Don Johnson. "Heartbeat."
The debut album and single.

On Epic Records, Cassettes and Compact Disc.
At Last . . . The Tip Of The iceberg

Several weeks ago we debuted a new, more convenient size for Cash Box. The changes in size, style and layout have been greeted with universal acclaim. You like it, a lot, and we knew you would.

In that issue, now a collector’s item, we promised you an iceberg. This week we proudly unveil the tip of that iceberg—*Music Times!* *Music Times* is conveniently located in the center of this issue, between the Top 100 singles chart and the Top 100 albums chart. It is a completely self-contained pull out section.

You will find *Music Times* to be an incomparable source for radio research information. It is on a level so vast that it required a whole new staff, separate and apart from the Cash Box research department. *Music Times* takes trade information to an entirely new plateau. A level of sophistication never before available. For the first time, you can find literally everything you need to know about a record in one place. And we do mean EVERYTHING! From demographics to television and tour activity, everything that you as a programmer need to know to make an intelligent, valid, well planned decision about records you are considering will be in *Music Times* every week.

In addition, *Music Times* places a heavy emphasis on new and developing acts and crossover records. We know that the information concerning these two types of records will help you make correct decisions early. It goes without saying, of course, that getting on the right records early helps everybody’s bottom line.

But again, this is still just the tip of the iceberg. In a very few weeks, *Music Times* will take the next logical step and expand to include an Urban radio section, providing urban stations with the same kind of concise, all-encompassing information that is necessary in today’s competitive market place. The information in this section will be designed to cover the subtle, but distinct differences that programmers of Urban stations look for and depend upon.

Beyond this we have plans for . . . well . . . we’ll leave that for another editorial. Let’s just say that we have only just begun—THE ICEBERG COMETH!

### TOP POP DEBUTS

#### SINGLES

| #1 | TYPICAL MALE | Tina Turner | Capitol |

#### ALBUMS

| #1 | DANCING ON THE CEILING | Lionel Richie | Motown |

### POP SINGLE

| #1 | HIGHER LOVE | Steve Winwood | Island/Warner Bros. |

### B/C SINGLE

| #1 | DO YOU GET ENOUGH LOVE | Shirley Jones | Philadelphia Intl |

### COUNTRY SINGLE

| #1 | DESPERADO LOVE | Conway Twitty | Warner Bros. |

### JAZZ

| #1 | DOUBLE VISION | Bob James | Warner Bros. |

### COMPACT DISC

| #1 | SO | Peter Gabriel | Geffen |

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**Cash Box**

**Volume L—Number 11—August 30, 1986**

**Cover Story:**

**At Last . . . The Tip Of The iceberg**

**Singles Chart:**

1. **Higher Love**
   - **Artist:** Steve Winwood
   - **Label:** Island/Warner Bros.

2. **Do You Get Enough Love**
   - **Artist:** Shirley Jones
   - **Label:** Philadelphia Intl

**Country Chart:**

1. **Desperado Love**
   - **Artist:** Conway Twitty
   - **Label:** Warner Bros.

**Top Pop Albums**

1. **True Blue**
   - **Artist:** Madonna
   - **Label:** Sire

**Top Country Albums**

1. **Storms Of Life**
   - **Artist:** Randy Travis
   - **Label:** Warner Bros.

**Music Video**

1. **Papa Don't Preach**
   - **Artist:** Madonna
   - **Label:** Sire

**12" Single**

1. **Papa Don't Preach**
   - **Artist:** Madonna
   - **Label:** Sire
**NEWS**

**Run-DMC Boycotts L.A.**

By Gregory Dobrin

LOS ANGELES—Rap group Run-DMC abruptly cancelled a Hollywood Palladium show last week with an announcement that the duo would refuse further concert bookings in the Los Angeles area. The announcement came in response to an outbreak of violence during their August 17 appearance at the Long Beach Arena in which approximately 80 people were injured.

A formal press statement issued by the band blamed local law enforcement and security officials for the incident. "Run-DMC refuses to play Los Angeles," the statement said, "until police or other authorities take sterner measures to protect Run-DMC fans against local gangs."

Some 14,000 fans of the Profile Records recording act were present at the Sunday evening Long Beach concert, where hundreds of Los Angeles area gang members staged a violent upheaval in which metal chairs were hurled among audience members. At least one person was stabbed, and another shot during the rampage.

Long Beach Arena officials have banned Run-DMC appearances from the venue, where thousands of dollars worth of damage was incurred as a result of the fracas. Run-DMC's "Jam Master" Jason Mizell and Darryl McDaniels said in a press conference that their own security will be beefed up, but that they anticipated no problems with violence as their national tour continues for a series of Eastern seaboard dates. "Run-DMC is not the problem," Mizell said, "L.A. is the problem." The band said that gang violence is a scourge peculiar to Los Angeles, and that in order to protect their fans, future dates must be avoided until L.A. has solved this problem.

In defense of rap music, which PMRC leader Tipper Gore said in a USA Today report encourages youth violence, the band told reporters their music represents only positive things. "Our music has nothing to do with this type of behavior," McDaniels said. "In our records, all our lyrics are positive. "The duo also expressed a desire to speak specifically about gang violence by addressing gang members more directly in future recordings.

**RCA/Ariola Signs Licensing Pact With Jive Records**

Stephen Pedgert

LOS ANGELES—In its Saturday editions (August 16), The Los Angeles Times reported that the General Electric Corp. had put its RCA/Ariola International Records division on the sale block. The speculation that GE was disenchanted with the fickle and faddish record industry surfaced almost immediately last spring when the GE acquired RCA Corp. According to insiders, it was only a matter of time before the record operations would be sold off, in part to reduce the debt incurred in $6.29 billion purchase.

The Times cited the Coca-Cola Corp., MCA, Walt Disney Co., former 20th Century Fox owner Marvin Davis, a partnership of Arista Records president Clive Davis and former 20th Century Fox chairman Alan Hirshfield and RCA/Ariola president Elliott Goldman as frontrunners in the stakes to purchase the company. Cash Box contacted Goldman's office and division vice president (Communications Robbin Ahrol), both of whom were unable to comment on the speculation. Bruce Brench, a spokesman for General Electric, reiterated his company's policy against commenting on rumors of acquisitions, disposition and joint ventures.

**NEW YORK—RCA/Ariola has concluded a licensing agreement with Jive Records for the U.S., Canada, Latin America, and portions of Europe. Under the agreement, RCA Records/U.S. is the licensee in the United States for all Jive product with the exception of Billy Ocean and Whodini. Under the terms of the former U.S. license between Arista Records and Jive, Arista will continue to license from Jive the rights to recordings by those two artists. Internationally, the new agreement covers Canada, France, Spain, and all of Latin America, including Mexico.**

In announcing the agreement RCA/ Ariola sales of the label's free-wheeling executive officer Elliott Goldman said, "Clive Calder and the Jive family represent one of the most vital, creative forces in the music industry today. Our experience in working with them to launch Jive and its artists in the U.S. market through the prior licensing agreement with Arista, and our discussions of their future plans, make us extremely excited about this new expanded collaboration. "Elliot Goldman is building a formidable team of executives around him. Our relationship with Elliot and his key people is a long way, so we're taking this step as an expression of our long term vision of building a "rock based" major independent record company with absolute confidence."
Paul McCartney
PRESS TO PLAY

The New Album, Cassette and Compact Disc

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Sydney Named Senior Vice President and General Manager, West Coast

LOS ANGELES—Jeffrey M. Sydney has been named senior vice president and general manager, West Coast, according to Dick Asher, president and chief executive officer of PolyGram. He has served as vice president of Music Business Affairs at Universal Studios for the past year. In his new position, Sydney will oversee all West Coast operations, and will also be in charge of PolyGram's soundtrack activities, reporting directly to Mr. Asher.

"Working with Jeff represents PolyGram's commitment to the West Coast and its rich pool of talented artists, managers, and producers," Asher said. "We look forward to his business acumen and organization."

The appointment marks Sydney's return to the company, having joined PolyGram's West Coast office in July 1981 as director, legal and business affairs, and later became vice president, business affairs. At PolyGram, he aided in the success of the company's landmark soundtracks, including "Flashdance" and "Breakin'." He joined Universal in July 1985, where he was involved in the music activities surrounding Miami Vice and the Oscar-winning Out of Africa.

"I am extremely happy to be back at PolyGram," Sydney said, "and I look forward to working with Dick Asher and the opportunities that lie ahead."
SOON AVAILABLE ON VIDEOCASSETTE


To ring in the season, MCA is offering a terrific deal on two of America's favorite holiday classics: Going My Way and Holiday Inn. Both star the Ba ba ba boo crooner himself, Bing Crosby, and in Holiday Inn we're treated to the all time great hoofer, Fred Astaire.

So swing over to your nearest MCA distributor today and get the movies that have brought home the holiday spirit year after year. Going My Way and Holiday Inn, from MCA Home Video.
ALBUM RELEASES

OUT OF THE BOX

TOTO—Fahrenheit—Columbia FC 40273—Producer: Toto—No List—Bar Coded

L.A.'s quintessential studio rock band, responsible for a sound virtually identified with the west coast, has unleashed its latest, vinyl effort. Intricate and commercial arrangements of lanky songs form the basis for the introduction of new singer, Joseph Williams, whose talents are exceptional. Powered by the tender and forthright first single, "I'll Be Over You."

BON JOVI—Slippery When Wet—Mercury 830 264—Producer: Bruce Fairbairn—List: 8.98—Bar Coded

Pop and metal in a seamless marriage that features Jon Bon Jovi's considerable talents as a singer. The strong production and solid songs put Bon Jovi ahead of the class of power/pop outfits. "Slippery When Wet" features a slaming, good time attitude and captures perfectly the adolescent rebel urge. Typical cuts include "Wild In The Streets" and "Let It Rock."

JAMES INGRAM—Never Gonna Fall Good—Quest 25424—Producer: Keith Diamond—List: 8.98—Bar Coded

The versatile and talented vocalist works his magic on a group of pretty pop and R&B tracks. Ingram is poised for a commanding effort on the crossover market. His appeal to upper demographic has already been established. This record should be the one to take him all the way.

NEW AND DEVELOPING

PHIL ALVIN—Un "Sung Stories"—Slash 25481—Producers: Phil Alvin-Pat Burnett—List: 8.98—Bar Coded

Blaster Alvin explores traditional American music idiosyncratic to his first solo release. Eschewing rockability for a moment, Alvin delves headlong, and with rich rewards, into classic gems like "Someone Stole Gabriel's Horn," "The Ballad Of Smokey Joe," and others. Coltrane characters come to life via lively performance from Alvin and guests Sun Ra and The Dirty Dozen Brass Band.

FEATURE PICKS

RODNEY CROWELL—Street Language—Columbia FC 40116—Producers: Rodney Crowell-Booker T. Jones—No List—Bar coded

Songsmith Crowell, known for his crafty writing and his lengthy stint in Emmylou Harris' Hot Band, has never received his due as a solo artist. This record should change all that. Sweet country melodies mingle with blistering rock tracks that rival anything from the current crop, including Yoakam, Earle, et al. A crossover treat.

AL CORLEY—Riot Of Color—Mercury 826 959—Producer: Helmut Zerlett—List: 8.98—Bar Coded

People will have to take Corley's musical career seriously now. He's not just a multi-media chameleon. His singing demonstrates subtlety and craftsmanship.

BEAU WILLIAMS—No More Tears—Capitol ST-12486—Producers: Various—List: 8.98—Bar Coded

The cool and effervescent singing of Williams is captured in a sensuous and soulful mix of romantic ballads and easy funk.

OUT OF BOUNDS—Original Motion Picture Soundtrack—I.R.S. 6180—Producers: Various—List: 9.98—Bar Coded

A diverse and engaging combination of artists contributes to this soundtrack for the teen-oriented film. Stewart Copeland/Adham Ant, The Cult, Siouxsie And The Banshees, Belinda Carlisle, Tommy Keene and Lords Of The New Church are among those featured.

HOWARD HEWITT—I Commit To Love—Elektra 60487—Producers: Various—List: 8.98—Bar Coded

Former Shalamar lead man steps out on his own with a smooth and tasty effort highlighting his expressive voice in an L.A. soul setting.

TOM DE LUCA—Down To The Wire—Epic BFE 40283—Producer: James Guthrie—No List—Bar Coded

A hard/pop outing from newcomer De Luca could score with fans of Bryan Adams, et al.


While on the face of it is unlikely that Foghat's bass player would wind up making records for Motown, the proof is here. Jameson has a delicate touch which isสลอค a modern music pastiche of ballads and smooth pop.

COMMANDER CODY—Let's Rock—Blind Pig BP-2086—Producers: Johnson-Austin de Lone—List: 8.98—Bar Coded

Commander Cody is still tearin' it up! Have a shot and a long neck and turn up stereo real, real loud.

FAIRPORT CONVENTION—House Full—Hannibal Records HNBL 1319—Producers: Joe Boyd-Frank Kornelussen—List: 8.98

Fans of the early U.K. amalgam of folk and rock will welcome this newly released live, from 1970, recorded in Los Angeles. Features guitarist Richard Thompson and violinist Dave Swarbrick.

KIRKPATRICK & HUTCHINGS—The Complete Dancing Masters—Carril GLP 4416—Producer: not listed—List: 8.98

A reeling and rollicking combo of Irish music and poetry—it is weird and wacky, really interesting as well.

GAME THEORY—The Big Shot Chronicles—Enigma ST-73210—Producer Mitch Easter—List: 8.98—Bar Coded

At times sweet and soothing, at other times insistant and driving, Game Theory release another collection exhibiting its flair for raw, immediate pop. Mitch Easter aly ham production chores.


This is the rockin' rap debut LP for L.A. Dream Team. Plenty of heat.

GLORIA LORING—Atlantic 81679—Producer: Jerry Ragovoy—List: 8.98—Bar Coded

The latest soap opera-exposed hit is the Days Of Our Lives featured "Friends Lovers," Loring's duet with Carl Anderson. That song sparkles and leads the way for LP's other cuts.

RECORDS TO WATCH

JOSEPH SPENCE—Happy All The Time—Carthage CGLP 4419—Producer: not listed—List: 8.98

ROARY BLOCK—I've Got A Rock In My Sock!—Rounder 3097—Producer: Rory Block—List: 8.98

TINY TIM—The Eternal Troubadour—Playback L-123441—Producers: Jack Gale-Jim Pierce—List: 8.98

STAND BY ME—Original Motion Picture Soundtrack—Atlantic 81677—Producers: Various—List: 9.98—Bar Coded

ILLUSION—I Like It Loud—Geffen 24108—Producer: Jeff Glixman—List: 8.98—Bar Coded

BB&Q—Genie—Elektra 60497—Producer: Kae Williams—List: 8.98—Bar Coded

GEORGE DUKE—Elektra 60480—Producer: George Duke—List: 8.98—Bar Coded

OBSSESSION—Scarred For Life—Enigma ST-73212—Producers: Obess Brian Keane—List: 8.98—Bar Coded

SOCIAL UNREST—Before The Fall—Libertine LSU-3—Producers: Peter-Peter Social Unrest—List: 8.98

DISCHARGE—Grave New World—Profile PRO-1221—Producer: Mike Stone—List: 8.98

Cash Box August 30,
SINGLE RELEASES

OUT OF THE BOX

JOHN FOGERTY (Warner Bros. 7-28631)
'Out Of The Zombie' (4:25) (Wahana/ASCAP) (J.C. Fergoty) (Producer: John Fogerty)
Fogerty's creative all-female rock band is a melodic and driving indie effort with the group's trademark soaring chorus. The record is made for radio with its solid hooks and Perry's distinctive vocals. Already breaking big at CHR, Journey has another big chart single on its hands.

DURNEY (Columbia 38-06302)
'Can't Help It' (3:50) (Street Talk) (Doll Frisco Kid adm by Calogene/ASCAP) (S. Perry-J. Cain-N. Schon) (Producer: Steve Perry)
Journey's third single from "Raised On Radio," this energetic melodic rocker catches up with the group's trademark soaring chorus. The record is made for radio with its solid hooks and Perry's distinctive vocals. Already breaking big at CHR, Journey has another big chart single on its hands.

OUT OF THE BOX

JOURNEY (Columbia 38-06302)
'Crazy' (4:09) (Street Talk) (Doll Frisco Kid adm by Calogene/ASCAP) (S. Perry-J. Cain-N. Schon) (Producer: Steve Perry)
Journey's fourth single from "Raised On Radio," this energetic melodic rocker catches up with the group's trademark soaring chorus. The record is made for radio with its solid hooks and Perry's distinctive vocals. Already breaking big at CHR, Journey has another big chart single on its hands.

FEATURING PICKS

OD STEWART (Warner Bros. 7-28631)
Stewart gets some songwriting assistance from Bryan Adams and Jim Vallance on this pop/rock track.

OD PACK (Warner Bros. 7-28605)
'There's No Way Out' (4:39) (Art Street/BMI) (David Pack) (Producers: David Pack-Michael McDonald)
A beautiful and melodic single from former Ambrosia lead singer. His soaring voice is abetted by Michael McDonald and James Ingram in a solid AC and CHR cut.

OUR Own Song (4:03) (pub not listed) (UB40) (Producers: UB40)
The marriage of perky reggae and pop is in their specialty. Here, they combine that with lyrical message and the result is a winning, meaningful effort.

DI GRANT (Portrait 37-06238)
'The Party's Over' (3:33) (Greenheart/ASCAP) (E. Grant) (Producer: Eddy Grant)
With Jamaican rhythms and inflections, Grant is back with an infectious and appealing pop single.

SURE (Sin 7-28614)
'Love Amour' (3:06) (EMI/ASCAP) (Clarke Bell) (Producer: Flood)
A huge success of this record in the clubs suggests its value as a radio add. Synthesizers underneath a catchy pop melody.

SNIE RAIT (Warner Bros. 7-28615)
'To Treat A Lady' (3:52) (Irving-BMI-Adams Communications-Calypso Toonz/ASCAP) (Bryan Adams-J. Vallance) (Producer: David Foster)
May just get her long-deserved and overdue hit with this Bryan Adams-Jim Vallance collaboration.

IN EDDIE (Columbia 38-06277)
'Love's A Heartache' (4:10) (John Eddie) (J. Eddie) (Producer: Bill Drescher)
A hot shot here with this Springsteen-esque slow rocker.

RECORDS TO WATCH

CASHFLOW (Atlantic Artists 888 005)
'Reach Out' (4:23) (All Seeing Eye/ASCAP) (J. Campbell) (Producer: Larry Blackmon)
52ND STREET (MCA 52887)
'You're My Last Chance' (3:30) (Ackee/ASCAP) (T. Henry) (Producer: Nick Martinelli)
JUDY COLLINS (Polydor 835 188)
'Moonfall' (3:35) (Homes Line/ASCAP) (Rupert Holmes) (Producer: Rupert Holmes)
PAULI CARMAN (Columbia 38-06309)
'We Impress You' (3:46) (Warner-Chappell) (D. Walden-P. Hammond) (Producer: Dana Walden-Barry Finnemore)
JUDAS PRIEST (Columbia 38-06301)
'Parental Guidance' (3:25) (Warner-Chappell) (A. Crewe) (G. Tipton) (Producer: Tom Allom)
THE VELS (Mercury 884 967)
'Girl Most Likely' (3:38) (Blackwood Two Thousand/BMI) (Artists/Columbia ASCAP) (not listed) (Producer: Steve Levine)
FALLEN ANGEL—Hey, guess what? L.A. is a big city, one of the big cities, and we’ve got all the general mayhem the term implies. We’ve even got some of your more ruthless gangs roaming the streets. Where’s the surprise? There is no surprise. But as the world clings to myopic visions of swimming pools and movie stars when they think of L.A., events like the recent explosion of gang warfare at Run-DMC’s Long Beach Arena show might seem a little shocking. Do Disneyland and various crime really coexist in lollapalooza? Yeah, they do. At a press conference held at the Universal Sheraton Premier Hotel (next door to another fabled bastion of fantasy, the Universal Studios Tour) on the morning after the Long Beach fiasco, Run-DMC-old timers that other cities don’t have gangs (except Detroit), including their native New York. Who would have thunk it? No gangs in New York. Imagine that! (and keep imagining). Anyhow, the band says they’ll never play L.A. again until we’ve solved our crime problems. The Long Beach Arena says Run-DMC will never again play their venue regardless. And the blame is being tossed from law enforcement to arena security to the band’s promoters, and, of course, to the very nature of rap music. (How long do you think it took Upper Gona to jump all over this latest PRMC fodder? Not long at all. The woman is omnipotent). Does the blame lie with the arena’s security? Late word has it that the gangs waited until they got inside before donning their colors, but even if they hadn’t, are gang members to be barred from attending concerts? The police reportedly showed up late, after repeated calls from the band’s production personnel, saying they needed to hear it from arena security. But the inside poop says that the police needed a little time to organize against a mob of more than 300 (some say as much as 500). Are rap musicians at fault? Of course not. The gangs? Sure they are, but what does that say about L.A.? Nothing new. What it really says is “welcome to the world” (No gangs in New York, eh? My word).

ROXY ROCK—For an encore rendition of “Bang A Gong,” guitarist Andy Taylor and ex-Native Prince Steve Jones (also formerly of Michael Des Barres on stage at L.A.’s Roxy.

IT’S ABOUT TIME DEPT.—Several weeks ago we waxed incredulous over the lack of a star on Hollywood’s Walk Of Fame for The Everley Bros. (Points West, Aug 16, 1986), and re-ported that they’ll be getting one in October. And it isn’t as if we thought everybody in entertainment had their names imbedded in that filthy stretch of sidewalk (with the exception of every forgotten contract player who ever graced this in town in the ’50s). But there are certain people we just naturally assumed, in the nether realms of our cluttered mind, already did. Take Tina Turner for example . . . I mean, wouldn’t you have thought, along with Ike, maybe . . . ? Well, anyway, Tina Turner, now star-struck, will be getting hers at a ceremony outside the Capitol Records Tower on Vine Street in Hollywood, August 28, at 12:30 pm.

Eric Johnson is a guitar hero’s guitar hero. Guitarists ranging from The Doobie Brothers’ Jeff Baxter to The Dregs’ Steve Morse marvel at his playing and fans reportedly crowd the stage when he plays to see exactly how he gets those sounds. Johnson fuses jazz and classical licks with rock ‘n roll to create something that isn’t easy to classify. His first Reprise Records album, “Tones,” compositions that will stand for years to come as classics of guitar impressionism. Johnson hails from Austin, Texas where he is one of the most vital players in a very vital scene. “The Austin scene is always waxing and waning but for the most part there seems to be a larger music scene in Austin than in a lot of places the head is in. But Johnson has taken to New York and is making a name. During our interview he talks excitedly about downtown Manhattan players like Arto Lindsay and Fred Frith. “All those people are in separate grades and strange stuff,” he said. “I’d like to hear more of that.”

Ironically, Johnson wrote some of the material on “Tones” on the piano. “A lot of times I write on piano and then transfer to guitar,” says Johnson. “Usually I try to come up with a feeling that translates into certain chord changes and melodies.”

He’s most proud of the second side of “Tones” whose four songs merge seamlessly together, creating a sort of unit. “My favorites are ‘Sou’lful Terrain’ and the whole second side,” he says. “I like ‘Zap’ a lot and I like ‘Bristol Shore’. . . . I feel most of the album succeeded in accomplishing what I wanted to do.”

“Don’t operate from a certain style. I’m freer that way. I’m basically into rock and pop kind of things. As I grow and learn the years, I’m able to draw from all sorts of sources,” he says.

His early influences growing up in Texas included Jimi Hendrix, Eric Clapton, The Rolling Stones, and The Ventures. Later, he says, he got into jazz rock fusion, and today, he says he’s open to all influences. Judging from “Tones” it sounds as if he’s drawn from sources as far ranging as Japanese music to American country.

Many of the songs on “Tones” are on two and three years old and two tracks are about nine years old, according to Johnson. Much of the album has a practiced feel that Johnson would like to abandon on his second album. “Next album,” he says, “I would like to be spontaneous, with a kind of straight-on-the-tape feel.”

PRODUCER MICHAEL LLOYD ENJOYS A BANNER YEAR

By Peter Berk

Los Angeles—Part musician, part engineer, part operator, part financial coordinator, part psychologist. That’s what a record producer ideally should be. It’s no wonder, then, why so many would-be producers aren’t up to the task in one way or another. Yet, conversely, there are a select few producers who have not only mastered the complexities of their craft but have also managed to stay on top in what is, to say the least, a mercantile business. By just about anybody’s standards, one of the preeminent members of that select group is Michael Lloyd, who has found success in almost every musical genre during his twenty years in the industry. And this most definitely is a banner year for this respected producer, as his two most recent efforts, “Then And Now . . . The Best Of The Monkees” (on Arista) and Belinda Carlisle’s “Belinda” (or IRS) are both heading up the charts.

“Versatile” is definitely an overused word in artistic circles, but what other appellation could you give Lloyd, who’s chalked up hits with such stylistically polarized performers as The Bellamy Brothers, Debby Boone, Di- ano Ross and Lou Rawls (among many others) over the years? Beyond that, he’s been a prominent label executive (serving under Mike Curb at MGM Records during the ’60s), and has tackled the worlds of film and television as producer, music consultant and composer. These days, his versatility can easily be detected when comparing, say, the atmospheric quality of his three new MGM songs to the straight-ahead grit of the “Belinda” cuts. In a recent interview Cash Box, Lloyd discussed his career, touching on his unique reputation, diversity.

“Some of that has been the luck of the draw and some of it has to do with my- ing being head of A&R at MGM, which gave me a chance to work with a wide variety of artists,” Lloyd commented. “I’ve also been a big fan of music in general and I never strain pigeon-holing in terms of styles of music I appreciate. I always look to try and broaden horizons.”

(continued on page 26)
Paul McCartney Furthers A Great Capitol Tradition With “Press To Play”

By Paul Iorio

NEW YORK — Paul McCartney’s name somehow looks just right beneath the Capitol Records logo on his new album “Press To Play.” The association stirs memories of a time when the name Beatles was also, for that logo, McCartney’s recent re-signing has brought him full circle with a new album that furthers his legacy as one of the great songwriters of the 20th century. “Press To Play” is McCartney’s fifteenth Beatles album and he’s lined up some support musicians for him. Phil Collins, Peter Townsend, and Rick Marotta back McCartney other tracks.

The album is unadulterated and unpolished as much of his other work. “Angry” is most Lennonesque in intensity. “Move Busker” is flat out. Stonies style rock, “Howard Absurd” is a quasi-standard tune that dallies in free-associative lyrics. Still, on “Strangehold” and “Only Live Remains,” McCartney plays the poppy poprock and feels that he’s become his trademark.

The first single, “Press,” is a song of unhinged love set against a funkish beat, with a style that can only be described as, well, McCartney-esque. McCartney is one of the few artists who can sing a line like “Darling, you’re very, very much/ And I am relying on your touch” and get away with it. As reviewed on the Cash Box chart at #31 and, as of this writing, is in the top 10 even though the album has yet to be released. But the single and the album will be the only first sign of renewed visual activity for McCartney. In a Rolling Stone interview in the September 11, 1986 issue, McCartney suggests that a collaboration with George Harrison may be in the offing. “George and I have talked once or twice about planing a couple of acoustic sessions together... So I hope for the future in that direction,” he told RS.

The pre-release acclaim for this album suggests that it may rank with “Band On The Run” and “Tug Of War” as among his best post-Beatle efforts. Those albums were blockbusters. “Band On The Run” entered the CB album chart at #65 in 1973, moved to #44 the next week, and, after passing both “Ringo” and John Lennon’s “Mind Games” on its way to number one. “Band...?” is critical success summed up by a #38 review in Cash Box: “The music is the message here and each cut sparkles from the first single ‘Helen Wheels’ to the beautiful love ballad ‘No Words’ and the classic rocker ‘Jet.’ As always, the harmonies and musicianship are more than professional — they’re brilliant.”

McCartney proved himself a vital force in the ‘80s with “Tug Of War.” That #82 album teamed McCartney with Beatle producer George Martin for a smash that debuted on the CB album chart at #5 and then a week later to number one. Of that album, Cash Box wrote: “Superlative compositions, arrangements and production work combine to make this McCartney’s most artistic solo album to date.” “Press To Play” is, in parts, unlike anything McCartney has done before. “Angry” and “Move Over Busker” recall nothing so much as the early rock ’n’ roll The Beatles used to play in 1961 and 1962. And, of course that was one of the many things that first caught Capitol’s attention in the early 60’s. “Press To Play” continues and, more important, furthers that tradition.

Rollin’ On The River — Twelve bands, some of them surprisingly good, played Bob Hokeben’s River Festival August 16 and 17. The headliners, The Raunch Hands and The Ben Vaughn Combo, have been covered in past East Coasings, so let’s look at the winners and losers among the lesser-knowns.

Gutbank — There’s a riot going on in club-rock these days. Mofongo, Sonic Youth, Swans, even The Ordinaries — everywhere you turn rockers are getting atonal, and our guess is that this movement will crystallize in a “Talking Heads ’77” for one of these bands one of these days. Gutbank is a leading contender as they jar listeners from their rock-sleep by going against the grain of conventional rhythms and tones. Unfortunately, though, this Saturday afternoon audience was full of jerry-jersey Canadians who wanted to hear Led Zeppelin and the catalogue rock radio has made them accustomed to. Which meant that after covering Hendrix and The Doors, Gutbank gave the people what they wanted with a blistering “Whole Lotta Love.” Like punk never happened, eh? (A Gutbank album will be released by Coyote Records in the fall, along with one by Deep Six.)

East Coastings — Twelve bands, some of them surprisingly good, played Bob Hokeben’s River Festival August 16 and 17. The headliners, The Raunch Hands and The Ben Vaughn Combo, have been covered in past East Coasings, so let’s look at the winners and losers among the lesser-knowns.

Daryl Hall — RCA has just released Daryl Hall’s second solo album, an LP long title in recent memory: “Three Fingers In The Happy Ending Machine.”

Mr. Ely — Joe Ely, the man who mustn’t go on tour yet, plays The Bottom Line September 11 and 12. K.D. Lang opens.
THE NEWS IS ROCK‘N‘ROLL—The weekend of September 12 marks the debut of the long-awaited Rock‘n Roll Evening News, a week-end TV news magazine distributed by King World and produced by Andy Friendly Productions in association with A&M Entertainment. The hour-long show, which is a sort of Entertainment Tonight of the music industry, will be hosted by KCBS Los Angeles newscaster Steve Kmetko, with contributions by such field reporters as Robert Hilburn (of the L.A. Times), Adrienne Meltzer, Eleanor Mondale and Marianne Rogers (wife of Kenny). So far, the show has been sold in 134 markets (83 percent of the U.S.).

BELINDAUVISION—From MCA Home Entertainment, this video this month comes Belinda, a one-hour semi-documentary on Belinda Carlisle.

HOME VIDEO REVIEW: The Official Story — Pacific Arts Video — $79.95 That Luis Puenzo’s The Official Story won an Oscar for Best Foreign Film is not surprising. Not a performance is out of synch, not a scene out of place in this tale of Argentinian political and familial deceit. Norma Aleandro, one of Argentina’s leading actresses, clocks in a haunting performance as a bourgeois foster mother who slowly uncovers the tragic circumstances of her young daughter’s adoption. Hector Alterio is equally affecting as her right-wing husband, caught in an ever tightening strangle hold of lies. The video is available in English subtitles or in dubbed English, but go for the subtitles to get the true sense of this film. It’s a movie about humanity, with all the emotions the word implies, as well as a cultural adventure into a volatile political climate.

Gregory Dobrin

THE RELEASE BEAT

Warner Home Video brings Goldie Hawn’s critical bomb Wildcats to home video in September, in which Hawn makes another foray into traditionally male territory, this time into the world of high school football. Suggested list is $79.95, HiFi Stereo, VHS and Beta, closed captioned . . . Paramount Home Video has The Young Sherlock Holmes, Gung Ho, and Lady Jane among their top releases for September. All three films are closed captioned, available in stereo HiFi VHS and Beta HiFi, for the suggested retail price of $79.95 . . . MCA Home Video brings The Last Radio Station, a specially produced mini-movie featuring Motown hits, to home video for September. Suggested list is $29.95, HiFi Stereo, VHS and Beta.

CASH BOX TOP 40 VIDEOCASSETTES

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

THE COSTLY COVER — Allied Artists recording artist Luis Cardenas’ new video, a cover version of Del Shannon’s “Runaway,” cost $500,000 to produce, mostly due to expensive animal effects. Cardenas is pictured (r) with production personnel during the L.A. shoot. Also included in the are comedies by Del Shannon and Donny Osmond.

Cash Box August 30, '86
MOST ADDED

V-66—Roxy Myzell—Program Director—Framingham, MA
PMcCartney
Lisa Lisa
Stacey Q
L.Richie
R.Palmer
38 Special
Doctor & The Medics
El Debarge
Bang
The Jets

HIT VIDEO USA—Mike Opekka—Program Director—New York City
P.Shelley
Dobie's Cube
A-Smith
S.Bush
Walk The West
INXS
Lower Speaks
T.Cockrane
R.Palmer
Thor
Angat
U.F.O
Sweet Pain

CATCH 22—Jennifer Thompson—Program Director—Anchorage
Thigpen
Missing Persons
TSOL
The Blow Monkeys
Cash Flow
Atec Two Step
The Ramones
Five Star
PLaBelle
Think Man
R.Vela
Limahl
Rush

STRONG ADDS

I Didn't Mean To Turn You On—Robert Palmer—Island
Press—Paul McCartney—Capitol
On People—Patti LaBelle—MCA
Heartache (Hip Clip)—Gene Loves Jezebel—Geffen

PROGRAM ADDS

WW 69—Tom Zingale—Program Director—Gainesville
B.F.E.
830
McCartney
Art Of Noise
PLaBelle
Blow Monkeys
S.Bush
Jesse Priest
Cactus World News
Van Crab
In Star
Gene Loves Jezebel
Finish
Palmer
Richie

HOLIDAY NIGHT VIDEOS—Bette Midler—Program Director—New York City
Bette Midler
Mary Jane Girls
Twins

THE RECORD BUYERS GUIDE—with Comstock—Program Director—New Jersey
McCarty
Dolly's Cube
J.J.Ten
A Gift For You
Taba
Alla
Cocker
Cactus World News
Cooper
Cohan

VIDEO PROGRAMMER'S PICK

PD Jennifer Thompson
PROGRAM Catch 22
MARKET Anchorage

W L O W C
10
1 THE #1 VIDEO HITS
Whitney Houston (Music Video: 20534)
2 DICK CLARK'S BEST OF BANDSTAND
Various Artists (Vestron Music Video: 1030)
3 I CAN'T WAIT
Steve Nick (Music Video: 20524)
4 THE ULTIMATE OZZY
Ozzy Osbourne (Chrysalis Music Video: 2049)
5 MADONNA LIVE - THE VIRGIN TOUR
Madonna (Warner Music Video: 8105)
6 ROCK ME FALCO
Falco (A&M Video: 62010)
7 RIPTIDE
Robert Palmer (Music Video: 20535)

CASH BOX MOST ADDED

CASH BOX TOP 30 MUSIC VIDEOS

1. PAPA DON'T PREACH
Madonna
2. SWEET FREEDOM
Michael McDonald (MCA)
3. VENUS
Bananas (London)
4. TAKE MY BREATH AWAY
Bette (Columbia)
5. MAD ABOUT YOU
B revealed Carles (R.S.)

W L O W C
4 0 3 4 7
6 0 3 4 7
1 0 1 1 5
7 0 1 1 5
8 0 1 1 5

6. WE DON'T HAVE TO TAKE OUR CLOTHES OFF
Jemima Stewart (Arista)
7. YANKEE ROSE
David Lee Roth (Warner Bros.)
8. WALK THIS WAY
Run DMC (Profile)
9. WHAT DOES IT TAKE
Hampner/Saint (Warner Bros.)
10. HIGHER LOVE
Steven Winwood (Island)
11. THE EDGE OF HEAVEN
Wham! (Columbia)
12. BABY LOVE
Ragga (Atlantic)
13. THE CAPTAIN OF HER HEART
Double (A&M)
14. HANGING ON A HEART ATTACK
Devil (Chrysalis)
15. WRAP IT UP
Fubulous Thunderbirds (Epic)

W L O
16. INVISIBLE TOUCH
Genesis (Atlantic)
17. MISSIONARY MAN
Eurythmics ( RCA)
18. PRESS
Paul McCartney (Capitol)
19. TAKE IT EASY
Andy Taylor (Atlantic)
20. TAKEN IN
Mike & The Mechanics (Atlantic)
21. SLEDGEHAMMER
Peter Gabriel (Columbia)
22. PARANOMIA
The Art Of Noise With Max Headroom (Chrysalis)
23. LOVE ZONE
Billy Ocean (A&M)
24. RUMBLE SEAT
John Cougar Mellencamp (Riva)
25. LOVE TOUCH
Rod Stewart (Warner Bros.)
26. DANCING ON THE CEILING
Lionel Richie (Motown)
27. IF ANYBODY HAD A HEART
John Waite (Elektra)
28. GLORY OF LOVE
Peter Cetera (Warner Bros.)
29. LOOK AWAY
Big Country (Polygram)
30. OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)
Pet Shop Boys (EMI America)

CASH BOX TOP 15 MUSIC VIDEOCASSETTES

1. MOTOWN 25
Yesterday, Today, Forever
(MCA) 6-20524
2. DICK CLARK'S BEST OF BANDSTAND
Various Artists (Vestron Music Video: 1030)
3. I CAN'T WAIT
Steve Nick (Music Video: 20524)
4. THE ULTIMATE OZZY
Ozzy Osbourne (Chrysalis Music Video: 2049)
5. MADONNA LIVE - THE VIRGIN TOUR
Madonna (Warner Music Video: 8105)
6. ROCK ME FALCO
Falco (A&M Video: 62010)
7. RIPTIDE
Robert Palmer (Music Video: 20535)

The Cash Box Top 30 Music Videos Chart is based on television rotation at various stations and networks.

The Cash Box Top 15 Music Videocassettes Chart is based on actual pieces sold at retail stores.

Comments:
"It's a new trend to come around in a long time. Nice visuals and a fantastic song make for a real nice video. Most programmers should pick up on this one."
**News**

**Fundamentalist Pressure Helps Bring Down Heavy Metal Magazine**

By Peter Berk

**LOS ANGELES—The First Amendment. How much latitude, if any, does it provide for the imposition of public ‘moral’ guidelines? Without question, the music industry has come to the forefront of this whole issue of late, in great part due to last year’s heated debates on song lyrics and pressure this year from such high-profile Fundamentalists as Rev. James Swaggart to curtail the sale of ‘morally questionable’ music magazines. Most recently, some believe as a result of this pressure, both the Arkansas-based Wal-Mart department store chain and Texas-based Randall’s Food Markets (Cash Box, August 9 issue) opted to discontinue the sale of these magazines. In light of these actions and qualims in other retail sectors, Fundamentalism has seemingly claimed its first victim, the year-old heavy metal magazine Hard Rock.

The matter reportedly came to a head when several regional wholesalers in Wisconsin, Ohio and West Virginia refused to handle the September issue of the magazine, which features a scantily-dressed Wendy O. Williams on the cover as well as a centerfold shot of pornodna’s Seka posing with Motley Crue. Hard Rock, which was published in New York by The Starlog Group, had faced an uncertain future anyway, but Starlog chairman of the board Norm Jacobs contends its demise was nevertheless directly linked to retailers’ recent concerns about the magazine’s content.

“Retailers seem to feel it’s bad for the youth and people who come into their stores,” Jacobs told Cash Box last week. “You’ve got all these Fundamentalists thinking anything they say is the right way for this country. They think they’re the policiticians of this country. Well, they’re dead wrong. They may be the free religious part of America— . . . I respect. They have the right to believe in whatever they want to believe in and go to their house of worship whenever they want. But politics in this country has to be kept separate.”

For Jacobs, who oversees over 40 publications, it isn’t only the fate of Hard Rock which is in question. He fears that a wave of what he considers to be unconstitutional censorship could soon sweep away freedom of the press as a whole. "These people are forcing the issue on others who aren’t necessarily of their faith,” he stressed. “If they feel rock magazines are bad for their followers, that’s who they should tell, not the rest of the country . . . unless we’re going to have just one religion here and become Iran.”

“The Fundamentalists never tell the other side of the story,” Jacobs contended. “They don’t mention that all of this could lead to the demise of the First Amendment of the United States. Maybe the next magazine Reverend Swaggart will put his boycott on will be Good Housekeeping because the recipe he doesn’t like. If the public doesn’t want to buy a certain magazine or record, I won’t buy it. That’s the American way.”

Russia, they tell people what to read and write and listen to and what to do with their lives. And that’s why they eat gray food, they look gray, they wear gray clothes, they have gray houses and they lead gray lives.”

While Jacobs does vehemently oppose the sale of magazines dealing with child pornography, he maintains publications on the order of Playboy, Penthouse and, of course, those which deal with the world of rock— "should never be barred from any newstand, because that’s not what our country is about. Censorship weakens America— America’s strength is reading.”

Reverend Swaggart was unavailable press time to comment on this issue.

**Federal Court Approves Radio License Agreements Negotiated By ASCAP And Radio Industry**

**NEW YORK—Magistrate Michael H. Doli-**

**gner of the U.S. District Court for the Southern District of New York signed a Fi-**

**nal Order, on consent, approving the local station blanket and per program license agreements negotiated between ASCAP and the All-Industry Radio Music License Committee as “reasonable and nondiscriminatory.”**

**Highlights of the new blanket arrangement include an increase of approximately 7.5 percent in fees paid to ASCAP and greatly simplified reporting requirements for the radio licensees. Stations will no long-**

**er need to report “trades” or pay a “sustain-**

**ing fee.” The new per program license has also been simplified with respect to music reporting.**

**Commenting on the new radio license agreements, ASCAP president Morton Gould said, “The successful completion of ASCAP’s negotiations with the radio industry continues our tradition of reaching vol-**

**untary agreements with our customers without the need for any trial or court-im**

**posed solution.”**

**CROWDED HOUSE PARTY—Capitol Recording group Crowded House celebrated the in-**

**national release of their self-titled debut album at a recent party in the band’s honor in Sydney, Australia. Pictured at the soirée, standing (l-r) Dayton Wynters, label manager, EM Australia; Paul Hester, Crowded House; Rob Walker, director A&R and Promotion, EM Australia; Don Grierson, v.p., president of A&R, Capitol Records and Brian Harris, general manager, EM Australia. Pictured, front, are Nick Seymour and Neil Finn of Crowded House.**

Cash Box August 30, 1987

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**HAPPY ENDINGS FOR THREE HEARTS AND HALL—The release of the new Daryl Hall solo album, “Three Hearts In The Happy Ending Machine,” was launched by RCA Records recently with a New York party. Program directors and music directors, as well as retail person-**

**nel, were treated to an advance listen to the LP Pictured here at the party are (l to r) attorney Allen Grubman; RCA/Ariola president and CEO Elliot Goldman, Daryl Hall; and Hall’s manager Tommy Mattolo.**
FAMILY GATHERING – The ageless wonder Jack “The Rapper” Gibson’s 10th annual family affair held in Atlanta last week brought the who’s who and the who that’s seeking to become who in the entertainment business.

Jack has for years stood up, spoken up and written up the people, places and things that affect the lives of individuals working within the industry. He has taken up many causes over the years where he felt justice had not prevailed. One of his recent crusades has been an ongoing campaign requesting that the Greaseman of WWDC in Washington is removed from the airwaves because of his comments regarding the late Dr. King. He most recently stood up in support of one of “our” truly gifted artist, his royal badness Prince, who scored a major motion picture success with Purple Rain which didn’t receive the type of reviews it deserved until it united its power and managed to make it high on your, us, and his. Legendary radio veteran, Burke Johnson conducted an inspirational hour Sunday morning followed by the wedding of Martha Thomas of MCA Records to Keith Frye of A&M Records with Rev Al Green officiating and featuring Tramaine Hawkins as guest soloist. I tried to get Delta to wait for me to attend the wedding but they were committed to their schedule, therefore I will say again I wish the two of you lots of health, happiness and prosperity. Remember Keith when the two of you are servicing the same radio station and there is only one slot left for an add to the playlist, it is ladies first smile.

THANKS TO U.J. & M.J.—Many thanks to Mr. Varnell Johnson and Michael Johnson, VP’s of Manhattan and EMI respectively for giving me the opportunity to meet with them and their fine staff to discuss the changes, direction and how the entities (Cashbox-Manhattan/EMI) can work together so that the association is mutually beneficial. I appreciate the input and suggestions that you all gave me, we must do this again! Congratulations again to Michael on his recent appointment to VP, as well as Jeffery Forman (Mtme’s Brother) on his promotion in A&R at EMI. NICE TO MEET YOU — It was certainly a pleasure meeting so many of the radio professionals around the country that I have talked with for such a long time. Ladies and Gentlemen I appreciate, need and want your support. The AWARDS — Congratulations to all of the award winners at the Family Affair and Jack I thank you sincerely for bestowing an award on me, I will do everything I can to continue to be of service to our industry.

INDUSTRY ACTIVITY — Al Bell will announce some major artist signings very soon! JAMES “JAZZY” JORDAN rumored to be leaving WHIC Radio to take over as National Promotion Director for Tommy Boy Records? RICHARD SMITH ex-Arista Radio takes over the National Consultancy for Geffen Records for some big paper.

Bob Long

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

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<td>2</td>
<td>21 THE FLAG</td>
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<td>22 BIG &amp; BEAUTIFUL</td>
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<td>32 DOUCHE BAGS</td>
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<td>7</td>
<td>39 JOYRIDE</td>
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58 WORKIN’ IT BACK TEDDY PENDIGRASS (A&M 56215)
59 MAZARATI (Parks Park/Warner Bros 1 25368)
60 COLONEL ABRAMS (MCA 56436)
61 GUILTY YARROW/BROOKS &amp;amp;amp;amp;amp;amp; WRIGHT (IN 1 57176)
62 RESTLESS STARDUST/ASTROS (Elektra 9 60426)
63 LISA LISA AND CULT JAM WITH FULL FORCE (Columbia BFC 80318)
64 WHERE YOU GONNA BE TONIGHT WILLIE COLLINS (Capitol ST-12442)
65 WILD AND FREE DEBUT (Dapper 9 25341)
66 DIAL MY NUMBER PAUL CARRERAS (Columbia BFC 40036)
67 ALEXANDER O’NEAL (London 7 56933)
68 BEDTIME STORIES MICHAEL HENDERSON (EM America ST 17184)
69 BEST FRIENDS RICK ROYAL (A&M 57080)
70 IT TAKES TWO DIONNE WARWICK AND WIZZ (Atlantic 40247)
71 SHIRLEY MURDOCK (Elektra 9 60443)
72 RAIN AND FIRE TINA TURNER (Atlantic 9 78434)
73 ACQUIRED TASTE JUNIOR WARRIOR (PolyGram 9 78433)
74 GETTING’ AWAY WITH MURDER PATTI AUSTIN (Warner Bros 1 25176)
75 GAP BAND V (Total Experience RCA TEL 5 75174)

THE CASH BOX TOP 75 BLACK CONTEMPORARY ALBUM CHART IS BASED ON SOLEY ON ACTUAL PIECES SOLD AT RETAIL STORES.
HANDS UP AMERICA!

THE HOTTEST STAGE SHOW ON RECORD IS ABOUT TO BEGIN.

MAZE
LIVE
IN LOS ANGELES

FEATURING FRANKIE BEVERLY

A VERY SPECIAL TWO LP SET OF MAZE AT THEIR BEST
PLUS FOUR NEW SOON-TO-BE MAZE CLASSICS, INCLUDING THE HIT, "I WANNA BE WITH YOU."

Capitol
South

WGW—CHARLOTTE, NC—KENNY “MOTOWN” MURPHY—MD
ADDS: Zapp, Sandra Wright, Robert Ray, Genobia Jeter.

WTMP—TAMPA, FLA.—CHRIS TURNER—PD


WJOY—LOUISVILLE, KY—JIM WILLIAMS—PD

WLWU—LOUISVILLE, KY—TONY FIELDS—PD

East Retail Breakouts

One Plus One—Force M.D.'s—Tommy Boy
Shake You Down—Gregory Abbott—Columbia
Roaches—Bobby Jimby & The Critters—Macola

Radio Pick

Programmer: Don Jones
Station: WEAS-FM
Market: Savannah, Georgia
Song: "Reaction"
Artist: Rebbie Jackson
Label: Columbia

Comments: "The Jackson Bros. gave the world music to remember in the 60's and 70's. Michael, Janet and Jermaine carried on into the 80's. Sister Rebbie was not to be left out, she scored big with "Centipede" and has returned with another smash. My reaction, This song is a dynamite hit!"

Midwest

WVOL—TOLEDO, OH—PAUL BROWN—PD

WCI—CINCINNATI, OH—STEVE HARRIS—PD

WCKX—COLUMBUS, OH—RICK STEVENS—PD

WDMT—CLEVELAND, OHIO—DEAN RUFUS—PD

WGPS—DETROIT, MICH.—JOE SPENCER—PD

WBLZ—HAMILTON, OHIO—BRIAN CASTLE—PD

WNW—MILWAUKEE, WISC—ROBB HARDY—PD

Midwest Retail Breakouts

You Are Everything—James (D. Train) Williams—Columbia
Heaven In Your Arms—RJ’s Latest Arrival—Manhattan
Can’t Give Her Up—Skipworth And Turner—Warner Bros.

West

KDJ—OAKLAND, CALIF.—BARRY POPE—PD

XHRM—SAN DIEGO, CALIF.—GENE HARRIS—PD

KDKO—DENVER, CO—RON ASH—PD

KUKQ—PHOENIX, AZ—RICK THOMAS—PD

KACE—LA CALIF.—PAM ROBINSON—PD
**MOSI ACTIVE**

**CLUB PICK**

"Summer Of Love" — The B-52's — (Warner Bros.)

D. J.: Jay Lerner
Club: Jakes
Location: Long Island

Comments:

“They’re back bigger than ever. Should be a national club smash, especially for radio formats to pick up on this one. This is already the most requested record at my club.”

**RETAILER’S PICK**

"Jealousy" — Club Nouveau
Store: Musical Sales
Manager: Tom Kyle
Location: Baltimore

Comments:

"This 12" will be a monster hit. A follow up to Times Social Club’s "Jealousy" with a new twist on words. A nicely produced record."
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
<th>Composer (Songwriter)</th>
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</tr>
<tr>
<td>41</td>
<td>CHARTBREAKER TYPICAL MALE</td>
<td>DOUGLAS T. RUTHERFORD</td>
<td>DEBUT</td>
<td>47</td>
<td>7</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>A MATTER OF TRUST</td>
<td>BILLIE JOE (MCA 366028)</td>
<td>47</td>
<td>4</td>
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**WINNER'S CIRCLE HEARTBEAT**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
<th>Composer (Songwriter)</th>
<th>W</th>
<th>L</th>
<th>O</th>
<th>C</th>
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</thead>
<tbody>
<tr>
<td>44</td>
<td>DANGER ZONE</td>
<td>I. KAHN (London)</td>
<td>55</td>
<td>21</td>
<td>16</td>
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<tr>
<td>45</td>
<td>ONE STEP CLOSER TO YOU</td>
<td>CANNON (Capitol)</td>
<td>59</td>
<td>3</td>
<td>12</td>
<td>0</td>
<td>0</td>
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</tr>
<tr>
<td>46</td>
<td>I DIDN'T MEAN TO TURN YOU ON TOTALLY YOURS</td>
<td>75</td>
<td>4</td>
<td>18</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
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<tr>
<td>47</td>
<td>SOMEWHERE YOU/SHINE</td>
<td>D. RODGERS &amp; W. STOKER</td>
<td>52</td>
<td>9</td>
<td>32</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>ALL CRIED OUT</td>
<td>LISA LEWIS</td>
<td>58</td>
<td>5</td>
<td>32</td>
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<td>0</td>
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</tr>
<tr>
<td>49</td>
<td>STAND UP &amp; SHOUT</td>
<td>MCKEEWAY (EMI)</td>
<td>56</td>
<td>5</td>
<td>32</td>
<td>0</td>
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<tr>
<td>50</td>
<td>PRIVATE NUMBER</td>
<td>J. BRADY (Columbia)</td>
<td>56</td>
<td>5</td>
<td>32</td>
<td>0</td>
<td>0</td>
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<td>51</td>
<td>RUTHLESS PEOPLE</td>
<td>M. JAGGER (EMI)</td>
<td>53</td>
<td>3</td>
<td>12</td>
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<td>52</td>
<td>NOTHING IN COMMON</td>
<td>J. BRADY (Columbia)</td>
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<tr>
<td>53</td>
<td>TRUE COLORS</td>
<td>CINDY LAUPER (Funk 16.163)</td>
<td>51</td>
<td>3</td>
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<td>0</td>
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<tr>
<td>54</td>
<td>LOVE ALWAYS</td>
<td>D. BOWIE</td>
<td>60</td>
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<td>0</td>
<td>0</td>
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<tr>
<td>55</td>
<td>WRAP IT UP</td>
<td>FREDDY FUNK (CBS)</td>
<td>62</td>
<td>4</td>
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<td>0</td>
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<tr>
<td>56</td>
<td>TWIST AND SHOUT</td>
<td>D. RODGERS (CBS)</td>
<td>69</td>
<td>3</td>
<td>45</td>
<td>0</td>
<td>0</td>
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<tr>
<td>57</td>
<td>WHAT DOES IT TAKE</td>
<td>BONNIE RAITT (Capitol)</td>
<td>63</td>
<td>7</td>
<td>12</td>
<td>0</td>
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</table>

**SO FAR SO GOOD (FROM THE MOTION PICTURE SOUNDTRACK “ABOUT LAST NIGHT”)**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
<th>Composer (Songwriter)</th>
<th>W</th>
<th>L</th>
<th>O</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>58</td>
<td>SHERI ELON (London)</td>
<td>67</td>
<td>6</td>
<td>7</td>
<td>12</td>
<td>0</td>
<td>0</td>
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</tr>
<tr>
<td>59</td>
<td>LOVE OF A LIFETIME</td>
<td>CINDY LAUPER</td>
<td>50</td>
<td>8</td>
<td>0</td>
<td>0</td>
<td>0</td>
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</tr>
<tr>
<td>60</td>
<td>HANGING ON A HEART ATTACK DEVICE</td>
<td>D. RODGERS</td>
<td>27</td>
<td>12</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>61</td>
<td>SPIRIT IN THE SKY</td>
<td>J. GILBY (London)</td>
<td>65</td>
<td>5</td>
<td>30</td>
<td>0</td>
<td>0</td>
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<tr>
<td>62</td>
<td>WHAT'S THE FUTURE IN YOUR EYES</td>
<td>D. RODGERS (CBS)</td>
<td>74</td>
<td>3</td>
<td>45</td>
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</tr>
<tr>
<td>63</td>
<td>I'M NOT GONNA GO OUT ON THE RUN</td>
<td>CINDY LAUPER (London)</td>
<td>66</td>
<td>6</td>
<td>30</td>
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**EAST ART MUSIC FROM THE MOTION PICTURE SOUNDTRACK “KARATE KID II”**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
<th>Composer (Songwriter)</th>
<th>W</th>
<th>L</th>
<th>O</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>64</td>
<td>FABULOUS THUNDERBIRDS (CBS)</td>
<td>79</td>
<td>3</td>
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<td>0</td>
<td>0</td>
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<tr>
<td>65</td>
<td>BURNT FEELING</td>
<td>L. L. WILLIAMS (Atlantic)</td>
<td>75</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>0</td>
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</tr>
<tr>
<td>66</td>
<td>TAKE ME HOME TONIGHT</td>
<td>EDDIE MONEY (Capitol)</td>
<td>78</td>
<td>3</td>
<td>0</td>
<td>0</td>
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</tr>
<tr>
<td>67</td>
<td>MY BEST FRIEND</td>
<td>G. W. GREEN (Island)</td>
<td>54</td>
<td>8</td>
<td>0</td>
<td>0</td>
<td>0</td>
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<tr>
<td>68</td>
<td>PLAYING WITH THE BOYS</td>
<td>S. LONN (London)</td>
<td>80</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>0</td>
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<tr>
<td>69</td>
<td>THE OTHER SIDE OF LIFE</td>
<td>TIMOTHY B. SCHLITZ (Polygram)</td>
<td>86</td>
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**MODERN WOMAN**

<table>
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<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
<th>Composer (Songwriter)</th>
<th>W</th>
<th>L</th>
<th>O</th>
<th>C</th>
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</thead>
<tbody>
<tr>
<td>75</td>
<td>BILLY JOE (MCA 366024)</td>
<td>38</td>
<td>13</td>
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<td>0</td>
<td>0</td>
<td>0</td>
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<tr>
<td>76</td>
<td>OPPORTUNITIES (LET'S MAKE LOT'S OF MOREY)</td>
<td>PET SHOP BOYS (EM 4321)</td>
<td>46</td>
<td>14</td>
<td>0</td>
<td>0</td>
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</tr>
</tbody>
</table>

The text contains a list of songs with their respective artists, labels, numbers, and composers. It appears to be a catalog of single music tracks, possibly from a specific period or genre.
### CASH BOX TOP 100 ALBUMS

The Cash Box Top 100 Albums chart is based solely on actual pieces sold at retail stores. August 30, 1986

**Title, Artist, Label, Number, Distributor**
- Platinum (RIAA Certified)
- Gold (RIAA Certified)

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist, Label, Number, Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>THE KARATE KID PART II</td>
<td>Platinum: Arista, Sire SRK 8664</td>
</tr>
<tr>
<td>36</td>
<td>LIFES RICH PAGEANT</td>
<td>R.E.M.: Sire, S 53060</td>
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<tr>
<td>37</td>
<td>RAPTURE</td>
<td>The Police: A&amp;M 53016</td>
</tr>
<tr>
<td>38</td>
<td>RIPTIDE</td>
<td>Robert Palmer: A&amp;M 57047</td>
</tr>
<tr>
<td>39</td>
<td>RAGE FOR ORDER</td>
<td>Queensbury: EMI America, SB 191277</td>
</tr>
<tr>
<td>40</td>
<td>AFTERBURNER</td>
<td>Gary Wright: MCA 25242</td>
</tr>
<tr>
<td>41</td>
<td>PRIMITIVE LOVE</td>
<td>Miami Sound Machine: Epic, BFE 40132</td>
</tr>
<tr>
<td>42</td>
<td>STANDING ON A BEACH</td>
<td>The Cure: Elektra, E 60447</td>
</tr>
<tr>
<td>43</td>
<td>LANDING ON WATER</td>
<td>Neil Young: Elektra, E 71095</td>
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<tr>
<td>44</td>
<td>KNICKED OUT LOADED</td>
<td>Brian Hyland: Columbia, BCF 40072</td>
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<tr>
<td>45</td>
<td>NO JACKET REQUIRED</td>
<td>Paul Simon: Columbia, CBS 30436</td>
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<tr>
<td>46</td>
<td>PARADISE</td>
<td>Prince &amp; The Revolution: Paisley Park, Waver, CBS 25363</td>
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<tr>
<td>47</td>
<td>EMERSON, LAKE &amp; POWELL</td>
<td>Black Sabbath: CBS 60940</td>
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<tr>
<td>48</td>
<td>POOLSIDE</td>
<td>NC Shoxx: Atlantic, A 81647</td>
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<tr>
<td>49</td>
<td>FRANTIC ROMANTIC</td>
<td>Jeanne Manford: A&amp;M, A69 8375</td>
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<td>50</td>
<td>ORII</td>
<td>Quiet Riot: Pasha, A 40320</td>
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<tr>
<td>51</td>
<td>NIGHT SONGS</td>
<td>Cinderella: Mercury, 707 1810</td>
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<td>52</td>
<td>SCARECROW</td>
<td>John Cougar Mellencamp: RCA 828 8191-1</td>
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<tr>
<td>53</td>
<td>HEADED FOR THE FUTURE</td>
<td>Neil Diamond: Columbia, CBS 40804</td>
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<td>54</td>
<td>WORLD MACHINE</td>
<td>Parliament: Polydor, CBS 75050</td>
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<tr>
<td>55</td>
<td>DOUBLE VISION</td>
<td>Bob James/David Samphon: Warner, BCF 253931</td>
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<td>56</td>
<td>WALKABOUT</td>
<td>The Fuzz: MCA, 5050</td>
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<tr>
<td>57</td>
<td>BALL OF DREGS</td>
<td>Gary/Maxwell/Moe, G/M/M, RCA</td>
</tr>
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<td>58</td>
<td>HEADLINES</td>
<td>Midnight Star: Star, 60456A</td>
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<td>59</td>
<td>THE QUEEN IS DEAD</td>
<td>The Smiths: Warner, BCF 25265</td>
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<tr>
<td>60</td>
<td>LIVE</td>
<td>George Thorogood &amp; The Destroyers: EMI America, SR 17124</td>
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<tr>
<td>61</td>
<td>THE JETS</td>
<td>Isley-Thomas: MCA, 5657</td>
</tr>
<tr>
<td>62</td>
<td>THE WAY IT IS</td>
<td>Bruce Hornsby &amp; The Range: RCA, NF 18054</td>
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<tr>
<td>63</td>
<td>DOWN TO THE MOON</td>
<td>Full House: Columbia, FC 42255</td>
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<tr>
<td>64</td>
<td>MONTANA CAFE</td>
<td>Hank Williams, Jr.: Warner, BCF 25261</td>
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<tr>
<td>65</td>
<td>MIKE &amp; THE MECHANICS</td>
<td>Atlantic, A 81209</td>
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### Additional Information
- **THE TERM CHARTREFERER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.**
August 30, 1986

101 GUITARS, CADILLACS, ETC., ETC. 4:08
102 RAY CHARLES 4:29
103 BOYS DON'T CRY 4:27
104 COLOR IN YOUR LIFE 4:43
105 THE THIN RED LINE 5:01
106 RUNNING SCARED 3:23
107 NOVUS ROMANlichen 1:37
108 PROMISE "So Far 9:09
109 BLACK CELEBRATION 4:13
110 ROCKIN' WITH THE RHYTHM 4:45
111 CHANGE OF ADDRESS 5:17
112 ALABAMA GREATEST HITS 4:27
113 AMERICAN ANTHEM 5:15
114 MASTER OF PUPPETS 4:54
115 TOO FAR TO WHISPER 4:41
116 NIGHT WATCH 4:15
117 COOL 3:11
118 INSIDE OUT 6:49
119 INTERMISSION 5:50
120 EMERALD CITY 2:50
121 LAVATORY 2:36
122 ALL ABOUT LOVE 5:50
123 BORN IN THE U.S.A. 5:26
124 LOVE & HOPE & SEX & DREAMS 5:11
125 WELCOME TO THE REAL WORLD 5:11
126 PRETTY IN PINK (A&M SP-5113) 4:30
127 GOOD TO GO OVER 3:00
128 DIAMOND LIFE 6:30
129 ROCK A LITTLE 5:50
130 MEAN BUSINESS 3:03
131 KNEE DEEP IN THE HOOPLA 3:01
132 CLOSER THAN CLOSE 3:04
133 THEATRE OF THE MIND 7:35
134 THE COLOUR OF SPRING 4:17
135 THE BAND TURNS * 3:09
136 INTRODUCING JONATHAN TRUDE 2:42
137 IN SQUARE CIRCLE 3:48
138 R&B SKELETONS IN THE CLOSET 4:40
139 KING OF THE WEST COAST 3:30
140 THE FLAG 3:30
141 DO ME BABY 3:46
142 TIMEBOX 2:48
143 FROM LUXURY TO HEARTACHE 3:34
144 CLOSER TO THE FLAME 3:50
145 HOW TO BE A ZILLIONAIRE 3:44
146 THE FINAL FRONTIER 3:48
147 QUEEN LEJU (Reel) 3:19
148 MELISA MORGAN (Capitol) 3:10
149 CHILDREN OF THE NIGHT 3:36
150 LIMITED WARRANTY (A&M 905 1380) 3:45
151 DEATH DIESEL 4:08
152 OUT OF MIND OUT OF SIGHT 3:15
153 ONCE UPON A TIME * 3:19
154 HEAR 'N AID (RCA 520 540 B) POLY 3:48
155 STEPHANIE MILLS 3:43
156 CLUB PARADISE (Manhattan) 4:53
157 LIGHTNING STICKS 3:04
158 RENDEZVOUS 3:40
159 RECONCILED (The Call) 3:26
160 FLAUTIT 3:03
161 STREET CALLED DESIRE 3:40
162 FACE VALUE 3:43
163 TRUTHDARE DOUBLEARE 3:27
164 FROM THE BIG CHAIR * 3:11
165 LIFE STORIES 3:42
166 AMERICAN GREETING TOGETHER (London) 3:52
167 THE BROADWAY ALBUM (Atlantic) 3:50
168 LITTLE CREATURES 3:43
169 THE SECRET VALUE OF DAYDREAMING 3:34
170 THE OLD CIRCUS (A&M) 3:19
171 LOST IN THE FIFTEENTH HOUR (Capitol) 3:54
172 COBRA 3:55
173 SONG X 3:36
174 LIKE A VIRGIN 3:56
175 CHILLIN 3:56
176 LOST IN THE FIFTEENTH HOUR 3:44
177 KING OF AMERICA 4:23
178 THEATRE OF PAIN 3:57
179 CLASSICS LIVE 3:42
180 MONTAGE FROM LIQUID DREAMS (A&M) 3:41
181 LIGHT HOUSE 3:46
182 THE BLIND LEADING THE NAKED 3:08
183 LOVE WILL FOLLOW 3:18
184 LIFE! FOR LIFE! 3:35
185 PRECIOUS MOMENTS (MCA 87277) 3:54
186 LOVE 3:41
187 THE CULT (Lee) 3:49
188 HIGH CITIZARD (EMI) 3:39
189 THE DREAM OF THE BLUE TURTLE (Elektra) 3:06
190 WOULD YOU BE BLUE ANYMORE 3:27
191 FITS LIKE A GLOVE 3:07
192 RUSSIAN ROULETTE (Columbia) 3:40

The CASH BOX Top 200 Albums Chart is based solely on actual pieces sold at retail stores.
Michael Emmerson Appointed President, RCA Red Seal

NEW YORK – Michael Emmerson has been appointed president, RCA Red Seal according to Elliot Goldman, president and chief executive officer of RCA/Arista, to form Mr. Emmerson will report.

In his new position, Mr. Emmerson will oversee the worldwide operations of RCA’s Seal label, an independent label, responsible for the company’s classical, jazz and special releases. Mr. Emmerson will be based at RCA’s headquarters in New York.

In announcing the appointment, Mr. Goldman said, “Michael’s extensive experience and knowledge of classical music has made him a natural candidate for the important position of president of Red Seal. His unique understanding of the Red Seal operation and its potential convinced me he was the perfect choice for the job.”

“I’m extremely pleased we were able to have Michael to lead his successful management team and take on the key responsibility and challenge of revitalizing the great classical heritage Red Seal represents.”

Emmerson’s rich background encompasses many aspects of the musical and dramatic arts.

Since 1973, Mr. Emmerson has been president of London Artists, an international artist management firm based in London whose roster includes the flutists James Galway and Elena Duran. Prior to that he worked in concert promotion, presenting such artists in Britain as Andrés Segovia, Artur Rubinstein, Sarah Vaughan, and Pete Seeger.

Emmerson’s involvement in professional theater has included stage direction for and management of his own company, work with the Royal Shakespeare Touring Company, and serving as Secretary of the Ulster Theatre Trust under Chairman Sir Tyrone Guthrie. He also founded and directed the Newcastle-Upon-Tyne Festival and, for eight years, ran the Belfast Festival in Northern Ireland.

Mr. Emmerson holds a Bachelor of Arts degree from Queen’s University in Belfast. His numerous activities at University included setting up the school’s Arts Center and founding University Festival, which became one of Britain’s major arts festivals.

THE MELODY MAKER TOP 10

1 I Want To Wake Up With You—Boris Gardiner – RCA
2 The Lady In Red—Chris DeBurgh – A&M
3 Anyone Can Fall In Love—Anita Dobson/Simon May – BBC
4 So Macho—Snitina – Fanfare
5 Ain’t Nothin’ Goin’ On But The Rent—Gwen Guthrie – Boiling Point
6 Calling All The Heroes—It Bite – Virgin
7 Shoot—Lulu – Live
8 I Can Prove It—Phil Fearon – Chrysalis
9 Dancing On The Ceiling—Lionel Richie – Motown
10 Panic—The Smiths – Rough Trade

PROMISE HER ANYTHING—Epic Records U.K. artist Sade recently completed her first tour of Australia. After her last concert CBS Records executives presented Sade with a double Platinum award for Australian sales of "Diamond Life" and a Platinum award for "Promise." Pictured at the presentation are (l to r): Standing – Lee Barrett, manager, Paul Dennan, band; Mike Edwards, manager, business affairs, CBS Records Australia; Sade; Andrew Hale, band; Chris Moss, manager, national marketing, CBS Records Australia; Stuart Matthewman, band; Ian England, manager, national sales, CBS Records Australia, Denis Handlin, managing director, CBS Records Australia; and Peter Bond, regional vice president, Australia/Africa, CBS Records International. Kneeling – Gill Robert, director, marketing and sales, CBS Records Australia, and Viv Hudson, international product director, CBS Records Australia.

ISLAND'S NEW EXIT—Island Records has become the new home for Exit Records. Pictured above (l to r, front) are Mary Neely, Exit ceo, Charlie Peaceock, Exit/Island artist; Lou Maglia, Island president, and (rear) Joel Webber, Island V.P., A&R, and Jim Swindell, Island V.P. sales at an Exit showcase to celebrate the signing of the Exit label to Island. The self titled Charlie Peaceock LP will mark the debut of the Exit/Island association.
WHO'S THE HOTTEST—In what may look like an intramural skirmish, but is actually a clever marketing scheme, Musicland and Licorice Pizza are one-upping their competition in the high-stakes Los Angeles retail market by sponsoring a contest dubbed, "Who's The Hottest?" Licorice Pizza, the Southern California retailer which was only recently acquired by The Musicland Group, and the chain's Musicland stores took out a four-page, four-color insert in the Los Angeles Times Sunday edition to tout the contest. By registering a vote for Musicland or Licorice Pizza, the contestant is eligible to win a $5,000 spending spree in either store. The advertising gives the impressiveness of a price war, each store claiming to match the other's sale prices. The ad also capitalizes on the solid name recognition that both retailers have in the L.A. market, making them look like the two leading contenders. One winner from Musicland and one winner from Licorice Pizza can each purchase $5,000 worth of merchandise, including movies—which are heavily featured in the ad—and portable stereos. All in all, it is a very clever move by The Musicland' advertising department.

LIVING MUSIC CONTEST—i guess it's that time of year for contests. Living Music, the label which for years has released records by Paul Winter and artists associated with him, has announced plans to conduct a contest this fall. The label recently inked a distribution deal with Windham Hill/A&M. Since then they have been steadily upping their profile in the marketplace to cash in on the enormous surge in popularity of so-called "new age" music. Living Music is sponsoring a two-tiered nationwide fall marketing campaign, involving both an in-store display contest and a consumer sweepstakes, designed to promote the label's entire line. The program will be launched September 1, 1986, to coincide with the September 3 airing of the Canyon Concert film nationwide on PBS. This film, which documents the recording of Winter's "Canyon" album in the Grand Canyon, including an 87-mile Colorado River rafting trip. Retail outlets can register in the promotion by calling the Living Music offices collect. They will then receive a package of promotional materials, including a copy of "Collection '86"—the label's compilation LP featuring cuts from several new releases—label posters, album jackets and flats, sweepstakes banners, and section divider cards. Also available in limited quantities will be inflatable rafts and copies of two music videos from Canyon. A Canyon trip will be awarded to the retailer who creates the most original and powerful Living Music display. Four Sony Discman compact disc players will be awarded as second prizes to retailers, and fifty customized satin jackets will be awarded as third prizes. In addition, all participating retailers will receive a Living Music t-shirt. Consumers can enter the contest simply by filling out an entry blank that will be part of the retailer's display. "Over 500 retail outlets nationwide are expected to participate," said Richard Perl, president of Living Music. "We're aiming to increase consumer awareness of both the Paul Winter Concert's recordings and the Living Music label as a whole. Of all the recordlings on our label—including those of artists Eugene Friesen, Paul Halley and Dennis Zeitlin—will be discounted to retailers during this promotion.

RKO CHRISTMAS—RKO Pictures HomeVideo is gearing up for the Christmas season by offering retailers a chance at a $100 rebate. In a promotion that runs from August 25 through November 7, any retailer whose order totals 48 pieces will be eligible to qualify for the rebate. An order of 24 pieces gets a $35 rebate.

HOWIE AND FRIENDS—Comedian Howie Mandel was in Manhattan recently to celebrate the release of his debut album for Warner Bros. Records, "Fits Like A Glove." While in the Big Apple, the star of St. Elsewhere stopped by Sam Goody Records for a fleece pressing session with some local industry insiders. Among the privileged, (l-r) Warner Bros. sales manager Larry Smith, Warner Bros. promotion manager Valerie Goodman, WEA Branch manager coordinator Warren Pujaski; Sam Goody Store manager Gabriel Raimond, WEA vice president and Branch manager Pete Stockee; Warner Bros. Records publicity director Liz Rosenberg and WEA sales representative Ron Berrieri.

CASH BOX TOP 40 COMPACT DISCS

| 1 | SO | 15.98 | PETER GABRIEL | Kafton | 29/08/AWEA | L.O. | C.C. |
| 1 | INVISIBLE TOUCH | 15.98 | GENESIS (Atlantic; 5298) | 28/AWEA | L.O. | C.C. |
| 1 | TOP GUN ORIGINAL SOUNDTRACK | 15.98 | Columbia | 38235/CS | L.O. | C.C. |
| 1 | 4 BACK IN THE HIGH LIFE | 15.98 | Whitney Houston | 3/18/AWEA | L.O. | C.C. |
| 1 | 5 $10 | 15.98 | VAN HALEN | Warner Bros. | 25394/WEA | L.O. | C.C. |
| 1 | 6 WHITNEY HOUSTON | 15.98 | Whitney Houston | 46195/AWEA | L.O. | C.C. |
| 1 | 7 $150 | 15.98 | SAMMY HAGAR | Warner Bros. | 23947/WEA | L.O. | C.C. |
| 1 | 8 TRUE BLUE | 15.98 | MoMA (see 23544/AWEA) | DEBUT | L.O. | C.C. |
| 1 | 9 REVENGE | 15.98 | EURYTYMICS/RCA | PCDI 54748/CS | L.O. | C.C. |
| 1 | 10 LIKE A ROCK | 15.98 | DUTCH BLUES | Capitol | 40169/CAP | L.O. | C.C. |
| 1 | 11 HEART | 15.98 | Heart | Capitol CDG-6457/CAP | L.O. | C.C. |

22 PLEASE PET SHOP BOYS | EMI America CDP 46271/CS | L.O. | C.C. |
23 PICTURE BOOK | simply RED | EMI America CDP 60452/1/AWEA | L.O. | C.C. |
24 CHRONICLES | CREEDENCE CLEARWATER REVIVAL | EMI America CDP 62152/2/CAP | L.O. | C.C. |
25 MIKE & THE MECHANICS | EMI America | CDP 62229/CS | L.O. | C.C. |
26 THE DARK SIDE OF THE MOON | PINK FLOYD | CDP 60450/1/AWEA | L.O. | C.C. |
27 PLAY DEEP | THE OUTFIELD | CDP 60450/1/AWEA | L.O. | C.C. |
28 RAPTURE | ANITA BAKER | EMI America CDP 60452/1/AWEA | L.O. | C.C. |
30 SCARCECROW | JOHNNY CARSON | EMI America CDP 60452/1/AWEA | L.O. | C.C. |
31 LOVE ZONE | KILO DREW | CDP 60452/1/AWEA | L.O. | C.C. |

THE CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
TALENT ON STAGE

Neil Diamond

THE GREER THEATRE, L.A. — Columbia recording artist Neil Diamond last appeared here a decade ago, an absence that might have jeopardized the popularity of less prolific singer/songwriters. In Diamond's case, the length of his absence appears to have alienated some fans, who while the bulk of his audience passed the 30-year mark long ago, their unbridled enthusiasm for this cool summer evening smacked of unfulfilled expectations. It's fans like this that helped sell out Diamond's 14 dates here, as advertised on a curtain banner at the beginning and end of his 2-hour-plus performance.

With evangelical fervor, the course of the show had all the earmarks of a revival, both the religious and the religious sense. Mass audi- ence hand-clapping, swaying and vocal expressions of faith, not to mention banners and posters, traced the unswerving success of the show. And he worked for it. Twice in the show, Diamond sang encores ("When I hear songs like that, it makes me want to sing again!") and nearly all of his vast repertoire of hits were performed. The veteran of such Family values is "Cherry, Cherry" and later ones like "Hello, Again," sang these tunes with an angelic vocal agility.

But aside from Diamond's performance, the show failed to deliver the full impact of an event. A dazzling assortment of lenses failed to capture the night as the opening fan, while punk neon outlined the Greer's Pedestrian. This was exciting enough, but nothing beyond that was overlooked, and gone beyond it. The well-executed "video" pictorializing the flight of Jon- athan Livingston Seagull, however enjoyable, differed little from Diamond's musical show, rather than compliment it, and seemed like a nod to high tech commercialism.

Sound quality was puzzling by the Greer's Press: "We got the melody right, but the rest was a washout." And Diamond's musical show, rather than disappoint it, and seemed like a nod to high tech commercialism.

Also unsatisfying was Diamond's choice of the duet partner for "You Don't Bring Me Flowers." With the untrue task of filling the shoes of Barbra Streisand's shoes on the ballad, the duet voice was competent enough, but lacked an engaging texture. Rhythm was the strongest section of Diamond's music, especially the Congas of Ringo Starr, which nearly set the hills alight during an interlude on "Cherry, Cherry — Tom Jones". His versatile piano was also of special note.

For all his showman-like glitz, Dia- mond's performance was a crowd pleaser with the promise of a memorable tune, most of which were delivered with the consummate poise befitting a music industry legend. It was a giving performance. And while Diamond and his gui- toms might do better without the show-biz trappings of superstardom, his appearance here was shot through with a hard-working generosity.

Gregory Dobrin

Mark Isham

THE PALACE COURT, LOS ANGELES — In a rare public performance, trumpeter/ synthesist Mark Isham dug his heels into a set of scintillating modern music Friday evening, August 8. Laying to rest any lingering thoughts that the Windham Hill artist had taken a hopelessly mellow route, Isham and his band thundered through the hour-plus set that featured not only material from his "Violin Drawings" LP, but from his former band, Group 87 as well.

The band featured the expressive drumming of Michael Bank, the delicate cat like guitarist from Group 87, Peter Maunu and the virtuoso bassist Doug Lunn. These three provided the solid and always dependable canvas upon which Isham decorated his modern art with sparse, minimalist colors.

Isham's influences were recognizable — most notably Miles Davis and Steve Reich. The Davis was evident in Isham's moody, economical horn style which summoned images of Davis' great "Miles Ahead" period. The Reich showed its head in the repetitive synthesizer lines which layered upon one another, building to intense climaxes.

Maunu's light and linear guitar style was the perfect complement to Isham's emotional, visceral trumpet blunts. With a host of ethereal effects, Maunu achieved a correct balance between the romantic and the modern. In fact, it is this marriage of modern, almost Bartok-like, aesthetics with truly ro- mantic values that is responsible for the splendor of Isham's music. Maunu and Isham complemented each other beautifully.

Even when Isham delved into his Wind- ham Hill music, the live translation came off decidedly more aggressive. The electric, syncratic rapport between him and his supporting crew seemed to energize Isham. While Isham continues his work as an in- demand film composer, and we're told his next Windham Hill album is in progress, on the evidence of Friday's performance, we hope he won't give up on the concert stage. The results are too rewarding.

Stephen Pagnott

Peter Stampfel
And The Bottlecaps

SPEAKEASY, N.Y.C. — Peter Stampfel looks like a very popular but unenterprising man in residence, the type who is great at parties, improvising foul ditties on piano after several scotches, and wearing wild Hawaiian shirts. His is a circus of pleasure and pain that proves that pleasure and pain are just different interpretations of the same nerve.

The first thing that grabs you is his child- like innocence, but don't let that fool you. Stampfel started an introduction to one song in a mock-child's voice, saying "On those days when the world isn't treating you right, the only thing to do is," and then he passed before yelling, "murder a stranger!" The Bottlecaps then kicked into the uproarious, counterfeited "Random Violence," as Stampfel sang "I don't know you, but I'm gonna kill you. For realsies this time." Afterwards, with a scant polite unsmocked since Da- vid Byrne sang "I hate people when they're not polite."

Most of his set was comprised of songs from his recent "Peter Stampfel and the Bottlecaps" album (Rounder Records). It's one of those rare LPs where every song is great, every lick superb, every arrangement inspired. And in concert, Stampfel's effec- tiveness was multiplied to the tenth power by a priceless spontaneity and keen sense of musicality unparalleled in folk rock today.

The best song of the evening, and of the album, was "Everything Must Go." It's a deceptively simple and accessible tune built around a nicely embellished cymbals built reminiscent of early Jimmy Buffet. But in- side this sugar-coating is a tale of apocal- yptic. Those 'Final Clearances' sing in store windows become a metaphor for displace- ment, marial dissolution, and ultimately nu- clear annihilation. Stampfel's voice was on the verge of cracking as he sang. "Neighbor says your wife ran off with your best friend/ I closed my eyes and I couldn't see the sign that read/ Everything must go/The final clearance/ there'll be no reappearance."

The brilliance of this lyric becomes more apparent when you speculate on how a less-er writer might have handled those lines, writing something like "I closed my eyes and cried," or "I closed my eyes and won- dered why." But the big meaning of the song came through in the last verse: "Saw a blazing mushroom cloud on the tube/The newsman spoke to me but I already knew/ Everything must go. . ." Stampfel's circus of pleasure and pain is neither sentiment- al or cynical ( they're really the same thing anyway). His humor is so deadly serious that audience members shrieked with a laughter that sounded like terror.

Paul Iorio

THOROGOOD BAD TO THE BONE— Ace guitarslinger and rock & roll witman Lonnieone George Thorogood demonstrated that the shouting was all about during an impromptu live performance on a recent edition of Westwood One's One Line One. During the hour-long program, Thorogood also talked with callers about his new live album, "George Thorogood & The Destroyers Live," which was recorded by Westwood One's mobile stu- dio and released on EMI America.

BOTTLES WITH THE BANGLES AND BM1 — BM1's Frances Preston got together recently with some rising BM1 members. The Bangles, and Mrs. Preston, the president of BM1, offered each other backstage before the group's concert at New York's Pier 84. Pictured here are (l to r) Vicki Peterson, Preston, Susanna Hoffs, Debbie Peterson, and Michael Steele.

Cash Box August 30, 1986 27
COMING SOON TO
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NASHVILLE FORUM

"Being the little guy doesn’t necessarily scare me. I think it means you gotta work harder, and it may cost a little more in the beginning—advertising and merchandising tools to get there—but I believe that, with a little bit of luck and the expertise of the caliber of people I intend to surround myself with, we could be a major force in country music in the next five to six years. I’m talking about a major force!"

On Music,Row the wars continue, at times growing more intense. A short distance from the front lines, Jerry Bradley sits in a sparsely-furnished office in the old Acuff-Rosie building on Franklin Road—an office that serves as his current field HQ—and observes the battlefield. The role of division commander isn’t new to him, although this particular uniform is.

The last 13 years of his active music business service was spent under the banner of RCA, and before he departed, he left an indelible fingerprint on that label's final quarter of the 20th century. He brought aboard such names as Ronnie Milsap, Earl Thomas Conley, Gary Stewart, Dave & Sugar and, of course, the coup of the entire decade—Alabama.

You might say he won a few for the Nipper.

Now, after a three-year hiatus and a few deep breaths, he’s preparing to go back into the fray, through without the security of a major label aegis. In fact, at the moment he’s without a label banner of any fashion—just the vague, umbrel-la-like catch all “Opryland Music Group.” He’s a field marshal still with out artillery, a general without an army.

Yet, there doesn’t seem to be any sway on his brow, or any worry lines etched into his face. And he doesn’t seem to be in any hurry as he carefully chooses his cadre of officers and staff.

The first CO he enlisted was Cecile Light, a longterm veteran of Bradley’s Barn, the studio he built by Jerry’s legendary father. Next he added another longterm veteran of the industry battleground, B.J. McElwee. A triple threat executive, McElwee earned his stripes in sales, promotion and marketing in the armies of Monument, MGM, ABC and Ariola before operating his own promotion/marketing company on Music Row.

As his staff begins their own networking functions, Bradley plans to scan the field for product—the weaponry that ultimately determines victory or defeat for any label.

"I’ll just pick up where I left off with RCA in the signing of talent in my interpretation of what country music is. I don’t think country music has changed that much in the past three years, although I think it’s changed a little bit. I think right now it’s somewhere between where it was three years ago and where some people are trying to get it to be.

“Id like to be just a well-rounded label—if that means that I gotta have somebody more country, and somebody a little bit more ‘progressive’ and somebody a little more bluesy—or a group in that order that I can’t tell you, but I know they’re out there.”

While the uniform of a major label once fit him quite well, he also finds the garb of an indie suit to some of his tastes.

“I’m not so sure that a pair of tennis shoes and a T-shirt with ‘RUSH’ written on it wouldn’t be a pretty good thing for somebody to wear when they came to work. I mean, that’s kind of business we’re in. We just get a nibble, you need to do something right away.

“My style has never been one of waiting. One of the things I disliked most about working at a big label was waiting and waiting. I think we’ll be able to move quick. We can do things as fast—and probably even faster than a lot of major labels could.”

After having been with a major for so long, one might expect the role of the “little guy” to be somewhat frightening. Not really, says Bradley.

Tom McEntee

Continued Next Week

Thanks to all the DJ’s who helped chart our first Top 100 Cashbox Single.

“ON A NIGHT LIKE THIS” THE HUTCHINS BROTHERS

On Lamon RECORDS

For Bookings Contact: CDT TALENT (704) 337-9130
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Promotion by: C. Dixon C. Morris

LR10147

sh Box August 30, 1986

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### CASH BOX COUNTRY SINGLES

#### August 30, 1986

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<th>Producers (Songwriter)</th>
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<td><strong>1 DESPERADO LOVE</strong></td>
<td>W</td>
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<tr>
<td><strong>2 COUNTRY STATE OF MIND</strong></td>
<td>W</td>
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<tr>
<td><strong>3 LITTLE ROCK</strong></td>
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<td><strong>4 HEARTBEAT IN THE DARKNESS</strong></td>
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<td><strong>5 SOMETIMES A LADY</strong></td>
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<td><strong>6 IN LOVE</strong></td>
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<td><strong>7 ROCKIN' WITH THE RHYTHM OF THE RAIN</strong></td>
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<td><strong>8 GUITARS, CADDILLACS</strong></td>
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<td><strong>9 SAVIN' MY LOVE FOR YOU</strong></td>
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<td><strong>10 SLOW BOAT TO CHINA</strong></td>
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<td><strong>11 STRONG HEART</strong></td>
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<td><strong>12 GOT MY HEART SET ON YOU</strong></td>
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<td><strong>13 CRY</strong></td>
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<td><strong>14 STAND A LITTLE RAIN</strong></td>
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<td><strong>15 LONELY ALONE</strong></td>
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<tr>
<td><strong>16 COUNT ON ME</strong></td>
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<tr>
<td><strong>17 JUST ANOTHER LOVE</strong></td>
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<tr>
<td><strong>18 A FRIEND IN CALIFORNIA</strong></td>
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<tr>
<td><strong>19 ALWAYS HAVE, ALWAYS WILL</strong></td>
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<td><strong>20 GUITAR TOWN</strong></td>
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<td><strong>21 BOTH TO EACH OTHER (FRIENDS AND LOVERS)</strong></td>
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<td><strong>22 YOU'RE THE LAST THING I NEEDED TONIGHT</strong></td>
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<td><strong>23 THAT'S HOW YOU KNOW WHEN LOVE'S RIGHT</strong></td>
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<td><strong>24 TOO MANY TIMES</strong></td>
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<td><strong>25 NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER</strong></td>
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<td><strong>26 IT'LL BE ME</strong></td>
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<td><strong>27 DIGGIN' UP BONES</strong></td>
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<td><strong>28 TEN FEET AWAY</strong></td>
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<td><strong>29 YOU MADE A ROCK (OF A ROLLING STONE)</strong></td>
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<td><strong>30 WORKING CLASS MAN</strong></td>
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<td><strong>31 SECOND TO NO ONE</strong></td>
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<td><strong>32 SINCE I FOUND YOU</strong></td>
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<tr>
<td><strong>33 A GIRL LIKE EMMYLOU</strong></td>
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<td><strong>34 WOLF WILL SURVIVE</strong></td>
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<td><strong>35 YOU CAN'T STOP LOVE</strong></td>
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<td><strong>36 HONEYCOMB</strong></td>
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<td><strong>37 LOVE YOUR KEEP DISTANCE</strong></td>
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<td><strong>38 I'VE GOT A NEW HEARTACHE</strong></td>
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<td><strong>39 ON THE OTHER HAND</strong></td>
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<td><strong>40 DIDN'T WE</strong></td>
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<td><strong>41 NO ONE MENDS A BROKEN HEART LIKE YOU</strong></td>
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<td><strong>42 THAT ROCK WON'T ROLL</strong></td>
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<td><strong>43 DOO-WAH DAYS</strong></td>
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<td><strong>44 STARTING OVER AGAIN</strong></td>
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<td><strong>45 YOU'RE NOT LIKE YOUR EYES</strong></td>
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<tr>
<td><strong>46 THE MINDS OF PEOPLE</strong></td>
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<td><strong>47 FARTHER DOWN THE LINE</strong></td>
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<td><strong>48 I'M NOT TRYING TO FORGET YOU</strong></td>
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<td><strong>49 SLOW MOTION</strong></td>
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<td><strong>50 BAD STATE OF AFFAIRS</strong></td>
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<td><strong>53 TEXAS MOON</strong></td>
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<td><strong>54 CHEAP LOVE</strong></td>
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<td><strong>55 HEARTS AREN'T MADE TO BREAK</strong></td>
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<td><strong>56 THIS IS LOVE</strong></td>
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<td><strong>57 I'VE CRIED A MILE</strong></td>
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<tr>
<td><strong>58 THAT'S WHAT HER MEMORY IS FOR BUTCH BAKER</strong></td>
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<td><strong>59 SHE USED TO BE SOMEBODY'S BABY</strong></td>
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<td><strong>60 FIRST TIME I SAW YOU</strong></td>
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<td><strong>61 HAVE I GOT A HEART FOR YOU</strong></td>
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<td><strong>62 OH LOUISIANA</strong></td>
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<td><strong>63 SMACK DAB IN LOVE</strong></td>
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<td><strong>64 LOVE AT THE FIVE &amp; DIME</strong></td>
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<td><strong>65 I WANNA HEAR IT FROM YOUR LIPS</strong></td>
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<td><strong>66 I WON'T LET YOU DOWN</strong></td>
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<td><strong>67 YOUR LOVE ON THE RIOT BOX</strong></td>
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<td><strong>68 ALIVE AND WELL</strong></td>
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<td><strong>69 ROCKIN' AT THE REUNION</strong></td>
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<td><strong>70 TWO SIDES</strong></td>
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<td><strong>71 SHAPED LIKE A BEND (IN THE RIVER)</strong></td>
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<td><strong>72 WE BUILT A MANSION OF LOVE</strong></td>
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<td><strong>73 ON A NIGHT LIKE THIS</strong></td>
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<td><strong>74 KING LEAR</strong></td>
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<td><strong>75 ACROSS THE ALLEY FROM THE ALAMO</strong></td>
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<td><strong>76 THE NIGHT PORTER WAGONER CAME TO TOWN</strong></td>
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<td><strong>77 TEAR DOWN THE WALLS</strong></td>
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<td><strong>78 MIAMI DREAMIN'</strong></td>
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<td><strong>79 'OLE LONE STAR MOON</strong></td>
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<td><strong>80 I WISH THAT I COULD HURT THAT WAY AGAIN</strong></td>
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<td><strong>81 OLD VIOLIN</strong></td>
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<td><strong>82 LIVING IN THE PROMISED LAND</strong></td>
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<td><strong>83 WHAT'S YOUR NAME</strong></td>
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<td><strong>84 THAT'S ONE MORE TIME</strong></td>
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HOT PHONES

Desperado Love—Conway Twitty—(Warner Bros.)
Diggin' Up Bones—Randy Travis—(Warner Bros.)
Country State of Mind—Hank Williams Jr.—(Warner Bros./Curb)
In Love—Ronnie Milsap—(RCA)
Guitars, Cadillacs—Dwight Yoakam—(Warner Bros./Reprise)
Both to Each Other (Friends and Lovers)—Eddie Rabbitt and Juice Newton—(RCA)
Little Rock—Reba McEntire—(MCA)

KNOE—Monroe—Brian Ringo
Gerry Baze and Touch of Country
Ogle Harless
Jimmy Murphy
Marie Osmond with Paul Davis
Jerry Lee Lewis (Pick)
Billy Joe Royal
Larry, Steve, Rudy: The Gatlin Brothers
Dark Horse: Nick Seeger

WKKN—Rockford—Curtis King
Johnny Duncan
Hal Goodson
Crossroads
Jerry Lee Lewis (Pick)
Butch Baker
Tammy Wynette
Charly McClain
Willie Nelson
Tom Wopat
Anne Murray
Mayf Nutter
John Schneider
Barbara Mandrell
Marie Osmond with Paul Davis
Ken Sheldon
Jack Strong
Lanier McKuen
Ren Ashley
Jim Murphy

Dark Horse: None

KBFS—Bellevue—Dick Deno
Randy Travis (Pick)
John Anderson
Burbank Station
Liz Boardo
Lanier McKuen
Beth Williams
Earl Thomas Conley and Anita Pointer
Gerry Baze and Touch of Country
Nick Seeger

Dark Horse: Ray Price

KKTC—Brownfield—Robin Jenkins
Holly Dunn
Mason Dixon
Don Malena
Rockin' horse
Juice Newton
Marie Osmond with Paul Davis
Jack Strong
Roy Clark
Branson!
J.D. Souther/Nancy Shanks
Cal Meece
Perry LaPointe

Dark Horse: Beth Williams

Congratulations to Rumblestiltskin Records on their debut chart single — 87 bullet
"Shaped Like a Bend (In the River)"
Nick Seeger

FOR INFORMATION CALL DAVE LORY
212-905-7081 or 212-876-1445
THE CMA AWARDS NOMINATIONS, recently announced in Nashville, offered both surprises and not-so-surprises. In the latter category are the multiple nominations garnered by The Judds, Reba McEntire, George Strait and Randy Travis. However, conspicuous by their absence were any nominations for superstars Alabama and Barbara Mandrell.

At the last minute, Travis was asked to announce the nominations (which caused more surprises — for him — since he wasn’t told beforehand that he’d received four nominations himself).

Ricky Skaggs was originally slated to host the press conference, but his son Andrew was hospitalized after a shooting incident in Virginia. The seven-year-old was injured when an irate motorist fired into a car driven by Skaggs’ ex-wife, Brenda. Maryland truck driver Edward Dean DuEhring is being held in connection with the incident.

(P.S. You’ll be happy to know that Andrew is in satisfactory condition following surgery to remove a bullet in his throat. According to Gangwich & Associates, Skaggs’ PR, the spunky youngster has been asking for “Transformers,” a popular toy on the market, and is looking forward to digging into some ice cream.)

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ON THE PERSONAL SIDE: Nashville songwriter John Hurley died Saturday, Aug. 16, from liver failure and brain hemorrhaging. The 45-year-old writer was the author of 200 songs, among them “Love of the Common People,” “Son of a Preacherman” and “Land of Milk and Honey.”

CHAT: Nicolette Larson and Harlan Howard have been swapping lyrics by mail and plan to write together when their schedules allow, according to Larson’s publicist.

RADIO NEWS: CB reporters WHIM-Providence, KIXZ-Amarillo, and WAMS-Wilmington, are taking part in a national promotion involving the Almost Brothers called “Spend Almost a Weekend in Nashville on the Almost Brothers.” (“Almost a weekend” is three days and two nights during the week.)

COUNTRY MUSIC TV: The Nitty Gritty Dirt Band will host “The Country Express” when the PBS music video show begins its new season this October.

Valerie Hansen

COUNTRY FEATURE PICKS

DOLLY PARTON (RCA 5001-7 RDA) We Had It All (3:56) (Donor — BMI) (T. Seals, D. Fritts) (Producer: V. Garay)

A simple arrangement of a beautiful song infused with Dollymagic.

MARTY HAGGARD (MTM PB-72073) Talkin’ Blue Eyes (3:10) (Alabama Band/Quill Song/DeJamus — ASCAP) (J. Jarrard, C. Quillen) (Producers: B. Strange)

Well-written lyrics and rich vocals are a good combo here.

GENE WATSON (Epic 34-06250) Everything I Used To Do (2:28) (Jack & Bill Little Will/Ernie Rowell — ASCAP) (E. Rowell) (Producers: G. Watson, L. Booth)

Watson is doing everything he’s always done on a traditional toe-tappin’ two step.

HIGHWAY 101 (Warner Bros. 7-28646 A) Some Find Love (2:50) (Music Corp. of Amer. — BMI) (C. Stone, B. Donnelly) (Producer: P. Worley)

If you like Stevie Nicks-type vocals and country instrumentation, this one’s right up your alley.

ALBUM RELEASE

GROWN UP CHILDREN—Orleans—(MCA MCA-5767)—Producers: T. Brown, D. Hungate

John Hall, Larry Hoppen and Lance Hoppen have cut an album of strong original material, and they’ve got some pretty good visitors on the LP as well. Ricky Skaggs kicks off “Grown Up Children” (their current single) with an acoustic lead and also helps out on “On Hold.” Steve Wariner adds harmony vocals to a cut he co-wrote, “Language of Love.” Chet Atkins takes a smooth lead on “Circle,” and banjodrum’s Bela Fleck’s quick fingers can be heard on “Fly Away.”

Thanks, Radio,
for all you’ve done to help!

Liz Boardo
“First Time I Saw You”
Belmont BR 058

Belmont Records
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25 Pine Street
Holliston, MA 01746

Thanks, Radio
for all you’ve done to help!

Chet Atkins
“First Time I Saw You”
Belmont BR 058

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AN OPEN THANK YOU

from
Dr. D.C. Dirks, President
Lynn Dirks, Vice President
and The Staff of
PREMIER ONE RECORDS

To
The Radio Stations, Musicians, Listeners, and All Involved
In Making

‘HOME GROWN’
OUR FIRST #1
On The Independent Chart

A Special Thanks to the Promotion Team Of
Chuck Dixon
Craig Morris
Joe Carroll
Frank Mull
Wayne Edwards
Tari Laes
Gary Frazee
Jack Pride
John Brown
Steve Massey

And Also To:
Jeff Walker,
Aristo Music Associates
COUNTRY

INDIE SPOTLIGHT

VERN GOSDIN (Compleat 138) Time Stood Still (3:33) (Rocky/Blue Lake-BMI) (R.J.Jones)

One of these days the world is going to discover what a number of keen-eared folks are already aware of: namely that Vern Gosdin (aka The Voice) is one of the least acknowledged talents in the entirety of country music. And one of its finest stylists—especially when he's got a piece of material like this R.J.Jones killer to sink his tonsils into.

INDIE FEATURE PICKS

JOHNNY BEE (Universal UAR 1052) She’ll Be Gone (2:58) (Bee-Rich — BMI) (J.Bee, B.Rich) (Producers: J.Bee,B.Rich)

Hoppin' tune with good instrumentation and strong vocals.

LEON (Stargram SG-2382) Every Time I Reach For Her (I'm Touching You) (3:09) (CBS-U-Catalog — ASCAP) (J.McCee, B.Arledge) (Producer: W.Hodge)

This ballad showcases the artist’s rich delivery.


A conversational tune that invites us into the ex-rodeo rider’s Wyoming home while he writes cowboy songs.


This one catches the ear right at the beginning and keeps you listening all the way through. Near electric-acoustic mixture.

PATSY MARIE AND TALL IN THE SADDLE (NV NV-1004A) It Ain’t Over ’Til It’s Over (3:30) (Something Wonderful/Marcellino — BMI) (T.M.Marcellino) (Producer: J.Marcellino)

Good strong style surrounds lyrics that women will appreciate.

CASH BOX TOP INDIE SINGLE

1 HOME GROWN MASON DIXON (Promoter One P.O.R. 101) Contact: (615) 327-5666

2 LOVE KEEP YOUR DISTANCE A.J. MASTERS (Bermae Dunes C-114) Contact: (615) 327-2851

3 IF YOU’RE ANYTHING LIKE YOUR EYES ROBBY LEVIN (Coverman U-1048) Contact: (615) 327-3213

4 SLOW MOTION MALCOLM & RUCKER (Alphea A/P) 067 Contact: (615) 327-2227

5 SAD STATE OF AFFAIRS LEON EVERETT (Camadale Songs C-114) Contact: (615) 451-3920

6 TEXAS MOON JOHNNY DUNCAN (Phonix PR 2503) Contact: (615) 320-1942

7 I’M HAVING A FOGGY MOUNTAIN BREAKDOWN BRUNSON (buckin’ R-663) Contact: (615) 876-1729

8 HOW MUCH DO I OWE YOU TBN PRICE (Master M-66 01) Contact: (615) 254-4600

9 FIRST TIME I SAW YOU BOB RICHARDSON (Ansmele BMI) Contact: (613) 666-4471

10 OH LOUISIANA AM AND JESSIE (MBK 158310) Contact: P.O. Box 26466, Nashville, TN 37202

UP AND COMING

KING LEAR CAL SMITH (Sleep One SCR 3158)
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ACROSS THE ALLEY FROM THE ALAMO BILLY MATA (BGM 6196)
THE NIGHT PORTER WAGNER CAME TO TOWN F.C. ROBERTS (ab 6107)
SIXTEEN CANDLES JERRY LEE LEWIS (America/Smash 884-934 7)

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W.722

ONE STRIKE YOU’RE OUT

Cash Box August 30, 1984
Artist Accolades

VIII. TN - Given the opportunity, it seems appropriate to use this space to praise these artists in the Christian industry that have come to the forefront of their individual contributions of excellence. Though this is only a partial listing, the artists without doubt deserve the praise for the following achievements. All of us in the industry have liked.

HE GAITHER TRIO - This three-tenor consisting of Bill and Gloria and Gary McSpadden have for the past seven years made countless contributions to the family ministry and entertainment. In addition to this, they have helped establish the family of artists in Christian music by providing a launching platform for once-newcomers like Amy Grant, Sandi Patty, Don Francisco, his Crawford family, Lamarr Harris, Steve Larnell, and others.

ANDI PATTI - The spotlight focuses on this four-time female vocalist of the year, an unmistakable talent. As evidenced by national network recognition she received on ABC News' "The Weekend," a perusal of David T. Clydesdale's compilation of "The Star Spangled Banner," Sandi Patty well deserves the title given by fans and colleagues: "The Voice of the New Millennium." LILLAS HOLM AND PRAISE - man and four-member backup team the first to apply evangelistic crusade songs to concerts. The resultant impact on Holm and Praise has been felt by many for over ten years.

MY GRANT - This young lady has more than any other for the overall acceptance and exposure of Christian music in our most visible representative.

THE CATHEDRALS - For their years work at constructing a bridge spanning gap between Southern gospel and mainstream, this quartet gets the attention.

MICHAEL W. SMITH - One of the best on this list, Michael W. Smith represents for his innovative songwriting musicianship.

Wayne Erickson
Wayne Erickson is president of Stronghold Inc., a new Nashville-based Christian music products and services company. Erickson was formerly with the Penson Company, until then merger with Benson in 1980 when he became president of that company.

DEGARMO AND KEY - The introduction of music videos to the music industry as a promotional aid and a product has impacted us greatly. Special acknowledgement goes to DeGarmo & Key for being the one in Christian music to set the trends in music video excellence with their "Six, Six, Six," and "Competition" videos.

DENICE WILLIAMS - Special attention belongs to this talented artist for staying true to her Gospel roots even while making it on the general music side before becoming an official part of the Christian music industry.

PETA - This band has the distinction of being the first Christian rock group to be significantly embraced by the Christian record-buying and concert-going public.

The impressive track record and powerful message they have in their repertoire is one that must be heard to be believed.

SHADES OF GRAY - YOUTH CHOIR - SHADOW VANGUARD 7090600272 - PRODUCERS: DERALD DAUGHTERY AND STEVE HINDALONG

A new group with new songs, Youth Choir is definitely not a choir full of kids. Their songs on this LP, all original, are eloquent. "Tears Don't Fall" is one example, a statement written "in reaction to our own apathy, as the group mentions on the inner sleeve. Treat yourself to some meaningful songs here. The entire album has only five cuts, but each is worth its weight.

CREATOR - ROBIN CROW - FORTRANSPC 7090600108 - PRODUCERS: RON KING AND ROBIN CROW

In a divergence from our usual reviews of instrumental albums, we are reviewing this instrumental LP, which is part of the "Impressions" series that was put out by Fortress Records. As the case of any good instrumental project, each selection truly creates a vivid musical impression. With titles such as "Road to Emmaus," "Wedding Feast," "Thy Word," "Endless Journey," and more, Crow weaves his imagery, creating some nice effects for instrumental lovers.

USIVE AGREEMENT SIGNED - New artists Billy and Sarah Gaines recently signed an exclusive recording agreement with The Benson Company. Pictured left to right are: Sarah Gaines, Raymer, president of Lorenz Creative Services; Billy Gaines (masked); and Dan Clary, vice of A&R for the Benson label.
**Michael Lloyd**

(continued from page 10)

Perhaps as a reflection of their swollen egos, many producers tend to leave their individual musical imprints on each and every one of their productions. Lloyd, on the other hand, has gone out of his way not to establish any personal recording trademarks. "I really try not to make Michael Lloyd records per se," the producer remarks. "I have no interest in that and I’m sure no one else does. I’m interested in making artist records. It’s these musicians’ artistry we’re selling. That’s what the public is going to be attracted to. My job is to make records which are a reflection of what that artist is trying to accomplish, to enhance that artist’s talent and charisma."

While Lloyd has certainly been no stranger to success over the course of his multifaceted career, this year is perhaps his most fulfilling one yet. Much of that is unquestionably due to his long standing friendship with The Warhol’s Mickey Dolerz. In light of that friendship, Lloyd was approached not too long ago by Arista president Olivia Davis to be at the helm of the three new tracks for "Then And Now." Asked what in today’s musical climate he feels leads to the current renewed interest in the Monkees, Lloyd remarked, "Obviously, it turned out to be a great programming idea for MTV to run the group’s old TV episodes, but I think it has to be something more than that. Maybe it’s the haircuts, maybe it’s the songs, and they did have wonderful songs. Probably, though, it has to do with the sense of innocence which the Monkees evoke. Whatever it is, something about the timing is exactly right and has hit a nerve with the public."

Discussing his other charting LP, L.J. said he wound up producing Carlisle’s post-Go Go’s LP after meeting her last year and finding they shared similar thought to what direction her solo career should go. "I was completely overjoyed to have the potentiality of working with Belinda and C. C. Louie (Café, also a former Go Go)," the producer wrote in a letter he mentioned. "I had been a tremendous Belinda’s for quite some time, and couldn’t be happier with the way things worked out for her. It’s definitely exciting to have a record on the charts, especially since they had been concentrating on film and TV the past three or four years."

As to what musical identity he hopes for Carlisle with the new album, "I wanted it to be a different identity from the one she had before, but at the same time to still maintain a continuation her career. She wasn’t all of a sudden to do something completely alien. She has to have a confidence in what she was doing but still be growing and looking to the future. We tried our best to set the foundation for that." The next single from "Belinda called ‘I Feel The Magic’", will be released at the beginning of next month.

Speaking to Lloyd, it’s clear how far he feels to be where he is in the music industry. Yet, it’s also clear he would be more than happy to work his whole career without success. As he put it, "This is a tough a cruel business at times. But I still love a minute of it. What’s I’ve done all my life and have the opportunity to do what I love is truly a blessing."

**EMI/America**

(continued from page 14)

Long/Aladdin Records 1945-1958", which documents the West Coast r’n’b/jazz/blues label, includes Shirley and Lee ("Let the Good Times Roll") and Thurston Harris ("Little Pretty Pretty One") and Louis Jordon ("Meisy Bessy"); "Clap Your Hands And Stomp Your Feet/Imperial Records 1949-1957", which documents the eclectic West Coast labels, ("I’m In Love Again", "I’m Walkin’), Smiley Lewis ("One Night"), and Joe Turner ("Jumpin’ Tonight"); "More Hits, More Of-ten/Liberty Records 1958-1963", which documents the West Coast label that had a lot of success with early rock and roll, including Jan and Dean ("Surf City"); Eddie Cochran ("Summertime Blues"), and the Fleetwoods ("Come Softly To Me"); "Itchy Twitcby Feelings, Sue Records 1958-1966", which documents the East Coast r’n’b label, includes Don Covay ("Believe It Or Not"), Charlie and Inez Fox ("Mockingbird") and Ike & Tina Turner ("It’s Gonna Work Out Fine"), "A Fool In Love"; and "It Will Stand/Minit Records 1960-1963", which documents the short-lived New Orleans r’n’b label under the artistic direction of Allen Toussaint, includes early material by Aaron Neville ("Over You", "How Could I Help But Cry") and Ernie K-Doe ("Mother-In-Law", "I Cried My Last Tear") and Jessie Hill ("Ooh Poo Pah Doo"). "I think the interest has always been there," says Gamlin. "As music buyers grow and mature, they’re going to want to buy music from the era that they remember."

Also, as contemporary acts happen, influences may come out of the ‘50s and ‘60s, and that can help turn the corner to the roots of where most of the music comes from. When a band like Stax happens, all of a sudden people start imagin ing people like Gene Vincent and Eddy Grant.

The Legendary Masters series, which was spawned releases every month — it is the EMI America Treasury series which seen four Warner-produced rock compilations and LPs of vault material from Thomas and Ike and Tina Turner ("The Winter Label survey compilations — including their volumes from the catalogs of Sue, Imperial, Aladdin, and Liberty, as the material from the extensive black music maul of UA — will be released to six months, with full artist surveys — St. Louis, Bobby Womack, Fats Domino, King, Joe Turner, Charlie & Inez Fox, Thurston Harris are on the slate — every month. Warner says that further ages may dig deeper into the vaults previously-unreleased vocal and instrumental tracks that have never seen the light of day.

"As far as the A&R department is concerned," says John Guarnieri, "it’s r morphed a lot of the material, doing research like Beulah. But we felt it was important from a corporate standpoint — not just for fans but it’s part of rock and roll history."

"The Chemical Pre-Dates Motown and the are like that. A lot of the stuff in the Shed box began here."

**Cash Box**

August 30, 1988

**Faber & Faber Publishes Book On Music Industry Exploitation**

By Paul Iorio

NEW YORK — Faber & Faber, the British publishing house, will release a study of the seamier side of the British music business, called Money For Nothing: Greed and Exploitation In The Music Business, by Simon Garfield. It’s revelations, some of them new and involving well-known artists, promise to cause a stir throughout the industry.

The book details the management problems and bad business dealings of the Beatles, The Who, The Kinks, and Fleetwood Mac, and chronicles the poor publishing deals of such artists as Elton John and Sting. Garfield also describes how Wham! was talked in by a byronic recording contract that resulted in legal battles. He also addresses general questions as to whether bad contracts can be avoided in an industry that must take chances on untalented as a matter of course.

‘Artists now realize that their career as a number one band will be short-lived. And because of this they realize that the money has to be right from day one,’ Garfield told Cash Box. "Peter Townshend, especially, thought ‘well, I’m going to be around for twenty years so if I don’t make money for the first five years who cares.’ But in fact The Who’s early singles sold more than anything else so he sort of missed out on all that.”

Garfield also talked about the arguments on both sides of the exploitation issue. "If a big company offered you a very low deal — say a six percent (royalty rate) instead of 14% or 18% — you might come back in a year’s time and say ‘I’m a big star now.’ Then the company might say to you, ‘yeah, but we’ve taken the risk on you and we’ve put all our company’s efforts into making you a star. There is always that trade-off.’"

Garfield says that most companies will renegotiate after two or three years in some cases but still an artist may not get what he wants or deserves. “Even if you’re on an 18% (royalty rate) it’s very easy for the company to ensure that they can clause that..." (continued on page 38)

**W.B. MUSIC INKS HEWETT — Warner Bros. Music signs artist, songwriter, producer, Howard Hewett, to a worldwide co-publishing agreement. Shown are, from left to right: Warner Bros. Music’s chairman of the board Chuck Kaye, Warner Bros.’ professional manager Rachelle Fields; Hewett; manager Ned Shankman, manager Ron DeBlasio and attorney Robert Lieberman.**
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WANTED—Man to service Paper Boards and Bins. Must be called. Call (304) 292-3791.


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RECORDS-MUSIC


Faber & Faber

(continued from page 36)

Cash back by another means. You may be at 18% but you turn to page 38 of the contract and find that the rate becomes operational only on 80% of sales.

The Wham! thing is interesting because George Michael had received no earnings at all for the first year. Which is an incredible thing. Obviously at that time they were selling a lot of dance singles and they received no earnings at all. Those are the kinds of things you have to look out for," he says.

Still, he asserts that there is a danger in an artist being too cautious about contracts to the point of waiting too long. He

considers that equal to the danger an artist hastily signing a contract out of fear they 'll have it away from them they 'll sign now it 'll be too late says. "And many of them won't wait to contract to speak the lawyers."

Garfunkel says two bits of advice one trying to make it through the business jungle. "One is to get (mp). And two is get an independent legal vis to know which areas of the minifields. After all, there 's no one

expected an 18 year old or 25 y who 've been playing bass all his life to stand how the industry works.

I

Cash Box August 30, 1984 38
**COIN MACHINE**

**Around The Route**

By Camille Compasio

archae of Nomac Ltd. by Merit Industries, facings August 18 and company is now known as Merit Nomac with the departure of Nomac prez IcChure and various Frelty, members of the Merit executive team will be being during the period of time.

Steve Slone will host their annual darts on Sept. 19 at the Bally Grand Ho
as Las Vegas at which time they will in
to their "sensational" new "Night n' game."... Also coming up next is the annual Rowe darts gathering which is scheduled for Sept. 25-26 at mway Grand Plaza Hotel in Grand M, Michigan. Attendance at both func
tions is restricted to 500 only, of course.

Way word from the Elks Grove Vil
duarters of Grand Products - via Stan Jarocki - that their new Kings game is in sample shipment to.

This is the first piece from the GP
ty Ball system - and there are differ
ing coming up, so keep your eye on
you.

**ry Kesselman, formerly executive** at Wico, has joined Williams as vice 
mt of purchasing. Welcome aboard epic Joe Dillon recently returned New York, where he firm up
the position of Mondial as a Williams dis
er. As previously reported in Cash (23 issue), Mondial purchased Ass. Inc. on Tenth Avenue out there. Joe
he's pleased to have this "reputable
ior organization" as part of the Will
etwork and is looking forward to "a
and mutually beneficial relationship.
road Kings", the new Williams
pany exec Marty Glazman tells nbs have their samples and early test
ys are looking mighty good! Domestic
cation will begin around September 1. 
porter got a look at the upcoming
Ok 'Nostalgia', which is target-
October release. The machine is not
ready. The model we saw was at the mid-development stage or, per
little beyond - but, even at that, it
looked great! More details later - so keep
ting.

Super Sprite contest. Eighteen Shakey's
Pizza Parlors, owned by Jacmar Pacific Piz
and located throughout Los Angeles County and in Garden Grove, sponsored a
month-long Super Sprite 500 contest (7/3
3) using the new Atari video game. On Aug
2, six winners from each of the par
icipating locations competed in a Grand Fi
relate at Shakey's in Culver City for the first
place prize of a full size, sit-down version of
Atari's "Star Wars". A portion of the pro
ceeds was donated to the Los Angeles Make A Wish Foundation, which is a volunteer
organization whose aim is to fulfill the
"wishes" of terminally ill children. The
childhood of L.A. ops Mike and Neil Men
delsohn (Games Unlimited, Inc.), the con
test was a big success. As Mike said, "the
response reaffirmed reports that video
games have again returned to the height of
popularity, competing neck and neck with
the movie industry for the teen and young
adult dollars." Most of the players who com
peted were in the 10-18 year old bracket.
The Make A Wish Foundation realized $2500 from this event. Games Unlimited in
tends to continue the project and is planning
another contest in about six months.

Seeburg has been monitoring play on the
Laser Music System compact disc jukebox
es that are on test. Following are some of
the most popular ed choices at two of these
test locations: "Aerosmith's Greatest Hits!"
Pink Floyd - "Dark Side Of The Moon"
Talking Heads - "Stop Making Sense";
Creedence Clearwater Revival - "Chroni
icle"; "The Cars Greatest Hits"; "Janis Jop
lin's Greatest Hits"; Dire Straits - "Brothers In Arms"; Robert Palmer - "Riptide"; Vari
ous Artists - "Soundtrack From The Big
 Chill"; John Cougar Mellencamp - "Scare
crow"; "Best Of ZZ Top"; David Allan Coe -
"Greatest Hits"; Fabulous Thunderbirds -
"Toog Emuff"; Hank Williams Jr. - "50"
Charlie Daniels Band - "Decade Of Hits";
Supertramp. "Breakfast In America"; Eu
rythmics "Revenge"; ZZ Top - "Afterburner"
and Hank Williams Jr. - "Greatest Hits".

**Independent Pay Phone Operators Organize In Illinois**

CHICAGO - The Independent Coin Pay
Phone Association, a little more than two
months old, officially, has boomed to more
than 40 members. Previously, a long list of
services has already been activated for the
benefit of independent coin pay phone opera
tors, distributors, manufacturers, suppliers
and other companies associated with the
business.

The primary association objective is to
eliminate needless, costly, and restrictive
regulations that seriously damage private
coin phone operators' ability to compete in
the market place.

Marty Segal (Republic Pay Telephone
Corp. - Chicago), president of the Indepen
dent Coin Payphone Association, stated
during a recent meeting of the association.

"We have united as pay phone competitors
expecting to win this battle and open up
new exciting opportunities for independent
pay phone operators.

Our association has retained one of the
top legal firms in Chicago, with years of
experience in ICC Regulations. Our legal
approach to removing unnecessary anti
competitive restrictions from ICC Regula
tions from day to day is being refined and
developed. On top of that," Segal con
tinued, "we have obtained the services of As
sociation Management Systems, Inc., a top
flight association management company
with years of experience in the coin-op field,
lobbying at the state capitol, managing politi
cal action committees, and in general asso
iation management."

While the Independent Coin Payphone
Association will concentrate on striking at
the restrictive regulations, its long-term ob
jective is focused at developing a profitable
growth market for private pay phone opera
tors and the entire industry.

In addition to direct legal action to elimi
nate unnecessary regulation that helps
maintain monopolistic control by the large
public utility companies in Illinois, the asso
ciation will make available legal representa
tion for members to handle ongoing
problems such as Public Utility Certification
and regulatory analysis.

ICPA will hold 12 monthly meetings for
all members as strategy development ses
sions and as a means for the exchange of
information, the discussion of operational
and technical problems and other critical
operational problems.

To address the high demand for technical
knowledge, ICPA has already sponsored its
first technical seminar on loss prevention,
thief and vandalism, and telephone installa
tion. The association has also published the
ICC Docket #84-0442 on proposed final
regulations covering the operation of cus
omers pay telephone service in Illi
inois. Copies of the 58-page docket are
available from the association. Interested
parties may contact the Independent Coin
Payphone Association, 710 East Ogden
venue, Suite 113, Naperville, Illinois 60540.

**Background Data**

In a surprise move, the Illinois Commerce
Commission declared, in Docket #84-0442,
issued June 11, 1986, that in order to install or
operate pay phones in certain public ar
eas, operators must be certified as Public
Utility Companies. Within hours, ICPA
leadership went into action and, subse
quently, the ICC granted a delay in activa
tion of the proposed regulation.

Following a complete analysis of the new
docket at four industry meetings, during the
period of July through August, 1986, action
has been aimed at turning negative into a
positive so operators were instructed on
how to become certified as a Public Utility
Company.

Since the establishment of the headquar
ters office in June, "Membership has
boomed," according to Segal. Management
leadership is being provided by Arthur
Seeds, executive director, and Arlene Ber
icky, administrative director, who over
sees day to day functions of the association.
In addition to other services, ICPA has
developed a "Complaint Form" for use by
operators who have difficulty working with the
Public Utility Companies in establishing
pay phone connections. There is also a
"Legislative Analysis System" to compile a
bank of information showing which opera
tors know which members of the Illinois
General Assembly and the depth of their ac
quaintance with key legislative
representatives.

The new association will have two
sources of revenue, including basic member
ship fees, which will range from $100 and
$1.50 per month legal assessment for all
member company telephones installed in Illinois.

For additional information, contact ICPA
at the aforementioned address or by phon
ing 312-369-2409.

**Wahby Named Midway Sales Director**

CHICAGO - Jan Wahby has been named
director of sales for Bally Midway Mfg. Co.
Her responsibilities include all three Bally
coin product lines, namely, Home, Nouna
Video, Midway Pinball and Sente Systems.

Wahby comes to Midway from Bally Distrbuting Corp. where she was sales and
marketing director. Previously, she had
held several other positions of responsibility
during her six years with Bally's Distribut
ing, Pinball and Gaming divisions.

Prior to joining Bally, Ms. Wahby served in
the motion picture industry for a period
of eight years. She is a graduate of DePaul
University in Chicago.

For the new appointment, Steve Blastpieler, Bally Midway's vice presi
dent of sales, said, "Jan's broad background in the entertainment business will help her
make a great asset to our sales organization.
Her four years of recent experience in dis
tributing will be especially helpful in en
abling us to be even more responsive to the
needs of our distributors and their custom
ers - the operators."

**WELL PARTY - Tom Potter, a veteran of thirty
three years with the RCA Records corpo
ration, recently announced his retirement.
He served as branch manager in the Chicago
for seventeen of those years and was among the area's most popular record store figures. On
this, many friends and colleagues gathered at the Starlight Inn to wish him well, among
them (and sharing the Tart of Singer One Stop For Ops, who are pictured with the guest of
end his wife, Joann.**

**SOX -- August 30, 1986**
The Atlas parts department, where you get fast, efficient service, rendered by team members (l-r) John O'Neill and Moose Shaeffer and chief Mike Mazzaroli.

And this is the shop, where equipment is being reconditioned and serviced by (l-r) Jim Thornton and Tom Hansen as Jerry Marcus observes.

Board repair is another integral function which is expertly administered at Atlas by Kang Lee (seated) and Skip Hansen.

Conversion kits are big business at Atlas; this department has a full team which includes Ron Hayes, pictured at "Mania Chalk with Jerry.

Pat Thornton is the lady in charge of shipping and receiving - and (r) Frank Miednczak, Freddy Miles and Fernando Rendon said "she's the greatest!"

A view of the Atlas showroom with (l-r) Mac Brier, Paul Wiederanders, Alan Zeidman and Jerry Marcus at Atari's "Road Runner."

Jack Frigo, Jerry Marcus and Scott Lip at two of Atlas' hot pins - "Hollywood" and "Grand Lizard!"

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**Atlas Distributing, Inc.—One Year Later**

By Camille Compasio

CHICAGO—Last summer, Cash Box visited Atlas Distributing, Inc. in Chicago, a short while after it had been purchased by Jerry Marcus and Ed Pellegrini. As a matter of fact, workmen were still putting the finishing touches to the extensive remodeling and remodeling that had been going on during the previous weeks. It is now one year later—and, my, how this distributorship has grown and prospered, with a terrific lineup of major league equipment, a progressive management team and a staff of dedicated employees. We’d like to mention the names of some of the people who make things tick at Atlas. There’s Mac Brier, Alan Zeidman, Paul Wiederanders, Scott Lippman and, the most recent addition, Ben Rochetti in sales; Mike Mazzaroli, John O’Neill and the diminutive Moose Shaeffer in parts; Jim Thornton and Tom Hansen in the shop; Skip Hansen and Kang Lee in board repair; Joe Wojcicki, Ron Hayes and Jim Thornton Sr. in conversions; Pat Thornton, the very competent lady who is in charge of shipping and receiving. Irving Bryant in service; Frank Miednczak, Freddy Miles and Fernando Rendon at the loading dock; and Celso Molina, comptroller—along with Heinlens Jerry and Ed, the office staff, and Ernestine Lopez at the reception desk. The combined experience of the two gentlemen who started this company adds up to a good number of years and represents all levels of the coin-op industry. (Ed Pellegrini was away on business at the time of our visit and we’re sorry we missed him). The distributorship is housed in a 16,000 sq. ft. facility at 2122 N. Western Ave. in Chicago, which is well suited for its entire departmental operation, including parts, service, shop, showroom, offices and warehouse with an adjacent building for any possible future expansion. Atlas has been enjoying a normal summer business season—although, as Jerry Marcus pointed out, “it’s just been a little more than a year since we got things started out here so there’s no element of comparison at this point.” Pins have been selling very steadily for some time now. During the summer months, Premier’s “Hollywood Heat” and Williams’ “Grand Lizard” have topped the list in this category and, together with “High Speed”, have put to rest the term “comb-back” in favor of “pins are in... and here to stay.” Conversion kits are still well up on the sales graph at Atlas and they’re expected to remain consistent right into the fall season. “We sold a ton of driving games,” said Jerry and, based on current as well as upcoming models, the demand for these pieces is expected to continue. How do things look for fall? Well, there’s some good product coming out, the market climate is showing improvement, coin biz in general is looking much better and Atlas, in particular, has come a long way in a short time. As Jerry put it, “I feel good about the industry... we’re doing very well at Atlas... and I’m optimistic about the fall season.”

**Nintendo Wins Big Settlement in Universal Lawsuit**

CHICAGO—The conduct of Universal City Studios, Inc., in bringing a lawsuit against Nintendo Company Limited and Nintendo of America, Inc., who manufactured and distributed the popular “Donkey Kong” video game was found by a federal judge to be “highly unreasonable” and “an extreme departure from the standards of ordinary care.” A penalty of over $1 million was assessed against Universal for its “bad faith” litigation.

In 1982, when the Donkey Kong game was at the height of its popularity, Universal, claiming that the game infringed on its right in “King Kong”, had demanded royalties from sales of the game and threatened Nintendo and various Nintendo licenses with litigation. Universal subsequently filed a trademark infringement action seeking over a hundred million dollars from Nintendo. In 1983, Judge Sweet of the U.S. District Court for the Southern District of New York granted Nintendo summary judgement and dismissed Universal’s claim. The Federal Court of Appeals for the Second Circuit affirmed Judge Sweet’s dismissal of Universal’s claim. The latest ruling was in response to Nintendo’s counterclaims for tortious interference with its licensees, unjust enrichment, vicarious copyright infringement, punitive damages and attorney’s fees.

In his opinion issued on July 29, 1985, after a full trial, Judge Sweet found that Nintendo had commenced the litigation against Nintendo in bad faith, had falsely asserted right in King Kong and had infringed Nintendo’s Donkey Kong copyright. He also found that Universal had inter-

The Amusement & Music Operators Association International Exhibition & Seminar for the Coin-Op Game, Music & Vending Industry

November 6-8 • Hyatt Regency CI

Cash Box August 30, 1985
Grand Intro’s Its ‘Velocity all’ System With ‘Four Kings’

GO — "Velocity Ball" is a patented that features unique game concepts rule circular playfields. "We call grand new money-makers," stated rocke, vice president of Grand Prod c., of Elk Grove Village, Illinois, in the release of "Four Kings", a new game which

Velocity Ball, game balls are propelled at speed by air power around the perimeter of the playfield. The player light up a winning hand. The models of Velocity Ball scheduled are introduction include a Grand Themed and Thunder, Which motorcycle race theme.

Ticular playfield measures 35" in diameter and the entire unit stands 45" high will fit into arcades as well as other locations. Velocity Ball games are available as dedicated units or conversion kits for any of the current models, with more concepts on the planning board.

Further information may be obtained by contacting Grand Products, Inc., at 775 Nicholas Blvd., Elk Grove Village, Illinois 60007.

Bally Reports Second Quarter Results

CHICAGO — Robert E. Mullaney, president and chairman of the board of Bally Manufacturing Corp., announced earnings per share, net income and revenue for the second quarter, ending June 30, 1986.

For the second quarter of 1986, earnings per share were $0.42 compared to $0.40 per share reported a year ago. Net income was $11,679,000 compared to $10,831,000 earned in the second quarter of 1985. Revenues were $458,030,000 compared in the same period last year.

For the six months ended June 30, 1986, earnings per share were $3.59 compared to $3.58 in the six months of 1985. Net income was $16,174,000 measured against $15,564,000 in 1985. Revenues were $727,366,000 compared to $642,764,000 in the same period last year.

"Bally's Health and Tennis subsidiary had an outstanding quarter with operating income post more than a 50% gain and up almost 20% over the same period in 1985," said Mullaney. "These improvements reflect results of new programs being implemented by the company and continued expansion of facilities. The results of this division should continue to prove as additional progress is made in our programs," he added.

In June, the company concluded the merger of its previously 84% owned subsidiary, Bally's Park Place, Inc., making it a wholly-owned subsidiary. "Park Place continued its fine performance with operating income up 15% over last year," Mullaney noted. "The initial transition phase of the recently acquired Bally's Grand casino hotels in Las Vegas and Reno is proceeding smoothly. The qualities of the facilities are outstanding and the enthusiasm of the personnel is especially gratifying," he said.

"The company's Scientific Games lottery division continued to set new sales records," according to Mullaney. "Revenues for the quarter were up more than 170%. In addition, the division was just awarded its second contract for an instant ticket game for the state of California. This ninth game call for the production of 200 million ticket, which will be printed at the company's new 'state-of-the-art' printing facility in Gilroy, California. This new plant will enable Scientific Games to produce all of its own instant tickets without having to rely on an outside contract printer, thereby adding to the earnings potential of the division," he added.

"Bally's Six Flags theme park subsidiary is having a good summer, even with the hot and rainy weekend weather experienced early in the quarter. Park revenues remained comparable with 1985, while operating income increased," he said. "We are very optimistic about the company's future. We expect our Health and Tennis subsidiary to continue to increase sales and earnings. In addition, we anticipate positive earnings contributions from both Bally's Grand casino hotels as they move into a full year of operation. We believe Bally's Park Place will continue its outstanding performance. We are also enthusiastic about the expansion of our lottery products division coupled with the increased potential of new states coming into the lottery area," Mullaney concluded.

Nintendo’s ‘PlayChoice-10’

GO — Nintendo of America, Inc. and the release of an exciting new ten in one cabinet system called "PlayChoice-10," which gives players ten different game selections while allowing the players to purchase only one dedicated at a competitive single game price. A piece is perfect for the location that sold Beer and a diverse customer," stated Frank Ballouz, Nintendo president of marketing. "This cabinet has so much versatility and that it can convert as one game be a game room or small arcade!"

PlayChoice-10 is housed in a narrow compartment cabinet. The upper montarily used for scoring and instructing the lower screen totally to game play. A player steps up to net and is presented with a menu of various games: Baseball, Tennis, Golf, Darts, Wild Gunman, Mario Bros., Super Bros., Duck Hunt, Hogan's Alley and Pool Fight. Once the game has been selected, the player is given additional options such as one or two players, difficulty levels, or a special "design" feature in Exciteball.

Though many of the titles are familiar as previous Nintendo releases, most present new elements of game play to players a fresh look at the games. Two all new titles are included in the lineup, namely, Balloon Fight (an action oriented simultaneous two player game) and Wild Gunman (a new game in the vein of the popular VS Gun Fak series); and the cabinet features Nintendo's new upgraded light gun attachment.

Another unique feature of the PlayChoice-10 system is the determination of length of play. The operator can set the timer starting at two minutes per play. Once the system is activated, the player "owns" the machine for the length of time he has purchased. Nintendo has also built in a player "volume discount" called "Prime Time" whereby players earn bonus time by depositing additional coins up front (e.g. standard time: 1 coin = 300 units; prime time: 4 coins: 1500 units). This feature is also operator adjustable.

During the allotted time the player can choose to re-set, select another game, or 'stop action' to study his next move. For example, a novice player can begin with Super Mario Bros. and may reach "game over" with 150 units of time remaining, and can restart again on the selection switch on Tennis, Baseball, Wild Gunman, etc. An expert player may want to continue a game even though all his time has elapsed. The machine gives the player a chance to re-coin and continue the game.

"PlayChoice-10 has been testing exceptionally well," commented Ballouz. "We fully expect it to open the doors to new locations that wasn't cost effective for single game systems."

Further information about the new model may be obtained through factory distributors or by contacting Nintendo of America, at 4820 150th Ave., P.O. Box 957, Redmond, WA 98052.

SOUTH BEND DART TOURNAMENT — Some of the top dart shooters in the Midwest gathered in South Bend, Indiana, July 20-21, to compete in the Indiana State Open English Mark Darts Tournament. Event, sponsored by Taylor Enterprises of South Bend, drew 215 entries (a 30% increase over last year) and the competition took place at Mr. D’s — The Canning Factory. A tent was set up in the location's parking lot to accommodate the overflow crowd. Five double elimination contests were held offering 100 percent payback each, with $2,150 overall prize money awarded to the winners. Wayne and Judy Roever of Crystal Lake, Illinois (photo 1) took first place in the mixed doubles competition and are pictured accepting their awards from Governor Frank O'Bright. Roever will be taking first place in the women's doubles and are pictured with Matt Taylor who presented their award. Other winners included Wayne Roever and R.C. Mullaney who won the open doubles competition (both had double wins at the tournament with Mullaney taking first place in open singles and Carol Johnson another double winner) who won the best of the tournament such as this one draws a wide variety of players," commented tournament director Russ Peters of Arachnid, Inc. (manufacturer of the English Mark Darts games). "This format is an excellent way to draw players not only from an operators local area but also from nearby areas that have good player bases. Information on setting up tournaments, such as the Indiana event, may be obtained by contacting Arachnid, Inc. at 6423 material Ave., P.O. Box 2901, Rockford, Illinois 61132-2901.

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### CHART INDEX

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

<table>
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<tr>
<th>Rank</th>
<th>Artist/Group</th>
<th>Title/Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Edge/Morris/Chappell</td>
<td>Lightning Strikes (ASCAP)</td>
</tr>
<tr>
<td>2</td>
<td>James Last</td>
<td>My Love (EMI)</td>
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<tr>
<td>3</td>
<td>New Seekers</td>
<td>These Boots Are Made for Walking (EMI)</td>
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<tr>
<td>4</td>
<td>Badfinger</td>
<td>Telephone Line (EMI)</td>
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<tr>
<td>5</td>
<td>David Essex</td>
<td>That's Alright Mate (EMI)</td>
</tr>
<tr>
<td>6</td>
<td>The Who</td>
<td>Magic Bus (EMI)</td>
</tr>
<tr>
<td>7</td>
<td>The Hollies</td>
<td>I Can't Stand Myself When I Drink (EMI)</td>
</tr>
<tr>
<td>8</td>
<td>Chicago</td>
<td>司 (EMI)</td>
</tr>
<tr>
<td>9</td>
<td>The Monkees</td>
<td>Daydream Believer (EMI)</td>
</tr>
<tr>
<td>10</td>
<td>The Byrds</td>
<td>Mr. Tambourine (EMI)</td>
</tr>
</tbody>
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#### ALPHABETIZED TOP B/C SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

<table>
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<th>Rank</th>
<th>Artist/Group</th>
<th>Title/Comment</th>
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<tbody>
<tr>
<td>1</td>
<td>Kip Winger</td>
<td>The Whole World (EMI)</td>
</tr>
<tr>
<td>2</td>
<td>The Moody Blues</td>
<td>Last Source Of Love (EMI)</td>
</tr>
<tr>
<td>3</td>
<td>Peter Frampton</td>
<td>I'm In You (EMI)</td>
</tr>
<tr>
<td>4</td>
<td>Led Zeppelin</td>
<td>Stairway To Heaven (EMI)</td>
</tr>
<tr>
<td>5</td>
<td>The Who</td>
<td>Magic Bus (EMI)</td>
</tr>
<tr>
<td>6</td>
<td>The Rolling Stones</td>
<td>Jumpin' Jack Flash (EMI)</td>
</tr>
<tr>
<td>7</td>
<td>The Beatles</td>
<td>Strawberry Fields Forever (EMI)</td>
</tr>
<tr>
<td>8</td>
<td>The Doors</td>
<td>Light My Fire (EMI)</td>
</tr>
<tr>
<td>9</td>
<td>The Byrds</td>
<td>Mr. Tambourine (EMI)</td>
</tr>
<tr>
<td>10</td>
<td>The Who</td>
<td>Magic Bus (EMI)</td>
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#### ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Group</th>
<th>Title/Comment</th>
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<tbody>
<tr>
<td>1</td>
<td>Don Williams</td>
<td>You're My Everything (EMI)</td>
</tr>
<tr>
<td>2</td>
<td>Charley Pride</td>
<td>We're Gonna Hold On (EMI)</td>
</tr>
<tr>
<td>3</td>
<td>Merle Haggard</td>
<td>The Wayward Wind (EMI)</td>
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<td>4</td>
<td>Willie Nelson</td>
<td>的热情 (EMI)</td>
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<tr>
<td>5</td>
<td>Conway Twitty</td>
<td>It's Only Make Believe (EMI)</td>
</tr>
<tr>
<td>6</td>
<td>Hank Williams</td>
<td>I'm So Lonesome I Could Cry (EMI)</td>
</tr>
<tr>
<td>7</td>
<td>Johnny Cash</td>
<td>Folsom Prison Blues (EMI)</td>
</tr>
<tr>
<td>8</td>
<td>George Strait</td>
<td>The Chair (EMI)</td>
</tr>
<tr>
<td>9</td>
<td>Reba McEntire</td>
<td>Who's Gonna Fill Their Shoes (EMI)</td>
</tr>
<tr>
<td>10</td>
<td>Garth Brooks</td>
<td>The Thunder Rolls (EMI)</td>
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#### ALPHABETIZED TOP 100 ROCK SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

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<th>Title/Comment</th>
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<tbody>
<tr>
<td>1</td>
<td>The Rolling Stones</td>
<td>Jumpin' Jack Flash (EMI)</td>
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<tr>
<td>2</td>
<td>The Beatles</td>
<td>Yesterday (EMI)</td>
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<tr>
<td>3</td>
<td>The Who</td>
<td>Magic Bus (EMI)</td>
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<tr>
<td>4</td>
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<td>Mr. Tambourine (EMI)</td>
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<td>Jumpin' Jack Flash (EMI)</td>
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<tr>
<td>9</td>
<td>The Beatles</td>
<td>Yesterday (EMI)</td>
</tr>
<tr>
<td>10</td>
<td>The Who</td>
<td>Magic Bus (EMI)</td>
</tr>
</tbody>
</table>
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NATURE OF BUSINESS

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