'TIL TUESDAY.
"WELCOME HOME."
Includes the new single,
"WHAT ABOUT LOVE"—
on your desk this week!
ON EPIC RECORDS,
CASSETTES AND
COMPACT DISCS.
Produced by Rhett Davies.
Editorial:
Support Live Music Before It’s Too Late

One record exec recently joked that Manhattan is fast becoming a one-club town—and that one club is in New Jersey. There’s some truth to that just what clubland folding like a house of cards in the N.Y. area. In 1986 alone, club casualties have included Folk City, Irving Plaza, Danceteria, The Dive, and The Beacon Theatre. This has unfortunate implications for new acts trying to be heard and established acts trying to develop. This cuts at the core of artistic development and talent acquisition.

Part of the reason for the withering of live music venues is that audiences aren’t supporting them. Face it: the rock audience is getting older. Rock ‘n’ roll started as a phenomenon of the baby boomers, and now that the boomers are in their thirties and forties, their tastes have changed. Many no longer want to be buffeted by crowds for several hours while listening to an unknown band. Many are also not able to stay up until three in the morning especially when they have to work by nine. And many shows are, frankly, too loud for the taste and health of middle-aged ears. Even Pete Townshend, prior to The Who’s break-up, was told by a doctor that if he kept playing amplified music he would soon have to read lips.

In addition, the new generation of high school and college age people—traditional rock’s core audience—are much more conservative than their elders. They are pursuing M&As, not OMD or REM, and listening to live music in clubs is not their preferred way of spending leisure time and money. Furthermore, the “us and them” dynamic of rock concerts, in which a concert culture is pitted against the mainstream, is largely gone. Concerts used to provide a sense of community to those who couldn’t identify with the world their parents created. Today, rock ‘n’ roll is literally the world their parents created.

Cable and satellite programming is often perceived as a viable alternative to concert-going. Such programming may, in fact, make club, stadium, and theatre concerts obsolete in years to come. The College Satellite Network, for example, periodically beams live shows from London and other locations to big screens in American college auditoriums. How long will it be before touring is considered an inefficient means of promoting an album? How long will it be before our major superstars give one big performance which is simultaneously beamed to stadium screens in major cities around the world? Already, club-goers facing late set times and long admission lines are turning on MTV instead of they can watch, say, Lone Justice Live At The Ritz in the comfort of their bedroom.

Let’s hope this trend can be reversed. There is an edge and riskiness to live music performance that is the essence of rock itself. Also, a forty-city tour enables an artist to develop his art, to get immediate audience feedback, to discover that some songs connect while others don’t, and to interact onstage with other members of his band. This interactive quality brings about the spontaneity needed to fuel any creative endeavor. So it’s crucial that we support live music now while we still have the chance. Otherwise we may find the quality of our music—and our lives—significantly diminished.
New York—General Electric announced last week that it would sell its 75% share to RCA/Artilia records to Bertelsmann A.G., the West German company which already owns 25% of RCA/Artilia. Also included in the sale are the RCA Record Club (D.M.I.), RCA Video Productions, and RCA Records/Standard Products. The sale is subject to various U.S. and foreign government reviews, but G.E. said it expected the sale to be completed by the end of this year. Although no figures were disclosed, the sale price was widely rumored to be in the vicinity of $300 million.

The sale ends weeks of speculation, as it becomes clear that G.E.—which acquired RCA earlier this year—was more than willing to part with the record and music publishing company, G.E., which was interested in RCA mainly for the motion picture network, ended little more than entering the record business.

Elliot Goldman, president of RCA/Artilia, welcomed the sale. “It pleased me,” he said, “that the situation now resolved itself, and consider that one of our parent companies, Bertelsmann decided to acquire 100% of RCA and D.M.I. a very positive development for Bony, and B.B. that RCA/Artilia and D.M.I. be the organization that has a commitment to music business as and our own. That Bertelsmann, who an active participant in the development of the new strategy and our operations, has seen fit to increase their investment is, to an indication of a shared commitment.

A-Ha Win Big At MTV Video Music Awards

By Gregory Dobrin

Los Angeles—In a bi-coastal ceremony held concurrently at New York’s Palladium and the Universal Amphitheatre in Los Angeles, the 1986 MTV Video Music Awards recently that its annual splash with two full-blown shows featuring live performances by top-name acts, satellite pickup from around the world and celebrity presents.

Most honored during the evening was Warner Bros. record act A-Ha, who walked off with seven of the total 18 awards presented, including Best Concept, Best New Artist, Best Special Effects, Best Cinematography, Best Experimental Video and a special Viewer’s Choice Award.

The only multiple winners other than A-Ha were labelmates Dire Straits, whose Money For Nothing video won three awards, including Best Group Video, Best Editing and Best Video of the Year.

A Special Recognition Award for his work with Amnesty International was presented to music business impresario Bill Graham, who gave a lengthy and emotional speech on the importance of the American freedom of fighting for one’s beliefs. “This is not a hopeless society,” he told a packed Universal Amphitheatre audience.

Acts who performed live during the course of the 3 1/2-hour show included Tina Turner, Whitney Houston, Simply Red, Pet Shop Boys, Robert Palmer, INXS, Mr. Mister, ‘Til Tuesday, the Hooters and The Monkees (performing live on tv for the first time in 18 years). Satellite transmitted performances were given by Genesis and Van Halen. The show also included the debut on page 31.

BMI Honors "Million-Airs"

By Stephen Padgett

Los Angeles—Broadcast Music, Inc. (BMI) honored its member writers and publishers whose songs have achieved 1,000,000 broadcasts at a luncheon held at the Be Ledge Hotel in West Hollywood, Tuesday, September 9. President Francis Press and west coast director Ron Anton presided over a ceremony that saw the Los Angeles-based writers and publishers get recognition for feats that have come about through inspiration, two of the one million songs BMI has licensed since it began in 1940.

Big winners on the day were the ATV Music Corp. (sung by Linda, Tommy and the Fabulous2) who garnered seven “Million-Airs” awards. ATV Music Corp scored for its publishing interests in the million-aired “Day Tripper,” “We Love You,” “When I Was Young,” “Lady Madonna,” and “We Don’t Talk Anymore.” Three of ATV’s Beatles holdings jumped to the two-million-air mark: “And I Love Her,” “Eleanor Rigby,” and “Long And Winding Road.”

Unichappell’s winners were “Woman In The World” (Hall & Oates), “Har So,” “Hello Mary Lou,” “Heart,” “I Can’t Go For That (No, Your Makeup),” “Rox On My Little Two-million-air award for “Stand By Me.” Big individual winners were Cym (in attendance to receive her honors partner Barry Mann, who was honoring one million airs of “You’re My Love.” The next one million air award for “I Can’t Come Again,” and three million “You Lost That Lovin’ Feelin’.”

The lunch was capped off by performance of The Associates original record of Donald and Addrisi’s “Never My Love” hit song reach the four-million-air mark. BMI has licensed that because it’s extremely, reached the four-million mark. Time I Got To Phoenix, “Gentle Mind,” “More,” and “Yesterday,” (continued on page 31)

WEA Ends Sales Meet In good “Spirit”

By Stephen Padgett

Los Angeles—In the wake of announcements that Warner Communications, Inc.’s (WCI) second-half profit picture was very bright (see story, p. 986), WCI, at its annual conference, presented an overview of WCI’s achievements in the entertainment world. Sure to have retailers breathing a sigh of relief, Joe Helmski, vice president, WEA Manufacturing, announced that the company’s CD plant in Philadelphia, Pennsylvania is finished and online, with product deliveries expected for the fourth quarter.

Terms of the Fall stocking program, dubbed “The Spirit Of ’86,” were announced as well. Covered in the program are all $6.98 list and selected 8.98 list product.

The program is available to current with their account and September 8, 1986 through October 1986. The discount on the Associates, LPs four percent. Under the dates are split, half being due Dec 31, 1986, the remainder due January 1, 1987. The discount on sales to the board and there is only one copy of each

WEA’s own were also honored standing sales year. Branch Of went to New York; Branch Manager Stocke, New York; Branch Salas, Fred Katz, Cleveland; District Salas, Dennis O’Malley, Boston; Marl organizer, Tony Camacho, Chico specialist, D.M.I. Business Atlanta; Warehouse Manager, lagher, Philadelphia; Buyer, Ed H delphia; Credit Manager, Russ Angeles; Operations Manager/Les “Red” Bair, Los Angeles.
COMING SOON

Fields of Fire
WCI Enjoys Healthy Midyear Profits

By Brian Kassan

LOS ANGELES—WCI Communications Inc. announced a whopping 81 percent earnings gain for the second quarter along with a 64 percent increase in net income for the first six months in their second quarter report to shareholders.

WCI’s Recorded Music division generated a new second quarter high of $34.8 million, a 44 percent increase over the previous record of $24.2 million in the second quarter of 1985. First half earnings of $66.1 million were also at a new high compared with $54.4 million in the first half of 1985. WCI attributes this success of recordings by Genesis, Madonna, Peter Gabriel, Van Halen, Prince, Simply Red and Bill Cosby. WCI hopes to meet the growing demand for CD product with the recently completed plant in Olyphant, Pennsylvania and a plant in Asdor, West Germany which is still under construction. These manufacturing facilities are expected to begin production during the second half of this year with full production by the beginning of 1987.

The Film Entertainment division also generated a record high of $42.1 million for the second quarter, up from $36.2 million last year with first half earnings up 13 percent over last year. Income from domestic film rentals such as Cobra, starring Sylvester Stallone and Police Academy 3 reportedly made a sizable impact on the second quarter.

Warner Bros. has struck a new licensing agreement with HBO who will acquire non-exclusive pay television rights to Warner Bros. motion pictures over the next five years. The agreement does contain provisions for exclusivity under certain circumstances.

ASCAP Distributes Over $1 Mil. In Cash Awards

NEW YORK—ASCAP has distributed $1,039,600 to writer members in monies over and above royalties paid for performance. The awards—which are voted on by a Popular Awards Panel and a Standard Awards Panel—are awarded annually. In making the announcement of this year’s awards, ASCAP president Morton Gould said, “I am especially proud of the Society’s ongoing recognition of the contributions of an important segment of our membership through ASCAP’s Special Awards Program. It is important to reward those writers whose works have a unique prestige value which is not reflected in royalty payments and also to compensate those whose works are performed in licensed media not surveyed by ASCAP.”

Michael Jackson Resurfaces In Disney Promo

LOS ANGELES—Disneyland is throwing a 56-hour party for the premier of Captain EO, a 3D musical space adventure featuring Michael Jackson who will finally resurface three years after the release of the highly successful “Thriller” album and video.

The 15-minute film was produced by George Lucas with Francis Ford Coppola directing. The Anaheim-based theme park, benefiting from the ush of its most ambitious promotional campaigns ever, is instituting a number of Disney publicity firsts. This campaign is specifically aimed at the 12-34 year old target market utilizing national TV spots on MTV with live on-location broadcasts during the extravaganza in L.A. on Saturday Night Live, The David Letterman Show, and American Bandstand.

Print teasers will run three times each day in six L.A. and Orange County area newspapers. Several local radio stations will be getting into the act with L.A.’s KIIS-FM hosting a special screening, L.A.’s KFWB-FM covering the event live, and San Diego’s KSDB-FM awarding overnight trips to Disneyland with transportation and accommodations. To promote the sale of tickets to the party, L.A. and Orange County high schools are receiving a portion of the proceeds collected from ticket sales as part of a special fundraising program.

EXECUTIVES ON THE MOVE!

ROSS

PISON

GALES

SCHRA

Ross, Pinson Named—RCA/Columbia Pictures Home Video has announced the promotion of Glenn Ross to the post of vice president of marketing and Pinson to the newly created position of vice president of sales, according to Richard Farmer, senior vice president of RCA/Columbia. Ross will be responsible for the creation of marketing strategic plans, advertising campaigns and promote the company’s three product lines—teatrical, children’s Magic Window music (MusicVision). Prior to this, Ross served as director of marketing, where he had been director of sales, will be charged with overseeing all sales efforts in the United States and Canada. Pinson joined RCA/Columbia in 1985 from Video where he was national accounts manager based in Los Angeles.

Gales Joins A&M—David Gales has been hired to fill the newly created position of executive director, Product Management for A&M Records according to Reitman, general manager for the label. In his new job, Gales’ responsibilities will include creating initial marketing plans as well as coordinating interdepartmental strategies to make sure all plans are cohesive and targeted to maximize project’s potential. Prior to joining A&M, Gales spent 13 years at CBS Records in various capacities including sales and marketing positions.

Schrank Named—Bill Schrank has been named director of music for Bros., Inc., according to Gary LeMel, recently appointed president of the Music Division. In his new post, Schrank will assist LeMel in all phases of the label’s music administration, both for films and television. Previously, he spent six years at Paramount Pictures in various administrative positions in Los Angeles, working with public relations.

Shipley Promoted—Sheila Shipley has been promoted to the position of promotion manager for MCA Records Nashville, according to Jimmy president of MCA Records Nashville. Shipley will be responsible for the promotion of all RCA records on country music radio. She joined MCA in 1984 as promotion manager and was later promoted to national director of promotion. She joined MCA after five years at RCA Records in Nashville as promotion coordinator.

Gee Joins Warner Bros.—Charlotte Gee has been named director of publicity for Warner Bros. Inc., according to Sanford E. Reisenbach, president Warner Bros. “Worldwide Advertising and Promotion division. Gee will be responsible for coordinating overall publicity and promotion efforts on specific motion picture projects.”

Vellutato Named—James Vellutato has been named creative director for Famous Music Publishing Companies, according to Alan Melina, vice president Famous Music. He will be responsible for song and catalogue promotion also working on new talent acquisition and writer and artist development.

Caldwell Named Executive For Solar/Constellation

LOS ANGELES—Hank Caldwell has joined Solar/Constellation Records as executive vice president according to Dick Griffey, chairman of Solar/Constellation Records.

“Hank has been a leading force in the promotion and marketing of Black Music,” Griffey commented. “His 24 years of experience in music has earned him the respect of the industry. We are extremely fortunate and honored to have Hank as a member of our staff. With his expertise and direction we are confident that Solar/Constellation will continue to be among the leaders in the music industry.”

Caldwell said, “I feel very fortunate to have the opportunity to work with Dick and the Constellation creative team at a company as great as Atlantic Records, but I am even more excited in being able to be a part of Dick Griffey and Solar/Constellation Records.”

Caldwell joined the WEA orga in 1977, and worked as VP /GM Records in New York and VP of Music Marketing division of WEA

Cash Box September
CBS Records International presents the Crystal Globe Award to Toto for sales of over 5 million albums outside of the U.S.

CBS Records International: Loping more artists in more countries because, in the world of music, our business is the world!

More cool funk jazz from the master, who surrounds himself with some of the best writers and sidemen in the business. From the Steely Dan-like feel of "Across The Midnight Sky" to the bouncy, eminently danceable "Real Tight," Jarreau seems destined for an even wider appeal.


While vocal comparisons to Ms. Penn are obvious, the Motownish flavor keeps things hop 'n'.


This synthist extraordinary creates warm, human gossamer textures which echo Kitaro and Eno.

JOE LOUIS WALKER—Cold Is The Night—Hightone HT8006—Producers: Bruce Bromberg-Dennis Walker—List: 8.98

An amazing solo debut from a veteran bluesman who has played and studied with the masters. Blues lovers enjoy!


Sparse, rough-hewn, frenetic, slightly disturbing garageamia from Boston.

CHUCK BERRY—More Rock 'n' Roll Rarities From The Golden Era—List: 8.98—Bar Coded

Lush orchestrations and late-'60s sensibilities abound in this stroll through the golden era. Traynor's slightly husky, soulful crooning complements her stormy lyrical landscapes. Bunt's beautiful big voices give the album a warmth without sacrificing originality.
OUT OF THE BOX

PETER CETERA (Warner Bros. 7-28597)

The Next I Fall (3:43) (Sin-Drome/Blackwood/BMI Chappell-French Surf Adm by Chappell/ASCAP) (Caldwell/Gordon) (Producer: Michael Omartian)

The ex-Chicago front-man teams up with Christian popster Amy Grant with sparkling results. Grant's harmonies perfectly compliment Cetera's trademark ballad stylings in this strong duet. This cut should do well in CHR/AC.

FEATURE PICKS

FRANKIE GOES TO HOLLYWOOD (Island 7-99502)

Rage Hard (4:07) (Perfect adm by Island/BMI) (P. Griff Johnson-B. Nash-M. O'Toole) (Producer: Stephen Lipson)

Frankie's return to the dancefloor. This is a different, more poignant version of a song with a lot of heart.

BEAT RODEO (R.S. IRS 52918)

Everything I'm Not (4:45) (11 IRS adm by Citation/ASCAP) (Steve Almasa) (Producer: Scott Litt)

Clean guitar and light keyboard coloring combine with Steve Almasa's slightly vulnerable vocals and guest singer, Golden Palominos, Syd Straw's wispy harmony, creating a heartfelt ballad.

JEFFREY OSBORNE (A&M AM 2966)

Room With A View (4:02) (ATV of Canada-Mussel Schwartz/BMI) (Eddie Schwartz-Ardenne Anderson) (Producer: Richard Oettle)

This up-tempo rocker from one of the smoothest voices in R&B could yield a crossover hit.

ARCADIA (Atlantic 7-89370)

Say The Word (4:29) (Tritec) (Robos-LeBonz) (Producers: Alex Sadkin-Arcadia)

At once, a slightly heavier beat than Duran Duran outings, this catchy cut still contains the familiar Lebon warblings.

LABAN (Criticize CR 725)

Love In Siberia (3:40) (Solo Smash/ASCAP) (Ivan Pedersen) (Producer: Cai Leitner)

This Scandinavian sensation could catch on with this Euro-disco dance single.

RECORDS TO WATCH

LIMITED WARRANTY (Atac 7-99510)

Hit You (3:35) (Pink Bat) (Brunker Limited Warranty) (Producer: Brian Tench)

38 SPECIAL (A&M AM 2873)

One In A Million (3:48) (Rocknocker/ASCAP-Irving/BMI Calypso Toonz/PROC) (Don Barnes-Jim Vailance-Jeff Carlisle) (Producer: Keith Olsen)

PEABO BRYSON (Elektra 7-96517)

Good Combination (3:59) (EID Sunset adm by Arista-Will Beck/ASCAP) (Keith Rawla) (Producers: Peabo Bryson-Dwight Watkins)

BANG ORCHESTRA (Geffen 7-28621)

Sample That! (3:33) (Bang/BMI) (Vince Lawrence) (Producers: Vince Lawrence)

MATTHEW SWEET (Columbia 38-06286)

Save Time For Me (4:15) (Blackwood/Charm-Trap-Funzalo-Jutters/BMI) (M. Sweet-J. Shear) (Producer: Alan Turney)

September 20, 1986
WAYWARD MONKEY—Michael Nesmith made a surprise L.A. appearance during a recent Greek Theatre Monkees show, that Nesmith would take no part in the current Monkees comeback tour, and they’ve probably gotten used to his alokness. He has, after all, notoriously shunned the “former Monkee” pegging ever since dawn broke on the morning after the ’60s, busying himself instead toward becoming known as an adventurer in video while building his new multi-divisional Pacific Arts entertainment company. The last thing he’s needed is that old music business bugaboo, the proverbial “has been” tag. But there he was, helping to serve up a re-fried “Plenty Valley Sunday” like it was recorded yesterday. His appearance capped off a sold-out three-day stint for Mickey, Peter and Davy, who grossed $302,412 during their stay at the Greek, with 18,952 tickets sold. The boys also recently performed a brief set at the MTV Video Music Awards at the Universal Amphitheatre (before zipping to their liner and over to the Greek for their opening Friday evening performance). The two-so Appearances turned out to be one of the highlights of a bi-coastal bill that included Tina Turner, Whitney Houston, Robert Palmer, Simply Red, INXS, The Hooters, ’til Tuesday, Genesis, Van Halen, Pet Shop Boys and Mr. Mister.

ENIGMA JAZZ––L.A.’s Enigma Records is debuting a new jazz label this month, with three releases due September 19. The label is called Intima Records, distributed through the Inigma/Capitol deal, and its first release product features producer Bobby Patterson and Richard Elliot. The focus here is on a commercial fusion sound, and the label is currently in the market for new signings, so get those tapes in the mail!

L.A. WHISPERERS—Rumor has it that Joe Smith, former president of Elektra Records and one-time member of the brass at Warner Bros. Records, will be named to the post of president of NARAS come November 1. According to several insiders, the plan is to create a “paid” presidential position, upping the current president (Atlanta-based Mike Greene) to something on the order of a chief executive. NARAS officials are elected by trustees from each of the academy’s seven regional chapters, numbering 33 this year.

NOON MUSIC UPDATE—Last week we told you about a summer concert series (Hollywood: A Summer Festival of The Arts) which has been taking place here in Hollywood near the corner of Sunset and Vine each Friday since the beginning of August and, lamentably, ended last week. According to festival director Oscar Arslanian, the summer courtyard concerts (which were sponsored, incidentally, by TDK) were originally planned to take place annually, but due to the July 4th spate of getting, Arslanian says he’s pushing to make these noon-time music presentations a 12-month occurrence. Believe you me, it’s good for the neighborhood, which is home to many a music company (good for the artists, too, Knowthetmeen, Vern?).

TATTLETALE—Perhaps you’ve heard about the new novel by music industry vet Freddie Gershon from Arbor House. Titled Sweetie, Baby, Cookie, Honey, I’ve heard the it’s a tall-tale of this music and entertainment attorney and entrepreneur’s astiric relationship with the seemier side of the L.A. music business. Just what we need in this era of the PMRC, right? The style is fiction, but the story . . . well, the word is that Gershon hits pretty close to home with some of his former colleagues, and, it looked upon as fact, some rather serious accusations are made—little things like murder and et cetera. (He’s supposedly got CBS and NBC (RCA) so rattled, they won’t run any film made of the novel. Gee whiz, guys, talk about lending credibility to what may or may not be true.) The book hit the stands September 9.

SOWING AND REAPING—Fresh recordings from California’s Beat Farmers have arrived from Curb Records. The LP’s called “Van Go.”

IN PARTING—Geffen’s Wang Chung has been in the studio with L.A.-based Peter Wolf producing. The album is called “Mosaic”, due in early October, with a first single, “Everybody Have Fun Tonight”. And September 17 the band calls itself “global pop”. The Beat Farmers have a new release on Curb Records called “Van Go”. “Look for it wherever fine records and tapes are sold.” The Universal Amphitheatre presents the fourth edition of Fabian’s Goodtime Rock ‘n Roll October 3. Featured acts include Del Shannon, Little Anthony, The Crystals, the Del Vikings and Frankie Ford.

Gregory Dobrin

NEW FACES TO WATCH

Easterhouse

A breakdown town is often the best breeding ground for a rock band. Great groups have traditionally emerged from the rubble of Detroit, L.A., San Francisco, and Manchester, literally chopping their way out of the slums with an axe.

CBS’s Easterhouse is from Manchester, England, a crumbling and depressed town. The core members, brothers Andy and Ivor Perry, lived on the dole until just a few years ago. They had idea about the music business, but they certainly had definite feelings about the squatter who saw them around and this made them political. Nobody took them seriously, except a guy who lived down the street named Morrissey. He liked Andy and Ivor’s demo tape so much that he made them the opening act for his band The Smiths when they played Dingwall’s in London. This was August 1983. They had two weeks to prepare for this gig, their first ever. They quickly hired a bassist, scraped up enough money to buy a drum machine, loaded their station wagon, and played. To their surprise, the crowd loved them. Later that week they picked up a copy of the influential Musical Express and there was a small story mentioning that “the only group fit to walk on the same stage with Joy Division.” Some weeks later, another paper ran a full color two page spread on them—all based on one performance. It got so they couldn’t open the newspaper without seeing their name. But it’s not all black and white, there’s a certain amount of ringers with managers, record execs, booking agents, and you name it. The bidding soon turned nasty and, after a brief stint on London Records, they wound up on Rough Trade where they released a string of successful singles.

Now Columbia Records has released an American album called “Contend’ers” and the comparisons to U2 and The Clash are not off the mark. The lyrics are brazenly political and sound recalls the best of America from Iggy Pop and The Velvet ground to Husker Du. “Who’s the Black” sounds like it could come right off The Clash’s “Calling” while other songs recy Apple Green.

Easterhouse insists they are a sell-out. In fact, Andy doesn’t give a damn about rock coming from depressed areas look at it logically,” he says, “one’s going to go into music career, that attitude toward going to be ‘I’m not going to thing too radical or dangerous of the commercial implications places like Manchester where there would be a basis for social music, some serious music it’s an pen. Generally as a rule it’s a more commercially based thing….Then you have a band who come out of a and a middle class, fairly affluent England. So people who shoul rebellious music aren’t part of people, they’re going to be the other ones.”

Easterhouse is one excep rule.

By Lee Jeske

need for organization of jazz at JazzTimes Convention

Cash Box

September
King Heads: The World’s Greatest Rock Band?

By Paul Iorio

- Before it buried in what’s just say that The Talking Heads Stories” (Sire) album at or second best LP. Whether it is the world’s greatest rock band after for history to decide. Cer- rh, this is one band that is being revered and listened to far inter- tory always to rock out, the tables on those who say rock’s music. On the album’s most gripping track, “Love For ever a pair of pistols and bend the rock’n’roll to produce a manipulation. It sounds fresher new music, more listing than music, and more danceable as music.

ing Heads show us that first and good music has got to the interest- n’t matter what your chops are ur musical resume looks like: if forget it. The Talking Heads are definition. David Byrne’s not- exhilarating because he seems to fly on the verge of a major per- or a breakdown — or both. The Heads remind us of musical inventions and inno- come to yet. one played CBGB’s in 1975, people were confused. This was of punk and the Heads looked tants. And “Don’t Worry Abou- ment” was not exactly fashion- s either. But the Talking Heads are in a time; they’ve always e times. Like so many other Sire Bros. artists (The Ramones, uñona, Laurie Anderson, and he Replacements), The Talking Heads stole mainstream and the public a some years later. Sire remains ing edge with bands like the Talk- because they understand that in if the moon, you must aim for to going to be, not where it is now- stories” sounds like an album by a of rock’n’roll. We’ve discovered that it can be as tal as any other form, and more than most. Indeed there are infi- llies in three chords (as in three this band proves it.

un draws us in with the promise butes by the end of the album — as “Dream Operator” and “City s” — it delivers dreams instead truth itself is a dream to give us a handle on things.

is your dream you’re the dream Byrne sings in “Dream Oper- dimension in “Remain In

EAST COASTINGS

THE REAL THING — “Match Game” (A&M) is probably going to make Marti Jones a major star. Not just a shooting star or a white dwarf, but a red giant raining comets and meteors that flood even daylight with brilliance. With her second album, we may well witness the ascen- one of the great singers of the ‘80’s. Her understated and supple sensuality made such songs as Don Dixon’s “Walk Away” and Peter Holtsapple’s “Lonely Is As Lonely Does” underground pop clas- “Match Game” is a stunning fol- low-up that proves beyond a doubt that no female interpretive vocalist in the rock world can sing as well as Marti Jones.

LISTEN TO HER VERSION OF LIAM STERN- berg’s “Crusher.” When Jones sings the chorus’s seamlessly beautiful melod- y, she exudes a classix sexiness and cool passion that equals the best work of Dusty Springfield. From the opening pottery-jar percussion and accor- dian playing, the song evokes the dreamy mood of an all night drive in a car, and that haunting chorus keeps spinn- ing back: “You were the first but not the last, love is never smooth — it’s a crusher,” she sings.

Few vocalists can handle the emo- tional complexity of Elvis Costello’s songs like Jones. Her just woked vo- cas on Costello’s “Just A Memory” mix with heartbeat percussion to capture a tape. I said after his third call. The tape came in a number nine envelope, and the case was cracked in three pieces. One Friday afternoon while listen- toing to about a dozen other tapes, I slipped in his, expecting nada. But what came out of the speakers knocked me flat. It was so good that halfway through the first song, someone I work with came into my office and said he’s good. Who is it?” and then half-jokingly suggested that perhaps the guy was try- ing to pass off a tape of Elvis’s Sun Ses- sions as his own. It is that good. Blue’s Hillbilly Cats play塑造 covers of early- rock ‘n’ roll with a bite and authent- icity that make The Stray Cats sound like a British synthesizer band. Unfortu- nately, though, Blue doesn’t write, but he says he’s looking for material. Could be promising. (Steve Blue and The Hill- billy Cats; 1440 Broadway, Rm. 1605; N.Y., N.Y. 10018.)

EAST CLUBBINGS — Sussman Lawrence is one of the best minor la- bel bands in the tri-state area and the quintet’s September 6 performance at the Ritz opening for The Mosquitos showed why. Their speed-ahead rock ‘n’ roll sound is clean and nicely aug- mented by tasteful piano and sax play- ing. And this band takes chances — and wins. At mid-set they played a piano ballad and though it was initially greet- ed with jeers, those jeers turned into cheers and spontaneous applause that interrupted the song half-way through. Only a band this good — no headliners at that — could do a ballad at one in the morning and make it work. Opening this triple bill was The Cucumbers, one of the area’s steadiest and most consistent bands. They opened with their latest single, a sexy, skinky ar- rangement of Elvis Presley’s “All Shook Up” and played a half-hour’s worth of engaging pop-rock.... Stas Nam, a Soviet rocker who has sold some 25 million records in the eastern bloc, announced at a Hard Rock Cafe press conference that he will be the first Soviet pop artist to tour the U.S. Nam plays NY’s Riverside Church Sept. 14 with an international children’s choir which Jon Olo Lennon was on hand to greet at the conference.... Producer John Luongo is remodeling Belinda Carisle’s “Band Of Gold” for a single that will include backing vocals by Fre- da Payne... SST Records has released a single, “Things I Can’t Get Used To” by The Burning Light by Angst, a bitchin’ band that recalls early U2 and late seventies power pop.

Paul Iorio
A new Band Aid style record will be recorded at EMI's Abbey Road studios to support the fight against heroin. Cliff Richard, Howard Jones, Nik Kershaw, The Alarm, Sinitta, and Marillion have all promised to attend. Zak Starkey also plans to turn up. The stars will record a single called "Live In World." It has been organized by a new organization called Help: The Anti-Smack Project. It is the brainchild of songwriters Charlie Scott and Nicky Skell who will be producing the record.

The event will be filmed by MTV and there are already plans for a Live-Aid style concert next summer. After the single comes an album which includes original material by Scott and other artists. Elvis Costello is donating a new track called "Nothing At The End Of The Rainbow," and Eurythmics' Dave Stewart and Annie Lennox have promised to write and record a song. Scott was spurred to action after several people he knew from misuse of drugs. Money raised by the project will be given to Phoenix House.

South African born trumpet player Hugh Maskela met up with Paul Simon in London last week while Simon was in the U.K. to promote his "Graceland" album. The two were originally producers in the sixties, the late Tom Wilson. Now, two decades on, Maskel and Simon are talking about teaming up on the road, since Maskela and his African band could provide perfect backing for Simon. "If his album does well he will consider having a tour," says Maskela. They also talked about recording a single together.

Sky Channel has secured a deal with Canada's satellite video music channel Much Music to trade programs. Sky, a subsidiary of Rupert Murdoch's Satellite Television, broadcasts music, film, sports, and children's programs across Britain and Europe. It received the weekly Canada Calling show and the award winning New Music. In return, Much Music will receive two Sky Trax pop shows a week - U.K. Dispatch and the U.K. Network Top 50 show. The programs will be hosted by David Jensen. Much Music producer and executive producer Moses Znaimer says: "Canada has always been more oriented to Europe than in the U.S.A. As a consequence our service reflects a wilder variety of tastes and different musical styles."

The amount of Stiff Records' debts were revealed last week: they are a staggering five million dollars. No concrete proposals for settling the debts were given by Stiff boss Dave Robinson. The creditor's list runs over 300 names, with recording studios hardest hit. Island Records, which bailed Stiff out in 1984 are owed over one million dollars.

Genesis P. Orridge from Psychic TV celebrates ten years of recording, with a boat ride down the River Thames, and a new cover version of "Good Vibrations" for which he has written an extra verse. The eccentric Genesis claims that the black box he uses on stage for his guitars works on a similar principle to Dr. Meg Patterson's black box used to cure heroin addicts. "I've always been very interested in frequency and rhythm. In Tibet they use bones in certain rituals to cure schizophrenia because the brain to release the same chemicals as LSD...My black box is not so sophisticated as Dr. Patterson's...and I do not use it with electrodes. But the audience does feel elation and disparity."

**Chizzy Iley**

**JAPAN**

**Japan's Top Ten**

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**ITALY**

**Italy's Top Ten**

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**Cash Box**

**MELODY MAKER TOP TEN**

**TOP TEN 45s**


**TOP TEN LPs**


**TOP TEN LPs**

The Psychedelic Furs, whose next Columbia LP, "Midnight To Midnight," is now played at New York's P'Am. Here, partying at the Pier, are (l to r) Jerra Lembo, local manager, Columbia; Les Mills, Furs' manager; John Ashton, Furs; John Fogot, up, motion; Richard Butler, Furs; Mel Phillips, director of promotion, CBS Records Jane Berk, associate director, product marketing, Columbia; and Tim Butler, bass.

AMPHITHEATRE, LOS ANGELES have something to do with songs appear in a John Hughes bad mind you. But for the sec-

THE BLUE NOTE. N.Y. ---For some rea-

RHYTHM & BLU

Eurythmics' September

PIER 84, N.Y. N.Y. ---Eurythmics' September 8 show was like an end of the summer party. The Pier was packed, the weather was perfect, everybody was in a celebrative mood, and the band played a riveting show. They started with some lesser known songs and then built up nicely to their big hits. Annie Lennox handled the forte voices parts of such songs as "The Last Time" and "The Miracle Of Love." "(Revenge) (RCA) with aplomb, but unfortunately she couldn't manage the high notes. The belting was left to a back-up singer who acted more as Len-
On Jazz

INDEFATIGABLE—There are many, many reasons to call Lionel Hampton “One Of A Kind” — his innovative work on the vibrAPHone, his unceasing generosity to charity, his rich body of work over a nearly 60-year career. When BMI gave a bash for him a week or so ago at New York’s Tavern on the Green — they presented him with their first “One Of A Kind” award — Lionel Hampton proved what, in this day and age, really makes him one of a kind: he plays music for the sheer love of it. I’ve seen Lionel Hampton have the electricity turned off him when he’s begun his third hour of what was supposed to be a one-hour set and I’ve seen moments of his band young enough to be his grandchildren pale with exhaustion as Hampton launched into yet another encore. The man loves to play, period. So it was no surprise to anybody at the BMI luncheon — musicians, dignitaries, journalists — when Lionel Hampton left his table and ambled up to the bandstand. See, BMI had hired a quartet to play the luncheon — Teddy Charles, Jay Leonhart, Terry Clarke, and Mike Renzi — but vibesman Charles called in sick. So there just happened to be a set of vibes free — a set of vibes that Hampton just couldn’t bear to see unplayed. So up to the stage he went — pulling Max Roach and Milt Hinton with him. What followed was a superb jam session. Max played windswepth brushes behind Hampton on “How High The Moon” and “I Got Rhythm” — with everybody getting lots of solo space — before he headed back to his plate. But Lionel Hampton had no intention of just playing 20 minutes. He played an hour; and before he was through he coaxed Gary Burton up for some two-vibes-on-a-set-of-vibes showdowns. By the time Hampton returned to his table — and need I point out how marvelously he had played? — dessert and coffee had been served and consumed. There are very few Swing Era jazz masters still with us. Lionel Hampton is, indeed, “One Of A Kind.”

CLEAN UP AT MONTEREY — This weekend’s 29th Monterey Jazz Festival will take place. Tito Puente, John Lee Hooker, Bobby McFerrin, Richie Cole, Clark Terry, and scores more will keep things bubbling along at the oldest continuous jazz festival in the States (the world’s?). Then stick around for a week and head over to Sedona, Arizona’s fifth Jazz On The Rocks Festival. The one-day affair (September 27) will bring Billy Eckstine, Louie Bellson, Iris Sullivan and others to Sedona.

On THE RECORDS — Some quick review notes: Patrick Williams has just unveiled his Soundwinds Records — an all-digital label... Musk has finally come out with the first five titles from Enja — the German jazz label it is distributing, product from Ray Anderson, Abdullah Ibrahim, Max Roach, Franco Ambrosetti, and Kenny Barron... MCA has just released the first two titles from Crusaders Records, the short-lived custom label of a few years ago: L. Subramaniam’s “Blossom” and Joe Sample and David T. Walker’s marvelous “Swing Street Cafe”... RCA has announced another signing to its Novus label — pianist Adam Makowicz... And Atlantic has just put out four titles under its revered (under John Snyder) jazz department: albums by Mel Lewis, Chris Hunter, Mike Stern, and Steve Slagle.

JAY MOOD — That picture floating mysteriously in last week’s On Jazz was of Jay Leonhart. The bassist — who is also a writer of very, witty ditties — will be showcasing his ditties at New York’s Blue Note, every Sunday brunch through at least for this month.

BUMPING AROUND — The RIAA has just formed its first jazz committee. Not a moment too soon... Jazz Giants: Visions Of The Great America Legend, that marvelous photo book that I wrote about a few weeks ago, is now available in the stateside. The Kinokuniya Book Stores in New York, Los Angeles, and San Francisco stock the book, which sells for $200... New York’s Blue Note club has just formed Blue Note International, Inc., a corporation to franchise on a worldwide basis the trade name and operation of the club. Who knows — may they’ll pop up in shopping malls around the country before long... Leni Stern, the guitarist whose impressive debut L.P., “Chiaroyant” (Passport Jazz), is just out, will be anything but scarce around New York this month: she’s at the 55 Bar every Sunday, she’ll be at the Angry Squire September 18, and she’ll be doing an in-store concert at the downtown Tower Records on September 25... New York’s WBGO-FM is planning a week of activity over the next few days... A CD tomorrow from the downtown J&R (9/20), a cruise with the Dirty Dozen Brass Band (9/21), a Jazz Record Fair at the Village Gate (9/28), and an Open House at their Newark offices (10/22); not to mention the previously-mentioned premiere of Round Midnight (10/29)... WCRF, fresh from its annual extravaganza celebrating the birthdays of Charlie Parker and Lester Young (that was 99 hours of Bird and Pres this year) will celebrate John Coltrane’s birthday with a CD that was recorded at Montreux from September 22 at 2pm to September 23 (the actual birthday) at 9pm.

Lee Jeske

Cash Box September
# CASH BOX TOP BLACK CONTEMPORARY ALBUMS

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<td><strong>26</strong></td>
<td><strong>GOOD TO GO</strong></td>
<td>**GONE **GUIN (Polydor 295 512 1-1 )</td>
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<td><strong>21</strong></td>
<td><strong>SANDS OF TIME</strong></td>
<td><strong>S.O.S. BAND (CBS F 40709)</strong></td>
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<td><strong>22</strong></td>
<td><strong>PICTURE BOOK</strong></td>
<td><strong>SIMPLE S中國 RED (Elektra 40542-1)</strong></td>
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<td><strong>9</strong></td>
<td><strong>THE TEMPTATIONS</strong></td>
<td><strong>(Tamla Motown 1017-2)</strong></td>
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<td><strong>23</strong></td>
<td><strong>BIG &amp; BEAUTIFUL</strong></td>
<td><strong>GIVN JONES (Arista B 84409)</strong></td>
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<td><strong>36</strong></td>
<td><strong>DESTINY</strong></td>
<td><strong>CHIGA ISHII (Warner Bros. 34295)</strong></td>
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<td><strong>6</strong></td>
<td><strong>THE FLAG</strong></td>
<td><strong>ROXANNE (Warner Bros. 34508)</strong></td>
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<td><strong>3</strong></td>
<td><strong>SURVIVAL OF THE MIND</strong></td>
<td><strong>CAMO (Atlanta A&amp;R 83026)</strong></td>
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<td><strong>DEBUT</strong></td>
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<td><strong>CASH FLOW</strong></td>
<td><strong>(Atlantic Polydor/762 829)</strong></td>
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<td><strong>STAY</strong></td>
<td><strong>THE CONTROLLERS (MCA 569)</strong></td>
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<td><strong>33</strong></td>
<td><strong>FRANTIC ROMANTIC</strong></td>
<td><strong>JOHNNY STUART (Warner Bros. 30536)</strong></td>
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<td><strong>TEASE</strong></td>
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<td><strong>EMERALD CITY</strong></td>
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<td><strong>TRUE BLUE</strong></td>
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<td><strong>POOL SIDE</strong></td>
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<td><strong>THE JETS</strong></td>
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**ROLL JACQUES HUBERT**, who discovered rock and roll at age thirteen and became enthusiastically interested in the careers of legends such as Otis Redding, Elvis Presley, Sam Cooke, The Beatles etc has turned his childhood interest into what he hopes will become the number one rock and roll distributorship. By age eighteen Jacques had collected over 1500 singles and albums from around the world, and through his contacts he began spinning records in local discos. In 1976, he accepted a local companies offer to become their exclusive buyer, which led to his working with various labels in the field of import and export. During this time he befriended executives at CHARLY RECORDS, and in 1984, he acquired exclusive distribution of the prestigious Charly Records' catalog thus came the formation of Street Level Trading Company in 1985. He recently added Fresh Sounds and AVI to the roster, thereby creating a superb jazz catalog and exclusive CD titles. If you want some classic R&B, Rock and Roll or Jazz, contact Jacques Hubert, owner or Michael Bayler, sales and promotion manager at 213.222.6665.

**HUGHLEY TO HITSBURGH-AI**
Cleveland, president of Hitsuinbgh Records and Communications Inc, who co-wrote the classic: "What's Going On" announced the appointment of Beverly Hughley as administrator of Music Pieces Music B.M.I. and C.C.M. Music ASCAP. Beverly's combination of superior administrative skills and initiative prompted Al and sons Daryl and Ted to choose her to head the two music firms. She will work closely with artist, producers, record companies and A&R people on material selections, ranging from r&b to country. For more information contact Bever- aty at 412.856.6846.

**FAMILY OF MESSENGERS-The Messengers** a group of talented young musicians comprised of brothers and cousins left their native Philadelphia to more actively pursue a career in music. They have in a very short period of time gotten plenty of exposure by performing at some of the top clubs in L.A. Those performances have caused sev- eral major record labels to express inter- est in getting this talented self contained group under contract. Call 818.760.0778.
### Cash Box Top Black Contemporary Singles

#### Chartbreaker

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<th>Producer (Songwriter)</th>
<th>Publisher</th>
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<td><strong>Borrowed Love</strong></td>
<td><strong>Antony Ray</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>Jrs</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>Jr. Ray &amp; Jrs</strong></td>
<td><strong>Jr. Ray &amp; Jrs</strong></td>
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<td><strong>What I Do To Take It (To You)</strong></td>
<td><strong>Gentry</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>A &amp; M</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>C. L. Newton Jr. &amp; W. Bernhardt</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>C. L. Newton Jr. &amp; W. Bernhardt</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
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<td><strong>Reaction</strong></td>
<td><strong>Rebbie Jackson</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>Columbia</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>D. C. Glass &amp; R. Cooper</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
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<td><strong>All the Way to Heaven</strong></td>
<td><strong>Dell Core</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>Columbia</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>D. B. Bello &amp; C. R. From</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
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<td><strong>Stay A Little While</strong></td>
<td><strong>Chesley Brown</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>C. C. Music Mca</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>S. G. McDaniel &amp; S. M. McDaniel</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
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<td><strong>Jealousy</strong></td>
<td><strong>Club Nouveau</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>King Jav/ Tommy Boy</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>T. E. Johnson &amp; E. J. H. Miller</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
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<td><strong>Love Me</strong></td>
<td><strong>Joie Dations</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>Warner Bros.</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>D. S. N. Frist &amp; J. D. B. H.</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>D. S. N. Frist &amp; J. D. B. H.</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
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<td><strong>Heaven in Your Arms</strong></td>
<td><strong>Trip Lee</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>Capitol</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>Shelby Birch, J. R. D. B. H.</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>Shelby Birch, J. R. D. B. H.</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
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<td><strong>Temporary Love</strong></td>
<td><strong>Peck &amp; My Way</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>Philips International</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>S. E. Foster &amp; R. L. Foster</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>S. E. Foster &amp; R. L. Foster</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
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<td><strong>I Should Be With You</strong></td>
<td><strong>Wendy &amp; The PVBs</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>Capitol</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>L. Daniel &amp; J. D. B. H.</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
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<td><strong>3am</strong></td>
<td><strong>Tina Turner</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>Capitol</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
<td><strong>L. Daniel &amp; J. D. B. H.</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
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<td><strong>Tommy Boy</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
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<td><strong>Tina Turner</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
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48 Adds

Emotion In Motion—Ric Ocasek—Geffen
26 Add

The Next Time I Fall—Peter Cetera & Amy Grant—Full Moon/Warner Bros.—26 Adds

Take Me Home Tonight—Eddie Money—Columbia
23 Adds

REQUESTS

Walk This Way—Run DMC—Profile—second week in this position

All Cried Out—Lisa Lisa—Columbia—

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

Missionary Man—Eurythmics—RCA—

CROSSOVER POTENTIAL

Crazy—Jimmy Johnson & Sly Stone—A & M—From B/C to T-40

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Bon Jovi—“You Give Love A Bad Name”
Biggest week yet at radio! #1 most requested at AOR!
Sales approaching platinum! Band currently on tour!
BB LP 18'-45' CB 25'-44'
BB Single 68'-83' CB 70'-80'
Major adds: WKSE, KEGL, KRBE, Y 100, Q 105, KWK
Action: WCAU 36-34, WRNO 40-35, WRSR d-39, WMMS d-38,
Q 100 31-25, WSPK 40-31, WPST 34-29,
KTUX 33-22, WRQN 23-19, KYIS 39-30,
WGUY 39-31, WZON 34-29, WOMP 36-30,
WCIL 28-15, KOZE 33-25
Video in heavy rotation at MTV

Cameo “Word Up”
Taking Pop radio by storm! Urban radio locked up!
Forthcoming tour!
BB Single 73'-81' CB 77'-87'
Adds: KZZP, FM 102, Q 100, WBBQ, WSSX, WAPE, KBFM 37,
KTUX, KF 95, KQMQ, KCAQ, WCGQ, Q 104, WGLF 39, WCIL, WIGY
Action: WKSE 7-2, KMEL 28-18, B 96 39-35, WROQ 34-26,
KAMZ 27-23, Z 102 31-24

Level 42 “Leaving Me Now”
Breaker at A/C radio at 29! Third most added at A/C!
already started to cross: 94Q, 95INZ, KIIS
On tour with Steve Winwood in October
Video in breakout rotation on MTV—Light rotation on VH1

KTP “One Step”
Just shipping! Look for this record on your desk NOW!
Out-of-the-box adds: WKSE, K 104, RI 104, WKRZ,
OK 100, 95XIL, WJAD
Album entitled “Certain Things Are Likely” forthcoming
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<td>JAY LEWIS—Stuck With You—Chrysalis</td>
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<td>RLIN—Take My Breath Away—Columbia</td>
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<td>EYE WINWOOD—Higher Love—Island/WB</td>
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<td>JRING/ANDERSON—Friends &amp; Lovers—CBS</td>
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<td>NANARAMA—Venus—Lancan/PolyGram</td>
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<td>ARYL HALL—Dreamtime—RCA</td>
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* Soundtrack  * MTV—Exclusive  NV—No Video  NR—Not Ranked  Y—Yes, On Tour  X—All
It’s Post Time For . . . The Hottest Race In Town

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Pavilion of the Stars-Hollywood Park

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## ON DECK

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<td>Dean “Juice” Jones—The Rain—Def Jam/COL</td>
<td>7%</td>
<td>95%</td>
<td>87%</td>
<td>32%</td>
<td></td>
<td>46</td>
<td>Should Happen</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anita Baker—Sweet Love—Elektra</td>
<td>67%</td>
<td>19%</td>
<td>92%</td>
<td>30%</td>
<td></td>
<td>23</td>
<td></td>
<td>Pretty and Active</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cindy Lauper—True Colors—Portrait</td>
<td>88%</td>
<td>75%</td>
<td>15%</td>
<td>30%</td>
<td>30%</td>
<td>9</td>
<td></td>
<td>Solid</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bob Seger—It's You—Capitol</td>
<td>22%</td>
<td>67%</td>
<td>89%</td>
<td>30%</td>
<td></td>
<td>30%</td>
<td></td>
<td>Whew!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Berlin—Take My Breath Away—Columbia</td>
<td>90%</td>
<td>85%</td>
<td></td>
<td>29%</td>
<td>5</td>
<td>10</td>
<td>Filled Up</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Midnight Star—Midas Touch—Solar/Elektra</td>
<td>4%</td>
<td>92%</td>
<td>61%</td>
<td>29%</td>
<td></td>
<td>15</td>
<td>51</td>
<td>Will gain strength</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Peter Gabriel—Throwing It All Away—Geffen</td>
<td>95%</td>
<td>54%</td>
<td>54%</td>
<td>28.5%</td>
<td></td>
<td>52</td>
<td>Two In A Row!</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eick Ocasek—Emotion In Motion—Geffen</td>
<td>41%</td>
<td>19%</td>
<td>100%</td>
<td>27%</td>
<td></td>
<td>58</td>
<td>Hot, Hot</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Artist</td>
<td>Album</td>
<td>Record</td>
<td>Team</td>
<td>AC</td>
<td>URBAN</td>
<td>TOP 40</td>
<td>AOR</td>
<td>Country</td>
<td></td>
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<tr>
<td>Paul Simon</td>
<td>Graceland</td>
<td>You Can Call Me Al</td>
<td>Warner Bros.</td>
<td>73%</td>
<td>74%</td>
<td>40%</td>
<td>45%</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>New Edition</td>
<td></td>
<td>Earth Angel</td>
<td>MCA</td>
<td>9%</td>
<td>6%</td>
<td>39%</td>
<td>51%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eddie Money</td>
<td>CB No. 48</td>
<td>Take Me Home Tonight</td>
<td>Columbia</td>
<td>36%</td>
<td>51%</td>
<td>35%</td>
<td>89%</td>
<td>100%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Toto</td>
<td></td>
<td>I'll Be Over You</td>
<td>Columbia</td>
<td>53%</td>
<td>57%</td>
<td>57%</td>
<td>75%</td>
<td>91%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gwen Guthrie</td>
<td>Good To Go Lover</td>
<td>Ain't Nothin' Goin' On...</td>
<td>PolyGram</td>
<td>80%</td>
<td>66%</td>
<td>19%</td>
<td>36%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eurhythmics</td>
<td>Revenge</td>
<td>Missionary Man</td>
<td>RCA</td>
<td>72%</td>
<td>71%</td>
<td>7%</td>
<td>10%</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Stacey Q</td>
<td>Better Than Heaven</td>
<td>Two Of Hearts</td>
<td>Atlantic</td>
<td>75%</td>
<td>81%</td>
<td>22%</td>
<td>29%</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Robert Palmer</td>
<td>Riptide</td>
<td>I Didn't Mean To...</td>
<td>Island</td>
<td>24%</td>
<td>24%</td>
<td>72%</td>
<td>37%</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td><strong>ROSS TIGER:</strong></td>
<td><strong>ANN MURRAY:</strong></td>
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<td></td>
</tr>
<tr>
<td>Don't Forget Me Now</td>
<td>My Life's A Dance</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
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<tr>
<td><strong>TEAM:</strong> Manhattan</td>
<td><strong>TEAM:</strong> Capitol</td>
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<tr>
<td><strong>RECORD:</strong></td>
<td><strong>RECORD:</strong></td>
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<tr>
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<td></td>
<td></td>
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<tr>
<td><strong>TEAM:</strong> Manhattan</td>
<td><strong>TEAM:</strong> Capitol</td>
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<table>
<thead>
<tr>
<th><strong>VERBOY:</strong></th>
<th><strong>TALKING HEADS:</strong></th>
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<tbody>
<tr>
<td>Heaven In Your Eyes</td>
<td>Another AOR hit, but could cross</td>
</tr>
<tr>
<td><strong>TEAM:</strong> Columbia</td>
<td>Album: True Stories</td>
</tr>
<tr>
<td><strong>RECORD:</strong></td>
<td><strong>RECORD:</strong></td>
</tr>
<tr>
<td>Wild, Wild Life</td>
<td>Wild, Wild Life</td>
</tr>
<tr>
<td><strong>TEAM:</strong> Sire/WB</td>
<td><strong>TEAM:</strong> Sire/WB</td>
</tr>
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<table>
<thead>
<tr>
<th><strong>MAN LEAGUE:</strong></th>
<th><strong>R.E.M.:</strong></th>
</tr>
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<tbody>
<tr>
<td>Human</td>
<td>Album: Life's Rich Pageant</td>
</tr>
<tr>
<td><strong>TEAM:</strong> A &amp; M</td>
<td><strong>TEAM:</strong> I.R.S./MCA</td>
</tr>
<tr>
<td><strong>RECORD:</strong></td>
<td><strong>RECORD:</strong></td>
</tr>
<tr>
<td>Fall On Me</td>
<td>Fall On Me</td>
</tr>
<tr>
<td><strong>TEAM:</strong> A &amp; M</td>
<td><strong>TEAM:</strong> I.R.S./MCA</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>HARD &amp; SIMPSON:</strong></th>
<th><strong>DAVID &amp; DAVID:</strong></th>
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<tbody>
<tr>
<td>Count Your Blessings</td>
<td>Strength still at AOR</td>
</tr>
<tr>
<td><strong>TEAM:</strong> Capitol</td>
<td><strong>TEAM:</strong> A&amp;M</td>
</tr>
<tr>
<td><strong>RECORD:</strong></td>
<td><strong>RECORD:</strong></td>
</tr>
<tr>
<td>Welcome To The Boomtown</td>
<td>Welcome To The Boomtown</td>
</tr>
<tr>
<td><strong>TEAM:</strong> Capitol</td>
<td><strong>TEAM:</strong> A&amp;M</td>
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</tbody>
</table>
WLT - #1 Loring/Anderson

ADDS

1700 (KWZ)
Portland, OR
Gary Bryan-PD

#1 Loring/Anderson

ADDS

Madonna

Outfield
Lisa Lisa

S. Easton

Pet Shop Boys
Chicago

Triumph
REQUESTS
H. Lewis

Janet Jackson

Genesis

KWOD 106
Tem-Chase-PD
Jeff Hunter-MD

#1 Regina

ADDS

R. Ocasio

C. Hart

'Til Tuesday
Triumph

OCD

J. Stewart

Lisa Lisa

FM 102 (KSFM)
Sacramento, CA

Rick Gilbert-PD

Chris Collins-MD

#1 Loring/Anderson

ADDS

Modena

Comea

E. Money

Human League

REQUESTS
Chicago

Loring/Anderson

REQUESTS
Lisa Lisa

New Edition

KCPX

Salt Lake, Ut.

Brad St-Paige-PD

#1 Lori Richie

ADDS

P. Cetera/A. Grant

R. Ocasio

B. Harris

'Til Tuesday

D. Roth

L. Cardenos

REQUESTS

Bon Jovi

Stacey Q

KXAN

San Francisco, CA

Steve Rivers-PD

Keith Notary-MD

#1 Run DMC

ADDS

N. Martinez

Q.M.D.

'Til Tuesday

J. Stewart

REQUESTS

Human League

Camel

Oran 'Juice'

Janes

KTS

San Francisco, CA
Ritchie Sandbloom-PD/MD

#1 Bananarama

ADDS

R. Ocasio

Journey

P. Gabriel

Human League

Pet Shop Boys

REQUESTS

Bananarama

Bites

Eurythmics

KWSS

San Jose, CA
Dave Van Stone-PD
Rbbie Silvey-MD

#1 H. Lewis

ADDS

Journey

Five Star

Q.M.D.

Tata

Pet Shop Boys

Outfield

David & David

Chicago

C. Hart

'Til Tuesday

L. Vandross

REQUESTS

D.L. Roth

Run DMC

Dr. & Medics

WGCW

Cleveland, OH
Phil LaCisia

#1 Loring/Anderson

ADDS

Beatles

Art Of Noise

P. Gabriel

D. Johnson

Loverboy

Stacey Q

REQUESTS

Human League

Stacey Q

Colin Marks-MD

Stacey Q

WGN

Chicago, IL

Richard T. Jovi-MD

Michael J. Faux-MD

#1 Loring/Anderson

ADDS

Human League

Stacey Q

Toto

Loring/Anderson

Stacey Q

Benjamin Ades

Traveler's Aid

WIDE

REQUESTS

Stacey Q

Banana Nana

Sound Machine

WGND

Grand Rapids, MI

Mark Chapman-PD

Lori Oke-MD

REQUESTS

D.L. Roth

A. Baker

Human League

REQUESTS

Berlin

Glass Tiger

Run DMC

WZPL

Indianapolis, IN
Jim Flatuman-PD
Steve Stiles-MD

#1 H. Lewis

REQUESTS

Run DMC

Beatles

Janet Jackson

WKIR

Kalamazoo, MI

Tiger

Lauper

REQUESTS

H. Lewis

Run DMC

Social

Tom Jones

of Noise

Tata

ADDS

H. Lewis

Stacey Q

REQUESTS

Stacey Q

106.5 WKW

St. Louis, MO

Dianne Shannon-PD

Ray Rock-PD-MD

#1 H. Lewis

ADDS

REM

Ben Javi

Art Of Noise

Stacey Q

REQUESTS

Van Hagen
Berlin

Genesis

THE DEFINITIVE HISTORY OF ROCK AND ROLL
The CASHBOX Singles Charts, 1950–1981, a complete history of all the records to appear on the CASHBOX charts. This historic volume contains an alphabetical listing of all artists who appeared on the charts and includes the week it first appeared and all subsequent chart positions. Cross referenced by song title. Also compiled in this spectacular reference book 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 an artist, the most weeks at #1 by a single record, the records with the longest chart run and a chronological list of #1 records. An incomparable reference tool.
Hello:

This issue of CASH BOX features the fourth 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 become involved. This is your radio report. The more you participate, the better the information. These formats are reflected in the "Multi-Format Penetration" chart and the "Crossover Penetration" graph.

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

Mardi Nehrbass-Claiban, Editor

ANALYSIS OF "THE MUSIC TIMES" RESEARCH & INFORMATION:

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

PAGE ONE:
At-A-Glance, a national picture of strongest 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 "Y" (yes)
- only when an act is on tour.

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

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

TEST RECORDS: These records that anyone is willing to share will be stoted 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 ride along 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 an on-air personality. Market size not a factor. Along with one artist manager.

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

PROMOTION OF THE WEEK:
An outstanding and successful contest/promotion running or about to run.
### Northeast

**SUN PINK** (K.T.P.) - One Step
- Very melodic—amazing band—this single will do it for them.

**NS SISTERS** - I Wonder Who's Out Tonight
- This is like Heart meeting the Bangles.

### Northwest

**NIGHT STAR** - Midas Touch
- Top 10 in Black Contemporary—Should cross very easily.

### South

**NS SISTERS** - I Wonder Who's Out Tonight
- This is like Heart meets the Bangles.

**M.D.** - (Forever) Live & Die
- Big West Coast.

### West

**M.** - Fall On Me
- Big AOR, but still isolated to Midwest.

**U COUP** - Born & Raised On R & R
- From Cleveland—Spreading thru Chicago & Pittsburgh—Group not in town.

### Northeast

**MEO** - Word Up
- Huge Black Contemporary—#17 in sales in Charlotte.

**DONNA** - True Blue
- No single yet, but it's going on everywhere.

### South

**M.D.** - (Forever) Live & Die
- Had #3 Top 40 single last year—Last single from Soundtrack "Pretty In Pink".

**NS SISTERS** - I Wonder Who's Out Tonight
- Good female group.

**Ncy Martinez** - For Tonight
- New for Atlantic.

### High Priority

The highest priority for Columbia is closing out the few remaining holdouts on its superstar hits: Loverboy, Billy Joel, Journey, TOTO, Eddie Money and Lisa Lisa. Each of these are proven hit records that will go Top 10. Oran “Juice” Jones is the #1 selling single in many markets, the Bangles are Top 5 requests in Seattle & Dallas and should have more heavy believers this week. Playing off their tremendous Gavin success, the Burns Sisters are a pick hit by Guy Zapoleon at KZQZ, the Stabilizers are exploding at AOR radio, John Eddie and Jean Beauvoir follow-up their first single success with great records, and Gregory Abbott has the smoothest soul record since Marvin Gaye's "Sexual Healing." And now we are coming with Harold Faltermeyer's "Top Gun Theme" from the #1 album and movie of the year, and an incredible remix from George Michael on Wham's "Where Did Your Heart Go." Whew!

**David Urso**
- Elektra

**David Leach**
- PolyGram

---

Bon Jovi taking the industry by storm. Huge sales everywhere and #1 phones across the country. When Top 40 radio gives him a hit single this will be a multi-platinum act. Cameron continues to amaze, as more majors explode. Leading the way are KMET, WKSE & B94 among others. The KTP just out with great response from Top 40 and clubs, and Level 42 and Bananarama will have new singles soon. I guarantee we'll be all over your airwaves.
### Regional Breakouts

<table>
<thead>
<tr>
<th>Region</th>
<th>Local Sales</th>
<th>Requests</th>
<th>Popularity</th>
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<tr>
<td><strong>Northeast</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>1</td>
<td>COREY HART</td>
<td>Highest CB debut at 66 bullet</td>
<td>Will enter Top 5</td>
</tr>
<tr>
<td>2</td>
<td>HUMAN LEAGUE</td>
<td>With 3 formats it will sell</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>ORAN &quot;JUICE&quot; JONES</td>
<td>The Rain</td>
<td>#7</td>
</tr>
<tr>
<td>4</td>
<td>'TIL TUESDAY</td>
<td>What About Love</td>
<td>Too soon</td>
</tr>
<tr>
<td>5</td>
<td>ART OF NOISE</td>
<td>Paranoimia</td>
<td>From 52 to 44 bullet in CB</td>
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<tr>
<td><strong>Southeast</strong></td>
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<td></td>
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</tr>
<tr>
<td>1</td>
<td>COREY HART</td>
<td>Highest CB debut at 66 bullet</td>
<td>Big</td>
</tr>
<tr>
<td>2</td>
<td>'TIL TUESDAY</td>
<td>What About Love</td>
<td>Too soon</td>
</tr>
<tr>
<td>3</td>
<td>BRUCE HORNBY</td>
<td>The Way It Is</td>
<td>LP still strong</td>
</tr>
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<td>4</td>
<td>CAMEO</td>
<td>Word Up</td>
<td>#17</td>
</tr>
<tr>
<td>5</td>
<td>BON JOVI</td>
<td>You Give Love A Bad Name</td>
<td>Huge</td>
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<td><strong>Southwest</strong></td>
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<tr>
<td>1</td>
<td>COREY HART</td>
<td>Highest CB debut at 66 bullet</td>
<td>Should go to Top 5</td>
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<td>2</td>
<td>BEACH BOYS</td>
<td>California Dreaming</td>
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<td>HUMAN LEAGUE</td>
<td>Humon</td>
<td>Solid in 3 formats</td>
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<td>4</td>
<td>FIVE STAR</td>
<td>Can't Wait Another Minute</td>
<td>2nd LP</td>
</tr>
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<td></td>
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<td><strong>Midwest</strong></td>
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<td>#15</td>
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<td>1</td>
<td>CAMEO</td>
<td>Word Up</td>
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</tr>
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<td>ORAN &quot;JUICE&quot; JONES</td>
<td>The Rain</td>
<td>#5</td>
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<tr>
<td>3</td>
<td>HUMAN LEAGUE</td>
<td>Humon</td>
<td>Growth</td>
</tr>
<tr>
<td>4</td>
<td>SHEENA EASTON</td>
<td>So Far So Good</td>
<td>Soundtrack &quot;About Last Night&quot;</td>
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<td><strong>Pacific Northwest</strong></td>
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<td>Loads of odds</td>
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<td><strong>West</strong></td>
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<tr>
<td>1</td>
<td>FIVE STAR</td>
<td>Can't Wait Another Minute</td>
<td>2nd LP</td>
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<td>RICK OCASEK</td>
<td>Emotion In Motion</td>
<td></td>
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<td>3</td>
<td>HUMAN LEAGUE</td>
<td>Humon</td>
<td>Solid in 3 formats</td>
</tr>
<tr>
<td>4</td>
<td>CAMEO</td>
<td>Word Up</td>
<td>Sales shaping up—#12 in Denver</td>
</tr>
</tbody>
</table>
BIRMINGHAM UNDER CONTROL—MCA Records hosted a party for The Controllers recently in their hometown of Birmingham to help celebrate the group’s new single “Distant Lover” from their album “Stay.” Shown at the celebration seated from left are: Ricky Lewis (I), Larry McArthur, Lenard Brown and Reginald McArthur of The Controllers. Top row from left are: Jessie Champion, WJLD air personality; Oliver Brewer, WJLD program director; Did Lumpkin, WJLD air personality; Ron January, WATV music director; Al Bell, WATV air personality; Ernie Singleton, vice president, R&B promotion, MCA; and Martha Thomas, southeast regional promotion manager, MCA.

BOSTON BEAT—WXKS-FM (KISS 108)/Boston afternoon personality Dale Dorman (I) had some fun in the “trenches” when he did a live Saturday afternoon shift with his midday pal J.J. Wright at the Arsenal Mall in Watertown, MA.

MOTOR CITY MOVES—Former Temptations members David Ruffin (I) and Eddie Kendricks (r) displaying some familiar soulful moves with Ed Salamon, executive vice president of programming at United Stations.

THOR AND BIG RED?—Terry Derney and T.J. Donnelly, creators and syndicators of “Hiney Wine,” raise a glass in salute to the auspicious start of their newest endeavor, “National Comedy Wireless.”

AND RACING—The Buzzards of WMMS/Cleveland and Miller Beer staged a “Racing” night at Thistledown race track and kicked off a four-concert promotion at the same time. The first entertainer to appear in the series was Lou Christie. Others during the series of shows at Thistledown were Mary Wells, Leslie Gore and Reeves.

BEACH PARTY—WNEW-FM/New York air personalities and many of their listeners recently spent an entire day at Asbury Park, NJ. Along with live music along the boardwalk by NJ’s own Southside Johnny and the Asbury Jukes, the station also gave away a Porsche 944 to one lucky contestan. Pictured above is a portion of the crowd having their day in the sun.
GOOD MORNING! I greet you, red-eyes and all, hoping that the Conven- tion was a huge success for each of you. AS PREDICTED: Kevin Metheny moves to Big D to take over PD duties at KTOK while Chuck Morgan de- parts for Q 107 (WRQX) in Washing- ton, DC. We'll let you know where Randy Lane will be.

A NEW "ZOO" - This time's it's Columbus, OH at WNCI. This Morning Zoo, however, hits the road and is going to be seen in 10 cities over a 10 day period. The morning team consists of DAVE RYAN and TOM KELLY who will be broadcasting their show from the 10 local towns in everything from Berger Kings to Truck Stops. They are billed as the, WNCI Morning Zoo Fall Bonzo Tour. Bill Young has cut spots promoting the tour and while they're out there will be giving away all the WNCI goodies they could muster up. The "soppi" has quickly become one of the most talked about events in central Ohio.

WMMS APPOINTS OM: The correct title applied to Lawrence Travag- liante a.k.a Kid Leo is Operations Manager. Kid will be quite busy oversee- ing all programming and promotion- al functions plus his on-air stint from 2-6p.

97 ROCK - HOUSTON: World Wrest- ling Federation again is touted through radio this time at 97 Rock. Seems like an awful lot of listeners are hip to this sport. 97 Rock's Colonel St. James and Jon Matthews are asking morn- ing listeners for their votes as to whether they like Paul "Mr. Wonderful" Oren- dorff or Hulk Hogan. The Colonel will select 100 fans for each section from all the entries received live on the air. In addi- tion to cheering on their favorite masters of the mat, winners will also receive official cheering section T-shirts.

JPC BECOMES DAVID BREWER: The firm of Jeff Pollack Com- munications has upped the three year expe- rience of David Brewer into the capacity of Vice President. "Dave has been an important part of the company and has been a key contributor in the JPC growth," states JEFF POL- LACK. The firm is now expanding to include the New York market.

LONDON HOSTS AMERICAN RA- DIO: It will be a busy Fall in London as several radio stations take their shows to the European Corridor. Rick Dees takes his zany KIS-FM/AM radio show to the Cumberland Hotel where the broadcasts will originate in October. Along with his staff, he is taking a plane load of listeners who would like to get away at a low cost travel package. The station is setting this up. Dees is thrilled as he can finally sleep in till 3 o'clock in the afternoon to do his broadcast - may- be that's why it's always the morning guys who get to go. Scott Shannon / Z100 will also be doing the same thing sometime during the same month, and Fred Winston of WLS already did his show from there during the Bears/ Cowboys stint at Wembley Stadium in July.

DESTINATION FOR ST JOHN UNCERTAIN: Michael St. John who was the acting regional program director for Y107 in Nashville has re- signed for a yet unknown destination.

BANANARAMA - This group is the fourth one to do a remake of a #1 song and then top the charts with it. Shocking Blue had "Venus" as a 1970 hit. Others include; "The Loco-motion" Lit- tle Eva (62) and Grand Funk (74), "Go Away Little Girl" Steve Lawrence (63) and Donny Osmond (71), "Please Mr. Postman" The Marvelettes (61) and The Carpenters (75).

KPWIR-LOS ANGELES: American Radio, one of America's most respected radio research organizations, has an- nounced that Power 106 has been given the top achievement award for the spring of 1986. Emmis Broad- casting has come out of nowhere to become the nation's tenth largest group and the largest privately-owned radio group in the country. Emmis Broadcast- ing owns KSHE, WENS, WLOL, WAVA, WQHT and WHN.

DURNEY TO "RADIOACTIVE": Chris Durney has joined this NAB publication. Incidentally, this is a good pub for your promotion department if they aren't already receiving it.

MTV BEGINS THEIR ANTI-DRUG CAMPAIGN: The music network is teaming up with the Rock Against Drugs organization to develop and pro- duce a series of anti-drug PSA's to its target audience. Artists who will partici- pate are: Belinda Carlisle, Andy Taylor, Moon & Dweezil Zappa, Gene Simmons and Steve Jones.

"SOURCE" NAMES DENEMARK: NBC Radio Entertainment names Andrew Denemark as their director of programming. Denemark will be re- sponsible for live and recorded concert broadcasts, artist profiles, specials, short-form features and program develop- ment. He has been with NBC since 1985.

COSUS BRUCIE "CRUI AMERICA" - Cousin Bruce 1 row who rapped his name an- America during the early days of R will now host "Cruisin' America" which will draw from the wealth of stories and music from the 50's through the 70's. This is very timely with the "old school" groups making a re-entry upon scene. The show will talk about group's activities, go to the clubs and keep listeners current on concert happenings from coast to coast.

WPST NEWS RELEASE: "T.C." Cunningham (what a name for a football player), after drive personality at this Trentor station, has been named program- tor of the station by Nassau Broad- casting. Cunningham helped origin- ated "Unsung Heroes" program, n its eighth year. This is a neat show that spotlights artists who have not con- tracts with a major record. Heard twice weekly, many up and coming performers who've appeared on the show include: The Hooters, Eddie, Robert Hazard and Butnick. What fun; and he keep coming up with unique ideas, pe- that's why, after four years of his assistant p.d., he become main man. Congratulations.

SOFT ROCK AT WNSR: The months of planning have finally lized in the form of a permane- staff. Nationally known person Dick Bartley, who has helped this under way, is handling the my- reins over to Bill Neil. Dick is busy with his network program program director Bob Dunph, certainly utilize him.
**WYK:** William B. Williams was a genre radio industry. Though superlatives
sell ins, the industry has been one of the most with more with than wit.
Mr. Williams who passed away on Au-
the age of 62, deserved every

at this: With the exception of three
at a small New Jersey radio station
he began his broadcasting career, Wil-
pertent his entire 41-year career at
W-AM/New York. For more than those years, he was the host of the pop-
ular Make Believe Ballroom—
ing the standards of Frank Sinatra,
netted, Elio Fitzgerald and the Big
that he loved and encouraged through-
its from his midday outlet at the Wol-
toria Hotel.

spend more than 40 years at any one
it is a remarkable achievement. To
more than 40 years as a radio person-
with the ongoing tumult of shifting
astes, ratings and the intense competi-
ity one's trade in the largest radio
in the country—is a singular testimoni-
William B. Williams' enduring loyalty
unwavering loyalty of his audience.

Williams' delivery always sounded so effort-
less—like he was leaning back in an easy
chair sharing a few laughs and records with
his friends.

Among his many friends, of course, was Frank
Sinatra. Willie B., has long been credited with
an official at the Chairman of the Board,
and an endearing dating back to the bobby-sox-
era of the 1940's.

What many fans didn’t know, however, is that
when Sinatra's career faltered somewhat in the
early '50s, William B. Williams continued
with the help of Sinatra records publicly. Thus, while From Here To
Eternity re-established the Sinatra personality,
it was William B. Williams leading the charge
to maintain the musical momentum.

"Hello, World!" was Mr. W.'s standard open-
ning line for his audience—a gentle entree
to his midday get-together on WNEW and his
weekend duties on WCBS. He had a weekly
two-hour program of Big Bands and stan-
dards that were distributed through the
Westwood One family, and we thank them for
this wonderful bio and recap of all this very
important contributor to our industry. He is
indeed already missed.

**RUSGON, General Manager/consulant**

**FILM REPORT, LA:** If you want to talk
movement and expansion, it's talk
Ted. Ever since Ted first began in this
field, it seems he has been at the very be-
of making radio history in one form or
another.

At the moment, he's up to the very
thing wearing a totally different hat:
taken over a station that virtually had
jocks working in the hallway of the
TV complex that housed the station.

A short period of time have mon-
keys their own facility so they've
come to create their own working atmo-
sphere. In this time period, the billing
has lured and in-roads are constantly being
provided a stronger success picture.

ows that there are two basic philos-
ophies must be aware of in order
to go in management, and one or the
other will be applied. The first way is to
take in new conservatively and don't
need to spend money you ave. This is the usual and most accept-
able method. However, the second one is the
to which we'd all be like a party to and
that is to get moving and get all those things
done, no matter what the cost, that will even-
tually make the radio station terrific. Ted
points out however, that you MUST be sen-
titive to the owners and you have to remember
to be realistic about what you can do. It also
takes a strong person to take chances.

From a selling aspect, true competition is NOT
only the other station. Often there's another me-
dia like newspaper, billboard and TV. The
way to handle competition is not by "bad
rapping," "digging the dirt" or beating each
other on rates (there's usually enough budgeted
radio money) but to combat the other me-
dias in the best way you can. "Additionally,
a problem is radio people think their end com-
petitor is each other. Therefore they destroy
each other's ability rather than building up
the radio industry as a viable way to sell prod-
ucts for clients. To influence these clients, that
may not believe in radio, takes ingenuity such
as having the client give you clues on why
radio doesn't work and then demonstrating to
them why their opinion might be wrong.

**Los Angeles: Michael Lipman, Inc., the
Los Angeles-based personal management
company, has undergone major expansion.
In addition to representing musical artists such
as Grammy-winning Melissa Manches-
ter, the firm has now grown to include an
array of producers, engineers and songwrit-
ers who are among the most in demand and
creative talents in the music business. They in-
clude Don Gehman, Giorgio Moroder, Ron
Nevison, Rick Nowels, Keith Olsen,
Jessica Taipia, William Witt-
man, Ina & Peter Wolf and Richie
Zito.

Recently, the firm had as many as 16 of its
clients represented on the Cash Box Top 100
Singles Charts in one single week, including
the #1 New single-produced, Taipin-written -
Heart song, "These Dreams," and the #1
Wolf-produced and written "Sara" by Star-
ship. In addition, Lipman's clients were rep-
resented as many as four different albums
in the Top 10 in one single week on "Cash Box's
Album Chart: John Cougar Mellencamp,
Heart, Starship and Oszy
Osborne.

According to Michael, the company has also
bounced out and is making its presence
strongly felt in the film world, working with
film studios and record companies to compile
music for soundtracks. The clients are also
writing and producing songs for movies. Peter
Wolf produced and wrote with his wife Ina
the #1 DeBarge #1 hit, "Who's Johnny"
(from the film "Short Circuit," and Kenny
Loggins' "Playing With The Boys" from the
#1 album, "Top Gun."

In addition, there is the recent formation of
a unique new concept called "The MusicLean,
" featuring Academy Award-winning Produc-
er/Composer Giorgio Moroder, as well as
Keith Farrey, Harald Farhernier, Mock, Rich-
lie Zito and Tam Whihlack, who co-wrote
with Giorgio Moroder "Danger Zone" and the #1
single "Take My Breath Away" for the #1
movie and soundtrack, "Top Gun."

Lipman has also announced a restructuring of
the company. Terry Lipman is promot-
ed to Vice President, overseeing the line tour-
ing aspects of the company as well as working
with all clients. Before joining the firm in 1985,
Terry was with the Shawtime Entertainment
Network and Chrysalis Records.

Kathy Anaya has also joined the company as
Vice President, as part of the company's
recent absorption of Robert Buzik's clients.
Anaya was Executive Assistant/Manager of
Broadcasting for Buzik's management
company. Her 11 years in the industry include
positions with Warner Bros. Records, Capitol
Records in the West Coast A&R department
and Stage Right Management.

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ucts for clients. To influence these clients, that
may not believe in radio, takes ingenuity such
as having the client give you clues on why
radio doesn't work and then demonstrating to
them why their opinion might be wrong.

Glovations at any time are such a tool for that
hard sell client. Ted feels that sales people are
not always prepared to sell radio correctly.
They may not have a sense for a long-term
sales foundation, even though they have a
good "street sense." A truly qualified sales
person is that person who can read a situation
and adjust the pitch accordingly so the client is
happy and willing to spend their dollars with
you. Always be able to adjust your approach
and be flexible.

These selling techniques are often inter related
to programming procedures as well. Your
audience can be considered the client as well,
you know your product is your station.
Ted's station is programmed to WIN
and fondly refers to his programming style as con-
servative AOR. They stay away from the real-
ly heavy metal songs which might not really be
melodic music. Probably those selections that
you can't hum or sing along to would fit in this
category, however, 98 ROCKS research
enough music to come up with very strong
album cuts so they can avoid this seemingly
non-musical problem. Using music that contin-
ues to be palatable to the masses without er-
oding thier loyal listeners is the mix they try to
achieve.

The world of consulting has been on even
more dramatic learning process for Ted as
he has traveled from New Zealand to Holland
and from Paris to Tahiti. In Wellington, New
Zealand he was operations manager at
WINDY. On a holiday to France, he merely
called Jean Paul Baudercoux of NRJ Radio
Network, and a working relationship has
endured. This French broadcast company has
38 stations which Ted actively takes a role in,
and subsequently the majority of the stations
are achieving very high numbers, if not mak-
ing it to #1. Saging right into Holland we have
AURO Broadcasting the broadcasting
incorporate complex is divided into divisions
such as the classical, pop and AOR segments,
and there is an entire staff for each area. What
they do, is broadcast one type of music each
day, e.g. Monday, AOR, Tuesday is News;
Wednesday is Pop, etc., so that each day lis-
teners receive 16 hours of a specific music - all
this is done through subscription - much like
our pay TV. More later.
A M A N D A
The First Step From
Third Stage
<table>
<thead>
<tr>
<th>Rank</th>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Back in Black</td>
<td>AC/DC</td>
<td>Atlantic</td>
<td>81240-1</td>
<td>1980</td>
</tr>
<tr>
<td>2</td>
<td>Exile on Main St.</td>
<td>The Rolling Stones</td>
<td>ABKCO</td>
<td>81237JRCA5670</td>
<td>1972</td>
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<td>3</td>
<td>Led Zeppelin IV</td>
<td>Led Zeppelin</td>
<td>Atlantic</td>
<td>81277</td>
<td>1971</td>
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<td>4</td>
<td>The Dark Side of the Moon</td>
<td>Pink Floyd</td>
<td>Harvest</td>
<td>81245-1</td>
<td>1973</td>
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<tr>
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<td>Greatest Hits</td>
<td>Queen</td>
<td>EMI/Parlophone</td>
<td>013-1</td>
<td>1975</td>
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<tr>
<td>6</td>
<td>Physical Graffiti</td>
<td>Led Zeppelin</td>
<td>Atlantic</td>
<td>81237JRCA7408</td>
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<tr>
<td>7</td>
<td>Abbey Road</td>
<td>The Beatles</td>
<td>Apple</td>
<td>81237JRCA6210</td>
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<tr>
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<td>Sgt. Pepper's Lonely Hearts Club Band</td>
<td>The Beatles</td>
<td>Apple</td>
<td>81237JRCA6078</td>
<td>1967</td>
</tr>
<tr>
<td>9</td>
<td>Revolver</td>
<td>The Beatles</td>
<td>Apple</td>
<td>81237JRCA6026</td>
<td>1966</td>
</tr>
<tr>
<td>10</td>
<td>Meet the Beatles</td>
<td>The Beatles</td>
<td>Apple</td>
<td>81237JRCA6019</td>
<td>1964</td>
</tr>
<tr>
<td>11</td>
<td>(What's So Funny 'Bout) Peace, Love and Understanding</td>
<td>John Lennon</td>
<td>Apple</td>
<td>81237JRCA5966</td>
<td>1984</td>
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<tr>
<td>12</td>
<td>American Beauty</td>
<td>Grateful Dead</td>
<td>RCA</td>
<td>81245-1</td>
<td>1970</td>
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<tr>
<td>13</td>
<td>The White Album</td>
<td>The Beatles</td>
<td>Apple</td>
<td>81237JRCA5966</td>
<td>1968</td>
</tr>
<tr>
<td>14</td>
<td>(The) Terminator</td>
<td>Queen</td>
<td>EMI/Parlophone</td>
<td>81237JRCA8043</td>
<td>1983</td>
</tr>
<tr>
<td>15</td>
<td>(The) Wall</td>
<td>Pink Floyd</td>
<td>Harvest</td>
<td>81245-1</td>
<td>1979</td>
</tr>
<tr>
<td>16</td>
<td>Highway to Hell</td>
<td>AC/DC</td>
<td>Atlantic</td>
<td>81240-1</td>
<td>1979</td>
</tr>
</tbody>
</table>

The Term Chartbreaker Refers to the Highest Debut LP in the Top 100.
—Now, I want to be fair about mean TV shows are never all that slick for though live, especially on TV shows, and it isn’t the fault of producers. So it isn’t MTV’s fault its year’s MTV Video Music Awards program was almost as sublime as last year’s—for those in attend- ence, that is. The televised version slick, fast-paced, and generally gaining couple of hours, and that’s really counts. For the legions who did L.A.’s Universal Amphitheatre with a concurrent show at N.Y.’s nium), it was a very different Live performances came off looking standard rather sterilized, especially under all that TV lighting. Giant screens had a disorienting affect, okay back and forth from a pair nooks. The bars closed long be- fore the show was over (I wasn’t even aware it was over, but hey, we were on our way open throughout). And the aesthetic was all wrong for an sly rock’n’roll event. A little grit was wanted. But enough loving. Plenty of good food and was provided by the network at post-shows party, which was held at the outdoor tourist proman- de of the Universal Studios Tour. The problems last year’s of Pal- a party were greatly alleviated, as multitudes of roving guests who eld this seemingly endless outdoor concert tents appeared to be reached a boozey nirvana.

VIDEO COMEBACK, JACK-STYLE—More than two years Michael Jackson set the video its ear with video from his color— thriller” LP, both the clips and the video, the eccentric animal lover in a deal with Walt Disney for million, 17-minute 3D music vid- ium Captain EO. Directed by is Ford Coppola with George serving as executive producer, video premieres September 19 at cardboard and Disneyworld, where it re- mains indefinitely as a featured at- on. The deal is separate from on’s label, Epic Records, and of the music in the video will be ed as a recording. As for home plans, Walt Disney Home Video hints that such plans are in works, refused any further comm on the subject, and no one’s talk- about cable or broadcast abilities either. (It’s a safe bet that if commercial release is in the offing, video will happen first, however.)

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

MAN OF THE WORLD—Prince’s critical bomb. Under The Cherry Moon, comes to home video Nov. 5 from Warner Home Video.

VIDEO FESTIVAL—Sony Corporation of America sponsors its sixth annual National Video Festival December 4-7 in conjunction with The American Film Institute. Included in the schedule will be premiere screen- ing special presentations, retrospectives, video installations and panel discussions.

GREGORY DOBRIN

THE RELEASE BEAT

MGM/UA Home Video in October comes Living INXS, a video that sides the Atlantic Records artists’ Australian Royal Command Performance, a suggested $29.95, H.E.F.'s video... Warner Home Video releases Police Academy 3: In Training to the small screen in October, a comedy that stars Steve

Box September 20, 1986

DANCE CRAZE—ZZ Top’s latest video, Velvet Fly, features a new dance of the same name choreographed by Paula Abdul. Pictured on a break during the shoot are (l-r): Seated: Abdul, Standing: Billy Gibbons of the Band, dancers Kendi Brennan and Mirja Toyo, the band’s Dusty Hill, and dancers Debbie Harris, Jellby Bennett (in a cameo appearance) and Frank Beard. The video was directed by Danny Kleinman for Limelight Productions.
## PROGRAMS

### MOST ADDED

**Gran. es**

**11**

**12**

**3**

**16**

**PROGRAM**

**6**

**26**

**4**

**8**

**2**

**5**

**14**

**IS**

**9**

**1**

**4**

**22**

**DEBUT**

**2**

**6**

**3**

**8**

**W**

**30**

**4**

**24**

**SI**

**SI**

**Pet L.**

**Hisiger L.**

**Luba N.**

**York D.**

**FI.**

**B.**

**Midnight J.**

**Iglesias Oingo**

**The Capitol Man**

**Atlantic Limited**

**The Music should Comments:**

#### VIDEO

**VIDEO PROGRAMMER'S PICK**

**PD**

**Tom Zingale**

**PROGRAM**

**TV69**

**MARKET**

**Gainsville**

**Video:** Body To Body

**Artist:** Danny Wilde

**Label:** Island

**Comments:** "This video is real colorful and well done. One of the best videos out today. This one should break him."

---

### CASH BOX TOP 40 MUSIC VIDEOS

1. **WALK THIS WAY**
   - Run DMC (Prodigy)
   - L W O 2 6 11
2. **DANCING ON THE CEILING**
   - Lionel Richie (Motown)
   - L W O 4 4 9
3. **SWEET FREEDOM**
   - Michael McDonald (MCA)
   - L W O 1 6 11
4. **A MATTER OF TRUST**
   - Billy Joel (Atlantic)
   - L W O 6 2 11
5. **THE CAPTAIN OF HER HEART**
   - Double (A&M)
   - L W O 5 4 11
6. **TAKE MY BREATH AWAY**
   - Berlin (Columbia)
   - L W O 3 7 11
7. **WHEN I THINK OF YOU**
   - Janet Jackson (A&M)
   - L W O 16 2 11
8. **DON'T FORGET ME**
   - Glass Tiger (Mercury)
   - L W O 12 3 11
9. **STUCK WITH YOU**
   - Harry Lewis & The News (Chrysalis)
   - L W O 18 2 11
10. **BABY LOVE**
    - Madonna (Island)
    - L W O 7 6 11
11. **PRESS**
    - Paul McCartney (Capital)
    - L W O 11 5 11
12. **WRAP IT UP**
    - Fabulous Thunderberries (Epic)
    - L W O 14 5 11
13. **MISSIONARY MAN**
    - Europe (RCA)
    - L W O 15 4 11
14. **PAPA DON'T PREACH**
    - Madonna (Island)
    - L W O 13 8 11
15. **LOVE ZONE**
    - Billy Ocean (Arista)
    - L W O 10 4 11
16. **I DIDN'T MEAN TO TURN YOU ON**
    - Robert Palmer (Island)
    - L W O 23 2 11
17. **WHAT DOES IT TAKE**
    - Pointer Sisters (Warner Bros.)
    - L W O 8 8 11
18. **VENUS**
    - Bananarama (London)
    - L W O 9 8 11
19. **TAKEN IN**
    - New & The Mechanics (Atlantic)
    - L W O 17 4 11
20. **SOMEBODY LIKE YOU**
    - British Special (A&M)
    - L W O 28 1 11

---

### CASH BOX TOP 15 MUSIC VIDEOCASSETTES

1. **THE #1 VIDEO HITS**
   - Whitney Houston (Motown Video 6-2031)
   - L W O 11 1 11
2. **DICK CLARK'S BEST OF BANDSTAND**
   - Various Artists (Vestron Video 1628)
   - L W O 2 11 11
3. **THE ULTIMATE OZZY**
   - Ozzy Osbourne (CBS For Music Video 6-2074)
   - L W O 5 7 11
4. **GENESIS LIVE — THE MAMA TOUR**
   - Genesis (Atlantic Video 5011 3)
   - L W O 6 3 11
5. **MADONNA LIVE — THE VIRGIN TOUR**
   - Madonna (Warner Music Video 3-2080)
   - L W O 3 41 11
6. **MADONNA LIVE — THE VIRGIN TOUR**
   - Madonna (Warner Music Video 3-2080)
   - L W O 3 41 11
7. **I CAN'T WAIT**
   - Stevie Nicks (Capitol Video 6-2074)
   - L W O 4 13 11
8. **RIPTIDE**
   - Robert Palmer (Music Vision 6-20524)
   - L W O 7 11 11

---

### THE CASH BOX TOP 15 MUSIC VIDEOCASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES.
with the meeting of the Manufacturer- 
Advisory Committee and the Re-
ner’s Advisory Committee of the 
ional Association of Record-
Merchandisers (NARM) this 
last week several national retailers 
thought they were some of the 
most important issues facing the indus-
Averability and cost of CD’s, the 
able demise of black vinyl and the 
iture CD along with the issue of 
cassette packaging is high on ev-
ylist.

While most are currently unable to 
ter their demand for CD’s, everyone 
ese this will be alleviated as more 
plants go online. Depending on the 
d of the retailer and the geographic 
he highest wholesale cost of the CD 
ajor concern for some. Barrie 
, president of the Record 
, Inc., whose offices are based in 
, NC, says, “with CD increasing 
ly as a percentage of our sales, 
real problem for us. We can’t stay 
 with that low of a markup.”

Solomon, president of the Sac-
ento, CA-based Tower Records 
CD profits have been sufficient. 
profit margin on CD’s, if you sell 
’t at the right price, is nominally the 
also on LP’s.” Solomon says while 
pects the price to go down as sup-
increases and the demand is met, 
pective nature of the business 
as any future predictions difficult.

Imber, president of Elroy Enter-
/Record World based in Ros-
New York and also president of 
M is concerned since their stores, 
being in regional malls, have a higher 
overhead. Imber feels a price drop 
would be beneficial for the industry. 
“the mark-up is poor, basically,” says 
ner. “The cost of the machines has 
 come down greatly, but the cost of 
the CD has gone up.”

Ira Hellicher, presi-
dent of Great American Music 
ased in Golden Valley, Minnesota, a 
urbub of St. Paul, is very “bullish” on 
the subject of CD’s. “While I am sorry to see a configuration go, CD is here.” 
Hellicher says their CD sales are 
well in excess of $20 percent of our business and we anticipate it to be 30 to 35 per-
ent during Christmas.” Hellicher 
doesn’t think that retailers should “foot-
ball” the prices of CD’s when the de-
mand exceeds the supply. He admits 
that their gross profits on classical CD’s are 
not what we enjoy on classical LP and 
tape and still be even reasonably 
pective.

With the transition from LP to CD, 
retailers will obviously have a hump-
盈利 profit road ahead of them. Let’s not for-
got the record buyer who, like the 
track tape buyer of the past, may be 
uck with a machine, with no format 
available with which to feed it. Even 
when CD prices drop, this will pose 
a new problem for retailers as their CD 
inventories become suddenly devalued.

If and when the LP becomes a thing 
of the past, the need for a larger audi-
ocassette package may become more 
portant for certain types of retail 
outs. “If we lose the ability to mer-
chandise a 12 x 12 package, we need 
a 6 x 12 rectangle, says Hellicher, “and

I’m not happy that I will probably have 
considering that it is a well known fact that 
it costs less to manufacture a cassette 
tape than it does an album, so I can’t see 
why the manufacturer’s are going to 
pass that extra cost along to the retailer 
who will have to pass it along to the 
consumer.” Imber echoes those senti-
ments saying the long box “would be a 
 boon to the industry but, we would not 
like to pay for it. It’s going to help their 
usiness too.” With RCA/Ariola an-
ouncing their commitment to a 4” x 
12” audiocassette box which will not 
include a price increase, Bergman says 
he is hopeful. “It’s amazing manufactur-
ers haven’t done something before now, 
but it’s good to see a couple dis-
puters taking a stand.” Bergman 
dote that the sound quality of audiocas-
settes has risen tremendously in the 
last couple of years. Solomon says, how-
ever, since their business is not based on 
a “controlled inventory” store, the 
issue is not a concern. “Cassette pack-
aging is fine for everybody but us,” says 
Solomon. “We can’t use it because we 
don’t have the space. I don’t look for 
the demise of the LP tomorrow, I just 
don’t.”

Although some retailers recorded 
slow starts for this year, the general 
consensus is that profits are up com-
pared with last year and many are look-
ing forward to a huge Christmas 
season. Record Bar saw an eight per-
cent summer increase, Elroy Enter-
prises/Record World had a 10 percent 
summer increase, and Tower realized a 
19 percent increase this summer.

Along with the rise in CD sales, video 
is also accounting for a substantial por-
tion of the industry profits. With the 
price of video coming down, everyone 
agrees that sell-through is growing. Hei-
lischer notes, “if consumers are willing 
to spend $17 on a CD, spending under $20 
video doesn’t seem so high.”

Brian Kassan

### CASH BOX TOP 40 COMPACT DISCS

<table>
<thead>
<tr>
<th>W</th>
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<tr>
<td>11</td>
<td>HEART</td>
<td>11-33</td>
<td>(Capitol CDP46577/78)</td>
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<tr>
<td>12</td>
<td>TUFF ENUFF</td>
<td>14-12</td>
<td>(CBS 65401250)</td>
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<tr>
<td>13</td>
<td>BROTHERS IN ARMS</td>
<td>13-67</td>
<td>(CBS 65401250)</td>
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<tr>
<td>14</td>
<td>BRACKET REQUIRED</td>
<td>16-72</td>
<td>(MCA 65401250)</td>
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<td>15</td>
<td>DANCING ON THE CEILING</td>
<td>16-17</td>
<td>(MCA 65401250)</td>
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<tr>
<td>16</td>
<td>5150</td>
<td>10-17</td>
<td>(MCA 65401250)</td>
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<tr>
<td>17</td>
<td>THE BRIDGE</td>
<td>10-17</td>
<td>(MCA 65401250)</td>
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<tr>
<td>18</td>
<td>LIKE A ROCK</td>
<td>15-10</td>
<td>(MCA 65401250)</td>
</tr>
<tr>
<td>19</td>
<td>CONTROL</td>
<td>20-16</td>
<td>(MCA 65401250)</td>
</tr>
<tr>
<td>20</td>
<td>MUSIC FROM THE EDGE OF HEAVEN</td>
<td>22-3</td>
<td>(MCA 65401250)</td>
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</table>

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<th>W</th>
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<tr>
<td>21</td>
<td>LIFE’S RICH PAGEANT</td>
<td>18-8</td>
<td>R L M &amp; R S BSR 57318/19</td>
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<tr>
<td>22</td>
<td>THE WINNER IN YOU</td>
<td>18-8</td>
<td>RCA 65401250</td>
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<td>23</td>
<td>SONGS YOU KNOW BY HEART</td>
<td>24-2</td>
<td>RCA 65401250</td>
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<td>24</td>
<td>GTR</td>
<td>17-14</td>
<td>(Arista 40285/19)</td>
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<td>25</td>
<td>BELINDA CARLILE</td>
<td>19-6</td>
<td>(MCA 65401250)</td>
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<td>26</td>
<td>CHRONICLES</td>
<td>27-54</td>
<td>(MCA 65401250)</td>
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<td>27</td>
<td>Riptide</td>
<td>28-11</td>
<td>(MCA 65401250)</td>
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<td>28</td>
<td>THE DARK SIDE OF THE MOON</td>
<td>29-106</td>
<td>(MCA 65401250)</td>
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<td>29</td>
<td>Rapture</td>
<td>21-5</td>
<td>(MCA 65401250)</td>
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<tr>
<td>30</td>
<td>MIKE &amp; THE MECHANICS</td>
<td>32-20</td>
<td>(MCA 65401250)</td>
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**THE CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLICIT ACTUAL PIECES SOLD AT RETAIL STORES.**

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Box September 20, 1986
ASHVILLE FORUM

CASH BOX COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>W</th>
<th>L</th>
<th>O</th>
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<tbody>
<tr>
<td>25 GIRLS LIKE ME</td>
<td>HANK WILLIAMS, JR. (Warner Bros. 7-90508)</td>
<td>23</td>
<td>22</td>
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<tr>
<td>26 SWEETHEARTS OF THE RODEO</td>
<td>RCA (RCA 40816)</td>
<td>31</td>
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<td>27 STRAIGHT TO THE HEART</td>
<td>CRISTAL GALYE (Warner Bros. 9-25463)</td>
<td>32</td>
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<tr>
<td>28 HARMONY</td>
<td>JOHN CONNELY (Columbia FC 40257)</td>
<td>24</td>
<td>26</td>
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<tr>
<td>29 LIVE IN LONDON</td>
<td>ROY JOHNSONS (Ep. 40403)</td>
<td>27</td>
<td>42</td>
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<tr>
<td>30 JUDE</td>
<td>JERRY DOBSON (MCA FC 40190)</td>
<td>29</td>
<td>22</td>
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<tr>
<td>31 FIVE-0</td>
<td>HANK WILLIAMS, JR. (C/J 25256)</td>
<td>33</td>
<td>52</td>
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<tr>
<td>32 IT STILL RAINS IN ASHVILLE</td>
<td>T. G. SHEFFARD (Columbia FC 40310)</td>
<td>34</td>
<td>6</td>
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<tr>
<td>33 LOOKING AHEAD</td>
<td>BILL SYLVESTER (Atlantic America 7-90508)</td>
<td>35</td>
<td>17</td>
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<tr>
<td>34 STREAMLINE</td>
<td>LEE GREENWOOD (MCA 43260)</td>
<td>36</td>
<td>52</td>
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<tr>
<td>35 SOMETHING SPECIAL</td>
<td>GEORGE STRATTA (MCA 5669)</td>
<td>37</td>
<td>53</td>
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<tr>
<td>36 JUDY</td>
<td>JERRY DOBSON (MCA ST 71950)</td>
<td>28</td>
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<td>37 KIBBLY HILL</td>
<td>DON ALSTON (MCA 43319)</td>
<td>38</td>
<td>12</td>
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<tr>
<td>40 FROM THE PAGES OF MY MIND</td>
<td>BILL SYLVESTER (Columbia FC 40318)</td>
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<tr>
<td>41 HEROES</td>
<td>JOHNNY CASH &amp; WAYLON JENNINGS (Columbia FC 40347)</td>
<td>30</td>
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<tr>
<td>42 NEW MOVES</td>
<td>DON WILLIAMS (Capital ST 12440)</td>
<td>45</td>
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<td>43 STARTING NEW MEMPHIS</td>
<td>GENE WATSON (Ep. FC 40036)</td>
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<td>44 BORN YESTERDAY</td>
<td>THE STRIKING BROTHERS (Mercury 826, 164-1)</td>
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<tr>
<td>45 FROM WHERE I STAND</td>
<td>DUBY KENDALL (Capitol ST 1049)</td>
<td>46</td>
<td>3</td>
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<tr>
<td>46 GREATEST HITS</td>
<td>JOHN SCHNEIDER (MCA 5669)</td>
<td>43</td>
<td>44</td>
<td></td>
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<tr>
<td>47 TAKE THE LONG WAY HOME</td>
<td>RAY STEVENS (MCA 5797)</td>
<td>47</td>
<td></td>
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<tr>
<td>48 PORTRAIT OF A SINGER</td>
<td>DEBUT DEBUT DEBUT</td>
<td>49</td>
<td></td>
<td></td>
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<tr>
<td>50 GREATEST HITS VOL. 2</td>
<td>HANK WILLIAMS, JR. (Warner Bros. 7-25358)</td>
<td>48</td>
<td>42</td>
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</tbody>
</table>

WHAT A GROUCHY BUNCH—Remember the party that BMI threw for Capitol/EMI America and Mountain Records during their international meetings a few weeks ago? Well, here's the evidence of those going-on. Pictured at the festivities are (fr) Jim Foglesong, President Capitol Records, Nashville; Roger Swayne, V.P. BMI, Nashville Operations, Marie Osmond; Dennis White, V.P. Record Group Services, Capitol, and Don Zimmerman, President, Capitol Records.

OT CUTS

COUNTRY

Firing Our Bullets

- Bullet. The mighty, the insistent, goon-musich’s. That subhuman, proselytizing, prodding positive of the essence of a recorded product, its final stamp of approval, status of a record. After all, what good is it if you or I or it is not Number One with a bullet. Life and death of records, artists and careers, is it not... if one were to judge by the hue and then a particular piece of recorded “loses” its bullet. When a trade name “takes away” someone’s bullet, likely it was not intended thus. This was not intended to become a weapon be used by chart directors sitting in corners and glibly conspiring to records—and careers along with.

bullet, when introduced in the box country chart on June 4, 1966, designed to underscore those records according to research, were making those dramatic moves out there as the friends and neighbors. Records were being born from the rest of the country (a particular segment of the chart), by their acceptance nationally. The movers, if you will, in the record. And rising more... the strongest records recorded in those early days. In fact, as was noted in last week’s Forum, the chart at that week, 20 years ago contain 60 records—only eight of which.. About only 13% of the chart were considered outstanding, when probably this was as important as perhaps it is that the years went on, however, the outstanding “movers” took over the The scenario could be likened to the western movie where the gunning fired on as “marshall” to tame an eventually. The town be as docile as Shangri-La, but now marsh is so powerful that the town is afraid to fire its, that you can run up to him, even though everyone that his original purpose has been completely disturbed. bullet has long since become a case tail wagging the dog. Of an entire being intimidated by the “mar- whose original purpose was to be and constructive. It has become just one example of the mounting pres- sure in the Nashville music community for status or visibility. Of what meaning is the chart whose top 50 is made up of 70% bullets? Are those bullets indicative of “outstanding moves?” The idea that 7 out of 10 records in a chart can be considered “outstanding movers” completely boggles the mind. This mind, anyway!

So, in a dramatic move back into the past, Cash Box has fired its bullets. At least most of them. The gun-slinging “mar- shall” has been de-fanged, de-clawed and put to pasture with barely enough bullets in his holster for a few minutes of target practice. And what do we hope to gain from such a drastic freedom? Freedom, for one thing. Freedom from the oppressive environment that the “loss” of a bullet spawns. Freedom from some of the weekend fingernail-chewing and Roland-chewing which is the natural offspring of “bullet anxiety.” And freedom from a chart that had become as congested with bullets as New York’s downtown arteries are with traffic.

As of now, no record on the CB country chart will “lose” bullets. Nor will bullets be “taken away” from any piece of country product. From this point on, all records will begin without bullets. Only after careful scrutiny will bullets be given to those titles that show outstanding forward progress. Bullets will no longer be scattered through the country chart like confetti at Mardi Gras. And no longer will bullets be a life-and-death factor for the country record. Considering the fact that only a small percentage of product will be given bullets, records can no longer be viewed as being “over” simply because they don’t have them. In fact, the greater majority will no!

Now, for the first time in many a moon, a label’s promotion staff can go about its business of promoting country records confidently, whether they have bullets or not. No longer does the threat of “losing” a bullet stalk the alleys of Music Row like the mean-tempered marshall of that Western film. His bullets, at long last, have been fired.

Tom McEntee

 Williams Jr.—Mind Your Own Business (Montana Records)
 dy Travis—Storms of Life (Storms of Life)
 ie Osmund—Everybody’s Crazy ‘Bout My Baby (I Only (red You)
 ge Strait—Rhythm of the Road (fr)
 th Yoakam—Ring of Fire (Guitars, Cadillacs, Etc. Etc.)
 Morris—I’m So Lonesome I Could Cry (Plain Brown Wrapper)
 et Ritchie—Deep River Woman (Dancing on the Ceiling)
 ly Travis—Reasons I Cheat (Storms of Life)
 Frickie—I’d Take You Again (Black & White)
 ara Mandrell—You’re Still My (J) Hand Holder (Moments)
 ter Forest Sisters—Drawn to the Fire (Perfume, Ribbons & Pearls)
 Earle—Good Ol’ Boy (Gettin’ Tough) (Guitar Town)
 dy Travis—Send My Body (Storms of Life)

Box September 20, 1966
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number</th>
<th>Producers/Songwriters</th>
</tr>
</thead>
<tbody>
<tr>
<td>In Love</td>
<td>Ronnie Milsap (RCA PB 14350)</td>
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<tr>
<td>Guitars, Cadillacs</td>
<td>Dwight Yoakam (Warner Bros. Reprise 7-28698)</td>
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<tr>
<td>Lonely Alone</td>
<td>The Forester Sisters (Warner Bros. 7-28667)</td>
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<tr>
<td>Little Rock</td>
<td>Reda Nivert (MCA 52848)</td>
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<tr>
<td>Got My Heart Set On You</td>
<td>John Conlee (Columbia 3666104)</td>
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<tr>
<td>Cry</td>
<td>Crystal Gayle (Warner Bros. 7-28698)</td>
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<tr>
<td>Stand A Little Rain</td>
<td>The Nitzy Gritty Dirt Band (Warner Bros. 7-28699)</td>
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<tr>
<td>Diggin' Up Bones</td>
<td>Randy Travis (Warner Bros. 7-28649)</td>
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<tr>
<td>Desperado Love</td>
<td>Conway Twitty (Warner Bros. 7-28699)</td>
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<tr>
<td>Just Another Love</td>
<td>Tanya Tucker (Capitol 8-46054)</td>
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<tr>
<td>Always Have, Always Will</td>
<td>Jane Fries (Columbia 3856144)</td>
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<tr>
<td>Guitar Town</td>
<td>Steve Earle (MCA 52596)</td>
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<tr>
<td>Both to Each Other (Friends and Lovers)</td>
<td>Eddie Rabbitt and Juice Newton (RCA PB 14377)</td>
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<tr>
<td>Slow Boat to China</td>
<td>Girls Next Door (MTM 827008)</td>
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<tr>
<td>Country State of Mind</td>
<td>H. W. Williams , Jr. (Warner Bros./Curb 7-286971)</td>
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<tr>
<td>Didn't We</td>
<td>L. E. Greenwood (MCA 52086)</td>
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<tr>
<td>Too Many Times</td>
<td>Earl Thomas-Conley and Anita Pointer (Columbia PB 14398)</td>
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<td>I'll Be Me</td>
<td>Exile (Capitol 3400299)</td>
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<tr>
<td>That Rock Won't Roll</td>
<td>Reba McEntire (RCA PB 14378)</td>
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<tr>
<td>Since I Found You</td>
<td>Reba McEntire (the Judds Columbia 3805166)</td>
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<tr>
<td>Second to None</td>
<td>Rosanne Cash (Columbia 3806159)</td>
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<tr>
<td>A Girl Like Emmylou</td>
<td>Southern Pacific (Warner Bros. 7-28647)</td>
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<td>No One Mends a Broken Heart Like You</td>
<td>Barbara Mandrell (MCA 52900)</td>
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<tr>
<td>You Can't Stop Love</td>
<td>Schuyler, Knock, &amp; Overstreet (MTM B-7357)</td>
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<td>Home Grown</td>
<td>MacD.openConnection (Poly-O-Pop 101)</td>
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<td>You're Still New To Me</td>
<td>Marie Osmond with Pail Davis (Capitol/Curb PB-5613)</td>
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<td>Sometimes a Lady</td>
<td>Eddy Raven (RCA PB 14329)</td>
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<td>Heartbeat in the Darkness</td>
<td>Don Williams (Capitol 8-46058)</td>
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<td>Strong Heart</td>
<td>T. G. Sheppard (Columbia 3805909)</td>
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<td>That's How You Know When Love's Right</td>
<td>Nicolette Larson (MCA 52593)</td>
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<tr>
<td>Rockin' with the Rhythm of the Rain</td>
<td>The Judds (Curb/CBP-14362)</td>
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<tr>
<td>Honky Tonk Crowd</td>
<td>John Anderson (Warner Bros. 7-28639)</td>
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</tbody>
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The table continues with more songs and details, including release dates and labels.
**Hot Phones**

Diggin' Up Bones — Randy Travis — (Warner Bros.)
Guitars, Cadillacs — Dwight Yoakam — (Warner/Reprise)
In Love — Ronnie Milsap — (RCA)
Both to Each Other (Friends and Lovers) — Eddie Rabbitt and Juice Newton — (RCA)
Guitar Town — Steve Earle — (MCA)
Little Rock — Reba McEntire — (MCA)
Lonely Alone — The Forester Sisters — (Warner Bros.)

T. Graham Brown
Dark Horse: None
KBBQ — Denver — Jim Stricklan
Alabama (Pick)
Waylon Jennings
Kathy Mattea
Marty Haggard
Ed Bruce
Highway 101
Shelly West
Dark Horse: Backroads
WCCN — Neillsville — Nancy Stewart
Dolly Parton (Pick)
Shelly West
Waylon Jennings
Ray Griff
Tecia
Gene Watson
Dark Horse: Leon
WKCW — Warrenton — Tom "Cat"
Reeder
James & Michael Younger
Jeremiah
Johnny Bee
Leon
Sue Sheppard
Gene Embry
Ray Griff
James Ed Horn
Dark Horse: None
KRQW-FM — Gold Hill — Sam Dunlap
The O'Kanes (Pick)
George Strait
Sawyer Brown with "Cat" Joe Bonsall
Kathy Mattea
Marty Haggard
Gene Watson
Toni Price
Roy Clark
J.D. Martin
Roger Miller
Orleans
Beth Williams
Barbara Fairchild
Rosie Flores
Dennis Robbins
Jerry Reed
Bertie Higgins
Roy Price
Cal Smith
Waylon Jennings
The Kendalls
The Everly Brothers
Ed Bruce
George Jones

**Strong Adds**

Goin' Cattin' — Sawyer with "Cat" Joe Bonsall — (MCA/Curb)
If You Hurt I Hurt — Ronnie well — (MCA/Curb)
Colored Roses — George (Epic)
You'll Do When I'm — Waylon Jennings — (MCA)
Don't Come Any Better — Shelly West — (Warner)

**Station Adds**

— Saint Maries — Joe Benson
Lee
Burl
Hall
Wink
Wink
101
Tapeta
Tommy
Way
& Michael Younger
Ken
Station
horse: Toni Price
W — Woodward — Victoria Leigh
nd
Sid
Sten
Jennings
leColl
O'Kane Neal

Horse: Hank Chaney
— Brownfield — Robin Jenkins
— Jones — (Pick)
Kanes
Haggard
ce
Hall
Massey
un
le
Matte
Horse: None
— Great Falls — Skip Walters
Steve, and Rudy: The Gatlin

**NOTE THE RESEMBLANCE — KTOM's resident character Marc Hahn caught a big'un (a "great white loadmouth sunfish, which can only be caught by music directors") during a summertime visit to Nashville. The five-pound, 22" large-mouth bass was snatched from a secret pond known only to his guide, Craig Morris. It's about 10 miles east of Nashville, you turn at the...oops, sorry, folks, we're out of space for this week.**
COUNTRY

STREET TALK

CHIT CHAT: A TV crew recently swatting the arrival of Eddie Rabbitt in Sioux Falls, SD kept watching him for to deplane, but all they saw was a Tom Sellock look-alike in baggy pants and distinctive Detroit Tigers ball cap. Eventually, the investigative instincts of the press uncovered the coverup and a chase down the airport corridors ensued before they overtook the disguised entertainer...Nashville promoter, distributor, songwriter Bob Fischer recently served as grand marshal for the Founders Day Parade in his hometown of Wilton, Iowa, and while in town sponsored a benefit dance that raised $1,200 for the county's fund to prevent child abuse...Paul Davis' solo album for Capitol/EMI is another syndicator project for the songwriter...Kansas Governor John Carlin declared August 7 "Everyly Brothers Day" before the duo's performance at Sandstone Amphitheatre outside Kansas City. The concert highlighted a year-long celebration of Kansas' 125th birthday.

NASHVILLE NEWS: Rick Blackburn, senior vp and general manager of CBS Records in Nashville, announced the appointment of Larry Hamby, to vice president, A&R for CBS Nashville...Carol Ann Earle has joined the Nashville office of the Dick James Organization as administrative assistant to Liddy Williams...Maria Smoot and Debra Wingo have opened The Mirror Hair and Make-up Studio at 56 Music Square West in Nashville...John Hartford recently signed a recording contract with MCA/Dot Records. His first album for the label is scheduled for release in January of 1987...Another MCA artist, Lyle Lovett, has signed an exclusive management agreement with the Denver-based Chuck Morris Entertainment company...Country Music Television President Nyhil Henson has appointed Stan Hitchcock to the position of vice president, Programming and Acquisition. He will be responsible for the onair look of CMT and future program development...In COUNTRY RADIO: Dolly Parton will be featured on the American Eagle radio show on Saturday, Sept. 20, and the Marty Robbins & Floyd Cramer episode will be rerun on Saturday, Sept. 27. In other DIR Broadcasting news, Bob Negrowitz and Peter Kauff of DIR Broadcasting recently announced the appointment of Neal Mirsky as vice president, national program director. He will oversee all programming. EVENTS: The First Annual Archie Campbell Charity Invitational at Holston Hills golf tournament was held in Knoxville, TN on September 18 & 19...The Alabama Music Hall of Fame Board and the Birmingham Music Club/Junior Board has announced the members of the nominating committee for the 1987 Alabama Music Hall of Fame Induction Banquet and Awards Show, which will take place January 15, 1987. Among the 28-member roster of the committee are Buddy Killen (Tree International), Billy Sherrill (Atlantic/Magallo Music), Jerry Wexler (Warner Bros.), Bill Lowery (Lowery Group), Sam Phillips (Sun Records), Buddy Draper (past exec. director, Muscle Shoals Music Assoc.),(past exec. director, Muscle Shoals Music Assoc.), David Wood (Muscle Shoals Sound Studio), and James Joiner (composer of first Muscle Shoals hit song)...The following artists will be showcased at this year's CMA Talent Buyers Entertainment Marketplace, which takes place Oct. 10-12, 1986 in Nashville: The Bellamy Brothers, T. Graham Brown, Lacy J. Dalton, Steve Earle, The Girls Next Door, Con Hunley, Patty Loveless, Lyle Lovett, Kathy Mattea, New Grass Revival, Orleans, Riders in the Sky, Sweethearts of the Rodeo, The Tennessee River Boys, and Keith Whitley...TOURS: The North Carolina-based Carlton Moody & The Moody Brothers are currently on a five-week tour of England, Scotland and Wales. During their time across the waters, the group will also be performing with The Nitty Gritty Dirt Band and George Hamilton IV at Czechoslovakia's "First International Country Music Festival" in October...Ricky Skaggs and Randy Travis are teaming up for four concert dates: Oct. 4 in Beaumont, TX, Oct. 10 in Chattanooga, TN, Oct. 11 in Roanoke, VA and Oct. 26 in Russellville, AR.

OUT OF THE BOX

THE BELLAMY BROTHERS (K) The Forester Sisters (MCA) 52917 Too Much Is Not Enough (3:50) (Bellamy Bros.-ASCAP) (D. Lamy, R.Taylor) (Producer: E. Gordan) This is no dull family affair! Brothers invited the sisters over to blast out a powerful product with intense cross-over characteristics, much of this one may not be enough country fans who like a lick of rock their palate.

CONSENSUS PICK

MICHAEL JOHNSON (RCA JU-14412) Give Me Wings (3:38) (Hawkwood, BMI, Don Schlitz/MCA-ASCAP) (R. Fleming, D. Scl) (Producer: B. Maher) The current sound barriers being what they are, newcomers rarely get a shot at a Top Gun. Nonetheless, this week's review panel rates Johnson the highest of the latest batch and expects him to soar like an eagle as he launches on to an outstanding "Wings," courtesy of tunemicha Schlitz and Fleming. Fly, baby, fly...

CASH BOX

ANYTHING ELSE IS A COMPROMISE

FEATURE PICKS

MEL McDANIEL (Capitol B-5620) Stand On It (2:35) (Bruce Springsteen/ASCAP) (B. Springsteen) (Producer: J. Kennedy) gritty, gutsy Mel joins the ranks of the 50's remakers with this rocking tune kicks off an interesting combination of feature picks.


ALBUM RELEASES

THE ALMOST BROTHERS (MTM ST-71056) - Producer: T. West Somewhere between the Everlys and the Bellamys live the Almosts. Mike Regana (almost Steve Mosto's brother) has penned some very enjoyable songs for this LP. Among the most Almosty ballads ("I Don't Love Her Anymore") and the basically Bellamy tunes ("My Heart's At The Borderline") are great cuts like "Adventures In Love" and "What Goes Wrong When Love Is Right." ("What's Your Name" is especially made for nostalgia buffs.)

NEW GRASS REVIVAL (EMI America ST-17216) - Producer: G. Fundis A new quantity: can a bluegrass album be too rock for country stations? This blend of fantastic bluegrass pickin' and country/rock vocal grinnin' has created an energetic, flat-out, flat-pickin' winner (no, not Lester). It's hard to choose cuts, but "In the Middle of the Night," "Lonely Rider," and "Saw You Running" are good blends of bluegrass and country rock. (Just for yourself, play the "Step By Step" instrumental.)
Dallas Alley To Open Soon

unique, multi-entertainment complex is a completion in the historic West End of Dallas, Texas. Dallas Alley, and operated by Step III Entertain-
ments, is the brainchild of Spencer Tay-
lor, founder of Billy Bob's Texas. The
venerable complex will consist of four
levels offering a range of musical
plus a 40's style diner and an
indoor plaza bar.

Dallas Alley nightclubs include the
room, Froggy Bottoms, Take Five
and Backstage. The 8,000-square-foot Boi-
r Room is the showcase entertainment club
and will feature two dance floors, multi-level
seating and mingling areas and a unique
computerized lighting system.

Froggy Bottoms is an R & B club that
reinforces the atmosphere of Froggy Bot-
toms, an area in the Trinity River Bottom
that was well known for its blues.

Take Five is a New York-style bar
goaded to jazz enthusiasts. It will feature the best of
local talent.

INDIE SPOTLIGHT

ROGER MARTIN (Premier One) Al-
most Gone (3:22) [Dale Morris/Screen
Gems/Highroller BMI] (M.Kellum, D.
Mitchell) (Producer: D.Mitchell)

What a dilemma! The Panel of Five this
week scored these two closer than a pair
of newlyweds on honeymoon.

Martin scores his points with a 50s
ballad that sparkles with efferves-
cent sax and tinkly 88s, while the
Mooeys' easy harmony sound creates a
smooth glide across the dance floor.

You be the judge. Pick either one, or
both and you're a winner, no matter
which way you go.

Carlton Moody & the moody
brothers (Lamon 10153) Bad Mem-
ory (2:58) (Laymond-BMI) (C.Moody)
(Producers:C.,D.,T.Moody)

INDIE FEATURE PICKS

BENJI WILHOITE (Playback PL 1105) Over My Head (2:19) (Channel-
ASCAP) (S.Wooley) (Producers: J.Gale, J.Pierce)

Youthful vocals are ripe with new sound on an up-tempo Sheb Wooley tune.

BOOTS CLEMENTS (West W-718-A) I Can't Find Me (2:41) (Berdoo - BMI)
(C.Dinnall) (Producer: B.Clements)

This simple country song with its interesting lyrics showcases B.C.'s oh-so-
smooth "singuin' cowboy" vocals.

SALLY ELLIOTT & PAUL OVERSTREET (Crystal Bridge AA-15) I'm Just
Cheating Me (2:59) (Myowana - BMI) (P.Overstreet) (Producer: B.Dean)

S.K.O, member Overstreet and fellow tunesmith Elliott join unique vocals on
a winning song.

THE BONNER FAMILY (OL Records OLR-45-116-A) Blue Moon of Ken-
tucky (2:40) (Peer - BMI) (B.Monroe) (Producer: R.Gary)

An upbeat, rather hard-hitting version of the classic Bill Monroe tune.

FRANK TRAINOR (Oasis OA-5358) Everybody Wants To Dance With You
(3:20) (Lady Blue - PROC/BMI) (F.Trainor) (Producer: M.Francis)

Smooth vocals and instrumentation weave around a beat that should be a crowd
pleaser.

CHERYL HANDY (RCM U-16695) My Radio Loves Me (3:15) (Southern
Grand/Hooiser - ASCAP) (J.Dowell,K.Blayz) (Producers: M.Daniel, L.Everett)

Catchy, off-beat percussion backs strong country vocals on a radio PR man's
dream song.

ALSO MENTIONABLES

JOHN WINTERS (Golden Eagle GE-147) Broken Lovers
DIXIANA (Soundwaves WS-4779-NSD) Spirit of the Land
BOBBY DALE (Comstock COM 1819 A) If You Think Joe Cuervo is a
Mexican Bandit
SODA BRYANT (Grand Prize GP-5223-NSD) Fooled Again

INDIE LP REVIEWS

DIXIE'S IN ALABAMA—Ray
Kirkland—(KCR-1001)—Produc-
er: C. Jackson

Here's a good, straight-forward coun-
try album by a veteran member of the
Grand Ole Opry, Jim & Jesse's "Hard
Hearted" kicks off a cross-section of
original and borrowed tunes surround-
ed by terrific acoustic pickin'.
LORENZ AND 19TH ST. PRODUCTIONS OPEN WEST COAST OFFICE—Lo renz Creative Services/19th Street Productions of Nashville announce the re-location of producer Dan Posthumus to Los Angeles. Posthumus, whose production credits include Benny Hester and Leslie Phillips, will be working this fall on Debbie Boone’s new album. Pictured left to right are Evelyn Rainer, Posthumus and Greg Nelson.

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CASH BOX TOP 30 INSPIRATIONAL ALBUMS

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CASH BOX TOP 30 SPIRITUAL ALBUMS

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LP REVIEWS

BACK TO THE STREET—Petra—(Star Song 7-102-07386-0)—Producers: D. and J. Elefante

Christian rock pioneers Petra are "back to the street," shaking listeners out of apathy with this LP. Their consistent high quality songwriting comes through once again, each cut could easily be a single release. Those searching for answers might try "Whole World"—a sort of modern-day version of "He’s Got The Whole World In His Hands"—while "Altar Ego" acts as a deflater for self puff-uppy. Feeling indecisive? Try "Another Crossroad." Want to worship? Listen to the loving "You Are I Am."

BLUE EYED SOUL—Roby Duke—(Good News SPCN-7-01-812110-8)—Producer: R. Duke

Soulful singer Roby Duke uses a contemporary, but different, flavor to enhance his very meaningful songs. What makes it different? A tasty R&B approach. Deniece Williams appears on a cameo role on the album, which is a well-produced affair: crisp, clean, every word recognizable, every musical twist a treat. As is common for Christian artists, all compositions were written by Duke.
ple, proudly trumpeted their recent involve-
ments in jazz. And all of the participants on
the CD panel practically chirped over the
success jazz has been having in the digital
format. Ricky Schultz, of MCA Jazz, spoke
of a revolutionary process to improve the
sound quality of old recordings for CDs—
something called an Emotional Response
Impulse Computer. Steve Backer, of RCA
Jazz, talked about RCA CDs of material from
the '30s and '40s would have dreamers
apologizing for the less-than-perfect sound
quality. And everybody on the CD panel
spoke of the lure that alternate and unis-
que format used to only be heard on CD
reissues had for the jazz buyer.

When JazzTimes Conventiongoers
weren't furrowing their brows in concern,
they were being entertained in various
ways. Blue Note hosted a cocktail party at
which Michel Petrucciani performed, and
MCA hosted one to showcase its recent Im-
pulse signings, Mike Metheny and Henry
Butler. And David Chertok showed over an
hour of vintage jazz films, most featuring
Roy Eldridge, the Convention's guest of
honor.

Roy Eldridge was fairly ubiquitous at
the Convention. Unable to play the trumpet
for the past five years, on the advice of his
doctors, Little Jazz has been developing into
one of the jazz world's most eloquent speak-
ers. "Little Jazz on Little Jazz,"a panel
which featured Roy's reminiscences, was a
warm and funny hour--as Roy talked about
having cutting contests with other trumpet
players, the frustrations of being the only
black musician with white bands, and about
various runs with the southern hospitality
of the earlier part of this century. His talk,
like his playing, was aggressive, saucy, wit-
ty, and wise. Roy Eldridge also participated
in a panel called "I Paid My Dues," the tra-
ditional final session. All of the Convention's
discusser, Dizzy Gillespie, another participant on the final
panel, talked about Chano Pozo, Cab
Calloway, watching Lester Young drop bot-
tles of vodka in the lobbies of fancy hotels
on JATP tours, making "good money" at
$100 a week, and summed it all up by say-
ing, "Those were some days, weren't they?
May they never come back."

MTV Awards
(continued from page 4)
but of Miami Vice star Don Johnson's video,
Heartbeat.
A slew of celebrity presenters included
Robin Williams, Bellinda Carlisle, Steve Win-
wood, Bananarama and the Bangles from the
two venues, along with such stars as
Paul McCartney, David Lee Roth, Don Hen-
ley and Don Johnson via satellite from vari-
ous cities.

Aside from its bi-coastal nature, another
first-time feature of this year's awards was
the availability of public seating, which
staged the production clear of an elitist "in-
dustry only" atmosphere. Attendees were
instructed to wear "rock'n'roll" clothing to
the event. Actual post awards parties were
held at the Universal Amphiatheatre's ain-
ning outdoor Universal Studios tourist pro-
manades and at New York's Hard Rock Cafe.
The show, produced in association with
Ohmeyer Communications, is being syndi-
cated by MTV parent company Viacom In-
ternational to more than 100 stations
nationwide, as well as to at least 30 nations
abroad. A complete list of the winners
follows:
Best Video of The Year
Dire Straits - Money For Nothing
Best Male Video
Robert Palmer - Addicted To Love
Best Female Video
Whitney Houston - How Will I Know
Best Concept Video
A-Ha - Take On Me
Best Group Video
Dire Straits - Money For Nothing
Best Stage Performance in a Video
Bryan Adams/Tina Turner - It's Only
Love
Best New Artist in a Video
A-Ha - Take On Me
Best Overall Performance in a Video
David Bowie/Mick Jagger - Dancing in the
Streets
Best Special Effects in a Video
Michael Patterson - A-Ha - Take On Me
Best Art Direction in a Video
Ron Cobb - ZZ Top - Rough Boy
Best Editing in a Video
David Yardley - Dire Straits - Money For
Nothing
Best Cinematography in a Video
Oliver Stapleton - A-Ha - The Sun Always
Shines On TV
Best Choreography in a Video
Prince - Prince & The Revolution - Rasp-
berry Beret
Best Direction in a Video
Steve Barron - A-Ha - Take On Me
Most Experimental Video
Steve Barron - A-Ha - Take On Me

STREET PAVED WITH GOLD—Rene & Angilda were recently presented with Gold albums
for their hit Mercury/PolyGram recording, "Street Called Desire." The album has been on the
charts for over a year, and features five hit singles. Pictured with the Gold plaques are (l-r) Bob
Skoro, vp, a&r, West Coast; Jerome Gaspere, senior vice president and general manager, West
Coast; Angela Winbush; Rene Moore; Leroy Little; vice president, urban contemporary promo-
tion; Raymond Reader, member of new Mercury group The Ritz (produced by Rene & Angelia);
and Dick Asher, president and chief executive officer.

JOINING LEW RITEON AND DAVE GRUSIN AT THE UNIVERSAL AMPHITHEATER DURING RITEN-
OUR'S CURRENT TOUR—Left to right: Veteran engineer, Humberto Gatica, Director Sidney Pol-
lack, Patti Austin, Dave Grusin, Songwriter Alan Bergman and Lee Ritenour.

OF ADRENALINE—MCA recording act Adrenaline was invited to sing the national
theme song for this year's Michigan basketball team. "Jazz It Up," a song by MCA Jazz, is
scheduled to be played on the jockeys' and coaches' palettes at the game. The band will
also perform at the Big House before the game and at the University Club during the game.
A special invitation was sent to all fans and friends who will be attending the game.
The entire list of songs honored this year, their writers and publishers follows:

**ONE MILLION AIRS**

**Angie In Your Arms**
Clayton Evey
Terry Woodford
Tommy Brasfield
(Song Talkers Music Company)

**Believe It Or Not**
Stephen Geyer
Mike Post
(Blackwood Music, Darjen Music, Stephen Cannell Music)

**Big Bad John**
Jimmy Dean
(Acuff-Rose-Opryland Music)

**California Girls**
Brian Wilson
(Irving Music)

**Cool Change**
Okin Shorrock (APRA)
(American Tumbledweed Music)

**Copacabana (At The Copa)**
Jack Feldman
Barry Manilow
Bruce Sussman
(Appogiatura Music, Camp Songs Music, Ramakai Music)

**Could I Have This Dance**
Bob House
Wayland Holyfield
(Tree Publishing)

**Crystal Blue Persuasion**
Ed Gray
Tommy James
Mike Vale
(Big Seven Music)

**Day Tripper**
John Lennon (PRS)
Paul McCartney (PRS)
(Maclem Music)

**Daytime Friends**
Ben Peters
(Ben Peters Music)

**Down Under**
Colin Hay (APRA)
Ron Strykert (APRA)
(Blackwood Music)

**The Entertainer**
Gunther Schuller
(Dashon Music)

**Every Woman In The World**
Dominic Bugatti (PRS)
Frank Musker (PRS)
(Unichappell)

**Go Your Own Way**
Lindsey Buckingham
(Fleetwood Mac Music, Now Sounds Music)

**Guilty**
Barry Gibb
Maurice Gibb
Robin Gibb
(Gibb Brothers Music)

**Hallelujah, I Love Her So**
Ray Charles
(Unichappell)

**Hello Mary Lou, Goodbye Heart**
Cayet Mangiaracina
Gene Pitney
(Champion Music, Unichappell)

**I Can’t Go For That (No Can Do)**
Sara Allen
Daryl Hall
John Oates
(Fust Buzza Music, Hot Cha Music, Unichappell Music)

**I Wouldn’t Have Missed It For The World**
Rhonda Fleming
Dennis Morgan
Charles Quillen
(Hal-Clement Publications)

**I’m Stone In Love With You**
Anthony Bell
Thom Bell
Linda Creed
(Asorted Music, Bell Boy)

**The In Crowd**
Billy Pape
(Elvis Presley Music)
(Unichappell)

**In The Ghetto**
Mac Davis
(Elvis Presley, Screen Gems-EMI Music)

**It’s So Easy**
Norman Petty
Buddy Holly
(Wren Music)

**Johnny B. Goode**
Chuck Berry
(ARG Music)

**Kiss On My List**
Janna Allen
Daryl Hall
(Fust Buzza Music, Hot Cha Music, Unichappell)

**Lady Madonna**
John Lennon (PRS)
Paul McCartney (PRS)
(Maclem Music)

**Lonesome Loser**
David Briggs (APRA)
(American Tumbledweed Music)

**Love Is The Answer**
Todd Rundgren
(Earmark Music, Fiction Music)

**Love So Right**
Barry Gibb
Maurice Gibb
Robin Gibb
(Gibb Brothers Music)

**Love Won’t Let Me Wait**
Bobby Eli
Vinnie Barrett
(Friday’s Child Music, Mighty Three Music, Winnot Music)

**Never Gonna Fall In Love Again**
Eric Carmen
(Carnex Music, Maccus Music)

**One Note Samba**
Antonio Carlos Jobim
Newton Mendonca (SBAT)
Jon Hendricks
(Duchess Music)

**Over And Over**
Bert Kaempfert (GEMA)
Herbert Rebein (GEMA)
Carl Sigman
(Screen Gems-EMI Music)

**Over My Head**
Christine McVie
(Fleetwood Mac Music)

**Peace Train**
Cat Stevens (PRS)
(Prizes Music)

**Peg**
Walter Becker
Donald Fagen
(Duchess Music)

**Peggy Sue**
J.J. Allison
Norman Petty
Buddy Holly
(Wren Music)

**Right Back Where We Started From**
Vincent Edwards (PRS)
Pierre Tubbs (PRS)
(ATV Music)

**Round And Round**
Joe Shapiro
Lou Stallman
(Pinelawn Music, Tideland Music)

**She’s Out Of My Life**
Tom Bahler
(Fiddleback Music, Kidada Music, Peso Music)

**Steal Away**
Robbie Dupree
Rick Chadacco
(Chrome Willie Music, Grandma Annie Music, Ooze Music)

**Sunday Mornin’ Comin’ Down**
Kris Kristofferson
(Combine Music)

**Tom Dooley**
Alan Lomax
Frank Warner
(Ludlow Music)

**Touch Me In The Morning**
Ronald Norman Miller
Michael Masser

**Up Where We Belong**
Will Jennings
Jack Nitzsche
Bluffy Sainte Marie
(Ensign Music)

**We Don’t Talk Any More**
Alan Tamney (PRS)
(ATV Music)

**What’s Forever Wild**
Rafe Van Hoy
(Tree)

**While You See A Chance**
Will Jennings
Steve Winwood (PRS)
(Blue Sky Rider, Irving Music, Island Music)

**Words**
Barry Gibb
Maurice Gibb
Robin Gibb
(Gibb Brothers Music)

**You Only Live Twice**
John Barry
Leslie Bricusse
(CBS Unart Catalog)

**Eleanor Rigby**
John Lennon (PRS)
Paul McCartney (PRS)
(Maclem Music)

**Feel Like Makin’ Love**
Gene McDaniels
(Skyforest Music)

**Fire And Rain**
James Taylor
(Blackwood Music, Country Road Music)

**Games People Play**
Joe South
(Lowery Music)

**Happy Together**
Gary Bonner
Alan Lee Gordon
(Alley Music, Trio Music)

**Here You Come Again**
Barry Mann
Cynthia Well
(Screen Gems-EMI, Summerhill Songs)

**Long And Windin’ Road**
John Lennon (PRS)
Paul McCartney (PRS)
(Maclem Music)

**Memories Are Made Of This**
Richard Dehr
Terry Gillisoy
Frank Miller
(Blackwood Music)

**Opus One**
Sy Oliver
(Embassy Music)

**Rhythm Of The Rain**
John Gummoe
(Warner-Tamerlane)

**Singing The Blues**
Melvin Endsay
(Acuff-Rose-Opryland Music)

**Southern Nights**
Allen Toussaint
(Marsaint Music, Warner-Tamerlane)

**Stand By Me**
Ben E. King
Jerry Leiber
Mike Stoller
(A.D.T. Enterprises, Trio Music, Unichappell)

**Summer Breeze**
Dash Crofts
Jimmy Seals
(Dawnbreaker Music, Duchess Music)

**Suspicious Minds**
Mark James
(Screen Gems-EMI Music)

**THREE MILLION AIRS**

**Help Me Make It Through The Night**
Kris Kristopherson
(Combine Music)

**You’ve Lost That Lovin’ Feelin’**
Barry Mann
Phil Spector
Cynthia Well
(Screen Gems-EMI Music)

**FOUR MILLION AIRS**

**Never My Love**
Donald Addrisi
Richard Addrisi
(Warner-Tamerlane)
Clemens, TEXAS

Every week including all ads in later numbers. Numbers in address count as one word. Minimum issue paid $10.00. CASH or CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADS. Once your order is classified, you will be notified by certified mail of your classified ad will be held for issue pending receipt of your cash or check. NOTICE — $333 Classified Advertisers (Outside $78 to your present subscription price). You are entitled to a classified ad of 40 words in each issue for a period of one full year, 2x consecutive weeks. You are allowed to change your ad each week if so desire. All ads over 40 will be billed at a rate of 35c per word. Please write legibly. Be sure your Classified Ad is sent to the Los Angeles publication office.

Unset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the next week's issue.

Classified Ads Close TUESDAY

IN MACHINES

LE: GAUNTLET 4 Player $1985, VG $1395, WORLD SERIES ELECTRICAL "Texas Games" Boom Boxes. LOTE RUNNER $575, PACER $695, CHILLER $1695, KONAMI 3, JAILBREAK $1295, ARM ING $795, PURCHASE OUT $750, TILDE $1095, MAJOR LEAGUE RIDGR FIGHT $1995, ROCK ELCIPER $1395, ROBERT E. KIT. KIT BALLY SENTENCE $1095, HAT TUNE $195, STOMPIN' 4ME A BREAK $165, STOCKER EASE CALL FOR PRICES ON IN BOX CARDS, ALL NINTENDO including Golf, Tennis, Excipinball, HOGANS ALLEY, LNT, SUPER PUNCH OUT AND REDDIE OR ROSE, OR LEP OR HARP ON REPAIRS. Call or write LEANS NOVELTY CO., 300 plnt. Road, Metairie, LA 70002. (504) 885-3207.

SLOTS/OPERATORS for Ca-

de coin operated Counter Top and/or Electronic Scales. High quality. Low cost direct from manu-

factur ASTRO VISION INC., 1459 Ave., Nepean, Ont., Canada K2E 6T1) 226-7155.

IN • October 4 • 11:00 AM

Austrub Co., 36339 Groesbeck

Clemens, Michigan. Phone (313) 939-100 Pinball, Video, Phonos 

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Sunbelt Music, Texas leading sup-

Jukebox Vendor, has the best of 45s at the best price! With PRE- 

TITLE TRIPS included at no extra charge over 5000 old title orders, all orders the same day. Use our toll free # 226-5377. Texas 1-800-4422.

GAMES: 4x4$1.00 deposit & balance C.O.D. 1 want A Crowline Cig Machines in good 

Henry Adams Amusement Co. 

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

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—Minute installation time on 

choice wall mount or hand held. 

free $180.00. Berkhoff De-

51 Main Hwy, Baytown, TX 77522.42527.

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Clemens, Texas- Classified Ad

NICK SLOTS, 4000 units & SYSTEM 

- STORE RUNNER $575, PACER $695, CHILLER $1695, KONAMI 3, JAILBREAK $1295, ARM ING $795, PURCHASE OUT $750, TILDE $1095, MAJOR LEAGUE RIDGR FIGHT $1995, ROCK ELCIPER $1395, ROBERT E. KIT. KIT BALLY SENTENCE $1095, HAT TUNE $195, STOMPIN' 4ME A BREAK $165, STOCKER EASE CALL FOR PRICES ON IN BOX CARDS, ALL NINTENDO including Golf, Tennis, Excipinball, HOGANS ALLEY, LNT, SUPER PUNCH OUT AND REDDIE OR ROSE, OR LEP OR HARP ON REPAIRS. Call or write LEANS NOVELTY CO., 300 plnt. Road, Metairie, LA 70002. (504) 885-3207.

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COIN MACHINE

Around The Route

By Camille Compio

ChiCAGO — Larry Kesselman has been named vice president-purchasing for Williams Electronics Games, Inc. according to Richard Wilkus, general manager, Williams. Kesselman will be responsible for all purchasing and MRP activities for "name" manufacturing facilities in both the Guerne and Chicago plants.

Prior to joining Williams, Kesselman served as vice president of Wico Corporation. Commenting on the appointment Wilkus stated, "While at Wico, Larry's responsibilities included all domestic and foreign purchasing activities. This allowed him to develop many far East contacts which I feel will be very beneficial to Williams and our customers. Larry is an experienced professional and a welcome addition to the Williams family."

Kesselman To Williams

Larry Kesselman

Two New Programs Announced By AMOA

CHICAGO — The Amusement & Music Operators Assn.(AMOA) is developing two new programs designed to enhance the exchange of information within its membership.

The first is a centralized AMOA "Member Assistance Program" to help members who need information on a variety of business, management and regulatory topics. The second is a centralized AMOA "State Association Data Bank" to assist in the exchange of information between executives of state associations.

"The creation of an AMOA Member Assistance Program is a valuable member benefit that utilizes the wealth of expertise within AMOA's ranks," commented Eugene Uro (Madison Coin Machine Co.) — Monona, WI, chairman of AMOA's State Association Committee. "Our State Association Data Bank will enhance lines of communication between state association execs and AMOA."

The expertise for the member assistance program will be provided by AMOA's 48 directors. All a member has to do is call AMOA headquarters and request information on a specific topic. In turn the caller will be given the name and phone number of an AMOA director with knowledge of the subject. Among the topics included in this program are: tournaments, pay phones, computerization of collections, distribution of inventories, jukebox mining, litigation of 'gray' games, packaging, magazines, league and government contracts, school associations (i.e. annual meetings, conventions, etc.). Other topics will be added as needed.

Assistance for the state association program will be provided by state associations executives. A new procedure applies in seeking information. The topics include: taxation & license problems, state associations rules and fund raisers, and dart tourneys.

To tap the resources of other non-AMOA member or state association executive should call AMOA headquarters (312)694-6010 and ask for Cheryl or Susan Guttill.

In addition to Uro, the member state association committee director of the two programs are: James Hanley (OH), vice chairman; Leonard (Belle, WV); Walter Bohrer, (Ml WI); Craig Johnson (Farmington, Ill.; Laffant (Lake Placid, NY); Strangis (McKeensport, PA); and Warner (Erie, PA).

NAMA Issues Survey On Employee Wages & Benefits

CHICAGO — Almost half of the vendors who compile their service employee on an hourly basis and 76 percent pay route supervisors a weekly salary, according to the National Automatic Merchandising Assn. (NAMA).

These and other comprehensive data are contained in the newly issued "Wage Rates and Benefits Survey" completed this summer by NAMA. A total of 406 NAMA members compiled their data for the survey, covering all regions of the country. Among the participants, 68 are unionized and 338 are non-union.

Joan James, NAMA assistant secretary-treasurer, who compiled the survey, says the report gives data by region and separates them for unionized and non-unionized companies. The responses are representative of various sizes of operating companies with the extensive data on employee benefits presented by company size and on the basis of unionized and non-union operated properties.

Detailed results on wages are presented for route service personnel, mechanics, commissary workers, store attendants, warehouse employees, route and mechanics' supervisors, commissary supervisors and sales personnel.

The survey results are available to NAMA members for $5 per copy, but are not furnished to non-members. Ms. James said a previous study was completed in 1984.

Gillman Named President of Bally's Grand, Inc.

CHICAGO — Richard Gillman has been appointed president of Bally's Grand, Inc., operator of Bally's Las Vegas and Reno casino hotels, according to Robert E. Mullane, president, chief executive officer and board chairman of Bally Manufacturing Corp.

Gillman will continue as chairman and chief executive of Bally's Park Place Atlantic City casino hotel.

The appointment of Gillman to the Nevada post came after he was unanimously approved for licensure by the Nevada Gambling Commission, Aug. 21, 1986.

"We are delighted to have an individual of Dick Gillman's stature and expertise associated with our new Nevada properties," stated Mullane.

Bally acquired the former MGM Grand casino hotel properties in Las Vegas and Reno in April 1986.

Guler Named GM Of Seeburn CD Dist. Co.

CHICAGO — William F. Guler has been appointed general manager of the Seeburn Compact Disc Distributing Company, which is a new division of the Seeburn Corporation (Cash Box, Sept. 13, 1988).

Guler's music and programming experience includes managing several high-volume retail music outlets. For the last ten years, he was an executive with a large national music distribution firm.

In June of this year, Seeburn introduced the industry's first "pay for play" compact disc music entertainment system, "LaserMusic." As noted by executive vice president Joseph Pankus, "We had to be certain that LaserMusic distributors and operators would receive immediate access to current hit and popular CDs, at the lowest possible pricing. Distribution agreements with the major record companies and many top independent labels were established earlier in the year.

Over 300 compact disc titles are already in stock, ready for immediate distribution to distributors and operators. Pankus stated that between 1,000 and 1,200 titles will be available by the end of the year, in all musical categories, including pop, country, soul, big band, oldies, jazz, and classical.

Bill Guler and his staff will also assist LaserMusic distributors and operators in location programming and development of special music theme assortments.

SPRING CHAMP—The winner of the Jackson Shaky's Super Sprint 500 contest, a held July 31, 32 on the West Coast (Cash Box, Aug. 30, 1986) was 15-year-old Steven Newcomb, North Hollywood, and his prize was an Atari 'Star Wars' sit-down video game. Second place went to 17-year-old Jim Baldi of La Crescenta, who took home a Bally Midway 'Ms. Pac Man' game. The event, staged by Mike and Neal Mendelsohn of Games Unlimited in Los Angeles, was part of 18 Shakey's Pizza Parties, owned by Jancar Pacific and located throughout Los Angeles County and in Garden Grove. Ten percent of the proceeds was donated to The Make-A-Child Foundation (a charitable organization that grants wishes for terminally ill children). It was received by the foundation was estimated at $2,500. As noted by Neal Mendelsohn, "It was a success, pushing our Super Sprint earnings up by 30-50 percent in each location. There were between 900-1,000 contestants, attracted mostly by the t-shirts and buttons donated by Atari. " Needless to say, a follow-up contest is on the planning board for months from now. In photo 1, some of the teenage contestants squaring off, and in photo are Neal Mendelsohn (l.p., Games Unlimited); Jim Baldi (second place winner); and Pelote (first place winner) in front of the grand prize 'Star Wars' sit-down game.

Cash Box September
ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

**Love**

1. (Flyte/Am) - "Love"
2. (Flyte/Tune) - "Love"
3. (Flyte/Tune) - "Love"
4. (Flyte/Tune) - "Love"
5. (Flyte/Tune) - "Love"
6. (Flyte/Tune) - "Love"
7. (Flyte/Tune) - "Love"
8. (Flyte/Tune) - "Love"
9. (Flyte/Tune) - "Love"
10. (Flyte/Tune) - "Love"

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

1. (Wood/Dean) - "Take Me Home Country Roads"
2. (Wilson/Wilson) - "Take Me Home Country Roads"
3. (Wilson/Wilson) - "Take Me Home Country Roads"
4. (Wilson/Wilson) - "Take Me Home Country Roads"
5. (Wilson/Wilson) - "Take Me Home Country Roads"
6. (Wilson/Wilson) - "Take Me Home Country Roads"
7. (Wilson/Wilson) - "Take Me Home Country Roads"
8. (Wilson/Wilson) - "Take Me Home Country Roads"
9. (Wilson/Wilson) - "Take Me Home Country Roads"
10. (Wilson/Wilson) - "Take Me Home Country Roads"

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

1. (Flyte/Tune) - "Love"
2. (Flyte/Tune) - "Love"
3. (Flyte/Tune) - "Love"
4. (Flyte/Tune) - "Love"
5. (Flyte/Tune) - "Love"
6. (Flyte/Tune) - "Love"
7. (Flyte/Tune) - "Love"
8. (Flyte/Tune) - "Love"
9. (Flyte/Tune) - "Love"
10. (Flyte/Tune) - "Love"

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

1. (Flyte/Tune) - "Love"
2. (Flyte/Tune) - "Love"
3. (Flyte/Tune) - "Love"
4. (Flyte/Tune) - "Love"
5. (Flyte/Tune) - "Love"
6. (Flyte/Tune) - "Love"
7. (Flyte/Tune) - "Love"
8. (Flyte/Tune) - "Love"
9. (Flyte/Tune) - "Love"
10. (Flyte/Tune) - "Love"

**ALPHABETIZED TOP 100 R&B SINGLES (INCLUDING PUBLISHERS AND LICENSEES)**

1. (Flyte/Tune) - "Love"
2. (Flyte/Tune) - "Love"
3. (Flyte/Tune) - "Love"
4. (Flyte/Tune) - "Love"
5. (Flyte/Tune) - "Love"
6. (Flyte/Tune) - "Love"
7. (Flyte/Tune) - "Love"
8. (Flyte/Tune) - "Love"
9. (Flyte/Tune) - "Love"
10. (Flyte/Tune) - "Love"

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

1. (Flyte/Tune) - "Love"
2. (Flyte/Tune) - "Love"
3. (Flyte/Tune) - "Love"
4. (Flyte/Tune) - "Love"
5. (Flyte/Tune) - "Love"
6. (Flyte/Tune) - "Love"
7. (Flyte/Tune) - "Love"
8. (Flyte/Tune) - "Love"
9. (Flyte/Tune) - "Love"
10. (Flyte/Tune) - "Love"
THE NEW ALBUM
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