

CASH 'N' BOX

December 28, 1985

T.M.

NEWSPAPER \$3.00

Bruce Springsteen
Cash Box's Artist Of The Year '85
Story on Page 25



**Special Year End Double Issue
1985 Polls And Awards
The Year In Review**

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is sending Mr. Mister's album
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GUEST EDITORIAL

Taking 85's Lead By Ron Cruickshank

As the year-end rolls around, it always seems a prudent thing to stop and reflect on the events that have molded our lives and our business over the past year. It seems more productive when placed in a context of looking for principles that affect us, rather than lessons to be learned on a one-time basis.

A stream-of-consciousness process this year led me to think in terms of direct meta-situational variables that are affecting us as we sit, and then to external meta-variables that are going to have great impact on us over the next generation. In this forum, due to space constraints, I only introduce subjects for consideration that, while not comprehensive, I consider primary.

Within our business today we need to be cognizant of a shift in the needs of our employees. There is an on-going, internalized change in fundamental values happening in American society that leaves employees no longer satisfied with having "just a job." They are and will continue to demand (yes — demand) an enhanced work experience whereby they get heard, listened to and responded to. This is not a compensation issue *per se*, although that is important, but it will emerge more as an issue of self respect and self-actualization.

An integral part of the changing American work scene is going to be an increased awareness of our need as business people to pay attention to the entire well-being of our folks. The staggering increase in health costs and insurance costs is taking an ever bigger chunk of the pie. There are creative programs taking place all over the country that are having dramatic effects on the health and productivity of employees. Such awareness can mutually benefit all members of an organization.

The demographics of our employees is still another consideration of importance. The demographics of the American worker is changing along with their values. They are growing older, they are getting divorced regularly, they have changing needs in the area of family care, education, health benefits, income streams and their perception of longevity as an employee. Will the retail clerk of 20 years from now be an average age of 37, single, with one child and living

in an apartment? If so, we must change with them.

On the external side, some real questions are emerging that are causing us to examine some basic assumptions. Key and foremost is: what does it mean to us as music business people when the stock market is on a strong upward trend, when we have two years of low inflation, interest rates remain low, there is relative peace in the world, when there is a re-emerging sense of nationalism and we see one of the weakest retail years we've had in several?

The key issues that emerge for us out of this potpourri seem to be the increasing need for organizational flexibility, technological efficiencies and administrative controls. Technology is here to stay — it just changes daily. The costs are coming down and it portends great things for us all in the areas of administration, inventory control, financial understanding of our businesses and quicker recognition and response-time to trends.

While looking at external factors, let us not forget the old adage that "custom is no small thing." It needs to be remembered that the social mores of Los Angeles and New York are not those of the rest of America. Nothing replaces good taste, and we would do well to remember that in the presentation of our product. Let us look at

our consumer and be responsive.

The emergence of "new age" music should be a sign to us all. It reflects the taste of a consumer that hasn't been represented in the recent past. Let's not let our future customers slip through our fingers and move on to spending their money on alternative entertainment because we didn't listen to their message.

Leadership can be construed as defining what people need and getting in front of the parade. It is important for us to pause and reflect on the critical issues that will effect us all in the future. To be caught up in criticism of the "way it is" doesn't bring back the past — it only emphasizes our age. Properly motivated, we have a tremendous source of brighter-than-ever people out in our work forces who desire to be successful on their own terms as they define it. Let's help them get there by listening and leading the way.



Ron Cruickshank is president and chief executive officer of The Record Bar, Inc.

TOP POP DEBUTS

| | | |
|-----------------------|------------|---|
| SINGLES | 59 | SARA — Starship — Grunt/RCA |
| ALBUMS | 145 | PICTURES FOR PLEASURE — Charlie Sexton — MCA |
| POP SINGLE | #1 | SAY YOU, SAY ME Lionel Richie Motown |
| B/C SINGLE | #1 | SAY YOU, SAY ME Lionel Richie Motown |
| COUNTRY SINGLE | #1 | MORNING DESIRE Kenny Rogers RCA |
| JAZZ | #1 | FABLES Jean Luc Ponty Atlantic |
| COMPACT DISC | #1 | BROTHERS IN ARMS Dire Straits Warner Bros. |
| POP ALBUM | #1 | THE BROADWAY ALBUM Barbra Streisand Columbia |
| B/C ALBUM | #1 | IN SQUARE CIRCLE Stevie Wonder Motown |
| COUNTRY ALBUM | #1 | SOMETHING SPECIAL George Strait MCA |
| MUSIC VIDEO | #1 | SAY YOU, SAY ME Lionel Richie Motown |
| 12" SINGLE | #1 | SLAVE TO THE RHYTHM Grace Jones Manhattan/Island |



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CASH BOX TOP 100 SINGLES

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

December 28, 1991

| | Weeks On 12/21 Chart |
|---|-------------------------------|
| 1 SAY YOU, SAY ME LIONEL RICHIE (Motown 1819MF) | 1 8 |
| 2 PARTY ALL THE TIME EDDIE MURPHY (Columbia 38-05609) | 3 13 |
| 3 ALIVE & KICKING SIMPLE MINDS (A&M/Virgin AM-2738) | 4 11 |
| 4 BROKEN WINGS MR. MISTER (RCA PB-14136) | 2 15 |
| 5 THAT'S WHAT FRIENDS ARE FOR DIONNE & FRIENDS (Arista AS1-9422) | 10 8 |
| 6 SMALL TOWN JOHN COUGAR MELLENCAMP (Riva/PolyGram 884 202-7) | 8 9 |
| 7 ELECTION DAY ARCADIA (Capitol B-5501) | 7 10 |
| 8 SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS) PHIL COLLINS AND MARILYN MARTIN (Atlantic 7-89498) | 5 13 |
| 9 TALK TO ME STEVIE NICKS (Modern/Atlantic 7-99582) | 12 7 |
| 10 PERFECT WAY SCRITTI POLITTI (Warner Bros. 7-28949) | 11 16 |
| 11 WE BUILT THIS CITY STARSHIP (Grun/Virgin FB-14170) | 6 17 |
| 12 TONIGHT SHE COMES THE CARS (Elektra 7-69589) | 15 9 |
| 13 WALK OF LIFE DIRE STRAITS (Warner Bros. 7-28878) | 17 9 |
| 14 I MISS YOU KLYMAXX (Constellation/MCA 52606) | 16 14 |
| 15 BURNING HEART SURVIVOR (Scotti Brothers/CBS ZS4 05663) | 20 9 |
| 16 I'M YOUR MAN WHAMI (Columbia 38-05721) | 24 5 |
| 17 SLEEPING BAG ZZ TOP (Warner Bros. 7-28884) | 9 11 |
| 18 IT'S ONLY LOVE BRYAN ADAMS/TINA TURNER (A&M AM-2791) | 23 6 |
| 19 EMERGENCY KOOL & THE GANG (De-Lite/PolyGram 884 199-7) | 21 10 |
| 20 LOVE IS THE SEVENTH WAVE STING (A&M AM-2787) | 22 8 |
| 21 GO HOME STEVIE WONDER (Tamla/Motown 1817TF) | 26 6 |
| 22 SPIES LIKE US PAUL McCARTNEY (Capitol B-5537) | 25 6 |
| 23 YOU'RE A FRIEND OF MINE CLARENCE CLEMONS AND JACKSON BROWNE (Columbia 38-05660) | 27 10 |
| 24 MY HOMETOWN BRUCE SPRINGSTEEN (Columbia 38-05782) | 34 4 |
| 25 NEVER HEART (Capitol B-5512) | 13 16 |
| 26 OBJECT OF MY DESIRE STARPOINT (Elektra 7-69621) | 28 14 |
| 27 SIDEWALK TALK JELLYBEAN (EMI America B-8297) | 30 7 |
| 28 EVERYBODY DANCE TA MARA & THE SEEN (A&M AM-2768) | 31 10 |
| 29 SEX AS A WEAPON PAT BENATAR (Chrysalis VS4 42927) | 32 6 |
| 30 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING BILLY OCEAN (Jive/Arista JS1-9432) | 33 5 |
| 31 HOW WILL I KNOW WHITNEY HOUSTON (Arista AS1-9431) | 40 4 |
| 32 CONGA MIAMI SOUND MACHINE (Epic 34-05457) | 37 11 |
| 33 GOODBYE NIGHT RANGER (MCA 52729) | 36 8 |
| 34 FACE THE FACE PETE TOWNSHEND (Atco/Atlantic 7-99590) | 38 8 |

| | Weeks On 12/21 Chart |
|---|-------------------------------|
| 35 WRAP HER UP ELTON JOHN (Geffen/Warner Bros. 7-28873) | 14 10 |
| 36 EVERYTHING IN MY HEART COREY HART (EMI America B-8300) | 41 5 |
| 37 LIFE IN A NORTHERN TOWN THE DREAM ACADEMY (Warner Bros. 7-28841) | 46 5 |
| 38 LIVING IN AMERICA JAMES BROWN (Scotti Brothers/CBS ZS4 05682) | 47 4 |
| 39 THE SUN ALWAYS SHINES ON T.V. A-HA (Warner Bros. 7-28846) | 44 5 |
| 40 THE SWEETEST TABOO SADE (Portrait/CBS 37-05713) | 45 5 |
| WINNER'S CIRCLE | |
| 41 KYRIE MR. MISTER (RCA PB-14258) | 55 2 |
| 42 YOU BELONG TO THE CITY GLENN FREY (MCA 52651) | 18 16 |
| 43 A LOVE BIZARRE SHEILA E. (Paisley Park/Warner Bros. 7-28890) | 50 7 |
| 44 SILENT RUNNING MIKE & THE MECHANICS (Atlantic 7-89488) | 60 5 |
| 45 THE BIG MONEY RUSH (Mercury 884 191-7) | 49 7 |
| 46 TARZAN BOY BALTIMORA (Manhattan/Capitol B 50018) | 51 11 |
| 47 WHO'S ZOOMIN' WHO ARETHA FRANKLIN (Arista AS1-9410) | 19 14 |
| 48 EVERYTHING MUST CHANGE PAUL YOUNG (Columbia 38-05712) | 53 6 |
| 49 SUN CITY ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol B 50017) | 42 9 |
| 50 TO LIVE AND DIE IN L.A. WANG CHUNG (Geffen/Warner Bros. 7-28891) | 39 12 |
| 51 LEADER OF THE PACK TWISTED SISTER (Atlantic 7-89478) | 56 5 |
| 52 LAY YOUR HANDS ON ME THOMPSON TWINS (Arista AS1-9396) | 29 15 |
| 53 DO IT FOR LOVE SHEENA EASTON (EMI America B-8295) | 35 10 |
| 54 GO ASIA (Geffen/Warner Bros. 7-28872) | 65 4 |
| 55 HE'LL NEVER LOVE YOU (LIKE I DO) FREDDIE JACKSON (Capitol B-5535) | 70 3 |
| 56 COUNT ME OUT NEW EDITION (MCA 52703) | 52 8 |
| 57 "MIAMI VICE" THEME JAN HAMMER (MCA 52666) | 43 17 |
| 58 ONE VISION QUEEN (Capitol B-9547) | 64 4 |
| CHARTBREAKER | |
| 59 SARA STARSHIP (Grun/Virgin FB-14253) | DEBUT |
| 60 HEAD OVER HEELS TEARS FOR FEARS (Mercury 880 899-7) | 48 16 |
| 61 BE NEAR ME ABC (Mercury 880 626-7) | 54 19 |
| 62 DAY BY DAY HOOTERS (Columbia 38-05730) | 79 3 |
| 63 DIGITAL DISPLAY READY FOR THE WORLD (MCA 52734) | 72 3 |
| 64 RUNNING UP THAT HILL KATE BUSH (EMI America B-8285) | 59 17 |
| 65 SISTERS ARE DOIN' IT FOR THEMSELVES EURYTHMICS AND ARETHA FRANKLIN (RCA PB-14214) | 57 11 |
| 66 SOMEWHERE (FROM "WEST SIDE STORY") BARBRA STREISAND (Columbia 38-05660) | 73 4 |

| | Weeks On 12/21 Chart |
|--|-------------------------------|
| 67 SOUL KISS OLIVIA NEWTON-JOHN (MCA 52685) | 58 13 |
| 68 YOU ARE MY LADY FREDDIE JACKSON (Capitol B-5495) | 62 17 |
| 69 PART-TIME LOVER STEVIE WONDER (Tamla/Motown 1808TF) | 61 17 |
| 70 ONE OF THE LIVING TINA TURNER (Capitol B-5518) | 63 13 |
| 71 EVERYDAY JAMES TAYLOR (Columbia 38-05681) | 68 8 |
| 72 CARAVAN OF LOVE ISLEY, JASPER, ISLEY (CBS Associated ZS4 05611) | 83 2 |
| 73 THE HEART IS NOT SO SMART EL DeBARGE WITH DeBARGE (Gordy/Motown 1822GF) | 81 3 |
| 74 CAN YOU FEEL THE BEAT LISA LISA AND CULT JAM WITH FULL FORCE (Columbia 38-05669) | 71 5 |
| 75 TOO YOUNG JACK WAGNER (Qwest/Warner Bros. 7-28931) | 66 10 |
| 76 TEARS ARE FALLING KISS (Mercury 884 141-7) | 67 11 |
| 77 BEAT'S SO LONELY CHARLIE SEXTON (MCA 52715) | 85 2 |
| 78 OWN THE NIGHT CHAKA KHAN (MCA 52730) | DEBUT |
| 79 DANGEROUS LOVERBOY (Columbia 38-05711) | 69 7 |
| 80 SECRET ORCHESTRAL MANOEUVRES IN THE DARK (A&M/Virgin AM-2794) | 88 2 |
| 81 JUST ANOTHER DAY OINGO BOINGO (MCA 52726) | 90 2 |
| 82 SMALL TOWN GIRL JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Brothers/CBS ZS4 05668) | 76 8 |
| 83 FREEDOM POINTER SISTERS (RCA PB-14224) | 74 9 |
| 84 LOVE THEME FROM ST. ELMO'S FIRE DAVID FOSTER (Atlantic 7-89528) | 75 19 |
| 85 SECRET LOVERS ATLANTIC STARR (A&M AM-2788) | DEBUT |
| 86 TAKE ON ME A-HA (Warner Bros. 7-29011) | 77 23 |
| 87 SAVING ALL MY LOVE FOR YOU WHITNEY HOUSTON (Arista AS1-9381) | 78 20 |
| 88 MONEY FOR NOTHING DIRE STRAITS (Warner Bros. 7-28950) | 80 25 |
| 89 DON'T SAY NO TONIGHT EUGENE WILDE (Philly World/Atlantic 7-99608) | DEBUT |
| 90 BABY TALK ALISHA (Vanguard SPV 89) | DEBUT |
| 91 SO IN LOVE ORCHESTRAL MANOEUVRES IN THE DARK (A&M/Virgin AM-2746) | 82 17 |
| 92 GIRLS ARE MORE FUN RAY PARKER JR. (Arista AS1-9352) | 84 13 |
| 93 I'M GONNA TEAR YOUR PLAYHOUSE DOWN PAUL YOUNG (Columbia 38-05577) | 86 17 |
| 94 "KID" SANTA CLAUS PATSY (Ropery PR-2255) | 95 2 |
| 95 HURTS TO BE IN LOVE GINO VANNELLI (CBS Associated ZS4 05586) | 91 13 |
| 96 OH SHEILA READY FOR THE WORLD (MCA 52636) | 89 24 |
| 97 AND SHE WAS TALKING HEADS (Sire 7-28917) | 87 14 |
| 98 ONE NIGHT LOVE AFFAIR BRYAN ADAMS (A&M AM-2770) | 93 16 |
| 99 LOVE GRAMMAR JOHN PARR (Atlantic 7-89484) | 94 6 |
| 100 LOVIN' EVERY MINUTE OF IT LOVERBOY (Columbia 38-05569) | 92 19 |

#1 AND ON THE RISE.



SADE

Top New Female Vocalist, Pop Singles
Top New Female Artist, B/C Singles
Most Promising New Female Artist, B/C Albums
Most Promising New Female Artist, B/C Singles



**LUTHER
VANDROSS**

Top Male Artist, B/C Albums



**ALEXANDER
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Most Promising New Male Artist, B/C Singles

**BLACK ARTISTS MAKING UNIVERSAL MUSIC.
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OPENING IN DECEMBER



R O D E O

A PRIVATE CLUB

1985 Was Almost A Very Good Year

By David Adelson

LOS ANGELES — What an ironic year 1985 was. It was a year when popular music's most prominent personalities joined together to work toward solving some of the world's most devastating problems.

Artists as diverse in musical styles as X, Kenny Rogers and Quiet Riot lent their popularity and talent to such projects as U.S.A. For Africa, Farm-Aid, Live-Aid, Hear N' Aid, Hermanos and many others. These highly publicized events cast the music industry in a positive and personal light and changed many people's perceptions about an often maligned musical community.

But anyone including 1985 on their list of positive years for the industry should also include an asterisk next to it. For, while millions of dollars were being raised in the wars against hunger and poverty, a different war was being waged in Washington D.C. The Parents Music Resource Center (PMRC) began a cleverly orchestrated press campaign against the industry that would eventually wind up in the halls of congress and on nationwide TV. "The Washington Wives" were a group of prominent politician's spouses who claimed they had heard enough of what they termed the "obscenity" of rock and roll lyrics. They were affluent, organized and adept at using the national press as a forum. To say they

caught the industry off guard would be an understatement.

The PMRC called for record ratings and lyric sheets. They recited lyrics about masturbation, rape and murder on national TV. Stanley Gortikov and the RIAA emerged as the industry negotiator and spokesman. Gortikov was under constant attack and criticism from the PMRC and from certain factions of the industry itself.

People like Frank Zappa and groups like the musical majority sprang up in response to the highly organized threat, but for the most part it was too late. After a hearing in front of a congressional committee and lengthy negotiations, an agreement was ironed out.

Though the general consensus noted that the so-called ratings pact lacked any teeth, substantial damage had been done

to the industry through the massive media circus that followed the PMRC's every move. When faced with a prominent Washington wife reciting lyrics from a recent W.A.S.P. album, anyone defending the industry's often hazy position was perceived as the villain.

So here is 1985 in a nutshell. Some say it was good, some say bad, but no one can say it wasn't a year to remember.



JANUARY, 1985 — Despite such milestones as the recording of "We Are The World" (above), the industry took its share of lumps in 1985, particularly from a group of Washington wives calling themselves the Parents Music Resource Center (PMRC).

January

MCA Records Group expands to include MCA Music Publishing. The new MCA Records and Music Group is headed by group president **Irving Azoff** with **Myron Roth** functioning as group executive vice president . . . **Cyndi Lauper**, **Tina Turner** and **Prince And The New Power Generation** are each nominated for five Grammy Awards . . . The newly launched **VH-1** aims its programming at the 25-54 demographic. MTV Network's **Bob Pittman** tells a press conference there is a "180 degree difference between the channel and MTV" . . . **Motley Crue** lead singer **Vince Neil** is charged with vehicular manslaughter stemming from an accident in Redondo Beach, California that claimed the life of **Hanoi Rocks** drummer **Nicholas Dingley** . . . **Harold Childs** is named president of **Qwest Records**. He was previously a senior vice president at **PolyGram** . . . Forty six artists join together at A&M studios to record a

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Year in Review

Video '85: The Boom Levels Off, Quality On The Rise

By Gregory Dobrin

LOS ANGELES — The year in video for 1985 has been one of growth and change, but not in the boom sense of the last three years. Rather than the giddiness of rapid expansion, 1985 reflected a settling in the video industry, with an accent on quality product, and a time to sober up and connect some of the loose ends left in the wake of runaway prosperity.

For the most part, the focus in the video industry over the last year has been on dispersal of the wealth. In 1985, the video pie became sliced a little more realistically. Nowhere was this trend seen more plainly than in the music industry, where "pay-for-play" became the year's buzzword.

The shake up began early in the year, when rumours flew that CBS Records, second only to Warner Bros. in its production of artist video clips, was planning to begin charging programmers for the privilege of airing CBS videos. By May, the rumours were substantiated when the first draft of CBS' pay-for-play policy went into effect. The policy proved insensitive to outlets' needs, according to

insiders, and was accompanied by unfavorable reviews in the press. It was a pioneering effort, however, much to CBS' credit and the policy was soon revised.

Warner Bros. Records, having undoubtedly studied the CBS path carefully, quietly announced plans for a pay-for-play policy of its own over the summer. A November 1, 1985 start-up date was set, while company execs negotiated with programmers and other users. The policy went into effect December 1. Meanwhile,

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Year in Review

New Music '85: Working For A Break

By Peter Holden

LOS ANGELES — As we enter into the 10th anniversary of the birth of punk music, the echoes of that music and its revolution of attitude towards rock music in general are still very much in evidence today. The alternative music industry, made up of various regional musical scenes — from Austin, TX to Birmingham, U.K. — independent labels, fanzines, college and alternative radio and the constant out-cropping of new bands is clearly functional, providing music consumers with some of the most energetic

and probing pop culture available. And as the new generation of bands make their way up the industry ladder, some are able to break through to the industry's old guard, signing with major labels, gaining the opportunity to tour nationally and internationally and in some cases, reaping the rewards of their personal work and the alternative industry's chain of support.

In the past year, many artists who in the past have only seen support from the alternative press, college radio, etc., have broken through to CHR playlists and the national album charts. Kate Bush, the Smiths, Los Lobos, Simple Minds, Tears For Fears and R.E.M., artists normally championed as underdogs, have been embraced by the music industry at large.

The link between the two industry levels is indeed evident; major labels depend on the indies, their bands and their grassroots promotion work, as a sort of farm system to develop new acts. Bands such as the Replacements, Lone Justice, the Cruzados, and others all have gone on from developed local music careers to impressive major strides with large labels.

While most majors have college radio reps and A&R people who are constantly on top of the young bands making headway on local club circuits, the Capitol-Manhattan-EMI America group of labels in America has even gone so far as to develop an alternative music depart-

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A Year Behind The Bullets:

Brits Keep Coming, Vets Keep Coming Back And Newcomers Keep Coming Strong

By Stephen Padgett

1985 on the charts will be remembered as the year The British sustained their assault on American popular culture. The year was also marked by dramatic comeback records from some of the industry's most gifted veteran performers. New talent, too, the lifeblood of our industry, shared in 1985's finer moments. 1985 also saw the industry coalesce behind the common concerns of humanity to reach out and help our less fortunate brothers and sisters. All in all, it was a year of unexpected surprises — the only kind of year one can expect from the creative community known as the record industry.

The British Invasion

What the Japanese are to American cars, the British have been to American music. Ever since the Beatles invaded the airwaves in 1964, the British have excelled in repackaging an American

discovery (rock and roll) and selling it back to us. The charts this year are proof that the trend which began with the Beatles in the '60s continues into the '80s.

Tears For Fears, Wham!, Dire Straits and Phil Collins led the way in the British invasion, 1985. Between them, these four artists accounted for fully half of the number one albums on this year's Top 200 LP chart. If you allow for the fact that "Miami Vice: Original Television Soundtrack" and "We Are The World," (other number one records) are both compilations of various artists, then only Prince and Madonna represented the Yanks in the number one spot this year.

"Make It Big" by Wham! peaked at number one on March 23 and logged four weeks at the summit. Phil Collins hit the peak twice with "No Jacket Required." The first time lasted four

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Seasons Greetings

This is a combined year end issue for the weeks of Dec. 28, 1985 and Jan. 4, 1986. Due to the holiday period, we are publishing this double issue as a year-end special. The next regular issue of *Cash Box* will appear the week of Jan. 11, 1986.



MCA SIGNING — Writer/producer **Tommy Faragher** has signed a worldwide publishing agreement with MCA Music. Pictured at the MCA office in Los Angeles are (l-r): MCA Music president **Leeds Levy**; **Faragher**; **Carol Ware**, director of creative services, west coast; **Rick Shomaker**, vice president, west coast.

Position is everything.



Congratulations to all our winning artists.

Because. Making all the right

Label: COLUMBIA
Artist: BRUCE SPRINGSTEEN

Record Company: COLUMBIA

Record Company: COLUMBIA
Artist: BRUCE SPRINGSTEEN
Manager: JON LANDAU

Top A/C Artist Male: BILLY JOEL®
Top AOR Artist Male: BRUCE SPRINGSTEEN
Top Male Artist: BRUCE SPRINGSTEEN
Top Duo: WHAM!
Top A/C Group/Duo: WHAM!
Most Promising New Female Artist: ALISON MOYET

Top Duo: WHAM!
Top New Duo: PHILIP BAILEY & PHIL COLLINS

Top New Duo: PHILIP BAILEY & PHIL COLLINS
Top Mixed Group: LISA LISA & CULT JAM With Full Force
Most Promising New Group: LISA LISA & CULT JAM With Full Force
Top Pop Crossover Duo/Group: WHAM!

Top Duo: PHILIP BAILEY & PHIL COLLINS

Most Promising New Group: LISA LISA & CULT JAM With Full Force
Top Group: LISA LISA & CULT JAM With Full Force
Top Duo: WHAM!

Top-10 CD: BRUCE SPRINGSTEEN "BORN IN THE U.S.A."

1 "WE ARE THE WORLD" USA FOR AFRICA

1 "BORN IN THE U.S.A." BRUCE SPRINGSTEEN

1 "I WONDER IF I TAKE YOU HOME" LISA LISA & CULT JAM With Full Force



POINTS WEST

Peter Holden, Los Angeles

THUMBNAIL SKETCH — As the year winds to a close, there is celebration in the air. If you had a chance to peruse the local papers and unearth the local happenings, you would find more than a few shows worth attending over Christmas and New Year's Eve, if not for the sheer fun of it, then for a good assessment of the current generation of rock bands on the rise.

The Replacements' first swing through town since the release of its major label (Sire) debut "Tim" left few doubters as to the group's importance as an American rock 'n' roll *tour de force*: kind of drunk and loose, kind of sensitive and meaningful and kind of always about to explode. Singer/



NEW CRUZADO — Marshall Rohner (far left) formerly of Jimmy and the Mustangs, is currently taking over the lead guitar spot for Arista's Cruzados.

songwriter **Paul Westerberg** had a couple of comments to say about the group's new era. "Being with Sire really hasn't made that much difference with us — though on this album we recorded differently. Usually we'd just go in all together with a case of beer and record them live, just bash them out, but this time, the three of us recorded the basic tracks and then Bob came in after to do his parts. We did spend more time mixing and just recording (producer) **Tommy Erdelyi** would spend like six hours mixing the kick drum, which was good, but it just got a little boring — enough to drive you to the bar next door." The fact that guitarist "**Bob Stinson** doesn't

wear a dress much anymore" onstage — the shock is gone — points to the reality that the band is growing up a little. One of "Tim's" finest songs, "Hold My Life," examines that transition. "That was a phrase that I had had around for a few years, and the lyrics really kind of explain the position we are in: 'crack up in the sun/or lose it in the shade.' We could easily have stayed with what we were doing, touring all the time playing small clubs and keeping it at that level, but that would have been wimpy, so we had to take a chance in the sun." And though the tremendous amount of press which the band has (deservedly) gotten in the past year results in "playing clubs that are packed, but only 20 people clap after the song," it also results in more focused songs and performances.

While the fate of other L.A. musical mainstays seems tenuous the East city's pride and joy, **Los Lobos**, continues to blossom. With three packed shows two weeks before Christmas at the Palace — giving three friends the chance for the opening slot: Warner Bros.' **Dwight Yoakam**, the **True Believers** and **Joe E. La Familia** — the band showcased almost half a dozen new songs, **Cesar Rosas'** new toy — a **Jimmy Page** Gibson 12-6 string guitar — and typically inspired sets of rock 'n' roll mixed culture. The band does not play with the youthful breakneck pace of other groups, but they display a classic musical interaction and a particularly insightful palette of songwriting. The songs, and the hometown crowds during these shows, swept the audience up into a feeling of one block party with everybody sharing in the abandon of the music. What more could you ask for?

Oh yes, **Sun Ra**. Looking otherworldly, **Phil Alvin** did meet Ra and the **Arkestra** under the Lingerie's hot lights for a faithful rendition of "Minnie The Moocher," and Sun Ra led the 15-piece band through a free jazz and standards set which puzzled some and entertained all.

SIGNINGS — Though the **Beat Farmers** were one of Rhino's (possible) acts when Capitol signed the primarily oldies/oddities label for a distribution deal earlier this year, it looks as if San Diego's finest have gone to MCA, with an LP in the final stages of recording. Also, longtime L.A./Orange County punkabilly/metal veterans the **Red Devils** have signed to Slash. Though **Emy Lee** was wailing down the walls before most had ever heard of **Maria McKee**, the band hit some flat spots, but are said to have come full circle, again "staying true" to their rock 'n' country roots. Looking to see what kind of sparks will fly with the group's latest.

CLOSE TO THE EDIT — Db's **Fetchin' Bones** will be in town in January . . . 415's the **Uptones** have secured **UB40** producer **Ray Pablo Falconer** for its next LP. Falconer and the Bay Area dance band are in Sausalito this month recording.



LOOK OUT — The Georgia Satellites are the latest guitar rock entry from Nashville's Praxis Intl. which has already given us Jason & the Scorchers and Arista's recently signed Sluggers.

NEW FACES TO WATCH

Take one part Genesis, one part Sad Cafe, a dash of Nick Lowe's Cowboy Outfit, and an ace session keyboardist and you get Mike and the Mechanics (Atlantic). "This band is something we'd like to do a lot more of," says the band's namesake and front-man Mike Rutherford. "If all I had done was to work with Genesis and the same two or three people and nothing else, that would be too narrow," he says. "There's a whole world of musicians out there and you can't do just one thing."

With "Silent Running," the first song off their self-titled LP, working its way to the upper reaches of the charts, the band could well turn into one of the first major supergroups of the '80s. "Mike's brought his thing from Genesis and I've brought my thing from Sad Cafe," says Paul Young, the band's vocalist. "With all of us coming together we've got this new thing."

How do they characterize their sound? "I wouldn't say this is strictly pop. It's got pop tunes but its treatment isn't pop," says Young. "It's not like there's a three-minute single, a chorus, a hook, and a chorus and it goes out with a chorus." Rutherford cites three songs on the LP as having single potential besides "Silent Running": "Hanging By A Thread" and "A Call



Mike and The Mechanics

To Arms." "They have the same lyrical theme which is a little bit doom-laden, kind of warning you about a breakdown of society and the state." Adds Young, "Or possibly a huge catastrophe like nuclear war and the state taking over what is left."

There seems to be a political undertone to their LP but they don't believe in overstating their case. The music itself is indeed much like Rutherford's work with Genesis though Rutherford believes that the merging of the five band members' talents makes it something completely different.

Helen Merrill: No Tears, No Goodbyes, Just Straight Ahead

By Lee Jeske

NEW YORK — "You know there are wonderful singers on this earth, but mostly what they do is they will faithfully interpret, in beautiful voices, what is on the music. I look at it as a little story, I approach in that way. It's not necessarily my story, it's as an actress would approach a subject matter. And I don't do it with a great deal of conscious effort, it sort of comes from the many things I've experienced in my life; it's kind of a conversation about the subject matter."

Helen Merrill is, you should pardon the expression, a singer's singer, which means, quite simply, that she's got legions of hip fans but very little popular recognition. After nearly 40 years in the business — 40 years as one of the most distinctive of jazz singers — Helen Merrill is still plugging away, still recording with the finest musicians, still, as she puts it, "marching straight ahead."

"I still have to continue," she says, "because I have to be discovered by the general public. Hahaha."

There couldn't be a better time. "No Tears . . . No Goodbyes," her Owl LP of duets with the English pianist Gordon Beck, is one of the finest albums of the year. And PolyGram will, early next year, deliver a boxed set of Helen Merrill's complete recordings for Emarcy, made in the mid-'50s.



Helen Merrill

Helen Merrill partially blames herself for her status as everybody-but-the-public's favorite singer.

"I think a lot of it is that I didn't have an aggressive personality. The ingredient that's definitely necessary is to run over your grandmother with your car to get where you're going. Plus, my personal life has always been as important as my career; my personal life always has had to have equal time.

"You know, I went to major things without doing minor things, which is really peculiar. My first engagement was at Birdland; for heavens sake, Birdland for my first really professional engagement. My knees were banging together. And coming from a Seventh Day Adventist background, I was very, very unshowbusinesslike. But, in terms of accomplishing music, I just kept marching straight ahead, which is amazing in retrospect. But I just did it as an instrumentalist would do it — have voice will travel. In this country it became impossible, because the only jazz clubs available were terrible night-clubs, where they'd see a young blonde woman on the stage and that would be the focal point. The music was certainly not important. And it was hard. Marian McPartland told me, quite frankly that she was very disappointed when she saw my first album cover and found out that I was white. You wouldn't imagine such prejudice. But that was the mental set in those days — only black people have feelings. It was, 'You sing good for a white girl.'

"So when it didn't work here, I was not about to become masochistic and work in all those awful little places, which I did enough of anyway. I went to Europe."

Helen Merrill spent much of the '60s abroad — first in Europe, later in Japan. She is still a star outside of America — in fact, her "No Tears . . ." album was made for a French label, and it's the Japanese who have put together the boxed set. She says she returned to the States for two reasons: she started to feel she had worn out her welcome abroad, and she was not finding the non-American jazz players musically stimulating.

(continued on page 64)



1945



1985

Anniversary Party

Oscar Brand's 'Folksong Festival' Turns Forty

By Lee Jeske

NEW YORK — At a BMI reception for himself recently, Oscar Brand took guitar in hand and sang a song whose rousing refrain was, "something to sing about." Indeed, Oscar Brand has something to sing about: his radio program, "Folksong Festival," just celebrated its 40th anniversary. Ever since December 10, 1945 — when he went on the air, fresh out of the Army, to do a one-shot show of little-known Christmas songs — Oscar Brand has shepherded thousands of folk musicians to the studios of New York's WNYC, the only city-owned radio station left in the country, for a little bit of talk and a whole lot of music. From Woody Guthrie to Suzanne Vega, the Weavers (when they were the No-Name Quartet) to Joni Mitchell (when she was Joni Anderson), Leadbelly to Yma Sumac, and not forgetting Harry Belafonte, Burl Ives, Bob Dylan, Josh White (senior and junior), Joan Baez, Gordon Lightfoot, and just about everybody else who has ever sung a folksong, they have all sung their songs on "Folksong Festival."

"No matter what I was doing, I kept WNYC," says Oscar Brand, who is, in addition to being a radio host, a singer, author, and composer, "it was always very important to me."

And this despite the fact that, for 40 years, Oscar Brand has not been paid a cent for doing the show.

"I kept it for a very important reason," he says, "When I was on CBS, I had to worry about commercial broadcasting — I had to worry about the people I had on, what they would say, what they would do. I always had to be careful. But on WNYC, that was my own thing, my own tastes. We presented Nazi marching songs that were brought back by an American soldier, I would present anti-immigrant

songs, I would present anti-union songs, I would present broad left wing songs, I remember presenting Castro revolutionary songs. In order words, I walk a tightrope, but at least that tightrope is outside the commercial radio considerations.

"The show is my outlet, but it's also the outlet for people who wouldn't get on any other place."

People like Dylan, who came on to promote his first New York concert and told Brand how he had spent his life in the carnival, Joan Baez, who, freshly down from New England, explained why she couldn't abide political songs, people like Woody Guthrie, who wrote songs specifically for the program.

"In the early days," says Brand, "when we first started, people would come on the program and not admit to having written songs, because it was not acceptable. The left wing, for instance, didn't like the idea of our writing 'old' songs. It was supposed to be old, because it was part of the earth, part of the working man's heritage. The only one who ever admitted to writing songs was Woody Guthrie. He would come on the show in '45, '46 and '47 and say, 'This is a song I just wrote.' But Woody was allowed."

At the BMI reception — held 40 years to the day after that first broadcast — such folksingers as Theodore Bikel, Tom Paxton, Dave Van Ronk and Jean Ritchie — all former, and perhaps future, "Folksong Festival" guests — helped Brand celebrate his many thousands of on-air hours. Incredibly, Brand has many of his shows on tape — every once in awhile "Folksong Festival" listeners get a taste of low-fidelity, but priceless, bits of Josh White or Leadbelly or Woody Guthrie or Bob Dylan.

As enthusiastically as Brand discusses the past shows, he just as eagerly describes recent and future editions of the Saturday evening program — shows about Alan Lomax, Richard Dyer-Bennett, Ramblin' Jack Elliott, the music of Scotland and shows featuring folksingers who are not much better known today than some of his more illustrious guests were when they first appeared on.

"They will have to drag me kicking out of that thing," says Oscar Brand, "Or dead. Because as far as I'm concerned, despite the fact that it's a pain in the ass — it's long hard work, the kind of work I'd ask a couple of thousand dollars from any other station for — nevertheless all the time I say to myself, 'You've got to, you've got to. Nobody else will.'"

EAST COASTINGS

Paul Iorio, New York

EAST CLUBBINGS — The Worst Band Name of 1985 Award goes to **INXS**. Maybe they should change it to something less contrived like **RUREDE** (Are You Ready). These Aussies rocked a capacity crowd at the Beacon Theatre Dec. 14 with songs from their new Atlantic LP "Listen Like Thieves." Highlights of the 90 minute set included a propulsive "Shine Like It Does" and a particularly effective "Should I Say." When they keep it simple, as on the latter song, they sound fine. But when they overlay synthesizers and brass, the songs tend to get muddy and clunky. The audience, however, was rapt throughout . . . **Joshua**, a one man tape loop show, gave an alternately funny and haunting show at Irving Plaza recently that mixed sound clips from television ads with dance track percussion . . . MTV screened some new videos December 12. Winners: **The Waterboys'** "Whole of the Moon," **The Blackwell Project's** "Explicit Lyrics," and **Dire Straits'** "Brothers in Arms." Losers: **Sting's** "Russians" and **Pat Benatar's** "Sex As A Weapon" videos. Benatar, ever eager to modernize her image, says her video is a "commentary on the way sex is used to sell products in ads." All well and good but unfortunately that song has nothing to do with that theme.



TAYLOR AT THE ZOO — Columbia recording artist James Taylor visits New York radio Z-100's Morning Zoo program. Taylor (r) is pictured with Z-100 director of comedy David Kolin.

WELL, IT'S THAT time of the year again. 1985 is ending and *East Coastings* notes the highlights:

HERO OF THE YEAR — **Frank Zappa** testified at the Senate Commerce Committee hearings on rock music lyrics last summer and spearheaded the anti-censorship cause. His efforts personally cost him over \$40,000.

FEDERAL DISASTER AREA OF THE YEAR — **David Crosby**.

BIGGEST HEART OF THE YEAR — The sound system failed at **John Cougar Mellencamp's** Madison Square Garden show Dec. 6 forcing him to temporarily stop the show. When Mellencamp came back out after twenty minutes, he told the 20,000 attendees that their money would be refunded. "I'm so upset about this," he told the crowd. "If you have your ticket stub, this one's on me."

WORST NEW FLAVOR OF THE YEAR — The Hands Across America event, planned last month and scheduled for the spring, would have 10 million of us join hands in an unbroken zig-zag across the country singing "We Are The World."

YOU CAN DRESS HER UP — **Marianne Faithful** should be noted for her drunken rambling on the artists panel at the New Music Seminar ("But what are we going to do?").

MAKES YOU FEEL LIKE A LUCKY GUY — **David Crosby**.

A STAR IS TOTALLY BORN — **Marti Jones** gave one of the best NY club performances of the year at Irving Plaza in September with an all-star band that included **Don Dixon** and **Chris Stamey**. Her debut solo LP, "Unsophisticated Time" (A&M), is a veritable pop mini-classic that marks her as a new face to really watch.

NEW FACE TO WATCH — **Sen. Ernest Hollings** hinted at a possible recording career lurking in his future. "Maybe I should be a rock star," said Hollings at the Commerce Committee hearings.

OTHER GREAT SHOWS OF '85 — **Jason and the Scorchers** (EMI) scorched Irving Plaza April 6. **Aztec Camera** gave one of their best shows ever at the Bottom Line in April. The Waterboys shows America they were ready for prime time at Irving Plaza in November. **Lone Justice's Maria McKee** hit a high note of her career when she sang **Janis Joplin's** "Cry Baby" at the Ritz in October. And **R.E.M.** stopped playing songs from their "Murmur" LP in concert this year.

UPCOMING SHOWS IN '86 — **The Mosquitos** will perform at the Pyramid on January 2 . . . **David Crosby** will not perform in the New York area in January . . . **Twisted Sister** will perform at Radio City Music Hall Jan. 24 and 25 . . . **Doc Watson** will play the Bottom Line January 11.



CELEBRATING SEPARATE LIVES TOGETHER — Atlantic Records recently celebrated the upcoming release of the debut LP from **Marilyn Martin**. Pictured are (l-r): **Dave Glew**, Atlantic executive vice president; Atlantic chairman **Ahmet M. Ertegun**; **Martin**; and Atlantic president **Doug Morris**.

Paul Iorio

For The Record

Last week's *Cash Box* (12/21) contained an error concerning the Elton John/Dick James Music lawsuit. The story's headline should have read *Dick James Music Retains Copyrights*. The lawsuit, which was decided in the United Kingdom two weeks ago, "rejected John and (Bernie) Taupin's bid for the return of rights." The text of the story remains correct. We are sorry for any difficulties caused by this headline error.

1985: The Year That Was...

January

1985 Superstar Concert Series exclusives announced:

Bryan Adams
Pat Benatar
The Cars
The Fixx
Foreigner
Sammy Hagar
Hall & Oates
Don Henley
Elton John
Journey
Huey Lewis & The News
John Cougar Mellencamp
Stevie Nicks
Tom Petty & the Heartbreakers
Pretenders
REO Speedwagon

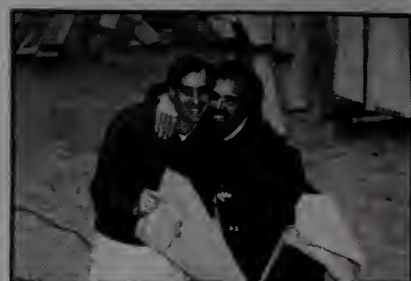
February

Mary Turner scores exclusive John Fogerty interview for *Off The Record Specials*



Dr. Demento's Demented Valentine's Day

March



Westwood One opens new building

Art Kreimelman joins Westwood One as vice president/director of marketing

Westwood One expands New York sales staff

Norm Pattiz delivers keynote speech at U.K. Radio Conference

Roger Waters live from Radio City Music Hall

July

Hall & Oates Live From Lady Liberty

That's Love premieres



Roger Daltrey hosts Rolling Stones special

Westwood One stock brings \$40 million in second offering

Live reports from Live Aid

August

Westwood One acquires Starfleet Communications

Isle of Dreams Festival



Tom Petty & The Heartbreakers' first radio concert in five years

September

BBC signs with WW1 for exclusive USA distribution

Dylan On Dylan encores



Pointer Sisters simulcast (with Showtime)

Phil Collins simulcast (with HBO)

George Thorogood Live

Future Hits' 1st anniversary

John Denver/Michael McDonald *Live From Radio '85*

FOR THE BIGGEST EVENTS ON RADIO

April



Westwood One and Coca-Cola USA co-sponsor Foreigner U.S. tour
Radio USA For Africa raises a half-million



May

Huey Lewis & The News simulcast (with Showtime)
Rick Springfield simulcast (with Cinemax)
Scott Muni's London tribute to rock 'n' roll
Five-Star Jam: The Whispers 20th Anniversary
Westwood One named hottest stock in show business by *Investor's Daily*



June



Westwood One and Chewels co-sponsor Rick Springfield tour

Don Henley signs with Westwood One for exclusive concerts

Tina Turner simulcast (with HBO)

John Fogerty simulcast (with Showtime)

Grateful Dead 20th Anniversary special

Emmanuel launches new *Mundo Artístico* series for Radio Espanol

October

MUTUAL 
BROADCASTING SYSTEM

Westwood One acquires Mutual Broadcasting System

Salute to Country Music Month

Billy Joel two-part profile

Line One premieres with Steve Perry

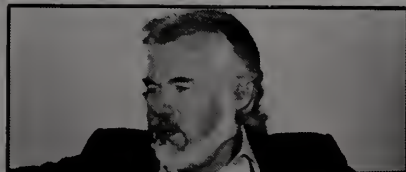


Thom Ferro named vice-president/general manager

November

Westwood One announces *Live From The Apollo*

Bill Battison named executive vice president of Westwood One, Inc.



Star Trak profiles Barry Manilow

Kenny Rogers pop and country specials

Scott Shannon's Rockin' America —one year old!

December



Westwood One officially takes over Mutual Broadcasting

Star Trak profiles Olivia Newton-John

The Words And Music Of John Lennon

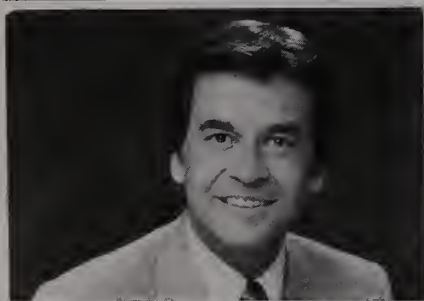
Bruce Springsteen: Born In The USA

Ruben Blades on *Mundo Artístico*

Broadcasting Dignitaries Share!

By Jimi Fox

Owners, CEO's, presidents, general managers and programmers have commented and been interviewed in these pages throughout 1985. But what about the voices behind the microphone? The talents who have brought us endless hours of enjoyment. With that thought in mind I've selected a handful of personalities who have contributed to the "Sanity of Society" through the public domain media we affectionately refer to as the "AIR WAVES." I have tagged these people as the "Dignitaries of Broadcasting." They are in Alphabetical Order: Dick Clark, broadcaster at large, America; Dave Hull, (The Hullabalooer), KHJ-air personality, Los Angeles; Kasey Kasem, voice-over talent, America; Chris Lane, voice of America, The Planet Earth; Larry Lujack, WLS-air personality, Chicago; Mojo, WHYT-FM air personality, Detroit; Dr. Don Rose, KFRC-Air Personality, San Francisco. Due to other pressing priorities Kasey Kasem, Larry Lujack, Robert W. Morgan and Scott Muni kindly declined to contribute. It should be noted that the thoughts expressed by our group of dignitaries were not transcribed from telephone or one on one interviews, but come from the heart of each of these individual personalities and placed on paper by their own hand. This way you would be brought closer and have a better insight as to the person and their inner most thoughts. The topic of focus response is as follows: Your memories as to what drew you into a career in Broadcasting? What in your mind has Broadcasting contributed to society? and what about the future of Broadcasting as you envision it?



DICK CLARK, BROADCASTER AT LARGE AMERICA

A month or so ago, I ran across an old diary my mother had kept for me. Apparently, I immortalized major events in my life when I was 7 or 8 years old. It was interesting to note that on every other page next to such important events as "I had a cold," or "We dug a big hole," I noted, "I listened to the radio." That phrase, "I listened to the radio," appears in the diary over and over again.

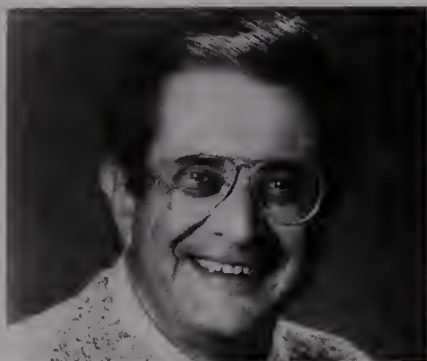
The very first time I ever walked into a radio studio, I saw Jimmy Durante and Garry Moore performing. It was my first experience with broadcasting. By that time, I was 13. I knew what I wanted to do in life! For the past 38 years, I have been lucky enough to pursue that childhood dream . . . to be in broadcasting.

Radio and television have, obviously, affected my entire adult life. Come to think of it, broadcasting has touched everyone's lives. Through music, sports and the open dissemination of news and information, the American public enjoys the best system of broadcasting in the world. I am always annoyed when uninformed critics point to the quality of broadcasting services available in other parts of the world, indicating that American radio and television may not be doing the job properly. Just spend a few hours listening and watching what's available outside this

country and you will see that we, obviously, enjoy the best of the best.

I have heard some people say these days that broadcasting has become a mature industry. I like to look upon it as a growth prospect. In this world of computer and satellite technology, we have just started to scratch the surface of the ways to distribute entertainment and information.

Kids constantly ask me, "Is there a career future in broadcasting?" The answer is an emphatic "yes." To paraphrase Al Jolson's words, "You ain't heard or seen nothin' yet."



DAVE HULL, KHJ-AIR PERSONALITY LOS ANGELES

How I was drawn into broadcasting?

It all began for me when my mother took my sister, brother and I to the network radio broadcast of "Meet Corliss Archer" back in the late 1940's. The announcer had just told the audience that we would begin broadcasting coast to coast at the top of the hour. However, he began telling a joke at about :45 seconds to broadcast time. I sat spellbound watching the clock as this man continued to unfold his story without any regard to the fact that seconds were ticking away. As a small boy of only ten or so, I became quite worried that he would still be talking when the show went on the air. However, at one second before the broadcast was to begin, he finished his joke, the entire audience broke out in laughter, and the announcer shouted over us, "From Hollywood, it's 'Meet Corliss Archer'." I thought to myself, "now that takes talent," and from that moment on I knew I wanted to be on the air. In fact, as I recall, I told my mother so, and she told me to "shut up and watch the show!"

Following high school, I joined the Air Force and was sent to school to become a radio operator, which was as close to announcing as I thought I would ever get until I was sent overseas to Casablanca, Morocco, and walked into the local American Forces Network radio station on the base and asked how does someone like myself get on the air. One of the announcers told me that another announcer had just rotated back to the states a few days before and that the station was looking for someone to do a show at 6:00 p.m. that evening. What I didn't know at the time was that no one on the staff wanted anything to do with the 6:00 hour because it was a classical music show and the base commander loved to listen to it every night while eating his dinner. The sergeant in charge asked me if I was really serious about doing something on the air, and after I told him I was, he handed me the script and said I would begin that evening. I rushed back to my quarters to look over the script, and saw at least 20 different words and names that I had no idea how to pronounce, but by then it was too late. At 5:00 p.m., I arrived at the station to pull my music for the show as I had been instructed, while Brigadier General Jackson was seating his high ranking guests from around the Mediter-

anean Sea at his dinner table, telling them how they would all enjoy his favorite radio program, "Evening Melodies." What he didn't know was that I had decided that if I couldn't pronounce the words or names in the script, I was going to substitute some common English and American names, words and phrases for them and nobody would notice the difference. It didn't take long before I had the general and his guests rolling in laughter at the dinner table, and the sergeant, who had told me the show was mine, running back to the station at break neck speed. When the sergeant arrived, the telephone was ringing off the hook with guys saying it was the funniest show they had heard on the air, and what a great idea it was to give the classics a little humor. Soon after General Jackson asked me to write and produce the most boring radio show in the world called the "Commander Speaks," which unfortunately I had to do daily until I too was transferred back to the states two years later.

What have I and radio contributed — And what does the future hold?

I think my personal contribution to radio has been my sense of humor. One of the most important qualities all of us as Americans have is our ability to laugh at ourselves. I think I've helped to provide that through the years.

As far as what radio in general has contributed to others, it would probably be our immediacy. No other medium has been able to produce immediate information to the public like radio; and when the time comes to alert a city, a state or a nation in the time of emergency, I'm sure that the general public realizes this fact and that they turn to radio as their primary source of emergency information. I believe this one important factor is the main reason that radio has continued to grow and prosper over the years, even with the advent and growth of television, and will continue to do so for many years to come.



CHRIS LANE, VOICE OF AMERICA-AIR PERSONALITY PLANET EARTH

As a child, evening meant listening to the radio. The more I listened, the more I wanted to be a communicator who presented music, painted word pictures, created a mood, moved a listener.

There is no companion like radio — nor an informant more speedy in delivering a news event (Edward R. Murrow's description of the "Battle of Britain" is still a classic), nor a more inventive stimuli to one's mind or imagination as you listen to a record, commercial, play, or story.

Society was almost instantly made aware of global happenings and local news coverage. A siren heard meant tuning in the station with mobile units or air people determined to let you know what was going on and how it affected you or yours: Traffic reports, storm alerts, what's the correct time, a little humor, less loneliness, a jingle to sing along with. Stations had a personality, its "communicators" were members of your family and an important part of your daily life. Radio people responded to personal or area tragedies by becoming conduits to assist-

ance and awareness and in doing so, cemented their close relationship with their listeners. Radio was fun — and it was contagious. Radio was creative.

As to radio's future, I hope it comes back to professional broadcasters rather than in so many cases, board sitters overseen by short term profiteers—long range losers infected with the temerity of striving to post a two-share and whose creative response to a successful "personality" and quality broadcast facility is "16 records in a row."

Would you, in passing an unknown individual on the street, expect that person to like or dislike you for any length of time without any real communication or personality on your part? Can it be any less so for a radio station?

In almost every instance of success, in any profession, the individual loves what he or she does and has a genuine pride in their work and staff. Consider your own situation. And, if someone, or something, is good to you, you owe it back.

As always, radio's future is in its own hands.



MOJO, WHYT FM-AIR PERSONALITY DETROIT

I'm a man of very few written words. I hope you find my responses acceptable. Though not long in length, they are sincere.

What lured me into radio?

My early interests in radio were spurred by various desires. My desire to communicate to people, to reach out telepathically and touch the very souls of people. A desire to help people. A desire to enter the vast and undiscovered regions of the human imagination. My creative desire to exercise musical discretion. And a desire to share my humanity with other people. To give hope and encouragement to those in despair, mental strength to those who were in need of it and to let the music of life uplift the lives of my listeners for the hours I am on the air nightly.

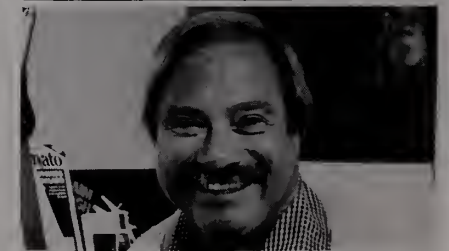
What do I feel radio has contributed to society?

Radio, has unquestionably been man's best friend! Radio has been, teacher, lawyer, doctor, musician, philosopher, psychiatrist, preacher, singer, to its many devoted listeners. Radio has been the maker of stars, and the setter of standards. Radio has been the life line to and from the world.

The future of Black Urban Contemporary Radio?

Black urban contemporary radio has a future that's filled with challenges.

Challenges to be daring, different and flexible.



DR. DON ROSE, KFRC-AIR PERSONALITY SAN FRANCISCO

This is my 30th anniversary in this incredible business. Would somebody please stop me before I hurt someone?

I know that Marconi discovered radio,

(continued on page 64)

The Year In Review

Past, Present And Future From The Greatest Industry On Earth!!!

By William B. Stakelin

Editor's Note — Here it is, the end of the year and as we glance at the back pages of 1985 there are endless areas which I could easily direct your attention to and rehash. However, I felt that it would be of greater value to take a look at the state of the industry we all love and cherish. This segment of our industry is an area usually ignored by, or overlooked by PROGRAMMERS and AIR-TALENT. I personally encourage programmers, airtalent, as well as other support members of the broadcasting team in each individual station to digest this material at length. This way you'll be better aware of the industry's past and its future as seen through the eyes and minds of owners and general managers (including the sales force in your station). Without further hesitation I present the honorable president and CEO of RAB (Radio Advertising Bureau), Mr. William B. Stakelin with a year end report on the STATE OF RADIO.

In 1985 radio advertising grew 12 percent over 1984. We should close the year with \$6.5 billion in sales. This will give us, as they say in the communist countries, three banner years in a row — 1983, 1984 and 1985. Spending was up 13.6 percent on network radio, 11.4 percent for spot radio and about 11.7 percent on the local level. Network earned \$327 million; spot sold \$1.3 billion and local revenues accounted for \$4.9 billion.

To give you some context for these numbers, the rate of inflation in the United States is about four percent, so a lot of

this money should translate directly into profits. Radio is matching the general growth of all advertising in the United States which is now running at a rate of 11 percent. We grew at double the rate of GNP growth and about triple the rate of the increase for retail sales. The outlook for radio advertising revenues is strong and should continue to be strong into 1986 at growth levels similar to 1985.

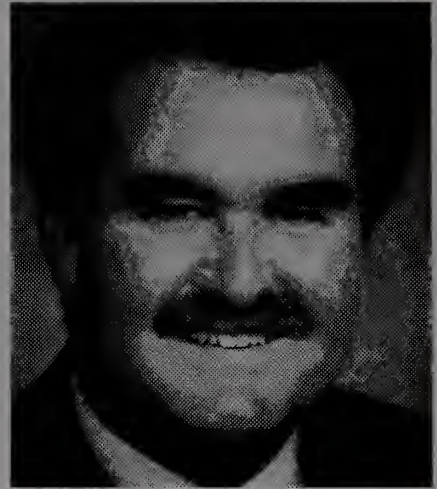
On a national basis, adults 25 to 54 are the most requested demographic audience segment followed by adults 18 to 49. Age and sex demographics still determine the way advertising is bought on both the national and local basis though we expect lifestyle and psychographic factors to have an increasingly important role in the next few years. At this point there is lots of talk about target marketing, market segmentation and selected buying based on lifestyle considerations. However, these concepts are not yet being translated into reality when media is bought. A change in buying patterns will ultimately increase radio's share. Many see targeted marketing steps already in the pipeline on a national basis, with local advertisers two or three years behind them.

For most business categories, radio advertising during 1985 exceeded the previous year. On the retail level, supermarkets increased radio spending 64 percent in the last three years. Major increases also have been posted by lumber stores and home centers, chain stores, state lotteries, music stores, floor-

covering stores and menswear stores. Key advertisers such as auto dealers, banks and local soft drink bottlers are also using more radio. Auto dealers, which have always been radio's number one or two retail client, have increased their dollars in radio by 40.3 percent during last year. Banks have followed suit. Seventy-seven percent of all banks use radio advertising. There seems to be a direct relationship between the size of a bank and the likelihood of advertising on the radio. The bigger the bank's asset base, the more likely they are to advertise on the radio.

On the local level, car dealers, banks, fast food restaurants, soda bottlers, beer distributors, and retail stores are radio's most important clients. Radio's ability to attract more revenues from local businesses is a direct function of the economy and their ability to turn a profit. With strong competition in many retail sectors, ad budgets are the first things that are sacrificed when money gets tight. Tight margins, excess inventories, pending changes in the tax code, the supply of money in circulation, retail inventories and the level of consumer debt, especially as it compares to the growth of disposable income, are all variables affecting radio's ability to sell commercial time. For instance, with record levels of consumer debt and a decreasing rate of real income growth, radio people like local merchants are anxious about the first quarter.

Radio's retail orientation partly offers an insight into the way radio stations have traditionally operated.



William B. Stakelin

One critic called radio, "an odd collection of small and medium-sized markets and independent mom & pop businesses." Many people in radio think that we are a major industry with the soul of a mom and pop store. Radio is highly entrepreneurial. Even within corporate structures, radio people have a great deal of decision-making responsibility and authority. Autonomy is necessary even in a large company, to get the best handle on each different marketplace. As a result, radio people — in general — are very close to their business. Radio does not have insulating layers of staff people and many do multiple jobs simultaneously.

(continued on page 62)

THE WELK MUSIC GROUP

1299 OCEAN AVENUE • SUITE 800 • SANTA MONICA, CALIFORNIA 90401 • TELEPHONE (213) 451-5727/ 870-1582

LAWRENCE WELK • PRESIDENT DEAN KAY • EXECUTIVE VICE PRESIDENT-GENERAL MANAGER

RICK NEIGHER • HOLLYWOOD DIVISION MANAGER

6255 SUNSET BOULEVARD • SUITE 615 • HOLLYWOOD, CALIFORNIA 90028 • TELEPHONE (213) 467-3197

JOE ABEND • NEW YORK DIVISION MANAGER

211 WEST 56th STREET • SUITE 21 D • NEW YORK, NEW YORK 10019 • TELEPHONE (212) 581-3197

BOB KIRSCH • NASHVILLE DIVISION MANAGER

54 MUSIC SQUARE EAST • NASHVILLE, TENNESSEE 37203 • TELEPHONE (615) 256-7648

JOHN MERRITT • LONDON DIVISION MANAGER

184-186 REGENT STREET • LONDON W1R 5DF • TELEPHONE (01) 439-7731

T.B. HARMS COMPANY (ASCAP)
 VOGUE MUSIC (BMI)
 CHAMPAGNE MUSIC CORPORATION (ASCAP)
 BIBO MUSIC PUBLISHERS (ASCAP)
 HALL-CLEMENT PUBLICATIONS (BMI)
 JACK AND BILL MUSIC COMPANY (ASCAP)
 HARRY VON TILZER MUSIC PUBLISHING COMPANY (ASCAP)
 SOMEBODY'S MUSIC (SESAC)

TOP 40 VIDEOCASSETTES

| | Weeks On Chart | | Weeks On Chart |
|---|----------------|--|----------------|
| 1 BEVERLY HILLS COP Paramount Home Video 1134 | 12/21 1 | 22 BABY, SECRET OF THE LOST LEGEND Touchstone Home Video 269 | 12/21 18 |
| 2 GREMLINS Warner Home Video 11388 | 10 | 23 THE BEST OF JOHN BELUSHI Warner Home Video 34078 | 3 |
| 3 GHOSTBUSTERS RCA/Columbia Pictures Home Video 60413 | 2 | 24 THE KARATE KID RCA/Columbia Pictures Home Video 60406 | 8 |
| 4 THE EMERALD FOREST Embassy Home Entertainment 2179 | 8 | 25 PALE RIDER Warner Home Video 11475 | DEBUT |
| 5 VISION QUEST Warner Home Video 11459 | 3 | 26 PORKY'S REVENGE! CBS/Fox Video 1463 | 31 |
| 6 BREWSTER'S MILLIONS MCA Home Video 80194 | 5 | 27 A NIGHTMARE ON ELM STREET Media Home Entertainment M 790 | DEBUT |
| 7 LADYHAWKE Warner Home Video 11464 | 12 | 28 JUST ONE OF THE GUYS RCA/Columbia Pictures Home Video 20493 | 23 |
| 8 THE BREAKFAST CLUB MCA Dist. Corp. 80167 | 7 | 29 PINOCCHIO Walt Disney Home Video 239V | DEBUT |
| 9 CAT'S EYE Key Video 4731 | 15 | 30 MOVING VIOLATIONS CBS/Fox Video 1462 | 33 |
| 10 POLICE ACADEMY 2, THEIR FIRST ASSIGNMENT Warner Home Video 20020 | 6 | 31 THE COMPANY OF WOLVES Vestron Video 5092 | 21 |
| 11 AMADEUS Thorn/EMI/HBO Video TVA 2997 | 9 | 32 A PASSAGE TO INDIA RCA/Columbia Pictures Home Video | 3 |
| 12 LOST IN AMERICA Warner Home Video 11460 | 11 | 33 MRS. SOFFEL MGM/UA Home Video MV 800600 | 28 |
| 13 CODE OF SILENCE Thorn/EMI/HBO Video TVA 2985 | 4 | 34 THE TERMINATOR Thorn/EMI/HBO Video TVA 2535 | 14 |
| 14 SECRET ADMIRER Thorn/EMI/HBO Video TVA 2990 | 17 | 35 WHITE CHRISTMAS Paramount Home Video 6104 | 45 |
| 15 THE KILLING FIELDS Warner Home Video 11419 | 3 | 36 FRIDAY THE 13TH, PART V - A NEW BEGINNING Paramount Home Video 1823 | DEBUT |
| 16 MISSING IN ACTION 2 - THE BEGINNING MGM/UA Home Video MB 800658 | 7 | 37 MISSING IN ACTION MGM/UA Home Video MV 800557 | 11 |
| 17 PERFECT RCA/Columbia Pictures Home Video 20494 | 11 | 38 A SOLDIERS STORY RCA/Columbia Pictures Home Video 60408 | 27 |
| 18 GOTCHA! MCA Home Video 80188 | 16 | 39 STARMAN RCA/Columbia Pictures Home Video 20412 | 22 |
| 19 THE SURE THING Embassy Home Entertainment | 3 | 40 FALCON & THE SNOWMAN Vestron Home Video VA 5073 | 37 |
| 20 A VIEW TO A KILL CBS/Fox Video 4730 | 9 | | 27 |
| 21 DESPERATELY SEEKING SUSAN Thorn/EMI/HBO Video TVA 2992 | 15 | | 22 |
| | DEBUT | | |
| | 20 | | |

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

TOP 15 MUSIC VIDEOCASSETTES

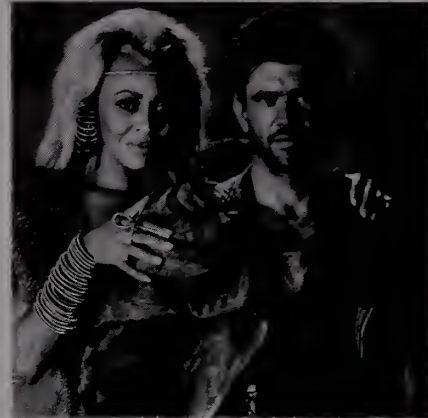
| | | |
|---|-------|----|
| 1 MADONNA LIVE — THE VIRGIN TOUR Madonna (Warner Music Video 38105) | 1 | 4 |
| 2 PRINCE AND THE REVOLUTION LIVE! Prince And The Revolution (Warner Music Video 38102) | 1 | 20 |
| 3 TINA LIVE-PRIVATE DANCER TOUR Tina Turner (Sony Video 97W 50090) | 2 | 19 |
| 4 THE BEATLES LIVE — READY STEADY GO! (Sony Video 97W50091) | 5 | 8 |
| 5 WHAM! THE VIDEO Wham! (CBS-Fox Video Music 3048) | 4 | 24 |
| 6 NO JACKET REQUIRED Phil Collins (Atlantic Video 50104) | 6 | 7 |
| 7 MOTOWN 25: YESTERDAY, TODAY, FOREVER (MGM/UA Home Video 300302) | 10 | 3 |
| 8 MADONNA Madonna (Warner Music Video 3-38101) | 7 | 24 |
| 9 WINDOM HILL'S WATER'S PATH (Paramount Home Video 2355) | 9 | 12 |
| 10 RATT THE VIDEO Ratt (Atlantic Video 50101) | 8 | 15 |
| 11 STOP MAKING SENSE Talking Heads (RCA/Columbia Pictures Home Video 60519) | 11 | 4 |
| 12 ARENA Duran Duran (Thorn/EMI/HBO Video) | DEBUT | |
| 13 WE ARE THE WORLD - THE VIDEO EVENT USA For Africa (MusicVision 6-20475) | 14 | 24 |
| 14 FLY ON THE WALL AC/DC (Atlantic Video 50102) | 13 | 4 |
| 15 THE HEART OF ROCK'N'ROLL Huey Lewis And The News (Warner Home Video 30409) | 12 | 9 |

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

AUDIO/VIDEO

Gregory Dobrin, Los Angeles

MTV NEWS — Those who "don't get" MTV need fret no longer: **Viacom Enterprises**, the folks who recently signed away \$500 million smackers for **MTV Networks, Inc.** and **Showtime/The Movie Channel**, has decided to distribute *MTV's Top 20 Video Countdown* to syndication next year. The countdown airs weekly on MTV, and broadcast stations will be able to air the show as of 8 a.m. the morning after it's seen on MTV (the show currently runs Friday evenings at 11 p.m.). MTV Networks vice president of business development **Mayo Stuntz** is quoted as saying the syndication scheme is "indicative of the viability and popularity of this series in the television marketplace." The deal, however, is reportedly not a result of Viacom's takeover of MTV, but something that has been in the planning stages for approximately 12 months (Viacom bought MTV in September, 1985). The popularity of syndicated MTV programming was proven when the network released *The 2nd Annual MTV Video Music Awards* to broadcast television, and reportedly penetrated more than 80 percent of the country. The *MTV Top 20 Video Countdown* is expected to do at least that well. The show will, however, be edited of half its cable length — two hours — down to a one-hour syndicated version. 12 minutes of advertising, divided evenly between national and local spots, will also be seen.



TWO OF THE LIVING — Tina Turner joins Mel Gibson on videocassette when Warner Home Video releases *Mad Max Beyond Thunderdome* January 20, 1986.

If you haven't seen the show, it's a satisfactory roundup of the week's most popular videos (usually a far cry from the best, unfortunately), hosted by **VJ Mark Goodman**. MTV says the show will probably be seen on free TV in April, 1986 . . . Meanwhile, MTV will be capping off 1985 with a look back at the year in rock'n'roll. It's called *1985: The Year In Rock*, set to air Sunday, December 29 at 10 p.m. (ET). The show will include all of the year's top artists — the one's who made it big, and the one's who made it bigger — plus trends in videos, a retrospective on that PMRC baloney, and the year's humanitarian efforts (Band Aid, USA For Africa, Farm Aid, Aid for AIDS, Sun City — you name it). The one-hour program, hosted by Mark Goodman (the guy should change his first name to "Host"), will finish off with a forecast of 1986 . . . VH-1 will celebrate its first birthday soon, and the channel's year-end show will focus on its first year of existence in a three-hour special, *VH-1's Video Countdown Yearbook*. The show airs January 1, 1986 at 6 p.m. (ET).

PRICED TO SELL — This year's holiday buying season has produced more slashed prices on videocassettes than ever before. Promotions abound, and so does quality. For instance, there's **Walt Disney Home Video's** "Making Your Dreams Come True," which drops 21 Disney titles to a mere \$29.95 each. And this is no vault cleaning. We're talking titles like *Mark Poppins* and *Pinnocchio* and *Old Yeller*, for goodness sake. Then there's **Paramount Home Video's** "25/25: 25 Great Video Stocking Stuffers For Under \$25," which includes such titles as *Terms Of Endearment* and *Raiders Of The Lost Ark*, each priced at \$24.95. **MGM/UA Home Video** has tags of less than \$25 on each of its Great Books titles and the Diamond Jubilee Collection. There isn't anything "B" about these titles, either, with such classic films as *National Velvet*, *Mutiny On The Bounty*, *Gaslight*, *The Thin Man*, *Pride And Prejudice* and *Little Women* among the combined releases. **Continental Video** has downed prices on its children's line, *Cinema Kid*, from \$14.95 to the sell-through price of \$9.95. These are just a few of the examples space permits . . . so get out there and buy some videos, and have a happy holiday!

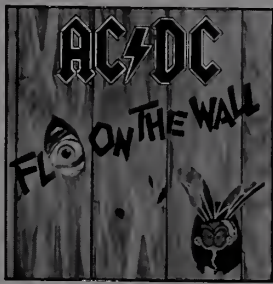
The Release Beat

From **RCA/Columbia Pictures Home Video** this month comes *Shampoo*, starring **Warren Beatty** and featuring **Lee Grant**, **Julle Christie** and **Carrie Fisher**. The film bears the suggested retail price of \$59.95, is closed captioned, and available in Beta and VHS, both in Hi-Fi. Lee Grant won an Oscar for Best Supporting Actress for this sex farce. Also from **RCA/Columbia Pictures Home Video** this month are: *Private Resort*, with **Johnny Depp** and **Rob Morrow** (\$79.95); *Cavegirl*, with **Danile Roebuck** and **Cindy Ann Thompson** (\$79.95); and *Mr. Winkle Goes To War*, starring **Edward G. Robinson** and **Ruth Warrick** (\$59.95) . . . **Prism Entertainment** offers six titles this month, including *Puppet On A Chain* (based on the novel by **Allstair Maclean** — \$59.95); *Fools*, with **Jason Robards** and **Katherine Ross** (\$59.95); *Of Mice And Men*, featuring **Randy Quaid** and **Robert Blake** (the **Steinbeck** classic — \$59.95); *The Pink Angels*, a comedy about bikers in drag (\$49.95). These Prism titles are available in VHS and Beta, and issued simultaneously in Canada . . . **Embassy Home Entertainment's** December release schedule is headed by *Farewell My Lovely* and *The Tamarind Seed*, each priced at \$59.95. *Farewell My Lovely* is based on the **Raymond Chandler** novel set in the seamy side of L.A. in 1941, and stars **Robert Mitchum** as private detective Phillip Marlowe. Also featured are **Sylvester Stallone** and **Charlotte Rampling**. *The Tamarind Seed* stars **Julle Andrews** and **Omar Sharif** in a tale of political intrigue.



WE TALK TO
PEOPLE THAT COUNT

1985 HAS GIVEN US MANY WONDERFUL REASONS TO CELEBRATE!



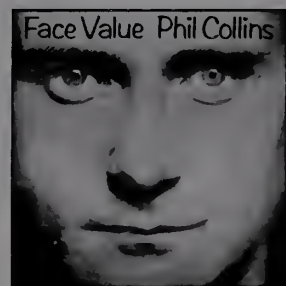
AC/DC: FLY ON THE WALL
GOLD
PRODUCED BY ANGUS AND MALCOLM YOUNG,
ALBERT PRODUCTIONS



LAURA BRANIGAN: BRANIGAN 2 GOLD
PRODUCED BY JACK WHITE
MANAGEMENT: SUSAN JOSEPH, GRAND TRINE
MANAGEMENT



PHIL COLLINS: NO JACKET REQUIRED
QUADRUPLE PLATINUM AND GOLD
"ONE MORE NIGHT" AND
"SUSSUDIO"
#1 SINGLES
PRODUCED BY PHIL COLLINS AND
HUGH PADGHAM
PHIL COLLINS: NO JACKET REQUIRED VIDEO
GOLD
PRODUCED BY PAUL FLATTERY
A SPLIT SCREEN, INC. PRODUCTION



PHIL COLLINS: FACE VALUE
PLATINUM
PRODUCED BY PHIL COLLINS,
ASSISTED BY HUGH PADGHAM



PHIL COLLINS: HELLO, I MUST BE GOING
PLATINUM
PRODUCED BY PHIL COLLINS,
ASSISTED BY HUGH PADGHAM



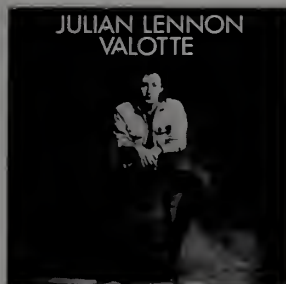
THE FIRM: GOLD
PRODUCED BY JIMMY PAGE AND PAUL RODGERS



FOREIGNER: AGENT PROVOCATEUR
DOUBLE PLATINUM AND GOLD
"I WANT TO KNOW WHAT
LOVE IS"
GOLD! #1 SINGLE
PRODUCERS: ALEX SADKIN AND MICK JONES
MANAGEMENT: BUD PRAGER/E.S.P.
MANAGEMENT, INC.



FRANKIE GOES TO HOLLYWOOD: WELCOME TO THE PLEASURE DOME GOLD
PRODUCED AND ALL THAT BY TREVOR C. HORN
ISLAND



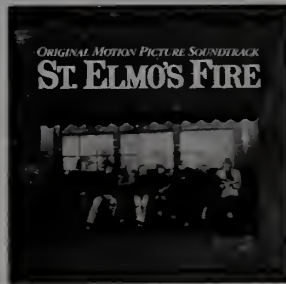
JULIAN LENNON: VALOTTE
PLATINUM AND GOLD
PRODUCED BY PHIL RAMONE
MANAGEMENT: DEAN GORDON/D.A.G.
PROMOTIONS LTD., LONDON



ROBERT PLANT: SHAKEN 'N STIRRED
GOLD
PRODUCED BY: ROBERT PLANT, BENJI LEFEVRE
AND TIM PALMER
ON ESPARANZA RECORDS AND CASSETTES



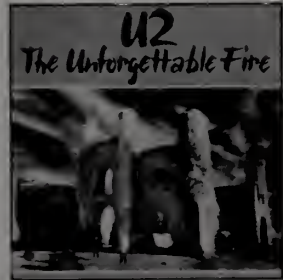
RATT: INVASION OF YOUR PRIVACY
PLATINUM AND GOLD
PRODUCED BY BEAU HILL
A BERLE COMPANY PRODUCTION
RATT: THE VIDEO GOLD
PRODUCED BY: ALEXIS OMETCHENKO FOR
PENDULUM PRODUCTIONS



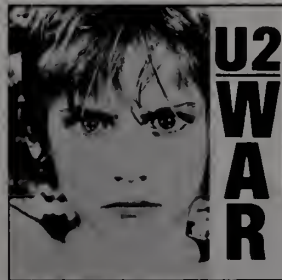
ST. ELMO'S FIRE ORIGINAL MOTION PICTURE SOUNDTRACK GOLD
"ST. ELMO'S FIRE (MAN IN MOTION)"
JOHN PARR
#1 SINGLE
PRODUCED AND ARRANGED BY DAVID FOSTER



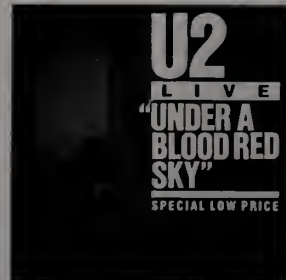
TWISTED SISTER: STAY HUNGRY
DOUBLE PLATINUM
PRODUCED BY TOM WERMAN FOR
JULIA'S MUSIC, INC.



U2: THE UNFORGETTABLE FIRE
PLATINUM
PRODUCED AND ENGINEERED BY EMO/LANOIS
ISLAND



U2: WAR
PLATINUM
PRODUCED BY STEVE LILLYWHITE
ISLAND



U2: UNDER A BLOOD RED SKY
PLATINUM
PRODUCED BY JIMMY IOVINE
MANAGEMENT: PAUL MCGUINNESS
ISLAND

APPROACHING PLATINUM/GOLD

INXS: LISTEN LIKE THIEVES
PRODUCED BY CHRIS THOMAS

TWISTED SISTER: COME OUT AND PLAY
PRODUCED BY DIETER DIERKS FOR BREEZE MUSIC

WHITE NIGHTS ORIGINAL MOTION PICTURE SOUNDTRACK "SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS)"
PHIL COLLINS AND MARILYN MARTIN
#1 SINGLE
MUSICAL SUPERVISOR: PHIL RAMONE

PETE TOWNSHEND: WHITE CITY A NOVEL
PRODUCED BY CHRIS THOMAS
ON ATCO RECORDS AND CASSETTES

STEVIE NICKS: ROCK A LITTLE
ON MODERN RECORDS AND CASSETTES



ATLANTIC, ATCO AND CUSTOM LABELS RECORDS, CASSETTES AND COMPACT DISCS WISH YOU A RECORD NEW YEAR.

THE BEAT

Darryl Lindsey, Los Angeles

1985 YEAREND COUNTDOWN — One of the shows that will be worth watching on TV this New Year's Eve will be the *R&B Countdown* for 1985. The show, which was conceptualized and produced by **Walt Love** of *Radio & Records* is the first of its kind for a Black Contemporary artist, is serving as a pilot for a possible syndicated series. Co-hosting the *Countdown* with Love, were **Whitney Houston**, **James "JT" Taylor** and **Robert "Kool" Bell** of *Kool and The Gang*. Other top name talents who performed were **Freddie Jackson**, **Ready For The World**, **New Edition**, **El DeBarge**, **Jeffrey Osborne** and, of course, **Ms. Houston** singing her two consecutive number one hits "You Give Good Love" and "Saving All My Love For You." The show is a **Bob Banner** Production, and, depending on the city, the show should air December 31st or the following Saturday, January 4, 1986.

SPLITTING THE FAMILY

Could it be that **Paul Peterson** a.k.a. "**St. Paul**" lead singer for *The Family*, who replaced **Morris Day** after the break up of *The Time* is contemplating leaving the group for a solo career with a major west coast label? **St. Paul** seems to have made Los Angeles a temporary home recently spotted at many happening Hollywood night spots. Rumor has it too that if *The Family* splits, then **Prince** is thinking about incorporating that group into *The Revolution* which would

make the *Revolution* even closer to looking and sounding like the old **James Brown and The Mighty J B's**.

STREETALK AROUND TOWN — **Con Funk Shun** will be starting production on their 11th album for PolyGram. Handling production on a couple of tracks will be veteran producer **Leon Ware** . . . Beverly Glenn recording artist **Chapter 8**, is back with a new single "How Can I Get Next To You" written by **Patrick Moten**, writer of the bulk of **Anita Baker's** past LP. If you haven't heard the single, lead vocalist **Gerald Lyles** voice sounds similar to **Jeffrey Osborne** . . . Elektra recording artist **Starpoint**, riding off its most successful album and tour has been surprising fans nationwide. **Starpoint** has been playing to SRO halls leaving the audience wanting more. *The Beat* recently had a chance to view their show, and it's understandable why its LP "Restless" is nearing the gold status. Congratulations to **Starpoint**, Elektra Records and manager **Lionel Job** for selecting one of the most sought after producers, **Keith Diamond**, to produce several cuts on the LP, especially "Object Of My Desire" which is receiving a lot of pop action these days. Currently it's steadily moving up into the top 20 pop wise.

THE ATLANTA BOUND FULL FORCE — **Full Force**, the band, has a song titled, "Dream Believer" which is a tribute to the late civil rights leader **Martin Luther King, Jr.**, and **Dexter King**, son of **Martin Luther King Jr.**, phoned **Lou "Bowlegged Louie" George** leader of **Full Force** to thank them on behalf of the **King** family for such a fine tribute to their father. **King** also gave the band (**Full Force**) a personal invitation to join **Run DMC**, **Stephanie Mills**, **Melle Mel**, **Menudo**, **Kurtis Blow**, **Lisa Lisa** and **Cult Jam**, **New Edition** and **Whitney Houston** for a video shoot that will take place in Atlanta, GA Dec. 21st in memoration of **Dr. King**. Along with the video, a single will be released in support of **King's** birthday January 15 and **Black History** month in February.

THE MAN WITH THE GOLDEN SAX — **George Howard** whose LP, "Dancing In The Sun" has been top 5 for over 12 weeks on the *Cash Box* Jazz chart will be releasing his fourth LP with a cover tune "Love Will Follow" which is from the **Kenny Loggins** album "Vox Humana." **Howard**, who is a native Philadelphia, along with **Bill Cosby**, star of TV's top rated show are thinking about a possible collaboration between the two on some songwriting. **Cosby** who is an avid jazz fan has hosted the **Playboy Jazz Festival** for years. **George Howard** commented, "I've always identified with **Cosby**, he's a very real person and it's an honor to be associated with him, along with being from the same hometown."



RUNNING OUT OF TIME — Is **St. Paul** leaving *The Family*, is *The Family* going to join *The Revolution*, or will *The Family* stay together?



TEDDY PENDERGRASS' TOP PRIORITY — **Tenita Jordan** is one of the first artists on **Teddy Pendergrass** label, **Top Priority Records**. Pictured in the studio (l-r) are: **Jimmy Carter**, co-producer/songwriter; **Jordan**; **Pendergrass**.

TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

| | | Weeks On Chart |
|----|---|---------------------|
| 1 | IN SQUARE CIRCLE ★ STEVIE WONDER (Tamla/Motown 6134TL) | 1 7 |
| 2 | CARAVAN OF LOVE ISLEY, JASPER, ISLEY (CBS Associated BFZ 40118) | 3 11 |
| 3 | ROCK ME TONIGHT ■ FREDDIE JACKSON (Capitol ST 12404) | 2 34 |
| 4 | WHITNEY HOUSTON ★■ (Arista AL8-8212) | 4 37 |
| 5 | PROMISE SADE (Portrait/CBS FR 40263) | 10 4 |
| 6 | SHEILA E. IN ROMANCE 1600 ★ (Paisley Park/Warner Bros. 25317-1) | 6 16 |
| 7 | COLOR OF SUCCESS ★ MORRIS DAY (Warner Bros. 1-25320) | 5 11 |
| 8 | WHO'S ZOOMIN' WHO ★□ ARETHA FRANKLIN (Arista AL8-8286) | 8 24 |
| 9 | ALL FOR LOVE NEW EDITION (MCA 5679) | 9 6 |
| 10 | KRUSH GROOVE MUSIC FROM ORIGINAL SOUNDTRACK (Warner Bros. 1-25295) | 7 11 |
| 11 | AS THE BAND TURNS ATLANTIC STARR (A&M SP-5019) | 11 34 |
| 12 | RESTLESS ★ STARPOINT (Elektra 9-60424) | 12 19 |
| 13 | STREET CALLED DESIRE RENE & ANGELA (Mercury/PolyGram 824-6071 M-1) | 13 28 |
| 14 | SO MANY RIVERS BOBBY WOMACK (MCA 5617) | 14 17 |
| 15 | EMERGENCY ★□ KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1) | 16 56 |
| 16 | MASTERPIECE THE ISLEY BROTHERS (Warner Bros. 1-25347) | 18 5 |
| 17 | THE NEW ZAPP IV U ZAPP (Warner Bros. 9 25327-1) | 17 8 |
| 18 | READY FOR THE WORLD □ (MCA 5594) | 15 32 |
| 19 | THE NIGHT I FELL IN LOVE ★■ LUTHER VANDROSS (Epic FE 39882) | 19 40 |
| 20 | MIAMI VICE ★■ ORIGINAL TELEVISION SOUNDTRACK (MCA 6150) | 20 12 |
| 21 | TA MARA & THE SEEN (A&M SP 6-5078) | 21 12 |
| 22 | PATTI LABELLE (Philadelphia Int'l./CBS FZ 40020) | 22 22 |
| 23 | HOW COULD IT BE EDDIE MURPHY (Columbia FC 39952) | 23 9 |
| 24 | CONDITION OF THE HEART KASHIF (Arista AL8 8385) | 24 6 |
| 25 | WORKIN' IT BACK TEDDY PENDERGRASS (Asylum 9-60447-1) | 25 8 |
| 26 | MAURICE WHITE (Columbia FC 39883) | 26 15 |
| 27 | SINGLE LIFE ★ CAMEO (Atlanta Artists/PolyGram 824 546-1) | 27 21 |
| 28 | THE FAMILY ★ (Paisley Park/Warner Bros. 9-25322-1) | 28 18 |
| 29 | SAY YOU LOVE ME JENNIFER HOLLIDAY (Geffen/Warner Bros. 1-24073) | 29 17 |
| 30 | HIGH PRIORITY CHERRELLE (Tabu/CBS BFZ 40094) | 30 7 |
| 31 | CONTACT ★■ POINTER SISTERS (RCA AFL 1-8056) | 31 23 |
| 32 | SERENADE EUGENE WILDE (Philly World/Atlantic 7-90490-1) | 40 4 |
| 33 | LUXURY OF LIFE 5 STAR (RCA NFL 1-8052) | 32 21 |
| 34 | TOUCH ME THE TEMPTATIONS (Gordy/Motown 6164GC) | 39 3 |
| 35 | DIONNE WARWICK DIONNE WARWICK (Arista AL8-8398) | 46 3 |
| 36 | A LONG TIME COMING, A CHANGE IS GONNA COME EVELYN "CHAMPAGNE" KING (RCA AFL1-7015) | 36 7 |
| 37 | SLAVE TO THE RHYTHM GRACE JONES (Manhattan/Island 7-53120) | 12/21 Chart 41 5 |
| 38 | BANGING THE WALL ★ BAR-KAYS (Mercury/PolyGram 824 727-1) | 33 18 |
| 39 | RADIO LL COOL J (Columbia BFC 40239) | 49 3 |
| 40 | MR. WRIGHT BERNARD WRIGHT (Manhattan/Capitol ST-53014) | 37 9 |
| 41 | EATEN ALIVE ★ DIANA ROSS (RCA AFL1-5422) | 35 12 |
| 42 | GETTIN' AWAY WITH MURDER PATTI AUSTIN (Qwest/Warner Bros. 1-25276) | 34 9 |
| 43 | AMERICA KURTIS BLOW (Mercury/PolyGram 826 141-1) | 42 12 |
| 44 | 9.9 (RCA NFL 1-8049) | 38 21 |
| 45 | TELL ME TOMORROW ANGELA BOFILL (Arista AL8-8396) | 43 9 |
| 46 | COLONEL ABRAMS COLONEL ABRAMS (MCA 5682) | 52 3 |
| 47 | MEMBERS ONLY BOBBY BLAND (Malaco-7429) | 48 9 |
| 48 | SUN CITY ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol ST 53019) | 50 4 |
| 49 | FULL FORCE (Columbia FC 40117) | 54 10 |
| 50 | LET ME PEOPLE GO THE WINANS (Qwest/Warner Bros. 9-25344-1) | 55 3 |
| 51 | GAP BAND VII (Total Experience/RCA TEL 8-5714) | 57 2 |
| 52 | THE FAT BOYS ARE BACK THE FAT BOYS (Sutra SU 1016) | 44 70 |
| 53 | ROMANTICALLY YOURS MARVIN GAYE (Columbia FC 40208) | 58 2 |
| 54 | SEDUCTION VAL YOUNG (Gordy/Motown 6147GL) | 53 5 |
| 55 | LOVE FOREVER O'JAYS (Philadelphia Int'l./Manhattan ST 53015) | 45 17 |
| 56 | LISA LISA AND CULT JAM WITH FULL FORCE (Columbia BFC 40135) | 47 18 |
| 57 | YOU MIGHT BE SURPRISED ROY AYERS (Columbia FC 40022) | 51 5 |
| 58 | THIS LOVE'S FOR REAL CHAPTER 8 (Beverly Glen BG-10007) | 56 4 |
| 59 | SIX SILVER STRINGS B.B. KING (MCA 52675) | 59 11 |
| 60 | THE JETS (MCA 5667) | 60 6 |
| 61 | CITY LIFE THE BOOGIE BOYS (Capitol ST 12409) | 61 20 |
| 62 | STEPHANIE MILLS (MCA 5669) | DEBUT |
| 63 | MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 5529) | 63 53 |
| 64 | WANNA PLAY YOUR GAME JOYCE KENNEDY (A&M SP 5073) | 62 6 |
| 65 | HAVEN'T YOU HEARD PAUL LAURENCE (Capitol ST 12407) | 64 7 |
| 66 | JESSE JOHNSON'S REVUE ★□ (A&M SP 6-5024) | 65 41 |
| 67 | DURELL COLEMAN (Island/Atlantic 7-90293-1) | 66 16 |
| 68 | AROUND THE WORLD IN A DAY ★■ PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1) | 67 29 |
| 69 | A.C. ANDRE CYMONE (Columbia FC 40037) | 68 16 |
| 70 | MORE THAN YOU CAN HANDLE LUSHUS DAIM & THE PRETTY VAIN (Concited/Motown 6150) | 69 8 |
| 71 | DIAMOND LIFE ★■ SADE (Portrait/CBS 39581) | 70 45 |
| 72 | ALEXANDER O'NEAL (Tabu/CBS FZ 39331) | 71 38 |
| 73 | ELECTRIC LADY ★ CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1) | 73 34 |
| 74 | CAN'T STOP THE LOVE □ MAZE featuring FRANKIE BEVERLY (Capitol ST-12377) | 74 42 |
| 75 | MODERN MAN CHARLIE SINGLETON (Arista AL 8-8389) | 75 15 |

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

MOST ADDED



STRONG ADDS

How Will I Know — Whitney Houston — Arista
Living In America — James Brown — Scotti Bros.
Your Smile — Rene & Angela — Mercury/PolyGram
Tender Love — Force MD'S — Warner Bros.

STATION ADDS

XHRM — San Diego — Duff Lindsey — PD
W. Houston
LL Cool J
Scritti Politti
Ta Mara & The Seen
James Brown

WTLC — Indianapolis — Kelly Carson — PD
5 Star
R. Ayers
James Brown
Steady B
M. Day

WGCI — Chicago — Graham Armstrong — MD
James Brown
Zapp
D. Coleman
Alisha
Pointer Sisters

WUSL — Philadelphia — Jeff Wyatt — PD
Princess
P. Austin
Isley Bros.

WRKS — New York — Tony Quarterone — PD
James Brown
Force MD's
Yarbrough & Peoples

WILE — Raleigh — Cash Michaels — PD
Klymaxx
C. Khan
Glenn Jones
P. LaBelle
Zapp
M. Day
Bohanan
L. Rawls
C. Mayfield

WXVY — Baltimore — Mark Williams — MD
Voyeur
R. Ayers
Juicy
Krystal
M. Day
Klara
U.T.F.O.

KPRS-FM — Kansas City — Dell Rice — PD
L. Rawls
Run DMC
Dana Dane
T. Dance
ROAR
Rose Brothers
Jimmy G & The Tackheads
Atlantic Starr
Ta Mara & The Seen
The Winans
B. Mardis
W. Houston

WJLB — Detroit — C.C. Whitmore — MD
Connie
The Family
Force MD's
Jimmy G and The Tackheads
Grace Jones
Lisa Lisa Cult Jam with Full Force
B. Ocean
Rene & Angela
Ta Mara & The Seen

K104-FM — Dallas — Terry Avery — MD
W. Houston
James Brown
P. Bryson
S. Mills
P. Michael-Thomas

KMJM — St. Louis — Mike Stradford — PD
Jimmy G & The Tackheads
El DeBarge
Yarbrough & Peoples
Force MD's
P. Bryson
M. Day
Zapp

WGIV — Charlotte — Dan Cody — PD
Yarbrough & Peoples
Dimples
Rose Brothers
D. Coleman

WJAY-FM — Jacksonville — Tony Mann — PD
W. Houston



TAKING OFF — The Jets recently rolled into Los Angeles when KDAY sponsored a promotion for the eight-member family group at Compton's Skateland U.S.A. Shown standing (l-r): Ernie Singleton, national director of R&B promotion, MCA Records; Eugene Wolgramm of The Jets; Sara Melendez, west coast regional R&B promotion manager, MCA Records; Kathy, Rudy, and Elizabeth Wolgramm of The Jets; Andre Fuller, account service representative, MCA Distributing; Greg Mack, music director at KDAY; Moana, Eddie, Haini, and Roy Wolgramm of The Jets.

The Family
Yarbrough & Peoples
K. Blow
Grace Jones
M. Day
R. Parker, Jr.
Ta Mara & The Seen
Force MD's

KGJF-AM 1230 — Los Angeles — Kevin Fleming — PD
Love Patrol
James Brown
Jimmy G and The Tack Heads
Connie
Autumn
Steady B

WATV — Birmingham — Ron January — PD
Gap Band
Ta Mara & The Seen
U.T.F.O.
M. Day
T. Dancer
Rene & Angela
Love Patrol
Grace Jones
El DeBarge

WDMT — Cleveland — Dean Dean — PD
M. White
The Family
Ta Mara & The Seen
M. Day
Princess
MC Chill
W. Houston
New Edition
Klymaxx

WYLD-FM — New Orleans — Dell Spencer — PD
C. Singleton
Cameo
Jimmy G
Gap Band
Ta Mara & The Seen
Rose Brothers

KUKQ — Phoenix — Robert Widemann — MD
Grace Jones
Wham!
Yarbrough & Peoples
W. Houston
S. Mills

URBAN PROGRAMMER'S PICK

| Programmer | Station | Market |
|--------------|---------|-------------|
| Dell Spencer | WYLD-FM | New Orleans |

Song: "Tender Love"
Artist: Force MD's
Label: Warner Bros.

Comments:
"It's a good song that has a good flow to it. Usually receives a lot of action on the phones from the female demo 18-34. Also because of it coming from the Krush Groove soundtrack, a lot of teens request the record."

Seasons Greetings

from

Reflections On Records

announcing our first hit for 1986

"Learn From The Burn"

RR 001

by
Terri Dancer

Reflections On Records
5170 Northeastt 12th Avenue
Fort Lauderdale, Florida 33334

(305) 771-1716

TOP 100 BLACK CONTEMPORARY SINGLES

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

December 28, 1985

| | | Weeks On 12/21 Chart | |
|-----------|--|-------------------------------|----|
| 1 | SAY YOU, SAY ME LIONEL RICHIE (Motown 1819MF) | 4 | 8 |
| 2 | COUNT ME OUT NEW EDITION (MCA 52703) | 1 | 9 |
| 3 | THAT'S WHAT FRIENDS ARE FOR DIONNE & FRIENDS (Arista AS1-9422) | 6 | 7 |
| 4 | DIGITAL DISPLAY READY FOR THE WORLD (MCA 52734) | 5 | 8 |
| 5 | DON'T SAY NO TONIGHT EUGENE WILDE (Philly World/Atlantic 7-99608) | 2 | 12 |
| 6 | SECRET LOVERS ATLANTIC STARR (A&M AM 2788) | 12 | 6 |
| 7 | WHO DO YOU LOVE BERNARD WRIGHT (Manhattan/Capitol B 50011) | 7 | 13 |
| 8 | THE SWEETEST TABOO SADE (Portrait/CBS 37-05713) | 15 | 5 |
| 9 | CURIOSITY THE JETS (MCA 52682) | 9 | 12 |
| 10 | EMERGENCY KOOL & THE GANG (De-Lite/PolyGram 884 199-7) | 10 | 10 |
| 11 | COLDER ARE MY NIGHTS THE ISLEY BROTHERS (Warnar Bros. 7-28860) | 11 | 8 |
| 12 | GO HOME STEVIE WONDER (Tamla/Gordy 18177F) | 14 | 5 |
| 13 | WHAT YOU BEEN MISSIN' STARPOINT (Elektra 7-69588) | 13 | 8 |
| 14 | DO YOU REALLY LOVE YOUR BABY THE TEMPTATIONS (Gordy/Motown 1818GF) | 25 | 6 |
| 15 | YOUR PERSONAL TOUCH EVELYN "CHAMPAGNE" KING (RCA JK-14201) | 17 | 9 |
| 16 | DO ME BABY MELISA MORGAN (Capitol B 5523) | 27 | 5 |
| 17 | LET ME BE THE ONE FIVE STAR (RCA PB-14229) | 26 | 6 |
| 18 | ALICE, I WANT YOU JUST FOR ME! FULL FORCE (Columbia 38-05623) | 19 | 10 |
| 19 | A LOVE BIZARRE SHEILA E. (Paisley Park/Warnar Bros. 7-28890) | 3 | 11 |
| 20 | SUN CITY ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol B 50017) | 20 | 8 |
| 21 | GORDY'S GROOVE CHOICE MC'S featuring FRESH GORDON (Tommy Boy TB 871) | 21 | 8 |
| 22 | SEDUCTION VAL YOUNG (Gordy/Motown 1795GF) | 22 | 11 |
| 23 | THINKING ABOUT YOU WHITNEY HOUSTON (Arista ASI-9412) | 8 | 11 |
| 24 | CARAVAN OF LOVE ISLEY, JASPER, ISLEY (MCA 52703) | 16 | 15 |
| 25 | I LIKE THE WAY YOU DANCE 9.9 (RCA JK-14203) | 35 | 7 |
| 26 | GUILTY YARBROUGH & PEOPLES (Total Experience/RCA 2425) | 36 | 5 |
| 27 | HE'LL NEVER LOVE YOU (LIKE I DO) FREDDIE JACKSON (Capitol B-5535) | 32 | 4 |
| 28 | CONDITION OF THE HEART KASHIF (Arista ASI-9415) | 28 | 8 |
| 29 | SLAVE TO THE RHYTHM GRACE JONES (Manhattan/Capitol B-9535) | 39 | 6 |
| 30 | LET ME KISS IT WHERE IT HURTS BOBBY WOMACK (MCA 52709) | 34 | 7 |
| 31 | HONEY FOR THE BEES PATTI AUSTIN (Qwest/Warnar Bros. 7-28935) | 18 | 11 |
| 32 | STAND BACK STEPHANIE MILLS (MCA 52731) | 43 | 4 |
| 33 | LET MY PEOPLE GO THE WINANS (Qwest/Warnar Bros. 7-28874) | 33 | 8 |

| | | Weeks On 12/21 Chart | |
|-----------|--|-------------------------------|----|
| 34 | SAY I'M YOUR NO. 1 PRINCESS (Next Plataau 50035) | 23 | 13 |
| 35 | WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING BILLY OCEAN (Jiva/Arista JS 1-9432) | 44 | 4 |
| 36 | FREEDOM THE POINTER SISTERS (RCA JK-14224) | 40 | 7 |
| 37 | IF I RULED THE WORLD KURTIS BLOW (Mercury/PolyGram 884-269-7) | 41 | 7 |
| 38 | WHAT A WOMAN O'JAYS (Philadelphia Int'l/Capitol B 50021) | 42 | 6 |
| 39 | I NEED YOU MAURICE WHITE (Columbia 38-05726) | 46 | 5 |
| 40 | I CAN'T LIVE WITHOUT MY RADIO LL COOL J (Daf Jam/Columbia 38-05665) | 45 | 5 |
| 41 | WHO'S ZOOMIN' WHO ARETHA FRANKLIN (Arista AS1-9410) | 24 | 15 |
| 42 | YOU LOOK GOOD TO ME CHERRELLE (Tabu/CBS 4-05608) | 29 | 14 |
| 43 | HIGH FASHION THE FAMILY (Paisley Park/Warnar Bros. 7-28830) | 63 | 3 |
| 44 | EVERYBODY DANCE TA MARA AND THE SEEN (A&M AM 2766) | 30 | 16 |
| 45 | AFFECTION TA MARA & THE SEEN (A&M AM 2797) | 65 | 3 |
| 46 | THIS IS FOR YOU THE SYSTEM (Miraga/Atlantic 7-99607) | 31 | 12 |
| 47 | CAN YOU FEEL THE BEAT LISA LISA and CULT JAM with FULL FORCE (Columbia 38-05669) | 52 | 6 |
| 48 | LOCK AND KEY KLYMAXX (Constellation/MCA 52714) | 64 | 4 |
| 49 | THE OAK TREE MORRIS DAY (Warnar Bros. 7-28899) | 38 | 16 |
| 50 | THE HEART IS NOT SO SMART EL DeBARGE with DaBARGE (Gordy/Motown 1822GF) | 58 | 5 |
| 51 | DO YOU LOVE ME DURELL COLEMAN (Island/Atlantic 7-99586) | 72 | 4 |
| 52 | TENDER LOVE FORCE MD'S (Warnar Bros. 7-28818) | 74 | 3 |
| 53 | DON'T BE STUPID FAT BOYS (Sutra SUD 039) | 60 | 5 |
| 54 | PART-TIME LOVER STEVIE WONDER (Tamla/Motown 1808TF) | 37 | 17 |
| 55 | CAN YOU ROCK IT LIKE THIS RUN D.M.C. (Profile Pro-5088) | 70 | 4 |
| 56 | NO FRILLS LOVE JENNIFER HOLLIDAY (Geffan 7-28845) | 62 | 3 |
| 57 | SISTERS ARE DOIN' IT FOR THEMSELVES EURYTHMICS and ARETHA FRANKLIN (RCA PB 14214) | 59 | 6 |
| 58 | YOUR SMILE RENE & ANGELA (Mercury/PolyGram 884-271-7) | 78 | 2 |
| 59 | LEARN TO LOVE AGAIN LOU RAWLS featuring TATA VEGA (Epic 34-05714) | 69 | 3 |
| 60 | CONGA MIAMI SOUND MACHINE (Epic 34-05457) | 66 | 3 |
| 61 | DESIRE GAP BAND (Total Experience/RCA TES 1-2624) | 75 | 3 |
| 62 | LIPSTICK LOVER ANDRE CYMONE (Columbia 38-05710) | 68 | 4 |
| 63 | MIDDLE OF THE NIGHT TAKA BOOM (Miraga/Atlantic 7-99628) | 61 | 6 |
| 64 | HOLD ON (FOR LOVE'S SAKE) JOYCE KENNEDY (A&M AM 2790) | 53 | 7 |
| 65 | HOW WILL I KNOW WHITNEY HOUSTON (Arista AS1-9434) | 88 | 2 |
| 66 | WHAT, WHERE, WHEN, WHO MAI TAI (Critique 718) | 73 | 3 |

| | | Weeks On 12/21 Chart | |
|---------------------|---|-------------------------------|-------|
| CHARTBREAKER | | | |
| 67 | COLOR OF SUCCESS MORRIS DAY (Warnar Bros. 7-28809) | | DEBUT |
| 68 | I'D RATHER BE BY MYSELF EBO (Domino D-8903) | 76 | 3 |
| 69 | LIVING IN AMERICA JAMES BROWN (Scotti Bros. ZS4-056682) | | DEBUT |
| 70 | IT TAKES TWO JUICY (Privata I/Epic 34-05694) | 77 | 3 |
| 71 | PARTY ALL THE TIME EDDIE MURPHY (Columbia 38-05609) | 50 | 16 |
| 72 | LOVE PATROL LOVE PATROL (Island/4th & Broadway B 7419) | 81 | 2 |
| 73 | BANGING THE WALLS BAR-KAYS (Mercury/PolyGram 884-232-7) | 67 | 6 |
| 74 | LOVE ALWAYS FINDS A WAY PEABO BRYSON (Elektra 7-69585) | 84 | 2 |
| 75 | CHAIN REACTION DIANA ROSS (RCA PB 14244) | 83 | 2 |
| 76 | FAIRYTALE LOVER U.T.F.O. (Select FMS 1186) | 86 | 2 |
| 77 | EVERLASTING LOVE GLENN JONES (RCA PB 14241) | 87 | 2 |
| 78 | TAKE A LITTLE TIME Total Contrast (London/PolyGram 882-070-7) | 79 | 3 |
| 79 | KRUSH GROOVIN' THE KRUSH GROOVE ALL STARS (Warnar Bros. 7-28843) | 80 | 3 |
| 80 | BABY TALK ALISHA (Vanguard 35262) | 90 | 2 |
| 81 | JUST THE WAY I PLANNED IT PHILIP-MICHAEL THOMAS (Atlantic 7-99581) | 89 | 2 |
| 82 | TELL ME WHAT (I'M GONNA DO) CON FUNK SHUN (Mercury/PolyGram 884 189-7) | 47 | 9 |
| 83 | WAIT FOR LOVE LUTHER VANDROSS (Epic 34-05610) | 48 | 13 |
| 84 | A GOOD-BYE CAMEO (Atlanta Artist/PolyGram 884-270-7) | | DEBUT |
| 85 | THE TRUTH COLONEL ABRAMS (MCA 52728) | | DEBUT |
| 86 | NIGHTMARES DANA DANE (Profile Pro-7086) | | DEBUT |
| 87 | FUNKY LITTLE BEAT CONNIE (Sunnyview 3028) | | DEBUT |
| 88 | THE THINGS THAT MEN DO KRYSTOL (Epic 34-05715) | | DEBUT |
| 89 | AIN'T THAT MUCH LOVE IN THE WORLD THE GIVENS FAMILY (SugarHill/MCA 92018) | | DEBUT |
| 90 | HOW CAN I GET NEXT TO YOU CHAPTER 8 (Beverly Glen Music BG 2024) | | DEBUT |
| 91 | FALL DOWN (SPIRIT OF LOVE) TRAMAINÉ (A&M AM 2763) | 49 | 13 |
| 92 | NEVER FELT LIKE DANCIN' TEDDY PENDERGRASS (Elektra 7-69595) | 51 | 11 |
| 93 | IT DOESN'T REALLY MATTER ZAPP (Warnar Bros. 7-28879) | 54 | 11 |
| 94 | YOU ARE MY LADY FREDDIE JACKSON (Capitol B 5495) | 55 | 21 |
| 95 | GIRLS ARE MORE FUN RAY PARKER, JR. (Arista AS1-9352) | 56 | 12 |
| 96 | I WISH HE DIDN'T TRUST ME SO MUCH BOBBY WOMACK (MCA 52624) | 51 | 21 |
| 97 | MEMBERS ONLY BOBBY BLAND (Malaco 2122) | 71 | 5 |
| 98 | TOMORROW L.J. REYNOLDS (Fantasy-962) | 82 | 21 |
| 99 | I'LL BE GOOD RENE & ANGELA (Mercury/PolyGram 884 009-7) | 85 | 17 |
| 100 | I CAN'T BELIEVE IT MELBA MOORE (Capitol B-5520) | 91 | 15 |

ON JAZZ

Lee Jeske, New York

IT'S A WRAP — Pop the champagne, jazz has survived another year. Oh it hasn't been a particularly dazzling year — musically, in fact, it was somewhat mediocre but 1985 did have an unusual amount of positive notes.

POSITIVE NOTES — Blue Note was, far and away, the most positive note of 1985, jazzwise. Not just because they reissued some 50 classic and near-classic LPs from Blue Note's heyday, not just because they dug into their vaults and came up with some wonderful previously-unreleased material from Blue Note's heyday, and not just because they put out new LPs from a number of impressive talents (**George Russell, Stanley Jordan, James Newton, Bennie Wallace, McCoy Tyner and Jackie McLean** among them). Blue Note was the joyous sound of a major label (Capitol/EMI) strongly committing to jazz of all flavors.



HARMOLOGICALLY SPEAKING — ASCAP member Ornette Coleman (r) was recently greeted by ASCAP director of the symphonic and concert department, Frances Richard. Both were backstage at the New York Philharmonic's 85th birthday salute to Aaron Copland.

I won't single them all out — their names are well known — but I'd like to mention some new ones; Landmark, Magenta (a Windham Hill offshoot), JMT/Sound Aspects, Minor Music and Principally Jazz. Of the vast many others, Black Saint/Soul Note and Fantasy deserve special mention for their volume of product — reissues, mainly, from the latter (which added Contemporary Records to their purview this year), new, contemporary records from the former.

On the musical side, 1985 saw the return to activity of a number of players who had been off the scene too long — **Antonio Carlos Jobim, Benny Goodman and George Wallington**. Jobim was just the tip of an iceberg of Brazilian music, which seems poised for a second invasion of the American pop scene. **Caetano Veloso, Gilberto Gil, Gal Costa, and Ivan Lins** concertized up here in North America, and Lins and **Djavan** were signed to Yankee labels (GRP and Columbia, respectively). Other positive moves were made by a pair of saxophone giants: **Sonny Rollins** shed his band for an unprecedented solo recital, something he intends to repeat in the future, and **Wayne Shorter** formed a band and hit the road as a leader for the first time in his lengthy career. And **Annie Ross** reunited with **Jon Henricks**, and **Thad Jones** took over the **Basie** band. As for the good young players who have surfaced, I'll mention none, since I'll never remember them all. I guess the fact that a major rock icon — **Sting** — hired himself a jazz band is a good sign. But it is a good sign for jazz or for rock? Too soon to say.

NEGATIVE NOTES — Brown & Williamson, makers of Kool cigarettes, kissed the jazz festival business goodbye. **George Wein**, like a truffle pig when it comes to finding sponsors, has his nose to the ground for somebody to help continue what began as the Newport Jazz Festival some 30 years ago and has found a comfortable home in New York since 1972.

Eddie Condon's, the last bastion of dixieland jazz in midtown Manhattan — a legacy from the 52nd Street days — closed its doors. Death by skyscraper. But that loss is nothing compared to the deaths of **Big Joe Turner, George Duvivier, Chris Woods, Lonnie Hillyer, Taylor Storer, Sam Wooding, Rudi Blesh, Dicky Wells, Jo Jones, Dick Vance, Philly Joe Jones, Budd Johnson, Cootie Williams, Alberta Hunter and Skeeter Best**, amongst others.

OTHER NOTES — "New Age" — that odd, nebulous music that is not jazz, not classical, not rock, and not folk — continued its stampede (if something so benign can be said to stampede) of popularity, with many artists and labels joining in the surge. Palo Alto deposed its president, longtime jazz activist **Herb Wong**. And a number of new jazz organizations — most notably the National Jazz Service Organization out of Washington D.C. — have sprouted. What effect these things are going to have on jazz in general remains to be seen.

ONE OTHER THING — Somewhere this issue is my list of the 10 best albums of 1985. The list is alphabetical, since none of the records are that much more outstanding than the others, and I have not included reissues (the best LPs of some past year), non-jazz records (why confuse the issue?), and previously-unissued material from years gone by (though if I had, "**Duke Ellington and his Orchestra Featuring Paul Gonsalves**" (Milestone) and "**Miles Davis and John Coltrane Live in Stockholm in 1960**" (Dragon) would have headed the entire list). I won't make excuses for the excellent albums I haven't included; picking the 10 best out of several hundred is, to put it mildly, a thankless chore.

TOP 40

ALBUMS

★ AVAILABLE ON COMPACT DISC

| | | Weeks On 12/21 Chart | Weeks On 12/21 Chart |
|----|--|----------------------------|----------------------------|
| 1 | FABLES JEAN LUC PONTY (Atlantic 81276) | 1 | 10 |
| 2 | BLACK CODES (From The Underground) WYNTON MARSALIS (Columbia FC 40009) | 2 | 12 |
| 3 | DANCING IN THE SUN GEORGE HOWARD (TBA TB205) | 3 | 35 |
| 4 | MAGIC TOUCH ★ STANLEY JORDAN (Blue Note BT 85101) | 4 | 42 |
| 5 | OASIS JOE SAMPLE (MCA 5481) | 5 | 19 |
| 6 | ATLANTIS WAYNE SHORTER (Columbia FC 40055) | 6 | 14 |
| 7 | SKIN DIVE MICHAEL FRANKS (Warner Bros. 25275-1) | 7 | 29 |
| 8 | DECEMBER ★ GEORGE WINSTON (Windham Hill/A&M WH-1025) | 10 | 60 |
| 9 | ALTERNATING CURRENTS ★ SPYRO GYRA (MCA 5606) | 9 | 27 |
| 10 | AL JARREAU IN LONDON ★ (Warner Bros. 25331) | 8 | 15 |
| 11 | HARLEQUIN ★ DAVE GRUSIN & LEE RITENOUR (GRP 1015) | 11 | 38 |
| 12 | VOCALESE ★ THE MANHATTAN TRANSFER (Atlantic 81266-1) | 12 | 21 |
| 13 | FANTASY RAMSEY LEWIS (Columbia FC 40108) | 14 | 6 |
| 14 | SOARING THROUGH A DREAM AL DI MEOLA (Manhattan ST-53011) | 15 | 17 |
| 15 | A WINTER'S SOLSTICE VARIOUS ARTISTS (Windham Hill/A&M WH-1045) | 21 | 4 |
| 16 | ANOTHER PLACE HIROSHIMA (Epic BFE 39938) | 16 | 8 |
| 17 | AUTUMN ★ GEORGE WINSTON (Windham Hill/A&M WH-1012) | 19 | 42 |
| 18 | SCHUUR THING DIANE SCHUUR (GRP-1022) | 22 | 5 |
| 19 | DIGITAL WORKS ★ AHMAD JAMAL (Atlantic 81258) | 18 | 15 |
| 20 | YOU MIGHT BE SURPRISED ROY AYERS (Columbia FC 40022) | 13 | 8 |
| 21 | SLOW MOTION ★ ANDY NARELL (Hip Pocket HP-105) | 17 | 9 |
| 22 | WHITE WINDS ★ ANDREAS VOLLENWEIDER (CBS FM 39963) | 21 | 45 |
| 23 | WARNING ★ BILLY COBHAM (GRP-A-1020) | 24 | 12 |
| 24 | MOSAIC MARK EGAN (Hip Pocket HP-104) | 27 | 3 |
| 25 | REJUVENATION LONNIE LISTON SMITH (Doctor Jazz FW-40063) | 23 | 7 |
| 26 | SPECTRUM AZYMUTH (Milestone M 9134) | 25 | 9 |
| 27 | YOU'RE UNDER ARREST ★ MILES DAVIS (Columbia FC 40029) | 26 | 31 |
| 28 | SODA FOUNTAIN SHUFFLE ★ EARL KLUGH (Warner Bros. 25262-1) | 28 | 36 |
| 29 | PIANO SAMPLER VARIOUS ARTISTS (Windham Hill/A&M 1040) | 35 | 2 |
| 30 | STAND UP STEVE MORSE BAND (Elektra 60448) | 29 | 7 |
| 31 | OPENING NIGHT ★ KEVIN EUBANKS (GRP A-1013) | 31 | 22 |
| 32 | CHAMPION JEFF BERLIN & VOX HUMANA (Passport PJ 88004) | 32 | 9 |
| 33 | STRAIGHT TO THE HEART ★ DAVID SANBORN (Warner Bros. 25150-1) | 33 | 37 |
| 34 | MAISHA SADAO WATANABE (Elektra 60431-1) | 34 | 23 |
| 35 | WALKIN' WITH YOU TIM EYERMANN'S EAST COAST OFFERING (MCA 5589) | DEBUT | |
| 36 | HOT HOUSE FLOWERS ★ WYNTON MARSALIS (Columbia FCC 39530) | 36 | 65 |
| 37 | 20/20 ★ GEORGE BENSON (Warner Bros. 9 25178-1) | 38 | 48 |
| 38 | AMERICAN EYES RARE SILK (Palo Alto PA 8086) | 30 | 38 |
| 39 | SKY DANCE RODNEY FRANKLIN (Columbia FC 39962) | 37 | 29 |
| 40 | JUST FEELIN' MCCOY TYNER (Palo Alto PA 8083) | 36 | 21 |

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

FEATURE PICKS

OSHUMARE — Billy Hart — Gramavision 18-8502-1 — Producers: David Baker, Mark Grey — List: 9.98 — Bar Coded

Hart, the excellent drum veteran, has enlisted a sparkling set of contemporary players here: Kevin Eubanks, Steve Coleman, Branford Marsalis, David Holland, Bill Frisell, Didier Lockwood, Kenny Kirkland and Mark Grey. The result is a fresh, modern LP that utilizes all of these players' individual strengths without sacrificing a cohesive group sound.

EARLE WARREN AND THE COUNT'S MEN — Earle Warren and the Count's Men — Muse MR 5312 — Producer: Phil Schaap — List: 8.98

Altoist Earle Warren and trombonist Eddie Durham were two of the Count's men in the '30s — members of the classic Count Basie Orchestra. Here, in the cozy company of swing rhythm men Jimmy Lewis (another ex-Basieite), "Tootsie" Bean, and Don Coates, they dig into that great Basie book and dig out such jumping gems "Jive at Five," "Jumpin' at the Woodside," and "Doggin' Around." Earle even puts down his alto for some vibrato-filled crooning.

ANGOLIAN CRY — Johnny Dyanl — Steeple Chase SCS-1209 — Producer: Nils Withner — List: 9.98

South African bassist Dyanl in an impressive, tight set of originals — rhythmic, memorable pieces played splendidly by, along with the leader, trumpeter Harry Beckett, reedman John Tchicai, and drummer Billy Hart. Dyanl, because he lives in Europe, has never quite gotten the American attention he deserves; this fine LP should help rectify that.

NEVER LET ME GO — Julie Kelly — Pausa PR 7186 — Producer: Steve Kaplan — List: 8.98

Julie Kelly is a convincing, well-tuned vocalist who knows how to put over a song with a certain amount of oomph but doesn't oversing. This is a nicely-arranged — by Steve Kaplan — jazz date that includes such items as "Freedom Jazz Dance," "All Blues," and the title standard.

ASCAP

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

American Society of Composers, Authors & Publishers

CRITICAL DECISIONS

It's The Time Of Year When Cash Box Writers Get To Choose Their Top Tens

THE SMITHS



TOP TEN ALBUMS

- "African Game" — George Russell — (Blue Note)
- "Change Of Seasons" — Misha Mengelberg/Steve Lacy/George Lewis/Harjen Gorter/Han Benink — (Soul Note)
- "Futurities" — Steve Lacy — (Hat Art)
- "I Hate To Sing" — Carla Bley — (Watt/12½)
- "In A Sentimental Mood" — Zoot Sims — (Pablo)
- "Live At Village Vanguard" — George Adams/Don Pullen — (Soul Note)
- "No Tears . . . No Goodbyes" — Helen Merrill/Gordon Beck — (Owl)
- "The Old Dude & The Fundance Kid" — Budd Johnson/Phil Woods — (Uptown)
- "The Solo Album" — Sonny Rollins — (Milestone)
- "Winged Serpent (Sliding Quadrants)" — Cecil Taylor — (Soul Note)

Lee Jeske

TOP TEN ALBUMS

- "A Tribute To Steve Goodman" — (Red Pajamas)
- "Aimless Love" — John Prine — (Oh Boy)
- "What's In A Name" — The Cripples — (Tabb)
- "Guitars, Cadillacs, Etc., Etc." — Dwight Yoakam — (Oak)
- "Pickin The Blues" — Doc And Merle Watson — (Flying Fish)
- "Original Motion Picture Soundtrack, *Paris Texas*" — Ry Cooder — (Warner Bros.)
- "Rock And Roll Gumbo" — Professor Longhair — (Dancing Cat)
- "Tales Of The New West" — The Beat Farmers — (Rhino)
- "Original Cast Recording, *The Gospel At Colonus*" — (Warner Bros.)
- "The Chieftains In China" — The Chieftains — (Shanachie)

David Adelson

TOP TEN MUSIC VIDEOS

- Take On Me* — A-Ha — (Warner Bros.)
- Would I Lie To You?* — Eurythmics — (RCA)
- Hard Woman* — Mick Jagger — (Columbia)
- The Boys Of Summer* — Don Henley — (Geffen)
- Life In A Northern Town* — Dream Academy — (Warner Bros.)
- Good Friends* — Joni Mitchell — (Geffen)
- Voices Carry* — 'Til Tuesday — (Epic)
- Ways To Be Wicked* — Lone Justice — (Geffen)
- Raspberry Beret* — Prince And The Revolution — (Warner Bros.)
- Go Insane* — Lindsay Buckingham — (Elektra)

Gregory Dobrin

TOP TEN ALBUMS

- "Jesse Johnson's Revue" — Jesse Johnson's Revue — (A&M)
- "Rock Me Tonight" — Freddie Jackson — (Capitol)
- "The Night I Fell In Love" — Luther Vandross — (Epic)
- "Ready For The World" — Ready For The World — (MCA)
- "Whitney Houston" — Whitney Houston — (Arista)
- "Ta Mara & The Seen" — Ta Mara & The Seen — (A&M)
- "Restless" — Starpoint — (Elektra)
- "Sky Dance" — Rodney Franklin — (Columbia)
- "Cupid & Psyche '85" — Scritti Politti — (Warner Bros.)

Darryl Lindsey

TOP TEN ALBUMS

- "Meat Is Murder" — The Smiths — (Sire)
- "Brewing Up With . . ." — Billy Bragg — (CD Presents)
- "Hounds Of Love" — Kate Bush — (EMI America)
- "Biograph" — Bob Dylan — (Columbia)
- "Telephone Free Landslide Victory" — Camper Van Beethoven — (Independent Project)
- "Fables Of The Reconstruction" — R.E.M. — (I.R.S.)
- "Sportin' Life" — Weather Report — (Columbia)
- "Tim" — The Replacements — (Sire)
- "Black Codes 'From The Underground'" — Wynton Marsalis — (Columbia)
- "Dream Of The Blue Turtles" — Sting — (A&M)

Peter Holden

TOP TEN ALBUMS

- "Lost and Found" — Jason and the Scorchers — (EMI)
- "Centerfield" — John Fogerty — (Warner Bros.)
- "Unsophisticated Time" — Marti Jones — (A&M)
- "Fables of the Reconstruction" — R.E.M. — (I.R.S.)
- "King of Rock" — Run-DMC — (Profile)
- "Lost in the Stars" — Kurt Weill — (A&M)
- "The Wishing Chair" — 10,000 Maniacs — (Elektra)
- "Boston, Mass." — The Del Fuegos — (Slash/Warner Bros.)
- "The Rose of England" — Nick Lowe — (Columbia)
- "Messin' With My Mind" — Clarence Carter — (Ichiban)

Paul Iorio

TOP TEN ALBUMS

- "This Is The Sea" — The Waterboys — (Ensign/Island)
- "Hounds Of Love" — Kate Bush — (EMI America)
- "The Dream Of The Blue Turtles" — Sting — (A&M)
- "Tabula Rasa" — Arvo Part — (ECM)
- "A Sense Of Wonder" — Van Morrison — (Mercury)
- "Melt The Snow" (12") — Virginia Astley — (Rough Trade)
- "Steve McQueen" — Prefab Sprout — (Kitchenware)
- "The Boy With The Thorn In His Side" (12") — The Smiths — (Rough Trade)
- "Welcome Now" (12") — Eyeless In Gaza — (Cherry Red)
- "White City-A Novel" — Pete Townshend — (Atco)

Stephen Padgett

TOP TEN ALBUMS

- "The Dream Of The Blue Turtles" — Sting — (A&M)
- "Hounds Of Love" — Kate Bush — (EMI America)
- "Crush" — Orchestral Manoeuvres In The Dark — (A&M)
- "Black Codes 'From The Underground'" — Wynton Marsalis — (Columbia)
- "Fables" — Jean Luc Ponty — (Atlantic)
- "The Broadway Album" — Barbra Streisand — (Columbia)
- "Cupid & Psyche '85" — Scritti Politti — (Warner Bros.)
- "Biograph" — Bob Dylan — (Columbia)
- "White City — A Novel" — Pete Townshend — (Atco)
- "This Is The Sea" — The Waterboys — (Island)

Peter Berk

Bruce Springsteen Rocks The World Down To The Last Radio

By Paul Iorio

NEW YORK — The greatest show on earth ended this year and the world is now a different place. Bruce Springsteen has changed the way we view our shut-down towns, pad-locked emotions, and rolling fields of splintered hope. He has given dignity to the down-and-down lives of those who have never had much luck or love, not even in their dreams. He has shown us hope in the ruined life, grace in the broken heart, and light in the highway night. This year, like last year, we joined him beneath the bad moon on the dance floor he built over the abyss. And this year, like last year, he is *Cash Box* magazine's Pop Artist of the Year.

The show may be over but the industry is still feeling its impact. Five million of us paid an estimated \$800 million to sing along with Bruce at 156 record breaking shows in 11 countries. Fans overloaded phone circuits in Washington, D.C. They camped out on frozen sidewalks in Denver. They got scalped to the tune of \$1,250 a seat in Boston. They dizzied Ticketron with 280 ticket requests per minute in New Jersey. Female fans in a van outside Giants Stadium even seductively offered "anything" for admission to his shows there. The tour, of course, was in support of his seventh LP, "Born In The U.S.A." That album has spawned six top ten singles and five videos. It has sold over 17 million units internationally and ten million domestically, making it the fourth largest selling album in record industry history and the best selling Columbia records release of all time.

The 1980's is Springsteen's turf. It's a lonely turf on a territory bordering a strange, new millennium. Springsteen was the first to see that the 20th Century joyride down Thunder Road had run out of gas. His cars soon became "used cars," "stolen cars," "my brother's car," and the cars of state troopers and highway patrolmen. These cars sputter and cough like we do. Springsteen saw us suffering from a kind of global emphysema where trapped pockets of people suffocate in their isolation from society's mainstream. People with "debts that no honest man could pay." People like Dale Burr, the Iowa City farmer, who had 'nowhere to run, nowhere to go.'

Springsteen belongs to this dislocated generation. We are the generation that must leave family and friends to find work. We are the generation that finds instead that our hometowns have turned into ghost towns. Springsteen's job as a musician demanded that he too leave his hometown. "I swore that when I got out of where I grew up that I'd never miss the place and never want to go back," Springsteen said in his spoken introduction to "My Hometown" at a recent concert. "But as I got older I started coming back. I caught up with my old friends to see what their lives had turned out like. And I watched the towns that they still lived in fall apart around them." This is no hollow pose. Springsteen today lives but an hour's drive from the decaying Jersey shore towns of his youth.

Still, he has come a long way from the days when he used to play Friday nights at the Rutgers Student Center in New Brunswick, N.J. Back then he and his E Street Band members were each paid \$50 a week. They got a raise to \$75 during the "Born To Run" LP sessions. Things were so lean that the Boss reportedly spent the winter of 1972 in an abandoned surfboard factory.

Later that year, however, he was signed by John Hammond to Columbia records. "The first moment I saw him I wrote on my little sheet, 'the greatest talent of the



BRUCE SPRINGSTEEN AND THE E STREET BAND — Bruce Springsteen and the E Street Band. (From left:) Garry Tallent, Bruce Springsteen, Nils Lofgren, Danny Federici, Clarence Clemons, Roy Bittan, Max Weinberg.

decade," Hammond told *Cash Box*. "He must have sung about two hours for me that morning. I expected it to be about a ten minute thing. The next morning I took him into the studio. We did about fourteen songs in one hour. 'Saint In The City' was the first song he sang. And he did just about everything on the first album ("Greetings From Asbury Park, N.J.") and a lot of stuff we didn't release." Hammond was originally planning to sign Springsteen as a folk artist. "I thought that's what he was," says Hammond. "Because he had wonderful imagery and vast humor. He had everything I look for in an artist. He was an original."

Author Dave Marsh, a long-time friend of Springsteen's, also remembers his first encounter with the Boss. "It was at Max's Kansas City," Marsh told *Cash Box*. "In the summer of 1973." That show featured Springsteen on a double bill with Bob Marley, and Marsh's review of the show for *Newsday* said: "If Marley is scruffy, then Springsteen is absolutely scroungy. He looks somewhat like Bob Dylan during his motorcycle accident: a Lincoln-esque beard, dirty t-shirt and jeans, and wrapped around sunglasses to go with his wrapped around lyrics." Adds Marsh today, "I liked him a lot."

His commercial breakthrough, though, was still years away. The release of the album that did it for him kept getting delayed. Ideas, like using a string section on the title track, were tried and discarded. At one point he was toying with making the LP a half-live, half-studio collection. On August 25, 1975 Columbia released that album, a studio album, and its name was "Born To Run."

That same week he played five consecutive nights at New York's Bottom Line in ten shows that catapulted him into the front ranks of stardom. *Cash Box*, in its August 30, 1975 issue, noted: "For four hours before each show lines of several hundred people waited patiently and hoped for one of the less than 50 available standing room spots. It was as if the Beatles were doing reunion concerts for a small club audience."

"Born To Run" soon rocketed to number three and on October 27, 1975 Springsteen appeared on the covers of both *Time* and *Newsweek* magazines. (That LP stands today as his second biggest seller with current domestic sales at 3.5 million units.) The LP also marked the beginning of Springsteen's long, fertile professional relationship with Jon Landau who now manages and co-produces him. "Everything turned out right for Bruce because he hooked up with the ideal manager, Jon Landau, who is a very literate and very intelligent person and also has the same point of view about life

as Bruce," says Hammond.

What kind of guy is the Boss? Hammond calls him "the straightest guy I ever met in show business, and that's in jazz or anything else. He didn't care about money; he just cared about being an artist." Marsh suggests that Springsteen genuinely likes to make people happy. "I saw Bruce do a show in Boston in the mid-seventies," says Marsh. "Steve (Van Zandt) had gotten his guitar stolen and Bruce played the whole night with one eye on Steve. He played the whole night to cheer Steve up. Or that was my interpretation," he says.

His generosity has been felt on a large and small scale in all corners of the globe. On opening night of his 1984 tour, for example, Springsteen asked for a pair of front row seats for an old friend. If his friend didn't show up, the seats were to go to the two fans whose seats were farthest away from the stage. In Sydney, Australia he contributed money to their Childrens Hospital. In Pittsburgh he donated \$10,000 to Local 1397 of the United Steelworkers. "I guess what impresses me most about the Bruce Springsteen I know today is to see him working with Barry (unintelligible) in Gary, Indiana or the miners' wives in Durham," says Marsh. "And interacting with those people as people and not just as a place to write a check."

If the average interval between Springsteen albums is about two and a half years, then we probably won't hear his eighth LP until around 1987. "The only thing bad about that," said Springsteen in an *International Musician* interview, "is that I feel kinda like a friend that goes away and doesn't write. But it's unbelievable how great the kids are. I'll see a kid a year afterward and he'll say, 'How ya doing?' (And I'll say) 'Still working on it.' (And he'll say) 'Aw take your time. We want it right.'" If two and a half years is what it takes for Bruce to rock the world down to the last radio again, most of us will gladly wait. People wait longer for leap years and Halley's Comet, and this, after all, is the greatest show on earth.

"KID" SANTA CLAUS



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HOT NEW SELLER



Arcadia-Capitol

STRONGEST SALES

B. Streisand — Columbia
Miami Vice — MCA
ZZ Top — Warner Bros.
Dire Straits — Warner Bros.

STORE REPORTS

Tower Records — San Francisco
Sade
B. Streisand
J. Mitchell
Dire Straits
B. Dylan

Karma Records — Indianapolis
ZZ Top
J. Cougar
Miami Vice
Dire Straits
Heart

Scotts — Indianapolis
Sade
Heart
ZZ Top
J. Cougar
B. Streisand

Gary's — Virginia
B. Streisand
Miami Vice
J. Cougar
Starship
L.L. Cool J

Turtles — Atlanta
B. Streisand
Sade
Alabama
Miami Vice
ZZ Top

Lieberman — Minneapolis
Miami Vice
Alabama
Heart
B. Springsteen
ZZ Top

Harvard Coop — Boston
Sade
P. Townshend
B. Dylan
Talking Heads
Artists United

Musical Sales — Baltimore

B. Streisand
Sade
P. Collins
Dire Straits
Talking Heads

Licorace Pizza — Los Angeles

B. Streisand
Heart
Sade
Dire Straits
Tears For Fears

Wherehouse Ent. — Los Angeles

B. Streisand
Miami Vice
Heart
Sade
Arcadia

Tower Records — Fresno

ZZ Top
P. Benatar
Dire Straits
B. Dylan
Heart

Tower Records — Campbell

B. Streisand
Sade
ZZ Top
Dire Straits
Heart

Tower Records — Los Angeles

B. Streisand
Sade
D. Warwick
Grace Jones
Sting

Tower Records — Sacramento

Miami Vice
J. Cougar
Heart
ZZ Top
B. Streisand

Bensons House of Music — Los Angeles

Iron Maiden
Rush
B. Streisand
Starship
W. Houston

Great American Music — Minneapolis

Miami Vice
B. Streisand
Heart
ZZ Top
S. Nicks

Sound Wherehouse — Kansas City

B. Streisand
Miami Vice
J. Cougar
Dire Straits
Sade

Peaches — Cincinnati

J. Cougar
Miami Vice
Dire Straits
Heart
B. Streisand

SHOP TALK

Stephen Padgett, Los Angeles

RECORD BAR RUMOR DENIED — In last week's Shop Talk, questions of a shake up at Durham, NC-based Record Bar were raised. In calling the rumors completely unfounded, president and chief executive officer **Ron Cruickshank** commented, "Nothing has changed. Nothing took place at the annual stockholders meeting." **Barrie Bergman** remains as chairman of the board, **Bill Golden** is still executive vice president and vice chairman of the board and Ron Cruickshank is president and chief executive officer. The rumors are, apparently, just that.

GOLD MOUNTAIN RECORDS RUMORS SURFACE — As we clear up one set of rumors, we're on to another. Apparently, **Danny Goldberg's** Gold Mountain Records will be severing its tie with **A&M Records**. Speculation has it that **MCA** is the frontrunner as the new label to distribute Gold Mountain. Artists on the label are said to not be affected by the change. Bruce Cockburn, Keel and The Textones are signed to Gold Mountain and would go with Gold Mountain, whoever ends up distributing the label. Watch for an announcement in January.

JAZZ RECORD MART, CHICAGO

— Christmas is being celebrated in Chicago in a jazzy way this year at **Jazz Record Mart**. JRM's publication, *Rhythm & News* features a host of new and classic jazz product for every jazzer's taste. Included in the magazine are some Christmas recordings by jazz artists. "Jingle Bell Jazz" on Columbia features **Duke Ellington**, **Lionel Hampton**, **Chico Hamilton** and others, "God Rest Ye Merry Jazzmen," also on Columbia, finds **Dexter Gordon**, **McCoy Tyner**, **Arthur Blythe**, **Heath Bros.**, **Paquito D'Rivera** and **Wynton Marsalis** in the spirit.

NARM KEYNOTE SPEAKER ANNOUNCED — The venerable and near legendary **Irving Azoff** has been selected by the **National Association of Record Merchandisers** as its keynote speaker for the 28th annual convention to be held in March, 1986. Azoff is president of MCA Records and Music Group and vice president of MCA, Inc. NARM is trying to boost attendance to the convention and has promised to make the whole affair sizzle with excitement. Certainly, the choice to have Mr. Azoff keynote will do much to create interest in the convention.

CD AND SUPPLY-SIDE ECONOMICS — No retailer is unaware that the worst problem facing him these days, in terms of CDs, is that he can't get any. The situation is going to get worse before it gets better, most labels agree. PolyGram has asked its customers to please not order known out-of-stock CDs. PolyGram reps have lists of the discs that are in stock and available. In what should do much to alleviate the problem, **Philips** and **DuPont** have joined together to form **Philips/DuPont Opticals (PDO)**. The new venture expects to produce CDs in the United States within the year. The \$50 million investment in a North Carolina facility is the first stage in a major program to increase CD software supplies. PDO intends to invest in new and existing plants to make them the largest supplier of compact discs in the world. The joint venture is the result of four years of negotiations between Philips and DuPont. In addition to building new plants, PDO will take over the Philips video-optical plant in Blackburn, England, a product development center in Eindhoven, Holland and the 51 percent share Philips has in its venture with the Control Data Corp., an optical media business in Minneapolis. PDO is also acquiring an initial 50 percent of PolyGram's Hanover factory.



RETAILER'S PICK

Retailer

Dave Lavitt

Store

Moby Disc

Market

Canoga Park, Cal.

Album: *Spleen and Ideal*

Artist: *Dead Can Dance*

Label: *4AD*

Comments:

"This brilliant masterpiece by Dead Can Dance could possibly be one of the greatest works of art expressed on vinyl. The innovative songs take you into the music deeper than can be imagined. My number one album of the year."

TOP 10 ALBUMS OF '85

"The Dream of the Blue Turtles" — Sting — (A&M)
"Songs From The Big Chair" — Tears For Fears — (Mercury)
"Fables" — Jean-Luc Ponty — (Atlantic)
"The Falcon and the Snowman" — Pat Metheny Group — (EMI America)
"Train Of Thought" — Mitchel Forman — (Magenta/Windham Hill)
"Atlantis" — Wayne Shorter. (Columbia)
"Rachmaninov Piano Concerto No. 3" — Jorge Bolet with Ivan Fischer and the London Symphony Orch. — (London)
"In Time" — Kit Watkins and Coco Roussel — (Azimuth)
"Maurice White" — Maurice White. (Columbia)
"Cupid & Psyche 85" — Scritti Politti — (Warner Bros.)

—Ron Rosenthal

TOP 10 ALBUMS OF '85

"Cosi Fan Tutti Frutti" — Squeeze — (A&M)
"The Dream Academy" — The Dream Academy — (Reprise/Warner Bros.)
"Scarecrow" — John Cougar Mellencamp — (Riva/PolyGram)
"Low Life" — New Order — (Qwest/Warner Bros.)
"Flaunting The Imperfection" — China Crisis — (Warner Bros.)
"Diamond Life" — Sade — (Portrait/CBS)
"Crush" — Orchestral Manoeuvres In The Dark — (A&M)
"Little Creatures" — Talking Heads — (Sire/Warner Bros.)
"Hounds Of Love" — Kate Bush — (EMI America)
"Some Great Reward" — Depeche Mode — (Sire/Warner Bros.)

—Steven Zap

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CASH BOX TOP 100 ALBUMS

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

December 28, 1985

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

| | | | | Weeks On 12/21 Chart | | | | | Weeks On 12/21 Chart |
|-----------|---|-------|-----------|----------------------------|------------|--|-------|------------|----------------------------|
| 1 | THE BROADWAY ALBUM ★ BARBRA STREISAND (Columbia OC 40092) CBS | 8.98 | 4 | 6 | 33 | CUPID & PSYCHE '85 SCRITTI POLITTI (Warner Bros. 25302) WEA | 8.98 | 36 | 22 |
| 2 | MIAMI VICE ★■ ORIGINAL TELEVISION SOUNDTRACK (MCA 6150) MCA | 9.98 | 1 | 12 | 34 | SEVEN THE HARD WAY PAT BENATAR (Chrysalis OV 41507) CBS | — | 38 | 4 |
| 3 | AFTERBURNER ★ ZZ TOP (Warner Bros. 25342) MCA | 8.98 | 2 | 7 | 35 | HUNTING HIGH AND LOW ★□ A-HA (Warner Bros. 25300) WEA | 8.98 | 30 | 25 |
| 4 | HEART ■ (Capitol ST-12410) CAP | 8.98 | 3 | 25 | 36 | LITTLE CREATURES ★□ TALKING HEADS (Sire 25305-1) WEA | 8.98 | 24 | 27 |
| 5 | BROTHERS IN ARMS ★■ DIRE STRAITS (Warner Bros. 25264-1) WEA | 8.98 | 5 | 31 | 37 | LISTEN LIKE THIEVES INXS (Atlantic 81277) WEA | 8.98 | 33 | 9 |
| 6 | SCARECROW ★ JOHN COUGAR MELLENCAMP (Riva 824 865-1) POL | 8.98 | 6 | 16 | 38 | HERE'S TO FUTURE DAYS THOMPSON TWINS (Arista 8276) RCA | 8.98 | 39 | 12 |
| 7 | SONGS FROM THE BIG CHAIR ★■ TEARS FOR FEARS (Mercury 824 300-1 M-1) POL | 8.98 | 8 | 40 | 39 | HOUNDS OF LOVE ★ KATE BUSH (EMI America 17171) CAP | 8.98 | 37 | 12 |
| 8 | IN SQUARE CIRCLE ★ STEVIE WONDER (Tamla/Motown 6134) MCA | 9.98 | 7 | 12 | 40 | THE LAST COMMAND W.A.S.P. (Capitol ST-12435) CAP | 8.98 | 34 | 7 |
| 9 | ONCE UPON A TIME ★ SIMPLE MINDS (A&M/Virgin 5092) RCA | 8.98 | 11 | 7 | 41 | COLOR OF SUCCESS ★ MORRIS DAY (Warner Bros. 25320) WEA | 8.98 | 41 | 10 |
| 10 | PROMISE SADE (Portrait FR 40263) CBS | — | 20 | 4 | 42 | EMERGENCY ★■ KOOL & THE GANG (De-Lite 822 943-1) POL | 8.98 | 42 | 36 |
| 11 | THE DREAM OF THE BLUE TURTLES ★■ STING (A&M SP 3750) RCA | 8.98 | 10 | 26 | 43 | READY FOR THE WORLD (MCA 5594) MCA | 8.98 | 43 | 27 |
| 12 | BORN IN THE U.S.A. ★■ BRUCE SPRINGSTEEN (Columbia QC 38653) CBS | — | 13 | 80 | 44 | UNDER A RAGING MOON ★ ROGER DALTRY (Atlantic 81269) WEA | 8.98 | 44 | 12 |
| 13 | KNEE DEEP IN THE HOOPLA ★ STARSHIP (Grunt/RCA BXLI-5488) RCA | 8.98 | 12 | 12 | 45 | SOUL TO SOUL ★ STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (Epic FE 40036) CBS | — | 45 | 14 |
| 14 | NO JACKET REQUIRED ★■ PHIL COLLINS (Atlantic 81240-1) WEA | 9.98 | 14 | 43 | 46 | KRUSH GROOVE ORIGINAL SOUNDTRACK (Warner Bros. 25295) WEA | 9.98 | 52 | 8 |
| 15 | WELCOME TO THE REAL WORLD ★ MR. MISTER (RCA NFL1-8045) RCA | 8.98 | 15 | 19 | 47 | SHEILA E. IN ROMANCE 1600 ★ (Paisley Park/Warner Bros. 25317) WEA | 8.98 | 46 | 16 |
| 16 | GREATEST HITS THE CARS (Elektra 60464) WEA | 8.98 | 18 | 7 | 48 | THEATRE OF PAIN ★■ MOTLEY CRUE (Elektra 60418-1) WEA | 9.98 | 48 | 25 |
| 17 | WHITNEY HOUSTON ★■ (Arista AL8-8221) RCA | 8.98 | 16 | 40 | 49 | LIKE A VIRGIN ★■ MADONNA (Sire 25157-1) WEA | 8.98 | 50 | 47 |
| 18 | POWER WINDOWS ★ RUSH (Mercury 826 098) POL | 8.98 | 9 | 8 | 50 | DOG EAT DOG JONI MITCHELL (Geffen GHS 24074) WEA | 8.98 | 51 | 7 |
| 19 | ROCK A LITTLE STEVIE NICKS (Modern/Atlantic 90479) WEA | 8.98 | 25 | 4 | 51 | ASTRA ASIA (Geffen 24072) WEA | 8.98 | 55 | 5 |
| 20 | ROCK ME TONIGHT ■ FREDDIE JACKSON (Capitol ST 12404) CAP | 8.98 | 17 | 33 | 52 | ASYLUM KISS (Mercury 826 099-1) POL | 8.98 | 49 | 13 |
| 21 | RECKLESS ★■ BRYAN ADAMS (A&M SP-5013) RCA | 8.98 | 21 | 57 | 53 | ROCKY IV ORIGINAL SOUNDTRACK (Scotti Bros. SZ 40203) CBS | 8.98 | 67 | 6 |
| 22 | LIVE AFTER DEATH IRON MAIDEN (Capitol SABB-12441) CAP | 11.98 | 19 | 8 | 54 | DO YOU SHEENA EASTON (EM! America 17173) CAP | 8.98 | 54 | 6 |
| 23 | WHITE NIGHTS ORIGINAL SOUNDTRACK (Atlantic 81273) WEA | 9.98 | 28 | 9 | 55 | STRENGTH THE ALARM (IRS-5666) MCA | 8.98 | 60 | 7 |
| 24 | THAT'S WHY I'M HERE JAMES TAYLOR (Columbia FC 40052) CBS | — | 27 | 7 | 56 | RESTLESS ★ STARPOINT (Elektra 60424) WEA | 8.98 | 47 | 17 |
| 25 | HOW COULD IT BE EDDIE MURPHY (Columbia FC 39952) CBS | — | 26 | 11 | 57 | 9012 LIVE — THE SOLOS YES (Atco 90474) WEA | 8.98 | 62 | 5 |
| 26 | WHO'S ZOOMIN' WHO ★□ ARETHA FRANKLIN (Arista AS 8286) RCA | 8.98 | 2 | 23 | 58 | ALL FOR LOVE NEW EDITION (MCA 6579) MCA | 8.98 | 65 | 5 |
| 27 | LOVIN' EVERY MINUTE OF IT LOVERBOY (Columbia FC 399 53) CBS | — | 23 | 16 | 59 | MAKE IT BIG ★■ WHAM! (Columbia FC 39595) CBS | — | 56 | 47 |
| 28 | SO RED THE ROSE ARCADIA (Capitol SV-12428) CAP | 9.98 | 40 | 3 | 60 | SWEET DREAMS ★ ORIGINAL SOUNDTRACK (MCA 6149) MCA | 9.98 | 57 | 8 |
| 29 | GREATEST HITS VOLUME I & II ★■ BILLY JOEL (Columbia 40121) CBS | — | 29 | 24 | 61 | HOW TO BE A ZILLIONAIRE ABC (Mercury 824 904-1) WEA | 8.98 | 58 | 13 |
| 30 | WHITE CITY — A NOVEL PETE TOWNSHEND (ATCO 90473) WEA | 8.98 | 31 | 5 | 62 | NERVOUS NIGHT ★□ HOOTERS (Columbia BFC 39912) CBS | — | 59 | 33 |
| 31 | SUN CITY ARTISTS UNITED AGAINST APARTHEID (Manhattan ST-53019) CAP | 8.98 | 32 | 7 | 63 | PACK UP THE PLANTATION—LIVE TOM PETTY AND THE HEARTBREAKERS (MCA 8021) MCA | 10.98 | 84 | 3 |
| 32 | DONE WITH MIRRORS AEROSMITH (Geffen GHS 24091) WEA | 8.98 | 35 | 6 | 64 | THAT'S THE STUFF ★ AUTOGRAPH (RCA AFLI-7009) RCA | 8.98 | 53 | 6 |
| | | | | | 65 | CHRISTMAS ★ ALABAMA (RCA ASLI-7014) RCA | 8.98 | 72 | 5 |
| | | | | | 66 | STAGES TRIUMPH (MCA 2-8020) MCA | — | 63 | 7 |
| | | | | | 67 | CARAVAN OF LOVE ISLEY, JASPER, ISLEY (CBS Associated BFZ 401180) CBS | — | 68 | 11 |
| | | | | | 68 | SOUL KISS OLIVIA NEWTON-JOHN (MCA 6151) MCA | 8.98 | 64 | 9 |
| | | | | | 69 | ICE ON FIRE ELTON JOHN (Geffen GHS 24077) WEA | 8.98 | 66 | 6 |
| | | | | | 70 | FRIENDS DIONNE WARWICK (Arista AL8 8398) RCA | — | 99 | 2 |
| | | | | | 71 | THE HEART OF THE MATTER KENNY ROGERS (RCA AJLI-7023) RCA | — | 71 | 8 |
| | | | | | 72 | ST. ELMO'S FIRE ★□ ORIGINAL SOUNDTRACK (Atlantic 81261-1) WEA | 9.98 | 61 | 26 |
| | | | | | 73 | RIPTIDE ROBERT PALMER (Island 90471) WEA | 8.98 | 69 | 6 |
| | | | | | 74 | BE YOURSELF TONIGHT ★■ EURYTHMICS (RCA AJL 1-5429) RCA | 9.98 | 70 | 32 |
| | | | | | 75 | SLAVE TO THE RHYTHM GRACE JONES (Manhattan/Island ST-53021) CAP | 8.98 | 81 | 5 |
| | | | | | 76 | CONTACT ★■ POINTER SISTERS (RCA ALF 1-8056) RCA | 9.98 | 73 | 22 |
| | | | | | 77 | BOY IN THE BOX □ COREY HART (EMI America 17161) CAP | 8.98 | 77 | 24 |
| | | | | | 78 | THE SECRET OF ASSOCIATION ★□ PAUL YOUNG (Columbia BFC 39957) CBS | — | 75 | 32 |
| | | | | | 79 | BIOGRAPH BOB DYLAN (Columbia C5X 38830) CBS | — | 93 | 5 |
| | | | | | 80 | DIAMOND LIFE ★■ SADE (Portrait BFR 39581) CBS | — | 82 | 44 |
| | | | | | 81 | CUT THE CRAP THE CLASH (Epic FC 40017) CBS | — | 88 | 4 |
| | | | | | 82 | THE HEAD ON THE DOOR THE CURE (Elektra 60435) WEA | 8.98 | 80 | 15 |
| | | | | | 83 | MANILOW BARRY MANILOW (RCA AFLI-7044) RCA | 8.98 | 95 | 4 |
| | | | | | 84 | VOCALESE ★ THE MANHATTAN TRANSFER (Atlantic 81266-1) WEA | 8.98 | 76 | 21 |
| | | | | | 85 | DOWN FOR THE COUNT Y&T (A&M SP5101) RCA | 8.98 | 85 | 6 |
| | | | | | 86 | COME OUT AND PLAY TWISTED SISTER (Atlantic 81275) WEA | 9.98 | 117 | 2 |
| | | | | | 87 | PHANTOM, ROCKER & SLICK (EMI America 17172) CAP | 8.98 | 74 | 9 |
| | | | | | 88 | 7 WISHES ★□ NIGHT RANGER (MCA 5593) MCA | 8.98 | 86 | 30 |
| | | | | | 89 | PRIVATE DANCER ★■ TINA TURNER (Capitol ST-12330) CAP | 8.98 | 89 | 81 |
| | | | | | 90 | MAURICE WHITE (Columbia FC 39883) CBS | — | 78 | 14 |
| | | | | | 91 | COSI FAN TUTTI FRUTTI SQUEEZE (A&M 5085) RCA | 8.98 | 79 | 15 |
| | | | | | 92 | UNDER LOCK AND KEY DOKKEN (Elektra 60458) WEA | 8.98 | 116 | 3 |
| | | | | | 93 | THE NIGHT I FELL IN LOVE ★■ LUTHER VANDROSS (Epic FC 39882) CBS | 8.98 | 87 | 39 |
| | | | | | 94 | DEAD MAN'S PARTY OINGO BOINGO (MCA 5665) MCA | 8.98 | 100 | 8 |
| | | | | | 95 | DARYL HALL & JOHN OATES LIVE AT THE APOLLO with DAVID RUFFIN & EDDIE KENDRICK ★□ (RCA AFL1-7035) | 8.98 | 83 | 15 |
| | | | | | 96 | MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 5529) MCA | 8.98 | 103 | 41 |
| | | | | | 97 | HERO CLARENCE CLEMONS (Columbia BFC 40010) CBS | — | 90 | 6 |
| | | | | | 98 | MADONNA ★■ (Sire 23867) WEA | 8.98 | 96 | 119 |
| | | | | | 99 | FACE VALUE ★■ PHIL COLLINS (Atlantic 16029) WEA | 8.98 | 97 | 61 |
| | | | | | 100 | DECEMBER ★□ GEORGE WINSTON (Windham Hill 1025) RCA | 9.98 | 112 | 5 |

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

CASH BOX TOP ALBUMS/101 TO 200

December 28, 1985

| | | 8.98 | 91 | 17 |
|--|--|------|-----|-----|
| | | 6.98 | 94 | 8 |
| | | 8.98 | 98 | 108 |
| | | 8.98 | 105 | 28 |
| | | 8.98 | 114 | 5 |
| | | 8.98 | 92 | 24 |
| | | 8.98 | 115 | 7 |
| | | 8.98 | 106 | 18 |
| | | 8.98 | 101 | 34 |
| | | 8.98 | 104 | 11 |
| | | 8.98 | 102 | 18 |
| | | 8.98 | 120 | 4 |
| | | 8.98 | 107 | 46 |
| | | 8.98 | 121 | 6 |
| | | 8.98 | 110 | 8 |
| | | 8.98 | 109 | 25 |
| | | 8.98 | 113 | 55 |
| | | 8.98 | 108 | 13 |
| | | 8.98 | 111 | 17 |
| | | 8.98 | 118 | 13 |
| | | 8.98 | 119 | 19 |
| | | 8.98 | 134 | 5 |
| | | 8.98 | 124 | 8 |
| | | 8.98 | 123 | 12 |
| | | 8.98 | 125 | 14 |
| | | 8.98 | 126 | 9 |
| | | 8.98 | 127 | 27 |
| | | 8.98 | 128 | 9 |
| | | 8.98 | 129 | 13 |
| | | 8.98 | 130 | 22 |
| | | 8.98 | 131 | 18 |
| | | 8.98 | 132 | 10 |

| | | 8.98 | 143 | 3 |
|--|--|------|-----|----|
| | | 6.98 | 130 | 21 |
| | | 8.98 | 144 | 4 |
| | | 8.98 | 135 | 20 |
| | | 8.98 | 147 | 5 |
| | | 8.98 | 133 | 25 |
| | | 8.98 | 138 | 9 |
| | | 8.98 | 139 | 12 |
| | | 8.98 | 141 | 3 |
| | | 8.98 | 142 | 12 |
| | | 8.98 | 143 | 7 |
| | | 8.98 | 144 | 4 |
| | | 8.98 | 145 | 38 |
| | | 8.98 | 147 | 2 |
| | | 8.98 | 148 | 23 |
| | | 8.98 | 149 | 2 |
| | | 8.98 | 150 | 34 |
| | | 8.98 | 151 | 20 |
| | | 8.98 | 152 | 17 |
| | | 8.98 | 153 | 13 |
| | | 8.98 | 154 | 18 |
| | | 8.98 | 155 | 18 |
| | | 8.98 | 156 | 38 |
| | | 8.98 | 157 | 9 |
| | | 8.98 | 159 | 22 |
| | | 8.98 | 160 | 29 |
| | | 8.98 | 161 | 6 |
| | | 8.98 | 162 | 6 |
| | | 8.98 | 163 | 8 |
| | | 8.98 | 164 | 14 |
| | | 8.98 | 165 | 3 |
| | | 8.98 | 166 | 11 |

| | | 8.98 | 167 | 3 |
|--|--|------|-----|-------|
| | | 8.98 | 168 | 26 |
| | | 8.98 | 169 | 15 |
| | | 8.98 | 170 | DEBUT |
| | | 8.98 | 171 | 29 |
| | | 8.98 | 172 | 140 |
| | | 8.98 | 173 | 7 |
| | | 8.98 | 174 | 28 |
| | | 8.98 | 175 | 39 |
| | | 8.98 | 176 | 26 |
| | | 8.98 | 177 | 18 |
| | | 8.98 | 178 | 18 |
| | | 8.98 | 179 | 6 |
| | | 8.98 | 180 | 37 |
| | | 8.98 | 181 | 10 |
| | | 8.98 | 182 | DEBUT |
| | | 8.98 | 183 | 19 |
| | | 8.98 | 184 | 5 |
| | | 8.98 | 185 | 117 |
| | | 8.98 | 186 | 8 |
| | | 8.98 | 187 | 16 |
| | | 8.98 | 188 | 18 |
| | | 8.98 | 189 | 20 |
| | | 8.98 | 190 | 79 |
| | | 8.98 | 191 | 24 |
| | | 8.98 | 192 | 18 |
| | | 8.98 | 193 | 8 |
| | | 8.98 | 194 | 113 |
| | | 8.98 | 195 | 19 |
| | | 8.98 | 196 | 30 |
| | | 8.98 | 197 | 43 |
| | | 8.98 | 198 | 42 |
| | | 8.98 | 199 | 50 |
| | | 8.98 | 200 | 9 |

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

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

| | | | | | | | | | | | |
|--------------------|--------|-------------------|----------|----------------------|--------|-------------------------|----------|---------------------|---------|--------------------|--------|
| ABC | 61 | Cruzsados | 123 | Houston, Whitney | 17 | Mitchell, Joni | 50 | Scorpions | 116 | Weterboys | 200 |
| AC/DC | 148 | Crystal, Billy | 187 | Iglesias, Julio | 188 | Motels | 199 | Scrilli Politti | 33 | Whem! | 59 |
| Adams, Bryan | 21 | The Cure | 82 | Inxs | 37 | Motley Crue | 48 | Sexton, Charlie | 145 | White, Maurice | 90 |
| Aerosmith | 32 | Daltrey, Roger | 44 | Iron Maiden | 22 | Mr. Mister | 15 | Shaw, Tommy | 128 | The Who | 165 |
| A-Ha | 35 | Day, Morris | 41 | Isley Bros. | 141 | Murphy, Eddie | 25 | Simple Minds | 9 | Wiedlin, Jane | 158 |
| Alabama | 65 | Dead Or Alive | 168 | Isley, Jasper, Isley | 67 | New Edition | 58 | Springsteen, Bruce | 12, 183 | Williams, Hank Jr. | 137 |
| Alern | 55 | Del Fuegos | 126 | Jackson, Freddie | 20 | Newton-John, Olivia | 68 | Squeeze | 91 | Winston, George | 100 |
| Arcadia | 28 | Depeche Mode | 112, 197 | Joel, Billy | 29 | Nicks, Stevie | 19 | Sterpoint | 56 | Winter Solstice | 149 |
| Armored Saint | 144 | Dio | 111 | John, Elton | 69 | Night Ranger | 88 | Starship | 13 | Womack, Bobby | 119 |
| Artists United | 31 | Dire Straits | 5 | Johnson, Jesse | 198 | Nova, Aldo | 167 | Sting | 11 | Wonder, Stevie | 8 |
| Asia | 51 | Divinyls | 157 | Jones, Grace | 75 | Oingo Boingo | 94 | Streisand, Barbra | 1 | Wrestling Album | 135 |
| Austin, Patti | 179 | Dokken | 92 | Jones, Howerd | 156 | O.M.D. | 106 | Stryper | 118 | Young, Neil | 177 |
| Autograph | 64 | Dream Academy | 163 | Judds | 122 | Outfield | 166 | Talking Heads | 36 | Young, Paul | 78 |
| Bar-Kays | 192 | Dylan, Bob | 79 | Kiss | 52 | Palmer, Robert | 73 | TaMara & The Seen | 102 | Y&T | 85 |
| Beck, Jeff | 191 | E, Sheila | 47 | Klymaxx | 96 | Parker, Ray Jr. | 186 | Taylor, James | 24 | Yes | 57 |
| Benatar, Pat | 34 | Easton, Sheena | 54 | Kool & The Gang | 42 | Petty, Tom | 63 | Tears For Fears | 7 | Zapp | 162 |
| Big Audio Dynamite | 107 | Echo & Bunnymen | 182 | LaBelle, Patti | 159 | Phantom, Rocker & Slick | 87 | Thompson Twins | 38 | Zappa, Frank | 133 |
| Bon Jovi | 150 | Eurythmics | 74 | Lewis, Huey & News | 103 | Pointer Sisters | 76 | Thorogood, George | 113 | ZZ Top | 3, 172 |
| Boogie Boys | 178 | The Family | 155 | Lisa Lisa | 154 | Ponty, Jean-Luc | 132 | Til Tuesday | 175 | | |
| Buffett, Jimmy | 161 | Fat Boys | 136 | L.L. Cool J | 170 | Power Station | 146 | Townshend, Pete | 30 | | |
| Bush, Kate | 39 | Ferry, Bryan | 174 | Loverboy | 27 | Prefab Sprout | 193 | Triumph | 66 | | |
| Butcher, Jon | 120 | 5 Star | 125 | Lowe, Nick | 164 | Prince | 109, 190 | Turner, Tina | 89 | | |
| Cafferty, John | 196 | Franklin, Aretha | 26 | Madonna | 49, 98 | Ratt | 104 | Twisted Sister | 86 | | |
| Cameo | 176 | Godley & Creme | 195 | Malmsteen, Yngwie | 108 | Ready For The World | 43 | UB40 | 134 | | |
| Cars | 16 | Go West | 180 | Manhattan Transfer | 84 | R.E.M. | 127 | Vandross, Luther | 93 | | |
| Cheap Trick | 151 | Grant, Amy | 160 | Manilow, Barry | 83 | Rene & Angela | 138 | Vannelli, Gino | 171 | | |
| Cheech & Chong | 81 | Hall & Oates | 95 | Merillion | 101 | Replacements | 173 | Vaughan, Stevie Ray | 45 | | |
| Clash | 181 | Hart, Corey | 77 | Marsalis, Wynton | 142 | Richie, Lionel | 185 | Wagner, Jack | 124 | | |
| Clemons, Clarence | 97 | Heart | 4 | McDonald, Michael | 131 | Rogers, Kenny | 71 | Waite, John | 121 | | |
| Coleman, Durell | 169 | Henley, Don | 117 | Mellencamp, John | 6 | Ross, Diana | 110 | Waits, Tom | 139 | | |
| Collins, Phil | 14, 94 | Hiroshima | 143 | Miami Sound | 105 | Rundgren, Todd | 129 | Wang Chung | 115 | | |
| Costello, Elvis | 114 | Holiday, Jennifer | 152 | Mike & Mechanics | 147 | Rush | 18 | Warwick, Dionne | 70 | | |
| Crenshaw, Marshall | 153 | Hooters | 62 | Milsap, Ronnie | 140 | Sade | 10, 80 | W.A.S.P. | 40 | | |
| Cross, Christopher | 184 | | | | | | | | | | |

SOUNDTRACKS

| | |
|-------------------------|-----|
| Beck To The Future | 130 |
| Big Chill | 194 |
| Krush Groove | 46 |
| Mad Max | 189 |
| Miami Vice | 2 |
| Purple Rain | 190 |
| Rocky IV | 53 |
| St. Elmo's Fire | 72 |
| Sweet Dreams | 60 |
| To Live And Die In L.A. | 115 |
| White Nights | 23 |

TOP 50 ALBUMS

Title, Artist, Label, Number, Distributor

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

| | Weeks On Chart | 12/21 | Chart |
|---|----------------|-------|-------|
| 1 SOMETHING SPECIAL GEORGE STRAIT (MCA 5605) | 2 | 15 | |
| 2 RHYTHM AND ROMANCE ★ ■ ROSANNE CASH (Columbia FC-39463) | 1 | 27 | |
| 3 THE FORESTER SISTERS THE FORESTER SISTERS (Warner Bros. 1-25314) | 3 | 14 | |
| 4 HALF NELSON WILLIE NELSON (Columbia FC 39990) | 8 | 11 | |
| 5 ALABAMA CHRISTMAS ALABAMA (RCA ASLI-7014) | 7 | 5 | |
| 6 THERE'S NO STOPPING YOUR HEART MARIE OSMOND (Capitol/Curb ST-12414) | 6 | 14 | |
| 7 SHAKIN' SAWYER BROWN (Capitol/Curb ST-12438) | 10 | 10 | |
| 8 SWEET DREAMS (MUSIC FROM THE MOTION PICTURE SOUNDTRACK) PATSY CLINE (MCA MCA-6149) | 13 | 8 | |
| 9 HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056) | 9 | 32 | |
| 10 ANYTHING GOES GARY MORRIS (Warner Bros. 1-25279) | 11 | 17 | |
| 11 THE HEART OF THE MATTER ★ KENNY ROGERS (RCA AFLI 7023) | 14 | 6 | |
| 12 40 HOUR WEEK ★ ■ ALABAMA (RCA AHL1-5339) | 4 | 46 | |
| 13 GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL 1-5425) | 5 | 36 | |
| 14 ROCKIN' WITH THE RHYTHM THE JUDDS (RCA AHL1-7042) | 18 | 5 | |
| 15 GREATEST HITS VOL. 2 ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25328) | 19 | 5 | |
| 16 STREAMLINE ★ LEE GREENWOOD (MCA 5622) | 17 | 14 | |
| 17 GREATEST HITS EARL THOMAS CONLEY (RCA AHL1-7032) | 22 | 6 | |
| 18 WON'T BE BLUE ANYMORE DAN SEALS (EMI-America ST-17166) | 21 | 12 | |
| 19 PARDNERS IN RHYME THE STATLER BROTHERS (Mercury 422-824 420-1) | 12 | 34 | |
| 20 PARTNERS, BROTHERS AND FRIENDS THE NITTY GRITTY DIRT BAND (Warner Bros. 1-25304) | 15 | 18 | |
| 21 LIVE IN LONDON RICKY SKAGGS (Epic FE 40103) | 26 | 4 | |
| 22 HANG ON TO YOUR HEART EXILE (Epic BFE 40000) | 25 | 9 | |
| 23 RESTLESS HEART RESTLESS HEART (RCA CPL1-5369) | 24 | 35 | |
| 24 I HAVE RETURNED RAY STEVENS (MCA MCA-5635) | 31 | 9 | |
| 25 THE VERY BEST OF JANIE JANIE FRICKE (Columbia FC 40165) | 27 | 6 | |
| 26 SOUTHERN PACIFIC SOUTHERN PACIFIC (Warner Bros. 25206) | 28 | 14 | |
| 27 STAND UP MEL McDANIEL (Capitol ST-12437) | 20 | 9 | |
| 28 HOWARD AND DAVID THE BELLAMY BROTHERS (MCA/Curb-5586) | 16 | 23 | |
| 29 FIVE-O ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25267) | 23 | 14 | |
| 30 LAST MANGO IN PARIS □ JIMMY BUFFETT (MCA 5600) | 29 | 23 | |
| 31 OLD FLAME JUICE NEWTON (RCA AHL1-5493) | 37 | 3 | |
| 32 AMBER WAVES OF GRAIN MERLE HAGGARD (Epic FE 40224) | 36 | 4 | |
| 33 GREATEST HITS ★ LEE GREENWOOD (MCA 5582) | 35 | 34 | |
| 34 STEP ON OUT ★ THE OAK RIDGE BOYS (MCA 5555) | 33 | 39 | |
| 35 GET TO THE HEART BARBARA MANDRELL (MCA 5619) | 30 | 12 | |
| 36 ME AND PAUL WILLIE NELSON (Columbia FC 40008) | 32 | 30 | |
| 37 TOKYO, OKLAHOMA JOHN ANDERSON (Warner Bros. 1-25211) | 34 | 22 | |
| 38 GREATEST HITS ★ GEORGE STRAIT (MCA 5567) | 44 | 40 | |
| 39 CHRISTMAS TO CHRISTMAS LEE GREENWOOD (MCA 5623) | 40 | 2 | |
| 40 THAT'S WHY I'M HERE JAMES TAYLOR (Columbia FC 40052) | DEBUT | | |
| 41 LIFE'S HIGHWAY STEVE WARINER (MCA 5672) | 48 | 3 | |
| 42 ME & THE BOYS THE CHARLIE DANIELS BAND (Epic-39878) | 47 | 2 | |
| 43 CHASIN' RAINBOWS CONWAY TWITTY (Warner Bros. 25294) | 50 | 3 | |
| 44 THANK GOD FOR RADIO (AND ALL THE HITS) THE KENDALLS (Mercury 826 307-1) | 46 | 3 | |
| 45 TURN THE PAGE WAYLON JENNINGS (RCA AHL 1-5428) | 41 | 21 | |
| 46 WHO'S GONNA FILL THEIR SHOES GEORGE JONES (Epic FE 39598) | 45 | 14 | |
| 47 JOHN CONLEE'S GREATEST HITS, VOL. II JOHN CONLEE (MCA 5642) | 49 | 4 | |
| 48 WHY NOT ME □ THE JUDDS (RCA/Curb AHL 1-5319) | 43 | 58 | |
| 49 RADIO HEART CHARLY McCLAIN (Epic FE 39871) | 42 | 29 | |
| 50 JUST A WOMAN LORETTA LYNN (MCA MCA-5613) | 39 | 8 | |

HOT CUTS

- G. Campbell — Cowpoke — (It's Just A Matter Of Time)
- Dirt Band — Leon McDuff — (Partners, Brothers and Friends)
- R. Price — Why Don't Love — (Welcome to Ray Price Country)
- Judds — Working In The Coal Mine — (Rockin' With The Rhythm)
- R. Cash — My Old Man — (Rhythm and Romance)
- J. Newton — What Can I Do — (Old Flame)
- N. Young — Bound For Glory — (Old Ways)
- Shope — Weren't You Listening — (The Shoppe)
- R. McEntire — I'm In Love All Over — (Have I Got A Deal For You)
- W. Jennings — Don't Bring It Around Anymore — (Turn The Page)

NASHVILLE FORUM

Tom McEntee, Nashville

Amazing! It's the year-end already and it seems as if we just started our year here at the *Box* a few weeks ago. Maybe that's because we just started our year here at the *Box* a few weeks ago. (???)

Still, there's the tradition of the year-end column to be upheld. The honor of the regiment and all that jolly good stuff.

And tradition is usually attended to with some sort of fond farewell to all the wonderful, sparkling moments gathered during the past twelve months. Generally, some sort of misty-eyed scoring of Peak Experiences, more or less, the kind which have been etched deeply into memory to be available on the Instant Recall Mode for generations into the future.

Sorry, not this year. No, sir, no litany of wild times for good ole '85. This one was a year full of Tuesdays, with four or five Wednesdays thrown in. It wasn't a dull year as much as it was a stale one. Like most of it was made up of leftovers from, say, '80 or '81. My calendar had only six new months on it — all the rest were reruns.


I spent eight months playing with crayons and watching Frank Mull make promotion calls. And the two best jokes I heard all year were from Rory Bourke. That ought to tell you something.

And my popularity was at a distinct ebb, too. For instance, I was the sole individual in Nashville not invited to be on camera for Hank, Jr.'s *Rowdy Friends* video. And I was the only one within a verse and a chorus of a studio who didn't get to cut a duet with Willie.

So, no, I have no tears of farewell for '85. Let's get it over and done with. Out with the old and bring on the new.

And no hard feelings, either. After all, ole '85 wasn't really a ba-a-a-d year. It didn't leave any permanent scars or anything like that. It just wasn't one of your vintage years. But then, of course, the 80s haven't exactly made one of your vintage decades. Not like the 50's, certainly.

So out with the old and bring on the new.



WEST

RECORDS

presenting

BOOTS

Current single:

"SUKIYAKI"

Past singles:

"Back To You"

"Morning Love"

"So Long Lady"

"The Other Side of Love"

"Never Gonna Fall In Love Again"

12" Single:

"(Ghost) Riders In The Sky"

Previous LP:

"Love Now"

Current LP (Jan. '86):

"Boots Clements"


Up & coming singles:

"You Can Have Her", "I Can't Find Me",

"The Night Has A Thousand Eyes",

"Walkin' Proud", "Make Believe It's Your

First Time"any suggestions?



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THE JIM HALSEY COMPANY

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WORLDWIDE

EXCLUSIVE REPRESENTATION



roy clark



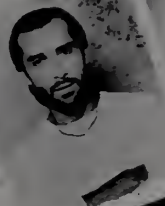
*don williams
oak ridge boys
merle haggard*



*conway twitty
lee greenwood
the judds
mitty gritty dirt band*



*big thomas
new grass revival
pat boone
minnie pearl
the whites*



*brenda lee
forester sisters
george lindsey
dottie west
southern pacific
bobby bare
freddy feader*



*patsy cline
williams. of see
dwight yoakam
robin sidney
chris hillman*



*golden spear
eddy raven
gary mule deer*



*kathy mattea
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TOP 100 COUNTRY SINGLES

December 28, 1985

| | Weeks On 12/21 Chart | | Weeks On 12/21 Chart | | Weeks On 12/21 Chart |
|--|-------------------------------|--|-------------------------------|--|-------------------------------|
| 1 MORNING DESIRE KENNY ROGERS (RCA PB-14194) | 2 | 35 I LOVE YOU BY HEART SYLVIA & MICHAEL JOHNSON (RCA PB 14217) | 41 | 66 WHAT A MEMORY YOU'D MAKE JIM COLLINS (White Gold 22251) | 66 |
| 2 BOP DAN SEALS (EMI America B-8289) | 9 | 36 YOU ARE MY MUSIC, YOU ARE MY SONG CHARLY McCLAIN & WAYNE MASSEY (Epic 34-05693) | 40 | 67 WHY YOU BEEN GONE SO LONG BRENDA LEE (MCA 52720) | 77 |
| 3 SOMEBODY ELSE'S FIRE JANIE FRICKE (Columbia 38-05617) | 3 | 37 THINK ABOUT LOVE DOLLY PARTON (RCA 14218) | 44 | 68 BABY WHEN YOUR HEART BREAKS DOWN THE OSMOND BROTHERS (EMI America/Curb B-8298) | 76 |
| 4 HOME AGAIN IN MY HEART THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28897) | 5 | 38 OKLAHOMA BORDERLINE VINCE GILL (RCA PB 14216) | 45 | 69 IN OVER MY HEART T.G. SHEPPARD (Columbia 38-05747) | DEBUT |
| 5 NEVER BE YOU ROSANNE CASH (Columbia 38-05621) | 8 | 39 NOBODY FALLS LIKE A FOOL EARL THOMAS CONLEY (RCA PB-14172) | 17 | 70 1982 RANDY TRAVIS (Warner Bros. 7-28828) | DEBUT |
| 6 HAVE MERCY THE JUDDS (RCA/Curb PB-14193) | 1 | 40 I COULD GET USED TO YOU EXILE (Epic 34-05699) | 47 | 71 FEEL THE FIRE FAMILY BROWN (RCA 50837) | 80 |
| 7 BETTY'S BEIN' BAD SAWYER BROWN (Capitol/Curb B-5517) | 7 | 41 FAST LANES AND COUNTRY ROADS BARBARA MANDRELL (MCA 52737) | 49 | 72 LOVE GONE BAD JAY CLARK (CR-301-NSD) | 73 |
| 8 ONLY IN MY MIND REBA McENTIRE (MCA 52691) | 11 | 42 PLEASE BE LOVE MARK GRAY (Columbia 38-05695) | 42 | 73 LOUISIANA LEGS DEL REEVES (Playback 1102) | 81 |
| 9 STAND UP MEL McDANIEL (Capitol B-5513) | 4 | 43 SAFE IN THE ARMS OF LOVE ROBIN LEE (Evergreen EV-1037) | 43 | 74 QUIET NIGHTS OF QUIET STARS TONY ALAMO (Alamo 333) | 79 |
| 10 OLD SCHOOL JOHN CONLEE (MCA 52695) | 13 | 44 YOU SHOULD HAVE BEEN GONE BY NOW EDDY RAVEN (RCA PB-14250) | 54 | 75 I FEEL A HEARTACHE COMING ON BOBBI LACE (GBS-728) | 83 |
| 11 JUST IN CASE THE FORESTER SISTERS (Warner Bros. 7-28875) | 16 | 45 I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) LEE GREENWOOD (MCA 52656) | 28 | 76 I HOPE THIS NIGHT WILL NEVER END MAL STOVER (Killer-1003) | 84 |
| 12 A WORLD WITHOUT LOVE EDDIE RABBITT (RCA PB-14192) | 12 | 46 STILL HURTIN' ME THE CHARLIE DANIELS BAND (Epic 34-05699) | 52 | 77 MISSISSIPPI BREAKDOWN TONI PRICE (Luv 114) | DEBUT |
| 13 MEMORIES TO BURN GENE WATSON (Epic 34-05633) | 15 | 47 WHAT AM I GONNA DO ABOUT YOU CON HUNLEY (Capitol B-5525) | 53 | 78 COUNTRY MUSIC LIVES TODAY BILL ANDERSON (Swanee-DWD-SW-5022) | 78 |
| 14 THE CHAIR GEORGE STRAIT (MCA 52667) | 6 | 48 I DON'T WANT TO GET OVER YOU THE WHITES (MCA/Curb 52697) | 29 | 79 SHE DON'T CRY LIKE SHE USED TO JOHNNY RODRIGUEZ (Epic 34-05732) | DEBUT |
| 15 (BACK TO THE) HEARTBREAK KID RESTLESS HEART (RCA PB-14190) | 19 | 49 THEY NEVER HAD TO GET OVER YOU JOHNNY LEE (Warner Bros. 7-28901) | 33 | 80 ME AND PAUL WILLIE NELSON (Columbia 38-05597) | 39 |
| 16 HURT JUICE NEWTON (RCA PB-14199) | 21 | 50 WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS) JOHN SCHNEIDER (MCA 52723) | 65 | 81 IF I DON'T LOVE YOU JIM GLASER (MCA/Noble Vision MCA 52748) | DEBUT |
| 17 YOU CAN DREAM OF ME STEVE WARINER (MCA 52721) | 24 | 51 TIMBERLINE EMMYLOU HARRIS (Warner Bros. 7-28852) | 51 | 82 TOO MUCH ON MY HEART THE STATLER BROTHERS (Mercury 884 016-7) | 46 |
| 18 THE LEGEND AND THE MAN CONWAY TWITTY (Warner Bros. 7-28866) | 20 | 52 IT'S FOUR IN THE MORNING TOM JONES (Mercury 880 569 7) | 57 | 83 WHATEVER TURNS YOU ON SAMMY O'BANION (Awesome ASM-112) | DEBUT |
| 19 YOU MAKE ME FEEL LIKE A MAN RICKY SKAGGS (Epic 34-05585) | 10 | 53 EVERYDAY JAMES TAYLOR (Columbia 38-05681) | 58 | 84 LOVIN' ON BORROWED TIME MICHAEL GRIMES (Motion MOT 1019) | DEBUT |
| 20 THERE'S NO STOPPIN' YOUR HEART MARIE OSMOND (Capitol/Curb B-5521) | 26 | 54 LONELY DAYS, LONELY NIGHTS PATTY LOVELESS (MCA 52694) | 61 | 85 TWO HEARTS CAN'T BE WRONG TWO HEARTS (MDJ 5831) | 59 |
| 21 MAKIN' UP FOR LOST TIME CRYSTAL GAYLE/GARY MORRIS (Warner Bros. 7-28856) | 25 | 55 DREAMLAND EXPRESS JOHN DENVER (RCA PB 14227) | 69 | 86 FEED THE FIRE KEITH STEGALL (Epic 34-05643) | 49 |
| 22 COME ON IN (YOU DID THE BEST YOU COULD DO) THE OAK RIDGE BOYS (MCA 52722) | 30 | 56 OLD BLUE YODELER RAZZY BAILEY (MCA 52701) | 62 | 87 WILLIE YOU'RE A LEGEND MARK MOSELEY (Mosrite M-547-85C) | DEBUT |
| 23 SHE TOLD ME YES CHANCE (Mercury 884 178-7) | 23 | 57 EVERYTHING IS CHANGING JOHNNY PAYCHECK (AMI 1327) | 63 | 88 EYE'S AS BIG AS DALLAS RANDY WAGNER (DoorKnob DK 85-236) | DEBUT |
| 24 I TELL IT LIKE IT USED TO BE T. GRAHAM BROWN (Capitol B-5524) | 27 | 58 AMERICAN WALTZ MERLE HAGGARD (Epic 34-05734) | 71 | 89 CAN'T KEEP A GOOD MAN DOWN ALABAMA (RCA PB-14165) | 82 |
| 25 BREAK AWAY GAIL DAVIES (RCA PB-14184) | 14 | 59 HEART OF THE COUNTRY KATHY MATTEA (Mercury 884 177-7) | 50 | 90 I'LL NEVER STOP LOVING YOU GARY MORRIS (Warner Bros. 7-28947) | 60 |
| 26 THE DEVIL'S ON THE LOOSE WAYLON JENNINGS (RCA PB-14215) | 31 | 60 YOUR MEMORY AIN'T WHAT IT USED TO BE MICKEY GILLEY (Epic 34-05744) | 75 | 91 SOME SUCH FOOLISHNESS TOMMY ROE (MCA/Curb 52711) | 68 |
| 27 IT'S TIME FOR LOVE DON WILLIAMS (MCA 52692) | 18 | 61 WHILE THE MOON'S IN TOWN THE SHOPPE (MTM-3-72063) | 67 | 92 COFFEE BROWN EYES BILLY WALKER (Tall Texan TTR 59) | 72 |
| 28 DOWN IN TENNESSEE JOHN ANDERSON (Warner Bros. 7-28855) | 32 | 62 FIVE FINGERS RAY PRICE (Step One SOR 350) | 70 | 93 I'M GONNA HURT HER ON THE RADIO DAVID ALLAN COE (Columbia 38-05631) | 74 |
| 29 THE ONE I LOVED BACK THEN GEORGE JONES (Epic 34-05698) | 37 | 63 SHE'S LOVIN' ME HOME TONIGHT DAVID HOUSTON (CBT 9206) | 55 | 94 HANG ON TO YOUR HEART EXILE (Epic 34-05580) | 85 |
| 30 IT'S JUST A MATTER OF TIME GLEN CAMPBELL (Atlantic America 7-99600) | 34 | 64 HONKY TONK TONIGHT COLT DANIELS (Messa NSD/M-1120) | 64 | 95 RENO AND ME BOBBY BARE (EMI B-8296) | 86 |
| 31 LIE TO YOU FOR YOUR LOVE THE BELLAMY BROTHERS (MCA/Curb MCA-52668) | 22 | CHARTBREAKER | | 96 DONCHA T.G. SHEPPARD (Columbia 38-05591) | 87 |
| 32 I SURE NEED YOUR LOVIN' JUDY RODMAN (MTM B-72061) | 35 | 65 SOME GIRLS HAVE ALL THE LUCK LOUISE MANDRELL (RCA 14251) | DEBUT | 97 GET BACK TO THE COUNTRY NEIL YOUNG (Geffen 7-28883) | 56 |
| 33 BURNED LIKE A ROCKET BILLY JOE ROYAL (Atlantic-America 7-99599) | 36 | | | 98 SOME OF SHELLY'S BLUES MAINES BROTHERS (Mercury 884-228-7) | 89 |
| 34 PERFECT STRANGER SOUTHERN PACIFIC (Warner Bros. 7-28870) | 38 | | | 99 SHE ALMOST MAKES ME FORGET ABOUT YOU L.W. KENNEDY (Jere 1001) | 92 |
| | | | | 100 I'M LEAVING NOW JOHNNY CASH (Columbia 38-05672) | 94 |

ALPHABETICAL LISTING ON INSIDE BACK COVER

STREET TALK

SKAGGS TO HOLY LAND — CMA Entertainer of the Year **Ricky Skaggs** will celebrate the New Year in Israel and Jordan as he tours those countries, at the requests of their individual governments Jan. 2-12. Joining Skaggs in bringing traditional country music to these nations will be **The Whites** and the Oklahoma family trio, **The Cannons**. Skaggs will headline one performance in Jordan with tickets by invitation only from **Crown Prince Hassan**, brother of **King Hussein**. Following the Holy Land dates, Skaggs will continue his tour with a three-week concert tour of Europe with a finale February 4 at The Royal Albert Hall in London.

REFLECTIONS OF 1985 — It's been a gold-filled year for **Hank Williams Jr.** According to his label, WB, Bocephus received four gold album certifications in 1985, and this has been his biggest year in record sales as well. Even his music video "All My Rowdy Friends" was awarded several video honors... The "Rowdy One" isn't the only one with reason to celebrate. Speaking of LP successes, Columbia recording artist **Rosanne Cash's** "Rhythm & Romance" LP was recently voted "Best Country Album" by the readers of *CMJ's New Music Report*, a rock publication that caters to AOR and college radio, retail, clubs and the record industry. The award was presented to Rosanne during the "New Music Awards" in New York City recently and was broadcast over MTV.

INTO THE NEW YEAR — T/C Productions, a film and music production company here in Music City announced plans to make a feature length film based on the life of **Jimmie Rodgers** — "The Singing Brakeman." The film, titled "Last Train To Paradise," is scheduled to go into pre-production early next year... **Gary Morris** fans will probably be seeing a lot more of the WB artist, beginning in January, as Morris takes on a role in the television nighttime soap "Dynasty II-The Colbys." Gary will portray a country singer named Wayne Masterson, a role which came after the recognition Morris received on stage in the production of the "Opera La Boheme" as the male lead opposite **Linda Ronstadt**. You can look for Gary on ABC Thursdays at 9:00 p.m.

ALSO ON THE TUBE — "Rocky Mountain Inn" a weekly television variety show put together by **Chuck Glaser** and **Johnna Yurcic** is successfully being syndicated in Canadian and U.S. markets. Plans to market the country music, interview and comedy package internationally are in the works. *Rocky Mountain Inn* is set in a rustic hunting lodge, in the Canadian Rockies, which has been converted into a country music nightclub, and includes music videos, live performances and interviews with country artists.

SIGNINGS — Warner Brothers has signed record deals with **Mark 'O Connor**, **Sonny Throckmorton** and **Dwight Yoakam**. 'O Connor has earned 90 first place national fiddling titles and appeared on the Grand Ole Opry at age 12. Throckmorton is credited, as a songwriter, with fourteen number one singles, and Yoakam, a Kentucky-born Ohioan describes his music as "Bill Monroe with drums." All three will be releasing albums right after the first of the year... **Boxcar Willie** has recently signed a record deal MCA/Dot. His first album is scheduled to be out in January and includes two duets with **Wille Nelson**. Meanwhile, Boxcar has just completed his tour of the United Kingdom which consisted of 23 dates all throughout the UK... CBS recording artist **Keith Stegall** has signed with The William Morris Agency for worldwide representation. Stegall, an award winning songwriter, was recently the featured entertainer at the 1985 Independence Bowl celebration and game in Shreveport, LA that was nationally televised on ESPN.

Mary Kujawa

"And The Nominees Are . . ."

NASHVILLE — Top country music songwriters will be recognized January 13 during the 6th Annual National Songwriter Awards here. This is the only fan-voted awards broadcast that solely recognizes writers. Awards will be given in five different categories: contemporary

ballad, traditional ballad, contemporary upbeat, traditional upbeat and comedy/novelty.

Actress Barbara Eden and country artist Roy Clark will host this year's ceremony which will be broadcast live, via satellite from Nashville's Performing Arts Center.



HE PRESENTS PRESENTS — Noel Paul Stookey (r) hand delivers a copy of his latest album and Christmas single to WSM's Gerry House (l) in Nashville.

TOP 10 ALBUMS OF '85

- "That's Why I'm Here" — James Taylor — (Columbia)
 - "Greatest Hits" — Earl Thomas Conley — (RCA)
 - "Rockin' With The Rhythm" — The Judds — (RCA)
 - "Amber Waves" — Merle Haggard — (Epic)
 - "It's Just A Matter Of Time" — Glen Campbell — (Atlantic America)
 - "Old Flame" — Juice Newton — (RCA)
 - "Rhythm & Romance" — Rosanne Cash — (Columbia)
 - "Anything Goes" — Gary Morris — (Warner Bros.)
 - "Welcome To Ray Price Country" — Ray Price — (Step One)
 - "The Shoppe" — The Shoppe — (MTM)
- Tony Dee

SINGLE RELEASES

OUT OF THE BOX

THE STATLER BROTHERS (Mercury 884 317-7 DJ)

Sweeter And Sweeter (3:03) (Statler Brothers—BMI) (D. Reid, H. Reid) (Producer: Jerry Kennedy)

This follow-up to The Statler Brothers' number one hit "Too Much On My Heart" has a very pretty, old-fashioned melody. You'll probably like it the first time around. Written by Statlers Don and Harold, "Sweeter And Sweeter" is about yesterday's romance remembered fondly with time. As expected, the group's harmonies are top-notch and this record won't have any difficulty in climbing the charts.



RICKY SKAGGS (Epic 34-05748)

Cajun Moon (3:45) (Hall-Clement/Ricky Skaggs c/o Welk—BMI) (J. Rushing) (Producer: Ricky Skaggs)

It's no wonder Ricky Skaggs is the CMA's "Entertainer of the Year." His new single, "Cajun Moon," showcases his vocal talents well and is possibly the best song we've heard from Skaggs in a while. The bluegrass/Cajun mix makes for a great dance number. More good pickin' and fiddle playin' too. Off his "Live In London" LP. Enjoy!



FEATURE PICKS

ROGER MARTIN (NLT Records 1988)

You Beat All I've Ever Seen (2:27) (Dale Morris-Murry Kellum) (Producers: Dan Mitchell, Murry Kellum) (Dale Morris Music/BMI)

Fine traditional country fare from Martin who utilizes a strong, emotional voice and piercing fiddle to come up with another Dale Morris penned winner.

LACY J. DALTON (Columbia 38-05759)

Don't Fall In Love With Me (2:50) (Algee—BMI) (L.J. Dalton, M. McFadden) (Producers: Marshall Morgan and Paul Worley)

This is a super song for Lacy J.! Easy to listen to. Her unique delivery is strong and should insure this particular single a place on the charts.

JOE STAMPLEY (Epic — 34-05758)

When You Were Blue And I Was Green (Blue Moon/Easy Listening — ASCAP) (E.T. Conley) (Producers: Jerry Kennedy and Joe Stampley)

Joe, minus Moe, does a nice job on this Earl Thomas Conley-penned number. Solid, country flavor.

PAKE MCENTIRE (RCA JK-14220)

Every Night (2:59) (Ray Stevens—BMI) (L. Martine Jr.) (Producer: Mark Wright)

Reba's brother, who just signed to RCA, delivers a "western swing" style number with this, his first single. Uptempo, fun. Pake possesses that down-home country flavor in his voice too.

Thanks radio for my first chart record!

"Whatever Turns You On"

83

by Sammy O'Banion

Awesom Records ASM-112
National Promotion by
Jerry Duncan & Beau James



MOST ADDED



STRONG ADDS

Four In The Morning — Jones — Mercury
 While In The Moon's — Shoppe — MTM
 Your Memory Ain't — Gilley — Epic
 Why You Been Gone — B. Lee — MCA
 In Over My Heart — Sheppard — Columbia
 She Don't Cry — Rodriguez — Epic

STATION ADDS

KSOP — Wade Jessen — Salt Lake City
 E. Harris
 J. Paycheck
 The Shoppe
 R. Price
 M. Gilley
 Dry Rain
 B. Lace

KYKX — Bill McClain — Longview
 D. Houston
 J. Collins
 T. Roe
 J. Clark
 R. Travis
 S. 'O Banion
 G. English
 G. Edwards
 M. Grimes
 Dry Rain

WDZQ — Dale Jones — Decatur
 Exile
 B. Mandrell
 C. Daniels Band
 C. Hunley
 T.G. Sheppard

WLWI — Greg Mazingo — Montgomery
 M. Gilley
 R. Price
 M. Haggard
 T.G. Sheppard
 R. Travis
 L. Greenwood

WTSO — Pat Martin — Madison
 T. Jones
 J. Schneider

J. Denver
 L. Greenwood

KBRQ — Jim Stricklan — Denver
 D. Parton
 B. Mandrell
 J. Rodriguez
 L. Mandrell
 S. Curtis

WKKN — Curtis King — Rockford
 V. Gill
 R. Bailey
 R. Price
 J. Clark
 B. Lace
 M. Stover
 M. Grimes
 B. Drawdy
 E. Gibson

WOKQ — Jim Murphy — Dover
 M. Gilley
 B. Lee
 T.G. Sheppard
 L. Mandrell
 B. Burnette
 G. Hardin

WVAM — Rocky McCumbee — Altoona
 B. Lee
 Dry Rain
 D. Frizzell
 S. Curtis
 B. Burnette
 R. Wagner
 E. McCowan
 T. McGill
 C. Hunley
 J. Taylor
 T.G. Sheppard

WIXZ — Jack Seckel — East McKeesport
 T. Price
 R. Price
 B. Lee
 B. Lace
 R. Travis

WTVR — Mike Allen — Richmond
 J. Taylor
 J. Paycheck
 J. Rodriguez
 L. Mandrell
 G. Hardin
 M. Haggard
 B. Lee

KROW — Jim Crowe — Reno
 G. Hardin
 M. Gilley
 J. Glaser
 L. Greenwood

KWKH — Kitty Ledbetter — Shreveport
 The Shoppe
 L. Greenwood
 J. Reed
 B. Nelson
 B. Drawdy
 M. Nessler
 J. Glaser
 T.G. Sheppard

TOP 10 ALBUMS OF '85

"Old Flame" — Juice Newton — (RCA)
 "Rockin' With The Rhythm" — The Judds — (RCA)
 "The Forester Sisters" — The Forester Sisters — (Warner Bros.)
 "Won't Be Blue Anymore" — Dan Seals — (EMI America)
 "Nobody Wants To Be Alone" — Crystal Gayle — (Warner Bros.)
 "Step On Out" — The Oak Ridge Boys — (MCA)
 "Restless Heart" — Restless Heart — (RCA)
 "Time Stood Still" — Vern Gosdin — (Compleat)
 "I Will Dance With You" — Karen Brooks — (Warner Bros.)
 "Highwayman" — J. Cash, W. Jennings, W. Nelson, K. Kristofferson — (Columbia)
 --Tom McEntee

TOP 10 ALBUMS OF '85

"Scarecrow" — John Cougar Mellencamp — (Riva)
 "Merle Haggard's Greatest Hits" — Merle Haggard — (Epic)
 "Rhythm & Romance" — Rosanne Cash — (Columbia)
 "Too Good To Stop Now" — John Schneider — (MCA)
 "The Ballad Of Sally Rose" — Emmylou Harris — (Warner Bros.)
 "The Things That Matter" — Vince Gill — (RCA)
 "Maybe My Baby" — Louise Mandrell — (RCA)
 "Why Not Me" — The Judds — (RCA)
 "40 Hour Week" — Alabama — (RCA)
 "Time Stood Still" — Vern Gosdin — (Compleat)
 --Mary Kujawa

HOT PHONES

BOP — DAN SEALS — EMI/AMERICA
JUST IN CASE — THE FORESTER SISTERS — WARNER BROS.
I TELL IT LIKE IT USED TO BE — T.GRAHAM BROWN — CAPITOL
Hurt — Juice Newton — RCA
There's No Stopping Your Heart — Marie Osmond — Capitol/Curb
Burned Like A Rocket — Billy Joe Royal — Atlantic-America
I Love You By Heart — Sylvia/Michael Johnson — RCA

KTTS — Rob Hough — Springfield
 J. Denver
 B. Lee
 R. Travis
 L. Greenwood
 Mason Dixon
 J. Rodriguez
 G. Hardin
 B. Hauser

KUSA — Georgeanne Harris — St. Louis
 R. Price
 J. Clark
 M. Stover
 R. Travis
 L. Mandrell

KFGO — Don Roberts — Fargo
 J. Glaser
 T. Price
 M. Haggard
 G. English
 J. Taylor
 Osmonds
 B. Lee
 J. Rodriguez
 L. Greenwood
 E. Gibson
 J. Sun
 M. Mosley

WCCN — Dick Deno — Neillville
 Sylvia M. Johnson
 L. Greenwood
 M. Gilley
 E. Gibson
 B. Nelson
 R.J. McClintoch
 R. Travis
 M. Mosley
 V. Gill
 J. Rodriguez

KKIX — Tom Sleeker — Fayetteville
 Sylvia M. Johnson
 G. Campbell
 R. Travis
 M. Gray

WTHI — Steve Hall — Terre Haute
 M. Gilley
 L. Mandrell
 J. Denver
 J. Taylor

KSO — Billy Cole — Des Moines
 J. Rodriguez
 R. Travis
 L. Mandrell
 R. Robbins
 M. Haggard



DAN SEALS BOPS DOWN TO TEXAS — Dan Seals recently dropped by KASE-FM in Austin Texas to visit on the air with D.J. Terry Hunt. Dan's latest single "Bop" has been climbing the charts at Cash Box and is included on his latest album. Pictured (from l-r) are: Tom Allen, KASE; Dan Seals; Steve Gary, KASE; and Terry Hunt, KASE.

COUNTRY PROGRAMMER'S PICK

| Programmer | Station | Market |
|------------|---------|---------------|
| Nina Ryder | WDLW | Massachusetts |

Song: "1982"
 Artist: Randy Travis
 Label: Warner Bros.

Comments:
 "I think it's a nice song. I love his voice."

Film Music '85: Another Year On The Right Track

By Peter Berk

LOS ANGELES — Stop for a moment and recall five top-selling albums from this past year. Now add five chart-topping singles to that list. Well, odds are at least one of the ten titles you've called to mind has its origins in the film music arena. The reason is quite simple; 1985 was another exceptional year in this golden era of soundtracks, both creatively and financially. Many people in and out of the industry once feared 'poptrack' fever would burn itself out rapidly, but the last few months have shown grateful label executives, filmmakers, retail merchants and recording artists just how alive the trend really is.

Not only was 1985 a banner year for film music, it also marked the long overdue emergence of television scores on the contemporary music scene. *Miami Vice*, with its music video concept of series programming, not only forged a new stylistic approach for the networks, but also played a significant part in making television a respected medium for contemporary singers and composers. Whether or not the *Miami Vice* album is only the first of many such 'tubetracks' remains to be seen. In any case, an exciting musical frontier has finally been opened up for the industry's future.

In this past year, more than ever before, the creation, packaging and promotion of movie soundtracks evolved into a distinct form of business unto itself. Hoping to scoop up a bit of the gold, dozens of independent companies were launched solely to deal with film music, and at the same time, several of the record labels formed their own soundtrack divisions and even delved into filmmaking. Overall, soundtracks further evolved as a formidable, lucrative force within the entertain-



BULLETING UP THE CHARTS — Glenn Frey (center) appeared several months back in the "Smuggler's Blues" episode of *Miami Vice* his song inspired. In September, MCA's soundtrack from the hit NBC series became a runaway national success. Pictured with Frey are the show's stars, Don Johnson (left) and Philip Michael-Thomas.

ment community. Without a doubt, the soundtrack assembly line in 1985 was a sophisticated, well-oiled, well-run, hit-making machine which hardly made a creak, squeak, clank or clunk all year.

In terms of soundtracks, the chase up the charts began in 1985 with *Beverly Hills Cop* leading the way. While the album was actually released in December of 1984, its enormous retail impact was felt in 1985. By January, it was clear *Beverly Hills Cop* had all the right ingredients in the recipe for success; the right star, the right story, the right amount of action, and, without question, the right music. Admittedly, the movie would have made a fortune even if it featured a score by Slim Whitman, but the quality of the music which was featured in *Beverly Hills Cop* certainly furthered the picture's commercial appeal.

Movie producers stay up nights dreaming of having one or two hit songs in their films. After all, a hit song means free publicity. Imagine, then, how beneficial it was for *Beverly Hills Cop* to wind up with four top ten songs. Every time Harold Faltermeyer's "Axel F," the Pointer Sisters' "Neutron Dance," Patti LaBelle's "New Attitude," or Glenn Frey's "The Heat Is On" received radio airplay, countless listeners were all the more drawn to the Eddie Murphy feature. Other films, such as *Fame*, *Footloose* and *Flashdance* had also provided several top singles each, but they featured music-oriented stories. *Beverly Hills Cop*, however, managed to incorporate pop songs into a decidedly non-musical film, a sometimes dangerous practice which in this case worked

perfectly.

Vision Quest, released theatrically in the first half of 1985, offered a valuable lesson to the industry. It showed (as did the theme from *The Never Ending Story*) how much a hit song can do to promote an otherwise soon-to-be forgotten movie. Geffen Records, with solid music and business acumen going for it, managed to turn the *Vision Quest* soundtrack into a viable commercial release, despite the film's box-office fate. Although Journey's "Only The Young" drew attention to the album, it was, of course, Madonna's monstrously popular hit, "Crazy For You," which made the soundtrack so magnetic to record buyers. Music can never truly save a doomed film completely, but films like *Vision Quest* have made many people aware of just how invaluable the film-music connection is today.

Another tailor-made film vehicle for contemporary music in 1985 was *The Breakfast Club*, which proved to be a supreme personal victory for Gil Friesen. As president of A&M, he enjoyed the number one single status of Simple Minds' "Don't You (Forget About Me)" as well as the solid reception given the entire soundtrack. As executive producer of *The Breakfast Club*, he helped to fashion a high-grossing theatrical hit. Unlike many other films in 1985 (and other years), *The Breakfast Club* was logistically ripe for pop music in terms of its cast, setting and concept. Songs targeted toward a youth market belong in a film which is itself youth oriented. So effective was the combination of film, music and record label on *The Breakfast Club*, in fact, the

movie's director (John Hughes) later worked out a three-picture deal with A&M.

It's no accident summers are a pivotal season each year for film releases. When better to alleviate kids' growing boredom and parents' growing ulcers? Without a doubt, the summer of '85, from Hollywood's point of view, belonged to *Back To The Future*. The film not only became an almost instant international hit, but also gave us the number one single, "The Power Of Love" by Huey Lewis and the News (Chrysalis Records). The soundtrack itself (released by MCA) also fared well, later giving us another Lewis cut written for the film, "Back In Time." *Back To The Future* was such an incredibly popular film, at least moderate soundtrack sales were guaranteed regardless of the music's attributes. The film's songs, though, proved to be well above average (on their own and in the context of the movie) and music-lovers showed their approval on the retail level. Beyond the two Lewis cuts, the score's appeal was likely boosted by the inclusion of several treasured songs from the 50s. Once again, Hollywood was rewarded by the power of music in film.

The summer also served up several significant singles from films, the most prominent being Duran Duran's title song from *A View To A Kill* (Capitol). Other noteworthy examples were Tina Turner's "We Don't Need Another Hero" (Capitol) from *Mad Max Beyond Thunderdome*; Pat Benatar's "Invincible (Theme from The Legend Of Billie Jean)" on Chrysalis; Cyndi Lauper's theme from *Goonies* (Portrait/CBS); and Jermaine Jackson's theme from *Perfect*, on Arista Records.

Critics were cold, audiences were lukewarm, but record-buyers were hot about *St. Elmo's Fire* in mid-1985. The film, targeted for *The Breakfast Club*'s presumably still-hungry young audience, continued on page 64



SAILIN' ALONG — Billy Ocean has a lot to sing about these days, as his single, "When The Going Gets Tough, The Tough Get Going" (from *The Jewel Of The Nile*) breezes up the charts. The song, and the entire soundtrack to the film, can be heard on Jive/Arista Records.



AHEAD OF HIS TIME — Marty McFly (Michael J. Fox) gives a gym full of high school kids in the 50s a musical taste of the future in a key scene from the smash summer hit, *Back To The Future*. MCA released the soundtrack.

TOP 10 ALBUMS OF '85

- "Meat Is Murder" — The Smiths — (Rough Trade)
 - "Steve McQueen" — Prefab Sprout — (Kitchenware)
 - "This Is The Sea" — The Waterboys — (Island)
 - "Hounds Of Love" — Kate Bush — (EMI America)
 - "Ignite The Seven Cannons" — Felt — (Cherry Red)
 - "Rain Dogs" — Tom Waits — (Island)
 - "In The World" — Microdisney — (Rough Trade)
 - "White City The Novel" — Pete Townshend — (Atco)
 - "Psychocandy" — The Jesus And Mary Chain — (Blanco y Negro)
 - "The Boy With The Thorn In His Side" — The Smiths — (Rough Trade)
- Jeffrey Platt

TOP 10 ALBUMS OF '85

- "Whitney Houston" — Whitney Houston — (Arista)
- "Who's Zoomin' Who?" — Aretha Franklin — (Arista)
- "The Night I Fell In Love" — Luther Vandross — (Epic)
- "Promise" — Sade — (Epic)
- "The Dream Of The Blue Turtles" — Sting — (A&M)
- "Brothers In Arms" — Dire Straits — (WB)
- "Rain Dogs" — Tom Waits — (Island)
- "The Secret Of Association" — Paul Young — (Columbia)
- "Youthquake" — Dead Or Alive — (Epic)
- "Heart" — Heart — (Capitol)

—Inna Tregub

TOP 10 ALBUMS OF '85

- "Steve McQueen" — Prefab Sprout — (CBS) (call "Two Wheels Good" in US)
- "Fine Young Cannibals" — Fine Young Cannibals — (London)
- "Suzanne Vega" — Suzanne Vega — (A&M)
- "Picturebook" — Simply Red — (WEA)
- "One Clear Moment" — Linda Thompson — (WEA)
- "Hounds Of Love" — Kate Bush — (EMI)
- "Lowlife" — New Order — (Factory)
- "This Is The Sea" — The Waterboys — (Island)
- "Who's Zoomin' Who?" — Aretha Franklin — (Arista)
- "Easy Pieces" — Lloyd Cole And The Com-motions — (Polydor)

—Chrissy Iley

TOP 10 ALBUMS OF '85

- "Southern Accents" — Tom Petty And The Heartbreakers — (MCA)
- "Pack Up The Plantation-Live" — Tom Petty And The "Heartbreakers" — (MCA)
- "Scarecrow" — John Cougar Mellencamp — (Riva/PolyGram)
- "Brothers In Arms" — Dire Straits — (Warner Bros.)
- "Under A Ragging Moon" — Roger Daltrey — (Atlantic)
- "The Dream Of The Blue Turtles" — Sting — (A&M)
- "Little Baggariddim" — UB40 — (A&M)
- "Little Creatures" — Talking Heads — (Warner Bros.)
- "What's In A Name" — The Cripples — (Tabb)
- "Misplaced Childhood" — Marillion — (Capitol)

—Nadeen Toomey

IT'S NOT JUST WHERE



ARCADIA



ASHFORD & SIMPSON



THE BOOGIE BOYS



HEART



IRON MAIDEN



FREDDIE JACKSON



MELBA MOORE



THE MOTELS



ANNE MURRAY



MARIE OSMOND



SAWYER BROWN



TINA TURNER



W.A.S.P.

ASHFORD & SIMPSON

#1 • Top Black Contemporary Pop Albums Duo
#1 • Top Black Contemporary Pop Singles Duo

HEART

#1 • Top Pop Albums Mixed Group

FREDDIE JACKSON

#1 • Top New Male Vocalist (12'')
#1 • Top New Black Contemporary Albums Male Artist
#1 • Top Black Contemporary Singles Male Artist

ANNE MURRAY

#1 • Top Female Country Pop Albums Artist
#1 • Female Country Albums Vocalist

POWER STATION

#1 • Top New Pop Albums Group

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- #1 • New Vocal Country Albums Group

TINA TURNER

- #1 • Top AOR Female Pop Albums Artist
- #1 • Top Black Contemporary Pop Albums Female Artist
- #1 • Top Female A/C Pop Albums Artist
- #1 • Top Black Contemporary Pop Singles Female Artist

Capitol

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1985: A Year Behind The Bullets

continued from page 7

weeks and ended April 20. Then, for one brief week between long stints for Prince and Tears For Fears, "No Jacket Required" re-captured the top slot on July 6. Tears For Fears were next, stringing together six weeks at number one ending August 17. Dire Straits became the fourth British chart topper with a 10-week stretch at the top which ended on October 26.

The rest of the LP chart was also well represented by Her Majesty's

subjects. Sade peaked at three on June 15 with her debut, "Diamond Life." The Eurythmics' quirky "Be Yourself Tonight" landed at eight July 27. "Once Upon A Dream," Simple Minds' new LP is still bulleting going into 1986. It closes out the year at #9 bullet. Howard Jones found himself with a hit as his second Elektra LP, "Dream Into Action" climbed to 11 July 13. "The Secret Of Association," Paul Young's second LP, rose to 17 on September 28. One

of the big surprises out of England was the success of Kate Bush. Long a popular artist in Britain, commercially and critically, Bush had never been able to penetrate the U.S. market with anything more than cult impact. But "Hounds Of Love," her current EMI America LP, is changing that. It reached a peak of 23 on November 30, and with a new single out in January, there is no doubt much more life left to the LP.

A Comeback Year

In a business known for being fickle, where the question often is, "What have you done lately?" a lot of artists are written off long before their most productive years. This year, four artists came back with big hits that should set them on a successful path for years to come.

It may be strange for our international readers to find Dire Straits on this list. They, in fact, top the list. Around the world, Dire Straits has never left hit-maker status. Each of its six albums has been a big success around the globe. But not here. Ten weeks at number one is the best Dire Straits chart performance in the U.S. for Mark Knopfler's band.

After 10 years of legal hassles that kept him out of the studio, John Fogerty, the former Creedence Clearwater Revival leader, was finally allowed to record a record, and the wait didn't seem to hurt him. "Centerfield," the long-awaited solo effort from Fogerty, bulletted all the way up to two in April and had a long run in the Top 10 during the summer.

Perhaps one of the more dramatic comebacks was staged by Heart. After a string of poorly received albums for Epic, Heart changed to Capitol, and the new environment seems to have revived the band. "Heart," the band's first waxing for the new label, is still hot going into the new year and this week is #4.

The first lady of soul, Aretha Franklin, is no stranger to the Pop charts. Her music can never be said to be out of fashion. But, in recent years, her records have not produced the sort of results on the Pop charts of which she is capable. "Who's Zoomin' Who" hit a high of 15 in late November reestablishing Franklin as a pop powerhouse. To date, the album has logged 23 weeks on the Pop LP chart.

Debuts

New talent is the foundation of the record business. It is the fuel that fires the future. Every superstar was a new kid on the block once. Without a constant supply of new talent, the

industry would eventually dry up. 1985 was an outstanding year in terms of new talent.

By far, the most meteoric new artist on the charts was Sade. Her jazzy debut for Epic, "Diamond Life", bulletted up the charts. It got as high as three, and has booked 44 weeks in the Top 100. While this record continues to sell, Sade's slick follow-up "Promise," is repeating the former's rise up the charts. "Promise" is bulletting this week at #10.

Whitney Houston is another phenomenal freshman in the class of 1985. Her self-titled debut for Arista spawned two Top 10 singles, "You Give Good Love" and "Saving All My Love For You." The album peaked November 9 at six.

A new band for Warner Bros. made it big exploiting the video age. A-ha, a Norwegian trio, makes their own videos. The one they made for their first single, "Take On Me," was so successful as a video it rekindled interest in an album that had already begun to fade into obscurity. In addition to the number one video, the single eventually went number one also. All this propelled "Hunting High And Low," the album, to a high of 10 on November 2.

Epic Records had a big hit with Boston-based 'til Tuesday. The album and single, "Voices Carry," were Top 20 records, the album peaking at 14 July 10.

From Philadelphia came the Hooters. Voted "Best Kept Secret" by The Record Bar at its annual convention, Hooters came on strong with a summer debut that reached 24 by October 26. A safe bet would be that Hooters will no longer be anybody's "Best Kept Secret."

An Afterward

In addition to the performances listed above, a few amazing individual feats were turned in by several artists. For 45 consecutive weeks, Bruce Springsteen's "Born In The USA" stayed in the Top 10. Just behind him was Phil Collins, whose "No Jacket Required" remained a Top 10 LP for 37 straight weeks. Six artists came in to 1985 in the Top 100 and will enter 1986 in the Top 100. Madonna's first record has been on the charts for 118 weeks, Huey Lewis And The News, 108 weeks, Tina Turner, 81 weeks, Springsteen, 80 weeks and Bryan Adams 57 weeks. The record, which is enjoying the longest sustained presence on the chart, is ZZ Top's "Eliminator," which logs its 140th week this week.

FAMOUS MUSIC PUBLISHING

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Video '85: The Year In Review

continued from page 7

PolyGram Records began planning its new pay-for-play system with a tentative starting date of January 1, 1986 (As of this writing, no further advancements in PolyGram's plans have been disclosed, and a source at the company doubted the fulfillment of the January date).

While record labels negotiated for remittance from video outlets, the outlets experienced their own growing pains. In a well-publicized knock-down, drag-out fight for control of MTV and other Warner Amex holdings, the 24-hour cable video music channel was finally bought by Viacom International in a deal that included Warner Communications' 31 percent of Showtime/The Movie Channel, and Warner Amex 19 percent stake in Showtime/TMC and 2/3 stake in MTV Networks Inc. Viacom paid \$500 million

cash for the two companies. The final deal was announced early in September.

The buyout successfully brought MTV private, and symbolized the further corporate ascension of the company that made video music the programming phenomenon of the decade. But as MTV has become one of the most sought after holdings in Wall Street, other 24-hour cable video music channels have struggled to be born. The most touted of these was Ted Turner's ill-fated Cable Music Channel, which debuted and failed in just 36 days in late 1984. Another company, the Discovery Music Channel, was scheduled to debut in May, 1985, and after several false starts petered out altogether, over the summer.

The biggest success story in the cable video music realm this year has been VH-

continued on page 63

YEAR-END POLLS

CASH BOX

Never before has the concept of music as the universal language been more validated than it was in 1985. Perhaps this past year's top single, "We Are The World," best evidences how effortlessly music was able to cross both literal and symbolic borders, and unite diverse artists in common causes. 1985, furthermore, saw the continued evolution of what have become distinctly 80's trends; namely the assault of British music on the American music scene, the recording of star-studded benefit songs, the overwhelming comebacks of former musical giants, and the significant increase in crossover material. For all these reasons, 1985 allowed for a virtual free forum of musical and lyrical expression which resulted in the equal success of such disparate performers as Sting and Motley Crue.

The charts say it all. Consider first *Cash Box's* list of top selling albums from 1985, and the operating word has to be variety. Record-buyers seemed open to styles which ran the gamut from roots rock to light pop, and this range of tastes helped make the year another solid one for the industry. Not surprisingly, the top LP was Bruce Springsteen's "Born In The U.S.A." (Columbia) which spawned several high-charting singles and cemented the Boss' status as the foremost purveyor of pure American rock 'n' roll.

Other top-ranking albums were as polarized as Madonna's "Like A Virgin" (Sire), which came in second; Dire Straits' "Brothers In Arms" (Warner Bros.), which finished seventh and heralded the return of one of the 70's most powerful musical forces; and Whitney Houston's self-titled debut album (Arista), which wound up 13th. In terms of film soundtracks, the winner was *Beverly Hills Cop*, an MCA release, which emerged 11th on the LP charts and contained four formidable pop singles. Another member of the comeback club was John Fogerty, whose "Centerfield" album on Warner Bros. placed 10th. *Britain's* tally of top-selling artists included Phil Collins ("No Jacket Required" -Atlantic); Tears For Fears ("Songs From The Big Chair"-Mercury); and Wham! ("Make It Big"-Columbia). One of the more prominent artists to reach out musically from England was Sting, who made an incredible impact on the retail level with "The Dream Of The Blue Turtles" LP (on A&M). The album, featuring uniquely intelligent jazz/rock songs, has propelled the former Police-man to solo stardom.

In the realm of *singles*, Dire Straits fared even better, coming in second to "We Are The World" (USA For Africa-Columbia) with "Money For Nothing." Other artists responsible for top singles included Tears For Fears ("Everbody Wants To Rule The World"); Philip Bailey and Phil Collins ("Easy Lover"-Columbia); Foreigner ("I Want To Know What Love Is"-Atlantic); and Norway's A-Ha ("Take On Me"-Warner Bros.)

The singles charts, however, were particularly dominated by film songs in 1985. Of *Cash Box's* top twenty singles from the past year, seven emanated from movie soundtracks. Highest ranking of these was Huey Lewis and The News' "Power Of Love" (Chrysalis), which obviously was all the more boosted by the huge popularity of *Back To The Future*. Two notches below was "St. Elmo's Fire (Man in Motion)," which was an enormous success for both John Parr and Atlantic Records. Madonna's "Crazy For You" (Warner Bros.) from the *Vision Quest* soundtrack finished ninth; Jan Hammer's *Miami Vice* Theme (from the MCA soundtrack, which placed 26th on the LP charts) wound up 11th; Simple Minds' "Don't You (Forget About Me)" from *The Breakfast Club* soundtrack (A&M) was 12th; Duran Duran's main theme from *A View To A Kill* (Capitol) emerged 19th; and Tina Turner's "We Don't Need Another Hero" (Capitol) from *Mad Max Beyond Thunderdome* wound up 20th.

In regard to B/C activity in 1985, Freddie Jackson reigned supreme, ending up with the two top singles ("Love Me Tonight" and "You Are My Lady," both on Capitol) and the second place album, "Rock Me Tonight." Other major artists in the B/C categories were Luther Vandross, Whitney Houston and Prince (whose "Raspberry Beret" came in 14th on the pop singles charts and whose LP "Around The World In A Day" was 8th on the pop albums charts). Other charting performers were Ready For The World, Kool & The Gang and Sade (who also proved to have enormous appeal in pop circles — her "Diamond Life" LP on Portrait came in 16th for the year).

In the 12-inch singles category, the winner proved to be Lisa Lisa & The Cult Jam With Full Force for the song, "I Wonder If I Take You Home." "Oh Sheila" by Ready For The World; "Into The Groove" by Madonna; and "19" by Paul Hardcastle also finished in that category's top ten. In the jazz arena, the honors for most popular albums went to Stanley Jordan, George Howard, David Sanborn, Earl Klugh and George Benson. The number one music video of 1985 was the much-praised *Take On Me*.

Bruce Springsteen's domination on the charts was reflected by his *Cash Box* award in the pop albums category as top AOR male artist and overall top male artist. Without doubt, 1985 will always be remembered musically in great part due to the Boss' near-constant contributions, whether in the studio passionately leading a chorus of "We Are The World" or putting on one of his countless four-hour-long concerts.

Other victors in the pop albums category included Power Station (new group); Billy Joel (male A/C artist); Tina Turner (female A/C artist-female AOR artist-female B/C artist); John Fogerty (new male artist); Julian Lennon (promising new male artist); Madonna (female artist); Alison Moyet (promising new female artist); Whitney Houston (new female artist), who epitomizes crossover success at its best; Tears For Fears (AOR group-top group); Ready For The World (B/C group); Wham! (duo-A/C group/duo); *Beverly Hills Cop* (soundtrack); Heart (mixed group); and Weird Al Yankovic (comedy). Hank Williams, Jr. and Anne Murray captured the awards in the country artists category.

In terms of pop singles, diversity was again the key, with awards being garnered by Tina Turner (female B/C artist); Madonna (female artist); Bryan Adams (male artist); Tears For Fears again (top group); Pointer Sisters (female group); Starship (mixed group); the two Phils (Bailey and Collins-top new duo); Sting (new male vocalist); David Lee Roth (promising new male vocalist); Phil Collins (male A/C artist); Prince once more (male B/C artist); Sade (new female vocalist); Whitney Houston (promising new female vocalist-female A/C artist); Wham! (duo); A-Ha (new group); Ready For The World (promising new group); Foreigner (A/C group); and Kool & The Gang (B/C group).

Among the winners of *Cash Box's* assorted B/C singles awards were Ashford & Simpson (duo); Klymaxx (female group); Jesse Johnson (new male artist); Alexander O'Neal (promising new male artist); and the Boogie Boys (promising new duo). Included in the B/C albums category were such winners as Midnight Star (mixed group); Morris Day (promising new male artist); Luther Vandross (male artist); and The Family (promising new group).

Honors in the 12 inch category were won by such artists as Paul Hardcastle, Roxanne Shante, and Doug E. Fresh. while in jazz, kudos were handed out to such perennials as Spyro Gyra, Al Jarreau and Stanley Jordan. Country music enjoyed a substantial year, financially and creatively speaking, and the appropriate awards went to such people as Earl Thomas Conley, Janie Fricke, and Sawyer Brown. Predictably, Alabama had another superb year, and captured *Cash Box's* top vocal group award in the country category. The Judds emerged with honors for the top country duet.

On the video front, such features as *The Karate Kid*, *Police Academy*, *The Terminator*, *The Neverending Story* and *Starman* proved unbeatable in terms of sales. Meanwhile, in so far as music videos were concerned, *Cash Box* honored A-Ha as the top new group, with other awards going to Phil Collins, Sting, Whitney Houston and Philip Bailey. Aretha Franklin, who turned 1985 into a comeback year with her "Who's Zoomin' Who" LP, won as the top female vocalist in a music video.

In the special achievement category, *Cash Box* gave USA For Africa a special project award, and on a similar note, honored Ken Kragen, Harry Belafonte and Bob Geldof with a special humanitarian award. With "We Are The World," the industry proved to sceptics its willingness to go far beyond solely narcissistic pursuits, and to instead team up in a purely unselfish effort. If only for a brief time music served to break down fences and diminish artistic and cultural differences. In the long run, it is *this* noble effort (and similar benefit recordings and concerts) which should serve to make 1985 a year the entertainment community can always be proud of.

SPECIAL ACHIEVEMENT AWARDS



Label • Columbia
Artist • Bruce Springsteen
Producer • Nile Rodgers
Publisher • CBS Songs
Special Project • USA For Africa/Band Aid/Farm Aid
Humanitarian Award • Ken Kragen, Harry Belafonte, & Bob Geldof

SPECIAL ACHIEVEMENT — POP LP'S

Record Company • Columbia
Artist • Bruce Springsteen
Manager • Jon Landau

SPECIAL ACHIEVEMENT — POP SINGLES

Record Company • Warner Bros.
Artist • Madonna
Manager • Freddie Demain

SPECIAL ACHEIVEMENT — B/C SINGLES

Record Company • MCA & Columbia
Artist • Freddie Jackson
Manager • Hush Productions

SPECIAL ACHIEVEMENT — B/C ALBUMS

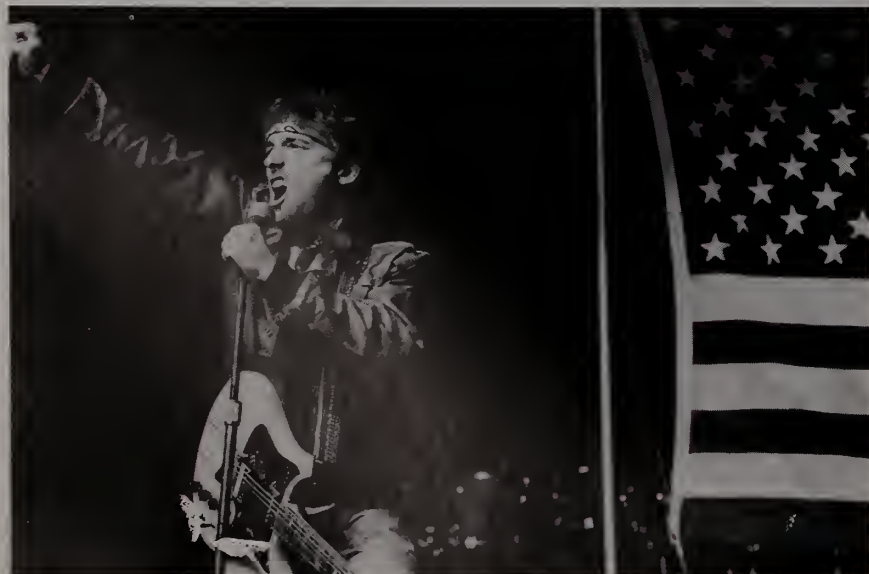
Record Company • MCA
Artist • Whitney Houston
Manager • Eugene Harvey/Tara Productions

SPECIAL ACHIEVEMENT — 12"

Record Company • MCA
Artist • Lisa Lisa
Manager • Steve Salem and Full Force Productions

SPECIAL ACHIEVEMENT

Record Company • RCA
Artist • Alabama
Manager • Dale Morris





CBS SONGS

THE MUSIC PUBLISHING COMPANY

POP SINGLES AWARDS



TOP FEMALE ARTISTS

1. Madonna • Sire
2. Whitney Houston • Arista
3. Tina Turner • Capitol
4. Aretha Franklin • Arista
5. Sheena Easton • EMI America

TOP MALE ARTISTS

1. Bryan Adams • A&M
2. Phil Collins • Atlantic
3. Prince • Paisley Park
4. Glenn Frey • MCA
5. Billy Ocean • Jive

TOP NEW MALE VOCALIST

1. Sting • A&M
2. Jonn Parr • Atlantic
3. David Lee Roth • Warner Bros.
4. Murray Head • RCA
5. Julian Lennon • Atlantic

TOP GROUPS

1. Tears For Fears • Mercury
2. Dire Straits • Warner Bros.
3. Foreigner • Atlantic
4. Kool & The Gang • De-Lite
5. Huey Lewis & The News • Chrysalis

TOP DUO

1. Whami • Columbia
2. Phillip Bailey & Phil Collins • Columbia
3. Phil Collins & Marilyn Martin • Atlantic
4. Eurythmics • RCA
5. Mick Jagger & David Bowie • EMI America

TOP NEW FEMALE VOCALISTS

1. Sade • Portrait
2. Whitney Houston • Arista
3. Cyndi Lauper • Portrait
4. Rebbie Jackson • Columbia
5. Alison Moyet • Columbia

MOST PROMISING NEW MALE VOCALIST

David Lee Roth • Warner Bros.



MOST PROMISING NEW FEMALE VOCALIST

Whitney Houston • Arista

TOP A/C MALE ARTIST

1. Phil Collins • Atlantic
2. Billy Ocean • Jive
3. Paul Young • Columbia
4. Jan Hammer • MCA
5. Sting • A&M

TOP NEW GROUP

1. A-Ha • Warner Bros.
2. The Power Station • Capitol
3. Ready For The World • MCA
4. Animotion • Mercury
5. 'Til Tuesday • Epic

TOP A/C FEMALE ARTISTS

1. Whitney Houston • Arista
2. Tina Turner • Capitol
3. Sade • Portrait
4. Aretha Franklin • Arista
5. Diana Ross • RCA

MOST PROMISING NEW GROUP

Ready For The World • MCA

TOP B/C MALE ARTISTS

1. Prince • Paisley Park
2. Billy Ocean • Jive
3. Stevie Wonder • Tamla
4. Jermaine Jackson • Arista
5. Freddie Jackson • Capitol

TOP FEMALE GROUP

1. Pointer Sisters • Planet
2. Klymaxx • MCA
3. Sister Sledge • Atlantic

TOP A/C GROUP

1. Foreigner • Atlantic
2. Kool & The Gang • De-Lite
3. A-Ha • Warner Bros.
4. DeBarge • Gordy
5. Chicago • Warner Bros.

TOP B/C FEMALE ARTISTS

1. Tina Turner • Capitol
2. Whitney Houston • Arista
3. Aretha Franklin • Arista
4. Sade • Portrait
5. Chaka Khan • Warner Bros.

TOP MIXED GROUP

1. Starship • Grunt
2. Animotion • Mercury
3. DeBarge • Gordy
4. 'Til Tuesday • Epic
5. Heart • Capitol

TOP B/C GROUP

1. Kool & The Gang • De-Lite
2. New Edition • MCA
3. DeBarge • Gordy
4. Ready For The World • MCA
5. Mary Jane Girls • Motown



TOP NEW DUO

1. Phillip Bailey & Phil Collins • Columbia
2. Phil Collins & Marilyn Martin • Atlantic
3. Mick Jagger & David Bowie • EMI America





TOP 100 SINGLES



1. We Are The World • U.S.A. For Africa • Columbia
2. Money For Nothing • Dire Straits • Warner Bros.
3. Everybody Wants To Rule The World • Tears For Fears • Mercury
4. Power Of Love • Huey Lewis And The News • Chrysalis
5. Careless Whisper • Wham! (Featuring George Michael) • Columbia
6. St. Elmo's Fire (Man In Motion) • John Parr • Atlantic
7. Easy Lover • Philip Bailey (Duet with Phil Collins) • Columbia
8. I Want To Know What Love Is • Foreigner • Atlantic
9. Crazy For You • Madonna • Warner Bros.
10. Can't Fight This Feeling • REO Speedwagon • Epic
11. Miami Vice Theme • Jan Hammer • MCA
12. Don't You (Forget About Me) • Simple Minds • Virgin
13. Shout • Tears For Fears • Mercury
14. Raspberry Beret • Prince And The Revolution • Paisley Park
15. Take On Me • A-Ha • Warner Bros.
16. One More Night • Phil Collins • Atlantic
17. Cherish • Kool & The Gang • De-Lite
18. Everytime You Go Away • Paul Young • Columbia
19. A View To A Kill • Duran Duran • Capitol
20. We Don't Need Another Hero (Thunderdome) • Tina Turner • Capitol
21. Part-Time Lover • Stevie Wonder • Tamla
22. Everything She Wants • Wham! • Columbia
23. Sussudio • Phil Collins • Atlantic
24. Heaven • Bryan Adams • A&M
25. You Give Good Love • Whitney Houston • Arista
26. We Built This City • Starship • Grunt
27. If You Love Somebody Set Them Free • Sting • A&M
28. Head Over Heels • Tears For Fears • Mercury
29. Like A Virgin • Madonna • Sire
30. Material Girl • Madonna • Sire
31. Rhythm Of The Night • DeBarge • Gordy
32. Freeway Of Love • Aretha Franklin • Arista
33. California Girls • David Lee Roth • Warner Bros.
34. You Belong To The City • Glenn Frey • MCA
35. You're The Inspiration • Chicago • Warner Bros.
36. Saving All My Love For You • Whitney Houston • Arista
37. All I Need • Jack Wagner • Qwest
38. Loverboy • Billy Ocean • Jive
39. Separate Lives (Love Theme From *White Nights*) • Phil Collins & Marilyn Martin • Atlantic
40. Oh Sheila • Ready For The World • MCA
41. Run To You • Bryan Adams • A&M
42. One Night In Bangkok • Murray Head • RCA
43. Axel F • Harold Faltermeyer • MCA
44. In My House • Mary Jane Girls • Gordy
45. Never Surrender • Corey Hart • EMI America
46. Nightshift • Commodores • Motown
47. Suddenly • Billy Ocean • Jive
48. Sugar Walls • Sheena Easton • EMI America
49. The Heat Is On • Glenn Frey • MCA
50. Don't Lose My Number • Phil Collins • Atlantic
51. Would I Lie To You? • Eurythmics • RCA
52. Broken Wings • Mr. Mister • RCA
53. Obsession • Animotion • Mercury
54. Some Like It Hot • The Power Station • Capitol
55. Lovergirl • Teena Marie • Epic
56. The Boys Of Summer (After The Boys Of Summer Have Gone) • Don Henley • Geffen
57. Smooth Operator • Sade • Portrait
58. Angel • Madonna • Sire
59. Cool It Now • New Edition • MCA
60. Things Can Only Get Better • Howard Jones • Elektra
61. Dress You Up • Madonna • Sire
62. Voices Carry • 'Til Tuesday • Epic
63. Glory Days • Bruce Springsteen • Columbia
64. Summer Of '69 • Bryan Adams • A&M
65. Sea Of Love • The Honeydrippers • Es Paranza
66. Born In The U.S.A. • Bruce Springsteen • Columbia
67. That Was Yesterday • Foreigner • Atlantic
68. I'm On Fire • Bruce Springsteen • Columbia
69. Pop Life • Prince & The Revolution • Paisley Park
70. Too Late For Goodbyes • Julian Lennon • Atlantic
71. Never • Heart • Capitol
72. Dancing In The Street • Mick Jagger/David Bowie • EMI America
73. Do They Know It's Christmas • Band Aid • Columbia
74. Mr. Telephone • New Edition • MCA
75. Private Dancer • Tina Turner • Capitol
76. Lay Your Hands On Me • Thompson Twins • Arista
77. All She Wants To Do Is Dance • Don Henley • Geffen
78. Method Of Modern Love • Hall & Oates • RCA
79. The Old Man Down The Road • John Fogerty • Warner Bros.
80. Walking On Sunshine • Katrina And The Waves • Capitol
81. Invincible (Theme From *The Legend Of Billy Jean*) • Pat Benatar • Chrysalis
82. The Wild Boys • Duran Duran • Capitol
83. Sleeping Bag • ZZ Top • Warner Bros.
84. Freedom • Wham! • Columbia
85. Lonely Ol' Nights • John Cougar Mellencamp • Riva
86. Who's Zoomin' Who • Aretha Franklin • Arista
87. We Belong To The Night • Pat Benatar • Chrysalis
88. I Would Die For U • Prince & The Revolution • Warner Bros.
89. Get It On (Bang A Gong) • The Power Station • Capitol
90. Be Near Me • ABC • Mercury
91. Neutron Bomb • Pointer Sisters • RCA
92. Just Another Night • Mick Jagger • Columbia
93. I'm Goin' Down • Bruce Springsteen • Columbia
94. Somebody • Bryan Adams • A&M
95. Fresh • Kool & The Gang • De-Lite
96. You're Only Human (Second Wind) • Billy Joel • Columbia
97. Fortress Around Your Heart • Sting • A&M
98. I'm Gonna Tear Your Playhouse Down • Paul Young • Columbia
99. Sentimental Street • Night Ranger • MCA
100. Alive & Kicking • Simple Minds • Virgin



POP ALBUM AWARDS



TOP 50 ALBUMS

1. **Born In The USA** • Bruce Springsteen • Columbia
2. **Like A Virgin** • Madonna • Sire
3. **No Jacket Required** • Phil Collins • Atlantic
4. **Songs From The Big Chair** • Tears For Fears • Mercury
5. **Make It Big** • Wham! • Columbia
6. **Reckless** • Bryan Adams • A&M
7. **Brothers In Arms** • Dire Straits • Warner Bros.
8. **Around The World In A Day** • Prince • Paisley Park
9. **Private Dancer** • Tina Turner • Capitol
10. **Centerfield** • John Fogerty • Warner Bros.
11. **Beverly Hills Cop** • Original Soundtrack • MCA
12. **The Dream Of The Blue Turtles** • Sting • A&M
13. **Whitney Houston** • Whitney Houston • Arista
14. **Agent Provocateur** • Foreigner • Atlantic
15. **Chicago** • 17 • Warner Bros.
16. **Diamond Life** • Sade • Portrait
17. **Scarecrow** • John Cougar Mellencamp • Riva
18. **The Power Station** • The Power Station • Capitol
19. **Purple Rain** • Prince & The New Power Generation • Warner Bros.
20. **We Are The World** • USA For Africa • Columbia
21. **Heart** • Heart • Capitol
22. **Theatre Of Pain** • Motley Crue • Elektra
23. **Building The Perfect Beast** • Don Henley • Geffen
24. **Greatest Hits Volume I & II** • Billy Joel • Columbia
25. **Invasion Of Your Privacy** • Ratt • Atlantic
26. **Miami Vice** • Original Television Soundtrack • MCA
27. **In Square Circle** • Stevie Wonder • Tamla
28. **Valotte** • Julian Lennon • Atlantic
29. **She's So Unusual** • Cyndi Lauper • Portrait
30. **Little Creatures** • Talking Heads • Sire
31. **Arena** • Duran Duran • Capitol
32. **The Firm** • The Firm • Atlantic
33. **Be Yourself Tonight** • Eurythmics • RCA
34. **Wheels Are Turnin'** • REO Speedwagon • Epic
35. **Big Bam Boom** • Daryl Hall & John Oates • RCA
36. **The Night I Fell In Love** • Luther Vandross • Epic
37. **Dream Into Action** • Howard Jones • Elektra
38. **Volume One** • The Honeydrippers • Es Paranza
39. **Hunting High And Low** • A-Ha • Warner Bros.
40. **She's The Boss** • Mick Jagger • Columbia
41. **Southern Accents** • Tom Petty & The Heartbreakers • MCA
42. **Vision Quest** • Original Soundtrack • Geffen
43. **Lovin' Every Minute Of It** • Loverboy • Columbia
44. **Crazy From The Heat** • David Lee Roth • Warner Bros.
45. **World Wide Live** • Scorpions • Mercury
46. **Can't Slow Down** • Lionel Richie • Motown
47. **Afterburner** • ZZ Top • Warner Bros.
48. **Rock Me Tonight** • Freddie Jackson • Capitol
49. **Breakout** • Pointer Sisters • RCA
50. **New Edition** • New Edition • MCA

TOP NEW GROUP

1. **Power Station** • Capitol
2. **The Firm** • Atlantic
3. **A-Ha** • Warner Bros.
4. **Ready For The World** • MCA
5. **'Til Tuesday** • Epic
6. **Frankie Goes To Hollywood** • ZTT/Island
7. **Honeydrippers** • Es Paranza
8. **Katrina & The Waves** • Capitol
9. **Lone Justice** • Warner Bros.
10. **Animation** • Mercury

MOST PROMISING NEW GROUP

A-Ha • Warner Bros.

TOP A/C ARTISTS MALE

1. **Billy Joel** • Columbia
2. **Stevie Wonder** • Tamla/Motown
3. **Lionel Richie** • Motown
4. **Freddie Jackson** • Capitol

TOP FEMALE A/C ARTISTS

1. **Tina Turner** • Capitol
2. **Whitney Houston** • Arista
3. **Sade** • Portrait
4. **Linda Ronstadt** • Asylum
5. **Barbra Streisand** • Columbia

TOP AOR ARTIST MALE

1. **Bruce Springsteen** • Columbia
2. **Phil Collins** • Atlantic
3. **Bryan Adams** • A&M
4. **John Fogerty** • Warner Bros.
5. **Sting** • A&M

TOP AOR ARTIST FEMALE

1. **Tina Turner** • Capitol
2. **Pat Benatar** • Chrysalis
3. **Rickie Lee Jones** • Warner Bros.
4. **Stevie Nicks** • Modern/Atlantic
5. **Kate Bush** • EMI America

TOP AOR GROUP

1. **Tears For Fears** • Mercury
2. **Dire Straits** • Warner Bros.
3. **Foreigner** • Atlantic
4. **Power Station** • Capitol
5. **Heart** • Capitol

TOP B/C GROUP

1. **Ready For The World** • MCA
2. **Pointer Sisters** • RCA
3. **Kool & The Gang** • De-Lite
4. **Commodores** • Motown
5. **Mary Jane Girls** • Motown

TOP MALE COUNTRY ARTIST

1. **Hank Williams, Jr.** • Warner Bros.
2. **Ronnie Milsap** • RCA
3. **John Fogerty** • Warner Bros.
4. **Kenny Rogers** • RCA
5. **Mel McDaniel** • Capitol

TOP GROUP

1. **Tears For Fears** • Mercury
2. **Dire Straits** • Warner Bros.
3. **Foreigner** • Atlantic
4. **Chicago** • Warner Bros.
5. **Power Station** • Capitol
6. **Heart** • Capitol
7. **Motley Crue** • Elektra
8. **Ratt** • Atlantic
9. **Talking Heads** • Sire
10. **Duran Duran** • Capitol

TOP A/C GROUP/DUO

1. **Wham!** • Columbia
2. **Chicago** • Warner Bros.
3. **Kool & The Gang** • De-Lite
4. **Commodores** • Motown

TOP SOUNDTRACKS

1. **Beverly Hills Cop** • MCA
2. **Purple Rain** • Warner Bros.
3. **Miami Vice** • MCA
4. **Vision Quest** • Geffen
5. **Breakfast Club** • A&M

TOP DUO

1. **Wham!** • Columbia
2. **Eurythmics** • RCA
3. **Hall & Oates** • RCA
4. **Go West** • Chrysalis
5. **Ashford & Simpson** • Capitol

TOP MIXED GROUPS

1. **Heart** • Capitol
2. **Katrina & The Waves** • Capitol
3. **'Til Tuesday** • Epic
4. **Animation** • Mercury
5. **Lone Justice** • Geffen

TOP COMEDY

1. **Weird Al Yankovic** • Scotti Bros.
2. **Billy Crystal** • A&M
3. **Joe Piscopo** • Columbia

TOP MALE ARTIST

1. **Bruce Springsteen** • Columbia
2. **Phil Collins** • Atlantic
3. **Prince** • Warner Bros.
4. **Bryan Adams** • A&M
5. **John Fogerty** • Warner Bros.

TOP NEW MALE ARTIST

1. **John Fogerty** • Warner Bros.
2. **Sting** • A&M
3. **Julian Lennon** • Atlantic
4. **Mick Jagger** • Columbia
5. **Freddie Jackson** • Capitol

MOST PROMISING NEW MALE ARTIST

Julian Lennon • Atlantic

TOP FEMALE ARTIST

1. **Madonna** • Sire
2. **Tina Turner** • Capitol
3. **Whitney Houston** • Arista
4. **Sade** • Portrait
5. **Cyndi Lauper** • Portrait

TOP NEW FEMALE ARTIST

1. **Whitney Houston** • Arista
2. **Sade** • Portrait
3. **Cyndi Lauper** • Portrait
4. **Alison Moyet** • Columbia
5. **Jane Wiedlin** • I.R.S.

MOST PROMISING NEW FEMALE ARTIST

Alison Moyet • Columbia

TOP B/C MALE ARTIST

1. **Prince** • Warner Bros.
2. **Stevie Wonder** • Tamla/Motown
3. **Luther Vandross** • Epic
4. **Lionel Richie** • Motown
5. **Freddie Jackson** • Capitol

TOP B/C FEMALE ARTIST

1. **Tina Turner** • Capitol
2. **Whitney Houston** • Arista
3. **Sade** • Portrait
4. **Aretha Franklin** • Arista
5. **Chaka Khan** • Warner Bros.

TOP FEMALE COUNTRY ARTIST

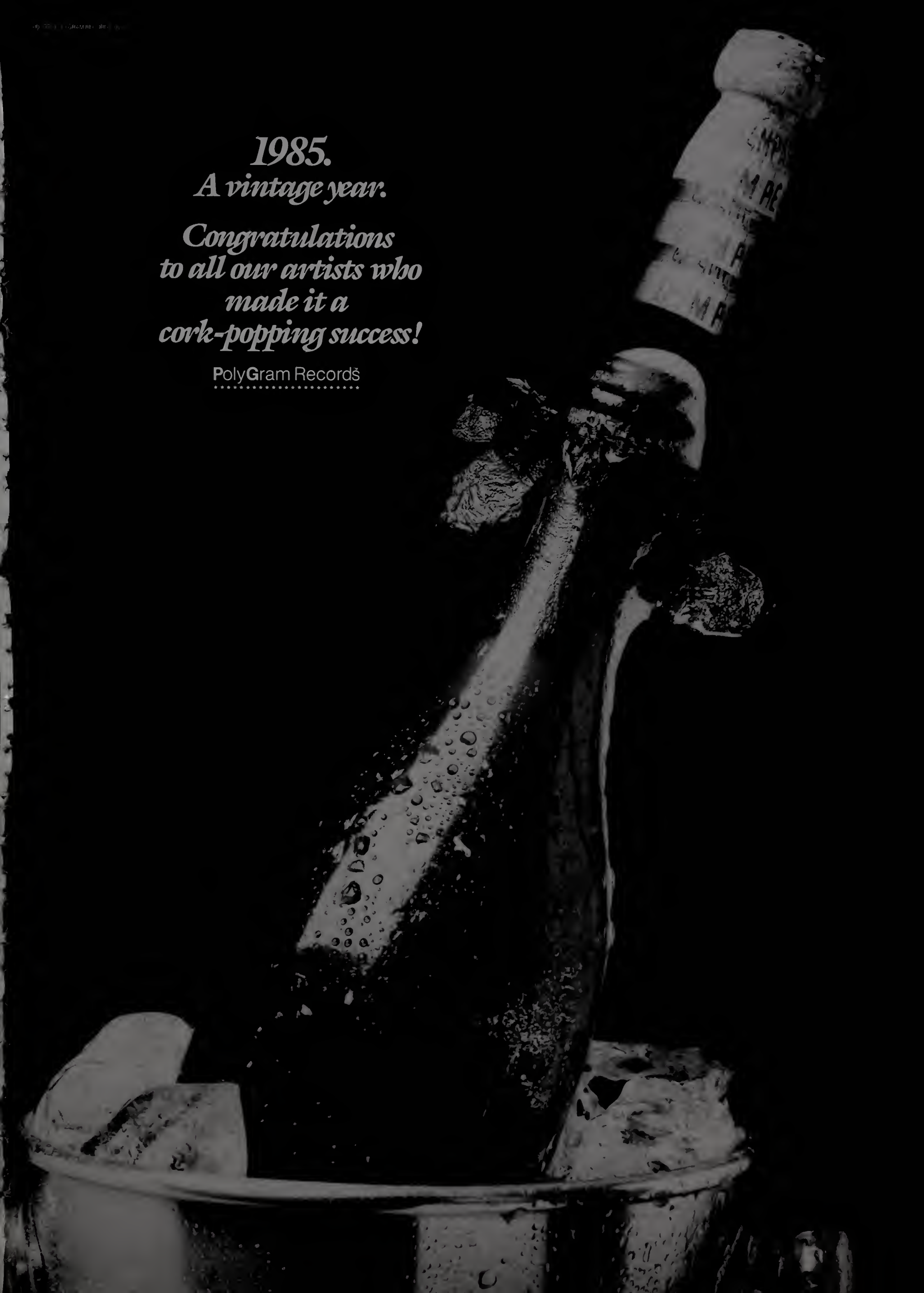
1. **Anne Murray** • Capitol
2. **Emmylou Harris** • Warner Bros.
3. **Barbara Mandrell** • MCA
4. **Crystal Gayle** • Columbia
5. **Deborah Allen** • RCA

1985.

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*Congratulations
to all our artists who
made it a
cork-popping success!*

PolyGram Records



BLACK CONTEMPORARY ALBUM AWARDS

TOP MALE ARTISTS

1. Luther Vandross • Epic
2. Freddie Jackson • Capitol
3. Prince • Paisley Park
4. Stevie Wonder • Tamla
5. Jesse Johnson's Revue • A&M

TOP NEW MALE ARTISTS

1. Freddie Jackson • Capitol
2. Jesse Johnson's Revue • A&M
3. Morris Day • Warner Bros.
4. Maurice White • Columbia
5. Eugene Wilde • Philly World

MOST PROMISING NEW MALE ARTIST

Morris Day • Warner Bros.

TOP FEMALE ARTISTS

1. Whitney Houston • Arista
2. Sade • Portrait
3. Teena Marie • Epic
4. Aretha Franklin • Arista
5. Patti LaBelle • Philadelphia Int'l.

TOP NEW FEMALE ARTISTS

1. Whitney Houston • Arista
2. Sade • Portrait
3. Cherrelle • Tabu

MOST PROMISING NEW FEMALE ARTIST

Sade • Portrait

TOP SOUNDTRACKS

1. Purple Rain • Warner Bros.
2. Woman In Red • Motown
3. Beverly Hills Cop • MCA
4. Krush Groove • Warner Bros.
5. Miami Vice • MCA

1. The Night I Fell In Love • Luther Vandross • Epic
2. Rock Me Tonight • Freddie Jackson • Capitol
3. Whitney Houston • Whitney Houston • Arista
4. Emergency • Kool & The Gang • De-Lite
5. Single Life • Cameo • Atlanta Artists
6. Around The World In A Day • Prince And The Revolution • Paisley Park
7. Ready For The World • Ready For The World • MCA
8. Solid • Ashford & Simpson • Capitol
9. Jesse Johnson's Revue • Jesse Johnson's Revue • A&M
10. Diamond Life • Sade • Portrait
11. Starchild • Teena Marie • Epic
12. Only For You • Mary Jane Girls • Gordy
13. Purple Rain • Prince And The Revolution • Paisley Park
14. Can't Stop The Love • Maze featuring Frankie Beverly • Capitol
15. Who's Zoomin' Who • Aretha Franklin • Arista
16. New Edition • New Edition • MCA
17. Street Called Desire • Rene & Angela • Mercury
18. Patti LaBelle • Patti LaBelle • Philadelphia Int'l.
19. Truly For You • The Temptations • Gordy
20. Nightshift • Commodores • Motown
21. So Many Rivers • Bobby Womack • MCA
22. Planetary Invasion • Midnight Star • Solar
23. Private Dancer • Tina Turner • Capitol
24. In Square Circle • Stevie Wonder • Tamla
25. Woman In Red • Stevie Wonder • Motown
26. As The Band Turns • Atlantic Starr • A&M
27. Rhythm Of The Night • DeBarge • Gordy
28. Fat Boys • Fat Boys • Sutra
29. Original Soundtrack • Beverly Hills Cop • MCA
30. Glow • Rick James • Gordy
31. Dream Of A Lifetime • Marvin Gaye • Columbia
32. We Are The World • USA For Africa • Columbia
33. Electric Lady • Con Funk Shun • Mercury
34. Contagious • Whispers • Solar
35. Escape • Whodini • Jive
36. A Little Spice • Loose Ends • MCA
37. U.T.F.O. • U.T.F.O. • Pop Art
38. Color Of Success • Morris Day • Warner Bros.
39. The Family • The Family • Paisley Park
40. Suddenly • Billy Ocean • Jive
41. Gap Band VI • Gap Band • Total Experience
42. Chinese Wall • Philip Bailey • Columbia
43. Sheila E. In Romance 1600 • Sheila E. • Paisley Park
44. King Of Rock • Run DMC • Profile
45. Swept Away • Diana Ross • RCA
46. Meeting In The Ladies Room • Klymaxx • Constellation
47. Maurice White • Maurice White • Columbia
48. I Feel For You • Chaka Khan • Warner Bros.
49. The Fat Boys Are Back • Fat Boys • Sutra
50. Like A Virgin • Madonna • Sire

TOP FIVE GROUPS

1. Kool & The Gang • De-Lite
2. Cameo • Atlanta Artists
3. Ready For The World • MCA
4. Mary Jane Girls • Gordy
5. Maze featuring Frankie Beverly • Capitol

TOP MIXED GROUPS

1. Midnight Star • Solar
2. Atlantic Starr • A&M
3. DeBarge • Gordy

TOP FEMALE GROUPS

1. Klymaxx • Constellation
2. Pointer Sisters • Planet
3. Mary Jane Girls • Gordy

TOP MALE GROUPS

1. Kool & The Gang • De-Lite
2. Cameo • Atlanta Artists
3. Ready For The World • MCA
4. Maze featuring Frankie Beverly • Capitol
5. New Edition • MCA

TOP DUOS

1. Ashford & Simpson • Capitol
2. Rene & Angela • Mercury
3. Whodini • Arista
4. Wham! • Columbia
5. Run DMC • Profile

TOP NEW GROUPS

1. Ready For The World • MCA
2. Loose Ends • MCA
3. U.T.F.O. • Select
4. The Family • Paisley Park
5. The Boogie Boys • Capitol

MOST PROMISING NEW GROUP

The Family • Paisley Park



CONGRATULATIONS

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FOR

“READY FOR THE WORLD”

CASH BOX 1985 AWARDS

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| Pop Singles | Most Promising New Group Of The Year |
| Pop Albums | Top B/C Group Of The Year |
| B/C Singles | Top Group Of The Year |
| | Top New Group Of The Year |
| B/C Albums | Top New Group Of The Year |
| 12” | Top New Group Of The Year |

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BLACK CONTEMPORARY SINGLES AWARDS

TOP GROUPS

1. Ready For The World • MCA
2. Kool & The Gang • De-Lite
3. New Edition • MCA

TOP FEMALE ARTISTS

1. Whitney Houston • Arista
2. Diana Ross • RCA
3. Aretha Franklin • Arista
4. Sade • Portrait
5. Sheena Easton • EMI America

TOP NEW FEMALE ARTISTS

1. Sade • Portrait
2. Whitney Houston • Arista
3. Roxanne Shante • Pop Art

MOST PROMISING NEW FEMALE ARTIST

1. Sade • Portrait

TOP FEMALE GROUP

1. Klymaxx • Constellation
2. Pointer Sisters • Planet
3. 9.9 • RCA

TOP NEW DUOS

1. Philip Bailey & Phil Collins • Columbia
2. The Boogie Boys • Capitol
3. Skipworth & Turner • 4th & Broadway

MOST PROMISING NEW DUO

- The Boogie Boys • Capitol

1. Rock Me Tonight (For Old Times Sake) • Freddie Jackson • Capitol
2. You Are My Lady • Freddie Jackson • Capitol
3. Mr. Telephone Man • New Edition • MCA
4. You Give Good Love • Whitney Houston • Arista
5. Nightshift • Commodores • Motown
6. Missing You • Diana Ross • RCA
7. Rhythm Of The Night • DeBarge • Gordy
8. Gotta Get You Home Tonight • Eugene Wilde • Philly World
9. We Are The World • USA For Africa • Columbia
10. In My House • Mary Jane Girls • Gordy
11. Cherish • Kool & The Gang • De-Lite
12. Oh Sheila • Ready For The World • MCA
13. Tonight • Ready For The World • MCA
14. Back In Stride • Maze featuring Frankie Beverly • Capitol
15. Saving All My Love For You • Whitney Houston • Arista
16. Freeway Of Love • Aretha Franklin • Arista
17. No Matter How High I Get (I'll Still Be Looking Up To You) • Wilton Felder • MCA
18. I Wonder If I Take You Home • Lisa Lisa & Cult Jam With Full Force • Columbia
19. Treat Her Like A Lady • The Temptations • Gordy
20. Hangin' On A String (Contemplating) • Loose Ends • MCA
21. Smooth Operator • Sade • Portrait
22. Misled • Kool & The Gang • De-Lite
23. I Wish He Didn't Trust Me So Much • Bobby Womack • MCA
24. Caravan Of Love • Isley, Jasper, Isley • CBS Associated
25. Fresh • Kool & The Gang • De-Lite
26. Save Your Love (For #1) • Rene & Angela • Mercury
27. Easy Lover • Phillip Bailey & Phil Collins • Columbia
28. Lovelite In Flight • Stevie Wonder • Tamla
30. Be Your Man • Jesse Johnson's Revue • A&M
31. Attack Me With Your Love • Cameo • Atlanta Artist
32. Operator • Midnight Star • Solar
33. The Men: All Pause • Klymaxx • Constellation
34. 'Til My Baby Comes Home • Luther Vandross • Epic
35. Suddenly • Billy Ocean • Jive
36. The Oak Tree • Morris Day • Warner Bros.
37. Pop Life • Prince and the Revolution • Paisley Park
38. Solid • Ashford & Simpson • Capitol
39. Beep A Freak • Gap Band • Total Experience
40. Single Life • Cameo • Atlanta Artist
41. I'll Be Good • Rene & Angela • Mercury
42. Careless Whisper • Wham! • Columbia
43. Sugar Walls • Sheena Easton • EMI America
44. Innocent • Alexander O'Neal • Tabu
45. Screams Of Passion • The Family • Paisley Park
46. Raspberry Beret • Prince and the Revolution • Paisley Park
47. Stand By Me • Maurice White • Columbia
48. Deep Inside Your Love • Ready For The World • MCA
49. Can You Help Me • Jesse Johnson's Revue • A&M
50. Loverboy • Billy Ocean • Jive

TOP NEW GROUPS

1. Ready For The World • MCA
2. Lisa Lisa & Cult Jam With Full Force • Columbia
3. The Family • Paisley Park
4. The Boogie Boys • Capitol
5. 9.9 • RCA

MOST PROMISING NEW GROUP

- Lisa Lisa & Cult Jam With Full Force • Columbia

TOP MIXED GROUPS

1. Lisa Lisa & Cult Jam With Full Force • Columbia
2. DeBarge • Gordy
3. Loose Ends • MCA
4. Midnight Star • Solar
5. Atlantic Starr • A&M

TOP MALE ARTIST

1. Freddie Jackson • Capitol
2. Jesse Johnson's Revue • A&M
3. Prince • Paisley Park
4. Stevie Wonder • Tamla
5. Eugene Wilde • Philly World

TOP NEW MALE ARTIST

1. Jesse Johnson's Revue • A&M
2. Freddie Jackson • Capitol
3. Eugene Wilde • Philly World
4. Alexander O'Neal • Tabu
5. Morris Day • Warner Bros.

MOST PROMISING NEW MALE ARTIST

- Alexander O'Neal • Tabu

TOP POP CROSSOVER DUO OR GROUP

1. Wham! • Columbia
2. Phil Collins & Philip Bailey • Columbia
3. Daryl Hall & John Oates • RCA



and the winner is:

#1 TOP FEMALE GROUP
(B/C SINGLES)

#1 TOP FEMALE GROUP
(B/C ALBUMS)

#1 TOP FEMALE GROUP
(12 INCH)

#5 TOP GROUP
(12 INCH)

#2 TOP FEMALE GROUP
(POP SINGLES)

The Album "Meeting In The Ladies Room"
NOW GOLD!

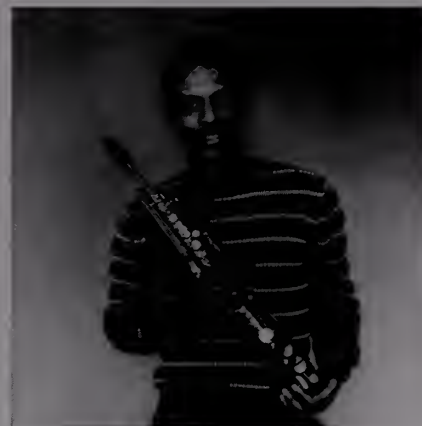


Cash Box Poll

KLYMAXV!!



JAZZ AWARDS



GROUPS

1. Spyro Gyra • MCA
2. Pat Metheny Group • ECM
3. Manhattan Transfer • Warner Bros.
4. Yellowjackets • Warner Bros.
5. Weather Report • Columbia

SOLOISTS

1. Stanley Jordan • Blue Note
2. Wynton Marsalis • Columbia
3. George Howard • TBA
4. Earl Klugh • Warner Bros.
5. Al Jarreau • Warner Bros.

1. Magic Touch • Stanley Jordan • Blue Note
2. Dancing In The Sun • George Howard • TBA
3. Straight To The Heart • David Sanborn • Warner Bros.
4. Soda Fountain Shuffle • Earl Klugh • Warner Bros.
5. 20/20 • George Benson • Warner Bros.
6. White Winds • Andeas Vollenweider • CBS
7. Hot House Flowers • Wynton Marsalis • Columbia
8. Skin Dive • Michael Franks • Warner Bros.
9. First Circle • Pat Metheny Group • ECM
10. You're Under Arrest • Miles Davis • Columbia
11. Harlequin • Dave Grusin & Lee Ritenour • GRP
12. Alternating Currents • Spyro Gyra • MCA
13. Open Mind • Jean Luc Ponty • Atlantic
14. High Crime • Al Jarreau • Warner Bros.
15. Inside Moves • Grover Washington Jr. • Elektra
16. Live In London • Al Jarreau • Warner Bros.
17. Samurai Samba • Yellowjackets • Warner Bros.
18. Black Codes (From The Underground) • Wynton Marsalis • Columbia
19. Vocalese • The Manhattan Transfer • Atlantic
20. Gravity • Kenny G & G Force • Arista
21. Maisha • Sadao Watanabe • Elektra
22. Sportin' Life • Weather Report • Columbia
23. Oasis • Joe Sample • MCA
24. One Of A Kind • Dave Grusin • GRP
25. Nightsongs • Earl Klugh • Warner Bros.
26. December • George Winston • Windham Hill
27. Secrets • Wilton Felder • MCA
28. The Dreams Of Children • Shadofax • Windham Hill
29. Togethering • Kenny Burrell & Grover Washington Jr. • Blue Note
30. Atlantis • Wayne Shorter • Columbia

VOCALISTS

1. Al Jarreau • Warner Bros.
2. George Benson • Warner Bros.
3. Michael Franks • Warner Bros.
4. George Duke • Elektra
5. Tania Maria • Manhattan

NEW ARTISTS

1. Stanley Jordan • Blue Note
2. David Diggs • TBA
3. Makoto Ozone • Columbia

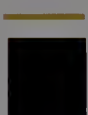
COLLABORATIONS

1. Harlequin • Dave Grusin/Lee Ritenour • GRP
2. Togethering • Kenny Burrell/Grover Washington • Blue Note
3. The Two Of Us • Ramsey Lewis/Nancy Wilson • Columbia



1# IN JAZZ

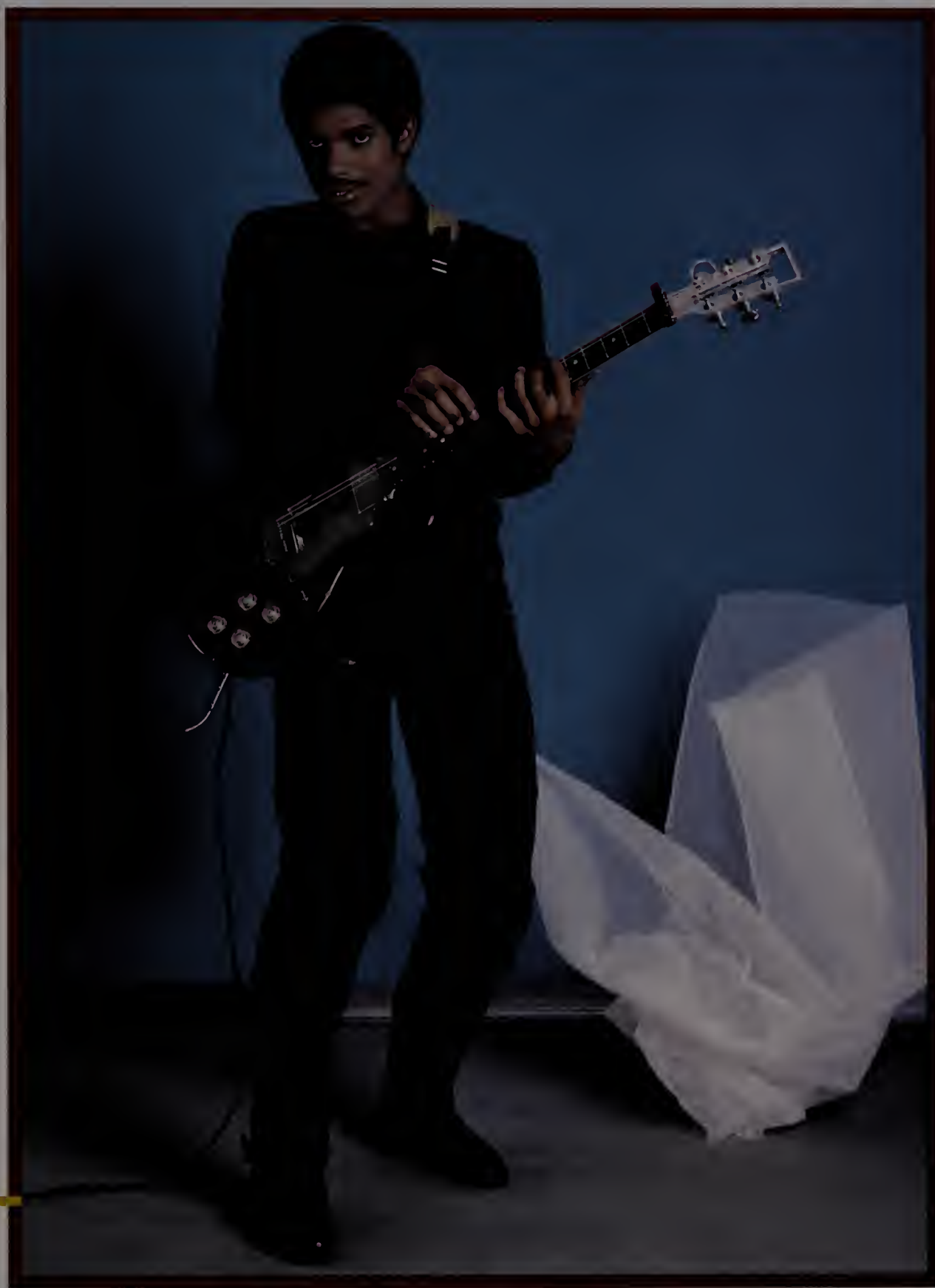
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1# JAZZ ALBUM

1# JAZZ SOLOIST

1# JAZZ NEW ARTIST



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COUNTRY AWARDS



COMPOSER

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PUBLISHING COMPANY

Tree Publishing

COMPOSER/PERFORMER

Earl Thomas Conley

PRODUCER

Jim Bowen

TOP RECORD COMPANY

1. RCA
2. CBS
3. MCA
4. WEA
5. EMI

ALBUM LABEL

1. RCA
2. MCA
3. Columbia
4. Warner Bros.
5. Epic

SINGLES LABEL

1. RCA
2. MCA
3. Warner Bros.
4. Epic
5. Columbia

NEW RECORD COMPANY

MTM

INDEPENDENT RECORD COMPANY

Evergreen

EARL THOMAS CONLEY

1985: EARL THOMAS CONLEY

"MALE VOCALIST OF THE YEAR"

"COMPOSER/PERFORMER OF THE YEAR"

1986: ETC

"MALE VOCALIST OF THE YEAR"

"COMPOSER/PERFORMER OF THE YEAR"

1987: ETC

"MALE VOCALIST OF THE YEAR"

"COMPOSER/PERFORMER OF THE YEAR"

1988: ETC

"MALE VOCALIST OF THE YEAR"

"COMPOSER/PERFORMER OF THE YEAR"

1989: ETC

"MALE VOCALIST OF THE YEAR"

"COMPOSER/PERFORMER OF THE YEAR"

1990: ETC

"MALE VOCALIST OF THE YEAR"

"COMPOSER/PERFORMER OF THE YEAR"

1991: ETC

"MALE VOCALIST OF THE YEAR"

"COMPOSER/PERFORMER OF THE YEAR"

YEAR END POLLS — 1985



VOCAL GROUP

1. Alabama • RCA
2. Nitty Gritty Dirt Band • Warner Bros.
3. Exile • Epic
4. Statler Brothers • Mercury
5. Oak Ridge Boys • MCA

MALE VOCALIST

1. Earl Thomas Conley • RCA
2. Lee Greenwood • MCA
3. Hank Williams, Jr. • Warner Bros.
4. Conway Twitty • Warner Bros.
5. George Strait • MCA
6. Ricky Skaggs • Epic
7. Ronnie Milsap • RCA
8. Willie Nelson • Columbia
9. John Schneider • MCA
10. Merle Haggard • Epic

FEMALE VOCALIST

1. Jane Fricke • Columbia
2. Reba McEntire • MCA
3. Crystal Gayle • Warner Bros.
4. Sylvia • RCA
5. Charly McClain • Epic
6. Rosanne Cash • Columbia
7. Anne Murray • Capitol
8. Dolly Parton • RCA
9. Barbara Mandrell • MCA
10. Gus Hardin • RCA



COUNTRY ALBUM AWARDS

TOP 50 ALBUMS

1. 40 Hour Week • Alabama • RCA
2. Why Not Me • Judds • RCA
3. Country Boy • Ricky Skaggs • Epic
4. City Of New Orleans • Willie Nelson • Columbia
5. Five-O • Hank Williams, Jr. • Warner Bros.
6. Kentucky Hearts • Exile • Epic
7. Does Fort Worth Ever Cross Your Mind • George Strait • MCA
8. Friendship • Ray Charles • MCA
9. Greatest Hits 2 • Oak Ridge Boys • MCA
10. Too Good To Stop Now • John Schneider • MCA
11. Me And Paul • Willie Nelson • Columbia
12. Heart Over Mind • Anne Murray • Capitol
13. Roll On • Alabama • RCA
14. Treadin' Water • Earl Thomas Conley • RCA
15. Sawyer Brown • Sawyer Brown • Capitol/Curb
16. He Thinks He's Ray Stevens • Ray Stevens • MCA
17. Major Moves • Hank Williams, Jr. • Warner Bros.
18. You've Got A Good Love Comin' • Lee Greenwood • MCA
19. Step On Out • Oak Ridge Boys • MCA
20. Greatest Hits • George Strait • MCA
21. Meant For Each Other • Barbara Mandrell & Lee Greenwood • MCA
22. It's All In The Game • Merle Haggard • Epic
23. Greatest Hits Vol. 2 • Ronnie Milsap • RCA
24. Partners In Rhyme • Statler Brothers • Mercury
25. Greatest Hits • Lee Greenwood • MCA
26. Plain Dirt Fashion • Nitty Gritty Dirt Band • Warner Bros.
27. The Ballad Of Sally Rose • Emmylou Harris • Warner Bros.
28. Kern River • Merle Haggard • Epic
29. Real Love • Dolly Parton • RCA
30. What About Me? • Kenny Rogers • RCA
31. Don't Call Him A Cowboy • Conway Twitty • Warner Bros.
32. Highwayman • Willie Nelson, Kris Kristofferson, J. Cash, W. Jennings • Columbia
33. Eye Of A Hurricane • John Anderson • Warner Bros.
34. Let It Roll • Mel Daniel • Capitol
35. Rhythm And Romance • Rosanne Cash • Columbia
36. Judds, Wynona And Naomi • Judds • RCA
37. The First Word In Memory • Janie Fricke • Columbia
38. My Kind Of Country • Reba McEntire • MCA
39. Nobody Wants To Be Alone • Crystal Gayle • Warner Bros.
40. Centerfield • John Fogerty • Warner Bros.
41. Blue Highway • John Conley • MCA
42. Houston To Denver • Larry Gatlin & The Gatlin Brothers Band • Columbia
43. Tryin' To Outrun The Wind • John Schneider • MCA
44. Right Or Wrong • George Strait • MCA
45. Man In The Mirror • Jim Glaser • Noble Vision
46. Don't Cheat In Our Hometown • Ricky Skaggs • Epic
47. Don't Make It Easy For Me • Earl Thomas Conley • RCA
48. Atlanta Blue • Statler Brothers • Mercury
49. One More Try For Love • Ronnie Milsap • RCA
50. Riddles In The Sand • Jimmy Buffett • MCA

NEW MALE VOCALIST

1. Dan Seals • EMI America
2. John Schneider • MCA
3. Vince Gill • RCA

NEW FEMALE VOCALIST

1. Nicolette Larson • MCA
2. Judy Rodman • MTM
3. Lane Brody • EMI America

NEW VOCAL DUET

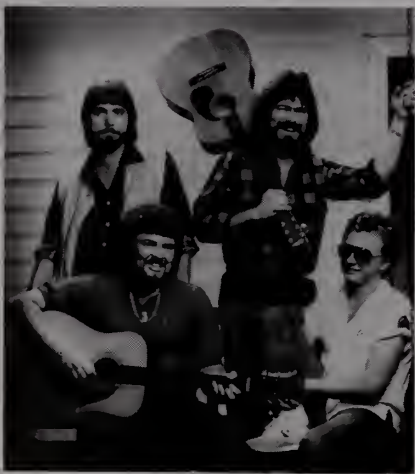
Barbara Mandrell & Lee Greenwood • MCA

NEW VOCAL GROUP

1. Sawyer Brown • Curb/Capitol
2. Restless Heart • RCA
3. Forester Sisters • Warner Bros.

VOCAL DUET

1. Judds • RCA
2. Barbara Mandrell & Lee Greenwood • MCA
3. Mickey Gilley & Charly McClain • Epic
4. Kenny Rogers & Dolly Parton • RCA
5. Willie Nelson & Kris Kristofferson • Columbia



COUNTRY SINGLES AWARDS



FEMALE VOCALIST

1. Anne Murray • Capitol
2. Emmylou Harris • Warner Bros.
3. Dolly Parton • RCA
4. Rosanne Cash • Columbia
5. Crystal Gayle • Warner Bros.
6. Janie Fricke • Columbia
7. Reba McEntire • Columbia
8. Charly McClain • Epic
9. Barbara Mandrell • MCA
10. Sylvia • RCA

VOCAL GROUP

1. Alabama • RCA
2. Oak Ridge Boys • MCA
3. Exile • Epic
4. Sawyer Brown • Capitol/Curb
5. Statler Brothers • Mercury

TOP 50 SINGLES

1. There's No Way • Alabama • RCA
2. Forgiving You Was Easy • Willie Nelson • Columbia
3. Girl's Night Out • Judds • RCA
4. Dixie Road • Lee Greenwood • MCA
5. Why Not Me • Judds • RCA
6. Modern Day Romance • Nitty Gritty Dirt Band • Warner Bros.
7. Fallin' In Love • Sylvia • RCA
8. Love Is Alive • Judds • RCA
9. Real Love • Kenny Rogers & Dolly Parton • RCA
10. Your Heart's Not In It • Janie Fricke • Columbia
11. I'm For Love • Hank Williams, Jr. • Warner Bros.
12. Honor Bound • Earl Thomas Conley • RCA
13. Highwayman • Waylon Jennings, Willie Nelson, Johnny Cash, Kris Kristofferson • Columbia
14. Little Things • Oak Ridge Boys • MCA
15. She's My Rock • George Jones • Epic
16. Chance Of Lovin' You • Earl Thomas Conley • RCA
17. She's Single Again • Janie Fricke • Columbia
18. Step That Step • Sawyer Brown • Capitol
19. You Could've Heard A Heart Break • Johnny Lee • Warner Bros.
20. High Horse • Nitty Gritty Dirt Band • Warner Bros.
21. Fool's Gold • Lee Greenwood • MCA
22. She Keeps The Home Fires Burning • Ronnie Milsap • RCA
23. Crazy For Your Love • Exile • Epic
24. Love Don't Care • Earl Thomas Conley • RCA
25. Forty Hour Week • Alabama • RCA
26. Walkin' A Broken Heart • Don Williams • MCA
27. Somebody Should Leave • Reba McEntire • MCA
28. Years After You • John Conlee • MCA
29. She's A Miracle • Exile • Epic
30. Make My Life With You • Oak Ridge Boys • MCA
31. Does Fort Worth Ever Cross Your Mind • George Strait • MCA
32. Crazy • Kenny Rogers • RCA
33. My Baby's Got Good Timing • Dan Seals • Capitol
34. Something In My Heart • Ricky Skaggs • Epic
35. Country Boy • Ricky Skaggs • Epic
36. Baby Bye, Bye • Gary Morris • Warner Bros.
37. Hello Mary Lou • Statler Brothers • Mercury
38. Nobody Loves Me Like You Do • Anne Murray & Dave Loggins • Capitol
39. Natural High • Merle Haggard • Epic
40. Drinkin' And Dreamin' • Waylon Jennings • RCA
41. City Of New Orleans • Willie Nelson • Columbia
42. You Turn Me On • Ed Bruce • RCA
43. Radio Heart • Charly McClain • Epic
44. What I Didn't Do • Steve Wariner • MCA
45. I've Been Around Enough To Know • John Schneider • MCA
46. I Need More Of You • Bellamy Brothers • MCA
47. My Only Love • Statler Brothers • Mercury
48. If You're Gonna Play In Texas • Alabama • RCA
49. Country Girls • John Schneider • MCA
50. In A New York Minute • Ronnie McDowell • Epic

MALE VOCALIST

1. Hank Williams, Jr. • Warner Bros.
2. Willie Nelson • Columbia
3. George Strait • MCA
4. Ricky Skaggs • Epic
5. Ray Charles • Columbia
6. Lee Greenwood • MCA
7. John Schneider • MCA
8. Merle Haggard • Epic
9. Earl Thomas Conley • RCA
10. Ray Stevens • MCA

VOCAL DUET

1. Judds • RCA
2. Bellamy Brothers • MCA
3. Kenny Rogers & Dolly Parton • RCA
4. Anne Murray & Dave Loggins • Capitol

NEW VOCAL GROUP

1. Sawyer Brown • Curb/Capitol
2. Restless Heart • RCA
3. Forester Sisters • Warner Bros.

NEW FEMALE VOCALIST

1. Lane Brody • EMI America
2. Judy Rodman • MTM
3. Nicolette Larson • MCA

NEW MALE VOCALIST

1. Dan Seals • EMI America
2. John Schneider • MCA
3. Vince Gill • RCA

NEW VOCAL DUET

Ray Charles/Willie Nelson • Columbia

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- #1 Vocal Group — Singles . . .
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MUSIC VIDEO AWARDS

Top 10 MUSIC VIDEOS

1. Take On Me • A-Ha • Warner Bros.
2. Everybody Wants To Rule The World • Tears For Fears • Mercury
3. Power Of Love • Huey Lewis & The News • Chrysalis
4. Freeway of Love • Aretha Franklin • Arista
5. Careless Whisper • Wham! • Columbia
6. Easy Lover • Phillip Bailey & Phil Collins • Columbia
7. St. Elmo's Fire (Man In Motion) • John Parr • Atlantic
8. We Are The World • U.S.A. For Africa • Columbia
9. The Perfect Way • Scritti Politti • Warner Bros.
10. Into The Groove • Madonna • Sire

TOP NEW GROUPS

1. A-Ha • Warner Bros.
2. Scritti Politti • Warner Bros.
3. Katrina & The Waves • Capitol
4. Ready For The World • MCA
5. 'Til Tuesday • Epic

TOP DUOS

1. Phillip Bailey & Phil Collins • Columbia
2. Wham! • Columbia
3. Eurythmics • RCA
4. David Bowie & Mick Jagger • EMI America
5. Daryl Hall & John Oates • RCA

TOP MALE VOCALISTS

1. Phil Collins • Atlantic
2. Huey Lewis • Chrysalis
3. Bruce Springsteen • Columbia
4. Bryan Adams • A&M
5. Don Henley • Geffen

TOP NEW MALE VOCALISTS

1. Sting • A&M
2. John Parr • Atlantic
3. David Lee Roth • Warner Bros.
4. Julian Lennon • Atlantic
5. John Fogerty • Warner Bros.

TOP NEW FEMALE VOCALISTS

1. Whitney Houston • Arista
2. Sade • Portrait
3. Rebbie Jackson • Columbia

TOP GROUPS

1. A-Ha • Warner Bros.
2. Tears For Fears • Mercury
3. Scritti Politti • Warner Bros.
4. Katrina & The Waves • Capitol
5. Ready For The World • MCA

TOP FEMALE VOCALISTS

1. Aretha Franklin • Arista
2. Madonna • Sire
3. Pat Benatar • Chrysalis
4. Whitney Houston • Arista
5. Teena Marie • Epic

VIDEOCASSETTE AWARDS

Top 30 VIDEOCASSETTES

1. The Karate Kid • RCA/Columbia Pictures Home Video
2. The Terminator • Thorn/EMI/HBO Video
3. Starman • RCA/Columbia Pictures Home Video
4. A Soldier's Story • RCA/Columbia Pictures Home Video
5. The Breakfast Club • MCA Dist. Corp.
6. Desperately Seeking Susan • Thorn/EMI/HBO Video
7. Falcon & The Snowman • Vestron Home Video
8. Amadeus • Thorn/EMI/HBO Video
9. Police Academy • Warner Home Video
10. The Killing Fields • Warner Home Video
11. Places In The Heart • CBS/Fox Video
12. Runaway • RCA/Columbia Pictures Home
13. The Flamingo Kid • Vestron Home Video
14. The Natural • RCA/Columbia Pictures Home Video
15. Beverly Hills Cop • Paramount Home Video
16. Ghostbusters • RCA/Columbia Pictures Home Video
17. All Of Me • Thorn/EMI/HBO Video
18. Red Dawn • MGM/UA Home Video
19. Woman In Red • Vestron Home Video
20. Tightrope • Warner Home Video
21. A Nightmare On Elm Street • Media Home Entertainment
22. Police Academy 2, Their First Assignment • Warner Home Video
23. Revenge Of The Nerds • CBS/Fox Video
24. Star Trek III-The Search For Spock • Paramount Home Video
25. The Sure Thing • Embassy Home Entertainment
26. Purple Rain • Warner Home Video
27. The Cotton Club • Embassy Home Entertainment
28. Bachelor Party • CBS/Fox Video
29. A Passage To India • RCA/Columbia Pictures Home Video
30. 2010: The Year We Made Contact • MGM/UA Home Video

ACTION/ADVENTURE

1. Terminator • Thorn/EMI/HBO Video
2. Tightrope • Warner Home Video
3. Missing In Action • MGM/UA Home Video

DRAMA

1. The Karate Kid • RCA/Columbia Pictures Home Video
2. A Soldier's Story • RCA/Columbia Pictures Home Video
3. The Breakfast Club • MCA Dist. Corp.

FAMILY/CHILDREN

1. The Neverending Story • Warner Home Video
2. Pinocchio • Walt Disney Home Video
3. The Care Bears Movie • Vestron Home Video

COMEDY

1. Police Academy • Warner Home Video
2. Beverly Hills Cop • Paramount Home Video
3. Ghostbusters • RCA/Columbia Pictures Home Video

SCIENCE FICTION

1. Starman • RCA/Columbia Pictures Home Video
2. Star Trek III-The Search For Spock • Paramount Home Video
3. 2010: The Year We Made Contact • MGM/UA Home Video

COMPACT DISC AWARDS

Top 10 COMPACT DISCS

1. Born In The USA • Bruce Springsteen • Columbia
2. Dark Side Of The Moon • Pink Floyd • Capitol
3. Like A Virgin • Madonna • Sire/Warner Bros.
4. No Jacket Required • Phil Collins • Atlantic
5. Brothers In Arms • Dire Straits • Warner Bros.
6. Songs From The Big Chair • Tears For Fears • Mercury
7. Chicago 17 • Chicago • Full Moon
8. Building The Perfect Beast • Don Henley • Geffen
9. Can't Slow Down • Lionel Richie • Motown
10. Purple Rain • Prince & The Revolution • Warner Bros.

TOP SOUNDTRACKS

1. Purple Rain • Prince & The Revolution • Warner Bros.
2. Beverly Hills Cop • MCA
3. Stop Making Sense • Talking Heads • Sire
4. The Big Chill • Motown
5. Back To The Future • MCA

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12" SINGLES AWARDS

1. I Wonder If I Take You Home • Lisa Lisa & Cult Jam With Full Force • Columbia
2. The Show/LA-DI-DA-DI • Doug E. Fresh & The Get Fresh Crew • Reality
3. Angel/Into The Groove • Madonna • Sire
4. New Attitude/Axel F • Patti LaBelle & Harold Faltermeyer • MCA
5. 19 • Paul Hardcastle • Chrysalis
6. Oh Sheila • Ready For The World • MCA
7. In My House • Mary Jane Girls • Motown
8. Rainforest • Paul Hardcastle • Profile
9. We Are The World • USA For Africa • Columbia
10. Fly Girl • Boogie Boys • Capitol
11. Roxanne Roxanne • UTFO • Select
12. Rock Me Tonight • Freddie Jackson • Capitol
13. Dress You Up • Madonna • Sire
14. Everything She Wants • Wham! • Columbia
15. Lovergirl • Teena Marie • Epic
16. Pop Life • Prince & The Revolution • Paisley Park
17. Freeway Of Love • Aretha Franklin • Arista
18. You Spin Me Round (Like A Record) • Dead Or Alive • Epic
19. Do You Wanna Get Away • Shannon • Atlantic
20. Rhythm Of The Night • DeBarge • Motown
21. Sussudio • Phil Collins • Atlantic
22. The Men All Pause • Klymaxx • Constellation
23. Hang On To Your Love • Sade • Portrait
24. Like A Virgin • Madonna • Sire
25. Easy Lover • Phillip Bailey & Phil Collins • Columbia
26. Roxanne's Revenge • Roxanne Shante • Pop Art
27. Fresh • Kool & The Gang • De-Lite
28. Bad Boys • Bad Boys Featuring K. Love • Starlite
29. Object Of My Desire • Starpoint • Elektra
30. Sugar Walls • Sheena Easton • EMI America

TOP FEMALE GROUPS

1. Klymaxx • Constellation
2. Mary Jane Girls • Motown
3. Pointer Sisters • Planet

TOP MALE GROUPS

1. Tears For Fears • Mercury
2. Ready For The World • MCA
3. Rock Master Scott & The Dynamics 3 • Reality

TOP NEW GROUPS

1. Ready For The World • MCA
2. Lisa Lisa & Cult Jam With Full Force • Columbia
3. Rock Master Scott & The Dynamics 3 • Reality
4. U.T.F.O. • Select
5. Boogie Boys • Capitol

TOP GROUPS

1. Lisa Lisa & Cult Jam With Full Force • Columbia
2. Tears For Fears • Mercury
3. Ready For The World • MCA
4. Rock Master Scott & The Dynamics 3 • Reality
5. Klymaxx • Constellation

MOST PROMISING NEW GROUP

Lisa Lisa & Cult Jam With Full Force • Columbia

TOP FEMALE VOCALIST

1. Madonna • Sire
2. Patti LaBelle • MCA
3. Aretha Franklin • Arista
4. Roxanne Shante • Pop Art
5. Teena Marie • Epic

TOP MALE VOCALIST

1. Doug E. Fresh • Reality
2. Prince • Paisley Park
3. Freddie Jackson • Capitol
4. Jesse Johnson's Revue • A&M
5. Phil Collins • Atlantic

TOP DUOS

1. Wham! • Columbia
2. Rene & Angela • Mercury
3. Skipworth & Turner • 4th & Broadway
4. Ashford & Simpson • Capitol
5. Daryl Hall & John Oates • RCA

TOP NEW MALE VOCALIST

1. Freddie Jackson • Capitol
2. Doug E. Fresh • Reality
3. Jesse Johnson's Revue • A&M
4. Sting • A&M
5. Eddie Murphy • Columbia

TOP NEW FEMALE VOCALIST

1. Roxanne Shante • Pop Art
2. Sade • Portrait/CBS
3. Alisha • Vanguard
4. TaMara & The Seen • A&M
5. Whitney Houston • Arista

MOST PROMISING NEW MALE VOCALIST

Doug E. Fresh • Reality

MOST PROMISING NEW FEMALE VOCALIST

Alisha • Vanguard

TOP INSTRUMENTALIST

1. Paul Hardcastle • Profile & Chrysalis
2. Harold Faltermeyer • MCA
3. Jan Hammer • MCA

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The Year In Review

(continued from page 7)

Michael Jackson/Lionel Richie penned track entitled, "We Are The World." Among the artists participating: **Cyndi Lauper, Bruce Springsteen, James Ingram, Smokey Robinson, Ray Charles, Shella E, June Pointer, Dionne Warwick, Huey Lewis, Bob Dylan** and many others . . . **Lionel Richie** not only acted as host but took six American Music Awards at the Shrine Auditorium ceremony . . . **Gary Gersh** joins the **Geffen A&R** staff after a stint with **EMI America**.

February

After a long period of negotiation, **Chris Wright** completes the purchase of the **Chrysalis Music Group** from **Terry Ellis** who, according to the company, "has resigned to pursue his own interests" . . . **ASCAP** creates an archives in New York's Public Library at Lincoln Center . . . Pop tracks dominate the year's Academy Award nominations. All five songs, "Against All Odds," "Footloose," "Ghostbusters," "I Just Called To Say I Love You" and "Let's Hear It For The Boy," were top 10 records in 1984 . . . AOR pioneer **Mike Harrison** announces **Rockers '85**, an all-encompassing conference for AOR radio . . . **Neil Portnow** is named vp of A&R for **EMI America** . . . **The CBS Record Group** announces a 13 percent rise in profit and a nine percent rise in revenue for 1984 . . . A Canadian collection of top recording artists, calling themselves **Northern Lights** assemble at Manta recording studios in Toronto to record "Tears Are Not Enough." Canada's answer to "We Are The World" will be distributed by CBS Records. Among those in attendance: **Anne Murray, Nell Young, Bryan Adams, Joni Mitchell, Corey Hart** and **Geddy Lee**.

March

Columbia Records releases "We Are The World" on March 7. The 7" version with a \$1.98 list, and 12" version with a \$4.98 list meet with an overwhelming consumer response . . . Among the big winners at the 1985 Grammy Awards: **Tina Turner** (Record Of The Year; Best Pop Vocal Performance, Female and Best Rock Performance, Female); **Lionel Richie** (Album Of The Year; Producer Of The Year); and **Cyndi Lauper** (Best New Artist) . . . **CBS Records** begins "soliciting" compact disc orders from dealers following the cancellation of any outstanding back orders. According to a CBS spokesman, "We found that a huge number of back orders that we have logged, could not be filled" . . . Ending a long period of speculation, representatives of **RKO General** and the **United Stations Radio Networks** One and Two sign a letter of

intent for United's purchase of **RKO** . . . **Wham!** is invited to perform in the Peoples Republic Of China. The band will begin its tour on April 7 . . . **Denny Adkins** is named president at **Drake-Chenault**. He had been with the company since 1976 . . . Rock and roll pioneer **Robert "Bumps" Blackwell** dies in Los Angeles. He was 66 . . . The **ABC Radio** and Television Networks are bought by **Capital Cities Communications Inc.** A wave of uncertainty sweeps over the network and the ABC O&Os. The buyout pends FCC approval.

April

Stevie Wonder and **Prince** are each awarded Oscars for "I Just Called To Say I Love You" and "Purple Rain" respectively . . . Executives at **PolyGram U.S.** and Worldwide project a quick end to the CD shortage that has plagued retailers in the face of rapidly escalating consumer demand. According to **Hans Gout**, senior director, Compact Disc, PolyGram worldwide, "This will be over in a few months time and there will be enough manufacturing capacity to fill all the consumer's needs" . . . An upbeat **NARM** convention adjourned with an industrywide agreement on the packaging dimensions of the compact disc. The new standard is 5 1/2" x 12 1/2" and allows ample room for graphics and liner notes. It allows two packages to fit side by side in fixtures currently designed for one 12x12 LP . . . **Jheryl Busby** is promoted to the newly created position of senior vice president, black music for **MCA Records** . . . **Lester Sill** resigns at **Screen Gems Music** and **Fred Willms** is appointed his successor . . . A group of Latin pop stars headed by coproducers **Albert Hammond** and **Jose Quintana** and featuring such artists as **Julio Iglesias, Jose Jose, Roberto Carlos, Jose Feliciano, Jose Luis Rodriguez** and **Sergio Mendes** joined forces at **A&M Studios** to record a single to benefit suffering people in Latin countries and Africa . . . **Drake-Chenault** is sold to **Wagontrain** enterprises, headquartered in Albuquerque, New Mexico.

May

Both the "We Are The World" single and album are certified gold and platinum by the RIAA for the month of April . . . Rumors fly concerning impending price tags from record labels for music video product. While no formal statements have been made, insiders feel pay-for-play policies may go into effect within the next several months . . . **BMI** is granted a fee adjustment covering a 22 month-period during which the Buffalo Broadcasting case was being appealed . . . **CBS Re-**

(continued on page 63)

William B. Stakelin

Radio: Past, Present & Future

(continued from page 15)

According to the national association of broadcasters, one of every three radio stations lost money in 1984. In fact, with 9,200 existing stations and another 1,000 FM licenses about to be awarded by the FCC, radio is an intensely competitive business. In a business that has a high ratio of fixed to variable costs — even after government deregulation — it means that efficient operations are critical to meeting revenue and profit projections.

Increasingly, stations are looking for ways to control costs, increase the price of limited commercial inventory and sell more effectively. The use of satellites for programming distribution, the growth of syndicated programming services, the spread of automated broadcasting technology and the widespread use of computers have not only added programming options — they have offered stations the ability to improve operations and reduce costs. Yet, this kind of hard-edged business-oriented thinking is still a mystery to many of my radio colleagues.

For years, radio stations have generated large cash resources. An old and widely held concept was that a broadcasting license from the FCC was essentially a license to print money. When coupled with the show business elements of our business, many owners and operators have been content with unplanned growth and have operated without strict attention to management controls and planning practices.

Radio, as an industry, is undergoing its first generational transformation. The business — which is only 60 years old — is losing its founding generation of showmen and entrepreneurs. They are being replaced with professional managers. The great old men of radio, who experimented with program formats, tested new sales techniques and put today's powerhouse stations on the air are leaving the scene. They are being replaced with better educated sons and daughters who are oriented to the principles of business. Yet, like any major change in personnel, this industry-wide change is accompanied by certain anxieties.

Critics of our industry argue that the risk takers and innovators are being replaced by number crunchers and technocrats. I don't think we are losing our adventurers and our pioneers. I think that the forms of innovation are changing but the spirit in radio remains the same. Today our best and brightest are designing new forms of financing and ownership. They are challenging themselves with new standards for the performance of stations and they are measuring their success by different criteria. In terms of programming, technology and profitability, we have a dynamic pool of talent in radio, which will not only inherit the legacy of radio's founding generation, but will build significantly upon it.

This means that radio will need a new cadre of professionally trained managers. Traditionally, radio people have no baseline for education or training. We have managers with MBAs and managers who dropped out of college. This is typical in radio organizations who still think of themselves as labor-intensive, people-oriented businesses. Like many businesses, sales is the fast track for advancement. Given the economics of our industry, very few radio companies have middle level or corporate staff people. Yet as the financing, accounting and marketing of our medium becomes more complex and even more competitive — if you can imagine that — we will need people with developed skills and high energy.

Our most immediate challenge is to revitalize, reposition and re-market the AM band to listeners and clients. Currently only 29 percent of Americans listen to AM. For the most part, AM programmers have conceded music programming to FM. They are programming news, sports, talk and religious programming. Yet as the younger generation, who grew up to listening to widely available FM receivers, become mainstream consumers, we will have to bring audiences back to AM. Part of this job will be accomplished by the introduction of continuous band tuners, the distribution of AM stereo radio receivers, and the use of compact discs and digital audio fidelity of both broadcast bands. Some programmers are experimenting with new formats which include comedy, game shows, children's programming, ethnic shows, car radio and programs geared to information and musical segments. But in almost every case the jury is still out. The real task is a marketing job, which so far no one in radio has sufficiently addressed.

Second — radio operators will have the burden of defining economics of scale, innovating in the production and distribution of programming and achieving new levels of operational efficiency and profitability, without sacrificing either our local roots or radio's ability to program directly to the needs of specific market segments.

Third, radio is poised to take advantage of developing technology which will further splinter consumer's use of media and which will give radio opportunities for distribution on cable or the creation of even narrower radio program formats. Not only will we use our FM subcarriers to generate additional revenues, but you can expect radio marketers to link their services to computers and satellites as a means for reaching specific customers. Competition for national ad dollars will intensify as network TV audiences continue to erode and national cable penetration reaches 50 percent of all households.

Fourth, radio will adapt to the aging of the population and in so doing develop new forms of programming. When you realize that the Beatles are "middle of the road" music for today's teenagers, you have to keep in mind that as the baby boom generation ages and as yuppies get older, they will spend discretionary income and leisure time in different ways. Radio will change with them. This will not only further segment the audiences delivered by radio but should bring forth new ways of programming and using radio. Radio will sound differently as more diverse groups gain access to radio and as programming targets become smaller and even more specialized. Accompanying these changes will be changes in the number of commercials we sell and how we sell them.

Radio at age 60 is an industry still undergoing the first series of fundamental changes that will shape our future in the 21st century. It's still a fun business. Looking ahead my outlook for radio is the same as my expectations for a fine vintage wine . . . it will breathe, adapt itself to the environment and get even better with age.

There you have it, a glance at the past and a look into the future with a key as to how to prepare yourself for 1986 . . . of which I extend my BEST WISHES to you and your family.

William B. Stakelin

HERB SHENKMAN 1922 — 1985

Herb, 63, one of the pioneers in the industry founded Paramount Records, Inc. over 26 years ago.

He is survived by his wife, Alice, and her son, Andrew.

The Year In Review

continued from page 62

cords makes an initial payment of \$6.5 million to USA For Africa. The sum represents CBS Records' net proceeds from sales of the single "We Are The World" in March . . . **Ken Kragen**, project organizer of USA For Africa, launched Hear 'N Aid recording sessions at A&M recording studios in Los Angeles. The two-day session featured 40 of heavy metal's leading artists.

June

PolyGram attempts to "strengthen and streamline" its sales operations by consolidating its present 13 branches into nine "super branches" . . . Attendance at the summer CES show falls short of expectations . . . **Bob Geldof** announces "Live Aid," an international concert event to be staged in both London and Philadelphia. Featuring performances from **the Who, Paul McCartney, David Bowie, Eric Clapton, Phil Collins, Duran Duran, Bob Dylan, Elton John, Sting, Robert Plant, U2** and many others, the shows will be broadcast live on television and radio outlets around the world by **Worldwide Sports and Entertainment**. **Bill Graham** will serve as executive producer .

July

The National Association For The Advancement Of Colored People (NAACP) announces the initiation of a campaign against what one official termed, "hypocritical discrimination by top recording artists and their labels." Officials disclosed the campaign will focus on **Tina Turner, Michael Jackson, Lionel Richie, Diana Ross** and **Prince** because "they have almost entirely white operations and have excluded blacks from their operations." They later call the announcement a mistake . . . CBS Inc. acquires an interest in **Winterland Productions**, a privately held San Francisco-based product merchandising company . . . **NARM** announces an expansion of its highly criticized "Gift Of Music" campaign which according to the group, has increased sales of records and tapes. Then new expansion will focus around gift certificate programs . . . **Bruce Springsteen** enters his 57th week in the top 10 of the pop LP charts . . . **Live Aid** proves an overwhelming success. Estimates on the money earned for famine relief range as high as \$70 million and ABC radio claims its affiliates gained some of the largest audience shares ever. Audience response and calls to the 800 number continue well after the concerts end and **Bob Geldof** appears to have pulled off the concert event of the decade . . . As donations for African relief come in from all over the world, **IFPI** reveals that at least 25 pirate versions of "We Are The World" are circulating in Asia and the Middle East.

August

Following the announcement of **EMI America's** release of a remixed "Dancing In The Street" by **David Bowle** and **Mick Jagger** (with all proceeds going to the Live Aid Foundation), **EMI America** president **Jim Mazza** calls on radio to refrain from programming the video version until the singles ships . . . **Philadelphia International Records** signs a long-term agreement for exclusive distribution with **Manhattan Records** . . . In a response to the outcries in the media and government by the Washington D.C. based **Parents Music Resource Center (PMRC)** over explicit lyrical content in songs, **Stanley Gortikov**, president of the Recording Industry Association of America (RIAA) sends a 10-page letter to **Pam Howar** of the PMRC. Gortikov makes many written concessions to the group and notes in the letter, "Companies in the future will individually apply a written printed inscription on the packaging of recorded releases to identify

blatant, explicit lyrical content in order to inform concerned parents and to make possible parental discretion." Accusations begin to fly that Gortikov is selling out the industry because of its interests in the home taping bill which is scheduled to be brought to hearing later in the year . . . **RCA Corporation** and **Bertelsmann A.G.** announce they have completed the transaction to merge their worldwide record music publishing and music video activities into a new enterprise called **RCA/Ariola International** . . . **Michael Jackson** purchases **ATV Music** for a sum of approximately \$50 million. ATV owns the right to almost every Beatle song penned from 1964-1970 . . . In a scathing **Cash Box** editorial, **Frank Zappa** calls the demands and the actions of the PMRC "extortion, pure and simple" . . . **WEA** invokes a video charge to music video outlets. The group follows CBS' lead which began charging late in the spring . . . "Sun City," a song protesting apartheid in South Africa is announced in New York by **Steve Van Zandt**. While the recording date has yet been announced, an assortment of established recording acts have already committed to the project . . . **MTV** is purchased for \$500 million by **Viacom** . . . The PMRC and RIAA confirm that a Senate hearing on record lyrics will indeed take place on September 19.

September

"Sun City," will be distributed by **Manhattan Records** and will now feature **Bruce Springsteen, Gil Scott-Heron** and a host of others. The release date is set for early October . . . The PMRC unites with the PTA on the issue of record ratings and **Gold Mountain** president **Danny Goldberg** forms the musical majority because, "I didn't see anyone representing the music business I'm in" . . . The administration of **Michael Jackson's** newly acquired **ATV** music will be handled by **CBS Songs** in New York . . . **Frank Zappa, Dee Snider** and **Stanley Gortikov** take the stand in the first Congressional hearing held on the issue of record ratings. The "media circus" was the hottest ticket in the nation's capitol and in the end, proved virtually worthless to everyone except perhaps the television crews that covered every second of the proceedings . . . **Farm Aid**, the **Willie Nelson**-inspired benefit concert designed to help the nation's farmers raise over \$15 million and features such artists as **Bob Dylan, Joni Mitchell, X, Merle Haggard** and **George Jones** .

October

Al Teller is named president of **CBS Records Division**. He had been senior vice president and general manager of **Columbia Records** since 1981 . . . Retailers and manufacturers reach an agreement to go ahead with plans to package cassettes in a 4x12 or "long box" format . . . **Rhino Records** signs a distribution pact with **Capitol** . . . **Dick Asher** is named the new president of **PolyGram Records**. He was formerly senior vice president of the **WCI Record Group** . . . **CBS Inc.** sells its half interest in the **Digital Audio Disc Corp.** (DADC) which runs the only compact Disc manufacturing plant in the United States. **Sony Corp.**, which owned the other 50 percent, purchased CBS' interest for an undisclosed amount . . . The PMRC and the industry reach an agreement on record ratings that basically amounts to the same system of labeling that previously existed. The voluntary agreement would have record manufacturers sticking records they deemed appropriate with the words: "Explicit Lyrics — Parental Advisory" . . . **Paul McCartney** re-signs with **Capitol Records** after a stint in the U.S. on **Columbia**.

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New Music 1985

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ment. **Steve Bonilla**, alternative music marketing director explains that "we are signing artists in many areas — you have to develop future hitmakers now, and new music artists are definitely part of that."

While enjoying surprising success with **Kate Bush's** "Hounds Of Love" LP on **EMI America**, **Capitol** is also establishing more street credibility in its signing of a **Rhino Records** distribution pact and the recent release of a **Some Bizarre** collection of U.K. bands. "Image wise, I think it was a surprise to some people that we picked that album up, but it does give us an opportunity to experiment and to see how far we can take a project like that," **Bonilla** said.

By far, the label's biggest (formerly alternative music only) success of the past year has been **Bush's** "Hounds Of Love." Commenting, "Kate never had any CHR success and was only on the progressive AOR's up until now," **Bonilla** notes "she had a steady sales pattern, and the college PDs who were playing on her four years ago are now at commercial radio, the trade press, retail stores or at labels, and they helped out a great deal. Basically it was just a matter of hard work."

Warner Bros., Chrysalis, Geffen, Island, RCA, MCA and other majors have also developed specialized tactics in dealing with alternative music acts, whether the artists are import licensees from the U.K. or Australia, or local American bands, yet there still seem to be roadblocks in breaking these bands to a larger commercial audience. Many label sources agreed that one major hurdle is radio. Even though groups like **R.E.M., the Smiths, X, Husker Du** and many others garner consistently favorable critical notices and some degree of chart activity, they are still absent when it comes to CHR or even extensive AOR radio play.

While able to expose these sorts of acts on her **Santa Monica** community-sponsored **KCRW** radio show **Snap**, air personality **Deirdre O'Donoghue** — also a personality for **Los Angeles AOR** staple **KMET**, agrees. "Mainstream radio cannot continue to live off of its past, and they

are not building a future. There is a point when you have to start replenishing the supply of music, and rock radio is not doing that yet. There will come a time when a lot of these stations will be down to a playlist of about 12 songs. Bands like **R.E.M.** are going to have to start falling into the rock radio category, and I believe they will," she says. Noting that she does see a "pretty good crossover audience" between **KCRW** and **KMET**, **O'Donoghue** adds "you can't force feed people what they don't want to hear, that's what is nice about **Snap**." With a playlist which ranges from **Brian Eno** to the **Minutemen** to **Black Uhuru**, she says "people will try new things if they trust you."

One example where this trust, and a whole lot of hard work, has found a huge measure of success is at **Boston's WBCN**. Keeping on top of local groups like the **Del Fuegos** and the best new music from **America** and the **U.K.**, **BCN's** program director **Oedipus** says "most AORs these days are playing mainly oldies because they want to hang on to the older demos, and in many cases the PDs are being programmed by the GMs or by the station's owners. They are out of touch with the street and with what is happening." In response to the fact that groups like **Tears For Fears** and **Simple Minds** — once stalwarts on alternative press charts — have scored big CHR successes in 1985, **Oedipus** remarks, "new wave has made up a bulk of the charts for some years, and it was just a matter of time before those bands got to the top. The same thing could easily happen to the American bands like **R.E.M., X** and the **Replacements**."

The emergence of so many new groups and musical ideas coming from **England** in the past year is evidence (again) of that country's willingness to continually progress and listen to things new. Recent commercial coups here by **Sade, Bush** and **Dream Academy** represent a break in pop radio format which points in the right direction, yet it is still only a tip of the hat to the scores of young bands continuing on in the true spirit of rock 'n' roll.

Video 1985

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1, the **MTV** sibling, born January 1, 1985. Launched as an older demographic **MTV**, the channel quickly blossomed. And as **MTV's** less raucous partner flourished, **MTV** announced plans to diminish its number of **Heavy Metal** videos. 1985 saw both **MTV** and **VH-1** survive as the leaders in cable video music programming.

1985 was also the year in which awards shows for music video were sanctioned by network television when the **American Video Awards**, presented by **The National Academy of Video Arts and Sciences**, was picked up and aired by **ABC**. It was the 4th annual ceremony, televised November 22. The third annual ceremony took place in May, 1985 — just six months earlier. In their eagerness to go network, the producers ignored this fact and called the fourth show *annual*, regardless of its timing.

MTV once again staged its **Video Music Awards** in September. It was the network's second annual ceremony, held at **Radio City Music Hall**. It lacked the first show's vitality.

Home Video in 1985 saw a technical levelling off from the boom of previous years. **Home video** software made little headway in the 80 percent lead of rentals over sales of videocassettes, though prices continued to drop, particularly during the holiday buying season. While

sales of home video averaged at 20 percent through the year, December was expected to see that figure rise an estimated 5 percent. "There are a lot of sale-oriented titles out there right now," said **Jack Schember**, associate editor of **Video Store Magazine**. Several major manufacturers, including **Paramount Home Video** and **MGM/UA Home Videos** have reduced many of their titles to \$24.95. And while the average remains at around 20 percent, **Schember** said that many retail stores reported 45 percent in sales in 1985. "Record stores have done particularly well," he told **Cash Box**.

Video cassette recorder sales also experienced the levelling trend this year, with a 56 percent growth margin — as compared to 101 percent growth in 1983. **The Electronics Industries Association** projection for sales of **VCRs** in 1985, a conservative estimate of some 9 million, was outstripped by nearly 1 million sales, however, with an annual tally of **VCR** sales at 9,908,890 during the first 11 months of this year. Last year's tally during the same period was 6,322,411. Household penetration rests at 30 percent at the close of 1985.

1985 was the year the home video industry saw the advent of 8mm as a viable video format, and the introduction of **Sony's "Video 8"** titles in the fall, matching the already available hardware from **Sony**.

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Broadcast Dignitaries Share

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but I discovered radio too. It was in our living room. A grand old RCA tube-type radio, about three feet tall, with four different bands, and replete with knobs and a lighted dial. It sat proudly in the corner, and was my link with the rest of the world. Except during daytime hours, it only picked up one station, because I lived in North Platte, Nebraska. God created the heavens and the earth in six days. He could have done it in five, but he kept putting off North Platte. Anyway, I found I could pick up more stations when I strung an antenna to a huge cottonwood tree in our front yard. Until the day a gigantic lightning bolt split the tree, traveled down the antenna, through the radio which zapped me, innocently listening to Terry and the Pirates. And, somewhat dazed, I knew I had to zap back. And I've been zapping 'em with a few lightning bolts ever since. Dad was disappointed because he wanted me to be a boxer. Which is why he bought me a Cinderella lunch box. I was shy, and introverted, and only cut school on the anniversary of the discovery of horn-rimmed glasses. But those early days in Nebraska prepared me for radio, because farmers and disc jockeys are alike: A disc jockey brings his work home in a briefcase, and a farmer brings his work home on his shoes!

And now I'm sitting here, pondering what radio has contributed to society. Hell, what did Rembrandt contribute to society? Or Mozart? Or Louis Pasteur? Or Martin Luther King? Radio, more than any individual, has enriched the human spirit. And made the world a lot smaller, and made some ideas a lot bigger. And I think it's also made it more difficult for bullies to get their way, and made it a lot easier for people with a cause to be heard. And

look where radio has gone. Sure, my Mom doesn't have that big old RCA console radio in the living room anymore. But she does have one in the kitchen, and bathroom, and bedroom, and family room, and most important, in her Oldsmobile. Whereas her Rembrandt (copy) still hangs in her living room.

And radio isn't through yet. I can remember the doom and gloom when everybody on the block got caught up in that new medium, TV! And declared radio dead. In fact, a radio station in New York sold at the time for \$100,000! A few years back it sold for \$11,000,000! Today it would probably be worth \$30,000,000, thanks to innovators like Todd Storz and Gordon MacLendon who made radio exciting again. No, radio didn't die. But it changed. Again and again. And today, people are spending even more time with radio. And FM is the hot band to be on. And there's more competition, and that's good! There are more formats than soft drinks at the supermarket. But this means that everybody is trying harder. Competition. Looking for new answers. My station recently tried a game-show format! And I say go ahead. Try all the new things you want. But don't forget the thing that made radio in the first place. Entertainment. And information. And style. Remember the listener. Don't forget to bring a smile to his face and a lump to his lips. As a kid, I wanted to be a priest, but I was afraid it would be too difficult to live a life of poverty with no sex. So I went into radio. And guess what. It hasn't been that difficult!

A special thanks from myself and CASH BOX for your time and your intimate unselfish sharing to an industry that is proud of you and salutes you for your years of dedicated contribution.

Helen Merrill

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"When I came back," she says, "I had to go from my own television shows, and very nice things that I'd done — concerts and so on — in Europe, to 'Who are you?' I mean, the booking agents knew, but the clubowners certainly didn't, and they didn't care."

Since then, Helen Merrill has worked in jazz joints around the world and has recorded a number of well-received albums (including two that were nominated for Grammys). She has just hired George Avakian to manage her, and, at the age of 56, she is still "marching straight ahead."

Film Music '85

(continued from page 35)

never really had the spark at the box-office it was expected to have. Nevertheless, it did give us two highly successful singles (both on Atlantic); namely John Parr's title song (also called "Man In Motion") and David Foster's love theme. The attention these two cuts garnered quickly led to the strong retail action of the soundtrack itself.

As the autumn leaves were falling in 1985, the soundtrack to *Miami Vice* (on MCA) was rising, and rising quickly, up the album charts. Concurrently, two of its singles (Jan Hammer's main theme and Glenn Frey's "You Belong To The City") were closing in on the top ten, and for the first time since *Peter Gunn*, a weekly series had spawned eruptive pop music. *Miami Vice* once and for all showed a formerly perplexed and dubious industry just how and when to utilize original, commercial, quality songs in a network show. En masse, countless people suddenly realized what an effective tool television can be in promoting songs and artists.

The Year In Review

(continued from page 63)

November

The Musicland Group purchases nine stores from the Record Bar and rumors about the North Carolina-based company begin to fly... Prime Minister Margaret Thatcher personally steps in to block a proposed levy on blank video and audio tapes... The Compact Disc Group disbands effective December 31. According to executive director Leslie Rosen, "This configuration is so successful that we didn't feel the need to promote it"... Capitol, EMI and Manhattan Records restructure and expand activities in the area of black promotion... Bruno Kretschmer is named president of Chrysalis Music... The music industry comes under strong attack by Senators during the first hearing on home taping legislation. Senators wonder why the industry reports such financial gains if the hardware manufacturers are so financially damaging. One Senator expresses irritation over no financial reports from individual labels as opposed to the existing aggregate

As the year was coming to a close soundtracks were still an explosive force within the world of music. Singles like Oingo Boingo's *Weird Science* theme (MCA); Paul McCartney's title song to *Spies Like Us* (Capitol); and Wang Chung's theme from *To Live and Die In L.A.* (Geffen) all had chalked up sizeable chart numbers. Presently, Scotti Bros. *Rocky IV* soundtrack (featuring Survivor's "Burning Heart") and Atlantic's *White Nights* soundtrack (containing Phil Collins and Marilyn Martin's "Separate Lives") are both seeing extensive chart action. Lionel Richie's "Say You Say Me" (also from *White Nights* but available only on Motown Records) has also become a hugely popular single. Additionally, Billy Ocean's "When The Going Gets Tough, The Tough Get Going" is ascending the pop singles charts, just as the soundtrack it comes from (Jive/Arista's *The Jewel of The Nile*) most likely will next year. Furthermore, look for PolyGram's *A Chorus Line* soundtrack to get 1986 off to a good start so far as film music is concerned.

figures for the whole industry. No action on either the home taping bill in the House or Senate is expected until well into the new year.

December

Halfway into the month of December, RCA/Ariola names Elliot Goldman as its new president... Network Records merges into Geffen with Al Coury assuming executive duties in the areas of marketing and promotion... Capitol announces its intention to build a compact disc facility at its present manufacturing facility in Jacksonville, Illinois.



ALL SMILES — Bill Taylor of Benson and Pat Boone smile after solidifying Benson's participation in the Pat Boone Show 1986.

AROUND THE ROUTE

By Camille Compasio

First off . . . from all of us at *Cash Box*, Season's Greetings! May 1986 be a year of prosperity, good health and happiness for all of our friends in the industry.

Way to go! Atlas Distg. Inc. really outdid themselves on Monday evening, Dec. 16 at what was billed as their first annual Christmas party but, in reality, turned out to be a major trade event!

The guest roster read like a who's who in coinbiz! Just about every factory was represented . . . and a good number of these people came from quite a distance to join Jerry Marcus and Ed Pellegrini on this festive occasion. There were a lot of operators present, as well . . . and even the competition (we spotted a distributor or two) . . . which goes to show that nobody misses an Atlas party. I think Jerry said there were something like 300 in attendance . . . maybe more. Following cocktails and dinner, a drawing was held raffling off some terrific equipment prizes (donated by various factories) which a number of lucky operators took home. Keep tuned to next issue for full photo coverage . . . By the way Atlas just opened their first branch office in Grand Rapids, Michigan.

Dateline Sunnyvale, CA, home of Capcom USA Inc., where things are

(continued on page 70)

Springsteen On Rowe Video Jukeboxes

CHICAGO — Rowe International, Inc., noted manufacturer of jukeboxes and a leader in video jukebox technology in the U.S., has completed arrangements for the use of Bruce Springsteen music videos as part of its Video Jukebox programming.

"The addition of an artist of Bruce Springsteen's stature represents a major step in the advancement of commercial licensing of videos," stated Michael Reinert, director of video operations at Rowe. "And to our customers, it means satisfying the most requests for one particular artist. We want

to express our thanks to CBS Music Enterprises and to Bruce Springsteen publishing for all of their efforts in making this happen."

Rowe currently offers three programs, each with 40 top video selections, for its video jukebox: a regular mixed (rock and pop) tape, a country tape and an urban contemporary tape.

More than 450 Rowe video jukeboxes are in operation throughout the country in locations ranging from bars and taverns to hotel lounges, dance halls, video arcades, amusement parks, colleges and military bases.



A MEMORABLE EXPERIENCE — It pays to be a Rock-Ola distributor in more ways than one — as evidenced during the month of September when Rock-Ola hosted a group of distributors and their wives on a trip through Japan, China and Hong Kong. The trip started in Japan, on board the *Royal Viking Star* which, as the travelers agreed, was a superior way to visit China and still be able to eat luxurious food aboard such an outstanding vessel. The port calls included two nights in Beijing, a visit to the Great Wall, to Dalian, China where the group was able to visit with a Chinese family in their home, and Shanghai. The accompanying photo was taken at a private cocktail party hosted by the *Royal Viking Star*. Distributors and guests pictured are: (front row, l-r): Ship's hostess, Gayle Norris, Joe Massaro, Verna Voss, Jerry Nims, Gwen Brady, Ship's Hostess, Lou Ptacek (back row, l-r): Rock-Ola's Bette Lockhart, Harvey Levin, Blair Norris, Dora Massaro, Bob Nims, Jon Brady, Anna Ptacek and Charles Voss.

PICTORIAL HIGHLIGHTS

Looking back over 1985 we saw a renewal of interest in tournaments, and an emphasis on darts, which are developing into a close second to pool; and a lot more regional showings hosted by industry distributors. Post-AMOA gatherings increased in numbers

all over the country, to underscore what began to surface at Expo — a gradually improving climate in coinbiz!



The Video Game Challenge competition in L.A. saw a lot of trade support. Among familiar faces in the foreground: Sandy Bettelman, Jolly Backer, Jerry Monday and John Barone.



A June edition of one of the many popular "spotlight showings" hosted regularly at Bally Advance in California.



At the big Atlas grand opening dinner with (l-r): Jerry Marcus, Ed Gensburg, Ed Pellegrini and Stan Gersh.



Millie Smith was the women's singles and doubles winner in Hanson's English Mark Darts tournament this past January.

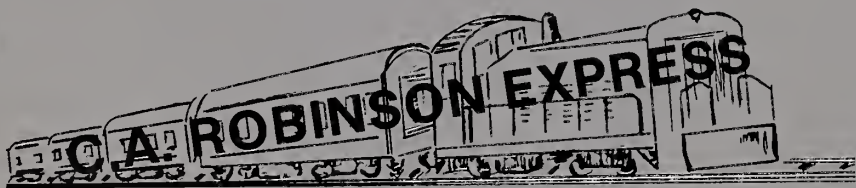


A Table full of revelers at the Bally Sente distribs gathering in California this past summer.



The first Witelco 5000 pay phone, produced by the new Williams division, with firm's John Huddleston and Wally Smolucha (l-r).

Climb Aboard For A Prosperous 1986 . . .



representing: Arachnid, Atari, Bally Sente, Bally Midway, Cinematronics, Digital Controls, Data East, Dynamo, Game Plan, Exidy, Konami, Kitcorp, Memetron, Merit, Nintendo, Progressive, Seeburg, Sega, Status, Tehkan, Taito, Valley, Williams.

2891 W. Pico Blvd., Los Angeles, CA 90006
Phone: 213-735-3001



Atari's "Gauntlet," a big hit at AMOA Expo '85, pictured with co-designers Bob Flanagan (l), Ed Logg (r) and CB's George Albert.

Coin Machine The Year In Review

By Camille Compasio

THE YEAR IN REVIEW. A synopsis of happenings in the coin machine industry as reported in *Cash Box* over the past twelve months.

JANUARY: Michael Stroll resigns as president and chief operating officer of Williams. Lou Nicastro assumes title of president and CEO. Michael Reinert is named director of video operations at Rowe. Los Angeles hosts third annual No. American Video Game Challenge to determine the best video game player in the U.S. and Canada. Bally Banner is named a Moyer Deibel distributor. "Pac-Land" video game is intro'd by Bally Midway. Seeburg launches its first major service school program. Exidy releases "Vertigo". "Timber" video game is released by Bally Midway. Gene Lipkin is named president of Exidy. Prominent trade figure Al Simon (U.S. Billiards) suffers a fatal heart attack at 75. Dynamo moves to larger facilities on the outskirts of Fort Worth, Texas. Bally Midwest Dist. announces plans to relocate from Chicago to the Bally Midway complex in suburban Franklin Park, IL. Centuri departs coinbiz and discontinues production in Florida. Data East holds distribs meeting in Phoenix and debuts "Kung Fu Master". Bally Midway intro's 6-pack series of interchangeable games.

FEBRUARY: Chuck Arnold is named v.p.-midwest region at Bally Distg. and relocates to the Chicago area. Will Laurie (formerly of Bally Advance) joins Betson Pacific in San Francisco. Tom Siemieniec (formerly of Centuri) joins Digital Controls as national sales manager. ICMOA launches its first statewide darts tournament in Illinois. Bob Shepard is appointed controller of Valley Company. AAMA (now established as the official manufacturer/distributor organization) kicks off membership drive. Game Plan releases "Captain Hook" pin. Digital Controls is licensed to produce "Crowns Golf" in countertop version. Rock-Ola begins moving from its longtime Chicago factory to its new facilities in Addison, IL. IMA '85 draws record crowd in Frankfurt. Brown & Williamson intro's new cigarette "Coins" for vending machines. Stern Electronics ceases operations. Amusement Games Charitable Foundation announces plans to honor Mike Kogan, late founder of Taito Corp., at its 1985 dinner.

MARCH: Second annual ASI convention is held in Chicago. Paul Calamari joins IDEA as v.p. marketing. Gary Stern forms Carrin Electronics in Elk Grove Village, IL. AOE hosts its annual convention in New Orleans. Konami announces new "Bubble Memory System". JVW, newly formed Chicago-based firm, acquires Mylstar's microprocessor based graphics technology. Bally exec veepee Roger Keesee receives added title of chief operating officer. Valley intro's "Lynx" coin-op pool table. Digital Controls intro's "Lode Runner". Rowe inaugurates leasing program on video jukebox. "Strike Zone" shuffle is released by Williams. Paul Jacobs joins Meltec as director of sales. Jerry Marcus and Ed Pellegrini purchase Atlas Music Co. and rename it Atlas Distg. Inc. AMOA and performing rights societies reach agreement on copyright royalty fee. Evelyn Dalrymple announces her retirement after 33 years with Lieberman Enterprises. Carol Mart Porth departs her post as director of advertising and sales promotion at Bally. Kathy Brainard forms firm in Washington, specializing in tournament management. Rock-Ola intro's "Putter Golf" game. Atari releases "Empire Strikes Back". Bally Sente announces exclusive licensing agreement with Trivial Pursuit creators to produce the game in video version.

APRIL: With the joining together of AGMA (mfrs assn) and AVMDA (distribs. assn.) a new joint association has emerged — American Amusement Machine Assn., rep-

resenting both factions. Irwin Knigin is appointed western regional mgr. at Williams. AMOA director Bud Patton (Patton Music) dies in California at the age of 65. Nintendo intro's new "VS System". Dave Marofske resigns as president of Bally Midway. Hank Ross, one of the original founders of Midway, also departed the company. Peter Kopke is promoted to director of public relations and assistant

general counsel at AAMA. Maurice Ferchen is named president of Bally Midway. Wendell McAdams is named president of Game Plan. Stan Jarocki celebrates 35th year in coinbiz. FBI/AAMA investigation results in four arrests for game counterfeiting and subsequent convictions. Paul Calamari celebrates 48 years in coinbiz. American Vending Sales diversifies product roster, adding Rowe music to its product

lineup. Carol Mart Porth forms her own marketing firm in Chicago. Jim Tondelli joins IDEA as director of sales. AMOA holds mid-year board meeting and inaugurates new policy of electing its key officers at this annual conclave. Illinois halts video lottery machine testing, eight months after it began.

MAY: NAMA relocates its Chicago head-
(continued on page 70)

WHAT HAS 18 HOLES, LOOP-THE-LOOPS, AND "THE SKULL CRUSHER"?.... (AMONG MANY OTHERS.)

SENTE MINI GOLF™

STUDY THESE PICTURES CLOSELY... You'll have to practice a lot to see all these holes in the game!

- An elegantly simple game with tremendous appeal to ALL ages
- 1, 2, 3, or 4 can play
- Highly imaginative hole designs create long-lasting player challenge (playing all 18 holes is a major achievement!)
- Colorfully animated graphics and all new music and sound effects create a Top Quality Entertainment Classic!
- Available only on the Sente System™

Bally
SENTE
THE ALL-AMERICAN VIDEO GAME COMPANY

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PERSONALITY PROFILE

Ed Pellegrini: The Man From Atlas

By Doc English

Ed Pellegrini has been vice president more times than John Nance Garner. First at Bally Midwest in 1981, then Atari Distributing in 1982 and now at Atlas Distributing. He's chalked up eight action packed years in the coin machine business, dating back to 1977.

In 1977, Ed was working for the Palatine, Illinois Police Department. He had graduated from Western Illinois, majoring in criminal justice and law enforcement with a hobby in boxing. Two well known names in the coin business, Stan Jarocki and Jerry Marcus, provided his entree to the revered Empire Distributing in Chicago. Stan provided the introduction and Jerry provided the sales job. Under the tutelage of Ben Rochetti (remember him?), Ed rose rapidly to the giddy heights of sales manager and eventually the even giddier heights of vice president.

In 1982, Ed left Bally Midwest nee Empire and in conjunction with Jerry Marcus, started Atari Distributing. When Atari Distributing closed in 1983, the venture proved a preamble, a training ground, and in 1985, Eddie and Jerry purchased the venerable Atlas Distributing of Chicago, one of the oldest in existence, rejuvenated it, and decided to step into the breach created by other fading distributors.

We now join Ed behind his desk and our cracked interviewer with his Barbara Walters handbook in hand ready to fire questions at Ed, some fastballs, a few curves and perhaps a screwball or two.

CASH BOX: What is your formula for a successful distributorship?

ED: Offer reliable service, financing, numerous product lines and parts.

CASH BOX: Many distributorships are closing or on the verge of closing. In such tough times, why open a distributorship?

ED: This is the turning point in the business. There are a lot of indications to prove we're right — great products, great sales. We're not experiencing the same problems that other distributors are experiencing. We're satisfied with current sales.

CASH BOX: What does Atlas offer that the competition doesn't?

ED: The most experienced, most knowledgeable sales staff, the best parts department, and best shop.

CASH BOX: You mention a turning point now. Would you elaborate on the signs you see of a recovery?

ED: Sales are up. Receivables are collectible. Operators are making payments. There's a large variety of different products being sold and there's interest in the business.

CASH BOX: Assuming and hoping we have reached the turnaround point, what would you suggest to avoid another catastrophic slump?

ED: Manufacturers should avoid over production. Distributors should not force operators to take too much equipment . . . more than they could ever pay for. And distributors shouldn't give too much credit. We need tighter credit from manufacturer to distributor and from distributor to operator.

CASH BOX: What advice would you give to the operator to increase his profit?

ED: Listen to your distributor. Buy only

known, quality products. Diversify — get involved in music, pool tables, darts, pinballs, vending, everything. Promote your business with tournaments. Also, use contracts for your locations. They strengthen your route against bumping by other operators and for potential sale later on.

CASH BOX: Some people would say the best advice you can give an operator is tell him to buy kits. What is your opinion of kits?

ED: Kits helped us to weather the storm. They were another source of income we weren't accustomed to and the best buy in the market for generating income compared to dedicated games. The problem with kits is the low profit margin for distributors. Why does a kit which makes more than a dedicated game only bring in a profit of \$50.00 to \$100.00 over cost?

CASH BOX: Profit margins can drive any distributor bananas. Is that what you like least about the business?

ED: I like financing and receivables least.

CASH BOX: What do you like most?

ED: I like that every day is a different day. You're constantly dealing with different problems and products, different personalities. It's never a redundant business.

CASH BOX: If you could start again in this business, would you do anything differently?

ED: No. Bally taught me a tremendous amount, they gave me great experience, and I'm thankful. The same at Atari, too.

CASH BOX: One last question, now that we've dispensed with the present. What is your forecast for the future?



OPEN HOUSE — Ed is pictured (r) with Jerry Marcus on the occasion of the open house celebration they hosted this past summer to show off the newly refurbished Atlas facilities at 2122 N. Western Ave. in Chicago.

ED: Business will continue to get better. The reason — manufacturers selling direct will run into problems. More of a distributor/operator relationship will develop with large corporate distributors fading out. More one on one independents, more product coming out, and new game ideas.

CASH BOX: We lied. We still have one more question. If you could wave a magic wand and make any change in the industry, what would it be?

ED: That's a tough one. Let me think about it.

Ed's still thinking about it. Perhaps we will have Man From Atlas II. Sylvester beware!

Singing A New Tune

CHICAGO — The Illinois Office of Tourism, Department of Commerce and Community Affairs, is releasing a record of the theme song from the state's tourism advertising campaign that featured famous Chicago faces such as Dick Butkus and Bob Newhart.

Distribution of the locally written and produced single, "Calling Me Home, Chicago," is in progress. The record will sell for \$1.99 and will be available in several Chicago area stores including Flip Side, Jr.'s Music Shop and Oranges Records and Tapes.

"From the first day the ads ran, the response to 'Calling Me Home, Chicago' was tremendous," said DCCA director Michael T. Woelffer. "Almost immediately, radio stations began asking for copies. The song already has

developed a loyal following and has been unofficially adopted by several Chicago radio stations."

"Releasing the record now seems especially appropriate since no other holiday season evokes such a longing to return home as does Christmas," he continued. "And you don't have to be a native Chicagoan to feel the emotional tug of the lyrics and music."

The song was co-produced by Jan Zechman, president of Zechman and Associates Advertising, Inc., who conceived the ad campaign, and Paul Wilson, of Herschel Commercial Inc., who wrote the music and lyrics. Lee Montgomery is the vocalist. Zechman's proceeds from record sales will be donated to charity.

GamePlan, inc.

GAME PLAN, INC.
1515 W. Fullerton Avenue
Addison, Illinois 60101
Telephone: (312) 628-8200
TLX 20-6098

December 24, 1985

Dear Operator:

Seasons Greetings - - and - - thank you for your business and support.

1986 will be the year of the MONSTER - -
-- the "LOCHNESS MONSTER" pinball from Game Plan, Inc.

Watch for it - - coming soon to your local distributor.

A HAPPY AND HEALTHY 1986 TO ALL

Wendell McAdams
President

Hugh Gorman
Vice President

Paul Salamari
Director of Sales



NEW NAMA OFFICERS — A new chairman and other officers will lead the National Automatic Merchandising Assn. in 1986, the 50th anniversary since the association was founded in 1936. Pictured are (standing, l-r): treasurer John R. Farquaharson (president-ARASERVE-Philadelphia); vice chairman William K. Walsh (president-Continental Vending-Orange, CA); (seated, l-r): G. Richard Schreiber, NAMA president (Chicago); senior vice chairman Jay B. Moyer (president-Moyer Diebel-Amherst, NY); and chairman James B. Rose (president-Interstate United Corp.-Chicago). NAMA currently has more than 2400 member firms throughout the U.S. and in some foreign countries.

Coin Machine

CASH BOX FEATURE

What's Ahead In '86

By Camille Compasio

As we get ready to close the door on 1985 we thought we would focus on the latter part of the year, when the industry appeared to be in the early stages of recovery from its period of recession, so *Cash Box* contacted traders to determine their feelings as to what lies ahead in 1986.

Bally Sente president Bob Lundquist is generally optimistic about where the industry is going in 1986. "It will be a good year for the industry and 'our year' as far as Bally Sente is concerned. If the last two months of 1985 are any indication Bally Sente will enjoy a smashing 1986," he said. While he emphasized that systems in general will gain a stronger hold he also feels that there are a number of outstanding dedicated games that will certainly contribute to an improved market environment.

Emil Marcet of The Valley Company sees a "strengthening of the industry in 1986." While he does not foresee any "dramatic resurgence" his feeling is that the health of the industry will improve as the health of the operator improves. Valley will continue with its tournament program, which is designed to provide operators with a vehicle for increasing earnings and next year's International Championships will be held in Las Vegas during the period of June 1-8.

Good riddance to 1985 is the sentiment expressed by Norman Pink of Advance Carter in Minneapolis but he's optimistic about the coming year. "I think 1986 will be a much better year," he told *Cash Box*. The over abundance of arcades that emerged with the video boom is fast becoming a thing of the past, resulting in a more stabilized route environment. "The fall-out is starting to show its affect in the locations that have survived, which is translating into increasing collections," he noted. "Pool and dart collections are very good, pinball collections are starting to come back and we're experiencing a resurgence in some of the older videos. Ms. Pac Man, for example, is still drawing top dollars in some of our locations." Conversion games are "excellent." "It's nice to be able to spend \$1,000 on a conversion and get just as much income from it as with a \$2,800 piece." This is a healthy situation in that it will allow the operator to accumulate some income towards making new equipment purchases, as he pointed out. "We are seeing some phenomenal collections from Gauntlet and Cinematronics new World Series baseball game. As a matter of fact, we haven't seen these kinds of collections since the height of the video boom," he added. The stiff crack-down on drunk drivers is affecting locations and is something Minneapolis operators have to deal with as best they can. But getting back to the positive side, Norman bids welcome to 1986 with confidence that it will bring significant improvements in coinbiz. "The dollars are still out there and people want to spend them providing the product is good."

Atlas Distributing Inc. president Jerry Marcus is guardedly optimistic about the new year . . . however, "it should be stronger than '85," he said. Such outstanding dedicated games as Atari's Gauntlet and Cinematronics World Series, which are earning extremely well, will make for a good, healthy start. Conversions will continue to sell but he has some reservations, based on increasing costs. "Kit prices have been going up at least 10 percent in the last month or so," according to Marcus. If this situation continues, operators will be forced to go back to dedicated games, which should benefit American factories, he added.

"I think 1986 will be a year that is even more demanding, with selectivity remaining a key factor," commented Ron Gold, president of Cleveland Coin. "And an even greater degree of professionalism will be called for on the part of manufacturers, distributors and operators. We should not be misled by the

euphoria that seemed to catch on at AMOA (Expo '85) because we are a long way from the 'promised land'." Ron cautions that we cannot look for a "quick cure" of the industry's ills of the past few years and strongly believes that the recovery must start at the operating level. "Be responsible to the operator," he advises his colleagues, for as the operator's

lot improves everything else will begin to fall right back into place.

The industry is definitely on the right track towards a good 1986, according to Game Plan executives Wendell McAdams, Hugh Gorman and Paul Calamari. "At this point, we can only move forward," said Gorman, "and do our best to avoid the pitfalls of saturating the

market with too much product." Paul Calamari, with 49 years of coinbiz experience, has seen the good times and the bad. "I have always been optimistic about this business," he told *Cash Box*. "It runs in cycles but it bounces back and will always be a part of the American entertainment scene."



*At The Holiday Season, Our Thoughts
Turn Gratefully To Those Who
Have Made Our Progress Possible
It Is In This Spirit We Say . . .*

**THANK YOU
AND
BEST WISHES
FOR THE
HOLIDAYS
AND A
HAPPY NEW YEAR**

WILLIAMS ELECTRONICS GAMES, INC.

Coin Machine

The Year In Review — 1985

(continued from page 65)

quarters . . . Virginia op John Newberry launches drive to help African famine victims . . . House and Senate vote to repeal IRS ruling requiring detailed mileage logs on vehicles used for business purposes . . . NCMI holds third annual seminar in New York City . . . Bernie Powers is named director of marketing and sales at Bally Sente . . . IDEA expands its facilities in Sycamore, IL . . . Joe Kaminkow joins Memetron as director of marketing . . . Dynamo's continuing 1985 table soccer tourney draws big numbers . . . Brady Dist. founder C.B. Brady celebrates 75th birthday and 55th year in coinbiz . . . Glenn Seidenfeld departs his post at Bally and is succeeded by Neil Jenkins who is named secretary and general counsel . . . Williams intro's "Sorcerer" pin . . . Bally Midway ships "Demolition Derby"

JUNE: Sega Enterprises (USA), which debuted in March, announces plans to establish facilities in San Jose, CA. Prexy Gene Lipkin announces new staff additions, namely, Tom Petit, Jolly Backer, and Simon Deith . . . Data East debuts "Commando" . . . Pinball Expo '85 is set for Nov. 22-24 in Rosemont, IL . . . IDEA licenses its copyrighted software to Merit Industries . . . John Barone departs Exidy to join Data East . . . Atari ships "Paper Boy" . . . C.A. Robinson add Williams line to their product roster . . . AAMA elects new officers. Bob Lloyd begins term as association president . . . "English Mark Darts" Championships are held in Seattle . . . Seeburg celebrates first anniversary . . . and its listing on NASDAQ . . . John Scabarda joins Betson Pacific in L.A. . . . Bally Midway completes its move into Franklin Park, IL. Rick Rochetti is upped to sales manager . . . Some 300 tradesters attend Atlas Dist. Inc. grand opening party in Chicago . . .

JULY: Stan Jarocki departs his executive veepee post at Bally Midway . . . AMOA's executive development program sees its first graduating class at Notre Dame . . . Abi Carmen moves his Service Inc. firm into Atlas' Chicago building . . . Lois Turner is named market research coordinator at Bally Sente . . . Bally Midway delivers "Strikes & Spares" shuffle . . . "Gimme A Break" is intro'd by Bally Sente . . . Konami Inc. receives widespread publicity for its efforts in helping to locate missing children . . . AMOA closes Oak Brook IL office and appoints Smith Bucklin Associates as its new management firm. Bill Carpenter replaces Leo Droste as executive veepee . . . Atari releases "Peter Pack Rat" conversion . . . Deutsche Wurlitzer is sold to Nelson Group of Australia . . . Andy Ducaey of Bally Midway announces his retirement . . . Bally Sente intro's "Stocker."

AUGUST: Sega hosts open house at its new facilities in San Jose, CA. . . JVV Electronics moves into new offices in Wilmette, IL . . . NSM holds IDEA darts tournament in Germany . . . Tim O'Reilly is first individual to be tried and convicted for copyright infringement . . . Bally Sente hosts distribs meeting in Sunnyvale . . . Seeburg confers with Sony regarding use of the latter's compact disc player for Seeburg's upcoming CD jukebox . . . Joe Kaminkow signs consulting pact with Game Plan for future game designs . . . Steve Walton is upped to sales and marketing veepee at Data East . . . Roger Sharpe is pacted to design a new pingame for Game Plan . . .

SEPTEMBER: More personnel changes at Bally organization; Chuck Farmer and Mike Rudowicz resign their posts at Bally Distg; Bob Fliday succeeds Farmer as president of the distributor operations . . . Trade mourns the death of vet coinman Bill DeSelm . . . Rowe hosts annual distribs meeting in suburban Chicago; intro's new R-90 phono line . . . Digital Controls and Taito America intro "Ghosts 'N Goblins," their first joint venture video game . . . Longtime op Clint Pierce dies in Wisconsin at the age of 90 . . . ICE delivers "Kixx" soccer game . . . AOE and ASI continue negotiations for a possible combined effort spring trade show . . . Williams intro's "Comet" pin . . . John Margold departs Bally Banner in Philly to head up Bally Midwest Chicago branch . . . Fred Skor buys World Wide Dist. in Chicago . . . Peking is set to stage China's first amusement trade show in March of '86 . . . Bally Sente intro's British version of "Trivial Pursuit" . . . Jeff Walker joins Premier as national sales manager . . .

OCTOBER: Paul Calamari joins Game Plan as director of sales . . . "Eight Ball Champ" is released by Bally Midway . . . Dynamo's \$40,000 table soccer championships in Dallas draws big numbers . . . Brady Dist. opens first branch office in Chattanooga, TN. . . Williams hosts distribs meeting in Europe . . . German-based NSM announces plans to diversify into pool table production . . . Flipper Ltd. is formed by coinbiz vet Norm Clark . . . Game Plan expands distrib network . . . More than 350 attend Bally Midwest open house bash in Franklin Park, IL. . . Game Plan gets set to intro "Cyclopes," the new pin designed by Roger Sharpe . . . General Leisure Distg. opens Seattle office . . . FAVA announces plans for first vending trade show in Florida.

NOVEMBER: Capcom Ltd. of Japan opens U.S. office in Sunnyvale with George Nakayama as president and Paul Jacobs as director of sales and marketing . . . Chuck Farmer and

Mike Rudowicz join Intermark to manage firm's new Amusement Division . . . Steve Kaufman joins Konami as vice president . . . Nomac launches 4-state dart tourney . . . Steve Henderson opens Operators Distg. Inc. in High Point, N.C. . . . AMOA Expo '85 is held in Chicago. Al Marsh is the new president . . . Data East relocates from Santa Clara to San Jose, CA. . . Williams holds distribs meeting in Chicago; announces new subsidiary, Williams Telephone Co., Inc. (Witelco) and intro's its first pay phone . . . Grand Products is formed in suburban Chicago with Dave Marofske, Stan Jarocki and Hank Ross as principals.

DECEMBER: Rowe signs A&M Records for its video jukebox program . . . Bally Dist. begins closing a number of its branch offices . . . Gus and Sharon Tartol of Singer One Stop For Ops welcome their first child — a son . . . AOE and ASI join forces to present a March 7-9 spring trade show in Chicago . . . First annual United Cerebral Palsy Pinball Tournament is announced by Broadway Arcade's Steve Epstein . . . Post-AMOA regional distrib showings start happening, in

increased numbers, across the country . . . American Vending Sales of Wood Dale, IL expands its product roster to include games . . . Seeburg expands its distrib network . . . Atari Games Corp. moves its headquarters to Milpitas, CA. . . Atlas Dist. Inc. opens its first branch office in Grand Rapids, MI. . . And now let us prepare to begin a new year. By all indications, 1986 promises to be a better year for the coin-op industry; how much better, however, remains to be seen. But the important thing is the depression that had permeated both the market and the spirit of the industry, appears to be subsiding, as evidenced at AMOA Expo '85 and in the weeks following the show. There seems to be a more positive attitude among tradesters, which is surely a step in the right direction. We cannot expect a miraculous recovery by the first quarter of 1986 but there are enough signs to indicate that things are improving and we can look forward to increased orders, sales and collections by this same time next year — or before!

Camille Compasio

AROUND THE ROUTE

(continued from page 65)

"up and running," according to company exec Paul Jacobs. They've settled nicely into the new facilities and have accomplished a great deal since AMOA Expo '85, as Paul pointed out. This U.S. branch of the noted Japanese firm has been in existence for only a very short time but they have already set up an American distributor network. In addition, Paul was just recently in Europe to finalize distribution out there, where "Gunsmoke" is doing very well. Next scheduled release from Capcom is "Section Z" and this kit will be going out to distribs right after the holidays . . . around January 6 or so. State association news. MCMOA, the Michigan state ops assn., has scheduled their 1986 state convention for Sept. 18-20 at the Flint Hyatt Regency in Flint, Michigan . . . FAVA, Florida's state group, will be holding their first "vending only"

state convention during the period of Feb. 7-9, 1986 at the Hilton Inn Florida Center in Orlando . . . OMAA, the Ohio state ops assn., recently inaugurated a new membership service, namely, a Marketing Incentive Program (MIP) which is designed to provide valuable information to subscribers. At a cost of \$300 per year or \$180 for six months, MIP will provide a list of applications for new liquor/beer/wine permits (as well as transfers of location or ownership that are being processed by the Ohio Dept. of Liquor Control); a list of all new permits issued by the ODLC, and a list of all permit application rejections. All of this information will be provided on a regular basis via first class/priority mail within 24 hours of availability.

Following the release of our annual Year End issue, *Cash Box* will be taking a week off during the holiday season . . . but stay with us . . . our next issue will be out the first week of January . . . Happy Holiday!

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Bally Taps Birmingham Vending

CHICAGO — Bally Sente Inc. recently selected Birmingham Vending Company to distribute its products in the Florida market, including all counties (except for 10 in the extreme western section of the state's panhandle). In a joint announcement, Bally Midway of Franklin Park, IL designated the 55-year-old distributorship to sell and service its video and pinball products in all of Florida.

"This company's aggressive sales efforts and consistent productivity on our behalf in other states, as well as its reputation for good business practices, make Birmingham a natural choice," commented Bob Lundquist, Sente's president. "They provide expert attention and service to the operator and are

committed to client development for themselves and the manufacturer."

Bally Midway's vice president of sales Steve Blattspieler stated, "We feel that commonalities like Sente and Midway's shared production facilities, marketing resources and service center ease up the job for an operator who has an established familiarity with our operating methods."

Both lines of uprights, cocktail tables, pinball equipment, and current libraries of software are on display and available at Birmingham Vending's office which is located at 540 2nd Avenue North in Birmingham, Alabama. Al Toronto is owner/manager.

American Waltz (Warner Bros.-ASCAP/Two Songs-ASCAP/Mako Believus-ASCAP/Werner-Tamerlane-BMI)58

A World (Brierpatch/DebDeve-BMI/Kazzoom-ASCAP)12

Baby When Your Heart (Golden Bridge Music-ASCAP)68

(Back To The) Heartbreak (WB Gold-ASCAP/Warner House-BMI)15

Betty's Bein' (Tell Girl-BMI)7

Bop (MHG/Sweet Angel/Web IV-ASCAP/BMI)2

Break Away (Cross Keys/April/Idea of Merch-ASCAP)25

Burned Like (Gerwin/Blue Moon/Famous-ASCAP)33

Can't Keep (Sebel-ASCAP)69

Coffee Brown Eyes (Denny-ASCAP)92

Come On (DeJemus/Riva-ASCAP)22

Country Music Lives (Tree Pub-BMI Cross Keys Pub-ASCAP)78

Doncha (Rick Hall-ASCAP)96

Down in Tennessee (April/Idea of Merch-ASCAP)28

Dreamland Express (Cherry Mountain-ASCAP)55

Every Day (Peer-Intl.-BMI)53

Everything (Ken Stitts Music-BMI Silverdust Pub-ASCAP)57

Fast Lanes and Country Roads (Tom Collins-BMI)41

Feed The Fire (Diro/19 Street-BMI/Alebema Band-ASCAP)86

Feel The Fire (Rick Yancay-BMI/Bibo ASCAP/Partnership ASCAP/Vogue BMI/Partner-BMI) 71

Five Fingers (Almeria Music-BMI Cross Keys, Pub. Co. Inc.-ASCAP)62

Get Back (Silver Fiddle-ASCAP)97

Hang On (Tree/Pacific Island-BMI)94

Have Mercy (Irving-BMI)6

ALPHABETIZED TOP COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Heart Of (Shedhouse-ASCAP/Screen Gems-EMI/Moon and Stars-BMI)59

Home Again (W/E/A/Mopega/Screen Gems/EMI/Moon And Stars-BMI)4

Honky Tonk Tonight (I.S.P.D. Pub-ASCAP)64

Hurt (CBS Miller-ASCAP)16

I Could Get (Tree/Pacific Island c/o Careers-BMI)40

I Don't Mind (Warner Tamerlane/Duck Songs/Pullmen-BMI)45

I Don't Want (Tree/Rockin' R/Posoy-BMI)48

I Feel A Heerteche (Robbi Luce pub.-Glen Campbell-BMI)74

I Hope This Night (Mel Stover pub.-Little Bill-BMI) 76

I Love You (Somebody's/SESAC/Welk)35

I Sure Need (Uncle Artie-ASCAP)32

I Tell It (Tree/Cross Keys BMI/ASCAP)24

If I Don't (Southwest Words & Music-BMI)81

I'll Never (MCA-BMI/Leeds/Patchwork-ASCAP) 90

I'm Gonna (Rick Hall/Beginner-ASCAP)93

I'm Leaving Now (John Carter Cash Music-ASCAP)100

In Over My Heart (Rick Hall Music, Inc.-ASCAP) 69

It's Just (Eden Music/Times Square - BMI)30

It's Four (Tree-BMI)52

It's Time (Hell-Clement/Herdschuffe-BMI)27

Just In Case (Pacific Island/Tree-BMI)11

Lie To (Rare Blue/Bellemy Bros./Steeple Chase-BMI/ASCAP)31

Lonely Days (Rover Music-AMR Inc.-ASCAP)54

Louisiana Legs (Del Reeves Pub.-Lovey-BMI)73

Love's Gone Bad (Wixxi Music-ASCAP)72

Lovin' On (Lynn Shawn Music-BMI/Jerry Foster Music-ASCAP)84

Makin' Up (Warner Bros./Gery Morris/Leeds/MCA/Patchwork-ASCAP)21

Me And Paul (Willie Nelson-ASCAP)80

Memories To Burn (Tree-BMI/Cross Keys-ASCAP)13

Mississippi Break Down (Pub. Little Amber Music-BMI)77

Morning Desire (Leeds/Patchwork-ASCAP)1

Never Be (Gone Gator-ASCAP)5

1982 (Grand Alliance Publ. ASCAP/Grand Coalition Music-BMI)70

Nobody Fells (April/New end Used-ASCAP/Blackwood/Lend of Music-BMI)43

Oklahoma (Benefit Music-BMI/Atlantic Music Corp. Coolwell/Granite-ASCAP GSC Music-ASCAP)38

Old Blue Yodeler (Razy Bailey Music-ASCAP) 56

Old School (MCA/Don Schlitz-ASCAP)10

Only In My (Jock and Bill/Rebe McEntire-ASCAP) 8

Perfect Stranger (That's What She Said/Long Tooth-BMI)34

Please Be Love (MCA, Div of MCA Inc./Berger Bits - ASCAP)42

Quiet Nights (Duchess-BMI)75

Reno & Me (Tree Pub/Cross Keys Pub/Tree Group/BMI ASCAP)95

Safe (Hell-Clement/Bob McDill-BMI/Bibo/Crosskeys-ASCAP)39

She Almost Makes (Monk Family/19th Street/Old Friends-BMI)99

She Don't Cry (Cross Keys Publ. Co. Inc.-ASCAP)79

She Told Me (Courtland/Artin-BMI)23

She's Lovin' (Silverline/Tom Collins-BMI)63

Somebody Else's (Love Wheel-BMI)3

Some Girls Have (Kirshner Songs/April Music Pub.-ASCAP)65

Some Of Shelly's (Screen Gems-BMI Music Inc. BMI)98

Some Such (Bernwood-BMI)91

Stand Up (Old Friends/Crosskeys/Tree-BMI/ASCAP)9

Still Hurtin' Me (Fairdust-BMI)16

The Chair (Tree/Larry Butler-BMI)46

The Devil's (Granite/Goldline-ASCAP)26

The Legend (Tree-BMI/Cross Keys-ASCAP)18

The One I (Algee Music Corp.-BMI)29

There's No (Mother Tongue/Flying Cloud-ASCAP/BMI)20

They Never (Rick Hall-ASCAP)49

Think About (Mellven/Cottonpatch/Bibo c/o Welk-ASCAP)37

Timberline (Emmy Lou Songs-ASCAP/Irving-BMI)51

Too Much On (Statter Brothers-BMI)82

Two Hearts Are (First Lady-BMI/Tepage-ASCAP)85

What's A Memory (Deja/Quillsong/Alebema Band-ASCAP)50

What A Memory (Bibo/Chappell/Robinhill-ASCAP)66

What Am I (Tapadero c/o Merit/AlliSongs-BMI) 47

Why Are My (Grey Hawk Music/Send/Appar Music/Jim Carter Pub-ASCAP)36

You Can Dream (Steve Warner/Siren Songs-BMI)17

You Meke Me (Hell-Clement/Ricky Skeggs/Welk-BMI)19

You Should Have (Reven Song Music, Inc./Michael H. Golden, Inc./Collins Court Music, Inc./ASCAP)44

Your Memory Ain't (Tapadero Music (merit)/Chriswood Music/Pengole-BMI)60

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

A Good-Bye (Not Listed)84

Alice I Went (Forceful-BMI)18

Affection (Crazy People/Almo Music-ASCAP)45

A Love Bizarre (Sister Fete-ASCAP)19

Ain't That (Widr-ASCAP/Sugherill-BMI)89

Baby Talk (Hub/MCA-ASCAP)80

Benging The Wells (Bar-Keys/Werner/Tamerlane-BMI)73

Can You Feel (Forceful-ASCAP)47

Can You Rock (Protoons/Rush Groove-ASCAP) 55

Carevan Of Love (April/Iji-ASCAP)24

Chain Reaction (Gibb Brothers-BMI)75

Colder Ar (Kichelle-ASCAP/Johnny Yuma-BMI)11

Color Of Success (Ye D Sir-ASCAP)67

Condition Of The Heart (Kashif-MCA-BMI)28

Conga (Foreign Imported-BMI)60

Count Me Out (New Generation-ASCAP)2

Curiosity (Almo/Crimson/Irving-BMI)9

Desire (Tomp Co.-BMI)61

Digital Display (Ready For The World/Excalibur Lace/Trixie Lou-BMI)4

Do Me Baby (Controversy-ASCAP)16

Do You Really Love Your Baby (Uncle Ronnie's Co./April Inc./Thriller Miller/MCA Music A Division of MCA-ASCAP)14

Do You Really Love Me (Sinoda/Rustomatic/Steel Chest-ASCAP)51

Don't Be Stupid (Amber Pass/Kuwa/Fools Prayer Admin. by Amber Pass Music)53

Don't Say No (Philly World Music-BMI)5

Emergency (Delightful Music Ltd.)10

Everybody Dance (Crazy People/Almo Corp.-ASCAP)44

Everlasting Love (Wayne Brathwaite-ASCAP)77

Feiry Tale (ADRA/K.E.D./Mokojumbi-BMI)76

Fell Down (Almo/IPM-ASCAP)91

Freedom (Golden Torch Corp.-ASCAP)36

Funky Little (Happy Stephild-BMI)87

Girls Are More (Raydiola-ASCAP)95

Go Home (Jobete Co./Black Bull-ASCAP)12

Gordy's Groove (Tommy Boy-ASCAP)21

Guilty (Temp Co.-BMI)26

He'll Never Love You (Stone Jem/Burnin' Bush-ASCAP)27

High Fashion (Perisongs-ASCAP)43

Hold On (Zumbaidah/WB Music Corp.-ASCAP-Fred diee-BMI)64

Honey For The Bee's (J/S/Almo Corp.-ASCAP) 31

How Can I (Beverly Glen-BMI)90

How Will I Know (Irving/BMI)65

I'd Rather (Timberlake/Top-Bound/Double Sting/Schu-Baby-BMI)68

I'll Be Good (A La Mode-ASCAP)99

I Can't Believe (Stone Jams/Burnin' Bush-ASCAP)100

I Can't Live (Def Jam-ASCAP)40

If I Ruled (Kuwa Inc./Davy D Music)37

I Like (Dat Richfield/Kat-BMI/Songs Can Sing-ASCAP)25

I Need (Lynn-Ro/Delfem Co.-BMI-Century City-ASCAP)39

It Doesn't Really (Troutman's/Saje-BMI)93

It Takes Two (Tricky-Trac-BMI)70

I Wish He Didn't Trust (Pae Pod/Pass It On/Skrabue/Legs-ASCAP)96

Just The Way I Planned It (PMT Music-ASCAP) 81

Krush Groovin (Def Jam/Kuwa-ASCAP)79

Learn To Love (Airbeer/Garden Reke/Entente/Werner-Tamerlane-BMI)59

Let Me Be (Brampton Ltd.)17

Let Me Kiss (ABKCO Music-Ashtray-BMI)30

Let My People (Skeca/Carjundee/Barjohe-ASCAP)33

Lock And Key (Spectrum VII-ASCAP)48

Lipstick Lover (April/Ultraweve-ASCAP)62

Living In America (April/Second Nature-ASCAP/Blackwood/Janiceps-BMI)69

Love Always Finds A Way (Snow/Dyed Ltd.-BMI) 72

Love Petrol (Milestone/Ro-Hut-BMI)74

Members Only (Maleco-BMI)97

Middle Of The Night (Dangerous/Liedala-ASCAP) 63

Nightmares (Protoons/Sam Jacobs-ASCAP)86

Never Felt Like (Walpergus/WB/Monte Seward-ASCAP)92

No Frills Love (Unique/Shakin' Beker/Tina B. Writin-BMI)56

Part-Time Lover (Jobete/Black Bull-ASCAP)54

Party All The Time (Stone City-ASCAP)71

Say I'm Your No. 1 (Terrace-ASCAP)34

Say You, Say Me (Ole Brampton/Jobete-ASCAP) 1

Secret Lovers (Almo Corp./Jodeway-ASCAP)6

Seduction (Stone City/National League-ASCAP) 22

Sisters Are (RCA/Blue Network-ASCAP)57

Slave To The Rhythm (April-ASCAP/Perfect Songs/Unforgettable Songs/Island-BMI)29

Stand Back (Music Corp. of America/Bayjun Beat edmin. by MCA Music-BMI)32

Sun City (Solidarity-ASCAP)20

Take A Little (Aikey Ltd./Chrysalis Music Ltd./PRS) Both Admin. by Rare Blue Music-ASCAP)78

Tell Me What (National League/Sky Pilot/Ven Ross Redding/Platinum Gold-ASCAP)82

Tender Love (Flyte Tyme Tunes-ASCAP)52

That's What (Carole Bayer Sager/BMI-New Hidden Valley/WB Music Corp.-ASCAP/Warner Tamerlane Pub. Corp.)3

The Heart (Editions Sunset-ASCAP/Adm. by Arista Music Inc.-ASCAP)50

The Oak Tree (Ya D Sir-ASCAP)49

The Things (Jobete/R.K.S.-ASCAP/Stone Diamond/Lock Series II/Reel Vein-BMI)88

The Sweetest Teboo (Silver Angel-ASCAP)8

The Truth (MCA Music, a division of MCA, Inc./Unicity/Moonwalk-ASCAP)85

Thinking About (Kashif/The New Music Group/MCA Music-BMI)23

This Is For (Sciencia Leb/Green Star-ASCAP)46

Tomorrow (Lexicon/Laure-ASCAP)98

Weit For Love (Uncle Ronnie's/April/Dillard-BMI)83

What A Woman (Assorted/Henry Suman/Rose Tree/Adm. by Mighty 3 Music Group-ASCAP/BMI)38

What, When, Where (Intersong-ASCAP)66

What You Been Missin' (Willesden/Keith Diamond/Jo Skin-BMI)13

When The Going Gets Tough (Zomba Enterprise) 35

Who Do You Love (Bernard Wright/Mchome-BMI) 7

Who's Zoomin' Who (Gratitude-ASCAP/Bellboy-BMI)41

You Are My Lady (Stone Jem/Burnin' Bush-ASCAP)94

You Look Good (Flyte Time Tunes-ASCAP)42

Your Personal Touch (Warner-Tamerlane Pub. Corp.-Song-A-Tron-BMI)15

Your Smile (A La Mode-ASCAP)58

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Love (Sister Fete-ASCAP)43

Alive & Kicking (Colgems-EMI-ASCAP)3

And She (Index/Bleu Disque adm. by WB-ASCAP)97

Baby Talk (Hub/MCA-ASCAP)90

Be Near (Neutron/10 adm. by Nymph-BMI)61

Beet's So (PENDING/Swindle-ASCAP)14

Broken Wings (Warner-Tamerlane/Entente-BMI) 4

Burning Heart (Holy Moley/Rude-BMI/WB/Easy Action-ASCAP)15

Can You Feel (Mokojumbi-BMI)74

Carevan Of (April/Iji-ASCAP)72

Conge (Foreign Imported-BMI)32

Count Me (New Generation-ASCAP)58

Dangerous (Irving/Adems Communications/Calypto Toonz-BMI)79

Day By (Dub Notes/Humen Boy/Hobler-ASCAP) 62

Digital (Ready For The World/Excalibur Lace/Trixie Lou-BMI)63

Do It (Maz Appeal-ASCAP)53

Don't Say (Philly World-BMI)89

Election Day (Tritoc Ltd.)7

Emergency (Delightful-BMI)19

Everybody Dance (Crazy People/Almo-ASCAP) 28

Everyday (Peer Internationale-BMI)71

Everything In (Liese-ASCAP)36

Everything Must (Young Songs/Bright ed. by WB-ASCAP)48

Face The (Eel Pie/Towser Tunes-BMI)34

Freedom (Golden Torch-ASCAP)83

Go (WB/Almond Legg ed. by WB/Nosebag adm. by Ackee-ASCAP)54

Go Home (Jobete/Black Bull-ASCAP)21

Goodbye (Kid Bird/Rough Play-BMI)33

Girls Are (Raydiola-ASCAP)92

Head Over (Virgin, adm. by Nymph-BMI)60

He'll Never (Willesden/Zombe-BMI/ASCAP)55

How Will (Irving-BMI)31

Hurts To Be (Black Keys-BMI)95

I Miss (Spectrum VII-ASCAP)14

I'm Gonna Trapp (Irving-BMI)93

I'm Your (Chappell-ASCAP)16

It's Only (Adems Communications/Calypto Toonz-PROC/Irving-BMI)18

Just Another (Little Maestro-BMI)81

"Kid" Sante (Petite Bros-BMI)94

Kyrie (Warner-Tamerlane/Entente-BMI)41

Lay Your (Zomba-ASCAP)52

Leader Of (Screen Gems-EMI-BMI)51

Life In (Cleverite Ltd./Farrowise Ltd. ed. by Werner Bros.-BMI)37

Living In (April/Second Nature-ASCAP/Blackwood/Janiceps-BMI)38

Love Grammer (Carbert-BMI)99

Love Is (Megnet rep. by Reggetta/Illeged ed. by Atlantic-BMI)20

Love Theme (Gold Horizon/Foster Frees-BMI)84

Lovin' Every (Zomba-ASCAP)100

"Miami Vice" (MCA-ASCAP)57

Money For (Charlscourt LTD. ed. by Almo/Virgin-ASCAP)88

My Hometown (Bruce Springsteen-ASCAP)24

Never (Mekiki adm. by Arista/Strenge Euphoria/Know-ASCAP)25

Object Of (AdeKeyoda/Philesto/Herrindur/Keith Diamond/Willesden-BMI)26

Oh Shelle (Ready For The World/Excalibur Lace/Trixie Lou-BMI)96

One Night (Adems Communications/Calypto Toonz-PROC/Irving-BMI)98

One Of The (Mekiki ed. by Arista-ASCAP)70

One Vision (Queen/Beechwood-BMI)58

Own The (Rightsong/Franne Golde/Welbeck/ATV-BMI)78

Part-Time (Jobete/Black Bull-ASCAP)69

Party All (Stone City adm. by National League-ASCAP)2

Perfect Way (Jouisance/WB-ASCAP)10

Running Up (Colgems-EMI-ASCAP)64

Sara (Kikiko-BMI/Petwolf-ASCAP)59

Saving All (Prince Street-ASCAP/Screen Gems/EMI-BMI)87

Say You (Brockman-ASCAP)1

Secret (Virgin-ASCAP)80

Secret Lovers (Almo/Jodeway-ASCAP)85

Seperate Lives (Stephen Bishop/Gold Horizon-BMI/Pun Music-ASCAP)8

Sex As (Billy Steinberg/Denise Barry-ASCAP)29

Sidewalk Talk (House Of Fun-BMI/Webo Girl-ASCAP)27

Silent Running (Michael Rutherford/Pun-ASCAP/B.A.R. ed. by Warner-Tamerlane-BMI)44

Sisters Are (RCA/Blue Network-ASCAP)65

Sleeping Bag (Hamstein-BMI)17

Small Town (Riva-ASCAP)6

Small Town Girl (John Cafferty-BMI)82

So In (Virgin-ASCAP/Cherisma/Unichappell-BMI)91

Somewhere (Chappell/G. Schirmer-ASCAP)68

Soul Kiss (Music Corp. of America/Fleedle-BMI)67

Spies Like (MPL Communications-ASCAP)22

Sun City (Not Listed)49

Take On Me (ATV-BMI)86

Talk To (Fellwater-ASCAP)9

Tarzan Boy (Screen Gems-EMI-BMI)46

Teers Are (Kiss-ASCAP)76

That's What (Carole Bayer Sager/Warner-Tamerlane-BMI/New Hidden Valley/WB-ASCAP)5

The Big Money (Core-CAPAC)45

The Heart (Editions Sunset ed. by Arista-ASCAP)73

The Sun (ATV-BMI)39

The Sweetest (Silver Angel-ASCAP)40

To Live (Chong ed. by WB-ASCAP)50

Tonight She (Lido-ASCAP)12

Too Young (Foster Frees/Garden Reke/Oremwood-BMI/April/Stephen A. Kipner-ASCAP) 75

Walk Of (Chenscourt ed. by Almo-ASCAP)13

We Built (Little Mole/Zomba/Petwolf/Intersong-ASCAP/Tuneworks ed. by Arista-BMI)11

When The Going (Zomba Enterprises-ASCAP)30

Who's Zoomin' (Gratitude Sky-ASCAP/Bellboy-BMI)47

Wrap Her (Intersong-ASCAP)35

You Are My (Stone Jem/Burnin' Bush-ASCAP)68

You Belong (Red Cloud/Night River-ASCAP)42

You're A (Gratitude Sky-ASCAP/Polo Grounds-BMI)23



IT WAS A GREAT YEAR FOR MUSIC.

It was great for musicians, great for new music, hit music and, above all, it was a great year for the spirit of music, and the power of our stars to lead in the fight against hunger, censorship and apathy.

Twelve months ago, few people knew of Bob Geldof or his work with Band Aid. But after "Do They Know It's Christmas?" topped the British charts, the world rallied around the starving people in Ethiopia—and USA For Africa was born.

USA For Africa, Farm Aid, Sun City, Band Aid, Live Aid, America Foundation For AIDS Research and Pro-Peace raised one hundred million dollars for humanitarian causes.

Ironically, despite the social accomplishments, a Senate committee, urged on by "The Washington Wives," staged hearings examining the morality of our business under the banner of protecting the youth of America.

In hearings before this committee, Frank Zappa resorted to reciting the First Amendment (Freedom Of Speech)—"for reference." Such diverse musicians as John Denver and Dee Snider also testified in opposition to a proposed system to rate records, raising fears that it would lead to government censorship.

Meanwhile, Live Aid was witnessed by two billion people in one hundred fifty countries—one third of the people on the planet.

Historically, rock & roll has been inspired by geographic and social differences—it has marked divisions between generations, classes, races and countries. In 1985, it sprang from the world and played to the world.

Nineteen eighty-five was a year when music truly made a difference. It was a year to remember.

