

CASHBOX

March 1, 1986

NEWSPAPER

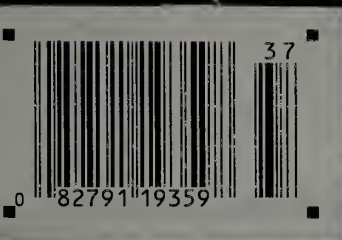
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Force M.D.'s
Rapping Their Way Up The Charts
Story On Page 13



INSIDE:
DEMPSEY EXITS E/P/A
THE NEW UNITED ARTISTS RECORDS IS BORN
ASCAP REPORTS RECORD REVENUES FOR '85
DAVID WONT SEEK ANOTHER TERM AS ASCAP PRES.



28th ANNUAL NARM CONVENTION

March 7-11 Century Plaza Hotel, Los Angeles

NARM '86



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A NEW LOOK • A NEW LISTEN

- IRVING AZOFF, MCA RECORDS AND MUSIC GROUP, KEYNOTES
- JAN TIMMER, POLYGRAM INTERNATIONAL, ON THE COMPACT DISC
- MANUFACTURING THE COMPACT DISC: A VIDEO
- A MARKETING EXPERT VIEWS "A NEW LOOK, A NEW LISTEN"
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- THE PRODUCT PRESENTATIONS "A NEW LOOK-A NEW LISTEN" by

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GUEST EDITORIAL

The 20% Solution Or How To Save Radio From Itself

By Jay G. Grubb

Whining and complaining. That's what I heard over and over at the recent music seminars. One side yells "Radio is choking off the whole music business." They're right. The other side screams back, "Radio is a business, music is something to play between commercials." Unfortunately, they're also right. So they go around in circles pointing the finger while the situation deteriorates, and formats head toward PHO; platinum hits only.

The problem is well known by now. Radio stations constrict their playlists in hopes of a bigger market share, following the old lowest common denominator theory. That move cuts off the entry point for new songs, except those from "superstars." Record companies respond by only recording "sure things." More money is poured into less records, and the stakes become incredibly high, since every record must become a hit to actually make any money. Of course this reduces the supply of records for radio to choose from so playlists are cut still further.

In the 60's, FM broke open the airwaves, but now FM is AM in stereo. Last time, in the late 70's we were saved by the punks and MTV. But alas, the punks have gone pop, and MTV is following the same downward spiral as radio.

So what, you say. We've heard all this before. The difference is that I have a solution to propose. What's more, its success depends on one simple well proven tool, POWER.

I propose the 20% rule. It means that at least 20% of the programming on a station must be uncharted singles or LPs. It would be awarded like a good housekeeping seal of approval, to be displayed on station promos and bumper stickers. If a station adopted the rule it would force program directors to actively search among new or ignored releases from majors,

indies and locals that would fit into their formats. Radio could be helped by fuller coverage of uncharted songs in the tip sheets. With a demand and an outlet for new material on the air, income would increase from record sales and public appearances, thus spurring the record companies into putting out more product.

But how do we get radio to adopt the rule? Remember I said through the exercise of power. What is needed is for the major labels, especially the big three, along with artists like Stevie Wonder, Billy Joel, Lionel Richie, Bruce Springsteen and Michael Jackson to make it commercially worthwhile to be a 20% station. Big new releases from artists like Stevie Wonder would be shipped to 20% stations a month or more ahead of other radio. Special recordings and interviews would be available only to 20% stations.

What is also needed is for the 20% rule to become a kind of cause celebres of the powerful people in the industry and those with high visibility and credibility. I'm calling out to Dick Clark, Casey Kasem, Victor Fuentealba, Kal Rudman, Quincy Jones, Sting and all the other VIPs (Sorry I can't list all the important people, but you know who you are, don't you). Those with clout should make their views heard in industry forums, such as *Cash Box*, as well as to the general public. Here is the chance to give back to a public and industry that has made many of you richer than some small countries.

By favoring 20% stations with power and publicity it can become a commercial advantage to be certified, along with being a point of pride to be bragged about at cocktail parties and on station promos. Please hurry, before the only format is JORPOAO; just one record played over and over.



Jay G. Grubb is an entertainment & arts attorney with a practice based in Maryland and D.C.

TOP POP DEBUTS	
SINGLES	64 SO FAR AWAY — Dire Straits — Warner Brothers
ALBUMS	95 BALANCE OF POWER — Electric Light Orchestra — CBS Associated
POP SINGLE	WINNER'S CIRCLE
#1 KYRIE Mr. Mister RCA	Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.
B/C SINGLE	POP ALBUM
#1 DO ME BABY Melissa Morgan Capitol	#1 PROMISE Sade Portrait
COUNTRY SINGLE	B/C ALBUM
#1 THINK ABOUT LOVE Dolly Parton RCA	#1 PROMISE Sade Portrait
JAZZ	COUNTRY ALBUM
#1 MAGIC TOUCH Stanley Jordan Blue Note	#1 ROCKIN' WITH THE RHYTHM The Judds RCA
COMPACT DISC	MUSIC VIDEO
#1 BROTHERS IN ARMS Dire Straits Warner Bros.	#1 SILENT RUNNING Mike And The Mechanics Atlantic
	12" SINGLE
	#1 HOW WILL I KNOW Whitney Houston Arista



CASH BOX TOP 100 SINGLES

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

March 1, 1986

	Weeks On 2/22 Chart		Weeks On 2/22 Chart		Weeks On 2/22 Chart
1 KYRIE MR. MISTER (RCA PB-14258)	2	11	35 NIGHT MOVES MARILYN MARTIN (Atlantic 7-89465)	38	7
2 HOW WILL I KNOW WHITNEY HOUSTON (Arista AS1-9431)	1	13	36 CALLING AMERICA ELECTRIC LIGHT ORCHESTRA (CBS Associated ZS4 05766)	41	5
3 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING BILLY OCEAN (Jive/Arista JS1-9432)	3	14	37 SAY YOU, SAY ME LIONEL RICHIE (Motown 1819MF)	12	17
4 SARA STARSHIP (Grunt/RCA FB-14253)	7	10	38 TENDER LOVE FORCE M.D.'S (Warner Bros. 7-28818)	46	4
5 LIVING IN AMERICA JAMES BROWN (Scotti Brothers/CBS ZS4 05682)	5	13	39 BEAT'S SO LONELY CHARLIE SEXTON (MCA 52715)	43	11
6 LIFE IN A NORTHERN TOWN THE DREAM ACADEMY (Reprise/Warner Bros. 7-28841)	8	14	40 SPIES LIKE US PAUL McCARTNEY (Capitol B-5537)	19	15
7 SILENT RUNNING MIKE & THE MECHANICS (Atlantic 7-89488)	10	14	41 I'M NOT THE ONE THE CARS (Elektra 7-69569)	47	5
8 THE SWEETEST TABOO SADE (Portrait/CBS 37-05713)	9	14	42 I CAN'T WAIT STEVIE NICKS (Modern/Atlantic 7-99565)	56	2
9 THESE DREAMS HEART (Capitol B-5541)	13	7	43 ADDICTED TO LOVE ROBERT PALMER (Island 7-99570)	53	6
10 BURNING HEART SURVIVOR (Scotti Brothers/CBS ZS4 05663)	4	18	44 NEEDLES AND PINS TOM PETTY AND THE HEARTBREAKERS WITH STEVIE NICKS (MCA 52772)	48	5
11 SECRET LOVERS ATLANTIC STARR (A&M AM-2788)	14	10	45 TALK TO ME STEVIE NICKS (Modern/Atlantic 7-99582)	18	16
12 KING FOR A DAY THOMPSON TWINS (Arista AS1-9450)	15	7	46 THE SUN ALWAYS SHINES ON T.V. A-HA (Reprise/Warner Bros. 7-28846)	24	14
13 I'M YOUR MAN WHAM! (Columbia 38-05721)	6	14	47 I THINK IT'S LOVE JERMAINE JACKSON (Arista AS1-9444)	69	2
14 A LOVE BIZARRE SHEILA E. (Paisley Park/Warner Bros. 7-28890)	16	16	48 HE'LL NEVER LOVE YOU (LIKE I DO) FREDDIE JACKSON (Capitol B-5535)	32	12
15 THAT'S WHAT FRIENDS ARE FOR DIONNE & FRIENDS (Arista AS1-9422)	11	17	49 MY HOMETOWN BRUCE SPRINGSTEEN (Columbia 38-05782)	40	13
16 SANCTIFY YOURSELF SIMPLE MINDS (A&M/Virgin AM-2810)	21	6	50 GO HOME STEVIE WONDER (Tamla/Motown 1817TF)	44	15
17 NIKITA ELTON JOHN (Geffen/Warner Bros. 7-28800)	23	7	51 WALK OF LIFE DIRE STRAITS (Warner Bros. 7-28878)	45	18
18 TARZAN BOY BALTIMORA (Manhattan/Capitol B 50018)	20	20	52 PARTY ALL THE TIME EDDIE MURPHY (Columbia 38-05609)	49	22
19 RUSSIANS STING (A&M AM-2799)	22	7	53 BOP DAN SEALS (EMI America B-8289)	58	5
20 R.O.C.K. IN THE U.S.A. (A SALUTE TO 60's ROCK) JOHN MELLENCAMP (Riva/PolyGram 884 455-7)	27	5	54 LIVE IS LIFE OPUS (Polydor/PolyGram 883 730-7)	60	5
21 THIS COULD BE THE NIGHT LOVERBOY (Columbia 38-05765)	26	7	55 I MISS YOU KLYMAXX (Constellation/MCA 52606)	50	23
22 WHAT YOU NEED INXS (Atlantic 7-89460)	29	7	56 SIDEWALK TALK JELLYBEAN (EMI America B-8297)	51	16
23 STAGES ZZ TOP (Warner Bros. 7-28810)	25	7	57 OVERJOYED STEVIE WONDER (Tamla/Motown 1832TF)	70	2
24 CONGA MIAMI SOUND MACHINE (Epic 34-05457)	17	20	WINNER'S CIRCLE		
25 ROCK ME AMADEUS FALCO (A&M AM-2821)	34	4	58 YOUR LOVE THE OUTFIELD (Columbia 38-05796)	73	3
26 DAY BY DAY HOOTERS (Columbia 38-05730)	28	12	59 DO ME BABY MELISSA MORGAN (Capitol B-5523)		
27 (HOW TO BE A) MILLIONAIRE ABC (Mercury/PolyGram 884 382-7)	33	7	60 LE BEL AGE PAT BENATAR (Chrysalis VS4 42968)	67	3
28 ANOTHER NIGHT ARETHA FRANKLIN (Arista AS1-9453)	31	7	61 ALIVE & KICKING SIMPLE MINDS (A&M/Virgin AM-2738)	52	20
29 DIGITAL DISPLAY READY FOR THE WORLD (MCA 52734)	30	12	62 BROKEN WINGS MR. MISTER (RCA PB-14136)	54	24
30 LET'S GO ALL THE WAY SLY FOX (Capitol B 5463)	35	7	63 IT'S ONLY LOVE BRYAN ADAMS/TINA TURNER (A&M AM-2791)	55	15
31 MANIC MONDAY BANGLES (Columbia 38-05757)	39	6	CHARTBREAKER		
32 NO EASY WAY OUT ROBERT TEPPER (Scotti Brothers/CBS ZS4 05750)	37	6	64 SO FAR AWAY DIRE STRAITS (Warner Bros. 7-28789)	DEBUT	
33 GOODBYE IS FOREVER ARCADIA (Capitol B-5542)	36	5	65 SOMETHING ABOUT YOU LEVEL 42 (Polydor/PolyGram 883 362-7)	72	3
34 KISS PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28751)	42	2	66 SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS) PHIL COLLINS AND MARILYN MARTIN (Atlantic 7-89498)	57	22
			67 JIMMY MACK SHEENA EASTON (EMI America B-8309)	74	4
			68 LET ME BE THE ONE FIVE STAR (RCA PB-14229)	75	3
			69 WEST END GIRLS PET SHOP BOYS (EMI-America B-8307)	DEBUT	
			70 I LIKE YOU PHYLLIS NELSON (Carrere/CBS ZS4 05583)	77	3
			71 FOR AMERICA JACKSON BROWNE (Asylum 7-69566)	DEBUT	
			72 STEREOTOMY THE ALAN PARSONS PROJECT (Arista AS1-9433)	78	3
			73 THE MEN ALL PAUSE KLYMAXX (Constellation/MCA 52486)	81	3
			74 TONIGHT SHE COMES THE CARS (Elektra 7-69589)	59	18
			75 THE POWER OF LOVE JENNIFER RUSH (Epic 34-05754)	76	3
			76 HEART'S ON FIRE JOHN CAFFERTY (Scotti Brothers/CBS ZS4 05774)	84	2
			77 WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON (A&M AM-2812)	88	2
			78 LYING PETER FRAMPTON (Atlantic 7-89463)	80	4
			79 IT'S ALL RIGHT (BABY'S COMING BACK) EURYTHMICS (RCA PB-14284)	86	2
			80 A LITTLE BIT OF LOVE (IS ALL IT TAKES) NEW EDITION (MCA 52768)	87	2
			81 SATURDAY LOVE CHERRELLE with ALEXANDER O'NEAL (Tabu/CBS ZS4 05767)	82	3
			82 I FOUND SOMEONE LAURA BRANIGAN (Atlantic 7-89451)	89	2
			83 ALL THE KINGS HORSES THE FIRM (Atlantic 7-89458)	DEBUT	
			84 I'D DO IT ALL AGAIN SAM HARRIS (Motown 1829MF)	71	5
			85 SOMEWHERE (FROM "WEST SIDE STORY") BARBRA STREISAND (Columbia 38-05680)	61	13
			86 EVERYTHING IN MY HEART COREY HART (EMI America B-8300)	63	14
			87 GOODBYE NIGHT RANGER (MCA 52729)	62	17
			88 SHELTER ME JOE COCKER (Capitol B-5557)	DEBUT	
			89 WOOD BEEZ (PRAY LIKE ARETHA FRANKLIN) SCRITTI POLITTI (Warner Bros. 7-28811)	90	2
			90 IN MY DREAMS DOKKEN (Elektra 7-69563)	DEBUT	
			91 CARAVAN OF LOVE ISLEY, JASPER, ISLEY (CBS Associated ZS4 05611)	64	11
			92 YOU'RE A FRIEND OF MINE CLARENCE CLEMONS AND JACKSON BROWNE (Columbia 38-05660)	66	19
			93 EVERYBODY DANCE TA MARA & THE SEEN (A&M AM-2768)	68	19
			94 GO ASIA (Geffen/Warner Bros. 7-28872)	79	13
			95 SUPERBOWL SHUFFLE THE CHICAGO BEARS SHUFFLIN' CREW (Red Label/Capitol B-71012)	83	5
			96 EMERGENCY KOOL & THE GANG (De-Lite/PolyGram 884 199-7)	85	19
			97 FACE THE FACE PETE TOWNSHEND (Atco/Atlantic 7-99590)	91	17
			98 SEX AS A WEAPON PAT BENATAR (Chrysalis VS4 42927)	92	15
			99 SMALL TOWN JOHN COUGAR MELLENCAMP (Riva/PolyGram 884 202-7)	93	18
			100 ELECTION DAY ARCADIA (Capitol B-5501)	94	19

ALPHABETICAL LISTING ON INSIDE BACK COVER

Dempsey Exits E/P/A

LOS ANGELES — Epic/Portrait/Associated senior vice president, general manager Don Dempsey has left CBS to pursue what the label terms, "an important new association which he will announce in the near future."

According to Al Teller, president, CBS Records Division, "I know I am expressing the thoughts of everyone in hoping that the important contributions which Don has made to this company and the industry, will bring him new successes as he takes on new responsibilities elsewhere."

Dempsey began his career at CBS as a salesman in the Hartford branch in 1964. He rose through the ranks in various

capacities and was appointed regional director of the Southeast in 1974. Later that year he was promoted to vice president, merchandising for Columbia Records and was promoted to vice president marketing for Columbia in 1975.

In 1978, Dempsey was appointed senior vice president, general manager for Epic/Portrait/Associated. During his tenure the label scored successes with Meat Loaf, Boston, Ozzy Osbourne, Michael Jackson, Quiet Riot, Culture Club, til' Tuesday, Sade and many others.

A spokesman for CBS said Dempsey's successor may be named sometime this week.



NEW EDITION ADDITION — MCA's New Edition was honored with an award of merit by New York mayor Ed Koch for the group's participation in the 1986 Summer Youth Employment Program. Pictured (l-r): Michael Bivins; Mayor Koch; Ricky Bell; Ronnie Devoe; and Ralph Tresvant.

The "New" United Artists Records Is Born

By David Adelson

LOS ANGELES — The long rumored return of United Artists Records was made official last week with the signing of a distribution agreement with CBS and the appointment of industry veteran Jerry Greenberg as president.

Greenberg was most recently president of Mirage Records, a company he co-founded in 1980. Prior to that he was president of Atlantic Records from 1973 to 1980.

The announcement of the new label was made by United Artists' chairman of the board Jerry Weintraub who told *Cash Box*, "I'm really excited to be back in the record business. The label is Jerry's (Greenberg). He reports to me but he'll be the one running the day-to-day operations."

Greenberg noted that the company's first release will be an upcoming United Artists film soundtrack (more than likely, *The Karate Kid II*), but he stressed the new label's involvement with new and developing artists. "This is not going to be just a service of United Artists films," he said. "We're going to try to cover the whole spectrum from rock to AC to urban, to whatever makes us feel comfortable."

Greenberg noted that the first United Artists' product won't be released for approximately three to four months. The industry veteran also noted that the new label will consider signing veteran artists as well as new talent as soon as the company begins normal operations.

While the announcement of Bob Greenberg's appointment as an executive vice president will be made sometime this week, there have been no other appointments made and Greenberg is currently searching for people to fill out his staff.

In a release issued last week, Weintraub commented, "The association with CBS Records is one which I am particularly proud. I have worked with and admired



Jerry Greenberg

Walter Yetnikoff in the past and respect his talent and leadership. His belief in the new United Artists Records means it is already a formidable label."

According to Yetnikoff, president, CBS Records Group, "Jerry Weintraub has earned his reputation as one of the top executives in the entertainment industry and Jerry Greenberg brings the company the talents of a first rate record man. I'm confident our association will be a long and successful one."

The new United Artists Records will have offices in Beverly Hills and New York City.

Record Revenues for ASCAP

LOS ANGELES — At last week's membership meeting at the Beverly Hilton Hotel in Beverly Hills, ASCAP revealed record revenues totalling nearly \$245,000,000. The figure represents a 59 percent increase in revenues over the past five years and capped another strong year for the performing rights society. ASCAP president Hal David announced his intention not to seek re-election (see story below) as well as reviewing the events that highlighted his six year tenure.

The Financial Report was delivered by ASCAP's managing director, Gloria Messenger. Bernard Korman, general counsel, reported on current legal matters. ASCAP vice president Arthur Hamilton delivered the Executive Report.

The complete financial report follows:

This report covers the year 1985:

The receipts are as follows:

From licensees (including symphonic and concert)	\$209,473,000
From interest on investments	4,366,000
From membership dues	646,000
Total domestic receipts	\$214,485,000
Receipts from Foreign Societies	30,425,000
Total receipts	\$244,910,000

The salaries for the home office and the twenty-one branch offices amounted to \$19,588,000. As of December 31, 1985, the

society's employees totaled 782 of which 528 were at the home office and 254 at the branch offices. Home office and branch office expenses amounted to \$23,404,000. Total salaries and expenses amounted to \$42,992,000.

The percentage absorbed by the cost of operating the society for the year 1985 based on domestic and foreign receipts was 17.55 percent.

The balance available for domestic distribution after deducting salaries and expenses amounted to \$171,493,000. During the year 1985, we distributed to

(Continued on page 36)

The End Of The "David Era"

By David Adelson and Peter Berk

LOS ANGELES — At a gathering of ASCAP members held last Wednesday at the Beverly Hilton Hotel, Hal David announced his intention not to seek re-election as president of the performing rights society. Speaking with restraint but with admitted mixed emotions, David said he feels the time has come for him to once again devote his full attentions to his songwriting career. At the same time, he emphasized his continued commitment to serving ASCAP in every way possible. David, who has acted as ASCAP president for six years, will step down after a new president is elected on April 30 by a 24-person executive board.

The David resignation comes at a time when the performing rights societies are beginning what promises to be a bitter and long battle in Congress over source licensing bills H.R. 3521 and S. 1980. David has been perhaps the most visible and vocal opponent of these bills. He has recently been sweeping the country in an effort to drum up congressional and grass roots support against what is apparently a major political machine behind the broadcasters.

David's name identification and charismatic style have been understated factors in ASCAP's success at bringing the source licensing bills to the public's attention and only time will tell how his absence from the political battlefield will affect success of the performing rights societies against the broadcasters.

Under David's leadership, Congressmen Barney Frank (Mass.); Jack Brooks (Texas); Carlos Moorehead (Calif.); Bruce

(continued on page 36)

Behind The Bullets

Ozzy, The Firm: Rockin' Up The Charts

By Stephen Padgett

Heavy metal's favorites Ozzy Osbourne and The Firm are proving once again that rock and roll the hard way still sells — and we're talking tonnage here. Shunned for the most part by radio, a nightmare to PMRC-leaning parents, heavy metal's heroes still churn out the hits, fill the concert halls and, as in the case of this week's *Behind The Bullets* feature artists, climb the Pop LP charts.

"The Ultimate Sin," Osbourne's latest devilish piece of vinyl on CBS has been leaping up the charts as if it were possessed. Perhaps it is — possessed with Osbourne's unique brand of music that heavy metal faithfuls find irresistible. In three short weeks, "The Ultimate Sin" has flown into the Top 20. It debuted Feb. 8 at 78, that week's highest debut. It quickly jumped to 47 last week and this week it takes an astounding 30 point blast to 17 bullet.

The retail on this record is no less astounding. Top Five reports came in this week from Kemp Mill, Washington, DC; Benson's Records, Los Angeles; Tower Records, San Diego, Fresno and The Record Bar, Durham, NC. "The Ultimate Sin" is Top 10 at Peaches, Cincinnati; Lieberman, Georgia; Licorice Pizza, Los Angeles; Scott's One-Stop, Indianapolis; Great American Music/Wax Museum, Minneapolis; Karma Records, Indianapolis and Strawberries, Boston. The record did Top 20 or better at Richman Bros., Philadelphia; Turtles Records, Atlanta, Lieberman, Dallas; Tower Records, Sacramento and Campbell; Seaport One-Stop, Portland; Cavages, Buffalo and Gary's, Richmond, VA. Sound Warehouse in Kansas City has the record in its Top 30.

The Firm is another favorite among heavy metal fans. The Led Zeppelin-Bad

(continued on page 36)



Jerry Weintraub



JAMES SIGNS WITH W.B. — Bob James has been signed as a recording artist to Warner Bros. Records. James is currently in the studio with Warner Bros. Records vice president & director of progressive A&R, Tommy LiPuma, recording his Warner Bros. debut for release this spring, a collaboration with David Sanborn. A solo project will follow the James/Sanborn album. Pictured (l-r): Warner Bros. Records board chairman Mo Ostin; Bob James; Warner Bros. Records president Lenny Waronker.

BUSINESS NOTES

Philly World Signs Distribution Pact With MCA

LOS ANGELES — MCA Records has signed a worldwide long term, exclusive custom label agreement with Philly World Records. The agreement is effective immediately, and includes the distribution, promotion and marketing of the current hit single, "Diana," and album "Serenade" by Eugene Wilde.

Upon announcing the agreement, Jheryl Busby, senior vice president, black music and jazz, said, "It's a pleasure to welcome the hottest new label to emerge from the City of Brotherly Love, Philly World, and their budding superstar Eugene Wilde to the MCA family. We look forward to a long and prosperous relationship."

Philly World president Pete Pelullo commented, "Philly World is thrilled to join the best black/urban crossover label in the world today. I especially look forward to working with Jheryl Busby, who is, to me, one of the most innovative promotion and marketing record executives."

Other releases from MCA/Philly World will be announced shortly.

Kragen And Richie Won't Split After All

LOS ANGELES — Just over a week after they announced they would no longer be professionally affiliated, Lionel Richie and manager Ken Kragen have decided to resume their management agreement.

Kragen had previously noted that his commitment to the Hands Across America project had become a major responsibility and would not leave him enough time to effectively manage the singer.

While no details of the reconciliation were announced, it is reported that the two will resume working together under the terms of the previous contract. A statement released through a spokesperson in New York, noted that previous statements to the contrary are untrue and, "Lionel Richie and Ken Kragen are continuing their relationship."

Westwood One Declares Stock Split

LOS ANGELES — Westwood One, Inc.'s board of directors announced last week that it had approved a two-for-one stock split of the company's common stock and Class B stock. Shareholders of record on February 26, 1986 will receive one additional share of common stock or Class B stock for each share held as of that date. These additional shares will be payable on March 12, 1986.

Westwood One is traded on the NASDAQ National Market System under the symbol WONE.

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

NEW YORK — The Songwriter's Hall of Fame will induct Chuck Berry, Marvin Hamlisch, Jimmy Webb, Felice and Boudleaux Bryant, Mitchell Paris, Jule Styne and Buddy Holly into its hallowed halls, at a March 3rd dinner at New York's Plaza Hotel. Ben Vereen will host, and a call to (212) 319-1444 gets the lowdown . . . "Hands Across America," by John Carney and Larry Gottlieb, is, appropriately, the chosen theme song for the fundraising "Hands Across America" coast-to-coast link-up . . . Face To Face has signed with the Willard Alexander Agency . . . "Wall to Wall American Song" will offer 12 free hours of all the sounds of American music — from blues (John Hammond), jazz (the Harlem Blues and Jazz Band), and gospel (the Institutional Radio Choir), to Revolutionary War songs (Western Wind), March 22 at New York's Symphony Space; get there early! .

EXECUTIVES ON THE MOVE



Glass

Batson

Shepard

Bywater

Glass Promoted — Chrysalis Records has promoted Daniel Glass to the position of vice president, promotion. Glass, who was formerly senior director, promotion, joined Chrysalis as director of new music marketing in 1983. Over the past three years he has served in a variety of capacities, working all aspects of AOR, CHR, AC, New Music, Urban Contemporary and Club promotion on a national level. Glass oversees Chrysalis' entire promotion staff, including eight regional promotion managers and the video department. He also acts as liaison with Chrysalis' Canadian licensee, MCA, on all product released there.

Batson Promoted — Paula Batson has been promoted to the position of director, regional publicity, West Coast for RCA Records. Batson rejoined RCA Records in March, 1983, after having spent five years in the press department of Columbia Records, where she became director, press and public information, East Coast. From 1974 to 1977, she was administrator, press and information, West Coast, for RCA Records.

Shepard Appointed — Carolee Shepard has been appointed vice president, advertising and design, CBS Records. Shepard will be responsible for all of CBS Records' advertising planning, creative initiative and design implementation.

Bywater Promoted — Geoff Bywater, who for the past year has been director of west coast operations for Manhattan Records, has been given the additional responsibility of director of sales. In this new position he will work closely with the Capitol sales force on behalf of both Manhattan and Blue Note Records, to coordinate airplay, ad sales developments, direct coop advertising campaigns, develop sales programs, and oversee instore airplay and merchandising activities. Bywater will continue to report directly to Stephen Reed.

Gruel Appointed — George Gruel has been hired by Glenn Goodwin & Associates, Inc., a new film and video production company, as associate producer. Gruel, who will report directly to Glenn Goodwin, spent the past year as an independent production assistant working on a number of major music video clips.

Sutton-Smith, Mamis Join — William Gladstone, president of the Second Annual Music Business Symposium, has announced the addition of John Sutton-Smith, a longtime journalist and independent promoter, and Toby Mamis, a veteran manager and publicist, as associate directors of the Symposium. Among their activities, Sutton-Smith will be coordinating an all-day, state-of-the-art recording workshop, and Mamis is putting together a New Talent Night Showcase at the Coconut Grove, at the Ambassador Hotel. In addition, both Sutton-Smith and Mamis will work with the Symposium's public relations firm, Arnold Lipsman and Associates.

New Companies Formed — Richard Bullock has announced the formation of two new record companies, Aspen Records and Blackhawk Records. Aspen, of which Bullock will be both president and chief executive officer, will be concerned with wide arc of music ranging from contemporary classical, folk, new age, world music, to blues.

Leomporra Appointed — JLM Public Relations, Inc. has named Dominique Leomporra as a publicist for the agency. Leomporra, who was previously employed at Rogers & Cowan/New York, will work with national, in addition to tour-related media, and will work with all current JLM accounts.

Morris Promoted — K-tel International, Inc. has announced the appointment of Peter Morris as vice president - Europe. In his new role Morris will be responsible for K-tel's operations in the United Kingdom, Ireland, Holland, Finland and Scandinavian countries. In addition Morris will be responsible for development of new business opportunities for K-tel throughout Europe. Since joining K-tel in 1983, Morris has been principally responsible for K-tel's operations in the United Kingdom as managing director.

Mizutani Named — Alvin Ross, president of Virgin Merchandising International, Inc., has announced the appointment of Lori Mizutani as director of product development. Mizutani previously worked at EMMC, and Instagraphics. She will oversee all in-house production out of VMI's L.A. office.

Singleton Promoted At MCA

LOS ANGELES — Ernie Singleton has been promoted to the newly created position of vice president, black music promotion for MCA Records. In his new position, Singleton will be responsible for the national promotion of MCA Records on black and jazz radio.

Upon making the announcement, Jheryl Busby, senior vice president black music and jazz for the label, said, "The fact that MCA Records has risen to the top of the black music market is due in no small part to Ernie's contributions over the past two years, and I am thrilled to be able to announce his promotion."

Singleton was director, black music promotion for MCA Records for two years. He joined the company after seven years with the PolyGram group, the last four as national director of black music marketing for PolyGram.



Ernie Singleton

Blay To Purchase Embassy Home Ent. From Coca-Cola For \$80 Million

By Gregory Dobrin

LOS ANGELES — Embassy Home Entertainment (EHE) chairman and chief executive officer Andre Blay recently announced his intention to purchase EHE from the Coca Cola Co., in a proposed deal said to be worth more than \$80 million.

Coca-Cola has signed a letter of intent to sell the home video supplier, though a definitive purchase agreement has yet to be consummated. Once such an agreement is drawn up, Blay will then have ninety days to raise financing. Blay retains Bear Sterns & Co. as bankers and investment advisors.

Coca-Cola acquired EHE along with Embassy Communications last August, and has since been seeking ways to unload control of the video company due to terms of an agreement between Coke and its partnership with RCA in RCA/Columbia Pictures Home Video, which states that Coke cannot own controlling interest in any other home video company.

Blay's primary goal in obtaining EHE is to turn the company into a movie production entity in an effort to own all film rights, instead of paying large sums for part of them, reports state.

The company will reportedly spend roughly \$100 million for film production and rights acquisition next year, with up to \$7.5 million per picture budgeted for major titles, which could number as many as five next year and 10 in 1988.

Blay reportedly made his desire to buy EHE known to Coke upon completion of its Embassy Communications buyout.

Coke declined Blay's original 20 percent offer when talks to settle the sale of a remaining 40 percent slice of the company fell through.

Under the terms of the newly proposed agreement, Blay will control 90 percent of EHE once financing has been arranged. Reportedly, Blay will divvy up the remaining shares among five key EHE executives invited to take part, including Reg Childs, president; Alan Kaupe, EHE International president; Rand Bleimeister, senior vice president of distribution; Jeff Dalla Betta, senior vice president, chief financial officer; and Bruce Polichar, senior vice president of business affairs.

The proposed deal provides Blay with home video rights to the catalogs of Embassy Pictures and Embassy Films Associates, catalogs which include such films as *The Graduate*, *A Chorus Line* and *Emerald Forest*.

The deal also provides Blay with theatrical distribution of up to three films a year through Coke's Columbia Pictures and Tri-Star channels, reports said.

According to a company spokesperson, EHE will undergo a shift of focus toward feature films, and away from "how tos" and other alternative programming. "Because the business has not confirmed our faith in how tos," the spokesperson said, "we're really concentrating on theatrical motion pictures. That's what the home video marketplace wants . . . hit movies."

EHE is currently financing (along with UK producers) *Whistle Blower* and the fictionalized story of punk rocker Sid Vicious, *Sid & Nancy*.

Bob Dylan, Petty And Heartbreakers To Appear In HBO Concert Special

By Paul Iorio

NEW YORK — HBO will broadcast a one hour Bob Dylan concert special in July. The program will be culled from performances by Dylan with Tom Petty and the Heartbreakers in Sydney, Australia Feb. 24 and 25.

Gillian Armstrong, whose directorial credits include *My Brilliant Career* and *Mrs. Soffel*, was chosen by Dylan to direct the special. Betty Bitterman, vice president of original programming for HBO, says that more than just concert footage is being shot. She says, "I don't know how it'll come together once it's edited." It has not been determined whether the program will be strictly a performance show or whether the concert will be interspersed with interview and backstage footage in the manner of Martin Scorsese's *The Last Waltz*.

Bitterman says the Dylan concert is part of a series of HBO programs centering around legendary performances and large-scale events. Recent programs have included last year's Tina Turner concert and 84's David Bowie show. Bitterman was also involved with the production of two '85 HBO specials which featured Dylan performances: *U.S.A. For Africa: The Story Of "We Are The World,"* and *The Best Of Farm Aid: An American Event*.

Because the concert will include both old Dylan classics and newer material, Bitterman speculates that Dylan's recently released "Biograph" compilation might preclude the release of a soundtrack album from the HBO special.

"We had been talking about it for a while with Dylan's management company," says Bitterman of the program. "Dylan's very excited about it."



SEATTLE HAS HEART — Capitol recording group Heart greeted local radio personalities following their sold-out performance at the Seattle Coliseum recently. Pictured (l-r) are: Mark Andes of Heart; Stan Foreman, Capitol promotion manager; Connie Cole, KZOK on-air personality; Nancy Wilson, Ann Wilson and Howard Leese of Heart; Phil Strider, KZOK program director; Jane Kopecky, KZOK promotion director; and Larry Sharp, KZOK music director.



A GIBSON NAMED LUCILLE — B.B. King recently showed off his guitar, a Gibson named Lucille, backstage after a performance at Nashville's Grand Ole Opry House. Stevie Ray Vaughn also performed that evening and attended a reception afterwards to raise money for the W.O. Smith Nashville Community Music School. Pictured (l-r): Bruce Bolen, Gibson guitar vp of product development; Lane Zastrow, Gibson guitar vp of sales and marketing; Henry Zuskiewicz, Gibson guitar chairman of the board; BB King; Stevie Ray Vaughn; W.O. Smith, founder of the music school; and Ken Wendrich, exec. director of the school.

MD Obscenity Bill Breezes Through House Of Delegates Senate Approval Expected As Four New States Begin Action

By David Adelson

LOS ANGELES — Amid reports that Wisconsin, Mississippi, New Jersey, Pennsylvania and West Virginia will soon be introducing similar legislation, the Maryland House of Delegates overwhelmingly passed Delegate Judith Toth's amendment to Article 27, Section 419 of the Maryland State Code that would make it illegal for retailers to sell, or rent to minors, an audio recording that is deemed pornographic by the state. The margin of victory was 95 to 31.

The bill must now go before the Judicial Proceedings Committee of the Maryland State Senate and then be voted on by the entire Senate before arriving on the Governor's desk for his signature. At press time, no hearing had been scheduled by the committee which is chaired by Senator Michael Miller. According to a spokesperson for Delegate Toth, "Senator Miller does not like the bill. He feels there are more important issues to be dealt with in this session."

Nevertheless, the bill is expected to pass in the Senate with another wide margin of victory.

Opponents of the bill claim they have fallen victim to election year factors. According to Tony Steidler-Dennison of the Baltimore based Recording Retailers Opposing Censorship, "Because it's an election year, if you come out opposing the bill, you end up favoring pornography."

The RIAA is facing a similar dilemma. The group has sent down Annapolis-based attorney Bruce Berano to spearhead the lobbying efforts against the bill. But, because the bill is being tagged on to an existing anti-pornography law, the industry is moving cautiously not to be too visible with its opposition to such legislation.

The Governor of Maryland is Democrat Harry Hughes. Despite the fact he is serving his final year of his second and final term as governor, it is known he is eyeing a U.S. Senate seat and his opposition to such a bill is not expected.

What has baffled Baltimore area retailers seeking to be present at the recent House of Delegates vote and upcoming Judicial Committee hearings is the lack of scheduling information being made available to them by appropriate sources at the State Capital. "I was stonewalled," said Steidler-Dennison. "On Friday morning (2/14) I was told by an assistant that there was no vote scheduled for the bill. I got a hold of my Senator and he was not even aware that it had come out of committee. He checked it out and called me back a couple of minutes later to tell me it passed 95-31."

Steidler-Dennison noted a similar experience happened to him when trying to obtain the time and day of the initial House of Delegates Judiciary Committee hearing. Again, he was told there was no hearing scheduled and again action was taken hours later. The retailer noted he will be actively watching the Senate proceedings to make sure that opposition will be present.

At press time, no actual legislation had been introduced in any other state but sources say up to 10 states may propose similar laws within the next month. The Parents Music Resource Center (PMRC) has been directly tied in to this grass roots effort with an extensive and active mail and speaker lobbying effort against audio material deemed obscene or pornographic.



TEUTONIC ROCK — German rockers Uli Jon (l) and Zeno Roth passed through New York's Central Park during a visit here last month. The two rockers are brothers, with Uli a Teutonic guitar hero and his younger brother Zeno quickly making a name for himself with "Zeno," a new album from Manhattan records.

THE MOST LISTENED TO MUSIC OF 1985

BILLBOARD HOT 100

7 OF TOP 10/15 OF TOP 20
73% OF ENTIRE YEAR-END CHART

CASHBOX TOP 100 SINGLES

9 OF TOP 10/14 OF TOP 20
71% OF ENTIRE YEAR-END CHART

RADIO & RECORDS TOP 85 OF '85

7 OF TOP 10/14 OF TOP 20
73% OF ENTIRE YEAR-END CHART

ASCAP
THE

MOST NOMINATED MUSIC OF 1985

ASCAP & GRAMMY

BEST INSTRUMENTAL COMPOSITION

AXEL F
*Harold Faltermeyer**
MIAMI VICE THEME
Jan Hammer
WITH BELLS ON
Thad Jones

BEST RHYTHM & BLUES SONG

FREEWAY OF LOVE
Narada Michael Walden
NIGHTSHIFT
Walter Orange
YOU GIVE GOOD LOVE
Lala

BEST CAST SHOW ALBUM

THE TAP DANCE KID
Robert Lorick, Henry Krieger
VERY WARM FOR MAY
Oscar Hammerstein II, Jerome Kern
WEST SIDE STORY
Stephen Sondheim, Leonard Bernstein

SONG OF THE YEAR

THE BOYS OF SUMMER
Don Henley, Mike Campbell
I WANT TO KNOW WHAT LOVE IS
Mick Jones
MONEY FOR NOTHING
Mark Knopfler†
WE ARE THE WORLD
Lionel Richie

BEST CONTEMPORARY COMPOSITION

GLASS: SATYAGRAHA
Philip Glass
WEBBER: REQUIEM
Andrew Lloyd Webber†
**PERLE: SERENADE NO. 3 FOR PIANO AND
CHAMBER ORCHESTRA**
George Perle
STARER: VIOLIN CONCERTO
Robert Starer

BEST ALBUM OF ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL

BACK TO THE FUTURE
John Colla, Chris Hayes, Huey Lewis, Sean Hopper
BEVERLY HILLS COP
Hawk, Keith Forsey, Harold Faltermeyer,*
Dan Sembello, Richard Theisen*
A PASSAGE TO INDIA
*Maurice Jarre***
ST. ELMO'S FIRE
*John Parr,† John, Richard Marx, Jay Graydon,
Stephen A. Kipner*
WITNESS
*Maurice Jarre***

BEST COUNTRY SONG

DESPERADOS WAITING FOR A TRAIN
Guy Clark
FORTY HOUR WEEK (FOR A LIVIN')
Dave Loggins, Don Schlitz
HIGHWAYMAN
Jimmy Webb
**I DON'T KNOW WHY YOU DON'T
WANT ME**
Rodney Crowell
**LOST IN THE FIFTIES TONIGHT
(IN THE STILL OF THE NIGHT)**
Mike Reid, Troy Seals

LIFETIME ACHIEVEMENT AWARD

The Rolling Stones,† Benny Goodman

TRUSTEE AWARD

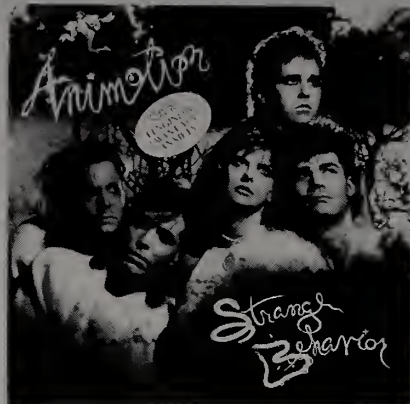
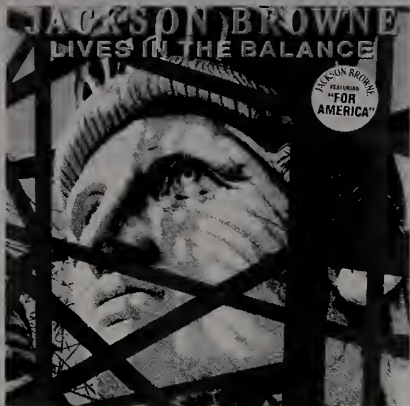
George Gershwin, Ira Gershwin

*GEMA †PRS **SACEM

ALBUM RELEASES

LIVES IN THE BALANCE — Jackson Browne — Asylum 60457-1 — Producers: Jackson Browne — List: 9.98 — Bar Coded

"Lives In The Balance" is the long awaited Jackson Browne LP. He may have been silent for nearly three years, but he sure hasn't been out of touch. Both musically and lyrically Browne shows great growth here. The songs are politically charged from a global conscience, not naive liberalism but the mature thought of a settled man. There is also further evidence of the calming effects of a soul in love.

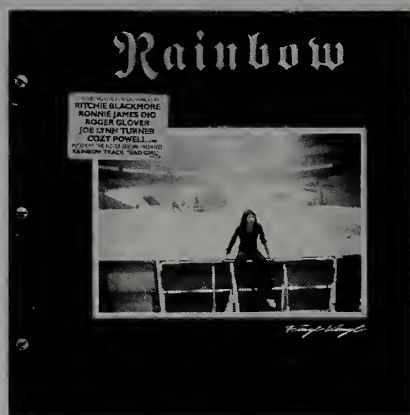


STRANGE BEHAVIOR — Animation — Casablanca 826 691-1 — Producer: Richie Zito — List: 8.98 — Bar Coded

Animation scored big with last year's "Obsession." They are back with a confident and adventurous second LP. The first single, out two weeks, is "I Engineer." As it climbs the singles chart, "Strange Behavior" should be welcome.

SONGS FROM THE FILM — Tommy Keene — Geffen GHS 24090 — Producer: Geoff Emerick — List: 8.98 — Bar Coded

This remarkable major label debut from Keene has all the earmarks of a big success. Great songs and production bring home Keene's urgent vocal. The album is a bristling, exciting, multi-dimensional *tour de force*. Standout tracks include "Places That Are Gone," "Paper Words And Lies," "Gold Town," "My Mother Looked Like Marilyn Monroe" and "Underworld."



FINYL VINYL — Rainbow — Mercury 827 987-1 — Producer: Roger Glover — List: 10.98 — Bar Coded

Rainbow fans will welcome this collection which features all the various Rainbow incarnations in studio and live settings including never before released "Bad Girl." Present are Richie Blackmore, Roger Glover, Joe Lynn Turner, Cozy Powell, Ronnie James Dio and others. There are blistering live renditions of Rainbow hits "Man On The Silver Mountain" and "Long Live Rock 'N' Roll."

MINNEAPOLIS GENIUS-THE HISTORIC 1977 RECORDINGS — 94 East — Hot Pink HLP 3223 — Producers: Tony Silvester-Pepe Willie — No List

These early recordings by the band 94 East feature never before released performances from Prince and Andre Cymone, some of it quite good. All but one track are instrumentals and Prince does not sing. Still, this is a Prince collector's must.

MEANINGS OF — Mark O'Connor — Warner Bros. 1-25353 — Producer: Mark O'Connor — List: 8.98 — Bar Coded

The brilliant fiddler/guitarist with David Grisman Quintet strikes out on his own. This lavish and virtuosic instrumental effort should land with new age, jazz and new acoustic audiences.

LITTLE MISS DANGEROUS — Ted Nugent — Atlantic 81632-1 — Producers: Pete Solley - Michael Verdick - Ted Nugent — List: 8.98 — Bar Coded

The 70's powerhouse rock guitarist has had trouble connecting with 80s listeners. His recent exposure on *Miami Vice* and this very modern but rocking album could reverse that.

COLONEL ABRAMS — MCA 5682 — Producers: Colonel Abrams-Richard Burgess-Cerrone-Sam Dees — List: 8.98 — Bar Coded

With "Trapped" already a hit, here and in the U.K., Abrams' album should explode. Solid R&B, funk grooves.

WHO AM I — Todd Sharp — MCA 5579 — Producers: Don Gehman - John Ryan — List: 8.98 — Bar Coded

Gutsy, riffing rock from Todd Sharp, guitar slinger. A strong band, hooky songs and great production should make this a winner.

RESTLESS VARIATIONS — Various — Restless 72101-1 — Producers: Various — List: 5.98 — Bar Coded

Enigma debuts its Restless label here. The compilation contains new sensibilities in pop from a wide range of acts. Great cuts from The Neighborhoods, The Dead Milkmen, Mojo Nixon & Skid Roper, John Trubee & The Ugly Janitors Of America and Fear.

PETRIFIED CONDITIONS 1979-1981 — BPEOPLE — Restless 72029-1 — Producers: Paul B. Cutler-BPEOPLE — List: 8.98 — Bar Coded

One of the more interesting L.A. bands in the early eighties, BPEOPLE never got the recognition it deserved. This LP contains material that never saw release and showcases Alex Gibson's decidedly uncommon writing ability.

THE BIG PRIZE — Honeymoon Suite — Warner Bros. 1-25293 — Producer: Bruce Fairbairn — List: 8.98 — Bar Coded

Canadian success story Honeymoon Suite produces straight ahead rock and roll with a melodic edge.

WILDCATS — Original Motion Picture Soundtrack — Warner Bros. 1-25388 — Producer: Hawk Wolinski — List: 8.98 — Bar Coded

This star-studded soundtrack is another candidate for the highly lucrative market for films tied with hit music.

SUSPICIOUS HEART — Van Stephenson — MCA 5608 — Producer: Richard Landis — List: 8.98 — Bar Coded

"Suspicious Heart" is a good mainstream effort in the Bryan Adams vein.

WORLD MACHINE — Level 42 — Polydor 827 487-1 — Producers: Wally Badarou-Level 42 — List: 8.98 — Bar Coded

Level 42 has been making records for a long time. It is just now beginning to get the recognition it deserves as the single "Something About You" takes off.

TOTAL CONTRACT — London 828 002-1 — Producers: Steve Harvey-Nigel Martinez-Total Contrast-John Gallen — List: 8.98 — Bar Coded

British soul duo Total Contrast makes a strong debut here with great urban and dance sounds.

TROLL — Original Motion Picture Soundtrack — Restless 72119-1 — Producer: Richard Band — List: 9.98 — Bar Coded

BUILDING BRIDGES — The Source — Picture Window PWR-0007 — Producers: The Source-Jim Demain — No List

VICTIMS OF CONVENIENCE — Conveniens — Convenience 293130 — No List — Producers: Dave Sterling Smith - John A. Maz

MODMACH — Oddernmart ODM12-4501 — Producers: Oddernmart-Tom Mallon — No List

RECORDS TO WATCH

SINGLE RELEASES

DIRE STRAITS (Warner Bros. 7-28789)
So Far Away (3:59) (Chariscourt adm. by Almo/ASCAP) (Mark Knopfler) (Producers: Mark Knopfler-Neil Dorfsman)

Actually the first single outside the U.S. from multi-platinum "Brothers In Arms," the huge success of that LP recommends the release of "So Far Away." "Money For Nothing" and "Walk Of Life" have paved the way and this song with a punchy guitar hook should walk right into the Top 10.



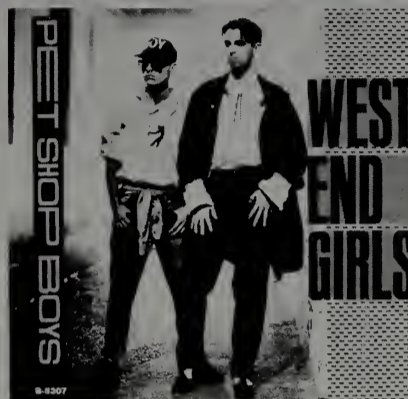
ORCHESTRAL MANOEUVRES IN THE DARK (A&M 2811)

If You Leave (4:24) (Virgin-Famous/ASCAP) (OMD) (Producers: Orchestral Manoeuvres In The Dark-Tom Lord-Alge)

OMD is coming off its biggest success yet with the "Crush" LP. This song is the first single from the picture *Pretty In Pink*. It is warm and melodic with a passionate vocal. Will score with new music audiences as well as across the board CHR.

JOHN TAYLOR (Capitol B-5551)
I Do What I Do... (Theme For 9½ Weeks) (3:45) (Music Design-Tritec-Famous/ASCAP) (Elias-Taylor-DesBarres) (Producers: John Taylor-Jonathan Elias-Jason Corsaro)

A tie with the film *9½ Weeks*, not to mention Taylor's key role in the bands Duran Duran and Power Station will give this single prominent exposure. The infectious rhythm and sensual, soulful production stand out.



PET SHOP BOYS (EMI America B-8307)
West End Girls (3:55) (Cage c/o Virgin/ASCAP) (Tennant-Lowe) (Producer: Stephen Hague)

This is a sensational pop single that has toured the world on the tops of most international charts. It has already been visited upon U.S. dance floors and progressive radio as an import. The unusual sing/speak quasi rap should provide an attractive CHR hook.

DIONNE WARWICK (Arista AS1-9460)
Whisper In The Dark (4:12) (Maplewood-Boozetuncs/ASCAP-Broozertoones/BMI) (Bruce Roberts-Edgar Bronfman, Jr.) (Producer: Albhy Galuten)

Warwick's second single from "Friends" follows her chart topping single "That's What Friends Are For." It is a forlorn ballad and a perfect sultry setting for her reedy alto.

MARILLION (Capitol B-5561)
Lady Nina (3:39) (Chappell-Charisma/ASCAP) (Marillion) (Producer: Chris Kimsey)
 Darlings of the prog/rock revival, Marillion here shows its prowess for live performance. The single is the first from a soon-to-released live EP.

BARBRA STREISAND (Columbia 38-05837)
Send In The Clowns (From *A Little Night Music*) (4:39) (Revelation-Ritling/ASCAP) (S. Sondheim) (Producer: Barbra Streisand)
 Streisand turns in a stunning rendition of the Sondheim classic.

TA MARA & THE SEEN (A&M 2818)
Thinking About You (3:26) (Crazy People-Almo/ASCAP) (J. Johnson-Ta Mara) (Producer: J. Johnson)
 Jesse Johnson protoge Ta Mara And The Seen has a solid groove outing here — a BC certainty.

KURTIS BLOW (Mercury 884-547-7)
AJ Is Cool (3:53) (Kuwa-Davy D./ASCAP) (K. Blow-D. Reeves) (Producer: Kurtis Blow)
 This is a strong, gritty rap by a founder of the genre.

EVELYN "CHAMPAGNE" KING (RCA JK-14308)
High Horse (3:33) (Warner-Tamerlane-Sing-A-Tron/BMI) (Allen George-Fred McFarlane) (Producers: Allen George-Fred McFarlane)
 A Chaka Khan-like groove right for urban and contemporary hit formats.

STARPOINT (Elektra 7-69561)
Restless (3:58) (Philesto-Keith Diamond-Willesden-Harrindur/BMI) (E. Phillips-K. Diamond) (Producers: Keith Diamond-Lionel Job)

Starpoint is getting lots of crossover attention — this solid, danceable single will further the cause.

ZAPP (Warner Bros. 7-28805)
Computer Love Part I (3:50) (Troutman's-Saja/BMI) (Roger Troutman-Larry Troutman) (Producer: Roger Troutman)
 The kings of techno-funk strike out with another certain BC hit.

SHEILA E. (Paisley Park/Warner Bros. 7-28786)
Bedtime Story (3:45) (Sister Fate/ASCAP) (Sheila E.) (Producer: Sheila E.)
 This is a dramatic, soulful ballad that finds the talented Sheila E. in fine form.

MAZARATI (Paisley Park/Warner Bros. 7-28759)
Player's Ball (3:41) (Mazarati/ASCAP) (Brown Mark) (Producers: Brown Mark-David Z.)
 The first single by yet another Prince-related Minneapolis act has all of you-know-who's touches — a good bet.

READY FOR THE WORLD (MCA 52713)
Slide Over (3:29) (Ready For The World-Excalibur Lace-Trixie Lou/BMI) (M. Riley, Jr.-G. Strozier-G. Potts-G. Valentine) (Producer: Ready For The World)
 Another lathered-up sex ballad from red hot RFTW. Watch out for BC and CHR.

JIMMY BARNES (Geffen 7-28749)
Working Class Man (3:30) (Frisco Kid/ASCAP) (Jonathan Cain) (Producer: Jonathan Cain)

JIM FOSTER (RCA JB-14271)
X-Ray Eyes (4:05) (On The Prowl/ASCAP) (Jim Foster) (Producers: Walter Stewart-Jim Foster-Bob Rock)

SHY TALK (Columbia 38-05799)
She Was Always On Time (Not Anymore) (3:59) (Nat Weiss-Half Price/BMI) (D. Price) (Producer: Pete Solley)

NECROS (Gasatanka JC-9010)
Tangled Up (2:30) (Psychomania/BMI) (Henssler-Wendler) (Producer: not listed)

DERRINGER (Epic 34-05830)
Real American (2:55) (Scratch & Sniff adm. by Careers/BMI) (B. Kenney-R. Derringer) (Producers: Rick Derringer-Dave Wolff)

POINTS WEST

David Adelson, Los Angeles

RISSMILLER CLUBS THE CLUBS — Perhaps we came expecting too much from a session touting the man who used to dominate the Los Angeles concert promotion business as well as own and run one of the most successful clubs in the city. Not to be too cliché, but when **Jim Rissmiller** speaks, people listen, and we decided that Jim Rissmiller speaking on "Breaking A New Act On The Los Angeles Club Scene" was worth listening to. Rissmiller is the new head of the music division of The Agency Of Performing Arts and his new role on the other side of the fence hasn't changed him at all. He is still charismatic, well spoken and very knowledgeable. Unfortunately, last week's N.A.R.A.S. sponsored luncheon was nothing more than an across-the-board scathing indictment of club owners who Rissmiller believes are driven strictly by greed. "At most of these clubs, if not all of them, the overhead is very low," Rissmiller noted. "There is money there for the clubs to pay the acts but the clubs are holding the cards and the clubs are calling the shots. If a band wants to play the club, it does so on the club's terms. I would like to find some way to turn that around." Minutes earlier Rissmiller told the audience that when he owned his club, "All the money went to the landlord." And that basically was it as far as Jim Rissmiller's view of the club scene

in L.A. — no solutions, no suggestions, no anything. The rest of the questioning basically revolved around Rissmiller's role at APA and how bands can get him to see them. There's no doubt that Rissmiller is one of the brightest and knowledgeable people working in the industry today but last week's luncheon had little to do with "Breaking A New Act On The Los Angeles Club Scene."

VISA TROUBLES AGAIN — The **Blow Monkeys**' (RCA) highly touted and much anticipated Los Angeles debut was abruptly cancelled 48 hours before showtime because the band couldn't obtain visas out of the U.K. This has been a persistent problem for European bands and The Blow Monkeys are the latest victims. Labels in the U.S. and Europe are still banging their heads trying to figure out what to do. Until then, both the bands and the audiences lose.

NARM GOES L.A. — The city is currently bracing for an invasion of retailers and music people from all over the world as NARM '86 converges on L.A. There will be plenty of unannounced talent including the "superstar" act yet unannounced for Monday's (3/10) awards banquet. Such acts as **Whitney Houston**, **Fat Boys**, **Force M.D.s** and **L.A. Dream Team** are already announced. One thing for sure, it'll be a lot different than Southern Florida's Diplomat.

SHORT CUTS — A&M has signed **The Suburbs**. They'll play the **Roxy** March 3 . . . And Speaking of signings, **Joan Jett** has inked a deal with Epic. No word on a release date for the first project . . . **The Jesus and Mary Chain** return to Southern California on March 30. They'll play the **Santa Monica Civic** . . . Sorry to hear about the massive pink slips handed out at **Kragen and Co.** Needless to say, things don't sound like they're going too well over on West Sunset. Among those let go was publicity's **Wendy Ferris** who lately had her work cut out for her with the abundance of contradictions coming from the Kragen camp. It's a shame that someone who spent the last few weeks apologizing for other's mistakes should

be unceremoniously pink slipped . . . Happy to report that local D.J. **Bernie Pearl's** first shot at staging blues shows at **Madame Wongs West** was a tremendous success. Both **The Johnny Otis Band** (featuring a still undiscovered guitar wizard **Shuggie Otis**) and Pearl's own blues band packed the two floor club . . . The new band creating a buzz around town, the **Bel-Fires**, put in an enjoyable but unenthused set at **West L.A.'s Music Machine**. We'll catch them on a better night . . . Over at the **Lingerie**, Orange County's **Wild Cards** wowed them with their slick urbanized blend of soul, R&B, traditional rock & roll and jazz. Sound too much? These guys do

it convincingly . . . **Frontier Records** will be sending out labelmates **Thin White Rope**, **Naked Prey** and **The Pontiac Brothers** for a 27 city tour beginning March 27.



RECORD PROFITS — Northern California's Concord Pavilion posted record revenues for 1985. It's the fourth season in five years the outdoor arena set new attendance and revenue marks.

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A VALIANT EFFORT — Exene Cervanka is pictured in a scene from the film, *The Unheard Music*, a look at the band X and an examination of everything from American culture and the music industry to the punk rock scene in Los Angeles during the late '70s, early '80s. More on the film next week.

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NEW FACES TO WATCH

"To make a couple of records that stand the test of time. Not many do that," said Tommy Keene, a Maryland-bred guitarist/songwriter, in response to a question about his goals. Keene gets his first stab at that goal this week as Geffen releases his solo LP, "Songs From The Film."

Actually, "Songs From The Film" is only Keene's first major label release. Dolphin Records, an independent label based in Durham, N.C. released two previous Keene waxings, "Back Again (Try . . .)" and "Places That Are Gone." So you might say that Keene is taking a running leap at his goal of producing a timeless record. And every indication from the first couple of listens to "Songs From The Film" points to success.

"I kind of walk a fine line between being artistic and also very pop and commercial," he said. The line between art and commerce is usually more like Grand Canyon chasm. But with Keene, his deft sense of pop craftsmanship avoids dense art on the one side and crass commercialism on the other. A fine line indeed, elegantly straddled.

Keene's sound is at once familiar yet refreshingly new. Sure, there are obvious comparisons with the rest of American guitar-based rock — R.E.M., Let's Active, the Austin Bands, the Minneapolis bands. But the careful ear will hear a definite British influence as well. Keene argues against the "American sound" pigeon-hole, "Don't you think there's a lot of an Anglo bent here?" One only need listen to the first kick drum/bass guitar slam of "Places That Are Gone" — a redone version of the song from his Dolphin record — to hear the English. In fact, Geoff Emerick, whose work with The Beatles helped foreshadow today's British sound, produced "Songs from The Film." What else should one expect of Keene, a person who grew up on the music of the first British invasion in the sixties and counts Mott The Hoople among his favorite seventies bands?

The one thing that sets Keene apart from a lot of the guitar banging crowd is songs. Great songs form the basis of what he does. The sound of his band, and



Tommy Keene

in turn, his records, emerges from allegiance to the song. A lot of bands are "sound bands" not "song bands" according to Keene. "But with me, it definitely starts with the song first."

"The thing that seems to be the hardest thing to do is to come up with that kind of a record that 10 years from now is still going to sound good. I buy a lot of records. I can be crazy about an album for like a year. Five years later, I'll go back and listen to it and and I'll say, 'God, why was I into this?'" The 12 songs on "Songs From The Film" are a slice-of-life collection that have a good chance of being remembered 10 years from now. They are 11 Keene compositions and Lou Reed's "Kill Your Sons" — "That song just struck me as a great lost Lou Reed song." Spoken like a true vinyl junkie! — and they present a convincing case that Tommy Keene is a songwriting treasure. His band will begin touring in March. A single and video for "Places That Are Gone" is soon to follow.

He will walk the thin line, and let success or failure come as they may. Having a big hit, while nice, is beside the point to Keene. "I would much rather be a credible recording artist who consistently turns out quality material rather than becoming an instant thing. I want to establish some sort of integrity." My money's on success.

Cory Robbins' Profile Records Branching From Its Rap Roots

By Paul Iorio

NEW YORK — At age 28, Cory Robbins has a lot to be proud of. Nearly five years ago he and Steve Plotnicki founded Profile Records, an independent label that has gone from meager beginnings to become one of the nation's most respected and commercially successful indies. Though it operates without the benefit of major label distribution, one Profile release, Run-DMC's "King Of Rock," is but a stone's throw from platinum, while others are strong cult favorites.

This is all the more surprising when one considers that Robbins and Plotnicki — both college drop-outs — started the company with a mere \$34,000 they had

borrowed from their parents. And except during the first six months, Profile has always turned a profit. "Our original purpose was to start a 12-inch singles label but not necessarily for any one type of music. We never thought we'd wind up doing as many rap records as we ended up doing," says Robbins.

Still, Run-DMC remains Profile's biggest selling act with combined sales of their first two albums totalling over a million and a half units. "We signed Run-DMC in March of '83. Russell Simmons (Run-DMC's manager) brought us a demo of 'It's Like That' and I thought it was pretty good," says Robbins. "But I didn't think it was unbelievable. I thought it was good enough so that if they weren't asking for a tremendous deal we would take a shot at it."

Robbins claims that if Run-DMC had asked for too much money he wouldn't have signed them. "Originally Russell came with one price and I said no we'll do it for half that money and he said okay. (Otherwise) we would've just let it go because we had no idea. It could've been any other rap record that we had," says Robbins.

Robbins emphasizes that Profile is not just a rap label, even though their most successful artists are rappers. "We were trying to be like Atlantic Records," he



Cory Robbins

(continued on page 36)

Cover Story



The Force M.D.'s Chill-Out The Hip-Hop Doo-Wop Way

By Paul Iorio

NEW YORK — It's the summer 1982. Following a steamy Grandmaster Flash and The Furious Five gig at New York's Peppermint Lounge, some guy jumps onstage and lip syncs and moon walks to a Michael Jackson song that's blaring from the p.a. Everyone is convinced it's Michael Jackson. In fact, that week nearly every newspaper in town reported Jackson's "surprise appearance" at the Pep. One monthly paper even went so far as to write: "... and there was Michael Jackson dancing his moves as only he could do them." There were plenty of red faces when it was later revealed that that wasn't Jackson at all. It was one Jessie Lee Daniels, a.k.a. Jessie D. of The Force M.D.'s.

Jessie D. used to sing doo wop with his nephew T.C.D. (Antoine Maurice Lundy), and friend Trisco (Trisco Pearson) on the Staten Island Ferry when he wasn't doing his Jackson imitation. Soon T.C.D.'s rap-inclined brother, Stevie D. (Steve Lundy), and friend, Mercury (Charles Richard Nelson) joined them to form the Force M.D.'s. On a good day singing on the ferry, they would bring home \$400. "If my father was short on bills," says T.C.D., "we'd go out on the Ferry that Friday and come back and get money to him." Once an NBC camera crew even videotaped them for a segment on the *David Letterman Show*. Still, there were bad days when people tried to take their money and kill-joy cops would chase them away. But now with a second album, "Chillin'" (Tommy Boy/Warner Bros.), bulletted at 18 on *Cash Box's* black contemporary chart, they won't have to worry about that any more. "I only dreamed of success; I never thought it would happen," says T.C.D.

T.C.D. is the intellectual of the group, the one with his dreams closest to the surface, the one who's always saying "hey, that would make a good movie." He sings the introspective ballads like "Here I Go Again," a song about the cycles of love, and "Tender Love," the tune featured in the film *Krush Groove*. By contrast, Mercury is more the man of action, a big-hearted, energetic presence full of sound and fury. "I'm the one who opens the show

and makes the crowd feel the force," Mercury says.

T.C.D.'s brother Stevie D. is the sex symbol, a shy ladies' man and veritable dance-floor dynamo. "All the girls are really attracted to him," says T.C.D. Jessie D., the Michael Jackson double, is the flamboyant entertainer, the one with the extravagant comic sense who is always jumping in and out of other people's personalities. And what an impersonator. Just listen to "One Plus One," which Jessie turns into the "I Want You Back" of the '80s. "People like to get laughs off Jessie," says T.C.D. Trisco, on the other hand, is the acknowledged leader of the pack, a man with uncommon common sense who can size up situations and people in a flash and knows how to strike agreements.

And a lot of agreements needed striking with the Force M.D.'s; half the group are doo-woppers and the other half are rappers. Still, their fusion of the two genres on such songs as "Chillin'" and "Walking On Air" is seamless as they shift effortlessly from raps to fluid five-part harmonies. "We classify ourselves as singers who can rap," says Mercury. "We sing our raps." T.C.D. dubs their Frankie Lyman/Melle Mel fusion "Doo wop hip hop." Andy Warhol's *Interview Magazine* says they give a "philosophical shimmer to beach parties." *Rolling Stone* says "they do their street corner singing to a ghetto blaster."

Whatever you call it, The Force M.D.'s are bringing hip hop to its widest audience ever. That crossover is never more apparent than on "Chillin'"'s "The Force M.D.'s Meet The Fat Boys" which features a rap to the tune to the *Gilligan's Island* theme wherein the Fat Boys square off against the Force M.D.'s. "In the fifties," explains T.C.D., "a lot of gangs used to compete in singing instead of fighting. They would get five guys and harmonize and see who sounded the best." Who wins here? The charts will tell.

Perhaps one day some budding singer will jump onstage at some club and do his Jessie D. impersonation. Gauging from the industry and street buzz already created by "Chillin'," that day may come sooner than later.

EAST COASTINGS

Paul Iorio, New York

MARITAL ART — It wasn't love at first sight for Vinnie and Janice Zummo. In fact, five years ago Vinnie flunked an audition to become the guitarist in Janice's band. "I couldn't stand her," says Vinnie. "Not only was I rejected but I had a band with no money and no gigs." Janice soon changed her tune, however, when she heard Vinnie play at a New York club. They talked backstage and one thing led to another. "All I know is that I woke up one day and I was married," he says. "We were married less than a year later." Their first child is an album called "Modern Marriage" (A&M), a collection of bright and unabashedly joyful pop-soul tunes produced by Joe Jackson. The Zummos' seamless musical collaboration is apparently as harmonious as their marriage. Here are five tips from The Zummos (and they should know) for a successful modern marriage:

1. Have a sense of humor.
2. Put aside what you want and what the other person wants and decide what you want *together*.
3. Keep all lines of communication open.
4. Set aside one night a week as a 'date night,' when you go out together to a dinner or a movie.
5. Work at the relationship every day.

They were both initially wary about mixing the professional with the personal. "We tried writing together cautiously," says Vinnie, "because we didn't want to interfere with the relationship. But it was so easy. For the first time we didn't have to struggle and fight about songs. We just did it for fun." "Modern Marriage" is crammed with fun-filled potential hits, and one tune called "An Obsession (Over You)" is so refreshing and immediately likable that it's bound to be a smash. The Zummos are currently putting a band together for a tour of Europe in May and a tour of the U.S. in June with Joe Jackson headlining. Vinnie, almost impossibly, will play in both bands. "They say there's always time in a man's life when you see what he's made of," he says. "Well, it's coming up."



MEET THE ZUMMOS — Happily married couple Vinnie and Janice Zummo's first child is an A&M album called "Modern Marriage."

EAST CLUBBINGS — Marshall Crenshaw (Warner Bros.) gave a masterful, confident, and glowing performance Feb. 16 as he opened a three night stand at The Bottom Line. Crenshaw played such rarities as his half-forgotten B-side "You're My Favorite Waste Of Time," Robert Gordon's "Worrying Kind," and the rarely performed "Rockin' Around NYC" (See *East Coastings*, Dec. 7, '85 and *Talent On Stage*, Feb. 8, '86). Richard Lloyd opened for Crenshaw with songs from his "Field of Fire" (Mystery Records) import LP. Lloyd is a true master of rock-guitar contrasts, and his three piece band is one of NY's finest... Lili Anel's second industry showcase at Folk City (Feb. 13) proves that she's ready for prime time. Most effective was her ballad "Won't You Stay?," performed here with enchanting piano backing. Anel's expressive, full-voice style marks her as an original stylist to watch... Yung Wu, an unsigned six-piece band, played Folk City as part of that club's increasingly popular **Monster Combo** series. Yung Wu's folk-pop is wonderfully understated and unassuming. **Monfungo** headlined that show, playing songs from their highly-touted "Frederick Douglass" (Twin/Tone/Coyote) album, in an unpredictable set of dissonant, hard-edged rock... **The Del Fuego's** show (Feb. 15) had some fine moments but was disconcertingly uneven. Opening were **Beat Rodeo** (I.R.S.), who had a damned good night, and **Mason Ruffner**, who turned in a relatively uninspired set.



GIVE HER WHAT SHE WANTS — Scandal's Patti Smyth trying almost anything to get a song from Nick Gilder, who wrote "The Warrior" for Scandal last year.

COASTING AWAY — The Golden Palominos (Celluloid) return to the Ritz March 8... Elvis Costello announced on a Feb. 17 syndicated radio interview that he will be releasing three albums this year starting with "King Of America." Meanwhile the B-side of "Don't Let Me Be Misunderstood" is a non-LP scorcher called "Brand New Hairdo"... The first single off the new **Rolling Stones** "Dirty Work" album will be a cover of "Harlem Shuffle"... The new **Swimming Pool Q's** album, "Blue Letter," is perhaps their strongest effort to date... **Russ Titelman**, Warner Bros. producer/A&R director, is currently working on **Stevie Winwood's** first album in four years.

A Conversation With My Mum

By Jimi Fox

LOS ANGELES — One ringy dingy . . . two ringy dingys . . . three ringy dingys . . . (click) Hello mum . . . mum, is that you? It's your little boy, Jimi . . . How are you mum? . . . Good, good, oh, I'm doing fine . . . ah yea, the family is just okay. How's dad? . . . that's pretty funny mum. Listen mum, remember when I was just a kid, dad was gone for months fishing for tuna and you and I used to sit around the old Philco floor model radio listening to our favorite comedy programs and you'd say "Let's listen to the funny people on the radio. They will help us laugh our loneliness away — at least for a little while! . . . Yea, yea, we'd listen to "Fibber McGee and Molly." What was their address? That's right, how could I forget, 79 Wistful Vista. Oh yea, mum I remember, you're right, what timing, what great delivery when Molly would say. "Tain't funny McGee!" Yea, yea and who can forget Mayor La Trivia, Harlow Wilcox and the Old Timer? And, of course, there was McGee's closet. You know mum, I've got a closet just like that old McGee closet and at least once a week I go and open it so I can get that same sensation. I know mum, I'm a sick puppy.

What? Oh sure I remember "Eddie Cantor" Yes, yes and the "Mad Russian. WHO? "Abbott and Costello," yes, you're right, they were real funny. I remember, let's see it was "who's on first?", "what's on second?" and "I don't know is on third!" Oh yea, she was the best mum. You're right about that. Her timing and her unbelievable battle with reason made Gracie Allen a giant, and, of course, let's face it, George Burns will never be remembered as a slouch! What's that mum? Who had the mean Widdle Kid? Now don't tell me mum, I'll remember. Ah . . . ah . . . oh, I remember! Red Skelton! Yea, you're right, he was real funny. How about Jack Benny? I always loved it when he began a bit with "Ohhh 'Rah-chester!", you just knew that a whole funny sequence was about to unravel. What's that mum? You're right, Fred Allen and his satire . . . no mum, not flat tire, Satire! Yes, it was devastating, not to mention his endless "feuds" with Jack Benny. I know, mum, we'd laugh so much we'd hurt and you'd have tears running down your face. Yea, I had tears running too. Remember "Amos and Andy?" What? . . . right, Milton Berle and of course Groucho Marx . . . yea, you're right what great memories.

Say mum that's why I was calling. To let you know that there's a comedy program available on radio that you'll just love! Really, mum, it's called "THE COMEDY SHOW with DICK CAVETT." No mum, I don't host it, why? Well, because really mum, Dick Cavett does a great job . . . Ah, . . . ah that's really sweet mum, however, I'm sure that the Clayton Webster folks felt that Dick had more national exposure and . . . mum! Dick did have his own T.V. show on ABC for some six years! That's right mum, the guy I always watched. Yes, yes dad liked him too. What? . . . That's right, mum, he did talk to you instead of at you. Yes, yes he did come across as a real human who cared. That's Dick Cavett! Well, yes he has, and even now, is real busy. Gee mum, he wrote for Jack Paar, Groucho Marx and Johnny Carson. Oh yes, even Johnny Carson, and he won three "EMMY AWARDS," really! And . . . he hosted the public television week-nightly series "THE DICK CAVETT SHOW," which featured in depth conversations with some of the world's great creators, thinkers, opinion makers, innovators and newsmakers. Oh, he's done lots more. In fact, he hosted "TIME WAS" a documen-

tary series for HBO, as well as, HBO's "REMEMBER WHEN," "HBO MAGAZINE" and "CAVETT BEHIND THE SCENES." You're right mum, he is very well rounded, and I'm sure the Clayton Webster folks will be delighted and relieved with your endorsement!

Anyway concerning the "The Comedy Show with Dick Cavett," it features classic and contemporary comedy presented on a thematic basis . . . Well like one week might be about "Growing Up" with such artists as Bill Cosby, Burns and Allen and Robert Klein . . . Robert Klein, mum. Believe me, mum, he's a very funny guy! Anyway, the next week they may be into "Air Travel," featuring skits by Red Skelton, Phyllis Diller or Jonathan Winters . . . Yea, that's right the man that did the garbage bag commercials! Who else? Gee mum, let's see, Bob Hope, Steve Martin the Ace Trucking Company, Uncle Floyd and Oogie . . . No mum, not Boogie, Oogie, Oogie! Who else? Mel Brooks, Billy Crystal, . . . that's right, mum, the "MAH-VELOUS" guy, and Steve Allen, Pat McCormick . . . mum, the list is just too long. Trust me mum, the show is the GREATEST! What? . . . yes Mr. Cavett is very lucky to have so many friends contribute to his successful show. Mum, just check the local paper for the radio listings of when it runs. Yes, yes it would be a crime, if such a fun show wasn't running in the market. What! . . . it's two hours long and most radio stations are running it on the weekends. Yes, mum! . . . oh, it's getting great response everywhere it's on. In fact, Mr. Ron Reynolds from KNBR, San Francisco says that the show went from 11th to 7th place in adults from the age of eighteen on up and in adults from the age of 25 to 54, KNBR ranked 8th from 15th (and that's in a radio market of 52 radio stations.) Yes, that is impressive mum, and program director Bob Middleton of WWIV in New Orleans has had such overwhelming success that the station is getting requests for particular favorites . . . What's that mum? Gee, I don't know if the President listens to the show. Ah, ha that's a good suggestion mum. I'll be sure to mention it to the Clayton Webster folks. Well, I've really got to go, but you keep listening for "The Comedy Show with Dick Cavett" I'm sure it's coming to your market and like everywhere else, it's going to be a "BIG HIT" Okay mum, I love you too. Tell dad to stay out of trouble, Bye . . . (click) . . . You know, when she does hear the show, like George Jessel would say, "I'd love to watch my mothers eyes!" And for me, I cherish my mum's laughter. Thanks Clayton Webster, Mr. Cavett and thank you radio for sharing a good laugh with all of us.

Westwood One Signs Toni Grant

LOS ANGELES — Dr. Toni Grant, radio's veteran psychologist, has reached an agreement with Westwood One, Inc. to host a two-hour weeknight talk program scheduled to debut April 14 over the Mutual Broadcasting System.

The announcement was made by Norman Pattiz, chairman of Westwood One, Inc. and CEO of the Mutual Broadcasting System.

Grant's Monday-Friday program will originate in Los Angeles and air from 9 to 11 p.m. (EST).

AIRPLAY

Jimi Fox, Los Angeles

FROM THE SANDS OF KNAC TO THE SELF-LACERATED SOUNDS OF KKHR, POLLOCK PLUNGES! — After weeks of lurking in the hallways of CBS's Sunset broadcasting facility, Jeff Pollock has finally been recruited to consult KKHR, whose format is distinguished by its consistent on air turmoil fatigue. This station, that arrived on the L.A. scene D.O.A. and has been sitting in the broadcasting morgue, undergoing an endless autopsy to discover the cause of its birth defects, has been given another opportunity to vindicate its performance with a fix-it pseudo-surgical specialist. When will CBS stop looking the other way and allow this hopeless carcass to lie in peace and begin a-new at square one. After endless hours of listening to archive tapes of contemporary rocker of the late fifties, **K-POP**, to the present, KKHR is the un-California, un-west coast and certainly the most un-L.A. station ever! Now Jeff Pollock who also consults **Freddie Sand's KNAC in Long Beach** will take a stab at KKHR. Perhaps "Nuke the Joint" is the proper title for the next KKHR chapter. By the way, in case you're unaware, "JAVA IN THE MORNING" at KNAC has been replaced by **Lobsters** on the breakfast menu. But will it keep caviar in the "Sand Castle?" Time will tell. On the other hand, **KNX** wins the prestigious "Silver Baton Award" for the "Assignment 84 & 85"



TWISTED BLIMP — Twisted Sister's Dee Snider visits WBLM-FM (The Blimp— in Portland, Me.) prior to his recent concert there. Pictured (l-r): Robin Mathiew, WBLM; Snider, Jose Diaz, program director, WBLM.

series in the 44th Annual Dupont/Columbia Competition. KNX was the only radio station in the country in the Columbia University winner's circle chosen for this broadcasting journalism award. **Cash Box** proudly salutes **CBS's KNX Radio: George Nicolaw**, vice president, G.M. and **CBS Radio Division; KNX news director Bob Sims** and **KNX News staff, Bruce Berhart, Harry Birrell**, (my HERO.) **Chris Fitzrandolph, Mike Landa, Jack Salvatore, Bob Scott, Luis Torres** and **David Zorn**. Each of these gentlemen prepared, researched, produced and reported individual documentaries aired on KNX from 1984 through 1985 . . . Congratulations . . . Hold everything, Stop the press, phone's ringing — hello . . . Sensational! . . . that is great news . . . what? Are you kidding? That's the rumor? Well, that is certainly worth repeating . . . Thanks for the call (click.) A **Cash Box** toast to **Bill Wise of 96 Rock in Atlanta**, a **Taft-owned radio station**, for securing the family ties with wife Sarah — who gave birth to a nine pound, thirteen ounce "broadcasting baby boy" named **Benjamin John**. Rumor has it that the first gift Benjamin received came from vice president, GM **Tom Connolly**. It supposedly was a stuffed talking baby bear that continually repeats the same phrase . . . "Beat Z-93!" If this in fact, is true, it's cute Tom, but real sick! Meanwhile back in L.A. making its return, return, return engagement is **Drake-Chenault's "History Of Rock 'N Roll."** The 52-hour epic narrated by **Bill Drake** already is locked into **WCBS-FM, New York; WFIL, Philadelphia; WXTR, Washington, D.C.; WCLR-FM, Chicago; WMJI-FM, Cleveland; KLSC, Denver** to mention just a few. "The History of Rock 'N roll" which I've personally had the pleasure to broadcast three times before, is one of the finest examples of production excellence in radio's young history. It also is a permanent fixture of the **Smithsonian Institute Collection** . . . From **San Diego's KGB-FM** comes **Larry Bruce** to program **KMET-FM, Los Angeles**. Larry who retained KGB-FM's top rated position for the past six years is going to go for a position of similar longevity at **KMET-FM**, with similar results.

Suggestion-wise as a move for Mr. Bruce, is some fresh blood infusion of knowledgeable market impact. Perhaps a healthy choice here is **Joe Reiling** to help build ratings, establish and stabilize listener credibility and provide innovative, energetic, positive broadcasting growth! We will all be watching Mr. Bruce very closely, for this may be the last "Bloom" Harrah. At **KRLA, Los Angeles**, where the great "Humble Harve" now the masterful programmer of this established "Oldies" sanctuary, has found it necessary to apply removal action on **EMPEROR HUDSON**, or so the rumor goes. We'll keep you informed to that activity if it unfolds. Well, back to work on URB vol. VII.



MY HEROS AT THE NEW YORK ZOO — Here is a photo of a small gathering of folks I want to grow up to be like (l-r): Dan (Brain Wiz) Vallie, Clarence (Honk it Brother) Clemons, Scott (The Scooter) Shannon and CBS Records 7"2" Giant on his knees, Jim Del Balzo.

MOST ADDED



STRONG ADDS

So Far Away — Dire Straits — Warner Bros.
 West End Girls — Pet Shop Boys — EMI America
 For America — Jackson Browne — Asylum
 I Can't Wait — S. Nicks — Modern/Atlantic

STATION ADDS

WBEN — Buffalo — Hank Nevins
 S. Nicks
 Jermaine Jackson
 The Outfield
 Dire Straits
 The Firm
 Pet Shop Boys

Q107 — Washington D.C. — Randy Lane
 Sly Fox
 Prince
 Force M.D.'s
 P. Nelson

Q106 — New York — Bob Spence
 Falco
 Prince
 S. Nicks
 Jermaine Jackson

WMKR — Baltimore — Ralph Wimmer
 E. John
 Sly Fox
 Bangles
 Force M.D.'s
 S. Nicks

WAVA — Washington D.C. — Smokey Rivers
 Bangles
 Jermaine Jackson
 P. Nelson

KHTR — St. Louis — Dave Robbins
 R. Palmer
 Dire Straits
 Jackson Browne

WGRD — Grand Rapids — Jack Swartz
 Dire Straits
 Jackson Browne
 J. Cocker

KKRD — Wichita — Jack Oliver
 Force M.D.'s
 S. Wonder
 Dire Straits
 Jackson Browne
 O. Osborne

WHOT — Youngston — Dick Thompson
 Prince
 Cars
 The Outfield
 Pointer Sisters
 Animation
 Honeymoon Suite
 J. Cocker
 Pet Shop Boys
 The Firm
 Fine Young Cannibals

B95 — Beaumont — Jerry Lousteau
 Force M.D.'s
 Janet Jackson
 Dire Straits
 Jackson Browne
 The Firm
 Pet Shop Boys

WZLD — Columbia — Hunter Herring
 Jermaine Jackson
 Level 42
 The Outfield
 Dire Straits
 Pet Shop Boys

WANS-FM — Greenville — Bill McCowan
 Falco
 Jermaine Jackson
 S. Wonder
 Dire Straits

KKBQ — Houston — John Lander
 Simple Minds
 Prince
 Pet Shop Boys
 The Firm

Y100 — Miami — Robert W. Walker
 Prince
 C. Sexton
 Force M.D.'s
 Dire Straits

KIMN — Denver — Doug Erickson
 Prince
 S. Nicks
 S. Wonder

KPKE — Denver — Mark Bolke
 Loverboy
 Electric Light Orchestra
 The Cars
 S. Nicks
 Jackson Browne

KKXX — Bakersfield — Chris Squires
 Falco
 Prince
 S. Nicks

THE JOB MART

There is an immediate opening for a program director/operations manager who can handle AM morning drive in the Carolina's. Send T&R to program director, 218 N. Franklin Street, Whiteville, NC 28472 EOE/MF . . . a general sales mgr., is wanted at **WRCN/WRHD**, in Long Island. Overall responsibilities will include hiring, training and supervising the sales force along with developing national sales accounts. Experience in Long Island and New York City radio desirable. Individuals who apply for position must have a proven track record. Excellent compensation package. Send resume, references and cover letter to President, P.O. Box 666, Riverhead, New York 11901 EOE/MF . . . a morning sales person/announcer is needed at **WTCG** in Alabama. There is a base salary plus 25 percent commissions on all sales that close. Send resume to WTCG Radio, P.O. Box 1776, Andalusia, Alabama or call the station between the hours of 1 p.m. and 3 p.m. only! **(205) 222-8849** EOE/MF . . . help is wanted at a North Carolina Class C FM'er. The position is for a chief engineer. "It's a great opportunity to work with a growing company," says **Tom Joyner**. "All new equipment will be installed before you start." Call **(919) 469-8383**. EOE/MF . . . **WBCS-AM/FM** in Milwaukee is looking for a local salesperson, to head its staff of six. Prior sales experience in sales management is preferred. Send resume along with cover letter to, WBCS Radio, **G. Gamblin**, 5407 West McKinley, Milwaukee, WI 53208 EOE/MF . . . **WNMU-FM** is seeking a radio/producer/director in news and public affairs. The job position requires a BA or equivalent in experience. Salary minimum is \$18,844.00. Send resume and audition tape to: Personnel Office, Northern Michigan University Marquette, MI 49855, Post Marked by February 24, 1986 AA/EOE . . . in Washington D.C., a classical station is seeking a full time staff announcer with knowledge of music and language skills. Send tape and resume to **WGMS** Program Director, 11300 Rockville Pike, MD 20852 EOE/MF . . . a medium market station is looking for a creative news director to handle its three person staff. "It's a top 10 fringe market that places heavy emphasis on local involvement," says **Bobby Martinez**. T&R to Bobby Martinez, P.O. Box 2368, Conroe, Texas 77305. EOE/MF . . . vice presidents, sales managers, account executives are wanted! Job includes traveling and excellent pay for work. Send resume and salary history to Global Radio, P.O. Box 569, Opelike, AL 36801. EOE/MF . . . Long Island's number one station is looking for a strong motivated manager to handle its sales team. Candidate must be an excellent high performer who can present results. Send resume to **Barbara Rumpel**, **WALK-FM/AM**, P.O. Box 230, Long Island, New York 11772. EOE/MF . . . a sales position is being offered at a number one rated California station. Applicant should have at least three years of experience, with a successful track record. "The person will help us set another record in 1986," says management. T&R to **Tattersall Company**, P.O. Box 220, Arroyo Grande, CA 93420 EOE/MF . . . There is an immediate opening for a design engineer down in Florida. "This is a position that will offer potential growth with a leading company, not to mention the excellent potential financially," says chief engineer. Send resume to President, CSI Electronics, P.O. ox 965, Portsmouth, VA 23703 EOE/MF.

Darryl Lindsey

POP PROGRAMMER'S PICK

Programmer	Station	Market
Bill Cahill	KJYO	Oklahoma City

Song: "Rock Me Amadeus"
 Artist: Falco
 Label: A&M

Comments:

"We're running a combination of the American edit and the Canadian edit, and it seems to have generated even more interest. The narrative section of the Canadian edit makes it click, so we've edited it with the singing of the American version making it even more complete."



BARRETT INK STRENGTHENS WW1 LINK! — Rona Barrett signs Westwood One contract to extend weekday broadcast of entertainment report plus four, hour-long entertainment specials for the next 12 months. (l-r) are: Gary Landis, WW1 director of programming; Arthur E. Levine, president WW1, Inc.; Rona Barrett; Bill Battison, executive vp WW1, Inc.; Norman Pattiz, chairman and CEO, WW1, Inc.

THE BEAT

Bob Long, Los Angeles

HALL OF FAME PICKS SIX — Eddie Castleberry, news anchor for the National Black Network, and black radio pioneer Jack "The Rapper" Gibson (both alumni of WCIN, Cincinnati) are among six broadcasters selected to be inducted into the Black Broadcasters Hall of Fame by the Academy of Professional Broadcasters Inc. Paul E.X. Brown, advisory board chairman stated, "We hope to perpetuate the memory of these individuals in honor of their unselfish and extraordinary contributions to the broadcasting industry and the black community." They will be honored April 19, 1986, in Atlanta, during the ceremonies of the Golden Voice Awards, an Emmy Awards formatted program in honor of America's black radio stations and personalities.

According to a statement released by Brown, Castleberry and Gibson were not only pioneers on the broadcasting frontiers, but they have managed to survive (the industry) over the years and help develop the careers (including yours truly) of many others along the way. Ed Cook, a Chicago resident and black radio pioneer, has been named as an inductee. Selected for induction posthumously are Ken Knight, Ray McIver and Larry Dean Faulkner, all of whom were key figures in the development and growth of quality broadcasting.

Brown, a black radio pioneer in his own right, applauds the efforts of the honorees by noting, "these gentlemen were the pace setters for the rest of us (blacks) in the industry. Thus it is fitting and proper they be so honored. We need to recognize and honor more of our pioneers while we still have the pleasure of sharing space and time on earth." For more information regarding the induction ceremonies contact Prince Brown at (404) 987-8679.

ALEXANDER TAPS HILL — James Alexander, program director of highly rated WJLB in Detroit, announced the appointment of Derek Hill as news and public affairs director. Hill's background includes stints at WBMX, Chicago, WERE, Cleveland, WAMO and KQV, Pittsburgh as well as WBBM-TV, Chicago. Hill's arrival at WJLB will continue to strengthen the station's highly respected, award winning news department.

TWO PROS RETURN — George "Boogaloo" Frazier and Bobby Earl have resurfaced on the radio scene in Little Rock, Arkansas. They have combined their talents at KOKY radio and in a very short period of time, the industry is buzzing about the effect these pros are having on the record industry. Boogaloo and Bobby were never content to simply play records, they always believed in "breaking" records. PD/MD Bobby Earl was emphatic in stating, "We are breaking records at KOKY." Look for some real exciting things to happen with KOKY radio and their super talented air staff: Bobby Earl, PD/MD, 6 a.m.-10 a.m., George "Boogaloo" Frazier, OM, 10 a.m.-2 p.m., Dave Felder, 2 p.m.-7 p.m., Brandy 7 p.m.-midnight and Marc in the dark midnight-6 a.m. LOOK OUT LITTLE ROCK!!!

WDX PETITIONS ARBITRON — WDX Radio continues its ongoing petition with Arbitron to get HDBA included in its survey sampling of the Rochester market. Considering the strong showing it continues to register in that market without HDBA, they would probably be a top "three" station with HDBA measurements.

BROWN IS SEARCHING? — Rumor has it that Chuck Brown and the Soul Searchers are seeking to break their ties with Maxx Kidd's Organization. This could evolve into an interesting, if not legal intanglement.

KMYX TAX EDUCATION — General manager Mike Thomas and program director Howard Thomas have an exciting but taxing contest going on KMYX Radio, Ojai, California in conjunction with H&R Block, the tax people. Block supplied the station with a list of true and false questions regarding something we all must deal with, taxes. Listeners call in hourly to participate, if they answer correctly their 1985 taxes are done free by H&R Block. If their guess is wrong they receive a ball point pen to compute their own taxes. However each contestant is eligible for the grand prize drawing, free income tax service yearly for the remainder of their life. This is certainly a good way to become educated about taxes.

K—MIX 106 is mixing music with education.



WHITE PRODUCES DIAMOND — Columbia Recording Artist Maurice White is shown in the studio with labelmate Neil Diamond putting the finishing touches on Neil's forthcoming album on which Maurice took Neil into some new musical directions.



KIRK DOES L.A. — Columbia recording artist Kirk Whalum, in Los Angeles for a performance at "Concerts-By-The-Sea," visited radio station KKGO to promote his new jazz album, "Floppy Disk." Pictured (l-r) are: Junius Taylor, Columbia Records; Jeff Gehringer, program director, KKGO; Kirk Whalum and Doug Wilkins, national director jazz progressive promotion, Columbia Records.

TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

Weeks On 2/22 Chart

Weeks On 2/22 Chart

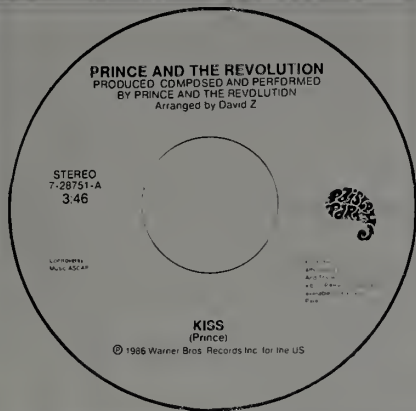
1	PROMISE ★■	SADE (Portrait/CBS FR 40263)	1	11	39	MR. WRIGHT	BERNARD WRIGHT (Manhattan/Capitol ST-53014)	40	16
2	CARAVAN OF LOVE	ISLEY, JASPER, ISLEY (CBS Associated BFZ 40118)	2	18	40	AMERICA	KURTIS BLOW (Mercury/PolyGram 826 141-1)	44	19
3	AS THE BAND TURNS □	ATLANTIC STARR (A&M SP-5019)	4	41	41	STEPHANIE MILLS	(MCA 5669)	45	8
4	IN SQUARE CIRCLE ★■	STEVIE WONDER (Tamla/Motown 6134TL)	3	14	42	MIAMI VICE ★■	ORIGINAL TELEVISION SOUNDTRACK (MCA 6150)	34	19
5	RADIO	LL COOL J (Columbia BFC 40239)	6	10	43	MAURICE WHITE ★	(Columbia FC 39883)	35	22
6	STREET CALLED DESIRE ★	RENE & ANGELA (Mercury/PolyGram 824-6071 M-1)	7	35	44	EMERGENCY ★□	KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	36	63
7	THE NEW ZAPP IV U	ZAPP (Warner Bros. 9 25327-1)	8	15	45	SMOKE SIGNALS	SMOKEY ROBINSON (Tamla/Motown 6156TL)	49	3
8	FRIENDS □	DIONNE WARWICK (Arista AL8-8398)	5	10	46	COLONEL ABRAMS	COLONEL ABRAMS (MCA 5682)	46	10
9	COLOR OF SUCCESS ★□	MORRIS DAY (Warner Bros. 1-25320)	9	18	47	A LONG TIME COMING, A CHANGE IS GONNA COME	EVELYN "CHAMPAGNE" KING (RCA AFLI-7015)	42	14
10	HIGH PRIORITY	CHERELLE (Tabu/CBS BFZ 40094)	11	14	48	SAY YOU LOVE ME	JENNIFER HOLLIDAY (Geffen/Warner Bros. 1-24073)	47	24
11	ALL FOR LOVE □	NEW EDITION (MCA 5679)	10	13	49	THE JETS	(MCA 5667)	50	13
12	WHITNEY HOUSTON ★■	(Arista AL7-8212)	12	44	50	CONTACT ★■	POINTER SISTERS (RCA AFL 1-8056)	48	30
13	ROCK ME TONIGHT ■	FREDDIE JACKSON (Capitol ST 12404)	13	41	51	SINGLE LIFE ★□	CAMEO (Atlanta Artists/PolyGram 824 546-1)	51	28
14	READY FOR THE WORLD ■	(MCA 5594)	14	39	52	GETTIN' AWAY WITH MURDER	PATTI AUSTIN (Qwest/Warner Bros. 1-25276)	52	16
15	CHILLIN'	FORCE, MD'S (Tommy Boy TB 1010)	18	7	53	EATEN ALIVE ★	DIANA ROSS (RCA AFL1-5422)	53	19
16	WHO'S ZOOMIN' WHO ★□	ARETHA FRANKLIN (Arista AL8-8286)	15	31	54	MANTRONIX	(Sleeping Bag TLX 6)	60	7
17	GAP BAND VII	(Total Experience/RCA TEL 8-5714)	19	9	55	MEMBERS ONLY	BOBBY BLAND (Malaco-7429)	55	16
18	SHEILA E. IN ROMANCE 1600 ★□	(Paisley Park/Warner Bros. 9-25317-1)	16	23	56	SUN CITY	ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol ST 53019)	54	11
19	LUXURY OF LIFE	FIVE STAR (RCA NFL 1-8052)	22	28	57	MEETING IN THE LADIES ROOM □	KLYMAXX (Constellation/MCA 5529)	56	60
20	CONTROL	JANET JACKSON (A&M SP 5106)	43	2	58	ROCKY IV ★□	ORIGINAL SOUNDTRACK (Scotti Bros./CBS SZ 40203)	58	6
21	DO ME BABY	MELISSA MORGAN (Capitol ST-12434)	37	3	59	LET MY PEOPLE GO	THE WINANS (Qwest/Warner Bros. 9-25344-1)	57	11
22	WORKIN' IT BACK ★	TEDDY PENDERGRASS (Asylum 9-60447-1)	26	15	60	BANGING THE WALL ★	BAR-KAYS (Mercury/PolyGram 824 727-1)	59	35
23	RESTLESS ★	STARPOINT (Elektra 9-60424)	17	26	61	YOU MIGHT BE SURPRISED	ROY AYERS (Columbia FC 40022)	61	12
24	SERENADE	EUGENE WILDE (Philly World/Atlantic 7-90490-1)	20	11	62	THE COLOR PURPLE	ORIGINAL SOUNDTRACK (Qwest/Warner Bros. 9-25389-1)	DEBUT	
25	MASTERPIECE	THE ISLEY BROTHERS (Warner Bros. 1-25347)	23	12	63	9.9	(RCA NFL 1-8049)	63	28
26	TA MARA & THE SEEN	(A&M SP 6-5078)	24	19	64	PAUL HARDCASTLE	(Chrysalis BFV 41517)	62	5
27	TOUCH ME	THE TEMPTATIONS (Gordy/Motown 6164GL)	27	10	65	IT TAKES TWO	JULICY (Epic/Private I ZS4 05694)	DEBUT	
28	THE NIGHT I FELL IN LOVE ★■	LUTHER VANDROSS (Epic FE 39882)	28	47	66	TELL ME TOMORROW	ANGELA BOFILL (Arista AL8-8396)	65	16
29	HOW COULD IT BE	EDDIE MURPHY (Columbia FC 39952)	29	16	67	THE FAT BOYS ARE BACK	□ (The Fat Boys (Sutra SU 1016)	64	19
30	PATTI LABELLE	(Philadelphia Int'l./CBS FZ 40020)	21	29	68	SEDUCTION	VAL YOUNG (Gordy/Motown 6147GL)	66	12
31	CONDITION OF THE HEART	KASHIF (Arista AL8 8385)	30	13	69	LOVE FEVER	O'JAYS (Philadelphia Int'l./Manhattan ST 53015)	67	24
32	KRUSH GROOVE ★	MUSIC FROM ORIGINAL SOUNDTRACK (Warner Bros. 1-25295)	25	18	70	SIX SILVER STRINGS	B.B. KING (MCA 52675)	71	18
33	FULL FORCE	(Columbia FC 40117)	33	17	71	ROMANTICALLY YOURS	MARVIN GAYE (Columbia FC 40206)	69	9
34	WALL TO WALL	JOHNNY TAYLOR (Malaco M 7431)	39	5	72	THIS LOVE'S FOR REAL	CHAPTER 8 (Beverly Glen BG-10007)	68	11
35	THE FAMILY ★	(Paisley Park/Warner Bros. 9-25322-1)	32	25	73	MORE THAN YOU CAN HANDLE	LUSHUS DAIM & THE PRETTY VAIN (Concited/Motown 6150)	74	15
36	SO MANY RIVERS	BOBBY WOMACK (MCA 5617)	31	24	74	DURELL COLEMAN	(Island/Atlantic 7-90293-1)	70	23
37	GUILTY	YARBROUGH & PEOPLES (Total Experience/RCA TEL 8 5715)	41	6	75	LISA LISA AND CULT JAM WITH FULL FORCE ★	(Columbia BFC 40135)	72	25
38	SLAVE TO THE RHYTHM	GRACE JONES (Manhattan/Island 7-53120)	38	12					

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

MOST ADDED

STRONG ADDS

URBAN PROGRAMMER'S PICK



Overjoyed — S. Wonder — Tamla/Motown

Crush On You — The Jets — MCA

Party Freaks — Cash Flow — Mercury/Polygram

I Can Wait — Nu Shooz — Atlantic

Programmer
Mychael Starr

Station
WENN

Market
Birmingham

Song: "Kiss"
Artist: Prince
Label: Paisley Park/Warner Bros.

Comments:

"It's an exciting song that has a new style and flavor to it. It makes you look forward to the album."

MIDWEST

SOUTH

WLUM — MILWAUKEE — BERNIE MILLER — MD

HOTS: W. Houston, Thompson Twins, Heart, Janet Jackson, INXS, Cherrelle, Simple Minds, E. Wilde, Force M.D.'s Zapp, ABC, R. Ayers, Prince & The Revolution, J. Brown, B. Ocean, Miami Sound Machine, Slip, A. Franklin, M. Morgan, S. Robinson. ADDS: Pointer Sisters, S. Nicks, R. Tepper, Bernard Wright, Tramaine.

WBMX — CHICAGO — MARCO SPOON — PD

HOTS: Sade, Atlantic Starr, B. Ocean, Jocelyn Brown, S. Mills, M. Morgan, F. Jackson, Five Star, Rene & Angela, M. White, D. Coleman, W. Houston, Zapp, J. Jackson, M. Day, Yarbrough & Peoples, Connie, Cherrelle, Isley, Jasper, Isley, James Brown, Force M.D.'s, New Edition. ADDS: Prince & The Revolution, S. Wonder, Jellybean, The Jets, Cash Flow, Boogie Boys, 94 East.

WDMT "FM108" — CLEVELAND — DEAN DEAN — PD

HOTS: Dionne & Friends, D. Dane, W. Houston, M. Morgan, Zapp, Atlantic Starr, Force M.D.'s, EBO, Run DMC, Five Star, Ta Mara, Cherrelle, Isley, Jasper, Isley, F. Jackson, W. Houston, Rene & Angela, Yarbrough & Peoples, Gap Band, B. Ocean, New Edition, J. Jackson, Wham!. ADDS: The Jets, Prince & The Revolution, Pointer Sisters, Full Force, Thomas & Taylor.

WHRK "K97" — MEMPHIS — JIMMY SMITH — MD

HOTS: W. Houston, B. Ocean, J. Brown, Yarbrough & Peoples, Cherrelle, Zapp, Rene & Angela, Force M.D.'s, A. Franklin, Baltimora, J. Jackson, Gap Band, Jellybean, New Edition, R. Ayers, E. Wilde, Isley, Jasper, Isley, D. Dane, Mr. Mister, S. Robinson. ADDS: Prince & The Revolution, Nu Shooz, ABC, Mike & The Mechanics, Atlantic Starr, W. Badarou, The Jets.

KOKA — SHREVEPORT — B.B. DAVIS — PD

HOTS: M. Morgan, B. Ocean, W. Houston, Force M.D.'s, Yarbrough & Peoples, Zapp, Rene & Angela, Cherrelle, Janet Jackson, Isley, Jasper, Isley, E. Wilde, S. Robinson, A. Franklin, James Brown, Ta Mara, L. Daim, Gap Band, D. Dane, Kashif, Tramaine. ADDS: Isley, Jasper, Isley, Bernard Wright, Jermaine Jackson, Atlantic Starr, Jellybean, A. Cymone, Nicole.

KMJQ — HOUSTON — RON ATKINS — PD

HOTS: Rene & Angela, S. Mills, Ta Mara, F. Jackson, Gap Band, W. Houston, Whistle, Falco, J. Stewart, M. Day, Yarbrough & Peoples, Run DMC, Force M.D.'s, New Edition. ADDS: Trinere, P. Lawrence, E. Wilde, Isley, Jasper, Isley, A. Silas.

MidWest Retail Breakouts

LOVE 4/2 — T. Pendergrass — Elektra
AFTER YOU — Bernard Wright — Manhattan/Capitol
NO MORE — S. Murdock — Elektra

South Retail Breakouts

PARTY FREAKS — Cash Flow — Mercury/PolyGram
NO MORE — S. Murdock — Elektra
PAIN — Betty Wright — First String

WEST

EAST

KGJF-AM 1230 — LOS ANGELES — RICK NUNEZ — MD

HOTS: Cherrelle, Zapp, Force M.D.'s, Janet Jackson, James Brown, Rene & Angela, M. Day, R. Ayers, Gap Band, Yarbrough & Peoples, E. Wilde, Juicy, New Edition, B. Wright, B. Ocean, W. Houston, M. Morgan, F. Jackson, A. Franklin, J. Jackson. ADDS: E.T. (E.Towns), T. Pendergrass, Cash Flow, Prince & The Revolution, W. Badarou, S. Mills, Chapter 8, The Jets.

KUKQ — PHOENIX — ROBERT WIDEMAN — PD

HOTS: M. Morgan, W. Houston, M. Day, Cherrelle, Force M.D.'s, Zapp, Prince & The Revolution, Yarbrough & Peoples, Rene & Angela, S. Robinson, J. Jackson, E. Wilde, TaMara, L. Daim, Isley, Jasper, Isley, A. Franklin, Wham!, James Brown, Starpoint, King Dream Chorus. ADDS: Prince & The Revolution, T. Pendergrass, Bernard Wright, S. Wonder, R. Ayers

XHRM-FM — SAN DIEGO — DUFF LINDSEY — PD

HOTS: Force M.D.'s, F. Jackson, James Brown, W. Houston, Zapp, Janet Jackson, Cherrelle, Rene & Angela, Sade, R. Ayers, M. Day, B. Jackson, The Family, Yarbrough & Peoples, A. Franklin, J. Holliday, Isley, Jasper, Isley, E. Wilde, King Dream Chorus. ADDS: The Jets, Falco, S. Wonder, Cash Flow, Prince & The Revolution, J. Stewart, E.T. (E. Towns), Full Force

WAMO — PITTSBURGH — CHUCK WOODSON — PD

HOTS: W. Houston, Jellybean, Zapp, Tramaine, Bernard Wright, E. Murphy, J. Jackson, Cherrelle, Force M.D.'s, UTFO, M. Day, New Edition, Gap Band, Rochelle, M. Morgan, M. Day, Rene & Angela, Nu Shooz, S. Robinson, S. Wonder. ADDS: Stop The Madness, Prince & The Revolution, Art Of Noise, Juicy, E. Wilde.

WINN — BALTIMORE — KEITH NEWMAN — PD

HOTS: Yarbrough & Peoples, M. Morgan, Zapp, Cherrelle, Force M.D.'s, B. Ocean, F. Jackson, W. Houston, James Brown, 5 Star, Connie, M. Day, S. Robinson, A. Franklin, Juicy, Janet Jackson, Rene & Angela, EBO, E. Wilde, New Edition, UTFO. ADDS: P. Austin, Starpoint, The Alèems, Stylistics, Colonel Abrams, Prince & The Revolution.

WXV — BALTIMORE — ROY SAMPSON — MD

HOTS: Zapp, F. Jackson, Yarbrough & Peoples, W. Houston, Force M.D.'s, B. Ocean, Cherrelle, Rene & Angela, M. Morgan, Isley, Jasper, Isley, S. Robinson, B. Wright, Princess, T. Pendergrass, Juicy, M. White, UTFO, Jermaine Jackson, R. Ayers, Connie. ADDS: Princess, Temptations, S. Wonder, Trinere, Colonel Abrams, Full Force, Black Ivory.

West Retail Breakouts

FUNKY LITTLE BEAT — Connie — Sunnyview
DON'T SAY NO — E. Wilde — Philly World/MCA
I CAN WAIT — Nu Shooz — Atlantic

East Retail Breakouts

JUST BUGGIN' — Whistle — Select
IN THE MORNING TIME — Tramaine — A&M
I LIKE YOU — P. Nelson — Carrere/EPIC

SOME FACTS ABOUT Paul Laurence

IN CASE YOU HAVEN'T HEARD.

The last few years have seen Paul Laurence evolve into one of the most important figures on the black contemporary music scene today. Paul Laurence has produced and/or written: DO ME BABY by MELI'SA MORGAN, ROCK ME TONIGHT by FREDDIE JACKSON, GET LOOSE by EVELYN KING, YOUR LOVE'S GOTTA HOLD ON ME by LILLO THOMAS, HELP YOURSELF TO MY LOVE by KASHIF.

Check out Paul Laurence's album HAVEN'T YOU HEARD, featuring YOU HOOKED UP and STRUNG OUT.



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TOP 100 BLACK CONTEMPORARY SINGLES

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

March 1, 1986

	Weeks On 2/22 Chart		Weeks On 2/22 Chart		Weeks On 2/22 Chart
1 DO ME BABY MELI'SA MORGAN (Capitol B 5523)	1	14	34 DIANA EUGENE WILDE (Philly World/Atlantic 7-99573)	38	5
2 THE SWEETEST TABOO SADE (Portrait/CBS 37-05713)	2	14	35 DON'T SAY NO TONIGHT EUGENE WILDE (Philly World/Atlantic 7-99608)	31	21
3 YOUR SMILE RENE & ANGELA (Mercury/PolyGram 884-271-7)	4	11	36 NIGHTMARES DANA DANE (Profile Pro-7086)	39	10
4 LIVING IN AMERICA JAMES BROWN (Scotti Bros./CBS ZS4-05682)	5	10	37 I THINK IT'S LOVE JERMAINE JACKSON (Arista ASI 9144)	47	3
5 TENDER LOVE FORCE MD'S (Warner Bros. 7-28818)	7	12	38 SUGAR FREE JUICY (Private I/Epic ZS4-05793)	50	4
6 LET ME BE THE ONE FIVE STAR (RCA PB-14229)	6	15	39 DO YOU REALLY LOVE YOUR BABY THE TEMPTATIONS (Gordy/Motown 1818GF)	32	15
7 HOW WILL I KNOW WHITNEY HOUSTON (Arista ASI-9434)	10	11	40 FAIRYTALE LOVER U.T.F.O. (Select FMS 1186)	40	11
8 COMPUTER LOVE ZAPP (Warner Bros. 7-28805)	12	7	41 AFTER YOU BERNARD WRIGHT (Manhattan/Capitol 56017)	51	4
9 GUILTY YARBROUGH & PEOPLES (Total Experience/RCA TES 2425)	9	14	42 AFTER THE LOVE IS GONE PRINCESS (Next Plateau NP 60037)	46	7
10 COLOR OF SUCCESS MORRIS DAY (Warner Bros. 7-28809)	11	10	43 DANCING IN THE DARK KASHIF (Arista ASI-9447)	48	5
11 SATURDAY LOVE CHERRELLE with ALEXANDER O'NEAL (Tabu/CBS ZS4-05767)	13	6	44 LOVE 4/2 TEDDY PENDERGRASS (Elektra 7-69532)	58	3
12 WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON (A&M AM-2812)	16	6	45 LOVE'S GONNA GET YOU JOCELYN BROWN (Warner Bros. 7-28889)	49	6
13 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING BILLY OCEAN (Jive/Arista JS 1-9432)	8	13	46 YOUR PERSONAL TOUCH EVELYN "CHAMPAGNE" KING (RCA PB-14201)	33	18
14 INSATIABLE WOMAN ISLEY, JASPER, ISLEY (CBS Associated ZS4-05760)	18	11	47 KING HOLIDAY KING DREAM CHORUS & HOLIDAY CREW (Mercury/PolyGram 884-442-7)	52	5
15 AFFECTION TA MARA & THE SEEN (A&M AM 2797)	15	13	48 BREAK MY HEART JIMMY G & THE TACKHEADS (Capitol B 5543)	53	5
16 GO HOME STEVIE WONDER (Tamla/Motown 1817TF)	3	14	49 THE ONE YOU LOVE LUSHUS DAIM & THE PRETTY VAIN (Conceited/Motown 1826MF)	55	4
17 STAND BACK STEPHANIE MILLS (MCA 52731)	14	13	CHARTBREAKER		
18 A LITTLE BIT OF LOVE (IS ALL IT TAKES) NEW EDITION (MCA 52768)	28	3	50 KISS PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28751)	DEBUT	
19 SECRET LOVERS STEVIE WONDER (Tamla/Motown 1817TF)	17	13	51 I CAN'T WAIT NU SHOOZ (Atlantic 7-89446)	63	3
20 THAT'S WHAT FRIENDS ARE FOR DIONNE & FRIENDS (Arista ASI-9422)	19	16	52 PARTY FREAK CASH FLOW (Mercury/PolyGram 884-454-7)	77	2
21 HE'LL NEVER LOVE YOU (LIKE I DO) FREDDIE JACKSON (Capitol B-5535)	20	13	53 PAIN BETTY WRIGHT (First String 965)	54	6
22 SLAVE TO THE RHYTHM GRACE JONES (Manhattan/Capitol B-9535)	21	13	54 I LIKE YOU PHYLLIS NELSON (Carrere/Epic 34-05719)	59	6
23 SAY YOU, SAY ME LIONEL RICHIE (Motown 1819MF)	22	17	55 COUNT ME OUT NEW EDITION (MCA 52703)	27	18
24 DIGITAL DISPLAY READY FOR THE WORLD (MCA 52734)	23	17	56 IF ONLY FOR ONE NIGHT LUTHER VANDROSS (Epic 34-05751)	56	6
25 HOLD ON TO YOUR LOVE SMOKEY ROBINSON (Tamla/Motown 1828TF)	30	6	57 FREEDOM THE POINTER SISTERS (RCA PB-14224)	42	16
26 HIGH FASHION THE FAMILY (Paisley Park/Warner Bros. 7-28830)	24	13	58 IN THE MORNING TIME TRAMAINÉ (A&M AM 2805)	64	5
27 ANOTHER NIGHT ARETHA FRANKLIN (Arista ASI-9453)	36	6	59 COLDER ARE MY NIGHTS THE ISLEY BROTHERS (Warner Bros. 7-28860)	41	17
28 WHAT YOU BEEN MISSIN' STARPOINT (Elektra 7-69588)	26	17	60 NO MORE SHIRLEY MURDOCK (Elektra 7-69590)	67	4
29 GOING IN CIRCLES THE GAP BAND (Total Experience/RCA TES-1-2436)	34	5	61 CRUSH ON YOU THE JETS (MCA 52774)	85	2
30 I CAN'T LIVE WITHOUT MY RADIO LL COOL J (Def Jam/Columbia 38-05665)	25	14	62 SIDEWALK TALK JELLYBEAN (EMI America B 8297)	68	4
31 HOT ROY AYERS (Columbia 38-05752)	37	5	63 YOU HOOKED ME PAUL LAWRENCE (Capitol B-5545)	69	4
32 I'D RATHER BE BY MYSELF EBO (Domino D-8903)	35	19	64 OVERJOYED STEVIE WONDER (Tamla/Motown 1832TF)	DEBUT	
33 NO FRILLS LOVE JENIFER HOLLIDAY (Geffen 7-28845)	29	18	65 IF YOU SHOULD EVER BE LONELY VAL YOUNG (Gordy/Motown 1830)	72	3
			66 CAN YOU ROCK IT LIKE THIS RUN D.M.C. (Profile Pro-5088)	60	13
			67 BEST FRIENDS E.T. (EDDIE TOWNS) (Total Experience/RCA TES1-2433)	75	3
			68 THE HEART IS NOT SO SMART EL DeBARGE with DeBARGE (Gordy/Motown 1822 GF)	43	14
			69 I NEED YOU MAURICE WHITE (Columbia 38-05726)	44	14
			70 I NEED LOVE NONA HENDRYX (RCA PB-14275)	70	4
			71 DO YOU LOVE ME DURELL COLEMAN (Island/Atlantic 7-99586)	45	13
			72 I'M YOUR MAN WHAM! (Columbia 38-05721)	57	7
			73 ALICE, I WANT YOU JUST FOR ME! FULL FORCE (Columbia 38-05623)	62	19
			74 WHO DO YOU LOVE BERNARD WRIGHT (Manhattan/Capitol B 50011)	65	22
			75 JUST BUGGIN' WHISTLE (Select FMS 100)	83	2
			76 FUNKY LITTLE BEAT CONNIE (Sunnyview 3028)	76	10
			77 I LIKE THE WAY YOU DANCE 9.9 (RCA PB-14203)	61	16
			78 HOW COULD IT BE EDDIE MURPHY (Columbia 38-05772)	86	2
			79 BUST THIS RHYME M.C. CHILL (Fever/Sutra 808)	87	2
			80 WE DON'T HAVE TO TAKE OUR CLOTHES OFF JERMAIN STEWART (Arista ASI-9424)	88	2
			81 I'LL BE ALL YOU EVER NEED TRINERE (Jam Packed JP 2001)	89	2
			82 UNSELFISH LOVER FULL FORCE (Columbia 38-05776)	90	2
			83 CONGA MIAMI SOUND MACHINE (Epic 34-05457)	80	12
			84 CURIOSITY THE JETS (MCA 52682)	71	11
			85 THE TRUTH COLONEL ABRAMS (MCA 52728)	73	10
			86 LEGS ART OF NOISE (Chrysalis 4V9-42934)	DEBUT	
			87 COULD IT BE I'M FALLIN' IN LOVE JAKI GRAHAM (Capitol B 5553)	DEBUT	
			88 LUCY GENE CHANDLER (Fastfire 7005)	DEBUT	
			89 CAN YOU FEEL THE BEAT LISA LISA and CULT JAM with FULL FORCE (Columbia 38-05669)	74	15
			90 I'M NOT GONNA LET COLONEL ABRAMS (MCA 52773)	DEBUT	
			91 DESIRE GAP BAND (Total Experience/RCA TES 1-2624)	78	13
			92 LET ME KISS IT WHERE IT HURTS BOBBY WOMACK (MCA 52709)	79	16
			93 LOCK AND KEY KLYMAXX (Constellation/MCA 52714)	66	13
			94 IF I RULED THE WORLD KURTIS BLOW (Mercury/PolyGram 884-269-7)	81	16
			95 NO SHOW SYMBOLIC THREE featuring D.J. DR. SHOCK (Reality/Danya/Fantasy 250)	82	6
			96 LEARN FROM THE BURN TERRI DANCER (Reflections on Records RR001)	89	3
			97 A LOVE BIZARRE SHEILA E. (Paisley Park/Warner Bros. 7-28890)	84	20
			98 INSPECTOR GADGET THE KARTOON KREW (Profile Pro 7087)	79	4
			99 GORDY'S GROOVE CHOICE MC'S featuring FRESH GORDON (Tommy Boy TB 871)	81	15
			100 IF YOU DON'T KNOW ME BY NOW PATTI LABELLE (Philadelphia/CBS ZS4 05755A)	82	5

ALPHABETICAL LISTING ON INSIDE BACK COVER

TOP 75 12" SINGLES

	Weeks On 2/22 Chart		Weeks On 2/22 Chart		Weeks On 2/22 Chart	
1	7	HOW WILL I KNOW (DANCE RE-MIX)/6:35 WHITNEY HOUSTON (Arista ADI-9449)	24	6	51	BEAT OF THE STREET/GORDY'S GROOVE (Mayberry Mix)/4:25 CHOICE MC'S (Tommy Boy TB-871)
2	5	SATURDAY LOVE (REMIX) CHERRELLE (Tabu/CBS 429-05332)	27	4	52	DEBUT SIDEWALK TALK (REMIX) JELLYBEAN (EMI-America V-19204)
3	12	DO ME BABY (INTERLUDE)/4:59 MELISA MORGAN (Capitol V-15211)	28	7	53	NO SHOW/6:25 SYMBOLIC THREE featuring D.Dr. SHOCK (Reality/Danya/Fantasy D250)
4	7	WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING (EXTENDED VERSION)/5:43 BILLY OCEAN (Jive/Arista JDI 9431)	28	7	54	48 16 BABY TALK (SPECIAL REMIX)/5:26 ALISHA (Vanguard SPV 89)
5	7	LIVING IN AMERICA (R&B Dance Version)/6:15 JAMES BROWN (Scotti Bros./CBS 42905310)	58	2	55	49 11 I'M YOUR MAN (EXTENDED SIMULATION) WHAM! (Columbia 44-05322)
6	3	WHAT HAVE YOU DONE FOR ME LATELY (EXTENDED MIX)/7:00 JANET JACKSON (A&M SP 12167)	31	7	56	65 2 DON'T STOP THE ROCK/6:30 FREESTYLE (Music Specialists MSI-111)
7	11	DIGITAL DISPLAY (EXTENDED MIX) READY FOR THE WORLD (MCA 5046)	31	7	57	DEBUT THE RIVER/SUNSHINE TOTAL CONTRAST (London/PolyGram 886 032-1)
8	12	GO HOME (REMIX) STEVIE WONDER (Tamia/Motown 4553 TG)	56	2	58	50 7 DO YOU REALLY LOVE YOUR BABY THE TEMPTATIONS (Gordy/Motown 4550GG)
9	14	I CAN'T LIVE WITHOUT MY RADIO/I CAN GIVE YOU MORE L.L. COOL J. (Def Jam/Columbia 44-05291)	26	15	59	DEBUT WHO NEEDS LOVE LIKE THAT/HEAVEN ACTION ERASURE (Sira/Warner Bros. 0-20404)
10	6	AFTER THE LOVE HAS GONE (EXTENDED VERSION)/6:45 PRINCESS (Next Plateau NP 50037)	39	5	60	52 4 CHAIN REACTION (REMIX) DIANA ROSS (RCA PD-14267)
11	13	LOVE'S GONNA GET YOU (DANCE MIX)/8:38 JOCELYN BROWN (Warner Bros. 0-20383)	29	23	61	DEBUT (YOU ARE MY) ALL AND ALL JOYCE SIMS (Sleeping Bag SLX-17)
12	11	FUNKY LITTLE BEAT (EXTENDED VERSION) CONNIE (Sunnyview 3028)	43	2	62	63 10 LEGS (EXTENDED VERSION) ART OF NOISE (Chrysalis 4V9-42534)
13	12	DON QUICHOTTE/6:29 MAGAZINE 60 (Baja/TSR B-54)	32	16	63	DEBUT HOT (REMIX) ROY AYERS (Columbia 44-05330)
14	7	THE SUN ALWAYS SHINES ON T.V. (EXTENDED VERSION)/8:25 A-HA (Warner Bros. 0-20410)	46	2	64	53 7 YELLOW PANTIES/4:54 DR. JECKYLL & MR. HYDE (Profile Pro 7092)
15	7	MOMENTS IN LOVE (EXTENDED VERSION)/7:00 ART OF NOISE (Island/ZTT 794)	42	4	65	DEBUT HE'S NUMBER ONE FANTASY (Spring SPR 12-418)
16	15	FEEL THE SPIN (EXTENDED DANCE VERSION)/6:50 DEBBIE HARRY (Geffen/Warner Bros. 0-20391)	41	4	66	51 29 THE SHOW/LA-DI-DA (EXTENDED VERSION)/6:40 & 4:40 DOUG E. FRESH AND THE GET FRESH CREW (Reality/Danya/Fantasy D242)
17	15	LET ME BE THE ONE (EXTENDED VERSION) FIVE STAR (RCA PWI 4230)	42	4	67	55 15 SUB CULTURE/SUB VULTURE (RE-MIX)/7:26 & 7:57 NEW ORDER (Qwest/Warner Bros. 0-20390)
18	17	I LIKE YOU (EXTENDED VERSION)/5:05 PHYLLIS NELSON (Carrara/CBS 429-05266)	54	2	68	57 18 PERFECT WAY (WAY PERFECT MIX)/5:26 SCRITTI POLITTI (Warner Bros. 0-20363)
19	13	CAN YOU ROCK IT LIKE THIS/TOGETHER FOREVER/4:28 & 3:32 RUN D.M.C. (Profile Pro-7088)	36	7	69	61 12 JOHNNY THE FOX (BONUS BEATS)/6:20 TRICKY TEE (Sleeping Bag SLX 0016X)
20	3	ANOTHER NIGHT (EXTENDED VERSION) ARETHA FRANKLIN (Arista ADI 9454)	52	2	70	59 24 FALL DOWN (SPIRIT OF LOVE) TRAMAINÉ (A&M SP-12146)
21	18	EXPOSED TO LOVE (EXTENDED VERSION)/6:10 Expose (Arista ADI-9426)	37	16	71	64 21 SAY I'M YOUR NUMBER ONE (EXTENDED VERSION) PRINCESS (Next Plateau NP50035)
22	5	TENDER LOVE FORCE MD'S (Tommy Boy TB-876)	38	16	72	66 12 CURIOSITY (EXTENDED MIX) THE JETS (MCA 23590)
23	7	SLAVE TO THE RHYTHM (EXTENDED VERSION)/4:20 GRACE JONES (Manhattan Island/Capitol SPRO 9533)	40	13	73	67 15 WHO DO YOU LOVE? (EXTENDED VERSION)/5:20 BERNARD WRIGHT (Manhattan/Capitol 56007)
24	20	ALICE, I WANT YOU JUST FOR ME/6:09 FULL FORCE (Columbia 44-05282)	45	5	74	68 18 THE SHOW STOPPA (IS STUPID FRESH)/5:42 SUPERNATURE (Pop Art PA 1513)
25	7	WHAT YOU'VE BEEN MISSIN'/5:10 STARPOINT (Elektra ED 5101)	60	2	75	59 21 WHO'S ZOOMIN' WHO (DANCE MIX)/8:36 ARETHA FRANKLIN (Arista ADE-9411)
26	6	MY HEART GOES BANG (EXTENDED MIX) DEAD OR ALIVE (Epic/CBS 49-05722)	27	4		
27	4	THE SUPER BOWL SHUFFLE (EXTENDED VOCAL MIX)/6:30 CHICAGO BEARS SHUFFLIN' CREW (Rad Label/Capitol V-70060)	28	7		
28	7	GUILTY YARBROUGH & PEOPLES (Total Experience/RCA 2425)	58	2		
29	2	ROCK ME AMADEUS/VIENNA CALLING FALCO (A&M SP-12170)	30	16		
30	16	THE DREAM TEAM IS IN THE HOUSE/5:07 LA DREAM TEAM (Draam Team DRT-031)	31	7		
31	7	STAND BACK (EXTENDED VERSION)/7:17 STEPHANIE MILLS (MCA 23598)	35	6		
32	6	YOUR SMILE RENE & ANGELA (Mercury/PolyGram 884 271-1)	56	2		
33	2	NEW TOY (EXTENDED VERSION) THE FLIRTS (CBS Associated 429-05334)	26	15		
34	15	CAN YOU FEEL THE BEAT (EXTENDED VERSION)/6:50 LISA LISA and CULT JAM with FULL FORCE (Columbia 44-05295)	39	5		
35	5	IN THE MORNING TIME (SHOUT MIX)/6:49 TRAMAINÉ (A&M SP-12166)	29	23		
36	23	PARTY ALL THE TIME (EXTENDED & INSTRUMENTAL VERSION)/7:04 EDDIE MURPHY (Columbia 44-05280)	43	2		
37	2	IF YOU SHOULD EVER BE LONELY (REMIX) VAL YOUNG (Gordy/Motown 4557GG)	32	16		
38	16	YOUR PERSONAL TOUCH EVELYN "CHAMPAGNE" KING (RCA PW-14202)	46	2		
39	2	I CAN'T WAIT (EXTENDED VERSION) NU SHOOZ (Atlantic 0-86828)	34	10		
40	10	GOOD TO THE LAST DROP C-BANK (Next Plateau NP 50033)	41	4		
41	4	PRECIOUS LITTLE DIAMOND (EXTENDED VERSION) FOX THE FOX (Epic/CBS 49-05325)	42	4		
42	4	HOW TO BE A ZILLIONAIRE/TOWER OF LONDON (EXTENDED VERSION) ABC (Mercury/PolyGram 884 382-1)	54	2		
43	2	I'LL BE ALL YOU EVER NEED TRINERE (Jampackad/Music Specialists JPI-2001)	36	7		
44	7	NIGHTMARES/5:50 DANA DANE (Profile PRO 7086)	52	2		
45	2	JUST BUGGIN' WHISTLE (Select FMS 62267)	37	16		
46	16	COUNT ME OUT (EXTENDED VERSION)/6:25 NEW EDITION (MCA 23595)	38	16		
47	16	TARZAN BOY (EXTENDED DANCE VERSION)/6:16 BALTIMORA (Manhattan/Capitol V-56011)	40	13		
48	13	NO FRILLS LOVE (EXTENDED DANCE REMIX)/7:25 JENNIFER HOLLIDAY (Gaffan/Warner Bros. 0-20413)	45	5		
49	5	P MACHINERY (EXTENDED) PROPAGANDA (ZZT/Island 0-96835)	60	2		
50	2	BASS ROCK EXPRESS MC-ADE (4 Sight 3-85-F5-9)				

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

New 12" Releases

VANITY (Motown 4558MG)
Under The Influence (mid-day mix) (6:25) (T. Faragher, R. Nevil, T. Haynes) (MCA Music, Music Corp of America, It's Gonna Rain Music, WB Music, Ertolajay Music ASCAP/BMI) (Producer: Skip Drinkwater)

BRONSKI BEAT (MCA-23605)
Hit That Perfect Beat (8:26) (Bronski, Jon, Steinbachek) (Vicarage Road Music) (Producer: Adam Williams) (Remix: Ian Levine)

FEARGAL SHARKEY (A&M SP-12165)
A Good Heart (4:39) (Maria McKee) (Little Diva Music/BMI) (Producer: David A. Stewart)

ORCHESTRAL MANOEUVERS IN THE DARK (A&M 17367)
If You Leave (4:24) (OMD) (Virgin Music, Famous Music/ASCAP) (Producers: OMD, Tom Lord-Alge)

DAVINA (Columbia 44-05340)
Rock, Shake And Roll (6:01) (Davina) (Producer Davina Bussey, Bernard Terry) (Remix: Larry Levan, Judy Weinstein)

NEW CHOICE (King IV 002)
Love Is So Confusing (4:30) (J. King) (J. King IV Music) (Producer Mikee T., J. King)

SOLID TRUTH (Puerile 1011)
President Let Them Go (5:05) (C. Harrington) (Producer: C. Harrington)

MOST ACTIVE



Saturday Love — Cherrelle & Alexander O'Neal — (Tabu/CBS)

STRONG ACTIVITY

What Have You Done For Me Lately — Janet Jackson — (A&M)
How Will I Know — Whitney Houston — (Arista)
Rock Me Amadeus — Falco — (A&M)
Another Night — Aretha Franklin — (Arista)

CLUB PICK

"If You Leave" — O.M.D. — (A&M)
D.J.: Jeff Ross
Club: Jakes
Location: Bloomington, IN

Comments:
"This song is a hit. Backed by a great movie, this song will be at the top of the charts. Also, the Psychedelic Furs are on the B-side"

RETAILER'S PICK

"Mindgames" — Quest — (Sondpak)
Store: Loop Records
Manager: Jesse Jones
Location: Chicago

Comments:
"We sold 10,000 copies of this record in just two months. This 12" is starting to break in New York City and is already number one in Washington D.C. A big seller."

STRENGTH

CHECK OUT THE HOTTEST CHARTS IN THE INDUSTRY

TOP SINGLES CHARTS

R&R

- 1 Kyrie
- 2 How Will I Know
- 3 Sara
- 9 King For A Day

Mr. Mister RCA
Whitney Houston ARISTA
Starship GRUNT/RCA
Thompson Twins ARISTA

BILLBOARD

- 1 Kyrie
- 2 How Will I Know
- 3 Sara
- 6 When The Going Gets Tough

Mr. Mister RCA
Whitney Houston ARISTA
Starship GRUNT/RCA
Billy Ocean JIVE/ARISTA

CASHBOX

- 1 Kyrie
- 2 How Will I Know
- 3 When The Going Gets Tough
- 4 Sara

Mr. Mister RCA
Whitney Houston ARISTA
Billy Ocean JIVE/ARISTA
Starship GRUNT/RCA

TOP ALBUMS CHARTS

BILLBOARD

- 1 Welcome To The Real World Mr. Mister RCA
- 3 Whitney Houston Whitney Houston ARISTA
- 7 Knee Deep In The Hoopla Starship GRUNT/RCA

CASHBOX

- 3 Whitney Houston Whitney Houston ARISTA
- 4 Welcome To The Real World Mr. Mister RCA
- 10 Knee Deep In The Hoopla Starship GRUNT/RCA

TOP AC CHARTS

R&R

- 1 Sara Starship GRUNT/RCA
- 6 When The Going Gets Tough Billy Ocean JIVE/ARISTA
- 8 How Will I Know Whitney Houston
- 10 Kyrie Mr. Mister RCA

BILLBOARD

- 1 Sara Starship GRUNT/RCA
- 4 When The Going Gets Tough Billy Ocean JIVE/ARISTA
- 5 How Will I Know Whitney Houston

NEW NUMBERS

TOP BLACK SINGLES CHARTS

R&R

- | | | |
|---|-----------------|--|
| 5 | How Will I Know | Whitney Houston <small>ARISTA</small> |
| 8 | Guilty | Yarbrough & Peoples
<small>TOTAL EXPERIENCE/RCA</small> |
| 9 | Another Night | Aretha Franklin <small>ARISTA</small> |

BILLBOARD

- | | | |
|---|---------------------------|--|
| 2 | Guilty | Yarbrough & Peoples
<small>TOTAL EXPERIENCE/RCA</small> |
| 3 | How Will I Know | Whitney Houston <small>ARISTA</small> |
| 6 | When The Going Gets Tough | Billy Ocean <small>JIVE/ARISTA</small> |
| 9 | Let Me Be The One | Five Star <small>RCA</small> |

CASHBOX

- | | | |
|---|-------------------|--|
| 6 | Let Me Be The One | Five Star <small>RCA</small> |
| 7 | How Will I Know | Whitney Houston <small>ARISTA</small> |
| 9 | Guilty | Yarbrough & Peoples
<small>TOTAL EXPERIENCE/RCA</small> |

MR. MISTER

"Welcome to the Real World" AFL1-7180
"Kyrie" PB-14258

RCA



WHITNEY HOUSTON

"Whitney Houston" AL8-8212
"How Will I Know" AS1-9434

ARISTA



STARSHIP

"Knee Deep in the Hoopla" BXL1-5488
"Sara" FB-14253

GRUNT



DIONNE WARWICK

"Friends" AL8-8398
"That's What Friends Are For" AS1-9422

ARISTA



BILLY OCEAN

"Jewel of the Nile Original Motion Picture Soundtrack" AL9-8406

"When the Going Gets Tough" JS1-9432



FIVE STAR

"Luxury of Life" AFL1-9506
"Let Me Be the One" PB-14229

RCA



YARBROUGH & PEOPLES

"Guilty" TEL8-5715
"Guilty" TES1-2425



THOMPSON TWINS

"Here's to Future Days" AL8-8276
"King For A Day" AS1-9450

ARISTA



RCA

ON JAZZ

Lee Jeske, New York

FIRST OF THE YEAR — Blackhawk Records has the distinction, it appears, of being the first new jazz label of 1986. Formed by **Richard Bullock**, who founded the Odyssey stores in 1968, the San Francisco-based label will be presided over by **Herb Wong**, the jazz writer/disc jockey/educator who recently was president of Palo Alto Records. In addition to Blackhawk, the jazz label, Bullock has also formed Aspen Records, described as being "concerned with a wide arc of music ranging from contemporary classical, folk, new age, world music, to blues." Blackhawk and Aspen expect to have product on the market in the early days of spring. They're at 44 Montgomery St., San Francisco, CA 94109 and their phone number is (415) 955-2663.



JOLLY ROGER — Pianist Roger Kellaway (c) brought bassist Michael Moore (l) and drummer Mel Lewis (r) up to Connecticut for a performance in front of the Hartford Jazz Society recently, as the banner makes clear.

FIRST OF THE YEAR, TWO — The coveted "First Label To Put Out A Stack of Jazz Reissues in 1986 Award" goes to a pair of labels. PolyGram Jazz has taken a minute from preparing their Brazilian and **Saran Vaughan/Helen Merrill** sets, due next month, to weigh in with nine tantalizing midline "Super Saver Jazz" reissues from a variety of PolyGram-owned catalogues. From the Philips vault comes **Dizzy Gillespie's** bossa nova-laden "Dizzy On The French Riviera"; from Verve comes the toy-voiced **Blossom Dearie's** "Once Upon A Sumertime," **Cal Tjader's** spicy "Soul Sauce," and **Johnny Hodges'** rocking, stomping "Castle Rock"; from Emarcy/Mercury comes "Sarah Vaughan in the Land of Hi-Fi" (if you're planning to go in for the boxed sets, you won't need this), "Dinah Washington in the Land of Hi-Fi," and three original classics from three classic originals: **Max Roach's** "Jazz in ¾ Time," **Erroll Garner's** "Afternoon of an Elf," and **Rahsaan Roland Kirk's** "We Free Kings." There isn't one record here that can't be highly recommended!

Savoy Jazz is the other label to chime in reissuewise (though one of these is mostly previously-unissued) with **Helen Humes'** "E-Baba-Le-Ba: The Rhythm and Blues Years," a delicious pre-rock album; **Tommy Flanagan's** "It's Magic," a well-titled early set from the Detroit bopper; **Dud Bascomb's** "Tuxedo Junction" (the one that hasn't been out before), and the scintillating "The Hot Line," featuring a 1965 match-up of the tenors of **Bill Barron** (it was his date) and **Booker Ervin**.

BOPPING AROUND — More information will be forthcoming, but for those of you planning ahead, here are some early dates for some of the upcoming warm weather jazz blowouts: The New Orleans Jazz & Heritage Fair (April 25-May 4), the Sarasota Jazz Festival (May 15-17), the new Philadelphia-based Mellon Festival, another **George Wein** Production — this one funded by Mellon Bank (June 14-22); The Stockholm Jazz & Blues Festival (June 27-29, July 11-13), and the Molde Jazz Festival (July 21-28) . . . In a bit of label-hopping, **Bob James** has followed **Miles Davis** from Columbia to Warner Bros., while **Chick Corea**, who has recorded for zillions of labels, has signed to GRP . . . And speaking of Miles Davis, one of the more intriguing double bills of the year is bound to be the teaming, with their respective bands, of Miles and **B.B. King**, at the Beacon Theatre April 5, for two shows. Now Miles Davis knows, as well as anyone, how to play the blues, but I'd say the chance of him and B.B. teaming up is about as likely as the possibility that Miles will do a vocal version of "How Blue Can You Get" . . . The **Jazztet** — the wonderful band that front-lines **Art Farmer**, **Benny Golson**, and **Curtis Fuller** — recorded a live album for an as-yet-undetermined Fantasy label at New York's Sweet Basil last week . . . Anybody looking for some gentle urbanity amid the New York March? Well the 92nd St. Y has got just the thing: a pair of lecture/performance by living, breathing, piano-playing jazz history lesson (and **Woody Allen's** favorite film scorer), **Dick Hyman**. "Improvisation and Embellishment: A Guided Tour To Jazz Piano" is up first (March 16), followed by "Not Quite Jazz II: More Novelty Piano" (March 23); a call to (212) 831-8603 is needed to arrange for ducats . . . Two recent not-quite jazz books are **Gunther Schuller's** *Musings: The Musical Worlds of Gunther Schuller, A Collection of His Writings* (\$22.50, Oxford), which shows the noted classical/jazz breast-pounder making good cases for why jazz in general, and Duke Ellington in particular, should be thought of with higher general esteem; and **Rich Kienzle's** *Great Guitarists* (\$19.95, cloth, 10.95, paper, Facts on File), which sprinkles the likes of **Wes Montgomery**, **Charlie Christian**, and **Eddie Lang** amid the likes of **Jimi Hendrix**, **Chet Atkins**, and **Blind Blake** . . . You know, one of the things that has been brightening up the New York winter has been the series of Sunday afternoon jazz triple bills at the Apollo Theatre. The place looks great, the concerts — organized by the Apollo and **WBGO-FM** — are well-planned and the audiences have been growing every week. And they say you can't bring jazz to Harlem!

TOP 40 ALBUMS

★ AVAILABLE ON COMPACT DISC

	Weeks On 2/22 Chart		Weeks On 2/22 Chart
1		MAGIC TOUCH ★ STANLEY JORDAN (Blue Note BT 85101)	1 51
2		FABLES JEAN LUC PONTY (Atlantic 81276)	2 19
3		BLACK CODES (From The Underground) WYNTON MARSALIS (Columbia FC 40009)	3 21
4		OASIS JOE SAMPLE (MCA 5481)	4 28
5		DECEMBER ★ GEORGE WINSTON (Windham Hill/A&M WH-1025)	5 69
6		ALTERNATING CURRENTS ★ SPYRO GYRA (MCA 5606)	6 36
7		A WINTER'S SOLSTICE VARIOUS (Windham Hill/A&M WH-1045)	7 13
8		SKIN DIVE MICHAEL FRANKS (Warner Bros. 25275-1)	9 38
9		DANCING IN THE SUN GEORGE HOWARD (TBA TB205)	8 44
10		SCHUUR THING DIANE SCHUUR (GRP-1022)	11 14
11		ANOTHER PLACE HIROSHIMA (Epic BFE 39938)	15 17
12		WALKIN' WITH YOU TIM EYERMANN'S EAST COAST OFFERING (MCA 5589)	14 10
13		HARLEQUIN ★ DAVE GRUSIN & LEE RITENOUR (GRP 1015)	12 47
14		ACOUSTICITY DAVID GRISMAN (Zebra/Acoustic ZFA 6153)	16 6
15		PIANO SAMPLER ★ VARIOUS ARTISTS (Windham Hill/A&M 1040)	10 9
16		ATLANTIS WAYNE SHORTER (Columbia FC 40055)	13 21
17		VOCALESE ★ THE MANHATTAN TRANSFER (Atlantic 81266-1)	17 30
18		AUTUMN ★ GEORGE WINSTON (Windham Hill/A&M WH-1012)	18 51
19		GRP LIVE IN SESSION (GRP-1023)	22 5
20		AL JARREAU IN LONDON ★ (Warner Bros. 25331)	19 24
21		SOARING THROUGH A DREAM AL DI MEOLA (Manhattan ST-53011)	20 26
22		FLOPPY DISK KIRK WHALUM (Columbia FC 40221)	25 3
23		FANTASY RAMSEY LEWIS (Columbia FC 40108)	21 15
24		EXPLOSION PACITO D'RIVERA (Columbia FC 40156)	27 2
25		WHITE WINDS ★ ANDREAS VOLLENWEIDER (CBS FM 39963)	23 54
26		CELEBRATE PERRI (Zebra/MCA ZEB5684)	29 3
27		SOUL SCAPE ROB MULLINS (RMC 1005)	30 2
28		WARNING ★ BILLY COBHAM (GRP-A-1020)	24 21
29		RIGHT ON THE MONEY CABO FRIO (Zebra/MCA ZEB5685)	32 2
30		SLOW MOTION ★ ANDY NARELL (Hip Pocket HP-105)	28 18
31		REJUVENATION LONNIE LISTON SMITH (Doctor Jazz FW-40063)	26 16
32		THIS SIDE UP DAVID BENOIT (Spindle Top STP 104)	35 2
33		DIGITAL WORKS ★ AHMAD JAMAL (Atlantic 81258)	31 24
34		SODA FOUNTAIN SHUFFLE ★ EARL KLUGH (Warner Bros. 25262-1)	34 45
35		MOOSAIC ★ MARK EGAN (Hip Pocket HP-104)	33 12
36		YOU MIGHT BE SURPRISED ROY AYERS (Columbia FC 40022)	37 17
37		YOU'RE UNDER ARREST ★ MILES DAVIS (Columbia FC 40029)	36 40
38		STRAIGHT TO THE HEART ★ DAVID SANBORN (Warner Bros. 25150-1)	38 46
39		STAND UP STEVE MORSE BAND (Elektra 60448)	39 16
40		CHAMPION JEFF BERLIN & VOX HUMANA (Passport PJ 88004)	40 16

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

FEATURE PICKS

WILLIAM THE CONQUEROR — Billy Pierce Quartet — Sunnyside SSC 1013 — Producers: James Williams, Francois Zalacain — List: 9.98

Quietly, without much fanfare, Billy Pierce has developed into a fluent, mature, and exciting saxophonist. The other half of the Art Blakey front line that featured Wynton Marsalis, Pierce lets loose here backed by a trio (Sid Simmons or James Williams on piano, Keith Copeland on drums, John Lockwood on bass) and he carries the album with little effort. Yet another aggressive young bopper to reckon with.

STANDARDS LIVE — Keith Jarrett — ECM 2504-1 E — Producer: Manfred Eicher — List: 9.98 — Bar Coded

Often-crystalline, if somewhat overblown, interpretations of jazz standards by Keith Jarrett and his exemplary triomates: bassist Gary Peacock and drummer Jack DeJohnette. The pianist's grunting and groaning are hard to take, but, like on his two previous LPs of standards, he fits his unique piano style well into this time-worn format and with these timeless compositions.

4 On 6X5 — The New York Jazz Guitar Ensemble — Choice CRS 6831 — Producer: Bob Ward — List: 8.98 — Bar Coded

You say you like jazz guitar? You say you like jazz guitar of the Farlow/Hall/Kessel variety? Here, for the price of a single LP, you get five — count 'em five — mostly young mainstream guitarists: Bob Ward (the leader and arranger), Paul Meyers, Scott Hardy, Bill Bickford, and Peter Leitch. Everybody gets the chance to step out on this tasteful, toe-tapping, and surprisingly low-key guitar extravaganza.

ALWAYS ON MY MIND — Houston Person — Muse UmR 5289 — Producer: Houston Person — List: 8.98

A return to the old days — when all tenor players had big, fat sounds and jazz instrumental versions of pop hits glutted jukeboxes far and wide. "It Might Be You," "How Do You Keep the Music Playing," "I Can't Help Myself," the title tune and a couple of others get the deep-fried Person treatment, with several jukebox veterans — notably the wonderful drummer Bernard Purdie — along for the ride.

WCI Reports Strong Fourth Quarter '85

LOS ANGELES — Warner Communications Inc. reported fourth quarter income from continuing operations and net income of \$111,237,000 or \$1.64 per share, compared to income from continuing operations of \$21,298,000, or \$.31 per share, and a net loss of \$203,702,000, or \$3.07 per share in 1984. Fourth quarter net income includes an after-tax gain of \$86 million, or \$1.28 per share, from the sale to Viacom International of WCI's interest in Showtime/The Movie Channel Inc. (S/TMC) as well as WCI's equity interest in Warner Amex's gain on the sale of its interest in MTV Networks Inc. (MTVN) and its holdings in S/TMC. The net loss in 1984 includes a \$225,000,000 loss from discontinued operations. Revenues for the quarter rose to \$644,044,000, compared to year-earlier revenues of \$535,371,000.

For the full year, WCI reported income from continuing operations and net income of \$195,305,000, or \$2.87 per share, compared to income from continuing operations of \$13,119,000, or \$.12 per share, and a net loss of \$586,099,000, or \$9.73 per share, in 1984. The 1985 results include the fourth quarter gain on the sale of MTVN and S/TMC — as well as the sale of a portion of WCI's interest in Hasbro, Inc. in the second quarter — for a total after-tax gain of \$94,200,000, or \$1.41 per share. Full-year revenues of \$2,234,891,000 compare to \$2,023,513,000 the previous year.

Commenting on these results, Steven J. Ross, chairman and chief executive officer, stated, "WCI's strong fourth quarter operating performance reflects increased earnings from each of its divisions as well as continued reductions in the Company's interest expenses.

"For the year, WCI's Filmed Entertainment and Recorded Music divisions turned in the best performances in their histories. Improved results from our Broadcast and Cable Communications division and reduced interest expense also had a significant impact on 1985's earnings. Total debt at December 31, 1985 has been reduced to approximately \$510 million from approximately \$840 million at yearend 1984, and shareholders' equity has increased 55% during the same period from \$337.5 million to approximately \$525 million at the end of 1985. As a result of the dramatic improvement in the Company's financial condition over the past year, the Board of Directors in January voted to resume payment of a cash dividend, at the quarterly rate of \$.125 per share of Common stock.

"In the fourth quarter, WCI's Recorded Music and Music Publishing division

(continued on page 36)



BROWN'S THE TOAST OF THE TOWN — James Brown, whose current hit single "Living In America" from the Rocky IV soundtrack is also his biggest seller ever, is pictured here with Charlie Midnight (l) and Dan Hartman (r) after Brown's recent Radio City Music Hall show.

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TOP 40 VIDEOCASSETTES

	Weeks On 2/22 Chart		Weeks On 2/22 Chart
1 RAMBO: FIRST BLOOD PART II Thorn/EMI/HBO Video TVA 3002	1	3	
2 MASK MCA Dist. Corp. 80173	3	6	
3 PRIZZI'S HONOR Vestron Home Video VA 5106	2	6	
4 MAD MAX—BEYOND THUNDERDOME Warner Home Video 11519	9	4	
5 BEVERLY HILLS COP Paramount Home Video 1134	4	16	
6 ST. ELMO'S FIRE RCA/Columbia Pictures Home Video 6-20559	14	2	
7 GREMLINS Warner Home Video 11388	6	12	
8 PALE RIDER Warner Home Video 11475	5	10	
9 GHOSTBUSTERS RCA/Columbia Pictures Home Video 60413	8	17	
10 FLETCH MCA Dist. Corp 80190	7	7	
11 D.A.R.Y.L. Paramount Home Video 1810	12	5	
12 THE EMERALD FOREST Embassy Home Entertainment 2179	10	14	
13 TEEN WOLF Paramount 2350 Home Video	25	2	
14 A VIEW TO A KILL CBS/Fox Video 4730	11	10	
15 LIFEFORCE Vestron Home Video VA 5107	15	5	
16 BERRY GORDY'S THE LAST DRAGON CBS/Fox Video 6294	16	5	
17 BREWSTER'S MILLIONS MCA Home Video 80194	13	14	
18 MY SCIENCE PROJECT Touchstone Home Video 360	20	4	
19 THE BREAKFAST CLUB MCA Dist. Corp. 80167	19	23	
20 CODE OF SILENCE Thorn/EMI/HBO Video TVA 2985	17	12	
21 THE MAN WITH ONE RED SHOE CBS/Fox Video 1477	26	2	
22 RED SONIA CBS/Fox Video 4733	29	2	
23 AMADEUS Thorn/EMI/HBO Video TVA 2997	23	21	
24 THE BEST OF JOHN BELUSHI Warner Home Video 34078	24	10	
25 JUST ONE OF THE GUYS RCA/Columbia Pictures Home Video 20493	22	10	
26 AMERICAN NINJA MGM/UA Home Video 800765	28	3	
27 EXPLORERS Paramount Home Video 1676	18	5	
28 VISION QUEST Warner Home Video 11459	21	14	
29 THE HEAVENLY KID Thorn/EMI/HBO Video TVA 3261	30	6	
30 LOST IN AMERICA Warner Home Video 11460	31	13	
31 GODZILLA 1985 New World Video 8522	32	5	
32 DEF-CON 4 New World Video 8424	27	7	
33 LADYHAWKE Warner Home Video 11464	33	16	
34 PERFECT RCA/Columbia Pictures Home Video 20494	34	12	
35 THE KILLING FIELDS Warner Home Video 11419	35	25	
36 POLICE ACADEMY 2, THEIR FIRST ASSIGNMENT Warner Home Video 20020	36	20	
37 THE KARATE KID RCA/Columbia Pictures Home Video 60406	38	40	
38 A NIGHTMARE ON ELM STREET Media Home Entertainment M 790	37	32	
39 DESPERATELY SEEKING SUSAN Thorn/EMI/HBO Video TVA 2992	39	25	
40 THE SURE THING Embassy Home Entertainment 2178	40	24	

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

TOP 15 MUSIC VIDEOCASSETTES

	Weeks On 2/22 Chart
1 MADONNA LIVE — THE VIRGIN TOUR Madonna (Warner Music Video 38105)	1
2 MOTOWN 25: YESTERDAY, TODAY, FOREVER (MGM/UA Home Video 300302)	2
3 PRINCE AND THE REVOLUTION LIVE! Prince And The Revolution (Warner Music Video 38102)	3
4 THE BEATLES LIVE — READY STEADY GO! (Sony Video 97W50091)	4
5 NO JACKET REQUIRED Phil Collins (Atlantic Video 50104)	5
6 THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS Elvis Costello And The Attractions (CBS/Fox Video 7093)	7
7 SUPER BOWL SHUFFLE (MPI Home Video MP 1302)	8
8 SCENES FROM THE BIG CHAIR Tears For Fears (MusicVision 6-20534)	10
9 WHAM! THE VIDEO Wham! (CBS-Fox Video Music 3048)	9
10 ARENA Duran Duran (Thorn/EMI/HBO Video TVF 2789)	6
11 LIVE AFTER DEATH Iron Maiden (Sony Video 96W50114)	12
12 WHITE CITY Pete Townshend (Vestron Music Video 1025)	11
13 TINA LIVE-PRIVATE DANCER TOUR Tina Turner (Sony Video 97W 50090)	13
14 HUEY LEWIS & THE NEWS VIDEO HITS Huey Lewis And The News (CBS-Fox Video 6941)	14
15 MADONNA Madonna (Warner Music Video 3-38101)	15

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

AUDIO/VIDEO

Gregory Dobrin, Los Angeles

ALL THAT VIDEO JAZZ — Just because jazz music video doesn't get the programming it often deserves doesn't mean it's not around. There is plenty of it on the market if you look for it — but you've got to look. And if you've ever spent an evening at **Ronnie Scott's** in London, and even if you haven't you might be heartened to know that **Jem Music Video** has acquired exclusive U.S. rights to a series of tapes of top names in jazz performing their art at the fabled nitery. As of February 28 — the ship date for the new line's first two releases, Jem is distributing jazz greats **Nina Simone** and **Art Blakey** to the home video market. Each tape is roughly an hour in length and was filmed live at the London venue by **RSVP/Wadham Films**, and each contains interview segments. They are available in straight VHS and Beta, and sell for a suggested \$29.95 . . . And speaking of jazz video, **Jazz to End Hunger**, the famine relief recording project aimed at domestic hunger, has completed the Los Angeles taping of its longform and shortform video project, and will soon set up production for New York sessions. The L.A. shoot, handled by **CCR Video Corporation's** Production Services included singers **Della Reese**, **Kenny Rankin**, **Sue Raney** and **Carmen McRae**, among others, with such musicians as bassman **Stanley Clark**, guitarist **Larry Carlton**, saxophonist **Ernie Watts**, and lots more. The song, by the way, is "Keep The Dream Alive," written by **Andrew Belling** and **Don Grady**, and all proceeds from the project, which includes an album and a single along with the videos, will go to **USA For Africa's** domestic relief effort.



SPLITTING IMAGE — Beginning March 15, HBO will cablecast *Desperately Seeking Susan*, the hit film starring Rosanna Arquette and Madonna (pictured), featuring the hit Madonna single "Into The Groove."

FOLKIE VIDEO — As of press time, no home video release plans have yet been inked for the project, but keep an eye out this month for a **Peter, Paul & Mary** special on PBS, produced by **Rudi Goldman Productions**. The show celebrates the folk trio's 25th anniversary and was taped live in Nashville at the Tennessee Performing Arts center. As symbols of the kind of collective social consciousness that's been lacking since the '60s, the very presence of these three is enough to give renewed hope to audiences, though their appeal to generations born after the '60s is limited. The show could prove educational to youngsters curious enough to learn what social reform was like long before **USA For Africa**, and those already familiar with it might be surprised to learn that "Puff The Magic Dragon" was really just a song about a dragon (and the loss of innocence.)

HOME VIDEO REVIEW: Grace Jones — State of Grace — MusicVision — \$29.95 Since appearing on the scene as a disco diva in the dance-crazed '70s, Grace Jones has gone on to become one of the most individual — certainly one of the most interesting — female recording personas around. In fact, this model-turned-pop-star has evolved into a veritable work of art of her own creation, to the point where others can wear masks of her unique visage as dancers do in the tape, and come off looking almost exactly like her. Such is the exactness of the caricature — it can be duplicated like Barbie Dolls. If anyone was meant to be seen as well as heard it is Grace Jones, and this tape, though a bit tedious in places (the dance rhythms of such tunes as "Pull Up To The Bumper" get boring after a while,) it is a visual feast for Jones fans. Under the fierce direction and magnificently stark production design of **Jean-Paul Goude**, Jones takes her feline androgyny to new heights in live segments (from her *One Man Show* dates) and videos, including the recent *Slave To The Rhythm*.

The Release Beat

Timeless themes of Frankenstein monsters and vampires are the calling cards at **RCA/Columbia Pictures Home Video** this month. The first attraction is *Fright Night*, the film about one teenager's plight with a nocturnally fanged neighbor, starring **William Ragsdale**, **Roddy McDowall** and **Chris Sarandon** (as the neighbor in question). Suggested retail is \$79.95, with Hi-Fi Stereo, Dolby Surround-sound both VHS and Beta. Next up from RCA/Columbia is *The Bride*, a remake of the enduring *The Bride Of Frankenstein*, which saw little in the way of box-office receipts despite recording sensation **Sting's** starring role. Also featured is **Jennifer Beals** (*Flashdance*), who plays Frankenstein's (Sting) latest creation. Suggested retail is \$79.95, Hi-Fi Stereo, Dolby Surround-sound, both VHS and Beta. Another top title from RCA/Columbia is *Guess Who's Coming To Dinner*, the classic 1967 film for which **Katherine Hepburn** won an Oscar for Best Actress. **Spencer Tracy** co-stars in his last screen role. The film, which deals with interracial marriage was directed by **Stanley Kramer**, and also stars **Katherine Houghton** and **Sidney Pottier**. Suggested retail on this one is \$59.95, VHS Hi-Fi and Beta Hi-Fi . . . **MGM/UA Home Video** releases *Year Of The Dragon* this month, starring **Mickey Rourke**. Suggested retail is \$79.95 . . . **Media Home Entertainment** has a concert tape this month from Britain's **Tear For Fears**, taped live at London's Hammersmith Odeon.

MOST ADDED



Shannon — Stronger Together — (Mirage)

STRONG ADDS

Addicted To Love — Robert Palmer — (Island)
 Sanctify Yourself — Simple Minds — (A&M)
 One Sunny Day — Ray Parker Jr. & Helen Terry — (Atlantic)
 How Could It Be — Eddie Murphy — (Columbia)

PROGRAM ADDS

KRLR-TV21 — G'Deanna Hill — Music Director — Las Vegas
 E. John
 L. Branigan
 R. Palmer
 Violent Femmes
 Simple Minds
 Eurythmics
 Shannon
 P.M. Thomas
 Level 42
 Clannad & Bono

CATCH 22 — Richard Hadley — Music Director — Anchorage
 INXS
 Midge Ure
 D. Pack
 J. Wagner
 The Cult

HIT VIDEO USA — Mike Opelka — Program Director
 Kane Gang
 A. Murray
 Simple Minds
 Autograph

O.M.D.
 Falco
 Shannon

FRIDAY NIGHT VIDEOS — Bette Hlslger — Program Director — New York City
 E. Murphy
 A. Franklin
 Loverboy
 Atlantic Starr
 R. Parker Jr. & H. Terry

HEARTLIGHT CITY — Janet Williams — Associate Producer
 R. Palmer
 L. Branigan
 J. Taylor
 R. Skaggs
 P.M. Thomas
 S. Nicks
 R. Parker Jr. & H. Terry
 C. Clemmons
 A. Murray

NIGHT TRACKS — Bill Brummel — Program Director — Los Angeles
 P. Young
 Loverboy
 R. Palmer
 N. Gilder
 Platinum Blonde
 Shannon
 The Fabulous Thunderbirds
 Blancmange
 J. Barnes
 E. Murphy

THE RECORD BUYERS GUIDE — Beth Comstock — Program Director
 The Flirts
 J. Taylor
 The Motels
 S. Wonder
 R. Tepper
 Eurogliders
 Falco
 S.J. Taylor
 S. Harris
 B. Manilow
 Smash Palace
 Sting

CALIFORNIA MUSIC CHANNEL — Linda DeFiglio — Associate Producer — San Francisco
 D. Seals
 E. Murphy
 Art Of Noise
 C. Sexton
 Oingo Boingo
 S. Harris
 Depeche Mode

TOP 30 MUSIC VIDEOS

		Weeks On 2/22 Chart
1	SILENT RUNNING Mike & The Mechanics (Atlantic)	2 6
2	HOW WILL I KNOW Whitney Houston (Arista)	9 4
3	LIFE IN A NORTHERN TOWN The Dream Academy (Reprise)	1 15
4	BEAT'S SO LONELY Charlie Sexton (MCA)	10 3
5	WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING Billy Ocean (Arista)	11 4
6	BURNING HEART Survivor (Scotti Bros.)	7 6
7	LIVING IN AMERICA James Brown (Scotti Bros.)	14 6
8	THE SUN ALWAYS SHINES ON T.V. A-Ha (Reprise)	8 5
9	THE SWEETEST TABOO Sade (Portrait)	19 5
10	SEX AS A WEAPON Pat Benatar (Chrysalis)	6 5
11	RUSSIANS Sting (A&M)	15 5
12	THAT'S WHAT FRIENDS ARE FOR Dionne & Friends (Arista)	3 11
13	IT'S ONLY LOVE Bryan Adams & Tina Turner (A&M)	4 13
14	(HOW TO BE A) MILLIONAIRE ABC (Mercury)	17 5
15	SPIES LIKE US Paul McCartney (Capitol)	12 11
16	FACE THE FACE Pete Townshend (Atco)	5 12
17	ALIVE AND KICKING Simple Minds (A&M)	13 13
18	NIKITA Elton John (Geffen)	29 2
19	THE LOVE BIZARRE Sheila E (Paisley Park)	20 4
20	WHAT YOU NEED Inxs (Atlantic)	26 2
21	SARA Starship (RCA)	DEBUT
22	GO HOME Stevie Wonder (Tamla)	16 5
23	ADDICTED TO LOVE Robert Palmer (Island)	DEBUT
24	SAY YOU SAY ME Lionel Richie (Motown)	18 14
25	ONE VISION Queen (Capitol)	DEBUT
26	PLEASURE AND PAIN Divinyls (Chrysalis)	28 2
27	TAKE ME HOME Phil Collins (Atlantic)	DEBUT
28	I MISS YOU Klymaxx (Constellation)	24 6
29	SMALL TOWN John Cougar Mellencamp (Riva)	21 12
30	STRENGTH The Alarm (I.R.S.)	23 13

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

VIDEO PROGRAMMER'S PICK

PD	Program	Market
Linda DeFiglio	CMC	San Francisco

Video: Sara
 Artist: Starship
 Label: RCA

Comments:

"I love the song. The visuals are fabulous. Overall, it's a great video and should be one of the most popular videos this year."



MAKING THE VIDEO ALL THE WAY — Qwest recording artist Jack Wagner recently lensed a music video for his current single "Love Can Take Us All The Way." The video was directed by Oley Sassone for L.A.-based NO Pictures. Pictured (l-r) during the L.A. shoot are: Sassone and Wagner.

SHOP TALK

Stephen Padgett, Los Angeles

VIDEO PRICE SLASHES — The race to make video a sell through business appears to be heating up. Major announcements in recent weeks of low-priced video lines have met with positive response by retailers. Last week another list of video manufacturers announced plans for further sell through initiatives. **MCA Home Video** announced its "Be A Movie Mogul" promotion in which 20 titles are scheduled to carry a \$24.95 price tag. Among the 20 are *Jaws*, *The Sting*, *Animal House*, *The Blues Brothers* and *Coal Miner's Daughter*. **Paramount Home Video** has decided that its "25 Great Stacking Stuffers Under \$25" program should not end January 31 as originally scheduled. Effective immediately, 15 of the 25 titles, which include *Chinatown*, *Flashdance* and *48 Hours* among the blockbusters available, will continue with price tags of \$24.95. In addition, 17 titles have been reduced to \$24.95 lists, including classics such as *The Man Who Shot Liberty Valance* and *True Grit*, and general interest titles like *Aerobicise*, *The Beautiful Workout*. **International Video Entertainment (IVE)** has likewise entered the "buy" attitude by dropping the list price of its popular label of children's video, *Family Home Entertainment*, to \$9.95. **MGM/UA Home Video** has announced a \$29.95 list price sale that will extend until May 1. During the sale period, 12 titles will carry the reduced list price. They include, *2001: A Space Odyssey*, *Manhattan* and *The Year Of Living Dangerously*. **RCA/Columbia Pictures Home Video** is not about to lose out on the sell through market either. They have announced a "Take 20" sales promotion. From March 31 through May 16, 20 titles, including *Against All Odds*, *The Big Chill*, *The Natural* and *Taxi Driver*, will be available at a price list of \$14.95.

HARMONY HOUSE, DETROIT — Susan

Thom of Harmony House in Detroit reports that things are off to a fast and furious start this new year for the Michigan retailer. So far in the young new year, Harmony House has opened two stores. One store was actually reopened in a mall that had been closed to be covered. The other is a brand new store. Thom adds that **Pia Zadora** dropped in to a Harmony House location to sign autographs and promote her new LP, "Pia And Phil." Zadora was in Detroit to do a concert, and according to Thom, it took 1½ hours to clear the hungry autograph hounds out of the store.

LICORICE PIA—ZZA — Pia Zadora must be a busy little singer these days — **George Briner** at Licorice Pizza reports that Ms. Zadora showed up at one of his stores also, the Grand Opening of the newest Licorice Pizza store in Costa Mesa, CA. An estimated 500 people turned out for the occasion. **SUPER BOWL SHUFFLE SUPER FOR RED LABEL** — According to a source at Red Label Records in Chicago, its recent release of, "The Super Bowl Shuffle," on 7", 12" and cassette single sold 1,100,000 copies. The video of the single has sold a strong 220,000 nationwide, putting it up in the top three long form music videos. Congratulations to Red Label, The Shufflin' Crew, The Chicago Bears and the City of Chicago, whose neediest families benefitted from the effort. The single was certified gold by the R.I.A.A. on February 11 . . .

RCA/COLUMBIA MERCHANDISING AWARD — **RCA/Columbia Home Video** has received a 1985 Gold Outstanding Merchandising Achievement Award (Gold OMA) from the Point of Purchase Advertising Institute, Inc. (POPPI) for the "Screamer Kit" Halloween display which was sent to RCA/Columbia's retailers and distributors. RCA/Columbia joined 31 other winners to emerge

from 1,000 entries in the competition. **WINTERING AT THE WHEREHOUSE** — Wherehouse Entertainment isn't about to let the floods of California's wet winter slow its marketing strategies. In an eight-page advertisement insert in major newspapers, The Wherehouse touted its many sales campaigns for the month of February. One-dollar-per-day movie

rentals were the splash on page one. Other features were \$11.88 CD sale prices and \$5.88 LP sale prices. The rest of the circular contained specials on just about every product category handled by The Wherehouse, including computer software and blank audio and video tape. . .

IMPORT REVIEWS

7" Singles

SAMURAI TRASH — Tell Me — Virgin VOZ-005 — Producer: Norman Mighell

The Byrds and Burrito Bros. meets Friends Again in this strikingly fresh debut from Samurai Trash. "Tell Me" is an instantly accessible single that could very well be a hit in the U.S. Is anybody listening?

THE GO-BETWEENS — Spring Rain — Beggars Banquet BEWG 155 — Producers: Go-Betweens — Richard Preston

The Go-Betweens is an Australian band that showed great promise on two previous LPs, "Before Hollywood" and "Spring Hill Fair." Its first single for a new label continues its penchant for intriguing songwriting and captivating audio.

12" Singles

THE BLOW MONKEYS — Digging Your Scene — RCA PT 40600 — Producer: Peter Wilson

Dr. Robert is on the soul train here and The Blow Monkeys never sounded better. The Blow Monkeys is beginning to break in the U.S. and this single, from a forthcoming album, could be the one to put them over.

EASTERHOUSE — Whistling In The Dark - Rough Trade RTT 164 — Producer — John Brand

Easterhouse delivers a powerful, working class dictum here. Slightly less aggressive than The Redskins, but passionate just the same.

LPs

THE ICICLE WORKS — Seven Singles Deep — Beggars Banquet BEGA 71 — Producers: Various

The Icicle Works has steadily, but without great attention, been producing a series of creditable singles over the past several years. This retrospective of its career to date includes seven great cuts, including the first big hit, "Birds Fly."

BILL NELSON — The Summer Of God's Piano — Cocteau JC 6 — Producer: Bill Nelson

"The Summer Of God's Piano" is taken from the boxed set "Trial By Intimacy" and is released here for the first time. A great collection of Eno-esque excursions and a must for Nelson buffs.

SIGNATURE TUNES — Cocteau JC 13 — Producers: Various

Here, in one record, is a history of this important label of the British music scene. Artists represented include Bill Nelson, Yukihiro Takahashi, Man Jumping (a personal favorite,) Orchestra Arcana, Fiat Lux and the first recording from A Flock Of Seagulls.

TOP 40 COMPACT DISCS

		Weeks On 2/22 Chart			Weeks On 2/22 Chart
1	BROTHERS IN ARMS ★	15.98	1	40	
	DIRE STRAITS (Warner Bros. 25264-2) WEA				
2	THE BROADWAY ALBUM	—	2	10	
	BARBRA STREISAND (Columbia CK 40092) CBS				
3	PROMISE	—	3	7	
	SADE (Portrait RK 40263) CBS				
4	MIAMI VICE	—	4	15	
	ORIGINAL TELEVISION SOUNDTRACK (MCA MCAD-6150) MCA				
5	NO JACKET REQUIRED	15.98	5	43	
	PHIL COLLINS (Atlantic 81240-2) WEA				
6	SCARECROW	—	7	19	
	JOHN COUGAR MELLENCAMP (Riva 824 865) POL				
7	BORN IN THE U.S.A.	—	6	77	
	BRUCE SPRINGSTEEN (Columbia CK 38653) CBS				
8	AFTERBURNER	15.98	8	14	
	ZZ TOP (Warner Bros. 25342) WEA				
9	THE DREAM OF THE BLUE TURTLES	—	9	31	
	STING (A&M CD 3750) RCA				
10	HEART	—	15	4	
	HEART (Capitol CDP-46157) CAP				
11	THE DARK SIDE OF THE MOON	—	12	77	
	PINK FLOYD (Capitol CDP-46001) CAP				
12	SONGS FROM THE BIG CHAIR	—	10	46	
	TEARS FOR FEARS (Mercury 824 300-2) POL				
13	WELCOME TO THE REAL WORLD	—	16	6	
	MR. MISTER (RCA PCD 1-7180) RCA				
14	WHITE CITY-A NOVEL	15.98	13	5	
	PETE TOWNSHEND (Atco 90473) WEA				
15	WHITNEY HOUSTON	—	20	23	
	(Arista JRCD-8221) RCA				
16	ROCK A LITTLE	15.98	14	5	
	STEVIE NICKS (Modern/Atlantic 90479) WEA				
17	POWER WINDOWS ★	—	11	7	
	RUSH (Mercury 826 098) POL				
18	IN SQUARE CIRCLE ★	—	17	17	
	STEVIE WONDER (Tamla/Motown TAMD 06134) MCA				
19	DIAMOND LIFE	—	19	43	
	SADE (Portrait RK 39581) CBS				
20	STEREOTOMY	—	24	2	
	THE ALAN PARSONS PROJECT (Arista ARCD-8384) RCA				
21	LITTLE CREATURES	15.98	21	30	
	TALKING HEADS (Sire 2-25305) WEA				
22	GREATEST HITS VOLUME I & II	—	18	26	
	BILLY JOEL (Columbia J2K 40121) CBS				
23	CHRONICLES	—	28	25	
	CREEDENCE CLEARWATER REVIVAL (Fantasy FCD 623-CGR2) IND				
24	DECEMBER	—	22	17	
	GEORGE WINSTON (Windham Hill CD 1025) RCA				
25	BIOGRAPH	—	25	6	
	BOB DYLAN (Columbia 38830) CBS				
26	ONCE UPON A TIME	—	26	10	
	SIMPLE MINDS (A&M/Virgin 5092) RCA				
27	GREATEST HITS	15.98	27	7	
	THE CARS (Elektra 60464) WEA				
28	THAT'S WHY I'M HERE	—	23	6	
	JAMES TAYLOR (Columbia CK 40052) CBS				
29	KNEE DEEP IN THE HOOPLA	—	32	15	
	STARSHIP (Grunt/RCA 5488) RCA				
30	RECKLESS	—	29	57	
	BRYAN ADAMS (A&M CD-5013) RCA				
31	DOG EAT DOG	15.98	34	2	
	JONI MITCHELL (Geffen 2-24074) WEA				
32	DEJA VU	—	31	13	
	CROSBY, STILLS, NASH & YOUNG (Reprise 19118) IND				
33	RIPTIDE	15.98	30	4	
	ROBERT PALMER (Island 90471-2) WEA				
34	SEVEN THE HARD WAY	—	33	6	
	PAT BENATAR (Chrysalis VK 41507) CBS				
35	BIG NOTES	—	37	2	
	FLIM AND THE BB'S (Digital Music Products CU454)				
36	A DECADE OF STEELY DAN	—			DEBUT
	STEELY DAN (MCA MCAD-5570) MCA				
37	ICE ON FIRE	15.98	35	5	
	ELTON JOHN (Geffen 24077) WEA				
38	BLACK CODES (FROM THE UNDERGROUND)	—	36	3	
	WYNTON MARSALIS (Columbia CK 40009) CBS				
39	ASTRA ★	15.98	38	5	
	ASIA (Geffen 24072) WEA				
40	HERE'S TO FUTURE DAYS	—	39	11	
	THOMPSON TWINS (Arista JRCD-8276) RCA				

★ INDICATES FULL DIGITAL RECORDING

FILMUSIC

Peter Berk, Los Angeles

A CAPITOL EFFORT — It's still too early to know just how well the soundtrack to Tri-Star's *Iron Eagle* (on Capitol Records) will fare, although it's already clear the film itself has found a sizeable audience. If, however, the soundtrack doesn't ascend to the upper spheres where the soundtracks to such films as *Footloose* and *Flashdance* reside, there's a good reason: most of the music in *Iron Eagle* is AOR and not CHR bound. In an era of pop-oriented soundtracks, *Iron Eagle* dares to be different, its musical emphasis being on hard rock and metal. Among the artists featured on the soundtrack are **Queen** (who provided the first single, "One Vision"); **King Kobra** (who's title song is the latest single); **Dio**, **Katrina and the Waves**; **Urgent**; **Adrenalin** (a new band out of Detroit); the **Jon Butcher Axis**; **George Clinton**; **Eric Martin**; and **Helix**. Obviously, then, this isn't your average compilation soundtrack geared toward a primarily teenage market. Conversely, the soundtrack, like the film itself, is targeted toward the 18 to 25 male demographic. Briefly, the plot of the movie has **Jason Gedrick** as an 18-year-old would-be pilot who faces real action when he and a retired Air Force colonel (**Lou Gossett, Jr.**) team up to save the teenager's captured father.

How does music fit into this seemingly non-musical scenario? According to **Tim Sexton**, Tri-Star's vice president of music, Gedrick's character "flies best when he's listening to rock on headphones. When he listens to music, he develops a rhythm which helps him excel as a pilot." As to how Sexton went about choosing the cuts and artists he did choose, he commented, "It was clear to me that a kid who flies Cessna's and fighter planes isn't a kid who's going to be listening to **Go West**. He's going to be listening to real meat and potatoes rock. For that reason, I saw this as a great opportunity to put together a strong AOR soundtrack, something which has almost never been done." There were several record labels interested in having the soundtrack, Sexton mentioned, but he wound up opting for Capitol because it had "the best roster for the kinds of artists I was looking for." Once he had assembled all the musical material for *Iron Eagle* (six of the 10 cuts were written specifically for the movie), Sexton felt sure the soundtrack could be a winner commercially. Most of all, he and director **Sidney Furie** knew the music they had selected was perfectly apropos to the story and action in the picture. "Music is clearly organic to this story, and that's why I believe it all works," Sexton continued. "The fact that the material is AOR makes it somewhat unusual also. I don't know the last time anyone asked some of these acts to contribute songs for a film. I'm sure we could have gone the safe route and used **Starship** or **Madonna** songs, but I know the soundtrack has far more integrity the way it is." Sexton is now putting together the music for several other Tri-Star films, including *Sexual Perversity In Chicago*, which stars **Rob Lowe** and **Demi Moore**. "That picture is being cut so that there will be six montage sequences," he said. "In each sequence, music will play a key role by lyrically reflecting the story and even furthering the plotline. I'm looking for a top male and top female vocalist to sing the songs we'll use in those scenes. They'll be the musical voices of the two main characters." Sexton is also working on the scores to **Tom Hanks** and **Jackie Gleason's** *Nothing In Common*; *Let's Get Harry*, (which will star **Robert Duvall**, **Gary Busey** and **Glenn Frey**); *No Mercy* (for which he's hired noted writer/producer **Dick Rudolph** to serve as music supervisor); and the long awaited **Francis Ford Coppola** feature, *Peggy Sue Got Married*. **John Barry** will write the score to that film, which stars **Kathleen Turner** and features **Marshall Crenshaw** in a supporting role. Despite his demanding schedule, Sexton maintains he's very pleased to be doing what he's doing, finding it rewarding and challenging. Most of all, he's "really having a good time."

GOLDIE RUSH — Warner Bros. Records has just released the soundtrack to **Goldie Hawn's** latest feature, *Wildcats*, a comedy revolving around her efforts to win over and train a high school football team. The album features the **Isley Brothers**, **Mavis Staples**, **Michael Jeffries**, **Randy Crawford**, **Sidney Justin**, **Brenda Russell**, **James Ingram**, **Tata Vega**, **James Newton Howard** and **Joe Cocker**. Newton Howard and **Hawk Wolinski** composed the film's orchestral score. Sorry, "the refrigerator" is nowhere to be heard.

TIME MACHINE — Soundtracks on the charts 20 years ago — *Sound Of Music* (4); *Thunderball* (11); *Zorba The Greek* (26); *Mary Poppins* (30); *My Fair Lady* (40); *The Man From U.N.C.L.E.* (60); *When The Boys Meet The Girls* (81); and *That Darn Cat* (94).



BIG TIME AGAIN FOR LITTLE RICHARD — Richard Penniman, a.k.a. Little Richard, is back in the limelight as a result of his acting debut in *Down and Out In Beverly Hills*. MCA has just released the single, "Great Gosh A'Mighty," a song he wrote for, and performs in, the film.



QUICKSILVER'S DYNAMIC DUO — Kevin Bacon (l), star of Columbia Pictures' new release, *Quicksilver*, is pictured here with Roger Daltrey, who performs the film's title track, "Quicksilver Lightning." Atlantic Records is releasing the soundtrack to the movie.

Quicksilver Soundtrack May Prove A Gold Mine For Atlantic Records

By Peter Berk

LOS ANGELES — Becky Mancuso is no stranger to success in the realm of movie soundtracks. As music supervisor for *Footloose* alone, she quickly garnered a lifetime's worth of respect within the mercurial entertainment community. Now, Mancuso is awaiting the public's verdict on Columbia Pictures' *Quicksilver* (which stars Kevin Bacon), a film on which she and Christopher Meledandri served as executive music supervisors. The results of their efforts can presently be heard on Atlantic Records, which has just released the soundtrack to *Quicksilver*. With the album offering cuts from such highly regarded artists as Roger Daltrey, John Parr, Ray Parker, Jr., Tony Banks (of Genesis fame), Marilyn Martin, Helen Terry (formerly a back-up singer for Boy George), Fiona, Fish, Peter Frampton, Larry John McNally and Thomas Newman, the music from *Quicksilver* should definitely catch on commercially, even if the film itself doesn't.

In the film, Bacon (who starred in *Footloose*) plays a successful options trader who decides he'd rather trade careers instead. As a result, he becomes a bicycle messenger, in an effort to get back his sense of perspective and find some form of freedom he's lost along the way. Daniel Melnick produced the film (he also produced *Footloose*) and not surprisingly, sought out Mancuso's services once more, as she mentioned in a recent interview. "It was natural to work with him again," she first commented. "*Quicksilver* isn't a music-oriented film in the way *Footloose* was, but (director) Tom Donnelly was very cognizant of music and used it to set the mood and evoke the proper feeling."

One of Mancuso's uncompromised principals is that films should never be stuffed unnecessarily with songs unless they're absolutely vital to the story. "I've seen far too much of that lately," she remarked. "I only now work with directors who know when and when not to use songs. The public is so smart. People know when the songs are out of place. We could have used more songs in this film if we had wanted to without question. Instead, we chose to include just enough music to accentuate the street feel of the movie and the contemporary flavor inherent in the storyline without ever letting the score become overbearing."

The final soundtrack to *Quicksilver*, therefore, contains seven songs, but also three orchestral works. Banks, who composed the film's complete score,

wrote two of those orchestral tracks, with Newman having contributed the other. The first single from the score, Daltrey's "Quicksilver Lightning" (the movie's title song), which was written by Giorgio Moroder and Dean Pitchford, is riding the CHR airwaves right now and garnering attention rapidly. The second single will be "One Sunny Day/Dueling Bicycles" from *Quicksilver*, performed by Ray Parker, Jr. and Helen Terry. This song will also be released in a 12 inch dance mix. Video versions of both songs are or soon will be airing.

Commenting on the soundtrack to *Quicksilver*, Meledandri (who was also the picture's associate producer) said, "The music reflects the spirit of the film, the triumph of coming to terms with what is really important to you, not just material success... One of the aspects of this particular collection of music that we're so excited about is the amalgamation of number-one talent." As an example of how carefully chosen Meledandri feels the songs in *Quicksilver* were, he cited Frampton's cut, "Nothing At All." "It referred," Meledandri observed, "to Peter's experience where he essentially went from being one of the top rock and roll performers in the world to near obscurity following a very bad automobile accident. His inspiration for (writing) the song was somewhat similar to the arc of Kevin (Bacon's) character, reflecting the same spirit and sentiments." The song was brought to Meledandri and Mancuso's attention by noted manager Tony Smith, who acted as special music creative consultant for the *Quicksilver* soundtrack.

Another of the soundtrack's stronger songs, "Through The Night (Love Theme From *Quicksilver*)," performed by Parr and Martin, will most likely also be released as a single in the near future. "It's a great song," Mancuso said, "but timing its release has proved rather difficult because John Parr doesn't have product out right now, but Marilyn Martin just came off a huge duet from a film, and is now trying to establish herself as a solo artist (also on Atlantic.) It wouldn't be the greatest time for her to have another film duet ballad out. I certainly understand the label's logic, so we'll just have to wait and see." In any case, whatever the release schedule of the singles turns out to be, there's every indication Mancuso and Meledandri are about to enjoy the ascension of their latest soundtrack up the LP charts very soon.

CASH BOX TOP 100 ALBUMS

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

March 1, 1986

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

		Weeks On 2/22 Chart
1	PROMISE ★■ SADE (Portrait FR 40263) CBS	1 13
2	THE BROADWAY ALBUM ★■ BARBRA STREISAND (Columbia OC 40092) CBS	2 15
3	WHITNEY HOUSTON ★■ (Arista AL8-8211) RCA	5 49
4	WELCOME TO THE REAL WORLD ★□ MR. MISTER (RCA NFL1-8045) RCA	4 28
5	BROTHERS IN ARMS ★■ DIRE STRAITS (Warner Bros. 25264-1) WEA	3 40
6	HEART ★■ (Capitol ST-12410) CAP	7 34
7	MIAMI VICE ★■ ORIGINAL TELEVISION SOUNDTRACK (MCA 6150) MCA	6 21
8	AFTERBURNER ★■ ZZ TOP (Warner Bros. 25342) MCA	8 16
9	SCARECROW ★■ JOHN COUGAR MELLENCAMP (Riva 924 865-1) POL	9 25
10	KNEE DEEP IN THE HOOPLA ★■ STARSHIP (Gruny/RCA BXLI-5488) RCA	10 21
11	ROCKY IV □ ORIGINAL SOUNDTRACK (Scotti Bros. SZ 40203) CBS	11 15
12	ONCE UPON A TIME ★□ SIMPLE MINDS (A&M/Virgin 5092) RCA	12 16
13	THE DREAM OF THE BLUE TURTLES ★■ STING (A&M SP 3750) RCA	14 35
14	FRIENDS □ DIONNE WARWICK (Arista AL8 8398) RCA	15 11
15	ROCK A LITTLE ★□ STEVIE NICKS (Modern/Atlantic 90479) WEA	13 13
16	BORN IN THE U.S.A. ★■ BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	16 88
17	THE ULTIMATE SIN OZZY OSBOURNE (CBS Associated OZ 40026) CBS	47 3
18	SONGS FROM THE BIG CHAIR ★■ TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	18 49
19	IN SQUARE CIRCLE ★ STEVIE WONDER (Tamla/Motown 6134) MCA	19 21
20	NO JACKET REQUIRED ★■ PHIL COLLINS (Atlantic 81240-1) WEA	21 52
21	THE DREAM ACADEMY ★ (Reprise/Warner Bros. 25266) WEA	25 17
22	HUNTING HIGH AND LOW ★□ A-HA (Warner Bros. 25300) WEA	23 34
23	WHITE CITY — A NOVEL ★□ PETE TOWNSHEND (Atco 90473) WEA	22 14
24	WHITE NIGHTS ORIGINAL SOUNDTRACK (Atlantic B1273) WEA	17 18
25	LISTEN LIKE THIEVES INXS (Atlantic 81277) WEA	28 18
26	HERE'S TO FUTURE DAYS ★ THOMPSON TWINS (Arista 8276) RCA	26 21
27	NERVOUS NIGHT ★□ HOOTERS (Columbia BFC 39912) CBS	29 42
28	MIKE & THE MECHANICS (Atlantic 81287) WEA	32 11
29	GREATEST HITS ★■ THE CARS (Elektra 60464) WEA	20 16
30	READY FOR THE WORLD ■ (MCA 5594) MCA	30 36
31	WHO'S ZOOMIN' WHO ★■ ARETHA FRANKLIN (Arista AS 8276) RCA	31 32
32	RECKLESS ★■ BRYAN ADAMS (A&M SP-5013) RCA	24 66

		Weeks On 2/22 Chart
33	UNDER LOCK AND KEY DOKKEN (Elektra 60458) WEA	27 12
34	LOVIN' EVERY MINUTE OF IT ★ LOVERBOY (Columbia FC 399 53) CBS	34 25
35	AS THE BAND TURNS ATLANTIC STARR (A&M SP-5019) RCA	40 22
36	ROCK ME TONIGHT ■ FREDDIE JACKSON (Capitol ST 12404) CAP	33 32
37	MEAN BUSINESS THE FIRM (Atlantic 7-81628) WEA	57 3
38	POWER WINDOWS ★■ RUSH (Mercury 826 098) POL	35 17
39	ALL FOR LOVE □ NEW EDITION (MCA 6579) MCA	36 14
40	SO RED THE ROSE ■ ARGADIA (Capitol SC-12428) CAP	39 12
41	LITTLE CREATURES ★□ TALKING HEADS (Sire 25305-1) WEA	41 38
42	THAT'S WHY I'M HERE ★ JAMES TAYLOR (Columbia FC 40052) CBS	42 16
43	HOW COULD IT BE □ EDDIE MURPHY (Columbia FC 39952) CBS	43 20
44	MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 5529) MCA	45 45
45	PICTURES FOR PLEASURE CHARLIE SEXTON (MCA 5629) MCA	49 10
46	PRIMITIVE LOVE ★ MIAMI SOUND MACHINE (Epic BFE 40131) CBS	61 14
47	DIAMOND LIFE ★■ SADE (Portrait BFR 39581) CBS	52 53
48	SHEILA E. IN ROMANCE 1600 □ (Paisley Park/Park Bros. 25317) WEA	53 25
49	DONE WITH MIRRORS AEROSMITH (Geffen GHS 24091) WEA	48 15
50	COLOR OF SUCCESS ★□ MORRIS DAY (Warner Bros. 25320) WEA	44 19
51	EMERGENCY ★■ KOOL & THE GANG (De-Lite 822 943-1) POL	50 45
52	PACK UP THE PLANTATION—LIVE ★ TOM PETTY AND THE HEARTBREAKERS (MCA 8021) MCA	38 12
53	LIVE AFTER DEATH □ IRON MAIDEN (Capitol SABB-12441) CAP	37 17
54	SEVEN THE HARD WAY ★ PAT BENATAR (Chrysalis OV 41507) CBS	51 13
55	COME OUT AND PLAY ★□ TWISTED SISTER (Atlantic 81275) CAP	46 11
56	BIOGRAPH ★ BOB DYLAN (Columbia C5X 38830) CBS	56 14
57	THEATRE OF PAIN ★■ MOTLEY CRUE (Elektra 60418-1) WEA	54 34
58	DIFFERENT LIGHT BANGLES (Columbia BFC 40039) CBS	75 4
59	STRENGTH ★ THE ALARM (IRS-5666) MCA	59 16
60	STEREOTOMY ★ THE ALAN PARSONS PROJECT (Arista AL9-8384) RCA	70 5
61	SUN CITY ARTISTS UNITED AGAINST APARTHEID (Manhattan ST-53019) CAP	58 16
62	MAKE IT BIG ★■ WHAM! (Columbia FC 39595) CBS	55 54
63	GREATEST HITS VOLUME I & II ★■ BILLY JOEL (Columbia 40121) CBS	63 33
64	HOW TO BE A ZILLIONAIRE ★ ABC (Mercury 824 904-1) POL	64 22
65	CUPID & PSYCHE '85 SCRITTI POLITTI (Warner Bros. 25302) WEA	60 31
66	RADIO L.L. COOL J (Def Jam/Columbia BFC 40239) CBS	74 10

		Weeks On 2/22 Chart
67	THE LAST COMMAND W.A.S.P. (Capitol ST-12435) CAP	66 16
68	RESTLESS ★ STARPOINT (Elektra 60424) WEA	68 26
69	LIKE A VIRGIN ★■ MADONNA (Sire 25157-1) WEA	65 56
70	ICE ON FIRE ★ ELTON JOHN (Geffen 24077) WEA	67 15
71	ASTRA ★ ASIA (Geffen 24072) WEA	62 14
72	BOY IN THE BOX □ COREY HART (EMI America 17161) CAP	69 33
73	KRUSH GROOVE ★ ORIGINAL SOUNDTRACK (Warner Bros. 25295) WEA	71 17
74	DOG EAT DOG ★ JONI MITCHELL (Geffen GHS 24074) WEA	72 16
75	SOUL TO SOUL ★ STEVIE RAY VAUGHN AND DOUBLE TROUBLE (Epic FE 40036) CBS	73 23
76	UNDER A RAGING MOON ★ ROGER DALTRY (Atlantic 81269) WEA	76 21
77	HOUNDS OF LOVE ★ KATE BUSH (EMI America 17171) CAP	77 21
78	DO YOU □ SHEENA EASTON (EMI America 17173) CAP	78 15
79	CARAVAN OF LOVE ISLEY, JASPER, ISLEY (CBS Associated BFZ 401180) CBS	79 20
80	OUT OF AFRICA ORIGINAL SOUNDTRACK (MCA 6152) MCA	98 5
81	LOVE THE CULT (Sire 25359) WEA	83 6
82	SEVENTH STAR BLACK SABBATH Featuring TONY IOMMI (Warner Bros. 25337-1) WEA	91 3
83	THE NEW ZAPP IV U ZAPP (Warner Bros. 25327) WEA	93 15
84	DO ME BABY MELI'SA MORGAN (Capitol B ST 12434) CAP	105 2
85	ASYLUM ★ KISS (Mercury 826 099-1) POL	80 22
86	THE HEAD ON THE DOOR THE CURE (Elektra 60435) WEA	84 24
87	RIPTIDE ★ ROBERT PALMER (Island 90471) WEA	90 14
88	7 WISHES ★■ NIGHT RANGER (MCA 5593) MCA	88 39
89	SLAVE TO THE RHYTHM GRACE JONES (Manhattan/Island ST-53021) CAP	81 14
90	DECEMBER ★■ GEORGE WINSTON (Windham Hill 1025) RCA	89 14
91	9012 LIVE—THE SOLOS YES (Atco 90474) WEA	82 14
92	THE BLIND LEADING THE NAKED VIOLENT FEMMES (Slash 25340-1) WEA	111 2
93	LIVING IN THE BACKGROUND BALTIMORA (Manhattan SQ 53020) CAP	103 7
94	STAGES TRIUMPH (MCA 2-8020) MCA	85 16
95	CHARTBREAKER BALANCE OF POWER ELECTRIC LIGHT ORCHESTRA (CBS Associated FZ-40048) CBS	DEBUT
96	SWEET DREAMS ★ ORIGINAL SOUNDTRACK (MCA 6149) MCA	86 17
97	TA MARA & THE SEEN (A&M SP 6-5078) RCA	96 16
98	DEAD MAN'S PARTY GINGO BOINGO (MCA 5665) MCA	99 17
99	MANILOW ★ BARRY MANILOW (RCA AFLI-7044) RCA	87 13
100	PLAY DEEP ★ THE OUTFIELD (Columbia BFC 40027) CBS	116 20

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

TOP 50 ALBUMS

Title, Artist, Label, Number, Distributor	Weeks On Chart	2/22	Chart
★ = Available on Compact Disc ■ = Platinum (RIAA Certified) □ = Gold (RIAA Certified)			
1 ROCKIN' WITH THE RHYTHM THE JUDDS (RCA/Curb AHL1-7042)	2	14	
2 WON'T BE BLUE ANYMORE DAN SEALS (EMI-America ST-17166)	3	21	
3 THE HEART OF THE MATTER ★□ KENNY ROGERS (RCA AFL1 7023)	1	15	
4 LIVE IN LONDON ★ RICKY SKAGGS (Epic FE 40103)	5	13	
5 SOMETHING SPECIAL ★ GEORGE STRAIT (MCA 5605)	6	24	
6 I HAVE RETURNED RAY STEVENS (MCA 5635)	7	18	
7 GREATEST HITS VOL. 2 ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25328)	8	13	
8 HALF NELSON WILLIE NELSON (Columbia FC 39990)	9	20	
9 GREATEST HITS EARL THOMAS CONLEY (RCA AHL1-7032)	11	15	
10 SHAKIN' SAWYER BROWN (Capitol/Curb ST-12438)	13	19	
11 OLD FLAME ★ JUICE NEWTON (RCA AHL1-5493)	14	12	
12 HANG ON TO YOUR HEART ★ EXILE (Epic BFE 40000)	12	18	
13 THERE'S NO STOPPING YOUR HEART MARIE OSMOND (Capitol/Curb ST-12414)	10	23	
14 ANYTHING GOES GARY MORRIS (Warner Bros. 1-25279)	15	26	
15 SWEET DREAMS (MUSIC FROM THE MOTION PICTURE SOUNDTRACK) ★ PATSY CLINE (MCA MCA-6149)	4	17	
16 STREAMLINE ★□ LEE GREENWOOD (MCA 5622)	18	23	
17 THE FORESTER SISTERS THE FORESTER SISTERS (Warner Bros. 1-25314)	16	23	
18 40 HOUR WEEK ★■ ALABAMA (RCA AHL1-5339)	17	55	
19 RHYTHM AND ROMANCE ★■ ROSANNE CASH (Columbia FC-39463)	20	36	
20 WHO'S GONNA FILL THEIR SHOES GEORGE JONES (Epic FE 39598)	22	23	
21 PARTNERS IN RHYME THE STATLER BROTHERS (Mercury 422-824 420-1)	19	43	
22 GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL 1-5425)	21	45	
23 FIVE-O ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25267)	24	23	
24 PARTNERS, BROTHERS AND FRIENDS THE NITTY GRITTY DIRT BAND (Warner Bros. 1-25304)	23	27	
25 LIFE'S HIGHWAY STEVE WARINER (MCA 5672)	25	12	
26 HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40058)	28	41	
27 STAND UP MEL McDANIEL (Capitol ST-12437)	29	18	
28 A MEMORY LIKE YOU JOHN SCHNEIDER (MCA 5668)	36	3	
29 ME & THE BOYS ★ THE CHARLIE DANIELS BAND (Epic-39878)	27	11	
30 GREATEST HITS ★□ GEORGE STRAIT (MCA 5567)	26	49	
31 AMBER WAVES OF GRAIN ★ MERLE HAGGARD (Epic FE 40224)	30	13	
32 CHASIN' RAINBOWS CONWAY TWITTY (Warner Bros. 25294)	31	12	
33 GREATEST HITS ★ LEE GREENWOOD (MCA 5582)	34	43	
34 HOWARD AND DAVID THE BELLAMY BROTHERS (MCA/Curb-5586)	32	32	
35 THAT'S WHY I'M HERE ★ JAMES TAYLOR (Columbia FC 40052)	33	10	
36 GET TO THE HEART BARBARA MANDRELL (MCA 5619)	37	21	
37 SONGS YOU KNOW BY HEART ★ JIMMY BUFFETT (MCA 5633)	35	9	
38 STEP ON OUT ★ THE OAK RIDGE BOYS (MCA 5555)	38	48	
39 IT'S JUST A MATTER OF TIME GLEN CAMPBELL (Atlantic America 90483-1)	40	8	
40 SOMETHING TO TALK ABOUT ANN MURRAY (Capitol/EMI SJ-12466)	45	2	
41 THE VERY BEST OF JANIE JANIE FRICKE (Columbia FC 40165)	39	15	
42 ALABAMA GREATEST HITS ALABAMA (RCA AHL1-7170)			DEBUT
43 SOUTHERN PACIFIC SOUTHERN PACIFIC (Warner Bros. 25206)	41	36	
44 RESTLESS HEART RESTLESS HEART (RCA CPL1-5369)	42	44	
45 BIG RIVER ROGER MILLER (MCA 6147)	43	5	
46 TOKYO, OKLAHOMA JOHN ANDERSON (Warner Bros. 1-25211)	44	31	
47 BIGGEST HITS CHARLY McCLAIN (Epic FE 40186)	46	9	
48 DREAMLAND EXPRESS JOHN DENVER (RCA 5458)	47	6	
49 TURN THE PAGE WAYLON JENNINGS (RCA AHL 1-5428)	48	30	
50 DALLAS (THE MUSIC STORY) VARIOUS ARTISTS (Warner Bros. 25325)	49	6	

NASHVILLE FORUM

Tom McEntee, Nashville

WELCOME TO CASH BOX CONSCIOUSNESS "Let's Talk About Hits."

It's a hit! That's a hit if I ever heard one! Hey, man, have I got a hit for you. Have you heard Goober's latest hit? Hey, let me play a little of my latest hit for you. And, Mary Sue is 65 with a bullet with her sixth hit in a row. This record company is the Home Of The Hits.

And the hits keep coming.

So I quickly grab my little portable Webster Handy College Dictionary (perfect for small, cramped spaces) and flip efficiently to the page headed by "hipped" and "hobnob" and, sure enough, midway along the page is the word "hit." And it goes something like this:

Hit —n. 3. (colloq.) a successful performance or enterprise.

HMMH!!???!! Apparently Mr. Webster hasn't been keeping up with the times with the New Age Definitions. Apparently Mr. Webster (and/or his successors) have not spent any time in the field researching the popular usage of such multi-faceted verbiage as "hits." Else he/they might have included any number of other common meanings for the word. Meanings such as: "something round and black, with a hole in the middle and made of vinyl." (No, not a bowling ball. Try again!) Or maybe they could have said: "A phonograph record that somebody likes, or says he likes, or maybe doesn't dislike too much. Or will be at 67 with a bullet next week."

But no such luck. Instead, all he tells us is that a hit is a "successful performance." Does that mean that the singer made it all the way through the record in one take? Or maybe that the musicians and the vocalist all finished at the same time? Does it mean that the song was just the right length to fit perfectly into all those grooves on the record?

What is this "successful performance" jazz? That's pretty confusing stuff for this country boy from the Bronx.

It used to be simple, back in the old days. In my first few months in the music business, (while sitting behind what may well have been this same typewriter), my editor-in-chief laid it out in a very succinct maxim: "If it sells," he pontificated, "it's a hit. If it doesn't sell, it's not!" Real simple.

Yeah, I thought it was a bit oversimplified, myself, at the time. But that was before a dozen or more years lost in the labyrinthine corridors of record label offices, where the simplest, most mundane affairs have a way of becoming garbled in tortuous complexities.

Now, however, that oversimplification rings clear and bright. "If it sells, it's a hit. If it doesn't, it isn't." No "number five-with-a-bullet" here. Just plain simple people response.

And that's the name of the game in my estimation anyway. Trade magazines do not make records hits. Nor do record companies and neither do radio stations. Being number one on somebody's chart (radio station or trade magazine) does not make a hit. Nor does the fact that some reviewer thinks it's the most magnificent experience of his (or her) life. And records are not hits because some corporation has spent several millions of dollars "creating a market" for it.

So it's not a hit because it's played on radio or charted on charts or reviewed by reviewers, or even because Mary Jo has a cute little conceptualized video to go along with her latest single. If someone in the audience buys it, it's a hit. And if two someones in the audience buy it, it's a bigger hit, and if four audiences buy it, it's an even BIGGER hit. Beyond that, we're simply talking a matter of degree.

It wasn't hard to see "Bop" after just a few weeks of airplay. And it wasn't difficult to recognize "Burned Like A Rocket." Well, it wouldn't have been hard if you were using the right definition. Using the good Webster's \$1.25 model as a guide might have left us completely blind as to the reality of the situation, but the oversimplification of a crusty old editor-in-chief shines on the questions of "what's a hit?" like a beacon: "If it sells, it's a hit. If it doesn't, it's not."

HOT CUTS

- MICHAEL MARTIN MURPHEY — Close To My Heart — (Tonight We Ride)
- DON WILLIAMS — We Got Love/Send Her Roses/Senorita — (New Moves)
- REBA McENTIRE — Don't Touch Me There/I'll Believe It When I Feel It/You Can Take The Wings Off Me — (Whoever's In New England)
- EMMYLOU HARRIS — Just Someone I Used To Know — (Thirteen)
- VERN GOSDIN — Was It Just The Wine — (Time Stood Still)
- GLEN CAMPBELL — Cowpoke/Wild Winds/Gene Autry, My Hero — (It's Just A Matter Of Time)
- RAY STEVENS — The Pirate Song — (I Have Returned)
- STEVE WARINER — Life's Highway — (Life's Highway)
- EVERLY BROTHERS — Amanda Ruth — (Born Yesterday)
- MARIE OSMOND — Read My Lips — (There's No Stopping Your Heart)
- MARK GRAY — Dance With Me — (That Feeling Inside)
- JOHN SCHNEIDER — Somebody's Gonna Love Her — (A Memory Like You)
- RAZZY DAWLEY — Shine, Shine, Shine — (Arrival)



MASTERS — ASCAP dominated the MCA Masters Series label with their artists/writers at the Vanderbilt Plaza in Nashville. Sharing a musical interlude during the series are (l-r): Merlin Littlefield, ASCAP; Michael Utley; Jerry Douglas; Larry Carlton; Albert Lee; Abraham Laboriel; and John Briggs, ASCAP.

TOP 100 COUNTRY SINGLES

March 1, 1986

	Weeks On 2/22 Chart		Weeks On 2/22 Chart		Weeks On 2/22 Chart
1 THINK ABOUT LOVE DOLY PARTON (RCA PB-14218)	3	13	33 ONCE IN A BLUE MOON EARL THOMAS CONLEY (RCA PB-14282)	39	4
2 THERE'S NO STOPPING YOUR HEART MARIE OSMOND (Capitol/Curb B-5521)	1	17	34 DOWN IN TENNESSEE JOHN ANDERSON (Warner Bros. 7-28855)	19	15
3 WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS) JOHN SCHNEIDER (MCA 52723)	8	11	35 I HAD A BEAUTIFUL TIME MERLE HAGGARD (Epic 34-05782)	42	5
4 I COULD GET USED TO YOU EXILE (Epic 34-05690)	7	13	36 FEELIN' THE FEELIN' THE BELLAMY BROTHERS (MCA/Curb MCA-52747)	45	4
5 YOU CAN DREAM OF ME STEVE WARINER (MCA 52721)	2	16	37 SHOE STRING MEL McDANIEL (Capitol B-5544)	41	6
6 I LOVE YOU BY HEART SYLVIA & MICHAEL JOHNSON (RCA PB-14217)	6	15	38 OLD SCHOOL JOHN CONLEE (MCA 52695)	17	19
7 FAST LANES AND COUNTRY ROADS BARBARA MANDRELL (MCA 52737)	9	13	39 HEART DON'T FALL NOW SAWYER BROWN (Capitol/Curb B-5549)	44	5
8 THE ONE I LOVED BACK THEN GEORGE JONES (Epic 34-05698)	4	14	40 THE DEVIL'S ON THE LOOSE WAYLON JENNINGS (RCA PB-14215)	32	16
9 COME ON IN (YOU DID THE BEST YOU COULD DO) THE OAK RIDGE BOYS (MCA 52722)	5	15	41 EASY TO PLEASE JANIE FRICKE (Columbia 38-05781)	52	5
10 100% CHANCE OF RAIN GARY MORRIS (Warner Bros. 7-28823)	16	8	42 EVERY NIGHT PAKE McENTIRE (RCA PB-14220)	49	6
11 YOU SHOULD HAVE BEEN GONE BY NOW EDDY RAVEN (RCA PB-14250)	13	12	43 I TELL IT LIKE IT USED TO BE T. GRAHAM BROWN (Capitol B-5524)	30	20
12 DON'T UNDERESTIMATE MY LOVE FOR YOU LEE GREENWOOD (MCA 52741)	21	9	44 AIN'T MISBEHAVIN' HANK WILLIAMS JR. (Warner/Curb 7-28794)	51	2
13 OKLAHOMA BORDERLINE VINCE GILL (RCA PB-14216)	15	14	45 GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS) THE JUDDS (RCA PB 14290)	64	3
14 IT'S JUST A MATTER OF TIME GLEN CAMPBELL (Atlantic-America 7-99600)	10	15	46 HOME AGAIN IN MY HEART THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28897)	35	13
15 SHE AND I ALABAMA (RCA PB-14281)	23	6	47 TONIGHT WE RIDE MICHAEL MARTIN MURPHEY (Warner Bros. 7-28797)	56	4
16 IN OVER MY HEART T.G. SHEPPARD (Columbia 38-05747)	18	10	48 NEVER BE YOU ROSANNE CASH (Columbia 38-05621)	40	22
17 MAKIN' UP FOR LOST TIME CRYSTAL GAYLE/GARY MORRIS (Warner Bros. 7-28856)	11	14	49 LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY GIRLS NEXT DOOR (MTM B-72059)	65	5
18 YOUR MEMORY AIN'T WHAT IT USED TO BE MICKEY GILLEY (Epic 34-05744)	20	11	50 DON'T FALL IN LOVE WITH ME LACY J. DALTON (Columbia 38-05759)	58	7
19 HURT JUICE NEWTON (RCA PB-14190)	12	17	51 MISSISSIPPI BREAKDOWN TONI PRICE (LUV/NSD 114)	46	10
20 DREAMLAND EXPRESS JOHN DENVER (RCA PB-14227)	22	11	52 ARLENE MARTY STUART (Columbia 38-05724)	54	9
21 JUST IN CASE THE FORESTER SISTERS (Warner Bros. 7-28875)	14	18	53 WORKING WITHOUT A NET WAYLON JENNINGS (MCA 52776)	59	3
22 1982 RANDY TRAVIS (Warner Bros. 7-28828)	26	10	54 ONE LOVE AT A TIME TANYA TUCKER (Capitol B-5533)	60	3
23 PLEASE BE LOVE MARK GRAY (Columbia 38-05695)	25	15	55 THE BALLAD OF THE BLUE CYCLONE RAY STEVENS (MCA 52771)	57	5
24 YOU'RE SOMETHING SPECIAL TO ME GEORGE STRAIT (MCA 52764)	31	7	56 CHARTBREAKER TOMB OF THE UNKNOWN LOVE KENNY ROGERS (RCA PB 14298) DEBUT		
25 CAJUN MOON RICKY SKAGGS (Epic 34-05748)	28	7	57 SEXY YOUNG GIRL MAC DAVIS (MCA 52765)	57	5
26 SOME GIRLS HAVE ALL THE LUCK LOUISE MANDRELL (RCA PB-14251)	27	10	58 HARMONY JOHN CONLEE (Columbia 38-05778)	66	2
27 WE'VE GOT A GOOD FIRE GOIN' DON WILLIAMS (Capitol B-5526)	33	7	59 MIAMI, MY AMY KEITH WHITLEY (RCA PB-14285)	67	3
28 BOP DAN SEALS (EMI America B-8289)	24	24	60 IF I DON'T LOVE YOU JIM GLASER (MCA/Noble Vision MCA 52748)	53	10
29 NOW AND FOREVER (YOU AND ME) ANN MURRAY (Capitol B-5547)	36	5	61 HOLD ON ROSANNE CASH (Columbia 38-05794)	69	3
30 YOU ARE MY MUSIC, YOU ARE MY SONG CHARLY McCLAIN & WAYNE MASSEY (Epic 34-05693)	29	14	62 THOSE MEMORIES OF YOU PAM TILLIS (Warner Bros. 7-28806)	62	5
31 SWEETER AND SWEETER THE STATLER BROTHERS (Mercury 884 317-7)	34	7	63 WHOEVER'S IN NEW ENGLAND REBA McENTIRE (MCA 52767)	70	2
32 NOTHING BUT YOUR LOVE MATTERS LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-05764)	38	6	64 IN LOVE WITH HER ADAM BAKER (Avista AV 8610)	71	4
			65 PLEASE BYPASS THIS HEART JIMMY BUFFETT (MCA 52752)	72	3
			66 THE LONELINESS IN LUCY'S EYES JOHNNY LEE (Warner Bros. 7-28839)	63	6
			67 PARTNERS, BROTHERS AND FRIENDS THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28780) DEBUT		
			68 SHE DON'T CRY LIKE SHE USED TO JOHNNY RODRIGUEZ (Epic 34-05732)	48	10
			69 AIN'T NO TELLIN' LEWIS STOREY (Epic 34-05786)	76	3
			70 NORTH TO ALASKA THE GOLD RUSH IS GONE NORMAN WADE (NCR 326-A)	80	3
			71 COME ON SUNDAY MORNING BACK BEHIND THE BARN BOYS (TRI-ART TAS 1985-45)	73	4
			72 CARMEN GENE WATSON (Epic 34-05817) DEBUT		
			73 YOU'LL NEVER KNOW HOW MUCH I NEEDED YOU TODAY CONWAY TWITTY (Warner Bros. 7-28772) DEBUT		
			74 BIRDS OF A FEATHER THE ALMOST BROTHERS (MTM B-72062) DEBUT		
			75 TELL ME DEAR JACK FOX (Dale DR5A)	79	3
			76 I JUST CAN'T TAKE THE LEAVING ANYMORE SUSAN RAYE (Westexas America EHM-SR-1)	84	2
			77 LOVE ME ALL OVER SAMMI SMITH (Step One SOR-351)	86	2
			78 EVEN WHEN I RIDE IN THE RAIN GEARY HANLEY (Kansa 627)	81	5
			79 BIGGER THE FIRE THE BIGGER THE FOOL CANDY (Intro 10085)	87	2
			80 GOT TO MEET ME A WOMAN SUTHERN COMFORT (Door Knob DK85-242)	88	2
			81 YOU'VE BEEN MY ROCK FOR AGES BOBBI LACE (GBS 730)	89	2
			82 AMERICA IS B.J. THOMAS (Columbia 38-05771) DEBUT		
			83 AN AMERICAN SATURDAY NIGHT BC AND THE DARTZ (Track 45-103)	82	5
			84 BORN YESTERDAY EVERLY BROTHERS (Mercury 884 428-7) DEBUT		
			85 SAFE DEPOSIT BOX APRIL & THE AMICKS (Prairie Dust PD 1185)	78	4
			86 HONKY TONK MAN DWIGHT YOAKAM (Reprise 7-28793) DEBUT		
			87 I HAD MY HEART SET ON YOU EMMYLOU HARRIS (Warner Bros. 7-28770) DEBUT		
			88 I THINK I'M IN LOVE KEITH STEGALL (Epic 34-05815) DEBUT		
			89 RED NECK AND OVER THIRTY WAYNE KEMP & BOBBY G. RICE (Door Knob DK 86-243) DEBUT		
			90 GIVE YOUR NEW LOVE A TRY DOUG PETERS (Comstock COM 1799A)	91	2
			91 JUST A WOMAN LORETTA LYNN (MCA 52766)	74	4
			92 PERFECT STRANGER SOUTHERN PACIFIC (Warner Bros. 7-28870)	37	16
			93 STILL HURTIN' ME THE CHARLIE DANIELS BAND (Epic 34-05699)	43	13
			94 GOODBYE MARIE KENNY ROGERS (Liberty B-1526)	47	7
			95 PICK UP THE PIECES HAL GOODSON (Progress PR 115) DEBUT		
			96 BURNED LIKE A ROCKET BILLY JOE ROYAL (Atlantic/America 7-99599)	50	18
			97 ONLY IN MY MIND REBA McENTIRE (MCA 52691)	68	22
			98 THIS NIGHT MIGHT TAKE US TO FOREVER MARTY CRAWFORD & GARY HOLMES (Spectrum of Sound SOS-007)	61	7
			99 WHEN YOU WERE BLUE AND I WAS GREEN JOE STAMPLEY (Epic 34-05758)	77	4
			100 BORDERLINE THE RED HORSE BAND (AMI 1933 AA)	75	4

ALPHABETICAL LISTING ON INSIDE BACK COVER

MOST ADDED



STRONG ADDS

Partners, Brothers And Friends — Nitty Gritty Dirt Band — Warner Bros.
 Carmen — Gene Watson — Epic
 You'll Never Know How Much I Needed You Today — Conway Twitty — Warner Bros.
 Birds Of A Feather — The Almost Brothers — MTM
 America Is — B.J. Thomas — Columbia
 Born Yesterday — Everly Brothers — Mercury

STATION ADDS

WRNS — Coastal — Kerry Wolfe
 Lewis Storey
 Nitty Gritty Dirt Band
 Keith Stegall
 Everly Brothers — Pick
 Conway Twitty
 J.T. Jackson
 Ernie Bivens 3rd
 Dark Horse: Tommy Roe

KWKH — Shreveport — Kitty Ledbetter
 Nitty Gritty Dirt Band — Pick
 Keith Stegall
 Everly Brothers
 Emmylou Harris
 Conway Twitty
 The Almost Brothers
 Dwight Yoakam
 Jimmy Tucker
 The Trux
 Dark Horse: Lew Dewitt

WFMS-FM — Indianapolis — J.D. Cannon
 Hank Williams, Jr. — Pick

Rosanne Cash
 Reba McEntire
 Kenny Rogers
 Dark Horse: Marty Stewart

KVOO — Tulsa — Billy Parker
 Kenny Rogers
 Reba McEntire — Pick
 Keith Stegall
 Gene Watson
 Tommy Roe
 Everly Brothers
 B.J. Thomas
 Dark Horse: Dwight Yoakam

WNWN — Kalamazoo — Denny Bice
 The Gatlin Brothers
 Waylon Jennings — Pick
 Reba McEntire
 Nitty Gritty Dirt Band
 Kenny Rogers
 Conway Twitty
 Dark Horse: Adam Baker

WOW — Omaha — Bill Cory
 Sammi Smith
 Nitty Gritty Dirt Band
 Emmy Lou Harris
 Conway Twitty
 Dwight Yoakam — Pick
 Dark Horse: Benny Wilson

WOPY — Jacksonville — Willis Williams
 Janie Fricke
 Waylon Jennings
 Girls Next Door
 John Conlee — Pick
 Adam Baker
 Loretta Lynn
 Joe Stampley
 Doug Peters
 Dark Horse: Pam Tillis

WOKK — Meridan — Van Mack
 The Nitty Gritty Dirt Band
 Kenny Rogers
 Keith Stegall — Pick
 Tommy Roe
 Dark Horse: Dwight Yoakam

WOWW-FM — Pensacola — Kris O'Kelly
 Tanya Tucker
 The Judds
 The Nitty Gritty Dirt Band
 Kenny Rogers — Pick
 Everly Brothers
 B.J. Thomas
 Conway Twitty
 Dark Horse: Dwight Yoakam

WLWI-FM — Montgomery — Greg Mazingo
 Conway Twitty — Pick
 Everly Brothers

HOT PHONES

SHE AND I — ALABAMA — RCA
 WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS) — JOHN SCHNEIDER — MCA
 1982 — RANDY TRAVIS — Warner Bros.
 You're Something Special To Me — George Strait — MCA
 The Ballad Of The Blue Cyclone — Ray Stevens — MCA
 Think About Love — Dolly Parton — RCA
 The One I Loved Back Then — George Jones — Epic

Gene Watson
 The Nitty Gritty Dirt Band
 Maines Brothers
 J.T. Jackson
 Michael Shamblin
 Dark Horse: Dwight Yoakam

WDSY-FM — Pittsburg — Mary Jo Kacsan
 Michael Martin Murphey
 Tanya Tucker
 Kenny Rogers
 Dark Horse: None

KYKX-FM — Longview — Bill McClain
 Earl Thomas Conley
 Merle Haggard
 Hank Williams Jr. — Pick
 Janie Fricke
 Michael Martin Murphey
 Waylon Jennings
 Tanya Tucker
 The Judds
 Sammi Smith
 Kenny Rogers
 Dark Horse: Jay Eric

WCCN — Neillville — Nancy Stewart
 Merle Haggard
 The Judds
 John Conlee — Pick
 David Frizzel
 Billy Frye
 A.J. Masters
 Jay Eric
 Dark Horse: Lewis Storey

KKAT-FM — Salt Lake City
 Earl Thomas Conley
 The Bellamy Brothers
 The Judds — Pick
 Rosanne Cash
 Dark Horse: Pake McEntire

KNNN — Salina — Jim Cory
 Hank Williams, Jr. — Pick
 John Conlee
 B.J. Thomas
 Dark Horse: Adam Baker

KCTZ — Gonzales — Jim Perkins
 Sawyer Brown
 The Bellamy Brothers — Pick
 Pake McEntire
 Michael Martin Murphey
 Johnny Lee
 Dark Horse: Joe Stampley

KFDI — Wichita — Gary Hightower
 The Nitty Gritty Dirt Band
 Everly Brothers
 Conway Twitty
 Ray Price
 Dark Horse: A.J. Masters

KFGO — Fargo — Don Roberts
 Conway Twitty — Pick
 The Almost Brothers
 Waylon Jennings
 Maines Brothers
 Lew Dewitt
 Benny Wilson
 Dark Horse: Dwight Yoakam

COUNTRY PROGRAMMERS' PICK

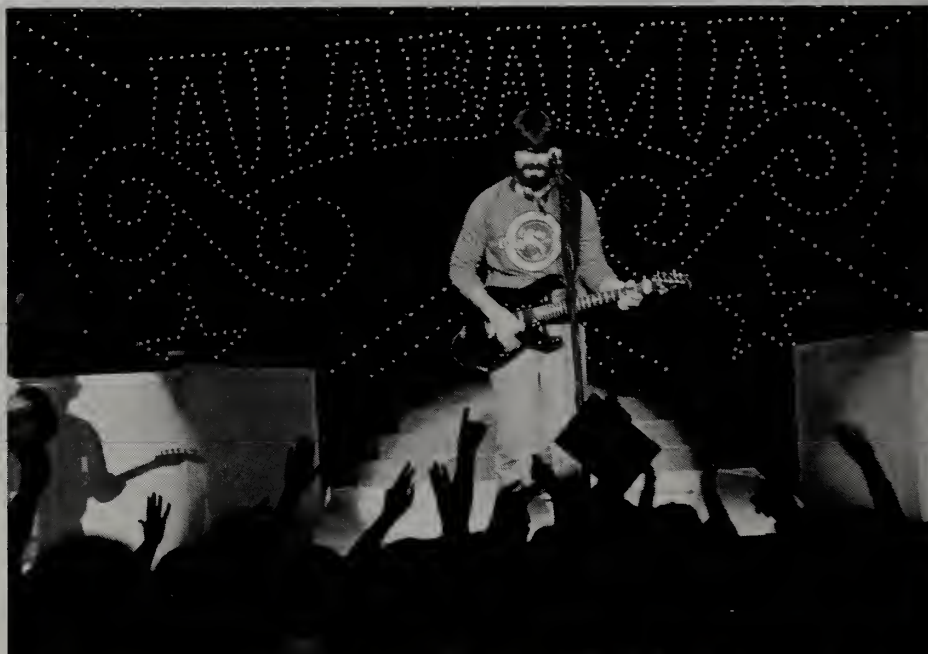
Ron Allan
 WQTE-FM/Adrian
 Dark Horse: Come On Sunday Morning — Back Behind The Barn Boys — Tri-Art
 Feelin' The Feelin' — The Bellamy Brothers — MCA/Curb

Curtis King
 WKKN/Rockford
 Dark Horse: Rockin' 50's — Edgel Groves & The Rockets — Southern Tracks
 Born Yesterday — Everly Brothers — Mercury

Ron McCandless
 KFQX/Abilene
 Dark Horse: Fire In Your Touch — Larry Wayne Kennedy — Jere
 Heart Don't Fall Now — Sawyer Brown — Capitol/Curb

Dave Hensley
 WMTZ-FM/Augusta
 Dark Horse: Rockin' 50's — Edgel Groves & The Rockets — Southern Tracks
 Carmen — Gene Watson — Epic

Skip Davis
 WMMK/Destin
 Dark Horse: All We Had Was One Another — Bench Mark
 Hillbilly Highway — Steve Earle — MCA

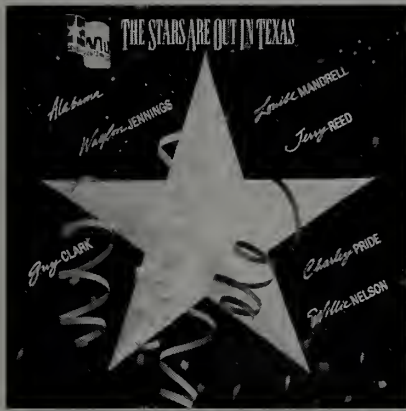


DOUBLE TREAT — Alabama recently performed to a sold-out crowd at the Saginaw Civic Center in Michigan and the fans got a double treat. The Charlie Daniels Band opened the show for the Boys From Fort Payne. Will Alabama return the favor and show up at CDB's upcoming Jam? Shown is Randy Owen from Alabama. Photo Credit: Tracy Kujawa.

ALBUM RELEASES

THIRTEEN — Emmylou Harris — WB 1-25352 — Producers: Emmylou Harris, Paul Kennerley

There's a bit of Cajun letting loose in Emmylou's rendition of "Lacassine Special" on her LP, "Thirteen." Besides a well-rounded offering of cuts, there's a solid list of other musicians who have joined Emmylou in this effort, including Rodney Crowell, Carl Jackson, Vince Gill and John Anderson who have all put their stamp on "Thirteen." Especially liked cuts: "Today I Started Loving You Again," "Your Long Journey" and the duet with labelmate Anderson, "Just Someone I Used To Know."



THE STARS ARE OUT IN TEXAS — Various Artists — RCA CPL1-7165 — Producers: Various

What we've got here is a collection of tributes to the state of Texas from RCA artists. Alabama leads the pack with their hit "If You're Gonna Play In Texas (You Gotta Have A Fiddle In The Band)". There's Waylon's classic, "Luckenbach, Texas" as well as his new RCA single titled "Sweet Mother Texas." Willie Nelson makes an appearance with Ernest Tubb's classic, "Waltz Across Texas" and other artists who contribute are Louise Mandrell, Charley Pride, Jerry Reed and Guy Clark.

KEEPIN' IT COUNTRY — Moe Bandy — Columbia FC 40140 — Producer: Norro Wilson

In keeping with the title of this LP, Moe Bandy is "keepin' it country," as usual, with his new album. "I Wonder Who Taught Her That Honky Tonk Song" is one case in point with its cheatin' type lyrics and strong steel guitar. "If The Love Ain't Right At Home," plus Moe's latest single, "Just Can't Leave that Woman Alone" and "Where Do You Take A Broken Heart" are some of the best cuts on the project.



NEW FACES TO WATCH

GIRLS NEXT DOOR (MTM-72059) Love Will Get You Through Times With No Money (3:20) (WB/Bob Montgomery—ASCAP) (S. Lorber, T. Dubois, J. Silbar) (Producer: Tommy West)

"We really feel like the girls next door!" says Diane Williams, of MTM's new all-girl group appropriately called The Girls Next Door. "Everywhere we perform, people tell us we seem like their neighbors and that we're the kind of girls they wouldn't mind their sons bringing over for Sunday dinner." Maybe that's because the group, rounded out by Doris King, Tammy Stephens and Cindy Nixon, projects a positive appeal with its music. "We want to sing about positive things," says Doris. "Things that make people feel good!" The debut single "Love Will Get You Through Times With No Money" is one case in point. The girls' harmonies blend beautifully and the result is a fresh style in



today's acceptance and popularity of female groups. Though the girls are not related, they all agree The Girls Next Door are "just like family" and say they intend to spread a positive message to country music audiences everywhere. "Times With No Money" seems to have gotten them off to a good start.

SINGLE RELEASES

OUT OF THE BOX

RONNIE MILSAP (RCA JK-14286) Happy, Happy Birthday Baby (3:35) (Arc-BMI) (M. Sylvia, G. Lopez) (Producers: Ronnie Milsap, Tom Collins and Rob Galbraith)

Following his successful "Lost In The Fifties" singles hit, Ronnie Milsap continues to work with that era's nostalgic flavor in his latest release "Happy, Happy Birthday Baby." A slow song which highlights Milsap's strong and flexible voice along with a well worked sax and some shoobey, shoobey do wa!



FEATURE PICKS

SHELLY WEST (WB 7-28769) What Would You Do (3:32) (Silverline/AMR—BMI/ASCAP) (M. Foster/ D. Thompson) (Producer: Barry Beckett)

Shelly's first release on the WB label and it smokes with her deep vocals!

THE OSMOND BROS. (EMI/America P-B-8313) Baby Wants (2:43) (Somebody's Music c/o Welk—SESAC) (J. Gillespie, S. Webb) (Producers: Terry Choate, Dennis Wilson)

Upbeat country with that familiar expected Osmond-style. Strong back-up and harmonies too.

STEVE EARLE (MCA 52785) Hillbilly Highway (3:36) Goldline—ASCAP) (S. Earle, J. Hinson) (Producers: Emory Gordy, Jr., Tony Brown)

This is Earle's first single off his debut LP for MCA. Self-penned with a raw edge of rock 'n roll.

TONY ARATA (MCA 52782) Same Old Story (2:46) (Grandison—ASCAP) (T. Arata) (Producer: Don Tolle)

Sad, slow song about lost love with emotion-filled lyrics.

BENNY WILSON (Columbia 38-05829) If You Wanna Talk Love (2:51) (Mallven/Cotton Patch—ASCAP) (R. Brannan, M. Brown) (Producer: Ron Haffkine)

Super job! Nice production and easy to follow. Good beat! All the elements for a great record.

RAY GRIFF (RCA JB-50846) What My Woman Does To Me (2:25) (Blue Echo—ASCAP) (R. Griff) (Producer: Ray Griff)



GO WEST — Shelly West has just signed with Warner Bros. Records. Prior to her signing, she recorded for Viva Records with duet partner David Frizzell. At present, Shelly is in the studio with Warner producer Barry Beckett and her new single, "What Would You Do" has just been released. Pictured: Jim Ed Norman, exec. vp Nashville division Warner Bros. Records and Shelly West.

INDIE SPOTLIGHT

ROBIN LEE (Evergreen 1039)
I'll Take Your Love Anytime (3:04) (Chappell/Bibo c/o Welk Group—ASCAP) (C. Black, T. Rocco) (Producer: Johnny Morris)

Twenty-two year old Robin Lee will be appearing on the Country Radio Seminar's New Faces Show next week where she'll perform her new single "I'll Take Your Love Anytime." Penned by veteran writers Charlie Black and Tommy Rocco, this single is smooth and seems to fit Robin's contemporary country sound well. (Evergreen Records, 1021 16th Ave. South, Nashville, TN 37203)



INDIE SINGLE PICKS

GENNETTA JONES (Motion 1025)
Your Daddy Don't Live In Heaven (3:02) (Alcorn/Phooley/Black Mountain Road—BMI) (M. Ballew, B. Moulds) (Producer: John English)
 Motion records 1021 16th Ave. South, Nashville TN 37212

RAY PRICE (Step One SOR 352)
You're Nobody Till Somebody Loves You (2:53) (Shapiro-Bernstein/Southern—ASCAP) (R. Morgan, L. Stock, J. Cavanaugh) (Producer: Ray Pennington)
 Step One Records 1300 Division St. Suite 304, Nashville TN 37203

GLENN ENGLISH (CBT 12095)
Surrounded (2:45) (Bibo/MCA/Chriswald/Hopi—ASCAP) (A. Roberts, T. Campbell, T. Cerney) (Producers: Roy Haws, Lonnie Wright) CBT Records P.O. Box 1464, Jacksonville, TX 75766



COUNTRY LADIES — Six ladies, who have all been honored with Academy of Country Music Awards, gathered to sing a historic medley on the "Academy of Country Music's 20th Anniversary Reunion," aired on NBC recently. Pictured (l-r) are: Debby Boone, Reba McEntire, Tammy Wynette, Donna Fargo, Sylvia and Janie Fricke.

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TOP INDIE SINGLES

	Weeks On 2/22 Chart		Weeks On 2/22 Chart
1 IN LOVE WITH HER ADAM BAKER (Avista AV 8610)	2 4	12 WE GOT TO START MEETING LIKE THIS JERRY WEST (LUV-111)	14 2
2 MISSISSIPPI BREAKDOWN TONI PRICE (Luv/NSD 114)	1 6	13 GIVE YOUR NEW LOVE A TRY DOUG PETERS (Comstock COM 1799)	15 2
3 COME ON SUNDAY MORNING BACK BEHIND THE BARN BOYS (TRI-ART TAS 1985-45)	4 4	14 RED NECK AND OVER THIRTY WAYNE KEMP & BOBBY G. RICE (Door Knob DK86-243)	DEBUT
4 I JUST CAN'T TAKE THE LEAVING ANYMORE SUSAN RAYE (Westexas America EHM-SR-1)	7 3	15 BORDERLINE THE RED HORSE BAND (A.M.I. 1933)	5 4
5 LOVE ME ALL OVER SAMMI SMITH (Step One SOR-351)	8 2	Up and Coming	
6 BIGGER THE FIRE THE BIGGER THE FOOL CANDY (Intro 10085)	9 2	LOVIN' ON BACK STREETS Ernie Bivens 3rd (GBS729)	
7 GOT TO MEET ME A WOMAN SUTHERN COMFORT (Doer Knob DK 85-242)	10 2	BACK HOME A.J. Masters (Bermuda Dunes C112)	
8 NORTH TO ALASKA THE GOLD RUSH IS GONE NORMAN WADE (NCR 326)	12 3	SUKIYAKI Boots Clements (West W-719)	
9 "YOU'VE BEEN MY ROCK FOR AGES" BOBBI LACE (GBS 730)	13 2	FOREIGN AFFAIRS Michael Shamblin (F&L 548)	
10 TELL ME DEAR JACK FOX (Dale DR5A)	11 3	I'LL TAKE YOUR LOVE ANYTIME Robin Lee (Evergreen EV-1039)	
11 THIS NIGHT MIGHT TAKE US TO FOREVER MARTY CRAWFORD & GARY HOLMES (Spectrum Of Sound SOS-007)	3 6		

'Funding Your Idea' Conference Held

NASHVILLE — Over 145 bankers, venture capitalists and entertainment industry execs from all across the country met in Nashville last week to partake in the Nashville Entertainment Assn.'s second annual banking conference at the Vanderbilt Plaza.

Louis Horwitz, a former officer of the Beverly Hills National Bank and now the head of his own specialized entertainment lending company was the key-note speaker for the day-long event that focused around the theme "Funding Your Idea."

The entertainment banking conference featured an opening panel, four workshops and a special presentation on the Ernest and Vern advertising campaign.

The four workshops were: "Cash Flow in the Music Industry," MCA: How A Record Label Works," "Development Of the Film Community In Nashville" and "Feature Film For Fun And Profit."

NEA exec. dir. Lynn Gillespie says the goal of the event was to "unite entertainment and financial industries together in hopes of providing a better understanding of the music industry."

"We wanted to educate the financial people that the music industry is successful and not to be afraid of investing in the entertainment business," she says.

Gillespie adds that the conference was a huge success and plans are being made for the third annual banking conference though no date has been set as of yet.



INTRODUCING POWER ALLEY — Pictured (l-r): here following a special Power Alley introductory concert held for Alexandria House employees in Alexandria, Indiana are: Power Alley members Chuck Bentley and Wayne Chasteen; Bill Gaither; Allen Brown, vp, marketing and product development, Stronghold Inc.; Wayne Erickson, president, Stronghold Inc.; Phil Johnson, vp, artist and songwriter development, Stronghold Inc.; and Bob Rist, president, Alexandria House. Alexandria House is the distributor of Stronghold products.

Organizers Silent After News Of Concert Leaks

By David Adelson

LOS ANGELES — Concert organizers are not talking following the leak of a planned April 26 all-star concert at Pasadena California's Rose Bowl. According to the *Los Angeles Times*, "The Concert That Counts" will be telecast to over 150 nations via satellite and will raise millions of dollars for the Nancy Reagan Drug Abuse Fund and other non-profit anti-drug organizations.

According to reports, Madonna, George Michael of Wham!, Sheena Easton, Aretha Franklin, Mr. Mister, the Beach Boys and the Pointer Sisters have already been confirmed for the event, scheduled to run from 9 a.m. to 8 p.m. on the 26th.

The *Times'* Dennis McDougal obtained a confidential brochure from Marina del Rey based Global Media Ltd. that listed Sting, the Starship, Whitney Houston and the Dream Academy as "expected." Under the "strong interest" category were: David Bowie, Diana Ross, Michael Jackson and Mick Jagger.

The report noted that Global Media will enlist the services of First Lady Nancy Reagan, Princess Diana and other foreign dignitaries as well as up-to-date information from the several government agencies on the scope of drug abuse around the world.

Jennifer Rush: Hopping Continents and Climbing The Charts

By Peter Berk

LOS ANGELES — She may be better known among the schnitzel and beer set and the tea and crumpets crowd than she is in her native America, but that will almost certainly change very soon now. So goes the unusual career of Jennifer Rush, bred in Queens, New York, but famed (for the time being at least) primarily in Europe. Over there (as well as in the land down under and in New Zealand), Rush has garnered a vast and loyal following, and her songs and albums have sold millions of copies. Most impressively, her song, "The Power Of Love" (not the Huey Lewis tune of the same name) became the best selling single by a solo female artist in the history of the British music industry.

Having chalked up such sizeable success abroad, Rush recently decided to concentrate on increasing her U.S. audience. To that end, her record label (Epic) has released her self-titled compilation album consisting of material she's written and performed in the last few years. Along with the LP, Epic also shipped out a single and video version of "The Power Of Love." It's all up to record-buyers now as to what Rush's musical fate will be on these shores.

Jennifer Rush enjoyed a richly musical upbringing growing up, surrounded by her father, a professional opera tenor; her mother, an accomplished pianist; and two older brothers, both also professional musicians. As she recalled in a recent interview, "In my family, I would have been totally out of place if I had wanted to become a lawyer or dentist." And so, she instead bent in the direction of her familial leanings, and enrolled at Juilliard. Later on, her father took some of his daughter's demo tapes to Michael Stark of CBS Germany, and Rush, somewhat to her surprise, soon found herself a powerful force on the European music scene.

"Moving over there to record and tour was a wild thing for me to do," Rush commented. "Still, it did seem to work out. At first, I felt a bit like an outcast having

What seems to add credibility to this project and places it apart from the dozens of other all-star events being planned is the involvement of Live Aid producers Tony Verna and Hal Uplinger. The two promoters reportedly began Global Media for the express purpose of launching "The Concert That Counts." The two reportedly feel that such an event would "deglamorize drugs" and no longer make it the "in thing" to do.

Ironically, the major roadblock to this event is not enlisting the talent. According to reports, the City of Pasadena is strongly opposed to any rock concert occurring in the 100,000+ facility and there is a movement in the city to block such an event.

A spokesperson for Global Media said the company had no idea how the *Times* obtained the confidential 26 page brochure designed to be presented to the Pasadena City Council. The spokesperson noted the company's disappointment about the *Times* leak, since the announcement of the event was reportedly to be made at the White House by Mrs. Reagan. "There's absolutely nothing to say at this time," said the spokesperson. "There will be announcements forthcoming."

The Pasadena City Council is expected to render a decision on the concert within the next two weeks.



Jennifer Rush

to go away to launch my career, but now I love Europe. I won't deny that being successful at home would really be great. That's been a dream of mine for some time. I don't regard it as a personal crusade, though. Whatever happens here, the fulfillment I've found abroad is very special to me."

If any one word describes Rush's style, it is diversity. As both writer and performer, she seems to be as comfortable in the throws of a passionate love song as she is in the midst of an uptempo dance tune. How does she describe her own sound? "I write and record a lot of material, and I just want it to all be as good as it can be. I don't have any big messages in my work, I think it's really tacky for people to use songs that way. I believe in letting people have and enjoy the freedom to hear a song the way they want to hear it. Everybody's different. One song can make one person happy and someone else melancholy. I'm not into telling people how they should feel about either me or my music."

Despite her current promotional schedule here, Rush will be back on the European touring circuit by April.



ITALIAN PLATINUM — At a recent benefit for Desert Hospital of Palm Springs that featured Frank Sinatra and his friends (Julio Iglesias, Dionne Warwick and Red Buttons) a platinum album was presented to Sinatra for his number one selling Italian album, "Le Piu Bell Canzoni Di Frank Sinatra." The award was presented on behalf of WEA, Italy by Tony Renis, renowned international songwriter whose credits include "Quando, Quando, Quando," "Tonight I'll Say A Prayer" and "All Of You."

Philip Bailey: A Perfect Start To A Promising Solo Career

By Peter Berk

LOS ANGELES — No matter what new directions his career may take in the future, it's almost impossible not to still associate Philip Bailey with the sophisticated, silky smooth sound of his former group, Earth, Wind and Fire. After all, how many bands in the annals of contemporary music have so skillfully merged the best of all worlds, turning out songs which consistently defied standard categorization? Who can forget Bailey's wildly adventurous falsetto wanderings on such songs as "Fantasy" and "Reasons," which best showcased his remarkable flair and range as a singer?

Despite the fame and accolades, however, Bailey and Earth, Wind and Fire founder Maurice White went their separate ways, leaving that unique band's fate decidedly nebulous. As a solo artist for Columbia Records, though, Bailey last year released "Chinese Wall" and soon found crossover success once more. Beyond the popularity of the album itself, Bailey also enjoyed the immense success of the single, "Easy Lover," which he co-wrote and performed with his now-frequent collaborator and producer, Phil Collins. In recognition of that single and the entire album, Bailey has been nominated for two Grammy Awards this year, one in the best pop vocal performance by a duo or group category; the other in the best R&B vocal solo performance (male) category.

Discussing his solo career in a recent interview with *Cash Box*, Bailey first recalled, "I'm a strong believer in timing, and somehow just knew that in the '80s, it was time for Earth, Wind and Fire not to go on the way it had. My branching off on my own was pretty much a natural transition . . . everything had evolved to that point."

While Bailey did leave the band itself behind, he took many of Earth, Wind and Fire's musical concepts with him. Therefore, he remains committed to bridging the often needless gaps between pop, jazz and B/C music. For Bailey, as a writer and vocalist, the constant goal is to maintain an openness to all musical influences, to assimilate as much as possible at all times. "Variety was undoubtedly the original concept of Earth, Wind and Fire," he commented. "I certainly hope that's what came across when we were active. We just wanted the music to be thought of and listened to as music, and never pigeonholed in any way. That's exactly how I feel about the work I'm now doing as a solo performer."

Another key element in Bailey's career has been and continues to be collabora-



Philip Bailey

tion. As he sees it, working with different musicians forges the creation of stylistically varied work, and Bailey has certainly had the chance to work with some of the best in the business. Beyond his efforts with Collins and White, he's particularly pleased about his recent collaboration with Nile Rodgers, who's produced two tracks for Bailey's soon-to-be-completed second solo album (also on Columbia). "Working in music is always challenging," he said, "but never more so than when I'm writing with other people. In that way, I learn so much, and there's always a special chemistry. Nile and I have done some exciting work together, and so have Phil and I, but one partnership is nothing like the other, and that's what I really like most."

Asked whether he expected "Chinese Wall" and "Easy Lover" to generate such huge sales, not to mention two Grammy nominations, Bailey remarked, "I knew the song would be big, but you're always surprised when you go to the top of the charts. The different things all that success did for me as an artist were incredibly rewarding. Winning the MTV award for the video, for example, truly helped to give me a platform internationally. As far as the Grammy awards, I was definitely surprised and distinctly honored, to say the least."

Bailey's next LP, tentatively titled "Inside Out," should be released by the end of April. Beyond the two Rodgers productions, the album will feature tracks produced by such other notables as Nathan East, George Duke and Ray Parker, Jr. Moreover, Bailey co-wrote most of the songs. According to him, "The last record really gave my new career a very positive direction, and I feel the new album is exactly along those same lines."

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ASCAP Earnings

(continued from page 5)

our members and set aside for foreign Societies a total of \$171,800,000, which includes an additional \$307,000 from adjustments and interest. The amounts by quarters were as follows:

First Quarter	\$31,000,000
Second Quarter	33,500,000
Third Quarter	38,000,000
Fourth Quarter	55,200,000
Sub-total	157,700,000
Special Distribution	14,100,000
Total	\$171,800,000

The special distribution of \$14,100,000 represents Buffalo Broadcasting fees released from escrow and distributed in April, 1985.

In July, 1985 a foreign distribution was made totalling \$13,098,000, representing monies from the following countries:

England	\$6,382,000
France	3,229,000
Germany	2,386,000
Sweden	364,000
South Africa	737,000

Total 13,098,000

In December, another foreign distribution was made totaling \$18,202,000 representing monies from the following countries:

Australia	\$1,773,000
Austria	549,000
Belgium	444,000
Canada	6,441,000
Denmark	260,000
England	1,882,000
Finland	339,000
France	1,412,000
Holland	846,000
Italy	1,634,000
Japan	1,281,000
Norway	155,000
Spain	361,000
Switzerland	475,000
All other countries	350,000
Total	\$18,202,000

In accordance with ASCAP's usual practice, the report of its independent auditors for the year 1985 will be forwarded to members as soon as it becomes available.

Behind The Bullets

(continued from page 5)

Company pedigree possessed by the band makes it an instant attraction for former fans of those two seminal rock acts. "Mean Business" is the Firm's second album for Atlantic and it too has been on the chart three weeks. A debut of 83 was followed by a week at 57. This week it jumps from 57 to 37 bullet. Unlike Osbourne, The Firm has been able to land a single on the pop charts. "All The Kings Horses" debuts this week at 83 on the Pop Singles chart.

Helping "Mean Business" on its way were Top Five reports from Tower Records, Campbell; Strawberries, Boston and Kemp Mill, Washington, D.C. Top 10

reports came in from Turtles Records, Atlanta; Great American Music/Wax Museum and Tower Records, Fresno. Scott's One-Stop, Indianapolis; Peaches, Cincinnati; The Record Bar, Durham NC; Tower Records, San Diego and Benson's Records, Los Angeles all show "Mean Business" in their Top 20. And to round off the retail reports, Top 30 rankings came in from Sound Warehouse, Kansas City; Cavages, Buffalo and Karma Records, Indianapolis.

WHOT, BJ105, WBEN, WHYT, KCPX, KKQQ, B95, WHTT, and WPRO are among radio stations that added "All The Kings Horses" this week.

WCI Earnings

(continued from page 25)

reported operating income of \$34.7 million on all-time high revenues of \$270.1 million. Major contributors to these results included ZZ Top, Stevie Nicks and the Cars, each of whom achieved sales of more than a million units domestically during the quarter, and continued gains by WEA International.

"For all of 1985, operating income for the Recorded Music division jumped 26% to a new high of \$112.7 million and revenues increased 12% to a record \$912.3 million. During the year, the WCI Record Group again had a number of major releases, including multi-platinum sales from Madonna, Phil Collins, Dire Straits, Prince, Motley Crue and John Fogerty. In addition, a record-setting year for WEA International greatly contributed to the year's results.

"The Publishing and Related Distribution division had fourth quarter operating income of \$3.1 million on revenues of \$33.5 million. These figures compare to operating income of \$3.0 million in the fourth quarter of 1984 and revenues of \$27.2 million. For the full year, revenues rose to an all-time high \$121.7 million. However, operating income was down slightly to \$13.7 million.

"WCI's Broadcast Cable Communications division continued to show gains and reported operating income of \$4.0 million in the fourth quarter compared to

an \$8.6 million loss the previous year. For the year, the division had a profit of \$6.3 million, dramatically better than the previous year's loss of \$51.6 million. This turnaround is due in part to better operating results and reduced interest costs at Warner Amex. WCI's purchase of American Express' 50%-interest in Warner Amex is expected to close shortly. During the quarter, service commenced to the first subscribers in Warner Amex's franchise in the New York City borough of Queens."

David Steps Down

(continued from page 5)

Morrison (Conn.); Howard Coble (N.C.); Patrick Swindall (Ga.) and many others have pledged their support to ASCAP, BMI and SESAC in combating the bills.

There is little doubt that ASCAP made massive gains under David's leadership. Increased shares of the charts, legal victories both in and out of court and a 59 percent increase in revenues, from \$154 million in 1980 to \$245 million this year.

Perhaps the greatest indicator of Dav-

id's abilities and success will come after he steps down in April. Will ASCAP continue its rapid rate of growth? How will the performing rights societies fare in the monumental congressional battles without one of its most eloquent and charismatic spokesmen? ASCAP members were undoubtedly relieved when David concluded his membership meeting speech by saying, "And one thing I promise, if ASCAP ever needs me, you can be sure I'll be there."

Cory Robbins

(continued from page 12)

says, "where Atlantic in the '50s was a big R&B label and then expanded to have rock like Cream and Led Zeppelin while still maintaining a good R&B base. That's a label I really respect a lot." Most of

Profile's rock artists are still developing; Robbins cites Joe Henry as the most promising. "We have rap artists on our label but we also have country rock, heavy metal, hard core — all kinds of music that are not rap."



PIA VJ FOR A DAY — During a recent VH-1 (Video Hits One) guest VJ taping session, Keven Metheny, vice president of VH-1, stopped by the studio to visit Pia VJ. Pia appeared on VH-1 as a Guest VJ Saturday, February 22.

AROUND THE ROUTE

By Camille Compasio

Cleveland Coin International has just completed negotiations to open a branch office in Michigan. The facility will be located in Livonia (site to be announced later) and will be in operation by early March. However, the company has arranged for interim warehousing in Detroit — as of now — their goal being to cover the entire state of Michigan. “We are going to have warehouse facilities in Kalamazoo and Mount Pleasant, with a service center out of Grand Rapids,” said CCI prexy **Ron Gold**. **Jack Francisco** (formerly of Greyhound Corp.) who will be responsible for western Michigan and **Herman Fox**, Cleveland Coin’s vice president of marketing, who will oversee the marketing program for Michigan. Needless to say, the new facility will house an outstanding roster of equipment in all categories. “The anchor of the marketing program will be the distribution of industrial vending equipment,” Ron noted, “and among the vending lines we have now are Automatic Products, Moyer Diebel, RMI and Ardac.” He indicated more would be added and also advised that CCI had been appointed to handle the Williams line for the state of Michigan, which underscores their plan for an

(continued on page 38)

Digital Controls Sells Video Group To Resume Full Time Coin-Op Production

CHICAGO — Digital Controls of Norcross, Georgia completed the sale of its Video Group to Atlanta based Comsell, a designer and marketer of video-disc based real estate sales systems. In dispatching the Video Group, Digital Controls president Mike Macke indicated the firm will return to devoting its total resources to the manufacture and marketing of coin-operated amusements.

“The unstable coin-op markets of the past few years necessitated our diversification into another field,” Macke pointed out. “But now we feel that the market has stabilized and we can justify devoting all of our resources to delivering product there.”

Digital Controls was founded in 1981 with its introduction of “Little Casino,” a pure amusement video card game. That piece furnished the momentum for re-establishing the countertop game market as a formidable one. It was marketed until October, 1985,

making it the longest continuous production run video in industry history, according to the company. Digital Controls has sold approximately 20,000 “Little Casino” games.

Currently, the firm is beginning shipments of a new in-house product, a skill-stop mechanical countertop, “Pacer Poker.”

The DC Video Group manufactured and marketed a video-disc based computer applications training system called “The Learning Center.” Along with that proprietary product, Comsell took on 10 DC personnel that staffed that division.

“One of Digital Control’s most important assets is our research and development department under the direction of co-founder and vice president of engineering, Michael Pace,” said Macke. “Now Pace and his staff will be free to dedicate all their efforts to developing innovative game products.”

Bally Reports Fourth Quarter Results

CHICAGO — Robert E. Mullane, president and chairman of the board of Bally Manufacturing Corp. announced the results of operations for the fourth quarter and the year ended December 31, 1985.

For the fourth quarter ended December 31, 1985, revenues were \$258.7 million, compared to \$259.7 million in 1984. For the same period, the loss was \$4.6 million, compared to a loss of \$144.6 million in 1984. The loss per share was \$0.17, compared to a loss per share of \$4.40 reported a year ago.

For the year, revenues were \$1,344.8 million

as compared to \$1,349.4 million in 1984. The net income was \$25.6 million, compared to a loss of \$100.4 million in 1984. The earnings per share were \$0.95, compared to a loss per share of \$3.86 reported in 1984.

Due to the seasonality of many of the company’s businesses, the fourth quarter is traditionally a low period in the company’s operating activity. “However, with the exception of Health and Tennis Corporation, we were generally pleased with the operating results for the quarter,” Mullane said.

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Industry News 38

COIN MACHINE

AROUND THE ROUTE

(continued from page 37)

impressive games lineup out there. "Hopefully, our new facility will be representing most of the major game manufacturers," he added. . . This is welcome news and further evidence that things are looking up in coinbiz and that long road to recovery seems to be getting shorter!

Not quite ready. Received a call from Seeburg prexy **Ed Blankenbeckler** advising that the factory's "Crusader 600" compact disc jukebox will not be ready for introduction at the ACME convention, as originally planned. As a matter of fact, Seeburg will not have a booth at this convention, simply because the "Prelude" has already been phased out at this point, and their main thrust right now is focused on the CD box. However, all of the Seeburg people will be in attendance and participating fully in the March 7-9 ACME show. As Ed pointed out, Seeburg's policy is to first introduce the new model to their distributor network and this will be accomplished sometime in May at their planned International distributors meeting, to be held in Chicago. At that time the "Crusader 600" will be officially unveiled.

Alive and well and producing! Bally Midway exec **Steve Blattspieler** advised of two Sente releases that are currently on the production and delivery schedule at the Franklin Park, IL plant.

"Stompin'" is scheduled for delivery in mid-March. And here's a brand new addition to the SAC I system — "Name That Tune," which has been licensed from the long running television show, is patterned after it and should thus attract a lot of player interest. As in the tv'er, the object of the game is to guess the name of a tune after hearing a few

bars from it. "Name That Tune" offers 1000 different songs, running the gamut from Broadway musicals, to country, to Top 10, pop, rock and what have you. It will be introduced at the ACME convention in Chicago — and Bally Midway plans production for about a week after the show. And that ain't all — Steve told us Bally Midway will be featuring a new two player, upright driving game called "Mac RPM" at ACME and a new pinball, "Lady Luck," which is based on a card game theme!

Regarding rebates on 1985 jukebox licensing refunds — here's the dope directly from the AMOA office. There will be no rebate on 1985 until some time in November of 1986 and, according to the information they have, no forms are required for this rebate, which will automatically be sent to ops for the number of machines they've licensed and registered. According to the copyright law the procedure for registering machines remains the same — meaning list all of the serial numbers, pay the \$50 per machine royalty and file. Only now, ops will receive a certificate allowing them to transfer registration from one machine to another. Any questions regarding this procedure should be directed to **Walter Sampson**, Chief-Licensing Division at the Copyright Office and the phone number is (202) 287-8150.

ACME showgoers make note. As previously reported in *Cash Box*, the ACME convention will not be open to the public on the final day of the show, which is Sunday, March 9; thus, exhibit hours on this day have been changed to 10 a.m.-4 p.m. ACME '86 will be taking place March 7-9 at the Expocenter/Downtown in Chicago.

15 Years Ago In Coin Machine

The Wurlitzer Company announced that its entire distributing organization has been placed under the supervision of the firm's DeKalb, Illinois division. . . The noted Chicago Coin "Speedway" is back in production, by popular demand, at the Chicago based factory. . . On Sunday, Feb. 7, 1971 a major portion of Mid-Manhattan was left in the dark for several hours as the result of a power failure. . . Midway releases a brand new game called "Stunt Pilot" . . . "Solids & Stripes," a two-player pin featuring a pool table theme is introduced by Williams. . . The Friday

"bash" continues every week at C.A. Robinson and has now become a ritual that many operators look forward to attending. . . MGM's veteran record promoter Sol Handwerker, speaking at the annual Music Operators of Virginia convention, announced plans to institute an on-location record merchandising program in cooperation with operators in and around Richmond. . . Both consumers and industry people have suffered their share of troubles from the economic recession of 1970 and, naturally enough, have reacted to the inflationary economy by becoming a bit more selective in what they buy. While selectivity in the marketplace has its merits it can work to everyone's disadvantage if they buy simply by price or not at all, rather than by quality in the goods they purchase. In the course of becoming super selective, the operator does himself and his industry a disservice over the long haul if he waits until everything's a smash hit before he buys it. After all, somebody's got to take the lead and try new merchandise, otherwise the new stuff would never take off at all. . . The used game boom launched a new division of United Billiards, Inc. called United Amusements International, Inc., which over a two month period has established a broad base of U.S. and overseas buyers. . . Lucky Coin Machine's Bob Nims reports that one of his Rock-Ola 442 phonos was almost completely destroyed in a fire at one of his locations, however, after it was returned to his shop, and connected, it still worked despite the severe damage!

Industry Calendar

Feb. 7-9: **Florida Amusement Vending Assn.**; Hilton Inn Florida Center, Orlando, FL; vending only state conv.

Feb. 21-23: **Minnesota Operators of Music & Amusements**; Sheraton Park Place Hotel; Minneapolis; annual state conv.

Mar. 7-9: **American Coin Machine Exposition**; Expocenter/Downtown, Chicago, IL; AOE/ASI joint nat'l. conv.

Mar. 21-23: **NAMA Western Convention**; Anaheim Convention Center, Anaheim, CA; vending trade conv.

May 8-10: **Ohio Music & Amusement Assn.**; Hyatt Regency; Columbus; annual state conv.

Williams Reports First Quarter Results

CHICAGO — Williams Electronics, Inc. reported that revenues for the first quarter of fiscal 1986 more than doubled to \$23,421,000 from \$11,476,000 in the corresponding period of fiscal 1985. Net income for the quarter was \$670,000 or \$.09 per share versus a net loss of \$2,097,000 or \$.28 per share for the fiscal 1985 first quarter.

The significantly better results in the current first quarter reflects improvement in the operations of the company's coin-operated amusement game business as well as the continued success of its hotel and casino business.

Amusement game revenues increased \$10,508,000 to \$12,483,000 from \$1,975,000 in the prior year period. Operating profit before selling and administrative expenses increased to \$1,289,000 from an operating loss of \$1,776,000 in the fiscal 1985 period. Strengthened industry conditions and the enthusiastic reception of Williams "Comet" pinball game enabled the company's coin-operated amusement game business to post its best results since the quarter ended June 30, 1983.

The company's Condado Plaza Hotel and Casino also generated higher revenues and operating profit during this period. Revenues increased \$1,437,000 to \$10,938,000 from \$9,501,000 in the first quarter of fiscal 1985. Operating profit before selling and administrative expenses increased to \$3,976,000 from \$2,651,000 in the prior year period.

On December 11, 1985, the company opened its second hotel/casino property, the

El San Juan Hotel and Casino located in San Juan, Puerto Rico, whose operations are reported on an unconsolidated basis. The addition of the El San Juan will enhance Williams hotel/casino business and permit the company to more effectively participate in the resurgence of tourism in Puerto Rico.

Prospects for the second quarter ending March 31, 1986 remain positive.

Orders for Williams' current pinball game "High Speed" have exceeded 7500 units or approximately \$13,500,000 in anticipated revenues and based upon current levels of demand, the company expects to sell more than 10,000 units of "High Speed."

Shipments of the company's Witelco 5000 intelligent pay telephone are scheduled to begin in March, 1986. Williams has already received an initial order for 12,000 units valued at \$14,000,000 to be delivered during 1986, and looks forward to significant benefits from this new business.

Based upon record revenues in January from Williams' Condado Plaza Hotel and Casino and the build-up in operations of the El San Juan Hotel and Casino, the company expects continued improvement in its hotel/casino business for the fiscal 1986 second quarter.

At the midpoint of its second quarter Williams remains confident that earlier announced earnings forecast of between \$3,500,000 and \$4,000,000 for the six months ending March 31, 1986 will be achieved. For the similar period of fiscal 1985, the company reported a loss of \$1,273,000.

AMOA Responds To Cig Restrictions

CHICAGO — In its continuing efforts to keep members informed about issues relating to the operating business, AMOA released a special membership mailing earlier this month focusing on items of importance to operators. One of these issues is the proposed ban on tobacco advertising and the sale of cigarettes through vending machines, recommended by the American Medical Association.

As you will recall, NAMA addressed this proposal in a statement issued by association president G. Richard Schreiber (*Cash Box*, 1/11/86), who objected to the singling out of vending machine sales as "discriminatory" when "there are other channels through which cigarettes are sold."

If AMA succeeds in this effort, the effect on vendors throughout the United States would be "dramatic," according to AMOA, and could lead the way to similar actions on such items as candy, music, games, soft drinks, etc. The association recommends that members follow the suggestions of the National Coin Machine Institute (which is also on top of this situation) and contact their

respective doctor/delegates who attended the December AMA meeting where this resolution was passed.

As a further source of information AMOA supplied members with an action plan which has been implemented by NCMI and also advised them of a telegram sent to the American Medical Association by NCMI. In this telegram NCMI voiced their objection to singling out cigarette vending machines while ignoring "the other 90 percent of retail cigarette sales" and pointed out that "95 percent of cigarette machines are in highly regulated establishments that serve alcoholic beverages or are located in highly supervised factory and office work locations."

AMOA is urging operators to do their part on the local level and to also keep the association informed about any potential state legislation that might result from this action by the AMA. The address of the AMOA office is 111 E. Wacker Drive, Suite 600 Chicago, IL 60601 and the phone number is (312) 644-6610.

Bally Announces Earnings

(continued from page 37)

Bally's Scientific Games subsidiary also had an excellent quarter, benefiting from five new state lottery contracts, including California. The company was also awarded its second on-line contract for the state of Iowa. The company's first contract for on-line terminals for the Tri-State lottery (Maine, Vermont and New Hampshire) has set all-time per capita sales records for Lotto start-ups in the United States. "The company looks forward to continuing growth in the lottery area," Mullane added.

"The amusement game business which the company downsized in 1985 is performing according to our expectations. There are some indications that the amusement game business has bottomed out and Bally feels it is in a position to profitably continue its leadership role in this industry," stated Mullane.

Bally's Six Flags theme park operations had a fine year. Results were improved from last

year due to operating controls and a substantial increase in attendance.

"The fourth quarter was impacted adversely by our health club business. While sales were strong, operating expenses especially relating to bad debts were responsible for a sharp decline in earnings," said Mullane. "The health club management group is aggressively instituting new programs and controls to alleviate this situation."

In conclusion Mullane noted, "1985 was a year that Bally moved aggressively to consolidate its leadership position in our various sections of the leisure industry. Our prime concern, now, is to increase the profitability of these inherently strong businesses. In addition, Bally is moving to consummate the previously announced acquisition of the MGM Grand hotel properties in Nevada which will make Bally a major company in the casino hotel industry."

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