ATTENTION PROGRAM AND MUSIC DIRECTORS:

A revolution in music research is coming soon . . . to

CASH BOX

Be on the lookout for an idea whose “Times” has come.
Guest Editorial

Coming Together Through Networking

By Pluria Marshall, chairman, National Black Media Coalition

"Conquering Attitudes, Pressures and Politics" is the theme of the National Black Media Coalition's 15th Annual Communication Conference, October 22-25, in Washington, D.C., which will bring together some of the most notable radio and media professionals in the industry.

NBMC, a non-profit civil rights communications organization is dedicated to increasing black America's access to the telecommunications industry. We are here to help black media professionals. We believe there isn't enough communications amongst those who are working in the business. Our conference, among other things, stresses the importance of networking.

NBMC will offer four days of informative, instructive and networking workshops on topics (some of which will be of particular interest to radio professionals) such as: How To Achieve Successful Programming Packag- ing for Maximum Profit; Preserving and Improving Black Radio; Sales Strategies for Increasing Revenue for Black Radio; Black College Radio: Problems and Solutions; Women In Ownership and Management; and Everything You Wanted To Know About Buying or Building a Broadcast Station.

As a media advocacy group, NBMC has the duty and responsibility to address all ways interesting and sometimes controver- sial issues such as: Husbands and Wives in Media; Dual Career Families; Drugs and Alcohol; The Executive's Lethal Enemy; Training, Promotion and Retention of Print Journalists; Black Men: An Endangered Species; Survival Techniques for the Account Executive; The Image Makers: Successful Black Advertising Agencies; as well as many others.

Some of the noteworthy panelists who have already agreed to participate are: Dick Ferguson, president, KATZ Broadcasting; Walter Liss, president, Cox Enterprises Inc., Broadcast Division; Ragan Henry, president, NewSystems; and Barry Mayo, general manager of WRKS-FM, in New York.

NBMC's presence in the communications industry as an advocate of black interests has increased awareness at every level of the need to consciously include blacks Americans in policy making areas from which they have historically been excluded by design. Congressman William Gray, chairman of the House Budget Committee (DPA), and last year's banquet keynote speaker, may have said it best: "Some of you are where you are today because of the vigilance, the courage, and the dedication of the Coalition."
Heated Debate Continues Over Home Taping Bill

By Earl B. Abrams

WASHINGTON — Slim possibility exists that the Senate Judiciary Committee will act on a proposal to impose a royalty fee on audio recording equipment (S 1739) before Congressional summer recess begins next August 15. The committee is scheduled to consider pending matters a day before that date, but home taping legislation is believed to be at the bottom of its schedule.

If the committee recommends passage, the full Senate must act. Congress resumes September 8.

Meanwhile, at a hearing by the full Judiciary Committee August 4, a Brown & Root engineering assistant testified that, "We believe there is a need for a royalty fee on audio recording equipment due to the increase of home taping."

"There are four ways of looking at the matter. There is no way to stop home taping. There is no way to charge for it. There is no way to control it," he said.

Craig Quigg, commissioner of patents and trademarks, said the proposed bill might not be timed properly but was "being tried out in Congress this year."

"It is not recommended because the legislation is not being considered in a proper context. It is a bit of a happy accident that we are considering it at all," he said.

"The bill is aimed at record companies. The amount of money that would be collected is too small to be significant. No one within the industry knows how many people are taping," he added.

As reported to the full committee last May by the Copyright Subcommittee which defeated reference to a fee on blank tapes, S 1739 would impose a $5 charge on the first wholesale price for single-track recorders, 25% for dual-track recorders. Fees would be paid to the Copyright Office and distributed by the Copyright Royalty Tribunal under a complex formula to copyright owners (see Cash Box, April 5, 1986), including 2% to the National Endowment for the Arts for the benefit of fledgling artists.

Exempt from this impost would be recorders with a decoder element, microphone-only input, play-only devices without recording capability, and multiple-drive recorders for legitimate commercial purposes. Also exempt would be certain non-infringing users. The bill would permit home-taping without copyright liability.

Meanwhile, a June 10, 1989, report by the House Copyright Subcommittee that reportedly is awaiting Senate action before beginning consideration. No action in either the Senate or the House is seen before the session's end due to similar legislation dealing with home copying of television programs or pre-recorded movie cassettes.

First-Time Gold LPs Bountiful in July

NEW YORK — The RIAA certified 14 gold and three platinum LPs during July, and half of the gold certifications went to artists who had never achieved that mark. First-time gold albums went to The Outlaws' "Frat House," Marillion's "Headlines and Deadlines," The Smithereens' "Stronghold," The Oak Ridge Boys' "Breaking The Mold," The Human League's "Hull," and Simple Minds' "Duty Free."

In the theatrical video category, simultaneous gold and platinum honors went to "Jagged Edge, White Nights, Agnes of God, A Night at the Roxbury, Shadow Dancer, Rocky IV, and The Jewel of the Nile, with Casablanca also garnering a platinum award. Gold awards went to "No Small Pictures" and "Trouble, Dolly Parton's Song Basket, School Spirit, Creature, and Creepers."

The non-theatrical video category saw three sports tapes taking gold awards: "World Tennis 2, The Saint Louis Cardinals (The World Series)", and "Mike Tyson's Boxing Tips for Kids of All Ages."

No platinum certifications were made.
Atlantic Promotes Rhone

LOS ANGELES—Sylvia Rhone has been promoted to the post of vice president/general manager of black music operations for Atlantic Records. Based in New York City, Rhone will oversee all phases of black music released by Atlantic, Atco and Custom Labels.

Rhone joined Atlantic Records in June, 1985, as director of national promotion for the company’s black music division, a position she held until her new appointment. Prior to Atlantic, she served as director of marketing, special markets, for Elektra from 1983 to 1985, preceded by a three-year stint as Elektra’s Northeast regional promotion manager, special projects. She also worked as Northeast regional promotion manager for both Arista Records and ABC Records, as well as serving as national promotion coordinator for Buddah Records.

Sutherland Named At Windham Hill

LOS ANGELES—Sam Sutherland has been appointed to the newly-created post of vice president/managing director for Windham Hill Records. In his new position, Sutherland will oversee Windham Hill’s music and video operations as principal liaison between its Palo Alto, CA, headquarters and the company’s marketing and promotion arm in Los Angeles, with responsibilities to include coordination of all phases of project development.

A 15-year industry veteran, Sutherland most recently served as Los Angeles bureau chief for Billboard magazine. Prior to that, he served as West Coast Editor for Record World magazine, West Coast press relations Manager for Elektra/Asylum Records and as a reporter and editor for Billboard’s New York office.

Sutherland will be based at Windham Hill’s Los Angeles office on the A&M lot. He reports to Windham Hill president and chief operating officer Anne Robinson.

Michael Johnson Promoted At EMIA

LOS ANGELES—Michael Johnson has been promoted to the position of vice president, R&B promotion for EMI America, where he previously served as national R&B promotion director.

In announcing the promotion, Dick Williams, vice president, promotion for the label, said Johnson now “have the necessary tools to break the many black artists who are signed here or are in the process of joining the EMI roster.”

CBS Records Intl. Names Friedus

LOS ANGELES—Bunny Friedus has been promoted to the position of senior vice president, creative operations, CBS Records International. The promotion recognizes her already increased responsibilities in the areas of marketing, A&R, artist development and publicity. Her previous post was vice president, creative operations for the company.

Reporting directly to Friedus will be Joe Senkiewicz, vice president, promotion and international artist relations; Bob Campbell, vice president, marketing; Mauri Lathower, vice president, creative operations, CBS Records International, West Coast.

EXECUTIVES ON THE MOVE

Appointments at Capitol—Capitol Records announced the appointment of Paulette McCubbin as national secondary promotion manager for AC radio formats. McCubbin will work with secondary radio stations around the country promoting Capitol product in the easy listening and Top 40 formats. She is currently based in Los Angeles and will report to Tom Gorman, national promotion director. Previous to her appointment, the Washington, D.C. native was an and coordinator at DuArt Video, a post-production house in New York City.

Also announced were the appointments of Michael Fried, vice president of Black Music promotion, to her appointment. Johnson was an executive secretary at Capitol in promotion.

Myers Named—Robert E. Myers has been appointed vice president, C Manufacturing, CBS Records Operations (U.S.), as announced by Seymour Berg, senior group vice president, CBS/Records Group. Mr. Myers will oversee phases of the operations of the CBS Records Carrollton, Georgia plant continue to supervise their efforts to improve product quality and see that costs are reduced at the facility. He will report to William Almroth, vice president, C Manufacturing, CBS Records Operations (U.S.). Mr. Myers has been plant manager of CBS Records Carrollton, since 1985. Before joining CBS Records Carrollton in 1981 as director, audio and video manufacturing, he was superintendent of RCA’s videodisc operations in Indianapolis.

Johnson Promoted—E. Fritz Friedman has been promoted to the new position of director of publicity for RCA/Columbia Pictures Home Video. Immediately the announcement was made by Gary Khammar, senior executive vice president of the joint venture to whom Friedman will report. Friedman’s duties will include acting as liaison between RCA/Columbia and the media with responsibilities for the overseeing of all press releases and publicity even company’s three product lines—Theatrical, music (MusicVision) and (Magic Window). He will also be in charge of all public relations, special events and trade shows. Friedman, whose former title had been senior executive of RCA, will be based in Burbank.

Pisano To Priority/PRI—Alyssa Pisano, formerly administrative assistant to A&M Records’ chairman Jerry Moss, moves to Priority/PRI Records as manager. It was announced this week by Priority/PRI president Bryan T. Barton and Hopecock Named—Jack Barton has been appointed the regional credit manager and Joseph A. Hopecock the northeast regional manager for MCA Distributing, it has been announced by David Durech, national credit manager for MCA Distributing. Barton joined MCA after 2 years in the department of the Walt Disney Studios, and is based in the company’s New York office in Manhattan.

Sanjek Joins BMI—BMI president and chief executive officer Francescona has announced that Rick Sanjek has joined BMI in New York as director writer/publisher relations. Sanjek worked on the BMI writer/relation staff in 1971-72. He is the son of the late Russell Sanjek, former president, public relations.

TICKERTAPE

NEW YORK—Faris Bouhafa, public relations director of the American-Arab Discrimination Committee, has sent a letter to Elektra Records chairperson Krasnow protesting the inclusion of a song called “Killing An Arab” on the “Standing On A Beach” LP. .. . Composer Earle Brown has been elected of the American Music Center .. . Madhouse Management has signed Pete Solley, who has worked with the Nails, Oingo Boingo, and many other musicians have been made to have Glenn Millar adorn a U.S. postage stamp. If the right to you, write to Bill Halstead, Citizens’ Stamp Advisory Committee, Postal Service, 475 L’Enfant Plaza SW 20520 . .. Bunny Wailer, usually so of a recluse, will be signing albums in the Greenwich Village Tower Records 15—a day before he appears at Madison Square Garden ... R.A.L.T. Royal Association for the Longevity and Preservation of The Honeymooners hold its annual convention, Aug. 23 at N.Y.’s Fet Forum.
Morton Gould

You're a very busy conductor-composer. Why take on this... because I'm determined. No, very good question — some- times I'm asked myself that same ques- tion, in a way, a special kind of the sense that I've done many music. I've been very active in TV and film... And the work of the orchestra has be... composed for films like Dangerous, Broadway... I'm an ASCAP winner, a... he's an ASCAP... he's an ASCAP... the local TV broadcasters, and SE... they're doing... they're trying to dismantle some... We've had a number of ideas that I'd like to see put into place at some point, but it would take time. But the board of directors is... ASCAP. The president really, in a sense, reflects what the board wants, but the board makes and decides pol- icy. My predecessors — Hal David before me, and I'm sure I'll have a... improved certain things that needed im- proving. And there are certain ideas that I have, and I just hope that I do the right thing by the Society. Without get... (continued on page 32)
ALBUM RELEASES

OUT OF THE BOX

One side of this soundtrack contains fiery pop songs featuring Thomas Dolby, Cherry Bomb and Tata Vega with guests George Clinton and Joe Walsh. The other side contains a rich and evocative score from veteran film music composer John Barry (Out Of Africa, for which he received the Academy Award; Jagged Edge; most of the James Bond pictures). Sure to be propelled by the successful Lucas film in which the music is featured.

OUT OF THE BOX

UB40—Rat In The Kitchen—A&M SP-5137—Producer: UB40—List: 8.98—Bar Coded
For some time UB40 has been steadily penetrating the American mainstream with its reggae sounds. "Red, Red Wine" cracked the singles chart in 1983. Its latest LP features another set of infectious rhythms and melodies and should score big with a market that is becoming increasingly sensitized to third world sounds via their inclusion in many superstar projects (e.g. Peter Gabriel).

NEW AND DEVELOPING

Raitt has resigned to Warner Bros. out of the shoot firing music 10 songs are among the strongest career. Payne, Massenburg and have captured the gutsy singer in a way that highlights her raw out it getting out of control.

GENE LOVES JEZEBEL—Live—Geffen GHS 24118—Producers: Sergio Mendes—List: 8.98—Bar Coded
A strong and growing present import group with some success here has created quite a buzz. U.K. band. The sound is atmospheric, haunting and seductive. Embryonished is at once both but on this record accessible as in gender bending Astron brothers group and will no doubt create interest.

FEATURE PICKS

BACK TO SCHOOL—Music From The Motion Picture Soundtrack—MCA 6175—Producer: Linda Goldner Perry—List: 9.98—Bar Coded
A pop track from the hugely successful film features newcomers and vets such as Oingo Boingo in a fun collection.

THE LOVER SPEAKS—A&M SP-5127—Producers: Jimmy Iovine-The Lover Speaks—List: 6.98—Bar Coded
Led by the interesting and captivating "No More I Love You's," The Lover Speaks debuts with this engaging set.

Secular audiences will now be brought up to date on gospel's Grant with this hits collection that picks up in 1979 and includes two new songs.

SERGIO MENDES—Brasil 86—A&M SP-5135—Producers: Sergio Mendes-Peter Wolf—List: 8.98—Bar Coded
While the most compelling and memorable material on this LP is Mendes' Latin contributions, there is ample mainstream pop, R&B and AC to be a multi-format success.

A truly elegant addition to the "New Age" genre. Classical colorings and musicianship combine with Virginia Astley-like effects to produce a compelling, beautiful album.

CHRISTMAS—In Excelsior Dayglow—Big Time 10013—Producer: Lou Giordano—List: 8.98—Bar Coded
Christmas ballads from New England and has delivered a wacky and delightful album that defies categorization. A mix of punk/pop sensibility a la Talking Heads, combines, with awareness, if skewed, lyrics and modern sounds. Representative song titles: "Everything You Know is Wrong," "A Pig Amongst Men" and "Fish Eye Sandwich."

THE DAZZ BAND—Wild And Free—Geffen GHS 24110—Producers: Harris—List: 8.98—Bar Coded
Here is a state-of-the-art dance record with spit shine grooves. Guaranteed dance floor and the record store. Red hot synth, fiery guitars, killer drums, playful singing and a couple of ballads thrown in for relief—watch out!

THE ARTFUL BALANCE COLLECTION-VOLUME 1—Various Artists—Balanced—List: 8.98—Bar Coded
Another contender in the burgeoning "new age" marketplace is Artful Balsam. Another is introduced here in this collection. Particularly noteworthy are Jeremy's three pieces.

BLUE MAGIC—Greatest Hits—Omni 90527—Producers: Normal-Alan Rubens-Steven Bernstein-Bobby Eli—List: 8.98—Bar Coded
Mid seventies masters of the romantic falsetto ballad get a reprise here package that includes "Sideshow."

GEORGE CARLIN—Playin' With Your Head—Eardrum/Atlantic 90513—Producer: George Carlin—List: 8.98—Bar Coded
The hip funnyman is back on vinyl in a live set that includes more of his observations of human behavior. The all new bits rank among the comedy's best material.

THINKMAN—The Formula—Island 90515—Producers: Rupert Hine-W Taylor—List: 8.98—Bar Coded
A high-gloss project featuring the Fixx's producer Hine. Many sonics similar to Fixx exist, but the group has its own solid songs and a good shot.

RECORDS TO WATCH


PSYCHO III—Music From The Original Motion Picture Soundtrack—MCA 6174—Producer:Carter Burwell—List: 9.98—Bar Coded

PKM—Compleat 671021—Producer: PKM—List: 8.98—Bar Coded

CHRIS DANIELS—Has Anyone Seen My Keys?—Harmony HRS—Producer: Bob Burnham—List: 8.98

GROK—We Never Sleep—ZYX ZYX-001—Producers: Jimmy L White—List: 8.98

LARRY JOHN MC NALLY—Fade To Black—Ato 90524—Producers: Katz-Larry John McNally—List: 8.98—Bar Coded

Cash Box August
**SINGLE RELEASES**

**OF THE BOX**

O.GGINS (Columbia 38-373)

**OUT OF THE BOX**

DEPECHE MODE (Sire 7-28697)

A Question Of Lust (4:16) (Emile/ASCAP) (M.L. Gore) (Producers: Depeche Mode/Gareth Jones-Daniel Miller)

Depeche Mode has cracked the Top 40 once before with "People Are People." This single contains the same tension between the dark and the bright that has characterized many of the group's singles. The appeal of the chorus should carry the record high on the charts.

**NEW AND DEVELOPING**

IT BITES (Geffen 7-28618)

Whole New World (3:54) (Copyright Control) (It Bites) (Producer: Alan Shacklock)

New U.K. band about to take a bite out of American airwaves. It Bites debuts with this jazzy-poppy serving of shimmering melodies, horn lines and crisp vocals. Watch for multi-format acceptance and good chart performance.

**RECORDS TO WATCH**

SURFACE (Columbia 38-06273)

Let's Try Again (3:44) (Colgems EMI/ASCAP) (B. Jackson-D. Townsend-D. Conley) (Producers: David "Pic" Conley-David Townsend-Bernard Jackson)

NANCY MARTINEZ (Atlantic 7-89371)

For Tonight (3:29) (Peter PRO-Kush Kish/CAPAC) (Phil George-Donna Pacifica) (Producers: Tereen All-Sergio Munuzzal)

BILLY GRIFFIN (Atlantic 7-89374)

Believe It Or Not (4:04) (Elliot/ASCAP) (Billy Griffin-Derrick Nakamoto) (Producer: Derrick Nakamoto)

BEAU WILLIAMS (Capitol B-5611)

There's Just Something About You (4:25) (Beau Williams/BEI) (Beau Williams) (Producers: Beau Williams/Larry Ball)

The dynamic soul voice of Williams in a classic urban ballad setting.

**FEATURE PICKS**

BOB JAMES/David Sanborn (Warner Bros. 7-28603)

Maputo (4:34) (Thriller Miller-MCA/ASCAP) (Marcus Miller) (Producer: Tommy LiPuma)

The perfect easy jazz, AC or CHR daypart single with a sophisticated appeal.

NEIL DIAMOND (Columbia 38-06136)


An emotional AC charmer for Diamond's many faithful fans.

CAMEO (Atlanta Artists 884 933)


The funksters from down south are back with this ultra-cool dance floor filler.

THE PRIME MOVERS (MCA 52995)

Strong As I Am (3:59) (Island-Bad Basket/BMI) (Severs Ramsey-Gary Putman-Curt Lighter-Gregory Markel) (Producer: Chris Tarangides)

L.A.'s Prime Movers will have this song featured in the upcoming film Manhunter. Definitely from the U2 school of rock emotion, still, Prime Movers have their own appeal that will eventually create for them their niche.

ALICE COOPER (MCA 52904)


Alice Cooper is on the comeback trail with this rockin' theme song for Jason of Friday The 13th fame.

JOHNNY KEMP (Columbia 38-06220)

Cover Girl (4:08) (Kid Wiz Heavy Scene/New Music Group/ Music Corporation of American/BMI) (H. King K. Grady-K. Robinson) (Producer: Brian Morgan-Sherley Struggles)

The young and talented Kemp is featured in this uptempo, danceable R&B format.

BEAU WILLIAMS (Capitol B-5611)

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The dynamic soul voice of Williams in a classic urban ballad setting.

**OF THE BOX**

Atlantic 7-89372

It All Away (3:41) (Anthony Collins-Michael Rutherford/ASCAP) (A. Banks-P. Collerford) (Producers: Genesis/Atlantic)

This success-story keeps on his single is bound to become after. Romantic and wistful, e is searching and poignant, and singable, a sure-fire CHR

City 99

9 man)>

New York listening on one Top This one is loaded with his row voice and hooks galore—land up there with "Danger flying arrangement and solid,duction highlight the driving inglorious chorus.

Columbia 38-28608

4:15) "Dark Dancin Club/ASCAP) (Larry Blackmon-T. Jenkins) (Producer: Larry Blackmon)

Columbia 38-06136


Depeche Mode has cracked the Top 40 once before with "People Are People." This single contains the same tension between the dark and the bright that has characterized many of the group's singles. The appeal of the chorus should carry the record high on the charts.

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ROCK AGAINST WASTE—That toxic waste has become an insidious threat to humanity is no secret, particularly in California these days, where a statewide initiative (Proposition 65) is underway to give a boost to laws governing waste. If MCA’s Irving Azoff has any say in the matter, Proposition 65 will find smooth passage November 4. He’s been instrumental, along with Don Henley, in organizing the August 26 Long Beach Arena benefit concert designed to bring more money to the initiative. Participating in the show, which is being promoted by the Universal Amphitheater’s Larry Valton, will be such concerned performers as Henley, Jackson Browne, Stevie Nicks, Joni Mitchell, Glenn Frey, Jimmy Buffett, Lindsey Buckingham, and Neil Young (certain “surprise guests” are also slated to appear). Money from the event is expected to amount to “a couple hundred thousand dollars” according to a source at Councilman Zev Yaroslavsky’s City Hall office, and will be divided 60/40 between the toxic waste initiative and “Citizens For A Livable Los Angeles,” a city-wide campaign directed at limiting commercial development in L.A., another key environmental concern. The concert will help stave off efforts by business and agricultural interests to defeat Prop 65 in particular, which they’ve been quoted as calling “massive overkill,” and at which reports say they’ll soon level a multi-million dollar TV and radio attack. Tickets for the Long Beach show (a second date is under consideration at press time) are $22.50, and can be had at Ticketmaster outlets and at the Long Beach Arena box office, or from Ticketmaster Charge-by-Phone (213) 480-3232.

ROCK AGAINST DRUGS—The above photo dramatizes why drugs are not the answer, a theme espoused by R.A.D.

DES BARRING DRUGS—The Power Station’s Michael Des Barres is making a public commitment in support of the anti-drug campaign led by New York General John Van De Camp. Seems part of the proceeds from his forthcoming five-show mini Southern California concert tour will go to R.A.D (Rock Against Drugs), including a date at L.A.’s Roxy August 19. “I would like,” Des Barres says, “to de-mystify the absurd notion that one has to swell Jack Daniels and do cocaine in order to be a rock ‘n’ roll star. At the same time, it’s important for people to know that you can have fun and create just as much mayhem without having to succumb to the black bag of self-destruction and the loss of life.” Incidentally, Des Barres has an MCA single coming soon called, oddly enough, “Too Good To Be Bad,” which he debuted last year with The Power Station.

RHYME AND RHYTHM—The European recently launched their worldwide tour with a string of West Coast dates, beginning in Portland, Ore., July 25, and including a series of warm-up appearances in such Southern California bergs as Santa Barbara and San Bernardino. Cut to: The Greek Theatre, L.A., Monday night, August 4. Opening night of a three-day stay there. Annie Lennox, platinum blonde hair tossed into a casual pompadour, is mcing along a specially-built runway to the beat of “Would I Lie To You?” clad in a pair of black leather pants and a fish-scale brassiere. The band will soon break for a first encore (a slammer rendition of “Original Sin” and an affective, if Aretha-less, “Sisters Are Doin’ It For Themselves”), but Los Angeles is sufficiently entranced. Clem Burke’s drums and Patrick Seymour’s keyboard have kept the evening on a steady roll, with glimmers of brilliance emanating from Dave Stewart’s guitar, the bass of Chuco Murena and the sensational sax and harmonica of Jimmy “Z” Zavala. High-flying back up vocals by Jonice Jamison kept pace with Lennox’ powerful pipes. The show unfolded a mite sluggish to this scribe’s taste, but the sound soared nirvana. Those warm-up gigs have paid off, evidently. A hot summer night made hotter in the hills above L.A.

Gregory Dobrin

NEW FACES TO WATCH

When all around you the executives call it “product,” it’s easy to become cynical about music. In the nascent days of your rock and roll consciousness, music represented a precious symbol of freedom, a loosing of the chains. For you, something’s wrong when a popular singer can hawk soda as convincingly as they do true love.

But take heart. A new band has emerged, cascading out of the Pacific Northwest, that just may reinstate your confidence in the power of rock and roll. 54-40—they get their name from President Polk’s campaign slogan referring to the American imperialist dream of annexing everything from Oregon to Alaska—has just signed to Reprise Records and released a stunning eponymous debut LP.

Neil Osborne, Brad Merritt, Philip Comparelli and Matt Johnson (not the The’s Matt Johnson) comprise a siren’s new rock and roll outfit whose sound is equal to like the Grateful Dead. Sure, there’s the reliance on a guitar-based, driving sound just like a horde of other new music ensembles, each claiming to possess the true spirit of rock. But the punch-pin argument in favor of 54-40 is the guileless lack of pretense in their approach.

Their’s is an aware, nervous innocence. A slight and apprehensive vulnerability is the cover for an underlying confidence that has endured five years of ups and downs for the Vancouver band. They can surprise you as well with their antibiotic realism as with their romantic idealism.

“Hold me hold me Cause I want you I want you to get high and higher Higher than that” they sing in “I Go Blind.” You get the picture that there is real youth angst going on here. This is not teenage optical illusion, but sincere vision. They evince a wisdom beyond their years.

“We try to play music that inspires,” offered lead singer and principal lyricist Osborne. And then added, perhaps naively, but with great conviction, “We’re trying to promote peace and love, those

kind of things, rather than at Peace and love? You mean it?“ They’re not my kind of things, and have you really had result.” stated bassist Merritt philosophy is that there gets no

music. The music comes from

It has been because of the commitment to the music that the came to the attention of Warns early in 1985. A dedicated follower growing in their native Pacifica west via live shows and the two EPs: 1981’s “Things Are Smokin’ Ashore” and 1982’s “Selects In June of 1982 a personage resulted in Philip Comparelli joi group. Comparelli brought a lot to the sound of 54-40 with his sty on a number of instrumenting trumpet and keyboards and guitar. Soon after, they released The Fire,” the first LP.

On the strength of this all the resulting tours into California Bros. decided to sign the band of 1986. The band is about 10 road in support of “54-40.”

The group is full of the sort of and conviction that makes rock so important to some of us. I important to you, then pick up. The rock and roll spirit is alive and bubbling over the northern

Peter Cetera, Rock’s Mr. Clef Scales The Charts

By Paul Erot

NEW YORK — Peter Cetera was climbing the Grand Teton while his single, “Glory Of Love” (Theme From The Karate Kid Part II), was scaling the charts to number one. “I told my manager, ‘The weather’s fine, I absolutely love it. I’m going up to Idaho to go climb a mountain.’ I climbed the mountain the week before it went number one,” Cetera told Cash Box.

Cetera experienced the pleasures and perils of getting to the top. “You always have close calls when you climb a mountain . . . There is something to be said about being off a thousand foot cliff looking straight down, knowing that if something were to happen you’d be a can of Hunts tomatoes. There’s no safety net beneath you.” Kind of like the music industry (laughed),” said Cetera.

“Glory Of Love” was a collaboration between Cetera, David Foster, and Cetera’s wife, Diane Neils. “When I was writing the melody I got an idea of what the chord structure was and I started singing sort of

bubbling sounds. And Diane wrote ‘Oh I love that, of course, ‘glory of love’ And then you just sing those words?”

Peter Cetera

Cash Box August 28, 1985

Peter Cetera
**ER STORY**

**EAST COASTINGS**

**THE RANCH HANDS AT THE RITZ, 8/2 — Raunchy.**

**LIKE A CAR WRECKING INTO A DISPLAY WINDOW OF CLOCK BELLS AND GUITARS — Few bands can match the surreal and eerie resonance and aura of SST's Sonic Youth. People packed CBGB July 26, standing on tables, chairs, aesthetic principles, and each other, to glimpse these kingpins of cacophony. Though Sonic Youth experimented with what sounded like tape loops in one song, and sounded out Led Zeppelin rock in another, they stayed close to unorthodox rhythms, tunings, and arrangements throughout their forty-minute set. At several points they beat their guitar strings with sticks to a Mofongo. The show ended with an extended instrumental passage that sounded like a car wrecking into a display window of clock bells and guitars. Actually, it sounded more like they were bashing through the barriers of rock itself.

**SOME GURLS — "That sunset is fit-"**

**NOT TO BE CONFUSED WITH — "There's Beat Rodeo, not to be confused with Rubber Rodeo, Sweethearts Of The Rodeo, or the beat group that opened for CCR. Then there's Art Farmer, not to be confused with Mark Farmer or Arto Lindsay. Then there is this band called The Beat Farmers who are not to be confused with any of the above because they are a one-of-a-kind band who play it fast and loose and you wouldn't want to be a part of their way. Especially when Country Dick Montana gets from behind his drum kit to do some Waylon Jen-nings-styled singing, and jumps into the crowd and grows a song atop the shoulders of an audience member. The rest of their Ritz show July 24 alternated between blues and original country-rock tunes. And their blast out the jams version of "Riverside" ("Van Go") LP (Curb/MCA) was the deciding vote that probably made true believers out of anyone within earshot.**

**THE CRAMPS AT THE RITZ, 8/1 — Cool and creepy.**

**NOT IN THE NEW MODEL X — This is the new model X, starring Sam- mendall and boat, wrong. This is the new model X, varying its multi-plat- form formula with the addition of Ran- dy Piper and Jay Jay French. Wrong again. This is the new model X, John Doe and Exene Cervenka's Golden Palominos performing their Rainbow Concert. Close, but not quite. The facts: X comes to New York without Billy Zoom who's been re- placed by two new guitarists — Lone Justice's Tony Gilkison and The Blaster's Dave Alvin. Question: do they really use two ace guitarists to get across? "Wild Thing," after all, only has three chords. Was it worth busting up The Blasters? Wasn't the point of punk to pare away the excesses? Wasn't a punk reaction against concerts in which fifteen virtuosos hacked away at "Smokestack Lightning"? Band mergers and supergroups are happen- ing again. Bad sign, I'm telling you. These thoughts raced through my mind as I watched X's Ritz show August 2nd.

All doubts were partially dispelled by a surprisingly tight and charismatic perfor- mance. I say 'partially' because I still wish Alvin were with The Blasters where he belongs. Alvin is superluous with X; it's like Elvis Costello playing rhythm guitar with Bob Dylan.

The band is still magical though. Dow and Cervenka traded vocals like coun- try and western duo on "I'll Stand Up For You" ("Ain't Love Grand") LP (Elektra), and the power-chording thrilled the enthusiastic crowd. "Los Angeles," showy solo, and other early songs were made fresh by Cervenka's style of structure, rhythm, and looking back lyrics with brilliant elasticity. X also played several new songs and some of them were instantly appealing, particularly "When It Rains" which had the poignancy of "Around My Heart." Verdict: X remains a great American band despite the group's mistaken deci- sion to become a quintet.

**BULLSEYE—R.E.M.'s new album, "Life's Rich Pigeon" (IRS), hits the mark. If you can't get a promo copy, buy it. If you can't buy it, steal it.**

**BY PAUL IORIO**

—You can often tell when a ones of age. They abandon affections. They forget about is artistry. They suddenly seem to return to what they do best. recover the value of collabora- tion. The Bridge" (Columbia records), is come of age with a sound that is henceforth. the Bridge" is Joel's twelfth album, his most songwriting collaboration ever—co-wrote "Code of Silence", 

gongs and piano with Ray "Baby Grand" and brings Steve to play keyboards on "Getting the Bridge" is a stylistically huge of hit songs sounds like its likely blockbusters of the late '80's. This album is, in fact, a 'bridge' back to the big-hearted pop does best and that he tempora- rily abandoned in the mannered "Innocent my arty "Nylon Curtain," probably more like an older Billy ,harking back to '52nd Street' tramp," said Joel in an inter- view by CBS records. "There's a to the tougher stuff, (a bridge)... I that's been playing on albums since 'Turnstiles' going back to what you hear on 'The Bridge' all in one shot. We don't like of overdubs. We don't like to do a lot of days after we've done the so most of the vocals on the live," said Joel CBS.

"The Bridge" is what AOR like to call a 'perfect album' sequencing is impeccable, the rods staggering, and the density para- aligned, "Running On Ice" is style rock while "This Is The most emotive ballad constructed in di- tion of pop soundtrack. Of Or Trust," the album's strongest current single, debuting on the singles chart at seventy-five bul- let. It rocks out at mid-tempo with a Stones- ish guitar riff and a McCartneyesque sense of melody that will draw listeners back to the album time and again. The up tempo "Modern Woman," the album's first single and also a track on the Ruthless People soundtrack, is currently a top ten hit.

The album's centerpiece is side one's closing ballad, "Baby Grand," a song des- tined to become a pop standard. Recalling Joel classics like "Just The Way You Are" and "New York State Of Mind," this ballad features a duet with Joel's long-time idol Ray Charles. "I was told that Ray Charles would be interested in doing something with me on the album because he heard I named my daughter Alexa Ray after him ... I heard that and the next day I wrote "Baby Grand.""

"It was time to sing (Baby Grand) and I didn't know how much of this soul thing I could get into because now I'm starting at the guy I've been trying to sing like," said Joel in the CBS interview. "There he is in the studio and I can't do Ray Charles because there's Ray Charles. So I started to sing little white kid from the suburbs. And Ray heard me and he started to sing like a little white kid from the suburbs. So we stopped and (producer) Phil (Ramone) said, 'No, no kid, you gotta go after him, you gotta get Ray to sing like Ray because he's following your cue'... Now I'm not a great believer in my own voice but Ray got into it.

In the past, critics have noted that Joel's vocals tend to be too literal, too emotive, too enunciated. But on "The Bridge" Joel's voice has a new emotional honesty, a soulful feel and fluidity that perhaps comes from actually working with a great singer like Charles. "You should learn something on every album ... The main thing I learned I could do on this album was write with some- body else." The days when Joel tried to write and sing like someone else, instead of with someone else, are gone. Joel was so much older then, he's younger than that now.
**THE ROCK GREET'S REED** - L.A.'s Rock, KROQ, played host to Lou Reed on his recent east coast trip. Pictured in this shot (front row, l-r) are: Rick Carroll, PD; KROQ; Reed; Scott Mason, KROQ; and Greg Pfafker, RCA promotion. (front row, l-r) Jeff Neumann, RCA promotion and Jod The Fish, KROQ, DJ.

**ANOTHER OPENING OF ANOTHER SHOW** - This tune Lou Christie and Lesley Gore team up in another revival show from the '60's. Pictured here at WCBS are (l-r): Lou, Jeff Mason, MD, WCBS, and Lesley.

**WILLIAM B. WILLIAMS, NY Radio Personality, Dies**

NEW YORK -- William B. Williams, for 42 years a steadfast advocate of the Great American Songs on New York's WNEW-AM, died of cancer August 3, at the age of 62. Williams, whom many considered the dean of New York disc jockeys, joined WNEW towards the tall end of the Swing Era, and the music he played for the next four decades (the music of the likes of Frank Sinatra, who Williams dubbed "The Chairman of the Board"), Benny Goodman, Perry Como, Glenn Miller) was music with its roots in the Swing Era. For much of his stint at WNEW, he hosted "The Make Believe Ballroom", a show started in the '30s by Martin Block, and his familiar opening greeting, "Hello world!", was a palliative to two generations of listeners who, in many cases, felt alienated by the rise of rock and roll. William B. Williams, a noted philanthropist who was said to never turn down a benefit was also a popular commercial spokesman, and an officer of the Friars Club. His funeral, Aug 5 in New York City, was attended by a large percentage of "The B's" (playlists Lena Horne, Woody Herman, Tony Bennett, Sylvia Syms, Arthur Prysock, and many others.

**A HEARTY HIP, HIP AND ALL THAT** - to KISS-FM in L.A. for a spectacular job on the first annual beach scene. It, of course, came under the category of a lot of work, long hours and much dinero but it all paid off. It's wonderful to talk about promotions that work, and this one did. Anticipated crowds, over 200,000 per day, came with enthusiasm and their well-behaved caps on. All the groups that showed up to perform, and which are being played on KISS, were very grateful for the experience and excited about playing to the throngs. L.A. Department of Beaches couldn't have been happier and if you can make the county happy, you can probably make anyone happy. These aren't easy promotions to pull off, so hats off to all who made it the success it was.

**LOUISVILLE PICKS THE BEST** - WHAS RADIO air personalities, Terry Meteors, Wayne Perkey, Milton Metz and Lita Curtis were voted the best radio personalities in the annual "Best of Louisville" awards sponsored by "Louisville Magazine." The ballot was a great resource for market/listener research. Questions range from, "your favorite place for a romantic dinner" to "the best body rep after part." THE CHRISTMAS IN AUGUST** - seems that WETA-FM 91 in Washington, DC actually pulls off this mid-year event. Within five years, this has grown dramatically from an on-air promotion to a full blown concert, with the United States Air Force Band on the grounds of the Washington Monument, which is attended by over 10,000 people. The originator of this idea, and host, Bill Cerri, says that people listen entirely different to the music when it's played at this time.

**ROW ROW ROW YOUR BOAT** - KISS-FM will be taking off September 7 when the Great New River raft race roars through downtown Ft. Lauderdale. Not only is this tons of fun for the entrants but they are able to let their creative juices flow. This year there will be an award for the most peg boat and one for the most end crew. In the past, they had a space shuttle, fire breathing giant lawnmower and a 12-foot ivory soap. Their team is 7-11 anticipated 100,000 spectators.

**ON HIS OWN** - Michael McDermott visited the United Stations studio interview with Jancie Grisby, artist relations.

**EXTENDED SYMPATHY** - family and station members of Syracuse, our deepest sympathy passing away of their general manager George Flavoccos.

**FIXX "ROCK STARS"** - will be featured in a 90-minute interview, with group leader Cy on ABC ROCK RADIO NETWORK "Rock Stars." The host is White formerly of ROLLING MAGAZINE.


**LITTLE RICHARD "ASKS RONA"** - Rona Barrett, America's foremost entertainment reporter, talks with Little Richard for an upcoming "Ask Rona" special. The national program will air 8-17 over the Mutual Broadcasting System.
RETAIL PICK

Retsiler — Cheryl Berkin
Store — Record Outlet
Market — Michigan

Single: "We Don't Have To Take Our Clothes Off"
Artist: Jermaine Stewart
Label: Arista
Comments: "It took a while for this one to take off, but it's really selling good now. I'm restocking it all the time!"

WEST

KSFM (FM102) — SACRAMENTO, CA — CHRIST COLLINS — M.D. — 2-1 MADONNA


KZZU — SPOKANE, WA — JOHN LANCAN — P.D. — 2-1 MADONNA


KIM — DENVER, CO — GLORIA PREZ — M.D. — 1-1 P. CETERA


Midwest Radio

Money's Too Tight (To Mention) — Simply Red — Elektra
When I Think Of You — J. Jackson — A&M
Nothing In Common — T. Twins — Arista
MELBA THE MIGHTY—Melba Moore, the diminutive package of dynamite whose talents are encompassing virtually every area of the entertainment business, received her first real break on Broadway with roles in Hair and Purlie (for which she won the Tony Award, N.Y. Drama Critics Award and Drama Desk Award). In talking with Melba you can feel her sincerity and genuine concern with being a good Christian, caring, loving, and helpful person.

She spoke of the brother-sister type of relationship she has with Freddie Jackson, and the fact that she had been where Freddie was, trying to hold a regular job while seeking to get a break in show business. She merely gave him a full-time opportunity as a back-up singer with her in order for him to pursue his career solely on his career in show business. “I simply afforded him a platform to display his abilities and his incredible talent has taken him to this point in his career,” she said. “I provided the platform for him and he provided another entertaining aspect to my show; therefore it was mutually beneficial.”

In addition to her singing career, Melba has three television projects in the works all at once. There is her nationally syndicated show, Melba Moore’s Love and Soul, and a special called Melba and Friends, with special guest stars Freddie Jackson and Joe Cocker.

Last but not least is CBS sitcom, Melba, which a lot of people thought had been cancelled. The show was scheduled to debut on the day of the shuttle tragedy, but as she said, “who would think of anything other than praying for the families who lost a family member? Certainly the show was the furthermost thing from my mind.” Additionally, there was a change in management at CBS which caused another delay. The show, a mid summer replacement, has Melba playing the deputy commissioner of the board of tourism in N.Y., with a white male assistant. The home arena has Melba as a single, parented daughter of a nine year old daughter who’s living at home with her mother. Contrary to this story line, Melba herself has been happily married for ten years (although like her television alter ego, she also has a nine year old daughter). Her husband heads up Hush Productions, which has very carefully plotted her career moves.

She spoke very fondly and appreciatively of the outstanding job the members of Hush Productions have done in guiding not only her career, but the careers of Jackson, Melisia Morgan, Force M.D.’s, Beau Williams, and Willie Clayton. Melba was also very excited over the possibility that her collaboration (the chart climbing single “Love The One I’m With” (currently at #6 with a bullet) with singer, songwriter, producer Kashif has in becoming a number one record. And so, the diminutive package of dynamite is about to explode and the world will know and appreciate the incredible talents of the multi-faceted “Mighty Ms. Melba.”

MANHATTAN MEETS ATLANTA—Varnell Johnson, VP market-
WEST

KJLH—LOS ANGELES, CA—CLIFF WINSTON—PD

KACE—LOS ANGELES, CA—PAM ROBINSON—PD

KDIA—OAKLAND, CA—BARRY POPE—PD

KSD—SAN FRANCISCO, CA—MARVIN ROBINSON—PD

KRIU—SEATTLE, WA—FRANK BARROW—PD

XHMR—SAN DIEGO, CA—GENE HARRIS—PD

SOUTHERN

WGBK—MOBILE, AL—MADD HATTER—PD

WDGS—CLARKSVILLE IN—KEITH LANDECKER—PD

WHIZ—GREENVILLE, SC—ANDRE CARSON—PD

WKKJ—JACKSON, MI—TOMMY MARSHALL—PD

WFXC—DURHAM, NC—ALVIN STONE—PD

WWW—CHARLESTON, SC—CLIFF FLETCHER—PD

EAST

WJJD—WASHINGTON, D.C.—BRUTE BAILEY—PD

WUSI—PHILADELPHIA, PA—FRANK CERAMI—PD

WDKK—ROCHESTER, NY—ANDRE MARCEL—PD

WRKS—NEW YORK, NY—TONY GREY—PD

WHNC—NEW HAVEN, CT—JAMES “JAZZY” JORDAN—PD

Cash Box Aug
## CASH BOX TOP 12" DANCE SINGLES

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### MOST ACTIVE

**Papa Don't Preach—Madonna**
(Sire/Warner Bros.)

**STRONG ACTIVITY**

Walk This Way—Run DMC—
(Profile)

Love Of A Lifetime—Chaka Khan—
(Warner Bros.)

Roaches—Bobby Jimmy & The Critters—
(Macola)

Soweto—Jeffrey Osborne—(A & M)

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## New 12" Releases

**BOYDS** (EMI America V-19218)
nes Quickly—(T-34) (N Tennant/C.Lowe) (Cage Music/Ten Music ASCAP / Ill music/Charisma Music-BMI)

Stephen Hague

(Silverware [Via New York's S-Shine Street])

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**Future Arm's** (5:35) (Roger/Sturken/Christopher) (Music Corp. Of American Beat Music/WB Music Corp./God's Little Publishing Co./BMI) (ASCAP)

Carl Sturken/Evan Rogers

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## CLUB PICK

"Hit The Road Jack"—Sheila Camber—

(Davante)

D. J.: Dave Phillips

Club: Nippers

Location: Beverly Hills

Comments:

"Super hot high energy remake of the Ray Charles classic. The people on the dance floor really got involved with this one. Would be a big club hit."

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## RETAILER'S PICK

"Stay With Me"—Johnny Island—

(Futuristic)

Store: Amaya Music

Manager: Allan Amaya

Location: Walnut, CA

Comments:

"This song is actually the B-Side of the 12". It's a mellow cut with a lot of soul. Could be a big crossover surprise. This one should be added to most urban radio formats."

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## August 16, 1986
1 TRUE BLUE 9.98 54 5
2 INVISIBLE TOUCH 9.98 28 8
3 TOP QUN 1.11 51 11
4 EAT 'EM AND SMILE 9.98 9 4
5 SO 0.99 23 3 1
6 CONTROL 8.95 57 25
7 RAISING HELL 9.98 7 11
8 BACK IN THE HIGH LIFE 9.98 10 5
9 WHITNEY HOUSTON 8.98 6 73
10 LOVE ZONE 9.98 8 14
11 MUSIC FROM THE EDGE OF HEAVEN 13 5
12 THE OTHER SIDE OF LIFE 9.98 11 15
13 5150 8.98 14 19
14 WINNER IN YOU 8.98 12 14
15 LIKE A ROCK 9.98 15 18
16 PLAY DEEP 17 44
17 PICTURE BOOK 9.98 16 21
18 REVENGE 40 3
19 STRENGTH IN NUMBERS 8.98 19 14
20 SOLITUDE/SOLITAIRE 23 6
21 ROD STEWART 8.98 22 6
22 PLEASE 8.98 20 19
23 TUFF ENUFF 18 24
24 GTR 9.98 21 14
25 WHO MADE WHO 9.98 26 10
26 EMOTIONAL 28 9
27 BELINDA 9.98 30 11
28 HEARTB 8.98 25 58
29 RAISED ON RADIO 9.98 27 15
30 PARADE 9.98 24 18
31 POOLSIDE 9.98 29 12
32 RUTHLESS PEOPLE 37 6
33 THE MONKEES THEN & NOW 9.98 45 5
34 EMERSON, LAKE & POWELL 8.98 33 11
35 NO JACKET REQUIRED* 9.98 34 76
36 RPIIOTE 9.98 36 37
37 BACK IN BLACK 8.98 31 14
38 WORLD MACHINE* 8.98 38 20
39 HEADED FOR THE FUTURE* 39 13
40 AFTERTURNER* 8.98 40 40
41 DIOVISION* 8.98 35 11
42 THE KARATE KID PART II 46 5
43 RAGE FOR ORDER 8.98 47 4
44 STANDING ON A BEACH 8.98 48 12
45 THOSE OF YOU WITH OR WITHOUT CHILDREN, YOU'LL UNDERSTAND 8.98
46 TURBO 41 19
47 RAPTURE 8.98 52 19
48 KNOCKED OUT LOADED 62 3
49 SCARECROW* 8.98 49 49
50 SANDS OF TIME 44 14
51 PRIMITIVE LOVE* 56 38
52 ACTION REPLAY 51 8
53 HEADLINES 43 12
54 EL DEBARGE 54 10
55 LANDING ON WATER 8.98 72 2
56 WALKABOUT 50 10
57 THE JETS 9.98 55 19
58 MIKE & THE MECHANICS* 9.98 57 35
59 THE BRIDGE 35 2
60 FRANTIC ROMANTIC 8.98
61 MONTANA CAFE 8.98
62 THE SEER 8.98
63 GRIII 8.98
64 LIFES NICH PAGEANT 8.98
65 MISTRIAL 8.98
66 THE WAY IT IS 8.98
67 ANIMAL MAGIC 9.98
68 STORMS OF LIFE 8.98
69 A KIND OF MAGIC 9.98
70 FLORIDAYS 8.98
71 BIG & BEAUTIFUL 8.98
72 PROMISE* 8.98
73 NO GUO, NO METHOD, NO TEACHER* 8.98
74 DIFFERENT LIGHT* 8.98
75 MASTER OF PUPPETS 8.98
76 NERVOUS NIGHT* 8.98
77 COCKER 8.98
78 BOYS DON'T CRY 8.98
79 NIGHT SONGS* 8.98
80 EMERALD CITY 8.98

THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.
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**CASH BOX TOP ALBUMS**

**ALPHABETIZED TO TOP 200 ALBUMS (ACTUAL PIECES AT RETAIL STORES).**
Dave Robinson's Stiff Records -- the forerunner of indie labels -- faces bankruptcy. Most of the staff have left, and studios all around the country who have not been paid are holding back tapes. The biggest casualty must be Furniture, whose debut single, 'Brilliant Mind,' went top 20 last month. Their eagerly anticipated new album is apparently locked in a studio, and the studio has not relinquished it. With no product it seems unlikely that Stiff can ever recuperate their losses said to be about 100£.m. The Pogues, Stiff's most lucrative act, are also looking for a new deal. Last week Robo had assured everyone of its future. It seems likely that MCA will take over the name and inherit the acts still contracted to Stiff. MCA is said to have owed money to Stiff as a result of a licensing pact where MCA worked the Stiff catalogue in the U.S. However this amount, now paid, was not it seems, enough to save Stiff.

The Band of Holy Joy will make you shudder, and winces with delight. They are the most original band of the year and are not a religious cult, although they do like to play in churches. They also play in mental homes. "All the patients have a mental age of six, they love our songs because they are like nursery rhymes," says lyricist Johny Brown. Their mini-LP. "The Big Ship Sails" (FME, £1.75), is a glimpse of their starry eyed gutter songs. Next month they accompany novelist Kathy Acker to Vienna where they will play while she recites.

Streetwavers "King Of The Street" competition was won by Family Quest who are hoping to win prestige for UK rappers. Mystery MC, 18, breaks some traditions by being a female and white. "You can be any color to be streetwise," she says. She lives in a hostel for homeless young people and is certainly 'street.' 'I like to rap about men the way they do about women. I also do it to make me feel good. Rapping is about ego tripping.' Mike Alway has a new label, EJ, under the Cherry Red umbrella. He has just put out a set of single releases from Rosemary's Children, The Cavaliers, Anthony Adverse, The King of Luxembourg and Louis Philippe. Wanting to keep all these characters as ambiguous as possible, only fictitious biographical information is supplied. "They are whatever they are to you," says manipulative Alway. He had invited journalists to make their own blos for the acts and include them with reviews. He adds, "The characters are totally made up, fabricated like in the bubblegum era when they made "The Monkees." All of these singles, released simultaneously, have a sixty sixe to ten themselves; Luxembourg's "Valleri" could be mistaken for The Monkees; Rosemary's Children's "Southern Fields" is gentle with insistent nostalgic guitars, poppy and sad; The Cavalier's "The I.T. Man" is a heavy handed ode to cricketer Ian Botham; Anthony Adverse's "Our Fairy Tale" sounds like a children's TV theme with clangy guitars, smug oboes and a cloying voice; finally Louis Philippe's "Twangy Twangy" is precisely that. Alway is the man who took Cherry Red to the top of wimp rock when he discovered Tracey Thorn and Ben Watt, Everything But The Girl. Peter Gabriel will be touring the States for six weeks later this year, but his British fans will have to wait at least another year before they see him. The reason for the delay is Gabriel's ambitious plans to mount a hi-tech spectacular show which will be so costly that he is seeking sponsors willing to part with around $3 million.

Gabriel, whose hit "Sledgehammer" reached number two in the U.K., has not played here for three years. His planned shows are in the theatrical tradition he established with Genesis, before he left in 1975. "He would like to do a futuristic show using video," says his manager Gail Colson.

Meanwhile, Prince fans are gearing themselves up for his Wembley Arena appearance this month. It will be the first time the purple one has played here since 1981 when he appeared at the tatty Lyceum Theatre.

The Pet Shop Boys are also off on a major tour of the U.K. in September. Their stage set is by the designer for the English National Opera.

Sigue Sigue Sputnik's new album comes in the most impressive package of the year. Titled "Flaunt It (A 20th Century Toy)," it comes in a brightly colored box with a Mohawk robot in the front. A perspex window shows a booklet of the pictures of the band and the products advertised on the space between the tracks, which include ID magazine and cellular telephones.

Sputnik leader Tony James says he wants to extend the idea of advertising on records so that their price can be brought down by 25 per cent. He wants the second Sputnik album to have an advertisement on the entire back cover as well as using the space between tracks for commercial breaks. "I absolutely believe that advertising is the way to go," Tony says. "I think it will radically reduce the cost of records. I see the stage where you can cover the cost of making an album by pre-selling advertising."

The group seem to be victims of their own hype. They are suffering from at times vindictive backlash in press, and their last single "21st Century Boy," despite going Top 20, received three plays on Radio One. Some people are saying the band need to diin the ads for the records, because they can't stand the music. Actually I feel the Sputniks innovate and power is underrated, "Flaunt a great album . . . ."

Avant garde film director D. Jarman and artist John Maybury at present editing a short film for Smiths. It will accompany songs -- their latest single, "The Queen Is Dead," and "There Light That Never Goes Out." A moment it is unsure whether the film will go on general release or video.

Mark Rogers, aka Holly Beyond, is a boy to be watched. His debut single, "What's the Cow Money," which he describes as having "sands funk, has already gone to number four in the charts. "I don't want to get carried away," he says. "I don't think it is a poppily and quickly be over quickly . . . ."

James Grant, from punk group Love and Money is another of the year's young talents. He has recorded a song called "Wings Of Love" for Taylor's album. Fremayon misread a prod- credit for the track "Cheeseburger" the album which has milked Tap end. "I don't blame him," says a Chris.

**THE MELODY MAKER TOP 10**

**TOP TEN 45s**

1. The Lady In Red — Chris DeBurgh & A&M
2. Papa Don't Preach — Madonna — Sire
3. Find The Time — Five Star — Ten
4. Sex Machina — Smoove — Fanfare
5. Camouflage — Stan Ridgway — IRS
6. I Didn't Mean To Turn You On — Robert Palmer — Island
7. Let's Go All The Way — Sly Fox — Capitol
9. Panic — The Smiths — Rough Trade
10. Some Candy Talking — The Jesus and Mary Chain — Blanco Y Negro

**TOP TEN LPs**

1. True Blue — Madonna — Sire
2. Into The Light — Chris DeBurgh — A&M
3. Revenge — Eurythmics — RCA
4. Wham! — The Final Wham! — Epic
5. Every Bit Of My Heart — Rod Stewart — Warner Bros.
6. Riptide — Robert Palmer — Island
7. A Kind Of Magic — Queen — EMI
8. Back In The High Life — Steve Winwood — Island
9. Now — The Summer Album — Various Artists — EMI/Virgin
10. Picture Book — Simply Red — Elektra

**LO S ANGELES** — Significant changes at the senior management level were announced last week by Paul Russell, managing director and chief executive officer, CBS. Tony Woolcroun becomes deputy managing director, CBS UK, Ltd., and vice president of CBS Records International. He brings with him previous responsibilities for Distributed Audio and Video Labels, Special Products, Record Club, CBS Video, as well as Manufacturing and Distribution, the recent consolidation of which he successfully oversaw at the company's facility in Aylesbury. He now assumes responsibility for the Sales and Marketing areas of the company and will act as deputy to Russell's absence.

David Black, previously senior director, Administration, Finance and M.I.S. is appointed senior director, Finance and Operations and assumes responsibility for the previous responsibilities of the company in December, 19th aggregate accountant.

Tim Bowen was appointed sales manager, Commercial Operations or responsible for the company in CBS, Eire, the Study Products and the Distribution Video Labels, as well as for the facilities. Bowen joined CBS UK manager, Business Affairs. He is...
G ON—Teddy Wilson, July 31 at the age of 73, was a very best jazz pianists ever, quartet of pre-bop keyboard ilk. His music was the others—Teddy Wilson was a graceful miniature conductor: he conveyed swing and effulgence. Wilson's was a pianistic style that didn't attempt to sound like a saxophone—whose felt on virtually every jazz preceded him. Wilson's 57-year career—de- spite his manner, he was a member of the Goodman Trio and Quartet. Teddy Wilson, Gene- nal Lionel Hampton—aside from being a capable sideman—performed a form of jazz that was often atmospheric—composers, and although the band—which he managed to be a soloist—often fell after 1935–39, the four held reunions in the record- or concert hall. Gene Krupa 1973—shortly after a brief re- turn—and Benny Goodman died. Wilson has recorded much in print. Wilson was a pure jazz two—sad was a distillation of all he did before, but it was his own voice. It is a sound that will be missed. A memorial service for Wilson will be held August 24 at St. John's Lutheran Church, 619 N. Ave. in Manhattan.

MASTERS—Storyville, the fine Swedish jazz label, has just issued a dozen LPs under the banner "Masters Of Jazz" and, begorrah, each album is by a bone fide jazz master. Intended as an introduction to the works of these greats, the series succeeds nicely; and each album features a splendid cover by Johannes Vennekamp and informative liner notes by Mike Hennessey. The "Masters Of Jazz" are Louis Armstrong, Earl Hines, Billie Holiday, Sidney Bechet, Ben Webster, Duke Ellington, Lester Young, Art Tatum, Johnny Hodges, Jack Teagarden, Teddy Wilson, and Coleman Hawkins. Karl Emil Knudsen produced the series.

Lee Jeske.
MUSCIMLAND PUBLIC OFFERING—The Muscimland Group, the Minneapolis-based retail giant, has announced plans to make an initial public offering of 1,750,000 shares of common stock reportedly at $15.17 per share. The sale would gross $26,250,000-29,750,000 and represent 16 percent of outstanding shares. Muscimland, which recently purchased the Licorice Pizza chain from Record Bar, operates more than 500 stores nationwide via its retail names Musicland, Sam Goody, Discount Records and Licorice Pizza. Musicland has been wholly owned by parent American Can Corp. and this represents the first time Musicland's stock has been offered to the public. Jack Eustyer, president of the Musicland Group, told Cash Box "This is an initial public offering and it represents 16 percent of the company. An offer to continue to consolidate it is at least 10 percent of its financial statements." According to Eustyer, the decision to make a public offering at this time has nothing to do with his company's recent Licorice Pizza purchase. "The principal reason is to allow the market to better understand the value inherent in this business in American Can and to allow shareholders the opportunity to participate." American Can will retain in excess of 80 percent interest in The Musicland Group, which is part of the parent's specialty retailing sector. The Musicland Group had revenues last year of $327,500,000 with an after tax net of $8,800,000.

BLOODIED, BUT UNBOWED—It's been no secret that Durham, NC-based retailer The Record Bar has taken their share of tough knocks in the recent past. We're glad to learn that things are finally turning a turn toward the brighter side for the good people in Durham. Having recently unloaded costly operations in the west and other regions, the "new" Record Bar is lean and mean. A casual read through the company's newsletter, Off The Record is positive proof of an upbeat confidence that is sure to become infectious chainwide. The company's "Scratch And Win" contest has yielded great results both in sales and morale and it seems that the Record Bar is back on track.

VIDEO PRICING DEALS—From MGM/UA Home Video comes another installment of its highly successful "Movies Great Movies" promotion. The earlier promotion offered a dozen titles at $29.95, but this sale, which runs from September 1 through the end of January, 1987, offers another dozen at $19.95. The titles include The Marx Brothers: At The Circus; Come; The Hunger; Jailhouse Rock; Midnight Cowboy; Network and North By Northwest. MusicVision has announced its first price promotion, "Music In Motion." During the sale, 18 music videos from the catalog and those new releases will appear at special prices lasting from August 13, 1986 until the end of the year. There will be videos by The Monkees, U2, Eurythmics, John Cougar Mellencamp, Tears For Fears and Roxy Music. Not to be outdone, MCA Home Video has announced that beginning October 19 for four months 13 Alfred Hitchcock titles will be reduced in price to $24.95. MCA Home Video promises to support the venture with extensive advertising and promotion and the titles offered include: Psycho, The Birds, Vertigo, Rear Window and a host of other horrific thrillers, including the first-time-on-video release, Marnie. Special POPs are available from your distribs. VidAmerica distributed by Lightening Video, has announced a dramatic price reduction on 88 of its titles. According to Gary Need- le, vice president/general manager, "Titles have been permanently reduced from as high as $69.95 to $19.95, $29.95 or, in the case of the John Wayne and Classics gift packs will include three cassettes in each, retail from $99 to $59.95." The prices go into effect in September in time for the Christmas retailing season. As a bonus, as a consumer of specialty-priced line of "Western" films, Republic Pictures Home Video is offering a Western western hero's item from August through December, according to Nick Drahk senior vice president of Republic Home Video. A $19.95 is available for consumers for $11.95 the proof of purchase of any "Western" video under $30. Titles in Johnny Guitar, the original Box and Maverick Queen.

NYLONS SIGNS & SING AT TOWER RECORDS—Open Air recording artist Nylons sign copies of their new "Stainless" LP at Tower Records downtown location, following a 30-minute in store performance. Picturing signing (l-r) are: Arnold Jon, Marc Connors, Paul Cooper and (obluced) Claude Morrison of the group.

CASH BOX TOP 40 COMPACT DISCS

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<td>INVISIBLE TOUCH</td>
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<td>LIVES IN THE BALANCE</td>
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<td>30</td>
<td>WINDHAM HILL RECORDS SAMPLER '86</td>
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31 | SCARECROW | 28 |
32 | WORLD MACHINE | 23 |
33 | DIRTY WORK | 6 |
34 | PARADE | 24 |
35 | HEADED FOR THE FUTURE | 13 |
36 | A DECADE OF STEELY DAN | 13 |
37 | DAYS OF FUTURE PAST | 13 |
38 | PROMISE | 13 |
39 | STRENGTH IN NUMBERS | 13 |
40 | FALCO | 13 |

THE CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
PARTY—Anyone who went year’s MTV Awards at Radio City Hall knows how boring it can tend an event designed to be in a small screen in the comfort home. It can be a real drag, y when you’re all suit up in z. And we were the “lucky” TV had 18,000 requests for seats. So, while we were being kept out of the evening wear, ap­proximately 6,000 others were probing rather disgruntled at not being allowed to share in the experience. pait! The post-awards party dium was a mob scene that ou year for the seat you wait to get out of back at Radio xaggerate, of course, that last year, and it was a lesson for us had, after all, made quite a hit the first awards show. This sh scheduled for September 5 very different, according to an­nounced at a recent press ce at Sylvo’s restaurant in bwood (a New York press ce was held the same day at c Rock Cafe). First of all, it’s eostal, with simultaneous sinating from L.A.’s Universal waite and the Palladium in k, together with satellite hook­in the world. As for ticket y, 1,900 will be on sale to the public (not industry-only, like ) for the L.A. show, 1,000 for York festivities, and these will seats, not the back ones. No Dio City, and, according to ex­ducer Don Ohmeyer, cught wearing black tie will ted.” The emphasis this year is ying and on performances. Mying will be featured on each uring the ceremony. MTV o get away entirely from the usness of traditional awards es with this year’s show, to the s the only thing we’ll be see­age at either venue will be a particular “act.” Awards presentations place at varying locations he two theatres. To give an in of the caliber of performers, it list reads as follows: pet Boys, Simply Red, Tina Whitney, Houston, Mr. Genesis, ‘Til Tuesday, The s, The Monkees and Van

PLAYING CHINA—New from CBS/Fox Video is Whami! In China: Foreign Skies, the first western pop show presented there.

Halen. A list of celebrity presenters has also been announced (the first three might be referred to as the “B” girls, collectively). Belinda Carlisle, Ban­anarama, the Bangles, Elvira, Gil­bert Godfried, Janet Jackson, Don Johnson, Jay Leno, Motley Crue, Rod Stewart and Steven West. Seventeen awards will be pre­ sented in total. “We will drop all the mindless banter,” Ohmeyer repor­ted . . . “we think it’ll be a very fast­paced evening that’s going to be very enjoyable, not only to watch on television, but particularly to be there in person.”

HOME VIDEO REVIEW: Neil Young: Berlin – VidAmerica — $29.95 Neil Young is not one of your more visual performers, but then any­one who might think so probably wouldn’t be out buying Neil Young videos to begin with. The man is an era, there’s just no escaping it, and the weak attempts at a high-tech performance style seen at intervals on this tape prove this conclusively. What’s good about the West German concert captured here is Young’s older material, songs of a generation, such as “Old Man,” “At­her The Gold Rush” and “Hey, Hey, My, My.” Impossible as it may seem, Young delivers these tunes as if they were written on the flight over, and these sequences alone are enough to recommend this hour-long cassette.

Segments deserving of fast-forward are Young’s adventures with a vocoder, particularly the embarrassingly drama­tized “Terminator Man.” An extra boost to the tape’s appeal are Young’s tour mates Nils Lofgren, Bruce Palmer (Buffalo Springfield) and Ralph Molina (Crazy Horse), though none of these musicians is given any particular spot­light.

THE CASH BOX TOP 40 VIDEO CASSETTES CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
MUSIC VIDEO

MOST ADDED

Mike & The Mechanics
Nu Shooz
World Where You Live
Lesson In Love
AC/DC
Southside Johnny & The Jukes

HIT VIDEO USA—Mike Opelka—Program Director—Fabulous Thunderbirds
Thompson Twins
Nu Shooz
Arcadia
Boys Don't Cry
Stacey Q
Simply Red
David Lee Roth

TV69—Tom Zingale—Program Director—Gainesville
38 Special
UP140
Fakko
Stacey Q
Nu Shooz
Thompson Twins
The SOS Band
B. Seger
Arcadia
The Jets
AC/DC
Crowded House
Run DMC
Boys Don't Cry
T. Cockren

NEIGHBOR ADDS

The Edge Of Heaven—Wham!—Columbia
Point Of No Return—Nu Shooz—Atlantic
Two Of Hearts—Stacey Q—Atlantic
Nothing In Common—Thompson Twins—Arista.

PROGRAM ADDS

Radio 1990—Nancy Henry—Associate Producer—New York City
Simply Red
Honeymoon Suite
Eurythmics
The Ramones

FRIDAY NIGHT VIDEOS—Bette Midler—Program Director—New York City
Wham
Ashford & Simpson
Run DMC
J.C. Mellencamp
Lisa Lisa

THE RECORD BUYERS GUIDE—Beth Comstock—Program Assistant—New Jersey
Bananarama
Wham
ABC
Madonna
The Moody Blues
J. Osborne
Quarterflash
Tears For Fears
G.T.R
E- John
Level 42
J.Cocker

CATCH 22—Jennifer Thompson—Program Director—Anchorage
Thompson Twins
Dr. & The Medics
Run DMC
The Jets
Keep It Dark
Loose Ends
Dokken
Style Council
Dolby's Cube featuring Cherry Bomb
Falko
Red
Dopeful
Cinderella
Beach Boys

VIDEO PROGRAMMER’S PICK

PD
Bob Michaels

PROGRAM
TV 69

MARKET
Gainsville

Video: A Matter Of Trust
Artist: Billy Joel
Label: Columbia

Comments:
"A real colorful video and a nice concept. A wall put together song and video. This is good Billy Joel."

CASH BOX TOP 30 MUSIC VIDEOS

1. MAD ABOUT YOU—Bobby Coolsar (Geffen)
2. LOVE TOUCH—Red Stewart (Warner Bros.)
3. INVISIBLE TOUCH—Genesis (Atlantic)
4. SLEDGEMAKER—Peter Gabriel (Columbia)
5. GLORY OF LOVE—Peter Cetera (Warner Bros.)
6. TAKE IT EASY—Andy Taylor (Atlantic)
7. VENUS—Banarama (London)
8. PAPA DON'T PREACH—Madonna (Island)
9. TAKE MY BREATH AWAY—Berlin (Columbia)
10. HANGING ON A HEART ATTACK—Pat Benatar (Geffen)
11. WHAT DOES IT TAKE—Honeymoon Suite (Warner Bros.)
12. OPPORTUNITIES(LET'S MAKE LOTS OF MONEY)—Paul & Jo Ann (EMI America)
13. HIGHER LOVE—Steve Winwood (Island)
14. WE DON'T HAVE TO TAKE OUR CLOTHES OFF—Jemima Stewart (Arista)
15. FEEL THE HEAT—Jemima Stewart (Columbia)

CASH BOX TOP 15 MUSIC VIDEOCASSETTES

1. THE #1 VIDEO HITS
Whitney Houston (Music Video 6x6)

2. DICK CLARK'S BEST OF BANDSTAND
Various Artists (Video Vivo Music 1039)

3. THE ULTIMATE OZZY
Ozzy Osbourne (CBS Fox Video Music 6199)

4. I CAN'T WAIT
Steve Perry (Music Video 62028)

5. IMAGINE
John Lennon (Sony Video HD429)

6. MOTOWN 25: YESTERDAY, TODAY, FOREVER
(MGM/UA Home Video 20030)

7. RIDPIDE
Robert Palmer (Music Video 620030)

8. LOOK TO THE RAINBOW
Patti LaBelle (USA Home Video 31487)

9. ROCK ME Falco
Falco (M & M Video 62015)

10. MADONNA LIVE—THE VIRGIN TOUR
Madonna (Warner Music Video 31598)

11. BROTHERS IN ARMS
Dire Straits (Warner Reprise Video 3117)

12. U2 LIVE AT RED ROCKS
U2 (MCA Dist. Corp.) (80467)

13. NO JACKET REQUIRED
Paul Collins (Atlantic Video 50104)

14. JOHN LENNON LIVE IN NEW YORK
John Lennon (Sony Video 9651208-0127)

15. FUEL FOR LIFE
U2 (CBS Fox Video Music 7400)

THE CASH BOX TOP 15 MUSIC VIDEOCASSETTES CHART BASED ACTUAL PIECES SOLD AT RETAIL STORES.
Film Soundtracks: The International Market

By Peter Berk

LOS ANGELES—We all know how well ‘poptracks’ fare in the current domestic mu-
sic marketplace. And why shouldn’t they? After all, it is a fact that some truly great
tracks rebelliously get cut by prominent artists, but they also frequently benefit from the consid-
erable promotional support of a high profile mi-
tocine picture to boot. It’s really the competi-
tion between the films that most likely to play
well overseas are the least likely to feature
pop songs. Conversely, the teen-orient-
ed, music-infested pictures which speak to
young American audiences often have no
identification factor with young audiences
in other countries.

How, then, do the labels go about pro-
moting soundtracks abroad when that
seemingly all-important movie tie-in is
in some cases, meaningless? That’s the ques-
tion Cash Box posed to several top market-
ing executives in a recent survey. Not
surprisingly, most said their job often entails
playing down, or even completely ignoring,
any connection to the films from which the
music emanates. Obviously, each case is dif-
cerent and the key lies in determining whether or not there’s any benefit to be
from the type of two-fold promotion-
assault undertaken in the U.S. Here, then,
there are some comments from those in the know:

Jay Durgan, international marketing
promotional director, A&M: “When
a soundtrack comes in, the first question I ask
myself—not on a global basis but on a terri-
tory by territory basis—is what is the potential
of that film in each market. For example,
Pretty In Pink did phenomenally well
here as a picture as it was, it was geared
strongly toward the American music market
and even though there was less potential for
the film itself overseas, it was still a dynamite
soundtrack and therefore when we market-
ed the album abroad, we somewhat di-
verted it from the movie. There simply was
no cross-promotional value to tying the
album to the picture in that case. And
the album did very, very well. In some places,
such as Australia, we actually did a half-slip
on the sleeve with the jacket, using the
same jacket design, and listed the artists in
volved...On the other hand, with Bring
On The Night, in Australia, we did a
real concerted effort to tie the film and LP
together, so the strength of the music would
help the film out and vice versa...Thanks to the
great cooperation of the film compa-
nies, we can give our global record licensees
sneak previews of the films in question so
they can then determine how those films
will fare. If the consensus is a film won’t
work, then we don’t push the LP. If it still has
a strong soundtrack, we’ll release the
LP before the film is released and let it
work on its own merits.”

Another, marketing and promo-
tion coordinator, Warner Bros. Re-
cords International: “The whole process
of marketing can differ with each
picture, but generally listening parties are coordinat-
ing trying to tie in the LP’s release with the
film’s release. But that can’t always happen.

What we often do is a ‘second phase promo-
tion’ when the soundtrack is strong
enough to go out on its own before the film is re-
leased (at least in the U.S., and a bit
later abroad than in the U.S.). For instance,
Under The Cherry Moon won’t open at the
same time around the world, but we went
ahead with ‘Parade’ because of Prince’s un-
usual stature and the fact that it worked
there well. Then, when the movie comes out
overseas, we’ll kick in a ‘second phase promo-
tion’ and utilize the movie tie-in in doing
that, we’re working closely with the movie
company and hopefully triggering even more
interest in ‘Parade.’ Soundtracks with ‘traditional’ scores still don’t do terrific busi-
ness, but in our biggest foreign markets (Ja-
p, Australia, Canada, the United
Kingdom, Germany, Holland, France, Swe-
den, Spain and Italy), the compilation
soundtracks are really doing well. Some-
times the album sells the film, in fact.”

Stuart Watson, vice president, MCA
Records International: “One of the most
memorable projects I’ve been involved with was the marketing of FM. In the U.S.,
we had a very strong soundtrack with
tremendous artists and we didn’t even have a
film release because the movie company de-
cided the film wouldn’t work overseas. But
we saw that as a perfect opportunity to mar-
ket it solely as a compilation LP, and it was
extremely successful... Beverly Hills Cop
and now, Running Scared...Also, the MCA
reissues of old MGM musicals (such as Guys
and Dolls, The King And I, Oklahoma and
Carousel) have become some of our best
sellers in mid-priced markets overseas. Yet
in other parts of the U.S. we... plan far ahead, ofen six months before a soundtrack or film is due
to be released, and we strategize territory by territory how to launch our marketing cam-
aigns. We frequently have ‘SMM versions
of music videos made available theatrically,
which is a vital facet of our promotional
strategy. We do everything we can to en-
sure maximum exposure to movie-goers and
record-buyers.”

Eliza Brownjohn, senior director for
international operations, Arista Re-
cords International: “We currently have to
count on more on the appeal of the music...we just can’t always depend on a film
translating well in other countries. Ideally,
of course, the music will be strong on its own
and marketable as a completely separate
entity from the film (often with different cov-
er artwork). Then when the film comes out,
hopefully that will greatly add to the success of the soundtrack, but in any case... When
it comes out, we’ll work with the studios to
cross-promote, something which worked
out especially well with Ghostbusters. In
Soviet Russia, the soundtrack did the same
thing, and the picture in some cases is
independent of the soundtrack, and naturally the quality of the music, un-
less we’re talking about an out and out
smash film. And that just doesn’t happen all that often...
The thing I remember most about the seventeen summers I have seen in Nashville, up to this one, is that they were long and hot. (Makes you kind of wonder if Nashville summers weren’t at least part of the inspiration for the 1958 movie and song, “The Long Hot Summer.”)

But not this summer.

Oh yeah, it’s been long (and there are still five or six weeks to go), and it’s been hot (we even don’t have puddles after it rains), but that’s not what I remember most when, in the future, I dig down in the data banks to recall the Summer of ’86.

Mostly, I think, I’ll remember the “blank party” flavor that seems to have been as much a part of the current sea- son as has been the annual tourist parade up at 16th and Demonbreun. What an atmosphere, what ambiance (that’s one of the new “in” words!)

What fun!

It’s not that I’m a party person, ‘cause I’m really not. It’s the sense of aliveness, of things happening, of enthu- siasm for our product and our success- es. A “Number One” party is like a giant high fly, from my own weird per- spective, and a “Million-Ants” luncheon is like the passing out of Super Bowl rings. And the real “black party,” the Hawkins St. bash initiated oh so many years ago by Bob Beckham and the late Bill Hall, is a reminder that we are only competitors some of the time, but that, mostly, we are a neighborhood, a com- munity. And that, at some level, each of our successes is shared by all. One of the most recent items of interest on the Summer of ’86 calendar has been the C.E.A.M. International Conference (that’s Capitol EM1 America-Manhattan, by the way) which took up the entirety of last week. It was the first time that Nashville has hosted a worldwide inter- national marketing event for any major label, and (from the perspective of the particular organization) it was also the first time that the labels’ international meeting was held in conjunction with the quarterly convening of district sales managers. The International crew to- tallyed 51 reps, who converged from such far away places as Argentina, Aus- tralia, Belgium, Brazil, Canada, Den- mark, England, Finland, France, Germany, Greece, Holland, Ireland, Ita- ly, Japan, New Zealand, Norway, Portu- gal, South Africa, Spain, Sweden and Switzerland. Meanwhile, the domestic group was made up of 9 district sales managers and 11 sales-marketing vp’s.

And while the reps spent a great deal of time in meetings and seminars and product presentations, there was still time for party hats and other forms of frivolity, what with showcases each night of the week hosted by one or an- other of the labels in the network.

The “happening” kicked off with a bar-b-q on Sunday night (“A Knight To Remember”) at the Castle Recording Studio in Franklin (followed by a show- case featuring True Believers, Jason and the Scorchers and Walk The West) and climaxed with the “End-of-Confer- ence” party at the home of Capitol/ EM1 America’s Nashville prez, Jim Fogelson. All in all, a very memorable event for both Nashville’s music folks and (we hope) for the foreign visitors as well.

The Summer of ’86 is alive and well!

Tom Mctee
CMA Broadcast Finalists

NASHVILLE—The finalists for the 1986 Broadcast Personality of the Year Award have been announced by the Country Music Assn. (CMA). An anonymous panel of judges, all of whom are leaders in the field of broadcasting, will review air checks from each finalist and select a winner in each market category. Winners will be announced on the CMA Awards Show in October.

Following are the nominees listed alphabetically within each market category:

LARGE MARKET
Cindi Brooks, WNOE—New Orleans; Del De Monteaux, WWIN—New York; Terry Dorsey, KPXJ—Dallas-Ft. Worth; Joe Hoppe, WCMS—Norfolk-Virginia Beach and David Lawrence, WDAF—Kansas City

MEDIUM MARKET
Tom Allen, KASE—Austin; Coyote Colburn, WAMZ—Louisville; Eddie Edwards, WSIX—Nashville; Sabrine Sproles, WQK—Jacksonville and Al Wyntor, WSM, Nashville.

SMALL MARKET
Donna Dee, KSJB—Jamestown; Jay Kind er, KJNE—Waco; Dana Webb, WBHP—Huntsville; Chuck Webster, WRT-E—King; and "Cousin" Ray Woolfenden, WPWC—Dumas.

CMA Broadcast Finalists

KSO—Des Moines—Jim Patrick
Sylvia
Exile
Willie Nelson
John Anderson
Dark Horse: Jerry Lee Lewis

WMLR—Hohenwald—Ron Dunkle
Southern Pacific
Tami Hensley
Larry Boone
Willie Nelson
Robbie Lee (Pick)
David Allan Coe
Roger Miller
Marty Stuart
The Almost Brothers
Butch Baker
Tom Wopat
The Vega Brothers

Dark Horse: Mason Dixon

KISSO—Winlow—Tom Piper
Ren Ashley
Leon Everette
Ogden Harless
Ray Price
Slewfoot
T.C. Roberts
Lynn Children
Beth Williams
Gordon Dee
Cal Smith
Bill Arwood
Tracy
Tammy Wynette
The Vega Brothers
The Everly Brothers (Pick)
Barbara Fairchild
John Anderson
Chance
Jerry Lee Lewis
J.D. Martin
John Denver
Lana Puckett
Lee Greenwood
Billy Mays
Bobby G. Rice
Carla Ladd

Dark Horse: Roy Clark

KAZ—El Dorado—Dave Sehon
Earl Thomas Conley & Anita Pointer
Eddie Rabbitt & Juice Newton
Shelby, Knobloch & Overstreet
Mickey Gilley
Lee Greenwood
Charly McClain
Pain Tills
Billy Burnette
John Anderson

Dark Horse: Johnny Duncan

WJAZ—Albany—Jim Bell and Lee Johnson
David Allan Coe
Willie Nelson
Restless Heart
Charly McClain
Donna Fargo
John Anderson (Pick)
Toni Price
Burbank Station
Cal Meece
Todd Jones
Marcia Lynn

Dark Horse: Melba Montgomery

KKTC—Brownfield—Robin Jenkins
Roger Miller
Charly McClain
Chance
Lee Greenwood
Earl Thomas Conley & Anita Pointer
Gordon Lightfoot
Southern Pacific
David Allan Coe & Willie Nelson
Jenny Lee Lewis
Willie Nelson
J.D. Martin
Mickey Gilley
Marty Stuart (Pick)
Tom Wopat
The Ron Coleman Band

Dark Horse: Robin Lee

WFTY—La Crosse—Jim Crowley
Mason Dixon
Rockin’horse

BAD DISC-DISCOVERY

BETH WILLIAMS (BGM 7108) Wrong Train (2:50) (Chaplin/April)
(E. Penney, J. McBee) Producer: E. Penney)
Okay, it’s been a few weeks since we’ve had one of these, but Casey & KYKK got our attention by waving this audience-pleaser at us. Casey’s closely by KNSS, KJJR, WMGR, WSCG and WJJC. Nice pickin’, guys.

FASTEST CRAWFISH TROPHIES—Everyone had a cajun good time at KLFY Cajun Fest in Austin, TX this year. On hand to award trophies to winners of the event were (0 to 1) Tuck Tweed Scott, Promotions Director Shari Bishop, and a person Marcum.
NEA Board Elects VPs

E—The Nashville Entertainment, a sort of chamber of commerce for the entertainment industry in Nashville, announced the outcome of the elections for the 1986/87 slate of officers on Aug. 27. Debbie Allen, Vicky Branton, Anne Brown, Don Butler, Margaret Callihan, Teena Camp, Joseph Casey, Karen Conrad, Tony Conway, Robert Frye, Ted Hacker, Judy Harris, Pat Higdon, Berlin Littlefield, Matt Maddin, Grace Reinbold, David Ross, Vic Rumore, Laura Stillman, Garry Tiffee and Kay Shaw West were elected executive vice presidents.

The new vice presidents for the NEA, each of whom has expertise in a different field of entertainment, are: Debbie Allen, Vicky Branton, Anne Brown, Don Butler, Margaret Callihan, Teena Camp, Joseph Casey, Karen Conrad, Tony Conway, Robert Frye, Ted Hacker, Judy Harris, Pat Higdon, Berlin Littlefield, Matt Maddin, Grace Reinbold, David Ross, Vic Rumore, Laura Stillman, Garry Tiffee and Kay Shaw West.

OUT OF THE BOX


If you liked the rockin’ country sound of “Queen of Hearts,” you’ll like this strong new one by Juice. Lots of airplay seen for “Cheap Love.”


Good harmonies on this fast-moving tune are punctuated by strong breaks.

BARBARA FAIRCCHILD (Capitol P-85607) All My Cloudy Days Are Gone (3:04) (Tree—BMI) (A. Rhody) (Producers: D. Williams, A. Reynolds)

Fairchild’s pleasant vocals make this ballad easy on the ears.

ALBUM RELEASES

STREET LANGUAGE—Rodney Crowell—(Columbia 40116)—Producers: R. Crowell, B. T. Jones

This new one by Rodney has cuts for both traditionalists and those who like rock ‘n roll country. “The Ballad of Fast Eddie” is a catchy rock tune, but the ballads have a lot to offer those who prefer softer sounds and great lyrics. “When the Blue Hour Comes,” written by Crowell, Roy Orbison and Will Jennings, and “Past Like a Mask” are stand outs. Listen for Vince Gill’s back-up vocals.
CASH BOX TOP INDIE SINGLES

| W | W | L | L | O | O | W | W | C | C | 13 | 13 | 12 | 12 | HOW MUCH DO I OWE YOU | Tony Price (Master MB 001) Contact (615) 254-4900 |
|---|---|---|---|---|---|---|---|---|---|----|----|----|----|---|---|---|---|---|---|
| I LOVE KEEP YOUR DISTANCE | A.J. Masters (Formula Doves C 114) Contact (615) 455-2061 |
| 2 | 2 | HOME GROWN | BERNARD COOK (Master P.O. R 103) Contact: (615) 321-5566 |
| 3 | 3 | BIRTH OF ROCK & ROLL | CARL PERKINS (America Smash 814) Contact: (615) 244-3776 |
| 4 | 4 | GEORGIA BLUE EYES | JACKIE WARD-LUV (119) Contact: 3794 Really Doll, TX 75244 |
| 5 | 5 | IF YOU’RE ANYTHING LIKE YOUR EYES | RUBY LEE (Firestorm LV 1043) Contact: (615) 517-2013 |
| 6 | 6 | MY WIFE’S HOUSE | GENE KENNEDY (Society 5-86-118) Contact: (615) 383-6602 |
| 7 | 7 | GOOD AND LONESOME | THE LOWES (Soundwaves 5-W 4775) Contact: (615) 385-2794 |
| 8 | 8 | SAD STATE OF AFFAIRS | LEO EVETTE T.T. (Orlando OCR 116) Contact: (615) 461-3702 |
| 9 | 9 | SLOW MOTION | MIB CHAK & ROCKER (Alloy APS-008) Contact: (615) 327-2227 |
| 10 | 10 | FEEL LIKE I’M FALLING FOR YOU | TWO HEARTS (M.D. 5050) Contact: 615-225-0490 |
| 11 | 11 | TEXAS MOON | JOHNNY BURTON (Pharaoh Pl 2500) Contact: (615) 325-1945 |
| 12 | 12 | YOU CAN HAVE HER | BOB CLEMENTS (West W 721) Contact: P.O. Box 8875, Universal City, Ca. 91168 |

INDIE SPOTLIGHT

RAY PRICE (Step One SOR 361)
Please Don’t Talk About Me When I’m Gone (2:25) (Remick ASCAP) (S. Clare, S. Strept) (Producer: Ray Pennington)

This last minute entry wound up taking the Blue Ribbon of the Week. Nothing new about the song or the singer, just a fresh approach from producer Pennington and presto! a summer sparkler. Your entire audience can hum along with this one.

INDIE PICKS

ROY CLARK — (Silver Dollar SD 7-0004A) Juke Box Saturday Night (Blackwood/Priority - BMI/ASCAP) (S. Harris/J. Rosasco) (Producers: B. R. Dillard)

This honky-tonk jitterbug comes through with good pickin’ as expected, a nice unexpected saxophone lick or two.

BETH WILLIAMS— (BMG 710068) Wrong Train (2:50) (Chaplin ASCAP) (E. Penney, J. McBee) (Producer: E. Penney)

Here’s another fun train song movin’ right on down the line, aided by country vocal power.

MALINDA LIBERTY — (River Records) The Two Of Us (3:30) (ASCAP) (Producers: T. Blackwell, C. Fullum)

Nice love song by an artist with a clean, textured delivery.


This steel-guitared two step (not the old country) makes good use of vocals.

TECIA— (Rustic R 1031 A) Who’s the Fool (2:33) (King’s X — ASCAP) D. Woodward (Producer: H. Bradley)

Fast moving, traditional country tune with strong instrumentation and style.

INDIE LP REVIEW

LAST OF THE TRUE BELIEVERS— Nancy Griffith (Philo PH 1109)
Producers: Jim Rooney and Nanci Griffith

Since we first introduced this talented singer/songwriter she’s signed with MCA and also helped Kathy Mattea up the charts with “Love at the Five and Dime.” That song is among the nine written by Nanci on this acoustic country album. Though her clear, sweet vocals are definately Griffith, the style is reminiscent of Emmy Lou’s country folk sound. If you’re looking for a good uptempo, bluegrass-flavored cut, try “Banks of the Pontchartrain.” Also watch the new ballad release off this one called “Goin’ Gone.”
VER IS RISING—Greg Worley 7-01-6846067—r: Johnathan David.

BREATHE ON THE WINDOWPANE—David Martin—Green
tree RO3950—Producer: David Martin

David Martin's debut release on the Green
tree label, "Breathe on the Win
dowpane," features his distinctive writing style, smooth vocals and easy adult contemporary music, delivered with quality and sincerity. As well as singing all ten songs on the album, Martin also wrote and produced them. Highlights include, "The Eyes of a Child," a moving rock ballad through a child's point of view and the easy jazz tune "Blind Love," which he co-wrote with Dwight Liles.

TED—Rosie Grier—01-900110-6—Producer: maney

Great Rosie Grier has put to
ever inspiring and soulful al
together. "...You're the only ne will ever see/You're the if life/some will ever read/hime/let Him show/let them in you/gotta let them Other good songs are "Late
tsage to a friend, "Are You d," the faith-filled "Move On tain" and "Cleanse Your

FROM A SERVANT'S HEART— Larnelle Harris—Benson RO 3956—Producer: Greg Nelson

It's very likely that more awards are in Larnelle Harris' future. His latest material is truly from a servant's heart, full of beautiful arrangements and strong lyrics. Two old favorites, "His Eye is on the Sparrow" and "Oh, Happy Day" are included, as well as some brand-new songs, like the emotional "I Miss My Time With You." Dottie Rambo penned the cut, "I Will Glory in the Cross," which is dynamic to say the least. Harris' remarkable voice sings on:

So What's So Interesting About Church Music?

By Dennis Worley

Recently, I was having lunch with a colleague of mine in the Gospel Music Association; we were talking about a project we had in the works. He leaned back from the table. "Worley," he asked, "what on earth do you find so interesting about church music?"

Okay, so it's not on the cutting edge, in technology or style. It's not what most of us pop into our cassette decks on a sunny afternoon. Differ with it stylistically . . . but let me tell you why I find the church music business, as a market, to be a challenge:

First, it's the only market within our industry where we can put our finger directly on the consumer. We know his name and address. We know who he buys from and when he makes his buying decisions. That's something Madison Avenue pays big dollars to discover.

Second, we have a built-in demand for our supply. A customer does not have to buy a record, but 52 Sundays out of every year, a church has to have music on Sunday morning . . . and Sunday night, and Christmas and Easter, etc.

Third, it requires much fewer dollars to reach the church music buyer than the record buyer. And, so, we can be more cost effective in our marketing approach.

I believe that it's time for us to change the way we approach church music publishing; we need to approach it not as creators or producers. Rather, our creative ideas must be borne out of our understanding of the needs of the marketplace.

Since we know who our customer is, we must get to know him. What is he looking for, what is he trying to say, what helps him do his job better? A great example of this is the development of the Practice Trax/Rehearsal Tapes product. Somebody figured out that a choir director spends hours of frustrating rehearsal time pounding out notes for his choir members; now we're producing products to help him eliminate that time . . . that's need-oriented product development.

Second, since we're dealing with a supply-oriented market, we must focus more attention on service in addition to product. In a recent survey done for us by Beckley Market Research, we found the number one need to be a workable discount and service policies; it was also the number one complaint against every major supplier of Gospel music.

Third, I believe we need to invest our marketing dollars toward the education and equipping of our mainstay retailers. We can't expect them to sell church music in the same way they display and sell records, books and gifts. We must begin to provide them with tools and ideas to better reach their local church buyers.

What did I tell my friend at lunch that day? I told him all that I've told you . . . and you know what? Now he's interested!!

Dennis Worley
creative director A&R publishing
Star Song

Second Video—Carman gets some finishing touches from the makeup man as he prepares for the shooting of his first concept video, "A Little More Conviction." The video, off his "The Champions" LP, is filmed in black and white and has a 1940's flair.

August 16, 1986
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Classified Ads Close TUESDAY

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FOR SALE: GAUNTLET 4 Player $1895, RING KING $1935, LODGE RUNNER $375, PACER Poker $695, CHILLER $1695, KONAMI GT $1895, JAILBREAK $1295, ARM WRESTLING $750, PHANTOM OUT $675, CHOPPILIFER $1055, MAJOR LEAGUE $1495, GRIDIRON FIGHT $1395, ROCK $1045, HELICOPTER $1095, ROBERT E. LEE $1795. KITS: BALLYSENT: NAME THAT TUNE $195, STOMPIN’ $295, GIMME A BREAK $165, STOCKER $125. PLEASE CALL FOR PRICES ON KITS AND BORDS. ALL CONDUIT KITS, INCLUDING GOLF, TENNIS, EXCITABIE, PIGNALL, HOGANS ALLEY, DUCK HUNT, SUPER PUNCH OUT AND MACH RIDER. CALL EDWARD OR LEFAR OR HAROLD IN PARTS FOR REPAIRS. Call or write NEW ORLEANS NOVELTY CO., 300 N. Arnaud Road, Metairie, LA 70002. Tele: (504) 889-3500.

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COUNTRY MUSIC—“STARRY ART- IST CONTEST”—Judged by Dale Arnold, Tillman Franks, Mauf Nutter. For information or requests for past issues of this trade magazine, Box 1464, CAJONVILLE, CA 95756.

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Morton Goulde (continued from page 77)
Camille Compassio  
manufacturers are certainly the news. We’re hearing all about the Rowe Video jukebox presented to the trade with a disc machine—the Laser m (which is currently in ship- wright, to keep the momentum go- ing, it’s making its contribution with the released “nostalgia” unit, pat- the jukebox of the 50’s Picture and you’ll get an idea of the in- stallations. As executive editor, it is the mission of the editors, it will have the Sonata door with no seats at all, bar acceptable. The new jube- ble the first of October and will, be featured at AMOA Expo ’86, the best part—Bette tells us “we three runs already sold out!”

Betti has departed his port to the sales staff at Atlas Dist. go- on? And, you’ll be interested the Wifelco 5000 pays phone language now that it has the both English and/or Spanish. h, the current English speaking models can be converted to bi-

that negotiations should be mid August for the purchase of hert Industries.

Chuck Wilhem, upon his return from a trip to England, reports that table market is still very strong Smoker being a dominant bull not far behind. We’ll be watching the next report to report regarding this new future. For the present, he noted a new prod- uct in the works for a year of Valley’s diversification pro- entertainment unit … a combo- case, television, stereo … for market and Valley is just about organizational set up. Soon. The first post-vacation into production at the Williams ad Kings”, their latest contends- aroma. Designed and developed Richie (Steve’s brother) seems the

new model employs the Yamaha sound chip, for full orchestra background and contains plenty of play action to keep the pin- ball buffs happy. Company executive Marty Glazman advised that domestic sales have been shipped and volume U.S. deliver- ies should begin sometime in mid or late September. European response has been “terrific”.

Attention jukebox ops. Dee Mullins of Orlando Records gave us a call about cur- rent single “Sad State Of Affairs” by Leon Everett (Orlando 76) which he feels is a natural for the jukebox. He provided secure promo copies by contacting Dee at Orlando Records, P.O. Box 1255, Gallatin, T. 72056 or phoning 615-415-3920.

The new Atari “Road Runner” seems to be off to a good start at Atlas Dist. in Chica- go. Early reports are most encouraging. Dis- trib is anxiously awaiting the arrival of the new Sega “Enduro Racer”. As to “summer sellers” out there, kits continue to top the list and these include Cinematronics “World Series” (the dedicated piece was also a big- ger), Taito America’s “Gladiator”, Mem- tron’s “Mania Challenge” — to name a few. They also have a couple of hot pins, namely, Premier’s “Hollywood Heat” and Williams’ “Grand Lizard”.

Going, going, everything’s all set for the next Hanson Dist. equipment auction which is being held September 6 in Mt. Clemens, Michigan, with an assortment of 100 pieces up for bid. Firm’s Jeff Neumann, who heads up the branch, said these events have been running on a con- tinuing basis for some time and have been very successful. In addition to the auction, Jeff is prepping for the annual MCMOA (Michigan state ops) annual convention Sept. 19-20 at the Hyatt Regency in Flint where Hanson will be hosting an exhibit and among the star attractions will be Seeburg SCD-1 Crusader Laser Music System. Michi- gan ops will thus get their first glimpse of the new compact disc jukebox. Jeff sees it as the “first significant change in the phone- graph in thirty years … or since Seeburg first introduced the 45 rpm jukebox” and recommends that ops “initially utilize this piece in top earning locations to establish an advantage in the commission split.”

All the best to Terry Moss, whose Moss Distributing opened its doors on June 1 at 2130 Delaware Ave. in Des Moines, Iowa.

ACTION—AAMA officers, led by president Maury Ferchen, met at Bally Corpora- tion last month to develop a new 1986/87 plan for the association. The resulting draft is a wide range of industry and association issues and will be reviewed by the board at its December meeting in Denver, Colorado. The board meeting is open to all mem- bers and a thorough discussion of the new plan will highlight the meeting. Pictured left to right: AAMA treasurer Frank Ballou (Nintendo); Bob Pay: AAMA director of sales and enforcement; vice president Ben Har Eli Konson; secretary Joe Dillie and (standing, 1 to 2): AAMA executive vice president David Weaver; and Maury Ferchen (Bally).

The Value Of Organized League Play

By Charles P. (Chuck) Milhem, president-The Valley Company

(Cash Box called upon Charles P. (Chuck) Milhem, president of The Valley Company, for almost 40 years timetrial. His expertise in the area of organized league play is re- flected in the noted 8-ball league program Valley has been promoting on a continuing basis, with much success. This article should prove to be an excellent guide to any club or league that might be unaware of the wide range adapt- ability of the league concept.

Although I was briefly involved in the ini- tial development and introduction of Air Hockey as a member of the marketing team at Brunswick in the late 1960’s and early 1970’s, my career in the coin amusement industry really began in 1979 when I as- sumed my present position with The Valley Company. Therefore, from the standpoint of years of experience I should be consid- ered a relative newcomer. Yet, by virtue of the vast changes our industry has under- gone in the short span of seven years, I don’t think I would have been able to assimilate my experience and knowledge if I was a seasoned veteran. Representing a company that has played a major role in the development of the coin machine industry for over 40 years is a privilege and I am very pleased that I have been able to continue these efforts in the future. I will take this opportunity to offer my personal assessment of where we have been, where we are, and where we should be.

I think it is universally accepted that the adaptation of state-of-the-art electronics had the most significant role in changing our industry from a mature, easy-going, fairly successful industry resembling a “love sheep dog” to an impotent, aggressive, and, much of the time, greedy “flame-scouting dragon”. Manufacturers began manufac- turing, new factories sprang up, and the participants increased in numbers almost as fast as the proliferation of new games. Sud- denly our industry was now looked on as the limelight —on television, in the news- papers, Time, Forbes and Newsweek maga- zines. The message heard around the world, “Here is a picture to be sale, we must be cautious and ever be aware of our image and future.”

Unfortunately, for all three; the manufac- turers, distributors and most of the new op- erators, it was not a reality they were dealing with but a gigantic pyramid of paper profits and expectations built on a huge base of instability. The bubble burst and the reality was there, we had a “shock out” style of the “survivors” who will all have to rely on the market to continue the opportunities in the future. Just like the bullies that placed the “flame-scouting dragon, it has no place for the complacent loveable sheep dog. We must aggressively pursue these opportunities, even though it is at great cost to our busi- ness. Changes are necessary if we are going to grow and prosper in the future.

An interesting parallel to our “Boom to Bust” experience with video games was the “Rise and Fall” of bowling in Japan. From 1971 to 1973, the Japanese bowling lane population exploded from 10,000 to over 120,000 lanes. Over 60,000 lanes were in- stalled in 1972 alone—and 90,000 removed the following year when their “Shake-out” occurred. The significance of those numbers can only be appreciated when compared to similar statistics for the U.S. with popula- tion figures three times greater than Jap- an—there are slightly more than 140,000 lanes in this country. During the peak year back in 1961, about 14,000 lanes were in- stalled with almost the same number taken out the following year in well publicized U.S. Bowling Bust. Suffice to say the finan- cial impact on all participants both in Japan and the U.S. was considerable. It would take a volume to relate the overall financial rami- fications. The most important single factor that made this country’s “Fallout” less se- vere was the cushioning effect of leagues. Unlike their Japanese counterparts, the U.S. proprietors had a strong base of committed league bowlers that pro- vided them with predictable income every week up to 36 weeks a year. As with most “lads” the throns of “open” bowlers that packed the Japanese centers in the early days disappeared at the end.

Recognizing the value of organized league play, many coin operators across the nation and Canada who have embraced a league program have not only survived but have achieved maximum earnings from their equipment investments the past few years. Since Valley is most readily identified with its efforts to promote The National 8-Ball League Association (V.N.E.A.), our recent personal experience in the coin industry’s league activities has been with the pool table. However, the concept of leagues is adaptable to any sport or game that offers competition. It follows then that leagues have been or could be established on such industry staples as shuffleboard, darts, bumper pool, air hockey, football, pinball and video games—yes, even video games. The growth of V.N.E.A. during the video animation from a handful of dedicated coin operators with a total of 2,500 players to 120 equally dedicated coin operators in 29 states and three Canadian provinces with the current level of men and women players close to 24,000 is testimony to the value these operators have placed on the program. While other operators were “lick- ing their wounds” these people were enjoy- ing the stability and monetary rewards organized league play was achieving in their

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Around The Route
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(50317) as a full line distributorship. "We're all settled in and doing business," he said, "and we think all of the lines we previously carried* (and it's an impressive roster, we might add)."

 Said a quick hello to Loewen America proxy Rus Strahan, who's been quite the man on the go these past few weeks, visiting factory distribs all over the country. He told us the "Concert 260" jukebox is doing very well in the domestic market — "beyond expectation", he added.

 Dateline Pittsburgh, home of Bonner Specialty where there appears to be no evidence of the summer droughts. Sales have been very good there and have remained consistent even during the summer months. "We work on a fixed margin," said veepme Doug Wilson, "and any advantage we might get from the factory goes right back to our customers." As you will recall, this former Bally distributorship was purchased by a group of employees in January of this year and the secret to their success lies in the dedication of everyone involved in the company and their willingness to give a little extra in time and effort to make sure things are done right. And indeed things must be working because expansion is definitely on the agenda for 1987. At present, "cranes and the new pinballss are dominating our market," according to Doug, "and every vending equipment is picking up very well."

 Here's word from AAMA that the conviction of Timothy O'Reilly has been upheld by the 11th Circuit Court of Appeals in Atlanta, Georgia. Assistant U.S. Attorney Lark Tankesley, who prosecuted the O'Reilly case, stated that the Court Of Appeals decided that the government had proved their case. The conviction was affirmed, as was the violation of federal copyright laws. O'Reilly is the 23 year old Canadian citizen who was convicted on criminal charges of dealing in counterfeit amusement machines and sentenced to five years in prison in addition to being ordered to pay restitution to the manufacturer. He was convicted on July 24, 1985.

 Valley Announces New Lea Purchase Program

CHICAGO—A new program that enables operators to lease Valley equipment has been announced by Alan Schafer, Valley’s President, marketing. A first for Valley, this program is designed to benefit distribu tors and operators alike by helping to stimu late pool table activity and income on a year ‘round basis.

 The lease/purchase program makes it possible for operators to lease Valley equip ment, through authorized Valley distribu tors, for as long as 48 months, with lease term durations of 12 months. At the end of the lease period, the operator owns the equipment for a token payment of $1.00.

 As Schafer explained, lease payments can be generated out of monthly rentals, enabling operators to add more steady prof it pool tables to their routes with up cash.

 "Leasing has been so succe ssful in areas as a source for exist ing, it's surprising it has not been ou sly in the coin game business. But we think the timing is right because we have the program right for our operators. It not only gives them more options, but also take the use of vital equipment, that leaves their financial flexibility at a time when demand is up, and that has to be in everyone's interests.

 Further information about this may obtained through Valley or by contacting Alan Schafer at 45366.

 High Riding Action

Valuable Of League Play
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locations. The following excerpts from a let ter I recently received from one of our par ticipants offers an interesting look at the benefits I have mentioned.

 "We're doing everything we can to ex pand this program (V.N.E.A.). It has really given a boost to business. Not only has it increased our overall revenues, but it has also been instrumental in getting us into new locations."

 "The team members are all enthusiastic over the program. Whether a tavern, club or welcome the additional revenues that they have realized."

 "It's been a lot of work getting things going as well as they have, but I feel the results have been well worth the efforts. Everyone is looking forward to next season."

 Following our very successful 6th international championships recently held in the Bally Grand Hotel in Las Vegas where 2,500 representing their leagues, states or provinces competed for more than $50,000 in prizes, one of the participants was an elated call from one of our very active operator members informing me that he had pur chased four location owned tables as a di rect result of the feedback from players participating in the league program.

 Similar results to the two I have related have occurred again and again across the U.S. and Canada. Results that certainly jus tify the extra work an effective league pro gram demands. The rewards are there fore the asking, but unfortunately "out of reach" to the operator who "doesn't have the time" or the belief promoting the use of equipment is his job!

 Leagues are not the total answer to the survival and prosperity of this industry. In fact, the loss of key league equipment much less leagues unless we all address ourselves to the product liability / insurance crisis. How many locations have you lost because the owner has been unable to obtain adequate product liability insurance coverage? What has the impact of these geo graphically increasing insurance premiums been on product costs? The current situation which seemed to creep up on us almost overnight was caused by the greed of the legal and insurance professions. With 650,000 lawyers and a $350 billion insur ance industry in the United States, it is no wonder both groups are lobbying hard to resist tort law reforms. By outlawing con tinued liability for the action of a damage awards it is estimated that the number of lawyers would drop to 250,000 and the insurance industry would shrink to $150 bil lion. Before you think the Congress will deal with this issue, you should know that 192 members of the House and 62 members of the Senate are lawyers. What do you think they will be doing when they leave Washington? Probably the same thing as the thousands of additional lawyers who go back into private practice after tak ing a fling at politics at the state and local level. The only way to work out of this mess is to maintain pressure on the elected officials to be responsive to the concerns we all share — both through your personal efforts or through your various business associations. Participate in PAC funds to help elect individuals who will work on your behalf in Congress or the State House. If your association doesn't have a PAC fund, get one started the day after tomorrow.

 In addition to actively promoting the use of your equipment with leagues, tourna ments etc. and addressing yourself to the need for greater involvement in influencing politics, the constantly changing business environment as well as the competition for the consumer's dollars that we all do a better job of merchandising our products or services, a key benefit of the public outcry against drunk driving, the tavern owner's food and beverage sales are much lowered, thereby increasing the im portance of more revenue coming from the jukebox, pinball, pool table, cigarette machines, etc. Many manufacturers, suppliers, distributors and industry associations offer seminars and programs to help the operator in finding a maximum return on his investment and solidifying his position with the locations. Operator to operator interchanges at association meetings is another vehicle in this direction for identifying opportunities. In summary, the operator who puts out the effort and uses all the "tools" that are at his disposal will succeed while others will fail. "Business as usual" has gone the way of the Nehru jacket and the five cent cigar.

Counterfeit Boards Seized U.S. Customs

CHICAGO—One hundred counterfeit boards were seized by U.S. customs officials at Los Angeles airport on June 18, 1986 in a tightening of security of illegal boards entering the United States.

 Robert C. Fay, director of industry affairs and enforcement for AAMA, stated that Customs officials seized fifty counterfeit Ring Kings and fifty counterfeit Green Be tes. Fay advised that the illegal boards were being shipped from Korea to Toronto, Canada. He also reported that Los Angeles Customs officials have increased their scruti ny of shipments from Korea to Canada and that stepped-up enforcement will result in additional seizures in the future.

 Fay further advised that action taken very closely with Customs officials in Los Angeles, as well as other U.S. areas, has provided names of suspect and importers of illegal boards to assist in its enforcement efforts. Fay praised the recent Customs officials seized that once again the recent one. Fay also reported that AAMA will continue to press for enforcement of im port law from entering the United States.

Cash Box August
ALPHABETIZED TOP 100 B/C SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

**ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)**

1. "Almost Grown" - Asa would you Trade [BMI]
2. "Always on My Mind" - Aretha Franklin [Atlantic]
3. "Always on My Mind" - Elvis Presley [RCA]
4. "Always on My Mind" - The Selecter [Epic]
5. "Always on My Mind" - Michael McDonald [Atlantic]
6. "Always on My Mind" - Dolly Parton [MCA]
7. "Always on My Mind" - Bruce Springsteen [Columbia]
8. "Always on My Mind" - Whitney Houston [MCA]
10. "Always on My Mind" - Tanya Tucker [Capitol]

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