Luis Cardenas

ANIMAL INSTINCT

FEATURING THE NEW
HIT SINGLE "RUNAWAY"
Guest Editorial: Black vs. Urban

By Joe Shamwell

One of the raging controversies in Black Music circles today is the usage of the terms “Urban” and “Black” to describe black-oriented radio formats. The debate persists not only on the programming side, but on the sales side, too. Those PD’s, GM’s, and SM’s who are anxious to show that more than blacks listen to their radio stations fervently defend the “Urban” logo. Equal amounts of the same, plus black community groups and individuals decry the homogenization of one of the few remaining bastions of ethnic identity. Who is right?

The heart of the disagreement centers around the fact that to many people “Black” is a negative term. They perceive or perceive people to perceive that black people are second class, powerless, unemployable, MONEYLESS! Or, to label a music or format as “Black” is a vestige of racist thinking. Hence, the term “Urban.” Bland. Non-controversial.

In their best-selling book, Positioning: The Battle For Your Mind, Al Ries and Jack Trout advance an interesting observation. In discussing the power of a name, they state, “Take margarine, for example. Even though the product has been around for decades, it is still perceived as an imitation butter. (It’s not nice to fool Mother Nature). The same principle is involved in the shift from “colored” to “Negro” to “black”. “Black” is a margin name, forever relating Negroes to second-class citizenship. “Colored” doesn’t sufficiently polarize the situation. The implication is, the less colored the better. “Black” is many much better choice. It allows the development of “pride of blackness,” an essential first step to long-term equality. (You might prefer to be white, but I prefer to be black.)

As I see it, “Urban” like “Negro,” is a margin name. It implies that, somehow, all those blacks listening aren’t black. All of the “Urban” advocates are overlooking a major factor — the importance of being first in the mind of the prospect — be it advertiser or listener. In the overall media market, radio ranks number three behind TV and newspaper. However, in the black community radio ranks number one! Arbitron studies show black listen to radio 20% more than do overall listeners. Why? Because black radio provides its audience with generally the only consistent, daily stream of entertainment, news and consumer information that reflects the black community’s lifestyle, aspirations and identity. This is a community that spends $240 BILLION annually! Becoming “Urban” forces black radio onto a mental ladder below other forms of radio, newspapers, and the Coca-Cola/UPS market. It destroys the community base of listeners (there are no communities made up of “Urban”). History has shown us those market leaders that abandoned their bases lost their strategic advantage (Volkswagen comes immediately to mind).

Black radio should position itself as the black audience, selling the fact that it is dominant and important to its audience, thereby making the advertiser dominant and important also. It should compare itself to TV and newspapers, not other radio stations. By maintaining positive, community-oriented programming, black radio maintains a loyal, stable base of listeners whose economic impact increases every year. Black radio — like Coke, it’s The Real Thing!

Joe Shamwell is general manager of WACR-AM/FM in Columbus, Mississippi.

CBS Launches “Free CD” Promo

By Brian Kassan

New York — CBS Records is launching an ambitious “buy five, get one free” compact disc promotion which is expected to produce a dramatic surge in CD sales. From October 1 until January 31, 1987, CBS will send consumers a free CBS CD of their choice for every five CBS CDs purchased.

“We spent all summer working on this,” says Paul Smith, senior vice president and general manager, marketing, CBS Records. “Because of the difficult logistics involved, no one should be able to copy us this year.”

This move may signal an alliance in CD supply shortages for CBS. “We know that CD sales have been held down somewhat by product shortages and high retail prices.”

The offer is redeemable only by mail. With the exception of Chrystalis Records titles, the promotion includes all CBS-distributed product available on CD. Consumers must complete and return a special coupon (available at most retail and mass-merchandiser record outlets) with the UPC (bar code) symbols including serial numbers from the outer cardboard box of five CBS compact discs. Cash register receipts with purchase prices circled must accompany each order, along with one dollar per disc for freight and handling. Order fulfillment will be handled by CBS Records’ Pitman, New Jersey facility.

Because supplies of some titles are limited, consumers must list a first choice and three alternate choices for each free disc ordered. Smith pointed out that the consumer will have several options if his first choice is not filled. “We will correspond directly with the consumer.” Although heavy demand for Bruce Springsteen’s CD’s as a first choice for many consumers is expected, Smith says, “We’re confident about our inventory and we’ll be in good shape.”

While five CD’s may be purchased at any record outlet, CBS hopes that “aggressive” retailers will run concurrent promotions to encourage consumers to purchase five CBS CD’s at one location.

When news of the promotion circulated, Smith says, “No one had been aware we were going to spring it.” Smith attributed this to CBS staff who apparently prevented any “leaks.”

CBS will utilize broadcast and print advertising, special point-of-purchase displays and rack accounts, and “event” posters linking the promotion to Halloween, Thanksgiving, Christmas and after-Christmas sales.

Bill To Prevent Unauthorized D.A.T. Taping Introduced In Senate

NEW YORK—A bill was introduced in the Senate, Sept. 19, designed to prevent foreign manufacturers of digital audio tape recorders from exporting tapes to the U.S. that are not equipped with “copycode” scanners to prevent unauthorized duplication of copyrighted recordings. The bill introduced by Senators John C. Danforth (R-MO), Lloyd Bentsen (D-TX), John Chafee (R-RI), Pete Wilson (R-CA), Alan Cranston (D-CA), and Al Gore (D-TN)—suggesting posing a 35% duty on DAT machines that do not contain the scanners. The current tariff of 4.1% would apply to machines that are equipped with scanners.

DAT is expected to allow home-tapers to produce CD-quality duplicates. In his introductory statement, Senator Danforth, who chairs the International Trade Subcommittee of the Senate Finance Committee, stressed that the measure was not intended to solve the audio home taping problem but, rather, to “preserve the status quo until Congress has an opportunity to consider a comprehensive response to the home taping problem.”

Roulette’s Levy Charged With Extortion; 20 Others Indicted

NEW YORK—Morris Levy, president of Roulette Records, and Roulette Controller Howard Fisher were arrested last week and charged with extortion and racketeering. Nineteen other individuals have been charged with a variety of crimes, ranging from drug trafficking to extortion. The charges were made by a federal grand jury in Newark, New Jersey after a two-year probe. Levy was arrested last Tuesday (23) in Boston and was released after posting $500,000 bail.

The 117 count indictment is the result of a racketeering investigation of various organized-criminal activities in New Jersey. During the investigation, information began linking organized crime to the record business. The extortion charges involving Morris Levy stem from the case of John Lamonte, who owned Out of the Past Limited, a record distribution firm in Darby, PA. The indictments alleged that Lamonte ordered $1.25 million worth of cut-out records and cassette sets from MCA on credit and that Levy and Gustavo Vesola, who had been linked to the DeCavalcante organized crime family, guaranteed Lamonte’s payment. Lamonte refused to pay for the shipments saying that the best material has been removed from the order and MCA repeatedly billed Roulette. Allegedly threatened Lamonte in order to get his money, and after a meeting with Levy, Vastola, and Dominick Catenaro, had been linked with the Genovese crime family, Lamonte was severely beaten. After the beating, Lamonte offered to settle the investigation, and he has placed in the federal witness protection program.

MCA was not named in the indictment and denied any wrongdoing. MCA said that it did provide evidence to the federal authorities, but declined to detail that evidence.

The majority of the indictments involve various racketeering activities against members of several organized crime families.

Levy and Fisher face a maximum of five years in prison on extortion and racketeering charges. On a Today Show appearance the morning after his arrest, Levy categorically denied any wrongdoing. The probe is one of a number of current investigations into the record industry.

Musicians Join Fight Against Crack

By Paul Iorio

NEW YORK—Melba Moore and Freddie Jackson performed September 23rd at the Plaza Hotel to raise money for the fight against crack. The sponsoring organization, The National Youth Movement, raised approximately $30,000 for the cause and organizers say they expect to receive up to $30,000 in additional pledges.

Representatives of every major record label attended the benefit, as well as athletes, musicians and other celebrities. Its organizer, The Rev. Al Sharpton, called it the first large-scale industry mobilization against crack.

“There should not be some abstract Live Aid type of involvement,” says Sharpton. “We ought to be involved in the community because you’re not raising money for people that are three thousand miles away but you’re raising money for peace here.”

Sharpton says that Melba Moore and James Brown are on the Board Of The NYM, and that the group is a localized action. One of their actions is the spraying of red paint on building facades that are crack dealers and chemical tests. We investigate beyond the doorstep.

Independently, concert proceeds are sold to be paying an anti-drug concert of his own. One source of the benefit will take place in mid-October at a South Bronx site and run under the title of a Headline. Graham’s office could not be reached for comment.

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ALLIES—Dennis White, executive vice president of C.E.M.A., Record Group Services, and Mike Butto, executive vice president of Allied Artists Records, have announced the signing of an agreement by which Capitol will manufacture and distribute the product of Los Angeles based Allied Artists Records. Pictured at the signing are D: Gary Rosenblatt, attorney; Mike Butto; White; Ken Richards, Allied Artists Records chairman; and Mike, Allied Artists Records president, production.

Cash Box October 1987
ENOUGH IS ENOUGH
the new album from
BILLY SQUIER
featuring the single,
LOVE IS THE HERO

Produced by Peter Collins for Jill Music Ltd.

Capitol
NASHVILLE—Joe Galante has been named vice president/general manager, Nashville division of RCA Records, according to an announcement made last week by Bob Busiek, president, RCA Records U.S. Galante has been part of RCA's Nashville office for 13 years and in 1977 was named Director of Nashville operations. The following year he was made vice president of marketing, Nashville and in 1982 became the division vice president, Nashville.

Busiek stated the new appointment "is both a recognition of the importance of his leadership role for our country music division and a reflection of the company's philosophy in giving greater responsibility and autonomy to the senior executive managing its business. 'Joe has led RCA Nashville to become the undisputed Number One label over the last 10 years. He has continued to develop the RCA Nashville roster that now includes the most exciting new country music artists, as well as the most successful country artists.'"

ECM Leaves Warners; Pacts With PolyGram

NEW YORK—ECM Records, the German jazz label, has concluded its nine-year-old distribution agreement with Warner Bros. Records and has signed a new distribution deal with PolyGram Records. ECM will join PolyGram under the wing of PolyGram Classics, the department that also houses PolyGram Jazz. ECM has, for several years, had two U.S. distributors: Warner Bros. distributed selected product from the label, while PolyGram Special Imports imported most of the remainder of the company's output. This arrangement will remain similar at PolyGram, with PSI still importing a percentage of the label's releases. All of ECM's records will now be manufactured in Germany—Warners had manufactured the LPs it distributed domestically, and after a six-month sell-off period, the entire ECM catalogue will revert to PolyGram's control. The first releases under the agreement are due Nov. 17: albums from Keith Jarrett, Jon Hassell, Lester Bowie's Brass Fantasy, and Chick Corea.

Police Your Holiday

LOS ANGELES—Not to be outdone by Columbia's announcement of the Christmas release of Bruce Springsteen's box set, A&M Records last week announced that it will simultaneously release its first comprehensive compact disc and home video versions of The Police's "Every Breath You Take—The Singles" on November 3.

The album will include 11 singles from the Police's five studio albums, as well as one new track, a newly-recorded version of "Don't Stand So Close To Me," which will be released as a single on October 7. "Don't Stand So Close To Me" was re-arranged and updated. Laurie Latham, known for his work with Paul Young, served as producer. A video of the new single was shot under the direction of Godley and Creme. Both the new and original video versions of the song will be included in the home video Every Breath You Take—The Singles.

A&M's marketing strategy for the album includes a special all-configuration product bin, designed to accommodate the LP, cassette, compact disc and video package at once. The special bins have been dubbed "Police Departments." The cassette will be available in both Norelo and 4x12 formats. Production steps have been taken to ensure that CD availability will be good well beyond the holiday season.

TICKERTAPE

NEW YORK—American Music Week, Nov. 3-9, will feature hundreds of performances of all sorts of American music throughout the country. The American Music Center coordinates the extravaganza, and a complete schedule can be obtained from that at 250 W. 54th St., New York, NY 10019...Hit & Run Music Publishing is the new name of Pun Music, Inc., the American administrator for Hit & Run Music Ltd. of the UK...Pavarotti at Madison Square Garden: The Silver Jubilee Concert will air on PBS at the beginning of October...The Entertainment Network has made a deal with the British Phonographic Industry, Ltd. and BBC Television whereby TEN will co-produce and distribute, via commercial syndication, the 1987 International British Record Industry Awards, set for taping Feb. 9, 1987 in London...Phyllis and Du Pont Optical Company and PolyGram France intend to convert a record and cassette plant in Louviers, France, currently under PolyGram management, to a CD facility to be owned by PDD; first discs due next summer...New on the bookshelves: The New York Castagg and Survival Guide & Datebook ($15.00, Peter Glenn Publications).

EXECUTIVES ON THE MOVE

Coleman Promoted—Kathy Coleman has been promoted to manager of music and A&R for MCA Records, according to Steve Moir, national vice president of A&R for MCA Records. Coleman will supervise the artist identification material for MCA pop artists. Coleman has been MCA's A&R department for the past three years. Prior to that, she was in administration for Chrysalis.

Catania Named—Bob Catania has been promoted to vice president, promotional Island Records, according to president Lou Magilia. He will oversee all promo efforts on the AOR and CHR level as well as act as a liaison with Atlantic and A&R promotion staffs. Catania has been with Island for two years and was an album director. Previously, he spent seven years at RCA Records. Island's staff includes Robert Palmer, Frankie Goes To Hollywood and U2.

Wittlin Appointed—Alison Wittlin has been named as professional manager Island Music. Her responsibilities will include finding new artists, arranging of the Island catalogue, and furthering Island Music's copyrights. Prior to Island, she served as professional manager at Unichey Music.

RCA/Ariola Records—International Name Two—Bernard Carbonze has appointed as president and director general of RCA/Ariola France, and Peter- son has been named chairman of RCA/Ariola U.K., according to unit president Greg Fischbach. Carbonze will oversee all aspects of RCA/Ariola's operations France, including direction of the RCA and Ariola labels as well as licensed Island, Jive and Motown, and distributed labels, Treno and Erauto. Previously, he general manager, and most recently, managing director, of RCA/Ariola-Berlin. Jamieson's responsibilities include both the RCA and Ariola U.K., label organization and the RCA Music Services and Distribution Company and the RCA Music publishing open. Jamieson joins RCA after 20 years with EMI, most recently serving as managing director U.K./Eire and previously for Greece, New Zealand and Australia.

New N.A.I.R.D. Director—Holly Cass of Richman Brothers will take the position of executive director of the National Association of Record Dealers. Sunny Richman, who previously held the post, has resigned to attend law school.

Guttman Promoted—Brenda Guttman has been promoted to associate director marketing for Arista, according to Steve Shmerler, vice president of marketing. Based in the New York office, she will schedule and follow through all promotion projects as well as book all print ads and track various advertising. Guttman has been with Arista for 8 years, formerly holding the title of creative services.

CMA News—New Director—Martin Satterthwaite has been named as director of European operations. Satterthwaite's 20 years in the music industry included positions in sales promotion and artist management and marketing CBS, Island and MCA.

Three Move at Jive—Three promotions have been announced at Zomba Jive Records. Barry Weiss will be vice president, marketing/operations, in charge of artist development. Paul Katz is named vice president of business affairs. He was director of business affairs for Arista. Ann Carli becomes director of artist development. She had been director of publicity and artist relations.

Island Realings—In the wake of a realignment of the Island Black Music department, Debbie Howard has been named national director of secondary promotion and Kookie Gonzalez has been named coordinator of club and secondary promotion. Howard will assist Peck and call secondary black radio. Gonzalez is responsible for club promotion, secondary black radio, and assisting the A&R area. Howard spent three years as special markets coordinator at Atlantic Records. Gonzalez has been with Island for two years.

Strait Jives Edward W. Strait has been appointed as product director Jive Records, which will now be distributed through RCA Records under license agreement. This announcement came from Michael L. Omanisky, president of marketing. Strait will handle product direction for all Jive artists through RCA including Jonathan Butler, Samantha Fox, Precious Wilson, Turner, A.F.K., and Enchantment. Strait worked spent three years as special markets coordinator at Atlantic Records. Gonzalez has been with Island for two years.

Arista Names Three—Connie Johnson, Roland Lewis and Al J. Wallace have been appointed to director positions for the label's R&B Promotion Dept. Johnson will manage the Northeast region, working out of Philadelphia. Prior to that, she was national promotion director for Salsoul Records. Lewis will handle the Southeast region, working out of Washington D.C. Prior to joining Arista, Lewis was independent promotion. Wallace will cover the Southwest area, working out of Dallas. He comes to Arista from WXOK radio in Baton Rouge where he was operations manager and program director.

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NEWS

David J. Holman: Recording Engineer Turns Producer

By Stephen Padgett

NEPTUNE—David J. Holman, per-
st o known as the recording engineer
num albums by Olivia Newton-John,
is undertaking a transition to
producers. The Los Angeles-based
g has recently discovered that market
in the luxury of his own 24-track
 studio which he built in the base-
his Hollywood Hills home.
sionally, long before he had
self in the realm of audio engineer-
man had worked at his preferred record
that event. After graduating
engineer to independent (work-
, MacGill, Shirley MacLaine, Re-
 he landed a lengthy stint
for John Farrar on Olivia Newton-

the work period,” recalls Holman, “I
ducing unknown acts here in L.A.
record labels.” He then started do-
for RSO. “I was working with
as he worked his way to the first and
King Bees albums,” for the RSO lo-
the while, he was gaining a name for
as an engineer on Olivia Newton-
platinum albums “Totally Hot,”
and the like.” For Holman, what he
did was three years ago I made
commitment to just stay into produc-
ted Holman. This meant cutting
adows, literally thirsting for his
which is pretty scary, financially,
be able to make a lot of money from
big albums,” he said.
man’s first two major production as-
has proven that he is a
all engineer to full-time producer
right one. First came World Sitizens
. Then came the strong and
icy knees, until leaving this
on Island Records’ Tagg.
olics Tagg’s” spawned two stunning
“Mutual Surrender” and “Perfect
ich, while not exactly exploding
successes, created quite a stir out in

Holman’s background is now combining
to make him a well-rounded producer. His
early days as a musician (keyboards) and his
extensive knowledge of the recording pro-
cess makes him the perfect producer. Hol-
man can easily bridge the gap between the
artist and the technology, not losing sight of
the former, while using the latter to max-
imize the end result.

In the high-tech world of sampling key-
SMFTE and digital drum machines.
Holman is right at home—literally. He
has transformed his basement into a duzzy
of state-of-the-art electronic gadgets. In
what has been termed the “crisis” of today’s
environment—given the industry standard
of working pricey, posh downtown studios—
Holman has been producing albums that
even after eight years, stand up to scrutiny.

The advantage for Holman, and thus for
his production clients, is that in this little
laboratory he has absolute control. He
ever had to take a breath—any capa-
ibility—of his studio. “Having a room like
this all the time is really a good
for making records and producing
records. Also, because we work in this
room, we don’t have a lot of
get involved with new artists,” he

The work of Holman’s in the produc-
process is fairly well defined. Even the artist’s
role is more or less understood before the
whole thing gets going. But what about a
producer?” The work of producers on rec-
orders varies almost as widely as the
personalities that assume the moniker.

“I’d like to be a very strong role as producer,”
Holman stresses. “I don’t sit around and
wait for something to happen or to make the
record. I will use pretty much any means.
Whatever is necessary to accomplish a
record I will do. If that means I have to en-
ter the goddamn thing I will do.”

(continued on page 32)

Violence Plagues

L.A.’s “Street Scene”

By Gregory Dobrin

NECLES—The recent Los Angeles
ome music festival erupted in vio-
ich could end up to the annual
person was fatally shot, while at
other were wounded during the
the festival, it has been reported.
The incident involved, whose horses
hurt the audience during the festival weekend. A
s were made, reports say.
ecies Mayor Tom Bradley recent-
wor to the Stage Scene, has
been a civic event each year since
summer. The organizer Sylvia Cun-
Cash Box she felt she may have
d him around” on the issue since
he was giving in to the violence by the
event with “turning over the city
inch of thugs.”

Sley’s suggestion was met with nega-
tions in general from city counci-
s, who felt that measures can be
help to insure public safety at the fes-
s such as banning potentially volatile
acts, eliminating the sale of alco-
ages, ending the shows before dark,
Margaret Cunliff. The estimate of the
t of the violence took place Saturday
when rock band The Ramones failed
to appear as scheduled. Angry fans battled
police, throwing rocks and bottles. It was
later revealed that The Ramones were nev-
erally booked to perform, and that fans
had made an error in the Sat-
day schedule of events.

In an unrelated incident, a man was fatal-
ily shot while watching a performance. An-
other man died of an apparent drug
overdose, according to reports.

Due to Saturday’s violence, Sunday’s
crowd was reported by police to have been
dramatically reduced, though the police esti-
mates are said to conflict with those of festi-
val organizers. Total attendance has been
variously reported at nearly 1 million for
e both days to 500,000 on Sunday, while
police are said to hold firm to an estimate of
70,000 on Sunday.

Cunliff told Cash Box that last year’s to-
tal for the weekend topped 1.3 million, and
that this year’s draw appeared to be
much larger.

Sunday’s crowd was the biggest
crowd I’ve ever seen! I don’t know where
the press is getting their figures.”

Cunliff also expressed concern over limit-
ing the kinds of music to be performed at
the festival. “Who are we to say what’s
good or bad?”

SHINING “LIGHTS”—Thommy Price and Kasich Sutton, whose LP “Lights On” will be released by CBS Associated Records in Oct., recently stopped by the label’s New York offices.

Windham Hill Shifts Summit

LOS ANGELES—Windham Hill Records,
responding to its phenomenal 10-year
successes, last week announced a realignment
of senior management staff. The shift af-
facts co-founders of the label, Will Acker-
man and Anne Robinson. Also affected by
change is a key position, whose role in the
nev expanded A&R department has in-
creased. The announcement was made last
week at Windham Hill’s Palo Alto, CA
headquarters.

Effective immediately, Anne Robinson
will assume the responsibilities of chief ex-
cutive officer of the corporation. Robinson
retains her role as president and will have
responsibility and authority in all matters
regarding Windham Hill Productions and
the Windham Hill Records Group.

Co-founder Will Ackerman is appointed
chairman of the corporation while contin-
uing to serve as the company’s head of A&R. Acker-
man will continue to focus on his original
function in Windham Hill, namely that of its
musical architect; this shift will enable him
to devote the majority of this energies to
acquiring new and developing artists for
the Windham Hill labels.

In a related appointment, Dawn Atkinson
has been promoted to director of A&R,
managing that department for Windham
Hill and its subsidiary labels. In her expand-
ed role, Atkinson will supervise ongoing re-
cording projects by the company’s existing
artists while coordinating new artist signins
with Ackerman.

It is expected that the shifts in responsibil-
ity will streamline operations. Both Ack-
man and Robinson characterize these
changes as evolutionary in nature, repre-
senting a logical step in the company’s con-
tinued growth. Ackerman points to
Robinson’s historically active role in the
company’s business planning and corporate
development as dictating her expanded
responsibility.

These changes augment the recently an-
nounced change which brought Sam Suth-
erland into the company as vice presi-
dant, directing the Windham Hill Rec-
decs Group. Now encompasses Windham
Hill, Open Air, Hip Pocket, Magna, Lost
Lake Arts and distributed labels including
Dancing Cat Records and the group’s most
recent addition, Living Music.

DON'T STOP THE MUSIC—Composer/conductor Morton Gould recently hosted “Don’t Stop The Music,” an ASCAP show held at Los Angeles City Hall in opposition to Congressional Bills 3990/HR 5921, where Gould was presented with a proclamation from L.A. Mayor Tom
Bradley acknowledging ASCAP’s efforts in protecting the rights of American songwriters and composers. Entertainment for the evening was emceed by ASCAP board member and Academy
Award winning songwriter Marilyn Bergman. Performances were given by New Edition, Carl
Anderson, Billy Griffin, Richard Carpenter, songwriters Lieber and Stoller and others. Picture (l-r) are: Mike Stoller; Billy Griffin; Carl Anderson, Marilyn Bergman; Morton Gould; Ronnie Devoe of New Edition (Seated); Richard Carpenter, David Cassidy and Jerry Lieber.

box October 4, 1986
ALBUM RELEASES

OUT OF THE BOX

CHEAP TRICK—The Doctor—EPIC FE40405—Producer: Tony Platt—No List—Bar Coded
Like Heart last year, it’s time to think seriously about a huge comeback record for Cheap Trick. “The Doctor” could be it. Cheap Trick’s zany teen appeal has coalesced into a modern rock vision with its roots in hard pop. The Tony Platt/Paul Klingberg mix gives the record a cool, contemporary edge and the songs are some of Rick Nielsen’s and Robin Zander’s best.

COREY HART—Fields Of Fire—EMI America
The singer’s current release is another romantic set of melodic and emotional songs. His fine and polished band adds solid support. The album is the Canadian’s third and gets a boost from the charting single, “I Am By Your Side.”

RATT—Dancing Undercover—LANTIC 81683—Producer: B Hill—List:8.98—Bar Coded
Forced of steel and pop, the Ratt mule is a winning alloy. The new re will further establish them as chie power pop metal for the MTV genera Watch for the single, “Dance” to cro CHR formats and bring Ratt an greater pop audience.

LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA—For Sentimental Reasons—Elektra 60447—Producer: Peter Asher—List: 9.98—Bar Coded
The third and final collaboration of Ronstadt and Riddle is as seamless and near perfection as the first two. Classic songs preserved in a classic style with orchestrations and vocal performances of consummate artistry. Ronstadt can be frail or a funnel full of rushing power, but she’s always in impeccable control.

CHICAGO—18—Warner Bros. 25509—Producer: David Foster—List: 8.98—Bar Coded
Chicag’s eighteenth is its first without Peter Cetera’s trademark vocals and songs. In his absence, Robert Lamm and Bill Champlin take the front seat, and newcomer Jason Scheff (who does a mean Ceters imitation) fills out the sound. Led by the volcanic remake of “25 or 6 to 4,” “18” will join the ranks of its 17 predecessors as a solid selling and radio-rich collection.

COMMUNARDS—MCA 5794—Producer: Mike Thorne—List: 8.98—Bar Coded
The fragile and warbling faguetto voice of the former Bronski Beat singer Jimmy Sommerville has teamed with Richard Coles to form Communards. The strong LP debut features the engaging single “You Are My World.”

Iron Maiden continues its no-frills, bone crunching attack here. The twin guitar approach is as potent as ever.

FISHBONE—In Your Face—Columbia BFC 40333—Producer: David Kahne—No List—Bar Coded
Fishbone’s second is a continuation of their intelligent, hard-to-categorize mix of wit and rhythm with a rod to ska.

GEORGIA SATELLITES—Elektra 60496—Producer: Jeff Glixman—List: 8.98—Bar Coded
This is drunken joy ride music. Car evening at full tilt, this steamy debut should get Georgia Satellites in orbit. Good rockin’ fun.


PEABO BRYSON—Quiet Storm—Elektra 60484—Producer: Peabo Bryson—List: 8.98—Bar Coded
The smooth and rich singing of Bryson graces every cut here. Especially note “Somebody In Your Life.”

Metallica founder in new outfit that hopes to be kings of speed metal. Their de bruising, crushing full throttle assault. Not for the timid.

Hally also a member of Paul WINTER Consort, releases a beautiful collection piano material here. A must for those interested in the new work being done in the new age genre.

Highlights of the relief concert put on by comedians to aid homeless Americans. Great bits by Whoopi Goldberg, Garry Shandling, Henry Youngman and a host of others.

ALICE COOPER—Constrictor—MCA 5761—Producer: Beau Hill—List: 8.98—Bar Coded
The godfather of shock rock is back to his old tricks, Song titles like “Teenage Bat stein,” “Thrill My Gorilla,” “The World Needs Guts” and “Crawlin’” tell it all.

BAD COMPANY—Fame And Fortune—Atlantic 81684—Producer: Ken Ham—List: 8.98—Bar Coded
Mick Ralphs takes time off from Foreigner for a Bad Company project. “This Lion its I Want To Know What Love Is” synth part should garner interest.

THE WRAITH—Original Motion Picture Soundtrack—Scotti B—40429—Producers: Various—No List—Bar Coded

OUTLAW—Soldiers Of Fortune—Pasha BFZ 40512—Producers: Rani op-Spencer Proffer—No List—Bar Coded

RECORDS TO WATCH

PHANTOM, ROCKER & SLICK—Covergirl—EMI America ST17229—Producer: Pete Solley—List: 8.98—Bar Coded

IDLE EYES—Love’s Imperfection—Atco 90542—Producer: Michael Bein born—List: 8.98—Bar Coded

REBBIE JACKSON—Reaction—Columbia BFC 40364—Producers: Various—No List—Bar Coded

JIMMY SALVEMINI—Roll It—Elektra 60479—Producer: Luther Vandross—List: 8.98—Bar Coded

STACY LATTISAW—Take Me All The Way—Motown 6212ML—Producers: Various—List: 8.98—Bar Coded


THE WRAITH—Original Motion Picture Soundtrack—Scotti B—40429—Producers: Various—No List—Bar Coded

OUTLAW—Soldiers Of Fortune—Pasha BFZ 40512—Producers: Rani op-Spencer Proffer—No List—Bar Coded

TERI RICE—21/Atco 90538—Producer: Scott Macellan—List: 8.98—Bar Coded

TONY BANKS—Soundtracks—Atlantic 81680—Producer: Tony Banks—8.98—Bar Coded

Cash Box October
SINGLE RELEASES

IT OF THE BOX

NNA (Sax 7-28569)
line (3:59/WB-Blu Disque-Webo)
Lion/ASCAP) (Madonna-Stey
nen blends a flurry color with her
but-vulnerable main dish of sex-
this irresponsible title track third
famous appeal to all demos
unhindered and this cut, al
at radio, will cement the appeal

IT OF THE BOX

IDOL (Chrysalis VS 43024)

A Lover (4:07) (East Memphis-
BM) (William Bell-Booker T
Producer: Keith Forsey)
first record in two years is this
and sassy modern reworking of
rockabilly-tinged song. Full of
and bad boy sexiness that forms
is of its appeal. Solid rock radio,
dance club record.

OUT OF THE BOX

LIONEL RICHIE (Motown 1866M)

Love Will Conquer All (4:18) (Brock-
man/ASCAP-Dupay/BMI-Poopay' s/
ASCAP) (L. Richie-C. Weil-G. Phillan
genes) (Producers: Lionel Richie-James Anthony
Carmichael)
Richie slows down the pace a bit for
the third single from "Dancing On The Ceiling.
A sophisticated and sexy feel com-
enses with a positive message appealing to
the mass market.

OUT OF THE BOX

WANG CHUNG (Geffen 7-28562)

Everybody Have Fun Tonight (3:59)
(Chong adm by WB-Pet Wolf adm by
Chappell/ASCAP-Warner-Tamerlane/
BMI) (Wang Chung Peter Wolf) (Producer: Peter
Wolf)
The lively party feel to this single from
group's soon-to-be-released "Musa-
ic" should garner yet another hit for Wang
Chung. Steady growth as composers and
exposure via the film To Live And Die In L.A. sets
Wang Chung up for big mass market success with this one.

FEATURE PICKS

ELVIS COSTELLO (Columbia 38 06326)

Tokyo Storm Warning (Part 1) (4:00) (Plangent Visions/ASCAP) (MacManus-O'Riord-
an) (Producers: Nick Lowe-Colin Fairley)
Back with the Attractions, Elvis Costello unloads this biting and tough rocker written with
his wife, Pogue Cait O'Riordan. The sound heartens back to the days of "This Year's Model" or "Armed Forces.

REGINA (Atlantic 7-89348)

Beat Of Love (4:10) (Deutsch-Berardi-Regina Richards-Ming Thing/ASCAP) (Regina Rich-
ards-Leslie Ming) (Producer: Leslie Ming)
Regina's surprise Top Ten success prompted by her status as a top-selling indie, is
followed by this pretty and effective new single. The Madonna influence is evident, and
the song is infectious and perky.

THE CITY (Chrysalis VS 43064)

Walkaway (3:55) (Mac's Million Screen Gems EMI/ASCAP) (P. McLean-J. Speisler) (Pro-
cessor: Peter McLean)
New incarnation for members of Men At Work. Strong debut features memorable, hooky
chorus.

LUBA (Capitol B-5639)

Innocent (With An Explanation) (3:41) (Colgems-EMI-Ready-To-Wear/ASCAP-Ca-
PAC/Luba) (Producers: Pierre "Baz" Baxinet-Luba)
This talented singer needs a break at radio to show her off to the masses. This could be it.
Powerful singing ala Ann Wilson and potent songwriting ala Bryan Adams' pop/rock.

JEFF LORBER (Warner Bros 7-28568)

Facts Of Love (4:00) (Music Corp. Of America-Beyian/BMI) (Carl Sturken-Evan Rogers)
(Producers: Evan Rogers-Carl Sturken-Jeff Lorber)
Lorber's new sound features two guest singers. One of them, Karyn White, graces this
grooving urban dance number.

JULIAN LENNON (Capitol B-5618)

Time Will Teach Us All (3:43) (Spar) (H. Poulten-J. Christie) (Producer: Dave Clark)
A robust and emotional song from the musical Time featuring a convincing vocal perform-
ance from Lennon and a send-up background vocal by Stevie Wonder.

RECORDS TO WATCH

PHILIP BAILEY (Horizon/A&M WW-2876)

Thank You (3:15) (Groupie/BMI) (Bobbi Nunn) (Producer: Philip Bailey)

SHANNON (Atlantic 7-89352)

Prove Me Right (3:58) (Rosadle/Nelano/BMI-Write By The Sea-YellowBrick/ASCAP)
(Jeffrey Pesce-Aiken Rich-Dorothy Casey-Gazely) (Producer: Robbie Buchman)

PIA ZADOR (CBS Associated ZS 46322)

I Am What I Am (3:45) (Jerycoo/ASCAP) (L. Herman) (Producer: Tino Batzir)

SERGIO MENDES BRASIL '86 (A&M WW-2876)

Take This Love (4:08) (MCA-Beckett-Warner-Tamerlane/BMI) (John Parker Peter
Beckett) (Producers: Sergio Mendes-Peter Wolf)

R.T. & THE ROCKEMEN UNLIMITED (Criminal CRIM 10002)

I Want To Go To Chicago (3:48) (Shakin' Baker/BMI) (Arthur Baker) (Producer: Arthur
Baker)
Ron Rogers Revs Up Blue City

By Lee Jeske

NEW YORK—Do the names Don Armando and the 2nd Avenue Rhumba Band, Elbow Bones, and Gichy Dan ring a bell? They do—sort of a cult band in dancehall. Certainly, Kid Croose & The Coconuts and Dr. Buzzard’s San Fancisco Sirens are names you’re instant cult bands. Well, Ron Rogers has written for these various ensembles in all of their various permutations-and now he’s decided to take the bull by the proverbial horns and begin his own label, Blue Chip Records. The Profile-distributed label has hit the streets and clubs running with 12" singles from Minerva ("Rescue Me") and Cory Daye ("Nightly/Manhattan Cafe").

“Trelation was providing an alternative, for the stuff the majors weren’t putting out,” says Rogers. “Let’s face it, the indie labels are putting out records that are a reaction to the streets and those are the records that are selling. Look at the Run DM C, they do that well with their dance rights and every major label had them in the beginning.”

Ron Rogers began his musical interests as a lad in the Bronx, but it was an early en-counter with August Darnell-aka Kid Creole-that set Rogers on his present course. “We both went to the same school and we hit it off on almost every level,” says Rogers. “August and I work well because he can deliver the lyrics and jointly we can come up with the musical accompaniment.”

Rogers began his professional life in the music biz for the Degrees, but it grew, and eventually producing, that took Rogers’ time. He began New York studios, signed on as a writer with Music, and, for the next few years led the dance floors with music—i.e., "Love" by the Rhumba Band, "Cow-Gangsters" by Gichy Dan, "Ain’t GY" by Elbow Bones, and numer-ous other artists. He also wrote, produced, and was a solo LP, "Don’t Play With My Eyes", but it only secured a European market, which Rogers feels was due to the “the sound of the album was very black and since I really mean-ten people felt it would be a diffi-cult to promote.

In any case, Rogers can now own its-own itches—he’s got Blue Chip to produce for, and record for. With Minerva 12" due, a Cory Daye all-slate, and several August Darnell on the burner, Blue Chip Record way to either a blue chip success through cultfilm. The dance floor's idea will decide.
Ocasek: Rock Imagist With A Fuel-Injected Kick

By Paul Iorio

“WORK IT ON OUT” — “It’s getting rough,” joked Rodney Dangerfield. “My wife only gives me sex once a month now. But that’s nothing: two other guys she cut out completely.” Dangerfield played it fast and furious in the last of four sold out Radio City Music Hall shows September 21. He worked the hall like a club, demolishing hecklers, and showing us how raucous he can get when Standards and Practices aren’t around.

MIRACLES AND WONDERS — Paul Simon’s “Graceland” (Warner Bros.) album is causing a big stir. And no wonder: it’s Simon’s most groundwater and perhaps most enjoyable solo album to date. Directing: Tony Weiss and producer Lorne Michaels have made an amusing video for “You Can Call Me Al,” in which Chevy Chase lip synchs the lyrics conversationally (shades of Chase’s Great American Dream Machine days) with Simon joining him for the chorus. Sideline: no video has ever been released at the MTV press screenings, but that’s exactly what happened after The Talking Heads’ clip for “Wild Wild Life” was shown. The video is an edit from the upcoming David Byrne-directed film True Stories and it’s a must see.

The charts is “Emotion in Motion,” a heartfelt ballad that explodes Ocasek’s undeserved reputation as being cold and calculating.

“Side Of Paradise” is about what I’ve been going through emotionally for the last year and a half, what’s come into my life and what’s gone out of it,” he says. “It’s a lot more than any Cars record I’ve ever done.”

Though it is something of a departure, there are similarities to The Cars. The first three tracks — “Keep On Laughing,” “True To You,” and “Emotion In Motion” — are sequenced with the same intuitive kpop that made The Cars’ first album such an unmatched knockout: while “P.F.F.” sounds like a “Heartbeat City” track.

One reason the album sounds different is that Ocasek has been living in Manhattan for the last couple of years. “I’ve been living in New York and my environment has always had a lot to do with it. Every record I’ve done has always been in a different place, a different environment.” Nowhere is this change more evident than on the title track when Ocasek sings: “Broadway windows and cubicle cages/Where escape is fairly rare.”

But Boston is where Ocasek started playing music. “I was going the routine of Patti Smith before The Cars,” he says. “I used to do everything from play with an acoustic guitar player in little clubs to a band that basically destroyed its equipment onstage. Maybe it was just a natural evolution but I just sort of got it together in around 1978 to focus in on one kind of thing. It was a matter of leaving the right people in the band and that was The Cars.”

Does Ocasek still consider the music he makes “pop”? “There’s not a band that makes a record that’s really not a pop band,” he says. “As soon as you have a single it’s a pop band. Basically it’s for people to hear and if it’s available on public radio for free, it’s pop. So I really don’t mind being a pop songwriter.”

“When we make a Cars record I always know what it’s going to sound like before I do it,” he says. “But when I work with other people I really don’t know what I’m going to get.” It’s this very sense of mystery and discovery that pervades this album and puts its solidly on this side of paradise—and this side of chart success.

SLUGGED: N/A

October 4, 1986

Paul Iorio

VER STORY

EAST COASTINGS

THRASH AND FOLK — The Flaming Lips’ “Heard It” album (Pink Dust) marries thrash and folk, and what a marriage — you can hear it a block away. Pick hit: “With You.”

STORY SHORTS — A&M’s Double has been seeing some exciting chart action with its debut album “Blue.” The Captain Of Her Heart, the first single, has crossed over to the pop top 20, and the new single, Woman Of The World, promises to do the same... The best bet for pop crossover on James Ingram’s “Never Got So Good” (Quest Records) is a sizzler called “Red Hot Lover.” The album runs the gamut from quiet storm balladry to experimental funk, and Ingram admits that, “I like all kinds of music.” Quincy Jones, who discovered Ingram and is executive producer of this album, has been a major influence on him. Quincy hears textures and colors. He has a dimension of listening that I never heard other producers speak about,” says Ingram. Though “The Wings Of My Heart” and “Lately” are his favorites, “Tuft” seems to represent a new direction. “I’m going in many directions,” he says. “I’m always experimenting, reaching out.”

— Paul Iorio
INTER

UKBUZZ

Stiff Records has been saved. Jill Sinclair, head of ZTT (Frankie Goes To Hollywood’s label), has bought Stiff for 350,000 pounds. All the proceeds will go to creditors of Eclotgate, of which Stiff is a wholly owned subsidiary. Sinclair bought Stiff Records through a company called Cashmere, Ltd., which she set up especially for the purpose. Stiff supreme Dave Robinson is now joint managing director of the new Stiff Records Ltd. Stiff’s biggest act, The Pogues, have an uncertain future with the label because they have been dissatisfied with their treatment there.

Beastie Boys, LL Cool J and Run-DMC caused havoc last week when they came to London. Beastie Boys are already banned worldwide from Holiday Inn for trashing a room. Once in London’s seedy Columbia Hotel they set about being banned from there as well. Says Michael Diamond: “We did a quick rearrangement of the furniture in our room, which was the size of a shoe box, and a little redecoration. And they soon threw us out.” Their Holiday Inn ban came about because they were given rooms on top of one another and they drilled a hole in the floor separating them and passed things up and down on a rope.”...This time LL Cool J managed to get himself banned from a Holiday Inn because they claim he was talking too loud in the lobby and making noise in his room. “But how could I be making a noise when I was asleep?” he protested. His interview with him was cut because I arrived at the same time as the hotel manager who told him to leave.

New Parlophone signing: Toyin, a girl who men fear. On her new single, the jazzy “Hip Hip Hooray,” she sounds like Billie Holliday on uppers. She recently performed at The Notting Hill Carnival where she managed to handcuff a policeman. Her next project includes a duet with cockney rapper Smiley Culture. Says Toyin: “I am into fast men and fast cars.”

Timex Social Club’s Michael Marshall dropped into London and left a rap on the Cash Box answering machine. He is to appear on Top of the Pops this week and his single “Rumours” has shot up the charts to number 20. Still, he does not see himself in music for too long: “This kind of music will only go on for about the next four years. I am at Berkeley doing Media studies and I want to be a journalist, probably a sports journalist.”

MELODY MAKER TOP TEN

TOP TEN 45s
1. Don’t Leave Me This Way—The Communards—London
2. Word Up—Camero—Club
3. We Don’t Have To—Boris Gardiner—Review
4. Walk This Way—Run DMC—London
5. I (Just) Died In Your Arms—Cutting Crew—Steen
6. Glory Of Love—Peter Cetera—Full Moon
7. Rage Hard—Frankie Goes To Hollywood—ZTT
8. Holiday Rap—M.C. Miller “G” and Deejay Sven/Debut
9. Thorns In My Side—Eurythmics—RCA
10. Love Can’t Turn Around—Farley “Jackmaster” Funk—London

TOP TEN LPs
2. 2 Now What’s That I Call Music—Various Artists—Virgin/EMI
3. Silk And Steel—5 Star—Tent
4. Dancing On The Ceiling—Lionel Richie—Motown
5. Press To Play—Paul McCartney—Parlophone
6. True Blue—Madonna—Sire
7. Communards—The Communards—London
8. Crash—Human League—Virgin
9. Revenge—Eurythmics—RCA
10. Break Every Rule—Tina Turner—Capitol

SWEET “REVENGE” IS MADE OF THIS—The Eurythmics recently picked up Canadian platinum albums for “Revenge.” Here, flaunting the discs, are (l-r) Ken Bain, national promotion manager, RCA/Arista International; Dave Stewart; Annie Lennox; and Jim Fetheringham, a&r, RCA/Arista International.

Bellaphon To Distribute BlackHawk In Europe

BlackHawk Records has signed an exclusive licensing contract with Bellaphon, an agreement which will cover the entire European continent. Bellaphon, one of the Continent’s largest record distributors, has licensed the entire BlackHawk catalogue, the jazz label of the Aspen Record Group, Inc.

The announcement came from Richard Bullock, president of the Aspen Group and Rudolph Stuebig, general manager, Bellaphon Records/Sound Service. BlackHawk released seven LPs in May, and ten in July. This released in September, with six more for October. The total release for 1985 albums. Bellaphon will be releasing discs on the BlackHawk line.

Italy’s Top Ten

TOP TEN 45s
1. Papa Don’t Preach—Madonna—WEA/Sire
2. Easy Lady—Easy Lady—Spagna—Columbia
3. Lessons In Love—Level 42—Polygram/Polydor
4. Touch Me—Samantha Fox—CGD/live
5. Fight For Ourselves—Spandau Ballet—CBS
6. Dancing On The Ceiling—Lionel Richie—RCA/Motown
7. The Edge Of Heaven—Wham!—CBS/Epic
8. Run To Me—Tracy Spencer—CBS
9. Geil—Bruce & Bongo—CGD
10. I Can’t Wait—No Shooz—WEA

PET SHOP PLATINUM—EMI America recording artists The Pet Shop Boys were Los Angeles to receive platinum records for their debut album, “Please,” as well as a crystal infinity statue. Pictured above are (l-r) Neil Tennant and Chris Lowe (The Boys); EMI America president Jim Mazza, and the band’s manager Tom Watkins

GLOBE TOTER—Leonard Bernstein and the NY Philharmonic have become the first recipients of CBS’ Crystal Globe Award, given to CBS artists who have sold over five million tape units outside their country of origin. Here, during the presentation of the award at New York’s Avery Fisher Hall, are (l-r) Robert Summer, president, CBS Records International; Dash, senior vp and general manager, CBS Masterworks; Bernstein; Albert K. Weber, vp and managing director, NY Philharmonic; and Garreth F. Hart, vice chairman of the directors, NY Philharmonic.

Cash Box October 19, 1984
**ALENT ON STAGE**

**RES AND FRIENDS—**Joining British rocker Michael Des Barres (c) onstage at the Los Angeles were special guests, guitarists Andy Taylor (l) and Steve Jones. Taylor helped Des Barres out on the T. Rex tune (recently recorded by the Power Station), "Gang (Get It On)." A song Des Barres performed extensively as lead singer for the Power Station, which also featured Taylor on guitar.

**Whitney Houston**

**THEATRE L.A.—** At 23, Houston has already graduated easily world-class pop divas. She circles around most of her sex symbols, and Getty, just a few years, garnered more acclaim for her singing voice than many singers of her age and experience. She's "ar-" the saying goes, indispensible.

**Gregory Dobrin**

There is something about reggae music. It has this groove that makes you feel good. Those who have been fans of the infectious beat and socially relevant lyrics of Bob Marley and Jimmy Cliff know what it is. Although several pop and reggae hybrids such as the Police and Eddy Grant have emerged over the years, some of them have been able to reach wider audiences than others.

Among the newer crop of reggae-pop purveyors, England's UB40 have been struggling to find a sound which will truly showcase the band's talent. Their sound has always been willfully lightweight, but always melodic. Fortunately, they have taken steps to rectify this problem with their latest release, "Rollin' In The Kitchen." This was manifested in the festive performance the band delivered at their September 16 show here at the Greek Theater. With an expanded horn section for this tour, UB40 is realizing a stronger, punchier sound. Opening with the absolutely catchy ode to the plight of all us working stiff, "I Want To Do," the first cut on their new album, the band kept the pace lively as fans crowded in their seats throughout the entire show.

The multi-racial band includes brothers Ali and Rob Campbell (vocals, guitar), James Brown (drums), Earl Falconer (bass), Norman Lamont Hassan (percussion, trombone, vocals), Brian Travers (saxophone, lyricists), Michael Virtue (keyboard) and As-tro (trumpet, vocals). The brothers Patrick (trumpet) and Henry (trombone) Tenyue are accompanying the band on this tour and also appeared on the new record. Two female background singers were also on hand for the live show, one of them replacing Chrisy Hynde's vocal on the Sonny and Cher remake, "I Got You Babe," which featured two dancers on stage wearing Reagan and Thatcher masks. That song, a U.S. hit single, lends itself perfectly to UB40's reggae treatment.

Focusing mostly on their new material which juxtaposes upbeat, melodic music with biting social commentary, they kept the crowd moving with the politically charged anti-Apartheid numbers, "Tell It Like It Is," "One in a Million," and "The Race Is On," songs they didn't breast onstage. All attendees received a informational leaflet about Amnesty International when they entered. UB40, along with many other artists, is taking a stand against the violation of human rights.

Their new album even contains an A1-sponsored postcard addressed to South African President P. W. Botha. But the music made this concert a joyous occasion which was essentially evident with Bob Marley's classic "Keep On Movin'," from their "Labour of Love" LP which contains only cover tunes. The brothers Campbell, both possessing smooth, melodic voices, provided most of the vocals with symbiotic harmonies that really soar. This was especially noticeable on their performance of the U.S. hit single, "Red, Red Wine," which drew an enthusiastic response from the heterogeneous, slightly trendy crowd. Singer-trumpeter, Astro, who sports wild dreadlocks, has a more traditional reggae rap delivery, often interjecting jingles and squawks while he flies about the stage.

The "Ready Steady Go!" influenced stage, which consisted of a three-tiered set with the horn section and keyboardist on top, the drummer and the background singers in the middle, and the two brothers in front with Astro moving about the stage, gave the performance a nostalgic feel. It was difficult to analyze this show, I was too busy dancing.

The show opened with the Fine Young Cannibals who delivered a fine set of their soulful, danceable compositions with flair and style. They performed a heartfelt rendition of their U.K. hit single, "Come Back Johnny," along with the well-received KROQ added version of Elvis's "Suspicious Minds," and the most unbelievably tasty cover choice I have ever heard performed live, the Buzzcocks classic, "Ever Fallen In Love," which I hope they record. Singer Roland Clif's unique Otis Redding influence, paired with the songwriting talents of two English Beat Alumni, bassist David Steele and rubber-legged guitarist Andy Cook, made them a band to watch.

**Bob Seger**

**MADISON SQUARE GARDEN, NYC—** The first time I saw Bob Seger was in 1972, and he had a hit, "Lucifer," which sounded surprisingly like Creedence Clearwater Revival. His show was workman-like and gritty, just like his native Detroit, and in direct contrast to the mellow fashion of the day. Today, however, Seger fits right in; his brand of rock neo-realism is in fashion and he represents the industrial end of the platnum pop. But where Springsteen and Mellencamp got more hard-edged as they developed, Seger has essentially remained the same. His songs still fall into three basic categories: the semi-acoustic, slow-building songs like "Night Moves" (not performed here); galloping rockers like "Holiday Nitgts"; and swinging rock 'n' rol like "Horizontal Bop." Each type is effective in its own way though the galloping rockers created the most excitement in concert.

Two songs — "Old Time Rock 'n Roll" and "Holiday Nights" — brought down the house. Two others — "Turn The Page" and "Feel Like A Number" — were the most emotionally satisfying. Seger sang the latter with uncharacteristic rage; coming from Detroit, the land of assembly lines, one sensed that he knew what he was singing about that song.

"Like A Rock" (from "Like A Rock") (Capihot) also hit some nerves as Seger sat on a speaker and sang it storytelling style. And "Tightrope," one of his newer, chanser songs, worked better than the vinyl version largely because Seger let loose the sneaky vocal abandon that has always been his strong suit.

But it was the simplicity of "We've Got Tonight" that took many by surprise as Seger played it solo at the piano and was later joined by his nine-piece band. Unfortunately, his two-hour-plus show didn't include enough of the "We've Got Tonight" megahits many came to hear. In their place were minor hits and obscure oldies, and when the house lights went up there was audible disappointment. On balance, however, the show was a crowd pleaser, generating a remarkable level of intensity, and the thrill of what he did play outweighed the letdown of what he didn't.

**Paul Ianio**

**ANKA IN SPANISH AT GREEK—** After his performance at L.A.'s Greek Theatre, Paul Anka was greeted by Amanda Miguel and Diego Verdugro who both perform on Anka's latest single, "Triangulo" taken from his debut Spanish language album, Anka En Espanol. Also on hand were Tony Moreno, president of Reckon Records, who are releasing the album, as well as Lewis Angel who is one of the Latin American writers who worked on the album and Jave Silva who produced the LP with Humberto Gatica. Picture above are (frl): Miguel; Moreno; Anka; Angel; Silva; and Verdugro.
OUR MAN IN PARIS—No motion picture in the annals of jazz has been more eagerly awaited than Bertrand Tavernier’s Round Midnight, which opens this Friday after two screenings at the New York Film Festival. A fictional film, Round Midnight stars Dexter Gordon as a great jazz tenor saxophonist—which he is—who, in the late ’50s, moves to Europe to work—as Dexter himself did in 1962. Dexter’s character, Dale Turner, is a composite of Bud Powell and Lester Young, and the basis of the movie is the relationship that Bud Powell had with Francis Paudras, who befriended—practically adopted—the bebop piano giant in Paris. Dale Turner is not saddled with the emotional problems that plagued Bud Powell, but he is given a serious drinking problem. Dexter Gordon, for somewhat mysterious health reasons of his own, has not performed in public in several years and, in any case, is a rather unique figure—he walks, talks, smiles, and laughs unlike any other mortal.

There is a scene in Round Midnight—based on an anecdote about Bud Powell—where Dale Turner walks to the bar just in time to watch an inebriated patron fall flat on his back. “I’ll have the same,” says the director. That’s the line. The long scene is brought to mind by Tavernier’s remarks about the casting of Dexter Gordon.

“I went to New York...to meet with him,” says the director. “I had to wait because he was sleeping, but when he entered the room, I was really affected, just by the way he walked. Watching him come into the room, I had the impression that he was going to fall down and die on the spot. I don’t know who else could project that.”

Who else indeed. About Dexter’s usual unassuming, Tavernier says, “He’s an old 62 and an enigma for all the doctors. He has no liver, a case of diabetes, and the percentage of alcohol in his blood is absolutely confounding. The average amount of alcohol content in the bloodstream is measured at 33. When it’s over 150, they take your driver’s license away. If it’s over 250, you are considered clinically insane. And Dexter registers at 1200 when he hasn’t drunk anything.”

Incredibly, Dexter Gordon gives a beautiful performance in Round Midnight. Jazz fans who are familiar with Gordon, Powell, and Young might be uncomfortable hearing Dexter talk Lesterese, but that quickly becomes irrelevant—Dexter commands the screen. Oddly, the film is quite good where I expected it to fail and something of a failure where I expected it to succeed. After years and years of inane Hollywood treatment of jazz, I am delighted to report that Round Midnight treats the music exceptionally well. The life of the expatriate jazz musician is nicely detailed, the relationship between the jazz great and the adoring Frenchman, Francis (played very well by Francois Cluzet), is touching and realistic, the sets recreating the Blue Note club in Paris and New York’s Birdland are impeccable, and the music—played and recorded live on screen by Dexter, Herbie Hancock (the film’s musical director), Wayne Shorter, Bobby Hutcherson, John McLaughlin, Billy Higgins, Cedar Walton, Freddie Hubbard, Ron Carter, Tony Williams, and several other real jazz players—is unexaggerated and marvelous (Columbia has just issued the first of a possible two soundtracks). Jazzwise, this is a first-rate picture.

Round Midnight falters when it strays from the characters of Dale and Francis. Tavernier, who displayed a Wennish flair for human beings in his French films, peoples Round Midnight with characters that are not fully fleshed out. The owner of the Blue Note, the woman who acts as the musicians’ keeper in Paris, the owner of Birdland (played by Martin Scorcese), Francis’ wife, Dale’s daughter, a Billie Holidayish singer (played by Lorette Mackee), and the various parts played by musicians, are stereotypes and caricatures. Francis’ daughter, Berangere (Gabrielle Harker), is the only other character in the film that rings true.

Round Midnight treats jazz with love and respect—the music is allowed to stand on its own and the casting of Dexter Gordon was bold and inspired. If it had been trimmer, if the relationship between Francis and Dale was allowed to stand on its own, if its ridiculous ending and opening were jettisoned, if it was a little, well, smaller, Round Midnight might have been a masterpiece. Still, it deserves your attention.

Lee Jeske

Gordon, POl 7 BERTRAND TAVERNIER

JAZZ ON JAZZ

CASH BOX JAZZ ALBUMS

Title, Artist, Label, Number, Distributor

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<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<th>Distributor</th>
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<td>WHAT IT IS, WHAT IT IS</td>
<td>LE SLAVE BONATTI &amp; FRIENDS</td>
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<td>LIGHT STRUCK</td>
<td>DAVID VALENTIN (GRP-A1029)</td>
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<td>POWERPLAY</td>
<td>BILLY CONRAD (GRP-A1077)</td>
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<td>VICTOR FELDMAN’S GENERATION</td>
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<td>EARTHUR</td>
<td>LEE RISTENBERRY</td>
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<td>GOOD TIME FOR LOVE</td>
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<td>SOUL SURVIVORS</td>
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<td>FOR THE CITIES SLEEP</td>
<td>GEORGE BENSON</td>
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The CASH BOX TOP 40 JAZZ ALBUM CHART IS BASED SOLELY ON ACTUAL PRODUCTS SOLD AT RETAIL STORES.

JAZZ FEATURE PICKS

TUTU—Miles Davis—Warner Bros. 1-25490—Producers: Tomm puma, Marcus Miller, George Duke

The great man’s Warner Bros. debut is one of his best albums in years. It virtually the only soloist and his chops are in tip-top shape, his playing toxic soul. The backgrounds are mostly pop-though hip pop—but the front group, inspired Miles Davis.

SO WHAT—George Russell and the Living Time Orchestra—Blue BT-85132—Producer: George Russell

The veteran jazz composer, arranger, and thinker follows up last year’s “The African Game” with another impressive LP—highlighted by “Time Sparked” and “extended composition. This is fresh, forward-looking big band jazz true original.

THE BRIDGE GAME VOL. 2—John Lewis—Philips 826 698-1— Producers: John Lewis, Kiyoshi Koyama

Another incisive, impressive jazz-meets-Bach LP from John Lewis, worked out 10 gently-swinging arrangements—highlighting his pinpoint plan- ing of fugues and preludes from “The Well-Tempered Clavier.”

LIVE AT SWEET BASIL—Gil Evans & The Monday Night Orche Gramavision 18-8610-1—Producers: Shigeyuki Kawashima, Liepold

An important double record which brings the great arranger up to date and company have been filling the Monday slot at Basil for a couple of years, this live set perfectly captures the band’s jauntness and freewheeling swing—typically wide range of material (from C. Parker to J. Hendrix).
CONTEMPORARY
IE BEAT

ERMINED FREDDIE WIN- ning a recent interview, Capitols' Icee Jackson, spoke about the ups and downs of becoming a recording artist. There were times when he was discouraged and "gave out", but his determination and belief in him would not allow him to "give up". Each day he lived as if it was his last, often using the last week of his life to try to get someone to listen to his music. I wonder how many lives, each closed, he took a hiatus in his musical career and decided to make the most of the world who he is, of growing up. Luckily, I had some good influences around me. As well as delivering the crucial message of crack, he allayed hopes the attention the song will receive will help reunite all his family, his father, his sister, an actress and dancer who disappeared eighteen years ago, allegedly a victim of crack addiction. "More than anything I want to find her. says Allen. I want her and everyone to know that this is a fine place without drugs." Certainly it is for me. Crackin' Up was produced by the legendary Ed Wade Marcus, the highly praised composer, producer and arranger whose many hits include "For Once In My Life" (Stevie Wonder) and "Somewhere We'll Be Together" (Dia- na Ross And The Supremes). Papas Answers The Rain. Matt Parson's, another industry veteran, has released what many people think is a smash response to the rain. The song titled "The Rain, The Answer" by Chocolate Milk Mama, on Road Runner Records is getting great response from early airplay on WZAK in Cleveland, with more adds coming in daily. Could it be as big as the original?

INDUSTRY ACTIVITY—Columbia recording artist Ronnie Laws whose first hit on CBS is titled "Mirror Town" and Rodney Franklin's whose hit titled "It Takes Two" featuring the hit "Look What's Coming Through"") were given keys to the city of Indianapolis during the Black Business Expo in conjunction with WWC, according to Doug Wilkins (a super pro National Director Jazz Progressive promotion for Columbia. Speaking of Kwan, Bob Collins veteran radio and record executive has returned to WAWA in Milwaukee as a program director. Is Michael Johnson VP EM! America about to name a national promotion director? Bobby O'Jay, pd, WDJIA, Memphis and Joe Bullard, pd WAMN, Tallahassee continue to win big on the AM band. Pam Robinson pd KACE, Los Angeles weds Ricky Tatum sales manager of same outlet. Michael Jackson (Cap- tain EO) reportedly buying a $125,000 hyperbaric oxygen chamber in hopes that it will keep him young. The chamber floods the body with 100% oxygen.

Bob Long

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

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<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<td>20</td>
<td>Lisa &amp; Cult Jam</td>
<td>With Full Force</td>
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<td>21</td>
<td>Good To Go Lover</td>
<td>Jodeci/Jive (Polygram)</td>
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<td>Jive/Atlantic (Capitol)</td>
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<td>Multi-Record (Epic)</td>
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THE CASH BOX TOP 75 BLACK CONTEMPORARY ALBUMS CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
LACK RADIO/RETAIL

MOST ADDED Out Of A Possible 85 Stations

RADIO PICK
Programmer: Barbara Fentress
Station: WPIC
Market: Chicago, IL
Song: "A Little Bit More"
Artist: M. Moore & F. Jackson
Label: Capitol
Comments: "It is absolutely a sensation-al record. A great duet by two enormously talented individuals that has the potential to be a number one record."

RETAIL PICK
Retailer: Nat Israel
Store: Harmony Music
Market: Bronx, N.Y.
Song: "Words Get In The Way"
Artist: Miami Sound Machine
Label: Epic
Comments: "The record is selling exception-ally well to "all" record buyers. One of the stores biggest sellers."

ST

- PITTSBURGH, PA-CHUCK WOODSON-PD

- WASHINGTON, D.C- C.JESSE FAX-PD
Levert, Mickey Howard.

- BUFFALO, N.Y- LAVERNE BAILEY-PD
A. Single, Cashflow, Force MDS, 52nd Street, General Kane.

- NEW YORK, NY- ELLIS SMITH-PD
Cashflow, SOS, Nocera, RFTW, Full Force, L. Richie.

- NEW HAVEN, CT-DAVID DICKINSON-PD
Dazz Band, Full Force, P. Bryson, RFTW, L. Richie.

East Retail Breakouts

Chillin' — Curtis Blow. — Mercury

 Ain't Nothin' But Trouble — Jazzy Jeff & Fresh Prince — Word

WEST

KRIZ-SEATTLE, WA-FRANK BARROW-PD

KIKO-DENVER, CO- RON ASH-PD

XHMR-SAN DIEGO, CA-GENE HARRIS-PD

KSS- SAN FRANCISCO-CA-BERNIE MOODY-PD

KACE-LOS ANGELES, CA-PAUL ROBINSON-PD
ADDS: P. Bryson, S. Mastro, P. Labelle, P. Austin.

KUKQ-PHENIX, AZ-RICK THOMAS-PD
ADDS: J. Brown, General Kane.

West Retail Breakouts

Crazy — Jesse Johnson (Featuring Sly Stone) — A&M

I'm For Lov — Al Jarreau — Warner Bros.

Cracked Killed Applejack — General Kane — Motown

SOUTH

WGOK-MOBILE, AL-VERNON WELLS-PD
ADDS: L. Richie, R. Justice Allen, Commodores, Prince, Cherelle, SOS.

WQOK-NASHVILLE, TN-J.C. FLOYD-PD

WFXC-DURHAM, N.C.-DOC HOLIDAY-PD

South Retail Breakouts

Thunder And Lighting — Miss Thang — Tommy Boy

Last Night I Needed Somebody — Shirley Jones — Philadelphia International

Talk To Me — Chico DeBarge — Motown

DWEST

- TOLEDO, OH- PAUL BROWN-PD

- CINCINNATI-STEVE HARRIS-PD
L. Richie, F. Jackson, A. Franklin, Robbie Jackson, One Way, General Kane.

- MILWAUKEE, WI-BERNIE MILLER-PD
J. Osborne, J. Johnson & S. Stone, A. Franklin, Hanson & Davis, G. Christopher.

- COLUMBUS, OH- K.C. JONES-PD
Cameo, Juice Jones, El DeBarge, Temptations, Lisa Lisa, Ashford & Simpson, Janet Jackson, Mace, Midnight Star.

- CLEVELAND, OH- DEAN RUFUS-PD

- COLUMBUS, OH- RICK STEVENS-PD
Levert, J. Reese, M. Anthony, Commodores, P. Bryson.

- DETROIT, MI-JOE SPENCER-PD

Midwest Retail Breakouts

And Free — Dazz Band — Geffen
Day — Jesse Johnson (Featuring Sly Stone) — A&M

I Love — Freddie Jackson — Capitol

Box October 4, 1986
1. **STUCK WITH YOU**
   Huey Lewis and the News

2. **TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")**
   Olivia Newton-John

3. **HIGHER LOVE**
   Phil Collins

4. **DON'T FORGET ME (WHEN I'M GONE)**
   Whitney Houston

5. **DREAMTIME**
   Daryl Hall & John Oates

6. **WHEN I THINK OF YOU**
   Janet Jackson

7. **THROWING IT ALL AWAY**
   Genesis

8. **HEARTBEAT**
   C. C. Catch

9. **LOVE ONE**
   Bette Midler

10. **FRIENDS**
    Cyndi Lauper

11. **AMANDA**
    Boston

12. **PARANOIA**
    Pink

13. **POINT OF NO RETURN**
    Sade

14. **PRESS**
    Pimlico Race Course

15. **ROMAN SWEETHEART**
    Terence Trent D'Arby

16. **EARTH ANGEL (FROM THE MOTION PICTURE SOUNDTRACK "KARATE KID PART II")**
    Pat Benatar

17. **I AM YOUR SIDE**
    Lionel Richie

18. **EMOTION IN MOTION**
    Earth, Wind & Fire

19. **SO FAR SO GOOD (FROM THE MOTION PICTURE SOUNDTRACK "ABOUT LAST NIGHT")**
    Sheena Easton

20. **CHARTBREAKER**
    True Love

21. **TRUE BLUE**
    Madonna

22. **YOU CAN CALL ME AL**
    Paul Simon

23. **JUMPIN' JACK FLASH**
    The Rolling Stones

24. **ANOTHER HEARTACHE**
    Daryl Hall & John Oates

25. **25 OR 6 TO 10**
    Chicago

26. **WINNER'S CIRCLE**
    Peter Cetera

27. **THE NEXT TIME**
    Peter Cetera

28. **WRAP IT UP**
    General Hines

29. **GIVE ME THE REASON**
    Van Halen

30. **SWEET DREAMS (ARE MADE OF THIS)**
    Eurythmics

31. **THE RAIN**
    Culture Club

32. **SOMEBODY'S OUT THERE**
    Culture Club

33. **LOVE WILL CONQUER ALL**
    INXS

34. **THE WAY IT IS**
    Bruce Hornsby

35. **WHAT DOES IT TAKE**
    John Boutique

36. **SWEET FREEDOM (THEME FROM "RUNNING SCARED")**
    Michael McDonald

37. **PAPA DON'T PREACH**
    Linda Ronstadt

38. **MUDDY MOUNTAIN MOTHER**
    Blue Oyster Cult

39. **IN YOUR EYES**
    Peter Cetera

40. **TWIST AND SHOUT**
    The Beatles

41. **SMILE YOU'RE BEING WATCHED**
    The B-52's

42. **AMIN' NOTHIN' GOING ON BUT THE RENT**
    Olivia Newton-John

43. **CALIFORNIA DREAMIN'**
    The Mamas & the Papas

44. **FREEWHEEL OVERSIZED**
    Steve Winwood

45. **TEAM**
    L. A. Reid

46. **IT'S YOU**
    Billy Ocean

47. **EVERY TIME YOU CRY**
    T. R. Reid

48. **VULCANO**
    ZZ Top

49. **SPIRIT IN THE SKY**
    Bobby Whitlock

50. **EVERYBODY HAS FUN TONIGHT**
    Village People

51. **WILD WIld LIFE**
    The Band

52. **WELCOME TO THE BOOMTOWN**
    The Clash

53. **WHO Says YOU Should Be Livin' (The WOo WOO SONG)**
    Jeffery aldridge

54. **THE EDGE OF HEAVEN**
    Chrysalis

55. **OH, PEOPLE**
    Patti LaBelle

56. **PLAYING WITH THE BOYS**
    The Smithereens

57. **THE QUIET LIFE**
    The Moody Blues

58. **THAT WAS THEN, THIS IS NOW**
    Huey Lewis and the News

59. **TAKEN IN**
    Bill & the Mechanicals

60. **LONELY IS THE NIGHT**
    Steve Harley

61. **HE'S A MAN**
    Elton John

62. **SOMEBODY LIKE YOU**
    Elton John
**CASH BOX PRESENTS**

**The Music Times®**

**AN IN DEPTH ANALYSIS OF THE MARKETS**

**ARKEAT AT A GLANCE**

MOST ADDED Out Of A Possible 157 Stations

137 Stations Reported This Week

- **True Blue**—Madonna—Sire/Warner Bros.
  74 Adds

- **To Be A Lover**—Billy Idol—Chrysalis
  40 Adds

- **Amanda**—Boston—MCA
  34 Adds

- **Jumpin' Jack Flash**—Aretha Franklin—Arista
  64 Adds

**#1 SINGLES**

**REQUESTS**

- **True Colors**—Cyndi Lauper—Portrait

- **Walk This Way**—Run DMC—Profile

- **Two Of Hearts**—Stacy Q—Atlantic

**CROSSOVER POTENTIAL**

- **Tasty Love**—Freddie Jackson—Capitol—From BC to T-40

- **Hip To Be Square**—Huey Lewis & The News—Chrysalis—From AOR to T-40

- **Leaving Me Now**—Level 42—Polydor/PG—From A/C to T-40

**TAIL**

- **Stuck With You**—Huey Lewis & The News—Chrysalis

- **Two of Hearts**—Stacy Q—Atlantic

- **Walk This Way**—Run DMC—Profile

- **Dancing On The Ceiling**—Lionel Richie—Motown

**BUM ALLEY**

- **tthings From Timbuk3**—Timbuk3—MCA—Good male appeal, primarily on AOR
  The Future's So Bright I Gotta Wear Shades is really "fun" music.

- **1 Storm**—Peabo Bryson—Elektra—Very pleasant, danceable collection of romantic
  Good Combination being played BC only.
When She's Good, She's Very, Very Good.

Joan Jett and the Blackhearts. “Good Music.”

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It's Post Time For . . . The Hottest Race In Town

The Neil Bogart Memorial Laboratories for Children's Cancer Research presents

Night at the Races III

Friday - November 14, 1986
Pavilion of the Stars-Hollywood Park

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Ms. Bette Midler

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The Neil Bogart Memorial Laboratories
8272 Sunset Blvd.
Los Angeles, CA 90046

A Division of the T.J. Martell Foundation
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<td>2p-6a</td>
</tr>
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<td>71</td>
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<td></td>
<td></td>
<td>48</td>
<td>—</td>
<td>—</td>
<td>10a-6o</td>
</tr>
<tr>
<td>75</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>6p-6a</td>
</tr>
<tr>
<td>76</td>
<td>6</td>
<td>F</td>
<td>F</td>
<td></td>
<td></td>
<td>—</td>
<td>46</td>
<td>—</td>
<td>10a-6o</td>
</tr>
<tr>
<td>67</td>
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<td></td>
<td></td>
<td></td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>10a-3p</td>
</tr>
</tbody>
</table>

### MULTI FORMAT PLAYLIST

#### Top 40

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Format Penetration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Janet Jackson</td>
<td>When I Think Of You</td>
<td>97%</td>
</tr>
<tr>
<td>Tina Turner</td>
<td>Typical Male</td>
<td>99%</td>
</tr>
<tr>
<td>Human League</td>
<td>Human</td>
<td>90%</td>
</tr>
<tr>
<td>Genesis</td>
<td>Throwing It All Away</td>
<td>99%</td>
</tr>
<tr>
<td>Cameo</td>
<td>Ward Up</td>
<td>36%</td>
</tr>
<tr>
<td>Don &quot;Juice&quot; Jones</td>
<td>The Rain</td>
<td>38%</td>
</tr>
<tr>
<td>Lionel Richie</td>
<td>Dancing On The Ceiling</td>
<td>56%</td>
</tr>
<tr>
<td>Cyndi Lauper</td>
<td>True Colors</td>
<td>96%</td>
</tr>
<tr>
<td>Boston</td>
<td>A-Montana</td>
<td>90%</td>
</tr>
<tr>
<td>Huey Lewis</td>
<td>Stuck With You</td>
<td>97%</td>
</tr>
<tr>
<td>Bruce Hornsby</td>
<td>The Way It Is</td>
<td>46%</td>
</tr>
<tr>
<td>Anita Baker</td>
<td>Sweet Love</td>
<td>82%</td>
</tr>
<tr>
<td>Rick Ocasek</td>
<td>Emotion In Motion</td>
<td>55%</td>
</tr>
<tr>
<td>Billy Joel</td>
<td>A Matter Of Trust</td>
<td>72%</td>
</tr>
<tr>
<td>El DeBarge</td>
<td>Love Always</td>
<td>75%</td>
</tr>
<tr>
<td>Spring/Anderson</td>
<td>Friends &amp; Lovers</td>
<td>80%</td>
</tr>
<tr>
<td>Aretha Franklin</td>
<td>Jumpin' Jack Flash</td>
<td>72%</td>
</tr>
<tr>
<td>Joe &amp; I'll Be Over You</td>
<td>Columbus</td>
<td>63%</td>
</tr>
<tr>
<td>Billy Ocean</td>
<td>Love Zone</td>
<td>79%</td>
</tr>
<tr>
<td>Eddie Money</td>
<td>Take Me Home Tonight</td>
<td>76%</td>
</tr>
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</table>

#### Format Penetration

<table>
<thead>
<tr>
<th>Country</th>
<th>Urban</th>
<th>AC</th>
<th>AOR</th>
<th>Dance</th>
<th>All Format%</th>
<th>Comb. Ret. Rank</th>
<th>Req. Rank</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>74%</td>
<td>69%</td>
<td>75%</td>
<td></td>
<td></td>
<td>52.5%</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>95%</td>
<td>38%</td>
<td>33%</td>
<td>37%</td>
<td></td>
<td>50.3%</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>70%</td>
<td>45%</td>
<td>12%</td>
<td>56%</td>
<td></td>
<td>45.5%</td>
<td>19</td>
<td></td>
<td>Inhuman jumps</td>
</tr>
<tr>
<td>100%</td>
<td>38%</td>
<td></td>
<td></td>
<td></td>
<td>39.5%</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>94%</td>
<td></td>
<td></td>
<td></td>
<td>74%</td>
<td>34%</td>
<td>14</td>
<td></td>
<td>Words out</td>
</tr>
<tr>
<td>76%</td>
<td></td>
<td></td>
<td></td>
<td>81%</td>
<td>32.5%</td>
<td>13</td>
<td></td>
<td>Majo crossover</td>
</tr>
<tr>
<td>57%</td>
<td>64%</td>
<td></td>
<td></td>
<td>18%</td>
<td>32.5%</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>95%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>31.8%</td>
<td>12</td>
<td></td>
<td>More to come</td>
</tr>
<tr>
<td>10%</td>
<td>90%</td>
<td></td>
<td></td>
<td></td>
<td>31.6%</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>92%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>31.5%</td>
<td>12</td>
<td></td>
<td>Cash Box #1 again</td>
</tr>
<tr>
<td>62%</td>
<td>75%</td>
<td></td>
<td></td>
<td></td>
<td>30.5%</td>
<td>22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>100%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>30.3%</td>
<td>22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29%</td>
<td>94%</td>
<td></td>
<td></td>
<td></td>
<td>29.6%</td>
<td>22</td>
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<td></td>
</tr>
<tr>
<td>56%</td>
<td>49%</td>
<td></td>
<td></td>
<td></td>
<td>29.5%</td>
<td>22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>70%</td>
<td>92%</td>
<td></td>
<td></td>
<td></td>
<td>28.1%</td>
<td>22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10%</td>
<td>75%</td>
<td></td>
<td></td>
<td></td>
<td>27.5%</td>
<td>22</td>
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<td></td>
</tr>
<tr>
<td>10%</td>
<td>75%</td>
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<td></td>
<td></td>
<td>27.5%</td>
<td>22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>83%</td>
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<td></td>
<td></td>
<td>27%</td>
<td>7</td>
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<td></td>
</tr>
<tr>
<td>85%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>26.8%</td>
<td>7</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Comments

- Seems unbeatable
- Still next
- Inhuman jumps
- Still climbing
- Words out
- Majo crossover
- First week
- More to come
- Just beginning
- Cash Box #1 again
- Super growth
- Pop smash
- Driving home
- Must play
- Still live
- Still selling
- Great version
- Wonderful song
- Solid pop
- Smash return
## Crossover Penetration

### O.M.D.:
- **Very avant garde music**
- **Forthcoming LP**: The Pacific Age
- **Record**: (Forever) Live & Die
  - **Team**: A&M
  - **Chart Positions**:
    - AC: 23%
    - Urban: 19%
    - Top 40: 23%
    - AOR: 9%
    - Country: 16%

### Robert Palmer:
- **Has broken through**
- **Album**: Riptide
- **Record**: I Didn't Mean To...
  - **Team**: Island/Atlantic
  - **Chart Positions**:
    - AC: 13%
    - Urban: 11%
    - Top 40: 90%
    - AOR: 37%
    - Country: 32%

### Berlin:
- **Stayed at #2 on CB chart**
- **Off "Top Gun" Soundtrack**
- **Record**: Take My Breath Away
  - **Team**: Columbia
  - **Chart Positions**:
    - AC: 76%
    - Urban: 64%
    - Top 40: 80%
    - AOR: 72%
    - Country: 63%

### Beach Boys:
- **Strong growth**
- **Album**: Made In U.S.A
- **Record**: California Dreaming
  - **Team**: Capitol
  - **Chart Positions**:
    - AC: 23%
    - Urban: 23%
    - Top 40: 21%
    - AOR: 24%
    - Country: 59%

### Glass Tiger:
- **Single moved up #4 bullet**
- **Album**: The Thin Red Line
- **Record**: Don't Forget Me...
  - **Team**: Manhattan
  - **Chart Positions**:
    - AC: 20%
    - Urban: 21%
    - Top 40: 21%
    - AOR: 92%
    - Country: 89%

---

Red graph = last week, white graph = this week
ANALYSIS OF THE MUSIC TIMES, RESEARCH & INFORMATION:

A 4-Q. Column, a national picture of stronges and potentially strongest records.

PAGE ONE:

CONCLUSIONS:

This is a comprehensive radio report taken from a core of stations and "cash box" reports. The core distribution is those that do "sell-out" research. This is a source for more information on the week.
### COMMENTS:

#### NORTH EAST

<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCARF—Con't Wait Another Minute</td>
<td>RCA</td>
<td>Strong BC with no measurable strength</td>
</tr>
</tbody>
</table>

#### MIDDLE EAST

<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>C. CHRISTOPHER CROSS—Loving Strongers—Arista</td>
<td>From the soundtrack &quot;Nothing In Common&quot;</td>
<td></td>
</tr>
<tr>
<td>ANTIC STAR—Armed &amp; Dangerous—Monhotton</td>
<td>Both BC and Top 40 pretty equal</td>
<td></td>
</tr>
<tr>
<td>GORY ABBOTT—Shake Me Down—Columbia</td>
<td>#6 in sales in one city</td>
<td></td>
</tr>
</tbody>
</table>

#### SOUTH WEST

<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>DIED JACOBS—Tasty Love—Capitol</td>
<td>61-41 bullet it's 2nd week on BC Chart—One of the most added records</td>
<td></td>
</tr>
<tr>
<td>KY LEWIS—Hip To Be Square—Chrysalis</td>
<td>Strong AOR—Being played as LP cut</td>
<td></td>
</tr>
<tr>
<td>2'S—Summer Of Love—Warner Bros.</td>
<td>Lp cut-ships this week—quite a few adds nationally</td>
<td></td>
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</tbody>
</table>

#### CIFIC NORTH WEST

<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1AM!—Where Did Your Heart Go—Columbia</td>
<td>Lots of odds—Probably will chart next week</td>
<td></td>
</tr>
</tbody>
</table>

#### WEST

<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>2'S—Summer Of Love—Warner Bros.</td>
<td>LP single to radio week of 9/22</td>
<td></td>
</tr>
</tbody>
</table>

### HIGH PRIORITY

With 9 bulleted records on the charts, and hits from multi-platinum artists like **Billy Joel, Journey, Toto and Loverboy**: Columbia Records is proud of the new acts like **Lisa Lisa, Oran “Juice” Jones, The Bangles, The Outfield** and one of the greatest comebacks in history, **Eddie Money**. We are now ready to break **Wham!** and the smoothest soul singer since Marvin Gaye, Mr. **Shake You Down, Gregory Abbott**.

**Midnight Star**'s **Midas Touch** is being worked at Top 40. The R&B foundation is sensational. Key ads in Philly, plus nine more key station ads and moves including **CZY, KZAP** and tests at **KMJ/K, KITS, 29-24 at KMEL**. Very excited about **Howard Hewett’s I’m For Real**. A great voice as the lead singer for Shalamar. With just two weeks of activity, nothing short of fantastic response and we will cross this record.

**Joan Jett** is out and returns to the airwaves in a big way. Background vocals for the **Darlene Love and all of the Beach Boys, James Brown** is exploding at clubs and radio. Call local CBS rep for video. **Quiet Riot** is a teen anthem; they’re eating it up. **Luther Vandross** lp in store Monday 9/29.

**WALTER WINNICK E/P/A**
## Regional Breakouts

### Local Sales

<table>
<thead>
<tr>
<th>Region</th>
<th>Song 1</th>
<th>Artist/Label 1</th>
<th>Position 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>NORTHEAST</td>
<td>JERMAINE STEWART</td>
<td>Jody—Arista</td>
<td>#16</td>
</tr>
<tr>
<td></td>
<td>GLASS TIGER</td>
<td>Don’t Forget Me—Manhattan</td>
<td></td>
</tr>
<tr>
<td></td>
<td>MADONNA</td>
<td>True Blue—Sire/WB</td>
<td>Huge LP</td>
</tr>
<tr>
<td></td>
<td>BRICKLIN</td>
<td>Even When You’re—A&amp;M</td>
<td>#1</td>
</tr>
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### Requests

<table>
<thead>
<tr>
<th>Region</th>
<th>Song 1</th>
<th>Artist/Label 1</th>
<th>Position 1</th>
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</thead>
<tbody>
<tr>
<td>SOUTHEAST</td>
<td>GLASS TIGER</td>
<td>Don’t Forget Me—Manhattan</td>
<td></td>
</tr>
<tr>
<td></td>
<td>MADONNA</td>
<td>True Blue—Sire/WB</td>
<td>Top 10</td>
</tr>
<tr>
<td></td>
<td>CAMEO</td>
<td>Word Up—Atlanta Artists/PolyGram</td>
<td>#3</td>
</tr>
</tbody>
</table>

### Popularit

<table>
<thead>
<tr>
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<tbody>
<tr>
<td></td>
<td>Young adult</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mass appeal</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Young adult</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Across the board</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lies with young adults</td>
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</table>

### Southwestern

<table>
<thead>
<tr>
<th>Region</th>
<th>Song 1</th>
<th>Artist/Label 1</th>
<th>Position 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOUTHWEST</td>
<td>MADONNA</td>
<td>True Blue—Sire/WB</td>
<td>#3</td>
</tr>
<tr>
<td></td>
<td>WANG CHUNG</td>
<td>Everybody Have Fun—GEF</td>
<td>1st week</td>
</tr>
<tr>
<td></td>
<td>CAMEO</td>
<td>Word Up—Atlanta Artists/PolyGram</td>
<td>Top 15</td>
</tr>
</tbody>
</table>

### Midwest

<table>
<thead>
<tr>
<th>Region</th>
<th>Song 1</th>
<th>Artist/Label 1</th>
<th>Position 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>MIDWEST</td>
<td>BILLY IDOL</td>
<td>To Be A Lover—Chrysalis</td>
<td>1st week</td>
</tr>
<tr>
<td></td>
<td>CAMEO</td>
<td>Word Up—Atlantic Artists/PolyGram</td>
<td>Top 15</td>
</tr>
<tr>
<td></td>
<td>EDDIE MONEY</td>
<td>Take Me Home Tonight—COL</td>
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</tr>
</tbody>
</table>

### Pacific Northwest

<table>
<thead>
<tr>
<th>Region</th>
<th>Song 1</th>
<th>Artist/Label 1</th>
<th>Position 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>PACIFIC NORTHWEST</td>
<td>BEN E. KING</td>
<td>Stand By Me—Atlantic</td>
<td>1st week</td>
</tr>
<tr>
<td></td>
<td>WANG CHUNG</td>
<td>Everybody Have Fun—GEF</td>
<td>1st week</td>
</tr>
<tr>
<td></td>
<td>BILLY IDOL</td>
<td>To Be A Lover—Chrysalis</td>
<td>1st week</td>
</tr>
</tbody>
</table>

### West

<table>
<thead>
<tr>
<th>Region</th>
<th>Song 1</th>
<th>Artist/Label 1</th>
<th>Position 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>WEST</td>
<td>WANG CHUNG</td>
<td>Everybody Have Fun—GEF</td>
<td>1st week</td>
</tr>
<tr>
<td></td>
<td>TALKING HEADS</td>
<td>Wild Wild Life—Sire/WB</td>
<td>Sales coming</td>
</tr>
<tr>
<td></td>
<td>LIONEL RICHIE</td>
<td>Love Will Conquer All—Motown</td>
<td>Results not in</td>
</tr>
</tbody>
</table>

### Special Introductory Offer

- **CASH BOX** offers a special introductory rate on each issue of **Cash Box** for $150.00.
- **CASH BOX** is available for $150.00 per year for a limited time only.

### Subscription Order

- Please enter my **CASH BOX** subscription.
  - **NAME:**
  - **COMPANY:**
  - **ADDRESS:**
  - **CITY:**
  - **STATE:**
  - **ZIP:**
  - **PAYMENT:**

- **SUBSCRIBE NOW** online at [CASH BOX](#).
V BJ—Grand prize winner of the “Meet The Monkees” contest Kristin Ricker (l), front of the original Monkeemobile with KRLA’s Johnny Hayes and Rhino Records’ Russell Hayes outside the Greek Theatre. The contest was sponsored by Rhino, KRLA and Rhino Records’ ms.

VJ SHADES—The Yellowjackets were in L.A. recently to perform material from their MCA debut LP “Shades.” Shown at a reception backstage after the show standing from left are: Ricky Lawson of the band; KACE radio personality Talaya Tiguero; Brad Williams, KACE production director; Russell Ferrante of the band; Sara Melendez, West Coast regional R&B promotion manager, MCA; Marc Russo and Jimmy Haslip of the band; and Ricky Schult, director of marketing, MCA Jazz. Kneeling are from left Paul Ferrodi, KACE assistant music director; Cynthia Johnson, R&B promotion assistant, MCA.

CAN WE TALK?—The Westwood One-Mutual hospitality suite at this year’s NAB gathering in New Orleans featured live broadcasts of the Dr. Toni Grant and Larry King programs. Westwood One also presented a live broadcast of Joe Cocker in concert. Shown here following the concert are (l-r): Grant; Mutual co-president Art Krnemel; and Cocker.

NABeach PARTY—HLC Broadcast Singles brought a touch of the California beach scene to the NAB convention in New Orleans. One of the many beach goers was personality Dick Cavett. Pictured from left are model Cheryl Vassar; Cavett; and HLC partner Josef Lubinsky.

S MAKES L.A. NEWS—Shown backstage after a Cactus World News concert at shky in Los Angeles from left standing are: Nat Fisher, national college/alternative ve director, MCA Records; Eion McEvoy of Cactus World News; Cynthia Fox, radio ir personality; Tim Devine, director of artist development, MCA; and Frank Kearns of World News. Kneeling from left are Wayne Sheehy and Fergal MacAindris of Cactus ews.

STILL STANDING—Pictured at a recent taping of the National Howard Stern Show, Elton John (c) joins Stern (l) and Stearn’s on-air co-host Robin Quivers to discuss his cur rent tour.

TOP GUN—Jimmy Buffett fulfilled a lifelong dream when he earned his wings as a civilian fighter pilot trainee with the 45th Adversary Group in Key West, Florida. Nicknamed “Brillo” while in bootcamp, Buffett is shown here preparing for takeoff.
the first lady to hit the ROCK & ROLL HALL OF FAME. She and 14 others will be inducted on January 21. To qualify the nominees had to have released a recording more than 25 years ago.

THOMAS BACK TO L.A.: Jeff Thomas will be doing mornings at KPWR (Power 106) going up against Rick Dees to get some of his numbers away from him.

K-SHE WINS NATIONAL MERIT AWARD: St. Louis station K-SHE has been selected to receive the AMERICAN ASSOC. of BLOOD BANKING 1986 Award of Merit. This is an award that put them #1 over all stations across the U.S. They have been able to sponsored these drives successfully year after year.

KISS-108 BIRTHDAY PARTY: To celebrate three years of their cash giveaways, KISS is having a party for cash winners and station personnel. Alice Cooper is a special bonus as he'll be with Matt Siegel (Matty in the Morning) in the studio and will add to the happy celebration.

BUSY SIMON: WNEW-FM has created a special for their “Mixed Bag” with Paul in conjunction with his birthday, this three hour special will be broadcast on Sunday, October 12. Air ing just one day before the musician’s 44th birthday, this in-depth presentation will trace Simon’s life and career beginning with his childhood in Queens, NY, through his lucrative partnership with Art Garfunkel, to his illustrious solo career, and spotlighting his critically acclaimed new Warner Bros. album GRACELAND which was recorded with a spectacular array of black South African musicians.

WFIL WE WROTE THE BOOK GAME: The results are in on this Balti more promotion with WFIL and C&P Yellow Pages. A winner was awarded $50,000 in this 9-week contest. See CASH BOX 7/19. It worked. WFIL also had two random drawings on-air for $50,000 and $20,000 through sponsorship of the Yellow Pages and Baltimore Gas and Electric. Everyone is pleased over the results of this one.

KZOK BRINGS BACK CHICKEN MAN: This comedy classic which has been gracing the airwaves around the country is returning to Seattle’s KZOK. Very interesting.

SIMPLY RED: if Mick Hucknall, Simply Red’s lead singer, writes with Lamont Dozier can expect BC radio to play their music?

FAR WEST EXPANSION: This communications company is now providing the tracks via its audiophile bro arm, The Master Service. Their acquisition is providing Twentieth Century Fox TV with classic Top 40 for the hit series, Moonlighting. Through various licensing agreements The Master Service is in 100 markets and provides leased audiophile carriers to Gannett, RKO, Capitol, and Transstar.

JINGLE WARFARE: Dallas FirstCom and Hollywood based Bahler Assoc. (JBA) have entertained joint venture to produce station gles. Their first project is for the venture is a custom station ID package for KIIS-FM Los Angeles, and the of the package is Jingle Warfare. They are planning on using the best stations in L.A. for a really distinctive sound, the instrumental tracks will sound as if they belong up against the recording produced today.

EL VISITS US—El DeBarge dropped by the United Stations offices for an interview. Shown here are (fr.) Janice Ginsberg, director, artist relations, USP; Rich Vestuto, USP; Vicky Rose from the Howard Bloom Org.; DeBarge; and his manager, Tony Jones.

REAL LOVE BY THE BAY—Capitol recording artists Ashford & Simpson visited FM in San Francisco to promote their latest LP “Real Love.” Pictured above are (fr.) Rothstein, Capitol’s San Francisco promotion manager; Simpson; KYUU FM DJ Jeff Annette Lai, KYUU FM music director; and Ashford.

PROMOTION OF THE WEEK

CITY—MADISON, WISCONSIN

STATION—Z 104 - WZEE-FM - Midcontinent Broadcasting Company

D.J.—STATION ACTING AS PROMOTIONAL ARM/Jonathan Little, PD

PROMOTION—THE OTIS REDDING MEMORIAL FUND, INC. Madison fans of Otis Redding announce the formation of this fund the purpose of raising funds for the construction of a memorial. The late soul singer perished in 1967 when his plane crashed in Lake Monona, which is in this area, on his way to a concert in Madison. They are selling reproductions of posters advertising Redding’s Madison concert to support the building of the memorial. Money remaining goes to scholarship fund.
Charlotte: This is not a crusade for Mr. Blackwell, but more of a nervous reaction to an industry he loves. It's also a cry to get us all off our "tuds" and start acting and not reacting to the call out there. Here it is the answer to all problems - living to fail! What an exceptional concept to have. However, when you get bored easily and like to move...a lot (and not from city to city), you take on the appearance of Regge Blackwell. This same aspect is found in the programming overview in America today. Boring, needing something new, wanting something fresh, looking for an innovative idea. Here we have this urgency to find answers to these categorical phases, and yet, we seem to be without the inspiration and intestinal fortress to find the answers. What's out there? What am I missing? Where will I find it? These are the questions more and more of us are asking ourselves, especially Reggie. It's a matter of getting out on the streets", the same streets that everyone talks about getting out on but never do... seeing what's around. Everyone says they're looking, however, no one is seemingly finding what those innovations are. In hearing what people want, Reggie has found out exactly what they don't want. His findings, far him, are that people don't want to hear oldies, they want new. Here, it looks like, is the ultimate chance to help an audience find those selections, information, games, etc. All agree that it takes a great deal of hard work and dedication in order to process this information, but also reliable programmers choose to do nothing about it. Each time a contest is run it must have a new "twist," new concept in order for it to sound fresh. It's certainly fine to use old concepts, in places where they have never been heard, but old too often is this not the case. The philosophy that Top 40 needs to address itself with, is to feel and find those exciting social changes that are just on the "brink" in order for them to augment the airwaves. There should be this constant search for anything on the brink of breaking. Don't be selective in where you find it. It could be found in your local paper, Time Magazine, clubs, at retail or on the proverbial bathroom wall. We've gone back in time, and kids are finding great satisfaction in the trends of the '50s, along with that it may have brought about the stagnation of music. Since there is no revolt or rebellion going on... and everything is calculable and predictable - we also become stagnant and complacent. "This is certainly not good," says Reggie. "We programmers must stop playing follow the leader. We have to stir the juices and get all this energy inside, out." Perhaps, this is why this southern gentleman is so good about handling the pressure and stress - he finds exterior outlets and pours this combustible element into his radio station. Since follow-the-leader doesn't really work... do what your radio station does best, what your listeners want; but do not do it because someone else is (or isn't) doing it. Charlotte, and probably every other city as well, is the same as it has been historically. In this case, it's the same old southern town it always has been. Built of primarily blue collar workers, liking primarily the same taste in R&B music. The outskirts may look different, but we still have pretty much the same needs and dreams that our grandparents had. We have to be aware of these things. Now enters the pd'er with spank. Since Reggie is at a music radio station, he is constantly looking for that music which will set him apart from the others. The need to find it before someone else does, the excitement of finding it and making a commitment to do something with it, lends itself to personal excitement and reward. Reggie has found such records as "Shake Me Down" by Gregory Abbott released on Columbia, one of those acts that should do really good - a very talented young man. Then there's The Four Corporations, found by Reggie an a German import and, incidently, a really great song rendition of Led Zeppelin, he claims it will be huge. Another group that he particularly loves is Bon Jovi and another prediction that it will be huge. So there's our pal Reg out there first and without fan fare to the outside world, but a great deal of fan fare to his inner self.
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import reviews

12"
World party (Ensign/Chrysalis ENYX 604)
private revolution (6:18) (Well) (K. Wallinger) (Producer: Karl Wallinger)
The Waterboys' keyboardist in his first solo venture. The album will be ava-
domestically via the Ensign deal with Chrysalis, so the 12" is listed here is
inclusion of two splendid non-1P b-sides. The music has its roots in psyche,
The Rolling Stones (a la "Flowers") and Wallinger's unique spiritual, vision.

Pete Wylie (MDM/Eternal MDM 12:12)
Diamond Girl! (A Dirty!Demon!Diamond! Mix) (Call This Music?/W.
Bros Music) (Pete Wylie) (Producers: Pete Wyle-Zeus B. Held)
Wyles backs off of his anesthetic tradition just enough to concentrate on a
engaging pop song. Very solid.

The Adult Net (Beggars Banquet BGG 1717)
Waking Up In The Sun (Mindie Music) (Brix E. Smith) (Producer: Ian Brou
Brix, the sensuous siren of The Adult Net, puts a summery and sweet tou
this infectious track that could have been a missing Go-Go's single.

bears "Superbowl Shuffle" which is hundreds of thousands of units 1
year, the record, also available as a RP
turcd, should be a hit with Raid
fans, an intensely loyal bunch. Ri
will also release, "The Best Of Coct
Relief," which captures the fumi
performances from the L.A. Univer
Amphitheater earlier this year. Feat
ing the likes of Billy Crystal, Who
goldberg, Robin Williams, How
Mandel, George Carlin, John Ca
dy and many more of the best area
proceeds will help fund Health Care
the Homeless projects in 18 key ci
Rhino says there is already a siz
number of advance orders.

Brian Kass

Cash Box Top 40 compact discs

11 Heart
12 Brothers In Arms
13 Dancing On The Ceiling
14 Revenge
15 Tuff Enuff
16 Press To Play
17 Life's Rich Pageant
18 Double Vision
19 Like A Rock
20 Music From The Edge Of Heaven
21 S/T
22 No Jacket Required
23 Control
24 Chronicles
25 Riptide
26 The Dark Side Of The Moon
27 Mike & The Mechanics
28 Captured
29 Rapture
30 Emerson, Lake & Pow
31 GTR
32 Bellinda Carlisle
33 Please
34 A Decade Of Steely
35 Picture Book
36 Songs You Know By Heart
37 Play Deep
38 Breakout
39 World Machine
40 Love Zone
HOME VIDEO REVIEW: The Last Radio Station - MCA Home Video $29.95 This Motown Productions home video is the last in a series of four home videos produced in conjunction with MCA, and incorporating classic Motown hits from yesteryear in loose plots. Of those four, this last offering is by far the best. Directed and co-written by Dominick Orlando, the tape is a futuristic view of the last night of the last radio station, presumably in the entire world, which is about to go video, told in series of well-directed vignettes. What sets this cassette apart from the others in the series is its engaging design, strong casting and unique concept. Dominick's 1990s (where the story is set) is a decade that doesn't tolerate throwbacks to another era, which his protagonist, the last DJ (weakly portrayed by Thomas Guzman Sanchez) embodies. And while Guzman's performance is barely believable, it is more about music (oldies from at least ten top artists) and visuals than anything else, and both are impressive. Futuristic sets take the current obsession with ironic use of 1950s designs a step further. A wacked-out housewife (Charlotte McCracken) is given full reign with this look, and delivers a kooky performance to match. Cameos abound in this tape, including appearances by such rockers as Smokey Robinson, Thelma Houston, Mark Blankfield and Jake Steinfield (Blankfield, who plays a foot fetishist shoe salesman, is funny). An enjoyable backdrop for ageless Motown tunes.

Gregory Dobrin

AU LAUER VIDEO—Cyndi Lauper’s True Colors is now a “music Zap” video seen in movie theatres.

THE RELEASE BEAT

RCA/Columbia Pictures Home Video leaps into November with Jo Jo Dance, Richard Pryor’s tragi-comedy about the troubles of a successful comedian. The film also stars Debby Allen, with music by Herbie Hancock. Suggested retail is $29.95, Dolby Surround, Hi-Fi stereo, VHS and Beta. . . . Vestron Videocassette brings Elvis Memories to the small screen in November. Featuring classic footage of the ill-fated performer from the '50s and '60s. Conversations with Elvis pals Cybill Shepherd, Barbara Mandrell, Merle Haggard and Dick Clark are also included. Suggested retail is $29.95, VHS and Beta.

THE EYES HAVE IT—MCA Home Video recently threw a party at L.A.'s Le Dome in honor of Donna Mills: The Eyes Have It, one of the label's most recent releases. The long cassette features makeup, skin care and other beauty secrets from the acclaimed MCA Pictures at the party are (left): MCA Home Video president Gene Gasquinto; Mills; and MCA senior vice president Jerry Sharrill.

Cash Box October 4, 1987

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

CASH BOX TOP 40 VIDEO CASSETTES

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<tr>
<td>1</td>
<td>IRON EAGLE</td>
<td>CBS/Fox Video 1040</td>
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<td>2</td>
<td>SPIES LIKE US</td>
<td>Warner Home Video 1151</td>
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<td>3</td>
<td>BACK TO THE FUTURE</td>
<td>MCA Home Video 2215</td>
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<td>MURPHY'S ROMANCE</td>
<td>RCA/Columbia Pictures Home Video 2494</td>
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<td>5</td>
<td>THE JEWEL OF THE NILE</td>
<td>CBS/Fox Video 1411</td>
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<td>6</td>
<td>HOUSE</td>
<td>New World Video 1025</td>
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<td>7</td>
<td>QUICKSILVER</td>
<td>RCA/Columbia Pictures Home Video 6044</td>
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<td>8</td>
<td>CLUE</td>
<td>Paramount Home Video 1840</td>
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<td>9</td>
<td>THE HITCHER</td>
<td>Thorn/EMI Video TMA 2356</td>
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<td>10</td>
<td>WHITE NIGHTS</td>
<td>RCA/Columbia Pictures Home Video 6879</td>
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<td>11</td>
<td>ENEMY MINE</td>
<td>CBS/Fox Video 1942</td>
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<td>12</td>
<td>JAGGED EDGE</td>
<td>RCA/Columbia Pictures Home Video 6609</td>
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<td>13</td>
<td>YOUNGBLOOD</td>
<td>MGM-UA Home Video 90966</td>
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<td>14</td>
<td>DELTA FORCE</td>
<td>Media Home Entertainment M941</td>
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<td>15</td>
<td>COCOON</td>
<td>CBS/Fox Video 1746</td>
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<td>16</td>
<td>OFFER</td>
<td>HBO/Cannon Video TMA 4676</td>
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<tr>
<td>17</td>
<td>A NIGHTMARE ON ELM STREET 2 FREDDY'S REVENGE</td>
<td>Warner Home Entertainment 9381</td>
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<tr>
<td>18</td>
<td>AFTER HOURS</td>
<td>Warner Home Video 13528</td>
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<td>19</td>
<td>BRAZIL</td>
<td>RCA/Columbia Video 8031</td>
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<tr>
<td>20</td>
<td>TARGET</td>
<td>CBS/Fox Video 1092</td>
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THE EYES HAVE IT—MCA Home Video recently threw a party at L.A.'s Le Dome in honor of Donna Mills: The Eyes Have It, one of the label's most recent releases. The long cassette features makeup, skin care and other beauty secrets from the acclaimed MCA Pictures at the party are (left): MCA Home Video president Gene Gasquinto; Mills; and MCA senior vice president Jerry Sharrill.

Cash Box October 4, 1987
COUNTRY
ASHVILLE FORUM

are two weeks to go before my Music Week (a.k.a. “The Deejay minot”) is upon us. (That is, if you are magazine on time. If, however, arrives the same day as mine, then awards show may already be in pro-

by the time you get to read this. It all depends on whether or not the stage

makes it past the Indians, I guess.) any rate, this being the 20th annual

of the CMA Awards, now is as a time as any to reflect on past

years of those points, but highly-prized

ies. I'll began in 1967. (Well, some things going on long before 1967, but the

Awards began at that time.) The property that first year was Jack

ie and he Sherman “There Goes My

thing.” Between them they walked with four awards: Single of the

Album of the Year, Male Vocalist of

ear and Song of the Year (to writer’s

S) number of other artists have pulled loads of the little baggers, including

, Johnny Cash, whose 1969 re-

"A Boy Named Sue" helped to haul off five: Entertainer, Album,

e, Male Vocalist and Vocal Group of

ear (the latter with June Carter). An

olved in a total of five is the

, whose 1980 single of “He

ed Loving Her Today” took top honors and also became the first ever to nab Song of the Year honors

running years. Jones also scored (’80 and ’81) as Male Vocalist.

he Hag then struck for six, with his ear being in 1970 (remember “Odie

in “Don’t the Time Pass迅速ly”?) That year he

med Cash’s feat as he also
took writer, Single, Album and Male Vo-

—but not Vocal Group (hope he
telllonse) However, he came for his 5th in ’72 for the LP “Let Me

About A Song” and another for Male Vocalist, along with Willie Nelson, in

Wills, by the way, has won or been
elected with 7: Entertainer (’79), Al-

Single (“Always On My Mind”)

duos with Waylon in ’76, gar in ’83 and Julio in ’84) and

g in a pair for songwriters Johnny

er, Wayne Carson and Mark

as “For Always On My Mind,” the

doors to win two years in a row (’82

3). Charlie Rich and Dolly also have

scored for six. Dolly’s taken Entertainer, a pair of Female Vocalist trophies and

three Vocal Duo crowns (along with Porter), while Charlie has won Entertainer,

Single (“A Very Special Love Song” and “Behind Closed Doors”), Male Vocal-

ist for himself and also Song of the Year

for writer Kenny D’Oll (“Behind Closed Doors”).

Like Willie, Kenny Rogers also has taken

Single (“Lucille”), Album (“The Gambler”), Male Vocalist, a duo of

Vocal Duos (with Dottie West) and he also

ailed a pair for some happy songs

(Lucille” for Roger Bowling and Hal

Burnum and “The Gambler” for Don

Schlitz).

An honor with 7 is Milsap, who won

Entertainer, a trio of Albums (“A Legend

My Time,” “Roni Milsap Live” and “It Was Almost Like A Song”) and then

Male Vocalist in ’74, ’76 and ’77, becoming the only male vocalist to pull off

a hat trick (both Tammy and Loretta have done it on the distaff side). Loretta, by

the way, has taken a whopping 8 Awards. She was the first female to grab the

Entertainer crown, then took three Female Vocalists and four Vocal Duos with her

favorite singing partner Conway Twitty. (Conway, by the way, has never won a

solo award.)

Bag up another eight for Chet Atkins,

who just owns the Instrumentalist of the

Year trophy.

Speaking of big hauls, incidentally, can

you name the only act that has won nine

awards in the same category? No, not Alabama. Try again. The answer, of
course, is the Statler Brothers who carved their names on the Vocal Group award in the

‘70s (’72, ’73, ’74, ’75, ‘76, ‘77 and ’79) and who bounced bouned back a couple of times in the

‘80s (’80 and ’84).

Yes, Alabama also took 9 prizes, but

there’s been have in a variety of categor-

ies. Country’s Fab Four have hit the Entertainer

mark three times (’82, ’83, ’84), Album of the Year (“The Closer You Get” in ’83), Vocal Group three times (’81, ’82, ’83) and Instrumental Group twice (’81 and ’82).

And, finally, the all-time award-win-

ning line (attributed to Don Schlitz after

“The Gambler” won in ’79): “it’s the first song I ever wrote. I very encouraging.”

Tom McEntee

CASH BOX COUNTRY ALBUMS

Title, Artist, Label, Number, Distributor

1 STORMS OF LIFE

RANDY TRAVIS (Warner Bros. 25415)
10 GOLD (RIAA Certified)
2 MONTANA CAFE

HANK WILLIAMS, JR. (Warner Bros. / Curb 19412)
3 GEORGE STRAIT #7, ETC.

GEORGE STRAIT (MCA 5750)
4 CIGARS, CADILLACS, ETC., ETC.

DREW FLORENCE (Warner Bros. / Epic 40383)
5 WHAT’S IN NEW ENGLAND

RENA MCINTIRE (MCA 6011)
6 BLACK & WHITE

MISHA (MCA 40387)
7 ROCKIN’ WITH THE RHYTHM

THE JUDDS (RCA/Curb A.HL-17042)
8 TWENTY YEARS OF DIRT

THE NITTY GrittY DIRT BAND (Warner Bros. 25301)
9 ALABAMA GREATEST HITS

ALABAMA (A.HL-17170)
10 I TELL IT LIKE IT USED TO BE

T. GRAHAM BROWN (Cape 1287)
11 BEST OF 1976

WILLIE NELSON (Capitol F-4001)
12 WILL THE WOLF SURVIVE

WAYLON JENNINGS (MCA 5688)
13 BEST IN THE FIFTIES TONIGHT

RONNIE MILSAP (A.HL-17194)
14 MY FRIEND IN CALIFORNIA

MERLE HAGGARD (Epic 20026)
15 THE BRIGHT SIDE

THE BRIGHT SIDE (A.HL-17241)
16 FALLIN’ FOR YOU

CONWAY TWITTY (Warner Bros. 25404)
17 CLASS OF ’55

C. PERKINS, J.L. EWINS, R. ORBISON, J.C. HUGHES (RCA/EMI 6300)
18 GUITAR TOWN

STEVE EARLE (MCA 5123)
19 THE PROMISELAND

WILLIE NELSON (Columbia FC-40327)
20 SWEETHEARTS OF THE RODEO

SWEETHEARTS OF THE RODEO (Epic 5714)
21 A HEART FULL OF LOVE

JOHN DENVER (Columbia FC-40174)
22 A HEART FULL OF LOVE

JOHN DENVER (Columbia FC-40174)
23 TAKE THE LONG WAY HOME

TERRY SCHNEIDER (MCA 5779)
24 FIVE O’CLOCK

HANK WILLIAMS, JR. (Warner Bros. / Curb 125287)
25 SOMETHING SPECIAL

GEORGE STRAIT (MCA 4569)
26 STRENGTH LINE

LIE GREENWOOD (MCA 5602)
27 GREATEST HITS

GEORGE STRAIT (MCA 5667)
28 KILLBILLY MILL

SOUTHERN PACIFIC (Warner Bros. 25469)
29 WON’T BE BLUE ANYMORE

TAMMI ERLING (Columbia ST-11316)
30 LIVE IN LONDON

RICKY SKAGGS (Epic FE-40303)
31 FROM THE PAGES OF MY MIND

RAY CHARLES (Columbia FC-40033)
32 NEW MOVES

DON WILSON (Capitol ST-12449)
33 LOVE WILL FIND ITS WAY

LIE GREENWOOD (MCA 5770)
34 ROSE OF MY HEART

NICOLETTE LARSON (MTM 5719)
35 HEROES

CHUCK CONNORS (Epic 5712)
36 SEASONS

OAK RIDGE BOYS (MCA 5714)
37 JUDY

JUDY ROBSON (MTM ST-1150)
38 STARTING NEW MEMORIES

GENE WATSON (Epic FE-40306)
39 SURELY YOU JUST

RAY STEVENS (MCA-5797)
40 PLAINE WRAPPERS

GARY MORRIS (Warner Bros. 92435)
41 BORN YESTERDAY

THE EVERLY BROTHERS (MCA-410)
42 PORTRAIT OF A SINGER

RAY PAYCE (Epic One 5K004)
43 WHERE I STAND

DORIS DAY (Capitol ST-1681)

HOT CUTS

Lionel Ritchie—Deep River Woman—(Dancing On The Ceiling)

George Strait—Rhythm Of The Road—(#7)

Randy Travis—Storms Of Life—(Storms Of Life)

Randy Travis—Messin’ With My Mind—(Storms Of Life)

Lee Greenwood—Love Will Find Its Way To You—(Love Will Find Its Way To You)

Dwight Yoakam—Buried Me—(Guitars, Cadillacs, Etc., Etc.)

The Juds—River Roll On—(Rockin’ With The Rhythm)

Randy Travis—Send My Body—(Storms Of Life)

Pake McEntire—Too Old To Grow Up Now—(Too Old To Grow Up Now)

The Forester Sisters—Drawn To The Fire—(Perfume, Ribbons & Pearls)

Marie Osmond—Cry Just A Little—(I Only Wanted You)

Barbara Mandrell—Moments—(Moments)

Crystal Gayle—Crazy In The Heart—(Straight To The Heart)

IN ANY TIME, BOYS—The Almost Brothers, Steve Moss 1/2 (left) and Mike Ragogna (right)

stopped by Cash Box’s L.A. office on a recent trip to the West Coast. Oh, yes, you were

wandering who the guy in the middle is. — Meet George Albert, publisher of Cash Box.
# CASH BOX COUNTRY SINGLES

**October 4, 1986**

<table>
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<th>Title</th>
<th>Artist, Label, Number</th>
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</thead>
<tbody>
<tr>
<td><strong>33</strong> CHEAP LOVE</td>
<td>JUICE NEWTON (RCA PB-14412)</td>
</tr>
<tr>
<td><strong>34</strong> TOUCH ME WHEN WE'RE DANCING ALASKA</td>
<td>ASHE (Warner Bros. 7-29640)</td>
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<tr>
<td><strong>35</strong> SLOW BOAT TO CHINA GIRLS NEXT DOOR (MTM B 72068)</td>
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<tr>
<td><strong>36</strong> COUNTRY STATE OF MIND HANK WILLIAMS JR. (Warner Bros./Curb 7 28931)</td>
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<tr>
<td><strong>38</strong> FIDDLIN' MAN</td>
<td>MICHAEL MARTIN MURPHY (Warner Bros. 7-28958)</td>
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<tr>
<td><strong>39</strong> HOW MUCH DO I OWE YOU</td>
<td>TUNE PIECE (Master WB 01)</td>
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<td><strong>40</strong> WALK THE WAY THE WIND BLOWS CATY WITT (MCA 34-06178)</td>
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<tr>
<td><strong>41</strong> MY LIFE'S A DANCE</td>
<td>ANNE MURRAY (Capitol B 5616)</td>
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<tr>
<td><strong>42</strong> OUT GOIN' CATTIN'</td>
<td>SAWYER BROWN WITH &quot;CAT&quot; JOE BONALL (Capitol/Curb B 5629)</td>
</tr>
<tr>
<td><strong>43</strong> OH LOUISIANA</td>
<td>JIM AND JESSIE JOE (RCA PB-14313)</td>
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<tr>
<td><strong>44</strong> HOME GROWN</td>
<td>MASON DIXON (Former Out P-O 111)</td>
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<tr>
<td><strong>45</strong> I MISS YOU ALREADY</td>
<td>BILLY JOE ROYAL (Atlantic America 79915)</td>
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<tr>
<td><strong>46</strong> WE HAD IT ALL</td>
<td>DOLLY PARTON (RCA PB-5001)</td>
</tr>
<tr>
<td><strong>47</strong> WHEN YOU HURT ME</td>
<td>RHONDA MCDONELL (Capitol/Curb B 52907)</td>
</tr>
<tr>
<td><strong>48</strong> TOO MUCH IS NOT ENOUGH</td>
<td>THE BELLAMY BROTHERS WITH THE FORESTER SISTERS (MCA/Curb 52917)</td>
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<tr>
<td><strong>49</strong> WINE COLORED ROSES</td>
<td>GEORGE JONES (Ep PB-43626)</td>
</tr>
<tr>
<td><strong>49</strong> THAT'S WHAT HER MEMORY IS FOR</td>
<td>BUTCH HAMER (Mercury 7884-637)</td>
</tr>
<tr>
<td><strong>50</strong> FIRE AT FIRST SIGHT</td>
<td>THE BELLAMY BROTHERS (Curb 52913)</td>
</tr>
<tr>
<td><strong>51</strong> STAND ON IT</td>
<td>MEL McCLANAHAN (Capitol B 5626)</td>
</tr>
<tr>
<td><strong>52</strong> YOU'VE TAKEN OVER MY HEART</td>
<td>BOBBY G. RICE (Dorothea 9506-251)</td>
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<tr>
<td><strong>53</strong> WRONG TRAIN</td>
<td>BILLY JOE ROYAL (Dot 56178)</td>
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<tr>
<td><strong>54</strong> GIVE ME WINGS</td>
<td>MICHAEL JOHNSTON (RCA PB-14412)</td>
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<tr>
<td><strong>55</strong> TWO SIDES</td>
<td>JUNNY MORTIHY (Enco Enn 10033)</td>
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<tr>
<td><strong>57</strong> WHAT YOU'LL DO WHEN I'M GONE WAIT ON JENNINGS (MCA 52931)</td>
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<tr>
<td><strong>58</strong> JUKE BOX SATURDAY NIGHT</td>
<td>ROY CLARK (Dotive Dollar 9270001)</td>
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**CHARTBREAKER**

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<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number</th>
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<tr>
<td><strong>58</strong> EVERYTHING I USED TO DO</td>
<td>GENE WATSON (Ep 34-06290)</td>
</tr>
<tr>
<td><strong>59</strong> FOOLS FOR EACH OTHER</td>
<td>ED REED WITH LYNNE ANDERSON (RCA 5005-7 1034A)</td>
</tr>
<tr>
<td><strong>60</strong> LOVE'S GONNA GET YOU SOMEDAY</td>
<td>RICKY SKAGGS (Ep 34-06237)</td>
</tr>
<tr>
<td><strong>61</strong> SHE THINKS THAT SHE'LL MARRY</td>
<td>JIMMY RODMAN (MTM B 72068)</td>
</tr>
<tr>
<td><strong>62</strong> BABY, YOU'RE SO YOUNG</td>
<td>MARY NELSON (MTM B 72071)</td>
</tr>
<tr>
<td><strong>63</strong> ONLY YOU</td>
<td>THE STANLEY BROTHERS (Mercury 888-9427)</td>
</tr>
<tr>
<td><strong>64</strong> YOU SHOVED ME HOW TO LOVE</td>
<td>DON MALONE (Mercury 888-9426)</td>
</tr>
<tr>
<td><strong>65</strong> SHE WANTS TO MARRY A COWBOY</td>
<td>JAMES &amp; MICHAEL YOUNGER (Ar 91009)</td>
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**DEBUT**

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<th>Title</th>
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<tr>
<td><strong>66</strong> DON'T PLEASE ME TALK ABOUT ME WHEN I'M GONE</td>
<td>JIMMY DIXON (Capitol/B 5629)</td>
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<tr>
<td><strong>67</strong> GOOD OLD COUNTRY MOOD</td>
<td>MARCIA LYNN (Soundwaves SW-4775)</td>
</tr>
<tr>
<td><strong>68</strong> ONE STRIKE YOU'RE OUT</td>
<td>HEN RAY (Warner Bros. 7-29648)</td>
</tr>
<tr>
<td><strong>69</strong> HEARTBREAK IN THE DOWNTOWN</td>
<td>DON WILLIAMS (Capitol B 56168)</td>
</tr>
<tr>
<td><strong>70</strong> YOU'RE A BETTER MAN THAN I</td>
<td>PERRY DUNLOP (Dotive Door 928-052)</td>
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<tr>
<td><strong>71</strong> TALKIN' BLUE EYES</td>
<td>MANNY HAGGAJD (MTM B 72073)</td>
</tr>
<tr>
<td><strong>72</strong> THIS IS LOVE</td>
<td>CHARLIE MURPHY (Ep 34-06167)</td>
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<tr>
<td><strong>73</strong> OH DARLIN'</td>
<td>THE OHNES (Capitol B 56164)</td>
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<tr>
<td><strong>74</strong> LOVIN' YOU'S BETTER THAN THIS</td>
<td>SHIRLEY WEST (Warner Bros. 7-29648)</td>
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<tr>
<td><strong>75</strong> TIME STOOD STILL</td>
<td>VERN GOSIN (Capitol/Curb B 5557)</td>
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<tr>
<td><strong>76</strong> THINKIN' 'BOUT YOU</td>
<td>JAMES ED HORR (Dotive 11351)</td>
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<tr>
<td><strong>77</strong> KING LEAR</td>
<td>CAT SMITH (Capitol/Curb 7 28959)</td>
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<tr>
<td><strong>78</strong> WHO'S THE FOOL</td>
<td>TED &amp; BART (RCA 5003-7)</td>
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<tr>
<td><strong>79</strong> EVERY TIME I REACH FOR HER (I'M TOUCHING YOU)</td>
<td>LEON DAYRIG (56-2304)</td>
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<tr>
<td><strong>80</strong> ALIVE AND WELL</td>
<td>BILL AND JAN WATSON (Ep 34-06263)</td>
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<td><strong>81</strong> REELIN' ROCKIN' ROLLIN'</td>
<td>RAY GRIFF (Empire EV 1006)</td>
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<tr>
<td><strong>82</strong> I DON'T NEED THAT</td>
<td>BETTY CARONI (&amp; 151)</td>
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<td><strong>83</strong> WAITING ON YOU</td>
<td>DAVE FLOMME (Syrena CVP 8512)</td>
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<td><strong>84</strong> BAYOU BLACK</td>
<td>MICHAEL ANTHONY FREEMAN (REBEL) AND SOUTHERN EXPERIENCE (Silver Bullet NL 16676-1)</td>
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<tr>
<td><strong>85</strong> THE BOTTOM LINE</td>
<td>STEVE HICKS (Southwind SW 5005)</td>
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<tr>
<td><strong>86</strong> HEART STOP</td>
<td>DON BRYANT (Southern Tracks ST 1006)</td>
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<tr>
<td><strong>87</strong> I WON'T LET YOU DOWN</td>
<td>TOM WOPAT (Emi America PB 50338)</td>
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<tr>
<td><strong>88</strong> GOING'S BEEN COMING</td>
<td>SUE SHEPPARD (Door Key DR 88-258)</td>
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<td><strong>89</strong> N.A.S.C.R. RACE</td>
<td>JOEY MATHERN (Ep 4-9001)</td>
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<td><strong>90</strong> I'M GONNA QUIT IT</td>
<td>SONNY MATHERN (Warner Bros. 7-50358)</td>
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<td><strong>91</strong> SHE'LL BE GONE</td>
<td>JOHNNIE BEE (Universal Artist UAR 1053)</td>
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<td><strong>92</strong> BETTER OFF IN JAIL</td>
<td>TRACY WELSON (Gee 736)</td>
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<tr>
<td><strong>93</strong> I WANT TO THANK YOU</td>
<td>JIMMIE RICE (RCA 5005-7 1034A)</td>
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<tr>
<td><strong>94</strong> BIGGER THAN BOTH OF US</td>
<td>EMINE BERNES (Ep 7 393)</td>
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<tr>
<td><strong>95</strong> THE POWER OF A WOMAN</td>
<td>GENE ENERBY (Dotive Door Key DK 8254)</td>
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<tr>
<td><strong>96</strong> NO ROOM TO FALL IN LOVE</td>
<td>GABBY DURAN (RCA PB-14319)</td>
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<tr>
<td><strong>97</strong> ME AND MARGARITA</td>
<td>BOBBY REID (Mercury/MCA 5003-7)</td>
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<tr>
<td><strong>98</strong> SOMETHING IS A LADY</td>
<td>EDDY RAINE (RCA PB-14319)</td>
</tr>
<tr>
<td><strong>99</strong> STRONG HEART</td>
<td>T.G. SHEPPARD (Capitol/Curb B 52907)</td>
</tr>
<tr>
<td><strong>100</strong> ROCKIN' WITH THE RHYTHM OF THE RAIN</td>
<td>THE JUDGES (RCA/Curb PB-14362)</td>
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</tbody>
</table>

**ALPHABETICAL LISTING ON INSIDE BACK COVER**
COUNTRY RADIO

HOT PHONES

Diggin' Up Bones— Randy Travis  (Warner Bros.)
Touch Me When We're Dancing— Alabama  (RCA)
You're Still New To Me— Marie Osmond with Paul Davis  (Capitol/Curb)

Both to Each Other (Friends and Lovers)— Eddie Rabbitt and Juice Newton  (RCA)
It Ain't Cool To Be Crazy About You— George Strait  (MCA)

Cry— Crystal Gayle— (Warner Brothers)
She Used To Be Somebody's Baby— Larry, Steve, Rudy; The Gatlin Brothers— (Columbia)

KVGB— Great Bend— Randy Hooker
Marty Haugard
Sawyer Brown (Pick)

Dark Horse: Patsy Marie and Tall in the Saddle

WOFF— Camilla— Debbie Tristan
Billy Joe Burnette
Don Bryant
Alabama (Pick)
Vickie Lee
Terri Rice and Greg Allman
The Statler Brothers
Orleans
Hank Williams Jr.
George Strait

Dark Horse: Beth Williams

WAMS— Wilmington— Bob Grayson
Vickie Lee
Don Bryant
B.J. Thomas (Pick)
George Strait
Judy Rodman
Tom T. Hall
Jimmy Murphy

Dark Horse: Adam Baker

WKAK— Albany— Jim Shepherd
Leon
Tracy Wilson
Michael Johnson (Pick)
Sue Sheppard

Dark Horse: Patsy Marie and Tall in the Saddle

WMTZ— Augusta— Dave Hensley
Hank Williams Jr.
The Cannons
Reba McEntire (Pick)
Larry Boone
T.G. Sheppard
Judy Rodman
Ricky Skaggs
Billy Joe Burnette
Tina Danielle
Don Bryant
Ray Griff
The Stoneshill Brothers
Earl McCowan
Salt Creek Band
Patsy Marie and Tall in the Saddle
Boots Clements
Rhonda Broussard

Dark Horse: Ronnie Dove

WJJC— Commerce— Keith Parnell
Salt Creek Band
Don Bryant
Earl McCowan (Pick)
Julie Murers
Bobby Rich
Tina Danielle
Billy Joe Burnette
LaDonna Andrea
Boots Clements

Dark Horse: Patsy Marie and Tall in the Saddle

Country Music Month Events

October, as you are aware, is Country Music Month. Many events will be taking place nationwide throughout this period. In Nashville two of the most popular events are the CMA Awards and the Grand Ole Opry Birthday Celebration. You already know about the Awards, so we thought we’d let you know what’s cookin’ for this year’s birthday, as well as pass on a few other salutes to country music on radio and television that have been brought to our attention.

THE OPRY TURNS 61


The invitation-only affair will include a Bluegrass Concert Thursday afternoon from 2:30 p.m., followed Thursday evening by the Music Country Radio Network show from 7-11 p.m. at the Opry House, with host Charlie Daniels and live performances by some of country music’s best artists.

Friday afternoon will give DJ’s an opportunity to tape interviews with artists from 1-4 p.m. at the Opryland Hotel, and that session will be followed by a cruise on the General Jackson.

This year, once again, broadcasters will be setting up tables and broadcasting their shows live from the Opryland Hotel lobby during the festivities. A new event this year is a Celebrity Miniature Golf Tournament from 12:22 p.m. on Saturday.

Guests will also be able to enjoy the Opryland entertainment park from 10 a.m. 7 p.m. on Saturday, followed by the Grand Finale event of the 61st Grand Ole Opry Birthday celebration, which begins at 9:30 p.m. at the Opry House.

USP SALUTE TO COUNTRY

The United Stations Programming Network will present “The Country Music Month Salute” during the month of October featuring daily special program vignettes on the top names in country music.

Each program will be five minutes long and will feature brief comments from the artists on their music and careers, along with musical excerpts from their most popular hits.

The series is hosted by Buzz Bowman, morning air personality on WXTU radio in Philadelphia. Bowman also hosts the special “Country Six Pack” series on USP.

TNN SPECIALS IN OCTOBER

The Nashville Network celebrates Country Music Month with six concert specials from Saturday, Oct. 1 through Saturday, Oct. 25.

Grand Ole Opry Live— An especially heavy lineup of country music stars, along with their families and guests, is traditional at the Grand Ole Opry’s birthday party. The 61st birthday celebration, including the cutting of the cake, will be covered in an expanded 60-minute telecast of “The Grand Ole Opry Live” on Saturday, Oct. 11 at 8 p.m. (EST).

Hank Williams Jr. and Friends— This 60-minute special will also be telecast on Oct. 11. Taped in the Grand Ole Opry House, it features the Forester Sisters, Randy Travis, Pam Tillis and Merle Kilgore.

Country Rock— Taped in the Convention Center at Pine Bluff, Ark., this is a 60-minute concert by three artists of the more contemporary country genre. The Oak Ridge Boys, Charlie Daniels and Rosie and the Tom T. Hall and with host this visit to his sprouting after-hours establishments which was the inspiration for the

(continued on page 28)
CHIT CHAT: When Sawyer Brown finished opening for Kenny Rogers in Springfield recently, they found an elderly lady waiting for them by their bus. She told them she loved their music, but after arriving at the venue on the bus, she found she couldn’t afford a ticket to the show. The boys took her on board their bus, picked up their instruments and serenaded her with a tune from their upcoming album...In tour excitement of the wrong kind, Jeannie C. Riley and her crew, asleep in their bus, were awakened in the middle of the night recently with the sinking realization that the vehicle was moving, in reverse, and picking up speed. Before anyone could gain control of the GMC, it plunged off the elevated rest area platform and landed on its rear bumper 15 feet below on the shoulder of the interstate. Luckily, it didn’t roll into the path of oncoming traffic, and the shook-up Riley and her band and road crew, in true show business tradition, made it to their next engagement via a U-Haul truck...The CMA has announced that pop favorite Lionel Ritchie and country superstars Alabama, in their first live appearance together, will be performing “Deep River Woman” at the CMA Awards show.

RADIO NEWS: Jim Patrick, 6 p.m.; midnight personality on KSO-Des Moines, has taken on additional duties as music director for the station. In other KSO news, a special benefit to aid part-time announcer Ray Mathews, seriously injured recently in a motorcycle accident, drew a standing-room-only crowd and raised $5,000 to help defray his medical costs...WRNS-FM, Kinston recently won the Beasley Broadcasting Company’s Station of the Year Award from a field of 20 stations, and Kevin O’Neal was named Broadcast Personality of the Year.

NASHVILLE NEWS: “Hoot” Hester, a regular member of the “Nashville Now” TV show, has been signed to a long-term booking agreement with Blue Chip Talent...Once again The Hyland Company has moved, but they assure everybody that they’ll be staying put for at least a year at 1001 18th Ave. South, Nashville, 37212, (615) 321-3044...The board of directors of The Country Radio Broadcasters, Inc. have announced that the 18th Annual Country Radio Seminar has been set for February 19-21, 1987 at The Opryland Hotel in Nashville. For more information, contact Frank Mull, 50 Music Square West, Nashville, TN 37203, (615) 327-4488 or 329-4487...Curb Records and Mike Curb Productions has promoted Marguerite Luciani from executive director/promotions to vice president of operations...RCA Records has appointed Mike Sills as manager, national country promotion, Nashville.

VIDEOS: Scene Three recently completed a video for Alabama on their new single, “Touch Me When We’re Dancing...” “Willie Nelson’s Greatest Hits Live,” an hour-long video for Vestron Video, was recently mixed to picture at Digital Services in Houston...T.Graham Brown’s first music video, “Hell and High Water,” was released Sept. 15...Immune to strange sights, New Yorkers probably cast only a cursory glance at the truck and gowned clad crew that danced and twirled in the city fountain during the shooting of Sawyer Brown’s video “Out Goin’ Cattin’,” with Oak Ridge Boy Joe Bonsall, even though the shoot took place from midnight to 7 a.m. . . .Tanya Tucker also visited the Big Apple recently to tape a segment for a new syndicated television series called “Nightlife.” The new series debuts on Oct. 8, with Tanya’s show slated to air on Oct. 10. By Valerie Hansen

OUT OF THE BOX


Radio sure doesn’t have any problem knowing what to do about her. This lady plays the vocal chords like Skaggs plays the banjo. Simple acoustic production on the ballads lets Reba shine through in all her nightingale glory.

FEATURE PICKS


Are you sure Frank has this right over again to put out a winning version of his dad’s song. One of his hottest yet.

PAKE MCENTIRE (RCA 50047-7-RAA) Bad Love (2:15) (Dennis Linde — (D.Linde) (Producer: M.Wight)

It’s a real family affair this week and ole bro’ Pake should follow in his footsteps right up the chart with this finely produced lunger-popper.

WILLIAM LEE GOLDEN (MCA MCA-52994) You Can’t Take It With You (4:10) (Dejamus/Chappell - ASCAP) (S.Bogard/R.Giles) (Producers: B.T.Jo R.E.Ball)

A beautiful ballad, wonderfully produced. There should be a warning label jacket: Fathers, this one will go straight to the heart.

ALBUM REVIEWS

JOHN SCHNEIDER (MCA MCA-5793) — Producers: J.Bowen, J.Schneider

If you’re not already sinking a needle into this piece of vinyl on air, then you haven’t heard it yet. In fact, you could put the diamond in the first groove and just watch it...The producer has done a wonderful job and without being disappointed even once.

“At The Sound Of The Tone” is the starting point, and it ends with “Better Class Of Losers” on which Highwaymen Cash and Jennings join the Duke boy on a Ron Peterson/Harlan Howard tune.

Country Music Month (continued from page 27)

WHAT DO THESE THREE HAVE IN COMMON—Well, probably not much—except for a mutual admiration. When Whitney Houston (con’t) performed in Nashville this summer, she was visited by singer/songwriter Dobie Gray (left) and power vocalist Gary Morris.

Country's current superstar—Reba McEntire and Ricky Skaggs—guest DJs in October. The artists will view special guests, introduce their country videos and give viewers a Nashville through their eyes. Both M and Morris have videos vying for the Award in that category this year.

Guests on Reba’s segments include Earl, video producer Jon Small (a woman, who worked with her on two video’s, “Are In New England” and “I’m Gonna Do About You”) and Waylon Skaggs, whose cameras visited in dio where he was working on a new with producer Jimmy Bowen.

Gary Morris will be visiting vSeals, Southern Pacific members S and John McFee and the comedy team and Bowden.

Ricky Skaggs is shooting this wee 22:26 and his guests were not announ- ced.

The guest DJ segments will be air Fri., Oct. 28 and Fri., Oct. 29.

The guest DJ segments will be air Fri., Oct. 28 and Fri., Oct. 29.
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<td>MUCH DO I OWE</td>
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<td>G PRICE (Master MI-01) Contact: (215) 297-4100</td>
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<td>LOUISIANA</td>
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<td>8</td>
<td>AND JESSE MURPHY</td>
<td>(Box 2956, Natch, LA 71222)</td>
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<td>I'VE TAKEN OVER MY ART</td>
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<td>84 G RICE (Door Knob DK 86) Contact: (615) 385-6200</td>
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<td>LONG TRAIN</td>
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<td>WILLOWS (Box 71086) Scott: (212) 654-8773</td>
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<td>SIDES</td>
<td>6</td>
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<td>I'M HAVING TROUBLE (Thee-Em 100) Contact: (813) 942-6300</td>
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<td>I SHOWED ME HOW LOVE</td>
<td>1</td>
<td>11</td>
<td>ME GROWN (Doody-Oh P.O.R. Contact: (352) 321-9566</td>
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<td>I'M NOT BODY</td>
<td>8</td>
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<td>KEY BOX SATURDAY CONTACT: (716) 230-7777) Contact: (615) 205-7009</td>
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<td>SHE</td>
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<td>IF I BUT</td>
<td>(Producer: Charter)</td>
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<td>I DON'T NEED THAT</td>
<td>10</td>
<td>5</td>
<td>YOU'RE MARRIED</td>
<td>(Producer: S.Maclellan, J.Sabbath)</td>
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<tr>
<td>WAITING ON YOU</td>
<td>14</td>
<td>2</td>
<td>RICH AND MICHAEL YOUNG</td>
<td>(919) 255-2412</td>
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**UP AND COMING**

OTTOM LINE STEVE RICKS (Southwind SW 8205)
U BLACK MICHAEL ANDRICK FRYMAN (Bluefeast) AND SOUTHERN EXPERIENCE (Silver Bullet NR)
STOP DON BRANTY (Southern Tracks ST 1066)
TS BEEN COMING MICK SHEPPARD (Door Knob DX 86-253)

**ARK HORSE CONSENSUS**

BY MARIE AND TALL IN THE SADDLE—It Ain't Over Till It's... (NV NV-1004A)
you think Yogi Berra ever conceived that his famous quote would be the title week's collector of Dark Horse picks? Leaning toward Patsy Marie's version Line are WICO, KPOP, WSCG, KRRV, WGSQ, KNSS, KXIO, KTCT, WOPY, R and KQVB.

**INDIE SPOTLIGHT**

JIM COLLINS (TKM TKM 111217A)
Romance (2:22) (Screen Gems-EMI-BMI) (D. Rosson) (Producer: R. Baker)
This one would have been a smash in 1957—so what if Collins is almost 30 years late? Who cares? Maybe he's right on time. After all, there's no time like the present for "Romance." Ray Baker seems to be right on target with his production talents, but then that's not exactly new for Ray.

**INDIE FEATURE PICKS**

Even though it's a bit long, this single feels like a stroll through a misty rain forest, from light-bneedleked instrumentation to deep-pooled vocals to poetic, flowing lyrics. SOUTHERN REIGN (Regal RRSS-1) The Auction (3:08) (Forrest Hills/Alcala) Circle South—BMI/ASCAP) (D. Goodman, M. Sherrill, B. Lancaster, C. Hendricks) (Producer: D. Goodman)
Jeff Crocke's hick-hoggard textured vocals, with full backup harmonies, deliver one of the most beautifully bitter farmers' plight releases to come along.
Yet a third rich ballad that flows well over the ears—vocally and instrumentally.
DOW JONES and the NASHVILLE STOCK EXCHANGE (CCR CCR 9186-A) Dreamer (3:05) (Honeytongue—BMI) (J. Abbott/P. Jackson) (Producer: Chad/Zig)
This wasn't intended to be "male vocalist ballad week" at Cash Box, but here's another good country tune of that genre.
TERRI RICE and GREGG ALLMAN (21 Records 795516) In You (I Found Me) (3:49) (Berardi Bros. — BMI) (R. Berardi, M. Berardi) (Producer: S. Macellon, J. Sessions)
Rock stars tend to walk into country through the love-ballad door, and Allman and Rice make their entrance with a splash of full-ranging instrumentation.
TINA DANIELLE (Charts CH202) A Standing Too Close To The Moon (2:52) (17th Ave./EFG—ASCAP) (L. Domann/E. Thomas) (Producer: C. Fields)
This newcomer’s shootin’ for the moon, and her clear, powerful vocals, with just hint of blues appeal, might get her there.
SAMMY SADLER (Evergreen EV 1045 A) You Don’t Have To Be Lonely (2:40) (Silverline/Goldline—BMI/ASCAP) (D. Gibson/J.B. Hinson) (Producer: S.S. Productions)
The vocals and instrumentation on this single sound like fresh morning dew. Very enjoyable.
Yes, it’s the same song currently out by Marcia Lynn. However, the arrangement and Pennington’s smooth, soulful delivery turns the country tune into country-blues.
Honky-tonk rockin’ and rollin’ with a good hook make this one worth spinning.
Pretty instrumentation on a ballad that reintroduces Hutchins to CB land.

**INDIE LP REVIEW**

NEW TRAILS—Riders in the Sky—(Rounder 0220)—Producers: Riders in the Sky/R. Adcock
Listen to these boys with an open mind. If your western heart is set on hearing the Side of the Pioneers, you're barking up the wrong cactus. Although the harmonies are reminiscent at times (especially on "All Those Years"), the subject matter is different, and you'll find more Texas (Bob Wills style) than Arizona in these modern day wranglers. Mostly you'll pan some nuggets of fine country music with great harmonies and tight lyrics.
STILL THE TRUTH—Truth—(Benson RO3949)—Producer: S. Taylor
The truth is, Truth’s music may just send chills up your spine. Their harmonies blend into a full vocal sound, and are combined with rich orchestration and clean production. The beautiful selfless ballad “What Can I Do?” is the first single to be released off the LP. A good ‘ole rock-around-the-clock tune, “Wonderful Invention,” done in a 50’s style, is also a highlight.

CONVERSATIONS—Michael Omartian—(Reunion 701-0017-125)—Producer: M. Omartian
Michael Omartian, most recognized for his production credentials for pop artists such as Donna Summer and Christopher Cross, has recorded an instrumental LP. He wrote, arranged, performed and produced all of the material on the project, which contains easy listening, jazz and classical songs. Titles such as “The Call,” “The Soldier” and “Homebends” are expounded in the imagery of his music. 

CASH BOX
ANYTHING ELSE IS A COMPROMISE

CASH BOX TOP 30 SPIRITUAL ALBUMS

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<td>1</td>
<td>WE’RE WAITING</td>
<td>SANDRA CRICKCH 8 stake! (Lexicon 9702)</td>
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<td>2</td>
<td>LET MY PEOPLE GO</td>
<td>THE WINANS (Quest 9 23344)</td>
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<td>CELEBRATION</td>
<td>SHERRY BY CEASAR (Caesar 7-0156284)</td>
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<td>THINGS ARE GOING TO WORK OUT SOMEHOW</td>
<td>REV CLAY EVANS AND THE FELLOWSHIP CHOIR (Sassy 14777)</td>
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<td>5</td>
<td>JUST A REHEARSAL</td>
<td>WILLIE NEAL JOHNSON AND THE GOSPEL KEYNOTES (Malaco 4403)</td>
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<td>JUST DARYL</td>
<td>DARYL COLE (Palmelin 7012)</td>
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<td>HAVE MERCY</td>
<td>EDWIN HAWKINS (Light 5678)</td>
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<td>HE IS THE LIGHT</td>
<td>AL GREEN (A&amp;M 5105)</td>
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<td>PRECIOUS JOY</td>
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<td>THERE IS HOPE</td>
<td>WILTON BRAXTON AND THE THOMPSON COMMUNITY SINGERS (RCA 7-0056265)</td>
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<td>UNUSPEAKABLE JOY</td>
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<td>MAKING A WAY</td>
<td>THE TRUTHETTES (Malaco 6970)</td>
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<td>COME UNTO JESUS</td>
<td>REV CHARLES NKO’S (Round of Gospel 146)</td>
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<td>HAND IN HAND</td>
<td>THE WILLIAM BROTHERS (Malaco 4409)</td>
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<td>JEHovah IS MY NAME</td>
<td>RABAH ALI (Muzika 1073)</td>
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<td>GREATEST HITS</td>
<td>JACKSON SOUTHERNITES (Malaco 4409)</td>
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CASH BOX TOP 30 INSPIRATIONAL ALBUMS

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<td>MORNING LIKE THIS</td>
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<td>SCANDALON</td>
<td>MICHAEL CARD ( Sparrow SPR 1113)</td>
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<td>GIANTS IN THE LAND</td>
<td>WAYNE WATSON (Dayspring 4135)</td>
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<td>THE CHAMPION</td>
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<td>VOICES IN THE WIND</td>
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<td>SOMEBODY’S BROTHER</td>
<td>SCOTT WESLEY BROWN ( Sparrow 1113)</td>
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<td>MEDALS</td>
<td>DENISE WILLIAMS (Word 9003)</td>
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<td>COMMANDO SOZO</td>
<td>DECARHIS AND REY (Benson Power Dee 10179)</td>
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<td>BLACK AND WHITE IN A GREY WORLD</td>
<td>LESLIE PHILLIPS (Word 710-682006-9)</td>
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<td>HOLY ROLLIN</td>
<td>BRYAN DUNLAP (Light 70912)</td>
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<td>ARMED AND DANGEROUS</td>
<td>ON THEIR WINGS (War 8338)</td>
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<td>UNDIVIDED</td>
<td>FIRST CALL (Dayspring 4144)</td>
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<td>THE BIG PICTURE</td>
<td>MIKE W. SMITH (Word 60512)</td>
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<td>CHRONOLOGY</td>
<td>DAVID HECieszek (Word 710-684406-8)</td>
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<td>15</td>
<td>UNGUARDED</td>
<td>AMY GAIANT (Word 710-683006-5)</td>
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GOSPEL
GOSPEL LP REVIEWS

NOSTALGIA, ACHIEVEMENT AND HOPE FOR THE FUTURE ABOUNDED at Greentree’s 10th anniversary party held in Nashville recently. The big news was that Wayne Erickson and Phil Johnson (both formerly with Stronghold) will now be doing A&R for Greentree. Stronghold will still exist, but as a production company for Greentree...VIDEO NEWS: Day/Spring recording artist Kenny Marks recently completed his first video entitled “The Party’s Over,” taken from his “Attitude” album. The conceptual video, filmed in L.A., shows the struggles facing high school teenagers across America. The premier date Oct. 1 at the Youth Specialties Convention in Philadelphia...NEW POINTMENT: Gary R. Inges has been appointed president of W Inc. He was formerly president of ABC Publishing Agricultural Group Hitchcock Publishing in the midwest and will now be responsible for all of operating divisions of Word, Inc.

NOTICE: Cash Box is expanding its radio reporters for the Go-go charts: Inspirational and Spiritual, an application, please write to: 21st Century, Nashville TN 37203

SOUTHERN GOSPEL IN THE ROCKIES—Benson’s southern gospel group, The Gospel Quartet, “shook the mountains” during the Christian Artists Seminar in the Rockies, a national tour that has historically focused on contemporary artists. Pictured from left to right are: Yvonne, Glen Payne, Mark Tannen, and Joey Funderburk.
WEA Holds 15th Anniversary National Sales Meeting At Hollywood, Fla's Diplomat Hotel

Atlantic Records presents special plaques to Genesis and their personal manager commemorating two decades of music. (l-r) Dave Glew, Atlantic Records executive vice president/general manager; Tony Smith, Genesis personal manager; Doug Morris, president, Atlantic Records; Phil Collins, Mike Rutherford and Tony Banks of Genesis.

Atlantic Records presents special plaques to Simply Red on behalf of Elektra/Asylum Records.

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CLASSIFIED AD RATE 35 CENTS PER WORD
Count every word in your ad including all punctuation and address as one word. Minimum as accepted $10.00. CASH or CHECK MUST ACCEP TOM ALL ORDERS FOR CLASSIFIED ADS when payable in advance and must be paid in full with order. When paying by check, we reserve the right to hold your ad until we receive your check or cash. NOTICE — $250 Classified Advertisers (Outside USA add $78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year. All classified advertising. You are allowed to change your Classified each week you so desire. All ads over 40 will be billed at a rate of 35c per word. Please count words carefully. Be sure your Classified Ad is received by Los Angeles 6:00 p.m. Monday. Classified Ads Close Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

COIN MACHINES

FOR SALE: GAUNTLET 4 Player $1895, RING KING $1395, LODE RUNNER $575, PACER POKER $695, CHILLER $1695, KONAMI GT $1895, JAILBREAK $1295, ARMS WRESTLING $795, PURCH OUT 1675, CHOPPILATER $1095, MAJOR LEAGUE $1495, GRIDIRON FIGHT $1395, ROCK 1045, HELICOPTER $1395, ROBERT E. LEE $1795.

CAPCOM CO., LTD., the designer's of "1942," "Commando," "Ghosts 'N GoBLins,", "Gumshoe" and the n early releases "Section Z," has opened a new U.S. office contact. We invite you to contact our name for the name of your nearest distributor. CAPCOM INC. USA (408) 745-7081.

MATA HARI—$695; Evel Knivel—$495; Strikes & Spares—$595; Airborne Avenger—$295; Aliens—$225; Dolly Patron, Getaway—$395; Thunderbolt—$395; Nugget—$695; Hot Tip—$495; Wheels II—$395; Sheets—$295; Racer—$295; M-4—$495; Anti Aircraft—$295; MOON-MICKY ANDERSON, INC., PO. BOX 6309 ERIE, PA 16512 PHONE (412) 452-3207

Psophones $65 as extensions. Add kit to require coins $95. Requiring change control with 911, timed calls or not correctly FCC registered $295 one ($325 quantity). Expecting soon long-distance touch-call under $400. Since '82 custom circuit board manufacturers for other phonexe makers. Call 608-582-4124.

FOR SALE—Blue Chip Stock Market Wall street tickers, Hi-Flyers, Dixie. $395; Anti Aircraft—$295; MOON-MICKY ANDERSON, INC., PO. BOX 6309 ERIE, PA 16512 PHONE (412) 452-3207.

DISTRIBUTORS/OPERATORS for Canadian made coin operated Counter Top Games and Electronic Games. High quality and profit. Low cost direct from manufacturer. Contact Jacks & Vac, 145 S. Benton Ave., Nepean, Ont., Canada, K2E 6T7, Tel: (613) 226-7515.

AUCTION... October 4... 11:00 AM, Hanson Distributing Co., 36339 Groobach Road, Richmond, California 93155. Sale includes 75 machines, 792-7020. Over 100 Pinball, Video, Phonographs & Pool Tables. Consignments Welcome.

ATTENTION JUKEBOX OPERATORS—Sunbelt Music, Texas leading supplier to Jukebox Vendors, has the best selection of 45s at the best price! With PRE-PRINTED TITLE STRIPS for all new releases, over 5000 title lists, all orders shipped the same day. Call your branch manager in Houston USA 1-800-527-5137... Texas 1-800-442-3418.

DYNAMO POOL TABLES 4x8, $1,000 each 1/3 deposit & balance cash. I.O.D. I want to buy 22 Crownline Gig Machines in good condition. Henry Adams Amusement Co., 114 South 1st, P.O. Box 3644, Temple, TX 76501.

WIRELESS VOLUME Control & Reject Unit—Minute installation time on most wall mounted or hand held. Interference free $180.00. Berkhoff Designs, 2561 Montaur Hvy, Brookhaven, NY 11719, (516) 282-4527.

JUKEBOX OPERATORS—We will buy your used 45's—John M. Aylesworth, 9701 Central Ave., Garden City, N.Y. 12345, (718) 537-5593.

FOR EXPORT: All labels of phonexe records, cartridges, cassettes. Also available for price-negotiation for clear-out sales. Call for your priced selections of close-outs, 40 years of personal satisfaction to Phonexe dealers world over. Wholesale only. DAR PORTS, LTD. 1468 Coney Island Ave., Brooklyn, NY 11230 Cable: EXPON NEW YORK.

FREE CATALOG: New York's largest and most complete one-stop specialty. Oldies, 45's, LP's, & cassette. For services and details write: Paramount Records, Dept. CB, 81 Shear Plaza, Plainview, NY 11803.

SINGERS, MUSICIANS, PRO- ERS, ARRANGERS Record compcepting material now. Send demo tape to: ECLIPSE MUSIC, P.O. Box 93, Hollywood, Ca. 90093.

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ACCOUNTING HEADQUARTERS CALL (818) 506-0846.

SONGWRITER

SONGWRITER'S MONTHLY NEWSLETTER, 1626 N. Wilcox, #940, wood, CA 90029. For current issue $1.00. Every Songwriter should have it copy!!

SONGWRITERS: MillionSeller w/ producer, 29 years in industry, intern contacts, now accepting contracts, re cepting contractual material/mostage, writing to major outlets. Write to: ALAS ONLY PLEASE for Write in, submission instructions, DHO Hecht Organization, Box 2848, Key West, Florida 33337-7838 USA (305) 245-3141 A Best Lucky Star Music, 88 Hampton Road,Forest Gate E7-ONU don, England $34-3715.

JUKEBOX OPERATORS—We will buy your used 45's—John M. Aylesworth, 9701 Central Ave., Garden City, N.Y. 12345, (718) 537-5593.


JUKEBOX OWNERS—Sell your used 45's and picture sleeves. Highest prices paid for any quantity. Records or sleeves, Al's 2249 Cottage Grove Cleveland, OH 44118 (216)321-0175.


CONTEST

COUNTRY MUSIC "STARRING ART CONTEST"—Judged by Darlene Austin, Tillman Franks, Mayd Nutter. For details and sample copy INDIE BULLET TRADE Magazine, Box 1464 CA, Jackson ville, TX 75766.

MERCHANDISE

SIGHT-READ WITH CONFIDENCE Finally, an innovative, step-by-step program for keyboard players that really works. "Su per Sight Reading Secrets" (book) is guaran teed to help students, teachers, and professionals alike. Only $9.95, postpaid, (CA residents add 52¢ tax) to: SOUND FEELINGS PUBLISHING, Suite 40-C, 2406 Walnut St., Neen, CA 91321. Dealer inquiries invited.

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RECORDS-MUSIC


Holman (continued from page 7)

"The real definition of a producer is the guy who guides the situation," states Hol man. And what that means for him is "losing a lot of sleep." Holman has found the production side of the business to be between the studio control room and record company executive offices. No one is ever satisfied. The producer is liaison, seeking to ac commodate the wishes of the artist, the re cord company and the often-forget ten part of the balance, the record buyer, "You're not making a record for the people, who you should be, but you're making a record for the next guy over your shoulder, and the guy behind him all the way down the line."
IDEA Responds To Court Ruling

CHICAGO — Gene B. Szymczak was recently hired to be manager of Coin-Op Mechanical Engineering for the Coin-Op Division of Bally Midway Manufacturing. This is the second appointment to a key engineering position announced by the Bally Manufacturing Corp. subsidiary in recent months and is a further indication of company's focus on improved quality in the production of its amusement machines line.

In his new position, Szymczak manages the engineering functions related to the design, development, and production of pinball and video game products of the company, as well as Bally Sente, a sister subsidiary. He additionally monitors production costs, ensures quality product, and provides input for new product development. Szymczak reports to chief engineer Al Ryan, who is located at the Midway facility in Franklin Park, Ill.

Before joining Bally, Szymczak was with Seatt Corporation (Dowers Grove, Ill.) since 1983 and a year prior served as a consultant to the Sunbeam Corporation for 19 years, during which period he earned numerous patents in the area of small appliance product development.

A native of Chicago, Szymczak earned a Bachelor of Science degree in product design at the Illinois Institute of Technology and holds certificates in management and sales programs from several management institutes. He and his wife, Wanda, have two children and reside in Glen Ellyn, Ill.

'Sbody Slam' Kit From Sun

The new 'Body Slam' conversion kit from Sun Corporation of America is based on a women's wrestling theme featuring team of two wrestlers each, with such names as "Sushi Fujiyama," "Tank Tempura," and "Cheetzer," to add to the flavor.

In the 2-player mode, each player selects a team from the wrestlers that are shown on the screen. The game can also be played by one player who challenges the computer team.

The match has a time limit and when the loser is pinned, the winner continues on to the next opponent. To add to the realism there are a variety of wrestling moves and the wrestlers must "tag off" when tired (as indicated by an energy meter). When thrown from the ring, the wrestler can grab a sword, which adds a unique twist!

The complete kit includes marquee, playfield, sound board, control panel, graphics, joysticks, buttons, switches, FCC cage and wiring harness.

Further information may be obtained through Sun distributors or by contacting Sun Corporation of America direct at 2250 Elmhurst Road, Elk Grove Village, IL 60007.
Vending Company Profits Were Up In 1985

CHICAGO—The average net profit for vending companies showed a satisfactory increase over previous years in 1985, according to an annual study released by the National Automatic Merchandising Assn. (NAMA).

Compiled for NAMA by Price Waterhouse & Co., the Operating Report Ratio shows net profits as a percent of sales averaging 3.2 percent, up from 1.8 percent in 1984.

The 158 operating companies which furnish data for the study had a combined vended sales volume of $1.32 billion in 1985.

Net profits for the smallest participating firms—those with sales under $750,000—averaged 6.3 percent of sales before income taxes, nearly double the average for all companies. Companies with sales from $750,000 to $5 million averaged below the 3.2 percent mark.

NAMA president G. Richard Schreiber said the return on assets also improved to 13.4 percent from 13 percent in 1984.

The largest decrease in operating expenses was achieved in depreciation of vending machines which dipped to 2.6 percent of sales from 3.7 percent in 1984.

Ohio Hosts Its First ‘English Mark Darts’ Classic

CHICAGO—The $3,000 final of the Ohio State Classic, English Mark Darts Tournament was held Sept. 6-7 in Dayton, OH, capping off months of qualifying tournaments throughout the area. One hundred and fifty-two entries made up the finals and $1,000 was awarded in each of the three events: Open Singles, Open Doubles, and Mixed Doubles.

The event was sponsored by Gem Music and Vending of Dayton, with support from Arachnid, Inc., producer of the English Mark Darts games. Gem Music president Jim Hayes said he was pleased with this first annual Ohio State Championship and is readying plans for next year’s competition. As an indication of the prospects for 1987, Gem’s full leagues have expanded to over 100 teams at this time.

Tournamen winners included Bill Rogers, who won $480 and first place in two events (Open Singles and Doubles), his partner John McCoy, who won the Open Doubles; and Mixed Doubles team members Al Finney and Patty Deewe, who won $300. Each of the top three finishers in their respective events also received trophies from Gem Music.

Arachnid’s participation in the Ohio State Classic included providing the format of qualifying tournaments and designing the qualifying kits; as well as advertising the event in the English Mark Darts BullShooter magazine, donating several prizes which were given away at the finals and providing a tournament director.

For information on how to apply this tournament format contact Arachnid at 800-435-6319.

Pictured in the accompanying photo are left: Arachnid’s Russ Peters, who served as tournament director, and host Jim Hayes, congratulating each other on a successful event.

Cash In

(continued from page 33)

Ohio Hosts Its First ‘English Mark Darts’ Classic

CHICAGO—More than 2,000 companies are listed in the 1986 directory of members of the National Automatic Merchandising Assn. (NAMA), which features a special Vendors Almanac of industry events since 1956.

The Almanac, authored by NAMA president G. Richard Schreiber, is included this year in commemoration of the 50th anniversary of the founding of NAMA and the Centennial of the vending industry in the U.S.

The largest listing featured is that of vending and foodservice management companies, organized by state and city. It shows the product range offered by each company.

by S

November 6-8—Hyatt Regency Chicago Cash Box | October 4