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“Hey... Let’s Start
Our Own Record Company.”

By Larry Rosen

Question: Can two musicians start a record company and make the venture profitable?

Answer: Yes.

I’m happy to say, at GRP Records this is the case. After working together as musicians, then producing albums together for “third party” record companies, and then a venture called “Artists/GRP Records”, Dave Grusin and I had come to the point of taking the plunge. This is the case for every musician/producer in the musical category called JAZZ, or JAZZ FUSION, or maybe JAZZ/POP or known as JAZZ/FUNK as now known sometimes as NEW AGE — to become frustrated with the major label that is financing, marketing and selling your creative product. And when this frustration begins to build, the logical for maybe not so logical idea surfaces... “Hey... let’s start our own record company.”

Needless to say, one must be either crazy or a dreamer. We chose to be dreamers and moved ahead.

The Opportunities Were There.

In 1982 major companies were suffering financially as was and as the first to go was “Jazz”. “It’s not going to sell tonnage, who needs it?” was heard. This presented a wonderful opportunity for us. We could now start a company with some major jazz artists.

Next Opportunity... Digital Technology.

Since we have been recording digitally since 1979, were very in tune with the emergence of the compact disc marketplace. Realizing the benefits of digital recording we were most convinced the CD, which delivers superior sound quality to the consumer, would become a major factor in the storage and delivery of music.

Distribution, the Third Opportunity.

We met with the independent distributors, who were already familiar with our past product, ie: Earl Klugh, Noel Pointer, Patti Austin, Lee Ritenour, Angela Bollit, Tom Browne, Dave Valentin and of course, Dave Grusin. At this point, the independents had lost all their major labels, and they said to us, “We need you.” After many meetings, we felt this was a good marriage.

Three Years Later...

I must say, it can be done. The opportunities are there for creative people coming from either the music side or the business side to create their own entity and become successful. The opportunities exist today, the same as in 1983 when we started GRP, but in an ever-changing form. The opportunity for the entrepreneur who takes the time to examine the music, the technology, the marketplace and create his or her own business has never been better. We live in a world of rapidly changing home entertainment technology. This must be the focus. Over the past decades major record companies have built gigantic corporate bureaucracies. They are very slow in understanding change. Creatively they are always behind.

They need small creative companies who are in touch with the “street” to create and break new ideas... only when they see it working, and can gear up, do they move like monsters in that direction. No doubt they have enormous power, and they must look to their survival by selling the Mega Platinum Album. But while in this mode they completely miss major events happening around them. They still focus on music for 12-year olds, even though we are experiencing a demographic shift to a more mature audience. They resist technological change, because they want to keep the status quo, even though new and better delivery systems are in place.

We have just broken through the “Digital” barrier. The compact disc success story is only the first step. R/RAT is waiting in the wings, and it will create a major technological shift from analog cassettes to digital audio tape. The video area is wide open for a new audio/visual product for the home to be developed. The opportunities are many... it just takes a crazy person or maybe a dreamer to make it happen.
New Payola Probes Reportedly Underway

LOS ANGELES — According to a report in Daily Variety, federal investigations into possible payola have been launched in Los Angeles, New York and Newark, N.J. The report said that the Philadelphia Inquest has subpoenaed documents from several major record companies and that Miami probe could have something with the assault of Don Cox, a Mi who was beaten severely after he was widespread payola on an NBC news-March.

The report is confirmed at press and federal justice officials are forbidding to speak about cases that have not progressed to the prosecution stages.

RIAA To Make D.C. Move And Seek Future President

NEW YORK — The Recording Industry Association of America will move its operations from New York City to Washington, D.C., by early 1987 and will seek a "prestigious political specialist" as its future president. The new RIAA chief will succeed Stanley M. Gortikov, president since 1972, who will become chairman of the board until his expected retirement in 1988 or 1989.

The decision to relocate, long under consideration, was made in a Los Angeles meeting by RIAA's Executive Committee. The action is subject to expected validation by the full Board of Directors.

"Our intended move to Washington," Gortikov said, "reflects the industry's growing need for closer contact with Congress and many government branches. The commercial and creative health and growth potential of our member companies are increasingly linked to Washington objectives."

RIAA's Washington issues are rapidly diversifying, according to Gortikov, and embracing international as well as domestic arenas. In addition to House and Senate, consistent contact has proved effective with the Administration, Special Technology Commission, Commerce, Treasury, Justice, Copyright Office, Copyrights of the Department of Justice, and National Endowment for the Arts.

"The move is also expected to help RIAA to enhance its relations with legislation and various caucuses," Gortikov added. "In addition, we can more effectively present our involvement in important social, betterment and public programs."

RIAA's Executive Committee includes: Dick Asher, PolyGram; Irving Azoff, Capitol; Jack Craig, Chrysalis; Gil Friesen, Benson Management; Bruce Goldstein, RCA; Stanley Gortikov, RIAA; Dick Griffith, Solar; Bhaskar Capital; EMI; Mo Ostin, Warner; and CBS.

CBS Records Group Pledges Over $50,000 To "Crack-Down" Campaign

NEW YORK — Contingent upon proportionate matching pledges from other record companies (based on their size), the CBS/Records Group will make a "seed money" pledge of $50,000 to the newly-announced "Crack-Down" campaign against cocaine abuse, which will draw on a coalition of entertainment industry and civic leaders to raise money and focus attention on drug rehabilitation and education programs in New York City.

"This pledge reflects our total support for Bill Graham and the other organizers of this effort," said CBS/Records Group President Walter Laryskoff. "We all recognize that musical artists have a unique ability to influence young people who are at risk of drug abuse, and we want whatever we can do to use this ability to the tremendous threat that crack poses to our society."

The "Crack-Down" campaign, still in development, will be highlighted by an all-star benefit concert and education programs.

Hefner Decrees Meese Report "Unauthorized"

Hefner said that a survey of violence in the 13 best-selling magazines for men found a percentage of less than one percent, a statistic she said vanished from the final Meese report because it is directly at odds with it.

Child pornography, which a recent Senate committee report concluded to be much less prevalent or readily available than the Commission would have us believe, she said is being used as a "hot button" to crack down on adult materials.

On a humorous note, Hefner also quoted a Chicago Sun-Times journalist who pointed out that the Commission has been exposed to more adult material over the last year and a half than most other Americans. If such material indeed causes sex crimes, the journalist quipped, "Who's watching these guys?"

With a possible hint at the 7-11 chain, which dropped Playboy as a result of the Commission's report, Hefner addressed the retailers in the audience. "You, after all, are the ultimate gatekeepers and you will take the heat," she said, "because time and again (continued on page 31)"
Westwood One Mutual Announcement Two Veepees

ANGELES—In a further strengthening he combined advertiser sales staffs at Old and Mutual, Gary Schofield was promoted to president/New York manager for the Westwood One Networks, and Greg Batusic has been named vice president/midwestern region manager for the AT&T/Westwood One and Mutual Broadcasting System.

Batusic, who arrived at Westwood August 1985 as director of new business development and was promoted to director/Eastern region in January, continues to oversee all of Westwood East Coast advertising efforts from New York. Now, the company will report directly to Ron Hartenbaum, and one vice president/advertiser

Commenting on Carter’s appointment, Batusic said, “John Carter’s experience and career successes in business and the business characteristics which match the growth plan for Chrysalis Records and music publishing, West Coast. He is a most welcomed addition to the team.”

Carter Named VP Of West Coast Operations At Chrysalis

ANGELES—Jack Craig, president, iFM Aldrich, executive vice president of All Records, has announced the appointment of John Carter to the position of president, west coast operations. In this capacity, Carter will direct and manage all coast activities for the Chrysalis label music publishing company.

Carter enters Chrysalis entering his work in the music and recording industry began his career in the mid-sixties as a writer, the psychodellic bar jerry Clock hit, “Incense and Mints.”

Carter joined Atlantic Records in 1970, where he worked in the A&R department for Bob Welch with “French He also contributed to Tina Turner’s 1979 LP, “Private Dancer,” earning the title track. Carter most recently served as director of A&R for A&M.

EXECUTIVES ON THE MOVE

Steinmetz Promoted to President and General Manager—Mark S. Steinmetz has been promoted to president and general manager of KQRR AM/FM in Minneapolis, Minnesota. It was announced by Don P. Boukas, president, Capital Cities/ABC Owned Radio Stations. Mr. Steinmetz had been vice president and general manager of KQRR since January, 1985. Prior to joining KQRR, he had been with WCCO-FM, Minneapolis, for three years. He joined them in January, 1982, as an account executive. A year later he was promoted to local sales manager and in January, 1984, he was promoted to general sales manager.

Allen Appointed—Bob Catania, vice president, promotion, Island Records has announced the appointment of Andy Allen to director, national album promotion.

Cohens/ Sussman Form New Company—Craig Sussman and Ted Cohen have formed a new company called BMI, New York City, which will be involved in all sales and marketing aspects of the recently revived classical music line of MCA Records.

BERKELEY—The N.Y. chapter of the Black Music Association will hold its annual conference and Talent Search Showcase, Oct. 1-5 at Miami’s Fon- eau Hilton; write to the BMA at 1500 Locust St., Philadelphia, PA 19102 for details. Neil Diamond set the Madison Square Garden house record for the most appearances in a single engagement - eight - so the Garden gave him their Gold Award. The former Maroon of the All Sports Band, has formed a new band - each record, including Toste’s just-released “USA... For A Way,” will feature a hologram on its cover to prevent bootlegging... Vocal Academics” brings together all aspects of Cajun culture, including, of course, music. Sept. 20 & 21 in Lafayette, LA (where else?); a call to the Lafayette motion and Visitors Commission at (318) 232:3737 gets details... Michel Loder, who has been named to the Songwriters Guild of America. That same organization will hold a reception for the group, Sept. 19 at the Los Angeles Club, for his “devotion to and defense of creators”...In fairness, has been formed in NYC by Yvonne Turner and Karen Kohn: “Excite by Carlton, is the first release... New on the bookshelves: Rock Guitar For Stars by Arlen Roth ($3.95, Ballantine) and I Tina: My Life Story by Tina with Kurt Loder ($16.95, Morrow).
ALBUM RELEASES

OUT OF THE BOX

McCartney comes back to Capitol with a resounding LP that captures the thrill of the pop song as only he can. The Top 40 "Press" is only the start—some of his most compelling work in years appears here. He continues plying his craft as creatively and with as much excitement as ever—punctuating everything with a fascinating, experimental edge.

OUT OF THE BOX

Band back to repeat the multi-platinum success of "Sports." More good time, uplifting rock and roll sound with a nod to doo-wop in places. The enormous popular success of the group will continue, led by the first high-charting single, "Stuck On You." As usual, pretentious and straightforward.

OUT OF THE BOX

The groundbreaking and dazzling acoustic guitarist releases his first instrumental-only LP which is also his first for Private Music and its first via RCA Distribution. Lovely, virtuoso and indispensable for Kottke mavens.

Very hip, aware dance trio from the U.K. featuring sultry singer June Montana. The cool and sophisticated sounds are right for a mainstream breakthrough in the U.S.

FIVE STAR—Silk & Steel—RCA AFL1-5901—Producers: Various—List: 8.98—Bar Coded
Last year's bright debut from this British family only hinted at the talent and potential found here. Solid grooves, good songs and tight production throughout.

MARTI JONES—Match Game—A&M SP-5138—Producer: Don Dixon—List: 8.98—Bar Coded
Jones' second LP again highlights her sweet and country-flavored voice. Produced by Dixon and featuring guests Darlene Love, Marshall Crenshaw and Mitch Easter, the album elegantly dances across the boundaries of country and classic pop/rock.

JAMES STUTTER—Sire 25437—Producer: Lenny Kaye—List: 8.98—Bar Coded
Appealing to the college and new music import mavens, James, a Birmingham quartet, releases its first in the U.S. A fresh entry in the Aztec Camera/Bluebells tradition.

Some Hunters & Collectors records have been raucous, tribal affairs. While elements of the tribal remain here, some dangerous but appealing songs may fill the clubs and the airwaves.

FEATURE PICKS

THE BURNS SISTERS BAND—Columbia BFC 40340—Producer: Richa therer—No List: Bar Coded
Modern perspectives on modern living from new quintet of sisters. A Bangle Heart effort with multi-format appeal.

Walden places Benson squarely into a contemporary R&B setting on this late outing. The voice and the guitar—both his distinctive signatures—never sounded STRAY CATS—Rock Therapy—EMI America ST-17226—Producer: Ti Cats—List: 8.98—Bar Coded
The reunited Stray Cats are back with a roots rock/rockabilly celebration. The Thunderbirds breathed life back into the genre, and Stray Cats, with Brian Setzer and solid songwriting out front, stand a good chance of repeating their "Stray C debut success.


MAZE FEATURES FRANKIE BEVERLY—Live In Los Angeles—SBBB-12479—Producer: Frankie Beverly—List: 10.98—Bar Coded
The excitement and good vibes generated by Maze are captured on this two-re; Three sides of live performances and one side with four new studio cuts—in compassionate song about apartheid—fill out the package.

WINNIE VINCENT—Invasion—Chrysalis BFV 41529—Producers: Vin cant-Dana Strum—No List—Bar Coded
The Kiss guitarist launches his solo career with this propulsive metallic tour de LUBA—Between The Earth & Sky—Capitol ST-12472—Producers: Baz” Bazinet-Luba—List: 8.98—Bar Coded
A stirring delivery of pop/dance material. Luba’s writing and infectious singer to get her noticed. Watch out for this one.

RECORDS TO WATCH


THE LOUNGE LIZARDS—Live In Tokyo-Big Heart—Island 90529—Producers: John Lurie-Seiguen Ono—List:8.98

GENOBIA JETER—Genobia—RCA AFL1 5897—Producers: Various—List: 8.98—Bar Coded

PRECIOUS WILSON—Jive/RCA 1003—Producers: Various—List:8.98—Bar Coded

MICHELLE GOULET—Island 90526—Producer: Jim White—List: 8.98—Bar Coded

PAUL SIMON—Graceland Warner Bros. 25447—Prod Paul Simon—List:8.98—Bar Coded
Simon’s strongest record in years is heavily on African influences to pri in penetrating and history-spa...
SINGLE RELEASES

IT OF THE BOX

LAUPER (Portrait 37 06247) In The Box (4:52) (Producers: Jimmy Jam-Terry Lewis) 

ASEK (Geffen 7 29617) in Motion (3:35) (Producers: Chris Ocasek, Ross Challum) 

LEAGUE (A&M AM-2861) Intentional (3:46) (Producers: Jimmy Jam-Terry Lewis) 

NEW AND DEVELOPING

CHICAGO (Warner Bros. 7 29628) 25 Or 6 To 4 (4:09) (Producers: David Foster) 

CROWDED HOUSE (Capitol B 5614) Don’t Dream It’s Over (4:03) (Producers: Mitchell Froom) 

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FEATURE PICKS
ENDORSEMENT — The National Academy of Recording Arts & Sciences (NARAS) has sent out a letter to its membership, detailing its support of the Los Angeles Street Scene’s First Annual Music Competition, to be held September 17 at L.A.’s Embassy Theatre. The letter, written by L.A. Chapter trustee Andre Fischer, outlines five purposes of the competition which make it valuable to NARAS. They read as follows: to “strengthen cultural relations between nations through music”, to “introduce new music concepts and enrich the international cultural fabric by giving visibility to performers of the highest quality”, to showcase the outstanding concert and recording artists from the San Fernando Valley who are contributing integrally to the cultural life of the Valley, to “stimulate cross-cultural consciousness of music as an international means of communication”, and, on personal note for Andre (his personal anthem, he says), “to provide incentives for musicians, either amateur or professional, to always strive for and maintain the highest standard possible in their craft.” Participants in the competition will perform at the L.A. Street Scene festival, September 21.

SANTANA PLAYS THE DAY — Carlos Santana has joined the line-up for the San Francisco Blues Festival.

BLUES JOINERS — Carlos Santana and Delbert McClinton have decided to lend their talents to the 14th Annual San Francisco Blues Festival, which comes to the Great Meadow in Fort Mason the weekend of September 15. They join a line-up that’s already headed by Albert King, Etta James, Roy Buchanan, and Jr. Wells & Buddy Guy (plus multitudes more). Plenty of Cajun-Creole eats will be on hand to give your stomach something to do while your ears are busy.

JOHNS SELL OUT — Yes, it’s true — Elton John has sold out (gasp!) the Universal Amphitheatre July 6, 8, 10, 11, and 12. A press release from the Amphitheatre says that over a thousand fans lined up at the box office for tickets starting as early as 6 a.m. this morning, tickets went on sale, popular guy.

NANCY WILSON HAS HER DAY — Now this is really hot: August 15 has been proclaimed Nancy Wilson Day in Oakland, CA, by the mayor of that bayside city. All kidding aside, the singer was given the honor for her extensive and intense contributions to the underprivileged, as well as opening her ranch to inner-city kids and her work with the United Negro College Fund, the Association of Black Psychologists and The March of Dimes. The WORD ON MISSING PERSONS — The rumor stops here: L.A.’s Missing Persons have indeed broken up, according to Lorne Saifer of the Arnold Stiefel Company, the band’s management firm. No reasons were given for the breakup, and your guess is as good as mine, but a certain level of critical approval has been known to help bands stay together, even if the records sell commercially. Could this be the clue that Missing Persons was missing?

SHARPEN — Metal fans who once barked their heads to the roar of Kiss will be interested to learn that drummer Peter Criss has bailed out of Balls of Fire, the L.A. band he teamed up with a few months back, and the reason is common, if not down-right boring, admits rhythm guitarist and lead vocalist Jane Booke. The reason? “Creative differences” (smear). From what it’s understood, the band once had interest in a new album out on Chrysalis called “Invasion,” and it’s a grinding collection of ditties, too. The dust cover reads, and I quote, “Made 2 Fly At Maximum Volume.” (remember when every rock album seemed to include a quaint little directive like that?)

ON THE WATERFRONT — Athens, GA’s Guadalcanal Diary plays the Roxy in L.A. Sept. 6.

IN PARTING — “Not since the big band days of the 1940’s and Gene Krupa has a drummer received so much notoriety” — that’s the word on Eric The Residents from his publicists. Seems Teena Marie is eyeing him for her forthcoming tour… Elektra’s Guadalcanal Diary have a new LP called “Jamboree” which they’ll push with a show at L.A.’s Roxy Sept. 6… Freeway Records is staging an evening that includes poetry from Michael C Ford, together with the Doors’ Ray Manzarek on piano, and jazz from Charlie Haden and his trio, at Mc Cabe’s in Santa Monica, September 12… “Heaven and Hell”, these are the names of two compact discs from S.F.’s Veedon Fleece, on Rykodisc, USA. “One is beautiful, the other is ugly!” The discs run 60 minutes each, and contain material gleaned from 12 Residents albums.

Gregory Dobrin

NEW FACES TO WATCH

Three’s a crowd. Unless you’re talking about Neil Finn, Paul Hester and Nick Seymour. The three comprise Crowded House, and this threesome creates decidedly uncrowded music.

When Split Enz called it quits after 12 years together in 1984, Neil Finn had already decided he wanted to branch out on his own. His old band was completing a farewell tour of Australia and New Zealand. “As soon as that all ended, I had already talked with Paul Hester, who was the last drummer with Split Enz, about getting a new band together. We discussed loosely the fact that we wanted it to be quite guitar and openly direct,” remembered Finn. Shortly after this the two met up with Nick Seymour and the trio was complete.

The concept from the very beginning was for Crowded House to be very compact, and sparsely populated. “We did some demos and came over seas with them straightaway. We didn’t really have management at the time and we thought, rather than accumulate middle men, let’s just go straight to source and see if we can get a deal, get the world out of wherever they’ll leave us,” said Finn. When management came along, he was able to establish a direct link with Capitol Records, the company who eventually showed them the most interest in the band. “So, all along the way, elimi- nate the middlemen”, has been ringing from the bellows, he joked. “So, on the very verge of there is work in the sound of Crowded House’s self-titled debut as well. This, Finn attributes to producer Mitchell Froom. “Yeah he’s great. He never really put on too much. A real minimalist. The two fin- gered approach, mostly. I really like that,” said Finn. From the Squeeze-like simplicity of “World Where You Live” to the brutal drive of “Mean To Me”, Crowded House delivers its punch with finesse, not brawn. “The good thing about the arrangements, and that’s Mitchell Froom’s really, is that there is element of performance about every...

CROWDED HOUSE

thing that was played on there sounds like a response to the not like there are any sort of Martian landscape noises atop the middle 8 or anything,” Finn said.

“He (Froom) basically worked on songs first up, to get them into shape, so that as songs, if you them at a party, it would sound really good song. That was the ambition so that we could strip arrangements almost totally if needed. That was different from split Enz we were encouraged with every song to some cent lineup, you know, pick keyboards, guitar. You know body had to play on every song you counter productive at time Finn.

Fans of the Split Enz sound much about Crowded House. Finn’s voice graced many of his band’s best songs. In his new brings with him the same tv sword songwriting. His person swells on meat, a spoonful of sugar make medicine go down. “I Got You” “Message To My Girl,” two of songs from Split Enz, are followed Finn with “Where You’re” and “Now We’re Getting Some two songs from the new album bound to be remembered for time. Really, the only thing about “Crowded House” is the great songs they’ve manage into.

Stephen

Hackford And Sill Join For At New Visions

By Peter Berra

LOS ANGELES — Over the past few years, companies designed to provide music for companies have sprung up at nothing less than a feverish pitch. It’s anyone’s guess as to why many of these companies currently are the hottest business news in the L.A.-based New Visions Music Group is almost surely destined to be a winner in this highly competitive new field. The reason for this optimistic prognosis is simple: the company is a joint venture between the director of such cine- matic hits as An Officer And A Gentleman, Against All Odds and White Nights; and one of Hollywood’s most respected executives on the scene today. Their names are Taylor Hackford and Joel Sill, and prior to their recent formal teaming, these two (separately or together) had already been integrally involved with chart-toppers like Flashdance… What A Feeling… “Mani...

— "Up Where We Belong, You Say Me." And so, with their talents now pooled on an every New Visions, one can only hope that many of tomorrow’s hit song tracks they will be responsible.

In a recent conversation with Hackford and Sill discussed the goals of their new company, working together on the scene. Hack-A Gentleman that stuck up a solid business personal friendship, they met then head of music at Para middle 8 or anything. "It wasn’t really have

(continues)
Cyndi Lauper Adds “True Colors” To Her Vast Musical Canvas

By Peter Berk

GELES—She burst on the scene a three years ago, and for a time into thinking she was yet another countless novelties, one more flash in the pan she didn't need little else after all, she dressed in outfits that ion designers screaming into the air she said kooky and irrevet a voice that sounded like Brook-er to “Mr. Bill.” And so, to many, tilted fireball seemed to be simply fad, a musical hue-ho-who gone tomorrow and never heard. But wait, we grudgingly had to is girl can sing. And, you know songs are good . . . really good. Da Lauper had a lot of laughs back luding the last one, since four hit d one hit album later, it was clear world had discovered some of the MD most original talents in recent

She's So Unusual.” her perfectly-cut album (on Portrait), Lauper managed to feed her wildly free-form with hokey dance songs like “Girls Just Want To Have Fun” and “All Through The Night”), more surprises ahead, too, be-cause it had been so easy to capitalize on that new-found suc-

rush out a follow-up album, she least expected and most artistic- minded of all. She waited . . . She the time to do right. And do it right everyone knows who’s heard her fullly, the multi-layered and galling “True Colors.” Lauper I wanted to just whip out a second Lauper, “I wanted to it and I had to look right, I wasn't it out something I didn’t like. I was very hard on “True Colors” be-

to wanted to make a record you to from side to side without a single song that lacked merit.” as producer (with Lennie Leitz), songwriter and vocalist, has “True Colors” as many shades as she brings to her wardrobe. un which, in typical Lauper fash-ion, is replete with incredible diversity. Each is a mini-adventure of its own; you nev-
er know what you’re in for next. Want a passionate rocker? Check out “Change Of Heart” (and listen for The Bangles in the background). In the mood for a fun-loving 50ish romp reminiscent of Lauper’s theme to The Goonies”? “Maybe He'll Know” is for you (Billy Joel guests on this one). How about the touching and timeless “What’s Going On” (co-written by Marvin Gaye) to stir your noblest dreams of peace on earth? Or the Cajun-flavored “Iko Iko” if you're in a lighthearted, playful mood? And the list goes on.

With it all, however, it is perhaps the LP's title song and first single (written by Tom Kelly and Billy Steinberg, who made Madonna “Like A Virgin”) which best showcases Lauper’s considerable vocal range and emo-
tional depth. It’s no wonder she’s proud of the song, in which she smoothly goes from an ethereal whisper to a gritty intensity. “I really wanted to touch people with that song,” Lauper commented. “I wanted it to be very real emotionally, since it has such a universal message (the song's lyrics deal with conquering self-doubt). It’s a very soothing sound that could mean so much to so many people. I felt it was an important song, and that it had to be done properly. Anyone could have sung it, but I was really looking to make it mine by bringing my own musical style to it.”

Lauper's musical style, she mentioned, was born not many years after she was, the product of often polarized musical influ-
ces. Growing up, she often traveled on imaginative flights of fancy, dreaming of a career in music, and imitating a bevy of art-

ists from Billie Holiday to Judy Garland to Edith Piaf. There were also serious musicals for Lauper, too; people like Joni Mitchell, Diana Ross, John Lennon. Yet, this eclectic background led for a time to confusion in her mind as to what her own style was, she admitted.

“Nothing matter how many different items I tried to do, it always sounded like me,” Lauper said. “Now I realize that’s good, but when I first started, I thought having a sound that wasn’t exactly like anyone else’s was bad, so I studied vocal technique (with (continued on page 34)

A GOOD MAN IS HARD TO FIND—Peter Case joins Shane MacGowan, Steve Earle, Declan McManus, Peter Stangelm, Bob Wallenhorst, Sammy Llanas and Kurt Neumann as one of the top songwriters of 1986. But while the others hit me immediately (except Wallen-horst), Case is a slow burner whose eponymous solo album on Geffen didn't ignite at first listen. Several spins later did, and in a big way. I found myself idly singing Case lyrics like “Do you want a man of steel?” just as the subway doors sliced open and a woman gave me a quizzical look that said “Yes, but you’re not him.” That's when these songs be-came real. No time at his solo Lone Star gig (8/ 14) was more real than “Walk In The Woods.” Case even pulled the amp cord from his acoustic and played straight into the mike as if he were per-for ming deep in the Georgia woods. The song, about walking in the woods and coming back, grows on. Fiona O’Connor’s A Good Man Is Hard To Find in which a family is mur-dered on a dirt road when their station wagon breaks down. Case, who not only read the story but quoted parts of it to me, uses his growing-up in Hamb urg, N.Y. experiences as source ma-terial in such songs as “Walk In The Woods” and, especially, “Small Town Spree” which sound readily-made for a film soundtrack. Case came alive during the piano part of his set, playing George Jones classic “White Line Life.” Using Porter Wagoner with a lively, liv-
ing-room jam friendliness. He's one of the few singer/songwriters around who recognizes the value of simplicity, and such lyrics as “The sky turned black and rained icewater” (“Icewater”) and “Nothing really happens until you start to dream” (“More Than Curious”) point up the kind of lyric he’s after.

Some of “Peter Case’s” tracks were written alone, some were written with the album’s producer T-Bone Burnett, and others are covers. “You get them anyway you can,” Case told Cash. Box. “A Pair of Brown Eyes” we heard before (The Pogues) record came out. Elvis Costello played it to us. He said, “There's this guy Shane MacGowan who wrote this beautiful song.” Per-

haps Case should enlist some of his songwriting/musical collaborators for a band tour. Such a move might give the structure and discipline to a set of songs that have made his solo album among the year’s twenty best.

HEART OF ROCK ‘N’ ROLL—Deliah Films and MCA Home Entertainment are producing an upcoming feature film on Chuck Berry called Chuck Berry: Hall Hall Rock ‘n’ Roll! Taylor Hackford (8 will direct and Keith Richards (e) is musical director. Chuck Berry is pictured at right.

COUNTRY AND EASTERN—

Loudon Wainwright, III made the 1970’s a lot easier for everybody. He was the heaviest lightweight in an era that took itself far too seriously. Now he’s making the eighties a whole lot easier too with a solo tour that is introduc-
ing a whole new generation to his skewed vision of planetary absurdity. At the Bottom Line August 16, he played a hilarious ‘unblues’ song in which everything goes right, an “unhap-

py anniversary” song uncelebrating the anniversary of a romantic breakup, a ‘country and eastern’ song about com-
ing of age in Westchester County, and the crazed “Vampire Blues” which got the biggest hand of the evening. Wain-
wright’s humor has a very serious quali-
ty that often blurs the fine line between comedy and tragedy, as in one very moving song about a divorce. He also picks up instantly on audience remarks and requests. During “Surfin’ Queen” for example, a waitress brought him a glass of water and he took it, stopping the song and says, “I’ll do this song some other time.” “Better to be a has-been than a never was” sang Wain-
wright at the end of a set that proved that he’s neither one, and still vital after all these years.

NEW PAUL SIMON—Paul Si-

mon’s first album in about three years, “Graceland,” was released this week, Fe-

leased August 25. It’s an excellent col-

lection, perhaps Simon’s most musi-
cally adventurous and diverse, in cor-

porating various forms of African pop and Mexican accordion music along with Simon’s patented folk-pop. Three tracks stand out immediately: “Graceland,” “Diamonds On The Soles Of Her Shoes” and “All Around The World Or The Myth Of Fingerprint.” The title track is particularly appealing and the lyrics are his best in many, many years. Example: “The Mississippi Delta shines like a national guitar.” Fea-
tured players include Adrian Belew and Yoosou Ndour. Stay tuned for more about Simon and “Graceland” in a future issue.

SHORT CUTS—PolyGram Re-
cords plans to release a sizzling metal-txed album by Billy Brannigan in the near future. Tupelo Chain Sex plays CBGB Sept. 12 and Fred Frith performs there Sept. 3.

Paul Iorio
American Classrooms Are Missing The Boat On Jazz

By Wynton Marsalis

Along the road, I go around to a lot of different schools and I get a chance to talk to students everywhere. And I noticed that the quality of our bands is getting lower and lower. Comprehension—what our students are thinking about jazz—is just incorrect, I know, because I grew up—and my father is a music educator—and until I was 18 or 19 I wouldn't even listen to a recording of Louis Armstrong. That's what level of ignorance I had to combat personally. And I was one of the few people fortunate enough to have access to Louis Armstrong records; needless to say, none of the guys that I grew up with knew more than. "Oh yeah, Louis Armstrong. Hello Dolly.”

We should identify three types of music:

There's music that mainly serves to appeal to a subjective state—the type of music that's personally significant. You might like it, I might like it. That form of music is cool for whatever it is, and it doesn't make a difference what it is. It could be me knocking on a table—if you like it, then it's good.

Then there's the type of music that has spiritual implications. This is music which illuminates, identifies, and harmonizes a large area of human experience. This music has significance to all of us, because it tells us what's important in terms of the finest that our culture has to offer.

The third type of music is programmatic music. Like when you turn on the TV and hear a diminished chord and think, "Snelys Whiplash"; you know something horrible is about to happen. That music just describes something that takes place.

Undoubtedly, the most important type of music, from an educational standpoint, is the music that has spiritual implications. This is why when you go to conservatories and you study European music, you have to learn Bach chorales, you're responsible for learning the works of Beethoven. You don't have a choice—you don't say, "Well, I don't like Beethoven." You're taught, "Alright, Beethoven's music is significant for these and these reasons...

The thing that disturbs me about the philosophy that we have in music today is something that I call the All Music Philosophy. The All Music Philosophy goes against the conception of a standard. If you create an art form, why would you try to convince yourself that it's just like everything else? That would be like a German saying, "Beethoven was cool, but this guy who was singing in the XX Bar and Grill was just as heavy as Beethoven to me. All music is great." There must be some difference in these two styles.

The basic racism that our country embraces with a fervor is the reason that we have such a lag in education of American music. Music is one of the few areas in American life where we find that we have produced numbers of geniuses. And by geniuses, I don't mean music that you or I might like, but music that is significant to us whether we like it or not. And these people are never even alluded to. I'm still waiting to hear Thelonious Monk's name anywhere. When I went to the best schools and I have never heard the name of Thelonious Monk in the classroom. I've heard Michael Jackson's name, Stevie Wonder's name, all kinds of names in classrooms; I've never heard Monk's name. The conception of who the great artists were is not there. Who was Charlie Parker? Who was Thelonious Monk? Who was Duke Ellington? What was their material? We have to understand that music can not be reduced to what the lowest level of mentality is capable of comprehending. There exists music for that purpose, and it is good for what it is.

What we are confronting is a basic fraudulence. I've read over and over again the embracing of the philosophy that music is something that just springs out of the ground, and if you paid some dues than you can play. If that was the case, Louis Armstrong could have been anybody. To just pick up a piece of metal and put it to your mouth and blow in it is not what it is—it required practice, dedication, thought. I could have never played jazz and jazz would be great. Louis Armstrong played stuff that was more profound anything I can comprehend.

The thing that I push for is to identify those recordings, the merits in jazz, which are most, for us to pass on to our students, so that we can raise the actual musicianship so that we have musicians coming up thinking money is not important to know, that the study of music is so that is only for intellectuals. It's because the record companies look at jazz in an artistic way—is to make money. And they make as much money as they can, but they also want to put out records. They want to be able to say we're doing this and we're that. If they're doing so much are the kids ignorant? Why can a school of people playing a band and say, "Let's play and have somebody say, "W blues"?

In order to create young jazz players who can play we have to an agenda for the teaching of American music with spiritual traditions. Now.
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Giant Steps: The Jazz Year In Review

By Lee Jeske

Last month, the NBC Radio Network ran a five part series out of its news division called "The Return of Jazz." Did jazz go anywhere? Has it been on an extended hiatus? Of course not—jazz is always there, hasn't stopped away from its desk for seventy or eighty years. But what the NBC report indicated was that the public and media at large—you know, the real world—is beginning to notice jazz again. The wheel of Fortune spins jazz's way every so often, and the short year since the last Jazz Times Convention has been a particularly good one in the new-everything battle to get jazz a bigger slice of the world's entertainment pie.

The most encouraging news is the embarracing of jazz by arms that wouldn't touch the stuff with a ten-foot pole in recent years. RCA—the label that turned the deaf ear to jazz this decade—announced a new jazz division with great fanfare. There will be new-issued records (under the Novus banner) and reissued jazz (under the Bluebird banner)—first product due out was Atlantic, which has dropped out Jazzlife reissues, also got on the case this year—releasing new albums by Dizzy Gillespie, Lionel Hampton, and Ahmad Jamal and announcing a stepped-up jazz program that will bring us new material and more abundant reissues. MCA, which announced its jazz division at last year's Jazz Times Convention, delivered its first new product from Henry Butler and Mike Metheny and a batch of reissues from the Impulse catalog. The other major labels haven't been taking all of this sitting down—Columbia, who lost Miles Davis after 30 years, is about to turn the jazz jets up to high again: Polygram, which continued its reissues with abandon, revamped its Brazilian Jazz series, with releases by Milton Nascimento and Ivan Lins, and is seriously talking about recording new jazz albums next year; and Manhattan/Blue Note continued its fine record—issuing plenty of fine new, reissued, and previously-unissued jazz from the vaunted vaults of Blue Note.

The indies, as always, weren't exactly catching a nap over the past 12 months. New labels like Black Hawk (which has already given us over a dozen eclectic jazz albums), Spindletop, and Enigma's Intima (due with fusion product any day now) have kept the ball rolling, and the old reliables (Muse, Concord Jazz, Sire/Phillips, Fantasy, Black Saint/Soul Note, Owl, etc., etc.) have been reliable. And the indies haven't been sleeping in the reuse department either—Suite Beat has revived the old Vee-Jay catalog, and labels like Muse (Savoy Jazz) and Fantasy (Riverside, Contemporary, Prestige, et al) have been keeping the jazz bins brimming with classic and little-known jazz from yesteryear.

The spread of compact discs has also been on fast forward this past year, with labels like PolyGram, GNP, Denon, Pro Jazz, MCA, DMP, and others particularly bullish in the new format. Jazz fans who had been bemoaning the high-tech degrading started to pick up their ears—as extra tracks, longer solos, and previously-unissued alternate takes were made available only on CD.

But the proliferation of jazz was not only confined to the record labels. Radio began sneaking jazz in amongst its alphabet soup—CHR, AOR, etc.—New York's WNEW-AM and Kiss-FM, for example, added jazz shows, Skyline Jazz—a cable jazz radio network—that has steadily increased its listenership in the New York area, and 92 markets around the country received "The Jazz Show," a weekly jazz talk show that has been broadcast on the NBC Radio Network hosted by David Sanborn. And jazz sprouted up in various other arts and mediums—New York's Museum of Broadcasting ran a two-month "Jazz on Television" exhibit; the Alvin Ailey Dance Company—which has always had strong jazz ties—premiered its "To Be or Not to Be"; New York's WNYC television unveiled a "Jazz Hot Summer"; PBS showed the wonderful Long Night of Lady Day documentary, while Billie Holiday is the subject of a much less wonderful off-Broadway play, Lady Day At Emerson's Bar and Grill; and the movies gave us Frank Galaty's charming The Gig and the soon-to-be-released Round Midnight (directed by Bertrand Tavernier and starring Dexter Gordon), along with Shirley Clarke's long-awaited documentary about Ornette Coleman, Ornette: Made In America. Coming this fall are Anthony Davis' opera X (about the life and times of Malcolm X) and Robert Mugge's documentary about the great Sonny Rollins.

Jazz seemed to take a long-needed step forward putting its house in order during this past year. The National Jazz Service Organization (which is sponsoring an important conference in Wisconsin next week), and the National Academy of Jazz have begun to try to identify the problems that jazz has in getting itself more widely-heard—problems caused, frequently, by a general lack of organization and communication.

Wynton Marsalis, in his accompanying editorial, waxes rather eloquently about the sad situation jazz finds itself in the classroom. A step forward may have been taken this year when the New School for Social Research unveiled its four-year degree program, "Jazz & Contemporary Music," with promised instructors ranging from Cecil Taylor to Jimmy McGriff, Sy Oliver to Sam Rivers. And Wesleyan University last month hosted a big poww—"Jazz Improvisation in a World Context." Jazz festivals, which have been basking at the seams in New York for years now, began to sprout up in parts of United States; almost every weekend this summer has seen festival somewhere, from the spots—New York (which was picked by Kool to JVC), L.A.—to new locations—M Stops, and Malsefield, Mass.—American jazz musicians who previously only could record in Europe coming home to U.S. labels to Bennie Wallace, the Don George Adams Quartet, or the World Sax Quartet are three ex-artists with large European followings who released their first American albums over the past ye WSO is due soon). But that's not the European labels didn't cord the cutting edge of American music—labels like Hat Hut, M Tricknor Music, artists like Steven Lac (continued on)
THE TRADITION CONTINUES... NOW BETTER THAN EVER

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BLUE NOTE—ON COMPACT DISC
SPOTLIGHT ON JAZZ

A Spotlight On The Fifth JazzTimes Convention

By Lee Jeske

This weekend, the jazz community gets together for its annual powwow—the JazzTimes Convention. Now in its fifth year, the JazzTimes Convention provides an opportunity for the various factions of the jazz community—radio, record companies, press, artists, etc.—to get together once a year and compare notes.

"It's very worthwhile," says Dan Morgenstern, director of the Institute of Jazz Studies, Rutgers University, "because it brings together people who don't usually have the chance to get together. It's established as some... the fashionable word is networking. There is certainly the opportunity to learn something that can be really useful, but, in a sense, almost equally important is what goes on socially. People have a chance to get together and meet each other and establish contact and talk."

The jazz community is, traditionally, fraught with dissension. Believers vs. Moldy不至于—together...has established the jazz world...has begun to put its house in order. The National Jazz Service Organizations, NAJE, has been founded in Washington and the National Academy of Jazz has been established in L.A.—two organizations dedicated to improving the status of jazz. The JazzTimes Conventions are responsible for an increased awareness of the necessity for the various jazz factions to band together. There are other annual jazz gatherings—notably the National Association of Jazz Educators conventions—but the JazzTimes Convention is the one chance for everybody to get together in the world's jazz capital to talk shop. Part of this function used to be served at the original Newport Jazz Festival.

"Newport and Monterey used to be the gathering places for all kinds of people in jazz," says Herb Wong, president of Black Hawk Records and president of the NAJE. "Until all these festivals became part of the fabric of current history."

"Newport was like an annual convention," agrees Dan Morgenstern. "There it involved the musicians to a larger degree. I think it's very good that Sabin has always included musicians on the panels, had a guest of honor, and so on."

This year's Convention is dedicated to Roy Eldridge, one of the greatest jazz trumpeters of all time.

Here, then, is the line-up for the JazzTimes Convention 1984. While only festival registrants can attend the panels (it is not too late to register at the Roosevelt, lunchtime concerts and Sunday's jazz record fair are open to the public).

Thursday—September 4
10:00 am–6:00 pm—Registration, Colonial Room B.

IMPEALED ARTISTS—Billy Taylor (l), the keynote speaker at last year's JazzTimes Convention, makes a point as (r) Paquito D'Rivera, Nat Hentoff, and David Amram look on.

Music Program: Howard Klein, director for Arts and Humor, Rockefeller Foundation.

Spotlight: 3:00–4:15 pm—Straight Jazz Radio Service and Promotions Seminar, Oval Room. Conducted by Alan S. Bergman, music business attorney; and JazzTimes columnist, covering such topics as personnel management agreements, contracts, copyright protection, and publishing.

1:00 pm–2:15 pm—Programming Jazz Radio in Today's Market, State Room. Moderator: Rick Petrone, program/music director, WRLS-FM Studio, CT; Panels: Charles Tomaras, music director, KPLU-FM, Takoma, WA; Scott Hanley, program director/assistant station manager, WGMC-FM, Oval Room.

1:00 pm–2:15 pm—American Federation of Jazz Societies Regional Meeting, Promenade Room.

2:15 pm–3:30 pm—Brian Melvin Quintet, Terrace Room. Nancy Marion/Eddie Montiero Duo, Lobby.

3:30 pm–4:45 pm—Legal and Business Seminar #2, Oval Room. Including a mock contract negotiation.

4:30 pm–5:30 pm—The Media and Jazz, Oval Room. "How the media can better present and promote jazz.

Moderator: Representative John Conyers, Panels: Shad Northfield, senior executive producer, CBS Sunday Morning; Peter Levinson, president, Peter Levinson Communication; others.

6:15 pm—??—Manhattan/Blue Note party, Colonial Room. Michel Petrucciani in concert.

Friday—September 5
9:00 am–5:00 pm—Registration, Foyer Terrace Room.

10:00 am–11:15 am—Keynote Speech, Oval Room. Dr. Billy Taylor, Oval Room.

12:00 noon–1:15 pm—Little Jazz on Little Jazz, Oval Room. "Bebop and Beyond," with Billy Taylor, Nat Hentoff, and others.

1:15 pm–7:00 pm—Exhibit open, Terrace Room.

1:15 pm–3:00 pm—The Donald Harrison/Terrence Blanchard Quintet, Terrace Room. Bob Lenox, Lobby.

3:00 pm–4:15 pm—Public and Private Fundraising for Jazz Artists and Jazz Organizations, Promenade Room. Moderator: Eunice Lockhart-Moss, executive director, National Jazz Service Organization, Panels: Antoinette Handy, assistant director, NEA, Arts Organizations, moderator; Joe Cartel/Cecil Payne Quartet, Colonial Room A.

3:00 pm–2:30 pm—Legal and Business Seminar #1, Oval Room. Conducted by Alan S. Bergman, music business attorney; and JazzTimes columnist, covering such topics as personnel management agreements, contracts, copyright protection, and publishing.

4:30 pm–5:30 pm—The Media and Jazz, Oval Room. "How the media can better present and promote jazz.

Moderator: Representative John Conyers, Panels: Shad Northfield, senior executive producer, CBS Sunday Morning; Peter Levinson, president, Peter Levinson Communication; others.

Wednesday—September 4
12:00 noon–1:15 pm—CD Jazz Explosion, Oval Room. Larry Rosen, co-owner, GRP Records; Matt Faris, consultant, Audio Division; Ricky Schultz, executive director, MCA/Jazz/Zebra; Keiser CD buyer, Tower Record, Steve Becker, director of jazz records; Rick Petrone, (continued on (public)
New York's Cooper Union and under the baton of John Lewis; New York's Public Theatre began a series of jazz commissions; the Apollo Theatre began welcoming jazz to its stage once again; Billy Holiday received a star on Hollywood Boulevard; jazz-inflected Brazilian pop music seemed on the verge of another assault on the American market, 25 years after the birth of bossa nova; Duke Ellington adored a 22-cent stamp; Onette Coleman returned to the scene in a big way (recording and touring with Pat Metheny, releasing an album on the new Caravan of Dreams label, being the subject of the aforementioned documentary); Sarah Vaughan, Herbie Hancock, Billy Eckstine, Ray Brown, and many others participated in "Jazz to End Hunger," organized by Michael McFosh—a project that should soon spawn albums and videos a la the many "Aid" projects; and Wayne Shorter and Joe Zawinul, for now anyway, parted company.

For those who like to curl up with a good jazz tome, Count Basie's slightly disappointing autobiography led the list of such items. There were also biographies, of, or autobiographies by, Joe Williams, Clyde Bernhardt, Danny Bakar, Lester Young, Fats Waller, and Red Callender, with the likes of Ira Gitler, Leo Feigen, and Gunther Schuller chiming in with volumes of their own.

As with every year, jazz suffered numerous losses over the past 12 months. Great jazz musicians are stylists—they're one-of-a-kind—so the deaths of Benny Goodman, Joe Thomas, David Eubanks, Teddy Wilson, Hank Mobley, Jimmy Lyons, Philly Joe Jones, Cook Williams, Joe Farrell, Jo Jones, Curly Russell, and Thad Jones are particularly wrenching.

For those looking for trends, I didn't detect any over the past year. Many people are getting antsy waiting for the next thing—"We're looking for the equivalent of the Onette Coleman Quartet!" an owner of a new jazz label told me recently—but I see no particular revolutions about to burst into everyone's consciousness. The growth of new age, I guess, a trend, but one only tangentially related to jazz. That is not to say there aren't any inspired young players—there is a wealth of inspired young players. Some resounding music is being made on the jazz front by players in their teens, twenties, and thirties (OTB, Greg Osby, Bobby McFerrin, Terence Blanchard, Donald Hanson, Carmen Lundy, and many others), as well as by players in their sixties, seventies, and eighties (Doc Cheatham, Jay McShann, Lionel Hampton, Buddy Tate, Red Norvo, Benny Carter, and many others). And Art Blakey (age 66) has yet another new band of fresh-faced Jazz Messengers. Artisticly, I think 1986 is turning into an exceptionally strong year—making a 10-best LP list in three months is going to be difficult. I already have over 10 albums that would have made it in any of the past few years.

So I'm glad to see that NBC Radio is acknowledging "The Return of Jazz." I'm glad to see that greying baby-boomers are finding room for jazz in their crumbling collections of Simon & Garfunkel records. I'm glad to see one of the world's most invigorating art forms on everybody's lips. And I'm not particularly worried about jazz ending up on the scrap heap when this spin in the spotlight is finished. When NBC radio is broadcasting its series "The Death of Jazz"—in two years or five years or 20 years—you can be damn sure that jazz will be quite alive and well.

SINGING FOR SUPPER—Carmen McRae and Billy Eckstine raise their voices in song for the Jazz To End Hunger project.

JAY & SANBORN—Host David Sanborn (I) and saxophonist Jay Beekenstein of Spyro Gyra in NBC Studio 88 for The Jazz Show, which airs on the Source Radio Network in 92 markets.

April 15, 1986

PTLIGHT ON JAZZ

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September 6, 1986
AN OK KEYNOTE—Veteran record producer (and current president of Landmark Records), Orrin Kepnes (!), the keynote speaker at the second JazzTimes Convention, shares a moment with impresario George Wein.

BOP TOPS—Dizzy Gillespie (!) hangs out with JazzTimes publisher Ira Sabin at a JazzTimes Convention of yore.

FROM THE FLOOR—Trumpeter Malachi Thompson, with trumpeter Mark right behind him, takes the floor at the ’85 JazzTimes Convention.

Convention
(continued from page 14)
producer and conductor.
1:15 pm-7:00 pm—Exhibits open, Terrace Room.
1:15 pm-3:00 pm—JazzTimes Luncheon, Madison Room. Harvie Swartz & Urban Earth, Terrace Room. David Lahm, Lobby.
3:00 pm-4:15 pm—The Future of Jazz in Home Video, Oval Room. Moderator: Larry Adler, president; Adler Video Marketing. Panels: Ron Rich, v.p., Pioneer Artists; Bruce Buschel, president; Fat Lady Productions; Burli

Cohn, president, Jazz Images Inc.; Michel Petrucciani.
5:00 pm-6:00 pm—Historical Jazz Movies from the collection of David Cherkak, Terrace Room.
6:30 pm-??—Impulse Records party, Colonial Room, Henry Johnson, Henry Butler, Michael Brecker in concert. Sunday—September 7
9:00 am-5:00 pm—Registration, Foyer, Terrace Room.
9:00 am-6:00 pm—Record Fair, Terrace Room.
11:00 am-12:15 pm—Jazz Radio and the Jazz Community, Oval Room. Moderator: Russ Neff, jazz producer, WITF-FM, Harrisburg, PA. Panels: Dr. Chuck Berg, director of film studies, University of Kansas, broadcaster; Dr. Herb Wong, president, Black Hawk Records, KJAZ broadcaster; others.
1:00 pm-2:15 pm—The Jazz Revival on Major U.S. Labels: Fact or Fiction? Oval Room. Moderator: Alan Bergman. Panels: Richard Seidel, vice president, jazz, PolyGram; Dr. George Butler, director, jazz, Columbia; Michael Cusack, Blue Note; Steve Backer, director, jazz, RCA; Harold Clarke, president, Qwest; others.
1:00 pm-2:15 pm—Musicians Career Workshop, Colonial Room. A chance for musicians to "learn about the options that can be utilized in order to start and expand one's career in today's market." Presented by Vincent Esposito, president, Kedakai.
2:15 pm-3:30 pm—The Modern Quartet, Terrace Room.
3:30 pm-4:45 pm—Major Jazz Record, Oval Room. Ira Swartz, president, Gri

Jonathan F. F. Rosile, presid

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Jonathan F. F. Rosile, presid
An ongoing commitment to the latest digital recording technology has earned GRP the singular distinction as The Digital Master Company!

From New Age to Fusion, from the Pioneers to the Legends, GRP proudly presents the hottest names in jazz in the medium they were meant to be heard in.

Music reproduction reflecting the highest state of the art recording technology, from... GRP, THE DIGITAL MASTER COMPANY.

Also available on Records and Cassettes.
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Mr.
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August
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a
Boy

CASH BOX JAZZ ALBUMS

Title, Artist, Label, Number, Distributor

- Available on Compact Disc
- Platinum (RIAA Certified)
- Gold (RIAA Certified)

1. LIGHT STRUCK
   DAVE VALENTIN (GRP A 1029)
   W
   L
   C

2. ONE OF A KIND
   FATBUSTERS (Golden Boy GT 2001)
   W

3. INTRODUCING
   JONATHAN BUTLER (UP 1430)
   W

4. SCHUAR THING
   DIANE SCHuur (GRP A 1029)
   W

5. CDI
   (Kliften/Warner Bros. GHS 24907)
   W

6. SAVE TONGUE FOR ME
   CHUCK MANGIONE(Columbia FC
   40324)
   W

7. SAND DANCE
   (Columbia TC 206)
   W

8. IS THAT THE WAY TO YOUR HEART
   THE JAZZ MUSEUM Project (Papato Jazz P 81101)
   W

9. DOUBLE TAKE
   FATS WALLER (Warner Bros. GHS 24907)
   W

10. KEEP YOU SATISFIED
    NANCY WESON (Columbia FC 40325)
    W

11. FLOPPY DISK
    KIRK WHALUM(Columbia FC 40221)
    W

12. CLOSE TO THE SOURCE
    DIZZY GILLESPIE(Jazzstraat) W

13. THE BOHEMIANS
    SKYWALK (MCA 23751)
    W

14. NITE STREET
    ROLL IN THE ROAD (MCA 22454)
    W

15. BLACK & BLUE
    CHUCK WATSON (MCA BT 1124)
    W

16. ATAVACHRON
    ALLAN HOLDWORTH (Enigma)
    W

17. DRINKIN' FROM THE MONEY WATER
    CHARLIE THOMAS (GRP A 1029)
    W

18. PARKER'S MOUR
    SACOJO WATTNERBIEAR Live AT Frazer's Everynight (Golden 6975)
    W

19. SPONTANEOUS INVETIONS
    DAVE McCAIN (Blue Note BT
    W

20. STILL WARM
    JOSE SCAFFOLD (Gravenhage 19
    W

21. 4 DIALECTS
    JOE ZAWINUL (Columbia FC
    W

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

FEATURE PICKS

NASCENCE—Donald Harrison/Terence Blanchard—Columbia 40335—Producers: Donald Harrison, Terence Blanchard, G Butler
A smoking Columbia debut for the latest graduates of the Art Blakey Set Hard Bops. This is a hard-edged, straight-ahead effort, with Harrison's all Blanchard's trumpet glinting over the solid rhythm of Mulgrew Miller Bowler, and Ralph Peterson Jr.

AIR PLAY—Benny Goodman—Doctor Jazz W2X 40350—Pro
Benny Blc...—Be

The classic Goodman big band and small groups of the '30s in two discs w newly-discovered airchecks. The sound is good, the tunes are mostly Go, and the players include, of course, Hampton, Wilson, Krupa, Elman, Musso, and the rest.

RHYTHM & BLU—John Blake, Didier Lockwood, Michel Urban

Gamma 18-5608-1—Producer: Johnathan F.P. Rose Jackson's love to play together, and the group features Blake, Lock and Urbanak—offers an interesting mix: jazz violin styles from the U.S., and Poland well blended with a down-home fusion rhythm section.

CLAIRVOYANT—Lenni Stern—Passport Jazz PJ 88015—Pro
Hiram Bullock

Guitarist Lenni Stern—wife of guitarist Mike Stern—has assembled a faction of characters for her debut L—Bill Frisell, Bob Berg, Larry Willis, Swartz, and Paul Motian—and the project cooks with intelligence.
Let's hear it for the JazzTimes Magazine Convention and all the jazz composers whose talent and genius make the music soar.
There is no doubt that the spirit of William "Count" Basie lives on in the countless Basie fans whose number keeps growing in legions. In fact, the Basie Orchestra just won DownBeat's 1986 International Critic's Poll. To celebrate the Count Basie Orchestra's 50th Anniversary and to honor the Count's birthdate (August 21st), Denon is releasing an historic compact disc, "Long Live the Chief!". Under the leadership of veteran Basie band member Frank Foster, "Long Live the Chief!" puts new life in many of the Basie Band's standards (April in Paris, Li'l Darlin', Corner Pocket, and Shiny Stockings), and injects the Basie spirit into some brand new material.

New to the Basie Band, but certainly not new to the recording industry, is 75 year old Denon (Nippon-Columbia). Denon brings its unparalleled digital audio recording and compact disc pressing expertise to the party to produce one of the most significant jazz recording events in recent years.

Join Denon and celebrate Basie's birthday and the 50th Anniversary of his band. All say, "Long Live the Chief!"

DENON
The First Name in Digital Recording
### New 12" Releases

**TRUMMER (MCA 23655)**
- *ills (6:41)*
- (Copyright Control) (J. Strummer) (Producer: Eric "E.T." Thorogood)

**TURNER (Capitol V-15249)**
- *I Male* (7:07)
- (Mya) (adm by WB Almo/PRS-ASCAP) (T. Britten G. Lyle) (Pro- 
  perty Britten)

**DONALD (Capitol V-15251)**
- *Op (5:31)*
- (One to One/ASCAP) (Randy Muller) (Producers: Randy Muller-Soldo-
  rts)

**DITON (MCA 23669)**
- *Angel (3:59)*
- (Doostie Williams) (C. Williams D. Williams) (Producer: Freddie
  C EXOTIC  (Atlantic DMD 966)
- *As I Am (5:30)*
- (Joey Boy/BMI) (A. Perez M. Gil-Gusi) (Producer: B. T.S.)

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### CASH BOX TOP 75 12" SINGLES CHART

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**When I Think Of You—Janet Jackson—(A&M)**

**MOST ACTIVE**

- **Papa Don't Preach**—Madonna—(Sire/Warner Bros.)—Walk This Way—Run DMC—(Profile)
- **Down And Counting**—Claudia Barry—(Epic)
- **The Rain—O'Jays**—(Jones)

**CLUB PICK**

**“Come On And Dance”—Stop—(Danab)**

D. J.: Bill Rickett

Record Pool: Ricketts Records Location: Saddlebrook N.J.

Comments:
- "This 12" has a nice Latin feel. Should crossover to all formats. A good energy level, better than their first."

**RETAILER'S PICK**

**Typical Male”—Tina Turner—(Capitol)**

Store: Record Bin

Manager: Laurence John

Location: San Jose

Comments:
- "It's been quite a walk, but worth it. This 12" is one of the most requested songs in the store. Should be one of my biggest sellers. A number one hit."
AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 157 Stations

105 Stations Reported This Week

Girls Can't Help It—Journey—Columbia
27 Adds

Rod Stewart—Another Heartache—Warner Bros.
27 Adds

I'll Be Over You—Toto—Columbia
26 Adds

25 or 6 to 4—Chicago—Warner Bros.
20 Adds

# 1 SINGLES

Don't Forget Me (When I'm Gone)...—Glass Tiger—Manhattan

When I Think Of You—Janet Jackson—A&M

Playing With The Boys—Kenny Loggins—Columbia

Dancing On The Ceiling—Lionel Richie—Motown

REQUESTS

Higher Love—Steve Winwood—Island/Warner Bros.

Friends & Lovers—Gloria Loring/Carl Anderson—Carrere/CBS

Venus—Bananarama—London/PolyGram

Glory Of Love (Theme from "The Karate Kid Part II")—Peter Cetera—Full Moon/Warner Bros.

SUM ALLEY

"Slippery When Wet"—Mercury/PolyGram—Highest debut album this week, band with good driving rock & roll.

Jealousy"—King Jay Records/Tommy Boy—New followup single from "Heartbreakers" (TSC) both written and produced by Jay King.

Heartbeat" album on Epic. Good collaboration with Ron Wood, Willie Nelson, Stevie Ray Vaughan and Michael Des Barres (from Power Station).}

CROSSOVER POTENTIAL

Two Of Hearts—Stacy Q—Atlantic—From dance to top 40/Block Contemporary

My Life's A Dance—Anne Murray—Capitol—Country to AC

The Rain—Otron "Juice" Jones—Def-Jam/Columbia—Black Contemporary to top 40

Nursery Rhymes—L.A. Dream Team—MCA—Coming from dance/B.C. to top 40

Higher Love—Steve Winwood—Island/Warner Bros.—AOR/top 40 to Black Contemporary
NEIL YOUNG
"WEIGHT OF THE WORLD"
THE NEW SINGLE FROM THE ALBUM LANDING ON WATER

Produced By Neil Young and Danny Kortchmar • Lookout Management • © 1986 The David Geffen Company
<table>
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<th>Title</th>
<th>Lst Wk</th>
<th>Ttl Wks</th>
<th>Popularity Factor</th>
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<th>Req. Rank</th>
<th>Sales Rank</th>
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<td>—</td>
<td>NV</td>
<td>—</td>
</tr>
<tr>
<td>RYTHMICS—Missionary Man—RCA</td>
<td>38</td>
<td>8</td>
<td>X</td>
<td>27</td>
<td>33</td>
<td>40</td>
<td>15</td>
<td>—</td>
</tr>
<tr>
<td>N HALEN—Love Walks In—Warner Bros.</td>
<td>37</td>
<td>5</td>
<td>X</td>
<td>24</td>
<td>24</td>
<td>24</td>
<td>NV</td>
<td>11</td>
</tr>
<tr>
<td>TOP—Velcro Fly—Warner Bros.</td>
<td>34</td>
<td>7</td>
<td>M</td>
<td>33</td>
<td>—</td>
<td>—</td>
<td>NV</td>
<td>40</td>
</tr>
<tr>
<td>ER GABRIEL—Sledgehammer—Geffen</td>
<td>28</td>
<td>16</td>
<td>X</td>
<td>24</td>
<td>48</td>
<td>14</td>
<td>NR</td>
<td>6</td>
</tr>
<tr>
<td>PLY RED—Money$ Too Tight...—Elektra</td>
<td>39</td>
<td>8</td>
<td>X</td>
<td>34</td>
<td>44</td>
<td>—</td>
<td>25</td>
<td>Y</td>
</tr>
<tr>
<td>Ti LABELLE—Oh, People—MCA</td>
<td>40</td>
<td>8</td>
<td>X</td>
<td>46</td>
<td>—</td>
<td>—</td>
<td>36</td>
<td>18</td>
</tr>
<tr>
<td>JY JOEL—A Matter Of Trust—Columbia</td>
<td>42</td>
<td>5</td>
<td>X</td>
<td>45</td>
<td>—</td>
<td>—</td>
<td>44</td>
<td>*</td>
</tr>
<tr>
<td>E &amp; THE MECHANICS—Token In—Atlantic</td>
<td>23</td>
<td>15</td>
<td>X</td>
<td>—</td>
<td>37</td>
<td>39</td>
<td>16</td>
<td>Y</td>
</tr>
<tr>
<td>* Soundtrack</td>
<td>* MTY—Exclusive</td>
<td>NV—No Video</td>
<td>NR—Not Ranked</td>
<td>Y—Yes, On Tour</td>
<td>X—All</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Hello:

This issue of CASH BOX features the second installment of THE MUSIC TIMES. This is strictly a programming tool for any of you who need concise, easy-to-find information. THE MUSIC TIMES will bring you the most thorough TOP 40 radio programming information possible. We have a "core" of Top 40 stations that are willing to share their information with the rest of you. Without their help we would not have the excellent reports that will appear each week. Research from these "core" stations will augment information that is already available to you from other sources.

We perceive THE MUSIC TIMES as a one-stop shopping list about any record. This is an easy, convenient way to choose what may be right for you and your market. Our research is only as good as the information we receive from the field. We will make every attempt to find out as much as we possibly can about artists and their records.

In the months to come we will be expanding into Black Contemporary, Country, Adult Contemporary and Album Rock radio. We encourage anyone at radio to become involved. This is your radio report. The more you participate, the better the information. These formats are reflected in the "Multi-Format Penetration" chart and the "Crossover Penetration" graph.

I hope that you will acquaint yourself with THE MUSIC TIMES and thus discover it's usefulness.

Mardi Nehrbass-Clahan, Editor

---

**ANALYSIS OF "THE MUSIC TIMES" RESEARCH & INFORMATION:**

This is a comprehensive RADIO report taken from a core of stations and "Cash Box" reporters. The core distinction is those that do "call-out" research. This is a source for MORE CONCISE data.

**PAGE ONE:**
At-A-Glance, a national picture of strangest and potentially strongest records.

**SCOREBOARD:**
Using the CASH BOX "Top 100 Singles" chart, the category breakdowns come from the "core stations" as tabulated from raw-research.

- **Popularity Rank:** Obtained from 20 most popular
- "call-out" selections.
- **Sales Rank:** Top 20 sales from "core," market
- by-market.
- **Request Rank:** Same process as above two items.
- **Popularity Rank:** Reflects demographic information.

Rank is then formulated by assigning a numerical evaluation to each selection given in each category (#1 being the highest receives a value of 100 and #20 the lowest with 5). The percentage is figured on the number of reporting core stations.

- **Video Rotation Rank:** Based on various national, regional and local video programs obtained by CASH BOX video department. Exclusivity to MTV will be stated.
- **Current Tour:** Will be represented by a "Y" (yes)
- only when an act is on tour.

**ON DECK:**
The next 20 "live" records on the CASH BOX 100 Chart appear in this category. Primarily, these will be selections moving up, however, if a record stalls at a number it will not be counted out.

**DAY-PARTING:**
For new records which may have to be treated differently, until proven, or those selections having distinct advantages in station day-parts.

**MULTI-FORMAT PLAYLIST:**
Records started in one format and spreading into others and shows cross-over potential.

**CROSSOVER POTENTIAL:**
This will support the "multi-format playlist." Each week as a growth pattern develops, that growth will be measured. After achieving "maximum penetration," they will be removed.

**TEST RECORDS:** Those records that anyone is willing to share will be stated here, without being identified, but could be a valuable programming tool far other markets.

**BREAKOUTS:** Records that are really getting a break in any given market that may, or may not, have a proven track record.

**HIGH PRIORITY:**
On a rotating basis, promotion heads rap about company concentration on a brand new artist.

**PLAY-BY-PLAY:**
Rotating station reports indicating #1, adds, and 3 requests.

**PROFILES:**
One program director and a music director, or an on-air personality. Market size not a factor. Along with one artist manager.

**ON-THE-CIRCUIT:**
Editorial, discussion, news, etc.

**PROMOTION OF THE WEEK:**
An outstanding and successful contest/promotion running or about to run.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Album</th>
<th>Team</th>
<th>AC</th>
<th>URBAN</th>
<th>Top 40</th>
<th>AOR</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yoda Blues</td>
<td>The Other Side Of Life</td>
<td>Polydor</td>
<td>72%</td>
<td>77%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Guthrie</td>
<td>Ain't Nothin Goin On...</td>
<td>Polydor</td>
<td></td>
<td></td>
<td>88%</td>
<td>88%</td>
<td></td>
</tr>
<tr>
<td>Seger</td>
<td>It's You</td>
<td>Capitol</td>
<td>45%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Simon</td>
<td>You Can Call Me Al</td>
<td>Warner Bros.</td>
<td>49%</td>
<td>49%</td>
<td>49%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bananarama</td>
<td>These girls made a steady break through</td>
<td>London/PolyGram</td>
<td>40%</td>
<td>48%</td>
<td>100%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Double</td>
<td>First LP/First single</td>
<td>A&amp;M</td>
<td>74%</td>
<td>74%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Glass Tiger</td>
<td>Could be the sleeper of the year</td>
<td>Manhattan</td>
<td>66%</td>
<td>66%</td>
<td>82%</td>
<td>82%</td>
<td></td>
</tr>
<tr>
<td>Don Johnson</td>
<td>LP will be in stores soon</td>
<td>Epic</td>
<td>63%</td>
<td>63%</td>
<td>87%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*AC = Adult Contemporary, URBAN = Urban, TOP 40 = Top 40, AOR = Active Rock, COUNTRY = Country*

*Ph = last week, white graph = this week*
Corey Hart

I AM BY YOUR SIDE

THE SINGLE AND 12"

Produced by Phil Chapman and Corey Hart

An Aquarius Records Production

Equus Management
ROSSOVER PENETRATION

PTATIONS:
To Be Continued...

ORD: Lady Soul  TEAM: Gordy
25%  25%

ORD: Mon Size Love  TEAM: MCA

ORD: Earth Angel  TEAM: MCA

ORD: I Didn't...  TEAM: Island

JETS:
Young adult record
Album: The Jets

RECORD: Private Number  TEAM: MCA

AC
URBAN  55%  55%
TOP 40  40%  40%
AOR
COUNTRY

MAXX:

RECORD: All Cried Out  TEAM: Columbia

AC
URBAN  76%  75%
TOP 40  57%
AOR
COUNTRY

LISA LISA:
Her Cult Jam & Full Force is
certainly not all cried out
Album: Lisa Lisa & Cult Jam w/ Full Force

RECORD: All Cried Out  TEAM: Columbia

AC
URBAN
TOP 40  57%
AOR
COUNTRY

EDITION:

RECORD: In Love  TEAM: RCA

AC  13%  13%
URBAN
TOP 40
AOR
COUNTRY  100%

RONNIE MILSAP:
Don't get a lot of these
Album: Lost In The 50's Tonight

RECORD: In Love  TEAM: RCA

AC  13%  13%
URBAN
TOP 40
AOR
COUNTRY  100%

COUNTRY

EDDIE MONEY:

RECORD: Take One Home Tonight  TEAM: Columbia

AC
URBAN
TOP 40  30%  30%
AOR
COUNTRY  89%  89%

RECORD: Private Number  TEAM: MCA

AC
URBAN
TOP 40
AOR
COUNTRY
EAST

WFLY
Albany, NY Mike Harris-PD
Tom O’Brien-MD
#1 Bonaranoma
ADDs
Toto
Fab. T Birds
S. Easton
L. Vondross
REQUESTS
D. Hall
Genesis
Jonet Jackson
Q 100 (WQQQ) Allentown, PA
Bryan Germonito-PD
ADDs
L. Vondross
Chicago
P. Gabriel
Pet Shop Boys
C. Thompson
REQUESTS
Run DMC
Time Magazine
Social Club

K 106 (WAMR) Baltimore, MD
Ralph Wimmer-PD
Tim Watts-MD
#1 G. Loring/C.
Anderson
ADDs
Van Helen
Feb. T. Birds
C. Louper
Stacey Q
A. Baker
REQUESTS
Run DMC
P. Cetero
G. Loring/C. Anderson
KISS 108 (WKYS) Boston, MA
Sonny Joe White-PD
Sid O’Connell-MD
#1 Bonaranoma
ADDs
D. Johnson
Loring/Anderson
P. Gabriel
Triumph
R. Stewart
A. Cooper
REQUESTS
Lisa Liso
Bonaranoma
G. Guthrie

WZOU Boston, MA
Pat McCoy-PD
Jim Coffee-MD
#1 T. Winwood
ADDs
R. Ocasak
P. Lollife
R. Palmer
P. Gabriel
R. Stewart

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WEST

REQUESTS
S. Winwood
Berlin
L. Richie
KISS 98 1/2 (WKSE) Buffalo, NY
Scott Robbins-PD
Dave Gillimson-MD
#1 Timex Social Club
ADDs
Art Of Noise
C. Louper
Pet Shop Boys
K. Loggins
Chicago
A. Cooper
ROCK 102 (Wiben) Buffalo, NY
Hank Nevin-PD
Christian-Rogerson-MD
ADDs
Dr. & the Medics
Stacey Q
D. Johnson
Toto
REQUESTS
G. Loring/C. Anderson
H. Lewis
Berlin
103 WPWD
John Hoger-PD
Mindy Michaels-MD
#1 Berlin
ADDs
Ron Joni
R. Stewart
R. Ocasak
REQUESTS
Run DMC
Mankee

WNKN
Hartswburg, PA
Bruce Bond-PD
#1 L. Richie
ADDs
G. Tiger
P. Gabriel
Chicago
REQUESTS
L. Richie
Bonaranoma
G. Guthrie

WFMF
Lexington, KY
Cherie Fox-PD
Indiana Jazzy-MD
Lexington, KY
#1 Timex Social Club
ADDs
Van Helen
Art Of Noise
Toto
REQUESTS
Time Magazine
Social Club
Stacey Q
G. Loring/C. Anderson

106FM (WBL) New York, NY
Bill Terrio
Ruth Tolson-MD
#1 S. Winwood
ADDs
C. Louper
Double
Van Helen
REQUESTS
Madonna
Miami Sound Machine
G. Loring/C. Anderson

WPLJ
New York, NY
Larry Berger-PD
Lisa Tanocci-MD
ADD
Double
REQUESTS
P. Cetero
Lisa Liso
Stacey Q
Z100 (WHZT) New York, NY
Scot Shannon-PD
Frankie Blue-MD
#1 Bonaranoma
ADDs
B. Joel
98 WCAU Philadelphia, PA
Scott Walker-PD
Glen Kolino-MD
#1 S. Winwood
ADDs
Bricklin
Toto
Chicago
984 (WBZB) Pittsburg, PA
Nick Ferro-PD
Lori Cornell-MD
#1 G. Loring/C.
Anderson
ADDs
G. Guthrie
Chicago
REQUESTS
Run DMC
P. Cetero
Lisa Liso

RI 104 (WERI) Providence, RI
Jonathan Mank-PD
ADDs
El Debarge
J. DeBarge
Lisa Liso
Lover Speaks
R. Ocasak
B. Seger
D. Johnson
Chicago
REQUESTS
Stacey Q
G. Loring/C. Anderson
Lisa Liso

WPPO Providence, RI
Tom Curry-PD
ADDs
Nu Shoaz
C. Louper
G. Guthrie
P. Gabriel
Chicago
REQUESTS
G. Loring/C. Anderson
Bonaranoma
M. McDonald

98 FX (WFX) Rochester, NY
Tom Mitchell-PD
#1 Timex Social Club
ADDs
P. Gabriel
T. Turner
Beattles
R. Palmer
C. Louper
REQUESTS
Stacey Q
Z93 (WZGC) Atlanta, GA
Bob Costars
Chris Thomas-MD
ADDs
T. Turner
L. Vandross
R. Palmer
R. Stewart
P. Gabriel

WBQI
Augusta, GA
Bruce Stevens-PD
#1 One To One
#1 ADDS
T. Turner
Stacey Q
C. Louper
REQUESTS
Winwood
Bonaranoma
H. Lewis

POWER 105 (WAVA)
Washington, DC
Mark St. John-PD
Gene Baxter-MD
#1 Berlin
ADDs
Chicago
REQUESTS
Eurythmics
REQUESTS
New Edition
The Beattles
Lisa Liso

Q 107 (WRKO) Washington, DC
Randy Lone-PD
Paul Allen-MD
#1 Berlin
ADDs
Run DMC
REQUESTS
Thompson Twins
New Edition
REQUESTS
S. Winwood
H. Lewis
Glass Tiger

WKRZ Wilkes Barre, PA
Jonathan Mank-PD
ADDs
El Debarge
J. DeBarge
Lisa Liso
Lover Speaks
R. Ocasak
B. Seger
D. Johnson
Chicago
REQUESTS
Stacey Q
G. Loring/C. Anderson
Lisa Liso

WKZZ Dallas, TX
John Schomby-PD
#1 Double
ADDs
P. Gabriel
D. Johnson
REQUESTS
B. Schomby
T. Turner
KEZB
El Paso, TX
Rod Haney-PD
Cat Simon-Assn. PD
#1 Stacey Q
ADDs
D. Johnson
REQUESTS
Madonna

WLRS Louisville, KY
Rocky Knight-PD
Loris Lyons-MD
#1 H. Lewis
REQUESTS
P. Gabriel
H. Lewis
C. Louper

FM 100 (WNDR) New Orleans, LA
Mike Castellano
Woyne Watkins
#1 Factors
H. Johnson
ADDs
D. Johnson
REQUESTS
Bonaranoma

South

WANS
Anderson, SC
Tommy Smith-MD
ADDs
E. Money
K.Loggins
R. Stewart
Muddy Blues
Triumph
R. Thompson
REQUESTS
G. Loring/C. Anderson
Bonaranoma

WBNR
Tory, NY
Rodney Allman-MD
#1 S. Winwood
ADDs
M. McDonald

WBBQ
Tampa, FL
Bonnie Tyler-PD
#1 P. Gabriel
REQUESTS
L. Richie

WDBB
Boston, MA
Tom Petty-PD
Helene Pino-MD
#1 Bonaranoma
ADDs
D. Johnson
REQUESTS
Simply Red
REQUESTS
Lisa Liso

NUR
Knoxville, TN
Bonnie Tyler-PD
#1 Mrs. Simeon
ADDs
R. Palmer
REQUESTS
L. Richie

WECO
Tampa, FL
Tom Petty-PD
#1 Simply Red
ADDs
R. Palmer
REQUESTS
L. Richie

WKNX Nashville, TN
Bobby Cook-PD
B. Harris-MD
ADDs
Z Top
REQUESTS
Eurythmics
T. Turner
REQUESTS
New Edition
REQUESTS
Lisa Liso

WHY
Nashville, TN
Mike St. John-PD
Tom Petty-MP
ADDs
Simply Red
REQUESTS
Lisa Liso

WXAS
New Orleans, LA
Chris O’Kelly-PD
Greg Rolling-MD

ADDs
Double
P. Gabriel
Art Of Noise
New Edition
Chicago
REQUESTS
Beattles
Run DMC
Loris Lisa

A. Baker
REQUESTS
Rod Haney-PD
Cat Simon-Assn. PD
#1 Stacey Q
ADDs
D. Johnson
REQUESTS
Bonaranoma

B 97 (WEBS) New Orleans, LA
Chris O’Kelly-PD
Greg Rolling-MD

REQUESTS
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Presents
THE MUSIC TIMES

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**FIVE STAR**

“CAN’T WAIT ANOTHER MINUTE”

Exploding on the West Coast, Detroit, Chicago, Atlanta, New York

**ADDED THIS WEEK AT:**

FM 102.3 KMEL KZEP

**Already playing on:**

B96 WCYZ WPOW

5STAR SILK & STEEL
### Record Rank | Title | Lst. Wk. | Tot. Wks. | 12-17 | 18-24 | 25-34 | 34+ | Pop. Rank | Request Rank | Sales Rank | Days
---|---|---|---|---|---|---|---|---|---|---|---
1. | ROBERT PALMER— I Didn't Mean to...—Island | 46 | 4 | F | F | 39 | 44 | NR | Days
2. | CYNDI LAUPER— True Colors—EPA | 54 | 2 | F | F | NR | 19 | NR | Days
3. | LISA LISA— All Cried Out—Columbia | 49 | 6 | X | X | 22 | 10 | 25 | 2p-6a
4. | NU SHOOG— Paint of No Return—Atlantic | 48 | 10 | X | X | NR | NR | NR | 6p-6a
5. | ANITA BAKER— Sweet Love—Elektra | 50 | 4 | F | F | NR | NR | NR | 30 | 6a-6p
6. | THE JETS— Private Number—MCA | 51 | 6 | X | X | NR | 22 | 43 | 3p-6a
7. | THE BEATLES— Twist and Shout—Capitol | 57 | 4 | | | 19 | 6 | 23 | 6a-6p
8. | THOMPSON TWINS— Nothing in Common—Aristo | 53 | 7 | X | X | NR | NR | NR | —
9. | EL DEBARGE— Love Always—Matown | 55 | 5 | X | X | NR | 41 | NR | —
10. | FABULOUS THUNDERBIRDS— Wrap it Up—CBS Assoc. | 56 | 5 | m | m | 35 | 35 | 33 | 3p-6a
11. | HONEYMOON SUITE— What Does It Take—WB | 58 | 8 | X | X | NR | NR | NR | 6a-6p
12. | SHEENA EASON— So Far So Good—EMI | 59 | 7 | X | X | NR | 42 | NR | Days
13. | JOURNEY— Girls Can't Help It—Columbia | 73 | 2 | | | NR | NR | NR | All
14. | PAUL SIMON— You Can Call Me Al—WB | 61 | 5 | | | 48 | NR | NR | 2p-6a
15. | ART OF NOISE— Paranoimia—Chrysalis | 65 | 4 | X | X | NR | 31 | NR | 6p-6a
16. | NEW EDITION— Earth Angel—MCA | 68 | 4 | X | X | X | X | 40 | 18 | 32 | —
17. | ROD STEWART— Another Heartache—WB | 77 | 2 | | | 47 | NR | 31 | 2p-6a
18. | PETER GABRIEL— In Your Eyes—Atlantic | 78 | 2 | | | 24 | 48 | 14 | All
19. | KENNY LOGGINS— Playing With The Bays—Columbia | 72 | 4 | X | X | 50 | 28 | NR | All
20. | EDDIE MONEY— Take Me Home Tonight—Columbia | 70 | 4 | | | 29 | 30 | NR | 6p-6a

### MULTIPLE FORMAT PLAYLIST

<table>
<thead>
<tr>
<th>Title</th>
<th>Format Penetration</th>
<th>All Format %</th>
<th>Comb. Ret. Rank</th>
<th>Req. Rank</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Lionel Richie— Dancing On The Ceiling—Motown</td>
<td>90%</td>
<td>58.5%</td>
<td>1</td>
<td>29</td>
<td>Wins</td>
</tr>
<tr>
<td>2. Janet Jackson— When I Think Of You—A&amp;M</td>
<td>86%</td>
<td>52.1%</td>
<td>22</td>
<td>27</td>
<td>Close second</td>
</tr>
<tr>
<td>3. Billy Ocean— Love Zone—Jive/Aristo</td>
<td>84%</td>
<td>49.1%</td>
<td>4</td>
<td>Giant moves</td>
<td></td>
</tr>
<tr>
<td>4. Genesis— Throwing It All Away—Atlantic</td>
<td>87%</td>
<td>45%</td>
<td>14</td>
<td>49</td>
<td>Always solid</td>
</tr>
<tr>
<td>5. Steve Winwood— Higher Love—Island/WB</td>
<td>91%</td>
<td>43.1%</td>
<td>2</td>
<td>21</td>
<td>Sensational comeback</td>
</tr>
<tr>
<td>6. Madonna— Papa Don'T Preach—Sire/WB</td>
<td>100%</td>
<td>42.8%</td>
<td>9</td>
<td>1</td>
<td>Continues</td>
</tr>
<tr>
<td>7. Michael McDonald— Sweet Freedom—MCA</td>
<td>88%</td>
<td>41.8%</td>
<td>8</td>
<td>45</td>
<td>Never misses</td>
</tr>
<tr>
<td>8. Tina Turner— Typical Male—Capitol</td>
<td>97%</td>
<td>40.1%</td>
<td>19</td>
<td>NR</td>
<td>Queen of R&amp;R</td>
</tr>
<tr>
<td>9. Daryl Hall— Dream Time—RCA</td>
<td>90%</td>
<td>36.1%</td>
<td>10</td>
<td>39</td>
<td>First solo smash</td>
</tr>
<tr>
<td>10. Run DMC— Walk This Way—Profile</td>
<td>74%</td>
<td>35.3%</td>
<td>13</td>
<td>3</td>
<td>Solid gains</td>
</tr>
<tr>
<td>11. Loring/Anderson— Friends &amp; Lovers—Cerrone/CBS</td>
<td>85%</td>
<td>34.3%</td>
<td>5</td>
<td>Great love song</td>
<td></td>
</tr>
<tr>
<td>12. El DeBarge— Love Always—Gardy/Matown</td>
<td>29%</td>
<td>34.1%</td>
<td>41</td>
<td>Crossing well</td>
<td></td>
</tr>
<tr>
<td>13. Huey Lewis— Stuck With You—Chrysalis</td>
<td>90%</td>
<td>31.3%</td>
<td>7</td>
<td>20</td>
<td>Long awaited</td>
</tr>
<tr>
<td>14. Eurythmics— Missionary Man—RCA</td>
<td>67%</td>
<td>30.8%</td>
<td>33</td>
<td>Monster LP</td>
<td></td>
</tr>
<tr>
<td>15. Anita Baker— Sweet Love—Elektra</td>
<td>42%</td>
<td>30.1%</td>
<td>6</td>
<td>NR</td>
<td>Sweet song</td>
</tr>
<tr>
<td>16. Berlin— Take My Breath Away—Columbia</td>
<td>90%</td>
<td>30%</td>
<td>3</td>
<td>14</td>
<td>Hot soundtrack</td>
</tr>
<tr>
<td>17. Billy Joel— A Matter Of Trust—Columbia</td>
<td>65%</td>
<td>28.8%</td>
<td>11</td>
<td>15</td>
<td>Steam rolling</td>
</tr>
<tr>
<td>18. Miami Sound Machine— Words Get In The Way—Epic</td>
<td>85%</td>
<td>28.3%</td>
<td>11</td>
<td>15</td>
<td>Surprise superstars</td>
</tr>
<tr>
<td>19. Stacey Q— Two Of Hearts—Atlantic</td>
<td>78%</td>
<td>27.6%</td>
<td>12</td>
<td>Huge gains</td>
<td></td>
</tr>
<tr>
<td>20. Patti Labelle— Oh, People—MCA</td>
<td>33%</td>
<td>26.5%</td>
<td>12</td>
<td>Hot streak</td>
<td></td>
</tr>
</tbody>
</table>
# EST Records

## Comments:

### Northeast
- **Gio Mendez**
  - Activity & good feedback—Long time for him

### South
- **Bang Orchestra**
  - 12" big in clubs—urban jumping on it
- **Ford & Simpson**
  - Breaking strong black contemporary

### Southwest
- **Country**
  - 12" out "One Great Thing"
- **Reo**
  - Doing very well—thru dance/top 20 sales

### West
- **In Lee**
  - Strong AOR—Upper M.D.—Twin Cities also
- **U Coup**
  - "Born & Raised on R & R—#2 request—From Cincinnati testing pretty well
- **Ter Speaks**
  - A chart entry at 90 bullet

### IFIC Northwest
- **Igles**
  - Out three (3) weeks—Third single from LP

### East
- **Bang Orchestra**
  - 12" big in clubs—urban jumping on it
- **Ornsby**
  - Slow but steady—Denver was his market along with AOR & AC
- **Jovi**
  - Entered CASHBOX top 100 at 89 bullet

### High Priority

- **Walter Winnick**
  - E/P/A
  - Very Excited about the E.M./U.K. song, "Frozen Heart" on Portrait; breaking AOR and beginning to cross. Will keep after this one. Luther Vandross. This could be the one that takes him into the mass arena. It's slowly breaking into the other areas but it is doing good at radio. With the adds at KMET and Z-93, confidence is growing. Till Tuesday. "What About Love"—Epic—Should be a #1 record. Album will be out in a month. Video done.

- **Ed Mosco**
  - RCA
  - Our most exciting project in a long time is the Human League single called "HUMAN". It was produced by Jimmy Jam and Terry Lewis. It's a wonderful, one listen record. David and David is an AOR smash, starting to make the transition to CHR. Fresh new sound.

- **Charlie Minor**
  - A&M Records
  - Daryl Hall already top 10 and looking to go all the way. Five Star breaking big on the west coast. KMET, FM 102, KZFP. Also B96, Chicago. Will spread to east and south next week. Eurythmics gangbusters. LP already gold, the tour is absolutely fantastic.
### NORTHEAST

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Song</th>
<th>Local Sales</th>
<th>Requests</th>
<th>Popularity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ANITA BAKER—Sweet Love</td>
<td>Coming through</td>
<td>Upper demos</td>
<td>Lang awaited</td>
</tr>
<tr>
<td>2</td>
<td>TOTO—&quot;I'll Be Over You&quot;</td>
<td>—</td>
<td>—</td>
<td>Lang awaited</td>
</tr>
<tr>
<td>3</td>
<td>ART OF NOISE—Paranoidia</td>
<td>Company working hard</td>
<td>—</td>
<td>Carrying only one format</td>
</tr>
<tr>
<td>4</td>
<td>CHICAGO—&quot;25 or 6 to 4&quot;</td>
<td>Charted at 83 bullet in the top 100 chart</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>5</td>
<td>RICK OCASEK—Emotion In Motion</td>
<td>Number 85 bullet</td>
<td>—</td>
<td>CORS always did well</td>
</tr>
</tbody>
</table>

### SOUTHEAST

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Song</th>
<th>Local Sales</th>
<th>Requests</th>
<th>Popularity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JOHN FOGERTY—Eye Of The Zombie</td>
<td>Too soon</td>
<td>—</td>
<td>Participation high</td>
</tr>
<tr>
<td>2</td>
<td>ROBERT PALMER—&quot;I Didn't Mean To Turn You On&quot;</td>
<td>Canadian influence strong</td>
<td>Older Demo</td>
<td>Strong BC/AC, should do some</td>
</tr>
<tr>
<td>3</td>
<td>ANITA BAKER—Sweet Love</td>
<td>Very strong</td>
<td>Very good</td>
<td>Picking up</td>
</tr>
</tbody>
</table>

### SOUTHWEST

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Song</th>
<th>Local Sales</th>
<th>Requests</th>
<th>Popularity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LISA LISA—All Cried Out</td>
<td>Very strong</td>
<td>Very good</td>
<td>Picking up</td>
</tr>
<tr>
<td>2</td>
<td>PETER GABRIEL—&quot;In Your Eyes&quot;</td>
<td>Big</td>
<td>Mass appeal</td>
<td>—</td>
</tr>
</tbody>
</table>

### MIDWEST

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Song</th>
<th>Local Sales</th>
<th>Requests</th>
<th>Popularity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BEATLES—&quot;Twist &amp; Shout&quot;</td>
<td>Strong top 10</td>
<td>Everyday seems to love it</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>STACEY Q—Two Of Hearts</td>
<td>Hitting teens</td>
<td>In all 3 categories</td>
<td>Waiting for audience reaction</td>
</tr>
<tr>
<td>3</td>
<td>TOTO—&quot;I'll Be Over You&quot;</td>
<td>Too soon</td>
<td>Ditto</td>
<td>Ditto</td>
</tr>
<tr>
<td>4</td>
<td>CHICAGO—&quot;25 or 6 to 4&quot;</td>
<td>7 yr. cycle</td>
<td></td>
<td>some as Beatles, etc.</td>
</tr>
</tbody>
</table>

### PACIFIC NORTHWEST

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Song</th>
<th>Local Sales</th>
<th>Requests</th>
<th>Popularity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ROD STEWART—Love Touch</td>
<td>Second single</td>
<td>Second week</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>TOTO—&quot;I'll Be Over You&quot;</td>
<td>Too soon</td>
<td>Ditto</td>
<td>Female appeal</td>
</tr>
<tr>
<td>3</td>
<td>ROBERT PALMER—&quot;I Didn't Mean To Turn You On&quot;</td>
<td>Proven in Canada</td>
<td>Ditto</td>
<td>—</td>
</tr>
</tbody>
</table>

### WEST

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Song</th>
<th>Local Sales</th>
<th>Requests</th>
<th>Popularity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ROBERT PALMER—&quot;I Didn't Mean To Turn You On&quot;</td>
<td>Stronging</td>
<td>#10</td>
<td>Good</td>
</tr>
<tr>
<td>2</td>
<td>MADONNA—True Blue</td>
<td>LP wanderful</td>
<td>#10</td>
<td></td>
</tr>
</tbody>
</table>

---

**THE DEFINITIVE HISTORY OF ROCK AND ROLL**

The CASHBOX Singles Charts, 1950–1981, a complete history of all the records to appear on the CASHBOX charts. This historic volume contains an alphabetical listing of all artists who appeared on the charts and includes the week it first appeared and all subsequent chart positions. Cross-reference by song title. Also compiled in this spectacular reference are the top ten records of each year, the most chart hits by artist, the most #1 hits by an artist, the most weeks at #1 by an artist, the most weeks at #1 by a single record, the record with the longest chart run and a chronological list of #1 records. An incomparable reference tool.
CLUBBIN'—KLAC/Los Angeles morning DJ Gerry House (l), actor/country singer Schneider, and MCA recording artist Steve Wariner at KLAC Free Concert at the Club in Reseda.

SOUTHSIDE'S TENTH AT WNEW-FM—Southside Johnny visited the studios of WNEW-FM to announce the plans for the Jukes' Tenth Anniversary festivities. Shown are, from (l to r): WNEW-FM program director Charlie Kendall, Southside, Mark Chernoff, WNEW-FM Music director; Atlantic Records director of national album promotion Danny Buch, and Atlantic local promotion rep John Weston.

KISS, CASH & CARS—Pictured above is KISS-108 FM (WXKS-FM/Boston) morning man Matt Seigel with two lucky winners to the station's latest promotion which earned Agnes Dinato and Margie Gallagher brand new autos, both within the space of two hours.

GARY OWENS captures the highest radio award, The "Radio Award" presented by the National Association of Broadcasters in New Orleans, at the September convention.

SHE'S A WINNER—MCA recording artist Patti LaBelle found herself at the top of the charts this year with her album "Winner In You" and her duet with Michael McDonald, "On My Own." B'nai Brith also considered LaBelle a winner and awarded her with their Creative Achievement Award this year. Pictured with Patti at the festivities is Michael McDonald.

AMOND visits the Z Morning Zoo at the Z-100 studios.

LET'S GET TOGETHER—Century 21 Programming has entered into an agreement with the Suburban Radio Group. Plans call for Century 21 to consult with and program eight other Suburban Group stations in addition to WPED/Charlotte which will be using Century's Urban Contemporary format. Pictured at the signing are (l to r): Charlie Hicks, broadcast division manager, Suburban Radio Group; Richie Allen, vice president, Century 21; and Bill Rollins, president, Suburban Radio Group.
GARY OWENS GRABS THE BIG ONE - At this year’s NAB, Gary Owens will be the third person in history to receive radio’s highest award - the “Radio Award.” This award is given from the results of the NAB’s 4700 nominating radio stations. One of the most incredible facts is that Mr. Owens has never had to leave Los Angeles. He has spent 25 years in the market where he has continued to be involved and has contributed much to the community and radio itself. Congratulations to a master who has stayed at the forefront of the broadcast industry. Gary currently is with KFI radio in L.A.

DIXON CROSSES THE LINE - In the attempt of doing good, Q-106’s Mason Dixon held a “free” concert on the beach. Doing everything right, which included asking for extra time, etc, and having Atlantic recording artists Downes and Price perform, all went well until the end - all were called by local Clearwater officials. The outcome has not been determined, but good luck to all.

KJ103 HAS NEW P.D. - Lou Patrick slips into this slot in Oklahoma City as he slipped out of his gig at WNKS.

KXXX, Bakersfield - Dave Kamper leaves past at KKXX as music director. KLOS GIVES YOU HAWAII FOR A SONG - KLOS (L.A.) and Incompc Comput- er Centers sent lucky listeners to Kauai for a week. While there, KLOS did a live broadcast via satellite. Rita Wilde, Chuck Moshontz, Bob Coburn, Gena Mitchell kicked things off while Steve Downes brought the KLOS sound back to Southern California from poolside of the Sheraton Princeville. KLOS received over 1400 cassettes, which had a two minute song on each. In order to qualify, contestants had to stating they wanted to go to Hawaii. I, TINA - The lady comes out with her own biography, written with Rolling Stone senior editor, Kurt Loder. It's due out in two weeks, and evidently she tells it all.

46TH HAPPY ANNIVERSARY KFI - This station has been on the air since 1922 and are running 60 second historical vignettes highlighting memorable moments. To think that they have actualities of Babe Ruth's 80th home run, the stack market crash, "Orson Wells Radio Show" which starred Amer- ica; Franklin Roosevelt’s declaration of WWII, Lou Gehrig stepping down, as well as, Apollo Moon Walk, Woodstock and Kent State. Can you imagine what will happen when they celebrate 65 years?

WNEW-AM LOOKING! Quincy McCoy, pd, looking to replace the tradition of William B. Williams as host of the "Make Believe Ballroom." McCoy is looking for someone who understands the history and heritage of the "make believe ballroom" as well as a feel for personality radio; a know- ledge of American popular music and can project the energy and style of New York City. Anyone who thinks they can fill this bill, should send tapes and resume to Mr. McCoy at WNEW. Don't call.

NAB UPDATE: Ron Stevens and Joy Grdnic will host and emce the convention. They currently write, produce and perform comedy vignettes syndicated by ALL STAR RADIO. Ron and Jay also have their own comedy album, "Somewhere Over The Radia" which was nominated for a Grammy. Probably will be an act we shouldn't miss.

SINGING SOAPS - The songs continue an day-time soaps in continuous supply. This time Michael McDonald will be heard on "The Young And The Restless" singing "Sweet Freedom." - he'll also participate in a benefit rock concert aimed at preventing teenage pregnancy.

MTV PREMIERES VIDEOS - Once again, MTV makes it work with the unveiling of David Lee Roth (Goin' Crazy) and John Fogerty (Eye Of The Zombie). 106/WCKG - Chicago's 106 WCKG an- nounces it's newest personality, Don Michaels. Dan will be responsible for delivering such features as the "Psychedelic Piupiter" and "Nine Tanite." What a mouth full. Don Davis, pd, says, "The latest in the long line of Chicago rock music fans to switch to WCKG is Dan, and with his background and talent it adds a lot to the station." He's also glad to have him with them and not against them.

SAN FRANS "MAGICK 61". When you have the professionalism that the guys at KFRC have, nothing gets in the way. CON- Gratulations to Dave Sholin, Dr. Don Rose, Don Sainte-John and Russ "The Moose" to "Syracuse" for the "keep an, keep- ing an" spirit. Nothing gets in the way of these kind of guys - they can do anything which

includes playing music from any era. Presenting the "classics" is the way of the new KFRC. Dave says, "There's a gap in Northern Cali- fornia radio which will be filled by MAGIC 61. We know that there is great music to be heard, Dave will come up with all the right songs.

NEWS - INTEREP. Erica Farber, spea- heads the "Major Account Selling Program" and is named Executive VP/Radio Development Direct- or. This is one of the many businesses which has done extremely well in advancing the sales oriented ladder. The INTEREP program is designed to educate advertisers on how to effectively integrate radio into their overall marketing plan. Look for her at NAB.

ENOUGH OF DISNEYLAND, MICHAEL - With the premiere of Michael Jackson's "Captain EO" at Disneyland and Disney World September 19, can we please expect some music soon from Captain Michael?

KMGR, Salt Lake City - Names Linda A. Harper as Administrative Assistant of KMGR FM and AM.

WMMS "STREET SHEET" - Far local, and probably very effective, research, has an official rock 'n roll survey, "STREET SHEET." It's based on research compiled from record store sales and Was- tner requests. This four page b reveals the 40 top tracks and 20 top of the week. FREE to those that care.

G. COATES KCRW - Since everyone is going to be into show "name-calling" which really gets your mind - George Coates of KCRW has done a show called, "Castaway's Choice" he asks, "Which ten recordings we take with you if you were castaway sorted island?" This is great theatre mind. Have you made your list? I always get excited when I hear positive rock 'n roll song - than (R) for making it happen for me. Hope you all had a great safe holiday last week.

POWER 99, PHILLY RECEIVES MAYOR'S AWARD: For promoting racial ho- philadelphia the following were present to receive this award: (l-r) Tony Quartarone, p.d. B. Bates, p.d.; Mayor W. Wilson Goode, Bruce H. Halberg, president and g.m.; Lorain Marrill, Power Community Project 86 coordinator and morning news anchor; Clint Fris- affairs director.

PROMOTION OF THE WEEK

CITY - CLEVELAND - Forty-five contestants from all over the world participate. Some of them are: Rudolph's of Minnessa; The Wild Boar BBQ Pits of Seattle, Smokey's in New York City, plus, of course, their local Tony Roma's. The greatest job of all was for a whopping 7,926 miles. They are Ocean Pacific Restaurant in Hong Kong.

STATION - WMMS - Cleveland, Ohio - "Buzzard Country"

D.J. - Jeff Kinzbach, Lenn "Boom Boom" Goldberg and Kid Leo - They also invited other prominent Clevelanders to part- in judging.

PROMOTION - "BEST RIBS IN AMERICA" - The 1986 National Rib Cook-Off
J. FOX — Assistant PD/Music

OH - Work, work, work is supreme Johnny a drill boy, however. NOT the case with Michael J. Fox as high in his multifaceted position as Assistant Program Director, Music and disk jockey. A 24-hour day is more to this young man. A new-commutation wide chain has been these super contributors through dedication and energy. A lot of things have occurred in the eight that's been with his new company.

It runs high at WNCI - the "Not Too Too Light" radio station as they Columbus market in their attempt gaining themselves while holding fast. Insipite of a mammoth work Michael is very hearty about his talks, who is responsible for MI-training schedule. Since, WNCI is AM's flagship station and since the gone through five program directors years, this team means real business as obviously the force behind it, "knowledge is power," and he this knowledge with his people. Mi-impressed that he doesn't have a desk behind his desk, but it is at the rest of the staff. There are times believe everything that's happening is certainly great. The efforts have been so profound that they name the station that everyone in Canton to hear. The is also attributed to ME and aggressive positioning in it. Michael contends that people still wear familiar music and that you'd slowly and at the least dangerous the day. Knowing the "low" end, knowing which music which is too, and which isn't, results in a key to their programming. He is also a believer in knowing that music has to be on it is on the air, and shouldn't be on twice a day, as the results are. Everything is well planned and before action is taken. The symphony sophisticated and well executed, remains a key ingredient and they thorough and concise. They're after has been able to inspire his staff by talking core of business. Re-ally constant force and new and up-gradation is always being gathered from passive or active cells. Information always available, but to get it need it, and getting it implement-ys the hardest part - they know how Michael can safely say that he likes the music and is opposed of need-
ed outside input as well. A record won't be added because he likes it and that's a very easy trap to fall into - but will wait for the rascial moment for a decision to seed. He gets into some balancing acts because there are only two or three positions open each week for new music, but the love of the music, is again, a factor in keeping the whole dream alive. Seems like this is the universal thread for all of us. The real joy of the station comes from the emotion and excitement the team has been able to generate throughout the station, as well as the market. The SPIRIT and EMOTION factors, certainly are the leading edge and force in creating the kind of listener loyalty and involvement. They believe in giving back, and involving the community as much as possible, as often as is acceptable, without overkill.

The morning team includes Dave Ryan, Tom Kelly, and Jim Ginotti. Dave is the mainstay, and Tom is the over half of this morning team. Tom acts as newsmen and is quick to report the latest happenings. His weatherman, Jim, is a member of the local TV station's weather department. What is left, is a well-groomed Morning Team. This is a very young energetic team which has fun and a lot inter-personal enthusiasm.

Promotions are constantly being used and updated. However, always remembering that you have to give the people what they want - good music. Michael knows that giving Fort Knox away isn't enough, you have to keep those people coming back to your station, spend time there and feel comfortable with you. Giving away "free" stuff isn't enough, nor can it be perceived as important. Having a meaningful giveaway is important. They calculate the right percentage of all elements and know exactly the right implementation. The reaction stirring giveaways are always the best. For instance, the morning team had the opportunity of awarding a 16-year-old (who had 15 major hip operations) with a thousand dollars. They took that one step further and they personally took his kid out shopping - which really put a different focus on the whole event. A situation like this is one of those "gosh bump" moments, which no amount of money can buy. People in the audience will always perceive the station as one that does good things for people, and they will want to be a part of that. Another interesting point is that when you know the whole community is involved in a particular project, that it's all right to include the other stations which out putting the wrong emphasis on the competitors.

A good rule of thumb that M.J. uses is, "when you are on top, you can't cave in and coast - work harder, improve upon the methods you have implemented, and if you need to find better methods, find them. Keep your head on your shoulders and become a leader in keeping your staff together." Everyone at WNCI is anxious for the next book, and they are working daily on strengthening and tuning their theories. What is going on here is that Michael always knows that they can do better, they appreciate their accomplishments and they are proud to be a part of the whole. Michael is out in the public a great deal - whether he's doing a remote show, or entertaining. They have even drawn upwards of 600,000 people at the red, white and blue fireworks display on the 4th of July - that's really doing something. Don't let this market fool you. It's happening. It may appear like a sleepy midwest town, but it has the energy of a cosmopolitan place filled with a lot of good ideas. It's a pleasure to find this type of atmosphere being shared.

Brookfield, CT - Dale "the voiceman" is returning to live radio with his own morning drive-time show at WRKI (1-95). He began this stint September 2 at this AOR outlet. The weekday show - "The Morning Madness" - will feature Reeves' 150-plus funny voices, characterizations and impressions. Elvis Presley, President Regan, Roy Charles and Walter Cronkite are just a few of the celebrities Reeves will perform on his new show. For the last three years Reeves has been the "Voice Man" for Bridgeport, Connecticut's AMERICAN COMEDY NETWORK, a syndicator of radio comedy with 25 million listeners and 151 stations nationwide. At ACN, Reeves has helped to develop some of America's most popular comic characters while serving as ACN's vice president/project director. Reeves will continue to hold his ACN positions as well. "To be heard locally every morning on 1-95, and nationally through ACN's affiliates, is a dream come true," says Reeves. "Like a screen actor returning to the stage, I feel the live show will enhance my skills as a radio performer," he explains.

Prior to ACN, Reeves had been a program director or morning air personality in four of the Top 10 markets. His new 1-95 show marks his return to live radio following a five-year hiatus. In 1981 he completed a successful stint as both program director and morning air personality for WKTY (FM) New York (now known as WARK).

Leaving the airwaves of WKTY, Reeves began a successful voice-over career in New York City. His plethora of announcer styles, impressions and character voices were heard on hundreds of commercials and promotional spots for the three television networks and such well-known shows as "Saturday Night Live" and "Captain Kangaroo."
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CASH BOX

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212 • 586-2640
CASH BOX TOP 100 ALBUMS

September 6, 1986

TOP SONG
ORIGIN: PICTURE SOUNDTRACK (Columbia SC 60335) CBS

EAT 'EM AND SMILE
DAVE LEE JOH (Warner Bros. 25470) WEA

INVISIBLE TOUCH
1984 (Atlantic 6104) RCA

BACK IN THE HIGH LIFE
OTTI WOOD (Island/Warner Bros. 25448) WEA

SO
PETER GABRIEL (Epic GHS 24086) WEA

RAISING HELL
RUN D.M.C. (Profile PRO 1277) ID

CONTROL
JAN J ACKSON (A&M SP 5106) RCA

THE BRIDGE
BILLY JOEL (Columbia OC 40402) CBS

REVENGE
TURBYSMICS (IRAC ATA 15847) RCA

SIO 510
JAN HALEN (Warner Bros. 25394) WEA

MUSIC FROM THE EDGE OF HEAVEN
WART H (Motown OC 40328) ABC

DANCING ON THE CEILING
JONELLE MICHIE (Mojo-Mojo MCA)

WHITNEY HOUSTON
Aretha RSL 25111 RCA

PLAY DEEP
THE OUTFIELD (Columbia BFC 40027) CBS

LOVE ZONE
SILLY SUX (A&M Atlantic 60490) RCA

LIKE A ROCK
1984 SILVER BULLET BAND (Capital PT 23921) CAP

WINNER IN YOU
PAT LEBLUE (MCA 7337) MCA

THE OTHER SIDE OF LIFE
THE WILD RIDE (Polydor 809-179) POL

TRUE CONFESSIONS
TOMANARAKA (London 82 013 1) MCA

BELINDA
BELINDA CARLILE (R.S. 5741) MCA

THE MONKIES THEN & NOW
THE MONKIES (Island RL 94122) RCA

TUFF ENUFF
THE FABULOUS THUNDERBIRDS (CBS Associated BFZ 4009) CBS

WHO MADE WHO
K.C./I-MAN (Infini 7 05552) RCA

STRENGTH IN NUMBERS
E SPECIAL (A&M SP 1116) CBS

LIFES RICH PAGEANT
LEMIUZI B37581A

RUTHLESS PEOPLE
ORIGINAL SOUNDTRACK (Epic SE 40398) CBS

PICTURE BOOK
IMMEL RAND (Motown 63492 1) RCA

SOLITUDE/SOLITAIRE
PETER CETERA (Warner Bros. 25574) WEA

GT
Aretha RSL 8000 RCA

EMOTIONAL
EMOTIONS (Island 73546) MCA

PLEASE
ET BISHOP (EPI America PW 17918) CAP

ROGER STEWART
Walter Bros. 25446) WEA

RAPTURE
ANITA BAKER (EJrta 960444) WEA

THE KARATE KID PART II
ORIGIN, PICTURE SOUNDTRACK (United Artists 6034) CBS

PRIMITIVE LOVE
MIAMI SOUND MACHINE (Epic BFE 4013) CBS

RIPTIDE
BOB PALMER (Island 9471) WEA

RAISED ON RADIO
JEFFREY OSBOURNE (Columbia OC 9493) CBS

HEART
CAPITOL ST 12457 CAP

AFTERBURNER
22 TOP (Warner Bros. 25341) WEA

NIGHT SONGS
CINDERELLA (Epic 803 014) MCA

RAGE FOR ORDER
QUEENSRYCHE (E.M. America ST 19579) CAP

LANDING ON WATER
NEIL YOUNG (GHS DGN 21060) WEA

STANDING ON A BEACH
THE CURE (Epic DGN 40477 1) WEA

GIRL
QUEBEC RETR (Pasha 02 80281) CBS

FRANTIC ROMANTIC
GERMART STEWART (Aretha RLS 6835) RCA

LIVE
GOD THROUGGOOD AND THE DESTROYERS (E.M. America ST 72124) CAP

NO JACKET REQUIRED
PHIL COLLINS (Atlantic 81240 11) WEA

BACK IN BLACK
WIDOW (ATL) ARTISTS 8 88901) RCA

KNOCKED OUT BOXING
BUD DLANY (Columbia OC 4491) CBS

POOLSIDE
NHS HOXOZ (Atlantic 81647 1) WEA

THREE HEARTS IN THE HAPPY ENDING MACHINE
DANY R. HALL (AR/AL 91797) RCA

PARADE
PRINCE AND THE REVOLUTION (Warner Bros. 25055) WEA

EMERSON, LAKE & POWELL
(Polydor 827 297 1) POL

SCARECROW
JOHN COUGAR MELLENCAMP

DOWN TO THE MOON
ANDRES VON FULLER (CBS FM 22525) CBS

DOuble Vision
BARRY James/David SANDBERG (Warner Bros. 25393 1) WEA

THE WAY IT IS
BRIAN HORNBY & THE RANGE (RCA NLF 8048)

THE QUEEN IS DEAD
THE SMITHS (Warner Bros. 25426 1) WEA

EL DEBAUGE
BON NROW/1 (MCA 93741) MCA

HEADED FOR THE FUTURE
NEIL DANDOUR (Columbia OC 40426) CBS

HEADLINES
MOUNTAIN STAR (Epic 64541 1) WEA

CLIFF BREAKER
THELMA WHEN WET
BON JOVI (Island/BMG 881 11 3) MCA

NO GURU, NO METHOD, NO TEACHER
VAH-MOSONG (Island 807 11 11) MCA

BLUE
DUBBLE (AR/AL 5130) RCA

THE SEER
BIG COUNTRY (Warner Bros. 62 144 11 1) POL

THE JETS
RCA (MCA 9607) MCA

WALKABOUT
THEATRE OF THE TERRIBLE (CBS)

WORLD MACHINE
LEVEL 42 (Polydor 827 427 1) POL

DESTINY
CHAKA KHAN (Warner Bros. 25425 1) WEA

ABOUT LAST NIGHT
ORIGINAL SOUNDTRACK (E.M. America ST 17120) CAP

BROthers IN ARMS
STILLIOS (Warner Bros. 25345 1) WEA

MONTANA CAFE
HANK WILLIAMS, JR. (Columbia/Warner Bros. 25412 1)

STORMS OF LIFE
RANDY TRAVIS (Warner Bros. 25335 1) WEA

CAN'T HOLD BACK
EUGENIKA (Capitol RCG 40066) CBS

LIVES IN THE BALANCE
JACKSON-BROWN (EBS 40457) WEA

MISTRIAL
LOU REED (ARCA ATL 17103) RCA

RAT IN THE KITCHEN
CABRETTE (EMI SPECIAL) RCA

INVISIBLE SILENCE
THE ART OF NOIRE (Chrysalis BFC 41528) CBS

SLEIGHT OF HAND
JOAN ARMARDING (A&M SP 5130) RCA

MIKE & THE MECHANICS
(Atlantic 81267) WEA

TURBO
JORDI CASTELO (Columbia OC 40518) CBS

MEASURE FOR MEASURE
ICEMI (Chrysalis 415279) CBS

SANDS OF TIME
THE S.O.S. BAND (Poly 7297) CAP

LISTEN LIKE THIEVES
(Atlantic 81288) CBS

A KIND OF MAGIC
QUEEN (Capitol SMM 124760) CAP

DIFFERENT LIGHT
BANGLES (Columbia CBS 40039) CBS

ULTIMATE SIN
COZI (ORCHID INC CBS associated 40026) CBS

THE THIN RED LINE
GLAD TIGER (Warner Bros. ST 3032) CAP

UNDER LOCK AND KEY
DOKKEN (Epic 60458) WEA

COLOR IN YOUR LIFE
MISSING PERSONS (Capitol ST 124650) CAP

THE BIG PRIZE
HONEYMOON SUITE (Warner Bros. 252931) WEA

ACTION Replay
HOMAI (Epich 80464 1 1) WEA

FLORIDAY
JIMMY BUFFETT (MCA 73703) MCA

RUNNING SCARED
ORIGINAL SOUNDTRACK (CBS 41699) MCA

BREAKOUT
SYLVIA (Epic CBS 25378) MCA

FULL FORCE GET BUSY 1 TIME
FULL FORCE (Columbia BFC 40395) CBS

ONE STEP CLOSER
GAVIN CHRISTOPHER (Warner Bros. ST 3032) CAP

BIG WORLD
JOY DAWSON (Capitol SP 6021) RCA

100 THOSE OF YOU WITH OR WITHOUT CHILDREN, YOU'LL UNDERSTAND
BILL COSBY (Epic GHS 24340) WEA

THE TERM CLIFFBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.
### Cash Box Top 75 Contemporary Albums

<table>
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<th>W</th>
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The Cash Box Top 75 Black Contemporary Album Chart is based on sales on actual pieces sold at retail stores.
**West**

**Kriz-Seattle, WA-Frank Barrow-PD**

**Kirk-Oakland, CA-Barry PoPe-PD**

**KDKO-Denver, CO-Ron Ash-PD**

**Kurf-Phoenix, AZ-Rick Thomas-PD**

**KACE-Southern Angeles, CA-Pam Robinson-PD**

**KUHL-Southern Angeles, CA-Cfll-Cliff Winston-PD**

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**South Retail Breakouts**

**Cash Box** September 6, 1986
THE DOT LINE: The word is that MGM/UA Communications has agreed to provide HBO with non-exclusive pay TV rights to as many as 72 MGM/UA movies, under a newly signed four-year agreement. Despite the non-exclusivity of the deal, however, reports say that in certain cases, movies could end up appearing exclusively on HBO. The ink on this one is said to be worth more than $300 million (huge megabucks). The first film seen on the channel under the new agreement will be Rocky IV.

MTV GEARS UP—As the September 5 awards day approaches, MTV has started making announcements concerning this year’s bash (and from the looks of things, I do mean bash). First of all, tickets to the bi-coastal ceremony have indeed gone on sale to the public for the first time ever, and for fifty bucks a throw, attendees will be treated to some stellar performances on each coast: At the Universal Amphitheatre in L.A., the line-up includes Whitney Houston, Robert Palmer, Mr. Mister, INXS, Pet Shop Boys and The Monkees, with presenters like Belinda Carlisle, Don Henley, John Travolta, The Bangles, Elvira, Bobcat Goldthwait, Jay Leno, and Motley Crue, along with Whitney Houston and Robert Palmer. At the Palladium in New York, the presenters will be Tina Turner, ’til Tuesday, Simply Red and The Housemartins. Presenters will be Paul McCartney, David Lee Roth and Don Johnson, beamed in via satellite, plus a satellite hook-up performance from Genesis.

MR. HEADROOM, TO YOU—Due to the enthusiastic response Karl Lorr-in home Video has been getting from distributors and retailers, the company has decided to drop the price of their Max Headroom cassette from $39.95 to $29.95. Sales have already quadrupled, the company says. (They certainly weren’t hurt by Max’s Coke ads.) Max Headroom, The Original Story debuts with a pre-order date of September 25 and a street date of October 15.

CLUB TOUR—Look for True Confessions: A Bananarama video Dance Party at a video club near you in the coming weeks. The video tour, presented by the New York marketing company Second Vision, hit the road August 28 for a ten-market sweep across the U.S., ending September 15.

GLORY DAYS—HBO and Cine-max, respectively, celebrate the old days of rock’n’roll this month. Beginning on the 24th, Cine-max presents The Real Buddy Holly Story, an hour-long documentary on the ill-fated rocker, while starting on the 20th, HBO presents A ’60s Reunion With Bill Graham: A Night At The Fillmore, featuring, among other greats—from Joan Baez to Donovían.

HOME VIDEO REVIEW: Now That’s What I Call Music—Sony Video Software/Virgin Music Video—$29.95. There are 17 Picture Music International produced videos on the tape, each one Up to 77 minutes long, some of them truly worth owning, such as the sensational Tarzan Boy from Baltimore and Max Headroom and Jimmy Connors’ ’60s Only Love. As far as compilation reels go, this one gets quite a wide range of good video from primarily English acts, but there are a few gems. Cliff Richards’ wretcheding. She’s So Beautiful is one, so is Jackie Graham and David Grant’s Mated. But this tape does include some fairly tasty videos, as in the Chrisie Hynde/UB40 rendition of Sonny & Cher’s “I Got You Babe.” Other top acts seem here in hits videos include Pet Shop Boys’ West End Girls, Simple Minds’ Alive And Kicking, The Thompson Twins’ King For A Day, Arcadia’s Election Day and Kate Bush’s Running Up That Hill.

GREGORY DOBRIN

THE RELEASE BEAT

Vestron Music Video brings Columbia recording artist Neil Diamond to home video in October (for those of you who couldn’t get into his sold-out Greek Theatre shows in L.A.) in Neil Diamond: I’m Glad You’re Here With Me Tonight. Most of his hits are included in this hour-long tape, plus stagecoach and rehearsal segments—both on the road and in Las Vegas. Suggested retail is $29.95, VHS and Beta HiFi.

From Walt Disney Home Video next month comes the classic animated movie Sleeping Beauty, for the suggested retail price of $29.95.
MUSIC VIDEO

MOST ADDED

Klymaxx
Ashford & Simpson
M.Blanco
B.Manlove

V-66—Roxy Myzell—Program Director—Framingham,MA
87 Special
S.Easton
Doctor & The Medics
A.Baker
Alcatraz
Southside Johnny
Nico
El Debarge
R.Berlin
The Jets

HIT VIDEO USA—Mike Oselka—Program Director—
K.Mitchell
J.Cocker
Glass Tiger
R.E.M.
The Art Of Noise
Poison

U68—Steve Leeds—Program Director—New York City
P.McCartney
R.Cash
J.Ingram
P.Carmen
The Pandoras
TSOL
Sara Tuff
Ten Ten
L.Cardenas
R.E.M.
Pet Shop Boys
SOS Band
Girls Night Out
C.Parkins
38 Special
S.Copeland/A Ant

NIGHT TRACKS—Tom Queally—Program Director—Los Angeles
Shadowfax
H.Lewis
J.Taylor
O.Jones
Onigo Boingo
The Jets
The Moody Blues
Big Country
KTP
D.Mokum

THE RECORD BUYERS GUIDE—Beth Comstock—Program Assistant—New Jersey
P.McCartney
Dolphy's Cube
Ten Ten
David Lee Roth
Arcadia
J.Cocker
Carter World News
A.Cooper
Machinations
Bangles
EL Debarge

PD
Mette Hisiger
PROGRAM
Friday Night Videos
MARKET
National

CASH BOX TOP 30 MUSIC VIDEOS

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<td>1</td>
<td>SWIET FREEDOM</td>
<td>Michael McDonald (OK)</td>
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<td>2</td>
<td>TAKE MY BREATH AWAY</td>
<td>Berlin(Columbia)</td>
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<td>PAPA DON'T PREACH</td>
<td>Madonna (Sire)</td>
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<td>WALK THIS WAY</td>
<td>Run DMC (Def Jam)</td>
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<td>VENUS</td>
<td>Bananarama (London)</td>
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<td>THE CAPTAIN OF HER HEART</td>
<td>Duran/Duran (A&amp;M)</td>
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<td>YANKEE ROSE</td>
<td>David Lee Roth (Warner Bros)</td>
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<td>8</td>
<td>BABY LOVE</td>
<td>Regina (Atlantic)</td>
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<td>WHAT DOES IT TAKE</td>
<td>Hinson/Hucks (Warner Bros)</td>
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<td>HIGHER LOVE</td>
<td>Stone Winwood (Island)</td>
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<td>11</td>
<td>DANCING ON THE CEILING</td>
<td>Lionel Richie (Motown)</td>
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<td>LOVE ZONE</td>
<td>Billy Ocean (Arsia)</td>
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<td>PRESS</td>
<td>Paul McCartney/Capitol</td>
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<td>14</td>
<td>WRAP IT UP</td>
<td>Fabulous Thunderbirds (Epic)</td>
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<td>15</td>
<td>DON'T FORGET ME</td>
<td>Glass Tiger (Mercury)</td>
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CASH BOX TOP 15 MUSIC VIDEOCASSETTES

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<td>THE #1 VIDEO HITS</td>
<td>Whitney Houston (Music/Video 6-20631)</td>
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<td>DICK CLARK'S BEST OF BANDSTAND</td>
<td>Various Artists (Forecast Music Video 1028)</td>
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<td>3</td>
<td>I CAN'T WAIT</td>
<td>street Noise (Music/Video 6-20528)</td>
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<td>MADONNA L-BAND</td>
<td>Various Artists (Warner Music Video 38105)</td>
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<td>THE ULTIMATE OZZY</td>
<td>Ozzy Osbourne (CBS Fox Music Video 6190)</td>
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<td>RIPTIDE</td>
<td>Robert Plant (Music/Video 6-20636)</td>
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<td>ROCK ME FALCO</td>
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<td>MOTOWN 25: YESTERDAY, TODAY, FOREVER</td>
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<td>GENESIS LIVE</td>
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<td>Fat Boys (Island Video 6-21015)</td>
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<td>LOOK TO THE RAINBOW</td>
<td>Paula Abdul (Island Video 6-21015)</td>
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<td>BROTHERS IN ARMS</td>
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<td>IMAGINE</td>
<td>John Lennon (Sony Video 90429)</td>
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<td>15</td>
<td>NO JACKET REQUIRED</td>
<td>Phil Collins (Arista Video 50504)</td>
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THE CASH BOX TOP 15 MUSIC VIDEOCASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES.

DEO PROGRAMMER'S PICK

PD
Mette Hisiger
PROGRAM
Friday Night Videos
MARKET
National

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

September 6, 1986
Prince and Prince fever hit London last week. He played not only to the thousands in Wembley, but to two exclusive parties. I was among the privilege few at The Kensington Roof Gardens and I was suitable dazzled — wedged by the crowd to a position less than a foot away from this charming man, I can only say this is no lesser mortal. This is the man that has made stilettos for men look elegant and macho. The performance at Wembley had been just brilliant; he had been brutal and vulnerable, a victim with an unerring cry command. He sang about lust and love from an ethereal plane. I was also thinking "How Much Is That Doggie In The Window..." Prince almost made me forget about Queen. They played Knebworth Park last week. The EMI coach arrived just as Belouis Some was leaving the stage. The 45 minute journey had taken four hours. Liverpool and the sight of "I'm the Chief Days Of Christmas." Fortunately, I managed to hitch a lift... Elvis Costello is back in action. His new song, "Tokyo Storm Waning," was written with his pogo girlfriend, Caith O'Riordan. "We're the Sonny and Cher of the eighties, only I'm the Cher," he said. The single is a dig at the more sensationalist newspapers. His new album, "Blood and Chocolate," is complete and he is to embark on a November tour. He will use a giant spinning wheel labeled with Costello classics and whatever it stops at they will play... Lionel Richie is the man that came up with their name when they couldn't decide what to call themselves. They decided a name was immaterial.

Anyway, they have just come up with the infectious "Ed's Funky Diner." (Steen) John Campbell claims, "We are not pop group... we have grown up with all the pop sensibilities and now we can mutate pop." He is often inspired by art. The surreal sculpture of a bar scene with people's heads replaced by clocks, The Beanery, by Edward Kienholz, is the cover of the single. Partner Jarvis Whitehead and with elements builds the scenario... Dave Stewart of the Eurythmics discovered a tape by the Lover Spokes, signed them to his publishing company and enlisted Jimmy Lovine to produce them for M&M. David E. Freeman (lyrics) and Joseph Hughes (music) met in the classroom when they were fourteen. They took their name from a discoursing on love by French philosopher Roland Barthes. Hughes says their album will be about different connotations and philosophies on love. "I am a very passionate person. All the songs are fragments of a love affair." Based momentarily in Los Angeles, Freeman is experiencing the discoursing "Absent One" (missing a girlfriend). He adds, "Musically, it's machismo/aggression and dreamy decadence, juxtaposed with elements bordering on the surreal... so the effect is neither aggressive nor sweet."

Chris Iley

RIO DE JANEIRO — Everything is ready for Brazil's second "Free Jazz Festival" which takes place in Sao Paulo August 27 through 31 before moving on to Rio De Janeiro for performances September 2 through 7.

The festival has been organized by two sisters, Monique and Silvia Gardner, who operate Dueto Promotions.

Dueto made their name in the U.S. as managers of Djavan, who played at the Koel Festival in 1984. Djavan also has a publishing contract with Quincy Jones, who, along with CBS, was a good source of reference for the international acts.

The Gardeners hope that the "Free Jazz Festival" will now firmly establish itself in the international festival calendar as one of the world's major events.

This year, the festival has attracted Ray Charles, David Sanborn, Wynton Marsalis, Larry Carlton, Stanley Jordan, Gerry Mulligan, The Dirty Dozen Brass Band, and the Manhattan Transfer, who have filled the space vacated by Keith Jarrett's Standards.

The international acts will be supported by many of the top names in Brazilian jazz, such as Dominguinhos, Paulo Moura, Cesar Camargo Mariano and Eberto Gismonti.

Since 1985, the festival has expanded the mini-festival in Sao Paulo to be on the same footing as the Rio section of the festival. "In reality," says Monique Gardner, "we are mounting two full festivals in each city."

At first we worried that the internationals would not want to play one week and then have to wait five more to play their next night in Rio. This, however, has not been a problem this yearously the artists don't mind spending in Rio!"

The festival has also reduced the fee which performs each night as some of the headline artists in 1985 — going on at 2 am or 3 am.

In Sao Paulo the festival is base 3,000 seat Anhembi Convention while in Rio its home is the 1,500 seat Athlete of the National Hotel. Tickets pected to have sold out within three weeks of going on sale, priced at around $10 (U.S.).

Dueto sees the festival as a space for new artists to Brazil and Brazilian artists. Their sole interest in the leaving the Brazilian companies to do sales potential the festival offers. "It opened the space," says Silvia Gardner, "it is now up to the individual companies concerned to capitalize." The festival "Free Jazz Festival" with only live-action for jazz fans in the months as tours have been set for Brazil, Flora Purim and Arito, all of who finally establish Brazil as a major jazz force for once and for all.

Record Sales Boom In Braz

The international scene is just as Madonna has accumulated sales of over "Like A Virgin" and 75,000 units for WE in the U.S.

"True Blue." Dire Straits has in excess of 450,000 units of "Brothers In Arm" and recently offered to Elton John, Rolling Stones have quickly passed 100,000 mark. Even "newer" acts Cure and The Smiths have washed in excess of 50,000 units.

If the present boom continues, it will be a few executives looking South U.S. as Brazil establishes itself as world's market leaders.

James Taylor Tour Set

RIO DE JANEIRO — After his triumphant performances at last year's "Rock In Rio," where he captivated a crowd of over 300,000, James Taylor is returning to Brazil in October for a full tour. Promoter Manoel Poladian, who will bring Miles Davis to Brazil in September, has booked Taylor to play Rio De Janeiro, Belo Horizonte, Sao Paulo, Curitiba, and Porto Alegre. The tour will last from September 8 through 25.

In Rio, Taylor will play the showhouse and a major outdoor at the Praca da Apoteose, where the masque parade of samba-schools ends.

Italy's Top Ten

TOP TEN 45s
1 I Want To Wake Up With You — Boris Gardiner - Review
2 The Lady In Red — Chris DeBurgh — A&M
3 So Macho — Sinitta — Fanfare
4 Girls And Boys — Prince — Paisley Park
5 Calling All The Heroes - It Bites - Virgin
6 Ain't Nothin' Goin' On But The Rent — Gwen Guthrie — Boiling Point
7 Dancing On The Ceiling — Lionel Richie — Motown
8 Can I Prove It — Phil Fearon — Chrysalis
9 Anyone Can Fall In Love — Anita Dobson — Simon May — BBC

TOP TEN LPS
1 Dancing On The Ceiling — Lionel Richie — Motown
2 True Blue — Madonna — Sire
3 Now That's What I Call Music — Various Artists — Virgin — EMI
4 Into The Light — Chris DeBurgh — A&M
5 Riptide — Robert Palmer — Island
6 Revenge — Eurythmics — RCA
7 A Kind Of Magic — Queen — EMI
8 Rat In The Kitchen — UB40 — DEP Int
9 We're The Finest — Radio 2 — Epic
10 Picture Book — Simply Red — CBS

L.Top Ten

1 Papa Don't Preach — Madonna — WE/A 
2 Lessons In Love — Level 42 — PolyGram — Polydor
3 Run To Me — Tracy Spencer — CBS
4 The Edge Of Heaven — Wham! — CBS/Epic
5 Touch Me — Samantha Fox — EMI
6 Easy Lady — Spagna — CBS
7 Gir — Bruce & Bongo — C&D
8 Live To Tell — Madonna — WE/A/Epic
9 Sledgehammer — Peter Gabriel — Virgin
10 Innocent Love — Sandra — Virgin

Cash Box

September
ER'S SUITE BEAT—Faithful to his Lee Joke's On Jazz roll, Taylor is already aware that How-, CB-based Suite Beat Music has picked with West Germany's novel communications (Cash/30, P.20). The label specializes in electronic keyboard synthesizer according to Peter Seiler, the label's premier artists who with Cash Bot, the label's premier artists, is finding his way to Tangerine Dream member Schulze. Label-spinner will be to Tangerine Dream expertly recall that founding TD Peter Seiler is finding his Private Music com- Schulze's label has just released 47 albums, all falling roughly the progressive/new age/elec- tronic jade. Double Fanta- Universal Ave.," Mergener/the Baker & Taylor's Chippendale" and "芯片 Meditation" join Seiler's Frames to launch the label in the United States. Suite Beat is involved with Innovative Com- petitions, according to Seiler, as a of last year's MIDEI in south, Seiler's album is a beautiful "symphonic" series of melodic im- ages based on his wide and varied travels. "I've seen all of these which are on the record. If I have real idea," Seiler said, "I write it on a lead sheet and keep it, and then I start composing the whole. Maybe there is at once a theme, I write it down and I arrange. This could happen a half a year later. That's the way I do it." Seiler's musical experiences are as varied as the travels that have taken him to Africa and Far East. "You have to play everything. I played in rock bands. I had a classical band called Triton and this was similar to Emerson, Lake and Palmer. I had a jazz trio with only grand piano, bass and drums playing traditional jazz mu- sic. I played in nightclubs, piano solo hour, happy hours. In last sixteen years I've played all kinds of music," he told me. The records on the Innovative Communications are available from Suite Beat Music Group. They can be reached at 3355 W. El Segundo Blvd., Hawthorne, CA 90250—(213) 973- 8282.

SOUND VIDEO SOLD TO BAKER & TAYLOR—Sound Video Unlimited, the Niles,IL-based distributor of music and video software has been pur- chased by Baker & Taylor, a full ser- vice wholesaler serving libraries and bookstores. Baker & Taylor is a subsidi- ary of W.R. Grace & Company. The agreement between the companies was reached August 20. As part of Baker & Taylor's national distribution net- work, Sound Video Unlimited will ex- pand its distribution facilities to include locations in Somerville, New Jersey and Commerce, Georgia. Sound Video cur- rently operates distribution centers near Los Angeles; in Denver; Portland, OR; Phoenix; and Hollywood, FL, in ad- dition to their company headquarters in Niles. Currently, Sound Video stocks over 8,000 video titles including many exclusive items as well as new and clas- sic videos from all major studios includ- ing feature films, children's materials, instructional tapes, and sports pro- grams. Compact discs, records, music audio cassettes, and related accessories are also distributed by Sound Video. In addition to greater financial backing and the expanded distribution facilities, Sound Video's customer base will be strengthened with the inclusion of li- braries and bookstores, according to Sound Video founder and CEO, Noel Gimbel. Gimbel stated, "It is certain that many of the programs we have developed for our retail accounts can be customized to accommodate the spe- cial needs of libraries and bookstores. We are anxious to begin this new phase of growth while offering expanded product lines and higher level of service to our present customers." Baker & Taylor president, August Umlauf, said that the Sound Video purchase was a natural move for his company. "More and more of our customers want audio and video in their libraries and stores. We feel Sound Video will help them secure these products efficiently and economically." Sound Video Unlimi- ted was originally formed in the early 1960's as a music distributor under the name Sound Unlimited. In 1977, Gimbel entered the video marketplace when he began duplicating public domain films in the Niles warehouse. The company then became Sound Video Unlimited and an agreement with Mag- netic Video made Gimbel the first video distributor in America.

Stephen Padgett

CASH BOX TOP 40 COMPACT DISCS

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31. PLAY DEEP THE OUTLIER (CBS) 444144/444144 31 27 27 27 27 27 27 27
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34. LOVE ZONE BILLY OCEAN (AARC) 444144/444144 34 34 34 34 34 34 34 34
35. SCARECROW JOHN CLESLER (CBS) 444144/444144 35 35 35 35 35 35 35 35
36. LIVES IN THE BALANCE-JACKSON BROWNIE (Asylum 60457) 36 36 36 36 36 36 36 36
37. DIRTY WORK THE ROLLING STONES (Rolling Stones/CBS) 444144/444144 37 37 37 37 37 37 37 37
38. BIG WORLD (U&M CD 6011/11) 38 38 38 38 38 38 38 38
40. RAISED ON RADIO THE ROLLING STONES (Rolling Stones/CBS) 40 40 40 40 40 40 40 40

THE CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
TACKLING NEW FRONTIERS—Keeping track of executives on the move in this oft-wacky business is a par with, say, following the course of an individual fish on a Jacques Cousteau special. Recently, one of the more interesting shuffles came with the departure of Gary LeMei from Columbia Pictures’ music division to a similar position as the new head of music at Warner Bros. In the process, Warner Bros. Joel Sill joined forces with director Taylor Hackford to form a film music company named New Visions (please see box). The company, which includes Bone Howe, took over for LeMei at Columbia. Based on my conversations with them over recent weeks, it would seem these chess-like executive maneuvers have, fortunately, worked out beautifully for all four. Last week, I spoke with LeMei, and this is a reflection of his new job and what plans he has for Warner Bros.’ music department.

“It’s great here,” he unhastefully said. “It’s really a terrific company because the management is so stable and because they have such an aggressive and creative production staff which stimulates tremendous product.”

Astonished? LeMei believed it doesn’t sound as though he’s left a rather formidable position at Columbia, but were they too much involved with the day-to-day production of their films. LeMei felt that Columbia got more involved in the creative process and that was a problem.

“We took over at Columbia, he explained, “primarily in light of the great staff we had built up there. The team we put together was simply extraordinary, and that’s why it was so successful. We were probably much left alone to do what we had to do. After all, we had six number one records in two and a half years at Columbia, and to even think of equaling or topping that here will be a definite challenge.”

Nevertheless, LeMei mentioned, he not only feels that his former digs couldn’t be in better hands (“Bones is absolutely great”), but that Warner Bros. will provide him with even more creative musical frontiers to conquer. Everyone here is very much attuned to music,” he said. “They understand the value of music in film and it definitely won’t be more supportive. They’re interested in a film’s musical content right from the earliest stages of pre-production. I’m even working on films that haven’t been green-lighted yet.” As to what direction he hopes to take his new company in, musically speaking, LeMei commented, “I’d like us to be as selective as possible with our use of music. For example, I’m working on the music for a new picture starring Jack Nicholson and Cher called The Witches of Eastwick, and I agree with the director that we’re far better off with opera source music, a John Williams score and no pop songs. The bottom line is that the freedom is there for us to do whatever we deem to be right for each project. Without question, working here is really wonderful. It’s going to be a great ride.”

TOGETHER AGAIN FOR THE FIRST TIME— Mention director Stanley Donen’s name to a group of people and you’ll evoke thoughts of his musical classics like Singin’ In The Rain, West Side Story, and of the legends like Gene Kelly and Fred Astaire. But Lionel Richie? Well, until recently, Donen and Richie were probably never mentioned in the same sentence, but now such is not the case. After this year’s Donen-directed Academy Award-winning The Color of a Man, which apparently approached the famed musician and asked him if he had a director in mind for his then-upcoming video version of “Dancing On The Ceiling.” When Donen offered his considerable services, Richie wisely said “OUTRA-GEOUS!”

Well, at the usual teaming previewed August 9 on HBO and then began airing on MTV August 12. And the “Dancing On The Ceiling” video is now understandably garnering a great deal of attention, since it features special effects recalling the Astaire ceiling-dancing sequence in Royal Wedding. On the other hand, Richie commented, “It wasn’t easy. I can hardly even dance when both my feet are on the ground.”

TODD ON THE TUBE—Rock pioneer Todd Rundgren has delivered in writing television scores. To be more specific, for his upcoming Hair, he’ll be providing the music for all 22 episodes of season’s Crime Story, an NBC offering from Miami Vice producer Michael Mann. ODDS AND ENDS— Pete Townshend, Phil Collins, Nick Rhodes, Sister Sledge and Simon Le Bon, among others, all contributed cuts to the just-released soundtrack of Universal’s Playing For Keeps. The first single from the LP, however, is “Say The Word” by Arcadia... “How Many Lovers,” an Anthony & The Camp track produced by John “Jellybean” Benitez, will be heard in a new feature titled Modern Girls... BMI will be offering an 8-week film scoring workshop with noted composer Earle Hagen at the podium. The course will start the first week of October at the performing rights society’s west coast offices and is not affiliated with BMI. I’m currently teamed with Mr. H. myself, I highly recommend this workshop to anyone who has any interest in film music.

Peter Berk

HACKFORD AND SILL

(continued from page 8) proved to be a really great collaboration with no egos clashing.” According to Sill, “I had never worked prior to that with any filmmaker who had such a good sense of contemporary music.”

Over the following years, Hackford went on to his next film projects and Sill took over the Warner Bros. music department. But even though the two often did make time to get together and share ideas, they felt their shared creative philosophies could only be put to proper use if they forged their own company. And thus New Visions was born. What, then, do Hackford and Sill primarily hope to accomplish with the company?

“One of our main objectives,” Hackford commented, “is to think about a film’s music right from the early script stage. The whole process of having a score specifically created to reflect the emotional content of a picture is very satisfying. Music, in many cases, can color a particular character or story point better than dialogue. The key for me is a filmmaker and to Joel, who has dealt with films so well for so long, is to really find the right music for each film. We want to deal with songwriters who can work closely with us, read the scripts and know the characters, just like anyone else on the crew. Only then will the songs work well for the film, and hopefully, the record will go on to have a life of its own.”

“One of the hysterical sketches of often occurs is the rush to choose an appropriate writer and artist.” Sill remarked. “Putting those components together was often difficult for me because I was frequently dealing with filmmakers who didn’t understand how to approach the music issue. Taylor and I wanted to develop a company where we wouldn’t be too overworked but where we would have a great deal of creative satisfaction. (After forming New Visions), we decided to sign our own writers, while excluding the other independent talent out there, because it gives us a strong foundation to build on.”

At the same time, Sill added, New Visions plans to avoid the soundtrack overkill syndrome. “Fortunately, the record labels have gotten sophisticated enough choosing films that are appropriate artists. They’ve become more and that’s something we’re especially concerned with. We’re aware of the risks that arise when you have a merely as a marketing tool.”

While New Visions’ services will able to outside filmmakers, its focus, especially enhanced right now in its own in-house projects. The first of a musical biography of Richie Val La Bamba, on which Hackford executive producer (Louis Valdez directed it). The feature film, slated toward the middle of the year, HACKFORD AND SILL will in the complete approval of the Steiger’s family. The film stars Lou Di Val, and boasts appearances by Frankie Avalon as Bobby, Brian’s brother, Eddie Cochran and Howard Hughes. Jackie Wilson. In addition, Los Banos which has definite roots in Val s) was brought in to re-record singer’s original material. The song La Bamba will be released next Warner Bros. Records.

With this, and other projects, it would seem New Vision very healthy start, then. Yet, no one man job offers the company Hackford and Sill are only out active, not to be prolific. Their plans is to give a hand to each film they work on, how long that may take. As Hackford "We’ll only work on pictures we’re personally. It’s not just hiring talent and hoping something has that guidance you add to that of every project completely open to You’ve got to allow room and the active expression, and not just form. You’ve got to offer personal... I’ve convinced there will be an audience for good music in film continue to pursue that goal. With our infant stages, I believe I’ll here and I definitely know the ex here.

A GAS, A GAS, A GAS—Aretha Franklin and Keith Richards recently re-recorded in classic “Jumpin’ Jack Flash” for the new 20th Century Fox film What Was Igod. After completing production on the video version of the song, Keith and friends posed for a flash! Pictured here (4) are: Jane Rose, executive, Rolling Stone Abbey Konwitz, v.p. video and artist development, Arista Records; Richards, Donan video director; Richards, Eltol Luro, v.p. of music, 20th Century Fox Films; Tom director, R&B artist development and publicity, Arista Records.
Sonny Rolls

SE, NYC — Sonny Rolls — the latest jazz soloist — thrives in settings, so Musicruise — which one for a Hudson River Dayliner site — seemed right up his alley: 2 of sailing in New York Har- 
anon Sonny is familiar with is now-legendary woodsleigh cing bars on the Williamsburg island just to bring out sit in the very best. But Sonny has a penchant for strolling: he k out his tenor saxophone solos ring hither and thither. Well his j s trombones somewhere a week left Sonny Rolls with a broken promoters of Musicruise rolled armchair and hassock for the s in. Sonny Rolls seated in a boat? Piece of cake— 
ns shut his eyes, leaned back in it up his feet like he was settling ivishner on TV, and played his halo-raising tenor saxo- 
rom Sonny Rolls is at the top of the he was on this night — it is the g available in 1986 to the jazz re: Lester Young, Ben Web- 
some...to Sonny’s. It is pure jazz 
Rollins fronted a band con- 
Monsk on piano, Bobby Cranshaw on bass, 
or on drums — Rolls veterans were d firm cushion and — par- 
ss were now right with Rolls; just enough, laying back at 
ments. Each also contrib- 
soloists — though all Rolls 
aced with the problem of hav- 
Rollins, a thankless task, 
es two sets on the boat, Sonny Rol- 
d massive improvisations on ca- 
’t Stop the Carnival”), ballads 
mental Mood”, with brilliant pi- 
from guest Tommy Flanagan, 
ing a 12-bar stomper that found 
forward and upward — even 
est as the word. Sonny was less 
musicians — like he was doing 
morning of the boat’s departure — 
marked and heaved — they built upon 
the melodies were fragmented 
ggled. After dozens of chorus- 
though Sonny’s was jazz, it was 
ved that was having it — and Stamp- 
Rollins leaned back in his easy 
look of utter contentment. The 
band then sailed by the window

and everybody cheered the birthday girl. For three hours on the water, all was right with the world.

The one problem Musicruise has is that it’s a huge boat and only a limited number of people could see each set. There’s a floor of films, a disco floor, and an upper-deck where the music is piped-in and the view is priceless. But the hottest action on this night was on the second deck — where Son- 
nny Rolls, in his easy chair, with his large limb on a marching outfit, played the hell out the tenor saxophone. There are very few undesirables — players of the highest echelon — still active, and almost none who are currently playing at peak form. Too much attention can not be paid to Sonny Rolls.

Lee Juske

The Smiths/Phranc

What happens when you get the best fu- 
sion composers and players together on one stage? You wind up with a special kind of excitement and chilling enthusiasm. Lee Ri- 
tenour on guitar, Dave Grusin on key- 
boards, Abraham Laboriel on bass, Vinnie 
Colaita on drums and Paulinho DaCosta 
on percussion are just the ticket to this rare and 
unique kind of excitement. On Tues- 
day, Aug. 19, these musical geniuses gave a 
concert at the Universal Amphitheatre in Los Angeles. Not only did fusion lovers 
sand, but almost every guitar player and 
teacher in Los Angeles attended, each fully 

equipped with pen and notepad, ready to 
write down whatever techniques they could pick up from these masters.

Warming up the audience was Blue Note 
artist, guitarist Stanley Jordan playing on 
only one guitar what sounded like fully or- 
chestrated renditions of such well-known tunes as “One Love,” “Who’s Afraid To Love?” “Ove- 
royed” and “Eleanor Rigby” among others. Even Lee Ritenour joked about the 
fact that although he didn’t get to see Jor- 
dan play, he was one of the guys in his 
band back stage. Truly an amazing talent, 
Jordan was the perfect opener for what was 

yet to come.

A rip roaring jam brought the band on 
stage, while Ritenour put on the charm in- 
troducing himself as the “master of ceremo-

nies by default” and then he introduced “Earth Run” — a one-man band who 
ran sponsored by the United Nations in 
which a torch will be carried throughout the 
cities of 45 countries, including the United States, South America, Asia, the USSR, and the Soviet Union. The run will be called 
Earth Run, and will honor the international year of peace, 1986. The proceeds will go to 
UNICEF.

Ritenour and his band went on to dazzle 
the audience with great tunes like “Moun- 
tain Dance” and “Cats Are Real,” but the audience really went wild when vocalist Phil 
Perry and surprise artist Patti Austin joined the 
stage for “Sunset Driver.” Austin re-
marked as she came on stage, “I couldn’t 
find my seat, so I thought I’d come up here and do this.” It was truly a highlight to an 
already extraordinary evening.

And if that wasn’t enough, Grusin then 
performed a rare sold piano version of his 
theme from the movie Footloose, dedicating it to Sydney Pollack and Marilyn and Alan 
Bergman.

And, for a standing ovation, Lee Riten- 
our, Dave Grusin, Abraham Laboriel, Vin-
nie Colaita, Paulinho DaCosta and vocalist 
Phill Perry once again prolonged the excite-
mant with an encore of “This Is The Count-
down,” leaving a very enthusiastic crowd 
dancing in its seats and wanting more.

Judi Haymes

BUFFETT BRINGS FLORIDAYS TO SO. CAL. — Jimmy Buffett recently appeared for two 
sold-out nights at The Greek Theatre in Los Angeles during a national summer tour. 
Buffett played his proven hits as well as music from his current MCA Records album, "Florida". Shown backstage after the show are (f r o ) : Myron Roth, president, MCA Records; Buffett; Irving Azoff, president MCA Music Entertainment Group; Howard Kaufman, president of Frontline Management; Richard Palenese, executive vice president of Marketing & Promotion, MCA Records.
Penguin Cafe Orchestra Waddles Through Malcolm

By Lee Jeske

NEW YORK — It's a match made in movie music heaven: the quirky, odd-ball, naïve-yet-sophisticated music of England's Penguin Cafe Orchestra and Nadia Tass's Malcolm, which has a quirky, odd-ball, naïve-yet-sophisticated title character. Simon Jeffes, the leader of the Penguin Cafe Orchestra, writes music that is guaranteed to raise a smile and, during an early sequence in Malcolm, when Malcolm is touring around the streetcar lines of pre-dawn Melbourne on his own little train, the music fits so snugly that it is obvious that Jeffes put in painstaking work to match music to action.

"Simon Jeffes wasn't involved at all," says David Parker, writer and co-producer of Malcolm — the first release from Vestron Pictures—which opened nationally last weekend. "Basically, what happened was we were looking for music for the film and one of our editors suggested listening to this band called the Penguin Cafe Orchestra, and he and I went down to the local record shop, an import record shop, pulled one of their records out and played a bit of it—played a couple of tracks—and we went for it. So we bought a couple of their records, brought them back, and tried fitting them into the film. Obviously this is a difficult way of doing things, but this was not a high budget film.

Malcolm is about a young Australian simiplonet named Malcolm—an ingenuous soul, not unlike Being There's Chance the gardener, with an uncanny ability to build gadgets. When Malcolm meets up with a bank robber named Frank, Malcolm takes it—a delightful movie and much of light comes from the way such a Cafe Orchestra piece as 'Telepathy Rubber Band', 'The Eftasy of Fleas', and 'Music For A Found Image' are utilized beneath the whimsy of Malcolm's gaggles. All of the music from the Penguin Cafe Orchestras EG albums (distributed here by "Penguin Cafe Orchestra" and "Boating From Home.")

"We were dealing with his aspect," says director Nadia Tass. "Jeffe's non-involvement in the film'sation. And it's through them that we've actually been able to act rights. And I believe the Penguin Orchestra are very happy that we've put their music in the film."

"I really have to hand it to our editor, Sallows, who is the guy who first put this music to us," says Parker, "I really felt that the music had an affinity for the character, and he was right. It just a matter of finding the peak action that corresponded to the peak music and then run things back there—fitting the music in with the And, although there's some love involved, it's a matter of anything. If you buy the record, the music is as it is."

In an era of pop tunes being written every which way into pre-tab form it's a pleasure to hear—and see—

Cyndi Lauper's "True Colors" (continued from page 9) an emphasis on jazz) for almost eight years."

Interestingly, one of the keys to finding her initial confidence was in going back to square one, she mentioned. "I re-discovered the child in me. Everyone has that innocence still somewhere in them. There are so many dimensions to everybody, so many different emotional levels. Being a singer, I learned how to call on those emotions, because singers have to use them and bend them, pull them in and split them out. That's what singing is all about . . . creating feeling. That's what art is supposed to be." How does Lauper feel about her voice these days, then? "It's a pain in the—basically, it's almost . . . Actually, I love my voice now. I cherish it and I'm grateful for it. It was a gift, it really was a gift, and it saved me a life many a time." And now, Lauper's ability to be both ingenious and outrageous is unquestionably one of the main reasons she has such an unusually commanding mystique.

So, with uncertainties in the past and continued success in the future, Cyndi Lauper's true colors are brighter than ever. "I'm not going to be exactly the same now as I was before," Lauper said about this latest phase in her career. "I'm always going to change and grow. I'm just glad to have a medium to do what I want to do. Everybody wants success because it enables you to be continuously creative, to do the work you live and die for, in a sense. When you have that kind of freedom, there's nothing better.

Lauper is set to embark on a worldwide tour this month, with her cross-country tour of the U.S. scheduled to get underway in late October.

Hefner (continued from page 4)

these pressure groups have found that where they can get an inch they will take another inch and another inch, and those retailers who have chosen not to buckle have done so, I believe, not just on principal but on the reality that the list of what these people find objectionable is virtually never-ending: magazines, books, records, video-cassettes, contraceptives—if you ultimately allow only that which they find acceptable to be your inventory, you will be selling very little indeed."

While it presented overwhelming findings that pornography is not directly related to sex crimes (including the fact that crimes occurred in abundance for such material became available), Hefner's speech focused on the "skewed" government reports. Meese Commission's in a free world which she said endangered the First Amendment and flys in the face of our principal of individual responsibility. "We don't let alcohol be excuse for drunk driving," she noted.

RIAA (continued from page 4)

Search for a Washington based chief will begin at once with candidate screening by a fourteen member Search Committee chaired by Gortikov. Gortikov himself will continue to office in New York "to assure an orderly transition and to maintain essential contact with the industry."

"RIAA's new Washington activities will continue on a business-as-usual basis," Gortikov explained, "even though our home base will change." The move will eventually include the offices of general counsel, anti-piracy, legal, public relations, gold platinum, controller, and committee programs. Several key executives and managers are expected to join the move, while others will decline.

"There will be no diminution of focus on intra-industry problems and concerns," Gortikov clarified. "We will maintain priority attention to member wants and needs, whether they require action in New York, Los Angeles, Nashville, or Washington."

OUTFIELD POP-IN—ASCAP's services manager Ellen Metzler greets Outfield, following the group's rec at New York's Radio City Music Hall, where are 0 to r): drummer Alan Metzler, guitarist John Spinks an er/vocalist Tony Lewis.
Jerry Bradley

loving is the continuation of an w with Jerry Bradley, former Nashville operations for RCA who heads up the brand new Opry- sGroup. Part One of the ent- printed in last week’s Forum hving been with a major for so rars, one might expect the role ttle guy” to be somewhat fright- or at least anxiety-producing. y, says Bradley, enna be tough, but the associa- a major for distribution will get there.”

The moment, three major labels own an interest in handling dis- the embryonic indie. Such would give him the muscle and t needs to be competitive in area, while at the same time him to maintain a “slim and age for his own organization. o feel that it’s time for an inde- Monument, in the past, has e been the most successful inde- out of Nashville, and history g of repeating itself. The swing in independents to (major) and I think it’s coming back.”

He has a long list of credentials an as a producer, he intends to most of his product through out- with independent producers. h respect, he’s opting for de- new acts – as opposed to mak- ing deals with major names. re not just pursuing heavy con- tacts. We’re really looking to gen- own demand by signing new at’s where the money is–find ngly and develop ‘em. You a bellwether if it works,” ey envision such a potential out of what he considers a very marketplace.

There was a day, in the 50s and 60s country music sold ‘x’ amount of On a scale of 1 to 10, say, it ut 3 or 4. Then the cowboy in and everything sold a ‘busting’ 10. Everything went ayson enjoyed it, Milsan en- Dolly enjoyed it, Alabam en- everybody got a taste of that. s left. But it didn’t leave us at
<table>
<thead>
<tr>
<th>Artist/Label Number</th>
<th>Producers/Songwriter</th>
<th>Title</th>
<th>Week</th>
<th>L</th>
<th>O</th>
<th>W</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Little Rock</td>
<td>RCA MONTREUX MCA 52949</td>
<td>&quot;Love Keep Your Distance&quot;</td>
<td>38</td>
<td>L</td>
<td>O</td>
<td>W</td>
<td>C</td>
</tr>
<tr>
<td>2 Desperado Love</td>
<td>CONWAY TWitty Wm Bros. 7 20690</td>
<td>&quot;Desperado Love&quot;</td>
<td>36</td>
<td>L</td>
<td>O</td>
<td>W</td>
<td>C</td>
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<tr>
<td>3 Love</td>
<td>RONNIE MILES RCA PB-14364</td>
<td>&quot;Love&quot;</td>
<td>34</td>
<td>L</td>
<td>O</td>
<td>W</td>
<td>C</td>
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<tr>
<td>4 Guitars, Cadillac</td>
<td>DWAYNE YOUNG/Reprise Wm Bros./Reprie W 7-20688</td>
<td>&quot;Guitars, Cadillac&quot;</td>
<td>32</td>
<td>L</td>
<td>O</td>
<td>W</td>
<td>C</td>
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<tr>
<td>5 Sometimes A Lady</td>
<td>EDY BAYEN RCA PB-14359</td>
<td>&quot;Sometimes A Lady&quot;</td>
<td>30</td>
<td>L</td>
<td>O</td>
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<tr>
<td>6 Slow Boat To China</td>
<td>GIRLS NEXT DOOR MCA B-70356</td>
<td>&quot;Slow Boat To China&quot;</td>
<td>29</td>
<td>L</td>
<td>O</td>
<td>W</td>
<td>C</td>
</tr>
<tr>
<td>7 Country State Of Mind</td>
<td>HANK WILLIAMS JR. Wm Bros./Curb 7 20691</td>
<td>&quot;Country State Of Mind&quot;</td>
<td>28</td>
<td>L</td>
<td>O</td>
<td>W</td>
<td>C</td>
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<tr>
<td>8 Got My Heart Set On You</td>
<td>JOHN CONLEE Columbia 36-02040</td>
<td>&quot;Got My Heart Set On You&quot;</td>
<td>27</td>
<td>L</td>
<td>O</td>
<td>W</td>
<td>C</td>
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<tr>
<td>9 Stand A Little Rain</td>
<td>DON WILLIAMS Capitol B-5088</td>
<td>&quot;Stand A Little Rain&quot;</td>
<td>26</td>
<td>L</td>
<td>O</td>
<td>W</td>
<td>C</td>
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<tr>
<td>10 Cry</td>
<td>CRYSTAL GAYLE Wm Bros./Curb 7 20698</td>
<td>&quot;Cry&quot;</td>
<td>25</td>
<td>L</td>
<td>O</td>
<td>W</td>
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<tr>
<td>11 Lonely Alone</td>
<td>THE FORESTER SISTERS Wm Bros./W 7-20687</td>
<td>&quot;Lonely Alone&quot;</td>
<td>24</td>
<td>L</td>
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<tr>
<td>12 Heartbeat In The Darkness</td>
<td>DON WILLIAMS Capitol B-5088</td>
<td>&quot;Heartbeat In The Darkness&quot;</td>
<td>23</td>
<td>L</td>
<td>O</td>
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<tr>
<td>13 Another Love</td>
<td>TANYA TUCKER Capitol B-50604</td>
<td>&quot;Another Love&quot;</td>
<td>22</td>
<td>L</td>
<td>O</td>
<td>W</td>
<td>C</td>
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<tr>
<td>14 Always Have, Always Will</td>
<td>JANE BROOKS Columbia 36-0144</td>
<td>&quot;Always Have, Always Will&quot;</td>
<td>21</td>
<td>L</td>
<td>O</td>
<td>W</td>
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<tr>
<td>15 Guitar Town</td>
<td>STEVE EARLE MCA 52854</td>
<td>&quot;Guitar Town&quot;</td>
<td>20</td>
<td>L</td>
<td>O</td>
<td>W</td>
<td>C</td>
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<tr>
<td>16 Both To Each Other (Friends And Lovers)</td>
<td>JUNE HARRITT Penthouse And JACE NEWTON RCA PB-14377</td>
<td>&quot;Both To Each Other (Friends And Lovers)&quot;</td>
<td>19</td>
<td>L</td>
<td>O</td>
<td>W</td>
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<tr>
<td>17 Strong Heart</td>
<td>T.G. SHEPPARD Columbia 38-00950</td>
<td>&quot;Strong Heart&quot;</td>
<td>18</td>
<td>L</td>
<td>O</td>
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<td>C</td>
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<tr>
<td>18 Diggin' Up Bones</td>
<td>RANDY TRAVIS Wm Bros. 7-20649</td>
<td>&quot;Diggin' Up Bones&quot;</td>
<td>17</td>
<td>L</td>
<td>O</td>
<td>W</td>
<td>C</td>
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<tr>
<td>19 Rockin' With The Rhythm Of The Rain</td>
<td>THE JUDGLES Curb/PB-14362</td>
<td>&quot;Rockin' With The Rhythm Of The Rain&quot;</td>
<td>16</td>
<td>L</td>
<td>O</td>
<td>W</td>
<td>C</td>
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<tr>
<td>20 Too Many Times</td>
<td>EARL THOMAS CONLEY AND ANITA PONTER RCA PB-14358</td>
<td>&quot;Too Many Times&quot;</td>
<td>15</td>
<td>L</td>
<td>O</td>
<td>W</td>
<td>C</td>
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<tr>
<td>21 It'll Be Me</td>
<td>EXILE BMG 69-0229</td>
<td>&quot;It'll Be Me&quot;</td>
<td>14</td>
<td>L</td>
<td>O</td>
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<tr>
<td>22 That's How You Know When Love's Right</td>
<td>NELLE SCHIWENTO LARSON MCA 52893</td>
<td>&quot;That's How You Know When Love's Right&quot;</td>
<td>13</td>
<td>L</td>
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<tr>
<td>23 Since I Found You</td>
<td>ROSANNE CASH Columbia 38-01659</td>
<td>&quot;Since I Found You&quot;</td>
<td>12</td>
<td>L</td>
<td>O</td>
<td>W</td>
<td>C</td>
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<tr>
<td>24 A Girl Like Emmylou</td>
<td>SOUTHERN PACIFIC Wm Bros. 7-20647</td>
<td>&quot;A Girl Like Emmylou&quot;</td>
<td>11</td>
<td>L</td>
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<tr>
<td>25 Savin' My Love For You</td>
<td>PAMELLENTIRE RCA PB-14356</td>
<td>&quot;Savin' My Love For You&quot;</td>
<td>10</td>
<td>L</td>
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<tr>
<td>26 You Can't Stop Love</td>
<td>KERRY WHITNEY AND OVERSTEAD MTM B-72071</td>
<td>&quot;You Can't Stop Love&quot;</td>
<td>9</td>
<td>L</td>
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<td>27 Homegrown</td>
<td>MASON (Premier Inc F O R-101)</td>
<td>&quot;Homegrown&quot;</td>
<td>8</td>
<td>L</td>
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<tr>
<td>28 Friend In California</td>
<td>MEILLE HILLCAP (Epix 34-06077)</td>
<td>&quot;Friend In California&quot;</td>
<td>7</td>
<td>L</td>
<td>O</td>
<td>W</td>
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<tr>
<td>29 Didn't We</td>
<td>KEVIN GWYNN MCA 52955</td>
<td>&quot;Didn't We&quot;</td>
<td>6</td>
<td>L</td>
<td>O</td>
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<tr>
<td>30 Count On Me</td>
<td>THE STATLINS BROTHERS Mercury/PolyGram 808-721</td>
<td>&quot;Count On Me&quot;</td>
<td>5</td>
<td>L</td>
<td>O</td>
<td>W</td>
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<tr>
<td>31 That Rock Won't Roll Rhythmically</td>
<td>MCA 52893</td>
<td>&quot;That Rock Won't Roll Rhythmically&quot;</td>
<td>4</td>
<td>L</td>
<td>O</td>
<td>W</td>
<td>C</td>
</tr>
<tr>
<td>32 You're The Last Thing I Needed Tonight</td>
<td>JOHN SCHNEIDER MCA 52857</td>
<td>&quot;You're The Last Thing I Needed Tonight&quot;</td>
<td>3</td>
<td>L</td>
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**CASH BOX COUNTRY SINGLES**

September 6, 1986

**ALPHABETICAL LISTING ON INSIDE BACK COVER**
“Thanks, Radio, For Your Support”
T.C. Roberts
The Night Porter Wagoner Came To Town

#90 this week Cash Box Country Singles

db 86107
(404) 323-2867

MONTANA'S NOT SO COLD—Bill Wright of KPQX in Havre warms up to Tanya Tucker after a recent concert in the Northern Montana town.
ANOTHER TALENT SEARCH—Wrangler Jeans is conducting a major event titled the Willie Nelson/Wrangler Music Invitation. The best local blues, rock and country acts in ten major U.S. Markets will be given an opportunity for national exposure.

Unlike any other national talent search, this one is by invitation only. Sponsoring radio stations in Baltimore, New Orleans, Nashville, Houston, Seattle, St. Louis, Denver (CB reporter KBRQ), Tampa, New York and San Diego will select a nominating committee that will then invite up to seven acts to compete in each category. The act must already be in existence with a local following and must not have had a single or album on any national chart.

The winner of each category in the regional contests will then compete with the three winners from each of the remaining markets. The finals will be held Nov. 21 in Austin to select the national country, blues and rock winners.

RADIO NEWS: CB reporter WRNS-Kinston, N.C. scored heavily in the latest ARB results, reports P.D. Kevin O’Neil, who tells us that the station jumped in cume from 45 to 109, while also knocking off #1 in 12+...18+, 25+ and a #2 in 35+ in the Coastal N.C. area...Another CB reporting station, KVVO-Tulsa, didn’t realize, when they did an on-air interview with the Almost Brothers (Mike Ragagna and Steve Musto) recently, that it would result in a booking agreement for the two with the Halsey Company. Jim Halsey heard their rap with Billy Parker on the station and called KVVO to talk to them. One thing led to another and, without even seeing the boys perform, Halsey signed them with the agency....Scott Piper, Assistant P.D. for KFDI Wichita, announced the station’s involvement again this year in the Kidney Foundation’s Annual Horse & Wag- on Ride-For-Life on Sept 27-28...Bill Lawson, Jr. was recently appointed General Manager of WNTZ-FM, Augusta...CHIT CHAT: Freddie Fender is spending his time in New Mexico with Robert Redford filming a movie titled The Milagro Bean Field War, in which he portrays the mayor of Milagro...When Carl Perkins and his wife Valda returned home from a cruise recently (on which he was performing) they found a package waiting for them. Inside, Perkins found a handmade guitar with a heart-shaped sound hole and a silver plate engraved with his name on the front, and on the back was the inscription “To Our Rockabilly Buddy,” signed Dave, Eric, Ringo, George. (Ringo and George are obvious, Eric refers to Clapton and Dave is producer Dave Edmunds)...Nashville songwriters Pam Rose, Mary Ann Kennedy and J.D. Crowe...Almost with Drano. What a threat! Sounds like gravel under attack by acid rain. And, of course, it’s not without strong effect, as evidenced by this gritty ditty which his T-ness co-created along with heavy-duty pen pal Alex Harvey. Expect him to score heavily with female listeners.

COUNTRY FEATURE PICKS

GEORGE STRAIT (MCA-52914) It Ain’t Cool To Be Crazy About You (Larry Butler/Blackwood/Southwing - BMI/ASCAP) (D.Dillon,R.Porte) (Producers: J.Bowen,G.Strait)

The cowboy dons a tux and slides smoothly into a new/old sound. From its bar simplicity to the full ballroom orchestration, this one’ll knock you Strait.


The tune may sound vaguely familiar, but you’ll still find your foot keepin’ with a little bit of itself.

KATHY MATTEA (Mercury 884 978-7) Walk the Way the Wind Blows (Colgems-EMI/White Sheep - ASCAP) (T.O’Brien) (Producer: A.Reynolds)

The wind’s blowin’ Mattie right into the hearts of tradition-loving two-step with this release.


The soul-searing sounds of the legendary Jones voice are in full force. Nothing new — but then, he doesn’t have to.

ED BRUCE (Duet with Lynn Anderson) (RCA 5005-7) RADA) Fools For Other (2:55) (Chappell - ASCAP) (G.Clark) (Producers: E.Bruce,B.Mevis)

E.B. gives the ballad a solid base, and Anderson shoots it full of energy overduet vocal matchup.

JENNY YATES (Mercury 884 973-7) Let It Be Love (2:28) (Galleon) (A.Keene) (Producer: J.Kennedy)

Nice vocals with lots of backup harmonies on an upbeat tune.

ALBUM RELEASES

MOMENTS—Barbara Mandrell—(MCA MCA-5769) —Producer: T.Collins

For ’88, the loving Barbara fans, we’ve got you staying-in-love ballads, falling-out-of-love ballads and looking-for-love ballads, each with its own strengths and weaknesses. “Love’s Gonna Get You” has a pleasing lite rock sound, “Freedom Feels Like Loneliness Today” is strong lyrically, and “Come As You Were” has a great bluegrass opening. For something more upbeat, try “You Know What I’m Not Talking About.”

I ONLY WANTED YOU—Osmond—(Capitol ST-125) —Producer: P.Worley

If you’re still in a lovin’ state of mind. After Barbara, Marie will take you on a selection of being-in-love-rig songs. The tempo sways from the tiful “Cry Just A Little” and “I Will Be" the feeling” to the mid-tempo “I Only Wanted You” and “New to the Upset”, “Everybody's Bout My Baby.” This one also tells that great Osmond/Davis “You’re Still New To Me.”

OUT OF THE BOX

T. GRAHAM BROWN (Capitol P.B. 5621) Hell And High Water (3:08) (April/Ides of March/Preschus Child- ASCAP (BMI) (T.G.Brown,A.Harvey) (Producers: B.Logan)

Does this guy really gargo with Drano? What a threat! Sounds like gravel under attack by acid rain. And, of course, it’s not without strong effect, as evidenced by this gritty ditty which his T-ness co-created along with heavy-duty pen pal Alex Harvey. Expect him to score heavily with female listeners.
SH BOX TOP INDIE SINGLES

| 11 | YOUR LOVE | BULLETRACION (L.A. #129) | Contact: 3748, Round, TX, 75244 |
| 12 | YOU'VE TAKEN OVER MY HEART | JIMMY G. RICE (Your King 86-6) | Contact: (615) 363-6602 |
| 13 | WRONG TRUTH | BEATH WILLIAMS (BMG GM 71096) | Contact: (512) 654-9773 |

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DEBUT

SIXTEEN CANDLES | JERRY LEE LEWIS (America/Smash 884-934-7) | Contact: (615) 246-2794 |

| 16 | TWO SIDES | JIMMY MURPHY (Vince EM 10033) | Contact: (818) 842-4800 |
| 17 | INDIAN LAKE | CROSSROADS (Moove MR 1931) | Contact: (317) 204-4560 |
| 18 | JUKE BOX SATURDAY NIGHT | ROY CLARK (Silver Dollar SV 004) | Contact: (417) 334-6605 |
| 19 | SHAPED LIKE A BEND (IN THE RIVER) | NICK SEEGE (Rumpelstiltskin RR 1303) | Contact: (212) 767-1445 |
| 20 | YOU SHO WED ME HOW TO LOVE | DON MALOCA (Maxine MBC 1235) | Contact: (714) 663-1606 |

MILLING AROUND — It was great in a circle at the Music Mill studio in Nashville, when the crew listened to the final playback of Lanier McKuen’s “Rockin’ at the Reunion” single. Pictured (l to r) are: engineer Gene Rice, McKuen, and co-producers Jimmy Payne and Joe Gibson.

THANKS TO “CHARTMAKER” STATIONS FOR YOUR BULLET DEBUT IN CASH BOX AND INDIE BULLET

#89 Cash Box Top 100

“Baby You’re So Young” Mayf Nutter on CBT Records

UP AND COMING

| LONE COUNTRY MOOD | MARCIA LYNH (Soundwaves SW 4776) |
| IN THE HEART | GERRY BAZZ AND TOUCH OF COUNTRY (JUL 45-119) |
| I CAN MAKE IT | ODEN HAIRLESS (Cypress CYP 851) |
| EAR CAL. SMITH | (Get On One SOL 208) |

RK HORSE CONSENSUS

SHILEY—One Strike You’re Out (West W-722) — latest radio response already coming in on this debut effort by sister with the super voice. Dark Horse picks coming in from all directions, kkeu, rfds, wams, wccn, kavy, wmlr, kfeq, kvdb, kjjr, kwoc, wscp and rpqx. Expect a good future from this one.

INDIE FEATURE PICKS

SUSAN ROSE (Sollie Sunshine SR-0001) This Girl (3:30) (Music City Maxie—BMI) (M.Lawrence, M.Barton, F.Palmer) (Producer: M.Lawrence) — Fiddle kicks off, steel kicks in, and pleasing female vocalist fills in the spaces of this two-step.


GEARY HANLEY (Kansa KA 629) Pride of Texas (2:29) (Jack and Bill/Amanda Lin/Hall-Clement/Lauriel Mountain/Ricky Skaggs—ASCAP/BMI) (L.Cordile, D.Clarke, R.S.Clarke) (Producers: R.Johnson, R.Light) — This ear-catcher will pluck the strings of Texans and Texans-at-heart.


ALSO MENTIONABLES

BILLY JOE BURNETT (Orbit OR-2113) It’s So Easy

DAVE PLUMMER (Cypress CYP 8512) Waiting On You

INDIE LP REVIEWS

NICK SEEGER (Rumpelstiltskin RRLP 1303-A) Producers: E.Roth pearl, C.Cassone, R.Sabine — This LP offers quite a cross section of musical styles on mostly self-penned tunes. Seeger bounces through “Shaped Like a Bend in the River,” croons the blues on “Don’t Let the Past” and “So Familiar,” and then strolls his way into the basic country swing of “Take Two” and “You Said No.” This is the kind of album that grows on you the more you hear it.
CASH BOX

CASH BOX ANYTHING ELSE IS A COMPROMISE

CASH BOX TOP 30 SPIRITUAL ALBUMS

<table>
<thead>
<tr>
<th>#</th>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>WE'VE GOT A WAVING</td>
<td>NORAH CROUCH</td>
<td>Light/Lexicon (August 85)</td>
</tr>
<tr>
<td>2</td>
<td>CELEBRATION</td>
<td>SHIRLEY CAESAR</td>
<td>Beside 7-01-80 (A&amp;M)</td>
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<td>3</td>
<td>LET MY PEOPLE GO</td>
<td>THE WINANS</td>
<td>Quest 9 25346</td>
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<tr>
<td>4</td>
<td>THINGS ARE GOING TO WORK OUT SOMEBODY REVEREND</td>
<td>CLAY EVANS AND THE YELLOW CHAIR</td>
<td>Tempo 4977</td>
</tr>
<tr>
<td>5</td>
<td>JUST A REHEARSAL</td>
<td>WILLIE NEAL JAFFO</td>
<td>and the GOSPEL KEYNOTE (Malaco 4603)</td>
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<tr>
<td>6</td>
<td>HE IS THE LIGHT</td>
<td>AL GREEN</td>
<td>ARM 5902</td>
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<td>7</td>
<td>HAVE MERCY</td>
<td>EDWIN HARRIS</td>
<td>Light 5867</td>
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<tr>
<td>8</td>
<td>DEDICATED</td>
<td>NICHOLAS</td>
<td>Command 1003</td>
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<tr>
<td>9</td>
<td>JUST DARYL</td>
<td>DARYL COLEY</td>
<td>Humble 7012</td>
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<td>10</td>
<td>MAKING A WAY</td>
<td>THE TRUTHTEEN</td>
<td>Malaco 4376</td>
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<td>11</td>
<td>GREATEST HITS</td>
<td>JACKSON Southernaires</td>
<td>Malaco 4580</td>
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<td>12</td>
<td>UNSPEAKABLE JOY</td>
<td>DOUGLAS MILLER</td>
<td>Light 5876</td>
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<td>13</td>
<td>COME UNTO JESUS</td>
<td>REV CHARLES BRICK (New Sound of Gospel 146)</td>
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<tr>
<td>14</td>
<td>HOLD ON</td>
<td>REV J C BARNES &amp; REV JAMESTON BROWN</td>
<td>Atlanta International 10099</td>
</tr>
<tr>
<td>15</td>
<td>JENOAH IS HIS NAME</td>
<td>IRELE ANDREWS</td>
<td>June 1979</td>
</tr>
</tbody>
</table>

16 | LOVE ALIVE III | CANTON SPIRITUALS | Light LS 5857 |
| 17 | THERE IS HOPE | MITTON BRUNSON | and THE THOMPSON COMMUNITY SINGERS | Holiday 7-00562 X |
| 18 | WIZARD IS TRYING TO TELL YOU SOMETHING | JIMMY BROWN | FROM THE COLOR PURPLE (Warner Bros 2506) |
| 19 | HAND IN HAND | THE WILLIAMS BROTHERS | Malaco 4606 |
| 20 | WORK ON ME | ALBERTINA WALKER | Jenny 4766 |
| 21 | YESTERDAY, TODAY, FOREVER | DONALD VANCE CHORALE | E.G. C. 1548 |
| 22 | THE SEARCH IS OVER | TRAMEE HAMMOND | AM 5151 |
| 23 | I GIVE MYSELF TO YOU | THE NANCE ALLEN GROUP | Myrligh 7-6748661 |
| 24 | MISSISSIPPI POOR BOYS | CANTON SPIRITUALS | Jenny and Bee 6909 |
| 25 | BLESSED | THE WILLIAMS BROTHERS | Malaco 4606 |

CASH BOX TOP 30 INSPIRATIONAL ALBUMS

<table>
<thead>
<tr>
<th>#</th>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MORNING LIKE THE MOUNTAIN</td>
<td>SANFORD PATTON</td>
<td>Word 9003</td>
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<td>2</td>
<td>SCANDALOUS</td>
<td>GEORGE CARPENTER</td>
<td>Scripture SPR 1117</td>
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<td>3</td>
<td>GIANTS IN THE LAND</td>
<td>WAYNE WATSON</td>
<td>Dayspring 4319</td>
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<tr>
<td>4</td>
<td>THE CHAMPION</td>
<td>RICK ROSE</td>
<td>World Wind 1102</td>
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<tr>
<td>5</td>
<td>MEDALS</td>
<td>RUSS TAFF</td>
<td>Sony 7-0692456</td>
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<tr>
<td>6</td>
<td>COMMANDO SOZO</td>
<td>DESAI AND KEY</td>
<td>Banner Disc PWR (0879)</td>
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<tr>
<td>7</td>
<td>VOICES IN THE WIND</td>
<td>RES DESAI</td>
<td>Dayspring 7-0143163-6</td>
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<tr>
<td>8</td>
<td>SOMEBODY'S BROTHER</td>
<td>SCOTT WESLEY BROWN</td>
<td>Scripture SPR 4318</td>
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<tr>
<td>9</td>
<td>BENNY FROM HERE</td>
<td>BENNY HESTER</td>
<td>Word SP 1050 (SPC 1017)</td>
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<td>10</td>
<td>HE HOLDS THE KEYS</td>
<td>STEVE GREEN</td>
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<td>11</td>
<td>BLACK AND WHITE IN A RED WORLD</td>
<td>SCOTT WESLEY BROWN</td>
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<td>ARMED AND DANGEROUS</td>
<td>JESUS CHRIST</td>
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<td>13</td>
<td>UNGUARDED</td>
<td>AMY GRANT</td>
<td>Word 7-068066-8</td>
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<td>HOLY ROLLIN</td>
<td>BRYAN DUNCAN</td>
<td>Light 822</td>
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<tr>
<td>15</td>
<td>ELECTRO VOICE</td>
<td>DAM PIER (featuring BenZ &amp; Spencer)</td>
<td>Light/Lexicon (August 85)</td>
</tr>
</tbody>
</table>

THE COLLECTION — AMY GRANT — MYRRH 7-01-85806-8 — PRODUCER: BROWN BANNISTER

Amy Grant's "The Collection" features some of her best-known songs ("Father’s Eyes," "El Shaddai" and "Find A Way," among others) in a two-disc set. The record is a testament to Grant's musical talent and her ability to connect with listeners through her powerful vocals and emotional range.

SHOUTING AT THE WALLS — RICK ROSE — HOME SWEET HOME 7-01-001435-9 — PRODUCERS: RICK ROSE AND TIM JARRETT

Good mood music! If you’re not in a good mood when you begin listening to this, chances are you will be when it's over. The title is a little aggressive — and so is "No Fear of Flying," with its street-flavored rock ‘n’ roll beat. Towards the end, you’ll find the peaceful and reassuring “Edge of Darkness,” followed by “The Light." The LP resonates with soul and energetic vocals, which, when combined with some real nice harmonies, creates a flavorful sound.

Cash Box September 40
**CLASSIFIED ADS RATE 35 CENTS PER WORD**

Every word including all words in firm name. Numbers to address count as one word. Minimum word count is 2 words. Use of CAFE MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED TELLING. If cash or check is NOT enclosed with your order your classified ad will be held for ten days. Make check payable to Classified Advertising (Outside $780 to your present subscription price). You are entitled to a classified ad of 40 words in each issue for a period of one full year. 52 consecutive weeks. You are allowed to change your allowance at any time. All words over 40 will be billed at a rate of 35c per word. Please ask carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office.

Los Angeles, CA 90027 by Tuesday, 12 noon, of preceding week to appear in the week’s issue.

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PACER POKER $695, CHILL- 
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  OUT $675, CHOPPERS 
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  IT $1395, ROCK $1045, HELI- 
  $3195, ROBERT E. LEE $1795.
  
  ALL: SYM: NAME THAT 
  5, STOMP $295, GIMME A 
  165, STOCKER $125. PLEASE 
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  GOLF, TENNIS, EXCITEBEKE, 
  HOGANS ALLEY, DUCK 
  PEER, WADDLE & WADDLE, 
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  OR LEP OR HAROLD IN 
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  Over 100 Pinball, Video, 
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- ION JUKEBOX OPERA- 
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  best for at the best price. With PLE- 
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  #527-5137 • Texas 1-800-442-

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  1st P.O. Box 3644, Temple, TX 
  76501.

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  —Minimize installation time on 
  Change coin worth or hand held 
  $1800. Berkholz De- 
  lMontaur Hty, Brookhaven, 
  N Y 12845-5275.

- A VANTAGE NEAR YOUR 
  JUKEBOX OPERATORS 
  • 41

- WANTED—Quarter Horses Lasers — 
  Keo- 
  •

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  3791.

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  1727.

- COCKSURE—CBS recording artists Cock Robin were recently presented with gold record awards at a ceremony to celebrate their debut self-titled album in Europe. Cock Robin have earned awards in France and Holland. Paul at the presentation are (l to r) Bunny Freiddie, senior vice 
  president, creative operations. CBS Records International; Bob Campbell, vice president, market-
  ing and sales, CBS Records International; Richard Denkamp, marketing and sales manager, CBS 
  Records Holland; Henri De Bodant, managing director, CBS Records France; Jay Landers, Cock 
  Robin's manager; and cock members Anna La Caico and Peter Kingsberry.
Rock-Ola Intro's The 'Nostalgia' Jukebox

By Camille Compassio

CHICAGO – Rock-Ola, Inc. is currently offering operators their new English Mark Darts full color accessory sheets which illustrate a wide variety of products such as dart collars and shafts, hundreds of flight designs and the new point of purchase display rack with blister packed products. These sheets are up to date with all of Arachnid's new part numbers and the coin-op industry products never before offered by the company. One addition is the new 2ba/2ba collars (24 in all).

Additional sheets featuring other new items for coin-op and sportswear, and novelty items will be available in the series. The individual sheet format will allow new sheets to be added as new products become available. Brochures may be obtained by writing Arachnid at P.O. Box 2901, Rockford, Illinois 61132-2 phoning the company at 815-654-0296.

Frank Schulte gave us a quick tour of the factory. This is part of the assembly area where the 4901 and 8401 cabinets are being readied for completion before entering the next stage of production.

The Rock-Ola ‘Nostalgia’ jukebox, in the company of executive veepee Bette Lockhart and marketing manager Frank Schulte, who are very proud of this machine. Even at this stage of development, it looks mighty good!

The “Nostalgia” offers 160 selections and you can see the lineup in this photo. Stan Harris, Rock-Ola’s purchasing manager, is pictured with Bette and Frank.

We told you about the jukebox that is currently on test in Bette’s office. Well, here it is, the Super Sound II jukebox. In fact, the Rock-Ola has elected to use a music distribution device to allow the jukebox to maintain the integrity of the music it is playing.

Picture a stage, complete with curtain, a dancing couple and fascinating musical notes and you have the scene depicted in the photograph. They’ve taken the advanced technology of the present in combination with the cosmetics and structural design of decades passed to produce the Rock-Ola “Nostalgia” jukebox. In appearance, it is unlike anything that’s been on location for quite some time, and here you have the key for attracting patron interest. Since it is reminiscent of the 50’s, there will be those who will gravitate to it simply because it represents a past era and, perhaps brings back youthful memories; but it also holds appeal for the younger generation who are naturally attracted to new concepts and new adaptations.

When Cash Box first learned of the piece, we contacted Rock-Ola’s executive vice president Bette Lockhart, who obligingly arranged to have one model ready for us to look at and photograph. Marketing manager Frank Schulte and members of the factory’s engineering team worked on the project and the machine was complete and ready to be photographed. What you will see in the accompanying photos is the Rock-Ola “Nostalgia” at near completion, with some cosmetics and technical tuning still to be done, but even at that, the concept is apparent enough.

Bette Lockhart gave us a few particulars about the machine. The Nostalgia is a 160 selection coin-op unit, although it will have a dollar bill acceptor on it. Rock-Ola’s current 200 selection mechanism is employed in the Nostalgia, and the machine could be expanded to 300 selections. Bette told us that the factory’s technical department is already working on the final version of the machine, and the final model will be a 200 selection machine.

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**HART INDEX**

**ALPHABETIZED TOP 101 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)**

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<td>Only Anda</td>
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