THE NEW ALBUM ARRANGED AND PRODUCED BY JOHN FOGERTY • INCLUDES THE HIT SINGLE "eye of the zom
Support The BMA!

By Rick Morrison

Why should I attend a Black Music Association Convention?

Good question! Why should up-and-coming professionals and artists—who probably already attend several industry events—mark their calendars for yet another activity? This is probably best answered by looking at the BMA. What is it?

The BMA is an international association dedicated to the interests of the creators, manufacturers, broadcasters, and retailers of soul, gospel, jazz, and other forms of Black music. Through local chapters across the country, the BMA reaches a vast community of grass roots music lovers (and consumers) through a series of ongoing workshops, seminars, panels, conventions, tributes and concerts.

BMA's influence has been felt throughout the music industry and record-buying community. One measure of this was President Jimmy Carter's declaration of June as "Black Music Month" at a 1980 White House reception held in BMA's honor.

Each year, BMA proudly selects from among its esteemed membership, those artists whose outstanding lifetime achievements should be singled out. At the annual Black Tie Tribute these artists are honored. The Tribute benefits the BMA Foundation.BMA's charitable and educational arm which provides substantial scholarships and opportunities to persons of all colors, creeds and religions in the field of Black music.

BMA's network of music industry, individual, associate, and student members are kept abreast of those other BMA activities through Invertisions, the BMA in-house bi-monthly magazine.

Moreover, under BMA's renewed dedication to these interests, we are going after the college market to hold cultivate their interests in our industry.

The BMA Convention, otherwise, represents a "meeting of the minds" in the radio, retail, record and talent worlds—a forum for established executives for aspiring creative and business professionals.

Attend the BMA Convention, October 1-5, 1986 at the Fontainebleau Hilton, Miami Beach, FL. It can increase your knowledge of how the business works.

Join the BMA! It can increase the strength of Black music and the artists and professionals in our business.
NEWS

Rock Benefits: Where Has All The Money Gone?

By Paul Iorio

NEW YORK - Rock and roll benefit events are a sign of the times. From Live Aid and its spin-offs to Hands Across America and The Caravan For Human Rights, these events have mobilized millions of people and raised millions of dollars for undeniably worthy causes. Many of us, however, tend to remember the spectacle and forget the cause. Now that the dust has settled, questions are emerging. What impact, if any, have these events had in fighting hunger, homelessness, and oppression? How much money has been raised? Where exactly has the money gone? These questions have not been brought until recently; the contrary, they have raised many other serious questions.

Most of the organizers say they have met or exceeded their own expectations. In some cases, the facts and figures bear them out; in others, there is doubt and even questions of imprudence. The Van Halen concerts, for example, were reported that the tour grossed $100 million. How accurate were these reports? Did the tour make money? Where? And, perhaps most importantly, what happened to that money?

The most recent and weighty controversy surrounds the finances of Kenneth A. Kragen's Hands Across America. The Cleveland Plain Dealer's Cyndy Skagen reported that less than half of the money collected from the May 25 event was earmarked for the hungry and homeless. After the article was published, Hands Across America admitted that their original figures were inappropriately "deceptive" and that they had made a "mistake."

In dollars and cents, here's what that means: Hands Across America initially claimed to have collected approximately $32.5 million. Of that $32.5 million, approximately $16 million was marked for distribution through agencies to the poor. $8.5 million was accounted for expenses. After the Plain Dealer article, Hands changed their story. That $32.5 million dollar figure was misleading, they said, because it included approximately $8.5 million in corporate donations and private pledges.

According to Hands Across America, $10.5 million in expenses included such miscellany as mailings, liability insurance for the day of the event, and staff salaries. Skagen says that several organizations, including The Salvation Army and the Los Angeles Social Services Department, claimed that Hands' administrative costs had far exceeded what...is the norm.

A Hands Across America spokesman denied this.

(continued on page 7)

PolyGram Jazz Reactivates Verve Label

By Lee Jeske

NEW YORK - PolyGram Jazz, which has been successfully reissuing product from the massive Verve Records catalog, is set to reactivate the label for new recordings. Verve Records, begun in the 1950s by Norman Granz, recorded hundreds of mainstream jazz albums during the '50s and '60s--by the likes of Ella Fitzgerald, Dizzy Gillespie, and Billie Holiday. PolyGram, which currently owns the material, has used the Verve imprint only for reissued or previously unissued recordings. Now PolyGram Jazz, which has been planning to record new jazz projects for some time, is set to join the Verve Records catalog to release a new record fresh jazz albums. The first product to be released on the reactivated label will be the first issues in a "Live at Vine Street" series--live, direct-to-digital recordings done at the popular Hollywood niter, the Vine St. Bar & Grill. Ron Bernstein, the club's owner, will act as executive producer of the series.

"Live at Vine Street" continues a legacy that began when Norman Granz recorded the first Jazz At The Philharmonic concert in 1944," said Richard Seidel, vice president, PolyGram Jazz. "Our rich history has made Verve one of the most recognizable, if not one of the best-selling, jazz labels ever. Its steady revenue over the years, and especially the success of our recent catalogue exploitation program--including two-fer, complete artist retrospectives, and our (continued on page 7)

Cash Box Promotes Padgett, Dobrin

By Lee Jeske

NEW YORK..."The Monkees Greatest Hits" and "Then & Now...The Best of The Monkees" each received gold record awards in the RIAA's list of August certifications, marking the sixth and seventh gold LPs for the foursome, their first gold albums since 1968. Bill Cosby, another gold album veteran of the '60s, received his eighth gold LP in August--his first since 1969--for "Those of You With Or Without Children You'll Understand."

Gold albums in August were also awarded to "Rapture," Anita Baker; "White Winds," Andre Watts; "Emotional," Jeffrey Osborne; "The Original Motion Picture Soundtrack to Ruthless People," "Who Made Who," AC/DC; "Headlines," Midnight Star; "Music From the Edge of Heaven," Wham!; and "Invisible Touch," Genesis, which was simultaneously certified platinum.

Peter Gabriel's "So" was the only other album certified platinum in August, with multi-platinum awards going to Janet Jackson's "Let's Go Crazy," (two million); Alabama's "My Home's in Alabama" (million); their third multi-platinum LP "Heart's Fire" (four million).

In the theatrical video category, some new gold and platinum awards were awarded to Spies Like Us, House, The Delta Force, Power. Gold videos in the theatrical category also went to Brazil, Revelation, and Star...Playboy Video Centerfold Volume 2...Singing Teri Weigel was the only video ever in the non-theatrical category in August, went gold and platinum. There were no certifications in the non-theatrical video category.

Hey, Hey, The Monkees Score Gold LPs In Aug

By Lee Jeske

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Seeburg Opens Compact Disc Distrib

CHICAGO--When you introduce the industry's first compact disc jukebox, namely the Seeburg "Laser Music System," a wise follow-up move would be the establishment of a distribution outlet for the compact discs to accommodate the operator who will be installing the machines on locations. Thus, Seeburg Phonograph Corp. has announced the opening of Seeburg Compact Disc Distributing, which is housed in the factory's Addison, Illinois headquarters.

Bill Guler, who has fifteen years' experience in the music business, is general manager of the new operation. He served five years in retail music sales and has considerable experience on the wholesale level as well, having been with the Handelman Company, one of the largest rack jobbers in the country, for the past ten years.

Seeburg Compact Disc Distributing is already fully set up and operational and plans to be stocking a minimum of one thousand compact disc titles by the end of this year as disclosed at the August 21 showing of CD jukebox, which was hosted by Wide Distributors in Chicago. Bill Guler was on hand to address the operator assembly at the function. "To the best of our knowledge, our pricing is lower than that of any other stop we know of," said Guler. "Furthermore, since we are opening up a whole new area of the music business, we are going to have some specialized needs that the record companies have not as yet addressed. Expect to be putting special packages together that are tailored to the location's specific requirements," he went on. Guler said attention will also be focused on ethnic material, particularly Latin, since there is so much of this type of music currently available on CD. "We have begun contacting the Latin labels to let them know that our compa has been acquired."

Padgett Dobbins

George Albert, president and publisher of Cash Box announces two promotions within the Cash Box organization. Effective immediately Stephen Padgett has been named managing editor, Cash Box and Gregory Dobrin has been named associate managing editor/west coast bureau chief. Said Mr. Albert, "These two young men have exhibited extraordinary dedication and an uncommon knowledge and versatility in accomplishing many of the innovations that have been evident in Cash Box over the past six months. I am pleased at the opportunity to recognize their valuable contributions to the organization."

Cash Box Promotes Padgett, Dobrin
The New Album
BREAK EVERY RULE

Featuring The Hit Single,
TYPICAL MALE

HIGH QUALITY XDR® CASSETTES, ALBUMS AND COMPACT DISCS. FROM CAPITOL.

Produced by Terry Britten
Produced by Bryan Adams and Rob Cerravolo
Produced by Rupert Hine
Produced by Mark Anthony & Neil Dorfman

ROGER DAVIES MANAGEMENT
ASCAP Expands Legislative Program

LOS ANGELES—In an effort to carry out its expanded activities in the legislative area, ASCAP has tapped existing staff to handle legislative projects.

Under the new structure, assistant to the president/director of Public Relations, Karen Sherry, will become assistant to the president/director of Public Affairs, with increased responsibilities in ASCAP’s government activities. Sherry will continue to report to ASCAP president Morton Gould and managing director, Gloria Messinger.

In making the announcement, Gould, commented, “Karen Sherry has made an outstanding contribution to the Society as assistant to the president and as head of Public Relations. I know she will continue to distinguish herself and ASCAP with these additional responsibilities.”

Sherry joined ASCAP in 1979 as director of Public Relations, and became assistant to the president/director of Public Relations in 1983.

In line with this change, Ken Sunshine, who has been assistant public relations director for the past three years, has been promoted to manager of Public Relations, and will assume responsibilities for the day-to-day operations of the Public Relations department. He will continue to coordinate special events and press relations for ASCAP’s legislative efforts. Sunshine will continue to report to Sherry, who will oversee ASCAP’s public relations program.

Assting Sherry in her legislative duties will be Lauren Iossa, who was named assistant to the director of Public Affairs. Iossa has served as public relations coordinator/editor, ASCAP In Action at ASCAP for the past two years. Iossa’s chief responsibilities will include the continued development of ASCAP’s grassroots-out-reach. Iossa will supervise additional personnel who will serve as administrative back-up on legislative projects.

Roth Named

BMI president and CEO Frances W. Preston has announced the appointment of Gary F. Roth to the newly-created position of senior attorney, effective immediately. He will continue his involvement with BMI’s licensing and performing rights departments, drafting agreements and providing counsel for both areas, as well as handling bankruptcy matters, among other duties. In addition, Roth will coordinate copyright infringement litigation in the northeastern United States. He will also remain a director of and treasurer for BMI Foundation, Inc.

TICKERTAPE

NEW YORK—The Grammy Awards will include a New Age category in time for next year’s voting...BMI will sponsor the BMI University Musical Show Competition, which will be judged by the undergraduate composer, lyricist, and librettist of the best musical show or musical comedy presented during the 1986-87 academic year as a recognized student activity in the U.S. or Canada; contact Allan Becker in BMI’s Musical Theatre Department, at (212) 566-2000 for further details...The 17th World Popular Song Festival will be held in Tokyo on Oct. 26, with 12 songs from ten different countries competing for several prizes...Jack W. Eustace, president and chief executive officer of the Musical Group, will be honored by the Anti-Defamation League Appeal at a luncheon, Sep. 24 at the New York Hilton Hotel...The Creative Edge, which will begin its second season on WNET-TV, New York on Sept. 21, will open with Peter Greenaway-directed programs on Philip Glass, John Cage, Meredith Monk, and Robert Ashley...The 1986 Steelband Music Festival is gearing up: the finals will be held Oct. 4 in Port-of-Spain, Trinidad and will be preceded by the first Pan/Jazz Festival, Oct. 2 and 3; call the Trinidad & Tobago Tourist Office at (800) 232-0082 for details.

EXECUTIVES ON THE MOVE

E/A NAMES KAUFMAN—Suzanne Kaufman has been promoted to national research manager for Elektra/A&M Records according to Mike Bosco, senior vice president, marketing/promotion. Kaufman will remain in the label’s Los Angeles office and report directly to Bone. Prior to this promotion, her position was marketing coordinator.

WILSON APPOINTED—Walt Wilson has been appointed to the position of director of marketing for MCA Nashville according to Bruce Hinton, senior president and general manager of MCA Records Nashville. Wilson will be based in the MCA main office in Los Angeles. Wilson has been with MCA for over five years and most recently as regional field sales manager in Dallas. He joined MCA’s salesmen based in the Cincinnati branch and from there was promoted to branch manager, Chicago, before moving to Dallas. Before coming to MCA Records in 1984 Wilson was with Inner City Records in New York.

ISQUITH NAMED—Jack Isquith has been appointed associated director, national album promotion, Epic/Portrait/CBS Associated Labels, as announced by Bill Bennett, vice president, album promotion. A Nashville native, Bennett is supervising all aspects of promoting E/P product, album radio and sales, and will work closely with the E/P/A field staff. Isquith comes to E/P from PolyGram Records where he was national manager, rock radio.

LEVY NAMED—Elektro/Asylum Records in New York has appointed Levy to the position of manager of college radio and dance promotion. He previously served as program coordinator at KUSF-FM/San Francisco. Levy places Dave Johnson at Elektro who has become a field rep in San Francisco.

PINKERTON TAPPED—Max E. Pinkerton has been appointed vice president operations for the CBS/Records Group’s Columbia House Division. The announcement was made by Richard C. Wolter, president of Columbia House.

REYNOLDS PROMOTED—Jack Reynolds has been promoted to vice president, special markets for C.E.M.A., Capitol’s Record Group Services, as announced by C.E.M.A. executive vice president Dennis White. Reynolds formerly was director, special markets for Sony.

CMP APPOINTS FELDMAN—CMP Records president Ken Renker has appointed Mitchell Feldman to the newly-created position of director of marketing the nine-year-old German label. Feldman will be responsible for overseeing domestic and foreign distribution of CMP product as well as the coordination of the label’s promotional activities and press relations at home and abroad.

RCA NAMES FIVE—James Grady, recently appointed to the new position of liaison between the copyright division for RCA Records—US, announced the formation of a national sales team, and the appointments of five regional sales direction do.. Parisi will be northeast regional sales director; Ron Howe will be southwest regional sales director; Steve Miller will be western regional sales director; Tom O’Flynn will be midwest regional sales director, and Bonnie Mays will be eastern regional sales director. All five directors will report to Mr. Grady. The sales team will focus exclusively on the marketing of product by artists on the RCA, Jive and Reprise labels and function as a liaison between RCA Records and RCA/A&M/Arista Distribution. It will create and implement street market plans with retail accounts and coordinate with the field promotion staff as well as all other departments in New York and Los Angeles.

THREE APPOINTMENTS AT I.R.S.—I.R.S. Records president Jay Bobo has announced three new staff assignments at the label. Effective immediately, Michael O’Brien becomes vice president of administration and business affairs, O’Brien previously served as the company’s director of administrative and business affairs. Ann Loureiro is named executive assistant/international liaison director position in which she’ll report to Bobo. Laura Benson is appointed promotor assistant, and will report to I.R.S.’s vice president/promotion Michael McMillen. Benson was previously the company’s office manager. All three will be based at I.R.S.’s home office in Los Angeles.

KOSHEL NAMED—James Koschei, New York attorney, has been named assistant to the chairman of SESAC effective immediately. Mr. Koschei, who resides in Los Angeles, will report to SESAC after an absence of more than twenty years, had served as house counsel and assistant to the president of the licensing firm from 1956 to 1964. More recently, he served as general counsel and secretary of Pirntice-Hall, Inc. of Englewood Cliffs, New Jersey, where he was responsible for all of its legal affairs. Prior to that, he was affiliated with the New York City law firm of Lord, Day and Lord senior litigation associate.
**Final Entry Grammy Forms Going To Members And Record Companies**

LOS ANGELES – All members of the National Academy of Recording Arts & Sciences (NARAS), as well as 471 record companies and 50 video companies, will soon be receiving entry forms for the 29th annual Grammy Awards.

Members will be asked to recommend a limited number of entries of recordings, released during the eligibility period of Oct. 1, 1985 through Sept. 30, 1986, for which they feel are most worthy of Grammy consideration. Completed forms are due in the NARAS office by Oct. 6.

Record and video companies, which have already received entry forms for product released during the first nine months of the eligibility period, will be asked to submit forms listing additional product released during the final three months of the period.

**PolyGram Jazz**

"It is now possible for us to actually re-start the history of Verve," said Guenter Hensler, president of PolyGram Classics, of which PolyGram Jazz is a part. "The success of our reissue program, particularly the CD releases, has really revived this catalogue, and made it extremely viable once again. We will now add new releases to the catalogue, further revitalizing it."

"Live At Vine St." is only one of the new projects planned for the reactivated Verve label, with other new jazz signings expected shortly.

**Rock Benefits**

(continued from page 4)

One fact is not in dispute though: Hands Across America fell short of raising the $40 million it expected to raise. And apparently, the proportion of money that went to the poor is smaller than originally intended as well. "About 40% of the money will go to programs that deal with the root causes of hunger and homelessness," Kraus told this reporter the day after the end of "the most of the money will go to churches and shelters."

The Aid, which raised approximately $1.5 million, has been the subject of a different controversy. Robert Keating, in the July issue of Spin magazine, claims that "HAA money has been used by the Ethiopian government in programs that cause more death and famine than they relieve."

Good bought with Live-Aid money has been spent by the government to trade for arms in the Soviet Union, and that food has been allowed to be delivered into rebel hands on the hard by the famine, according to Spin. Bob Geldof and a U.S. Senate subcommittee on Immigration and Refugee Policy both attacked the report, saying it is largely based on information from a puppy medical team bitter about its expulsion from Ethiopia.

Perhaps the most dismal failure among the benefits is Farm-Aid 2. That July 4 concert raised only half a million dollars, which is far less than what Hands Across America spent for administrative costs, accountants, attorneys, and executive staff. The first Farm-Aid a year before raised approximately $1.5 million dollars. A spokesman for Farm-Aid, however, insists that the sequel is not a failure. "The whole goal of Farm-Aid was to raise public awareness. Raising money is one thing, but raising awareness is the real issue."

The one benefit that most realistically matched its initial expectations was Amnesty International's Caravan For Human Rights. Even before the six Amnesties shows happened, concert producer Bill Graham told this reporter: "We want to raise public awareness about the work that Amnesty International has done for the last twenty-five years."

For Graham and Amnesty Director Jack Healy, awareness was the primary intention from day one, with fund-raising a secondary objective. But even that secondary goal was met; they had planned to raise between two and three million dollars and, according to Healy, they raised $2.3 million. "We would have completely done it (raised $3 million) if we had filled Denver," says Healy, referring to the Denver Caravan show, the only one of the six that didn't sell out.

More important, Healy says that Amnesty International picked up 34,000 new members. "The strength of Amnesty is built upon our volunteers. And we have never ever picked up thirty-four thousand people. We were at 150,000 for about three years and this broke it open. We feel that on a scale of one to ten we've got about a two or three here."

Graham is currently working with the city of New York in organizing a concert to help fight the crack problem. The concert is tentatively scheduled for the middle of October at an as-yet-unnounced venue.

One source reports that Graham is eying a site in the South Bronx, and that Run-DMC has been booked for the benefit.

The organizers and promoters only tell half the story of rock benefits; the artists, after all, are the ones who provide the draw.

Mary Travers of Peter, Paul & Mary played with that trio at both Live-Aid and The Caravan For Human Rights. "Political activism is an old and honored tradition," said Travers. "It's not even new for this generation. Pete Seeger has been doing it for about 40 years."

But she and several other politically active performers shirk the idea of formalizing their political involvement by running for office. "I'll tell you the problem with running for office. Harry Belafonte must have dealt with this year...it's very hard to be a long-term thinker with only two years to serve."

Graham Nush, who organized the No Nukes concerts in 1979, also said that he would never consider entering politics. Add to that list Frank Zappa, who took his fight against the PMRC to the U.S. Senate last month. Zappa is scheduled to appear before the Senate. Zappa expressed a wariness of benefit concerts with a question that today seems prescient: "Where is the guarantee that the money will go where it's supposed to go?"

LOS ANGELES – In confirmation of widely circulated reports (Cash Box Aug 23, 1986), Sid Sheinberg, president and CEO of MCA Inc., and Robert W. Pittman, president and CEO until December 31, 1986 of MTV Networks, announced last week an agreement to form a new diversified entertainment and communications company funded by MCA, MCA and Pittman will each own a 50 percent interest in the company, which will be based in New York.

Irving Azoff, president of MCA Music Entertainment Group and Pittman also announced that the first venture of the company is the formation of a new label with MCA Records. Viscan International Inc. will also be a participant in the record label.

Pittman will serve as president and CEO of the new company, which will commence with business January 1, 1987 upon Pittman's departure from MTV.

"Bob Pittman is one of the most creative, innovative and entrepreneurial talents in the entertainment field today. He created the concept of MTV: Music Television, developed the network and guided the new program through a period of explosive growth in which it became an institution of the youth culture and a major influence on almost all of American culture," said Sheinberg.
ALBUM RELEASES

OUT OF THE BOX

DON JOHNSON—Heartbeat—Epic BL 40366—Producer: Chas Sandford—No List—Bar Coded

“His voice can really sing” resounds coast to coast. The proof is in the grooves. Miami Vice’s Crockett has the gritty, aware musicality of the southern rockers he has grown up with (Allman Bros., etc.) A cadre of great sidemen, a fistful of honest-to-god good songs and Johnson’s powerful voice make this debut more than a fluke. Johnson is for real. He can really sing.

CAMEO—Word Up—Atlanta Artists 830 265—Producer: Larry Blackmon—List: 8.98—Bar Coded

Masters of hard hitting funk in another steamy set of cuts destined to enjoy life as dance floor regulars. The cool techno edge blends with vocals full of personality. Lots for the Urban programmer here.

OUT OF THE BOX

EASTERHOUSE—Contenders—Columbia AL 40469—Producer: John Brand—Easterhouse—Chris Nagle—No List—Bar Coded

Rock from the committed and passionate school. While comparisons with U2 and other bands with a conscience—inevitable. Easterhouse stands on its own, with its distinctive guitar-based, politically motivated music. Rock radio will pick up on cuts like “Whistling In The Dark,” “Nine Out Thirty Nine” and “To Live Like This.”

OUT OF THE BOX


The smooth, jazzy and sultry voice of Hyman never sounded better. From thick and smoky to thin and breathy, Hyman addresses each of the LP’s nine tunes with a great sense of interpretation and style. The title track is superb example of her ability to gracefully cross jazz, pop and soul.

FEATURE PICKS

THE ROMANS—The Last Days At The Ranch—Restless 72156—Producer: Steve Wynn—List: 8.98—Bar Coded

L.A.’s The Romans falls roughly into the “new American rock” camp, although its songs lean heavily on traditional, rather than modern, musical forms. Slightly country tinged, Michael Ohlenkott’s songs are rich in characters and imagery and place the band in its own niche.

CATS CAN FLY—Epic BFE 40436—Producers: Lou Pompanti-Lenny DeRose—No List—Bar Coded

Canadian rockers debut with this powerful pop set. Good songs and strong production.

EDDY GRANT—Born Tuff—Portrait BFR 40284—Producer: Eddy Grant—No List—Bar Coded

Grant crosses the reggae/pop fence as well as any. The first single, “Dance Party,” should stir interest in the LP.

ARMED AND DANGEROUS—Music From The Motion Picture—Manhattan SJ-53041—Producers: Various—List: 9.98—Bar Coded

A solid soundtrack for John Candy’s comedy film. Maurice White has a hand in most of the tracks, including Atlantic Starr’s title cut which is the LP’s sparkling first single.

XDAVIS—Summer Of Fire—Swank Dog XD004—Producer: Glenn Rosenstein—List: 6.98

An indie band richly deserving major attention. Jeremiah, the band’s writer, exhibits a solid sense of songwriting and the band has a driving, haunted edge.

NEW MAN—Epic BFE 40332—Producer: Joe Mardin—No List—Bar Coded

Shimmering modern pop debut with all the right elements in all the right places. Could click.

RECORDS TO WATCH

MATT PIUCCI & TIM LEE—Gone Fishin’—Restless 72126—Producers: Everett-Lee & Piucci—List: 8.98—Bar Coded

LAWNDALE—Beyond Barbecue—SST 087—Producers: Lawndale-Ethan James—List: 8.98

EASTERN BLOC—Wall To Wall—Chetnick CH037—Producers: The Bloc-Peter Denenberg—List: 6.98

BARNES & BARNES—Sicks—RNLP 70828—Producers: Art Barnes-Artie Barnes—List: 8.98—Bar Coded

JOHN COUGAR MELLENCAMP—The Kid Inside—Rhino RNLP 70860—Producer: John Cougar Mellencamp—List: 8.98—Bar Coded

ALCATRAZZ—Dangerous Games—Capitol ST-12477—Producer: Richard Hoak—List: 8.98—Bar Coded

Hard driving metallurgists boasting hoiky originals and a thundering rendition of “It’s A Life.”


The oft-cited pick to hit Vera has some of his ‘81 concert tapes and two Muscle Milk dates see the light via this Rhino package.

MIGHTY FLYERS—From The Start To The Finnish—Pausa PR 7201—Producers: Jay Lewis-Robert Pierce—List: 8.98—Bar Coded

Mighty Flyers is a bustling barroom quintet, purveyors of good ole steamy rock n’ roll.

THE FLAMING LIPS—Hear It Is—Pink Dust 72173—Producer: not listed—List: 8.98—Bar Coded

More than a garage band—not much more, but enough that they should be taken seriously. The Flaming Lips is a nasty Burks that takes flights of demonic frenzy between moments perched on a classic folk/rock foundation. Other references: The Doors, Little Floor Elevators.

SLOVENLY—Thinking Of Empire—SST 067—Producers: Spot-Slovenly—List: 8.98—Bar Coded

A heady group here. In the Husker Du/Minutemen/Meat Puppets tradition, Slovenly’s fresh, if sometimes bizarre, voice on the new musical horizon.

THE ALMOST BROTHERS—MTM ST-71056—Producer: Tommy West—List: 8.98—Bar Coded

While appealing immediately to a country/adult audience, the classic songs deliver as weighty exposure. Elements of rock, a Simon & Garfunkel, folk and pop are present as country.

JOHN COUGAR MELLENCAMP—Chestnut Street Incident—Rhino RNU 70859—Producer: Tony Defries—List: 8.98—Bar Coded

P.F. SLOAN—Precious Times—Rhino RNLP 70133—Producer: Steve Barri—List: 8.98—Bar Coded

DICK DALE & THE DEL-TONES—King Of The Surf Guitar (The Best Of Da Dale & The Del-Tones)—Rhino RNLP 70074—Producers: Jim Monsour-Voy Gilmore-Jim Economides—List: 8.98—Bar Coded

RICHARD CLAYDERMAN—Plays Love Songs Of The World—Columbia 40472—Producers: Paul De Senneville-Olivier Toussaint—No List—Bar Coded


Cash Box  September 13, 1984
OUT OF THE BOX

ELI YOUNG (Geffen 7-28623) Even Of The World (3:40) (Silver Fill/ASCAP (Neil Young) (Producers Neil Young/Danny Kortchmar)
A provocative video accompanies this stirring return to form for Young. Not that his rockabilly and country excursions are in any way compelling — they were — but Young failed to get the radio attention they deserved. "Weight" should right that, widening his first pop hit in the blues.

CAMEO (Atlanta Artists 884 9333) Word Up (4:15) (T-Man-Larry Junior) (Producers: Larry Muller-Solomon (Sellers))
Sky is a blaze here in a rocking BC dance workout.

MODINI (Live 7SI 9507) I'll Love (4:09) (Zomba Enterprises/ASCAP) (J. Hutchins-L. Smith) (Producer: Larry Muller)
Flip group puts its fire power to a positive message. An easy dance club/BC hit.

RECORDS TO WATCH

N Funk Shun (Mercury 884 992) 'A Star (4:18) (Black Lion Captain Z Valie-Joe/ASCAP (Atlanta Zane Giles-Giles) (Producers: Atlanta Zane Giles-Billy Osborne)

JIMMY SALVEMINI (Elektra 7-69523) Roll It (3:53) (April Uncle Ronnie's/ASCAP) (Luther Vandross) (Producer: Luther Vandross)

A Little Bit More (4:15) (Bush Burnin'/ASCAP) (McFeddin-Vital-McKinney) (Producer: Gene McFeddin)

Bruce Hornsby and The Range (RCA 5023-7-RCA) The Way It Is (4:34) (Zappo/ASCAP) (B.R. Hornsby) (Producers: Bruce Hornsby-Elliot Scheiner)
A real songwriting treasure here. Hornsby appeals to many demographics. This single is sensitive and wonderfully produced. A solid radio cut that should bring attention to Hornsby's overlooked but worthy debut LP of the same name.

Vocal bravado and songwriting skill are ample evidence here.

THE OUTFIELD (Columbia 38-06295) Everything You Cry (3:56) (Warning Tracks/ASCAP (J. Spinks) (Producer: William Witman)
The Outfield specializes in sparkling, hook-laden pop. This latest cut from the debut LP has the blustery sort of uplifting chorus that should power it up playlists at CHR and AOR. An urgent vocal with memorable and singable backgrounds compliments a solid, mid tempo pop song.

Camouflaged (R&B) (4:20) (R&B Production/ASCAP) (J. Dean-J. Glover C. Howard) (Producers: J. Dean-J. Glover C. Howard)
NEW FACES TO WATCH

“Seymour Stein is always looking for new things. And he has good taste,” says Catherine Ringer of Rita Mitsouko.

“He went to Paris and saw our video and listened to our music and said well maybe I can do something with them.”

Sure enough, Stein, the president of Sire Records, did do something with Catherine Ringer and Fred Chichin, who make up the French duo called Rita Mitsouko. The result is a hot twelve inch American single called “Marcia Bails” that’s poised for dance floor action around the world.

“When we recorded Marcia Bails we were feeling a very good song,” says Ringer. “But a very good song is not always a hit.” She says an American album may follow if the single does well here; their British LP was produced by Tony Visconti, who has manned the boards for the likes of T-Rex, David Bowie and The Moody Blues. The Marcia Bails video is currently being translated into English and has been included in the Museum of Modern Art’s collection.

Ringer seems incapable of using singular pronouns, preferring to speak in collective “we”s that point up her interactive bent. “Onstage we try to have a relationship with people and not present a perfect complete project,” she says. “We like truth and when we aren’t up we aren’t up.” She enjoys singing with the people, particularly Chichin, and frowns upon groups whose members don’t interact with one another. “I like black music a lot because there is lot of singing together,” she says. “White music tends to emphasize singing alone. I like to sing with other people.”

Ringer and Chichin, both in their late twenties, met while working together on a play. The name Rita Mitsouko was chosen because they simply liked the sound of the name; they wanted a neutral sounding name, something that revealed as little as possible.

Ringer comes from the theatre background and has worked in experimental musicals, X-rated movies, and dance. In fact the name ‘Marcia Bails’ came from her dance teacher, Marcia Morocco (who recently died of cancer). Chichin came from the rock ‘n’ roll side of the music business. They met at Dave Bowie and Iggy Pop inspired him to play guitar.

As befits their collaborative nature the two split the songwriting and arrangements evenly. Though France is not exactly a rock ‘n’ roll capital, Rita Mitsouko should go some way to changing that. Ringer says that the response to their recent Palladium show was great and that they’re even better received in Belgium, Japan, and of course, France. But as one listener said “Marcia Bails” will attest, this discography with the Japanese name makes it sick that knows no borders.

By Lee Jeske

NEW YORK—In these days of “R.O.C.K. In the U.S.A.” and the anthems of rock and roll music history, CBS Records International is quickly pursuing its path of securing the world for musical talent that was not “Born In The U.S.A.” Recorders and releasing music on domestic CBS labels from such acts as Jennifer Rush (Germany), Time Bandits (Holland), Dijan (Brazil), Osamu Kitajima (Japan), Andreas Vollwiler (Switzerland), and Can Con Fly (Canada) point up not only the persistence of CBS International but also the increased willingness to import acts from the less traditional foreign fields.

“Let’s start the concept about ten years ago,” says Joe Senkielwicz, vice president, international artist development and promotion, CBS Records International. “But we started the concept about ten years ago,” says Joe Senkielwicz, vice president, international artist development and promotion, CBS Records International. “But we started the concept about ten years ago,” says Joe Senkielwicz, vice president, international artist development and promotion, CBS Records International. “But we started the concept about ten years ago,” says Joe Senkielwicz, vice president, international artist development and promotion, CBS Records International. “But we started the concept about ten years ago,” says Joe Senkielwicz, vice president, international artist development and promotion, CBS Records International. “But we started the concept about ten years ago,” says Joe Senkielwicz, vice president, international artist development and promotion, CBS Records International. “But we started the concept about ten years ago,” says Joe Senkielwicz, vice president, international artist development and promotion, CBS Records International. “But we started the concept about ten years ago,” says Joe Senkielwicz, vice president, international artist development and promotion, CBS Records International. “But we started the concept about ten years ago,” says Joe Senkielwicz, vice president, international artist development and promotion, CBS Records International.

CBS International: A United Nations of Sounds

By Lee Jeske

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Cardenas Follows His Animal Instincts For A Solo Debut

By Gregory Dobrin

ANGELES — "The really lonely part is being in and laying all the vocals," says Cardenas of his first solo record, "..flirt, because the musicians all..But despite this, and other minor nicks to the solo recording process, the band's original vocalist and lead guitarist feels he has spent the last two years perfectly the ten cuts on his debut, "Animal Instincts," an album recorded by Allied Alliance president Kim Richards. While its release marks a significant ture in the career of the youthful singer/songwriter, it is not, as might be expected, from the that has absorbed his time and energy last five years, a group of L.A. based rockers known as Renegade. Instead, "Animal Instincts" is a flexing of Cardenas' commercial muscles, a thing not often done by a drummer and lead vocalist for a metal outfit.

As Renegade that Kim Richards, who was both Cardenas and Renegade, cut it out of a development contract at when he formed Allied Artists in 1984 were a green, but budding group of then, one which he'd been guiding through their high school days.

Cardenas' solo album is a long look at the band's material, and it traded on the band's commercialism, which was a thing not often done by a drummer and lead vocalist for a metal outfit.

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ON BLUES—The reissue craze—which is reaching some sort of fever pitch in jazz—has extended to other fields, MCA—which has had the good sense to begin an active jazz reissue program with Impulse!—has just come up with ten dandy blues reissues from its Chess vaults. The albums are handsomely packaged—they have their original covers and liner notes, as well as updated liner notes—and the sound on the albums is, generally, clear and crisp. The classic "Muddy Waters At Newport"—which includes two definitive versions of "Got My Mojo Workin'"—by a band that includes Otis Spann and James Cotton—is the gem of the set. The other nine albums are certainly nothing to sneeze at. They are "Muddy Waters Sings Big Bill Broonzy," "Big Bill Broonzy and Washboard Sam," "John Lee Hooker Plays and Sings the Blues," "The Best of Little Willie," "Memphis Slim" (a must if you haven't familiarized yourself with the great Memphis Slim), "We're Gonna Make It" by Little Milton, "Go Bo Diddley," the "Original Soundtrack of Rock, Rock, Rock!," with Chuck Berry, the Flamingsos, and the Moonglows; and "The Blues Volume 1," a compilation. Many of the great independent labels of yore are now owned by the megabands and it's good to see that, slowly but surely, much of our classic American music is seeing the light of day again. These reissue trends don't tend to last, so if you want 'em, get 'em before they're gone.

WORLD CLASS SERIES—Greenwich Village, which is the current heart of the contemporary jazz world—thanks to such clubs as Sweet Basil, the Village Vanguard, and the Blue Note—also harbors an excellent pair of jazz series: "Jack Kleinsinger's "Highlights In Jazz" and Kwame Shuck's "Jazz Back." The series are complemental-Kleinsinger's shows run to the traditional, with a smattering of bebop; Shuck's shows run to the contemporary, with a smattering of bebop.

"Highlights In Jazz's" fall series—which will take place, as always, at NYU's Loeb Student Center—goes like this: "Still Going Strong," with veterans Art Hodes, Milt Hinton, Doc Cheatham, George Kelly, Tommy Benford, and Clarence Hutchender (9/25); "A Salute to Pepper Adams," with Clark Terry, Cecil Payne, Ronnie Cuter, Nick Brignola, Joe Morella, and others (10/20); "Voices of Jazz,” with Ray Eldridge, Marlene VerPlanc, Jay Leonhart, and others (12/11), and "Jazz Is My Passport,” with Astrud Gilberto, Niels Lan Doky, Claudia Roditi, and others. "Jazztrack's" autumn offerings—which will take place, as always, at Barrow Street's Greenwich House—are Lester Bowie and the Jazz Fantasy (9/13), "The Lost String of Linda Tillery," with a trio featuring Michele Rosewoman (10/4), "Bop Connection: Then and Now," with Benny Barton, Cecill McBee, Big Black, Eddie Henderson, Sonny Fortune, and Freddie Waits (11/8), and the Haitian band Ayza, featuring Andrew Cyrille (12/13).

SWIFT—A new jazz label has been born. Galli Records has revved up by releasing four LPs from the excellent Swedish label Sonet—which has hadn't a statewide presence for years. Up first on Swift's slate, you'll notice, is the Big Band of the Paris Reunion Band's "French Cooking" (a Feature Pick on this page a couple of months ago), Chet Baker's "Candy," Sivuca's "Som Brasil," and Barney Kleiser's "Two Way Conversation." Galli is at 23 W. 20th Street, New York, NY 10011.

BOPPING AROUND—It was heartening to see the public reconnection between the brothers Marsalis. At Wynton's Pier Concert a week or so ago, Branford—who, you'll recall, was fired from Wynton's Quintet after he got stung—was on hand. It was quite a special guest, and he raised the level of the band by a couple of notches. Branford was busy on the Pier that week—two nights before he guested with the Neville Brothers. Max Roach—who ain't your typical jazz drummer—and the Kronos Quartet (now isn't your typical string quartet)—will team up for a pair of performances of Peter Phillips' "Survivors," written for Max and a string quartet, September 12 at San Francisco's Herbst Theatre, and September 13 at UCLA's Schoenell Hall. Three cheers to Phil Alvin—on a member of the rock band, The Blasters—for enlisting Sun Ra and his Arkestra for a featured role on his solo LP, "Un'Sung Stories." (Slap); the Arkestra cuts it up on three tunes arranged by the Master of the Omniverse. The Dirty Dozen Brass Band is also on hand for a number—Chicago's Marccao Direct will begin a national television sales campaign to market "Let It Live", the Jazzletter Records LP that features Sarah Vaughan singing jazz versions of poems by Pope John Paul II. Concord Records is getting their artists together and taking them on the road: Rosemary Clooney, Scott Hamilton, Maxine Sullivan, Jim Hall, Ray Brown, Emily Remler, and others will be participating in a 10-concert tour of Japan this month..."Mu Mus/Interpretations of Yoruba Proverbs" is an intriguing sounding program that Wind And Thunder will be performing at NYU's Symphony Space, September 26. Bill Cole wrote the music, Julius Hemphill did the arrange ments, and they will be joined by Mu Daro, Joe Daley, Abdul Wadud, Gerald Veasley, Warren Smith, and Hafiz Shabazz. Call (212) 864-5400 for tickets.

Jazz Feature Picks

The Cash Box top 40 Jazz album chart is based solely on actual pieces sold at retail stores.

Cash Box JAZZ ALBUMS

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Available on Compact Disc</th>
<th>Platinum (RIAA Certified)</th>
<th>Gold (RIAA Certified)</th>
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<td>*</td>
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<tr>
<td>DOUBLE VISION</td>
<td>ROY JAMES/DAVID SANBORN (Warner Bros. 22502)</td>
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<td>BREAKOUT</td>
<td>SPYRO GYRA/LA5703</td>
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<td>SHADES</td>
<td>YELLOW JACKETSCM 570</td>
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<td>1</td>
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<tr>
<td>LOVE WILL FOLLOW</td>
<td>GEORGE HOWARD (TBA TR 216)</td>
<td>4</td>
<td>1</td>
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<tr>
<td>DOWN TO THE MOON</td>
<td>JAMIE VOLODISCH/CBS 13165</td>
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<td>SONG X</td>
<td>PAT MISTRY/CREMONE COLDMAN/Govet Bros. GHS (TBA TR 218)</td>
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<td>JOYRIDE</td>
<td>PIECES OF A DREAM (Manhattan TO502)</td>
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<td>A LONE/NEVER BEFORE</td>
<td>NESTOR, TONICMA 569</td>
<td>8</td>
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<td>THIS IS THIS</td>
<td>WEATHER REPORT (Columbia FC 33053)</td>
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<td>MAGIC TOUCH</td>
<td>STANLEY JORDAN/ROB NUNO BT 811</td>
<td>10</td>
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<td>TOO FAR TO WHISPER</td>
<td>SHADOW FAX/Witham Hills/AM (TBA 6710)</td>
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<tr>
<td>POWERPLAY</td>
<td>BILLY COHEN (TBA TR 827)</td>
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<td>ANOTHER PLACE</td>
<td>HERMIONE/RST 3998</td>
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<td></td>
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<tr>
<td>DUTONES</td>
<td>KENNY G (Arista) A38472</td>
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<tr>
<td>SLICE OF LIFE</td>
<td>SPECIAL EFFEX (GRP-A-1027)</td>
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<td>AROUND THE WORLD</td>
<td>JETSTREAM (TBA TR 27)</td>
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<td>ROSSITER ROAD</td>
<td>JAMII LAMAIJARODER (EID 4545)</td>
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<tr>
<td>THE CHICK FREDIE ELEKTRIC BAND</td>
<td>OSIBAPA (TBA TR 216)</td>
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<tr>
<td>ONE OF A KIND</td>
<td>FATTINGER (Golden Boy GFT 2001)</td>
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Cash Box September 1, 1981
TOKYO—According to a survey conducted by Cash Box Tokyo, sales for the first half of summer in Japan were excellent while sales for the last half were down when compared to last year. In the first half of the season, many retailers reported that sales were up 20 percent compared to the same period the prior year, while many of the largest dealers recorded sales up over 40 percent. The main reason cited for these unexpected good results were the big hits released just in time for summer by Onyanko-Club, Kwata Band, Kyotaka Sugiyama and Chube. In addition, CDs continue their healthy growth. Also, a long rainy season, which continued through the end of June into July, brought more customers into the stores. On the contrary, August was sluggish, most retailers reporting a down trend in sales. CD sales have doubled in volume over last year, while LPs and singles have decreased 30 percent. This figure, according to retailers surveyed, was significantly less than anticipated. Cassette sales were up at the bigger retailers, while they experienced a slight drop at smaller retailers.

Japan’s Top Ten

1. Skip Beat—Kuwata Band—Victor
3. Merry XMAS in Summer—Kuwata Gend—Victor
4. Noble Red No Shukan—Sayuri Kuwata—CBS Sony
5. Fushigina Tejinnm Yoimi—Eri Nitta—Canyon
6. Netakomo Okiru Komoriuta—Tunnels—Victor
7. Prussian Blue No Shozou—Anzenciti—Kitty
8. Shinkijinkosu Oshiete—Iu Matsumo to—Virgin
10. Omaeni Heart Beat—Be Public—Warner Pioneer

Italy’s Top Ten

1. Papa Don’t Preach—Madonna—WEA/Sire
2. Lessons In Love—Level 42—PolyGram/Polydor
3. Easy Lady—Spagna—CBS
4. Touch Me—Samantha Fox—CDG/June
5. Run To Me—Tracy Spencer—CBS
6. The Edge Of Heaven—Wham!—CBS/EMI
7. Geil—Bruce & Bongo—CDG
8. Live To Tell—Madonna—WEA/Sire
9. Fight For Ourselves—Spandau Ballet—Vic
10. Innocent Eyes—Sandra—EMI/Virgin

MELODY MAKER TOP TEN

1. Don’t Leave Me This Way—The Communards—London
2. I Want To Wake Up With You—Boris Gardiner—Review
3. Brother Louie—Modern Talking—RCA
4. We Don’t Have To Take Our Clothes Off—Jermaine Stewart—10/Virgin
5. Human—Human League—Virgin
6. Glory Of Love—Peter Cetera—Full Moon
7. Rage Hard—Frankie Goes To Hollywood—ZTT
8. So Macho—Snitza—Fanfare
9. The Lady In Red—Chris De Burgh—A&M
10. Ain’t Nothin’ Goin’ On But The Rent—Gwen Guthrie—Boiling Point

TOP TEN LPs
1. True Blue—Madonna—WEA/Sire
2. Venditti E Segreti—Antonello Venditti—Ricordi/Heinz
3. Oro Puro Estate—Various—CBS
4. Senza Avvisare—Fabi Balbo—PolyGram/Philips
5. Mixage—Various—CDG
6. Festivalbar ‘86—Various—CDG
7. Aznavour—Erica Romazzini—CBS/DDD
8. The Final—Wham!—CBS/Epic
9. So—Peter Gabriel—EMI/Virgin
10. Revenge—Eurythmics—RCA

UK BUZZ

UK BUZZ—After a year’s absence from the British scene, Frankie Goes To Hollywood made a new single, “Rage Hard.” But the group, accused of being puppets of top producer Trevor Horn, have confounded the critics by dispensing with Horn’s services.

Frankie were the sensations of 1984 with their million selling singles, "Relax," and "Two Tribes." Most of the sounds on those records was created by Horn’s use of computerized synthesizers. Now the engineer on Frankie’s new live, and upcoming album, “Liverpool,” is Steve Lipson, a studio engineer under Horn’s wing. Horn himself is retitled as executive producer.

I think our sound is less techno-flush," says Frankie singer Holly Johnson. It is more of the group and less from the producer. Trevor just popped his head into the studio once or twice while they were recording. He did his thing on the Yes album, he found it much more exciting to do them. He felt if he produced this album it would turn out exactly the same as the last one. He wanted the band’s involvement to be greater.” Holly confirms that there are few conflicts within the group during their year of tax exile flitting between different European locations, but it’s normal.” Holly has been getting away from the group by writing poetry, which he hopes will be published in a book of his drawings... Holly has met Paul Rutherford, the director of the film, Under the Juke Box, as “the biggest load of ap I’ve ever seen. How could someone who made Purple Rain have made home movie. It’s like a giant shoe now. Just how many pairs of slippers are there in the group’s six inches, and he’s even got them in bed. In the end everyone thinks he’s been shot, but there is no need to. He’s only fallen of his slippet, all he needs is a good cobbler...”

The Communards have a brilliant map over the sevenies disco chart... “Don’t Leave Me This Way”, which is a shot to the number five slot. How will it be a long time between Rich- d Coles, the keyboards half of the t.e.o.visits New York. He says he’s been a member of every club there. “I was from Leimourgh for limbo dance in the lobby and from Area for getting too drunk. New York’s got this silly wacky reputation, but really the people are so sensible and boring, and it costs me and Jimmy $53 for coffee and muffins delivered room service...” Boy George, who has been temporarily abandoned by the rest of Culture Club, has escaped the attentions of the UK press by going to Montserrat to work on his solo album. Meanwhile, whatever did drummer Jon Moss do before they opened the London Lime- light? He can be spotted in the VIP lounge virtually every night escorted by various beautiful model types, including Simon Le Bon’s ex Claire Stans- field. Jon has been discussing solo pro- jects, but in the meanwhile he is drawing more attention to himself as a pin-up...Discovery of the week is new Chrysalis signing, The Bible. They are certainly not pin-ups if only they looked as good as they sounded they would be instant stars. Their strangely emotive single, “Graceland”, is exquisitely delivered. Their album sounds like a jazz-influenced Microdisney. Songwriter Bob Hewerdine says, “Graceland” is about wanting something very special but not knowing why. Most of my inspi- ration for the ‘Walking the Ghost Back Home’ album (Backs) was trashy Ameri- can images. I like putting them amongst the love songs. I went to Disney World as a kid and it always struck me as sinister that Mickey Mouse always appeared from behind a bush when I dropped a crisp packet.” There is another songs on the album called: “Take Me Like Jackie Kennedy.” He explains, “When JFK first came to power, Jackie was not popular until she did a TV special talking about her cutlery, etc., and she won over the hearts of the nation.” The Bible have no religious as- pirations—the Bible they refer to is slang, like a reference book that becomes a tradersman’s bible. Their album is blissful... Also causing a stir at the mo- ment is new EMI signing Brother Be- yond. Songwriter Carl Fysh says, “We chose to make Brother Beyond our name because we are a very close knit group.” All four members can be seen regularly on the London club scene, usually accompanied by their particularly shrewd manager, Simon Carter. “I Should Have Lived” is an in- fectious and chartbound debut single; it displays a sophisticated and alluring pop sound. Carl adds, “Being in a band for me is taking responsibility for my own life and living through all the traumas which are very frequent at the moment.”

Chrissy Iley
BEVERLY IS REAL (AMAZING)—During a recent interview with Frankie Beverly & Maze, we discussed the groups longevity and the maintenance of their R&B roots. The thing that has and still impresses me is the cleanliness of their sound that does not include a lot of gimmicks. They have always been able to reproduce the sameness of sound, yet remain fresh and different enough without becoming a musical bore. The measure of a true artist in this reporters mind is they are capable of sounding on the same stage as they do on record, but with an additional energy sound, which is stimulated by the vibrations of a live audience.

I compare Maze to Lou Rawls in that they have the ability to attract massive numbers of concert-goers without having a current hit record. Frankie is thankful and attributes it to the fact that the group has never had pretensions.

He spoke affectionately of the groups loyal black fans, record buyers and concert goers, without excluding other individuals who are fans of Maze. He was quick to note that the black record buyers have ultimately been responsible for the group having received seven gold albums during their career.

The enormously talented Beverly, lead vocalist, songwriter and producer, always writes songs that will insure that Maze will remain true to its R&B roots never sacrificing their art to commercial success, thus their audiences and record buyers have remained just as loyal. I spoke to Frankie about the rumor of him leaving the group to pursue a solo career. He stated emphatically that leaving was the furthest thing from his mind. Because this is his group, and they have a successful chemistry going, he is not about to leave something he created. Furthermore, there is so much love and respect within the organization that it would not be necessary for him or any member to leave in order to do outside projects. Frankie said, in terms of the group, I realize that I am the picture, the person out front or whatever, but I also realize that a picture without its frame has no foundation of support. Music for over 20 years has been and still is a labor of love for Frankie Beverly, because he and the group have played on the poor side a lot longer than they have on the side that has brought financial rewards, that has allowed Frankie to install a studio in his home and fund his groups the flexibility of creating their art (music) when they really feel it.

Frankie is adamant about not rushing the creative process because, "we have an obligation to be brilliant on stage each and every time we perform because the people expect and deserve it." That sensitivity to creating the best music possible is reflective in their eighth album on Capitol Records titlefeature Frankie Beverly Live In L.A.,” which features four new cuts on side four. Freedom, deals with the South African situation, the new single I Wanna Be With You, Dee’s Song, dedicated to the late Dee Marie Warren (a special friend of Frankie Beverly and Destiny and When You Love Someone, that deals with loving two people at the same time.

There is a real down to earthiness in this brilliant artist that lets you know when Frankie says, “while you are alone, in the golden time of the day, he wants to be with you musically, displaying the best that Maze has to offer because you deserve it.”

MAIN INGREDIENT REUNITED—The Main Ingredient one of the top recording groups of the 70s who scored major hits with The First Time I Ever Loved Someone for Everybody Plays The Fool and Just Don’t Want To Be Lonely, have re-united their incredible talents. After 10 years original members Cuba Gooding, Luther Simmons and Tony Sylvestor have joined forces again. The old magic is apparently still there because their first single titled Do Me Right on Zakia Records headed by c.e.o. Robert Hill is already enjoying phenomenal radio response. Sparkle Martin who doubles as their tour manager and promoter indicated that a fall tour is being planned. Welcome back to the Main Ingredient who apparently still have the right ingredients to make hit records.

KRYSTOL RELEASE—The Washington based Krystol Records team are extremely excited over the initial reaction to Gloria Brown’s latest two-sid ed release titled, “What Ever It Takes” b/w “I Can’t Take It”.

PILATE SOLO—Felton Pilate has departed the group Con Funk Shun to pursue a solo career. He is currently in the studio in the bay area, producing new artist as well as working on his solo debut album. Demetra Mavis, who heads up Front Page News Entertainment marketing and promotion is working with Pilate as well as an exciting young artist named Al F. who has a new release titled Ooh La La Boy Long.

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Raising Hell</td>
<td>B.B. King</td>
<td>Rivington</td>
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<tr>
<td>2</td>
<td>Close Your Eyes</td>
<td>Maze</td>
<td>L.A. Dream</td>
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<td>3</td>
<td>The Game</td>
<td>Les Brown</td>
<td>Warner Bros.</td>
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<tr>
<td>4</td>
<td>Medalist</td>
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<td>L.A. Dream</td>
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<td>5</td>
<td>Paradise</td>
<td>Roberta Flack</td>
<td>Embassy</td>
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<td>6</td>
<td>Midnight Mosque</td>
<td>Maze</td>
<td>L.A. Dream</td>
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<td>7</td>
<td>Always In The Mood</td>
<td>Shirley Brown</td>
<td>Philadelphia</td>
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<td>8</td>
<td>Force Get Busy 1 Time</td>
<td>Maze</td>
<td>L.A. Dream</td>
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<td>9</td>
<td>Time</td>
<td>Maze</td>
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<td>Burning Love</td>
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<td>CHILDREN OF THE NIGHT</td>
<td>Maze</td>
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<td>Inside Out</td>
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<td>Let Me Be The One</td>
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<td>One Step Closer</td>
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<td>24</td>
<td>Big Vision</td>
<td>Maze</td>
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The Cash Box Top 75 Black Contemporary Album Chart is based solely on actual pieces sold at retail stores.
South Retail Breakouts

Jealousy — Club Nouveau — King Jay/Toppy Boy

Hungry For Your Love — Hanson And Davis — Fresh
Friends And Lovers — Gloria Loring & Carl Anderson — Carre

East Retail Breakouts

Jody — Jermaine Stewart — Arista
Jealousy — Club Nouveau — King Jay/Toppy Boy
You Are Everything — James (D Train) Williams — Columbia

Midwest Retail Breakouts

You Are Everything — James (D Train) Williams — Columbia
Crack Killed Applejack — General Kane — Motown
Can’t Give Her Up — Skipworth & Turner — Warner Bros.

West Retail Breakouts

Old Friend — Phyllis Hyman — Philadelphia International/Manhattan
What Does It Take (To Win Your Love) — Kenny G. — RCA
Jody — Jermaine Stewart — Arista
CASH BOX PRESENTS

The Music Times®

AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 157 Stations

148 Stations Reported This Week

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

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

25 or 6 to 4—Chicago—Warner Bros.—17 Adds

Emotion In Motion—Ric Ocasek—Geffen
16 Adds

#1 SINGLES

Beatles
Richie

Winwood

Berlin

Beetles

Wendy Riches

Berlin

Loring/Anderson

DETAL

VENUS—Bananarama—London/PolyGram

Higher Love—Steve Winwood—Island/Warner Bros.

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

Walk This Way—Run DMC—Profile

REQUESTS

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

All Cried Out—Lisa Lisa—Columbia

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

Two Of Hearts—Stacy Q—Atlanta

ALBUM ALLEY

Lewis and The News—Fore—Chrysalis—Highest debuting album this week along with the "Chartmaker"at #22 with a square bullet. Research is incredible on this album—its test high.

McCartney—Press To Play—Capitol—His first album back on Capitol with a bunch of great songs. See "CB" review 9/6.

Silk & Steel—RCA—One of those lp's you can listen to all the way through.

CROSSOVER POTENTIAL

So Far So Good—Sheena Easton—EMI America—From T-40 to AC

Count Your Blessings—Ashford and Simpson—Capitol—BC to T-40/AC

Kisses In The Moonlight—George Benson—Warner Bros.—From BC to T-40

Coming Around Again—Carly Simon—Arista—From AC to T-40

Word Up—Cameo—Atlanta Artists/Polygram—from BC to T-40
THE NEW SQUIER ALBUM ISN'T HERE YET, BUT ITS FIRST HIT SINGLE IS

BILLY SQUIER

LOVE IS THE HERO

AVAILABLE NOW ON Capito

Produced by Peter Collins for his Music Ltd.
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<td><strong>ERLIN—Take My Breath Away</strong>—Columbia</td>
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<td><strong>IN D.M.C.—Walk This Way</strong>—Profile</td>
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<td><strong>EGINA—Baby Love</strong>—Atlantic</td>
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<td><strong>ILLY OCEAN—Love Zone</strong>—Arista</td>
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<td><strong>ANET JACKSON—When I Think Of You</strong>—A&amp;M</td>
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<td><strong>VNDI LAUPER—True Colors</strong>—Portrait</td>
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<td><strong>OSBORNE—You Should Be Mine</strong>—A&amp;M</td>
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<td>**TTI LABELLE—Oh, People—MCA</td>
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<td><strong>NITA BAKER—Sweet Love</strong>—Elektro</td>
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</tr>
<tr>
<td><strong>SA LISA—All Cried Out</strong>—Columbia</td>
<td>43</td>
<td>7</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>28</td>
<td>3</td>
<td>13</td>
<td>° 2</td>
<td>15</td>
</tr>
<tr>
<td><strong>VIVID LEE ROTH—Yankee Rose</strong>—Warner Bros.</td>
<td>27</td>
<td>11</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>NR</td>
<td>11</td>
<td>24</td>
<td>° 2</td>
<td>15</td>
</tr>
</tbody>
</table>

° Soundtrack  * MTV—Exclusive  NV—No Video  NR—Not Ranked  Y—Yes, On Tour  X—All
A hit record is staring you right in your face!

Lisa-Lisa and Cult Jam with Full Force

“All Cried Out”

First it was the impressive quality of the stations that added it into heavy rotation:

Z100, WPLJ, WXKS, B96, KMEL

Now it's the sheer quantity of stations who claim it's one of the hottest NO-BURN reaction records of the year.

The Over 100 CHR stations now include:

<table>
<thead>
<tr>
<th>Station</th>
<th>Weekly</th>
<th>Weekly</th>
</tr>
</thead>
<tbody>
<tr>
<td>WXKS</td>
<td>3-1</td>
<td>WNVZ</td>
</tr>
<tr>
<td>B94</td>
<td>4-1</td>
<td>Y100</td>
</tr>
<tr>
<td>WSPK</td>
<td>1-1</td>
<td>KBEQ</td>
</tr>
<tr>
<td>FM102</td>
<td>6-4</td>
<td>KIIS</td>
</tr>
<tr>
<td>KAMZ</td>
<td>10-6</td>
<td>WTIC</td>
</tr>
<tr>
<td>WAPE</td>
<td>5-2</td>
<td>WRCK</td>
</tr>
<tr>
<td>PWR96</td>
<td>9-4</td>
<td>B106</td>
</tr>
<tr>
<td>KMGX</td>
<td>10-5</td>
<td>PROFM</td>
</tr>
<tr>
<td>B104</td>
<td>16-13</td>
<td>Q107</td>
</tr>
</tbody>
</table>

This week in CASH BOX 39

COLUMBIA RECORDS
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Format %</th>
<th>Country Penetration</th>
<th>Urban Penetration</th>
<th>AC Penetration</th>
<th>AOR Penetration</th>
<th>Dance Penetration</th>
<th>All Format Rank</th>
<th>Comb. Ret. Rank</th>
<th>Req. Rank</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Janet Jackson—When I Think Of You—A&amp;M</td>
<td>Janet Jackson</td>
<td>86%</td>
<td>91%</td>
<td>57%</td>
<td>91%</td>
<td>54.6%</td>
<td>14</td>
<td>20</td>
<td>3</td>
<td>30</td>
<td>New Champ</td>
</tr>
<tr>
<td>Lionel Richie—Dancing On The Ceiling—Motown</td>
<td>Lionel Richie</td>
<td>96%</td>
<td>62%</td>
<td>91%</td>
<td>52%</td>
<td>50.1%</td>
<td>3</td>
<td>12</td>
<td>26</td>
<td>34</td>
<td>Still growing</td>
</tr>
<tr>
<td>Genesis—Throwing It All Away—Atlantic</td>
<td>Genesis</td>
<td>91%</td>
<td>97%</td>
<td>81%</td>
<td>44.8%</td>
<td>12</td>
<td>31</td>
<td>20</td>
<td>1</td>
<td>26</td>
<td>Broad demos</td>
</tr>
<tr>
<td>Steve Winwood—Higher Love—Island/WB</td>
<td>Steve Winwood</td>
<td>85%</td>
<td>86%</td>
<td>84%</td>
<td>42.5%</td>
<td>4</td>
<td>46</td>
<td>1</td>
<td>28</td>
<td>34</td>
<td>Stops traffic</td>
</tr>
<tr>
<td>Daryl Hall—Dream Time—RCA</td>
<td>Daryl Hall</td>
<td>94%</td>
<td>57%</td>
<td>88%</td>
<td>39.8%</td>
<td>8</td>
<td>34</td>
<td>2</td>
<td>28</td>
<td>30</td>
<td>Major jumps</td>
</tr>
<tr>
<td>Tina Turner—Typical Male—Capital</td>
<td>Tina Turner</td>
<td>99%</td>
<td>71%</td>
<td>30%</td>
<td>38.3%</td>
<td>8</td>
<td>34</td>
<td>1</td>
<td>26</td>
<td>26</td>
<td>No Country?</td>
</tr>
<tr>
<td>Huey Lewis—Stuck With You—Chrysalis</td>
<td>Huey Lewis</td>
<td>95%</td>
<td>99%</td>
<td>27%</td>
<td>36.8%</td>
<td>5</td>
<td>19</td>
<td>1</td>
<td>2</td>
<td>19</td>
<td>Closing quick</td>
</tr>
<tr>
<td>Run DMC—Walk This Way—Profile</td>
<td>Run DMC</td>
<td>75%</td>
<td>71%</td>
<td>70%</td>
<td>36%</td>
<td>13</td>
<td>1</td>
<td>3</td>
<td>6</td>
<td>6</td>
<td>3 big formats</td>
</tr>
<tr>
<td>Loring/Anderson—Friends &amp; Lovers—Carree/CBS</td>
<td>Loring/Anderson</td>
<td>87%</td>
<td>32%</td>
<td>91%</td>
<td>35%</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>Won't stop</td>
</tr>
<tr>
<td>Billy Joel—A Matter Of Trust—Columbia</td>
<td>Billy Joel</td>
<td>73%</td>
<td>48%</td>
<td>66%</td>
<td>31.1%</td>
<td>10</td>
<td>54</td>
<td>1</td>
<td>9</td>
<td>54</td>
<td>Keeps adding</td>
</tr>
<tr>
<td>Anita Baker—Sweet Love—Elektra</td>
<td>Anita Baker</td>
<td>56%</td>
<td>29%</td>
<td>98%</td>
<td>30.5%</td>
<td>9</td>
<td>54</td>
<td>1</td>
<td>9</td>
<td>54</td>
<td>Desert</td>
</tr>
<tr>
<td>Cindy Lauper—True Colors—Portrait</td>
<td>Cindy Lauper</td>
<td>84%</td>
<td>81%</td>
<td>16%</td>
<td>30.1%</td>
<td>10</td>
<td>10</td>
<td>1</td>
<td>10</td>
<td>10</td>
<td>Very fast start</td>
</tr>
<tr>
<td>Bananarama—Venues—London/Polygram</td>
<td>Bananarama</td>
<td>85%</td>
<td>48%</td>
<td>47%</td>
<td>30%</td>
<td>1</td>
<td>17</td>
<td>1</td>
<td>17</td>
<td>17</td>
<td>Biggest seller</td>
</tr>
<tr>
<td>Lover Boy—It’s Heaven In Eyes—Columbia</td>
<td>Lover Boy</td>
<td>87%</td>
<td>91%</td>
<td>26%</td>
<td>29.6%</td>
<td>1</td>
<td>24</td>
<td>1</td>
<td>1</td>
<td>24</td>
<td>Coming strong</td>
</tr>
<tr>
<td>Berlin—Take My Breath Away—Columbia</td>
<td>Berlin</td>
<td>86%</td>
<td>91%</td>
<td>29.5%</td>
<td>17</td>
<td>1</td>
<td>17</td>
<td>1</td>
<td>17</td>
<td>17</td>
<td>Cashbox #1</td>
</tr>
<tr>
<td>Eurythmics—Missionary Man—RCA</td>
<td>Eurythmics</td>
<td>72%</td>
<td>74%</td>
<td>27.6%</td>
<td>29.3%</td>
<td>11</td>
<td>13</td>
<td>5</td>
<td>13</td>
<td>13</td>
<td>Smash LP</td>
</tr>
<tr>
<td>Miami Sound Machine—Words Get In The Way—Epic</td>
<td>Miami Sound Machine</td>
<td>84%</td>
<td>82%</td>
<td>27.6%</td>
<td>27.6%</td>
<td>11</td>
<td>13</td>
<td>5</td>
<td>13</td>
<td>13</td>
<td>Breaks Top 10</td>
</tr>
<tr>
<td>Stacey Q—Two Of Hearts—Atlantic</td>
<td>Stacey Q</td>
<td>75%</td>
<td>4%</td>
<td>87%</td>
<td>27.6%</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>Winning card</td>
</tr>
<tr>
<td>Paul Simon—You Can Call Me Al—WB</td>
<td>Paul Simon</td>
<td>39%</td>
<td>79%</td>
<td>41%</td>
<td>26.5%</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>Great song</td>
</tr>
<tr>
<td>Bob Seger—it’s You—Capital</td>
<td>Bob Seger</td>
<td>39%</td>
<td>79%</td>
<td>41%</td>
<td>26.5%</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>A lock</td>
</tr>
</tbody>
</table>
ASHFORD & SIMPSON: Album: Real Love
Also another soap song

RECORD: Count Your Blessings
TEAM: Capitol

AC: 6%
URBAN: 86%
TOP 40: 8%
AOR: 8%
COUNTRY: 6%

GLASS TIGER: Album: Thin Red Line

RECORD: Don't Forget Me (When I'm Gone)
TEAM: Manhattan

AC: 8%
URBAN: 75%
TOP 40: 83%
AOR: 8%
COUNTRY: 8%

GEORGE BENSON: Will crossover
Album: While The City Sleeps

RECORD: Kisses In The Moonlight
TEAM: Warner Bros.

AC: 25%
URBAN: 31%
TOP 40: 73%
AOR: 73%
COUNTRY: 73%

NEW EDITION: Soundtrack: Karate Kid

RECORD: Earth Angel
TEAM: MCA

AC: 71%
URBAN: 83%
TOP 40: 30%
AOR: 30%
COUNTRY: 30%

FABULOUS TUNDERBIRDS: Album: Tuff Enuff
Working diligently to keep alive

RECORD: Wrap It Up
TEAM: CBS Associated

AC: 28%
URBAN: 41%
TOP 40: 74%
AOR: 74%
COUNTRY: 74%

RIC OCASEK:

RECORD: Emotion In Motion
TEAM: Geffen

AC: 14%
URBAN: 25%
TOP 40: 25%
AOR: 72%
COUNTRY: 87%

PETER GABRIEL: Album: So

RECORD: In Your Eyes
TEAM: Geffen

AC: 16%
URBAN: 49%
TOP 40: 94%
AOR: 94%
COUNTRY: 94%

BILLY OCEAN: Moving up—13 with a bullet
Album: Love Zone

RECORD: Love Zone
TEAM: Jive/Arista

AC: 79%
URBAN: 71%
TOP 40: 87%
AOR: 87%
COUNTRY: 87%
<table>
<thead>
<tr>
<th>Artist</th>
<th>Album</th>
<th>Record Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hert Palmer</td>
<td>Island</td>
<td>Island/Atco</td>
</tr>
<tr>
<td>ORD: I Didn't Mean To Turn You On</td>
<td>TEAM: Island/Atco</td>
<td></td>
</tr>
<tr>
<td>JUICE JONES</td>
<td>The Rain</td>
<td>DEF-JAM/Columbia</td>
</tr>
<tr>
<td>ORD: The Rain</td>
<td>TEAM: DEF-JAM/Columbia</td>
<td></td>
</tr>
<tr>
<td>MAX</td>
<td>Man Size Love</td>
<td>MCA</td>
</tr>
<tr>
<td>ORD: Man Size Love</td>
<td>TEAM: MCA</td>
<td></td>
</tr>
<tr>
<td>LISA</td>
<td>All Cried Out</td>
<td>Columbia</td>
</tr>
<tr>
<td>ORD: All Cried Out</td>
<td>TEAM: Columbia</td>
<td></td>
</tr>
<tr>
<td>HUMAN LEAGUE</td>
<td>(Not out yet)</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>ORD: Human</td>
<td>TEAM: A&amp;M</td>
<td></td>
</tr>
<tr>
<td>TOTO</td>
<td>I'll Be Over Your</td>
<td>Columbia</td>
</tr>
<tr>
<td>TRIUMPH</td>
<td>Everybody's Out There</td>
<td>MCA</td>
</tr>
<tr>
<td>EDDIE MONEY</td>
<td>Take Me Home Tonight</td>
<td>Columbia</td>
</tr>
<tr>
<td>HUMAN LEAGUE</td>
<td>Human</td>
<td>A&amp;M</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Format</th>
<th>AC</th>
<th>Top 40</th>
<th>AOR</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>AN</td>
<td>21%</td>
<td>59%</td>
<td>28%</td>
<td>29%</td>
</tr>
<tr>
<td>40</td>
<td>24%</td>
<td>72%</td>
<td>29%</td>
<td>73%</td>
</tr>
<tr>
<td>AN</td>
<td>85%</td>
<td>85%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>8%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AN</td>
<td>37%</td>
<td>67%</td>
<td>40%</td>
<td>89%</td>
</tr>
<tr>
<td>40</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AN</td>
<td>75%</td>
<td>82%</td>
<td>40%</td>
<td>36%</td>
</tr>
<tr>
<td>40</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Hello:

This issue of CASH BOX features the third 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 the “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 be 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 its usefulness.

Mardi Nehrbass-Clohan, Editor

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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 row-research.

- **Popularity Rank:** Obtained from 20 most popular
- “call-out” selections.
- **Sales Rank:** Top 20 sales from “core,” market-
- by-market.
- **Request Rank:** Some 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 on oct is an 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 counted out.

DAY-PARTING:

For new records which may have to be treated differently, until proven, or those selections having distinct advantages in stating 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 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 for 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 rop about company concentration on a brand new artist.

PLAY-BY-PLAY:

Rotating station reports indicating #1, odds, and 3 requests.

PROFILES:

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

ON-THE-CIRCUIT:

Editorial, discussion, news, etc.

PROMOTION OF THE WEEK:

An outstanding and successful contest/promotion running or about to run.
## EST Records

### Comments:

#### RTHEAST

<table>
<thead>
<tr>
<th>Song</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>OMERANG</td>
<td>Has been added to WXKS—Pleasant sound.</td>
</tr>
<tr>
<td>CKLIN</td>
<td>#10 in requests at a few stations—Philly.</td>
</tr>
<tr>
<td>UMPh</td>
<td>AOR strength playing important role.</td>
</tr>
</tbody>
</table>

#### JTHEAST

<table>
<thead>
<tr>
<th>Song</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>CROSS THOMPSON</td>
<td>Lead singer from Manfred Mann—Very smooth.</td>
</tr>
<tr>
<td>JUCE HORNSBY</td>
<td>Second single—Folks like this guy.</td>
</tr>
</tbody>
</table>

#### JTHWEST

<table>
<thead>
<tr>
<th>Song</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>WUCE</td>
<td>Too new to calculate but, odds were good.</td>
</tr>
<tr>
<td>TAR</td>
<td>Coming out of Bay Area &amp; dance.</td>
</tr>
<tr>
<td>KOLE</td>
<td>Coming from BC but, no info yet.</td>
</tr>
</tbody>
</table>

#### OWEST

<table>
<thead>
<tr>
<th>Song</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>UMPh</td>
<td>New growth at Top 40.</td>
</tr>
<tr>
<td>WITED WARRANTY</td>
<td>From Minn./St. Paul area—Real new.</td>
</tr>
<tr>
<td>TER GABRIEL</td>
<td>Will have a larger base as it gains momentum.</td>
</tr>
</tbody>
</table>

#### SCIFIC NORTHWEST

<table>
<thead>
<tr>
<th>Song</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAR</td>
<td>Looks like good reports coming in.</td>
</tr>
<tr>
<td>OMPSON TWINS</td>
<td>Keeps getting better with more listens.</td>
</tr>
<tr>
<td>JUICE JONES</td>
<td>As stated last week, crossing to Top 40—Good dance.</td>
</tr>
</tbody>
</table>

#### ST

<table>
<thead>
<tr>
<th>Song</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>WITES</td>
<td>Slow building.</td>
</tr>
<tr>
<td>TAR</td>
<td>With the dance base could do real well here.</td>
</tr>
</tbody>
</table>

## High Priority

Capitol Records is heading for a great fall season. In addition to Tina Turner, Bob Seger, Paul McCartney and the Beatles, is the Ashford and Simpson single “Count Your Blessings” which is starting to cross with good adds at Y100 and WXKS. New singles are coming from Billy Squires and Freddie Jackson.

New single from BRUCE HORNSBY is “The Way It Is”. Bruce is on tour now with possible big dates coming up. Daryl Hall looks top five, at least, looking for #1. Missionary Man keeps comin’ and the new 5 Star single is ready to happen with a 33-26 move at KMEL.
<table>
<thead>
<tr>
<th>NORTHEAST</th>
<th>LOCAL SALES</th>
<th>REQUESTS</th>
<th>POPULARITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 LUIS CARDINAS—Runaway</td>
<td>Tao soon</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 RIC OCASEK—Emotion In Motion</td>
<td>#10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 BELINDA CARLISLE—I Feel The Magic</td>
<td>LP strong</td>
<td>Had success with last single</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SOUTHEAST</th>
<th>LOCAL SALES</th>
<th>REQUESTS</th>
<th>POPULARITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 OUTFIELD—Every Time You Cry</td>
<td>Big LP</td>
<td></td>
<td>Concert creates action</td>
</tr>
<tr>
<td>2 CAMO—Ward Up</td>
<td>#10</td>
<td></td>
<td>Base starting</td>
</tr>
<tr>
<td>3 BELINDA CARLISLE—I Feel The Magic</td>
<td>LP Still selling</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 LUTHER VANDROSS—Give Me A Reason</td>
<td></td>
<td></td>
<td>Covering 3 formats</td>
</tr>
<tr>
<td>5 ROD STEWART—Another Heartache</td>
<td>LP selling</td>
<td>too soon</td>
<td>Ranks at a few stations</td>
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<tbody>
<tr>
<td>1 DAVID &amp; DAVID—Welcome To The Boomtown</td>
<td>Tao new</td>
<td></td>
<td>Great at AOR</td>
</tr>
<tr>
<td>2 ALICE COOPER—He's Back</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>3 SHEENA EASTON—So Far So Good</td>
<td></td>
<td>Creeping into 30's</td>
<td>Loads of adds @ radio</td>
</tr>
<tr>
<td>4 ROD STEWART—Another Heartache</td>
<td>2nd single from LP</td>
<td>too soon</td>
<td>Gaining</td>
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<tr>
<td>5 HUMAN LEAGUE—Human</td>
<td>First wk./no LP</td>
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<td>Loads of adds</td>
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<td>1 BELINDA CARLISLE—I Feel The Magic</td>
<td></td>
<td>Could be strong here</td>
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</tr>
<tr>
<td>2 BONNIE RAITT—No Way To Treat A Lady</td>
<td></td>
<td>Should be big</td>
<td>Coming from AOR</td>
</tr>
<tr>
<td>3 EDDIE MONEY—Take Me Home Tonight</td>
<td></td>
<td></td>
<td>Increasing</td>
</tr>
<tr>
<td>4 ART OF NOISE—Paranaimia</td>
<td>Starting</td>
<td></td>
<td>&quot;MAX&quot; is everywhere</td>
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<tr>
<td>5 CHICAGO—25 or 6 to 4</td>
<td></td>
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<td>Quick response @ radio</td>
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<tr>
<td>1 TOTO—I'll Be Over You</td>
<td>Picking up adds</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 BELINDA CARLISLE—I Feel The Magic</td>
<td>LP strength</td>
<td>Will do good</td>
<td></td>
</tr>
<tr>
<td>3 ALICE COOPER—He's Back</td>
<td>Tao soon</td>
<td></td>
<td>Will pickup</td>
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THE DEFINITIVE HISTORY OF ROCK AND ROLL

The CASHBOX Singles Charts, 1950–1981, a complete hit list 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 an artist, the most #1 hits by an artist, the most weeks at #1 by a single record, the rock with the longest chart run and a chronological list of #1 records. An incomparable reference tool.
IN FUN—For two WCBS FM/New York Beach Boys concert ticket winners. Shown Beach Boys are WCBS FM air personalities Cousin Bruce Morrow (far left), and man Harry Harrison (second from right), with Tim Krumm (lower right) who won a Beach Boys drumsticks, and Jim Maloney, grand prize winner of a Beach Boys party in Hawaii.

JERMAINE TO BOSTON—While on tour through New England, Jermaine Stewart stopped by the studios of KISS 108 FM (WXKS FM) in Boston. Pictured from (l to r) are Dave Jurman and Jeff Backer, Anita, Jermaine, KISS-108 FM music director Susan O'Connell, assistant music director Jerry McKenna, and m-midday jock J.J. Wright in back.

IN COMMON—Recording duo Nicholas Ashford and Valerie Simpson (right) had much to talk about with good friends Billy Davis and Marilyn McCoo at a recent sneak preview party of Ashford and Simpson's new video single "Count Your Blessings." What's in common? They are both very successful musical couples who have remained married for many years.

PHILLY MONKEY—After one of their Philadelphia performances, Monkees members Mickey Dolenz, Davy Jones and Peter Tork took time out with WFIL's Jerry (Geator with the Heater) Blavat. Blavat hosted the group's show.

Bikini Contest. Pictured with them from left are promotions director, Ray Williams; assistant manager Brady McGraw; Jerry Rogers, general manager, and overnight jock P. Evans.

AUTOMATIC—Manhattan Records recording artist Rob Jungklaas recently performed at New York's Automat as one in a series of WNEW-FM's live remotes. Pictured, clockwise from bottom are Richard Neer, Jungklaas, and Mark McEwen.

DREAM...—There are no yellow polka dots, but here are the winners of the Z102/Bikini Contest. Pictured with them from left are promotions director, Ray Williams; assistant manager Brady McGraw; Jerry Rogers, general manager, and overnight jock P. Evans.
ON THE CIRCUIT

ARBITRON CHECKLIST: Shane Media is offering a 60-point checklist for station targets for rating periods. They are offering this “free” to attendees or by letter.

NAB UPDATE: One of the radio panels at NAB this year will be headed by Alan Fors (Shane Media Services), it’s called “Advanced Management For PD’S.” Looks quite interesting as he will discuss p.d. dilemmas. Mr. Fors says, “Most programmers learn their trade through trial and error. They’re fired when they make a mistake, but many never know where they went wrong.” Let’s hope he’ll throw some light on this constant complexity.

DEES TO DIR: And in turn, Rick Dees, will host the same type of show for DIR.

THE FAMOUS WFIL CELEBRATES: Another turning back of the clock will occur on September 18 at WFIL. They will celebrate 20 years and bring back the great “Boss Jacks” from that time. A live broadcast will include: Jay Cook, Dave Parks, Tom Tyler, Alan Smith, “The Chucker” Chuck Browning, J.J. Jeffries, Dick Heatherton, Lee Sherwood, Long John Wade, Geoff Richards, Kevin McCarthy and Joe Montone. We all would like to have air-checks of this one.

COOLING OUT WITH THE NAILS These “Dangerous Dreams” (RCA LP) guys are with the WBNK guys: (I-r) Bob Kranes, WBCN; Douglas Guthrie and Marc Camp Nails; along with WBNK’s Oedipus.

PROMOTION OF THE WEEK

CITY—WASHINGTON, DC—A real Public Service effort on behalf of 17 year old Carol Bridgett of Dumfries, Virginia who suffered cardiac arrest during a severe asthma attack which resulted in brain damage. With $5,000 having already been raised over a day period from listeners. The community involvement has been quite incredible. The owner of a car dealership has committed to making up the difference should they come up short.

STATION—Q107 (WRQX)—Washington, D.C. - ABC/Capitol Cities Group

D.J.—Scott Woodside and David Page. These jocks are attempting to raise these funds from their listeners. Obviously their listeners in this very worthwhile cause.

PROMOTION—A $7,000 Community Fund Raiser to benefit the CHILDREN’S HOSPITAL FOR SICK CHILDREN to help Carol and some of the basic activities of daily living, such as a talking board, feeding equipment, leg braces, and special

EXECUTIVES ARRIVE EARLY; I poll regarding USA execs, it was not that most arrive in the office at 9 a.m. before their employees. Hours them get there between 7 and 8 a.m. bulk of the employees arriving between 7 and 8.

BILL GRAHAM INITIATES A DOWN! With the help of his friend Graham plans on holding an all-rock concert in New York in October already raised $50,000 from CBS Walter Yetnikoff.

BECKER BECOMES A BUZZ Ricki Becker is named Promotions WMMS in Cleveland bringing 7 good years of experience.

CHARLIE TUNA NEW HOST. Tuna of K-BEST radio in L.A., w Westwood One “National M vey” after the departure of Rick pride of L.A., Mr. Tuna will be heard on 325 stations. Congratulations.
OH—This could possibly be the edible and heart-rendering story of Larry Troutman. Larry Troutman is an inspiration, one to earth realist that benefits all and him. Larry Troutman and the very exciting people. It's hard to use to start unless the story is told. His four brothers (Roger, Lester, Larry, Ruffus) have what you might call a re. However, they remember how it was, what they had to do to make it now to stay in touch with those five brothers are hard-working, no dedicated group. In this story members of the band called, ZAPP, incredible thing about this group act that from 1970 to 1980 this band traveled to every city known to this story from their strength as a tan group. Knowing that they had just went from Bangor to San Diego Firehouse to Tacoma, they played every town and every rock and roll club. What has ended, is a polished, and professional group of guys. It is Larry's role as "manager" was in him by very ambitious brother, Roger. It seems like to do most things Roger and has instilled this trait about Larry. Sizars's development occurred before diverse needs each brother has, or leading the pack. For instance, are not quite satisfied with the studio work with (he is the producer and DJ) as, they were ahead and studio to fulfill those specific needs, satisfy Roger's driving desire to make a perfect records was as humanly. However, when they finished, they studio instead of the one as consequently Troutman Sound Labs. They have gone on to produce in these facilities which includes building a group (ZAPP), and Shirley Murdock eling 100% dedication from the act. It seems to be interesting here is, the boys know that this lady shares philosophy as they do, and that they went ahead with her. Her background is that they were ahead and they know what it takes to be and the elements necessary for Lon- rley has a second coming and is called "As We L-O-Y," his first sin- her album, "Shirley Murdock" is "To More" and enjoyed a top 25 passi- CHUCK CRANE
Asst. PD/MD WLS-AM

for the future, they take things one at a time, and at the present Larry has three major com- mitments. The first is to continue the develop- ment of Roger's producing. Number two is fine-tuning Zapp as a group so to that the feel- ing and performances stay fresh and interest- ing. Lastly, to keep preparing the way for Shirley, for her tour and her exceptional tal- ent. I can’t help but feel, while talking with Larry, that each person plays out his role in this business to the best of their ability. No one logs, no one is without commitment and no one has stopped growing. Indeed an organiza- tion worth watching and worth noting. MN
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NATURE OF BUSINESS □ PAYMENT ENCLOSED

SIGNATURE _______________________________________

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212 • 586-2640
I'M HILL VIDEO—Believe it or not, you can now purchase a complete series of audio and video recordings featuring some of the most popular names in music today. This new series is called "Hallmark Home Video," and it features the top selling artists of the year. The series includes recordings by artists such as Lionel Richie, Whitney Houston, George Michael, and Elton John. The recordings are available on both cassette and video formats, and they are priced to fit any budget.

OF BARBRA—Barbra Streisand is one of the most popular artists in the music industry. Her recent album, "The Color Bar," has been a huge success and has sold over a million copies. Streisand is known for her incredible voice and her ability to connect with her fans. She has sold over 100 million records worldwide and has won numerous awards for her music. Streisand is also an actress and has appeared in several films, including "The Way We Were" and "Terms of Endearment." She is a true icon and a real role model for all of her fans.

IAN ON U.S.A.—Bobby is a television personality who has been on the air for over 10 years. He is known for his laid-back style and his Ability to make even the most boring topic interesting. Bobby is a true original and is loved by fans all over the country. His show is a must-watch for anyone who loves entertainment and wants to stay up-to-date with the latest news and trends.

CASH BOX TOP 40 VIDEO Cassettes

<table>
<thead>
<tr>
<th>W</th>
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<tbody>
<tr>
<td>1</td>
<td>BACK TO THE FUTURE</td>
<td>MCA Home Video 80916</td>
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<tr>
<td>2</td>
<td>SPIES LIKE US</td>
<td>Warner Home Video 11533</td>
</tr>
<tr>
<td>3</td>
<td>MURPHY'S ROMANCE</td>
<td>RCA/Columbia Pictures Home Video 20649</td>
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<tr>
<td>4</td>
<td>THE JEWEL OF THE NILE</td>
<td>CBS-Fox Video 1941</td>
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<tr>
<td>5</td>
<td>WHITE NIGHTS</td>
<td>RCA/Columbia Pictures Home Video 6062</td>
</tr>
<tr>
<td>6</td>
<td>IRON EAGLE</td>
<td>CBS-Fox Video 6150</td>
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<tr>
<td>7</td>
<td>JAGGED EDGE</td>
<td>RCA/Columbia Pictures Home Video 6059</td>
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<tr>
<td>8</td>
<td>DELTA FORCE</td>
<td>Media Home Entertainment 5441</td>
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<td>9</td>
<td>HOUSE</td>
<td>New World Video 8251</td>
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<td>10</td>
<td>ENEMY MINE</td>
<td>CBS-Fox Video 1942</td>
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<td>A NIGHTMARE ON ELM STREET 2 FREDDY'S REVENGE</td>
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<td>THE HITCHER</td>
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<td>ROCKY IV</td>
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<td>CLUE</td>
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<td>THE BEST OF TIMES</td>
<td>Embassy Home Entertainment 1307</td>
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<td>20</td>
<td>AFTER HOURS</td>
<td>Warner Home Video 11528</td>
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THE CASH BOX TOP 40 VIDEO CASSETTES CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

E RELEASE BEAT

amer Home Video in October comes The Best Of Dan Aykroyd, an audio cassette that features segments from his Saturday Night Live Days. J Scott, Chevy Chase, Jane Curtin, Shelly Duvall, Madeline Kahn, Kidder, Garrett Morris, Bill Murray, Laraine Newman and, of Gilda Radner. Suggested retail is $24.95, VHS and Beta ... From IA Home Video for Halloween comes Fright, a film so grotesque it was banned for thirty years! So says the publicity. Made in the '30s, the story is a travelling sideshow. Also from MGM/UA for Halloween is The Haunted and Theatre of Blood. All three releases retail for $59.95, Beta and VHS and Video. Suggested retail for $79.95, VHS and Beta.

BIG COUNTRY BANDSTAND—PolyGram recording artists Big Country and American Bandstand host Dick Clark pose for photos following a recent taping of the ABC-TV show. On the program, which airs on Sept. 13, the group performs its new single "One Great Thing." Pictured from left are: Stuart Adamson, Bruce Watson, Clark, Tony Butler and Mark Brzezicki.
CATCH 22—Jennifer Thompson—Program Director—Anchorage 
El Debarge 
P.LaBelle 
R. Velo 
David & David 
Stryper 
Klymaxx 
Ashford & Simpson 
M. Bianco 
B. Manikow

V-66—Roxy Myzell—Program Director—Framingham, MA 
Glass Tiger 
Janet Jackson 
Klymaxx

Janet Jackson—When I Think Of You —A & M

STRONG ADDS
A Matter Of Trust—Billy Joel—Columbia
Man Size Love—Klymaxx—MCA
Shadows Of Love—Wax — RCA
Two Of Hearts—Stacey Q—Atlantic

PROGRAM ADDS

NIGHT TRACKS—Tom Queally—Program Director—Los Angeles 
D Hall 
R Crowell 
Janet Jackson 
B. Ferry 
Shadowfax 
P. Rodriguez 
B. Joel 
Cal State Los Angeles 
Wax 
James 
Cameo 
A Baker

TV 69—Tom Zingale—Program Director—Gainsville 
D Wilde 
The Cure 
O.J. Jones 
Tumbuk 3 
Midnight Star 
Orio Bongo 
Limited Warranty 
G. Abbott 
Alpha Ville 
Blue In Heaven 
J. Cochett

FRIDAY NIGHT VIDEOS—Bette Hisinger—Program Director—New York City 
L. Richie 
H. Lewis 
Janet Jackson 
B. Joel

PD
Jackie Sims

PROGRAM WEEKEND VIDEOS

MARKET
Tulsa

THE RECORD BUYERS GUIDE—
Beth Comstock—Program Assistant—New Jersey 
P. McCartney 
Dolby’s Cube 
Ten Ten 
David Lee Roth 
Arcadia 
J. Cochett 
Cactus World News 
A. Cooper 
Machinations 
Bangles 
El Debarge 
B. Ocean

THE #1 VIDEO HITS—
Whitney Houston (Music Video 6-20631)
DICK CLARK’S BEST OF BANDSTAND—
Various Artists (Vestron Music Video)
MADONNA LIVE—THE VIRGIN TOUR—
Madonna (Warner Music Video 38105)
I CAN’T WAIT—
Steve Miller (Music Video 6-25524)
THE ULTIMATE OZZY—
Ozzy Osbourne (CBS Fox Music Video)
GENESIS LIVE—THE MAMA TOUR—
Genesis (Atlantic Video 50111-3)
RIPTIDE—
Robert Palmer (Music Video 6-20635)

VIDEO PROGRAMMER’S PICK

Video: When I Think Of You 
Artist: Janet Jackson 
Label: A & M

Comments: 
“This video is full of action, and the choreography is just fantastic. A great song and the best video of the year. Should be a number one song and video.”

CASH BOX TOP 30 MUSIC VIDEOS

CASH BOX TOP 15 MUSIC VIDEOCASSETTES

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

THE CASH BOX TOP 15 MUSIC VIDEOCASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES.
CASH BOX TOP 40 COMPACT DISCS

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<td>12</td>
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<td>W</td>
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<td>BROTHERS IN ARMS</td>
<td>W</td>
<td>12</td>
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<td>14</td>
<td>TUFF ENNEN</td>
<td>W</td>
<td>18</td>
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<td>15</td>
<td>LIKE A ROCK</td>
<td>W</td>
<td>13</td>
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<tr>
<td>16</td>
<td>NO JACKET REQUIRED</td>
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<td>14</td>
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<td>GTR</td>
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<td>THE WINNER IN YOU</td>
<td>W</td>
<td>19</td>
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<td>19</td>
<td>BELINDA CARLISLE</td>
<td>W</td>
<td>20</td>
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<td>20</td>
<td>CONTROL</td>
<td>W</td>
<td>17</td>
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<td>21</td>
<td>RAPTURE</td>
<td>W</td>
<td>22</td>
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<td>22</td>
<td>MUSIC FROM THE EDGE OF HEAVEN</td>
<td>W</td>
<td>24</td>
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<td>EMERSON, LAKE &amp; POWELL</td>
<td>W</td>
<td>21</td>
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<td>SONGS YOU KNOW BY HEART</td>
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<td>26</td>
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<td>25</td>
<td>BREAKOUT</td>
<td>W</td>
<td>27</td>
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<td>26</td>
<td>CHRONICLES</td>
<td>W</td>
<td>32</td>
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<tr>
<td>27</td>
<td>THE DARK SIDE OF THE MOON</td>
<td>W</td>
<td>29</td>
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<tr>
<td>28</td>
<td>DAN</td>
<td>W</td>
<td>32</td>
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31 | PICTURE BOOK | W | 29 | 9 |
32 | MIKE & THE MECHANICS | W | 29 | 9 |
33 | WORLD MACHINE | W | 31 | 17 |
34 | PLAY DEEP | W | 32 | 17 |
35 | DIRTY WORK | W | 33 | 17 |
36 | LOVE ZONE | W | 34 | 17 |
37 | SCARECROW | W | 35 | 17 |
38 | LIVES IN THE BALANCE | W | 36 | 17 |
39 | BIG WORLD | W | 37 | 17 |
40 | WINDHAM HILL RECORDS | W | 38 | 17 |

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

MAXWELL’S, HOBOKEN, N.J.—Most of us spend our childhood carelessly revealing the things we try to come up in adulthood. By age 21, our desire to be revolutionary has been blunted by years getting laughed at and frowned on. By age 30, we approach things not with the intention of making waves, but with the hope of breaking even. We speak our minds but not our hearts, and reveal only those things that obscure something greater.

Enter Bob Walkenhorst, lead singer and songwriter for The Rainmakers. The man is not shy. Fortunately, he has never listened to people tell him that some things dare not be spoken. The bubbles from his libidinous float up into consciousness and out his Marshall amps without obstruction. Walkenhorst renews us how we really feel about things, not the way we’ve been pressured into feeling.

In the gospel according to Walkenhorst, anything is fair game. He re-writes The Bible and The Constitution in Missouri plain-speak adding a dash of Mississippi mud and bayou darkness. He prances around stage like a corn-fed Jagger, arms outstretched like a drunken Ray Davies, balancing a top hat that wobbles like a creaky carriage. When Walkenhorst shouts “Father, Son, and Holy Cow!” before bouncing into “Let My People Go” (from “The Rainmakers”) LP/Mercure), there’s something utterly, fascinatingly demonic about the guy and the music he makes.

Now, I don’t want to spoil the party but this one’s not without problems. Before singing “Government Cheeeeease,” for example, Walkenhorst said, “I get a lot of shit for singing this one.” I’ve seen him play it twice and both times the audience clapped along mindlessly, not even listening to the ostensibly controversial lyrics. At first listen, “Government…” sounds like satire in the manner of Elton John’s “Texas Love Song.” But it doesn’t take long to realize that this Missourian takes his lyrics quite literally. The literal quality of his vocals and lyrics is both The Rainmaker’s strength and weakness, and the new songs the quartet played at Maxwell’s August 30 indicate that it’s more of the former than the latter.

The one hour and fifteen minute set was full of highlights, a spiraling guitar work of “Doomsville,” the metronomic “Nobody Knows,” the brilliant descending guitar figure in “The One That Got Away,” the bald irony of “Drinkin’ On The Job,” and the eccentricity of “Information.” But many new, unreleased songs had even greater power than the recorded material. The best ones were the semi-acoustic “My Days Are Numbered” and the loose-tongued rocker “The Wages Of Sin,” with its catchy chorus: “The wages of sin are two bucks an hour and working weekends.” The small Maxwell’s crowd delighted in the liberating quality of Walkenhorst’s uninhibitedness.

And all around, sacred cows lay punctured and dying in the heat of this fierce fire sermon.

Paul Torio

YELLOW JACKETS/ David Benoit

THE BEVERLY THEATRE, L.A.—MCA’s the Yellow Jackets presented jazz fusion at its best during their recent show here, and anyone who is not aware of the musical abilities of these band members, does not know what he is missing.

Special guest David Benoit and his band opened the show. In spite of some frustrating technical difficulties, such as not being able to hear themselves due to faulty stage monitoring, they managed to present a fine set thanks to Benoit’s wonderfully passionate keyboard style and to his band’s response to that passion. Their set contained a couple of highlights, one being a very unique contemporary version of the tune “Linus and Lucy” from Vince Scarnad’s soundtrack “Peanuts.” It incorporated a dynamic sax solo, among various other effervescent musical moments. Something very interesting to note was that the saxophonist was reading music throughout the majority of the set. We later found out that Benoit’s regular sax player had last minute cancellation, and that they were lucky to find horn player Gary Herbie to fill. Also Gary, who, by reading the actual sheet music for the entire Benoit set, reminds us of the enormous discipline involved in musicianship. A highlight in the hour was “Sunset Island” off the latest LP “This Side Up.” Bravo Benoit, who with the help of Bob Feldman on Bass, Tony Morallis on Drums and Gary Herbie on horns and woodwinds, received a standing ovation.

On with the show. A long intermission kept us waiting, but it was well worth the wait. The Yellow Jackets burst their set wide open right from the start with screaming, high energy, uptempo music that nearly blew us right out of our seats. And after their opener, the group made the audience feel very welcome as they went on to announce their next song, “And You Know That” off their newest LP. “Shades” which is also available on Cassette and Compact Disc, (the CD includes two extra songs).

They went on to play some songs off the “Shades” LP, including the title cut. Drummer Ricky Lawson slipped on his dark glasses just for the occasion. We were also lucky enough to hear a beautiful unreleased song which keyboardist Russell Ferrante called a “Song For L.A.,” and a special rendition of “I’ve Got Rhythm” which was so well developed with originality, that it took a while to recognize it. All well done, and especially exciting to watch.

However, nothing could top the on-stage entertainment exhibited by drummer Ricky Lawson during “Samurai Simone.” Right in the middle of the tune he began to play the drums with a towel in place of his sticks. The effect was definitively unique and the audience went crazy for it.

I was also very impressed with saxophonist Marc Russo’s solosing abilities and in speaking with him after the show, I was pleasantly surprised to find him quite humble. Bass player Jimmy Haslip also exhibited extraordinary style. In fact, there were some very exciting bass solo’s during the night, one of which happened to be doubled on the sax and later harmonized for an untraditional and fresh twist.

Well, talk about impression. This band will knock your socks off. Tight and talented, the Yellow Jackets definitely have what it takes. Their musical ability, their group sound as a whole, and their personalities all combine into that perfect combination which we listeners deem indispensable. Each one of these players is a virtuoso in his own right, had plenty of opportunities to prove it during the night, and did.

Judie Haymes

UNIVERSAL AMPHITHEATRE, L.A.—Billy Ocean, backed up piece band, gave a compelling performance recently at the Universal Amphitheatre luring the recent trend in shows without costly special effects or on stage show. Billy relied on the hits that have propelled him to his ’80 status. Great Vocals and Great S. band included Damon Rente on S. Vic Linton on guitar, Paul Bruno, Tony Manorie on percussion, Rich on drums, Godfrey Wong and P. keyboards. Backup vocals were B. P. Arnold and Mary. Cass pranced, danced and romanced with hits from his two Plat. Arista albums. Especially noteworthy “Caribbean Queen”, “Loveless” and “Sad Sacrifice.”

BILLY OCEAN

Cecil H.
beginning to see how easy it is, if you had an addictive per-(and what alkaline, bloodke-caffee, tobacco-puffing, Valium, junk-food-munching, and craving American dream?)—and to time-traveling. Here only a few weeks since my 30-oom run into the past and already a spy for another shot at it. sounds kinds like my last Chi-
al. Just a few weeks later and I try again (????). being noted for my iron in-

The image contains a page from an issue of Country Shville Forum magazine. The page features articles, advertisements, and an album chart. Due to the formatting, the text is not completely legible, but it appears to be discussing topics such as country music, album charts, and reviews. The page also includes an advertisement for Cash Box Country Albums, listing various album titles with artist names and release information.
HOT PHONES

Diggin' Up Bones—Randy Travis—(Warner Bros.)
Both to Each Other (Friends and Lovers)—Eddie Rabbitt and Juice Newton—(RCA)
Guitars, Cadillacs—Dwight Yoakam—(Warner/Reprise)

Little Rock—Reba McEntire—(MCA)
In Love—Ronnie Milsap—(RCA)
Guitar Town—Steve Earle—(MCA)
You Can't Stop Love—Schuyler, Knobloch & Overstreet (MTM)

Beth Williams
Cal Meece

Dark Horse: None

KOFE—Saint Maries—Joe Benson
Beth Williams
Don Loomis
Dolly Parton
Tecia
George Jones
Sawyer Brown (Pick)

Dark Horse: Toni Price

WAGI—Gaffeney—Dennis Fowler
Michael Martin Murphey
T. Graham Brown
Tammy Wynette
Chance
Sawyer Brown (Pick)
George Jones
Gene Watson
Roy Clark

Dark Horse: Mayf Nutter

WMLR—Hohenwald—Ron Dunkle
Georgia Brown
Kathy Mattea
Highway 101
The Everly Brothers
Sawyer Brown
New Grass Revival
Larry, Steve, Rudy: The Gatlin Bros.
John Juan

Dark Horse: Rockinhorse

KVGB—Great Bend—Randy Hooker
Marie Osmond with Paul Davis
John Anderson
Larry, Steve, Rudy: The Gatlin Bros.
Dolly Parton (Pick)
Melba Montgomery

Dark Horse: Tecia

WELE—Daytona Beach—Al Risen
The Everly Brothers
The Kendalls
Waylon Jennings (Pick)
George Strait
Jerry Lee Lewis
Sawyer Brown
Betty Caron
Roy Price
Sonny Martini
Waycross Express

Dark Horse: None

WKJA—Belhaven—Jim Hinson

Teela
Mayf Nutter
Juice Newton
Anne Murray
Larry, Steve, and Rudy: The Gatlin Brothers
Charly McClain (Pick)
Leon
Gerry Edwards
Steve Ricks

Dark Horse: Dave Plummer

WMTZ-FM—Augusta—Dave Hensley

Betty Caron
Backroads
David Bash
Cody Michael
Gene Watson
Ed Bruce (Pick)
Butch Baker
Sawyer Brown

Dark Horse: Jimmy Murphy

WSCG—Corinth—Stan Edwards

Betty Caron
Marie Osmond with Paul Davis
Perry LaPointe
Nick Sweeger
Garry Edwards

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HAVIN' A TIME IN TEXAS—KINZ's music director, Chris Taylor (center), shares the fotog's lens with Reba McEntire (left) and Carl Perkins, a winning pair who visited the Amarillo station not too long ago.
RADIO NEWS: WLWI-Montgomery went on the air country in early 1978, and this year they are celebrating a six-point share lead of 12+ listeners, posting a convincing 19.1. Along the way 192 has been recipient of the Academy of Country Music's "Station of the Year" and numerous other national and state-wide news awards. In addition, their air personalities have consistently won awards in their fields...The Weedeck Radio Network has a new feature program for country radio - "Sittin' In" - a weekly one-hour program featuring the top country stars sitting in as guest disc jockeys, spinning their favorite records, telling stories about their music and careers, hosting their own radio shows...In the Opry tradition, WOW-Omaha has rejuvenated 30s-style live radio in the Midwest. Montana acoustic music enthusiast Dick Zion will broadcast live every Sunday night from the stage of the City Limits Saloon...CHIT CHAT: Happy birthday to two legends: Bill Monroe was born Sept. 13, 1911, and Roy Acuff's debut was Sept. 15, 1903...Speaking of debuts, Earl Scruggs' first recording session was Sept. 16 & 17, 1946 as a Blue Grass Boy. EVENTS: The major events this week also focus on bluegrass with the Fall Bass Mountain Bluegrass Festival in Burlington, NC on Sept. 12-14 and the second annual Southern Harvest Bluegrass and Country Festival taking place on Sept. 20 in Carbondale, IL. Performing in the eight-hour festival will be Hoyt Axton, Michael Martin Murphey, John Hartford, the Wamblee Mountain Ramblers and J.D. Crow & The New South...On Oct. 10-12, Nashville will be the scene of the 1986 Talent Buyers Entertainment Marketplace. "Making Money Makes The Difference" is the theme this year, and the keynote speaker will be former CMA President Ken Kragen. NASHVILLE NEWS: Copperfield Music Group of Nashville has relocated their offices from 58 Music Square West to 38 Music Square East. The new phone number is (615) 726-3100...Hank Thompson has appointed Kris Black V.P. of Promotion of Sunflower Marketing in Dallas, TX...Joseph E. Casey, Vice President, Promotion, CBS Records/Nashville announced the promotion of Debi Fleischer to the newly-created position of Manager, Secondary Promotion. COUNTRY TV: Jerry Clower will be featured on "Portrait of America" on WTBS during an episode called "The Mouth of the Mississippi" airing Sept. 7, 10, 21 and 30. VIDEOS: Judy Rodman recently completed her fourth video based on the single "She Thinks That She'll Marry."

FEATURE PICKS

WAYLON JENNINGS (MCA 52915) What You'll Do When I'm Gone (Larry Butler/Blackwood - BMI) (L.Butler) (Producers: J.Bowen, W.Jennir) A nice return to acoustics for Waymore, yet subtle touches of flute and sions snap ear to attention.

THE KENDALLS (MCA 52933) Fire at First Sight (2:21) (Hall.Clemen (T.Skinner, J.L. Wallace) (Producers: T.Skinner, J.L. Wallace) No surprises in the Kendall combo of world play and harmony; but as the it works, don't fix it.

ALABAMA (RCA 50037-RAA) Touch Me When We're Dancing (3:3 Clement - BMI) (T.Skinner, J.L. Wallace, K.Bell) (Producer: H.Shedd, Aba) Well, it's an Alabama release and it's pleasant to listen to, so it'll dance on charts.


ALBUM RELEASES

PLAIN BROWN WRAPPER-Gary Morris—(Warner Bros. 1-25438) —Producers: G. Morris, B. Albertine, S. Small Some good tunes get Morrisized on this one: "Honeycomb," "I'm So Lonesome I Could Cry" and "Ain't Got Nothin' But the Blues" are standout. Alongside these classics are some beautiful ballads such as "Better Than The New" and "Leave Me Lonely" that showcase Morris' range and vocal control.

LOOKIN' AT YOU—Jerry J. (Capitol ST-12492) —Producer Young From "Life Is A Beach" to "More Reason To Hate California" one is chock full of Reedy hut rounded by Tijuana-flavored. Then Jerry crosses the border as for a swing tune with great called "You Can't Get The Hel Texas." The serious tunes have offer as well; especially nice are titled "What Made Me Believe Live Without You" and the ciation Waltz of "Old Fashioned I

COUNTRY MUSIC WEEK

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IMPRESSIVE THREESOME—A reception held by the Halsey Company at the Showcase club in Nashville brought together this dynamic combination of new US Holly Dunn (center), legendary country artist Brenda Lee (left), and all time favorite Minnie Fer
SH BOX TOP INDIE SINGLES

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GODIN - Time Stood Still (Complet 138)

JULI MANERS (RMI RM110) Thank Heaven For Angels (3:32) (Randall-BMI) (E. Adams) (Producer: J.Burnett)
She's new to Nashville, but not new to making beautiful sounds with her voice box, with shots on "Nashville Now," "I-40 Paradise," "Tennessee Ernie Ford's America," as well as assorted jingles and stuff already to her credits. The song may be a bit so-so, but the lady still takes the blue ribbon this week, regardless.

INDIE FEATURE PICKS

JAMES ED HORN (CBT 1157 A) Thinkin' Bout You (3:15) (Rocky Comfort - BMI) (J. Abbott, J. E. Horn) (Producer: J. Abbott)
Cathy tune and vocals with a different quality.


LaDONNA (Hilton HR 2011) I'm Not For Countin' Out (The Outlaws) (2:25)
(Doney/Fargo-Hilton - BMI) (L. Andre) (Producer: T. Hill)
Powerful voice on an upbeat cowboy/outlaw song.

UP AND COMING

DON'T TALK ABOUT ME WHEN I'M GONE (RM1) RAY PRICE (Step One SSR 361)

HIT TALKIN' (ELBA MONTGOMERY (Compos C04-7)

A BETTER MAN THAN I (PERRY) (New York NFO 25) (9/1)

MIKE YOU'RE OUT (NFR ASHLEY) (West W 72)

CAR CAL - SMITH (Step One SSR 356)

OUT AND COMING

KETS LP - Roy Clark firm up a deal for his first TV album with BN Marketing (m left) are Tommy Martin, Roy Clark Management, Inc.; Carol G. Anderson; publicity Walker, BN Marketing; Norm Anderson, BN Marketing.

COUNTRY MUSIC STAR HOYT AXTON will join Michael Murphy, John Hartford, J.D. Crowe & The New South and The Wamble Mountain Ramblers at the second annual Southern Harvest Bluegrass & Country Festival September 20 in Carbondale, IL. The eight hour festival is co-sponsored by Busch beer.
Gospel Music—Weighing Our Opportunities

by Bill Traylor

In 1978 I became part of this industry we call Gospel Music. It was a very interesting and most certainly a new association for me. My exposure to the business world, up to that point, had been in the secular arena for a large, publicly held utility company. During the six years after college spent with this large conglomerate, the business world became very real to me. Every decision was based on the financial impact of the expenditure, and the return on investment opportunity provided by that expenditure. Upon entering the gospel music industry, my eyes were closed to the element that is vitally important to the success and health of any business; profit! It took some time for me to realize that the decisions that were being made (not only around me but outside of my own particular environment in this industry) were based on creative aggressiveness rather than filling the consumer need. I felt that need was stirring us in the face. It became very apparent that our industry as we knew it (the defined parameters that we have placed on it within the evangelical community) was not growing to any great degree. We were only reaching a small percentage of our potential market.

The challenge to each of us involved in the gospel music industry is to carry the message that our music talks about: the life saving and life changing power of Jesus Christ to the world. Currently, we are touching just a small percentage of this challenge. Our job is immense. From a business perspective, the opportunity is staggering. Our entire industry exists on a very small portion of what our market potential actually is. I feel that should be the challenge of every individual involved with the creation of gospel music: to face this opportunity straight ahead and understand that we have the ability to grow and grow dramatically.

The opportunity/challenge is to place our product in front of the additional 99% of the market that we currently are not reaching. It is my opinion that the strides that such artists as Sandi Patti and Amy Grant have made in recent months will expand our opportunity of sales and statement of purpose to a much larger market. As industry people, and as people concerned about the world in general, understanding that we have a product that can draw them closer to Christ, we must expand the horizon of our opportunity and place our recorded and printed product in front of every person humanly possible. The Christian Booksellers Association marketplace must be commended for the job they have done exposing gospel music to their customers. The vision that many store owners across the country have had has certainly allowed our industry to grow dramatically. However, the challenge and the opportunity is so much greater than previous experiences that we must be busy meeting that challenge. Gospel recordings must be made available to anyone and everyone who has an interest in the product contained within the attractive packaging. Placing the records "where America shops" is of the utmost importance.

The excitement is that various companies within our industry have aligned themselves to bring the gospel market conglomerates for distribution of recorded gospel product to the larger marketplace. This is truly a new opportunity. It allows us to place records in front of people who would not have walked into a CBA bookstore and with that, our own boundaries have expanded. The next twelve months will be very critical to the expansion of our industry. The opportunity placed in front of us is one that we grab immediately and rush to the challenge to place music that speaks of Him in front of an entire world that needs to know.

Bill Traylor is Executive Vice President and General Manager of the Benson Company.
25 Years Ago In Cash Box
September 9, 1961 — After months of engineering effort and at a cost in excess of $300,000, Command Records last week issued its initial “Stereo 35” album, the first in a series of Command discs recorded on 35mm film and hailed by the company as the greatest advance in the field of stereo in recent years… Capitol debuts two new names on singles this week in Lou Rawls who bows in with a revamped version of the oldie “That Lucky Old Sun” and British Cliff Bennett, who prows with “You’ve Got What I Like” and “I’m In Love With You”. Rawls formerly worked with the Pilgrim Travelers… After 10 years absence from Broadway, Irving Berlin is writing a new musical. The show, entitled Mr. President, is expected to take at least eight months to reach the boards… Lee Hartstone, vice president and general manager of London Records, last week reported “fantastic” consumer response to the company’s recently introduced “phase 4 stereo” line… George Burns will pen the liner notes for protege Ann-Margaret’s first RCA Victor album, “Here She Is… Ann-Margaret”, which will be out next month… 45 Reviews: “Runaround Sue”, Dion (Laurie 3310). This sensational change-of-pace outing can put the singer back up in top-tensville… Tabled “Runaround Sue”, it’s a mashed potatoes-handclapper (from the U.S. Bonds school) that Dion and the orchestra sink out in money-making fashion. “Moon river”, Henry Mancini (RCA Victor 7916). Henry Mancini guides the ork thru a soothing, lush mood and is expected to dubbed “Moon River” which he co-bleffed for the much talked about up-coming flick Breakfast At Tiffany’s. Charming theme right up the dee jays alley… LP Review: “The Young Lions” (Vee Jay LP 3013). The composition of the group and the mean age are clearly indicative of at least one jazz trend—that of youngsters showing the way out of the morass of confusing trends and directions. Here, Lee Morgan, Wayne Shorter, Frank Strozier, Bobby Timmons and Louis Hayes dig in for a pungent, groovy session in which blues and “soul” play a big hand.

Top Five Singles
1. “Michaels”, The Highwaymen (United Artists) 
2. “Take Good Care Of My Baby”, Bobby Vee (Liberty) 
3. “Wooden Heart”, Joe Dowell (Smash) 
4. “Hurt”, Timi Yuro (Liberty) 
5. “School Is Out”, U.S. Bonds (Legrand)

Top Five Mono LPs
1. “Portrait Of Johnny”, Johnny Mathis (Columbia) 
2. “Something For Everybody”, Elvis Presley (RCA) 
3. “Judy At Carnegie Hall”, Judy Garland (Capitol) 
4. “Great Motion Picture Themes”, Various (United Artists) 
5. “Going Places”, Kingston Trio (Reprise)

Top Five Stereo LPs
1. “Yellow Bird”, Lawrence Welk (Dot) 
2. “Camelot”, Original Broadway Cast (Columbia) 
3. “Great Motion Picture Themes”, Various (United Artists) 
4. “Judy At Carnegie Hall”, Judy Garland (Capitol) 
5. “Portrait Of Johnny”, Johnny Mathis (Columbia)

CASH BOX REPLAY

Syrup Apple—Stevie Ray Vaughan and Double Trouble recently traveled to Australia for their first ever concert tour Down Under. After the group’s Sydney date, CBS Records executives presented Stevie and his bandmates with gold records for sales of their album, “Couldn’t Stand The Weather.” Pictured at the presentation (l to r) are: Bill Robbi, director, marketing and sales, CBS Records Australia; Viv Hudson, manager international product, artist relations, CBS Records Australia; Chelsey Millikan, manager; Chris Moss, national marketing manager, CBS Records Australia; Chris Layton, Double Trouble member; Denis Handle, managing director, CBS Records Australia; Stevie Ray Vaughan; Tommy Shannon and Reese Wynans, Double Trouble members; and Jimmy Vaughan of The Fabulous Thunderbirds, who toured with Stevie Ray Vaughan.

SYDNEY GOLDSTREET—Stevie Ray Vaughan and Double Trouble recently traveled to Australia for their first ever concert tour Down Under. After the group’s Sydney date, CBS Records executives presented Stevie and his bandmates with gold records for sales of their album, “Couldn’t Stand The Weather.” Pictured at the presentation (l to r) are: Bill Robbi, director, marketing and sales, CBS Records Australia; Viv Hudson, manager international product, artist relations, CBS Records Australia; Chelsey Millikan, manager; Chris Moss, national marketing manager, CBS Records Australia; Chris Layton, Double Trouble member; Denis Handle, managing director, CBS Records Australia; Stevie Ray Vaughan; Tommy Shannon and Reese Wynans, Double Trouble members; and Jimmy Vaughan of The Fabulous Thunderbirds, who toured with Stevie Ray Vaughan.
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JONES-A PREMIERE TALENT—Marti Jones, who received rave reviews for her album for A&M, "Unsophisticated Time," has recently signed with Premiere Talent. Marti Jones comes as Jones is set to release her second LP for A&M, "Match Game." "Match feature contributions by such notable artists as David Bowie, Marshall Crenshaw, E. Dwight Twilley, T-Bone Burnett and the legendary Darlene Love. Pictured celebrities in Premiere Talent's "New York office are (l to r): Harry Simons, Jones' manager, Fran President of Premiere Talent; Jones; Barbara Skydel, executive vice president of Pro and Jorge Quevedo, music agent.
Around The Route

By Camille Compasso

Installations of the Rowe Video are continuing. The most recent put 20 Pizza Huts, and the resultsressive. Rowe video\s Joel Freidk have a letter from Arturo Tor- ner and chairman of Pizza sent, Inc. (with over 165 locations which reads in part, "The Rowe system is doing an unbelievable job. Our customers have experienced traffic in every location and in- proved and improved sales over the past few quarters."

Each of our stores has been behind $200 per week (in video revenue). "Joel told us the machine has been placed at seven more sites, so we're really blossoming out at locations all over the country. In his words, "The Rowe Jukebox gives operators the industry a new set of income — on records and video music video forms of entertainment coming as a new Rowe unit."

Read in the Aug. 30 edition of Jan Washby was recently named sales manager for Bally Midway Mfg. Co. of the announcement were available "so that he had one task — you'll see it elsewhere in this column," Jan Washby's been prexy Russ Strahan in hand at a number of the distribu- tion functions hosted in various parts of the country — the emphasis is on being the NSM "Concert 240" and the O.C.M.A. (Ohio state ops assn.) Val- ley Pool League Committee has put the wheels in motion for the 1986-87 season. League play begins in mid-September or early October with a minimum of 21 weeks of competition for eligibility to compete in state and national playoffs. For further info contact league president Lewie Hageman at P.O. Box Brackel and Sons, 1301 Ottawa Ave., Delfina, CA 95312.

From the local papers, Illinois has joined nine other states (Missouri, Rhode Island, Connecticut, Iowa, New Hampshire, New York, Oregon, West Virginia and Washing- ton) and the District of Columbia in support of a multi-state lottery which is targeted to begin in October of 1987. Although at this point the Illinois state lottery has already had a jackpot in excess of $40 million, the new combined effort will produce multi-mil- lion dollar prizes!

The Jukebox Calendar For 1987

CHICAGO — Everyone is talking about juke- boxes these days, especially within the coin-op trade where innovation and new adaptations on the part of American phonograph manufac- turers have been instilling a renewed enthusi- asm for this popular tradition.

So here comes "The Jukebox 1987" calendar, only the focus here is on models of the past. The selection of jukeboxes pictured in this calendar represent some of the finest examples of jukebox design from the years 1937 through 1948. Included are the Wurlitzer 850, the Seeburg 9800, the Rock- ola 1426, the A.M.I. model A — the list goes on from January through December and the inside back cover contains an interesting histor- ic analysis of the jukebox.

Produced by Zephyr Press of Berkeley, California, The Jukebox calendar measures 10" x 13", is in full color with black background and is priced at $8.95 per copy plus $1.50 for shipping.

Amusement Players Association Formed

CHICAGO — A group of top video game players from the U.S. National Video Game Team have formed the Amusement Players Association (APA) to help better serve the coin-op industry in the area of commu- nication between players and those who make, distribute and operate amusement equipment.

This link will be established through a variety of methods, including competitions and tournaments on the local, state and na- tional levels and through special APA publications specifically geared to the coin-op game player.

The "Tournament Of Champions" series will provide members of the APA with com- petition play on the latest coin-op releases. The contests will include the upcoming "Player of the Year" competition and the "Video Game Master Tournament." Both events have been used to supply the editors of the Guinness Book Of World Records with the necessary information needed to update their annual listings.

The APA also has plans to publish a twelve-page newsletter for circulation to its members on a quarterly basis. It will be called Top Score and the contents will in- clude in-depth coverage of the latest indus- try trends and game releases along with other feature material relating to the coin- op amusement industry.

Also in the works is a video game and pinball high score poster designed for both arcade and street operators. The APA "In- ternational Scoreboard" will supply opera- tors with a variety of incentives to attract game players to their locations. Players will record their top scores and submit them, along with verification from a location man- ager or other reliable witness, to the APA for publication in the Top Score newsletter, the APA International Scoreboard Poster and other industry publications.

"I feel that the introduction of the Amusement Players Association will prove beneficial to all facets of the coin-op amuse- ment industry," stated Steve Harris, presi- dent of APA. "We are providing manufacturers, distributors and operators with new options for attracting player interest, as well as supplying the industry with additional positive media attention to help further reinforce the entertainment value of coin-op amusement products."

Perry Rodgers, APA director and Top Score editor, concurs, emphasizing the nu- merous benefits that APA members receive. "Players who join the APA not only get free subscriptions to Top Score but they are also entitled to attend competitions and use all the services the APA offers. The five dollar membership fee is a bargain."

"Membership in APA is very reason- able," added Harris. "We currently have approxi- mately 1,800 members and we hope to double that figure by the end of the year. We're all very excited about APA's potential."

Further information about the new asso- ciation may be obtained by contacting APA at P.O. Box 1558, Torrance, California 90505.
It's a Brand New Game: Gauntlet II

Featuring over 100 new mazes, more monsters and unique player objectives, Gauntlet II also incorporates the proven play appeal and multiplayer, add-a-coin and buy-in features that made the original Gauntlet a success. Gauntlet II is available in four-player and two-player Gauntlet games.

In addition to more than 100 new maze designs, many randomizing features have been included on Gauntlet II to further diversify the gameplay. There are also several new features, monsters, potions and hidden strategies to be found in each maze. Players may also choose any of the four original Gauntlet characters from each position of the game.

"In our test locations where we have converted Gauntlet games that have been out for six months or more, Gauntlet II has brought earnings back up to the level of Gauntlet when it was originally installed," states Mary Fujihara, director of marketing for Colecovision. "The success of Gauntlet II is better than a typical conversion kit, it's like installing a brand new game."

Each of the 100 new mazes can be seen in a multitude of different ways using random elements, such as a potential trap, hidden wall, hidden character, secret rooms, movable walls, secret destructible walls, invisible walls, closed treasure chests that could contain something good or something bad. The four player gauntlet II also has secret exits, walls that move in a cyclical pattern, sun tiles, multiple traps, invisible trap walls, local traps, force fields, poisoned food and poisioned potions.

All of the original Gauntlet opponents remain with the addition of many new creatures. Among the newest adversaries are Super Thief, Super Sorcerer, the Acid Puddle, the Incontinent Mugger and the Dragon. The fire-breathing Dragon, in particular, adds a whole new dimension to the game. Players will find that cooperation is the best strategy to overcome the Dragon and obtain the treasure and permanent power-ups that he protects. By defeating the Dragon, players will also be given special game play hints that will help them to find a secret room.

In addition to all of the original potions, players will find several new potions to collect. Invulnerability, repulsion, reflective shots, super shots, and transportability number among the new special temporary abilities. Experience will tell the player which potions provide the greatest advantage; some potions may not be beneficial depending on the game play situation.

On Gauntlet II, a player can never choose his her favorite Gauntlet character even if that character is already in play. The four characters are color coded so there can be as many as four Warriors (or any of the four original characters) at play at the same time. For instance, if four Warriors are in play, one will be red, another blue, another yellow and the remaining one would be green.

All Gauntlet II gauntlet II and kits shipped within the United States and Canada will also include a special contest feature, the Gauntlet II Player Quest. By finding a secret room and purchasing a special task, players will be able to enter a drawing sponsored by Atari Games. Over $12,000 in prizes will be given away in the contest. All Gauntlet II games and kits shipped within the United States and Canada will include all of the contest materials necessary. The contest package contains a poster for the location to announce the player Quest competition, a stamped envelope to be placed on top of the Gauntlet II game and 25 official entry forms. Player entries must be postmarked no later than December 19, 1986.

Gauntlet II kits contain a full set of EPRGs, a new attract decal, a new control panel decal, overhead display sign and replacement switch es for the existing joysticks.

World Wide Dist. Hosts Showing Of Seeburg Lase Music System

By Camille Compassio

CHICAGO—Operators from Chicago and the surrounding suburban areas got their first official view of the Seeburg 'Laser Music System' compact disc jukebox on Thursday evening, Aug. 21, at a special regional showing held by Seeburg Distributors.

The distributor organization is a long time member of the Seeburg distribution network, going back more than four decades, and this event ranks among their most memorable.

World wide president Fred Skor told Cash Box he was "elated" by the turnout and the enthusiasm displayed by operators after the demonstration of the new Seeburg laser disc jukebox operators in attendance and, by current standards, this is an impressive figure for such a function, however, it was not based on the advance response received by World Wide.

The showing was held at the Cook Inn Restaurant, near downtown Chicago, where a Laser Music System model was installed for the occasion. It was kept covered until presentation time but the speakers allowed guests to hear the outstanding pact disc sound as they were cocktails and hors d' oeuvres.

The program was similar to the sent by Seeburg at its June distro meeting when the compact disc was initially unveiled. A representative Sony (the model employs the mechanism) along with members c omburg executive team, including branch Ed Blankenbecker, president Jimmy Judman, executive vice presiden kus and marketing director Bob went over the full particulars of Music System and talked about the elements of Seeburg in the short time reorganization.

All during the presentation the curiosity and impatient operators were anxious to see the machine. When it was unveiled, applauded, but did not immediately out of their seats for a closer look they went over to Fred Skor at placing orders!

Taito's New Renegade Ki

Taito's New Renegade Ki

Vending Testimonial To Honor NAMA's Richard Schreiber

CHICAGO—A testimonial dinner honoring G. Richard Schreiber, president of the National Automatic Merchandising Association, will highlight the establishment of the G. Richard Schreiber Department of Humanities at St. Joseph's College of Rensselaer, Indiana. The event will take place on October 22 in the Guildhall of Chicago's Ambassador Hotel.

Leaders and members of the vending and foodservice industry are organizing the tribute to Schreiber on the eve of the 50th anniversary convention of NAMA, according to William F. Courtney, chairman of the Schreiber Tribute Committee. William S. Fishman, co-founder and executive of ARA Services, and James T. McGuire, vice chairman and former chief executive of Canteen Corporation, are co-chairs of the event.

"Dick Schreiber is the 'first citizen' of the vending and foodservice contracting industry," noted Courtney. "He has served as the chief executive of NAMA with great distinction since 1970 and ever since he became the founding editor of VEND magazine in 1946, he has been in the forefront of the industry and leading the way. His accomplishments and contributions have pleased us and we appreciated that he volunteered to assist this testimonial," said Courtney.

Schreiber is president of the Youngstown, Ohio, some of the members of the industry are their constituents and to contribute to $250,000 endowment fund for the humanities at St. John's College in honor of Schreiber.

Schreiber is a graduate of the college, serves on its Board of Trustees and was one of those years of board chairman.

St. Joseph's College is recognized as an educational leader, U.S.

Education, William Bennett, as one of the President's Committee of the finest programs of the United States.

Invitations and a fund raising will be issued to individuals and throughout the vending industry.

Vending Testimonial To Honor NAMA's Richard Schreiber

Cash Box September
The single, "True Colors," in-store August 1st. The World Prem Video airs the week of August 18th. The long-awaited new album is in-store September 15th. CD on October 1st. On Portrait Records, Cassettes, and Compact Discs.