also announced that "Jazz Aid" will result in a live album culled from the evening's performances, a TV special, a video release and various merchandise items. The funds raised will go to the hungry "not only in Africa and India but also the the hungry in the U.S." Plans are for the concert to be the "largest jazz concert ever staged."

**STYX' J.Y. "UNCOMPROMISES"** — Styx guitarist/vocalist **James Young** is set to release his first solo effort, "City Slicker," produced by **Jan Hammer**. Said to be an "uncompromising street-level, dynamic rock'n'roll record," the LP will be out on Young's own Absolute label distributed by Jem/Passport. A&M. passed on the hard-edged mix.



**AN EYE ON DECEMBER** — Austin, Texas-based "King Of White Trash" **Dino Lee** (left) strikes a "Road To Rio" pose with Cutting Edge host **Peter Zarella** (right) during the taping of the Dec. 29 installment of the nationally-televised MTV new music variety hour. Lee was among those who revealed their predictions for the coming year.



**THE LAST PERFECT BAND?** — Wire Train will be at the Roxy Jan. 11. Seen (l-r) are: **Anders Rundblad**, **Brian MacLeod**, **Jeff Trott** and **Kevin Hunter** during the band's video shoot for the song "The Last Perfect Thing."

dynamic rock'n'roll record," the LP will be out on Young's own Absolute label distributed by Jem/Passport. A&M. passed on the hard-edged mix.

## NEW FACES TO WATCH

The combination of the rockabilly revival's best known rhythm section and one of rock's best known and well-traveled guitarists is an unlikely one on paper, yet from the sound of Phantom, Rocker & Slick's EMI America debut, the band's sound is on the mark.

Left adrift after lead Stray Cat **Brian Setzer** set off to pursue his own musical interests, drummer **Slim Jim Phantom** and bassist **Lee Rocker** continued to do what they had done since their musical lives merged as pre-teens. "We've been writing together since we were about twelve," Phantom comments, "and so after the Stray Cats we just followed that line. We wanted to get a band together but we wanted to find the right guitarist. We knew Slick's work, though we had never met him before, and we had heard that he wanted to get a band together, too." After hooking up at the musical instrument industry's main trade show, the NAMM, Slick agreed to work with the duo, though no firm commitment was firmed up until recently.

Slick, after performing with local cover and blues-rock outfits in the New York City area, is best known for his extensive work with **David Bowie**, **John Lennon**, **John Waite** and others. After being picked up by **Bowie** in 1974 to perform live on the Diamond Dogs tour, Slick stayed with the outfit through the recording of the "Young Americans" and "Station to Station" LPs, and most recently performed with the British star, filling in for **Stevie Ray Vaughan** on last year's "Serious Moonlight" tour. And it is Slick's well-seasoned guitar riffing which makes "Phantom, Rocker & Slick" more than just another straight-ahead rock effort. "This is basically the same type of stuff I was playing before I went with **Bowie**," he says. "Real simple bluesy rock'n'roll; this is the stuff I was raised on. With **Bowie** and with the other people I've been with, I've always had to accommodate their sound. This is



**Phantom, Rocker & Slick**

what I play naturally."

"I've wanted to get a band together of my own for a long time, but I've never been able to find the right people to really get it together, and so each time I would return to the road with **Bowie** or somebody. But this time things worked out pretty well. I've learned that if things aren't 100 percent there, then you'll just be banging your head against the wall," Slick adds.

While the band's first single, "Men Without Shame," was a surprise to each member, they say that there are enough strong tracks to give the debut a long life at radio and in the stores. "Each of us has had a lot of experience working the industry side of things, and whether it be at radio, MTV or at the labels, we know a lot of people which is always very important in getting a new project off the ground," comments **Rocker**, "but if the music isn't there, then none of those people can help at all." While **Rocker's** vocals and the overall songwriting are the album's most tenuous points, **Steve Thompson** and **Mike Barbiero's** production is straight ahead, capturing Slicks thickly slurred blues playing effectively and giving the band a contemporary sound.

Slick concludes, "We worked together for awhile on getting the sound we wanted, and I think that our musical vision was captured intact." And though that vision is not a new one, it does prove that rock music is still very much alive.

## Steve Goodman's Friends Pay Him A Final "Tribute"

By David Adelson

LOS ANGELES — It was the summer of 1984 and Steve Goodman knew he was about to die. Goodman's 12-year battle with Leukemia was coming to an end and his days as a wandering troubador were virtually over.

Goodman had surprised even the most optimistic with his spirit and endurance. He had carved a successful living through a piercing lyrical wit, spry sense of humor and a musical ability that came straight from the heart. He was a lyricist's lyricist but more importantly, Steve Goodman's deepest love was performing.

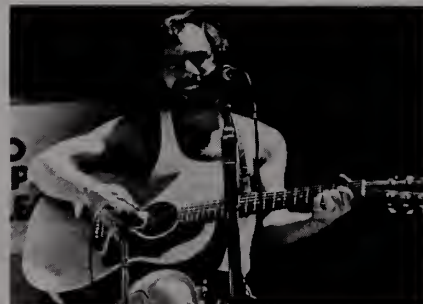
Goodman knew he couldn't rely on the major labels to supply the financial

security he desired for his family after his passing. His two projects for Buddah and his five for Elektra/Asylum had yielded massive critical acclaim but not enough income to give the performer the sense of security he desired. Steve Goodman made his living on the road, and soon as he was unable to perform, he began to seriously worry.

Enter longtime friends and business associates **Al Bunetta** and **Dan Einstein**. Together, the three began Red Pajamas Records, a mail order record label designed to ensure the Goodman family's well being. "Stevie insisted on it being a C.O.D. record company because he needed money to take care of his family," explained **Bunetta**.

**Bunetta** and **Einstein** would make weekly trips to the ailing Goodman's Seal Beach home bringing with them over 75 hours of assorted material on assorted formats. "This was an opportunity for him to exercise his creative juices," said **Einstein**. "We'd bring down the tape machine and set it up in the living room."

Their efforts culminated in the release of "Artistic Hair" (RPJ 001). The album's title was a direct reference to the side effects of the massive kimo-therapy Goodman was receiving. Since that time, Red Pajamas has released three more



**STEVE GOODMAN** — Definitely not forgotten.

(continued on page 40)

## Cover Story



Cover photo credit: Steve Prezant

## Houston Saves Her Talent For Debut

By Peter Holden

LOS ANGELES — Whitney Houston's amazing rise to major artist status in the past nine months seems like one of those rare fast starts for a singer. It is the kind of a start which often ends up being the proverbial flash-in-the-pan. Yet Whitney Houston has been working up to this time, literally, for years.

The young vocalist's double-platinum Arista solo debut LP has already spawned two #1 hit singles, "You Give Good Love To Me" and "Saving All My Love For You," and these two sweetly moving ballads have been followed up by the release of the upbeat "How Will I Know," firmly establishing her as one of the year's top B/C and pop vocalists. As a live performer, Houston has gone from showcasing venues such as the Roxy, to headlining the Universal Amphitheatre, a transformation which has not fazed her at all. Her tasteful, polished live shows, impeccable vocal control and excellent song choice have left Houston as one of the few new artists of 1985 which are sure to be around for years to come.

Yet it is Houston's previous experience as a singer with her mother, gospel legend, Cissy Houston, her own close ties to gospel music, experience in front of the camera as a successful model, and unwavering love for her family which have made it possible for the young singer to rise to the occasion and carry it all off as a true professional.

"I started singing with my mother on the road when I was 15," Houston recalls, "I was just backup singer, doing the things that I had learned in church. After a while, she gave me a song to sing in the show, and then two songs, and then three and four, and I just got better and more polished. Finally she just said, 'well, you're able to do it on your own now!'" Though a modelling career sidetracked her solo musical debut, when the time was right, Arista's Clive Davis signed the young singer up. "I signed the contract, and when the heat was on I just went out and did it on my own — you can only learn something by doing it, and that's what I did."

One of the main things that is apparent on "Whitney Houston" and its first two ballad singles is that Houston is a *vocalist* — not a dance artist or a pop singer. "I do love to sing slower types of ballads and love songs, I'm very partial to them," she says, "and I didn't set out to specifically be a dance music singer. But I do love uptempo things too. Actually, it doesn't matter if its a fast song or a ballad, as long as the song says something that

means something." Though Houston's live show is highlighted by versions of her duets with Teddy Pendergrass ("Hold Me") and Jermaine Jackson ("Take Good Care Of My Love") — performed exquisitely with brother Gary Garland — as well as her hits, it is songs like Michael Masser's "The Greatest Love Of All" which bring Houston to her greatest vocal and emotional peak. "I've been doing that song for years, long before I ever met Michael," Houston points out, "and when we were recording the album I had the advantage of saying whether I wanted to do a song or not. The songs have to mean something to me."

Her poise and confidence on stage is readily apparent, and it is most obvious when she shifts the phrasing on her biggest hit "Saving All My Love For You" completely around, a move which throws some fans off and would be considered a serious risk by less sure young singers. Houston's comments, "entertainers often run into people who ask, 'why didn't you sing it like we heard it on the record?' But I'm a part of the public too, and I know that it is difficult to sound just like the record, and performing live is a totally different thing. You can do whatever you want!"

Yet the shift from club dates to large arena performances does put some strain on a performer, especially when the shift happens within a period of months. "Once it did happen, it happened fast," she says, "and basically I just have to take care of myself a little more. I'm lucky because I am able to have some of my family around while I tour and that makes it easier. And I've also learned how to pace myself a little better. When you first start out, you think 'let's go for it!,' but after doing a few dates you realize that it is important to take it easy."

From the smoothness with which her career has taken off, Houston seems to have taken it quite easily, though her schedule is as busy as ever. Her current tour ends with a date at the Apollo Theatre, and after a short vacation the singer will be back in the studio. Coming from such a talented family — her cousins include Dionne Warwick — Houston's rise is indeed auspicious and as her recent Amphitheatre show demonstrated, her strength comes from her roots: her family and gospel music. The show ended with Houston, her mother and brother on stage all singing "We Are A Family" from the show *Dreamgirls*. A testimony which is evidence of the sincerity and vision of Whitney Houston.

## EAST COASTINGS

Paul Iorio, New York

**UNSPEAKABLE ACTS, UNNATURAL PRACTICES** — The Replacements have the best bad reputation in the business. Unfortunately, that attracts more than just fans to their shows. "The police show up all the time now," says lead singer **Paul Westerberg**. "Every other night they're there. (Bassist) **Tommy (Stinson)** was arrested before one show. And they had to shut down another one in Houston because I couldn't stand up." What unspeakable acts and unnatural practices have earned them this treatment? "Well (guitarist) **Bob (Stinson)** plays naked on occasion. Believe me it's nothing to look at but it's fun to see the crowd gasp a little and have fun. We play in tune sometimes; that's an accomplishment. I might even play piano with my dick — and you can quote me on that." Westerberg is a quotable kind of a guy, especially when he pens such thrash trash classics as "Unsatisfied" and "Seen Your Video" from "Let It Be" and "Hold My Life" and "Here Comes a Regular" from their new Sire LP "Tim." He quotes from various musical genres the way **Steven Spielberg** quotes from film. "We can play all genres with stab-in-the-dark closeness. We're masters of nothing and we figure that rather than playing one style bad we play several styles kind of bad. I'm bored by a band that plays in just one style. The **Ramones** even bore me a little." This is coming

from a guy who just had his new LP produced by ex-Ramone **Tommy Erdelyi**. "Tommy was a cool guy. We expected him to be a fireball, a fast-talking loudmouth or something but he's very shy and inhibited." As musically varied as "Tim" is, in concert they don't even use an acoustic guitar. "I wish we could get together enough to buy one," he says. "We'd try anything. I'd like to have a hit single just to see what it feels like. If it's no fun then so what?" One thing they don't want to try though is film or video. "We don't want ourselves to be on film. We don't like the way we look. As far as faking, pretending or acting something, that's a long way from where we are," says Westerberg.

**AGING IS THE PRICE OF BEGINNING** — The summer of punk happened because people were tired of watching their older brothers and sisters walking around the house naked thinking it was still the summer of love. It's cold out there, they said. Put on some clothes. Pare down those songs. New wave went on to popularize and sanitize this sensibility. But 10 years after, those bands aren't so new any more. Testament to this is the recent crop of greatest hits packages from artists who bloomed in the late-'70s, like **Elvis Costello**, **Nick Lowe** and the **Ramones**. "The Cars Greatest Hits" adds to this list, and keyboardist **Greg Hawkes** talked to *East Coastings* about the band's early days: "The most exciting thing from that time was in late '77, just prior to getting the record deal, when we were still playing the Rat in Boston and the crowds got bigger every week. Then, after the album came out, seeing how long it stayed on the charts. That was unbelievable." Though Hawkes regards that first LP highly, it's not his favorite. "At this point I'd say our best record is 'Heartbeat City.' Right below that is probably the first one. My least favorite is probably 'Candy-O.'" Though few if any musicians can get that keyboard sound that drives the Cars beyond the boundaries of conventional pop, Hawkes remains modest. "The Cars are still a really pop band," he says while citing "Drive" as embodying the broad-based pop appeal they continue to strive for.



**KID CREOLE TO PLAY CARNEGIE** — Sire recording artists Kid Creole and the Coconuts will play Carnegie Hall on December 26.



**THE CARS** — The Cars have just released "The Cars Greatest Hits" on Elektra.

**EAST CLUBBINGS** — Adam Ant (Epic) headlined Radio City Nov. 24 and the female screech quotient was even higher than at **Sting's** recent show here. The guy exudes an easy charisma and sexuality that someone like **Paul King** can only dream of, as he leaps and kicks his way through oldies like "Ant Music" and newies like "Viva Le Rock." ... East village tape loop meisters **They Might Be Giants** gave a spirited performance (Irving Plaza, Nov. 21) suggesting that they might indeed be giants, albeit unlikely ones ... **Maze**, fronted by singer **Frankie Beverly**, brought its brand of easy-going, gospel-influenced

pop to the Beacon Theatre Nov. 28 ... *Unheard Music*, a documentary on **X**, was screened Dec. 2 and is slated for January release.



## Lohman & Barkley Listener Security, Key To KFI's Bare Survival!!!

By Jimi Fox

LOS ANGELES — Time and time again people ask me, why is it that Lohman and Barkley continue to maintain a strong presence in the mornings in Los Angeles? Why, when the rest of the station is taking gas (rating wise), do they maintain good point return? Why, when their humor or bits border or indulge in being corny, do they maintain the listenership that they do? The answer lies in the simple fact that through the last eight years — though the rest of the station's air shifts have been nothing more than revolving doors and there is no definitive image established as to what the station really represents — COX Broadcasting at least has had the common sense of leaving the Lohman and Barkley Show . . . ALONE!! That for what it's worth has been KFI's survivable salvation.

When you look at a powerhouse like WLS in Chicago, an AM radio station that, under the stewardship of John Gehron, has not only maintained but often lead the competition in the rating wars, it causes one to wonder why an equally (signal wise) strong powerhouse such as KFI has faltered so badly. The answer may be neglect, misunderstanding of self-poseure within not only the L.A. market but out in the incredible fringes of its vast broadcasting coverage area. Or perhaps it's continual inconsistency in its interpretation of its growth and responsibility to that vast incredible listenership. Except, of course in the case of Lohman and Barkley. I really have no desire to address the COX failure here and now. However, I do wish to focus on Lohman and Barkley — the only glimmer of sunshine on KFI.

Al Lohman and Roger Barkley were rightfully honored by the Hollywood Chamber of Commerce on December 4th as they received their star on the Hollywood Walk Of Fame. As part of their special day, Lohman and Barkley broadcast their 6-10 a.m. show live from the Vine Street Bar and Grill, only a few feet away from their star. KFI listeners were able to win breakfast with Lohman and Barkley the week prior to the remote broadcast, and of course, all of Los Angeles was invited to come out and witness the star presentation that afternoon.

Al Lohman and Roger Barkley have been a team for over 21 years and have been the morning voices for KFI for over 17 years. Their quick wit, charm, irreverent sense of humor, and genuine caring for the needs and concerns of their

listeners have made Lohman and Barkley one of Southern California's most treasured natural resources. Lohman and Barkley began their radio careers as a comedy duo in 1963 on KLAC Radio and continued at KFVB. They arrived at KFI in 1968, as did E. Eva Schneider, Chef Leonard Leonard, and the rest of the characters that come alive direct from Al Lohman's imagination.

Almost one million Southern Californians tune in each weekday morning and Saturdays from 6 a.m.-10 a.m. to start their day with a laugh. In addition to their KFI program, Lohman and Barkley have hosted a number of television shows, including *Name Droppers* and *Bedtime Stories*. They also have made numerous public appearances throughout the years, performing their popular stand-up comedy routines. Besides winning various radio awards, they have also received two Emmy awards for their KNBC program *Lohman and Barkley* in 1970-71. In 1983, Lohman and Barkley were honored by the City of Los Angeles and KFI when October 3rd was declared "Lohman and Barkley Day" in L.A. by Mayor Tom Bradley. A 10-car motorcade parade through downtown Los Angeles honored the festive event which KFI sponsored.

Natural resources and 17 years of consistency in a market where the majority of the broadcasting media have gone from one rating book to the next with inconsistency and lack of definable image — Lohman and Barkley are WINNERS! Why? Because they offer, along with everything else, a guaranteed image, consistency and security for their listeners. No matter what, the listener is assured that when they tune-in, Lohman and Barkley will be there. A lesson of which COX Broadcasting would be well advised to take notice. However, I believe we have another case of being, "Unable to see the forest because of the trees." Regrettably COX broadcasting will continue slushing through the swamps of meager ratings, until they eventually stumble and focus on relatable direction, obvious needs and definable posture. I can only wish they would prove me wrong and surround these two great broadcasters with the support they deservingly should receive. To Lohman and Barkley, the best of continued success to a couple of the greatest broadcasting professionals that Southern California has had the privilege to belong to!

## AIRPLAY

Jimi Fox, Los Angeles

**YULE VEGAS, PLAGUE US WITH CHRISTMAS CREATIVENESS!!!** — Well, here I am at the magnificent Christmas spirited, slot stuffing, handle yanking, cradle coin collecting — McCarran Airport in Las Vegas — watching tourists going for that last big shot before they leave . . . or hitting it hard as they arrive and warm-up in preparation to assault glitter city for the "BIG KILL!" My old broadcast buddy, **T. Hunter Marvelle**, news director of both **KVEG-AM** and **KFMS-FM** in Vegas dropped me off here for my soon to depart "Fantasy Flight" . . . The "T" has often been compared to **Paul Harvey**, but I do say, I've been with Paul, and "T" is slightly hunched backed, whereas Paul is as straight and sturdy as a SEQUOIA. Anyway "T" has just named another news heavy, **Joe McCartney**, to anchor the morning news. Joe was most recently news director at cross-town **KMJJ**. That means that "T" will sleep in, and I assure you that the "T" loves his Z's almost as much as he loves doing his news. Keeping in the Christmas spirit there are a few Christmas syndicated programs I highly recommended you look into for additional programming input should you deem it necessary. **Donnelly Media's** "Northpole Reports" is a 20 part Christmas radio series that gives your audience daily on-the-spot reports "live" from Santa's Christmas compound . . . A hysterically funny and sophisticated satire on the hype of Christmas. For more information on this program call and contact **Mr. T.J. Donnelly at (817) 640-0392**. **Kris Stevens Enterprises** is once again making its incredibly successful radio program, "The 12 Hours of Christmas," available to radio stations coast to coast and worldwide. The special has become a traditional favorite of listeners wherever it has been programmed. No limit to audiences or formats that this universal program appeals to. "The 12 Hours of Christmas," hosted by **Kris Erik Stevens**, offers comedy, kids, nostalgia, and stories of how Christmas is celebrated around the world, and all the traditions that make Christmas such a very special time of the year. Contact **Kris Erik Stevens at (818) 981-8255** — He'll fill you in on additional input. A similar package, however longer, is available through **Creative Radio Network**. It is 18 hours long and it's good on nearly any format. "The Magic of Christmas" is a no-host format with provisions for adding local personalities if desired. Another unique aspect of the program is its' flexibility, as it can be aired in one hour blocks up to any multiple hours. A complete jingle package is included as well. Contact **Darwin Lamm** for more information on his toll-free number **1-800-392-9999** or in California call **(818) 787-0410**. Finally, **Radio Arts** of Burbank is offering "Christmas with **Hoyt Axton and Friends**." Now excuse me for being biased — but I LIKE HOYT AXTON! I'm probably one of the few Hoyt fans who has hung on to his balladeer albums on the OLD Horizon record label. Anyway, this Christmas show features the great carols and popular music of the season, sung by country's greatest stars, including **Johnny Cash, Reba McEntire, Mel Tillis, Roger Miller, The Judds, Barbara Mandrell, Roy Clark, Lee Greenwood and Loretta Lynn**. These and others will join Hoyt and his family in remembering Christmas past and extending their Yuletide greetings. In his warm personal way, Hoyt will tell the moving stories behind some of the great holiday music. This program is joyful, musical, and memorable. Should this sound like what



**METCALF IN MANN MEDIA MANEUVER** — Terry Metcalf had been tagged by Mann Media as general manager of **WKIX/W-Lite (WYLT)** — These stations serve **Raleigh/Durham/Chapel Hill, North Carolina**.

may enhance your Christmas programming give Larry Vanderveen at Radio Arts a "jingle" at **(213) 841-0225** . . . Oh-oh They're calling my flight, I best hurry! . . . Seatbelt is buckled up, tray is up and locked in position and the carrying bag is under the seat . . . now lets get this bird off the ground as they say on Sesame Street. As we head to the sunsetting coast of America a tip of the **CASH BOX** top hat and congratulations to **KRQR**, San Francisco's news and public service director **Michael Knight** who has been awarded first place for "Best Feature-Radio News Category, Division A" by the press club of San Francisco. Michael Knight picked-up the coveted award for the public service special "Rockers Against Drunk Driving (R.A.D.D.) Operations Safe Grad Night."



**WOW — WHOPPER WHEELY ANYONE!** — **WZOK Rockford Ill.** morning team of **Randy Cook and Spiff Dingle** redefine "Drive Time." Obviously, with this vehicle they have very little trouble in rush hour traffic.

picked-up the coveted award for the public service special "Rockers Against Drunk Driving (R.A.D.D.) Operations Safe Grad Night."



**FM FOLLIES** — Pictured (l-r): Three super guests at the last ever KIIS FM/AM 10th anniversary party — Mr. Ted Lange, star of Love Boat; Mr. Barely White star of the "Rick Dees Show;" and mr. Isaac Hayes, world musical genius.



**DEMENTED DEMAND** — Pictured (l-r): The real Rona Elliot (minus usual make up job), holding NBC's Paul Shaffer hostage while he reads on the air-pay increase for both Rona and her notoriously happy sidekick Dandy Andy Denmark.



**LEAN & MEAN** — Rare photo of world famous Frank Cody of NBC Radio (l) and his faithful bodyguard Pee-Wee Herman (r) who obviously is not a character to be messed with.



**CASH BOX CAMARA CATCHES TOUGH GUYS** — Harris & Harris, morning magnets of the air waves at 97 WYNY, New York caught obviously breaking rules — daring anyone to try and disarm them of their radios and make their day.



**WAR CAKE FOR ANDY** — Andy Warhol (l) presents his autographed new book to NBC Rock Reporter Rona Elliot, who in turn presents Andy with an antique Campbell's Soup cake, rumored to have been baked by Cathy Lehrfeld-world renowned kosher Baker.

### MOST ADDED



### STRONG ADDS

Living In America — James Brown — Scotti Bros./CBS  
 The Sun Always Shines On T.V. — A-Ha — Warner Bros.  
 Life In A Northern Town — Dream Academy — Warner Bros.  
 My Hometown — Bruce Springsteen — Columbia

### STATION ADDS

**KWK — St. Louis — Garry Mitchell**  
 Dionne & Friends  
 Klymaxx  
 Miami Sound Machine  
 Rush  
 James Brown

**KQKQ — Omaha — Mark Evans**  
 Twisted Sister  
 James Brown  
 B. Ocean  
 A-HA

**ZZ99 — Kansas City — Todd Chase**  
 Ta Mara & The Seen  
 W. Houston

**WLS-AM — Chicago — John Gehron**  
 Dream Academy  
 Dionne & Friends  
 B. Ocean

**WLS-FM — Chicago — Jan Jeffries**  
 B. Ocean  
 B. Springsteen  
 W. Houston

**WHTX — Pittsburgh — Keith Abrams**  
 Dream Academy  
 Night Ranger  
 F. Jackson

**WPRO-FM — Providence — Tom Cuddy**  
 Queen  
 W. Houston  
 Sheila E.  
 P. Young  
 C. Sexton

**WPXY — Rochester — Tom Mitchell**  
 Twisted Sister  
 Dream Academy

**Q92 — Rochester — Tom Messner**  
 Wham!  
 Dream Academy

**Z100 — Newark — Scott Shannon**  
 Scritti Politti  
 J. Cougar Mellencamp

**Z106 — Philadelphia — Steve Davis**  
 Jellybean  
 W. Houston  
 Twisted Sister

**KKHR — Los Angeles — Ed Scarborough**  
 James Brown  
 Oingo Boingo  
 Mr. Mister

**KLUC — Las Vegas — Jerry Dean**  
 Jellybean  
 Twisted Sister  
 B. Springsteen  
 Night Ranger

**KWSS — San Jose — Dave Van Stone**  
 Survivor  
 Jellybean  
 W. Houston

**FM102 — Sacramento — Rick Gillette**  
 Sting  
 Baltimora  
 James Brown  
 E. Wilde

**K-PLUS — Seattle — Jeff King**  
 P. McCartney  
 Rush  
 Sheila E.  
 Mr. Mister  
 F. Jackson

**WOKI — Knoxville — Ron Harper**  
 Sheila E.  
 Baltimora  
 A-HA  
 Ready For The World  
 Hooters

**KMBQ — Shreveport — Paul Sebastian**  
 Sade

**WVSR — Charleston — Chris Bailey**  
 Miami Sound Machine  
 Asia  
 Queen  
 A-HA

**95X — Charleston — Brian Philips**  
 A-HA  
 Asia  
 Ready For The World  
 Hooters

**WLRS — Louisville — Rocky Knight**  
 A-HA  
 Dream Academy  
 Wham!  
 P. Benatar

A radio station manager is needed in Cadillac, MI. Applicant should be strong in sales skills, along with having talent for management. Previous radio experience is a must. Phone in the evenings (517) 321-1763. EOE/MF . . . "a radio sales person is wanted at an AM New Jersey station," says **J. Mark Reifer**, "The position is an excellent opportunity to grow in a multi-media telecommunications company, great salary and package benefits." Send resume to J. Mark Reifer, Star Broadcasting, 1300 Atlantic City, New Jersey 08401; or call for appointment (609) 345-5506. EOE/MF . . . a news director is wanted in Michigan. It's a leading station that is on Lake Michigan. Format of the station is CHR with heavy emphasis placed on personality. As **Gayle Olson** says, "This is your chance to grow with 14 stations in the midwest. In return, all we want is aggressive, complete and memorable news coverage." Send T&R to Gayle Olson, P.O. Box 107, Benton, Harbor, St. Joseph, MI. 49085. EOE/MF . . . a chief engineer is needed down south. Applicant should be able to build his own classy FM from ground up. Send resume to **Lynn A. Deppen**, P.O. Box 669, Augusta, GA 30903. EOE/MF . . . **WBMX** in Illinois is looking for a chief engineer with experience in AM and FM transmitter and remote broadcasting. Must be a hands-on type person. Contact **Sydney Schneider**, (312) 524-3240. EOE/MF . . . a local sales manager is wanted by **WILS** in Lansing, MI. Person should have a track record of successful sales, especially in an Arbitration rated market. Realistic compensation in '86 \$40,000-50,000. Send letter of application and resume to: **Mr. Wayne Phillips**, 600 W. Cavanaugh, Lansing, MI 48910. EOE/MF . . . an afternoon drive/production whiz is needed for a hot country formatted station on Maryland's Eastern shoreline. "Energy, enthusiasm is required," says **Dave Shore** the PD. Send resume to Dave Shore, P.O. Box 909, Salisbury, MD 21801. EOE/MF . . . **WMLB** in Connecticut is in the market for a GM. Reply in confidence to; **B. Chaiken**, 630 Oakwood, Avenue, West Hartford, CT 06110. EOE/MF . . . Radio announcers are wanted to announce classical music. It's a position that is anywhere from 20-25 hours per week, salary range is somewhere between \$7500-8500 annually with generous benefits included. Experience in radio is preferred along with being a good team player that works closely with colleagues. The job is offered by Northwest Public Radio; closing date for applications is December 25, 1985. T&R to NWPR Search Committee, Morrow Center, W.S.U. Pullman, WA 99164-2530. EOE/MF . . . self-motivated and self-starting sales people are wanted for a rapid growing station. Opportunity for advancement to management positions for proven individuals. Send resume to Sales Mgr., P.O. Box 878, Fayetteville, AR 72702. EOE/MF . . . "WBZA is currently seeking a new professional to work at our winning station," says program director **Jay Scott**. "Applicant must be aggressive and have an adult voice." Send T&R to WBZA Radio, P.O. Box 928, Glen Falls, New York 12801 EOE/MF . . . Boston's WZOU is on a nationwide search for a morning talent to handle its "Boston Morning Zoo." "If your specialties are writing and character voice," send your T&R to **Pat McKay**, WZOU, 94.5, operations mgr., 441 Stuart Street, Boston, MA 02116 EOE/MF . . . **KISY** is looking for a mature sounding news person with experience. The station is also looking for a PM drive personality. Send T&R to programming dept., KISY, 92 W. Shamrock Street, Pineville, LA 71360 EOE/MF . . . **WJRZ** in New Jersey is looking for a full-time personality announcer who can do more than just time and temperature reading from a card. "It's a good salary with benefits," says **Lance Bebeck**, VP/PD. Send replies to WJRZ, P.O. Box 100, Toms River, New Jersey 08754. EOE/MF . . . **WILI** is looking for an experienced jock that also has good production skills. The station is a new CHR formatted outlet in CT. T&R to WILI, 948 Main Street, Willamantic, CT 06226. EOE/MF . . . **WOVV** is in the marketplace for a creative/copy director. Some light air work will be necessary for the job, along with creative writing. Send writing samples to, **Bill James**, WOVV Radio, P.O. Box 3032, Ft. Piece, FL 33448. EOE/MF . . .

Darryl Lindsey

### POP PROGRAMMER'S PICK

<u>Programmer</u>	<u>Station</u>	<u>Market</u>
Kevin Dugan	KQKQ	Omaha

Song: "Living In America"  
 Artist: James Brown  
 Label: Scotti Brothers/CBS

**Comments:**

"I think the song is going to sizzle! Incredible demographic potential. It should be a great comeback for James Brown."



**MILESTONE "SPECTRUM" FOR A QUIET STORM** — Azymuth visited, KUTE, Los Angeles for an interview with air-personality Talaya Trigueros after a recent engagement at "Concerts by the Sea." Pictured (l-r): Alex Malheiros, Ivan Conti, KUTE program manager Lawrence Tanner, Azymuth's Jose Roberto Bertrami and Talaya.

## THE BEAT

Bob Long, Los Angeles  
Darryl Lindsey, Los Angeles

**AM'ER DARES TO BE DIFFERENT** — Keith Landecker, program director of WDGS in Clarksville, Indiana, informed *Cash Box* that the station is now operating 24 hours per day. The 500 watt daytime signal and 1000 watt nighttime signal covers a great portion of Southern Indiana, as well as metropolitan Louisville. Landecker explained that he decided to do something about the void that has and still does exist as it relates to blues artists. Major talents like **B.B. King, Bobby Bland, Johnny Taylor, Latimore**, etc., have really had problems over the years finding stations that would program their music on a regular basis. Therefore, Landecker has taken the ball and is running with blues, early Motown oldies, as well as current Black/Urban music. Thus far, the response has been great and he anticipates it getting better, because black listeners want to hear our (heritage) music, but the outlets have not been there in the recent past. Landecker went on to say that nightclubs in the area have booked Blues Nights through his station — more than he and the staff can handle. There is, and always will be, a market for the blues. WDGS's current line-up is 6-10 am—Landecker, 10 am—Noon—Gospel with **James Ford**, Noon—4 pm—**Diane Rosette**, 4-8 pm—**David Steele**, 8 pm—1 am, and 1-6 am—**Mark Owens**.



**KOOL BUCKLES** — Robert "Kool" Bell (left) and James "J.T." Taylor (right) of Kool & The Gang kick off the New Jersey Committee for Safety Belt Use's "Buckle Up" campaign with Alfred J. Cade (center) Sr. VP of Caesars Atlantic City.

**A FORCE OF ONE** — After conversations with several smaller market program directors, *The Beat* sees a movement to bring much-needed respect to those very important but forgotten markets except when there is a need to break in a new artist. Many years have come and gone and many now major recording stars who got their starts via airplay in the small markets have forgotten those humble beginnings. It is the same story line — new artists get their start, airplay spreads to major markets, which turns into the major tours which mean advertising revenues to radio stations. Unfortunately most live dates do not hit the smaller markets. If they do, the Black/Urban stations do not receive any of the advertising dollars. One or two stations cannot effect a change, but imagine, if you will, the impact of the "network" of all small market stations combining and saying "we will not play this record." Unfortunately, the artist's record not being played in many markets by many stations that would traditionally play said artist is the quickest way to bring it to the attention of those persons who can take positive action regarding such a situation.

**XMAS PARADE/CANNED GOOD DRIVE** — Tony Dean, program director of WACR in Columbus, Mississippi, informed us that his station recently conducted a Xmas Parade for its citizenry that drew close to 10,000 listeners. WACR is also conducting a canned goods drive to gather food and other essential items for the needy of their community.

**D'KISS ACTION** — C. Erwin Daniels, program director of KDKS, Shreveport, LA informed *Cash Box* of a big station party happening at the 3D Club with their special guest, Elektra recording artist **Starpoint**. Daniels and **Phyllis Eichelberger**, director of the Port City Jazz Society and KDKS's 6-10 pm announcer, just conducted a successful jazz venture with **Roy Ayers, Tom Browne**, and **D.D. Bridgewater**. D'Kiss, D'Daniels, and station are community active.

**COLOR OF SUCCESS PROMO** — George Threatt, program director of WIBB in Macon, Georgia, in conjunction with Warner Bros. Records

is conducting a *Color Of Success* essay contest. Listeners are writing, in 25 words or less, What Does Color Of Success mean to them? Consolation prizes are copies of **Morris Day's** LP, "Color Of Success" and posters. Grand prize winner gets \$500.00 in Xmas cash. Great contest for thinkers.

**THE CARAVAN MOVES ON** — **Chris Jasper** the center and pivot man of recording artist **Isley-Jasper-Isley**, maintains that when radio speaks one should focus attention to what it is saying. The signal has come through loud and clear and the response from radio indicates that listeners have demanded the release of "Insatiable Woman" as the next single



**DETROIT SPIRIT** — The results are in — FM 98/WJLB has found the Detroit area school with the most spirit! Number one is Mumford High School, submitting a grand total of 191,264 votes. WJLB DJ Jim "Rag Man" Raggs is seen tallying the votes.

(Released 12-4-85) from their smash hit LP "Caravan Of Love." Plans are being formulated for a worldwide tour

## TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor

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

Weeks On 12/7 Chart

Weeks On 12/7 Chart

- 1 **IN SQUARE CIRCLE** ★  
STEVIE WONDER (Tamla/Motown 6134TL) 1 5
- 2 **ROCK ME TONIGHT** ■  
FREDDIE JACKSON (Capitol ST 12404) 2 32
- 3 **CARAVAN OF LOVE**  
ISLEY, JASPER, ISLEY (CBS Associated BFZ 40118) 3 9
- 4 **COLOR OF SUCCESS**  
MORRIS DAY (Warner Bros. 1-25320) 4 9
- 5 **WHITNEY HOUSTON** ★■  
(Arista AL8-8212) 5 35
- 6 **KRUSH GROOVE**  
MUSIC FROM ORIGINAL SOUNDTRACK (Warner Bros. 1-25295) 6 9
- 7 **SHEILA E. IN ROMANCE 1600** ★  
(Paisley Park/Warner Bros. 25317-1) 10 14
- 8 **STREET CALLED DESIRE**  
RENE & ANGELA (Mercury/PolyGram 824-6071 M-1) 8 26
- 9 **SO MANY RIVERS**  
BOBBY WOMACK (MCA 5617) 7 15
- 10 **READY FOR THE WORLD** □  
(MCA 5594) 9 30
- 11 **WHO'S ZOOMIN' WHO** ★□  
ARETHA FRANKLIN (Arista AL8-8286) 11 22
- 12 **PATTI LaBELLE**  
(Philadelphia Int'l/CBS FZ 40020) 12 20
- 13 **AS THE BAND TURNS**  
ATLANTIC STARR (A&M SP-5019) 16 32
- 14 **RESTLESS** ★  
STARPOINT (Elektra 9-60424) 17 17
- 15 **THE NIGHT I FELL IN LOVE** ★■  
LUTHER VANDROSS (Epic FE 39882) 14 38
- 16 **ALL FOR LOVE**  
NEW EDITION (MCA 5679) 22 4
- 17 **MIAMI VICE** ★  
ORIGINAL TELEVISION SOUNDTRACK (MCA 6150) 15 10
- 18 **EMERGENCY** ★■  
KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1) 20 54
- 19 **PROMISE**  
SADE (Portrait/CBS FR 40263) 35 2
- 20 **TA MARA & THE SEEN**  
(A&M SP 6-5078) 18 10
- 21 **THE NEW ZAPP IV U**  
ZAPP (Warner Bros. 9 25327-1) 29 6
- 22 **MASTERPIECE**  
THE ISLEY BROTHERS (Warner Bros. 1-25347) 32 3
- 23 **HOW COULD IT BE**  
EDDIE MURPHY (Columbia FC 39952) 23 7
- 24 **WORKIN' IT BACK**  
TEDDY PENDERGRASS (Asylum 9-60447-1) 24 6
- 25 **MAURICE WHITE**  
(Columbia FC 39883) 19 13
- 26 **CONDITION OF THE HEART**  
KASHIF (Arista AL8 8385) 31 4
- 27 **SINGLE LIFE** ★  
CAMEO (Atlanta Artists/PolyGram 824 546-1) 13 19
- 28 **THE FAMILY**  
(Paisley Park/Warner Bros. 25322-1) 21 16
- 29 **SAY YOU LOVE ME**  
JENNIFER HOLLIDAY (Geffen GHS/Warner Bros. 1-24073) 28 15
- 30 **CONTACT** ★■  
POINTER SISTERS (RCA AFL 1-8056) 27 21
- 31 **LUXURY OF LIFE**  
5 STAR (RCA NFL 1-8052) 26 19
- 32 **BANGING THE WALL** ★  
BAR-KAYS (Mercury/PolyGram 824 727-1) 25 16
- 33 **GETTIN' AWAY WITH MURDER**  
PATTI AUSTIN (Qwest/Warner Bros. 1-25276) 33 7
- 34 **9.9**  
(RCA NFL 1-8049) 30 19
- 35 **HIGH PRIORITY**  
CHERRELLE (Tabu/CBS BFZ 40094) 38 5
- 36 **EATEN ALIVE** ★  
DIANA ROSS (RCA AFL1-5422) 34 10
- 37 **MR. WRIGHT**  
BERNARD WRIGHT (Manhattan/Capitol ST-53014) 41 7
- 38 **TELL ME TOMORROW**  
ANGELA BOFILL (Arista AL8-8396) 36 7
- 39 **AMERICA**  
KURTIS BLOW (Mercury/PolyGram 826 141-1) 37 10
- 40 **A LONG TIME COMING, A CHANGE IS GONNA COME**  
EVELYN "CHAMPAGNE" KING (RCA AFL1-7015) 44 5
- 41 **THE FAT BOYS ARE BACK**  
THE FAT BOYS (Sutra SU 1016) 40 18
- 42 **LOVE FOREVER**  
O'JAYS (Philadelphia Int'l./Manhattan ST 53015) 42 15
- 43 **LISA LISA AND CULT JAM WITH FULL FORCE**  
(Columbia BFC 40135) 43 16
- 44 **CITY LIFE**  
THE BOOGIE BOYS (Capitol ST 12409) 39 18
- 45 **SLAVE TO THE RHYTHM**  
GRACE JONES (Manhattan/Island 7-53120) 53 3
- 46 **MEMBERS ONLY**  
BOBBY BLAND (Malaco-7429) 48 7
- 47 **SERENADE**  
EUGENE WILDE (Philly World/Atlantic 7-90490-1) 55 2
- 48 **SIX SILVER STRINGS**  
B.B. KING (MCA 52675) 49 9
- 49 **WANNA PLAY YOUR GAME**  
JOYCE KENNEDY (A&M SP 5073) 50 4
- 50 **THE JETS**  
(MCA 5667) 51 4
- 51 **SUN CITY**  
ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol ST 53019) 57 2
- 52 **TOUCH ME**  
THE TEMPTATIONS (Gordy/Motown 6164GC) DEBUT
- 53 **YOU MIGHT BE SURPRISED**  
ROY AYERS (Columbia FC 40022) 58 3
- 54 **SEDUCTION**  
VAL YOUNG (Gordy/Motown 6147GL) 59 3
- 55 **RADIO**  
LL COOL J (Columbia BFC 40239) DEBUT
- 56 **DIONNE WARWICK**  
DIONNE WARWICK (Arista AL8-8398) DEBUT
- 57 **THIS LOVE'S FOR REAL**  
CHAPTER 8 (Beverly Glen BG-10007) 62 2
- 58 **JESSE JOHNSON'S REVUE** ★□  
(A&M SP 6-5024) 45 39
- 59 **FULL FORCE**  
(Columbia FC 40117) 56 8
- 60 **COLONEL ABRAMS**  
COLONEL ABRAMS (MCA 5682) DEBUT
- 61 **HAVEN'T YOU HEARD**  
PAUL LAURENCE (Capitol ST 12407) 52 5
- 62 **LET MY PEOPLE GO**  
THE WINANS (Qwest/Warner Bros. 9-25344-1) DEBUT
- 63 **AROUND THE WORLD IN A DAY** ★■  
PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1) 46 27
- 64 **MEETING IN THE LADIES ROOM**  
KLYMAXX (Constellation/MCA 5529) 64 51
- 65 **CAN'T STOP THE LOVE** □  
MAZE featuring FRANKIE BEVERLY (Capitol ST 12377) 47 40
- 66 **DURELL COLEMAN**  
(Island/Atlantic 7-90293-1) 66 14
- 67 **SUDDENLY** ★■  
BILLY OCEAN (Jive/Arista JL8-8213) 54 78
- 68 **A.C.**  
ANDRE CYMONE (Columbia FC 40037) 68 14
- 69 **DIAMOND LIFE** ★■  
SADE (Portrait/CBS 39581) 60 43
- 70 **ALEXANDER O'NEAL**  
(Tabu/CBS FZ 39331) 61 36
- 71 **MORE THAN YOU CAN HANDLE**  
LUSHUS DAIM & THE PRETTY VAIN (Conceited/Motown 6150) 73 8
- 72 **MODERN MAN**  
CHARLIE SINGLETON (Arista AL 8-8389) 63 13
- 73 **SEX AND THE SINGLE MAN**  
RAY PARKER, JR. (Arista AL8-8280) 69 8
- 74 **ELECTRIC LADY** ★  
CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1) 65 32
- 75 **FANTASY**  
RAMSEY LEWIS (Columbia FC 40108) 67 5

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

# TOP 100 BLACK CONTEMPORARY SINGLES

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

December 14, 1985

	Weeks On 12/7 Chart		Weeks On 12/7 Chart		Weeks On 12/7 Chart
<b>1</b>		<b>DON'T SAY NO TONIGHT</b> EUGENE WILDE (Philly World/Atlantic 7-99608)	<b>3</b>	<b>10</b>	
<b>2</b>		<b>A LOVE BIZARRE</b> SHEILA E. (Paisley Park/Warner Bros. 7-28890)	<b>1</b>	<b>9</b>	
<b>3</b>		<b>COUNT ME OUT</b> NEW EDITION (MCA 52703)	<b>5</b>	<b>7</b>	
<b>4</b>		<b>CARAVAN OF LOVE</b> NEW EDITION (MCA 52703)	<b>2</b>	<b>13</b>	
<b>5</b>		<b>SAY YOU, SAY ME</b> LIONEL RICHIE (Motown 1819MF)	<b>13</b>	<b>6</b>	
<b>6</b>		<b>WHO'S ZOOMIN' WHO</b> ARETHA FRANKLIN (Arista ASI-9410)	<b>4</b>	<b>13</b>	
<b>7</b>		<b>EVERYBODY DANCE</b> TA MARA AND THE SEEN (A&M AM 2766)	<b>6</b>	<b>14</b>	
<b>8</b>		<b>THINKING ABOUT YOU</b> WHITNEY HOUSTON (Arista ASI-9412)	<b>11</b>	<b>9</b>	
<b>9</b>		<b>WHO DO YOU LOVE</b> BERNARD WRIGHT (Manhattan/Capitol B 50011)	<b>17</b>	<b>11</b>	
<b>10</b>		<b>DITIAL DISPLAY</b> READY FOR THE WORLD (MCA 52734)	<b>22</b>	<b>6</b>	
<b>11</b>		<b>EMERGENCY</b> KOOL & THE GANG (De-Lite/PolyGram 884 199-7)	<b>19</b>	<b>8</b>	
<b>12</b>		<b>CURIOSITY</b> THE JETS (MCA 52682)	<b>14</b>	<b>10</b>	
<b>13</b>		<b>COLDER ARE MY NIGHTS</b> THE ISLEY BROTHERS (Warner Bros. 7-28860)	<b>18</b>	<b>6</b>	
<b>14</b>		<b>THAT'S WHAT FRIENDS ARE FOR</b> DIONNE & FRIENDS (Arista ASI-9422)	<b>27</b>	<b>5</b>	
<b>15</b>		<b>THIS IS FOR YOU</b> THE SYSTEM (Mirage/Atlantic 7-99607)	<b>15</b>	<b>10</b>	
<b>16</b>		<b>SAY I'M YOUR NO. 1</b> PRINCESS (Next Plateau 50035)	<b>16</b>	<b>11</b>	
<b>17</b>		<b>WHAT YOU BEEN MISSIN'</b> STARPOINT (Elektra 7-5101)	<b>23</b>	<b>6</b>	
<b>18</b>		<b>SECRET LOVERS</b> ATLANTIC STARR (A&M AM 2788)	<b>34</b>	<b>4</b>	
<b>19</b>		<b>HONEY FOR THE BEES</b> PATTI AUSTIN (Qwest/Warner Bros. 7-28935)	<b>21</b>	<b>9</b>	
<b>20</b>		<b>YOUR PERSONAL TOUCH</b> EVELYN "CHAMPAGNE" KING (RCA JK-14201)	<b>24</b>	<b>7</b>	
<b>21</b>		<b>ALICE, I WANT YOU JUST FOR ME!</b> FULL FORCE (Columbia 38-05623)	<b>25</b>	<b>8</b>	
<b>22</b>		<b>SUN CITY</b> ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol B 50017)	<b>31</b>	<b>6</b>	
<b>23</b>		<b>GORDY'S GROOVE</b> CHOICE MC'S featuring FRESH GORDON (Tommy Boy TB 871)	<b>33</b>	<b>6</b>	
<b>24</b>		<b>SEDUCTION</b> VAL YOUNG (Gordy/Motown 1795GF)	<b>26</b>	<b>9</b>	
<b>25</b>		<b>GO HOME</b> STEVIE WONDER (Tamla/Gordy 1817TF)	<b>40</b>	<b>3</b>	
<b>26</b>		<b>THE SWEETEST TABOO</b> SADE (Portrait/CBS 37-05713)	<b>43</b>	<b>3</b>	
<b>27</b>		<b>PART-TIME LOVER</b> STEVIE WONDER (Tamla/Motown 1808TF)	<b>7</b>	<b>15</b>	
<b>28</b>		<b>THE OAK TREE</b> MORRIS DAY (Warner Bros. 7-28899)	<b>8</b>	<b>14</b>	
<b>29</b>		<b>WAIT FOR LOVE</b> LUTHER VANDROSS (Epic 34-05610)	<b>9</b>	<b>11</b>	
<b>30</b>		<b>YOU LOOK GOOD TO ME</b> CHERRELLE (Tabu/CBS 34-5608)	<b>10</b>	<b>12</b>	
<b>31</b>		<b>CONDITION OF THE HEART</b> KASHIF (Arista ASI-9415)	<b>39</b>	<b>6</b>	
<b>32</b>		<b>FALL DOWN (SPIRIT OF LOVE)</b> TRAMaine (A&M AM 2763)	<b>12</b>	<b>11</b>	
<b>33</b>		<b>NEVER FELT LIKE DANCIN'</b> TEDDY PENDERGRASS (Elektra 7-69595)	<b>20</b>	<b>9</b>	
<b>34</b>		<b>DO YOU REALLY LOVE YOUR BABY</b> THE TEMPTATIONS (Gordy/Motown 1818GF)	<b>47</b>	<b>4</b>	
<b>35</b>		<b>PARTY ALL THE TIME</b> EDDIE MURPHY (Columbia 38-05609)	<b>30</b>	<b>14</b>	
<b>36</b>		<b>LET MY PEOPLE GO</b> THE WINANS (Qwest/Warner Bros. 7-28874)	<b>42</b>	<b>6</b>	
<b>37</b>		<b>LET ME KISS IT WHERE IT HURTS</b> BOBBY WOMACK (MCA 52709)	<b>48</b>	<b>5</b>	
<b>38</b>		<b>LET ME BE THE ONE</b> FIVE STAR (RCA PB-14229)	<b>52</b>	<b>4</b>	
<b>39</b>		<b>DO ME BABY</b> MELISA MORGAN (Capitol B 5523)	<b>57</b>	<b>3</b>	
<b>40</b>		<b>YOU ARE MY LADY</b> FREDDIE JACKSON (Capitol B 5495)	<b>28</b>	<b>19</b>	
<b>41</b>		<b>I LIKE THE WAY YOU DANCE</b> 9.9 (RCA JK-14203)	<b>46</b>	<b>5</b>	
<b>42</b>		<b>IT DOESN'T REALLY MATTER</b> ZAPP (Warner Bros. 7-28879)	<b>32</b>	<b>9</b>	
<b>43</b>		<b>TELL ME WHAT (I'M GONNA DO)</b> CON FUNK SHUN (Mercury/PolyGram 884 189-7)	<b>44</b>	<b>7</b>	
<b>44</b>		<b>FREEDOM</b> THE POINTER SISTERS (RCA JK-14224)	<b>49</b>	<b>5</b>	
<b>45</b>		<b>IF I RULED THE WORLD</b> KURTIS BLOW (Mercury/PolyGram 884-269-7)	<b>51</b>	<b>5</b>	
<b>46</b>		<b>WHAT A WOMAN</b> O'JAYS (Philadelphia Int'l/Capitol B 50021)	<b>53</b>	<b>4</b>	
<b>47</b>		<b>GUILTY</b> YARBROUGH & PEOPLES (Total Experience/RCA 2425)	<b>65</b>	<b>3</b>	
<b>48</b>		<b>HE'LL NEVER LOVE YOU (LIKE I DO)</b> FREDDIE JACKSON (Capitol B-5535)	<b>72</b>	<b>2</b>	
<b>49</b>		<b>SLAVE TO THE RHYTHM</b> GRACE JONES (Manhattan/Capitol B-9535)	<b>59</b>	<b>4</b>	
<b>50</b>		<b>I WISH HE DIDN'T TRUST ME SO MUCH</b> BOBBY WOMACK (MCA 52624)	<b>29</b>	<b>19</b>	
<b>51</b>		<b>GIRLS ARE MORE FUN</b> RAY PARKER, JR. (Arista ASI-9352)	<b>35</b>	<b>10</b>	
<b>52</b>		<b>AMERICA</b> PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28999)	<b>36</b>	<b>6</b>	
<b>53</b>		<b>I CAN'T BELIEVE IT</b> MELBA MOORE (Capitol B-5520)	<b>37</b>	<b>13</b>	
<b>54</b>		<b>HOLD ON (FOR LOVE'S SAKE)</b> JOYCE KENNEDY (A&M AM 2790)	<b>60</b>	<b>5</b>	
<b>55</b>		<b>SLIP N' SLIDE</b> ROY AYERS (Columbia 38-05613)	<b>45</b>	<b>8</b>	
<b>56</b>		<b>ONE OF THE LIVING</b> TINA TURNER (Capitol B 5518)	<b>38</b>	<b>9</b>	
<b>57</b>		<b>STAND BACK</b> STEPHANIE MILLS (MCA 52731)	<b>76</b>	<b>2</b>	
<b>58</b>		<b>I NEED YOU</b> MAURICE WHITE (Columbia 38-05726)	<b>71</b>	<b>3</b>	
<b>59</b>		<b>I CAN'T LIVE WITHOUT MY RADIO</b> LL COOL J (Def Jam/Columbia 38-05665)	<b>67</b>	<b>3</b>	
<b>60</b>		<b>CAN YOU FEEL THE BEAT</b> LISA LISA and CULT JAM with FULL FORCE (Columbia 38-05669)	<b>69</b>	<b>4</b>	
<b>61</b>		<b>HAVEN'T YOU HEARD THAT LINE BEFORE</b> GENE CHANDLER (Fast Fire 7003)	<b>58</b>	<b>8</b>	
<b>62</b>		<b>MIDDLE OF THE NIGHT</b> TAKA BOOM (Mirage/Atlantic 7-99628)	<b>68</b>	<b>4</b>	
<b>63</b>		<b>YOU WEAR IT WELL</b> EL DeBARGE with DeBARGE (Gordy/Motown 1804GF)	<b>41</b>	<b>14</b>	
<b>64</b>		<b>I'LL MAKE YOU AN OFFER</b> OSBORNE & GILES (Red Label/Capitol B 71010)	<b>66</b>	<b>4</b>	
<b>65</b>		<b>SISTERS ARE DOIN' IT FOR THEMSELVES</b> EURHYTHMICS and ARETHA FRANKLIN (RCA PB 14214)	<b>73</b>	<b>4</b>	
<b>66</b>		<b>WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING</b> BILLY OCEAN (Jive/Arista JS 1-9432)	<b>84</b>	<b>2</b>	
<b>67</b>		<b>YOU AIN'T FRESH</b> THE BOOGIE BOYS (Capitol B 5522)	<b>50</b>	<b>7</b>	
<b>68</b>		<b>BANGING THE WALLS</b> BAR-KAYS (Mercury/PolyGram 884-232-7)	<b>75</b>	<b>4</b>	
<b>69</b>		<b>DON'T BE STUPID</b> FAT BOYS (Sutra SUD 039)	<b>77</b>	<b>3</b>	
<b>70</b>		<b>THIS AIN'T NO FANTASY</b> RAMSEY LEWIS (Columbia 38-05640)	<b>70</b>	<b>4</b>	
<b>71</b>		<b>THE HEART IS NOT SO SMART</b> EL DeBARGE with DeBARGE (Gordy/Motown 1822GF)	<b>78</b>	<b>3</b>	
<b>72</b>		<b>MEMBERS ONLY</b> BOBBY BLAND (Malaco 2122)	<b>80</b>	<b>3</b>	
<b>73</b>		<b>LOCK AND KEY</b> KLYMAXX (Constellation/MCA 52714)	<b>85</b>	<b>2</b>	
<b>74</b>		<b>I'LL BE GOOD</b> RENE & ANGELA (Mercury/PolyGram 884 009-7)	<b>54</b>	<b>15</b>	
		<b>CHARTBREAKER</b>			
<b>75</b>		<b>NO FRILLS LOVE</b> JENNIFER HOLLIDAY (Geffen 7-28845)			<b>DEBUT</b>
<b>76</b>		<b>CONGA</b> MIAMI SOUND MACHINE (Epic 34-05457)			<b>DEBUT</b>
<b>77</b>		<b>LIPSTICK LOVER</b> ANDRE CYMONE (Columbia 38-05710)	<b>86</b>	<b>2</b>	
<b>78</b>		<b>AFFECTION</b> TA MARA & THE SEEN (A&M AM 2797)			<b>DEBUT</b>
<b>79</b>		<b>LEARN TO LOVE AGAIN</b> LOU RAWLS featuring TATA VEGA (Epic 34-05714)			<b>DEBUT</b>
<b>80</b>		<b>CAN YOU ROCK IT LIKE THIS</b> RUN D.M.C. (Profile Pro-5088)	<b>88</b>	<b>2</b>	
<b>81</b>		<b>WHAT, WHERE, WHEN, WHO</b> MAI TAI (Critique 718)			<b>DEBUT</b>
<b>82</b>		<b>DO YOU LOVE ME</b> DURELL COLEMAN (Island/Atlantic 7-99586)	<b>89</b>	<b>2</b>	
<b>83</b>		<b>TOMORROW</b> L.J. REYNOLDS (Fantasy-962)	<b>90</b>	<b>2</b>	
<b>84</b>		<b>HIGH FASHION</b> THE FAMILY (Paisley Park/Warner Bros. 7-28830)			<b>DEBUT</b>
<b>85</b>		<b>I'D RATHER BE BY MYSELF</b> EBO (Domino D-8903)			<b>DEBUT</b>
<b>86</b>		<b>DESIRE</b> GAP BAND (Total Experience/RCA TES 1-2624)			<b>DEBUT</b>
<b>87</b>		<b>TAKE A LITTLE TIME</b> Total Contrast (London/PolyGram 882-070-7)			<b>DEBUT</b>
<b>88</b>		<b>TENDER LOVE</b> FORCE MD'S (Tommy Boy/Warner Bros. TB 876)			<b>DEBUT</b>
<b>89</b>		<b>IT TAKES TWO</b> JUICY (Private I/Epic 34-05694)			<b>DEBUT</b>
<b>90</b>		<b>KRUSH GROOVIN'</b> THE KRUSH GROOVE ALL STARS (Warner Bros. 7-28843)			<b>DEBUT</b>
<b>91</b>		<b>PEANUT BUTTER</b> GWEN GUTHRIE (Garage/Island 72002)	<b>74</b>	<b>5</b>	
<b>92</b>		<b>MIAMI VICE THEME</b> JAN HAMMER (MCA 52666)	<b>55</b>	<b>12</b>	
<b>93</b>		<b>THE SHOW STOPPA</b> SUPERNATURE (Pop Art 1413)	<b>56</b>	<b>7</b>	
<b>94</b>		<b>EATEN ALIVE</b> DIANA ROSS (RCA PB-14181)	<b>61</b>	<b>12</b>	
<b>95</b>		<b>MR. D.J.</b> THE CONCEPT (Tuckwood TW 105)	<b>62</b>	<b>7</b>	
<b>96</b>		<b>A BROKEN HEART CAN MEND</b> ALEXANDER O'NEAL (Tabu/CBS ZS4 05646)	<b>63</b>	<b>6</b>	
<b>97</b>		<b>URGENT</b> SHANNON (Mirage/Atlantic 7-99602)	<b>64</b>	<b>6</b>	
<b>98</b>		<b>(KRUSH GROOVE) CAN'T STOP THE STREET</b> CHAKA KHAN (Warner Bros. 7-28923)	<b>79</b>	<b>14</b>	
<b>99</b>		<b>VICE</b> GRANDMASTER MELLE MEL (MCA 52740)	<b>81</b>	<b>3</b>	
<b>100</b>		<b>TELL ME TOMORROW</b> ANGELA BOFILL (Arista ASI-9414)	<b>82</b>	<b>9</b>	

ALPHABETICAL LISTING ON INSIDE BACK COVER



## MOST ADDED



## STRONG ADDS

**He'll Never Love You (Like I Do)** — Freddie Jackson — Capitol  
**When The Going Gets Tough, The Tough Get Going** — Billy Ocean — Jive/Arista  
**Tender Love** — Force MD's — Tommy Boy  
**Do Me Baby** — Melisa Morgan — Capitol

## STATION ADDS

**WAOK — Atlanta** — Larry Tinsley — PD  
 Klymaxx  
 El DeBarge  
 Run DMC  
 Yarbrough & Peoples  
 Five Star

**WDJY — Washington, D.C.** — Brute Bailey — PD  
 N. Cole  
 M. Morgan  
 B. Ocean  
 Ready For The World  
 L. Richie

**WUSL "Power 99" — Philadelphia** — Jeff Wyatt — PD  
 EBO  
 Grace Jones  
 Force MD's  
 Miami Sound Machine

**WRKS — New York** — Tony Quarterone — PD  
 Fat Boys  
 Atlantic Starr  
 Jocelyn Brown  
 Run DMC

**WLOU — Louisville** — Bill Price — MD  
 M. Morgan  
 S. Mills  
 P. Bryson  
 D. Coleman  
 Force MD's

**KUKO — Phoenix** — Robert Wideman — PD  
 B. Womack  
 F. Jackson  
 Five Star  
 Juicy  
 The Temptations  
 Ta Mara & The Seen

**XHRM-FM — San Diego** — Duff Lindsey — PD  
 Pointer Sisters  
 Ta Mara & The Seen  
 Miami Sound Machine  
 F. Jackson  
 S. Mills  
 Lisa-Lisa and Cult Jam with Full Force

**KSOL — San Francisco** — Marvin Robinson — PD  
 Five Star  
 Radiance  
 9.9  
 P. Bryson  
 Lou Rawls  
 Sade

**WAMO — Pittsburgh** — Chuck Woodson — PD  
 Full Force  
 Pointer Sisters  
 The Jets  
 Kashif  
 L. Rawls

**WXYV — Baltimore** — Mark Williams — MD  
 P. Nelson  
 M. Morgan  
 M. White  
 Col. Abrams  
 Love Patrol  
 S. Mills  
 Ta Mara & The Seen

**WUFO — Buffalo** — Jeff Grant — PD  
 Mai Tai  
 J. Holliday  
 P. Bryson  
 Staple Singers  
 El DeBarge  
 B. Ocean  
 James Brown  
 R. Gaines  
 Krystol

**WILD-FM — Boston** — Elroy Smith — PD  
 S. Mills  
 The Temptations  
 Atlantic Starr  
 Third World  
 Yarbrough & Peoples  
 C. Abrams  
 B. Ocean

**KDKO — Denver** — Jay Johnson — PD  
 B. Ocean  
 J. Holliday  
 Yarbrough & Peoples  
 O'Jays  
 Ta Mara & The Seen  
 Fat Boys



**THEY MEET FOR CHRISTMAS** — Freddie Jackson, Patti LaBelle and Lou Rawls get together backstage at the taping of The Lou Rawls Parade of Stars Telethon which benefits the United Negro College Fund. On the show, which airs nationally on December 28th, Jackson performs his current top 10 hit, "You Are My Lady," and LaBelle sings John Lennon's "Imagine."

**KJLH — Los Angeles** — Doug Gilmour — PD  
 Expose  
 Force MD's  
 Five Star  
 M. White

**KMJQ-FM — Houston** — Ron Atkins — PD  
 D. Coleman  
 N. Cole  
 C. Carlton  
 Sade  
 P. Bryson  
 S. Mills

**WYLD-FM — New Orleans** — Dell Spencer — PD  
 F. Jackson  
 Krystal  
 M. Morgan  
 Family  
 M. White

**WPLZ — Richmond** — H. Jay Lang — PD  
 B. Ocean  
 F. Jackson  
 J. Holliday  
 M. Morgan  
 Scritti Politti

**K104-FM — Dallas** — Terri Avery — MD  
 Rene & Angela  
 Human Body  
 Ta Mara & The Seen  
 K. Blow  
 Kashif  
 F. Jackson

**WBMX — Chicago** — Marco Spoon — MD  
 Rene & Angela  
 P. Michael-Thomas  
 The Winans  
 K. Blow  
 A. Cymone

**KGFJ-AM 1230 — Los Angeles** — Kevin Fleming — PD  
 M. Morgan  
 Force MD's  
 9.9  
 Klymaxx  
 EBO  
 Grace Jones

**V103 — Atlanta** — Ray Boyd — MD  
 S. Easton

F. Jackson  
 The O'Jays  
 Nayobe  
 Krush Groove  
 P. Nelson  
 EBO  
 Fantasy  
 J. Butler IT Davis  
 A. Green

WHO KNOWS  
 WHAT EVIL  
 LURKS IN THE  
 HEARTS OF MEN?

U.R.B.  
 KNOWS

AND SPILLS THE  
 BEANS IN  
 FEBRUARY

## URBAN PROGRAMMER'S PICK

Programmer	Station	Market
Larry Tinsley	WAOK	Atlanta

**Song:** "He'll Never Love You (Like I Do)"  
**Artist:** Freddie Jackson  
**Label:** Capitol

### Comments:

"This record was just added this week, and it shows the diversity of Freddie Jackson. He has gone from number one smashes like "Rock Me Tonight" and "You Are My Lady" which were ballads, to one that is upbeat. This one's guaranteed to be another smash."

# BLACK/URBAN RETAIL

## HOT NEW SELLER



Sade

## STRONGEST SALES

S. Wonder — Tamla/Motown  
F. Jackson — Capitol  
Sade — Portrait/CBS  
Isley, Jasper, Isley — CBS Associated

## STORE REPORTS

**Hill's Stereo** — Norwalk, CT — Mary Ann Saracino  
Isley, Jasper, Isley  
Alisha  
E. King  
Sade  
B. Streisand

**Birdland Records** — Baltimore — Beverly Burston  
Sade  
Atlantic Starr  
S. Wonder  
F. Jackson  
The Isley Brothers

**Music Liberated** — Baltimore — Larry Jeter  
S. Wonder  
F. Jackson  
W. Houston  
Starpoint  
Rene & Angela

**Webb's Department Store** — Philadelphia — Bruce Webb  
S. Wonder  
P. LaBelle  
F. Jackson  
B. Womack  
Isley, Jasper, Isley

**Sikhulu's Record Shack** — New York — Sikhulu Shange  
S. Wonder  
W. Houston  
F. Jackson  
Krush Groove  
Sheila E.

**Skippy White's** — Boston — Marc Siegel  
Krush Groove  
F. Jackson

Rene & Angela  
Isley, Jasper, Isley  
LL Cool J

**Delicious Records** — Inglewood, CA — Tommy Johnson  
Isley, Jasper, Isley  
Sade  
Chapter 8  
F. Jackson  
S. Wonder

**Joe's Swing Shop** — Los Angeles — Greta McConnell  
Atlantic Starr  
F. Jackson  
L. Vandross  
A. Franklin  
Starpoint

**Bedford Records** — Stanford, CT — Larry Perna  
Sade  
T. Pendergrass  
Grace Jones  
Alisha  
S. Wonder

**Downtown Records** — Chicago — Ron Fischel  
Sade  
Sheila E.  
A. Franklin  
F. Jackson  
W. Houston

**Penny Lane Records** — Tacoma — Debbie Schierman  
Isley, Jasper, Isley  
Zapp  
S. Wonder  
M. Day  
Ta Mara & The Seen

**World Of Records** — Los Angeles — Diara Stewart  
F. Jackson  
Isley, Jasper, Isley  
M. Day  
S. Wonder  
W. Houston

**Fortune Records** — Inglewood, CA — Timmy Fortune  
S. Wonder  
F. Jackson  
A. Franklin  
W. Houston  
Kool & The Gang

**Tower Records** — Sacramento — Jeanie Banvaar  
Sade  
Starpoint  
M. Day  
Artists United Against Apartheid  
Miami Vice

**John's Music** — Los Angeles — Marie Jackson  
F. Jackson  
S. Wonder  
Atlantic Starr  
Isley, Jasper, Isley  
Rene & Angela



**PROFEEL CELEBRATES THANKSGIVING** — Brofeel recording artist Charles Khaliq welcomed the Brofeel Family to Vincenzo in Pasadena, California for his performance. On hand were (l-r): Dale Kimberlin, exec. vp; Jimmy Brooks, vp promotions; Khaliq; Joanne Tyler, vp; Kirk Tyler, president and John Goetz, engineer.

**Barney's One-Stop** — Chicago — Nellie Thomas  
Isley, Jasper, Isley  
S. Wonder  
F. Jackson  
Cameo  
B. Womack

**Greensboro Record Center** — Greensboro — Susie Chandler  
M. Day  
Krush Groove  
Rene & Angela  
B. Womack  
S. Wonder

**Gil's Records And Tapes** — Houston — Gil Bultron  
Sade  
Zapp  
The Temptations  
F. Jackson  
J. Holliday

**Platter Shack** — Orlando — Della Wiggins  
Isley, Jasper, Isley  
M. Day  
F. Jackson  
New Edition  
Krush Groove

**Shazada Enterprises** — Charlotte — Tim Taylor  
S. Wonder  
A. Franklin  
F. Jackson  
W. Houston  
Atlantic Starr

**LaGreen's** — Detroit — Steve Holsey  
Sade  
S. Wonder  
Krush Groove  
D. Warwick  
F. Jackson

**Importes Etc.** — Chicago — Paul Weisberg  
Sheila E.  
The Isley Brothers  
P. Austin  
Sade  
Colonel Abrams

**Jones & Harris** — Richmond, CA — Robin Bridgeman  
S. Wonder  
Sade  
New Edition

Ready For The World  
L. Vandross

**Churchill's** — Richmond — Joe Turnage  
S. Wonder  
Atlantic Starr  
Starpoint  
Isley, Jasper, Isley  
B. Womack

**H&W One-Stop** — Dallas — Walter Jackson  
Zapp  
M. Day  
Isley, Jasper, Isley  
The Isley Brothers  
S. Wonder

**Jemini II Records** — Chicago — Alonzo King  
S. Wonder  
Isley, Jasper, Isley  
The Temptations  
F. Jackson  
Sheila E.

**Massachusetts One-Stop** — Boston — Ron Heaps  
Kool & The Gang  
Krush Groove  
F. Jackson  
Isley, Jasper, Isley  
S. Wonder

**Scott's Wholesale** — Indianapolis — Cheryl Gregory  
Isley, Jasper, Isley  
Zapp  
The Isley Brothers  
F. Jackson  
M. Day

**Fletcher's One-Stop** — Chicago — Ken Fletcher  
Isley, Jasper, Isley  
S. Wonder  
Sheila E.  
A. Franklin  
L. Vandross

**The Wherehouse** — Culver City, CA — Arnold Turner  
Sade  
Starpoint  
S. Wonder  
M. Day  
T. Pendergrass

## URBAN RETAILER'S PICK

Retailer	Store	Market
Marc Siegel	Skippy White's	Boston

Album: "Radio"  
Artist: L.L. Cool J  
Label: Def Jam/Columbia

### Comments:

"The best cuts are 'That's A Lie' and 'Dear Yvette.' For us, Def Jam has never had a stiff. It's good to see that rap is finally getting major label support."

# TOP 75 12" SINGLES

	Weeks On 12/7 Chart		Weeks On 12/7 Chart		Weeks On 12/7 Chart
1		BABY TALK (SPECIAL REMIX)/5:26		26	YOUR PERSONAL TOUCH
2	5	ALISHA (Vanguard SPV 88)	30	5	EVELYN "CHAMPAGNE" KING (RCA PW-14202)
3	12	CAN YOU FEEL THE BEAT (EXTENDED VERSION)/6:50	27	2	NO FRILLS LOVE (EXTENDED DANCE REMIX)/7:25
4	4	LISA LISA and CULT JAM with FULL FORCE (Columbia 44-05295)	28	16	JENNIFER HOLLIBAY (Geffen/Warner Bros. 0-20413)
5	10	WHO'S ZOOMIN' WHO (DANCE MIX)/8:36	29	4	OBJECT OF MY DESIRE (EXTENDED VERSION/5:40)
6	18	ARETHA FRANKLIN (Arista ADE-9411)	30	8	LET ME BE THE ONE (EXTENDED VERSION)
7	6	FALL DOWN (SPIRIT OF LOVE)	31	4	HONEY FOR THE BEES (EXTENDED VERSION)/6:40 & 5:30
8	13	SLAVE TO THE RHYTHM (EXTENDED VERSION)/4:20	32	28	YOU LOOK GOOD TO ME (EXTENDED VERSION)/9:30
9	4	EXPOSED TO LOVE (EXTENDED VERSION)/6:10	33	4	TARZAN BOY (EXTENDED DANCE VERSION)/6:16
10	5	WHO DO YOU LOVE? (EXTENDED VERSION)/5:20	34	5	THE OAK TREE (EXTENDED VERSION & INSTRUMENTAL)/9:06 & 4:32
11	4	THE SHOW STOPPA (IS STUPID FRESH)/5:42	35	12	CAN YOU ROCK IT LIKE THIS TOGETHER FOREVER/4:28 & 3:32
12	5	COUNT ME OUT (EXTENDED VERSION)/6:25	36	2	THE DREAM TEAM IS IN THE HOUSE/5:07
13	6	CARAVAN OF LOVE	37	5	I CAN'T LIVE WITHOUT MY RADIO/I CAN GIVE YOU MORE
14	7	PERFECT WAY (WAY PERFECT MIX)/5:26	38	3	SEDUCTION (EXTENDED MIX)
15	11	EVERYBODY DANCE/LONELY HEART (EXTENDED VERSION)/5:41 & 4:47	39	8	LOVE'S GONNA GET YOU (DANCE MIX)/8:38
16	8	PART-TIME LOVER (SPECIAL REMIX)/8:20	40	2	NEEDLE TO THE GROOVE/JAMMING ON THE GROOVE (CLUB & DUB VERSION)/6:27 & 4:45
17	11	STOP PLAYING ON ME (EXTENDED MIX)	41	16	IF I RULED THE WORLD (EXTENDED VERSION)/7:09
18	5	ALICE, I WANT YOU JUST FOR ME/6:09	42	2	TAKES A LITTLE TIME (DUB VERSION)/5:58
19	5	ELECTION DAY (EXTENDED MIX)/4:30	43	10	SAY I'M YOUR NUMBER ONE (EXTENDED VERSION)
20	5	CONGA (EXTENDED VERSION & INSTRUMENTAL)/6:00 & 4:52	44	3	GO HOME (REMIX)
21	20	FEEL THE SPIN (EXTENDED DANCE VERSION)/6:50	45	4	CURIOSITY (EXTENDED MIX)
22	4	I'LL BE GOOD (SPECIAL MIX & INSTRUMENTAL)/7:25 & 5:25	46	19	DON'T SAY NO TONIGHT (EXTENDED VERSION)/5:20
23	15	SUB CULTURE/SUB VULTURE (RE-MIX)/7:26 & 7:57	47	19	OH SHEILA (EXTENDED VERSION & DUBSTRUMENTAL)/6:48 & 4:00
24	4	MIAMI VICE THEME (EXTENDED REMIX)/6:52	48	19	TRAPPED
25	10	BEAT OF THE STREET/GORDY'S GROVE (Mayberry Mix)/4:25	49	14	SINGLE LIFE (EXTENDED VERSION)/6:30
	5	CHOICE MC's (Tommy Boy TB-871)	50	15	DON QUICHOTTE/6:29
					DRESS YOU UP/SHOO-BEE-DOO (REMIX & INSTRUMENTAL)/6:15 & 4:36
					MADONNA (Sire/Warner Bros. 0-20369)
					COMO TU TE LLAMA? (Sly Fox/Capitol V-8654)
					YOU & ME (EXTENDED VERSION)/6:15
					AMERICA (REMIX)/GIRL/21:46 & 7:36
					AND SHE WAS/TELEVISION MAN (EXTENDED MIX)/4:54 & 7:52
					BE NEAR ME (MUNICH & ECSTASY MIX)/5:48 & 4:45
					YOU WEAR IT WELL (CLUB & DUB MIX)/6:55 & 5:06
					(KRUSH GROOVE) CAN'T STOP THE STREET (EXTENDED DANCE MIX & INSTRUMENTAL)/5:15 & 6:01
					JOHNNY THE FOX (BONUS BEATS)/6:20
					THE BOY WITH THE THORN IN HIS SIDE
					DO ME BABY (INTERLUDE)/4:59
					SOUL KISS (EXTENDED DANCE MIX)/6:38
					ALL FALL DOWN (EXTENDED DANCE MIX)
					THE TRUTH (EXTENDED VERSION)/7:50
					POP LIFE/HELLO (FRESH DANCE MIX)/6:16 & 6:36
					THE SCREAMS OF PASSION/YES (EXTENDED VERSION)/6:45 & 4:27
					IN BETWEEN DAYS (EXTENDED VERSION)
					YOU AIN'T FRESH (MORNING DEW MIX)/4:22 & 7:53
					I'M GONNA TEAR YOUR PLAYHOUSE DOWN (SPECIAL YA YA MIX)/6:15
					EATEN ALIVE (HOT EXTENDED DANCE MIX)/5:51
					CONDITION OF THE HEART (EXTENDED VERSION)/5:56
					HEAD OVER HEELS (EXTENDED VERSION)
					RUNNING UP THAT HILL (EXTENDED VERSION)
					GIVE IT UP (EXTENDED VERSION)
					HARD TIMES FOR LOVERS (EXTENDED DANCE REMIX)/7:00 & 6:45
					SILVER SHADOW (EXTENDED VERSION)

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

## 12" REVIEWS

**READY FOR THE WORLD (MCA 23602)**  
**Digital Display (7:43)** (Potts) (MCA Inc.-Off Backstreet Music-Ready For The World Music-Walk On The Moon Music/BMI) (Producer: Ready For The World) (Remix: Louil Silas, Jr.)  
 Heavily percussive mix of RFTW's latest single, "Digital Display" which is storming clubs nationally. This 12" features four different versions on the B-side.

**MARK SHREEVE (Jive/Electro 9429)**  
**Legion (5:45)** (Shreeve) (Zomba Enterprises/ASCAP) (Producer: Mark Shreeve-Pete O. Harris) (Remix: Bryan "Chuck" New)  
 Receiving a strong response in the high energy clubs, the instrumental "Legion" features an ominous and thoroughly electronic melodic line set to an incessant drum pattern.

**LOVE PATROL (4th & B'way 419)**  
**Love Patrol (6:12)** (Ellis-Thall-Niecy D.-Loni A.-Saunders) (Milestone Music-Ro-Hut Music/BMI) (Producer: Jay Ellis)  
 From a straight ahead funk base, "Love Patrol" makes good use of a female rap and an urban setting for the tale of the Love Patrol. Catchy with singable chorus and humorous sound effects.

**BILLY OCEAN (Jive/Arista 9431)**  
**When The Going Gets Tough, The Tough Get Going (5:43)** (Brathwaite-Eastmond-Lange-Ocean) (Zomba Ent./ASCAP) (Producer: Wayne Brathwaite-Barry J. Eastmond) (Mix: Nigel Green)  
 This effervescent pop cut from *The Jewel Of The Nile* soundtrack is here given four treatments with an especially well-paced and edited "club mix" standing out. Sure to be a big retail seller.

**TENITA JORDAN (Top Priority 429-05320)**  
**Yu Got Me Dreamin' (6:26)** (Carter) (Teddy Bear Ent.) (Producer: Teddy Pendergrass-James A. Carter)  
 The first release from Teddy Pendergrass' CBS-distributed label is this hard-funking effort from vocalist Tenita Jordan. Sensual and infectious.

## MOST ACTIVE



## STRONG ACTIVITY

**Can You Feel The Beat — Lisa Lisa & The Cult Jam with Full Force — (Columbia)**  
**Slave To The Rhythm — Grace Jones — (Manhattan/Island)**

## CLUB PICK

**"Affection" — TaMara & The Seen — (A&M)**  
**Club: Mobile**  
**D.J.: Randy Metzger**  
**Location: Chicago**

**Comments:**  
*"All I could say is incredible! Already on my top 30 playlist. Should hit the top."*

## RETAILER'S PICK

**"Stand Back" — Stephanie Mills — (MCA)**  
**Store: 12" Dance Records**  
**Manager: Wresch Dawldjan**  
**Location: Washington, D.C.**

**Comments:**  
*"Beginning sales are excellent. A lot of in-store play due to requests. Definite top ten material."*

## TOP 40 ALBUMS

\* AVAILABLE ON COMPACT DISC

	Weeks On Chart	12/7 Chart		Weeks On Chart	12/7 Chart
<b>1 FABLES</b> JEAN LUC PONTY (Atlantic 81276)	2	8	<b>21 SPECTRUM</b> AZYMUTH (Milestone M 9134)	19	7
<b>2 BLACK CODES (From The Underground)</b> WYNTON MARSALIS (Columbia FC 40009)	1	10	<b>22 YOU'RE UNDER ARREST *</b> MILES DAVIS (Columbia FC 40029)	21	29
<b>3 DANCING IN THE SUN</b> GEORGE HOWARD (TBA TB205)	3	33	<b>23 AUTUMN *</b> GEORGE WINSTON (Windham Hill/A&M WH-1012)	28	40
<b>4 MAGIC TOUCH *</b> STANLEY JORDAN (Blue Note BT 85101)	6	40	<b>24 REJUVENATION</b> LONNIE LISTON SMITH (Doctor Jazz FW-40963)	25	5
<b>5 OASIS</b> JOE SAMPLE (MCA 5481)	5	17	<b>25 WINTER SOLSTICE</b> VARIOUS (Windham Hill/A&M WH-1045)	32	2
<b>6 AL JARREAU IN LONDON *</b> (Warner Bros. 25331)	4	13	<b>26 SCHUUR THING</b> DIANE SCHUUR (GRP-1022)	30	3
<b>7 ATLANTIS</b> WAYNE SHORTER (Columbia FC 40055)	7	12	<b>27 STAND UP</b> STEVE MORSE BAND (Elektra 60448)	24	35
<b>8 SKIN DIVE</b> MICHAEL FRANKS (Warner Bros. 25275-1)	8	27	<b>28 SODA FOUNTAIN SHUFFLE *</b> EARL KLUGH (Warner Bros. 25262-1)	23	34
<b>9 ALTERNATING CURRENTS *</b> SPYRO GYRA (MCA 5606)	9	25	<b>29 AMERICAN EYES</b> RARE SILK (Palo Alto PA 8086)	26	36
<b>10 VOCALESE *</b> THE MANHATTAN TRANSFER (Atlantic 81266-1)	10	19	<b>30 OPENING NIGHT *</b> KEVIN EUBANKS (GRP A-1013)	31	20
<b>11 HARLEQUIN *</b> DAVE GRUSIN & LEE RITENOUR (GRP 1015)	12	36	<b>31 MOSAIC</b> MARK EGAN (Hip Pocket HP-104)	DEBUT	
<b>12 SLOW MOTION *</b> ANDY NARELL (Hip Pocket HP-105)	11	7	<b>32 MAISHA</b> SADAO WATANABE (Elektra 60431-1)	27	21
<b>13 YOU MIGHT BE SURPRISED</b> ROY AYERS (Columbia FC 40022)	15	6	<b>33 CHAMPION</b> JEFF BERLIN & VOX HUMANA (Passport PJ 88004)	33	7
<b>14 DECEMBER *</b> GEORGE WINSTON (Windham Hill/A&M WH-1025)	22	58	<b>34 STRAIGHT TO THE HEART *</b> DAVID SANBORN (Warner Bros. 25150-1)	34	35
<b>15 SOARING THROUGH A DREAM</b> AL DI MEOLA (Manhattan ST-53011)	16	15	<b>35 JUST FEELIN'</b> MCCOY TYNER (Palo Alto PA 8083)	29	19
<b>16 FANTASY</b> RAMSEY LEWIS (Columbia FC 40108)	18	4	<b>36 HOT HOUSE FLOWERS *</b> WYNTON MARSALIS (Columbia FCC 39530)	37	63
<b>17 ANOTHER PLACE</b> HIROSHIMA (Epic BFE 39338)	17	6	<b>37 SKY DANCE</b> RODNEY FRANKLIN (Columbia FC 39962)	35	27
<b>18 DIGITAL WORKS *</b> AHMAD JAMAL (Atlantic 81258)	13	13	<b>38 HIGH VISIBILITY</b> VICTOR FELDMAN'S GENERATION BAND (TBA TB208)	36	19
<b>19 WARNING *</b> BILLY CORHAM (GRP-A-1020)	14	10	<b>39 20/20 *</b> GEORGE BENSON (Warner Bros. 9 25178-1)	39	46
<b>20 WHITE WINDS *</b> ANDREAS VOLLENWEIDER (CBS FM 39963)	20	43	<b>40 JUNGLE GARDEN *</b> DAVE VALENTIN (GRP 1016)	38	24

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

## ON JAZZ

Lee Jeske, New York

**MONTH OF THE BOOK GLUT** — One thing the Christmas season always unleashes — along with its too-skinny sidewalk Santas and its too-expensive Yuletide wrapping paper — is a good, healthy supply of jazz books. I don't know, maybe publishers think of jazz as a seasonal item; in any case, it's a good time to stock the library.

*Swing To Bop: An Oral History of the Transition of Jazz in the 1940s* by Ira Gitler (\$22.50, Oxford) is a well-woven fabric of musicians' recollections of the cataclysmic upheaval in jazz brought about by **Charlie Parker**, **Dizzy Gillespie**, and the other bebop pioneers. Gitler, who was there, and who has as deep a love for and understanding of bebop and The Bebop Era as any writer working, interviewed dozens of the musicians who were around at the time, and he assembled their recollections with skill (though the recollections themselves could have been more tightly edited). This is an essential book, one that brings the absolute excitement and sense of change of the era vividly to life.

*Yankee Blues: Musical Culture and American Identity* by **MacDonald Smith Moore** (\$29.50, Indiana University Press) is a fascinating look at the conflict, between the wars, between the "Yankee" composers (**Charles Ives**, **Daniel Gregory Mason**, et al), the modernist composers (**Aaron Copeland**, **George Gershwin**, et al), a rarely touched-on topic.

*Lester Young* by **Lewis Porter** (\$18.95, paper, Twayne) is the first book-length account of one of the greatest musicians jazz has ever known. Porter is a wise listener, and he's got a clear method of writing. This short book is well-packed — it has a brief biography, an excellent, exhaustive musical analysis, and a discography — but it is still not the full-length biography this enigmatic jazz giant deserves.

*Stride: The Music of Fats Waller* by **Paul Machlin** (\$16.95, cloth; \$8.95, paper, Twayne), a similar effort, is most valuable for its musical analysis, since Waller's been the subject of several more thorough, biographies.

The good folks at Quartet, the English publishing company that dispenses jazz books in bunches (bless them) has recently come up with three. *Every Day* by **Leslie Gourse** (\$15.95) is a serviceable, authorized but not as-told-to biography of **Joe Williams**, one of the finest singers of them all. *Hot Air, Cool Music* by **Bruce Turner** (\$16.95) is the autobiography of the British trad reedman (for the Anglophile jazzophile only). *A History Of Jazz In Britain 1919-50* by **Jim Godbolt** (\$24.95) is a weighty tome that covers everything you'll ever want to know about the growth of jazz in the land of cricket and steak and kidney pies.

*All What Jazz* by **Philip Larkin** (\$19.95 cloth, \$9.95 paper, Farrar, Straus & Giroux), the famed British poet who died last week, is for those who want either a good laugh or a good weep. Larkin was a stodgy traditionalist who has a fan's enthusiasm for **Bechet**, **Armstrong**, and the like, but no use for anything more modern. This collection — Larkin was the jazz critic for the *Daily Telegraph* — contains the following line about **Duke Ellington**: "There are times when one wants to attack the whole Ellington mystique, to expose him as an indifferent pianist whose orchestral taste lies in the direction of alternate vapidity and pretension and who has been carried along since the twenties by a succession of magnificent soloists and his own charm, intelligence and energy."

*People In Jazz: Jazz Keyboard Improvisers of the 19th and 20th Centuries* by **Bill Lee** (\$19.95, Columbia Pictures Publications) is a fairly comprehensive encyclopedia of jazz pianists. Almost 900 — !!! — of the ticklers and pounders are covered, complete with musical examples and photos. An essential volume.

Da Capo Press, which reprints jazz books in bunches, brings us reissues of *The World Of Count Basie* by **Stanley Dance** (\$10.95), a book that complements Basie's upcoming (next month) autobiography, and *Stephane Grappelli* by **Raymond Horricks** (\$8.95), a workmanlike biography of the fiddling giant. Da Capo also imports *The North Sea Jazz Festival 1976-1985* by photographer **Rick D'Rozario** (\$16.95), a photo book that in no way does justice to the greatest of the European jazz festivals.

Those, along with the previously mentioned *Chuck Stewart's Jazz Files*, *Rolling Stone Guide to Jazz*, *Milestones 1 and 2*, and the reprinted *Red and Hot: The Fate of Jazz in the Soviet Union*, should help fill the stocking, and the brain, of any jazz-interested gift getter or giver.



**TOGETHERING** — ASCAP members Frank Foster (l) and Kenny Burrell were visited by ASCAP membership representative Vivian Scott recently. Foster and Burrell were performing at the Beacon Theatre in New York as part of the Phillip Morris "Superband Series."

## FEATURE PICKS

**ACOUSTICAL SUSPENSION** — Teo Macero — Doctor Jazz FW 40111 — Producer: Teo Macero — List: 8.98 — Bar Coded

Imagine, if you will, a big band that includes, among others, Lionel Hampton, Gato Barbieri, Dave Valentin, John Stubblefield and Larry Coryell. Imagine a piano duet between Mick Nock and Mal Waldron. Imagine a melange of fusion, avant-garde, new age and whatever else, and this odd LP, *auteured* by Teo Macero, might fit the bill. An interesting effort.

**CLARINET SUMMIT VOLUME II** — John Carter, Jimmy Hamilton, Alvin Batiste, David Murray — India Navigation IN 1067 — Producer: Bob Cummins — List: 8.98

A follow-up to last year's issue is another feast for clarinet fans of all persuasions. This is a multi-generational, pan-stylistic effort that lets each member shine on his own and in various groupings. An ambitious, thoughtful, and frequently virtuosic exhibition of the many flavors of a jazz instrument that is not heard frequently enough these days.

**IT'S YOUR DANCE** — Meredith D'Ambrosio — Sunnywide SSC 1011 — Producers: Ray Passman, Francois Zalacain — List: 8.98

The wonderful Meredith D'Ambrosio's singing is personal, intimate, and oh so poignant, and she has the knack for picking out the right songs — this is a mixture of rarely heard pieces by the great American songwriters, contemporary pieces that fit the menu, and originals. Fine backing, too, by the cozy pairing of Harold Danko and Kevin Eubanks on half the LP, and the singer on piano the rest of the way.

**THE LADY'S IN LOVE WITH YOU** — Maxine Sullivan — Stash ST-257 — Producers: Bill Rudman, Ken Bloom, Keith Ingham — List: 8.98

There aren't many 74-year-old singers who put out three LPs in a year (there was an earlier one on Stash and there is a brand new one on Concord), but, then again, there aren't many 74-year-old singers — or 24-year-old singers, for that matter — who sing with the gentle, lilting swing of Maxine Sullivan.

## HOT NEW SELLER



## STRONGEST SALES

**Miami Vice** — MCA  
**ZZ Top** — Warner Bros.  
**Sade** — Portrait  
**Heart** — Capitol

## STORE REPORTS

### Tower Records — Los Angeles

*B. Streisand*  
*Sade*  
*Sting*  
*Simple Minds*  
*S. Wonder*

### Record Bar — N.C.

*Miami Vice*  
*ZZ Top*  
*Dire Straits*  
*Heart*  
*B. Streisand*

### Lieberman — Minneapolis

*Miami Vice*  
*J. Cougar*  
*Tears For Fears*  
*Alabama*  
*P. Collins*

### Harmony House — Detroit

*Miami Vice*  
*B. Streisand*  
*Iron Maiden*  
*J. Cougar*  
*ZZ Top*

### Kemp Mill — Wash. D.C.

*Sade*  
*J. Cougar*  
*S. Nicks*  
*Arcadia*  
*Miami Vice*

### Scotts — Indianapolis

*J. Cougar*  
*Heart*  
*ZZ Top*  
*Dire Straits*  
*Rush*

### Great American Music — Minneapolis

*Heart*  
*ZZ Top*  
*Miami Vice*  
*B. Springsteen*  
*Dire Straits*

### Peaches — Cincinnati

*J. Cougar*  
*Miami Vice*  
*Dire Straits*  
*Heart*  
*B. Springsteen*

### Sound Warehouse — Kansas City

*B. Streisand*  
*Sade*  
*S. Nicks*  
*Mr. Mister*  
*J. Cougar*

### Harvard Coop — Boston

*Sade*  
*Dire Straits*  
*B. Dylan*  
*P. Townshend*  
*Talking Heads*

### Musical Sales — Baltimore

*Miami Vice*  
*B. Streisand*  
*J. Cougar*  
*P. Collins*  
*Dire Straits*

### N.R.M. — Pittsburgh

*ZZ Top*  
*S. Nicks*  
*Miami Vice*  
*Cars*  
*J. Cougar*

### Cavages — Buffalo

*Miami Vice*  
*B. Streisand*  
*S. Nicks*  
*Simple Minds*  
*Arcadia*

### Strawberries — Boston

*B. Streisand*  
*Sade*  
*S. Nicks*  
*Heart*  
*Arcadia*

### Seaport — Portland

*ZZ Top*  
*Miami Vice*  
*J. Cougar*  
*Heart*  
*Rush*

### World Of Records — Los Angeles

*ZZ Top*  
*Miami Vice*  
*Rush*  
*S. Wonder*  
*Starship*

### Licorice Pizza — Los Angeles

*B. Streisand*  
*Heart*  
*Sade*  
*Dire Straits*  
*Miami Vice*

### Wherehouse — Los Angeles

*Heart*  
*ZZ Top*  
*B. Streisand*  
*Tears For Fears*  
*Talking Heads*

## SHOP TALK

Stephen Padgett, Los Angeles

**VIDEO HO-HO** — The home entertainment revolution is on. If Santa thought getting a bicycle down the chimney was rough, wait'll he gets his Visa bill in January for all the VCRs and video software he is expected to buy this Christmas. That just might break his back. The October figures from the Consumer Electronics Group of the Electronic Industries Association for VCR sales show an increase over last October of 44.7 percent. The year-to-date figure is up 55.1 percent. With all those hungry video machine owners out there during the holiday season, video software is sure to be the big item on Christmas lists. This fact is not lost on the major retailers. A casual glance at the Sunday paper this weekend turned up flyers chock full of video product being hocked from just about every retail store in Los Angeles — I even saw a U-Haul truck rental outlet has added video to its line of rental wares. With nearly eight and a half million new VCRs in the market since January it is no wonder that businesses are flocking to get on the video shuttle.



**WINDHAM HILL WINTER WINNER** — Windham Hill Records reports that "A Winter's Solstice" is one of its fastest selling records to date. The record has a Holiday theme and will probably become an annual favorite. Featured artists include William Ackerman, Liz Story and Mark Isham among others.

**RETAILER CHARGED** — Three major record companies filed a copyright infringement action against a Los Angeles retail establishment for allegedly dealing in parallel import phonorecords. **Crystal Promotions, Inc.**, located at 422 East Washington Boulevard, Los Angeles and 7617 Pacific Boulevard Huntington Park, California, was charged with the illegal importation and distribution of phonorecords by artists such as **Emmanuel, Elio Rocca, Jose Jose, Lani Hall, Antonio De Jesus, Jose Luis Rodriguez** and **Vikki Carr**. The lawsuit, filed on November 12, 1985 by **RCA/Ariola International, A&M Records, Inc.** and **CBS Inc.** alleges that Crystal Promotions infringed the labels' copyrights by importing, distributing and selling foreign manufactured phonorecords embodying copyrighted sound recordings imported without the respective recording company's authorization. Such activity illegally competes with the labels' domestic products. Under U.S. Copyright Law, the plaintiffs are entitled to damages of up to \$50,000 per count for each infringement of a sound recording or actual damages and any additional defendants' profits. The record labels involved have requested preliminary and permanent injunctive relief against Crystal Promotions, Inc. for violating their copyright rights in addition to costs and attorney fees. The action was filed in United States District Court for the Central District of California at Los Angeles and has been assigned to **Judge Alicemarie Stotler**.

**SOUND AND SIGHT BOUGHT BY LUSKIN'S** — **Cary Luskin**, president of Luskin's Inc., a Baltimore-based specialty retailer of home entertainment and consumer electronic products and major household appliances, today announced the consummation of the acquisition of Sound and Sight Inc., of Indianapolis, Indiana, for \$1.2 million in cash. It is estimated that Sound and Sight will produce 1985 sales volume of approximately \$27 million. Sound and Sight operates 11 home entertainment and consumer electronics stores under the names of Hi Fi Buys and Buys, ranging in size from 5,000 to 16,000 sq. feet. They operate five stores in Indianapolis; one each in Lafayette and Muncie, suburbs of Indianapolis; one each in Grand Rapids and Kalamazoo, Michigan; and two in Louisville, Kentucky. Luskin's now operates 53 stores in six states; 28 Luskin's; 14 Tokyo Shapiro; and 11 through the Sound and Sight acquisition.

**HOLLYWOOD GETS A WHEREHOUSE** — Wherehouse Entertainment, Inc., announced last week the opening of its new two-story, 12,000-foot store which is the prototype and showcase for Wherehouse's most advanced software and retail store design. It is located at the corner of Sunset Blvd. and La Brea in Hollywood, CA. This store is joined the same week by another 12,000-foot "new concept" store in Torrance. The Torrance store, on Sepulveda Boulevard, also houses Wherehouse University, the company management training school and will feature the most complete product line of any Wherehouse store including a large oldies selection, alternative music, independent metal and spoken word. The newest additions to Wherehouse's rapid expansion program offer a greatly expanded product selection. It also features separate computer software, classical music, video and cassette rooms, each with individualized merchandise, design and decor. For the first time, the Wherehouse contains a magazine section, offering customers a variety of music, software, electronic and other general and special publications.

## RETAILER'S PICK

Retailer	Store	Market
Chris Resch	Wherehouse #72	Northridge, Ca

Album: "Done With Mirrors"  
 Artist: Aerosmith  
 Label: Geffen

### Comment:

"This album retains many of the rowdy hard rock tactics that made Aerosmith one of the best bands of the '70s. A strong, high energy album like this should have good sales and heavy airplay."

**“Barbra Streisand has just released what may be the album of a lifetime.”**

—The New York Times

## **“The Broadway Album”** OC 40092 **From Barbra Streisand.**

“It’s obvious that she still retains her power to galvanize. This is the Streisand that sent ‘People,’ ‘He Touched Me’ and ‘Don’t Rain On My Parade’ through the roof.” —*Washington Post*

“What a knockout! What makes ‘The Broadway Album’ so absolutely captivating is how in command Streisand is—of her voice, of the material, and of what she wants this album to be.” —*The New York Post*

“Her new ‘The Broadway Album’ is dazzling!” —*New York Daily News*

“This is her best album in years. Streisand’s versions of ‘If I Loved You’ (From ‘Carousel’) and ‘Something’s Coming’ (From ‘West Side Story’) are among the best ever recorded.” —*USA Today*

“Sounds like vintage Streisand. Long standing Barbra Streisand loyalists are about to have their loyalty rewarded.” —*Los Angeles Herald*

“Lay down the red carpet for the return of (Streisand) to her roots. Streisand and show tunes are a matchless match. More please, Barbra, and soon.” —*People Magazine*

**“The Broadway Album.” New from Barbra Streisand. Platinum after only two weeks.**

**Including the single, “Somewhere” (From “West Side Story”).  
On Columbia Records, 38-05680 chrome Cassettes and Compact Discs.**

Produced by Barbra Streisand and Peter Matz except: “Something’s Coming” and “I Got While I’m Around” produced by Richard Baskin; “I Have Dreamed”/“We Kiss In A Shadow”/“Something Wonderful” produced by Barbra Streisand, Peter Matz, Paul Jabara; “Somewhere” produced by David Foster.  
Executive Producers: Barbra Streisand, Peter Matz.  
Columbia Records, Inc. © 1985 CBS Inc.

**See the closed session recording of Barbra Streisand’s “The Broadway Album” exclusively on HBO in January.**



## FILMUSIC

Peter Berk, Los Angeles

**LABEL CHECK** — It's that time again, time to report on what the various labels have in store for us, soundtrack-wise, over the next couple of months. Not surprisingly, the releases taper off somewhat after December, and probably won't pile up again until next summer. In any case, here's the latest: A&M Records, in February, will be releasing what may well prove to be another immensely popular soundtrack from the A&M/John Hughes factory (which gave us *The Breakfast Club*). The film is called *Pretty In Pink* and in fact stars *Club* member **Molly Ringwald**. Among the artists contributing music to the picture are **Orchestral Manoeuvres In The Dark**, **Suzanne Vega**, **Jesse Johnson**, **New Order** and **Alarm**. Sounds very promising . . . Arista (through Jive) has just released the soundtrack from *The Jewel Of The Nile*, details of which can be found in a feature story on this page . . . Atlantic will release, by February, the soundtrack to *Quicksilver*, which stars **Paul Rodriguez** and **Kevin Bacon**. There are certainly enough top artists on this one to suggest it may have a widespread appeal. Among those musically represented will be **Roger Daltrey**; **John Parr** with **Marilyn Martin**; **Thomas Dolby**; **Fish** with **Tony Banks**; **Banks** alone; **Fiona**; **Larry John McNally**; **Ray Parker, Jr.** with **Helen Terry**; and **Peter Frampton**. Unless the movie sinks into oblivion like quicksand, *Quicksilver* should, if nothing else, garner some attention for its music, if this lofty list is any indication . . . Capitol Records, in January, will ship out the soundtrack to *Iron Eagle*, which features one or more cuts by **King Kobra** and a song called "One Vision" performed by **Queen**. In February, 9½ Weeks will be released, but info on that soundtrack isn't available quite yet . . . CBS Records is scheduled to release the music from **Tom Cruise's** upcoming feature *Top Gun* sometime in the spring. That same season, the label will send out the soundtrack from *Paradise*, which will feature music by **Jimmy Cliff**, who stars in the film with **Peter O'Toole** and **Robin Williams** . . . In January, Elektra will release the soundtrack to *Crossover Dreams*. The film stars, and the album will feature, **Ruben Blades** . . . EMI America, in February, will have the soundtrack to *Absolute Beginners* ready for record stores . . . PolyGram's soundtrack to *Flyin'*, featuring music by **Ollie Brown**, is in the works for release early next year, and in February, the label will offer the music to *Bad Guys*, which will feature a title song performed by **Precious Metal**. The label's biggie right now, though, is the music from the film version of *A Chorus Line*, which was written about in the November 30 *Filmusic* column . . . Very soon, MCA Records will be ready with the soundtracks to *Young Sherlock Holmes*, which has a score by **Bruce Broughton**; and *Out Of Africa*, which features a score by **John Barry** . . . In January, RCA will offer the soundtrack to *Youngblood*, a **Rob Lowe** feature containing tracks from **Glenn Jones**, **Micki Thomas**, **Starship**, **Mr. Mister**, **Autograph** and **John Hiatt** . . . Warner Bros. Records (through Qwest) will ship out the soundtrack to *The Color Purple*, the much-awaited **Steven Spielberg** film, on February 3 . . . All of the releases and artists I've mentioned are subject to change since some of the details are still tentative.

**REEL VIEWS** — *A Chorus Line*, directed by **Sir Richard Attenborough**, is a study in paradoxes. Somehow, all at once, it's dazzling yet barren; imaginative yet repressed; realistic yet lacking credibility; poignant yet strangely detached. With it all, it is, in all likelihood, the best cinematic version possible of a decidedly *theatrical* musical. It's no accident *A Chorus Line* crossed the paths of so many diverse potential directors, writers, stars and studios before finally making it to the screen. The whole concept of the show, after all, is to probe the cruel, impersonal auditions which are part of theatrical musicals. For the struggling young characters who are herded in front of the unseen, almost deified Zach, the line represents a chance to possibly, just possibly, get recognition for all the work and sweat they've endured to become dancers. Watching them reveal their innermost feelings *live* on stage, we in the audience are able to forge a bond with the characters, even though we never really get to know them very well individually and no one hero ever completely emerges. Nevertheless, the live show packs a powerful emotion wallup because we're in *their* world, on their turf. Also, we are our own directors, able to focus on whomever we choose while constantly aware of the cattle call these characters, victims of their own artistic dedication, are forced to endure together. On screen, though, the direction rests with someone else, and despite all the close-ups and revealing angles, we feel in some way removed. Beyond these problems, which aren't really the filmmakers' fault, *A Chorus Line* was a definite product of the '70s, and some of its narcissistic revelations seem uncomfortably dated. Still, the film is well worth seeing, *despite* comparisons to the original.



**THE FIGHT CONTINUES** — Members of *Survivor* are pictured outside Los Angeles' Village Theatre November 21st en route to a special benefit premiere of *Rocky IV*. The event raised needed funds for the Stallone Fund For Autism Research, a charity Sylvester Stallone's ex-wife Sasha is chiefly responsible for.



**ANOTHER FINE MESS** — Michael Douglas, Kathleen Turner and Danny DeVito share another of their many misadventures in a scene from *The Jewel Of The Nile*. The soundtrack from the film is being released by Jive Records.

## Jive/Arista May Have A Gem In The Jewel Of The Nile Soundtrack

By Peter Berk

LOS ANGELES — Without a doubt, executives at Jive Records (a subsidiary of Arista Records) have every reason to look upon their label's just-released soundtrack to *The Jewel Of The Nile* with unbounded optimism. Their confidence is certainly justified, particularly since the album's first single, Billy Ocean's "When The Going Gets Tough, The Tough Get Going" is already rapidly ascending the pop charts. Moreover, the soundtrack also offers a rich and stylistically diverse selection of primarily new cuts, from such artists as Hugh Masekela, Jonathan Butler, Ruby Turner, Whodini, Precious Wilson, The Nubians, Mark Shreeve, The Willesden Dodgers, and Jack Nitzsche (who provided the complete score). Even more significantly, however, *The Jewel Of The Nile* is arriving at the box office fully armed with that much-treasured Hollywood commodity: 'sequel power.' In other words, the movie has a guaranteed built-in audience yearning to know what became of Jack Colton (Michael Douglas) and Joan Wilder (Kathleen Turner) after their adventures in *Romancing The Stone*, and that can only help to generate interest in the film's music.

One of the people most involved with putting the score to *The Jewel Of The Nile* together was Elliot Lurie, who last summer took over from retiring Lionel Newman as vice president of music at 20th Century Fox (which is releasing the film). "Music was something Michael (as the movie's producer) was very much aware of from the beginning of this project," Lurie recalled recently. "He always wanted songs during the opening and closing credits, and even shot the opening accordingly." Later on, songwriters Terry Britten and Graham Lyle ("What's Love Got To Do With It") teamed up and turned out the title song to *The Jewel Of The Nile*, which was subsequently recorded by new vocalist, Precious Wilson. The song will serve as the soundtrack's second single.

Douglas had been interested in featuring Billy Ocean musically from the start, according to Lurie. For that reason, Jive Records' president Ralph Simon was contacted, and soon after, not only was Ocean secured, but a deal was also signed for the release of the eventual soundtrack from the film. Beyond a couple of songs, though, there was as yet no other material to comprise a soundtrack, and so Douglas, Simon and Lurie met in London, to

wade through the countless potential artists and songs. One major factor at work was Douglas' decision to utilize 'street music' as a humorous counterpoint to scenes revolving around African tribal rituals. Whodini's "Freaks Come Out At Night" was thus quickly employed for just such a segment of the film. Eventually, the rest of the songs were chosen and/or recorded, and only the question of who could provide the best *orchestral* music remained. Nitzsche, whose credits include the score to Douglas' own *One Flew Over The Cuckoo's Nest* and the oscar-winning title song for *An Officer And A Gentleman*, proved the ideal answer.

Echoing the sentiments of everyone else contacted who was involved with *The Jewel Of The Nile*, Lurie commented, "I think the music truly works in the context of the film and on its own. It never seems to have that shoehorned kind of feeling so prevalent in recent films. It looks like the first single, at least, is going to be a big hit record, and the video version of it has been extremely well received. I'm definitely very pleased with both the film and its score."

If in fact the video version of "When The Going Gets Tough . . ." fares as well as the song itself seems destined to, the soundtrack to *The Jewel Of The Nile* will be off to a three-fold assault on the record-buying public, the kind every filmmaker and music promoter dreams of. Concurrently, Ocean's song will be receiving attention in movie theaters, on music video programs, and, of course, on radio stations nationwide. All signs point to just such a perfect arrangement, with the song promoting the film, the film promoting the song, and the video promoting both.

"The Ocean single is certainly the spearhead of our promotional campaign," observed Barry Weiss, director of artist development at Jive. "This is, after all, the follow-up to his double platinum "Suddenly" LP. As far as the video version of the song is concerned, it's sensational, explosive. It was directed with tremendous flair by Maurice Phillips (who also was at the helm of Ocean's *Loverboy* video). The video employs footage from *The Jewel Of The Nile* interspersed with performance shots of Ocean and his three "backup singers," who just happen to be the three stars of the film, Douglas, Turner and Danny DeVito. "We're thrilled with it," Weiss remarked. "I've really never seen response to a video like I've seen on this one."



## TOP 40 COMPACT DISCS

		15.98	1	29			15.98	23	6
		—	2	32			15.98	25	42
		—	3	66			15.98	24	27
		—	4	8			15.98	20	7
		—	5	8			15.98	18	26
		—	6	66			15.98	26	20
		—	9	4			15.98	28	46
		—	8	15			15.98	27	7
		—	7	66			15.98	31	2
		—	12	3			15.98	33	2
		—	10	20			15.98	30	7
		—	11	35			15.98	32	11
		—	14	45			15.98	35	2
		—	13	12			15.98	29	8
		—	15	63			15.98	37	2
		—	18	5			15.98	36	12
		—	17	14			15.98	34	19
		—	19	55			15.98	38	7
		—	22	32			15.98	40	7
		—	21	4			15.98	39	6
1	BROTHERS IN ARMS ★	DIRE STRAITS (Warner Bros. 25264-2) WEA	1	29	21	DECEMBER	GEORGE WINSTON (Windham Hill CD 1025) RCA	23	6
2	NO JACKET REQUIRED	PHIL COLLINS (Atlantic 81240-2) WEA	2	32	22	MAKE IT BIG	WHAM! (Columbia CK 39595) CBS	25	42
3	BORN IN THE U.S.A.	BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	3	66	23	A DECADE OF STEELY DAN	(MCA MCAD-5570) MCA	24	27
4	SCARECROW	JOHN COUGAR MELLENCAMP (Riva 824 865) POL	4	8	24	HOUNDS OF LOVE	KATE BUSH (EMI America CDP7 46164) CAP	20	7
5	IN SQUARE CIRCLE ★	STEVIE WONDER (Tamla/Motown TAMD 06134) MCA	5	8	25	SPORTS	HUEY LEWIS AND THE NEWS (Chrysalis VK 41412) CBS	18	26
6	THE DARK SIDE OF THE MOON	PINK FLOYD (Capitol CDP-46001) CAP	6	66	26	BE YOURSELF TONIGHT	EURHYTHMICS (RCA PCD1-5429) RCA	26	20
7	MIAMI VICE	ORIGINAL TELEVISION SOUNDTRACK (MCA MCAD-6150) MCA	9	4	27	BUILDING THE PERFECT BEAST	DON HENLEY (Geffen 24028-2) WEA	28	46
8	GREATEST HITS VOLUME I & II	BILLY JOEL (Columbia J2K 40121) CBS	8	15	28	MAKING MOVIES	DIRE STRAITS (Warner Bros. 3480) WEA	27	7
9	LITTLE CREATURES	TALKING HEADS (Sire 2-25305) WEA	7	66	29	DEJA VU	CROSBY, STILLS, NASH & YOUNG (Reprise 19118) IND	31	2
10	AFTERBURNER	ZZ TOP (Warner Bros. 25342) WEA	12	3	30	ANCIENT DREAMS ★	PATRICK O'HEARN (Private Music CD 1201) IND	33	2
11	THE DREAM OF THE BLUE TURTLES	STING (A&M CD 3750) RCA	10	20	31	ALTERNATING CURRENTS	SPYRO GYRA (MCA MCAD 5606) MCA	30	7
12	SONGS FROM THE BIG CHAIR	TEARS FOR FEARS (Mercury 824 300-2) POL	11	35	32	FRESH AIRE III	MANNHEIM STEAMROLLER (American Gramophone AGCD-365) IND	32	11
13	RECKLESS	BRYAN ADAMS (A&M CD-5013) RCA	14	45	33	MANNHEIM STEAMROLLER CHRISTMAS	(American Gramophone AGCD-1984) IND	35	2
14	WHITNEY HOUSTON	(Arista JRCD-8221) RCA	13	12	34	BACK TO THE FUTURE	ORIGINAL SOUNDTRACK (MCA MCAD-6144) MCA	29	8
15	PRIVATE DANCER	TINA TURNER (Capitol CDP-46041) CAP	15	63	35	THURSDAY AFTERNOON	BRIAN ENO (EG CD64) IND	37	2
16	HUNTING HIGH AND LOW	A-HA (Warner Bros. 25300) WEA	18	5	36	HARLEQUIN	DAVE GRUSIN & LEE RITENOUR (GRP 1015) IND	36	12
17	CHRONICLES	CREEDENCE CLEARWATER REVIVAL (Fantasy FCD 623-CCR2) IND	17	14	37	THE SECRET OF ASSOCIATION	PAUL YOUNG (Columbia CK-39957) CBS	34	19
18	LIKE A VIRGIN ★	MADONNA (Sire 25157-2) WEA	19	55	38	ONE SIZE FITS ALL	THE NYLONS (Open Air/Windham Hill OAO 301) RCA	38	7
19	DIAMOND LIFE	SADE (Portrait RK 39581) CBS	22	32	39	WORLD WIDE LIVE ★	SCORPIONS (Mercury 824 344-2) POL	40	7
20	KNEE DEEP IN THE HOOPLA	STARSHIP (Grunt/RCA 5488) RCA	21	4	40	VOCALESE	THE MANHATTAN TRANSFER (Atlantic 81266-2) WEA	39	6

★ INDICATES FULL DIGITAL RECORDING

### WHAT'S IN-STORE

**HOHNER KEYBOARD** — Hohner's new PK 250 offers musicians an expanded 61 note keyboard, a total of 32 poly and solo voices, Arranger Accompaniment and MIDI interface connections. Controlled by its exclusive MEG (multiple event generator) sound generation system, the PK 250 produces an authentic and varied musical instrument selection. MEG is a 32-voice digital synthesizer controlled by a microprocessor which has made it possible to combine the individual elements that make up a single instrument sound. Built-in is the realistic sound of instrument voices such as steel drums and accordion and even the strains of "Honky Tonk." The Arranger Accompaniment, a series of cartridges with built-in drums, bass and either Group I or Group II instruments, creates a full-band sound, fully scored. One has, via the Arranger, the facility to introduce an ever-expanding library of arrangements. The library of cartridges will be continually expanded by Hohner.

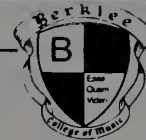
**CLASSICAL NEWS** — Look for two outstanding new releases from Deutsche Grammophon. Maurice Ravel's instrumental ballets are some of classical literatures' most beautiful works, and the ballet "Daphnis Et Chloe" is performed with great beauty by James Levine and the Wiener Philharmoniker on a fine digital recording (415 360-1, -2, -4). In-store play of this impressionistic masterpiece is highly recommended. Also released on DG is the master composer and conductor Leonard Bernstein leading the Israel Philharmonic Orchestra through an all — Tchaikovsky program. The album (415 379-1, -2, -4) contains some of Tchaikovsky's greatest works, including "March Slave," "Hamlet," "Capriccio Italien," and the ever-popular "1812 Overture." In-store play of this classic is also recommended, but watch the volume to avoid speaker damage!

**SONY OFFER** — Sony recently announced a new cross promotion offering consumers three free Sony Tape premium-grade audio cassettes with the purchase of any one of four new Sony portable dual cassette recorders (CFS-4000, CFS-600, CFS-W30 or WM-W800). The new line of Sony dual recorders offer features like ultra high speed dubbing (CFS-W600). With the new WM-W800, a dual-deck Walkman personal stereo, consumers can play or duplicate tapes. As a further incentive, Sony Tape will give consumers two extra audio cassettes with a return proof of purchase of any ten. Both promotions will run until January 31, 1986. "This promotion is designed to introduce the large number of consumers who use portable entertainment units to the quality and reliability of Sony premium grade audio cassettes," said John Bermingham, vice president of sales and marketing, Sony Tape Sales Company.

Ron Rosenthal



**JANE SIBERRY** — Open Air Records (a subsidiary of Windham Hill) recording artist Jane Siberry has just completed a successful tour featuring material from her highly-artistic LP "No Borders Here."



### SONGWRITING

The Songwriting Department within the Professional Writing Division is accepting applications for two positions:

#### Chairman, Songwriting Department

Applicant must be a published songwriter with a minimum of 10 years' professional experience and demonstrated successful record releases. He/she must have a minimum of 5 years' teaching experience, preferably at the college level and must also possess strong organizational and interpersonal skills with demonstrable administrative experience. A Master's degree or equivalent professional training is required. Salary commensurate with qualifications.

#### Junior Level Songwriting

Applicant must be a published songwriter with a minimum of 5 years' professional experience and demonstrated successful record releases. Expertise in lyric writing and previous teaching experience is especially desirable. Appropriate degrees or equivalent professional training is required. Teaching responsibilities will include analysis of song lyrics, lyric writing and songwriting. Salary commensurate with qualifications.

Berklee College of Music is a private four-year institution with an educational mission of practical career preparation in the various contemporary styles of today's professional music world. The 200 or more internationally respected faculty work with 2,500 students from over 75 countries and the U.S.

Please send resume, letters of recommendation and supportive background materials by JANUARY 1, 1986 for a SEPTEMBER 1, 1986 starting date to: Professional Writing Search Committee, Dept. CB, Office of the Dean of Faculty, Berklee College of Music, 1140 Boylston St., Boston, MA 02215. An Equal Opportunity Employer.

**Berklee**  
**College of Music**

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# CASH BOX TOP 100 ALBUMS

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

December 14, 1985

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

		8.98	Weeks On 12/7 Chart
<b>1 MIAMI VICE ★</b>	ORIGINAL TELEVISION SOUNDTRACK (MCA-6150) MCA	9.98	1 10
<b>2 AFTERBURNER ★</b>	ZZ TOP (Warner Bros. 25342) MCA	9.98	2 5
<b>3 HEART ■</b>	(Capitol ST-12410) CAP	8.98	4 23
<b>4 BROTHERS IN ARMS ★■</b>	DIRE STRAITS (Warner Bros. 25264-1) WEA	8.98	3 29
<b>5 SCARECROW ★</b>	JOHN COUGAR MELLENCAMP (Riva 824 865-1) POL	8.98	5 14
<b>6 IN SQUARE CIRCLE ★</b>	STEVIE WONDER (Tama/Motown 6134) MCA	9.98	6 10
<b>7 POWER WINDOWS ★</b>	RUSH (Mercury 826 098) POL	8.98	7 6
<b>8 SONGS FROM THE BIG CHAIR ★■</b>	TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	8.98	8 38
<b>9 THE BROADWAY ALBUM</b>	BARBRA STREISAND (Columbia OC 40092) CBS	—	25 4
<b>10 THE DREAM OF THE BLUE TURTLES ★■</b>	STING (A&M SP 3750) RCA	8.98	11 24
<b>11 NO JACKET REQUIRED ★■</b>	PHIL COLLINS (Atlantic 81240-1) WEA	9.98	10 41
<b>12 KNEE DEEP IN THE HOOPLA ★</b>	STARSHIP (Grant/RCA BXLI-5498) RCA	8.98	13 10
<b>13 BORN IN THE U.S.A. ★■</b>	BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	—	12 78
<b>14 WHITNEY HOUSTON ★■</b>	(Arista AL8-8221) RCA	8.98	9 38
<b>15 ROCK ME TONIGHT ■</b>	FREDDIE JACKSON (Capitol ST 12404) CAP	8.98	15 31
<b>16 ONCE UPON A TIME</b>	SIMPLE MINDS (A&M/Virgin 5092) RCA	8.98	21 5
<b>17 WELCOME TO THE REAL WORLD</b>	MR. MISTER (RCA NFL1-8045) RCA	8.98	19 17
<b>18 RECKLESS ★■</b>	BRYAN ADAMS (A&M SP-5013) RCA	8.98	18 55
<b>19 LIVE AFTER DEATH</b>	IRON MAIDEN (Capitol SABB-12441) CAP	11.98	22 6
<b>20 WHO'S ZOOMIN' WHO ★□</b>	ARETHA FRANKLIN (Arista AS 8286) RCA	8.98	17 21
<b>21 LITTLE CREATURES ★□</b>	TALKING HEADS (Sire 25305-1) WEA	8.98	14 25
<b>22 GREATEST HITS</b>	THE CARS (Elektra 60464) WEA	8.98	34 5
<b>23 LOVIN' EVERY MINUTE OF IT</b>	LOVERBOY (Columbia FC 399 53) CBS	—	17 14
<b>24 COLOR OF SUCCESS ★</b>	MORRIS DAY (Warner Bros. 25320) WEA	8.98	20 8
<b>25 HUNTING HIGH AND LOW ★□■</b>	A-HA (Warner Bros. 25300) WEA	8.98	23 23
<b>26 EMERGENCY ★■</b>	KOOL & THE GANG (De-Lite 822 943-1) POL	8.98	26 34
<b>27 HOUNDS OF LOVE ★</b>	KATE BUSH (EMI America 17171) CAP	8.98	24 10
<b>28 HOW COULD IT BE</b>	EDDIE MURPHY (Columbia FC 39952) CBS	—	31 9
<b>29 GREATEST HITS VOLUME I &amp; II ★■</b>	BILLY JOEL (Columbia 40121) CBS	—	27 22
<b>30 PROMISE</b>	SADE (Portrait FR 40263) CBS	—	56 2
<b>31 READY FOR THE WORLD</b>	(MCA 5594) MCA	8.98	28 25
<b>32 WHITE NIGHTS</b>	ORIGINAL SOUNDTRACK (Atlantic 81273) WEA	9.98	36 7
<b>33 THAT'S WHY I'M HERE</b>	JAMES TAYLOR (Columbia FC 40052) CBS	—	42 5
<b>34 LISTEN LIKE THIEVES</b>	INXS (Atlantic 81277) WEA	8.98	40 7

<b>35 THE LAST COMMAND</b>	W.A.S.P. (Capitol ST-12435) CAP	8.98	39 5
<b>36 WHITE CITY — A NOVEL</b>	PETE TOWNSHEND (ATCO 90473) WEA	8.98	53 3
<b>37 SUN CITY</b>	ARTISTS UNITED AGAINST APARTHEID (Manhattan ST-53019) CAP	8.98	50 5
<b>38 ROCK A LITTLE</b>	STEVIE NICKS (Modern/Atlantic 90479) WEA	8.98	62 2
<b>39 HERE'S TO FUTURE DAYS</b>	THOMPSON TWINS (Arista 8276) RCA	8.98	30 10
<b>40 DONE WITH MIRRORS</b>	AEROSMITH (Geffen GHS 24091) WEA	8.98	48 4
<b>41 CUPID &amp; PSYCHE '85</b>	SCRITTI POLITTI (Warner Bros. 25302) WEA	8.98	49 20
<b>42 UNDER A RAGING MOON ★</b>	ROGER DALTRY (Atlantic 81269) WEA	8.98	32 10
<b>43 THEATRE OF PAIN ★■</b>	MOTLEY CRUE (Elektra 60418-1) WEA	9.98	35 23
<b>44 SOUL TO SOUL ★</b>	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (Epic FE 40036) CBS	—	29 12
<b>45 LIKE A VIRGIN ★■</b>	MADONNA (Sire 25157-1) WEA	8.98	41 45
<b>46 SHEILA E. IN ROMANCE 1600 ★</b>	(Paisley Park/Warner Bros. 25317) WEA	8.98	46 14
<b>47 ASYLUM</b>	KISS (Mercury 826 099-1) POL	8.98	37 11
<b>48 RESTLESS ★</b>	STARPOINT (Elektra 60424) WEA	8.98	54 15
<b>49 ST. ELMO'S FIRE ★□</b>	ORIGINAL SOUNDTRACK (Atlantic 81261-1) WEA	9.98	33 24
<b>50 HOW TO BE A ZILLIONAIRE</b>	ABC (Mercury 824 904-1)	8.98	38 11
<b>51 MAKE IT BIG ★■</b>	WHAMI (Columbia FC 39595) CBS	—	45 45
<b>52 NERVOUS NIGHT ★□</b>	HOOTERS (Columbia BFC 39912) CBS	—	43 31
<b>53 THAT'S THE STUFF ★</b>	AUTOGRAPH (RCA AFL1-7009) RCA	8.98	58 4
<b>54 BE YOURSELF TONIGHT ★■</b>	EURHYTHMICS (RCA AJL 1-5429) RCA	9.98	44 30
<b>55 SEVEN THE HARD WAY</b>	PAT BENATAR (Chrysalis OV 41507) CBS	—	87 2
<b>56 DOG EAT DOG</b>	JONI MITCHELL (Geffen GHS 24074) WEA	8.98	61 5
<b>57 SWEET DREAMS</b>	ORIGINAL SOUNDTRACK (MCA 6149) MCA	9.98	63 6
<b>58 DO YOU</b>	SHEENA EASTON (EMI America 17173) CAP	8.98	68 4
<b>59 STAGES</b>	TRIUMPH (MCA 2-8020) MCA	—	60 5
<b>60 KRUSH GROOVE</b>	ORIGINAL SOUNDTRACK (Warner Bros. 25295) WEA	9.98	66 6
<b>61 SOUL KISS</b>	OLIVIA NEWTON-JOHN (MCA 6151) MCA	8.98	47 7
<b>62 CONTACT ★■</b>	POINTER SISTERS (RCA AFL 1-8056) RCA	9.98	52 20

## CHARTBREAKER

<b>63 SO RED THE ROSE</b>	ARCADIA (Capitol SV-12428) CAP	8.98	DEBUT
<b>64 PHANTOM, ROCKER &amp; SLICK</b>	(EMI America 17172) CAP	8.98	65 7
<b>65 ASTRA</b>	ASIA (Geffen 24072) WEA	8.98	71 3
<b>66 STRENGTH</b>	THE ALARM (IRS-5666) MCA	8.98	76 5
<b>67 ICE ON FIRE</b>	ELTON JOHN (Geffen GHS 24077) WEA	8.98	72 4
<b>68 THE HEART OF THE MATTER</b>	KENNY ROGERS (RCA AJLI-7023) RCA	—	70 6

<b>69 9012 LIVE — THE SOLOS</b>	YES (Atco 90474) WEA	8.98	81 3
<b>70 RIPTIDE</b>	ROBERT PALMER (Island 90471) WEA	8.98	75 4
<b>71 THE SECRET OF ASSOCIATION</b>	★□ PAUL YOUNG (Columbia BFC 39957) CBS	—	51 30
<b>72 MAURICE WHITE</b>	(Columbia FC 39883) CBS	—	55 12
<b>73 BOY IN THE BOX □</b>	COREY HART (EMI America 17161) CAP	8.98	59 22
<b>74 CARAVAN OF LOVE</b>	ISLEY, JASPER, ISLEY (CBS Associated BFZ 401180) CBS	—	83 9
<b>75 COSI FAN TUTTI FRUTTI</b>	SQUEEZE (A&M 5085) RCA	8.98	57 13
<b>76 VOCALESE ★</b>	THE MANHATTAN TRANSFER (Atlantic 81266-1) WEA	8.98	73 19
<b>77 TA MARA &amp; THE SEEN</b>	(A&M SP 6-5078) RCA	6.98	78 6
<b>78 ALL FOR LOVE</b>	NEW EDITION (MCA 6579) MCA	8.98	99 3
<b>79 7 WISHES ★□</b>	NIGHT RANGER (MCA 5593) MCA	8.98	69 28
<b>80 THE HEAD ON THE DOOR</b>	THE CURE (Elektra 60435) WEA	8.98	74 13
<b>81 DARYL HALL &amp; JOHN OATES LIVE AT THE APOLLO with DAVID RUFFIN &amp; EDDIE KENDRICK ★□</b>	(RCA AFL1-7035) RCA	8.98	64 13
<b>82 DIAMOND LIFE ★■</b>	SADE (Portrait BFR 39581) CBS	—	82 42
<b>83 SACRED HEART ★□</b>	DIO (Warner Bros. 25291-1) WEA	8.98	67 16
<b>84 MISPLACED CHILDHOOD</b>	MARILLION (Capitol ST-12431) CAP	8.98	77 15
<b>85 DOWN FOR THE COUNT</b>	Y&T (A&M SP 5101) RCA	8.98	86 4
<b>86 THE NIGHT I FELL IN LOVE ★■</b>	LUTHER VANDROSS (Epic FC 39882) CBS	—	85 37
<b>87 ROCKY IV</b>	ORIGINAL SOUNDTRACK (Scotti Bros. SZ 40203) CBS	8.98	97 4
<b>88 PRIVATE DANCER ★■</b>	TINA TURNER (Capitol ST-12330) CAP	8.98	80 79
<b>89 SLAVE TO THE RHYTHM</b>	GRACE JONES (Manhattan/Island ST-53021) CAP	8.98	103 83
<b>90 HERO</b>	CLARENCE CLEMONS (Columbia BFC 40010) CBS	—	90 4
<b>91 CRUSH</b>	ORCHESTRAL MANOEUVRES IN THE DARK (A&M/Virgin SP 5077) RCA	8.98	79 22
<b>92 EATEN ALIVE ★</b>	DIANA ROSS (RCA AFL1-5422) RCA	8.98	84 9
<b>93 MAVERICK ■</b>	GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST-17143) CAP	8.98	88 44
<b>94 INVASION OF YOUR PRIVACY</b>	★■ RATT (Atlantic 81257-1) WEA	—	89 26
<b>95 CHRISTMAS ★</b>	ALABAMA (RCA ASLI-7014) RCA	8.98	106 3
<b>96 CUT THE CRAP</b>	THE CLASH (Epic FE 40017) CBS	8.98	112 2
<b>97 MADONNA ★■</b>	(Sire 23867) WEA	8.98	95 117
<b>98 FACE VALUE ★■</b>	PHIL COLLINS (Atlantic 16029) WEA	8.98	78 59
<b>99 SPORTS ★■</b>	HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	—	96 32
<b>100 AROUND THE WORLD IN A DAY</b>	★■ PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1) WEA	9.98	96 32

# Cash Box Top Albums / 101 to 200

December 14, 1985

	Weeks On 12/7 Chart			Weeks On 12/7 Chart			Weeks On 12/7 Chart							
<b>101 WORLD WIDE LIVE ★□</b>	8.98	SCORPIONS (Mercury 824 344-1) POL	91	<b>23</b>	<b>134 STREET CALLED DESIRE ★</b>	8.98	RENE AND ANGELA (Mercury 824 607-1) POL	135	<b>23</b>	<b>168 GETTIN AWAY WITH MURDER</b>	8.98	PATTI AUSTIN (Qwest 25276) WEA	164	<b>4</b>
<b>102 SOLDIERS UNDER COMMAND</b>	—	STRYPHER (Enigma 72077) IND	92	<b>11</b>	<b>135 PRIMITIVE LOVE</b>	—	MIAMI SOUND MACHINE (Epic BFE 40131) CBS	157	<b>3</b>	<b>169 CITY LIFE</b>	8.98	THE BOOGIE BOYS (Capitol SF-12409) CAP	167	<b>16</b>
<b>103 SO MANY RIVERS</b>	8.98	BOBBY WOMACK (MCA 5617) MCA	94	<b>15</b>	<b>136 DOWNTOWN</b>	8.98	MARSHALL CRENSHAW (Warner Bros. 25319) WEA	121	<b>11</b>	<b>170 SEX AND THE SINGLE MAN</b>	—	RAY PARKER JR. (Arista AL8-8280) RCA	161	<b>6</b>
<b>104 BUILDING THE PERFECT BEAST ★■</b>	8.98	DON HENLEY (Geffen 24026) WEA	100	<b>53</b>	<b>137 RAIN DOGS</b>	8.98	TOM WAITS (Island 90299) WEA	137	<b>7</b>	<b>171 SINGLE LIFE ★</b>	8.98	CAMELO (Atlantic Artists 824 546-1) POL	159	<b>24</b>
<b>105 MARCHING OUT ★</b>	8.98	YNGWIE J. MALMSTEEN'S RISING FORCE (Polydor 825 733-1) POL	104	<b>16</b>	<b>138 THE POWER STATION ★■</b>	8.98	(Capitol SJ-12380) CAP	126	<b>36</b>	<b>172 ELIMINATOR ★■</b>	8.98	ZZ TOP (Warner Bros. 23774-1) WEA	174	<b>138</b>
<b>106 MASK OF SMILES</b>	8.98	JOHN WAITE (EMI America ST-17164) CAP	101	<b>17</b>	<b>139 GREATEST HITS VOL. 2</b>	8.98	RONNIE MILSAP (RCA AHL1-5425) RCA	139	<b>10</b>	<b>173 MASTERPIECE</b>	8.98	THE ISLEY BROTHERS (Warner Bros. 25347) WEA	DEBUT	
<b>107 ALONG THE AXIS</b>	8.98	THE JON BUTCHER AXIS (Capitol ST-12425) CAP	107	<b>11</b>	<b>140 SONGS YOU KNOW BY HEART ★</b>	8.98	JIMMY BUFFETT (MCA 5633) MCA	140	<b>4</b>	<b>174 WHO'S MISSING</b>	—	THE WHO (MCA 5641) MCA	DEBUT	
<b>108 MANILOW</b>	8.98	BARRY MANILOW (RCA AFL1-7044) RCA	120	<b>2</b>	<b>141 JANE WIEDLIN</b>	8.98	(I.R.S.-5638) MCA	128	<b>7</b>	<b>175 TWITCH</b>	—	ALDO NOVA (Portrait 40001) CBS	DEBUT	
<b>109 TO LIVE AND DIE IN L.A.</b>	8.98	WANG CHUNG (Geffen GHS 24081) WEA	110	<b>6</b>	<b>142 7800 FAHRENHEIT ★□</b>	8.98	BON JOVI (Mercury 824 509-1) MCA	142	<b>32</b>	<b>176 TWO WHEELS GOOD</b>	—	PREFAB SPROUT (Epic BFE 40100) CBS	163	<b>6</b>
<b>110 PACK UP THE PLANTATION—LIVE</b>	10.98	TOM PETTY AND THE HEARTBREAKERS (MCA 8021) MCA	DEBUT		<b>143 ROCKIN WITH THE RHYTHM ★</b>	8.98	THE JUDDS (RCA AHL1-7042) RCA	156	<b>3</b>	<b>177 THE DREAM ACADEMY</b>	8.98	(Reprise/Warner Bros. 25265) WEA	177	<b>6</b>
<b>111 BACK TO THE FUTURE ★□</b>	9.98	ORIGINAL SOUNDTRACK (MCA 6144) MCA	102	<b>20</b>	<b>144 TIM</b>	8.98	THE REPLACEMENTS (Sire 25330) WEA	132	<b>5</b>	<b>178 MAD MAX-BEYOND THUNDERDOME</b>	8.98	ORIGINAL SOUNDTRACK (Capitol SWAV-12429) CAP	168	<b>18</b>
<b>112 DEAD MAN'S PARTY</b>	8.98	INGO BOINGO (MCA 5665) MCA	124	<b>6</b>	<b>145 UNDER LOCK AND KEY</b>	8.98	DOKKEN (Elektra 60458) WEA	DEBUT		<b>179 FLASH ★</b>	—	JEFF BECK (Epic 39483) CBS	162	<b>22</b>
<b>113 FABLES</b>	8.98	JEAN LUC PONTY (Atlantic 81276) WEA	113	<b>8</b>	<b>146 ANOTHER PLACE</b>	—	HIROSHIMA (Epic BFE 39938) CBS	147	<b>5</b>	<b>180 BANGING THE WALL ★</b>	8.98	BAR-KAYS (Mercury 824 727-1) POL	170	<b>16</b>
<b>114 A CAPPELLA</b>	8.98	TODD RUNDGREN (Warner Bros. 25128) WEA	108	<b>11</b>	<b>147 THE ROSE OF ENGLAND</b>	—	NICK LOWE AND HIS COWBOY OUTFIT (Columbia FC 39958) CBS	144	<b>12</b>	<b>181 LIBRA ★</b>	—	JULIO IGLESIAS (Columbia FC 40180) CBS	173	<b>18</b>
<b>115 BIOGRAPH</b>	—	BOB DYLAN (Columbia C5X 38830) CBS	134	<b>3</b>	<b>148 LISA LISA AND CULT JAM WITH FULL FORCE</b>	—	(Columbia BFC 40135) CBS	146	<b>16</b>	<b>182 THE HISTORY MIX VOL. I ★</b>	8.98	GODLEY & CREME (Polydor 825 981-1) POL	172	<b>17</b>
<b>116 MEETING IN THE LADIES ROOM</b>	8.98	KLYMAXX (Constellation/MCA 5529) MCA	118	<b>39</b>	<b>149 DREAM INTO ACTION ★</b>	8.98	HOWARD JONES (Elektra 60390-1) WEA	130	<b>36</b>	<b>183 TOUGH ALL OVER ★</b>	—	JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Bros. FZ 39405) CBS	171	<b>28</b>
<b>117 NO LOOKIN' BACK ★</b>	8.98	MICHAEL McDONALD (Warner Bros. 2591-1) WEA	105	<b>16</b>	<b>150 THE NEW ZAPP IV U</b>	8.98	ZAPP (Warner Bros. 25327) WEA	151	<b>4</b>	<b>184 SOME GREAT REWARD</b>	8.98	DEPECHE MODE (Sire 25194) WEA	176	<b>41</b>
<b>118 FLY ON THE WALL ★□</b>	8.98	AC/DC (Atlantic 81263) WEA	109	<b>21</b>	<b>151 UNGUARDED □</b>	8.98	AMY GRANT (A&M SP 5060) RCA	131	<b>27</b>	<b>185 BORN TO RUN ★■</b>	—	BRUCE SPRINGSTEEN (Columbia JC 33785) CBS	183	<b>17</b>
<b>119 LITTLE BAGGARIDDIM</b>	6.98	UB40 (A&M/Virgin SP-6-5090) RCA	111	<b>19</b>	<b>152 DURELL COLEMAN</b>	8.98	(Island 90293) WEA	150	<b>13</b>	<b>186 EVERY TURN OF THE WORLD ★</b>	8.98	CHRISTOPHER CROSS (Warner Bros. 25341) WEA	187	<b>3</b>
<b>120 WHAT IF</b>	8.98	TOMMY SHAW (A&M SP 5097) RCA	114	<b>7</b>	<b>153 THE WRESTLING ALBUM</b>	—	(Epic BFE 40223) CBS	175	<b>2</b>	<b>187 THIS IS THE SEA</b>	8.98	THE WATERBOYS (Island 90457) WEA	178	<b>7</b>
<b>121 FABLES OF THE RECONSTRUCTION ★</b>	—	R.E.M. (IRS-5592) MCA	115	<b>25</b>	<b>154 FRANK ZAPPA MEETS THE MOTHERS OF PREVENTION</b>	—	(Barking Pumpkin ST-74203) CAP	DEBUT		<b>188 JESSE JOHNSON'S REVUE ★□</b>	—	(A&M SP 6-5024) RCA	182	<b>40</b>
<b>122 BLACK CODES (From The Underground)</b>	—	WYNTON MARSALIS (Columbia FC 40009) CBS	119	<b>10</b>	<b>155 THE FAMILY</b>	8.98	(Paisley Park/Warner Bros. 25322) WEA	133	<b>16</b>	<b>189 CAN'T SLOW DOWN ★■</b>	8.98	LIONEL RICHIE (Motown 6059ML) MCA	190	<b>15</b>
<b>123 LIGHTING UP THE NIGHT</b>	8.98	JACK WAGNER (Qwest 25318) WEA	117	<b>10</b>	<b>156 GREATEST HITS — VOLUME 2</b>	8.98	HANK WILLIAMS JR. (Warner Bros. 25328) WEA	165	<b>3</b>	<b>190 RHYTHM ROMANCE</b>	—	THE ROMANTICS (Nemperor/CBS FZ 40106) CBS	179	<b>13</b>
<b>124 CRUZADOS</b>	8.98	(Arista AL8-8383) RCA	122	<b>6</b>	<b>157 PATTI LABELLE</b>	—	(Philadelphia Int'l. CBS FZ 40020) CBS	155	<b>20</b>	<b>191 SHOCK</b>	8.98	THE MOTELS (Capitol SJ-12378) CAP	181	<b>40</b>
<b>125 LUXURY OF LIFE</b>	8.98	5 STAR (RCA NFL 1-8052) RCA	125	<b>12</b>	<b>158 PLAY DEEP ★</b>	—	THE OUTFIELD (Columbia BFC 40027) CBS	141	<b>9</b>	<b>192 PURPLE RAIN ★■</b>	8.98	PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA	191	<b>77</b>
<b>126 BOSTON, MASS.</b>	8.98	THE DEL FUEGOS (Slash/Warner Bros. 25339) WEA	127	<b>7</b>	<b>159 BLACK CARS</b>	—	GINO VANNELLI (HME 40077) CBS	145	<b>27</b>	<b>193 AIN'T LOVE GRAND</b>	8.98	X (Elektra 60430) WEA	180	<b>19</b>
<b>127 THIS IS BIG AUDIO DYNAMITE</b>	—	BIG AUDIO DYNAMITE (Columbia BCT 40220) CBS	138	<b>5</b>	<b>160 DELIRIOUS NOMAD</b>	—	ARMORED SAINT (Chrysalis 41516) CBS	169	<b>2</b>	<b>194 THE BIG CHILL ★■</b>	8.98	ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	192	<b>111</b>
<b>128 DECEMBER ★□</b>	9.98	GEORGE WINSTON (Windham Hill 1025) RCA	154	<b>3</b>	<b>161 MAHVELOUS!</b>	8.98	BILLY CRYSTAL (A&M 5096) RCA	148	<b>14</b>	<b>195 9.9</b>	8.98	(RCA NFL 1-8049) RCA	184	<b>12</b>
<b>129 THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS</b>	—	(Columbia FC 40101) CBS	136	<b>4</b>	<b>162 GO WEST ★</b>	—	(Chrysalis FC 41496) CBS	143	<b>35</b>	<b>196 BEVERLY HILLS COP ★■</b>	9.98	ORIGINAL SOUNDTRACK (MCA 6143) MCA	185	<b>51</b>
<b>130 STANDING ON THE EDGE ★</b>	—	CHEAP TRICK (Epic FC 39592) CBS	123	<b>18</b>	<b>163 "YOUTHQUAKE" ★</b>	—	DEAD OR ALIVE (Epic BFE 401190) CBS	153	<b>24</b>	<b>197 SUDDENLY ★■</b>	8.98	BILLY OCEAN (Jive/Arista JL8-8213) RCA	186	<b>66</b>
<b>131 SAY YOU LOVE ME</b>	—	JENNIFER HOLLIDAY (Geffen GHS 24073) WEA	116	<b>15</b>	<b>164 GET OUT OF MY ROOM</b>	8.98	CHEECH & CHONG (MCA 5640) MCA	152	<b>8</b>	<b>198 1999 ★■</b>	8.98	PRINCE (Warner Bros. 23720-1) WEA	194	<b>115</b>
<b>132 CATCHING UP WITH DEPECHE MODE</b>	8.98	(Sire 25346) WEA	149	<b>2</b>	<b>165 BOYS AND GIRLS ★</b>	8.98	BRYAN FERRY (Warner Bros. 25082) WEA	158	<b>26</b>	<b>199 BEHAVIOUR</b>	—	SAGA (Portrait BFR 40145) CBS	189	<b>12</b>
<b>133 THE FAT BOYS ARE BACK</b>	8.98	THE FAT BOYS (Sutra 1016) IND	129	<b>18</b>	<b>166 VOICES CARRY ★</b>	—	TIL TUESDAY (Epic BFE 39458) CBS	166	<b>37</b>	<b>200 AN INNOCENT MAN ★■</b>	—	BILLY JOEL (Columbia QC 3673) CBS	197	<b>122</b>
					<b>167 OLD WAYS</b>	8.98	NEIL YOUNG (Geffen GHS 24068) WEA	160	<b>16</b>					

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

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

ABC.....50	Cross, Christopher.....187	Iglesias, Julio.....181	Mr. Mister.....17	Saga.....199	White, Maurice.....72
AC/DC.....118	Cruzados.....124	Inxs.....34	Murphy, Eddie.....28	Scorpions.....101	The Who.....174
Adams, Bryan.....18	Crystal, Billy.....161	Iron Maiden.....19	New Edition.....78	Scritti Politti.....41	Wiedlin, Jane.....141
Aerosmith.....40	The Cure.....80	Isley Bros.....173	Newton-John, Olivia.....61	Shaw, Tommy.....120	Williams, Hank Jr.....156
A-Ha.....25	Daltrey, Roger.....42	Isley, Jasper, Isley.....74	Nicks, Stevie.....38	Simple Minds.....16	Winston, George.....128
Alabama.....95	Day, Morris.....24	Jackson, Freddie.....15	Night Ranger.....79	Springsteen, Bruce.....13, 185	Womack, Bobby.....103
Alarm.....66	Dead Or Alive.....163	Joel, Billy.....29, 200	9.9.....195	Squeeze.....75	Wonder, Stevie.....6
Arcadia.....63	Del Fuegos.....126	John, Elton.....67	Nova, Aldo.....175	Starpoint.....48	Wrestling Album.....153
Armored Saint.....160	Depeche Mode.....132, 184	Johnson, Jesse.....188	Ocean, Billy.....197	Starship.....12	X.....193
Arista United.....37	Dio.....83	Jones, Grace.....89	Oingo Boingo.....112	Sting.....10	Young, Neil.....167
Asia.....65	Dire Straits.....4	Jones, Howard.....149	O.M.D.....91	Streisand, Barbra.....9	Young, Paul.....71
Austin, Patti.....168	Dokken.....145	Judds.....143	Outfield.....158	Stryper.....102	Y&T.....85
Autograph.....53	Dream Academy.....177	Kiss.....47	Palmer, Robert.....70	Talking Heads.....21	Yes.....69
Bar-Kays.....180	Dylan, Bob.....115	Klymaxx.....116	Parker, Ray Jr.....170	TaMara & The Seen.....77	Zapp.....150
Beck, Jeff.....179	E, Sheila.....46	Kool & The Gang.....26	Petty, Tom.....110	Taylor, James.....33	Zappa, Frank.....154
Benatar, Pat.....55	Easton, Sheena.....58	LaBelle, Patti.....157	Phantom, Rocker & Slick.....64	Tears For Fears.....8	ZZ Top.....2, 172
Big Audio Dynamite.....127	Eurythmics.....54	Lewis, Huey & News.....99	Pointer Sisters.....62	Thompson Twins.....39	
Bon Jovi.....142	The Family.....155	Lisa Lisa.....148	Ponty, Jean-Luc.....113	Thorogood, George.....93	
Boogie Boys.....169	Fat Boys.....133	Loverboy.....23	Power Station.....138	Til Tuesday.....166	
Buffett, Jimmy.....140	Ferry, Bryan.....165	Lowe, Nick.....147	Prefab Sprout.....176	Townshend, Pete.....36	
Bush, Kate.....27	5 Star.....125	Madonna.....45, 97	Prince.....100, 192, 198	Triumph.....59	
Butcher, Jon.....107	Franklin, Aretha.....20	Malmsteen, Yngwie.....105	Ratt.....94	Turner, Tina.....88	
Cafferty, John.....183	Godley & Creme.....182	Manhattan Transfer.....76	Ready For The World.....31	U2.....119	
Cameo.....171	Go West.....162	Manilow, Barry.....108	R.E.M.....121	Vandross, Luther.....86	
Cars.....22	Hall & Oates.....81	Marilyn.....84	Rene & Angela.....134	Vannelli, Gino.....159	
Cheap Trick.....130	Hart, Corey.....73	Marsalis, Wynton.....122	Replacements.....144	Vaughan, Stevie Ray.....44	
Cheech & Chong.....164	Heart.....3	McDonald, Michael.....117	Richie, Lionel.....189	Wagner, Jack.....123	
Clash.....96	Henley, Don.....104	Mellencamp, John.....5	Rogers, Kenny.....68	Waite, John.....106	
Clemons, Clarence.....90	Holliday, Jennifer.....131	Miami Sound.....135	Romantics.....190	Waits, Tom.....137	
Coleman, Durell.....152	Hooters.....52	Milsap, Ronnie.....139	Ross, Diana.....92	Wang Chung.....109	
Collins, Phil.....11, 98	Houston, Whitney.....14	Mitchell, Joni.....56	Rundgren, Todd.....114	W.A.S.P.....35	
Costello, Elvis.....129		Motels.....191	Rush.....7	Waterboys.....187	
Crenshaw, Marshall.....136		Motley Crue.....43	Sade.....30, 82	Wham!.....51	

## TOP 40 V IDEOCASSETTES

	Weeks On Chart		Weeks On Chart
1 <b>GHOSTBUSTERS</b> RCA/Columbia Pictures Home Video 60413	12/7	21 <b>PERFECT</b> RCA/Columbia Pictures Home Video 20494	12/7
2 <b>BEVERLY HILLS COP</b> Paramount Home Video 1134	2 6	22 <b>MRS. SOFFEL</b> MGM/UA Home Video MV 800600	DEBUT
3 <b>AMADEUS</b> Thorn/EMI/HBO Video TVA 2997	1 5	23 <b>GREMLINS</b> Warner Home Video 11388	22 25
4 <b>THE BREAKFAST CLUB</b> MCA Dist. Corp. 80167	3 10	24 <b>A NIGHTMARE ON ELM STREET</b> Media Home Entertainment M 790	DEBUT
5 <b>LADYHAWKE</b> Warner Home Video 11464	4 13	25 <b>A PASSAGE TO INDIA</b> RCA/Columbia Pictures Home Video	24 21
6 <b>POLICE ACADEMY 2, THEIR FIRST ASSIGNMENT</b> Warner Home Video 20020	5 5	26 <b>FRIDAY THE 13TH, PART V - A NEW BEGINNING</b> Paramount Home Video 1823	19 12
7 <b>VISION QUEST</b> Warner Home Video 11459	6 9	27 <b>MISSING IN ACTION</b> MGM/UA Home Video MV 800557	20 9
8 <b>THE KILLING FIELDS</b> Warner Home Video 11419	10 3	28 <b>THE COMPANY OF WOLVES</b> Vestron Video 5092	23 28
9 <b>THE EMERALD FOREST</b> Embassy Home Entertainment 2179	8 14	29 <b>CODE OF SILENCE</b> Thorn/EMI/HBO Video TVA 2985	25 6
10 <b>MISSING IN ACTION 2 - THE BEGINNING</b> MGM/UA Home Video MB 800658	16 3	30 <b>A SOLDIER'S STORY</b> RCA/Columbia Pictures Home Video 60408	DEBUT
11 <b>CAT'S EYE</b> Key Video 4731	7 9	31 <b>THE SLUGGER'S WIFE</b> RCA/Columbia Pictures Home Video 60486	27 20
12 <b>SECRET ADMIRER</b> Thorn/EMI/HBO Video TVA 2990	13 4	32 <b>PINOCCHIO</b> Walt Disney Home Video 239V	28 11
13 <b>DESPERATELY SEEKING SUSAN</b> Thorn/EMI/HBO Video TVA 2992	12 5	33 <b>MOVING VIOLATIONS</b> CBS/Fox Video 1462	30 19
14 <b>BABY, SECRET OF THE LOST LEGEND</b> Touchstone Home Video 269	9 14	34 <b>FRATERNITY VACATION</b> New World Video 8509	DEBUT
15 <b>THE SURE THING</b> Embassy Home Entertainment	14 6	35 <b>THE TERMINATOR</b> Thorn/EMI/HBO Video TVA 2535	32 4
16 <b>BREWSTER'S MILLIONS</b> MCA Home Video 80194	11 13	36 <b>STARMAN</b> RCA/Columbia Pictures Home Video 20412	33 43
17 <b>PORKY'S REVENGE!</b> CBS/Fox Video 1463	17 3	37 <b>TURK 182</b> CBS/Fox Video 7082	31 25
18 <b>THE KARATE KID</b> RCA/Columbia Pictures Home Video 60406	15 9	38 <b>THE PURPLE ROSE OF CAIRO</b> Vestron Home Video 7082	40 13
19 <b>GOTCHA!</b> MCA Home Video 80188	21 29	39 <b>STICK</b> MCA Dist. Corp. 80139	34 13
20 <b>LOST IN AMERICA</b> Warner Home Video 11460	18 7	40 <b>FALCON &amp; THE SNOWMAN</b> Vestron Home Video VA 5073	35 16
	26 2	<b>THE CASH BOX TOP 40 V IDEOCASSETTES CHART IS BASED SOLELY ON RENTALS AT VARIOUS RETAIL OUTLETS.</b>	

## TOP 15 MUSIC V IDEOCASSETTES

	Weeks On Chart		Weeks On Chart
1 <b>PRINCE AND THE REVOLUTION LIVE!</b> Prince And The Revolution (Warner Music Video 38102)	12/7	11 <b>STOP MAKING SENSE</b> Talking Heads (RCA/Columbia Pictures Home Video 60519)	13 2
2 <b>TINA LIVE-PRIVATE DANCER TOUR</b> Tina Turner (Sony Video 97W 50090)	2 18	12 <b>FLY ON THE WALL AC/DC</b> (Atlantic Video 50102)	14 2
3 <b>WHAM! THE VIDEO</b> Wham! (CBS-Fox Video Music 3048)	1 17	13 <b>MOTOWN 25: YESTERDAY, TODAY, FOREVER</b> (MGM/UA Home Video 300302)	DEBUT
4 <b>THE BEATLES LIVE — READY STEADY GO!</b> (Sony Video 97W50091)	3 22	14 <b>WE ARE THE WORLD - THE VIDEO EVENT USA</b> For Africa (MusicVision 6-20475)	11 22
5 <b>MADONNA LIVE — THE VIRGIN TOUR</b> Madonna (Warner Music Video 38105)	4 6	15 <b>PRIVATE DANCER</b> Tina Turner (Sony Video 97W50066-7)	12 22
6 <b>NO JACKET REQUIRED</b> Phil Collins (Atlantic Video 50104)	8 2		
7 <b>MADONNA</b> Madonna (Warner Music Video 3-38101)	9 5	<b>THE CASH BOX TOP 15 MUSIC V IDEOCASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES</b>	
8 <b>RATT THE VIDEO</b> Ratt (Atlantic Video 50101)	5 22		
9 <b>THE HEART OF ROCK'N'ROLL</b> Huey Lewis And The News (Warner Home Video 30409)	6 13		
10 <b>WINDOM HILL'S WATER'S PATH</b> (Paramount Home Video 2355)	7 7		



WE TALK TO  
PEOPLE THAT COUNT

## AUDIO/VIDEO

Gregory Dobrin, Los Angeles

**ACE** — The cable television industry recently honored its own here at the Beverly Theatre. As was widely reported, **HBO** came out the winner with no less than 20 of the 44 awards presented — three of them for music. Most of HBO's awards went to *Sakharov* is one of the most widely watched made-for-cable productions ever aired. HBO's closest rival was **Showtime**, which walked off with eight awards. From there the breakdown was seven awards to **A&E**, two for **Disney**, two for **TBS**, one each for **C-Span**, **Galavision**, **HTN** and **MTV**, and one shared between **CBN** and **SPN**. *Sakharov* is a timely and extremely well-produced account of the life and hard times of the Soviet Union's most famous contemporary



**FROM THE BIG CHAIR TO SHOWTIME** — PolyGram's *Tears For Fears* debut in their own music special as part of Showtime's 1986 program line-up.

dissidents, nuclear physicists **Andrei Sakharov** and his wife **Yelena Bonner**. **Jason Robards** stars as Sakharov with **Glenda Jackson** as Bonner, which won her an award for Best Actress in a movie or miniseries. The film also won best director for **Jeff Gold**, Best Writing for **David W. Rintels** and Best all-around Movie and Miniseries. Another HBO drama honored with multiple awards was *The Laundromat*, which won a Best Actress award in a theatrical or dramatic special for **Amy Madigan** (who co-starred with **Carol Burnett**) and best directing in that genre for **Robert Altman**. But between Movie/Miniseries, Theatrical or Dramatic, Theatrical and just plain

Dramatic, the ACE categories became rather complicated, and too numerous to list here in their entirety. We will say that ACE honored *Master Harold and the Boys* (Showtime) as the Best Theatrical Special and *The Paper Chase* (Showtime) as the Best Dramatic Series. As for comedy, *Martin Mull Presents The History Of White People In America* (**Cinemax**) took highest honors for Best Comedy Special, while *Not Necessarily The News* (HBO) won for Best Comedy Series. Categories for such things as "Cultural Special," "Special Audience," "Minority Programming," "Informational Special, Series and Host," plus sports, news and a slew of craft awards were also included. As for music, **Tina Turner** stole the show with her *Private Dancer Special* for HBO. The artist herself was awarded Best Performance in a Music Special, along with Best Direction in that genre to **David Mallet** and Best Music Special in general. The other three music awards given at the ceremony went to **Larry Grossman** and **Buz Kohan** for *Shirley MacLaine's* Showtime special, Best Music Series to **Disney's DTV** and Best Music Host (*Best Music Host?*) to **MTV's Martha Quinn** for her handling of the network's *Basement Tapes* segments. The show was hosted (speaking of hosts) by actress **Shelly Duvall** and comic **Joe Piscopo**, who each took home an award or two (an award for Piscopo - Best Performance in a Comedy Special, two for Duvall — Best Children's Programming for her *Faerie Tale Theatre* on Showtime, and a Golden ACE for the program's enhancement of the cable medium.) ACE is sponsored by the National Academy of Cable Programming.

**HOME VIDEO NOTES** — Connecticut-based **Vestron Video** has acquired the home video rights to *Re-Animator*, the most sensational horror flick in ages. Having gained a devoted audience since its release in October, the movie is sure to come into cult status . . . **Media Home Entertainment** has announced plans to release product on a tri-weekly, rather than monthly basis. The key is fewer titles released more often, which company execs say will offer higher visibility at the distributor level.

## The Release Beat

December brings monsters to the home video market! Not exactly what you'd expect for the yuletide season, but nevertheless, there they are: Probably the most classic of these releases is *Godzilla '85*, that oversized reptile with a taste for Japanese culture. **Raymond Burr** stars in the camp thriller, released by **New World Video** for the suggested retail price of \$79.95. This is the remake of the original, mind you, and purists should be wary . . . And speaking of monsters, Chicago's **MPI Home Video** is releasing *Fuhrer! Rise Of A Madman* this month. The tape chronicles the rise and fall of the 20th century's most infamous villain with actual footage. Retail price is \$39.95. Also from MPI this month are *The Road To War*, a documentary of the events leading to WWII, and *Of Pure Blood*, a documentary concerning Germany's plan to breed a perfect race of Aryan children . . . Other monsters in home video land this month include, in title only, *Berry Gordy's The Last Dragon*, a drama set in New York City and featuring recording artist **Vanity**, from **CBS/Fox Video**. The tape retails for the suggested price of \$79.98. Other titles from CBS/Fox this month include *La Balance*, a French police crime drama; *Bruce Lee, The Legend*, a tribute to the "king" of martial arts; *Friendly Persuasion*, a Civil War drama starring **Gary Cooper** and **Dorothy McGuire**, directed by **William Wyler**; and *Love In The Afternoon*, a romantic comedy featuring **Audrey Hepburn** and **Maurice Chevalier**, directed by **Billy Wilder**.

## MOST ADDED



ZZ Top — *Sleeping Bag* — (Warner Bros.)

## STRONG ADDS

**Sisters Are Doin' It** — Eurythmics and Aretha Franklin — (RCA)  
**You're A Friend Of Mine** — Clarence Clemons and Jackson Browne — (Columbia)  
**Go Home** — Stevie Wonder — (Motown)  
**Secret** — *Orchestral Manoeuvres In The Dark* — (A&M)

## PROGRAM ADDS

**CATCH 22** — Richard Hadley — Music Director — Anchorage INXS  
*Artists United Against Apartheid*  
*Dionne And Friends*  
*The Cult*  
*Cameo*  
*M. Franks*  
*Kaja*  
*A. Brown*

**KRLR-TV21** — Bob Bell — Las Vegas — Music Director  
*S. Wonder*  
*J. Anderson*  
*The Cure*  
*Siouxsie and the Banshees*  
*Mike and the Mechanics*  
*R. Stevens*

**TV69** — Thomas Zingale — Program Director  
*P. Young*  
*S. Wonder*  
*Pointer Sisters*  
*B. Dylan*

**TV5** — Houston Hit Video — Mike Opelka — Program Director  
*Wire Train*  
*Bon Jovi*  
*Motley Crue*  
*J. Butcher Axis*

**NIGHT TRACKS** — Bill Brummell — Program Director — Los Angeles  
*Eurythmics & A. Franklin*  
*Survivor*  
*C. Clemons & J. Browne*  
*Depeche Mode*  
*TaMara & The Seen*  
*Triumph*  
*Three Speed*  
*ZZ Top*

**FRIDAY NIGHT VIDEOS** — Bette Hisiger — Program Director — New York City  
*B. Springsteen*  
*B. Ocean*  
*ZZ Top*  
*Eurythmics & A. Franklin*  
*New Edition*  
*P. Benatar*  
*C. Clemons & J. Browne*  
*S. Wonder*

**ALL HIT VIDEOS** — Chuck Foster — Program Director — Bangor Maine  
*H. Jones*  
*C. Clemons & J. Browne*  
*Depeche Mode*  
*O.M.D.*  
*M. Jagger*  
*ZZ Top*

**U68** — Steven Leeds — Program Director — New York City  
*P. Collins*  
*Bon Jovi*  
*O.M.D.*  
*Big Audio Dynamite*  
*9.9*  
*K. Bush*  
*Krush Groove All-Stars*  
*Art Of Noise*  
*Prefab Sprout*  
*Flirts*  
*Siouxsie and the Banshees*  
*Alisha*  
*Push Push*  
*Aerosmith*  
*P. Hardcastle*

**DANCE TV** — Joe Caliro — Producer — Portsmouth, NH  
*Lisa Lisa*  
*M. Jagger*  
*New Edition*  
*9.9*  
*P. Young*  
*P. McCartney*

**RADIO 1990** — Nancy Henry — Associate Producer — New York City  
*M. Jagger*  
*Hall & Oates*  
*ZZ Top*  
*Eurythmics & A. Franklin*  
*A-HA*  
*P. McCartney*

## TOP 30 MUSIC VIDEOS

		Weeks On Chart
1	<b>YOU BELONG TO THE CITY</b> Glenn Frey (MCA)	2 7
2	<b>SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS)</b> Phil Collins and Marilyn Martin (Atlantic)	1 7
3	<b>SAY YOU SAY ME</b> Lionel Richie (Motown)	6 4
4	<b>PART-TIME LOVER</b> Stevie Wonder (Tamla)	4 6
5	<b>IT'S ONLY LOVE</b> Bryan Adams & Tina Turner (A&M)	10 3
6	<b>TO LIVE AND DIE IN L.A.</b> Wang Chung (Geffen)	9 6
7	<b>RUNNING UP THAT HILL</b> Kate Bush (EMI America)	8 10
8	<b>PERFECT WAY</b> Scritti Politti (Warner Bros.)	3 12
9	<b>SUN CITY</b> Artists United Against Apartheid (Manhattan)	11 4
10	<b>LOVE IS THE SEVENTH WAVE</b> Sting (A&M)	13 3
11	<b>ALIVE AND KICKING</b> Simple Minds (A&M)	19 3
12	<b>SMALL TOWN</b> John Cougar Mellencamp (Riva)	20 2
13	<b>BROKEN WINGS</b> Mr. Mister (RCA)	5 11
14	<b>SOUL KISS</b> Olivia Newton-John (MCA)	7 5
15	<b>LIFE IN A NORTHERN TOWN</b> The Dream Academy (Warner Bros.)	16 5
16	<b>STRENGTH</b> The Alarm (I.R.S.)	18 3
17	<b>BE NEAR ME</b> ABC (Mercury)	12 11
18	<b>PARTY ALL THE TIME</b> Eddie Murphy (Columbia)	22 3
19	<b>THIS TIME INXS</b> (Atlantic)	23 3
20	<b>THAT'S WHAT FRIENDS ARE FOR</b> Dionne & Friends (Arista)	DEBUT
21	<b>FACE THE FACE</b> Pete Townshend (Atco)	24 2
22	<b>TAKE ON ME</b> A-HA (Warner Bros.)	15 25
23	<b>CONGA</b> Miami Sound Machine (Epic)	DEBUT
24	<b>WE BUILT THIS CITY</b> Starship (Grunt)	26 7
25	<b>"MIAMI VICE" THEME</b> Jan Hammer (MCA)	27 2
26	<b>SPIES LIKE US</b> Paul McCartney (Capitol)	DEBUT
27	<b>NEVER</b> Heart (Capitol)	28 6
28	<b>WALK OF LIFE</b> Dire Straits (Warner Bros.)	29 6
29	<b>SLEEPING BAG</b> ZZ Top (Warner Bros.)	DEBUT
30	<b>SISTERS ARE DOIN' IT FOR THEMSELVES</b> Eurythmics & Aretha Franklin (RCA)	DEBUT

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

## PROGRAM NOTES

**HOUSTON HIT VIDEO GOES NATIONAL** — Wodlinger Broadcasting Company recently announced that on December 16 they will launch *Hit Video USA*, a new satellite network featuring 24-hour music video programming. Houston's four-month-old **TV5** is the flagship affiliate of Hit Video, both of which are owned by Wodlinger Broadcasting Company. **Constance J. Wodlinger**, president of WBC, and the only woman chief executive officer of a national satellite network, said Hit Video USA will offer "a unique new mass appeal music format, created by program director **Mike Opelka**, called Contemporary Hit Video (CHV)." Programming will include artist profiles and interviews, mini-concerts, "top 100 countdowns" and music/entertainment news. "We are committed to offering the national audience a distinct alternative in music video entertainment," Wodlinger said. The 13-year veteran of broadcasting restated her firm's determination to break what she called "absolute domination" of the music video industry by MTV.

**JOHN LENNON REMEMBERED** — On Sunday, December 8, the anniversary of Lennon's death five years ago, KRLR, **TV21** in Las Vegas, aired the Beatles' *Magical Mystery Tour*, which has never been aired before on broadcast television. This film will be simulcast in stereo on the local radio station, 92 KOMP, Las Vegas. Following this, the syndicated documentary *John Lennon Remembered* aired.

Steven Zap

## VIDEO PROGRAMMER'S PICK

PD Rick Kurkjian      Program California Music Channel      Market San Francisco

**Video:** *Conga*  
**Artist:** Miami Sound Machine  
**Label:** Epic

**Comments:**

"I just love the song. The video works real well with the tune. A must see."

## TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor	Weeks On Chart	12/7 Chart	Weeks On Chart	12/7 Chart
<b>1 RHYTHM AND ROMANCE</b> ★ ■ ROSANNE CASH (Columbia FC-39463)	2	25		
<b>2 SOMETHING SPECIAL</b> GEORGE STRAIT (MCA 5605)	3	13		
<b>3 GREATEST HITS VOL. 2</b> RONNIE MILSAP (RCA AHL 1-5425)	1	34		
<b>4 40 HOUR WEEK</b> ■ ALABAMA (RCA AHL1-5339)	7	44		
<b>5 THE FORESTER SISTERS</b> THE FORESTER SISTERS (Warner Bros. 1-25314)	6	12		
<b>6 ANYTHING GOES</b> GARY MORRIS (Warner Bros. 1-25279)	4	15		
<b>7 THERE'S NO STOPPING YOUR HEART</b> MARIE OSMOND (Capitol/Curb ST-12414)	10	12		
<b>8 HALF NELSON</b> WILLIE NELSON (Columbia FC 39990)	13	9		
<b>9 HIGHWAYMAN</b> W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	9	30		
<b>10 ALABAMA CHRISTMAS</b> ALABAMA (RCA ASLI-7014)	19	3		
<b>11 PARTNERS IN RHYME</b> THE STATLER BROTHERS (Mercury 422-824 420-1)	5	32		
<b>12 HOWARD AND DAVID</b> THE BELLAMY BROTHERS (MCA/Curb-5586)	12	21		
<b>13 SHAKIN'</b> SAWYER BROWN (Capitol/Curb ST-12438)	16	8		
<b>14 HANG ON TO YOUR HEART</b> EXILE (Epic BFE 40000)	15	7		
<b>15 STREAMLINE</b> ★ LEE GREENWOOD (MCA 5622)	8	12		
<b>16 FIVE-O</b> ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25267)	11	12		
<b>17 PARTNERS, BROTHERS AND FRIENDS</b> THE NITTY GRITTY DIRT BAND (Warner Bros. 1-25304)	14	16		
<b>18 THE HEART OF THE MATTER</b> ★ KENNY ROGERS (RCA AFLI 7023)	24	4		
<b>19 SWEET DREAMS (MUSIC FROM THE MOTION PICTURE SOUNDTRACK)</b> PATSY CLINE (MCA-MCA-6149)	25	6		
<b>20 STAND UP</b> MEL McDANIEL (Capitol ST-12437)	23	7		
<b>21 WON'T BE BLUE ANYMORE</b> DAN SEALS (EMI-America ST-17166)	17	11		
<b>22 WHO'S GONNA FILL THEIR SHOES</b> GEORGE JONES (Epic FE 39598)	20	12		
<b>23 GREATEST HITS</b> ★ GEORGE STRAIT (MCA-5567)	18	38		
<b>24 WHY NOT ME</b> □ THE JUDDS (RCA/Curb AHL 1-5319)	22	57		
<b>25 ROCKIN' WITH THE RHYTHM</b> THE JUDDS (RCA AHL1-7042)	33	3		
<b>26 RESTLESS HEART</b> RESTLESS HEART (RCA CPL1-5369)	29	34		
<b>27 GREATEST HITS VOL. 2</b> ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25328)	34	3		
<b>28 LAST MANGO IN PARIS</b> □ JIMMY BUFFETT (MCA 5600)	21	21		
<b>29 GREATEST HITS</b> EARL THOMAS CONLEY (RCA AHL1-7032)	34	4		
<b>30 SOUTHERN PACIFIC</b> SOUTHERN PACIFIC (Warner Bros. 25206)	27	12		
<b>31 GET TO THE HEART</b> BARBARA MANDRELL (MCA 5619)	31	10		
<b>32 I HAVE RETURNED</b> RAY STEVENS (MCA MCA-5635)	35	7		
<b>33 ME AND PAUL</b> WILLIE NELSON (Columbia FC 40008)	28	28		
<b>34 STEP ON OUT</b> ★ THE OAK RIDGE BOYS (MCA 5555)	26	37		
<b>35 TOKYO, OKLAHOMA</b> JOHN ANDERSON (Warner Bros. 1-25211)	36	21		
<b>36 THE VERY BEST OF JANIE</b> JANIE FRICKE (Columbia FC 40165)	41	4		
<b>37 GREATEST HITS</b> ★ LEE GREENWOOD (MCA 5582)	38	32		
<b>38 JUST A WOMAN</b> LORETTA LYNN (MCA MCA-5613)	37	7		
<b>39 KENTUCKY HEARTS</b> EXILE (Epic FE 39424)	32	61		
<b>40 SOMEBODY ELSE'S FIRE</b> JANIE FRICKE (Columbia FC-39975)	40	21		
<b>41 RADIO HEART</b> CHARLY McCLAIN (Epic FE 39871)	39	27		
<b>42 TURN THE PAGE</b> WAYLON JENNINGS (RCA AHL 1-5428)	42	20		
<b>43 LIVE IN LONDON</b> RICKY SKAGGS (Epic FE 40103)	60	2		
<b>44 KERN RIVER</b> MERLE HAGGARD (Epic FE 39602)	43	35		
<b>45 FRIENDSHIP</b> RAY CHARLES (Columbia FC 39415)	45	8		
<b>46 SAWYER BROWN</b> SAWYER BROWN (Capitol/Curb ST 12391)	44	44		
<b>47 REAL LOVE</b> DOLLY PARTON (RCA AHL1-5414)	51	9		
<b>48 HAVE I GOT A DEAL FOR YOU</b> REBA McENTIRE (MCA 5585)	47	16		
<b>49 HIGH COUNTRY SNOWS</b> ★ DAN FOGELBERG (Full Moon/Epic FE 39616)	48	28		
<b>50 AMBER WAVES OF GRAIN</b> MERLE HAGGARD (Epic FE 40224)	61	2		
<b>51 GREATEST HITS</b> ★ BARBARA MANDRELL (MCA 5566)	53	38		
<b>52 JOHN CONLEE'S GREATEST HITS, VOL. II</b> JOHN CONLEE (MCA 5642)	63	2		
<b>53 DON'T CALL HIM A COWBOY</b> CONWAY TWITTY (Warner Bros. 9-25207-1)	52	41		
<b>54 OLD FLAME</b> JUICE NEWTON (RCA AHL1-5493)	DEBUT			
<b>55 #1'S</b> EDDIE RABBITT (Warner Bros. 1-25278)	55	23		
<b>56 NOBODY WANTS TO BE ALONE</b> CRYSTAL GAYLE (Warner Bros. 1-25154)	54	36		
<b>57 TILL I MADE IT WITH YOU</b> MAC DAVIS (MCA 5590)	58	14		
<b>58 CHASIN' RAINBOWS</b> CONWAY TWITTY (Warner Bros. 25294)	DEBUT			
<b>59 LIVIN' ON THE EDGE</b> T.G. SHEPPARD (Columbia FC 40007)	57	25		
<b>60 LIFE'S HIGHWAY</b> STEVE WARINER (MCA 5672)	DEBUT			
<b>61 THANK GOD FOR RADIO (AND ALL THE HITS)</b> THE KENDALLS (Mercury 826 307-1)	DEBUT			
<b>62 OLD WAYS</b> NEIL YOUNG (Warner Bros./Geffen GHS 24068)	66	2		
<b>63 19 HOT COUNTRY REQUESTS</b> VARIOUS ARTISTS (Epic FE 40175)	69	2		
<b>64 TRYIN' TO OUTFRIN THE WIND</b> JOHN SCHNEIDER (MCA 5583)	49	32		
<b>65 THE THINGS THAT MATTER</b> VINCE GILL (RCA CPL1-5348)	59	20		
<b>66 MAYBE MY BABY</b> LOUISE MANDRELL (RCA AHL1-5454)	56	27		
<b>67 ONE GOOD NIGHT DESERVES ANOTHER</b> STEVE WARINER (MCA 5545)	46	42		
<b>68 LET IT ROLL</b> MEL McDANIEL (Capitol-EMI ST-12402)	50	40		
<b>69 TIME STOOD STILL</b> VERN GOSDIN (Complet 671012-1)	62	28		
<b>70 LOVE IS WHAT WE MAKE IT</b> KENNY ROGERS (Liberty LO51157)	64	35		
<b>71 MEMORIES TO BURN</b> GENE WATSON (Epic BFE 40076)	65	9		
<b>72 THE BALLAD OF SALLY ROSE</b> ★ EMMYLOU HARRIS (Warner Bros. 9-25205-1)	67	42		
<b>73 DOES FORT WORTH EVER CROSS YOUR MIND</b> □ GEORGE STRAIT (MCA 5518)	68	60		
<b>74 ONE STEP CLOSER</b> SYLVIA (RCA AHL1-5413)	70	41		
<b>75 TWO HEART HARMONY</b> THE KENDALLS (Mercury 824-250-1 M-1)	71	33		

## NASHVILLE FORUM

Tom McEntee, Nashville

If anything really upsets Merlin Littlefield with "the business", it would be what he calls the "constant attack on songwriters" and, quite frankly, he's "tired of it."

I ran into Merlin a week or so ago at a little soiree that ASCAP was hosting. I don't recall what the bash was for, but I was skulking along the back alleys of Music Row, looking for Captain Midnight, when I came upon the back door of the ASCAP building. (By the way, now that I've got a job, it's okay for me to go around skulking down back alleys if I want to.)

At any rate, there I was, staring in through this glass door, looking at all these people dressed in party finery. And since there weren't any of those signs that say things like "No soliciting" or "No shoes, no shirt, no party", I just walked on in and excused myself all the way to the food table.

After popping down two or three horse-dovers, I noticed that the guy in the tux standing to my right was not really the butler, after all. It was none other than Merlin. And having acknowledged knowing Merlin during those days when I wasn't gainfully employed, I figured I couldn't very well pretend not to know him now, just because I was a working man again. So we got involved in a conversation.

We talked about some of this and about some of that, skipping around most of the 18 years we've known each other — since back when I was the Jimmy Olsen of *Cash Box* in New York and Merlin was pushing records for the Capitol Tower. (A lot of the newer folks around think Merlin was born at ASCAP, but believe me folks, he's only been there for a decade, more or less. Before that he actually "worked for a living", running promotion departments, managing artists and all of that kind of executive falderal.

Eventually, of course, we got around to the subject of songwriters. Talking about songs and songwriters at any function in Nashville is one of life's inevitabilities. Kind of like cussing out the mayor at a New York function.

Anyhow, Merlin was expressing some excitement, and being as he was now the Associate Director of ASCAP, under Connie Bradley, I figured I might as well listen and listen tight as he mentioned that "our aim is not only to sign writers, but to help support their careers."

Actually, we were talking about our functions, our roles that had evolved over the many years, and the things that ultimately make those roles rewarding. With Merlin, part of the function was seeking out the new writers and taking an active interest in their craft. "Just about every night", he was explaining, "we are at some writer's concert or showcase."

And the rewards are just a natural part of the process of discovery, guidance and eventual opportunity. "Some of the most exciting times are when completely unknown writers walk into my office, knock me out with some songs and the next thing I know is that they have publishing contracts, record contracts and songs on the charts." He exemplifies with writers like Don Schlitz, or more recent talents Lyle Lovette and Rick Giles.

"A lot of folks in town liked Lyle, but didn't know what to do with his material. He's unique — but, then, that's why he'll be a success. He's now signed with Criterion Music, where Bo Goldsen is really excited about him. I'm sure he'll be getting a record contract soon.

(continued on page 40)



Merlin Littlefield

## Feedback

KCKN's program director, Gary Bailey of Roswell, NM replies to the *Cash Box* article dated Nov. 30, 1985, "A&R Talk Radio", which focused on the targeting of country music toward younger audiences.

"People are acutely concerned with increasing sales," writes Bailey. "My idea on how this can be accomplished is to release fewer albums. This may sound a little strange, but look at what younger demos . . . are familiar with: contemporary artists. They only put one album a year on the street. We can assume that they use that time between releases to do two things — tour and screen

You can't tour if you're in the studio cutting your third album of the year...I know, as a program director, that there is not that much good material in any music format. Why not scope those 25 to 30 tunes from 2 or 3 albums down to 8 to 10 really good songs, put them on one dynamite album, promote the daylight out of it, and then do 200-250 concert dates to support it?

In short, if record companies intend to attract younger listeners/buyers, they need to start playing the youthful demos game."

# TOP 100 COUNTRY SINGLES

December 14, 1985

	Weeks On 12/7 Chart		Weeks On 12/7 Chart		Weeks On 12/7 Chart
<b>1 THE CHAIR</b> GEORGE STRAIT (MCA 52667)	2	<b>13</b>	<b>35 GET BACK TO THE COUNTRY</b> NEIL YOUNG (Geffen 7-28883)	29	9
<b>2 HAVE MERCY</b> THE JUDDS (RCA/Curb PB-14193)	6	11	<b>36 DOWN IN TENNESSEE</b> JOHN ANDERSON (Warner Bros. 7-28855)	40	8
<b>3 STAND UP</b> MEL McDANIEL (Capitol B-5513)	4	14	<b>37 DONCHA</b> T.G. SHEPPARD (Columbia 38-05591)	25	15
<b>4 SOMEBODY ELSE'S FIRE</b> JANIE FRICKE (Columbia 38-05617)	8	13	<b>38 THE DEVIL'S ON THE LOOSE</b> WAYLON JENNINGS (RCA PB-14215)	48	5
<b>5 YOU MAKE ME FEEL LIKE A MAN</b> RICKY SKAGGS (Epic 34-05585)	5	14	<b>39 I SURE NEED YOUR LOVIN'</b> JUDY RODMAN (MTM B-72061)	44	5
<b>6 MORNING DESIRE</b> KENNY ROGERS (RCA PB-14194)	9	9	<b>40 IT'S JUST A MATTER OF TIME</b> GLEN CAMPBELL (Atlantic America 7-99600)	46	4
<b>7 NOBODY FALLS LIKE A FOOL</b> EARL THOMAS CONLEY (RCA PB-14172)	1	14	<b>41 BURNED LIKE A ROCKET</b> BILLY JOE ROYAL (Atlantic America 7-99599)	45	7
<b>8 BETTY'S BEIN' BAD</b> SAWYER BROWN (Capitol/Curb B-5517)	10	11	<b>42 FEED THE FIRE</b> KEITH STEGALL (Epic 34-05643)	41	8
<b>9 LIE TO YOU FOR YOUR LOVE</b> THE BELLAMY BROTHERS (MCA/Curb MCA-52668)	3	15	<b>43 HEART OF THE COUNTRY</b> KATHY MATTEA (Mercury 884 177-7)	42	8
<b>10 HOME AGAIN IN MY HEART</b> THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28897)	15	10	<b>44 YOU ARE MY MUSIC, YOU ARE MY SONG</b> CHARLY McCLAIN & WAYNE MASSEY (Epic 34-05693)	51	3
<b>11 NEVER BE YOU</b> ROSANNE CASH (Columbia 38-05621)	16	11	<b>45 PERFECT STRANGER</b> SOUTHERN PACIFIC (Warner Bros. 7-28870)	53	5
<b>12 BREAK AWAY</b> GAIL DAVIES (RCA PB-14184)	13	12	<b>46 I'LL NEVER STOP LOVING YOU</b> GARY MORRIS (Warner Bros. 7-28947)	12	17
<b>13 A WORLD WITHOUT LOVE</b> EDDIE RABBITT (RCA PB-14192)	17	9	<b>47 SAFE IN THE ARMS OF LOVE</b> ROBIN LEE (Evergreen EV-1037)	52	6
<b>14 ONLY IN MY MIND</b> REBA McENTIRE (MCA 52691)	18	11	<b>48 THE ONE I LOVED BACK THEN</b> GEORGE JONES (Epic 34-05698)	55	3
<b>15 BOP</b> DAN SEALS (EMI America B-8289)	21	7	<b>49 PLEASE BE LOVE</b> MARK GRAY (Columbia 38-05695)	54	4
<b>16 I DON'T MIND THE THORNS (IF YOU'RE THE ROSE)</b> LEE GREENWOOD (MCA 52656)	7	15	<b>50 I'M GONNA HURT HER ON THE RADIO</b> DAVID ALLAN COE (Columbia 38-05631)	50	6
<b>17 OLD SCHOOL</b> JOHN CONLEE (MCA 52695)	23	8	<b>51 I LOVE YOU BY HEART</b> SYLVIA & MICHAEL JOHNSON (RCA PB 14217)	56	4
<b>18 MEMORIES TO BURN</b> GENE WATSON (Epic 34-05633)	24	9	<b>52 THINK ABOUT LOVE</b> DOLLY PARTON (RCA 14218)	62	2
<b>19 IT'S TIME FOR LOVE</b> DON WILLIAMS (MCA 52692)	22	10	<b>53 OKLAHOMA BORDERLINE</b> VINCE GILL (RCA PB 14216)	63	3
<b>20 THEY NEVER HAD TO GET OVER YOU</b> JOHNNY LEE (Warner Bros. 7-28901)	20	11	<b>54 I COULD GET USED TO YOU</b> EXILE (Epic 34-05699)	68	2
<b>21 JUST IN CASE</b> THE FORESTER SISTERS (Warner Bros. 7-28875)	28	7	<b>55 TWO HEARTS CAN'T BE WRONG</b> TWO HEARTS (MDJ 5831)	60	4
<b>22 TOO MUCH ON MY HEART</b> THE STATLER BROTHERS (Mercury 884 016-7)	11	17	<b>56 FAST LANES AND COUNTRY ROADS</b> BARBARA MANDRELL (MCA 52737)	70	2
<b>23 THE LEGEND AND THE MAN</b> CONWAY TWITTY (Warner Bros. 7-28866)	26	8	<b>57 SHE'S LOVIN' ME HOME TONIGHT</b> DAVID HOUSTON (CBT 9206)	57	4
<b>24 (BACK TO THE) HEARTBREAK KID</b> RESTLESS HEART (RCA PB-14190)	27	7	<b>58 TIMBERLINE</b> EMMYLOU HARRIS (Warner Bros. 7-28852)	64	4
<b>25 SHE TOLD ME YES</b> CHANCE (Mercury 884 178-7)	30	9	<b>59 HANG ON TO YOUR HEART</b> EXILE (Epic 34-05580)	49	18
<b>26 ME AND PAUL</b> WILLIE NELSON (Columbia 38-05597)	14	14	<b>60 CAN'T KEEP A GOOD MAN DOWN</b> ALABAMA (RCA PB-14165)	31	17
<b>27 HURT</b> JUICE NEWTON (RCA PB-14199)	34	6	<b>61 STILL HURTIN' ME</b> THE CHARLIE DANIELS BAND (Epic 34-05699)	71	2
<b>28 IF THE PHONE DOESN'T RING, IT'S ME</b> JIMMY BUFFETT (MCA 52664)	19	13	<b>62 WHAT AM I GONNA DO ABOUT YOU</b> CON HUNLEY (Capitol B-5525)	72	2
<b>29 I DON'T WANT TO GET OVER YOU</b> THE WHITES (MCA/Curb 52697)	32	8	<b>63 SOME SUCH FOOLISHNESS</b> TOMMY ROE (MCA 52711)	65	4
<b>30 I TELL IT LIKE IT USED TO BE</b> T. GRAHAM BROWN (Capitol B-5524)	33	9	<b>CHARTBREAKER</b>		
<b>31 YOU CAN DREAM OF ME</b> STEVE WARINER (MCA 52721)	35	5	<b>64 YOU SHOULD HAVE BEEN GONE BY NOW</b> EDDY RAVEN (RCA PB-14250) DEBUT		
<b>32 THERE'S NO STOPPIN' YOUR HEART</b> MARIE OSMOND (Capitol/Curb B-5521)	37	6	<b>65 COFFEE BROWN EYES</b> BILLY WALKER (Tall Texan TTR 59)	66	6
<b>33 MAKIN' UP FOR LOST TIME</b> CRYSTAL GAYLE/GARY MORRIS (Warner Bros. 7-28856)	39	4	<b>66 IT'S FOUR IN THE MORNING</b> TOM JONES (Mercury 880 569 7)	67	4
<b>34 COME ON IN (YOU DID THE BEST YOU COULD DO)</b> THE OAK RIDGE BOYS (MCA 52722)	43	4	<b>67 EVERY DAY</b> JAMES TAYLOR (Columbia 38-05681) DEBUT		
			<b>68 SOME OF SHELLY'S BLUES</b> MAINES BROTHERS (Mercury 884-228-7)	69	4
			<b>69 OLD BLUE YODELER</b> RAZZY BAILEY (MCA 52701) DEBUT		
			<b>70 LONELY DAYS, LONELY NIGHTS</b> PATTY LOVELESS (MCA 52694)	79	3
			<b>71 HONKY TONK TONIGHT</b> COLT DANIELS (Messa NSD/M-1120) DEBUT		
			<b>72 EVERYTHING IS CHANGING</b> JOHNNY PAYCHECK (AMI 1327) DEBUT		
			<b>73 YOU'LL NEVER KNOW</b> LEW DeWITT (Compleat CP-147)	73	3
			<b>74 WHILE THE MOON'S IN TOWN</b> THE SHOPPE (MTM-3 72063) DEBUT		
			<b>75 WHAT A MEMORY YOU'D MAKE</b> JIM COLLINS (White Gold 22251)	84	2
			<b>76 MY BEST FRIEND THINKS HE'S RAMBO</b> KEN BURROWS (GBS 726)	83	2
			<b>77 SHE'S MINE NOW</b> CARL FERRIS (Swanee DKD-SW 5022)	77	3
			<b>78 MUSICAL FIX</b> ERNIE BIVENS (GBS 725)	78	3
			<b>79 RENO AND ME</b> BOBBY BARE (EMI B-8296)	80	3
			<b>80 QUIET NIGHTS OF QUIET STARS</b> TONY ALAMO (Alamo 333)	75	8
			<b>81 FIVE FINGERS</b> RAY PRICE (Step One SOR 350) DEBUT		
			<b>82 I'M LEAVING NOW</b> JOHNNY CASH (Columbia 38-05672)	82	3
			<b>83 LOVE'S GONE BAD</b> JAY CLARK (CR-301-NSD) DEBUT		
			<b>84 THE PART OF ME THAT NEEDS YOU MOST</b> B.J. THOMAS (Columbia 38-05647)	59	5
			<b>85 BABY WHEN YOU HEART BREAKS DOWN</b> THE OSMOND BROTHERS (EMI B-8298) DEBUT		
			<b>86 COUNTRY MUSIC LIVES TODAY</b> BILL ANDERSON (Swanee-DWD-SW-5022) DEBUT		
			<b>87 I FEEL THE COUNTRY CALLIN' ME</b> MAC DAVIS (MCA 52669)	36	10
			<b>88 SHE ALMOST MAKES ME FORGET ABOUT YOU</b> L.W. KENNEDY (Jere 1001)	86	2
			<b>89 (IF YOU AIN'T GOT IT) I DON'T NEED IT ANYWAY</b> BILL PITCOCK (Motion 1020)	76	4
			<b>90 THIS AIN'T DALLAS</b> HANK WILLIAMS, JR. (Warner Bros./Curb 7-28912)	38	15
			<b>91 HOG WILD</b> J.R. RICHARDS (Hog Wild)	74	4
			<b>92 DESPERADOS WAITING FOR A TRAIN</b> JENNINGS, NELSON, CASH, KRISTOFFERSON (Columbia 38-05594)	47	14
			<b>93 MR. BARTENDER</b> CAROL ROMAN (RCI R-2390-1) DEBUT		
			<b>94 SOME FOOLS NEVER LEARN</b> STEVE WARINER (MCA 52644)	58	20
			<b>95 FALLIN' IN LOVE IS FUN</b> BETTY CARON (F&L 547)	81	3
			<b>96 I WANNA SAY YES</b> LOUISE MANDRELL (RCA PB-14151)	61	17
			<b>97 WOULDN'T IT BE GREAT</b> LORETTA LYNN (MCA 52706)	85	6
			<b>98 TOUCH A HAND, MAKE A FRIEND</b> THE OAK RIDGE BOYS (MCA 52646)	87	20
			<b>99 ANGEL IN YOUR ARMS</b> BARBARA MANDRELL (MCA 52645)	88	17
			<b>100 TWO OLD CATS LIKE US</b> RAY CHARLES (with HANK WILLIAMS, JR.) (Columbia 38-05575)	89	6

ALPHABETICAL LISTING ON INSIDE BACK COVER

# COUNTRY RADIO

## MOST ADDED



## STRONG ADDS

**Just In Case** — Forester Sisters — Warner Bros.  
**Fast Lanes and Country Roads** — Barbara Mandrell — MCA  
**I Could Get Used To You** — Exile — Epic  
**The One I Loved Back Then** — George Jones — Epic  
**The Devil's On the Loose** — Waylon Jennings — RCA

## STATION ADDS

**KAKA** — Monticello — Larry Dean  
 E. Raven  
 The Shoppe

**KBRQ** — Denver — Jim Stricklan  
 J. Denver  
 R. Price  
 Exile

**KCJB** — Minot — Jay Davis  
 K. Mattea  
 K. Stegall

**KFDI** — Wichita — Gary Hightower  
 Exile  
 B. Mandrell  
 J. Denver  
 M. Haggard  
 D. Parton

**KFGO** — Fargo — Don Roberts  
 C. Daniels Band  
 J. Collins  
 B. Walker

**KFQX** — Abilene — Don Register  
 B. Mandrell  
 C. Daniels Band  
 J. Taylor  
 M. Haggard

**KFRD** — Rosenberg — Bill Ingram  
 C. Gayle/G. Morris  
 Oak Ridge Boys  
 W. Jennings  
 C. McClain/W. Massey  
 B. Mandrell

**KFRM** — Salina — Russell J. Lampton  
 W. Jennings  
 C. McClain/W. Massey  
 D. Houston  
 Two Hearts  
 D. Parton  
 V. Gill  
 B. Mandrell

**KIXZ** — Avondale — Chris Taylor  
 G. Campbell  
 R. Price  
 T. Jones  
 T. Roe

**KJBS** — Bastrop — Lisa Hale  
 Exile  
 B. Mandrell  
 C. Daniels Band  
 L. Dewitt  
 P. Loveless

**KMIX** — Modesto — Ed Nickus  
 Chance  
 The Whites  
 Oak Ridge Boys  
 Exile  
 B. Mandrell

**KVOO** — Tulsa — Billy Parker  
 E. Harris  
 B. Mandrell  
 P. Loveless

**KRYS** — Corpus Christi — Joey Garcia  
 G. Campbell  
 D. Parton  
 B. Mandrell  
 E. Raven

**KSOP** — Salt Lake City — Joe Flint  
 B. Mandrell  
 C. Daniels Band  
 C. Hunley  
 J. Collins  
 E. Raven

**KUSA** — St. Louis — Georgeanne Harris  
 Exile  
 B. Mandrell  
 C. Daniels Band  
 J. Taylor  
 J. Denver  
 E. Raven

**WDSY** — Pittsburgh — Mary Jo Kacsan  
 G. Campbell  
 S. Pacific  
 B. Mandrell

**WAIM** — Anderson — Tony Bagwell  
 D. Parton  
 E. Harris  
 Exile  
 C. Hunley  
 T. Jones

**WCCN** — Neillsville — Dick Deno  
 E. Harris  
 C. Hunley  
 The Shoppe

## HOT PHONES

(A compilation of the most requested records on radio this week)

**MORNING DESIRE** — KENNY ROGERS — RCA  
**BOP** — DAN SEALS — CAPITOL  
**OLD SCHOOL** — JOHN CONLEE — MCA  
**JUST IN CASE** — THE FORESTER SISTERS — WB  
**HURT** — Juice Newton — RCA  
**THERE'S NO STOPPING YOUR HEART** — Marie Osmond — WB  
**THE ONE I LOVED BACK THEN** — George Jones — Epic  
**THINK ABOUT LOVE** — Dolly Parton — RCA  
**JUST A MATTER OF TIME** — Glen Campbell — Atlantic/America



**THE BOTTOM LINE FOR EXILE** — Exile debuted in New York's Bottom Line Club recently. Pictured (l-r): Paul Smith, senior v.p. and gm, marketing, CBS/New York; Marlon Hargis, Exile; Steve Goetzman, Exile; Tom McGuinness, v.p. marketing, branch distribution, CBS Records; Sonny Lemaire, Exile; Debbie Newman, v.p., programming and sales, CBS Music Video; Les Taylor, Exile; Marvin Cohn, senior v.p. business affairs and administration; Mike Martinovich, v.p. merchandising, CBS Records; J.P. Pennington, Exile.

**WCMX** — Leominster — Jeff Gill  
 G. Campbell  
 B. Mandrell  
 C. Daniels Band

**WLWI** — Montgomery — Greg Manzingo  
 B. Mandrell  
 C. Daniels Band  
 P. Lovless  
 J. Taylor

**WMML** — Mobile — Joe Davis  
 M. Gray  
 E. Harris  
 Exile  
 J. Denver  
 E. Raven

**WOKQ** — Dover — Jim Murphy  
 J. Rodman  
 J. Taylor  
 J. Denver  
 E. Raven

**WVOK** — Birmingham — Steve Chastain  
 C. McClain/W. Massey  
 Exile  
 E. Raven  
 M. Haggard

**WWWW** — Detroit — Kevin Herring  
 Sylvia/M. Johnson  
 V. Gill  
 Exile  
 Maines Bros.  
 C. Daniels Band  
 C. Hunley  
 R. Price  
 B.J. Thomas

WHO KNOWS  
 WHAT EVIL  
 LURKS IN THE  
 HEARTS OF MEN?

U.R.B.  
 KNOWS

AND SPILLS THE  
 BEANS IN  
 FEBRUARY

## COUNTRY PROGRAMMER'S PICK

Programmer	Station	Market
Jack Seckel	WIXZ	East McKeesport

Song: "Fast Lanes and Country Roads"  
 Artist: Barbara Mandrell  
 Label: MCA

Comments:  
 "Barbara's back and better than ever!"



## ALBUM RELEASES



**SHORT STORIES** — Kenny Rogers — Liberty — LT-51170 — Producer: Larry Butler

Under the cover of this neat little package of all previously released material, you'll find stories that come alive through song, just as the album refers. There's a few of Kenny's number one hits, some fans' favorites and several scattered, past album cuts. Produced and remixed by Larry Butler, the album contains such '70s stuff as "Daytime Friends," "Long Arm Of The Law" and "Goodbye Marie." Rogers' delivers a nice sampling of such favorites: "Green, Green Grass of Home," "Desperado" and "Abraham, Martin and John." Kenny Rogers' followers will be pleased to add this one to their collections.

**DALLAS (The Music Story)** — Various Artists — Warner Brothers 1-25325 — Producer: Artie Ripp

Believe it or not, the Ewings can sing! This musical story album, combines the talents of *Dallas* stars Steve Kanaly (Ray Krebbs), Howard Keel (Clayton Farlow) and Jamie Ewing (Jennilee Harrison), along with country artists who make their home outside of Southfork; Gary Morris, Crystal Gayle, Johnny Lee, Karen Brooks, Bob Cook and The Forester Sisters. Cuts include Crystal and Gary's new single, "Makin' Up For Lost Time" also dubbed the *Dallas* Lovers' Song, "A Few Good Men" (Pam and Jenna's song for Bobby) and "If I Knew Then What I Know Now," (J.R.'s Lament). A full set of songs that help tell the stories of (beloved?) *Dallas* characters.

**DALLAS**  
The Music Story



**ORBIT** — The Murphy Brothers — Polyfox TLEE 502 — Producer: Frank Green, John and Danny Murphy

These local Nashvillians are enjoying some airplay with their self-penned album on an independent label. In a folk-sounding vein, the brothers have put together a well-rounded LP, depicting their talents. Cuts include "Pretty Melody," "Falling For You Again" and "Time To Time Heartache." Another tune, "Christmas Time" was made into a video and was shown on local television in the area.

## Record Companies Join Forces To Promote "New Country" In UK

By Mary Kujawa

NASHVILLE — A marketing campaign titled "Discover The New Country" will join major United Kingdom record companies with CBS/Epic, EMI, MCA, RCA and WEA Records, in a concentrated effort to promote country music in Britain.

During the past year, marketing directors of these record labels have been meeting to discuss strategies to combine their resources, since the Country Music Association-sponsored MORI survey suggested that there was still an enormous potential for country music in the UK.

Each record company will be responsible for specific campaign marketing areas and nominating two artists who will highlight the promotion.

Thus far, the acts that have been selected are Rosanne Cash and Exile

from CBS/Epic; Don Williams and Sawyer Brown, from EMI; The Oak Ridge Boys and George Strait, from MCA; Alabama and The Judds, from RCA; and Gary Morris and Hank Williams Jr., from WEA.

In early 1986, an album featuring cuts by all these artists is slated to be released for promotional purposes and it was suggested that the artists visit Britain to further promote their works.

"We are tremendously excited that the majors have come together to promote country music," CMA's European manager Cynthia Leu said. "The teenage record market is declining and the record companies are now looking seriously at the over 25 age market, which is traditionally more receptive to country music."

The promotion is expected to begin in March of 1986.

## SINGLE RELEASES

### OUT OF THE BOX



**JOHNNY RODRIGUEZ** (Epic 34-05732)  
**She Don't Cry Like She Used To** (3:37) (Cross Keys-ASCAP) (Val & Birdie) (Producer: Jerry Kennedy)

Here's Johnny . . . and he's looking and sounding better than he has in a long time. J.R.'s more polished and there's a distinct richness in his delivery of "She Don't Cry Like She Used To." The song flows easily and seems to make a nice two-step number. Johnny's latest effort should draw listeners to his newer material too.

**T.G. SHEPPARD** (Columbia 38-05747)  
**In Over My Heart** (3:24) (Rick Hall-ASCAP) (W. Aldridge, T. Brasfield, J. Rutledge) (Producer: Rick Hall)

The Good Sheppard will soon have another title to add to a greatest hits LP. "In Over My Heart" has beat with snap! A real nice number which will probably keep radio request lines lit. This single comes off T.G.'s "Livin' On The Edge" album which has already produced two top tunes. "In Over My Heart" should prove no exception.



## FEATURE PICKS

**WILLIE NELSON & HANK WILLIAMS** (Columbia 38-05749)  
**I Told A Lie To My Heart** (2:52) (Acuff-Rose-Opryland-BMI) (Hank Williams) (Producer: Bill Ivey)

This never-before-released Hank Sr. gem was recently uncovered by the Country Music Foundation. Tracks were remixed and the final product — "the legend and the red-headed stranger" teamed together. The song is your classic kind of Hank Williams tune, bringing back the country sound of a long-gone era. You must listen closely to hear Willie's input though, Hank is the prominent contributor to this record, and rightly so.

**DAVID FRIZZELL** (America A-1001)  
**She Ain't Whistlin' Dixie** (3:16) (Hall-Clement/Frizzell c/o Welk/Cavesson-BMI-ASCAP) (D. Knutson and A.L. Owens) (Producer: Ken Mansfield)

Frizzell sings of a southern gal, leaving her roots behind for love north of the Mason Dixon line. Moving melody set to the fervor of "Dixie".

**JOE SUN** (A.M.I. U-14404)  
**West Texas Wind** (2:23) (Silver Heart-BMI) (J. Sun and M. Barnes Jr.) (Producer: Brien Fisher)

**BYRON WHITMAN** (Jammer U-14825)  
**I Miss You** (2:57) (Rangeland-BMI) (J. Love) (Producer: Byron Whitman)

## CHRISTMAS SINGLE PICKS

**JIMMY BUFFETT** (MCA S45-17084)  
**Christmas In The Carribean** (3:11) (Coral Reefer/Coconutley/Willin' David/Blue Sky Rider/Tall Girl/Queen Of Sheba—ASCAP/BMI) (J. Buffett, M. Utley, W. Jennings, M. Chapman, D. Haig) (Producer: Tony Brown)

Take a little bit of a tropical beat, a dash of jingling bells, Buffett's pleasing vocals and you get "Christmas In The Carribean." A carefree, non-traditional holiday number that sends thoughts of warm, sun drenched beaches through the dead chill of winter.

**MICHAEL SHAMBLIN** (Dixie SSP-0117)  
**Thank God For Christmas Time** (3:52) (Shamblin—BMI) (M. Shamblin)  
A very well-written Christmas single that deserves a listen.

## NEW AND DEVELOPING

**JILL MICHAELS** (Scotti Brothers BL 40097)  
**Where Did The Feeling Go?** (3:19) (BMI) (N. Saleet)

Jill Michaels has been performing a variety of different types of music over the past several years. Her emphasis was originally on rock and pop, but since she tried a country approach to her style, Jill found her voice lends easily to that flavor. After dueting with John Schneider on a single a while back and with the release of her album "Jill Michaels," the singer is bringing her rock influences and blend of country to the new music market.



## TOP 30 ALBUMS

### Inspirational

		Weeks On Chart
1	<b>UNGUARDED</b> AMY GRANT (Myrrh 7-01-680606-5)	1 30
2	<b>MEDALS</b> RUSS TAFF (Myrrh 7-01-679206-4)	2 22
3	<b>LET THE WIND BLOW</b> THE IMPERIALS (Myrrh 7-01-682006-8)	3 36
4	<b>SEVEN</b> DAVID MEECE (Myrrh 7016812065)	4 20
5	<b>CHOOSE LIFE</b> DEBBIE BOONE (Lamb And Lion LLR 3008)	5 32
6	<b>BEAT THE SYSTEM</b> PETRA (Starsong 7012057881)	6 38
7	<b>SONGS FROM THE HEART</b> SANDI PATTI (Impact RO3884)	7 54
8	<b>SHEEP IN WOLVES CLOTHING</b> MYLON LEFEVRE & BROKEN HEART (Myrrh 7-01-6790-06-1/Word)	8 17
9	<b>ON THE FRITZ</b> STEVE TAYLOR (Sparrow SPR-1105)	9 20
10	<b>HE HOLDS THE KEY</b> STEVE GREEN (Sparrow SPR 1104)	10 18
11	<b>COMING ON STRONG</b> CARMAN (Myrrh 7016807061)	11 38
12	<b>HOTLINE</b> WHITEHEART (Home Sweet Home 7010001391)	12 17
13	<b>POWER OF PRAISE</b> PHIL DRISCOLL (Sparrow SPR 1102)	13 20
14	<b>BENNY FROM HERE</b> BENNY HESTER (Word SPCN 9-01-638357-3S)	14 14
15	<b>COMMUNICATION</b> DEGARMO AND KEY (Benson 01073)	15 39
16	<b>WHAT A WAY TO GO</b> BILLY SPRAGUE (Reunion SPCN 701008124)	16 38
17	<b>HAVE YOURSELF COMMITTED</b> BRYAN DUNCAN (Light LS 5871/Lexicon)	17 12
18	<b>JESUS IS COMING SOON</b> OUR BROTHERS KEEPERS QUARTET (Alamo 1942)	19 20
19	<b>LOOK WHO LOVES YOU NOW</b> MICHELLE PILLAR (Sparrow SPH 1095)	18 44
20	<b>SHAKE ME TO WAKE ME</b> STEVE CAMP (Sparrow SPR 1103)	20 11
21	<b>I'VE JUST SEEN JESUS</b> LARNELLE HARRIS (Impact RO 3732)	21 20
22	<b>DON'T HIDE YOUR HEART</b> SHEILA WALSH (Sparrow 1101)	22 12
23	<b>KINGDOM SEEKERS</b> TWILA PARIS (Starsong SPCN 7-102-06186-2)	25 4
24	<b>BY HIS SPIRIT</b> SILVERWIND (Sparrow SPR 1097)	24 12
25	<b>MICHAEL W. SMITH 2</b> MICHAEL W. SMITH (Reunion 000412-9)	23 88
26	<b>STRAIGHT AHEAD</b> AMY GRANT (Myrrh 675706-4)	26 94
27	<b>WHAT YOU NEED</b> THE ENGLISH BAND (Word 7-01-681306-1)	27 8
28	<b>NON-FICTION</b> BOB BENNETT (Star Song 7-102- 05986-8)	30 2
29	<b>ACTION</b> STEVE ARCHER (Home Sweet Home SPCN 7-01-0002098)	29 2
30	<b>ALLIES</b> ALLIES (Light/Lexicon 5864)	28 6

### Spiritual

		Weeks On Chart
1	<b>BLESSED</b> THE WILLIAMS BROTHERS (Malaco 4400)	1 32
2	<b>LOVE ALIVE III</b> WALTER HAWKINS (Light LS 5857)	2 44
3	<b>I GIVE MYSELF TO YOU</b> THE RANCE ALLEN GROUP (Myrrh 7-01-678406-1)	3 20
4	<b>TOMORROW</b> THE WINANS (Light 5857)	4 48
5	<b>HEAVY LOAD</b> REV. MARVIN YANCY (Nashboro NA 8656)	5 38
6	<b>UNSPEAKABLE JOY</b> DOUGLAS MILLER (Light 5876)	6 21
7	<b>MAKING A WAY</b> THE TRUTHETTES (Malaco 4397)	7 20
8	<b>LIVE AT THE WASHINGTON TEMPLE C.O.G.I.C.</b> TIMOTHY WRIGHT (Gospearl PL-16021)	8 16
9	<b>DEDICATED</b> NICHOLAS (Command CRN 1003)	9 15
10	<b>NO TIME TO LOSE</b> ANDRAE CROUCH (Light LS 5863)	10 67
11	<b>HAVE MERCY</b> EDWIN HAWKINS (Light 5887)	12 10
12	<b>I AM GOING ON</b> COMMISSIONED (Light 5861)	11 20
13	<b>I WANT TO KNOW WHAT LOVE IS</b> NEW JERSEY MASS CHOIR (Prelude PRL 14113)	13 20
14	<b>GREATEST HITS</b> JACKSON SOUTHERNAIRES (Malaco 4402)	15 10
15	<b>CHOSEN</b> VANESSA BELL ARMSTRONG (Onyx 3825)	14 54
16	<b>REV. CHARLES NICKS PRESENTS</b> REV. CHARLES NICKS & THE WOL- FERINES CHOIR (Sound Of Gospel SOG 145)	16 8
17	<b>HOLD ON</b> REV. F.C. BARNES & REV. JANICE BROWN (Atlanta Int'l 10099)	17 6
18	<b>WE'RE WAITING</b> SANDRA CROUCH (Light/Lexicon 5855)	18 6
19	<b>HUMBLE THYSELF</b> MATTIE MOSS CLARK (DME 7772)	19 38
20	<b>DeLEON</b> DeLEON RICHARDS (Word 7-01-680406-2)	20 37
21	<b>MADE IN MISSISSIPPI</b> JACKSON SOUTHERNAIRES (Malaco 4372)	21 64
22	<b>WHEN THE GATES SWING OPEN</b> OTIS CLAY (Jewel 1200)	22 10
23	<b>COME UNTO JESUS</b> REV. CHARLES NICKS (Sound of Gospel 146)	23 4
24	<b>LIVE IN ATLANTA</b> JAMES CLEVELAND & THE GMWA (Savoy 7090)	24 10
25	<b>ROUGH SIDE OF THE MOUNTAIN</b> REV. F.C. BARNES & REV. JANICE BROWN (Atlanta International 10059)	25 138
26	<b>WE SING PRAISES</b> SANDRA CROUCH (Light-5825)	26 114
27	<b>MISSISSIPPI POOR BOY</b> CANTON SPIRITUALS (Jay and Bee 0069)	28 2
28	<b>ANGELS WILL BE SINGING</b> EDWIN HAWKINS & THE SEMINAR MASS CHOIR (Birthright BRS 4045)	27 62
29	<b>JUST A REHEARSAL</b> WILLIE NEAL JOHNSON and the GOSPEL KEYNOTES (Malaco 4403)	29 2
30	<b>WHAT HE'S DONE FOR ME</b> REV. CLAY EVANS (Savoy SL 14762)	30 62

## GOSPEL PICKS

**GOOD FRIENDS & NEIGHBORS** — Dry Branch Fire Squad — Rounder 0218 — Producer: Ron Thomason

**WORK OF HEART** — The Talleys — Canaan 7-01-994113-3 — Producers: Bill Galther and Gary McSpadden

## GOSPEL ALBUM REVIEWS

**NO MORE NIGHT** — Glen Campbell — Word SPCN 7-01-895410-X — Producers: Glen Campbell and Ken Harding

Country/pop artist Glen Campbell goes gospel this time, with his latest album "No More Night". Producing, writing and arranging this effort, Campbell has released a wide mixture of "basic" religious songs. Nothing flashy here, just good, solid music. Most notably, the title cut, "No More Night", "When All Of God's Singers Get Home", the uptempo "Overflow" and the duet with Johnny Cash, "Suffer Little Children."

GLEN CAMPBELL



### Tanya Goodman



**MORE THAN A DREAM** — Tanya Goodman — Canaan CAS-9910 Producers: Gary Chapman and Andy Tolbird

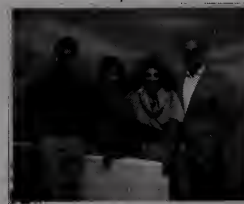
Tanya Goodman's pretty voice is hidden under some heavy arrangement. Hardly get to hear what she really sounds like. But if you listen closely, you'll find she does a nice job on this album, especially on "Love Shines" and the fast moving, high-energy numbers: "He Works For Me" and "Singin' For You."

**WE'LL STILL SING ON** — The Johnson Mountain Boys — Rounder 0205

This bluegrass-gospel album is a real treat, filled with that ol' time traditional sound. The vocals are varied and distinct but blend together well for harmony. Good pickin' and singin'. Standouts on this album include "Springtime In Glory," "I'm A Stranger" and "I've Made A Covenant." An enjoyable package.



The Nelons



**IN ONE ACCORD** — The Nelons — Canaan 7-01-992012-6 — Producer: Ken Harding

This foursome has produced a refreshing project. "In One Accord" could appeal to many musical tastes for it includes some of everything. "There Ain't No Grave Gonna Hold My Body Down" draws the blues right out of the Nelons. "God's Way Up" is inspiring and full of feeling. Lee Greenwood's "God Bless The U.S.A." is included on the LP as well. Something for everyone to enjoy, sprinkled with energy and good harmony.



**SANDI IN SESSION** — While recording her soon-to-be released album, Sandi Patti consults with producer Greg Nelson, during a session which employed the largest studio orchestra in Nashville's recording history. (from l-r): Bob Clark, Sandi Patti, Greg Nelson, Ed Seay.

## Westwood One Announces Terms Of Mutual Purchase

By David Adelson

LOS ANGELES — Westwood One has released the details of its recently completed acquisition of the Mutual Broadcasting System from the Amway Corporation.

According to Westwood One, the company will pay Amway \$30 million in cash and notes in addition to 210,000 shares of its common stock.

Amway will, in turn, purchase \$5 million worth of advertising on Westwood One or Mutual over the next 48 months.

In addition, Amway will, through its satellite distribution system, distribute Mutual Radio Network programs without cost to Westwood One over a three-year period. According to Westwood One, such satellite delivery is worth approximately \$4 million annually.

Westwood One will not change the name of the newly acquired company. It will continue to be known as the Mutual Broadcasting System or Mutual Radio Network.

Westwood One chairman and president Norman Pattiz commented, "We are very pleased with the results of the negotiations which have led to the completion of our acquisition of the Mutual Radio Network. This was a classic negotiation in which both parties were able to achieve

their respective objectives at a satisfactory net cost."

Westwood One's purchase of Mutual has created quite a stir both on Wall Street and within the radio industry. The company's stock continues to rise rapidly. Last week Westwood One's per share value climbed to \$43, eclipsing its previous year high of \$40. The stock began the year with a value of \$18.75 per share.

The major advantage of the acquisition is Westwood One's entry into an entirely different market. While virtually dominating long- and short-form programming for AOR and CHR outlets, the company had little impact on the older more traditional listener. The new acquisition is obviously being closely scrutinized by Madison Avenue which is expected to contribute heavily with expanded Westwood One advertising budgets.

Pattiz concluded, "We believe that the acquisition of Mutual is a natural one for us, since Mutual has such a fine, long-standing reputation and gives us audience penetration in entirely different markets than have been traditional for Westwood One. As successors to the Mutual Radio Network operation, we look forward to expanding our operations into the news, sports and adult features entertainment market."

## Congress Closes The Book On Home Taping Until '86

By Earl B. Abrams

WASHINGTON — "Misleading and irrelevant." "Unreliable when first done and . . . of no value today." These were the last words on the financial status of the recording industry as contained in submissions Dec. 3 to the Senate copyright subcommittee as it closed the record on S-1739. Hearings on the proposed legislation, sponsored by Senator Charles McC. Mathias (R-Md.), were held last October (*Cash Box*, Nov. 5).

Answering allegations by opponents of S-1739 that the recording industry is doing very well, Stanley M. Gortikov, president of the Recording Industry Assn. of America (RIAA), submitted data that belied those assertions. And responding to an economic study by Dr. Alan Greenspan, former chairman of the President's Council of Economic Advisors, in behalf of the recording industry showing that the recording industry has lost \$1.5 billion because of home taping, was Charles D. Ferris, Washington attorney representing equipment manufacturers, who cited a Washington consulting firm's findings that the Greenspan results are flawed.

Because of the holiday recess, no action

on S-1739 is expected to be taken by the subcommittee before the start of the second session of the 99th Congress in late January 1986. Similar legislation (H.R. 2911) is pending in the House of Representatives but no hearings have been held there.

Contrary to claims set forth by the Audio Recording Rights Coalition, Gortikov said, 1984 recording industry revenues were actually below those of 1978 measured in constant dollars. And, he added, "indications are that 1985 revenues will not match those of 1984." Furthermore, he said, "in the first six months of this year, the recording industry reported unit sales 4.3% below those reported in the first half of 1984."

Using an evaluation by an accounting firm, Gortikov noted that pre-tax income from domestic sales operation of seven leading record companies (which account for 80% of all U.S. record sales) was only 3.7% of 1984 revenues; that in each of the last four years, a majority of these seven record companies lost money; that in 1983, while the industry as a whole reported a slight profit, six of the seven top companies lost money, and that in 1984, four of the seven leading companies reported losses on domestic operations.

Answering claims that record companies need the equipment manufacturers, Gortikov agreed that there is a symbiotic relationship but now manufacturers are promoting recording machines that enable consumers to get prerecorded music without paying anything to the copyright owners. "In this regard," he said, "the relationship is not symbiotic but parasitic, and requires a legislative solution."

The proposed legislation would impose a 5% royalty fee on recording equipment (25% on those instruments with dual recording capability), and one-cent-a-minute on blank tape. This, according to the Greenspan study, would raise about \$200 million annually — only about one-third of the estimated \$600 million annual loss due to home taping.



**ALARM SHARPENS UP** — I.R.S. artists *The Alarm* taped a segment for the Dec. 29 edition of *The Cutting Edge*, MTV's new music variety hour. The segment — a close-up interview with the band — was taped prior to one of the band's Orange County performances. Seen following the shoot are (l-r): Alarm lead singer Mike Peters, *Cutting Edge* director Jonathan Dayton, *Cutting Edge* production coordinator Jessica Cooper, Alarm drummer Nigel Twist, *Cutting Edge* director Valerie Faris, and Alarm bass player/songwriter Eddie Macdonald.

## Chrysalis Renews Craig Contract

LOS ANGELES — Jack Craig has renewed his contract as president and chief operating officer of the Chrysalis Group of Companies Of North America, it was announced last week by Chris Wright, chairman of the Chrysalis Group, P.L.C. Craig has served in his present capacity with the company for two and a half years, a position which gives him full responsibility for all A&R, marketing and publishing activities. In addition, he oversees Chrysalis' relationship with its distributor, CBS Branch Marketing, and its Canadian licensee, MCA Records.

Craig is a music industry veteran of over 25 years, having joined CBS Records in 1960, where he served in several diverse marketing and sales positions. In 1977, he was named senior vice president and general manager, marketing, CBS Records and a year later he attained the position of senior vice president and general manager for the Columbia label. Before joining Chrysalis, Craig also served as managing director, RCA Records Division, RCA Limited (U.K.) and also as division vice president, U.S.A. and Canada, RCA Records.

Regarding the renewal of Craig's contract, Wright commented, "In his two and a half years at the helm of Chrysalis Records in the States, Jack Craig has



**TIME TO RENEW** — Jack Craig (r), who has just renewed his contract as president and chief operating officer of the Chrysalis Group of Companies in North America, is pictured with Chris Wright, chairman of the Chrysalis Group, P.L.C.

overseen the evolution of Chrysalis into the strong and profitable independent label it is today. He has charted the company through its most successful, and artistically-viable period ever, with several of our artists realizing multi-million copy sales and worldwide acclaim. Jack is a unique and consummate label chief — one who is both a real music man and an aggressive marketing strategist. I look forward to a long and fruitful relationship between Jack and Chrysalis Records."



**LYRICAL EVENING** — ASCAP members Kaye Ballard (c) and Arthur Siegel present an autographed copy of their new album "The Ladies Who Wrote the Lyrics" to ASCAP. At right is ASCAP public relations coordinator Michael Kerker.



**THEY KNOW ZENO** — German progressive rock band Zeno took time out from the studio and stopped by Manhattan Records to talk with label executives. Their self-titled album is scheduled for a worldwide release early in 1986. Pictured (l-r): Bruce Lundvall, president Manhattan Records; Larry Mazer, U.S. manager; Michael Flexig; Zeno Roth; Bruce Garfield, vice president A&R contemporary music; and Ule Ritgen.

# TALENT ON STAGE



**60,000 FISH FANS** — Marillion has become a superstar band in the U.K. this year since their "Misplaced Childhood" album and "Kayeleigh" single both went to No. 1 on the charts there. One of the biggest U.K. concerts of the year was the Castle Donington Festival where ZZ Top was top-billed, but with Marillion headlining over five other acts including Ratt and Bon Jovi. Pictured here in front of 60,000 Marillion fans is lead singer and songwriter Fish, the towering six-foot-plus poet and ex-wood cutter who fronts the band.

## Tom Waits

**THE BEVERLY THEATRE, L.A.** — When Tom Waits finally took the stage for the first of two Saturday night shows here, his audience had been waiting for more than a half an hour. But it didn't matter. Sure, it was a restless half hour, but what's a half an hour compared to the eight years since his last L.A. show, and anyway, as one audience member quipped, "Why do you think they call him Tom Waits?"

When Waits did appear, he wasn't in any hurry to leave, either, and delayed his second show by what must have been an hour. But that was okay too, because no one should be in a hurry to listen to this music. There are lyrics here to appreciate, good ones, and mesmerizing rhythm patterns, and *music* — the kind you might have heard in some dank Berlin whorehouse in the '20s, after the war, before Hitler and T.V.

Waits' new sound is simple music that begs to be appreciated on its own terms. One can't refuse to do so. It cuts to the soul. It clangs and rattles and thumps with the beat of life lived at its most unvarnished. It's an absurd sound, sometimes comical, and Waits' voice, more whiskey scorched sounding than ever, throws more gravel into it than Louis Armstrong.

His band included everything from banjos to the marimba and musicians alternated like switch hitters, as in the case of guitarist Marc Ribot, who occasionally picked up a trumpet. There was even an accordion, played by William Shimmel.

Most of the material covered in Saturday's early show was from Waits' new album for Island Records, "Rain Dogs." It isn't a particularly melodic album, and it wasn't a particularly melodic show in consequence — a surprise to those who came to hear the Tom Waits of such wistful dittys as "Broken Bicycles" and "Shiver Me Timers." But there is life in Tom Waits' new material, a certain crudeness that laid bare the irony that this performance was staged in downtown Beverly Hills. "Everything I need to make me happy is just across the street," Waits chided.

The man himself embodied his music

with simian buffoonery, stomping the floor, pidgeon toed, one arm akimbo. He was wry in his asides, but no show biz small talk here. There is a shy spontaneity to this man, and even such theatrics as steam and bubbles wafting forth from a pump organ seemed a matter of course, rather than gimmick.

Waits' absence from live shows may have been the key to the magic of the first of his dates here. Genuineness fades quickly on the commercial treadmill of touring, it can be safely said. With apparent honesty, he gave his audience a hearty serving of his art. There was no skimping, and if it means waiting another eight years, Saturday's show was worth it.

Gregory Dobrin

## The Washington Squares

**MAXWELL'S, HOBOKEN, N.J.** — The air was so thick with irony at the Washington Squares' performance here that few could see the really great folk band that lies behind their campy berets and shades. Problem is they work well on too many levels. Take away their compulsive beatnik schtick, and you still have a great acoustic act. Take away the music and you still have a great comedy act. Take away both and you still have one of the grabbiest stage presences in genre music since Sha Na Na. But like the Washington Squares, Sha Na Na would fare better if they took their music seriously.

When guitarist/vocalist Tom Goodkind sings his "You Can't Kill Me" sans camp, and the bongo player pounds furiously and the harmonies take hold, one senses that they could hold an audience with just straight folk. But they have this knack for spontaneous schtick that often gets in the way of and, less often, enriches the music. When their comedy is good, it's very good, as when they sang "Everytime you go away/you take a piece of furniture" or did a slow, solo acoustic version of James Brown's "I Feel Good." They closed their set with a rousing version of Hoyt Axton's "Greenback Dollar" that ended in a hilarious and priceless feedback war. Priceless, but expensive; this campiness tends to devalue their status as today's best practitioners of folk music. Still, their

show is entertaining in a way; I can't imagine anyone not enjoying it.

Bob Dylan once noted that something is profoundly true when its opposite is equally true. Like sex is an expression of both affection and hostility. Or the Washington Squares are so uncommercial they are very commercial. They would be top contenders for CHR hitdom if they channeled their schtick into novelty songs, the kind of quirky, humorous novelty songs that periodically rocket to number one. One such hit song could turn a whole new generation on to their worthy, if somewhat unfashionable (if played straight), brand of folk music. But before the pop world takes them seriously, they'll have to do that first.

Paul Iorio

## Todd Rundgren

**THE PALACE, HOLLYWOOD** — As concerts go a Todd Rundgren concert is usually unusual. As Todd Rundgren concerts go this one was particularly unusual. Todd regularly relies on tapes, and other gizmos from his wild imagination, to realize his music live. In this sense, Wednesday night was no different than any other Todd performance. What was unique was that in addition to his tapes, guitars and piano accompaniment, Todd was joined on stage by 11 singers. Together, with and without instruments and tapes, Todd and his 11-voice orchestra duplicated many of the songs from Rundgren's current Warner Bros. LP, "A Cappella" as well as a fantastic sampling of Todd chestnuts from the past.

The show opened with Todd standing in the dim light wearing the mask he wears on the cover of "A Cappella." For the first time in recent memory, he sang "I Was Born To Synthesize," alone and unaccompanied. This appropriate beginning set the stage for the two hour show which covered such great Todd songs as "Song Of The Viking," Hello, It's Me," "Bang The Drum All Day," and "Love Of The Common Man."

The sold out tour has been on the road for about three weeks and is coming to a close. The genius of Todd Rundgren has always been his undying desire to experiment. This tour and the album which inspired it, are perfect examples of this



**VOX TOPS** — Columbia recording artist Kenny Loggins, nearing the end of an extensive six-month tour of the U.S. and Japan in support of his "Vox Humana" LP performed recently for three nights in L.A. Visiting Kenny backstage in L.A. were (l-r): Mauri Lathower, V.P. creative operations, CBS Records International; Al Teller, president, CBS Records Division; Loggins; Ron Oberman, V.P., Columbia A&R, west coast.

spirit of experimentation. All of the sounds on the record and most of the sounds in concert were produced by the human voice. To put this into the context of a rock concert without it becoming a choral recital was a challenge and Todd succeeded. To be sure, there is precedent in the music of doo whop and "Hojah" from the new album leans heavily on that tradition. But every style was represented, including a stirring Marvin Gaye set with spine-stinging versions of "What's Goin' On" and "Mercy, Mercy, Mercy."

Todd was the consummate performer, always in control of his group, his singing and his audience. In one "audience participation" effort that might have gotten out of hand with someone else, Todd invited a half dozen people to the stage to let out their aggressions on drums during "Bang The Drum All Day." The mayhem becomes an exercise in egalitarianism and serves to prove the basic good intentions of people, a popular Todd theme.

The encores were special treatments of "Real Man." "It Wouldn't Have Made Any Difference" and perhaps the shining moment of the night, "Love Is The Answer." Only in the hands of a creative wit the likes of Todd Rundgren could this experiment — both the album and the concert — have been pulled off. Judging from the enthusiastic response, Todd not only achieved his goal of creative experimentation, but turned in a damn good rock and roll show to boot.

Stephen Padgett



**ALIVE AND KICKING** — An enthusiastic crowd greeted A&M Records' recording artists, Simple Minds, on the last night of their four-week tour of the U.S. at the Universal Amphitheatre in Los Angeles. After the show the Minds were awarded with a gold record for the success of their current LP "Once In A Lifetime" by A&M's top brass. Pictured backstage after the show are (l-r): Bruce Findley, manager; Michael MacNeil, keyboardist; Jordan Harris, vp of A&R, A&M Records; Charlie Burchill, guitarist; Jerry Moss, chairman of the board, A&M Records; Jim Kerr; Mel Gaynor, drummer; Gil Friesen, president of A&M Records; Sue Hadjopolous, percussionist; Robin Clark, vocalist; and Michael Leon, vp of East Coast operations, A&M Records.

## U.K. Industry Awards To Be Aired Worldwide

By Chrissy Iley

LONDON — A worldwide TV audience of 100 million is being predicted for the second British Record Industry Awards show, after the BPI's recent deal with The Entertainment Network of Los Angeles.

The show is expected to be broadcast across Europe, the U.S., Canada, South America, Australia, New Zealand and the Middle East. Executive producer Deke Arlon commented: "As far as I am aware, the only other awards program in the world that is relayed worldwide is the Oscars. Neither the Grammys nor the MTV awards are worldwide, and we are."

The awards presentation will be at the Grosvenor House Hotel, London on February 10. Arlon added: "Not since the Beatles in the mid-'60s has British music

meant so much to the world. At the present time British music is enjoying unparalleled popularity and commercial success in America and the rest of the world."

An American personality will co-present an edited version for transmission to the rest of the world, with British TV personality Noel Edmonds.

TEN president Drew Savitch Levin said: "With the prestigious line-up for pre-committed stations and advertisers we already have, we anticipate a major impact on the American market. The Pepsi-Cola company has given us a vote of confidence by agreeing to debut its new first-quarter national commercials on the show."

## Int'l Industry Appeals To Thatcher On Tape Royalty

LOS ANGELES — The international recording industry has responded strongly to British press reports that personal intervention by the Prime Minister has held up the Government's plans to introduce a royalty on blank audio and video tapes. Following a meeting in Brussels of the board of International Federation of Phonogram and Videogram Producers (IFPI), which represents over 600 record and video companies in 64 countries, a firmly worded message has been sent to Mrs. Thatcher.

The message from IFPI president Nesuhi Ertegun corrects the Prime Minister's reported view that the royalty would be a "tax" and states that it is "designed to provide a remuneration to right owners (authors, performers and producers) for

the use of their property." Mr. Ertegun adds that "to regard the levy as a tax is a misunderstanding, but this confusion is used to mislead the consumer by those who oppose the introduction of a private copying royalty."

The message goes on to point out that "the copyright system should provide a balance between unrestricted access to artistic works for the consumer and the interests of the creators and copyright owners, but new home recording technology has seriously tilted that balance in favour of the consumer." In a direct appeal to Mrs. Thatcher, Nesuhi Ertegun says that "a royalty in respect of private copying will help you to restore the proper equilibrium which the copyright system is designed to achieve."

## Argentina

BUENOS AIRES — Two important changes in the structure of the major companies were reported last week: one of them regards Nestor Casonu of CBS, who resigned to his post as commercial director of the company; Mario Lopez, director of marketing at RCA, has also resigned his post, although it is said that he has received some offers to continue working within the RCA organization. This news has been widely commented on in the industry, since it is timed with the strategically important Year End campaigns, in which all the companies are involved.

Vicente Justo Amorena has reported that his distributing outfit will start to market the Hungaroton label, represented here by Buelax Producciones, the company owned by Ralph Haiek which also has some record retail shops and has been

releasing compilations of dance-oriented music.

EMI exec Alberto Caldeiro reports that the recently released LP by Dyango has sold in excess of 85,000 units in its first six weeks of delivery, while his previous effort has reached the 260,000 level. The diskery has now released a new album by Gian Franco Pagliaro and expects it will be well accepted by the market.

Sicamericana's new "FM USA" compilation of American hits is entering the local charts this week, after a good campaign covering most big cities in the country. The company has also launched another concept in music for the teen market, named Soutien, and expects it will have appeal to the fans who bought Malvaho some time ago.

Francisco Vidal, head of Aladino Pro-



**EVANS GETS EASTERN GOLD** — On a visit to Japan earlier this month, Fantasy president Ralph Kaffel accepted a gold record for "Bill Evans: The Complete Riverside Recordings" from Fantasy's Japanese licensee, the Japan Victor Company (JVC). During 1985 alone, JVC sold nearly 7000 of the deluxe 18-record boxed set (7000 times 18 records = 126,000 records). The Evans package was among the top revenue producers for JVC's International Division, which also handles Motown and MCA, among other labels. Seated (l-r): Ishizo Taguchi, JVC president; Ralph Kaffel, Fantasy president; Bill Belmont, Fantasy International Director. Standing (l-r): Fumio Omori, JVC Foreign Trade Manager; Toshio Azami, JVC International Division Manager; Yoshihisa Honda, JVC International Division Director.

ductions, informs that CBS will distribute the new Los Pitufos album for the Xmas season. Vidal is also producing several local recordings, also to be handled through CBS.

PolyGram's Leo Bentivoglio sends word about the release of a new Scorpions album, recorded live, as well as the second volume of the Horacio Guarany appearance, live, at the Luna Park Stadium, and the already heralded second volume of "Musica Total." Bentivoglio informs that the Teresa Parodi first LP has reached Gold Record status last week.

Interdisc is working hard on the promotion of the new compilation of Jose Velez' hits, under the Discosa banner. Under the CDA label, it is releasing the second volume of the "Yellow Submarine" compilation, named after the successful Radio del Plata program.

Miguel Smirnoff

## Japan

TOKYO — Sound Design Records (president: Takayo Nanri) has a new label "Shizen." According to the company, this label will be distributed in the USA through Geffen Records. By the way, "Shizen" means nature in Japanese. Nanri, president of the company, said "this label will release attractive sounds representing nature. The first release of this label was on the market on Sept. 25, 1985. We are releasing two titles as the first series of this label. They are "Rights and Shadows," by Keiichi Shibata and "Glory/Shiawase," by Jiro So.

Nippon Victor (JVC) has signed a

contract with "National Education Corp." (Newport Beach, California, president: David Bright) for a joint-venture business of "Education and Training Systems" on VHD Video Disc. According to this contract, National Education will research and manufacture softwares for the system while JVC will do the hardware. Program softwares by integration of hard and soft as a system will be researched and manufactured through joint business of the two companies.

Kozo Otsuka

## Chrysalis Shares Up 35% After Mkt. Debut

By Chrissy Iley

LONDON — Share prices for the Chrysalis group are up by 35% — rising from an initial share price of £1.70 to £2.30 — since the company made its stock market debut last July.

The company attributes its progress to the chart success of Midge Ure, Huey Lewis and Billy Idol and newer chart contender Paul Hardcastle whose single, "19," was a number one smash. Both Ure's and Idol's albums have gone gold and the "Out Now!" hits compilation, released with MCA, went platinum within three weeks of release.

Chairman Chris Wright comments, "I am delighted that those institutions and other shareholders who showed faith in us this summer have been rewarded by growth in the value of their first investment. I expect to see continued growth in our market shares in both the U.K. and the U.S. in the year ahead."

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

- 1 Cantare, Cantaras — Hermanos — CBS
- 2 Esa Mujer — Dyango — EMI
- 3 Eddie Espanol — Laura Branigan — WEA
- 4 Los Muchachos De Hoy — Luis Miguel — EMI
- 5 Lobo Hombre En Paris — La Union — WEA
- 6 Contractura — Metropoli — Interdisc
- 7 Do They Know It's Christmas? — Band Aid — PolyGram
- 8 Dlarlo De Una Mujer — Mari Trini — Music Hall
- 9 I Want Rock — Twisted Sister — WEA
- 10 Smalltown Boy — Bronski Beat — WEA

#### TOP TEN LPs

- 1 Para Cantarle A La Vida — Valeria Lynch — RCA
- 2 Por Amor Al Arte — Dyango — EMI
- 3 20 Great Hits — Creedence Clearwater Revival — Interdisc
- 4 El Sur Tamblen Exlste — Juan Manuel Serrat — Ariola
- 5 Libra — Julio Iglesias — CBS
- 6 Corazon Viajero — Miguel Gallardo — RCA
- 7 De Flesta — El Topo Gigio — Music Hall
- 8 Amores De Mi Vida — Fernando de Madariaga — CBS
- 9 El Fenomeno — Juan Ramon — Microfon
- 10 20 Grandes Exitos — Jose Velez — Discosa

—Prensario

### Italy

#### TOP TEN 45s

- 1 Alive & Kicking — Simple Minds — Virgin
- 2 Election Day — Arcadia — EMI
- 3 P. Machinery — Propaganda — Ricordi
- 4 Into The Groove — Madonna — WEA
- 5 Johnny Come Home — Fine Young Cannibals — PolyGram
- 6 Questione Di Feeling — Mina/Riccardo Cocciante — Virgin
- 7 Part Time Lover — Stevie Wonder — Ricordi
- 8 Rock Me Amadeus — Falco — CGD
- 9 Alone Without You — King — CBS
- 10 Come To My Aid — Simply Red — WEA

#### TOP TEN LPs

- 1 Like A Virgin — Madonna — WEA
- 2 Once Upon A Time — Simple Minds — Virgin
- 3 Finalmente Ho Conosciuto Il Conte Dracula — Mina — PDU
- 4 Scacchi E Tarocchi — Francesco De Gregori — RCA
- 5 La Vita E Adesso — Claudio Baglioni — CBS
- 6 Ferryboat — Pino Daniele — EMI
- 7 Il Mare Del Papaveri — Riccardo Cocciante — Virgin
- 8 Promise — Sade — CBS
- 9 In Square Circle — Stevie Wonder — Ricordi
- 10 Cosa Succede In Citta — Vasco Rossi — Carosello

—Musica e Dischi

### United Kingdom

#### TOP TEN 45s

- 1 I'm Your Man — Wham! — Epic
- 2 See The Day — Dee C. Lee — CBS
- 3 A Good Heart — Feargal Sharkey — Virgin
- 4 Saving All My Love for You — Whitney Houston — Arista
- 5 Separate Lives — Phil Collins & Marilyn Martin — Virgin
- 6 Don't You Break My Heart — UB40 — DEP International
- 7 Road To Nowhere — Talking Heads — EMI
- 8 The Show — Doug E. Fresh — Quality
- 9 Say You Say Me — Lionel Richie — Motown
- 10 One Vision — Queen — EMI

#### TOP TEN LPs

- 1 Promise — Sade — Epic
- 2 The Love Songs — George Benson — K-Tel
- 3 Songs To Learn And Sing — Echo & The Bunnymen — Korova
- 4 Easy Pieces — Lloyd Cole & The Commotions — Polydor
- 5 Ice On Fire — Elton John — Rocket
- 6 Brothers In Arms — Dire Straits — Vertigo
- 7 The Singles Collection — Spandau Ballet — Reformation
- 8 Feargal Sharkey — Feargal Sharkey — Virgin
- 9 Now That's What I Call Music 6 — Various — Virgin/EMI
- 10 Now That's What I Call Music The Christmas Album — Various — Virgin/EMI

—Melody Maker

## MTV To Scramble Signal July 1, 1986

By Gregory Dobrin

LOS ANGELES — MTV Networks, Inc. has arrived at a tentative July 1, 1986 start-up date for scrambling of signals for MTV: Music Television, VH-1 and Nickelodeon. The announcement cements the network's plans for signal scrambling, made public last spring.

The July 1 designation is a goal, more than a deadline, according to company executives, and is contingent upon whether or not MTV Networks affiliates are able to install and operate the necessary head-end decoders by that date. The network must also rely upon the availability of home decoders for consumers.

During last June's National Cable Television Association Convention, MTV Networks president and CEO David Horowitz confirmed reports that the channel would indeed be scrambling its signals "at the earliest date possible," following suit with other networks, such as HBO, which plan to begin scrambling January 15, 1985.

MTV Networks plans to use the M/A-COM Videocipher II system along with the M/A-COM DBS Control Center, which allows consumers to receive all satellite

signals using the M/A-COM Videocipher II with a home decoder.

"At the NCTA Convention . . ." commented Horowitz "we stressed the need for a single industry standard, which in view of its adoption by the pay services, we believed would be the M/A-COM . . ."

According to a spokesman for M/A-COM, makers of the Videocipher scramblers and decoders, the Videocipher II system has already been adopted by the major cable networks, including HBO, Showtime, The Disney Channel and TBS. Four scramblers have been set up for HBO's imminent scrambling, two for Showtime, who will begin test scrambling by mid January, 1986, and plan full-time scrambling by May. TBS joins MTV in its scheduled July 1 scrambling launch.

M/A-COM will ship its first units of consumer descramblers by the end of the year and hope to have 100,000 available to consumers by early summer, 1986. The consumer descramblers, called Videocipher 2000 E, will be sold for roughly \$300. M/A-COM also plans to market receivers with built-in descramblers by next summer.



**STUDIO SESSION** — Mix-consultant Shep Pettibone joined producer Arthur Baker in preparing a special dance mix for Police-drummer Stewart Copeland's upcoming 12-inch release entitled "Luvlessons"; the first track from Copeland's forthcoming IRS album. All proceeds from the LP will be donated to the T.J. Martell Foundation, as well as the Cancer Research Foundation. Seen at NY's Sigma Sound Studios, (l-r) are: Arthur Baker; Shep Pettibone and engineer Ed Stasium.

## Kings Of The Wild Frontier: Video Biz Leads Franchisers

By Stephen Padgett

LOS ANGELES — Estimates are that one in four American households has a VCR machine. One in three television households is VCR equipped. The truth is, hardware sales are soaring so quickly, accurate figures on VCR market penetration are old the instant they're published. Consequently, long lines at the box office have given way to long lines at the video rental store. A typical Saturday morning for the American family may include trips to the grocery store, the dog groomer, the shopping mall and now, a stop at the video store to pick up the night's entertainment.

All this has opened the way to a new frontier in retailing, the mass merchant video franchise. Emerging as leaders in this infant-but-burgeoning industry is Los Angeles-based franchise experts, Video Biz. Video Biz president Robert Moffett and his partner M. Ray Fenster left their previous company in 1981 to begin this new company, and in the intervening four years have opened 250 franchises in 40 states.

Video Biz has become expert at helping a franchise establish a store in a community. The success rate has been phenomenal, many franchises opening second

and third stores after only a year in business. The trend shows no signs of slowing. "It's just the tip of the iceberg, the drizzle before the storm," exclaimed Moffett, "if we are 25 percent penetrated, we have another 75 percent to go. Thanks to the motion picture studios and the manufacturers, they have spent hundreds of millions of dollars to educate the public to the VCR."

"What we'd like to say the concept is like a supermarket for everything the home owner in video would need. As an example, we rent movies, we sell them. We rent VCRs and cameras and also sell video hardware. In addition to that we transfer people's home movies into video format. And then we have our own line of Video Biz super high grade blank tapes, and we also have our own private label of head cleaners. So we have video accessories, we have club members. Some of the stores get into production where they'll actually go out and videotape weddings, wills, bar mitzvahs, so there are all sorts of avenues for revenue to come into the stores," stated Moffett.

Moffett and Fenster attribute their success in video franchising to their complete Video Biz store package. For the initial fee, the franchise receives an entire turnkey operation in an exclusive territory, with inventory, a computerized control system and on-site training by Video Biz's national training manager. In addition, media exposure is gained through national advertising administered from the home office.

Moffett predicts a bright immediate future for the video business. With the vast majority of television households remaining as the untamed wilderness, the next few years will be crucial. The companies that can compete through purchasing power, advertising ability and marketing penetration will survive. The strength of the franchise concept is that it combines the intimacy of a "ma and pa," privately-owned business with clout available through large affiliation. With the potential growth of this industry almost inestimable, it will take real gunslings to tame the frontiers, and Video Biz is separating themselves from the pack as leaders in the wild frontier.



**THEY BOUGHT THIS APPLE** — The Chappell/Intersong Music Group-USA hosted a champagne reception for lyricist Bernie Taupin to congratulate him on the #1 single he co-wrote with Martin Page, "We Built This City." Shown here presenting Taupin with a special chocolate "big apple" as a momento of his New York visit, are Chappell/Intersong president Irwin Z. Robinson (l), and director of professional activities, U.S. Bob Skoro (c).

## "Television's Greatest Hits": You've Heard These Songs Before

By Lee Jeske

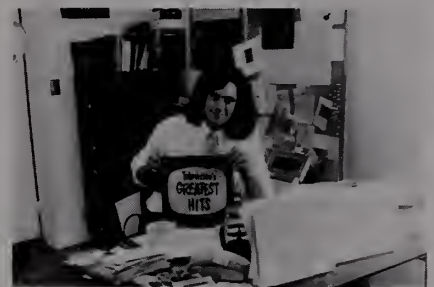
NEW YORK — The sounds of this holiday season will certainly contain the Yuletide favorites, along with the usual stock of new and old pop material. But this season there are going to be dozens of people sitting around the Yule log and quietly sipping an egg nog to the strains of "Meet the Flintstones." "Television's Greatest Hits," the initial offering from TeeVee Toons Records, is a two-disc package that brings together 65 of the most familiar television theme songs from the '50s and '60s.

"Who has not been stuck in a train station, an airport, a bus station, somewhere away from home, who hasn't at some point come up with the idea of swapping TV themes with friends?" asks Steven Gottlieb, the LP's executive producer and the president of TeeVee Toons.

Who indeed? And who can't get misty-eyed and giggly over such sounds as "a horse is a horse, of course, of course," from the *Mr. Ed* theme; or the delicate melodies that welcomed us each week to *Dragnet* or *Bonanza* or *Dobie Gillis*? Who can resist snapping along to the *The Addams Family* theme? And is it possible to listen to the theme from *The Dick Van Dyke Show* without conjuring up the image of Rob Petrie avoiding (or tripping over) that ottoman? There is nothing that hits the aging baby-boomers where they live more than memories of their childhoods by the flickering tubes.

"I think it's just unfair to John Williams (*Lost In Space*) and Quincy Jones (*Ironside*) and P.F. Sloane (*Secret Agent*) and Vic Mizzy (*Green Acres*, *The Addams Family*) and Hugo Montenegro (*I Dream Of Jeannie*) and Lionel Newman (*Daniel Boone*) and the host of other composers who are pretty major league to say that people like that music because it brings back memories of the TV shows," says Gottlieb. "The fact of the matter is, yes, it is very evocative, and we are selling, to some extent, nostalgia. But, nevertheless, "I Love Lucy" is a pretty swinging number. And a lot of this is good music."

Good music, for TeeVee Toons, to the tune of almost 200,000 copies sold to date. Originally conceived of as a mail-order item, "Television's Greatest Hits" hit the stores when Gottlieb placed 50 copies of the full-priced double-LP in each New



Steven Gottlieb

York City Tower Record store at the beginning of August. They sold out over the weekend. No matter what the age group, no matter what the music preference, things like the whistled theme from *The Andy Griffith Show* just had to be in the possession of 100 Tower customers that weekend. The rest is about to be history — thousands of stores nationwide now stock "Television's Greatest Hits," with Gottlieb and his two-person New York office handling all of the distribution themselves. A music video — of *The Jetsons* theme — is in the works, as is a home video version of "Television's Greatest Hits," and, in the spring, "Television's Greatest Hits," and, in the spring, "Television's Greatest Hits Volume Two." But are there 65 themes as yet untouched? "The *Odd Couple*, *Mary Tyler Moore*, *The Brady Bunch*, *Hogan's Heroes*, *The Honeymooners*, quiz shows, and lots of surprises."

According to Gottlieb, the hardest part of putting together "Television's Greatest Hits" — which, it should be pointed out, contains only about 50% original material, with the other 50% meticulously recreated — was tracking down the owners of the selections. Nine months of digging brought together all the copyright owners of the songs included in the package, but it might take a Manix or a Maxwell Smart to uncover some other prized items.

"I've been looking for a soundtrack for *Tobor The Eighth Man* for almost a year and half. I've been in touch with every single person involved with that show; I've been in touch with the animators, with the people in Japan who originated the show, with the people who broadcast the show,

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## PolyGram's Derek Shulman Talks About A&R

By Paul Iorio

This is the first in a six-part series spotlighting top A&R professionals.

NEW YORK — Derek Shulman is known for his nose. He can smell a hit act from home or abroad with equal facility and is well-acquainted with the smell of success. Not only has this PolyGram A&R vice president signed such domestic acts as Bon Jovi and Rubber Rodeo but he was instrumental in bringing ABC, Tears For Fears, Dexys Midnight Runners, and Big Country to America.

Though his British acquisitions were based on those bands' already-established track records, Shulman prefers what he calls the "grass roots, nitty gritty" brand of A&R. That brand of A&R got him Bon Jovi for PolyGram. "Bon Jovi were pretty raw at the time I first saw them," he says. "Their image wasn't quite down yet but they knew what they wanted. As important as anything else was Bon Jovi's desire and taste to be a star and that is so important for A&R. They have to want it so badly that nothing will get in their way."

Shulman says that if he ever has any "nagging doubts" about an act he won't sign them. There were no such doubts with Bon Jovi. "I had no doubt that the band would be huge. I just thought they would be huge sooner. The first record should have been a bigger hit," he says. Rubber Rodeo is another band he considers a sure thing, describing them as a kind of "western version of Roxy Music."

Shulman's professional philosophy goes against the conventional wisdom. "I don't think that too many bands are found by A&R guys hanging around the clubs. I'll probably be lambasted for saying that but I don't think that's the way it happens. I think that a band that has serious intentions will know to go to either a manager, a studio that has connections



Derek Shulman

with a record company or an attorney." Does this attitude mean that perhaps the record labels are missing a Beatles? Though Shulman admits to that possibility, he does say that every tape that gets sent in — even unsolicited ones — are listened to by someone in the department.

Shulman knows the record business from both sides, having been a member and the manager of the band Gentle Giant. He left that band out of "pure boredom." "We were making good money," he says. "The money wasn't a factor. But having managed the band for seven years I had also gotten involved with the business part." He says that he enjoyed that aspect so much that when the band broke up in 1981 he soon after accepted an AOR promotion position in PolyGram's rock department. One year later he joined the A&R department he is still in today.



**EVERYTHING THEY WANT** — Backstage at the American Video Awards, Columbia recording group Wham! celebrated their NAVAS (National Academy of Video Arts and Sciences) awards presented to them for "Best Duo/Group Performance" for Everything She Wants and "Best Home Video" for Wham! The Video. Pictured (l-r) are: George Michael of Wham! and friend; Arma Andon, VP, product marketing; Andrew Ridgely of Wham! and friend; Ray Anderson, VP, Columbia label promotion.

## Pop Bibliography Published

NEW YORK — *Popular Music Since 1955: A Critical Guide To The Literature* has been published by Boston's G.K. Hall & Co. Paul Taylor, an assistant head of library services in a London public library, as well as a part-time musician and songwriter, has plowed through some 2,000 English language books and periodicals on rock, country, folk, gospel, reggae, etc., not only listing them, but providing each with a thumbnail review. Broken into eight sections — "General Works," "Social Aspects of Popular Music," "The Popular Music Business," "Lives and Works," "Fiction," and "Periodicals" — and including a glossary and three indexes — author, subject, and title — *Popular Music Since 1955* is an exhaus-

sive, impressive attempt to sort out the literature of popular music. The entry for Bob Dylan, for example, begins with an interesting biography and then provides Taylor's insightful assessments of 18 books on Dylan. *Popular Music Since 1955* is co-published with London's Mansell. The 549-page book carries a hardcover price of \$37.50.

## Resistance Creates A Niche For Itself

By Peter Holden

LOS ANGELES — Starting an independent label in the 1980's is at best a tenuous proposition, but the market is currently so wide open, that it allows for a lot of room to move and learn. When Phillip Drucker and Matt K. Matsuda began Resistance Records in 1982 they "were literally inept at nearly every phase of the business of putting out records. "Yet that kind of open-mindedness combined with common sense has lead to the development of another steadily growing Los Angeles' label.

Drucker, a refugee from Los Angeles art-rock faves Savage Republic initiated the label with Matsuda as an outlet for his own music with his group 17 Pygmies. The band's third LP, the just released "Captured In Ice" has already sold nearly 2,000 copies and Matsuda's second project under the name of Paniola called "City of Refuge" has also just been released, yet both principles explain that the label is not just a sideline to get out their own musical work.

"When we first started, we didn't know what we were doing at all, but after the first couple of years, you begin to get established, and you become a real business," says Matsuda. Drucker adds, "Once you put out a record, you just come across more and more contracts. We secured a publishing deal in the U.S. (with Backlash) and through that — and a little pushing, we were able to secure licensing deals and sub-publishing through much of western Europe."

Though 17 Pygmies and Paniola together with Food and Shelter are the label's only bands, Resistance has also recently signed an agreement with stonemason Records (Pop Art, Waves Of Grain) which gives the label more product and more

(continued on page 40)

## UCLA Extension To Offer Music Courses

LOS ANGELES — UCLA Extension, which on a continuing basis offers courses of interest to the music industry, has announced plans for two courses to begin in January. "Rock Music And Our Time: 1900-1960" starts Jan. 8 and will be taught by pop music historian James Austin.

## 25 Years Ago In Cash Box

**December 17, 1960** — Twenty-year-old **Tommy Reed**, who has clefled tunes for such top names as **Teresa Brewer** and **Dion & The Belmonts**, to appear on the Kip label with "Young, Dumb And Full Of Gum" . . . **Bruce Morrow** writes from WINZ that Miami has been good to him. Bruce, who recently located there from WINS-N.Y., infos, off-the-cuff, that television, in the form of a teenage package, is a near-future possibility. As a way of introducing himself to Miami youngsters, Bruce held the first live studio dance party on the Starlight Roof of the Biscayne Terrace Hotel; expects to run it as a regular monthly feature . . . **Bios For Deejays: Aretha Franklin**. Aretha Franklin has followed a natural path toward a singing career, culminating in the current chart climber of her Columbia debut disk, "Today I Sing the Blues." Miss Franklin made her singing debut at the age of eight in the church choir of her father, the **Rev. C. L. Franklin**. Her mother, the late **Barbara Franklin**, was also a prominent gospel singer. When she was 14, Aretha was already on a regular gospel recording schedule for Chess Records. During the interim years the young thrush has kept busy studying piano and guitar, writing songs and appearing as a soloist in her father's church choir. She is now an accomplished pianist and accompanied herself in the recording of "Today I Sing The Blues." She is now in preparation for her first Columbia album, working with A&R man **John Hammond** . . . Jazz clarinetist **Pete Fountain** (dubbed by Coral — "Mr. New Orleans Jazz") returned home from a tour last week to open his own night club in his home town. The place is called Pete Fountain's French Quarter Inn and is located on famous Bourbon Street . . . Album Review: "Candid Telefun," **Harold Flender**. Flender's Candid Telefun can be likened to a phone version of *Candid Camera*. With a rigged phone he calls various business establishments to make unusual requests, managing to keep the people on for a couple of minutes trying to logically answer his zany questions.

WHO KNOWS  
WHAT EVIL  
LURKS IN THE  
HEARTS OF MEN?

U.R.B.  
KNOWS

AND SPILLS THE  
BEANS IN  
FEBRUARY

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## Capitol's CD Plant

(continued from page 5)

another example of EMI Music's continuing commitment to matching artistic excellence with the highest available technological developments. Swindon in the U.K. and Jacksonville in the U.S. will substantially enhance our worldwide capability to offer the performances of our artists on state-of-the-art compact discs."

Capitol also announced a new digital

duplicating system in its "XDR" music cassette process. According to the company, "The Capitol "XDR" process was a major advance in duplication precision and the new digital duplicating technology from masters to cassette, offers the consumer the highest possible quality music cassette from a process that is already a proven market leader."

## RIAA Certifications

(continued from page 5)

World," Mr. Mister.

In the video categories, *Ratt — The Video* was the only non-theatrical music video attaining certification — it went gold. Other nontheatrical videos certified were *Jane Fonda's New Workout*, certified gold and platinum simultaneously, and

*ABC Fun Fit Starring Mary Lou Retton*, certified gold.

Theatrical videos certified were *Brewster's Millions* and *Code Of Silence*, simultaneous gold and platinum, and *Secret Admirer*, was certified gold.

## A Tribute To Steve Goodman

(continued from page 10)

records (all mail order and all C.O.D.). The most recent, released two weeks ago, may just be one of the most touching and emotional records of the year.

It's called "A Tribute To Steve Goodman." It is a two-record live recording of a concert held by his friends at Chicago's Arie Crown Theatre. The show was one of two held last year (the first one was in Orange County, California), and featured John Prine, Jethro Burns, David Bromberg, the Nitty Gritty Dirt Band, Arlo Guthrie, John Hartford, Richie Havens, Bonnie Raitt, Bryan Bowers, David Aram, Bonnie Koloc and many others.

Bunetta and Einstein are quick to point out that neither concert was a "benefit." "He never wanted a benefit," said Bunetta. "I had to promise him a few days before his passing that there would be no benefits."

So instead of a somber, grim event, the tribute became a celebration of the artist's life. The proceeds from both concerts were donated to various Leukemia research institutes and hospitals. The revenue from the record will go to the Goodman family.

"He knew they were going to do something for him after he died," said Einstein. "We know that if Goodman would have

had his druthers on how to put this thing together, he would have had the same identical show," Bunetta added.

The family of Steve Goodman continues to live a comfortable life in Seal Beach, California. The publishing revenues from such Goodman hits as "City Of New Orleans" (recently brought to the top of the country charts by Willie Nelson) have helped ensure that. But most importantly, Red Pajamas Records has a rich and valuable catalog, four records deep, that will help preserve the musical story of Steve Goodman.

Inquiries and mail orders can be sent to Red Pajamas Records, P.O. Box 233, Seal Beach, CA 90740.

## T.V. Hits

(continued from page 38) with the people who own the show. Certain things like that were just lost forever."

So Tobor fans will have to be placated with the theme from *Top Cat* or *Popeye* or *Dennis The Menace*. TeeVee Toons, perhaps with a new name, is not planning on stopping at the tube — Gottlieb says the company is looking to sign actual living pop and rock acts. But, for the moment, the themes of television's yesterday are their bread and butter.

## Nashville Forum

(continued from page 30)

Giles story is somewhat different. Everyone loved his stuff from the beginning — except for one particular friend of mine in the business who turned him down flat. I told him (the friend) that he had lost both his ears. Fortunately, I was correct. Rick later was signed to Dejamus Music, co-wrote the current *Oaks* record and had a single by *Eddie Rabbitt*, as well as several other major cuts. And he's already turned down at least one record contract."

With all this wonderfulness of success going on, I wondered idly if there mightn't be some things in his everyday life that might give rise to less positive feelings. I didn't have to wonder twice in order to get an earful of "Merlin vs. The Attack on the Songwriter."

"We finally won the Buffalo Broadcasting suit," he is quick to point out, "and there's a bill that was just introduced in Congress whereby the [TV] broadcasters are trying to get by legislation what they couldn't get by litigation.

"This bill...seeks to shift the payment of royalties [for the performance of music on syndicated local tv programs] from the broadcasters to the program producers. In other words, composers would have a virtual 'buy-out' forced upon them with a one-time payment made for their music — before its value is known. This would result in a loss of tens of millions of dollars annually to writers and publishers. It would destroy the music creator's most valuable right — the right of continuing payment for continuing use.

The effect would be that very few composers of music for television would be able to earn a decent living. And the impact of this bill would be felt by all creators of music.

"Can you imagine how dull this world would be without music!?!? Especially at this time of year! I wonder how 'merry' we would be without *Irving Berlin's* "White Christmas" and *Johnny Marks' "Rudolph"*, not to mention the hundreds of songwriters whose songs have become part of our family at Christmas time!

"I believe in songs and in songwriters. They make an enormous contribution — not just to our country, but to people all over the world. Songs have a great impact on people's lives.

And I guess that's why I love working with songwriters, and working for songwriters."

## Resistance Records

(continued from page 39)

clout. Matsuda explains, "We met the Steinhardt brothers, who are Pop Art and run the label, through our promotions person Jan Seedman. We like working with them, and we think they are involved in putting out some good music." Stonegarden is handled through Resistance's distribution system; the label has estab-

lished distribution with many indie outlets covering the country.

"One of the main things that we have found is the importance of promotions. We never even thought of sending a quarter of our initial pressing to college radio," says Drucker. "We didn't think it would do any good at all," adds Matsuda.



## AROUND THE ROUTE

By Camille Compasio

Latest report from Seeburg is that they are getting ready to test their upcoming compact disc jukebox — designated, at this point, as the CDK006S. Some distrib sampling of the CD juke is tentatively scheduled for early February, 1986.

Konami has scheduled a distributors meeting for December 18 at the Westin O'Hare in Chicago, at which time they will reveal a new kit along with a new dedicated game to follow-up "Nemesis," their first dedicated piece, which was introduced at AMOA Expo '85. This meeting will also focus on new programs that are in the offing at Konami, and the agenda will underscore the firm's commitment to "work as closely as possible with our distributors," according to company exec **Stephen Kaufman**. October 1, 1985 marked the first anniversary of Konami's U.S. operation and, while there's been a great deal of emphasis on kits up to now (the latest in this category is a new trivia head to head competition piece called "Quiz Wizz"), the firm is very much into diversification (as evidenced by "Nemesis" and the follow-up that's coming). Besides which, ground was broken just a couple of months ago for their spacious

*(continued on page 42)*

## New Exec Appointments At Intermark

CHICAGO — Intermark Gaming International, Inc. (NASDAQ: IGII) has added three new executives to its sales, research and development, and manufacturing staff, namely Arthur L. Williams, Lothar Mueller and Joseph Ostroski, as announced by company president John L. Walsh.

Appointed as manager of sales, Williams previously served as vice president, director of casino games at the Riviera Hotel and Casino in Las Vegas. Among his responsibilities at the Riviera was the redesign of the 650 machine floor to improve profitability and the opening of a new 300-slot machine arcade and bingo operation. During his career he also has been director of slots at the Landmark Hotel and Casino (Las Vegas) and has held managerial positions with the Silverbird Hotel and Casino, American Multi Cinema and Maas Bros. Department Store.

In his new position, Williams will direct Intermark Gaming International's Las Vegas distribution office, and be responsible primarily for sales in the Nevada market.

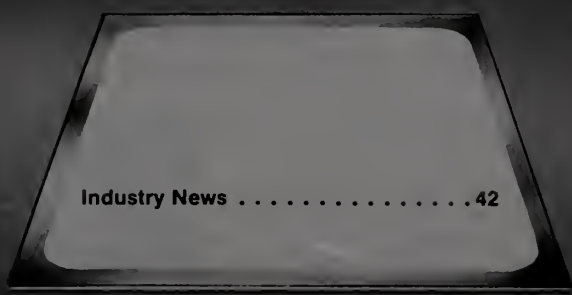
Mueller, an experienced engineer, has been named Intermark's manager of research and development. Formerly vice president of engineering and a founder of G & L Manufacturing, he was responsible for the hardware and software enhancements to the

Intermark 6809 Microprocessor Gaming Device System. During the period of 1979 to 1984 he was a founder and vice president of Modutest Systems, Inc. During his career, he also has served as a senior diagnostics analyst for Basic Four Corp. and has held various technical positions with NASA, Xerox Data Systems and Honeywell.

Ostroski, appointed manager of manufacturing, previously served as founder and vice president of operations for Validation Systems, Inc., a company that developed and manufactures a coin-operated mechanism and totalizer for the gaming, vending and amusement device industries.

Prior to this he was general manager in charge of manufacturing for Omnicomp, an electronic test equipment manufacturer. His experience also includes a position as production manager of Micro Games and various managerial positions with General Electric Company Computer Operations and Computer Access Systems, Inc.

Intermark Gaming International, Inc., a Scottsdale, Arizona based firm, designs and manufactures coin-operated gaming and amusement devices. It is a publicly held company whose common stock is traded on NASDAQ under the symbol "IGII."



# Coin Machine



## A Winning Event

CHICAGO — Operators from Minnesota, North Dakota and Wisconsin all turned up at the Bloomington, Minnesota offices of Hanson Distributing Company — and all went home winners! The bill of fare at this special showing/outing began with an equipment display of current and brand new coin-op products, continued with hearty serving of burgers and beer and wound up with everyone being loaded on a bus and transported to Canterbury Downs. Canterbury is the new horse racing track which opened

earlier this year in Minnesota.

All the operators had to do was show up at Hanson's to win, however, customers who made specific purchases received "cash-in-hand" discounts to play the ponies. Among those who traveled the farthest to participate in this fun event were Mike and Karen O'Brien of Dakota Music who came in from Bismarck, North Dakota (450 miles) and Rick LaFleur of LaFleur & Son who made the trip from Devils Lake, North Dakota.

Big winners of the day included Paul Dean

and Cliff McKenzie of Dean Superior Vending in Minneapolis, who did extremely well in the eighth race. Jack Deming, Hanson's vice president of sales, says he combined the strategies recommended by Frank Kuntz of Frank's Vending in Minneapolis and Ken Anderson of Cinematronics, and "broke even" for the day.

All in all, the event was successfully executed and thoroughly enjoyed by everyone attending. As Hanson president Ray Hibarger observed, "Whether they were all still winners

when they left the track, we don't know . . . but we do know that Hanson was ahead by a length going into the stretch."

Pictured in the accompanying photos are (photo 1, l-r) Hanson's sales veepee Jack Deming with proxy Ray Hibarger; (photo 2) Operator Terry Luer (in hat) of Video King (Eau Clair, WI) with two of his customers; (photo 3) Operator Jim Hannegan of Awe Vending (St. Paul) and (photo 4) Kirk McKennon, who is loading a keg of beer on the bus for that long drive to the track.

## AROUND THE ROUTE

(continued from page 41)

new facilities in Wood Dale, Illinois, which should be ready by spring or summer of 1986. There's lots happening at Konami!

ICMOA, the Illinois state ops association, is about ready for its 1986 Pool Tournament, which gets under way in early January with the state finals set for April 6 at the new convention center in Peoria, Illinois. Last year's event drew about 20,000 players, 97 participating locations and 254 who competed in the state finals. Needless to say the tournament's been getting bigger every year and ICMOA expects the 1986 edition to set a new record. For further info contact tournament committee chairman Walt Lowry at 217-285-4381.

## New Equipment

### Witelco 5000 Pay Phone

CHICAGO — Williams Telephone Co. Inc. announced the entry of the Witelco Model 5000 into the newly deregulated private pay phone industry. This recent deregulation has opened up a vast new source of revenue for the business leader who can now increase profits by having pay phones installed on the premises.

The model 5000 employs the latest generation microprocessor technology and is equipped with such functions as patented call progression detection, remote downloading coin acceptability, anti-theft security system and built-in audit totalizer, accounting and self-diagnostics. The case itself will be tamper-proof and of rugged construction to allow for indoor or outdoor operation.

The Witelco 5000 is the brainchild of Williams Telephone Co., Inc. of Gurnee, Illinois and Witelco's parent company, Williams Electronics, Inc. It is produced in a 200,000 square foot facility for virtually unlimited production capacity as well as

service.

John Huddleston, national sales and marketing manager of Witelco, named Payline Communications Systems Ltd. of Itasca, Illinois, as exclusive national distributor. The state-of-the-art model 5000 will be available in production quantities by February, 1986.



CASH BOX

The Weekly Trade Journal.

## ALPHABETIZED TOP COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

- A World (Briarpatch/DebDave—BMI/  
Kuzzoom—ASCAP) ..... 13
- Angel (Song Tailors—ASCAP/I've Got The  
Music—BMI) ..... 99
- Baby When Your Heart (Golden Bridge  
Music—ASCAP) ..... 85
- (Back To The) Heartbreak (WB Gold—ASCAP/  
Warner House—BMI) ..... 24
- Betty's Bein' (Tall Girl—BMI) ..... 8
- Bop (MHG/Sweet Angel/Web IV—ASCAP/BMI) 15
- Break Away (Cross Keys/April/Ides of  
March—ASCAP) ..... 12
- Burned Like (Garwin/Blue Moon/Fast Lanes And  
Country Roads (Tom Collins—BMI) ..... 41
- Famous—ASCAP) ..... 45
- Can't Keep (Sabal—ASCAP) ..... 60
- Coffee Brown Eyes (Denny—ASCAP) ..... 65
- Come On (DeJarus/Riva—ASCAP) ..... 34
- Country Music Lives (Tree Pub—BMI/Cross Keys  
Pub—ASCAP) ..... 86
- Desparados Waiting (Chappell, World  
Song—ASCAP) ..... 92
- Doncha (Rick Hall—ASCAP) ..... 37
- Down in Tennessee (April/Ides of  
March—ASCAP) ..... 36
- Every Day (Peer-Intl.—BMI) ..... 67
- Everything (Ken Stilts Music—BMI Silverdust  
Pub—ASCAP) ..... 72
- Fallin In Love (Musicarroll—ASCAP) ..... 95
- Fast Lanes and Country Roads (Tom  
Collins—BMI) ..... 56
- Feed The Fire (Diro/19 Street—BMI/Alabama  
Band—ASCAP) ..... 42
- Five Fingers (Almarie Music—BMI/Cross Keys Pub.  
Co. Inc.—ASCAP) ..... 81
- Get Back (Silver Fiddle—ASCAP) ..... 35
- Hang On (Tree/Pacific Island—BMI) ..... 59

- Have Mercy (Irving—BMI) ..... 2
- Heart Of (Sheddhouse—ASCAP/Screen  
Gems—EMI/Moon and Stars—BMI) ..... 43
- Hog Wild (Philharmonic—BMI) ..... 81
- Home Again (W/E/A/Mopage/Screen Gems/EMI/  
Moon And Stars—BMI) ..... 10
- Honky Tonk Tonight (I.S.P.D. Pub—ASCAP) ..... 71
- Hurt (CBS Miller—ASCAP) ..... 27
- I Could Get (Tree/Pacific Island c/o  
Careers—BMI) ..... 54
- I Don't Mind (Warner Tamerlane/Duck Songs/  
Pullman—BMI) ..... 16
- I Don't Want (Tree/Rockin' R/Posey—BMI) ..... 29
- I Feel (Landers-Roberts—BMI) ..... 87
- I Love You (Somebody's/SESAC/Welk) ..... 51
- I Sure Need (Uncle Artie—ASCAP) ..... 39
- I Tell It (Tree/Cross Keys BMI/ASCAP) ..... 30
- I Wanna Say (Warner-Tammerlane/Three  
Ships—BMI) ..... 96
- I'll Never (MCA—BMI/Leeds/Patchwork—ASCAP) 46
- I'm Gonna (Rick Hall/Beginner—ASCAP) ..... 50
- I'm Leaving Now (John Carter Cask  
Music—ASCAP) ..... 80
- If The Phone (Coral Reeler/Willin' David/Blue Sky/  
Rider/Coconut—ASCAP/BMI) ..... 28
- If You Aint (NMI Pub.—ASCAP) ..... 89
- It's Just (Eden Music/Times Square—BMI) ..... 40
- It's Four (Tree—BMI) ..... 66
- It's Time (Hall-Clement/Hardscuffie—BMI) ..... 19
- Just In Case (Pacific Island/Tree—BMI) ..... 21
- Lie To (Rare Blue/Bellamy Bros./Steeple  
Chase—BMI/ASCAP) ..... 9
- Lonely Days (Rover Music-AMR Inc.—ASCAP) ..... 70

- Love's Gone Bad (Wilox Music—ASCAP) ..... 83
- Makin' Up (Warner Bros./Gary Morris/Leeds/MCA/  
Patchwork—ASCAP) ..... 33
- Me And Paul (Willie Nelson—ASCAP) ..... 26
- Memories To Burn (Tree—BMI/Cross  
Keys—ASCAP) ..... 18
- Morning Desire (Leeds/Patchwork—ASCAP) ..... 6
- Musical Fix (Contention Music/SESAC) ..... 78
- My Best Friend (First Million) ..... 76
- Never Be (Gone Gator—ASCAP) ..... 11
- Nobody Falls (April/New and Used—ASCAP/  
Blackwood/Land of Music—BMI) ..... 7
- Oklahoma (Benefit Music—BMI/Atlantic Music  
Corp. Coolwell/Granite—ASCAP GSC  
Music—ASCAP) ..... 53
- Old Blue Yodeler (Razy Bailey Music—ASCAP) 69
- Old School (MCA/Don Schlitz—ASCAP) ..... 17
- Only In My (Jack and Bill/Reba  
McEntire—ASCAP) ..... 14
- Perfect Stranger (That's What She Said/Long  
Tooth—BMI) ..... 45
- Please Be Love (MCA, Div of MCA Inc./Berger Bits  
—ASCAP) ..... 49
- Quiet Nights (Duchess—BMI) ..... 82
- Reno & Me (Tree Pub/Cross Keys Pub/Tree Group/  
BMI ASCAP) ..... 79
- Safe (Hall-Clement/Bob McDill—BMI/Bibo/  
Crosskeys—ASCAP) ..... 47
- She Almost Makes (Monk Family/19th Street/Old  
Friends—BMI) ..... 88
- She Told Me (Courtland/Artin—BMI) ..... 25
- She's Lovin' (Silverline/Tom Collins—BMI) ..... 57
- She's Mine Now (Contention/SESAC) ..... 77

- Some Fools Never (Sweet Baby—BMI) ..... 94
- Somebody Else's (Love Wheel—BMI) ..... 4
- Some Of Shelly's (Screen Gems—BMI Music Inc.  
BMI) ..... 68
- Some Such (Barnwood—BMI) ..... 63
- Stand Up (Old Friends/Crosskeys/Tree—BMI/  
ASCAP) ..... 3
- Still Hurtin' Me (Fairdust—BMI) ..... 61
- The Chair (Tree/Larry Butler—BMI) ..... 1
- The Devil's (Granite/Goldline—ASCAP) ..... 38
- The Legend (Tree—BMI/Cross Keys—ASCAP) ..... 23
- The One I (Algee Music Corp.—BMI) ..... 48
- The Part Of Me (Arista—ASCAP) ..... 84
- There's No (Mother Tongue/Flying Cloud—ASCAP/  
BMI) ..... 32
- They Never (Rick Hall—ASCAP) ..... 20
- Think About (Malven/Cottonpatch/Bibo c/o  
Welk—ASCAP) ..... 50
- This Ain't Dallas (Bocephus—BMI) ..... 90
- Timberline (Emmy Lou Songs—ASCAP/  
Irving—BMI) ..... 58
- Too Much On (Stalier Brothers—BMI) ..... 22
- Touch A Hand (Irving/East/Memphis—BMI) ..... 98
- Two Hearts Are (First Lady—BMI/  
Tapage—ASCAP) ..... 55
- Two Old Cats (WB/Two Sons—ASCAP) ..... 100
- What A Memory (Bibo/Chappell/  
Robinhill—ASCAP) ..... 75
- What Am I (Tapadero c/o Merit/AlliSongs—BMI) 62
- While The Moon's (MUSIC City Music/Combine  
Music/ASCAP/BMI) ..... 74
- Wouldn't It (Coal Miner's/Sure-Fire—BMI) ..... 97
- You Are My (Grey Hawk Music/Sand/Appar Music/  
Jim Carter Pub—ASCAP) ..... 44
- You Can Dream (Steve Wariner/Siren  
Songs—BMI) ..... 31

## ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

- A Love (Sister Fate—ASCAP) ..... 58
- Alive & Kicking (Colgems-EMI—ASCAP) ..... 5
- America (Controvsry—ASCAP) ..... 94
- And She (Index/Bleu Disque adm. by  
WB—ASCAP) ..... 79
- And We Danced (Dub Notes/Human Boy—ASCAP) 96
- Be Near (Neutron/10 adm. by Nymph—BMI) ..... 23
- Boy In (Liesse—ASCAP) ..... 97
- Broken Wings (Warner-Tamerlane/Entente—BMI) 1
- Burning Heart (Holy Moley/Rude—BMI/WB/Easy  
Action—ASCAP) ..... 25
- Can You Feel (Mokjumbi—BMI) ..... 71
- Cherish (Delightful—BMI) ..... 95
- Conga (Foreign Imported—BMI) ..... 41
- Count Me (New Generation—ASCAP) ..... 53
- Dancing In The Street (Jobette/Stone  
Agate—ASCAP/BMI) ..... 99
- Dangerous (Irving/Adams Communications/Calypto  
Toonz—BMI) ..... 66
- Day By (Dub Notes/Human Boy/Hobbler—ASCAP) 89
- Digital (Ready For The World/Excalibur Lace/Trixie  
Lou—BMI) ..... 80
- Discipline of (Warner-Tamerlane/Haymaker—BMI/  
David Batteau/Black Lion—ASCAP) ..... 86
- Do It (Maz Appeal—ASCAP) ..... 28
- Election Day (Tritec Ltd.) ..... 8
- Emergency (Delightful—BMI) ..... 24
- Everybody Dance (Crazy People/Almo—ASCAP) 36
- Everyday (Peer International—BMI) ..... 63
- Everything In (Liesse—ASCAP) ..... 45
- Everything Must (Young Songs/Bright adm. by  
WB—ASCAP) ..... 61
- Face The (Eel Pie/Towser Tunes—BMI) ..... 43

- Fortress (Magnetic rep. by Regatta/Illegal adm. by  
Atlantic—BMI) ..... 98
- Freedom (Golden Torch—ASCAP) ..... 65
- Go (WB/Almond Legg adm. by WB/Nosebag adm. by  
Ackee—ASCAP) ..... 77
- Go Home (Jobete/Black Bull—ASCAP) ..... 33
- Goodbye (Kid Bird/Rough Play—BMI) ..... 40
- Girls Are (Raydiola—ASCAP) ..... 76
- Head Over (Virgin. adm. by Nymph—BMI) ..... 22
- He'll Never (Willesden/Zomba—BMI/ASCAP) ..... 87
- How Will (Irving—BMI) ..... 47
- Hurts To Be (Black Keys—BMI) ..... 85
- I Miss (Spectrum VII—ASCAP) ..... 18
- I'll Be Good (A La Mode—ASCAP) ..... 100
- I'm Gonna Tear (Irving—BMI) ..... 78
- I'm Your (Chappell—ASCAP) ..... 29
- It's Only (Adams Communications/Calypto  
Toenz—PROC/Irving—BMI) ..... 27
- Lay Your (Zomba—ASCAP) ..... 17
- Leader Of (Screen Gems—BMI) ..... 62
- Life In (Clevrite Ltd./Farrowise Ltd. adm. by Warner  
Bros.—BMI) ..... 59
- Living In (April/Second Nature—ASCAP/Blackwood/  
Janiceps—BMI) ..... 60
- Love Grammar (Carbert—BMI) ..... 91
- Love In (Intersong-USA/Til Tunes adm. by Intersong-  
USA—ASCAP) ..... 93
- Love Is (Magnetic rep. by Regatta/Illegal adm. by  
Atlantic—BMI) ..... 26
- Love Theme (Gold Horizon/Foster Frees—BMI) ..... 67
- Lovin' Every (Zomba—ASCAP) ..... 83
- "Miami Vice" (MCA—ASCAP) ..... 20
- Money For (Chariscourt LTD. adm. by Almo/  
Virgin—ASCAP) ..... 74

- My Hometown (Bruce Springsteen—ASCAP) ..... 42
- Never (Makiki adm. by Arista/Strange Euphoria/  
Know—ASCAP) ..... 6
- Object Of (AdeKayode/Philesto/Harrindur/Keith Dia-  
mond/Willesden—BMI) ..... 30
- Oh Sheila (Ready For The World/Excalibur Lace/Trix-  
ie Lou—BMI) ..... 82
- One Night (Adams Communications/Calypto  
Toonz—PROC/Irving—BMI) ..... 84
- One Of The (Makiki adm. by Arista—ASCAP) ..... 52
- One Vision (Queen/Beechwood—BMI) ..... 72
- Part-Time (Jobete/Black Bull—ASCAP) ..... 49
- Party All (Stone City adm. by National  
League—ASCAP) ..... 7
- Perfect Way (Jouissance/WB—ASCAP) ..... 13
- Running Up (Colgems-Short-EMI—ASCAP) ..... 48
- Saving All (Prince Street—ASCAP/Screen Gems/  
EMI—BMI) ..... 70
- Say You (Brockman—ASCAP) ..... 3
- Separate Lives (Stephen Bishop/Gold Horizon—BMI/  
Pun Music—ASCAP) ..... 2
- Sex As (Billy Steinberg/Denise Barry—ASCAP) ..... 37
- Sidewalk Talk (House Of Fun—BMI/Webo  
Girl—ASCAP) ..... 35
- Silent Running (Michael Rutherford/Pun—ASCAP/  
B.A.R. adm. by Warner-Tamerlane—BMI) ..... 73
- Sisters Are (RCA/Blue Network—ASCAP) ..... 34
- Sleeping Bag (Hamstein—BMI) ..... 9
- Small Town (Riva—ASCAP) ..... 11
- Small Town Girl (John Caferty—BMI) ..... 68
- So In (Virgin—ASCAP/Charisma/  
Unichappel—BMI) ..... 75
- Somewhere (Chappel/G. Schirmer—ASCAP) ..... 81

- Soul Kiss (Music Corp. of America/  
Fleedle—BMI) ..... 46
- Spies Like (MPL Communications—ASCAP) ..... 32
- Sun City (Not Listed) ..... 44
- Take On Me (ATV—BMI) ..... 69
- Talk To (Fallwater—ASCAP) ..... 16
- Tarzan Boy (Screen Gems-EMI—BMI) ..... 57
- Tears Are (Kiss—ASCAP) ..... 64
- That's What (Carole Bayer Sayer/Warner-Tamer-  
lane—BMI/New Hidden Valley/WB—ASCAP) 14
- The Big Money (Core—CAPAC) ..... 54
- The Heart (Editions Sunset adm. by  
Arista—ASCAP) ..... 90
- The Night (Joel Songs—BMI) ..... 92
- The Sun (ATV—BMI) ..... 50
- The Sweetest (Silver Angel—ASCAP) ..... 56
- This Time (MCA—ASCAP) ..... 88
- To Live (Chong adm. by WB—ASCAP) ..... 38
- Tonight She (Lido—ASCAP) ..... 19
- Too Young (Foster Frees/Garden Rake/Orem-  
wood—BMI/April/Stephen A. Kipner—ASCAP) 55
- Walk Of (Chariscourt adm. by Almo—ASCAP) ..... 21
- We Built (Little Love/Zomba/Petwolf/Inter-  
song—ASCAP/Tuneworks adm. by  
Arista—BMI) ..... 4
- When The Going (Zomba Enterprises—ASCAP) ..... 39
- Who's Zoomin' (Gratitude Sky—ASCAP/  
Bellboy—BMI) ..... 12
- Wrap Her (Intersong—ASCAP) ..... 15
- You Are My (Stone Jam/Burnin' Bush—ASCAP) ..... 51
- You Belong (Fred Cloud/Night River—ASCAP) ..... 10
- You're A (Gratitude Sky—ASCAP/Polo  
Grounds—BMI) ..... 31

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

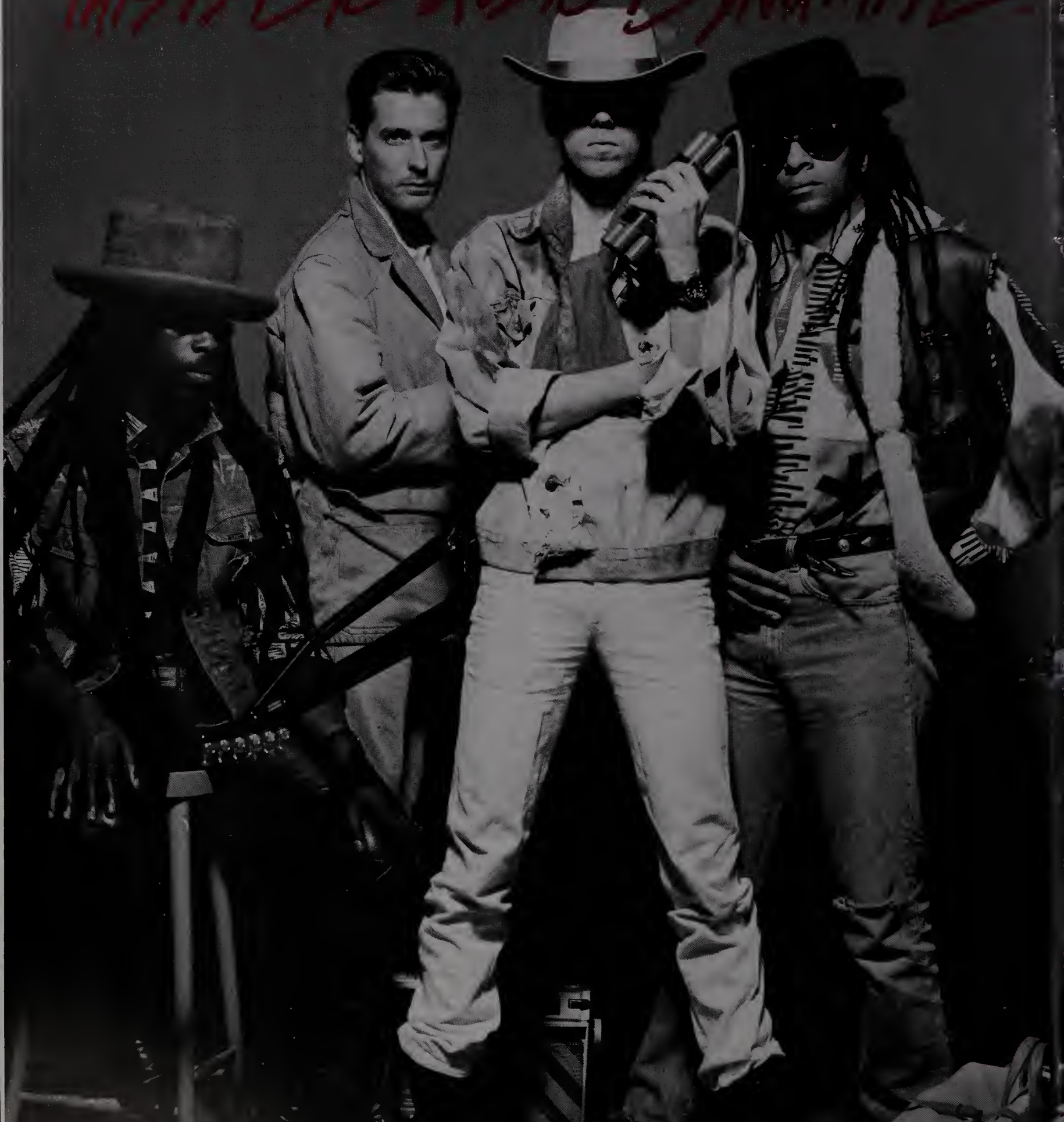
- Alice, I Want (Forceful—BMI) ..... 21
- A Broken (Flyte Time/Avante Garde—ASCAP) ..... 96
- Affection (Crazy People/Almo Music—ASCAP) 78
- A Love Bizarre (Sister Fate—ASCAP) ..... 2
- America (Controvsry—ASCAP) ..... 52
- Banging The Walls (Bar-Kays/Warner/  
Tamerlane—BMI) ..... 68
- Can't Stop The Street ..... 98
- Can You Feel (Forceful—ASCAP) ..... 60
- Caravan Of Love (April/Iji—ASCAP) ..... 4
- Colder Are (Kichelle—ASCAP/Johnny  
Yuma—BMI) ..... 13
- Condition Of The Heart (Kashif—MCA—BMI) ..... 31
- Conga (Foreign Imported—BMI) ..... 76
- Count Me Out (New Generation—ASCAP) ..... 3
- Curiosity (Almo/Crimson/Irving—BMI) ..... 12
- Desire (Temp Co.—BMI) ..... 86
- Digital Display (Ready For The World/Excalibur Lace/  
Trixie Lou—BMI) ..... 10
- Do Me Baby (Controvsry—ASCAP) ..... 9
- Do You (Uncle Ronnie's Co./April Inc./Thriller Miller/  
MCA Music A Division of MCA—ASCAP) ..... 34
- Do You Really Love Me (Sinoda/Rustomatic/Steel  
Chest—ASCAP) ..... 82
- Don't Be Stupid (Amber Pass/Kuwa/Fools Prayer Adm.  
by Amber Pass Music) ..... 69
- Don't Say No (Philly World Music—BMI) ..... 1
- Eaten Alive (Gibb Brothers adm. by Unichappel/Mij-  
ac-adm. by Warner Bros.—BMI) ..... 94
- Emergency (Delightful Music Ltd.) ..... 11
- Everybody Dance (Crazy People/Almo  
Corp.—ASCAP) ..... 7
- Fall Down (Almo/IPM—ASCAP) ..... 32

- Freedom (Golden Torch Corp.—ASCAP) ..... 44
- Girls Are More (Raydiola—ASCAP) ..... 51
- Go Home (Jobete Co./Black Bull—ASCAP) ..... 25
- Gordy's Groove (Tommy Boy—ASCAP) ..... 23
- Guilty (Temp Co.—BMI) ..... 47
- Haven't You Heard (Cachand—BMI) ..... 61
- He'll Never Love You (Stone Jam/Burnin'  
Bush—ASCAP) ..... 48
- High Fashion (Parisongs—ASCAP) ..... 84
- Hold On (Zumbaidah/WB Music Corp.—ASCAP-Fred-  
die Dee—BMI) ..... 54
- Honey For The Bee's (J&S/Almo Corp.—ASCAP) 19
- I'll Be Good (A La Mode—ASCAP) ..... 74
- I'll Make (Red Writer/Billy Osborne/Captain  
Z—ASCAP) ..... 64
- I Can't (Stone Jams/Burnin' Bush—ASCAP) ..... 53
- I Can't Live (Def Jam—ASCAP) ..... 59
- If I Ruled (Kuwa Inc./Davy D Music) ..... 45
- I Like (Dat Richfield/Kat—BMI/Songs Can  
Sing—ASCAP) ..... 41
- I Need (Lynn Ro/Delfern Co.—BMI-Century  
City—ASCAP) ..... 58
- It Doesn't Really (Troutman's/Saja—BMI) ..... 42
- It Takes Two (Tricky-Trac—BMI) ..... 89
- I Wish He Didn't Trust (Pea Pod/Pass It On/Skrabeu/  
Legs—ASCAP) ..... 50
- Krush Groovin' (Def Jam/Kuwa—ASCAP) ..... 84
- Learn To Love (Airbear/Garden Rake/Entente/  
Warner-Tamerlane—BMI) ..... 79
- Let Me Be (Brampton Ltd.) ..... 38
- Let Me Kiss (ABKCO Music-Ashtray—BMI) ..... 37
- Let My People (Skeco/Carijundee/  
Barjosa—ASCAP) ..... 36

- Lock And Key (Spectrum VII—ASCAP) ..... 73
- Lipstick Lover (April/Ultrawave—ASCAP) ..... 77
- Miami Vice Theme (MCA—ASCAP) ..... 92
- Middle Of The Night (Dangerous/Liedela—ASCAP) 62
- Mr. D.J. (Extra Slick/Eastborn/Frenchy  
Mac—ASCAP) ..... 95
- Never Felt Like (Walpergus/WB/Monte  
Seward—ASCAP) ..... 33
- No Frills Love (Unique/Shakin' Baker/Tina B.  
Writin—BMI) ..... 75
- One Of The Living (Makiki adm. by  
Arista—ASCAP) ..... 56
- Part-Time Lover (Jobete/Black Bull—ASCAP) ..... 27
- Party All The Time (Stone City—ASCAP) ..... 35
- Peanut Butter (Ixtat/Island—BMI) ..... 91
- Say I'm Your No. 1 (Terrace—ASCAP) ..... 16
- Say You, Say Me (Ole Brampton/Jobete—ASCAP) 5
- Secret Lovers (Almo Corp./Jodaway—ASCAP) ..... 18
- Seduction (Stone City/National League—ASCAP) 24
- Slip n' Slide (Mitume Publishing—ASCAP) ..... 55
- Sisters Are (RCA/Blue Network—ASCAP) ..... 65
- Slave To The Rhythm (April—ASCAP/Perfect Songs/  
Unforgettable Songs/Island—BMI) ..... 49
- Stand Back (Music Corp. of America/Bayjun Beat adm.  
by MCA Music—BMI) ..... 57
- Sun City (Solidarity—ASCAP) ..... 22
- Takes A Little (Aikey Ltd./Chrysalis Music Ltd./PRS)  
Both Admin. by Rare Blue Music—ASCAP) ..... 87
- Tell Me What (National League/Sky Pilot/Van Ross  
Redding/Platinum Gold—ASCAP) ..... 43
- Tell Me Tomorrow (Random Notes/April/Chappell &  
Co./David Lasley—ASCAP) ..... 100
- Tender Love (Flyte Tyne Tunes—ASCAP) ..... 88

- That's What (Carole Bayer Sager/BMI-New Hidden Val-  
ley/WB Music Corp.—ASCAP/Warner Tamerlane  
Pub. Corp.) ..... 14
- The Heart (Editions Sunset—ASCAP/Adm. by Arista  
Music Inc.—ASCAP) ..... 71
- The Oak Tree (Ya D Sir—ASCAP) ..... 28
- The Sweetest Taboo (Silver Angel—ASCAP) ..... 26
- The Show (Keejue/Mark of Aries—BMI) ..... 93
- Thinking About (Kashif/The New Music Group/MCA  
Music—BMI) ..... 8
- This Ain't No (Hit Tunes/Johnny Yuma—BMI) ..... 70
- This Is For (Science Lab/Green Star—ASCAP) ..... 15
- Tomorrow (Lexicon/Laura—ASCAP) ..... 83
- Urgent (Somerset Songs/Evansongs—ASCAP) ..... 97
- Vice (Music Corp. of America—BMI) ..... 99
- Wait For Love (Uncle Ronnie's/April/  
Dillard—BMI) ..... 29
- What A Woman (Assorted/Henry Suman/Rose Tree/  
Admin. by Mighty 3 Music Group—ASCAP/  
BMI) ..... 46
- What You Been Missin' (Willesden/Keith Diamond/Jo  
Skin—BMI) ..... 17
- When The Going Gets Tough (Zomba Enterprise) 66
- Who Do You Love (Bernard Wright/Mchoma—BMI) 9
- Who's Zoomin' Who (Gratitude—ASCAP/  
Bellboy—BMI) ..... 6
- You Ain't Fresh (Lifo/Yeldarps—BMI/ASCAP) ..... 67
- You Are My Lady (Stone Jam/Burnin'  
Bush—ASCAP) ..... 40
- You Look Good (Flyte Time Tunes—ASCAP) ..... 30
- You Wear It Well (Jobete—ASCAP) ..... 63
- Your Personal Touch (Warner-Tamerlane Pub. Corp-  
Song-A-Tron—BMI) ..... 20

# THIS IS BIG AUDIO DYNAMITE



Pioneers from all walks of rock, regrouped as Big Audio Dynamite. Here are former members of The Clash and the Basement 5. Here is one of the '80s leading video directors. "THIS IS BIG AUDIO DYNAMITE." Mick Jones, Don Letts, Leo "e-zee-kill" Williams, <sup>FC 40226</sup> Greg Roberts, Dan Donovan.

AN EXPLOSIVE DEBUT ALBUM ON COLUMBIA

