Bruce Springsteen
Cash Box's Artist Of The Year '85
Story on Page 25
PLATINUM ON THE HORIZON

MR. MISTER

The #1 single
"BROKEN WINGS" PB-14136
is sending Mr. Mister's album
"WELCOME TO THE REAL WORLD"
hurting past gold.

And now there's "KYRIE" (pronounced kir-e) PB-14228,
the second single timed just right to welcome Mr. Mister
to the world of platinum.

Produced by Mr. Mister and Paul DeVillers
Management: George Ghiz, Mogul Management

RCA Records and Cassettes

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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 important.

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 soft respect and self-actualization.

The demographic 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 recovery 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 in all 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. Privately 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.
#1 AND ON THE RISE.

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

LUTHER VANDROSS
Top Male Artist, B/C Albums

ALEXANDER O'NEAL
Most Promising New Male Artist, B/C Singles

BLACK ARTISTS MAKING UNIVERSAL MUSIC.
A SPECIALTY OF EPIC, PORTRAIT AND THE CBS ASSOCIATED LABELS.

On Tabu Records, distributed by CBS Records.
OPENING IN DECEMBER

RODEO

A PRIVATE CLUB
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. But anyone including 1985 on their list of positive years for the industry should pause. Rather than the gladness of rapid expansion, 1985 reflected a settling in the video industry, with an accent on quality control and product assurance. Video producers determined to connect some of the loose ends left in the wake of runaway prosperity.

For the most part, the focus in the video industry this year has been on the disposal of the wealth. In 1985, the video pie became sliced a little more realistically. Nowhere was this trend more evident 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, continued on page 36.

— by Gregory Dobrin

A Year Behind The Bullets:
Britts 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 tour 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 weeks.

— continued on page 38

January

MCA Records Group expands to include MCA Music Publishing. The new MCA Records and Music Group is headed by Gustav R. "Gus" Gummer, MCA's current president. Myron Roth functioning as group executive vice president... Cyndi Lauper, Tina Turner and Morning TV show correspondent Eddie Murphy... The ratings this year are nominees for five Grammy Awards... And the newly launched VH-1, the first of the MTV's regional music networks, the demographic.

MTV Network's Bob Pittman tells a press conference that there is a 180 degree difference between the channel's public and musical popularity... Molotov Crue lead singer Vince Neal is charged with vehicular manslaughter stemming from an accident in Redondo Beach, California that claimed the life of Hanoi Rocks drummer Nicholas Dingley... Harold Chidlaw is named president of Queen Records. He was previously a senior vice president at PolyGram... Forty six artists join together at A&M studios to record a cash benefit recording to be donated to the Cancer Research Fund.

— continued on page 62

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 issue. A special year end list issue of Cash Box will appear the week of Jan. 11, 1986.

Cash Box/December 28, 1985 7

Gortikov
Position is everything.

Congratulations to all our winning artists.
Reasons. Making all the right
Label: COLUMBIA
Artist: BRUCE SPRINGSTEEN
Record Company: COLUMBIA
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 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
Helen Merril: 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 record. 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 Merril is, you should pardon the expression, a singer's singer, which means she exemplifies what the 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 Merril 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, Athele." 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 Meril's complete recordings for Emarcy, made in the mid-'60s.

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

"A lot of it is that I didn't have an aggressive personality. The ingredients that 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 necessary at some point. I was at Birdland for heavens sake, Birdland for my first really professional engagement. My knees were banging together. And coming from a Seventy Day Adventist background, I was very, very unhonorable, insinués. But, in terms of accomplishing major things, I've had to do it, it became impossible, because the only jazz clubs available were terrible nightclubs, 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. Marlen McPherson 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 maestros and work in all those awful little places, which I did enough of anyway, I went to Europe. Helen Merril 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 box set. She says she returned to the States for two reasons: she started to feel she had worn out her welcome abroad, and she also missed the American jazz players stimulating.

(continued on page 64)
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. Even 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 music 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) Joni Mitchell (when she was Jon Anderson), Leadbelly to Yinn Sumac, and not forgetting Harry Belafonte, Burt Ives, Bob Dylan, Josh White (senior and junior), Joan Baez, Gordon Lightfoot, and just about everybody else who ever sung a folksong, they all have 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 Caesar 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 get political songs 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. I thought he was a genius, he was. But Woody was allowed."

At the BMI reception — held 40 years to the day after that first broadcast — such folk singers 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 one 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 folk singers who are not much better known today than Janis Ian was when this BMIFolkSite episode was first telecast.

"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.'"

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.

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 provocative "Shine Like It Does" and a particularly effective "I 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 muddier 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. This 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 this song has nothing to do with that theme.

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 around, I'll mail you back your money."

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 Faithfull 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 8. 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.
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
The Pretenders
REO Speedwagon

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

Dr. Demento’s Demented Valentine’s Day

February

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

March

BBC signs with WW1 for exclusive USA distribution
Dylan On Dylan encores

Roger Daltrey hosts Rolling Stones special
Westwood One stock brings $40 million in second offering
Live reports from Live Aid

Hall & Oates Live From Lady Liberty

That’s Love premieres

Westwood One acquires Starfleet Communications

Isle of Dreams Festival

August

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

September

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

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

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

Westwood One announces Live From The Apollo
Bill Battison named executive vice president of Westwood One, Inc.

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

Thom Ferro named vice-president/general manager
DICK CLARK, BROADCASTER AT 60 AMERICA

A month or so ago, I ran across an old diorama in a downtown department store. Entirely, 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 each important event 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. I grew up in a family that kept me interested. I had been lucky enough to pursue that childhood dream... to be in broadcasting.

Radio has been, and still is, a major part of my life. It has affected my entire adult life. Come to think of it, broadcasting has touched everyone’s lives. Through music, sports, news and weather, the medium has provided entertainment. Through sports, the American public enjoys the best system of broadcasting in the world. The American public has been the beneficiary of the quality of broadcasting services available in other parts of the world. Whether it be local, regional or national, radio and television may 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 that radio and television are in 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.

I often ask myself, “Is there a career future in broadcasting?” The answer is an emphatic “yes.” To paraphrase Al Jolson’s words, “You ain’t heard nothin’ yet.”

DAVE HULL, KHJ-AIR PERSONALITY LOS ANGELES

How was I 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” in the late 1940s. The announcer had just told the audience that we would begin broadcasting coast to coast at the appointed hour. I was a joke at about 45 seconds to broadcast time. I sat spellbound watching the clock as this man continued to unfold his information 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’s talent,” and from that moment on I knew I wanted to be on the air. In fact, as I recall, I told my mother and she told me to “shut up and watch the show”.

Following high school, I joined the Air Force reserve 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 someone like myself got on the air. One of the announcers told me that another announcer had just rotated back to the states a few days before I arrived. The announcer said that the station had a job for me. I applied, and the station called me with a job offer. I accepted, and that was the beginning of my career in radio. It was the beginning of a career in radio, and it has been a wonderful career.

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. I wanted to be a communicator who presented music, painted words pictures, created a mood, moved a listener. There is no comparison between a disc jockey and a radio announcer. There is no comparison between a disc jockey and a radio announcer. The disc jockey’s job is to make the music sound good and to make the air sound interesting. The radio announcer’s job is to make the music sound good and to make the air sound interesting. The radio announcer’s job is to make the music sound good and to make the air sound interesting.

DR. DON ROSE, KFRC-AIR PERSONALITY SAN FRANCISCO

This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry. This is a very challenging industry.
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, air-talent, 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 $6.2 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 $237 million; spot sold $1.5 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 in 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 level. There is no question that there are many more young adults to be reached. Without a doubt the greatest increases came with young women. This at the same time many see trends in marketing 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, super-markets 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, florists, 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 45.3 percent during last year. Radio in the lobby is a bank's best friend. 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.

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 factors 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.

(continued on page 62)
TOP 40 VIDEO Cassettes (Weeks Ending 12/21)

1. BEVERLY HILLS COP (Paramount Home Video) 13
2. GRENMLINS (Warner Home Video) 10
3. GHOSTBUSTERS (RCA/Columbia Pictures Home Video) 9
4. THE EMERALD FOREST (Embassy Home Entertainment) 8
5. VISION QUEST (Warner Home Video) 7
6. BREWER'S MILLIONS (MCA Home Video) 6
7. MADONNA (Warner Home Video) 5
8. THE BREAKFAST CLUB (MCA Div. Corp. 6018) 4
9. CAT'S EYE (Key Video 4731) 3
10. POLICE ACADEMY 2, THEIR FIRST ASSIGNMENT (Paramount Home Video) 2

TOP 15 VIDEO Cassettes (Weeks Ending 12/21)

1. MADONNA (Warner Music Video 38105) 1
2. PRINCE AND THE REVOLUTION LIVE! (Warner Music Video 38102) 2
3. TIME MACHINE - PRIVATE DANCER TOUR (Sony Video 97W009) 3
4. THE BEATLES LIVE - READY STEADY GO! (Sony Video 97W05091) 4
5. WHAM! THE VIDEA Wham! (CBS-Fox Video Music 3048) 5
6. NO JACKET REQUIRED (Atlantic Video 50104) 6
7. MOTOWN 25: YESTERDAY, TODAY, FOREVER (MGM/UA Home Video 30032) 7
8. MADONNA (Warner Music Video 3-38101) 8
9. WINDOM HILL'S WATER'S PATH (Paramount Home Video 2355) 9
10. RATT THE VIDEO Ratt (Atlantic Video 50101) 10
11. STOP MAKING SENSE Talking Heads (RCA/Columbia Pictures Home Video 60518) 11
12. ARENA Duran Duran (1 norm/EMI/HBO Video) 12
13. WE ARE THE WORLD - THE VIDEO EVENT USA For Africa (MGM/UA Home Video 30032) 13
14. FLY ON THE WALL AC/DC (Atlantic Video 50102) 14
15. THE HEART OF ROCK'N'ROLL Huey Lewis & The News (Warner Home Video 30409) 15

THE CASH BOX TOP 15 MUSIC VIDEO Cassettes CHART IS BASED ON ACTUAL SALES AT RETAIL STORES.
1985 HAS GIVEN US MANY WONDERFUL REASONS TO CELEBRATE!

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<td>Laura Branigan</td>
<td>Branigan 2</td>
<td>Phil Collins and Jim Keltner</td>
<td>Grand Time Management</td>
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<td>Phil Collins</td>
<td>No Jacket Required</td>
<td>Phil Collins and Hugh Padgham</td>
<td>Grand Time Management</td>
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<tr>
<td>Phil Collins</td>
<td>Face Value</td>
<td>Phil Collins</td>
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<tr>
<td>Phil Collins</td>
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<td>Phil Collins</td>
<td>Hugh Padgham</td>
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<tr>
<td>The Firm</td>
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<td>Jimmy Page and Paul Rodgers</td>
<td>Island Records and Cassette Records</td>
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<td>Foreigner</td>
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<td>Frankie Goes to Hollywood</td>
<td>Welcome to the Pleasure Dome</td>
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<td>The Firm</td>
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<td>David Foster</td>
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<tr>
<td>U2</td>
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<tr>
<td>U2</td>
<td>Under a Blood Red Sky</td>
<td>Steve Lillywhite</td>
<td>Island Records and Cassette Records</td>
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<td>Twisted Sister</td>
<td>Stay Hungry</td>
<td>Dieter Dierks</td>
<td>Breeze Music</td>
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<td>U2</td>
<td>&quot;Under a Blood Red Sky&quot;</td>
<td>Steve Lillywhite</td>
<td>Island Records and Cassette Records</td>
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<td>INXS</td>
<td>Listen Like Thieves</td>
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<tr>
<td>Twisted Sister</td>
<td>Come Out and Play</td>
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<tr>
<td>Petes Townsend</td>
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<td>Chris Thomas</td>
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<tr>
<td>Stevie Nicks</td>
<td>Rock a Little</td>
<td>Chris Thomas</td>
<td>Island Records and Cassette Records</td>
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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 loves and Records, is the first of his 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 show air show should December 31st or the following Saturday, January 4, 1986.

SPLITTING THE MILLION — 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 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’s.

STREETTALK 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 Charlie chapter, 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’s . . . 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 in the R&B charts.

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., phone Lou "Bowlegged Louie" George leader of Full Force to 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 King of 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 of The Family, is the Time only going to join the Revolution, or will The Family stay together?

Top 75 Albums

Title, Artist, Label, Number, Distributor

24 GOLD (RIA Certified)

1. "IN SQUARE CIRCLE *
2. "CARAVAN OF LOVE *
3. "ROCK ME TONIGHT *
4. "WHERE DO YOU HOUSTON **
5. "PROMISE *
6. "SHEILA E. IN ROMANCE *
7. "WHITNEY HOUSTON **
8. "KRUSH GROOVE MUSIC FROM ORIGINAL SOUNDTRACK (Warner Bros. 1986)
9. "AS THE BAND TURNS ATLANTIC STARR (A&M SP-5019)
10. "RESTLESS *
11. "STARPOINT (Island/Atlantic 50024)
12. "13 STREET CALLED DESIRE "THE ISLEYS (FAT EYE)(MCA 5670)
14. "READY FOR THE WORLD "(EMERGENCY) (MCA 5684)
15. "THE NIGHT I FELL IN LOVE "LINDA RONSTADT (Capitol FC 85026)
16. "MIAMI VICE "ORIGINAL TELEVISION SOUNDTRACK (MCA 1610)
17. "TA MARA & THE SEEN " (MCA ESP-6078)
18. "PATI LA BELLE "(Philadelphia Int’l/CFCS 3988)
19. "HOW COULD IT BE "Siblings (Island/Atlantic FC 39925)
20. "MORNING IN BLONDE "(Island/Atlantic FC 39925)
21. "CAMEO "(ATLANTIC Artists/ Polygram E 4540-1)
22. "THE FAMILY * "(PolyGram/Warner Bros. 9-25322-1)
23. "JENNIFER HOLLIDAY "(Columbia 5107)
24. "HIGH PRIEST "(Capitol FC 39925)
25. "CONTACT "(SONGWRITERS) (RCA 39951)
26. "33 LUXURY OF LIFE "STAR (MCA AFL 1-1003)
27. "34 THE TEMPTATIONS (Gordy/Motown) (Capitol FC 39925)
28. "35 DIONNE WARWICK "DIONNE WARWICK (Arista AL8-3938)
29. "36 A LONG TIME COMING, A CHANGE IS COMING "EMILY "CHAMPAGNE" KING (RCA AFL-3518)

Weeks on Chart

12/21 Chart

1. STEVIE WONDER (Tania/Town FC 39931)
2. ISLEY JASPER ISLEY (CBS FC 39925)
3. EURONICEL (Island/Atlantic 50024)
4. ARETHA FRANKLIN (Atlantic AL 8-8398)
5. PATTI AUSTIN (Columbia FC 39951)
6. KENNY G (Atlantic FC 39925)
7. BRUCE SPRINGSTEEN (Atlantic FC 39925)
8. GLORIA ESTEFAN & THE BAND (Atlantic FC 39925)
9. BARRY MANILOW (Atlantic FC 39925)
10. ANDY WILLIAMS (Atlantic FC 39925)

THE CASH BOX TOP 75 BLACK CONTTEMPORARY ALBUM CHART IS BASED SOLELY ON ACTUAL PRODUCTS SOLD AT RETAIL STORES.
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 Wolfram of The Jets; Sara Melendez, west coast regional R&B promotion manager, MCA Records; Kathy, Rudy, and Elizabeth Wolfram of The Jets; Andre Fuller, account service representative, MCA Distributing; Greg Mack, music director at KDAY; Moana, Eddie, Haini, and Roy Wolfram of The Jets.

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 Northeast 12th Avenue

Fort Lauderdale, Florida 33334

(305) 771-1716

Cash Box/December 28, 1985
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, but not just because they have released new LPs from a number of impressive talents (George Russell, Stanley Jordan, James Newton, Bennie Wallace, McCoy Tyner and Jackie McLean), but also because Blue Note has the joyous sound of a major label (Capitol/EML) strongly committing to jazz of all flavors.

Of the other majors, only PolyGram, with its splendid combination of PolyGram Jazz, which reissues gems from a slew of labels, and PolyGram Special Imports, which brings in some of the finest European independent labels, deserves praise. Columbia and Atlantic dished out the odd product issue, as did MCA, which did, however, form MCA Jazz, a label that's more on that next month. As always, jazz was kept alive by the independent labels, many of them Europe-based.

I won't single them all out — their names are well known — but I do want to mention some new ones; Landmark, Magenta (a Windham Hill offshoot), JMT/Sound Aspects, Minor Music and Principally Jazz. Of the vast others, Black Saint/Soul Note and Fantasy deserve special mention for their voluminous product — reissues, mainly, from the latter (which also publishes 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 Dijavan 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. Shorter reunited with Jon Hendricks, 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 label — Motown — 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, Rudl Blesh, Dicky Wells, Jo Jones, Dick Vance, Philly Joe Jones, Buddy Johnson, Cootie Williams, Albert 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 joining. a number of new jazz organizations, notably the National Jazz Service Organization out of Washington D.C. — have sprung. What effect these things are going to have on jazz in general remains to be seen.

THE Top 40 JAZZ ALBUMS OF 1985

The following 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 top LPs of some past year), non-jazz records (why confuse the issue?), and previously-unissued material.

1. BILLY TAYLOR / COUNT BASIE / FELDSTEIN / GEORGES (Atlantic 13274)
2. CHEYENNE (Atlantic 13276)
3. DATING IN THE SUN (Columbia 12705)
4. MAGIC TOUCH (Columbia 12706)
5. JOE SAMPLE (Columbia 14006)
6. WAYNE SHORTER (Columbia 14007)
7. SKIN DIVE (Columbia 14008)
8. SYNDY CYRIA (Columbia 14009)
9. STEVE MURPHY (Columbia 14010)
10. JUDE KING / JOHN KELLER (Columbia 14011)

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

FEATURE PICKS


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.


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 company of swing rhythm men Jimmy Lewis (another ex-Basile), "Tootsie" Bean, and Don Costes, they dig into that great Basie book and dig out such jumping gems "Just A Silly Little Thing," "Jumpin' at the Woodside," and "Doggin' Around." Earle even puts down his alto for some vibrato-filled crooning.


South African bassist Dyani in an impressive, tight set of originals — rhythmical, memorable pieces played splendidly by, along with the leader, trumpeter Harry Beckett, reedman John Tchicaya, and pianist Bill Hart. Dyani, 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 7185 — Producer: Steve Kaplan — List: 8.98

Julie 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.

Cash Box/December 28, 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
CRITICAL DECISIONS
It's The Time Of Year When Cash Box Writers Get To Choose Their Top Tens

TOP TEN ALBUMS
"African Game" — George Russell — (Blue Note)
"Change Of Seasons" — Misha Mengelberg/Steve Lacy/George Lewis/Harjien Gorter/Ian 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 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 — Till 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)
"Capid & 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)
"Tini" — 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 Scorcher — (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") — Eyedea 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 Manoeuvers In The Dark — (A&M)
"Black Codes 'From The Underground' " — Wynton Marsalis — (Columbia)
"Fables" — Jean Luc Ponty — (Atlantic)
"The Broadway Album" — Barbra Streisand — (Columbia)
"Capid & 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 Jorjorian

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 shuttered downtowns, our padlocked emporiums, and the empty 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 the roosters in Denver. They got scalped to the tune of $1,250 a seat in Boston. They dizzied ticket stations with 20,000 ticket requests per minute in New Jersey. Female fans in a van outside Giants Stadium even seduced themselves to the rows in front of their own boyfriends, who were there, of course. He was in support of his seventh LP, “Born in the U.S.A.”

People in 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 1980s is Springsteen’s turf. It’s a lonely turf on a territory bordering a strange, new millennium. Springsteen was so eloquent that the 20th Century joyride turned Thunder Road had run out of gas. His cars soon became “used cars,” “stolen cars,” “my brother’s car,” and the cars of late troupers 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 want music 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 lose 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. They are in no hollow pose. Springsteen today lives 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 Fame and Fortune 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 surfer’s shack.

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 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.’).”

Hammond was originally planning to sign Springsteen as a folk artist. “I thought he was,” says Hammond. “He was a very good songwriter. He had a 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. “I was in New York in the summer of 1973.”

That show featured Springsteen on a double bill with Bob Marley, and Marsh’s review of the show for Newday said: “If Marley is scruffy, then Springsteen is absolutely scroowy. He looks somewhat like Bob Dylan during his motorcycle accident...a Lincolnian beard, dirty t-shirt and jeans, and wrapped around sunglasses to go with his wrapped around lyrics.”

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 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.

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 987 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.’ It takes two and a half years 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.
RETAIL
A survey of product sales in the nation's leading retail outlets

HOT NEW SELLER

Arcadia-Capitol

STRENGTH'S SADLES

B. Streisand — Columbia
Maurizio Vichi — MCA
ZZ Top — Warner Bros.
Dire Straits — Warner Bros.

SCOTT'S INDIANAPOLIS

Sade

MusiCal Sores — Baltimore
B. Streisand
Sade
P. Collins
Dire Straits
Talking Heads

Liriope Plazz — Los Angeles
B. Streisand
Heart
Dire Straits
Tears For Fears

Wherehouse Ent. — Los Angeles
B. Streisand
Miami Vice
Heart
Sade
Arcadia

Tower Records — Fresno

ZZ Top
P. Beualter
Dire Straits
B. Dylan
Heart

Tower Records — Campbell

ZZ Top
B. Streisand
Sade
Dire Straits
Heart

Tower Records — Los Angeles

B. Streisand
Sade
D. Warwick
Grace Jones
Sting

Tower Records — Lucerne

Miami Vice
J. Couger
Heart
ZZ Top
S. Nicks

Bensons House of Music — Los Angeles

Ira Marden
Rush
B. Streisand
Starship
W. Houston

Great American Music — Minneapolis

Miami Vice
B. Streisand
Heart
ZZ Top
S. Nicks

Sound Wherehouse — Kansas City

Miami Vice
J. Couger
Dire Straits
Sade

Peaches — Cincinnati

J. Couger
Miami Vice
Dire Straits
Heart
B. Streisand

RETAILER'S PICK

Retailer
Dave Lavitt

Store
Moby Disc

Market
Canoga Park, Cal.

Album: Spleen and Ideal
Artist: Dead Can Dance
Label: 4AD

TOP 10 ALBUMS OF '85

"Cool Fan Tutti Frutti" — Squeeze

"Songs From The Big Chair" — Tears For Fears

"Fables" — Jean Luc Ponty

"The Falcon and the Snowman" — Pat Metheny Group

"Train Of Thought" — Mitchel Forman

"Atlantic" — Wayne Shorter

"Bachmanov Piano Concerto No. 3" — Joge Bolet with Ivan Fischer and the London Symphony Orch.

"In Time" — Kit Watkins and Coco Ronaldo

"Maurice White" — Maurice White

"Cupid & Psyche 85" — Scritti Politti

"Ron Rosenthal

TOP 10 ALBUMS OF '86

"The Dream Academy" — The Dream Academy

"Scarrower" — John Cougar Mellencamp

"Low Life" — New Order

"Haunted The Imperfection" — China Crisis

"Lilie & Crush" — Orkestral Maneuvers In The Dark

"I'M Only An Animal" — Talking Heads

"Rebels Of The Revolution" — Kate Bush

"Some Great Reward" — Depeche Mode

"Record Bar

RECORD BAR RUMOR DENIED — In last week's Shop Talk, questions of a shake up at Duram, NC-based Record Bar were raised. In calling the rumors completely unfounded, president and chief executive officer Ron Cruickshank commented, "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, 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 be not affected by the change. Bruce Cockburn, Keel and The Textons 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 jazzers' 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 Wycliffe Gordon 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 26th 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 getting 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 could 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.
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<th>Chart 12/21</th>
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<tr>
<td>33</td>
<td>8,98</td>
<td>34</td>
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<tr>
<td>CUPID &amp; PSYCHE '85</td>
<td>SCRITTI POLITTI (Warner Bros. 25932) WEA</td>
<td>SEVEN THE HARD WAY</td>
<td>(Columbia FC 40189) CBS</td>
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<td>35</td>
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<td>HUNTING HIGH AND LOW</td>
<td>A-HA (Warner Bros. 23000) WEA</td>
<td>89</td>
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<td>37</td>
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<td>LITTLE CREATURES</td>
<td>(Atlantic 25050-11) RCA</td>
<td>HUNTING HIGH AND LOW</td>
<td>(A-HA) WEA</td>
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<td>39</td>
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<td>HOUNDS OF LOVE</td>
<td>(Atlantic 25047) RCA</td>
<td>LAST COMMAND</td>
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<td>41</td>
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<td>COLOR OF SUCCESS</td>
<td>(Morris Day) (Warner Bros. 23020) WEA</td>
<td>EMERGENCY</td>
<td>(Geffen) WEA</td>
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<td>43</td>
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<td>READY FOR THE WORLD</td>
<td>(MCA (5034) WEA</td>
<td>UNDER A RAGING MOON</td>
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<td>45</td>
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<td>KRUSH GROOVE</td>
<td>(WEA)</td>
<td>SHEILA E. IN ROMANCE</td>
<td>(Atlantic 25038) WEA</td>
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<td>47</td>
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<td>THEATRE OF PAIN</td>
<td>(WEA)</td>
<td>49 LIKE A VIRGIN</td>
<td>(Capitol/Sire 42015-1) CBS</td>
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<td>49</td>
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<td>DOG EAT DOG</td>
<td>JONI MITCHELL (Geffen 21507-1) RCA</td>
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<td>51</td>
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<td>STRAIGHT</td>
<td>(MCA (5014) WEA</td>
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<td>ASYLUM</td>
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<td>ROCKY IV</td>
<td>(Columbia FC 40020) CBS</td>
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<td>DO YOU</td>
<td>SHANIA TWAIN (EMI America 17171) CAP</td>
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<td>56 RESTLESS</td>
<td>(Capitol/Sire 42042) CBS</td>
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<td>58 ALL FOR LOVE</td>
<td>(WEA)</td>
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<td>60 MAKE IT BIG</td>
<td>(Capitol/Sire 42043) CBS</td>
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<td>SWEET DREAMS</td>
<td>(WEA)</td>
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<td>HOW TO BE A ZILLIONAIRE</td>
<td>(A&amp;M/Virgin Records)</td>
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<td>63</td>
<td>7,98</td>
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<tr>
<td>NERVOUS NIGHTS</td>
<td>(Capitol/BMG)</td>
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<td>7,98</td>
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<td>64</td>
<td>7,98</td>
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<tr>
<td>THE NIGHT I FELL IN LOVE</td>
<td>(Capitol/Sire 42044) CBS</td>
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<td>65</td>
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<td>66 PACK UP THE PLANTATION—LIVE</td>
<td>(Capitol/Sire 42045) CBS</td>
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<td>67</td>
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<td>SO RED THE ROSE</td>
<td>(WEA)</td>
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<td>THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.</td>
<td>SINCE NO LP DEBUTS IN THE TOP 100 THIS WEEK THERE IS NO CHARTBREAKER.</td>
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**TOP 50 ALBUMS**

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<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On 12/21 Chart</th>
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<tbody>
<tr>
<td>1. THE ROLLING STONES</td>
<td>15</td>
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<td>2. NEIL YOUNG</td>
<td>12</td>
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<tr>
<td>3. THE BYRDS</td>
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<tr>
<td>4. JIMMY HANNAH</td>
<td>7</td>
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<tr>
<td>5. BOB MARLEY &amp; THE WAILERS</td>
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**DEBUT**

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<thead>
<tr>
<th>Artist, Song, Label, Number, Distributor</th>
<th>Release Date</th>
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<tr>
<td>DAVE EDWARDS</td>
<td>1966-01-16</td>
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<tr>
<td>THE BYRDS</td>
<td>1966-01-30</td>
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<tr>
<td>THE Hollies</td>
<td>1966-02-06</td>
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<tr>
<td>THE BEATLES</td>
<td>1966-02-20</td>
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<tr>
<td>THE ROLLING STONES</td>
<td>1966-03-06</td>
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</tbody>
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**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)

Shooffee — Weren’t You Listening — (The Shoppee)

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**

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 to come.

Sorry, not this year. No, sir, no litany of wild times for good ol’ 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, old ‘85 wasn’t really a ba-a-a-a 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.
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WORLDWIDE
EXCLUSIVE REPRESENTATION

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WORLDWIDE
EXCLUSIVE REPRESENTATION
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<tr>
<td><strong>1 MORNING DESIRE</strong></td>
<td><strong>11</strong></td>
<td><strong>66 WHAT A MEMORY YOU'D MAKE</strong></td>
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<tr>
<td>KENNY ROGERS (RCA PB-14194)</td>
<td>Jim COLLINS (White Gold 72701)</td>
<td>66 4</td>
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<td><strong>2 BOP</strong></td>
<td><strong>2</strong></td>
<td><strong>77 WHY YOU BEEN GONE SO LONG</strong></td>
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<td>DAN SEALS (Emi America S-8209)</td>
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<td>77 2</td>
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<tr>
<td><strong>3 SOMEBODY ELSE'S FIRE</strong></td>
<td><strong>9</strong></td>
<td><strong>78 BABY WHEN YOUR HEART BREAKS DOWN</strong></td>
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<tr>
<td>JANIE FRICKE (Columbia 38-06817)</td>
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<td>78 6</td>
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<tr>
<td><strong>4 HOME AGAIN IN MY HEART</strong></td>
<td><strong>3</strong></td>
<td><strong>79 IN OVER MY HEART</strong></td>
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<td>THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28857)</td>
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<td>79 3</td>
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<td><strong>5 NEVER BE YOU</strong></td>
<td><strong>12</strong></td>
<td><strong>80 FEEL THE FIRE</strong></td>
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<td>ROSANNE CASH (Columbia 38-06521)</td>
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<td>80 2</td>
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<tr>
<td><strong>6 HAVE MERCY</strong></td>
<td><strong>13</strong></td>
<td><strong>81 LOVE GONE BAD</strong></td>
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<tr>
<td>THE JUDDS (RCA/Curb PB-14193)</td>
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<td><strong>7 BETTY'S BEIN' BAD</strong></td>
<td><strong>14</strong></td>
<td><strong>82 LOUISIANA LEGS</strong></td>
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<td>SAWYER BROWN (Capitol/Curb B-5517)</td>
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<td>82 7</td>
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<td><strong>8 ONLY IN MY MIND</strong></td>
<td><strong>15</strong></td>
<td><strong>83 QUIET NIGHTS OF QUIET STARS</strong></td>
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<tr>
<td>KEVA MCDONALD (MCA 52961)</td>
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<td><strong>9 STAND UP</strong></td>
<td><strong>16</strong></td>
<td><strong>84 I FEEL A HEARTACHE COMING ON</strong></td>
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<tr>
<td>MELL MCDANIEL (Capitol B-5513)</td>
<td>BOBBI LACE (GBS-728)</td>
<td>84 2</td>
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<tr>
<td><strong>10 OLD SCHOOL</strong></td>
<td><strong>46</strong></td>
<td><strong>85 I HOPE THIS NIGHT WILL NEVER END</strong></td>
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<tr>
<td>JOHN CONLICK (MCA 52895)</td>
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<td><strong>11 JUST IN CASE</strong></td>
<td><strong>47</strong></td>
<td><strong>86 MISSISSIPPI BREAKDOWN</strong></td>
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<td>THE FORESTER SISTERS (Warner Bros. 7-28857)</td>
<td>TON PRICE (Evocur 114)</td>
<td>86 2</td>
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<td><strong>12 A WORLD WITHOUT LOVE</strong></td>
<td><strong>17</strong></td>
<td><strong>87 COUNTRY MUSIC LIVES TODAY</strong></td>
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<tr>
<td>EDDIE RABBITT (RCA PB-14191)</td>
<td>BILL ANDERSON (Warner-DWD-59-1002)</td>
<td>87 3</td>
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<td><strong>13 MEMORIES TO BURN</strong></td>
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<td><strong>88 SHE DON'T CRY LIKE SHE USED TO</strong></td>
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<tr>
<td>JOE SHELLEY/WATSON (Epic 34-05333)</td>
<td>JOHNNY RODRIGUEZ (Epic 34-07072)</td>
<td>88 2</td>
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<td><strong>14 THE CHAIR</strong></td>
<td><strong>19</strong></td>
<td><strong>89 ME AND PAUL</strong></td>
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<tr>
<td>GEORGE STRAIT (MCA 52647)</td>
<td>WILLIE NELSON (Columbia 38-05597)</td>
<td>89 16</td>
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<td><strong>15 (BACK TO THE) HEARTBREAK KID</strong></td>
<td><strong>20</strong></td>
<td><strong>90 IF I DON'T LOVE YOU</strong></td>
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<tr>
<td>RESTLESS HEART (RCA PB-14190)</td>
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<td>JOHNNY REED (MCA 57486)</td>
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<td><strong>16 HURT</strong></td>
<td><strong>21</strong></td>
<td><strong>91 TOO MUCH ON MY HEART</strong></td>
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<tr>
<td>JUICE NEWTON (RCA PB-14191)</td>
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<td>THE STALLERS BROTHERS (Mercury 88-4107)</td>
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<td><strong>17 YOU CAN DREAM OF ME</strong></td>
<td><strong>22</strong></td>
<td><strong>92 WHATEVER TURNS YOU ON</strong></td>
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<tr>
<td>STEVE WARDNER (MCA 57271)</td>
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<td>SAMMY DIXON (Apostle AGM-117)</td>
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<td><strong>18 THE LEGEND AND THE MAN</strong></td>
<td><strong>23</strong></td>
<td><strong>93 LOVIN' COMIN' BWER TIME</strong></td>
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<td>CONWAY TWITTY (Warner Bros. 7-28866)</td>
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<td>MICHAEL GRIME (Motor MTD-109)</td>
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<td><strong>19 YOU MAKE ME FEEL LIKE A MAN</strong></td>
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<td>RICKY SKAGGS (Epic 34-05565)</td>
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<td>TWO HEARTS (MCO 56131)</td>
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<tr>
<td><strong>20 THERE'S NO STOPPING YOUR HEART</strong></td>
<td><strong>25</strong></td>
<td><strong>95 FEED THE FIRE</strong></td>
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<tr>
<td>MARIE OSMDON (Capitol/Curb B-5521)</td>
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<td>KEITH STALL (Epic 34-05493)</td>
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<tr>
<td><strong>21 MAKIN' UP FOR LOST TIME</strong></td>
<td><strong>26</strong></td>
<td><strong>96 WILLIE YOU'RE A LEGEND</strong></td>
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<tr>
<td>CRYSTAL DALLY/GARY MORRIS (Warner Bros. 7-28598)</td>
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<td>MARK MOISELY (Mountain M-547-40C)</td>
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<tr>
<td><strong>22 COME ON IN (YOU DID THE BEST YOU COULD DO))</strong></td>
<td><strong>27</strong></td>
<td><strong>97 EYE'S AS BIG AS DALLAS</strong></td>
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<tr>
<td>THE OAK RIDGE BOYS (MCA 52723)</td>
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<td>RANDY WAGNER (OndiscD 85-236)</td>
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<td><strong>23 SHE TOLD ME YES</strong></td>
<td><strong>28</strong></td>
<td><strong>98 CAN'T KEEP A GOOD MAN DOWN</strong></td>
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<td>CHANCE (Mercury 88-178-7)</td>
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<td>ALABAMA (RCA PB-14102)</td>
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<tr>
<td><strong>24 I TELL IT LIKE IT USED TO</strong></td>
<td><strong>29</strong></td>
<td><strong>99 I'LL NEVER STOP LOVING YOU</strong></td>
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<tr>
<td>BE T. GREGORY BROWN (Capitol B-5527)</td>
<td>GARY MORRIS (Warn Bros. 7-29507)</td>
<td>GARY MORRIS (Warn Bros. 7-29507)</td>
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<td><strong>25 BREAK AWAY</strong></td>
<td><strong>30</strong></td>
<td><strong>100 SOME SUCH FOOLISHNESS</strong></td>
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<tr>
<td>DALL DAVIES (RCA PB-14184)</td>
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<td>TOMMY CRAWFORD (MCA 52771)</td>
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<td><strong>26 THE DEVIL'S ON THE LOOSE</strong></td>
<td><strong>31</strong></td>
<td><strong>101 COFFEE BROWN EYES</strong></td>
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<td>WAYLON JENNINGS (RCA PB-14215)</td>
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<td>BILLY WALKER (Tall Texas TTR 99)</td>
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<td><strong>27 IT'S TIME FOR LOVE</strong></td>
<td><strong>32</strong></td>
<td><strong>102 I'M GONNA HURT HER ON THE RADIO</strong></td>
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<tr>
<td>DOM WILLIAMS (MCA 52699)</td>
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<td>DAVID ALLAN COE (Columbia 38-05651)</td>
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<td><strong>28 DOWN IN TENNESSEE</strong></td>
<td><strong>33</strong></td>
<td><strong>103 HANG ON TO YOUR HEART</strong></td>
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<td>JOHN ANDERSON (Warn Bros. 7-28855)</td>
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<td>EXILE (Epic 34-06105)</td>
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<td><strong>29 THE ONE I LOVED BACK</strong></td>
<td><strong>34</strong></td>
<td><strong>104 RENO AND ME</strong></td>
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<tr>
<td>GEORGE JONES (Epic 34-05608)</td>
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<td>JORBY BARE (EMI R-2006)</td>
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<td><strong>30 IT'S JUST A MATTER OF TIME</strong></td>
<td><strong>35</strong></td>
<td><strong>105 DONCHA</strong></td>
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<tr>
<td>GLEN CAMPBELL (Atlantic America 7-96600)</td>
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<td>YL ROYAL (Columbia 38-05588)</td>
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<td><strong>31 LIE TO YOU FOR YOUR LOVE</strong></td>
<td><strong>36</strong></td>
<td><strong>106 I'M COMIN' HOME</strong></td>
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<tr>
<td>THE BELLAMY BROTHERS (MCA/Curb MCA-52698)</td>
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<td>BILL STOTT (Curb 77-748)</td>
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<tr>
<td><strong>32 I SURE NEED YOUR LOVIN'</strong></td>
<td><strong>37</strong></td>
<td><strong>107 I'M COMIN' HOME</strong></td>
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<tr>
<td>JOHN MCDONALD (MCM-7-29506)</td>
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<td>BILL STOTT (Curb 77-748)</td>
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<tr>
<td><strong>33 BURNED LIKE A ROCKET</strong></td>
<td><strong>38</strong></td>
<td><strong>108 I'M COMIN' HOME</strong></td>
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<tr>
<td>BILLY JOE ROYAL (Atlantic America 7-96993)</td>
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<td>BILL STOTT (Curb 77-748)</td>
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<td><strong>34 PERFECT STRANGER</strong></td>
<td><strong>39</strong></td>
<td><strong>109 I'M COMIN' HOME</strong></td>
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<tr>
<td>SOUTHERN PACIFIC (Warner Bros. 7-28870)</td>
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<td>BILL STOTT (Curb 77-748)</td>
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**CHARTBREAKERS**

Some girls have all the luck

LOUISE MANDRELL (RCA 14051) DEBUT

**TOP 100 COUNTRY SINGLES**

December 23, 1982

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 request 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, Rocephus 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.

TOO MUCH ON MY HEART — Sonny & Cher will be seen in national interviews throughout the new year, including their performance at the New York City Coliseum. More information will be released in the future. WSM's "RMS" was "The Morning Show" and a radio personality program to promote the music of the year, "The Hit Parade," a regular feature of the show. The show is broadcast Monday through Friday from 6 a.m. to 9 a.m. on WSM and is also carried on several satellite radio stations across the country.

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 ballads, traditional ballads, 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.

**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 Statler 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 Wek-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 local 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!

**AUTOGRAPH**

**FEATURE PICKS**

ROGER MARTIN (NLT Records 1986) 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) (Al Kaji—BMI) (L.J. Dalton, M. McFadden) (Producers: Jerry Kennedy and Joe Stampley) This is a super song for Lacy J Easy to listen to. Her unique delivery is strong and sure should interest 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) Reb'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

Cash Box/December 28, 1985
MOST ADDED

STEREO JX 14720 SP 44511/2
Produced by R C Connell
SOME GIRLS HAVE ALL THE LUCK
(Part Fourteen)
LOUISE MANDRELL

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 — RCA
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

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

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

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

COUNTRY PROGRAMMER’S PICK

Programmer: Nina Ryder
Station: WDLW
Market: Massachusetts

Song: “1982”
Artist: Randy Travis
Label: Warner Bros.

Comments:
“I think it’s a nice song. I love his voice.”

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.)
“We Don'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 — (Complet)
“I Will Dance With You” — Karen Brooks — (Warner Bros.)
“The Things That Matter” — Vince Gill — (RCA)

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-American
I Love You By Heart — Sylvia/Michael Johnson — RCA

WCCN — Dick Deno — Neillsville
Sylvia M. Johnson
L. Greenwood
M. Gilley
G. 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 1-r) are: Tom Allen, KASE; Dan Seals; Steve Gary, KASE; and Terry Hunt, KASE.
LOS ANGELES — Stop for a moment and recall these 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 commercially and financially. Many people in and out of the industry once feared ‘poptrack’ fever wouldburn itself out rapidly, but the last few months have shown gratifying 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 ‘television’ records 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 at least 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 entertainment 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 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, at times 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 themes from The Legend of Billie Jean) 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 failure. In January, “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 Glen Freis. 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, writing and concept. Songs targeted toward a youth market belonged 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 attempt to grow box office business 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 that any soundtracks 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 film soundtracks. Most prominent was 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 “Invisible (Theme From The Legend Of Billie Jean)” on Chrysalis; Cyndi Lauper’s theme from Goojies (Portrait/CBS); and Jermaine Jackson’s “Let’s Get Serious” from The Firm (MCA). Critics were cold, audiences were lukewarm, but record-buyers were hot. 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 — Bitty O’Hence 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/Anista Records.

BULLETING UP THE CHARTS — Glenn Frey (center) appeared several months back in the “Smuggler’s Blues” episode of Miami Vice. His song for the show would later go on to appear in a number of other series programs. Pictured with Frey are the show’s stars, John Johnson (left) and Philip Michael Thomas.

TOP 10 ALBUMS OF ’85

"Meat Is Murder" — The Smiths
(ROUGH TRADE)

"Steve McQueen" — Prefab Sprout
(HOLLAND)

"This Is The Sea" — The Waterboys
(ISLAND)

"Hounds Of Love" — Kate Bush
(EMI-America)

"The Silver Seven Cannons" — Felt
(CHERY RED)

"Rain Dogs" — Tom Waits
(ISLAND)

"Street Tracks" — B. Criminelny
(ROUGH TRADE)

"White City The Novel" — Pete Townshend
(ATO)

"Psychocandy" — The Jesus And Mary Chain
(BLUENOSE Y NEGRO)

"The Boy Who Died 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
(Polydor)

"Youthquake" — Dead Or Alive
(EPIC)

"Heart" — Heart
(CAPITOL)

— Nina Tregub

TOP 10 ALBUMS OF ’85

"Steve McQueen" — Prefab Sprout
(CBS)

"Fine Young Cannibals" — Fine Young Cannibals
(EMI-Pacific)

"Suzanne Vega" — Suzanne Vega
(A&M)

"Picturebook" — Simply Red
(WEA)

"Out Of Love" — Linda Thompson
(WEA)

"Hounds Of Love" — Kate Bush
(EMI)

"Lowdown" — New Order
(FOCUS)

"This Is The Sea" — The Waterboys
(ISLAND)

"Who’s Zoomin Who?" — Aretha Franklin
(ARISTA)

"Easy Pieces" — Lloyd Cole And The Accidents
(Polydor)

— Chris Hely

TOP 10 ALBUMS OF ’85

"Southern Accents" — Tom Petty And The Heartbreakers
(MCA)

"Pack Up The Plantation-Train" — Tom Petty And The Heartbreakers
(MCA)

"Scarecrow" — John Cougar Mellencamp
(Reprise/PolyGram)

"Brothers In Arms" — Dire Straits
(WARNER BROS.)

"Fool’s Gold Moon" — Roger Daltrey
(Atlantic)

"The Dream Of The Blue Turtles" — Sting
(WEA)

"Little Baggradirn" — UB40
(A&M)

"Little Creatures" — Talking Heads
(WARNER BROS.)

"What’s In A Name" — The Cripplers
(TABB)

"Misplaced Childhood" — Marillion
(CAPITOL)

— Nadeen Toomey

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.
IT'S NOT JUST WHERE

ARCADIA

ASHFORD & SIMPSON

THE BOOIE BOYS

HEART

IRON MAIDEN

FREDDIE JACKSON

MELBA MOORE

THE MOTELS

ANNE MURRAY

MARIE OSMOND

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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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BOB SEGER • SKYY • BILLY SQUIER • TANYA TUCKER • TINA TURNER • W.A.S.P. • DON WILLIAMS

IT’S WHERE WE’RE GOING.
1985: A Year Behind The Bullets

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 bulling going into 1986. It closes out the year at #21. After 1985, however, there is no doubt much more life left to the LP.

A Comeback Year

In 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, finally allowed to record a record, and the wait didn't seem to hurt him. "Centerfield," the long-awaited solo effort from Fogerty, bullleted 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 44.

Queen's 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 #1 in late November re-establishing Franklin as a pop powerhouse. To date, the album has logged 23 weeks on the Top LP chart.

Debut

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 jazz debut, for Epic, "Diamond Life," bullleted up the charts. It got as high as three, and has booked 44 weeks in the Top 100. While this record continues to build, a second single, "Promise" is repeating the former's rise up the charts. "Promise" is bulleting 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 in 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 "'The J. Geils Band." Their 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, the 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 Afterword

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 US" 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.

 QUEENS

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continued from page 7

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Video '85: The Year In Review

continued from page 7

PolyGram Records began planning its new pay-per-day 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 remittances 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. An international deal that included Warner Communications' 31 percent of Showtime/The Movie Channel, and Warner Amex 19 percent stake in Showtime/TMC and 1/3 stake in MTV Networks Inc. Viacom paid $500 million cash for the two companies. The final deal was announced early in September.

The buyer succeeded in making MTV private, and symbolized the further corporate ascension of the company that made video music into the dominating phenomenon of the decade. But as MTV has become one of the most sought after holdings in Wall Street, other cable and video outlets 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 peters out altogether, over the summer.

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

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 comeback 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 15th.

The 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 ("Everybody 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 chart, however, were particularly dominated by film songs in 1985. Of Cash Box's top twenty songs 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 come in 16th for the year).

In the 12-inch singles category, the winner proved to be Lisa Lisa & 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.

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 (promising new female artist); Tina Turner (female A/C 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); 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 (new artist); 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 penumials 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 Earle Thomas Conley, Janice Fricke, and Sawyer Brown. Predictively, 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 achievements 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 ACHIEVEMENT — 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
TOP FEMALE ARTISTS
1. Madonna • Sire
2. Whitney Houston • Arista
3. Tina Turner • Capitol
4. Aretha Franklin • Arista
5. Shona 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. Wham! • Columbia
2. Philip Bailey & Phil Collins • Columbia
3. Phil Collins & Marilyn Martin • Atlantic
4. Eurythmics • RCA
5. Mick Jagger & David Bowie • EMI America

TOP NEW GROUP
1. A-Ha • Warner Bros.
2. The Power Station • Capitol
3. Ready For The World • MCA
4. Animation • Mercury
5. Till Tuesday • Epic

MOST PROMISING NEW MALE VOCALIST
David Lee Roth • Warner Bros.

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

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

TOP NEW FEMALE VOCALISTS
Whitney Houston • Arista

MOST PROMISING NEW FEMALE VOCALIST
Whitney Houston • Arista

TOP A/C FEMALE ARTISTS
1. Whitney Houston • Arista
2. Tina Turner • Capitol
3. Sade • Portrait
4. Aretha Franklin • Arista
5. Dina Ross • RCA

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.
YEARENDPOLLS—1985

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 & 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 • Phil & Phoebe 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. Everyday 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 • T姆a
22. Everything She Wants • Wham! • Columbia
23. Susudio • 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 Bangok • 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 • Animation • 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.Cop 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 ’89 • 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 • 22 Top • Warner Bros.
84. Freedom • Wham! • Columbia
85. Lonely Of 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 Going 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
YEAR END POLLS — 1985

TOP 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. Rockin' The Cotillion • 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. Controllled • 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. Scarface • John Cougar Mellencamp • RCA
18. The Power Station • The Power Station • Capitol
19. Purple Rain • Prince & The Revolution • 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 • Steve 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. I've Had Enough • Eurythmics • RCA
34. Wheels Are Turnin' • REO Speedwagon • Epic
35. Big Bam Boom • Daryll 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 Hooters • Elektra
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. Livin' 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. Now 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. Till Tuesday • Epic
6. Frankie Goes To Hollywood • ZTT/Island
7. Honeydrippers • Es Paranza
8. Katrina & The Waves • Capitol
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 Farnsworth • 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. Steve 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. 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 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 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. "Till Tuesday • Epic
4. Lionel Richie • Mercury
5. Lone Justice • Geffen

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 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 • L.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 • Atlantic
5. Deborah Allen • RCA

Cash Box/December 28, 1985
1985.  
A vintage year.  

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

PolyGram Records
## TOP MALE ARTISTS
1. Luther Vandross • Epic
2. Freddie Jackson • Capitol
3. Prince • Paisley Park
4. Maurice White • Columbia
5. Jesse Johnson's Revue • A&M

## TOP FEMALE ARTISTS
1. Whitney Houston • Arista
2. Sade • Portrait
3. Teena Marie • Epic
4. Aretha Franklin • Arista
5. Patti LaBelle • Philadelphia Intl.

## MOST PROMISING NEW MALE ARTIST
Morris Day • Warner Bros.

## TOP NEW MALE ARTISTS
1. Freddie Jackson • Capitol
2. Jesse Johnson's Revue • A&M
4. Maurice White • Columbia
5. Eugene Wilde • Philly World

## TOP NEW FEMALE ARTISTS
1. Whitney Houston • Arista
2. Sade • Portrait
3. Cheriulle • Tabu

## MOST PROMISING NEW FEMALE ARTIST
Sade • Portrait

## TOP FEMALE ARTISTS
1. Whitney Houston • Arista
2. Sade • Portrait
3. Teena Marie • Epic
4. Aretha Franklin • Arista
5. Patti LaBelle • Philadelphia Intl.

## TOP SOUNDTRACKS
1. Purple Rain • Warner Bros.
2. Woman In Red • Motown
3. Beverly Hills Cop • MCA
5. Miami Vice • MCA

## BLACK CONTEMPORARY ALBUM AWARDS

## TOP FIVE GROUPS
1. Kool & The Gang • De-Lite
2. Cameo • Atlantic 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 J. Blige • Gordy

## TOP MALE GROUPS
1. Kool & The Gang • De-Lite
2. Cameo • Atlantic 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
TO EVERYONE AT MCA RECORDS
FOR
“READY FOR THE WORLD”

CASH BOX 1985 AWARDS

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

FROM ALL THE
FOLKS AT AMI

RICK SMITH  STEVEN MACHAT  BILL DERN
AMI Management
1776 Broadway, 10th Floor
New York, NY 10019
(212) 765-5960
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. Shena 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. Pointer Sisters • Planet
2. 9.9 • RCA

TOP 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

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

TOP MALE ARTIST
1. kern
2. Jesse Johnson's Revue • A&M
3. Prince • Paisley Park
4. Steve 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

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

KLYMAXX!!

MCA RECORDS
YEAR END POLLS — 1985

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.

VOCALISTS
1. Al Jarreau • Warner Bros.
2. George Benson • 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 Jr. • Blue Note
3. The Two Of Us • Ramsey Lewis/Nancy Wilson • Columbia

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 • Andreas 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 • Mike 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 Move • Grover Washington Jr. • Elektra
16. Live In London • Al Jarreau • Warner Bros.
17. Samba Surf • Yellowjackets • Warner Bros.
18. Black Codos (From The Underground) • Wynton Marsalis • Columbia
19. Vocalise • The Manhattan Transfer • Atlantic
20. Gravity • Kenny G & G Force • Arista
21. Melody • Badao Watababe • Enktra
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 • Shadowfax • Windham Hill
29. Togethering • Kenny Burrell & Grover Washington Jr. • Blue Note
30. Atlantis • Wayne Shorter • Columbia

Cash Box/December 28, 1985
1° IN JAZZ

STANLEY JORDAN

1° JAZZ ALBUM

1° JAZZ SOLOIST

1° JAZZ NEW ARTIST

BLUE NOTE /

ON BLUE NOTE / MANHATTAN RECORDS AND HIGH QUALITY XDR® CASSETTES
COUNTRY AWARDS

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
5. Epic

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

NEW RECORD COMPANY
MTM

INDEPENDENT RECORD COMPANY
Evergreen
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"
COUNTRY ALBUM AWARDS

TOP 50 ALBUMS
1. 40 Hour Week • Alabama • RCA
2. Why Not Me • Judds • RCA
3. Country Boy • Ricky Scaggs • Epic
4. City Of New Orleans • Willie Nelson • Columbia
5. Fito • Hank Williams, Jr. • Warner Bros.
6. Kentucky Hearts • Exile • Epic
7. Down Forr 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 • Alabam • RCA
14. Treatin’ 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 • Huey Williams, Jr. • Warner Bros.
18. You’ve Got A Good Love Comin’ • Lee Greenwood • MCA
19. Slip On Out • Oak Ridge Boys • RCA
20. Greatest Hits • George Strait • MCA
21. Mafi For Each Other • Barbara Mandrell & Lee Greenwood • MCA
22. It’s All In The Game • Melo 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 Ross • 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, Wynonna And Naomi • Judds • RCA
37. The First Word In Memory • John Frisco • Columbia
38. My Kind Of Country • Reba McEntire • MCA
39. Nobody Wants To Be Alone • Crystal Gayle • Warner Bros.
40. Centerfold • John Fogerty • Warner Bros.
41. Blue Highway • John Conley • MCA
42. Houston To Denver • Larry Gillin & The Gatlin Brothers Band • Columbia
43. Tryin’ To Outrun The Wind • John Schneider • MCA
44. Right Or Wrong • George Strait • MCA
45. Man In Tha Mirror • Jim Slater • Epic
46. Don’t Cheat In Our Hometown • Ricky Skaggs • Epic
47. Don’t Make It Easy For Me • Earl Thomas Conley • RCA
48. Atlantic 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. Nicolete Laron • 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. Judd • 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

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.
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

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

NEW FEMALE VOCALIST
1. Nicolete Laron • 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. Judd • 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

NEW MALE VOCALIST
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2. John Schneider • MCA
3. Vince Gill • RCA

NEW FEMALE VOCALIST
1. Nicolete Laron • MCA
2. Judy Rodman • MTM
3. Lane Brody • EMI America

NEW VOCAL DUET
Barbara Mandrell & Lee Greenwood • MCA

NEW VOCAL GROUP
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2. Restless Heart • RCA
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VOCAL DUET
1. Judd • 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

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

NEW FEMALE VOCALIST
1. Nicolete Laron • 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
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3. Mickey Gilley & Charly McClain • Epic
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5. Willie Nelson & Kris Kristofferson • Columbia

NEW MALE VOCALIST
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3. Vince Gill • RCA

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2. Judy Rodman • MTM
3. Lane Brody • EMI America

NEW VOCAL DUET
Barbara Mandrell & Lee Greenwood • MCA

NEW VOCAL GROUP
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2. Restless Heart • RCA
3. Forester Sisters • Warner Bros.

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

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

NEW FEMALE VOCALIST
1. Nicolete Laron • MCA
2. Judy Rodman • MTM
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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. Judd • 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

YEAR END POLLS — 1985

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 Friddle • Columbia
7. Reba McEntire • Columbia
8. Charly McClain & Epic
9. Barbara Mandrell • MCA
10. Sylvia • RCA

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

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

TOP 50 SINGLES
1. There's No Way • Alabama • RCA
2. Forgiving You Was Easy • Willie Nelson • Columbia
3. Girl's 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 Friddle • 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. Change Of Heart • You • Earl Thomas Conley • RCA
17. She's Single Again • Janie Friddle • Columbia
18. Step That Step • Sawyer Brown • Capitol
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
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

NEW VOCAL DUET
Ray Charles/Willie Nelson • Columbia

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

Dash Box/December 28, 1985
CASH BOX
ENTERTAINERS OF THE YEAR!
Four Consecutive Years
#1 Vocal Group — Albums . . .
#1 Album “40 Hour Week”
#1 Vocal Group — Singles . . .
#1 Single “There’s No Way”
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 • Phil Collins & Phil Collins • Columbia
7. St. Elmos Fire (In Motion) • John Parr • Atlantic
8. We Are The World • USA 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

VIDEOCASSETTE AWARDS

Top 30 VIDEOS
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 Video
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. Tiptop • Warner Home Video
21. A Nightmare On Elm Street • Medial 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. 1985: The Year We Made Contact • MGM/UA Home Video

ACTION/ADVENTURE
1. Terminator • Thorn/EMI/HBO Video
2. Tiptop • 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.

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 • Chicago • RCA
8. Building The Perfect Beast • Don Henley • Geffen
9. Can’t Slow Down • Lionel Richie • Motown

TOP SOUNDTRACKS
1. Purple Rain • Prince & The Revolution • Warner Bros.
2. Beverly Hills Cop • RCA
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 • MCA
2. The Show/LA-DI-DAA-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 • Profil
9. We Are The World • USA For Africa • Columbia
10. Fly Girl • Boogie Boys • Capitol
11. Rosanne Rosann • (U/F) • 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. Swat • Phil Collins • Atlantic
22. The Men All Pause • Klymaxx • Capitol
23. Hang On To Your Love • Sade • Portrait
24. Like A Virgin • Madonna • Sire
25. Easy Lover • Phillip Bailey & Phil Collins • Columbia
26. Rosanne's Revenge • Roxanne Shante • Pop Art
27. Fresh • KoOL & The Gang • De-Lite
28. Bad Boys • Bad Boys Featuring K. Love • Starlite
29. Off Of My Do pin • Starr • 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 • IMCA
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.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. Rone & 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

MOST PROMISING NEW MALE VOCALIST
Doug E. Fresh • Reality

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

MOST PROMISING NEW FEMALE VOCALIST
Aliaha • Vanguard

13. Whitney Houston • Arista
14. James Brown • Fierce
15. Morris Day • Time
16. Rick James • J&R
17. Billy Ocean • Columbia
18. Stevie Wonder • Amalstar
19. Earth Wind & Fire • Creed
20. Simon & Garfunkel • Columbia
21. Bee Gees • Atlantic
22. Bee Gees • Coral
23. Bee Gees • RCA
24. Bee Gees • Warner Bros.
25. Bee Gees • A&M
26. Bee Gees • Arista
27. Bee Gees • Reprise
28. Bee Gees • MCA
29. Bee Gees • Capitol
30. Bee Gees • Columbia

10. Whitney Houston • Arista
9. Whitney Houston • Columbia
8. Whitney Houston • MCA
7. Whitney Houston • A&M
6. Whitney Houston • EMI
5. Whitney Houston • Epic
4. Whitney Houston • Columbia
3. Whitney Houston • Arista
2. Whitney Houston • A&M
1. Whitney Houston • MCA

INSTRUMENTALIST
1. Paul Hardcastle • Profile & Chrysalis
2. Harold Faltermeyer • MCA
3. Jan Hammer • MCA
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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 his son, Andrew.
The New Year In Review

continued from page 62

cords makes an initial payment of $6.5 million to USA For Africa. The sum is in addition to money raised from sales of the single "We Are The World" in March... Ken Kraegen, project organizer of USA For Africa, launched a major public relations campaign to sell its world's largest voluntary recording studios in Los Angeles. The two-day session featured 40 of heavy metal's leading acts.

June

PolyGram attempts to "strengthen and stabilize" its financial situation by solidifying 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 by 460 of the world's top recording artists and their labels. Officials disclosed the campaign will last eight days, with over 350,000 tickets going on sale around, gift and many others, the shows will be broadcast live on television and radio outlets around the world by Worldvision and ABC. Michael 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 "a national epidemic of copyright piracy" by top recording artists and their labels. Officials disclosed the campaign will last eight days, with over 350,000 tickets going on sale around, gift and many others, the shows will be broadcast live on television and radio outlets around the world by Worldvision and ABC. Michael Graham will serve as executive producer.

NARM announces an expansion of its "Gift Of Music" campaign which according to the group, has increased sales of records and tapes. Then Billboard reports that as of December 31, ABC Video has announced a $10 million license deal with PolyGram/SAE Video to produce the video sales of PolyGram's labels. The company has also announced a $3 million license deal with Warner Brothers Video... PolyGram also announced a $10 million license deal with ABC Video to produce the video sales of PolyGram/SAE Video records. Then Billboard reports that as of December 31, ABC Video has announced a $10 million license deal with PolyGram/SAE Video to produce the video sales of PolyGram's labels.

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 Warner Bros. Records to the Japanese firm Toraun, and gains control of 80 percent of the studio's stock... Time Warner announces plans to acquire the rest of the company for $3.5 billion. The company's purchase price will be $2.5 billion... Warner Bros. Records' chairman, Mort Zuckerman, re-signs with Capitol Records after a stint in the U.S. on Columbia.

New Music 1985

continued from page 57

ment. Steve Bonilla, another music marketing director explains that "we are significantly expanding our arsenal to develop future hitmakers now, and our new music artists are definitely part of that."

While enjoying surprising success with "Killing Joke," a British punk-rock band, and "The Posies," a U.S. punk band, America, Capitol is also establishing more street credibility in its signing of a Rhino Records contract. The band has been recently active in a new enterprise called RCA/Ariola International... Michael Goldberg, chairman and chief operating officer of RCA Records, says "we're going to put between $50 million and $75 million into the company over the next several years." He adds that "we want to be in a position to compete with the majors in the market..."

By far, the label's biggest (formerly alternative music only) success of the past year is "The Prodigy's" "Muffin Man," which was released in November 1984. The single spent 12 weeks at the top of the charts... The label's second biggest hit was "The Smiths'" "What Difference Does It Make?" which was released in March 1985...

Video 1985

continued from page 30

1, the MTV sibling, born January 1, 1985. Launched as an older demographic MTV, the channel in the 80 percent of the target audience, but with the addition of some "new" songs, the channel's library was expanded to include more popular music and rock and roll. 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 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 Television 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 November 1984. The new show was co-hosted by Dan Aykroyd and Tim Allen. 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 boon of previous years. Home video software made little headway in 1985, but there were 5.5 billion in 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 candy and color," said Jack Schember, said Jack Schember, associate editor of Video Store Magazine. "There are a lot of video manufacturers, including Paramount Home Video and MGM/UA Home Videos have reduced many of their titles to $4.95. 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 noted.

Video cassette recorder sales also experienced the levelling trend this year, with sales in 1985 down by 20 percent compared to 101 percent growth in 1983. The Electronics Industries Association estimates that the average household had a video player by the end of 1985. This conservative estimate of some 9 million, was outstripped by nearly 1 million sales, however, with an annual tally of VCR sales of 9.8 million by the end of the year. Last year's tally during the same period was 6,322,411. Household penetration was 39 percent at the end of 1985.

1985 was the year the home video industry celebrated its growth and success, the introduction of laser disc, the video format, and the introduction of Sony's "Video 8" titles in the fall, matching the already available hardware from Sony.
Broadcast Dignitaries Share

continued from page 14

but I discovered radio too. It was in our living room. A grand old RCA tube-type radio, with big knobs, huge dials, and different bands, and replete with knobs and a lighted dial. It sat proudly in the corner of the room, and was the focal point of the world. Except during daytime hours, it only picked up one station, because I lived in North Platte, Nebraska. God bless the Dixieland of the plains and the earth in six days. He could have done it in five, but he kept putting off North Platte. Anyway, I found the best ship-up-quonset station when I strung an antenna to a huge cottonwood tree in our front yard. Until the day a giant storm blew up, a bolt split the pole, and I drove the cables through the antenna, through the radio which zapped me, innocently listen- ing to Terry and the Pirates. And, some- thing like that would happen, and I'd go back. And I've been zapping 'em for 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 out of 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 it's the same thing here, wondering what radio has contributed to society. Hell, what did Rembrandt contribute to society? Or Monet? Or Vermeer? Or Marten Luther King? Radio, more than any individual, has enriched the human spirit. And makes the world a lot bigger. 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 bath- room, and bedroom, and family room, and most important, in her Oldsmobile. And with an AM/FM Broadcast (copy) still hangs in her living room.

And radio isn't through yet. I can remember the doom and gloom when the trendy, bleeding-edge 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 $1,000,000! 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, we're searching every 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. Compe- tition. 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. Entertain- ment. And information. And style. Remember the listener. Don't forget to bring a smile to his face and a lump in his throat.

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.

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 generated 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 theme and the Miami Vice theme) spent weeks on the top ten, and for the first time since Peter Gunn, a weekly series had spawned eruptive pop music. Miami Vice once again for and all showed a healthy image and were able to fill their bill just how and when to utilize original, commercial, quality songs in a network show. Er nesse, countless people sud- denly realized what an effective tool television can be in promoting songs and artists.

The Year In Review

continued from page 63

November

The Musician 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 prepares for the big push with a new project to be carried out by executive director Leslie Rosen. "This configuration is so successful that we didn't even go on tour. It's been in Capitol, EMI and Manhattan Records restructure and expand activities in the area of black promotion... Bruno Kretch- mar is named president of... 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 manufactures are so financially damaging. One Senator expresses irritation over no financial reports from individual labels as opposed to the existing aggregate 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/Arati names Elliot Goldman as its new president... Network Records being sold to Foote, Cone & Belding... Extraordinary 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.
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 Dist. 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 Placek (back row, l-r): Rock-Ola's Bette Lockhart, Harvey Levin, Blair Norris, Dora Massaro, Bob Nims, Jon Brady, Anna Placek and Charles Voss.
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 coin biz!

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.

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

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

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

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

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

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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 Compassio

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

JANUARY: Michael Stroll resigns as president and chief operating officer of Williams. Jerry Mart of Bally also resigns as president and CEO. Michael Reiner is named director of video operations at Rowe. Los Angeles hosts third annual NOA. American Video Game Challenge to determine the best video game player in the U.S. and Canada. Bally Banner is named a Moyer Diebel distributor. "Pac-Land" video game is intro'd by Bally Midway. Seeberg launches its first major service school program. Exidy releases "Vertigo." Samson releases "Conquest." Gene Lipkin is named president of Exidy. Prominent trade figure Al Simon (U.S. Billiard) suffers a fatal heart attack at 73. Dyna Tone moves to larger facilities on the outskirts of Fort Worth, Texas. Bally Midway Dist. announces plans to relocate from Chicago to the Bally Midway complex in suburban Franklin Park, Ill. Centuri departs coin liber and discontinues production in Florida. Data East holds its distributor meeting in Phoenix and debuts "Kung Fu Master." Bally Midway intro's 6-pack series of interchangeable games.

FEBRUARY: Jack Arnold is named v.p.-midwest region at Bally Dist. and relocates to the Chicago area. Will Lause (formerly of Bally Advanced) joins Tetra Pacific in San Francisco. Tom Siemieniec (formerly of Centuri) joins Digital Controls as national sales manager. ICMOA launches its first state-wide 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" in counterport version. Rock-Ola begins moving from it's longtime Chicago factory to its new facilities in Addison, Il. IMA 65 draws record crowd in Frankfurt. Brown & Williamson intro's new cigarette "Coins" for vending machines. Stern Electronics' new "Laws of Games" Charitable Foundation announces plans to honor Mike Kogan, late founder of Taio Corp., at its 1985 dinner.


APRIL: With the joining together of AGMA (formerly asna) and AVMDA (distribs. asns.), a new joint association has emerged — American Amusement Machine Assn., represnting both factions. Irwin Knip is appointed western regional mgr. at Williams. AMOA director Bud Patton (Patton Machine) dies in California at the age of 65. Nintendo intro's new "VS System." Dave Marofsky resigns as president of Bally Midway. Hank Rosa, 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 Jarocek celebrates 35th year in coin-lib. FBI/AAMA investigation results in four arrests for game counterfeiting and subsequent convictions. Paul Calamari celebrates 48 years in coin-pi. American Vending Sales diversifies product roster, adding Rowe music to its product lineup. Carol Mart Porth forms her own marketing firm in Chicago. Jim Fails tells JSAO holds mid-year board meeting and inaugurates new policy of electing its key officers at this annual conclave. Illinois hosts video lottery machine testing, eight months after it began.

MAY: NAMA relocates its Chicago head...

(continued on page 56)
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 entry 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 giggle heights of sales manager and eventually even the giggle heights of vice president.

In 1982, Ed left Bally Midwest for 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 crackled 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. Diversity — get involved in music, pool tables, darts, pinball, 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 generation 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?

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 More 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. Voeffer. “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 Zachman, president of Zachman and Associates Advertising, Inc., who conceived the ad campaign, and Paul Wilson, of Herzhel Commercial Inc., who wrote the music and lyrics. Lee Montgomery is the vocalist.

Zachman’s proceeds from record sales will be donated to charity.

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. Furchahterson (Midway-ARSERVE-Philadelphia); vice chairman William C. 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-Intra Interstate United Corp.-Chicago). NAMA currently has more than 2400 member firms throughout the U.S. and in some foreign countries.
Coin Machine
What's Ahead In '86

By Camille Compassio

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 regression, so Cash Box contacted traders to determine their feelings as to what lies ahead in 1986.

Bally Sente president Bob Landaquint 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 Marceot 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 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 crackdown 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 coinops. "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" for the industry's ills of the past few years and strongly believes that the recovery will 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 coinop 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

quarters ... Virginia op John Newbery drive to help African famine victims ... House and Senate vote to repeal IRS ruling requiring detailed mileage logs on miles elected officials use in their business purposes ... NMI holds third annual seminar in New York City ... Bernie Powers is named director of marketing and sales at Bally SALE ... IDEA expands its facilities in Sycamore, II. ... Joe Kaminkows joins Memtron as director of marketing ... Dynamic's continuing 1985 table soccer tournament draws large numbers ... Brady Dist. founder C.B. Brady celebrates 75th birthday and 55th year in coin biz ... Glenn Senteloff departs his post at Bally and is succeeded by Neil Jenkins who is named secretary and general counsel ... Williams intro's "Sportser" 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 Petti, Jolly Backer, and Simon Delth ... 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 Delavergue steps to GM term as association president ... "English Mark Darts" Championships are held in Seattle ... Seeburg celebrates first anniversary ... and its listing on NASDAQ ... John Scarsbord joins Betson Pacific in L.A. ... Midway completes its move into Franklin Park, IL. Rick Rocketti is named sales manager ... Some 300 traiders attend Atlas Dist. Inc. grand opening party in Chicago JULY: Stan Jarocki departs his executive vicepres 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 ... Joe Torr is named market research coordinator at Bally Sente ... Midway delivers "Strikes & Spares" shuffle ... "Gimmie A Break" is intro'd by Bally Sente ... Konami Inc. receives wides- spread publicity for its efforts in helping to locate missing children ... AMOA elects Oak Brook IL. office and appoints Smith Bucklin Associates as its new management firm ... Bill Carpenter replaces Leo Drost as executive vicepres ... Attila releases "Bat Out the "conversion ... Deutsche Wurlitzer is sold to Nelson Group of Australia ... Andy Ducey of Bally Midway announces his retirement ... Bally Sente intro's "Stocker." AUGUST: Sega hosts open house at its new facilities in San Jose, CA. ... JYF Electronic moves into new offices in Wilmette, IL. ... NSM holds IDEA darts tournament in Chicago ... Tim O'Reilly is first individual to be hired and convicted for copyright infringement ... Bally Sente hosts darts meeting in Maynville ... Seeburg confesses with Sony regarding use of the latter's compact disc player for Seeburg's upcoming CD jockey ... Joe Kaminkow signs conc- sulting pact with Pinball Plan for future game designs ... Steve Walter is upped to sales and marketing veep at Data East ... Roger Scott is named 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 Ding ... Bob Fidley succeeds Farmer as president of the distributor operations ... Trade mourns the death of vet coinman Bill DeSelm ... Rowe hosts annual darts meeting in suburban Chicago: intro's new R-90 phone line at Data East ... Williams is named to AAMA Pinball and Taito America intro's "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 ... Game show ... 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 game 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 USA as new VP ... "Ball Champ" is released by Bally Midway ... Dynamic's $40,000 table soccer championships in Dallas draws big numbers ... Brady Dist. opens first branch office in Chattanooga, TN. ... Williams hosts darts meeting in Europe ... German-based NSM announces plans to diversify into pool table production ... Flipper Ltd. is formed by coinbox vet Norm Clark ... Game Plan expands darts network ... More than 300 attend Bally Midway office house bash in Franklin Park, IL. ... Game Plan gets set to intro "Cyclopes," the new pin line designed by Wiegand Products ... General Leisure Dist. opens Seattle office ... FAYA 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 Internmark to manage firm's new Amusement Division ... Steve Kaufman joins Konami as vice president ... Namco launches 4-state darts tourney ... Jason Haddox at preop Owners Dist. 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 darts meeting in Chicago; announces new subsidiary, Williams Telephone Co., Inc. (WTC) ... WTC's first pin goes out ... Grand Products is formed in suburban Chicago with Dave Marofsky, Stan Jarocki and Joel Rose as principal owners ... DECEMBER: Rowe signs A&M Records for its video jockey 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 Broad- way Arcade's Steve Epstein ... Post-AMOA regional distrob shellings 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 darts network ... Adler Games expands its darts network ... Intermark opens branch 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; much better, however, remains to be seen. But the important thing is the depression that has permeated both the market and the spirit of the industry, appears to be subsiding, as evidenced by growth of the 1985/86 AMOA Expo '85 and attendant 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 to 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 Camilla Compaso AROUND THE ROUTE (continued from page 65) "up and running," according to company exeq 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 distribution network. In ad- dition, Paul was just recently in Europe to finalize distribution out there, where "Gunsmoke" is doing very well. Next scheduled release from Capcom is "Section 20" and this kit will be going out to distros right after the holidays ... around January 6 or so. State associa- tion news. MMCMA, the Michigan state association, has scheduled their 1986 state convention for Sept. 18-20 at the Flint Hyatt Regency in Flint, Michigan ... FAYA, Florida's state group, will be holding their first "vending only" state convention during the period of Feb. 7-9 at the Hilton Inn convention Center in Orlando ... OMAA, the Ohio state ops asso., recently inaugu- rated a new membership service, namely, a Marketing Incentive Program (MIP) which is designed to provide valuable in- formation 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 new permits issued by the ODLC. 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! ATLAS DISTRIBUTING, INC. your One-Stop Distributor

Bally Taps Birmingham Vending

CHICAGO — Bally Sente Inc. recently selected Birmingham Vending Company to distribute its products in the Florida market. Informed sources confirmed that Birmingham is the extreme western section of the state's panhan- dle). In a joint announcement, Bally Midway of Franklin Park, IL. designated the 55-and- 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 them- selves and the manufacturer." Bally Midway's vice president of sales Steve Blasiuspieter stated, "We feel that commo- nalities like Sente and Midway's shared produc- tion facilities, marketing resources and service center sage 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 a Birmingham Vending's office which is located at 540 2nd Avenue North in Birmingham, Alabama. Al Toronto is owner/manager.
### Chart Index

#### Alphabet Top Country Singles (Including Publishers and Licensees)

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<th>Label/Company</th>
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<td>&quot;Take Me Home, Country Roads&quot;</td>
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#### Alphabet Top B/C Singles (Including Publishers and Licensees)

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#### Affiliated Publisher/Ascensio

- "Country Music" (ASCAP)                                              | CBS/Sony Records                                      | 1966        |

**Note:** The list above is a sample representation and may not include all entries. For comprehensive information, please refer to the original document or database.
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.