The legend of Yngwie...
In June of 1985, the Norwegian trio a-ha released its debut album. The first single, "Take On Me," was a Number One hit. The album, Hunting High and Low, was quickly certified Platinum.

Last month, the band won eight of sixteen trophies at the 1986 MTV Music Video Awards. In the midst of a fifteen-nation, nine-month world tour, a-ha accepted the awards by satellite.

This week, Warner Bros. Records releases the band's second album, Scoundrel Days.

The first single is "I've Been Losing You." The video is a World Premiere Exclusive on MTV.

A pattern is emerging.
a-ha

'Scoundrel Days'

The Album: Scoundrel Days 1/4/3 25501 • The Single: "I've Been Losing You" 7 28594
Produced by Alan Tarney and Mags and Phi Waaktar
Management: Terry Slater • © 1986 Warner Bros. Records Inc. for the U.S.
Guest Editorial: The Sound Of The Future Is In Stereo TV

By Leslie Greif and Bonny Dore

The technology of television sound is changing. With recent changes in regulatory commission rulings, and the advent of wide-screen television, stereo television receivers will be commonplace. The concept of stereo television is not a new one. Japan has had this innovation for several years. In this country, NBC has already started by broadcasting many of its most popular programs in stereo, including The Cosby Show and Miami Vice.

In the past five years, MTV and concert simulcasts have had a tremendous impact on how we perceive music in the home. High tech audio equipment — home and car stereos — have developed an aurally sophisticated audience, an audience that has been frustrated by its television's primitive sound systems. Now that high tech television sound is making its way into retail outlets and, ultimately, into the hands of discriminating consumers, we believe that there will be an explosion of television programming created with a special emphasis on sound. The resurgence of musicals for television is around the corner. The proliferation of more advanced and refined sound systems in television will certainly create some intriguing and innovative alternatives to traditional television fare. One type of program that should undergo a revival would be that of prime time television programming, the variety show — perhaps not in its traditional format, but in a contemporary style more suited to the tastes of the 1980s. Another area to be affected would be the quality and type of advertising used in dramatic series. In this type of program, the viewer is, of course, more involved with the story and characters than the music per se. However, adding a soundtrack that will, on both the conscious and subconscious levels, move the story along — as it did with remarkable effectiveness in The Exorcist — will stimulate the same tension and anticipation for television viewers as is experienced by movie audiences. The enhancement of TV sound should also stimulate the sales of feature films in the home video market.

Perhaps the biggest beneficiary of the emerging of stereo television will be the music industry. Now that this technology exists, it could lure major musical superstars — composers, performers and music producers to television projects. (Kim LeMaster, head of programming for CBS, envisioned such a situation when he supported the signing of Carly Simon to the title song in the mini-series Sins.) Inflation, this will greatly enhance the demand for both the record companies' and publishers' catalogues. They will also be able to increase their master use fees and synch rights. This should generate more record sales and concert performances for the artist.

All indicators point to the development of stereo broadcasting as a new medium and the independent stations. With wide-screen stereo television, we are now at the same point we were with the VCR only four years ago. As more and more hardware becomes accessible to the public, the demand for stereo programming will skyrocket. The suppliers of television programming must now heed these signals and be prepared to meet the change of the expanding consumer market.

Just as the "talkies" forever changed the movie industry, and as color programming changed television production, stereo television will forever change how television is thought of, conceptualized and produced.
Madonna Goes Gold, Platinum And Multi-Platinum. Again.

NEW YORK—Madonna, who had the largest selling album by a female artist ever with “Like A Virgin,” leads the RIAA’s list of September gold and platinum album certifications with a clean sweep for “True Blue”—the LP was simultaneously certified gold, platinum, and multi-platinum (two million). Joining Madonna on the multi-platinum roster are “Centerfold,” John Fogerty (two million), “Raising Hell,” Run-DMC (two million), “Top Gun: The Original Motion Picture Soundtrack” (two million), and Whitney Houston, which has notched its seventh million sale.

The other platinum albums certified last month were “Worldwide Live,” Scorpions; “Eat ‘Em And Smiley,” David Lee Roth; “Right,” Robert Palmer; and “Please,” Pet Shop Boys.

Gold albums were awarded to “Eat ‘Em And Smiley,” Stevie Winwood’s “Back In The High Life,” “El DeBarge,” “George Strait #7,” “The Jets,” and Eurythmics’ “Revenge.”

In the category of theatrical video sales, simultaneous gold and platinum certifications went to After Hours, A Chorus Line—The Movie, The Sure Thing, The Best Of Times, and The Kiss of the Spider Woman.

RCA Offers Employees “Voluntary Lay-Offs”

By Lee Jeske

A mass firing had been expected at RCA, which was recently acquired by Bertelsmann—a deal which sources say can be wrapped up by the end of the year—for some time. According to and RCA spokesman, Bertelsmann is “supporting of our efforts to improve efficiency in the company.” Several RCA employees contacted indicated that they were in the words of one, “terrifyingly angry and upset” over what they saw as intimidation—being forced to decide whether they would stay or leave without even being sure that the decision would be accepted by the company. Employees were informed of the “voluntary lay-offs” during meetings on September 25 & 26. According to sources, all employees were told to make their decision by the following Monday (September 28) and be out, if that was their decision, by October 17. RCA would not confirm these dates.

“We want the program to have done its work by mid-October,” said RCA’s spokesman. “We have no goal, we have no target. We are constantly monitoring our business results, and any additional actions that are required to reduce expenses will take place as business conditions dictate at that time.”

No specific details of the severance packages were announced by RCA; the packages are determined by each individual employee’s length of service, salary, etc. No word was yet available as to how many RCA employees were willing to accept the terminations.

Aretha, 14 Others Earn R-E-S-P-E-C-T; Elected To The Rock And Roll Hall Of Fame

NEW YORK—The final inductee has not been bestowed upon Cleveland, and a site and architect have, obviously, not yet been chosen, but the Rock and Roll Hall of Fame is rocking and rolling along. Fifteen artists have been tapped for induction into the Hall of Fame, at a dinner at New York’s Waldorf Astoria on January 21, 1987, along with three inductees as “early influences.” Since all artists had to have released records no later than 1961, the latest roster is a mix of ’50s rockers who were passed over last year and blues and soul performers. Elected into the Rock and Roll Hall of Fame were The Coasters, Eddie Cochran, Bo Diddley, Aretha Franklin, Marvin Gaye, Bill Haley, B.B. King, Clyde McPhatter, Ricky Nelson, Roy Orbison, Carl Perkins, Smokey Robinson, Joe Turner, Muddy Waters, and Jackie Wilson. Those who will be inducted as “early influences” are Louis Jordan, T-Bone Walker, and Hank Williams. In addition, several inductions will be made to nonperforming music industry figures. Those names are yet to be announced.

Votes for the Hall were cast by a select group of musicologists, performers, producers, record executives, broadcasters, and writers. The reason for the number of inductees—15, as opposed to last year’s 10—is due to the fact that the 15 selected were, by far, the largest vote-getters, as were last year’s 10. If there were only five or six outstanding vote-getters, according to a Hall of Fame spokesman, only five or six inductions would be made.

The 15 inductees fall into roughly three categories: early rock and roll artists (Cochran, the Coasters, Diddley, Haley, Nelson, Orbison, and Perkins), blues artists who, though not strictly rock performers, had a lasting affect on rock artists (Turner, King, and Waters), and soul artists, many of whom would have their greatest successes after 1961 (Franklin, Gaye, Robinson, Wilson, and McPhatter). The three “early influences” come from the lands of small band swing (Jordan), blues (Walker), and country (Williams).

The black tie Hall of Fame dinner will, as it did last year, feature contemporary rock musicians making the inductions. All the surviving inductees (Orbison, Perkins, Robinson, King, Diddley, Franklin, and the surviving Coasters) are expected to be present to (continued on page 31)

RCA Goes Worldwide with Geffen

During a recent visit to the United States, Kitaro visited with RCA/Ariola president Ed Rosenblatt and entered a worldwide agreement for Geffen to release all Kitaro recordings henceforth. The first release covered by the deal is “Tenku,” an LP recorded earlier this year and only shipped. Pictured are (l-r): Eichi Naito, president, Amuse America, Ltd., which manages Kitaro, and Rosenblatt.

Record World Meet Discusses 4th Qtr Goals

By Paul Iorio

YORK—The third annual Record World convention was held at the Lancaster, Pa. September 28th through October 1st. It featured a series of discussions on fourth quarter goals, sections of manufacturers and distributors. The Record World retail chain also held their annual meeting, which was to introduce new outlet and greater computerization systems.

Tim Ophie of Elroy Enterprises, which handled public relations for the event, called the meeting, dubbed “Play To Win” a success. “We wanted to stir up interest in what Record World is planning and we succeeded,” he said.

The convention consisted of four days of panel discussions and among the hot topics were CD’s, video, and their relation to (continued on page 31)

MINING THE GOLD—A&M recording act UB40 stopped off recently during their sold-out tour in support of their current release, “Rat In The Kitchen,” to collect a Gold LP Award for their previous A&M album, “Labour Of Love.” Pictured at the award presentation are (l-r): Brian Travers, Ken Friedman, manager; Ray Falconer; Norman Hassan; Jimmy Brown; Ali Campbell; Buttons; Earl Falconer; Astro; Gil Friesen, president; A&M Records; Micky Virtue.
NEWS

New York—Morris Levy, president of Roulette Records, who two weeks ago was indicted with 20 others on charges of extortion and racketeering (Cash Box, 10/4), pleaded not guilty at his arraignment last week in Federal Court at Camden, N.J. Seventeen others also pleaded not guilty while three of those named in the indictment are still at large.

The charges stem from a two-year grand jury investigation into the presence of organized crime in the record industry. The specific charges against Levy are related to a three-way deal involving MCA Records and John LaMonte of Out of the Past Limited, a record distributor in Darby, PA in which Levy acted as middleman.

In the proceedings, Judge Stanley Brozman of the United States District Court, ordered federal prosecutors to supply transcripts of the more than 1,000 hours of wiretaps that the two-year probe has gathered on Levy and others involved in the indictment. Brozman set October 14 as the date for the transcripts, asking that separate sets of transcripts be made for each defendant. He also set the preliminary hearing to begin March 2.

PolyGram To Distribute ABKCO in U.S.

LOS ANGELES—A distribution agreement has been inked between ABKCO Records and PolyGram Records covering the U.S., through which classic Rolling Stones albums of the '60s will find their way to vinyl, compact discs and chrome cassettes.

The 15 album series of Stones LP's, titled "The London Years," constitute the first release package under the agreement, and will hit retail stores as early as November.

Aside from the Stones LP's, the three-year deal includes the Cameo Parkway cata-

logue, the Sam Cooke Sar Derby cata-

logue, and recordings by The Animals and Herman's Hermits. All of the releases will be digitally remastered from the original master recordings, and will include original cover art for each album if available. Each of the Stones albums will feature such cover art.

"The London Years" package includes such Stone LP's as "England's Newest Hit-

mastered by Loog Oldham, and include no simulated stereo.

Beyond the Stones package, no future release schedule under the new deal has yet been determined.

MCA Pacts With Narada

LOS ANGELES—MCA Records has signed an agreement for U.S. distribution and mar-

keting of "new age" label Narada Productions.

An initial release date of October 27, 1986 has been set for the nine-record Nar-

ada catalog which will include the following albums: "Solstice," by Michael Jones and

David Lantz, and "Emerald," by Brewer, Rumbel, Tingstad.

Narada Productions evolved out of Nar-

ada Distributing, which began distributing new age recordings seven years ago. The label was launched two years ago.

As part of the agreement, Narada, which but has also established itself via health food and book stores, will market related MCA re-

cords to these markets.

Mike Coolidge, Dead At 62

LOS ANGELES—Mike Coolidge, former West Coast regional sales manager for Co-

lumbia Records, died recently, Friday, September 26. Coolidge was a 27 year vet-

eran of Columbia Records. According to

Tickertape

NEW YORK—Julio Iglesias will perform and Steve Wynn will emcee when Willie Nelson is presented with the 1986 Humanitarian Award of the UJA, Nov. 1 at the Shron's Center Hotel...Carrie Hall, which has been closed since May for reno-

vations, will reopen on December 15 with a gala concert featuring, among others, Frank Sinatra, Liza Minnelli, Marilyn Horne, and Zubin Mehta and the NY Philharmon-

ic...The 35th BMI Awards to Student Composer competition, which will award $15,000 to young composers, is now under way next Feb. 10 is the deadline for entering...The National Music Publishers' Assoc. has announced its Steering Committee for the 1986/7 NY Music Publishers' Forum: Michael Brettler (Shapiro, Bernstein), Marcy Drecker (Chappell), Cherie Fonowor (Chrysalis), Holly Greene (BMG), Brian Reardon (BMI), Thomas Lengyel (ABC/Novus), Alan Hirsch (ASCAP Southern), Stewie Wonder was presented with Madison Square Garden's Gold Ticket before his recent appearances there; the award is presented to entertainers who have attracted more than 100,000 people to the Garden...Lasers Rock America is the name of the new laser light show at NY's American Museum of Natural History's Hayden Planetarium; it features music that was born in the U.S.A....News on the bookshelves: Dictionary of the Opera by Charles Osborne ($10.95, Fireside Books) and Behind The Hits: Inside Stories of Classic Pop and Rock and Roll by Bob Shannon and John Javna ($9.95, Warner Bros.).

EXECUTIVES ON THE MOVE

BREIN

MOORE

FRANS

BRUHN

Two Join, One Promoted at BMI—Timothy J. Murray and Dyna Brein have joined BMI. Murray will handle copyright infringement litigations for BMI's legal staff. Murray was formerly the assistant district attorney for Kings County, New York. He was with Gannett News Service as a reporter, as well as the Buffalo Courier Express where he won a Pulitzer Prize in 1979. Brein will serve as the director of public relations for the west coast. Previously, she was an account executive at Michael Levine Public Relations. She is also a songwriter and has her music recorded for TV and motion pictures and throughout Europe. Murray “Dexter” Moore has been promoted to executive writer/publisher relations at BMI’s Los Angeles Branch. He will promote and maintain relations between BMI writers and publishers, acquire repertoire for BMI, sign new talent and assist writers in their music careers. He will also act as a liaison between BMI writers and publishers within the music industry. Moore came to BMI in 1982, serving as assistant publisher and the writer/publisher administration and the director/writer administration.

Frank Promoted—Abbe Frank has been promoted to national marketing manage-
er for MCA Distributing, according to John Burns, senior vice president, MCA Distributing. Frank will help coordinate the activities of all MCA regional market- ing experts, working closely with the company’s regional sales and promotion staffs. He has been with MCA for two and a half years.

Bruhn Appointed—Craig Bruhn has been appointed manager of marketing for the midwest region for CBS Masterworks, according to Roger Holdridge, president CBS Masterworks. Bruhn will be responsible for developing and im-

plementing marketing programs for CBS Masterworks product in the midwestern U.S. Mr. Bruhn has been a sales representative for CBS Records in Houston since 1985.

Hyde Named—Mary Hyde has been promoted to east coast artist development manager for Warner Bros. Records, according to Carl Scott, vice president of artist relations and Larry Butler, national artist development manager. Hyde has been member of Warner Bros. Records creative services Field Force, in the area of alternative music marketing. Previously, she was a buyer for Tower Records New York and Phoenix.

Nash Appointed—Richard Nash has been appointed director of national pro-

motion for the black music division of Atlantic Records. The announcement was made by Sylvia Rhone, vice president/general manager of black music operations. Nash has joined the company in 1980 as the label’s R&B promotion representative based in New York. In 1981, he was Atlantic’s promotion rookie of the year and in 1985 was named the labels’ R&B promotion person of the year.

A&M Appoints Clark—Tony Clark will assume the position of deputy mana-
ging director, according to Brian Shepard, managing director for A&M records. C has been commercial director with the company for the past 5 years.

Hamil Named—Kenny Hamil has been appointed as Elektra/Asylum’s vice president of sales, according to Mike Bone, senior vice president of market-

ing promotion. Previously, Hamil was E/A’s western regional director and worked at ABC Records and Roadrunner prior to becoming director. Hamil has come to A&M in 1986.

MTV Appoints Three—Lee Messer has been appointed to the position of se-

tice president and general manager MTV Television and VH1 Video One. Geraldine Laybourne has been named to the newly created position of vice president and general manager, NICKLEDEON and NICK at Nite. John Reardon has been appointed to the newly created position of Executive vice president and general manager, NICKLEDEON and NICK at Nite. Reardon has been appointed to the newly created position of Executive vice president and general manager, NICKLEDEON and NICK at Nite. Reardon's responsibilities will encompass all affiliate related activities of the company, including distribution, MTVN’s three programming services to cable systems, private cable operators and cable TV operators.

One Joins, One Returns—Cathy Hahn returns to RCA/Ariola Internation her previous position as administrator of press relations. She left in 1984 to launch the MuchMusic Network, working as national promotion and pub-

lications manager. She was the video format’s spokesman from coast to coast. She spent fourteen years in the music industry. At age 20, she was music director at the #1 radio station in Montreal and at 21, was the national promotion coordi-

nor for Polydor Records. She was previously with Island Records. Larry Macrae—RCA/Ariola International as Manager of Product Development. His responsi-

bility will include affiliates for Brazil/Mexico, 21 Records and Total Express, as well as various RCA/Ariola International artists, and all country product. With Quality Records prior to joining RCA/Ariola.
OMD Names Four to Advisory Board

By Brian Kassan

LOS ANGELES—It seems that American musical sensibilities have finally caught up with England’s Orchestral Manoeuvres in the Dark.

OMD sell hordes of records in Europe, but not until their last LP, “Crush,” and the Top Five hit, “If You Leave,” from the Pretty In Pink soundtrack album have they been able to make a sizeable dent here. Undoubtedly, OMD now have a new group of fans who haven’t even heard of them, though they have been making records for over six years. Andy McCluskey and Paul Humphreys, the nucleus of England’s Orchestral Manoeuvres in the Dark, are delighted at the possibilities of breaking through here. Has success changed them? “Well...” McCluskey pondered and joked, “We’ve become totally overbearing, difficult assholes, we drive around in gold-plated Rolls Royces...” Humphreys joined in, “...we have houses in the Hollywood Hills...” McCluskey jumped back in, “...Next question, you have three seconds.”

OMD are featured in Cash Box in an interview that will not be changing their sound to fit certain pop formulas. “It is a little thing that ‘If You Leave,’ is one type of OMD music and there are a lot of Americans who think that we sound like that all the time. It’s not true,” says McCluskey leaning back on a couch at A&M studios. “We can’t sit down and concoct things in order to change our sound, it has to be done instinctively. We’ve abandoned a few possible fortunes in abandoning formulas that were very commercially successful, besides” he chuckled, “we’re not old enough to worry about our own success.”

OMD are one of the seminal synth-bands of the late ’70s early ’80s who have probably influenced every synth-bands. The music consists of pithy pop songs with melodies that are easily remembered and usually hummed in your spare time. Their unusual marriage of layered, and light synthesizer sounds combined with McCluskey’s melodic vocals has always been interesting, and downright accessible to boot. With the success of “If You Leave,” they haven’t left any pressure to follow up with similar material.

“We get the record company knows us too well to dictate to us how we should sound,” McCluskey snickered. “We’ll just do what we feel like doing. If we’d done that (given into pressure), we’d probably be writing songs that would sound like the first album and we’d be dead and buried by now.”

When they began playing in Britain in 1978, they found themselves unfortunately lumped together with the other synthesizer bands such as the Human League, Gary Numan and Ultravox. “We suffered,” says Humphreys. “In 1978 when we first went out, nobody was more surprised than us to discover that there were actually people in Britain who were using synthesizers and had been into the same kinds of things we’d been listening to. To other people we all looked the same cause we were using synths, yet we all knew we were different because we were making our own types of music.”

With the release of their new album, “The Pacific Age,” their third domestic release for A&M and their seventh overall, they feel very optimistic. “If we have a criticism of ‘Crush’ (their last studio LP), it was very mellow,” says Humphreys. “With this...” (continued on page 30)

Metallica’s Bassist Dies In Bus Accident

By Paul Iorio

NEW YORK—Cliff Burton, the bass player for Metallica, was killed September 27 in a tour bus accident. He was 24 years old and lived with his family in the San Francisco area.

The accident occurred in Ljungby, Sweden, while Metallica was en route from Stockholm, Sweden to Copenhagen, Denmark. Shortly after 6:00 AM, the tour bus started slipping off an icy roadway. When the bus slid off the road, Burton was sleeping in the upper bunk next to a window that apparently opened, and he was thrown out of the bus which tilted and fell on top of him. Burton was killed instantly.

Other band members suffered minor injuries. Lars Ulrich suffered a broken toe, and road manager Bobby Schneider received a separated shoulder. Band members Kirk Hammett and James Hetfield were also on board but were not injured.

Metallica’s most recent album, “Master Of Puppets” (Elektra), was hailed as a break-through for the band. It was commercially successful, and critically acclaimed for its uncompromising blend of punk tinged heavy metal.

Elektra Records, in a prepared statement, expressed its condolences. They say that the remaining 23 European dates of the tour have been cancelled and that no future plans have been made.

Metallica’s Burton Killed—Elektra heavy metal act Metallica has suffered the loss of bassist Cliff Burton, pictured at far left, who was killed in a bus accident while on tour in Sweden.

(i) O.M.D.

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NEW WORLD JUICE - Elvis - NEW ALBUM

EAGLE-EYED COLLABORATION FOR SOUL, CROSSOVER - I. M. MOUTH

BORN TO MOUTH - Hand To Mouth - I.R.S. IRS-5782 - Producers: David Leonado-Dave Wakeling-Rankin Roger

MOUTH & BAR - I. R. S.

MAISIE'S - How You Gonna - B.I.G.

MADNESS - U.K.

5.98 - Bar Coded

NEW ORDER - Brotherhood - Quest 2511 - Producer: New Order - List: 8.98 - Bar Coded

DANCE MUSIC THAT ALLOWS YOU TO MOVE YOUR BRAIN AS WELL AS YOUR BODY. NOT PRETENTIOUS, JUST THOUGHTFUL, INTELLIGENT MUSIC CONCEIVED IN NEW ORDER'S ORGANIC, COMMUNAL SYNTHESIS OF TECHNOLOGY AND HEART.

MATTHEW SWEET - Inside - Columbia BFC4017 - Producers: Various - List: 8.98 - Bar Coded

SWEET IS A PEARL OF PURE, UNADULTERATED CONFESSIONS POP WITH AN AMERICAN ACCENT; SLIGHTLY TOUCHED, NOT BLATANT, MARSHALL CRONSHAW. INFECTIOUS FROM THE OUTSET - A PLEASURE TO THE END. "QUIET HER" AND "BLUE FOOLS" RANK AMONG THE BEST POP SONGS OF THE YEAR.

JESSE JOHNSTON - Shockadelica - A&M SP-512 - Producer: Jesse Johnston - List: 8.98 - Bar Coded

LEAD BY THE MUSICAL FUNK GROOVE, "CRAZY" FEATURES GUSTY STONE SOUNDING WONDERFULLY. FULL. JOHN IS BACK WITH HIS SECOND RECORD SINCE LEAVING THE TIME AND PRINCE'S WATCHFUL EYE. FULL OF THRIVING, FULL THROTTLE DANCE CUTS AND SEXY BALLADS - IS GOING TO BE A HIT. LOTS OF CROSSOVER POTENTIAL.

MILES DAVIS - Tutu - Warner Bros. 25490 - Producers: Tommy LiPuma-Marcus Miller-George Duke - List: 8.98 - Bar Coded

DAVIS FIRST FOR WARNER BROS. IS HIS STRONGEST OF THE RECORDS HE'S MADE SINCE "MAN WITH THE HORN." HE'S STILL FLIGHTY AND ELECTRONIC SOUNDS. BUT, UNLIKE "DECAY" AND "UNDER ARREST," WHERE THE TRUMPET WAS HIDDEN IN THE BASS, HIS HINTS, HEART-WRENCHING PLAYING IS HERE IN SHARP FOCUS CENTER STAGE. HIS COVER OF SCUTTI PULITI'S "PERFECT SET" SETS THIS UP FOR COMMERCIAL UP FOR COMMERCIAL USE IN A MARKET GROWING FOR JAZZ.


THE ROBUST TALENTS OF THE DISCOVERY TURNER 11 FEATURED ON THIS R&B COLLECTION. LED OFF BY A COOL, ISLAND-FLAVORED COVER OF THE STEAPLE SINGERS' "YOU'RE READY (I'LL TAKE YOU THERE)." THIS IS A REAL CROSSOVER SURPRISE.

IN THE BOX


A CENTERED VIDEO AND REMIXED ROCK IMAGE TO HELP GET THE CARDENAS RECORD MOVING. HIS COVER OF DEL SHANNON'S "RUNAWAY" HAS ADDITIONAL EXPOSURE. FOR RENEGADE DRUMMER/ROCKER.

KITARO - Tenku - Geffen GHS 24112 - Producer: Kitaro - List: 8.98 - Bar Coded

SPACEY, TRANQUIL AND TRANSCENDENT SYNTHESIZER MUSINGS FROM JAPAN'S ELECTRONIC "RISE" GURU. BEAUTIFUL AND EVOCATIVE.


THE CHAMELEONS ARE A BRITISH GUITAR-BASED ENSEMBLE SPECIALIZING IN TEXT, VISUAL ROCK ON THE SLIGHTLY DARKER EDGE. LESS OPTIMISTIC THAN U2 OR CATS WORLD NEWS AND ORIENTAL THAN THE BUNNYMEN, THEY FALL SOMEWHERE IN BETWEEN. THE FDA INCLUDES A FREE EP OF SIX TRACKS.

THE PONTIAC BROTHERS - Fiesta En La Biblioteca - Frontier FLP 1006 - Producer: Junior-Candid Samples - List: 8.98

THE PONTIAC BROTHERS ARE A JUNIPUR GUITAR BAND IN LEAGUE WITH THE REPLACEMENTS AND HUSKER DU. THIS NEW PACKAGE IS A GOOD REPRESENTATION OF THEIR QUALITY AND ENERGY - WASTE THE BIG LEAGUE RESPECT TO FOLLOW.

LOVE AND ROCKETS - Express - Big Time/RCA 6011 - Producers: Joe Rivers-Love And Rockets - List: 8.98 - Bar Coded

FORMER BUAUSHEIM IN MEMBERS IN NEW UNIT KICK OFF BIG TIME'S DISTRIBUTION DEAL WITH RCA - THIS PACKAGE INCLUDES THE ALTERNATIVE/CLASSIC HIT. "KUNDALINI EXPRESS."

ROBERT WYATT - Nothing Can Stop Us - Gramavision 18-8614 - Producer: Robert Wyatt - List: 8.98 - Bar Coded

U.S. RECORD BUYERS CAN NOW JOIN THE FORMER SOFT MACHINE MEMBER'S GROWING INTERNATIONAL COMMUNITY AS GRAMAVISION RELEASE THIS COLLECTION OF SINGLES PREVIOUSLY AVAILABLE IN THE FORM OF A JAPANESE-ONLY CD. ALL BUT ONE OF THESE SONGS APPEARED ON THAT RATHER COMPILED COLLECTION.

THAT'S COOL - THAT'S TRASH - MORE BIG GUITARS FROM TEXAS - VARIOUS ARTISTS - AMAZING AM 1005 - Producer: Vince McGary - List: 8.98


ELVIS PRESLEY - Return Of The Rocker - RCA 5600 - Producers: Various - List: 8.98 - Bar Coded

ETTA JAMES/EDDIE "CLEANHEAD" VINSON - Blues In The Night - F-9647 - Producer: Ralph Jungherr - List: 8.98 - Bar Coded
SINGLE RELEASES

OUT OF THE BOX

PRETENDERS (Sire 7-26630)
1. Get Me Wrong (3:49) (Byrne of Hits-Clive Banks) (Chrisste)
(Producers: Jimmy Lovine-Bob mountain)

the original Pretender left is Chris

Get Me Wrong. It's a

that the Pretenders are all

a new song for Berlin. The

is poten

OUT OF THE BOX

LIN (Geffen 7-25656)
1. Flames (3:50) (Machine Age/Fl)
(Producer: Bob Ezrin)

it

The

 routers have taken

on the new sound for Berlin. The

is poten

OUT OF THE BOX

ERIAL PUBLIC (I.R.S. IRS-52941)
Much Or Nothing (3:54) (I.R.S. Publishers in Geffen

Public should score big with this rather aggressive and

of this the only where come from on the just-released LP "Hand To Mouth."

SET WILLIAMS (A&M 28680)
1. Bitten Twice Shy (4:03) (Vesta Seven-Almo/ASCAP/Sir Gant/BMI) (Vesta Wil

Black music division is on a roll with Janet Jackson and Jesse Johnson.

the winning ways with this bright, perky dance single.

JEANS (Warner Bros. 7-28549)
1. A Runaway (3:36) (Lalo Man/ASCAP) (Llanas-Neumann) (Producer: T Bone

icalARS and the band's
guitar sound.

MOORE & LOU REED (A&M AM-2853)
Man (306) (Almo-Walden/ASCAP) (Isaac Hayes- David Porter) (Producer: Davitt

unky and true to the original re-make featuring the Sam of S&

the able 

toward Lou Reed. Blistering. From the film Soul Man, soon.

A BAKER (Elektra 7-09511)
1. Hot Up In The Rapture (4:05) (WB-DQ Silver Sun ad by WB/ASCAP) (Garry Glenn-

Quarter) (Producer: Michael J. Powell)

er

out.

LE (Portraits 37-06348)
1. Scalls (4:38) (Mark 1 Holding MCA-AGF adm by Bug/ASCAP) (M. Holding-N. Nevi-

(Producer: Lou Pace)

SINGTON (Atlantic 7-8956)
1. It Up (3:59) (Elk Refuge/BMI) (Dale "Krantz" Rossington-Gary Rossington)

(Producer: John Peter Selesky-Gary Rossington)

\boxed{Box}

October 11, 1986

FEATURE PICKS

HOWARD JONES (Elektra 7-60512)
1. You Know I Love You ... Don't You? (3:45) (Howard Jones/PRS adm by Warner-Tamer-

Jones enlists veteran R&B producer Arif Mardin (Aretha Franklin, Chaka Khan) on

this punchy synth-dominated dance groove. Jones again demonstrates his penchant for
catchy rhythms and melodies. A CHR certainty.

THE B-52'S (Warner Bros. 7-28561)
1. Summer Of Love (4:12) (Boo-fant adm by Island/BMI) (R. Wilson-K. Strickland-C.

Jones-Piers) (Producer: Tony Mansfield)

The orbital success of this as a 12" dance record has created a demand for it to be

released as a single to radio. This is a very commercial single for the Georgia band

and should do well in getting the mass exposure they are so overdue in receiving.

BIG AUDIO DYNAMITE (Columbia 38 06364)
1. C'mon Every Beatbox (4:30) (Big Audio Dynamics/BMI) Jones-Letts) (Producers: Mick

JONES-Joe Strummer)

A rockin' mosaic from Jones and Co. utilizing "found" sounds, a slight "Summertime Blues" riff, a bit of

dance song. The record re-unites estranged Clash-mates Joe Strummer and Mick Jones.

CHAKA KHAN (Warner Bros. 7-28576)
1. Tight Fit (4:15) (April) (ASCAP-Blackwood-Henry Sueamaya/BMI) (Bunny Siedler-Marvin

Morrow) (Producers: Russ Titelman-Arl Mardin)

A slow and steamy R&B/jazz/pop cut from Khan. She again turns in a vocal perfor-
mance beyond description using guttural low blurs and her sweet, eagle-high soprano for

a knockout multi-format winner.

COMMODORES (Polydor 885 358)
1. Goin' To The Bank (3:55) (Tuneworks adm by Careers-Franco Gee adm by Rightsong/BMI

Non-Pariel/ASCAP) (D. Lambert A. Goldmark-F. Goldom) (Producers: Dennis Lambert-Jer-

the Jacksons)

The Commodores first for Polydor is already bulleting at BC and is a worthy CHRI/dance

club crossover record.

RECUNDS TO WATCH

LEVERT (Atlantic 7-89350)
1. Let's Go Out Tonight (3:58) (Trynet Femnich/BMI) (Gerald Levert) (Producers: Eddie

Levert-Gerald Levert-Marc Gordon)

J. M. SILK (RCA 5022-7-RAA)
1. Can't Turn Around (3:23) (Dutchess/BMI) (Isaac Hayes) (Producers: Steve "Silk" Hur-

Ler-Larry Sturm)

BEASTIES BOYS (Def Jam/Columbia 38 06341)
1. It's The New Style (3:34) (Def Jam/ASCAP) (A. Horovitz-R. Rubin) (Producer: Rick

Rubin)

THE FLIRTS (CBS Associated ZS 06345)
1. All You Ever Think About Is Sex (3:22) (Bobby O/ASCAP) (B. Orlando) (Producer:

Bobby Orlando)

GORDON LIGHTFOOT (Warner Bros. 7-28553)
1. Stay Loose (3:53) (Moose/ConACAP) (Gordon Lightfoot) (Producer: Gordon Lightfoot)
SOVIET ROCK—Santa Monica’s At My Place played host recently to one of the first, if not the first Soviet rock act ever to perform in the U.S., and this wasn’t just any old Russian rock act, either. Introducing Stas Namin, most popular of the Soviet Union’s “officially sanctioned” rockers.

CLOSING JAM—Carlos Santana (II) joined Albert King for a 30-minute jam at the end of the recent 14th Annual San Francisco Blues Festival.

Compared both in acclaim as well as sound to our own Bruce Springsteen, Stas Namin has sold over 40 million records, if our sources are not mistaken, and continues to sell an average of 7 to 10 million with each new release. Stas Namin (Santana, Namin), Namin has been in L.A. with his wife, folk singer Ludmilla Senchina—a superstar in her own right—as part of the 8-city tour of “Peace Child,” a Soviet-American “peace musical,” sung by a massive children’s choir, for which Namin backs-up instruments (which is a little like Elton John providing piano accompaniment to a road company of “Annie”).

A NIGHT AT THE RACES—Time has rolled around once again for the annual “Night At the Races,” at L.A.’s Hollywood Park racetrack, benefiting The National Museum of Pediatric Oncology, for Children’s Cancer Research. A kick-off party was recently held in the Beverly Hills home of Joyce Bogart Trabulus, widow of the record mogul, where several of the celebrity supporters of the cause put in an appearance. The event itself, which has been going on for three years ago, takes place November 14 in the Hollywood Park Pavilion, with cocktails at 5:30 and “The Race To Beat Cancer” at 6:30. Bette Midler serves as the benefit’s honorary chairperson. Last year’s event raised nearly $1.2 million, and the new edition of this year’s event is expected to raise $200 each, and they’re already half sold out. Call (213) 666-9876 for more info.

MARVIN’S PLACE—It’s been nearly two and a half years since the untimely death of Marvin Gaye, but aside from his vast musical legacy, he also left behind his personal recording studio at 6553 Sunset Blvd. in Hollywood. Syndecorp, Inc., a Santa Monica-based investment firm bought the studio a year ago, and has decided, in conjunction with the Hollywood Chamber of Commerce, to rename the facility, “Marvin’s Place,” and give it the full-fledged landmark status it deserves. Slaves of lunenaries have recorded there over the years, most of whom have been invited to a ribbon-cutting ceremony (the “ribbon” will be made of 2’ recording tape) and plaque dedication the evening of October 9. Tony Todaro, who originally scouted out the property for Syndecorp and suggested the renaming, feels strongly about the dedication. “There have been very few positive things said about Marvin Gaye in the last several years, but every time you turn around, someone is coming out with something musical based on his material.”

The plaque, which Todaro says will probably be displayed in the studio lobby, rather than on the street (“We’d kinda like the plaque to last a while,” he admitted to Points West), will be presented to Gaye’s mother and widow, while the ribbon will be cut by Bill Welch, president of the Hollywood Chamber of Commerce. Naturally, Gaye’s music will also be played during the ceremony. Guests include Diana Ross, Stevie Wonder, the Gordy family and The Pointer Sisters.

IN PARTING—70s southern rockers The Outlaws are back with a debut LP for Spencer Proffer’s Pasha/CBS label called “Soldiers of Fortune,” the band’s first in over three years. The album reunites lead singer/guitarist Hughie Thomasson with vocalist/guitarist Henry Paul, and features at least one track co-written by Jon Butcher. Proffer produced the LP with Randy Bishop . Elton John begins his five-night stay at The Universal Amphitheatre this week, with shows October 7, 8, 10, 11 & 12. Dead Kennedy Jello Biafra comes to the Tapstry Room of the Cal State Northridge Student Union October 10 for a spoken word reading, with openers from poet Wanda Coleman. He’ll also appear at San Diego State University’s The Back Door October 11, with poet Michael C. Ford opening, and October 14 at Goleta’s Rockable Records. Oddly enough, The Dead Kennedys have a new record out in the midst of all this, with the pointed title “Bedtime For Democracy,”... Margie Johnstone is leaving her post as Windham Hill’s director of publicity to help guide the career of performer/composer Mark Isham. If you need to reach her directly, call her at Earle Tunes Music in Hollywood, (213) 856-7095.

Gregory Dobrin

THE MAN AND HIS STUDIO—Marvin Gaye’s personal Hollywood recording studio gets renamed “Marvin’s Place” in a special dedication this week.

NEW FACES TO WATCH

There comes a time in everybody’s life when one event brings us face to face with who we really are. For Peter Himmelman that event was a particularly painful and tragic one: the death of his father. Suddenly, all his masks and obtusant sarcasm and hollow success dreams didn’t cut it anymore. There was just too much to feel and to understand in order to express it, Himmelman had to find his own way. This pain was so loud and clear on a song called “This Father’s Day,” which he wrote and gave to his father on his last father’s day. He never meant to make it public and didn’t for years. But it was such a private song (you can even hear tears at the end) that it spoke for everyone’s secret pain. An album called “This Father’s Day,” soon to be released by Island Records, is the crystallization of a formidable new voice in American pop music.

With Sussman Lawrence it was all about checking in,

he says of his former band. “But with this new stuff I sort of found that being lounger in check is good for a couple of minutes but you’ve got to know what you’re really about. ‘This Father’s Day’ is just the beginning of what I’ve got in store for everyone.”

Originally he wasn’t even planning to release “This Father’s Day” until someone suggested it. “I thought, that’s an incredible idea,” he said. “I never thought of putting out something I really believed in. It was a whole new turn for me, putting out something you believe it’s 100% true. Everyone wants to hear… I took a bunch of other songs that mean almost as much to me and are borne of the same essence and said why don’t I put them together on a record. Not to do anything with them, but for myself really.”

The result is “This Father’s Day” (originally on Orange Records) and Island Records says they like it so much that they plan to release it without touching or changing a thing. The title track is so startlingly personal and painful, that even Sussman Lawrence himself is uneasy about playing it live. On it Himmlman sings: “If I could run in the street I’d scream to everyone that loved you more than words could ever say… And if I could run it out of the world and tell every boy and girl to let before love takes itself away.”

Though Himmelman enjoys playing solo shows, he intends to use some of his bandleads from Sussman Lawrence for future concerts and recording “Playing solo is where you put it songs and the lyric and the melody the test,” he says. “If it doesn’t make them feel like I really need a good about my new material, I could just come into your office as a play a couple of tunes and they’ll want me. I don’t need a big kick drum set up or sequencer to make them work.”

Himmelman plays solo at New York’s Bitter End October 7. For there he plays The Guthrie Theatre his native Minneapolis October 13. “I’m a new stuff is less about being new or this or that or following any trend,” he says. “It comes from the inside time.”

Paul Ioannides

Playing for Keeps Soundtrack

Peter BerK

LOS ANGELES—Playing For Keeps is a new Universal Pictures’ release which boasts no high profile stars, no multi-million dollar movie stars, and no multi-million dollar sound effect. And yet this seemingly small-scale tale of three young entrepreneurs who open a young-oriented resort hotel is supported by one of the most commercially viable soundtracks to come along this year. The album, released by Atlantic, offers cuts by Peta Townshend, Phil Collins, Sister Sledge, Arcadia, Simon LeBon, Julian Lennon, Eugene Wilde, Hinton Battle, Joe Cruz, Peter Frampton and Chris Thompson. This lineup alone would of course merit attention, but what is most unusual about Playing For Keeps is that all of these artists recorded songs specifically for the picture after responding to its inherently positive message.

Already Atlantic has mounted a significant assault on radio by releasing, almost on demand, two singles from the soundtrack. The first of these is Arcadia’s “Say The Word (Theme From Playing For Keeps),” a powerful anthem of survival written by Bon and Nick Rhodes. The rush-back single is Sister Sledge’s “Hey, Stay,” which similarly captures the stop us attitude of Playing For Keeps and full chorus of “Hey, Stay,” which features members of the ando Bears, also conveys the film’s hearted but emotionally charged tor Collins’ evocative ballad “Don’t Look.”

Peter Himmelman

Irons, which was the hit of the film.

Playing For Keeps Soundtrac

Playing for Keeps Plays Like a Winner For Atlantic

By Peter Berk

Los Angeles—Playing For Keeps is a new Universal Pictures’ release which boasts no high profile stars, no multi-million dollar movie stars, and no multi-million dollar sound effect. And yet this seemingly small-scale tale of three young entrepreneurs who open a young-oriented resort hotel is supported by one of the most commercially viable soundtracks to come along this year. The album, released by Atlantic, offers cuts by Peta Townshend, Phil Collins, Sister Sledge, Arcadia, Simon LeBon, Julian Lennon, Eugene Wilde, Hinton Battle, Joe Cruz, Peter Frampton and Chris Thompson. This lineup alone would of course merit attention, but what is most unusual about Playing For Keeps is that all of these artists recorded songs specifically for the picture after responding to its inherently positive message.

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OVER STORY

Yngwie Malmsteen: Bach ‘N’ Roll Guitar Hero

By Paul Iorio

"YORK – What can you say about a 24-year-old metal guitar hero who sounds like a classical violinist? That he is a virtuoso. That he loves Paganini, Tchaikovsky – and rock. If you were to ask him in what order, he might say, alphabetically. In which case rock would be somewhere between Paganini and Tchaikovsky. Unfortunately, you’re using first order. Either way, rock doesn’t come in which is probably what intrigues us at Yngwie Malmsteen.

Malmsteen’s story with classical music continues with his third Polydor album, "Caprice Number Four," Bach’s "Bourree in E Minor" which he describes as concert. But wait a second, "Trilogy," for the most part sounds like any other metal album and many of Malmsteen’s fans have probably never heard an easy-listening Hall. Still Malmsteen gives us something they can’t get elsewhere: broken strings, feedback, pitch shifting, and speed changes. In a guitar wizardry, but does he get a little wrapped up in technique sometimes? "If you can’t play every aspect of your supposed to play as a musician you’re not a full musician," he says. Can call yourself that and say you’re with feeling but you’re full of shit. "It’s a case of getting criticized for playing fast. If you’re not able to play then you’re not a full musician." Malmsteen is particularly proud of the instrumental "Crying" because he says it is that he doesn’t just play fast and that an actual guitar solo track, are zero to sixty-six speed demons ("Like my Jaguar," he says). All of solos, the says, are improvised and all of his songs are recorded in one take. "It always totally spontaneous, it’s always first take," he says. "It’s totally from the way I feel."

Though Malmsteen says that his influence is classical, it was Jimi Hendrix who first got him interested in guitar. "I started playing guitar the same day Hendrix died. I picked up the guitar the same day he died, 18 of September, 1970," he says with amazement. "I was that I had a TV special on and I just picked up the guitar and played for hours."

Malmsteen started off as a player in other bands. He first joined Steeler, a Los Angeles metal band, and then recorded two albums with Alcatrazz before going solo. "Rising Force," his debut album, earned him a wide following that expanded with the release of "Marching Out" and continued to grow with "Trilogy."

Malmsteen is as grateful to the many fans who appreciate what he does as he is of his critics. "I’m lucky enough to have enough people who like what I do but I have to like it myself. Because if I don’t like it myself then it’s not worth anything," he says. "I do what I do and if they don’t like it then that’s fine – they can buy another record. I’m not going to change my style and what I’m doing just because they don’t like it."

"I want to play for people and I don’t want to play just for myself," he says. "That’s why I’m trying to reach out more now. Maybe with the earlier records people could say he only plays fast and listen to the new record and there’s some real melody, slower stuff there if you listen to "Queen In Love" or "You Don’t Remember, I’ll Never Forget." There’s real integrity in those songs.

So what can you say about a 24-year-old guitar hero whose heart is in classical music? Isn’t he really a heavy metalist deep down? "I could very well be called heavy metal," he says. "But let’s just cut it short and call it Malmsteen metal."

Now That Nicholas Danielloff has been released, one question remains: does he have a distributor?

GABRIEL PLAYS FOR PEACE

Peter Gabriel probably advanced the cause of world peace with his United Nations concert September 16 as much as any superpower summit could. Gabriel and an eight-piece band that included Little Steven and Yossou N'Dour played as part of the U.N.’s International Peace Day ceremonies. His half hour set included a riveting "Red Rain" and "In Your Eyes" ("So/Get") as well as a wildly percussive "Sun City."

MICK IN BRAZIL – Mick Jagger, penniless and unknown? That’s what happens to him in Running Out Of Luck, the Jagger-produced feature length video on CBS/Fox. The premise is: Jagger, playing himself, gets mugged in Rio de Janeiro, dumped in the Brazilian booties, and thwarted in his efforts to make it back to Rio and civilization. The best scene is when he tries to convince two rural shopkeepers that he really is Mick Jagger by playing "Jumpin’ Jack Flash" on their phonograph while dancing and singing. Absolutely priceless. Unfortunately, it wouldn’t have a theatre run, so rent it if you can and buy it if you can’t.

EAST COASTINGS

UNUSUAL NIGHTS – Elvis Costello brings his unusual six-city tour to New York’s Broadway Theatre Oct. 21 - 25. Their’ll be mystery guests, audience requests, and probably a bad song in the bunch.

A BAND GETS FOCUSED – The Washington Squares have never really gotten their due, though it’s hard to tell exactly what this band’s due really is. Their problem in the past has been focus; it was hard to tell whether they were trying to be a ‘real band’ or a campy cabaret act. Their September 26 show at Speakeasy revealed a firm new sound, a more electric edge, and a drummer who is a vast improvement over the bongo players they once used. They’ve settled on a four-piece semi-electric identity that downplays the schtick and focuses on an exciting set of songs. "Millions Mister" and the fine "Can’t Kill Me" have a new sniky groove and their cover of Jefferson Spacemobile’s "Somebody To Love" must be seen to be believed.

THE BACKBONES. One could almost create a computer composite of most club bands by mixing jangly guitars, tentative vocals, art school lyrics, and a dash of cacophony. The Backbones (Midnight Records) are refreshing, if not entirely compelling, because they take James Brown (instead of, say, R.E.M.) as their starting and ending points, and wind up sounding like the Uptown Horns meet The Red Hot Chili Peppers. And that lead singer is an in-concert ball of fire who burns up "Sex Machine" and a bunch of original tunes at Kenny’s September 26. The Backbones play McGovern’s (305 Spring Street) every Wednesday in October.

MESSIAHS! – You can always tell when a band is good live because the audience gets physical. Even before the opening notes of, say, a Replacement concert, the crowd gets skittish like horses before an electric storm. Though not every band can measure up to that standard, at bottom you expect some slam-dancing at thrill shows. Theoretically, The Screaming Blue Messiahs should be able to generate hysteria because they’ve got lots of sonic power and great songs like "Wild Blue Yonder" and "Smash The Market Place." ("Gun Shy/Elektro.") But at the Ritz September 27, there was plenty of thunder but little lightning, and it took about five songs before Bill Carter sang "we came out of nowhere like a bolt of lightning and we freaked, hit the wall, and forced slam-dancing erupted. On vinyl, a real musical vision comes through, but in concert the sound gets too muggy, but not muddily enough to be anarchic. There were some fine rock moments, yes, but overall a certain ‘x’ factor was missing, and I left after about a half hour.

CONCERT NEWS – Marti Jones plays The Bottom Line October 10...Elvis Costello brings his unusual six-city tour to New York’s Broadway Theatre for a five night stand October 21 - 25. He also plays The Orpheum Theatre in Boston Oct. 16 - 18 and the Tower Theatre in Philadelphia Oct. 27 - 29. His new album is "Blood and Chocolate..." and Sublette performs at the Bessie Schönberg Theatre (219 West 19th St). October 6 and 7...The Radiators play The Lone Star Cafe October 9 and 10...Elektra’s 10,000 Maniacs return to the Ritz October 11...The Smithereens, who have been touring with Lou Reed, headline October 17...The Wind play Tramps October 9 and The Fall play The Ritz October 25.

Paul Iorio

CICCONET YOUTH – Check out Ciccone Youth’s ‘Burnin’ Up’ single b/w “Into The Groovy” (SS), a Madonna ‘tribute’ record as only Sonic Youths and an ex-Minuteman could do it.

Peach Box October 11, 1986
The three month dispute between CBS and major retailers seems to be nearing its end. There is no doubt that the chart chances of CBS records have been affected while retailers have re-fused to stock non-Top 20 product. Bill-ly Joel, Philip Bailey, Journey, D.C. Lee, and Ozzy Osbourne all released singles in July and all failed to make the Top 20.

The row centers around new terms for dealers fixed by CBS on July 1. The main source of discontent throughout the country was the ending of "sale or return." Our Price, HMV, and Virgin retaliated by refusing to stock CBS re-cords until they reached the Top 20. Since records were unavailable from these stores when first issued, it was difficult for them to sell enough copies to qualify for the Top 20. Chart compil-ers Gallup eagerly admit that the dispute "has slightly altered the complex-ation of the charts."

Gallup spokesman Godfrey Rust comments, "We sample every type of retailer, so this situation shouldn't make a lot of difference. It's just that the pub-lic must shop around to get what they want."

Discussions between all parties are continuing, and they hope it will be resolved soon.

Chas Chandler, once with The Animals and former manager/producer of Jimi Hendrix and Slade, has retired from London to Mullercoats, a small coastal town in the north of Eng-land, close to Newcastle. But Chas, who has 58 hits under his belt, cannot give up the music scene. He hopes his latest discovery, 21 Strangers, from his hometown Newcastle, will follow in the footsteps of their predecessors.

"It's difficult to describe their sound," says Chandler. "You could call it thinking man's dance music. Their average age is 24, and we are going into the studio in a few weeks time."

"Music has been a part of my life since I was 13. I could not retire and do nothing."

Meanwhile, one of Chandler's discov-eries of 21 years ago, Noel Redding, bass player with the Jimi Hendrix Experience, is still trying to sell his memoirs. Redding, who lives in a 16th century house in County Cork, Ireland and plays old Buddy Holly and Every-ly Brothers hits in local pubs, is hopeful that a publisher will offer him over $100,000 for his memoirs, which he says have some sensational evidence on where much of the estimated $80 mil-lion Hendrix royalties have gone.

Redding signed an agreement in Los Angeles in 1974 accepting a settlement of $100,000 for his share of royalties. Now he believes he can overturn that contract, because he claims it was unfair. The catch is he reckons he needs a few million to pay a lawyer to win the case.

Ludovician duo It's IMMATERIAL have decided on a new promotional ap-proach. Why bother giving people pro-motional t-shirts they don't really want? They have decided to go very up front and make merchandising an art. Says singer John Campbell, "It's quite obvi-ous what we are doing. So we might as well send all the people who would have t-shirts framed five pound notes. Of course, we are going to make sure they can't break the frames."

They are promoting their latest sin-gle, "Space," which is accompanied by Peter Care's excellent video. The man who designed the five pound notes, who is about $5 now, will be making a special trip to London to sign the notes before they go into the frame.

The Adult Net, was very disturbed with criticisms of her image. The photo session for her single "Waking Up in the Sun" saw a change from her previous Edie Sedgwick look to a Marilyn im-age. Others, however, have looked at it as a Madonna take-off.

Brix was so upset she felt it called for something radical. "My next look will be an Amadeus image. I am going to Austria to collect some Amadeus atmo-sphere and brocades. It's a good thing I got married to Mark (E. Smith, founder of The Fall), they won't suspect I'm Jewish."

Chrispy Iley

**BMI Pacts With Hong Kong Society**

NEW YORK—BMI has entered into a coop-erative agreement with CASHI, the Com-poser and Authors Society of Hong Kong, effective as of July 1, 1986, making CASHI the 27th Society with which BMI has a coop-erative agreement.

In making the announcement, BMI presi-dent Francis W. Preston, said, "It is always a pleasure to establish a new link with one of our sister performing rights organizations, expanding the sources of music available to our licensees. I look forward to working closely with CASHI officials in the years to come."

**EIM To Market CD I In Europe and Japan**

LONDON—European Interactive Media (EIM), counterpart to American Interactive Media, Inc. (AIM), has been formed by Com-pact Disc pioneers Phillips International and PolyGram B.V. International to spearhead the development in Europe of software for the revolutionary new Compact Disc Inter-active (CDI) system.

Byron Turner, formerly director of cre-a-tive development in Europe for Activision, has been named president of EIM, which will be headquartered in London, England. CDI combines the compact disc with au-dio, visual and text/data functions in a real-time format. Basic text and data can be combined with visual material such as still pictures, diagrams, high-quality computer graphics and animation with sound ranges of quality from full digital stereo to 8 or 16-bit, phonograph-grade sound.

The CDI system will be marketed to, as the industry perceives it, the general consumer public as an upscale Compact Disc player that will play existing digital audio CDs as well as CDI software.

EIM's principal strategy will be to form joint venture relationships with established con-tent providers, especially those who have large catalogs of existing material that could be readily converted and enhanced for the CDI format.

**Japan's Top Ten**

TOP TEN 45s
1 Don't Leave Me This Way—The Communards—London
2 Rain Or Shine—Five Star—Tent
3 Word Up—Comeaun Club—London
4 We Don't Have To—Boris Gardiner—Richer
5 Walk This Way—Run DMC—London
6 True Blue—Madonna—Sire—Warrner Bros.
7 Thorn In My Side—Eurythmics—RCA
8 I Just Died In Your Arms—Cutting Crew—Sire
9 Love Can't Turn Around—Farley "Jackmaster" Funk—London
10 Sweet Freedom—Michael McDonald—MCA

TOP TEN LPs
1 Break Every Rule—Tina Turner—Capitol
2 Graceolland—Paul Simon—Warner Bros.
3 Silk And Steel—5 Star—Tent
4 Now That's What I Call Music—7 Various Artists—Virgin/EMI
5 True Stories—Talking Heads—EMI
6 Revenge—Eurythmics—RCA
7 Crash—Human League—Virgin
8 Slippery When Wet—Bon Jovi—Vertigo
9 True Blue—Madonna—Sire
10 Communards—The Communards—London
which worked well on the feedback-laden "Begin the Begin" and on the propulsive, "These Days." Buck's open string style, a mix of jangling rhythms and ringing arpeggios, sounded less restrained and controlled, especially on a solo material, giving the band a refreshing new edge. Buck flipped about the stage like the scarecrow from The Wizard of Oz, making his still intricate guitar work go off the rails.

Stipe was clad in a top hat and overcoat, looking much like a ringmaster (which he essentially is). With his juxtaposably gritty and melodic vocals, unique in sound and in physique, Stipe is all in itself a R.E.M. cannon, and his songwriting is some of the most charismatic, magnetic stage performers around. Whereas, in the past he tended to hang on the microphone, a la John Lennon, for the duration of the show, he now moves about the stage, sometimes even turning his back to the audience, jerking and swaying. He is more confident and often playing with phrasing and style, instead of simply singing during parts of songs.

Bassist Mike Mills is a more direct, accessible performer than Stipe, even though he is often confined to the microphone stand. When the band finally exited, Mills lingered to shake hands with fans in the front row. Mills, unlike many bassists who merely fill in the bottlenecks, takes an integral role in R.E.M.'s sound. He has always approached the bass much like a guitar, constantly moving around the fretboard, filling in spaces with melodic lines. His lead vocal debut on the encore, "Superman," was a surprising live one. He has always approached the bass much like a guitar, constantly moving around the fretboard, filling in spaces with melodic lines. His lead vocal debut on the encore, "Superman," was a surprising live one. His voice has always been bigger and better than the murky drum production of R.E.M., which has tended to make faster songs less punchy. The value of Mills' and Stipe's background vocals cannot be overstated. They never merely harmonize with the lead vocal as most backing vocalists do, but weave around and frame the melody line, almost sounding like another instrument.

They drew heavier on newer material, demonstrating their actual worth to the audience's enjoyment. The new songs were not nearly as catchy as the old, but their quality was maintained. The band's sound seemed to be evolving, becoming more diverse and less tightly structured. The newer songs also showcased Stipe's vocal range, which has been expanding steadily over the past few years. His ability to change his vocal style from song to song was impressive, adding depth and interest to the band's live performances.

During previous tours, this mystique, which is part of their appeal, crept into their stage show often separating them from the audience. The band has loosened up a bit since then. They were among the first in the audience who crowding the band's stage as they would to a pack of friends attending a show at a local bar. Even the, intimately personal Stipe spoke, although much of it was still somewhat cryptic. For example, he explained that "Swan Song," a hypnotic new song, was about an old man who had recently died who cured people of a strange illness by "breathing into their mouths."

The band's use of new material is striking. In general, the sound of the album is darker, more experimental, and less commercial than their previous efforts. This change in their sound is evident in the lyrics, which are more introspective and thoughtful. The album also contains a few songs that are more accessible and radio-friendly than the band's usual fare. Overall, the album is a strong statement of the band's musical and artistic growth since their last release.
CASH BOX JAZZ ALBUMS

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
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<tr>
<td><strong>Gold (RIAA Certified)</strong></td>
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<td>21 EARTHRUNN</td>
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<td>22 SOUL SURVIVORS</td>
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<td>23 IT TAKES TWO</td>
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<td>24 SAN DANCE</td>
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<td>25 GOOD TIME FOR SADAKOI</td>
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<td>26 ANOTHER PLACE</td>
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<td>29 NASCENCE</td>
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<td>30 IS FOR LOVER</td>
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<td>31 NOCTURNAL</td>
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<td>32 MIRROR TOWN</td>
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<td>33 TOO FAR TO WHISPER</td>
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<td>34 SLICE OF LIFE</td>
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<td>35 INTRODUCING JAY TRIMBLE BUTLER</td>
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<td>36 THE CHICK COREA ELECTRIC BAND</td>
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<td>37 MAGNETIC</td>
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<td>38 STORY TIME</td>
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THE CASH BOX TOP 40 JAZZ ALBUM CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

JAZZ FEATURE PICKS

THE SACKVILLE ALL-STAR CHRISTMAS ALBUM — Milt Hinton/Ralph Sutton/Gus Johnson/Jim Galloway — Producers: John Norris, Bill Smith

Too early? Humbug! These four delightful swingers take the Yuletide war-horses for a cheerful, foot-tapping ride. A lovely album that should find a four season spot on jazz fans’ turntables. This is one of the best jazz Christmas albums yet.

TIMELESS — Diane Schuur — GRP A-1030 — Producer: Dave Grusin

For her third, and best, LP, Diane Schuur has her considerable vocal chops in control — she doesn’t overpower the fine material (mostly standards), the nice arrangements (by Johnny Mandel, Billy May, Pat Williams, and Jeremy Lubbock), or a couple of tasty Stan Getz cameos.

THE MAGICANS — Flora Purim and Arito — Crossover CR-500

A spry outing from the Moreiras. ra’s in good voice and Arito’s pro- tion is slick and swinging — a stil blend of Brazilian and American fun. — Kenny Loggins and George L. taking turns. It is a counterpoint from Concord Jazz.

FOR A DISTANT LOVE — Yaya Purim — Pausa C7203 — Procters: Yanna Purim, Arnaldo Soutiere

A Brazilian singer with a fan name. Yanna is Flora’s sister and mostly-Portugese LP is a melodic style that features jazz Brazilian m- (“Manha de Carnaval”), Brazilians (“Spain”), and other similar cros- tural blends.

JAZZ ON JAZZ

OUT OF THE PAST — ’Tis the sea- son for reissues, tra-la-la-la-la, la, la, la. Atlantic heads the list with six new (make that old) titles in their Jazzlore series. Most significant is “Ornette” (formerly titled “Ornette”), one of the few Ornette Coleman LPs on Atlantic which has not been available for some time. The other five are jazzes are “Roots,” featuring the remarkably com- patible Ben Webster and Jimmy Witherspoon; “Mingus at Antibes,” a spectacular live Charlie Mingus album, featuring some riveting Eric Dolphy, that went in and out of print in a minute a couple of years back — then it was a double album, now everything seems to fit on one disc; “European Encoun- ter,” a collaboration between John Lewis and Herbie Mann; “The Piano Artistry of Phineas New- born Jr.”, and “Phil Woods and his European Rhythm Machine at the Frankfurt Jazz Festival.”

Savoy Jazz has just come forth with three reissues and one LP of previously-unknown material. The reissue of Mer- car Pettiford’s “Discoveries,” several sessions from the cello and bass master; Duke Jordan’s “Flight To Jordan,” and “Flutin’ The Bird...Bird Lives,” a gang of flutists (Herbie Mann, Bob- by Jaspar, Seldon Powell, and Frank Morgan). This is an interesting album in- play with the others tools Charlie Parker songs. The newly issued items are 14 takes from Art Pepper’s ses- sions for Discovery, titled, not surpris- ingly, “Rediscoveries.”

And not to be left out in the blue, Blue Note has just issued an interesting pair of items: “Straight No Filter” is an album of previously-unreleased materi- al from the late Hank Mobley. But more significant is the reissue of “Mon- ey Jungle,” the teaming of Duke Ell- ington, Charles Mingus, and Max Roach. Significant for three reasons: the music — which was well met with reviews when it first came out — holds up very, very well, four fascinating previ- ously-unreleased performances have been included, and this is the first time that Blue Note has dipped into the vast catalogue of United Artists, another Cassette. (EML) held label with extensive jazz holdings.

—Anthony Davis’ opera about the life of Malcolm X, X, had its world premiere at the NY City Opera’s opening night last week. Davis has made nu- merous contemporary jazz albums, and I’m happy to report that the opera, in- strumentally, is an interesting blend of elements of contemporary classical mu- sic and contemporary jazz — Davis even had the good sense to place his ensem- ble, Episteme (including such players as Marty Ehrlich, Ray Anderson, and Tolliver, among others) in the opera. I can’t comment on the opera as opera — I’m not equipped to pass operatic judg- ment — but it seemed to me that the vocals were very much the same; the life and times of Malcolm X are, for the most part, chanted for three hours. Still, it was a worthwhile, and excep- tionally significant, evening. There are two more chances to catch X: October 8 and 14.
BULLARD #1 WITH A BULLET- BULLARD program director of WAMN, Tallahassee, Florida certainly deserves all the recognition he can get, because of the outstanding job he has done in making his station number 1 in market loaded with more powerful 24-hour a day operations. Joe’s secret, is really no secret at all. He and his fine staff are committed to presenting their listeners the best they (WAMN) have to offer. The main element is their listeners – what they are, how they behave, and how they react. The station is totally involved with as many local organizations as physically possible. The listeners take a very active part in the many station functions from on-air to live events. Joe is committed to hard work and a freshness of sound. He has certainly combined all of the winning elements and the job is being done the old fashioned way – HARD WORK!

WARNER 4168

DOCTOR WHO – The Rain (The Answer) creates storm-in a recent conversation with Major Bernard, general manager of WMIM Ocala, Florida he indicated that he and program director John Blake did a 72 hour promotion wherein they played Juice Jones’ hit single titled “The Rain” immediately followed by Chocolate Milk Mansa’s song titled “The Rain, The Answer”. After playing the songs they would get their listeners to call in and tell (live on air) what they would do under similar circumstances. The response was absolutely sensational, and needless to say both records received a lot of air play. I would love to hear some of the many responses.

NEWS DIRECTOR WANTED: Cash Michaels, program director of WILLE, Raleigh N. C., is looking for a take charge news director who can also take charge of the public affairs program. This position is a five day work week. Send tapes and resumes to Cash Michaels, program director, p. o. box 190, Raleigh, N. C. 27602. Ladies are encouraged to apply.

DOC NEEDS A MIRROR PRO-Doc Holliday, recently appointed program director of WFXC, Durham N. C. needs a bright, energetic experienced professional morning announcer. Send tapes and resumes to Doc Holliday, program director, WFXC, 3700 chapel hill blvd building “D” Durham N. C. 27702. Ladies are encouraged to apply.

GAMBLE SPEAKS TO YBPC-Ken- ny Gamble of Philadelphia Interna- tional Records and honorary chairman of the YBPC scholarship fund, one of the most outstanding songwriters and producers in the music business was the key note speaker at the YBPC meeting held recently in Greensboro, N. C. Also present was the legendary professional (Mr) Joe Medlin of PNR.

SUPERSTAR MEETS-The newly formed Superstar International Records held a listening party at the Speakeasy in Los Angeles to introduce the staff and artist to the media. Superstars was founded by Thomas Kenne- thany, consultant of the board and Dr. Bob Ferguson, president. Some of the key players are Ronnie Phillips vp a&r, Wayne Henderson (ex-crusader) chief staff producer, Don (“DC”) Carter, is consultant, Sharon Bias, vp artist development and Mike Lushka, consultant marketing and sales. They are currently enjoying significant radio play on the debut release from Sper- rie Payne (sister of Freda) and Philip Ingram (brother of James) titled “On And On”. Forthcoming releases are Mesay with “Ain’t That Peculiar” and Devastatin’ Daves’ new release titled “Zip Zap Rap”. This is only the beginning for this dynamic team of seasoned professionals.

CASH BOX EXPLAINS-in an effort to provide more research information Cash Box will expand the current music times section of the magazine to include the same type of information for black contemporary radio stations and records. Additionally there will be an independent record chart consisting of records on smaller labels that often don’t receive recognition on the major charts but are deserving of some type of national exposure. Therefore I will need pictures and profiles on every black executive in radio, records, artist management, songwriters, producers etc. I will need the product and contact person from all independent record labels asap. Please send the aforementioned information to Bob Long, Cash Box, 6363 Sunset Blvd., L.A., California 90028.

Phone: 213-464-8241

SAVE OUR SHAW CAMPAIGN SUCCESSFUL-The Shaw University campaign was a big success. Thanks to all participants.
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<th>Title</th>
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| **ALL OF MY LOVE**
Bette Midler (Capitol 86351)
Jennie Lou (Jive 746952)
14 20 39 7 |
| **WALK THIS WAY**
Hiro Mu (Probe 79112)
J. F. B. Economos (Capitol 18516)
9 17 24 36 |
| **CRAYZY**
Jesse Johnson (Funk Era) 79511
Josie Johnson (Josie Johnson)
13 18 24 32 |
| **THERE'S JUST SOMETHING ABOUT YOU**
Eunice Brown (Capitol 18541)
T. W. Crawford (Capitol 18541)
16 21 28 44 |
| **LIS FOR LOVER**
All Jarreau (Warner Bros. 79506)
Steve Holliday (Capitol 86361)
11 15 21 27 |
| **STAY A LITTLE WHILE**
Child (Jive 74481)
24 29 34 39 |
| **VERSUS ENOUGH LOVE**
Shirley Jones (Promo) 80375
Shirley Jones (Warner Bros. 2759)
18 21 29 37 |
| **TALK TO ME**
Chico Durango (MCA 2608)
15 21 36 56 |
| **LOVE WILL CONQUER ALL**
Lionel Richie (Motown 18571)
26 35 29 45 |
| **WILD! UNRESTRICTED! CRAYZY!**
Millie Jackson (Jive 746954)
Millie Jackson (Jive 746954)
12 15 21 27 |
| **DON'T THINK ABOUT IT**
One Way (Jive 746953)
One Way (Jive 746953)
20 25 30 40 |
| **JUMPIN' JACK FLASH**
Keith Richards (Jive 746951)
Keith Richards (Jive 746951)
18 23 28 38 |
| **LAST NIGHT I NEEDED SOMEBODY**
Shirley Jones (Promo) 80375
Shirley Jones (Promo) 80375
19 23 28 38 |
| **BROKEN GLASS**
L. Haynes, J. M. D. Lay (Capitol 86351)
22 28 30 39 |
| **ROOM WITH A VIEW**
Wanda McElroy (Jive 746952)
Wanda McElroy (Jive 746952)
21 26 28 39 |
| **GOOD FOR YOUR LOVE**
Fez Baxter (Jive 745017)
N. Mitchel (Capitol 86361)
7 12 15 23 |
| **SOWETO**
Jeffrey Osborne (Motown 18574)
J. Osborne, H. Stewart, L. Hobbs, M. Musker J. Stingley
11 16 20 29 |
| **WILD AND FREE**
The Daze (Warner Bros. 79508)
B. Harrison, C. Blackwell, G. James
8 12 16 21 |
| **BELIEVE IT OR NOT**
Larry Williams (Jive 746954)
13 18 26 35 |
| **HUNGRY FOR YOUR LOVE**
Hank Brown and Davis (Phono) 75785
D. Ramnath, G. DeBarge, T. Davis
16 20 27 36 |
| **P. O. P. (PERSUASIONS OF SURPRISE)**
Generation (Jive 74485)
2 5 6 8 |
| **IF YOU'RE READY (COME GO WITH ME)**
Larry Williams with Jonathan Butler (Jive 80373)
13 17 24 30 |
| **GRAVITY**
James Brown (Cub 254 02675)
D. Hardin, J. Hardin, C. Hampton
26 33 35 43 |
| **CHARTBREAKER**
LETT'S GO OUT TONIGHT
L. Bluett (MCA 86371)
2 6 8 10 |
| **REACH OUT**
Cash (PM) 88465
2 6 8 10 |
| **GOIN' TO THE BANK**
Eunice Brown (Capitol 18541)
D. L. Lambert, J. Smith (MCA 86371)
4 4 7 10 |
| **PASSION FROM A WOMAN**
Erykah Badu (Jive 74487)
4 4 7 10 |
| **ARMED AND DANGEROUS**
Atlantic (MCA 86371)
5 4 7 10 |
| **CLOSED COMFORT**
Jackie DeShannon (Warner Bros. 79678)
2 5 9 7 |
| **LOVE YOU COLD**
Eunice Brown (MCA 2608)
D. Young (Capitol 86361)
3 6 9 12 |
| **GIVING MYSELF TO YOU**
Eunice Brown (MCA 86371)
M. Young (Capitol 86361)
4 3 5 7 |
| **WILLIE**
Eunice Brown (MCA 2608)
6 7 8 10 |
| **YOU'RE MY LAST CHANCE**
Gordy (MCA 86371)
J. Martelene (MCA 86371)
6 7 8 10 |
| **THUNDER AND LIGHTNING**
Jonathan Butler (Jive 746952)
C. Delaw, R. Taylor, B. Lynch, R. Halpin, D. McCravy
8 7 8 10 |
| **THE MEET THOMAS**
C. Delaw (MCA 86371)
T. Norris (MCA 86371)
3 6 9 12 |
| **GOTTA SEE YOU TONIGHT**
Barbara Ryan (Jive 746954)
3 5 7 10 |
| **STYLIN'**
Kenny & Johnny (MCA 86371)
4 5 6 8 |
| **JUST FEELIN'**
Eunice Brown (MCA 2608)
E. Brown (Capitol 86361)
7 7 8 10 |
| **JUKE BOX**
A&M (MCA 86371)
2 6 9 12 |
| **COAST TO COAST**
Words of Mouth (Jive 746956)
F. D. L. Lee, T. Chace
1 1 2 3 |
| **KISS AWAY THE PAIN**
Patti LaBelle (MCA 86371)
P. LaBelle, L. Edmond, A. Brown
4 5 6 8 |
| **MAGIC IN THE AIR**
C. Warren (MCA 2608)
C. Warren (MCA 2608)
1 1 2 3 |
| **ONE NIGHT OF LOVE**
Marvin Gaye (MCA 86371)
J. Decker, J. Glover, C. Howard, J. Glover, C. Howard
1 1 2 3 |
| **ANOTHERLOVERHELLOWHEYED**
Prince and the Revolution (Pindrop/Pokey) 79508
Prince and the Revolution (Pindrop/Pokey) 79508
1 1 2 3 |
| **AS WE BOTH**
Shep Murdock (Jive 74485)
J. Blackwell, T. Williams, T. S. Brown (Jive)
1 1 2 3 |
| **UNFAITHFUL (SO MUCH)**
FULL FORCE (Columbia 79506)
FULL FORCE (Columbia 79506)
1 1 2 3 |
| **FOOD AND PARADISE**
A&M (MCA 86371)
1 1 2 3 |
| **ONE LOVE**
Yellowjumps (Warner Bros. 79501)
K. Keys, R. Keys, R. Keys (K. Keys, R. Keys)
1 1 2 3 |
| **TEN WAYS OF LOVING YOU**
Lenny Williams (Jive 746955)
F. L. Piemonte, W. Williams, A. Glass
6 9 11 14 |
| **HOLDING ON**
Warner Bros. 79503
1 1 2 3 |
| **S.O.S.**
Oliver Cheatham (Crisis) 7823
R. Davis, C. Cheatham, C. Davis, R. Davis
8 6 8 10 |
| **DO ME RIGHT**
Zaka (Jive 746955)
J. B. Johnson, L. DeShawn, B. Sample
1 1 2 3 |
| **WORMWOOD**
S.O.S. Band (Cub 254 0264)
B. Thomas, H. Marshall, C. Mountain
1 1 2 3 |
| **ALL THE WAY TO HEAVEN**
DOCKIE FRESE (Broken) (Jive 746954)
F. L. Piemonte, W. Williams, A. Glass
6 9 11 14 |
| **WRAPPED AROUND YOUR FINGER**
Yarborough & Peoples (Full Experience) (APA 7551)
J. E. Reynolds, J. E. Reynolds, J. E. Reynolds
1 1 2 3 |
| **EVERYTHING**
B. Williams (Warner Bros. 79678)
B. Williams, J. Williams, J. E. Reynolds
1 1 2 3 |
**MOST ADDED Out Of A Possible 85 Stations**

75 Stations Reported This Week

Kiss Away The Pain—Peté LaBel-leMA—18 Adds

Unfaithful (So Much)—Full Force—

Columbia—14 Adds

Crazy—Jessie Johnson (Featuring

Sly Stone)—A&M—14 Adds

Love You Down—Ready For The

World—MA—13 Addictive—

16 Adds

**RETAIL PICK**

Retailer: Kermit Henderson

Store: Dolls' Rapid Creation

Market: Cleveland, Oh

**Song:** “The Rain (The Answer)"

**Label:** Crime & Chocolate Milk, Hahna

**Comments:** "Very catchy natural lyrics with

a lot of realism. One of the top five selling

singles in his store."

**MIDWEST**

WDMT-CLEVELAND, OH-DEAN RUFUS-PA


ADDs: Full Force, Rene & Angela, Eric Bee, Commodores, A. Franklin.

WAWA-MILWAUKEE, WI-BOB COLLINS-PA


KJMJ-ST. LOUIS, MO-MIKE STRADFORD-PA


WZEN-ST. LOUIS, MO-ANDRE FULLER-PA


ADDs: R. Crawford, LaBelle, Voltage Bros., M. Howard, Cartoon Crew, WFTO, O. C. Smith.

WCKX-COLUMBUS, OH-RICK STEVENS-PA


WGPR-DETROIT, MI-JOE SPENCER-PA


Midwest Retail Breakouts

P.O.P. (Pursuits Of Pleasure) Generation — MTUME — Epic

Let’s Go Out Tonight — Levert — Atlantic

I’m Chillin’ — Curtis Blow — Mercury

**WEST**

KRIZ-SEATTLE, WA-FRANK BARROW-PA


KDKO-DENVER, CO-ROSH ASH-PA


ADDs: F. Jackson, J. Carne, General Kane, L. Richie, P. Bryson, Commodores.

XHRM-SAN DIEGO, CA-L.D. MCCOLLUM-PA


ADDs: Prince, MaDonna, Mjume, Commodores, Millie Jackson.

KSL - SAN FRANCISCO, CA-BERNIE MOODY-PA


KIIL-LOS ANGELES, CA-CLIFF WINSTON-PA


KUKQ-PHoenix, AZ-RICK THOMAS-PA


ADDs: S. Mills, Full Force, New Kids On The Block

**South Retail Breakouts**

Ice Box — The Movies — CBS Associated

T! Wild! Unrestricted! Crazy Love — Millie Jackson — Jive/Arista

In Too Me — Chico DeBarge — Motown

**Middle West Breakouts**

Chillin’ — Curtis Blow — Mercury

under And Lighting — Miss Thang — Tommy Boy

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

**East Retail Breakouts**

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

Is Is For Lover — Al Jarreau — Warner Bros.

Cracked Killed Applejack — General Kane — Motown

**WASHINGTON DC-BRUTE BAILEY-PA**


J. Williams, RFTW, F. Jackson.

**PHILADELPHIA, PA-JOE TAMBRAPO-PA**


R. Richie, Commodores, Mickey Howard, RFTW, Surface.

**BUFFALO, N.Y.-LAVERNE BAILEY-PA**


A. Franklin, Cashflow, Force MDS’, 52nd Street, General Kane.

**PHILADELPHIA, PA-TONY QUARTERONE-PA**


J. Stewart, J. Carne, General Kane, Phylli Cream.

**NEW YORK, N.Y.-TOMMY GREY-PA**


C. Col Abrams, G. Abbott.

**NEW HAVEN, CT-DAVID DICKINSON-PA**


CASH BOX PRESENTS
The Music Times
AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 157 Stations

137 Stations Reported This Week

Love Will Conquer All—Lionel Richie—Motown
40 Adds

To Be A Lover—Billy Idol—Chrysalis
38 Adds

Freedom Overspill—Steve Winwood—Island/WB
36 Adds

The Way It Is—Bruce Hornsby & The Range—RCA
27 Adds

#1 SINGLES

MARKET AT A GLANCE

REQUESTS

ETAIL

SINGLED OUT

STEREO

Chrysalis

STEREO

Friends and Lovers—G.Loring/C.Anderson—Carrere/CBS
Two of Hearts—Stacy Q—Atlantic
Dancing On The Ceiling—Lionel Richie—Motown
Walk This Way—Run DMC—Profile

True Blue—Madonna—Sire/WB
Amanda—Boston—MCA
Walk This Way—Run DMC—Profile
True Colors—Cyndi Lauper—Portrait/CBS

ALBUM ALLEY

d Stage—Boston—MCA—Along awaited album and is the number #1 LP AOR
Side of Paradise—Ric Ocasek—Geffen—Strong cuts with heavy AOR support.
Shaking On The Ceiling—Lionel Richie—Motown—Lots of good cuts and besides the two cuts, Deep River Woman is getting attention at AC/CO.

CROSSOVER POTENTIAL

Lady Soul—Temptations—Gordy/Motown—From BC to T-40
This Love—Bad Co.—Atlantic—From AOR to T-40
What A Woman Wants—Chris Thompson—Atlantic—From A/C to T-40
Nail It To The Wall—Stacy Lottisow—Motown—From BC/Dance to T40
Shake You Down—Gregory Abbott—Columbia—From BC to T40
A BREAKOUT WEEK!
ON
GREGORY ABBOTT

“SHAKE YOU DOWN”
Immediate TOP 40 Response
To A TOP 15 Black Contemporary Smash
These Stations Couldn’t Wait:
WKSE Y100 FM102
WSSX / WROQ / KAMZ / WKSI / WPOW / KITY / KTUX / WDLX
WJAD / WCGQ / WJMX / Z102
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<tr>
<td>1</td>
<td>JANET JACKSON—When I Think Of You—A&amp;M</td>
<td>6</td>
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<td>F</td>
<td>5</td>
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<td>HUEY LEWIS—Stuck With You—Chrysalis</td>
<td>1</td>
<td>11</td>
<td>X</td>
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<td>1</td>
<td>32</td>
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<td>5</td>
<td>Y</td>
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<td>3</td>
<td>GLASS TIGER—Don’t Forget Me—Manhattan</td>
<td>4</td>
<td>14</td>
<td>X</td>
<td>X</td>
<td>4</td>
<td>15</td>
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<td>DON JOHNSON—Heartbeat—Epic</td>
<td>8</td>
<td>8</td>
<td>X/F</td>
<td>X/F</td>
<td>14</td>
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* Soundtrack
* MTV—Exclusive
NV—No Video
NR—Not Ranked
Y—Yes, On Tour
X—All
ANDY TAYLOR
When the Rain Comes Down
Miami Vice

Produced by ANDY TAYLOR and STEVE JONES
Management: GOLD SPACESHIP

MIAMI VICE II NOW AVAILABLE ON VIDEOCASSETTE

THE FIRST SINGL
FROM THE FORTHCOMING TELEVISION SERIES SOUNDTRACK MIAMI VICE
### ON DECK

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### MULTI FORMAT PLAYLIST

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<td>12</td>
<td>19</td>
<td>Solid growth</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Genesis—Throwing It All Away—Atlantic</td>
<td>93%</td>
<td>91%</td>
<td>26%</td>
<td>35%</td>
<td>4</td>
<td>35</td>
<td>Must play</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bruce Hornsby—The Way It Is—RCA</td>
<td>62%</td>
<td>69%</td>
<td>78%</td>
<td>34.8%</td>
<td>40</td>
<td>CB Winner's Circle</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Boston—Amanda—MCA</td>
<td>90%</td>
<td>18%</td>
<td>89%</td>
<td>32.8%</td>
<td>12</td>
<td>3</td>
<td>LP just shipped</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ric Ocasek—Emotion In Motion—Geffen</td>
<td>60%</td>
<td>32%</td>
<td>94%</td>
<td>31%</td>
<td>23</td>
<td>—</td>
<td>Biggest week</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cyndi Lauper—True Colors—Portrait</td>
<td>95%</td>
<td>85%</td>
<td>85%</td>
<td>30%</td>
<td>3</td>
<td>5</td>
<td>CB best moves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O. C. JONES—The Rain—Def Jam/COL</td>
<td>51%</td>
<td>58%</td>
<td>70%</td>
<td>29.8%</td>
<td>8</td>
<td>46</td>
<td>Strong pop growth</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anita Baker—Sweet Love—Elektra</td>
<td>82%</td>
<td>91%</td>
<td>28.8%</td>
<td>56</td>
<td>Still gaining</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Huey Lewis—Stick With You—Chrysalis</td>
<td>88%</td>
<td>83%</td>
<td>28.5%</td>
<td>3</td>
<td>32</td>
<td>New single out</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aretha Franklin—Jumpin' Jack Flash—Arista</td>
<td>69%</td>
<td>56%</td>
<td>44%</td>
<td>28.1%</td>
<td>41</td>
<td>Hit movie</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Toto—I’ll Be Over You—Columbia</td>
<td>68%</td>
<td>100%</td>
<td>28%</td>
<td>30</td>
<td>Top 5 possible</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel—A Matter Of Trust—Columbia</td>
<td>74%</td>
<td>53%</td>
<td>34%</td>
<td>26.8%</td>
<td>14</td>
<td>52</td>
<td>The man</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cetera/Grant—Next Time—Full Moon/WB</td>
<td>69%</td>
<td>90%</td>
<td>26.5%</td>
<td>16</td>
<td>New entry</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Huey Lewis—Hip To Be Square—Chrysalis</td>
<td>29%</td>
<td>39%</td>
<td>88%</td>
<td>26%</td>
<td>—</td>
<td>Immediate adds</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eddie Money—Take Me Home Tonight—COL</td>
<td>82%</td>
<td>73%</td>
<td>25.8%</td>
<td>21</td>
<td>Comeback continues</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New Edition—Earth Angel—MCA</td>
<td>33%</td>
<td>85%</td>
<td>14%</td>
<td>22%</td>
<td>25.6%</td>
<td>9</td>
<td>New classic</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Crossover Penetration

#### STEVE WINWOOD:
Will surely be as big as the last single
Album: Back In The High Life

**RECORD:** Freedom Overspill

<table>
<thead>
<tr>
<th>Format</th>
<th>AC</th>
<th>URBAN</th>
<th>TOP 40</th>
<th>AOR</th>
<th>COUNTRY</th>
</tr>
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<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>37%</td>
<td>85%</td>
<td>88%</td>
</tr>
</tbody>
</table>

**TEAM:** Island/WB

#### STACEY Q:
Back & forth in growth
Album: Better Than Heaven

**RECORD:** Two Of Hearts

<table>
<thead>
<tr>
<th>Format</th>
<th>AC</th>
<th>URBAN</th>
<th>TOP 40</th>
<th>AOR</th>
<th>COUNTRY</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>55%</td>
<td>88%</td>
<td></td>
</tr>
</tbody>
</table>

**TEAM:** Atlantic

#### BILLY IDOL:
Long awaited artist
Album: Whiplash Smile

**RECORD:** To Be A Lover

<table>
<thead>
<tr>
<th>Format</th>
<th>AC</th>
<th>URBAN</th>
<th>TOP 40</th>
<th>AOR</th>
<th>COUNTRY</th>
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</thead>
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<tr>
<td></td>
<td></td>
<td></td>
<td>53%</td>
<td>76%</td>
<td>87%</td>
</tr>
</tbody>
</table>

**TEAM:** Chrysalis

#### STACEY LATTISAW:
Strong BC—Good at dance
Album: Take Me All The Way

**RECORD:** Nail It To The Wall

<table>
<thead>
<tr>
<th>Format</th>
<th>AC</th>
<th>URBAN</th>
<th>TOP 40</th>
<th>AOR</th>
<th>COUNTRY</th>
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<tr>
<td></td>
<td></td>
<td></td>
<td>90%</td>
<td></td>
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</table>

**TEAM:** Motown

#### ROBERT PALMER:
Perseveres
Album: Riptide

**RECORD:** I Didn’t Mean To...

<table>
<thead>
<tr>
<th>Format</th>
<th>AC</th>
<th>URBAN</th>
<th>TOP 40</th>
<th>AOR</th>
<th>COUNTRY</th>
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<tbody>
<tr>
<td></td>
<td>11%</td>
<td></td>
<td>96%</td>
<td>96%</td>
<td></td>
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</tbody>
</table>

**TEAM:** Island/Atlantic

#### PETER GABRIEL:
Still shows merit
Album: Sa

**RECORD:** In Your Eyes

<table>
<thead>
<tr>
<th>Format</th>
<th>AC</th>
<th>URBAN</th>
<th>TOP 40</th>
<th>AOR</th>
<th>COUNTRY</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>24%</td>
<td></td>
<td>63%</td>
<td>63%</td>
<td></td>
</tr>
</tbody>
</table>

**TEAM:** Geffen

#### FIVE STAR:
Slow, but steady
Album: Silk & Steel

**RECORD:** Can’t Wait Another Minute

<table>
<thead>
<tr>
<th>Format</th>
<th>AC</th>
<th>URBAN</th>
<th>TOP 40</th>
<th>AOR</th>
<th>COUNTRY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>92%</td>
<td>97%</td>
<td></td>
</tr>
</tbody>
</table>

**TEAM:** RCA

#### BON JOVI:
LP #6 bullet pop
Album: Slippery When Wet

**RECORD:** You Give Love A Bad Name

<table>
<thead>
<tr>
<th>Format</th>
<th>AC</th>
<th>URBAN</th>
<th>TOP 40</th>
<th>AOR</th>
<th>COUNTRY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>46%</td>
<td>58%</td>
<td></td>
</tr>
</tbody>
</table>

**TEAM:** Mercury/PolyGram

---

**TEAMs:**
- **Atlantic:** 55%
- **Chrysalis:** 53%
- **Island/Atlantic:** 94%
- **Motown:** 90%
- **Geffen:** 63%
- **Atlantic/Polysom:** 77%
- **Island/Atlantic/PolyGram:** 58%
- **RCA:** 97%
- **Mercury/PolyGram:** 58%
ANALYSIS OF THE MUSIC TIMES RESERCH & INFORMATION:

ON THE WEEK:

Promotion of the week:

Promotional, discussion, news, etc.

ON THE CIRCUIT:

One program director and music director of our public station's personality. Make sure to include a photo of the personality.

Profiles:

One program director and a music director or one of the personalities. Make sure to include a photo of the personality.

PLAY-BY-PLAY:

On a rotating basis, promotion heads for our on-air company promotion on brand new artists.

HIGH PRIORITIES:

BOOSTER:

Records that are really getting a break in any given market. Make sure to include a photo of the record and a photo of the artist.

TEST RECORDS:

These records those listeners are willing to share with their friends and without buying themselves. But still could be a potential programming tool for other markets.

CROSSOVER POTENTIAL:

Records that are scoring in one market and spreading in others. Make sure to include a photo of the record.

MULTIFORMAT PLAYLIST:

For new records which may have to be treated differently than proven or those selections having distinct attributes in standing-year polls.

DAY PARTING:

Counts one.

ON Deck:

Only when on deck is on tour.

Current Tours, Will be Reported by Your (赛区)

Box office information, exclusive to MTY and will be included.

Regional and local program promotion by Box.

Video promotion ranked based on various factors.

Radio, performances ranked based on numeric promotions.

Popularity ranked: Higher, the more popular.

Sales rank, Top 20 sales from, "Custome" matching.

Call-in, selections.

Popularity ranked: Higher, the more popular.

Using the "Cash Box" Top 100 singles, chart, the category breakdowns come from the "core stations" as localized from local radio.

SCOREBOARD:

A+ pitchers, a national picture of strong songs and potentially strong records.

PAGE ONE:

CONCEIVE:

This is a companionwise Radio Report taken from a core of stations and "Cash Box," report, the core distinction is those that do "call-out" research. This is a source for more.
**COMMENTS:**

<table>
<thead>
<tr>
<th>Region</th>
<th>Artist/Music</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ORTHEAST</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>CARLY SIMON—Coming Around Again—Arista</td>
<td></td>
<td>Big AC—From the movie &quot;Heartburn&quot;</td>
</tr>
<tr>
<td></td>
<td>PETE TOWNSEND—Life To Life—Atlantic</td>
<td></td>
<td>On AOR—Brand new</td>
</tr>
<tr>
<td></td>
<td>LABAN—Love In Siberia—Critique</td>
<td></td>
<td>Biggest act in Scandinavia—Duo from Copenhagen</td>
</tr>
<tr>
<td><strong>OUTHEAST</strong></td>
<td>GREGORY ABBOTT—Shake Me Down—Columbia</td>
<td></td>
<td>Growth pattern substantial—I say “hit”</td>
</tr>
<tr>
<td></td>
<td>UPTOWN—I'm Losing You—</td>
<td></td>
<td>#1 in requests at 1 station</td>
</tr>
<tr>
<td><strong>OUTWEST</strong></td>
<td>STACEY LATTISAW—Nail It To The Wall—Motown</td>
<td></td>
<td>Good dance record—CB/BC chart #23 with a bullet</td>
</tr>
<tr>
<td></td>
<td>BEN E. KING—Stand By Me—Atlantic</td>
<td></td>
<td>Growing slowly—From the movie of the same name</td>
</tr>
<tr>
<td><strong>IDWEST</strong></td>
<td>CHRIS THOMPSON—What A Woman Wants—Atlantic</td>
<td></td>
<td>Lead singer from Manfred Mann—Should be a hit</td>
</tr>
<tr>
<td><strong>ACIFIC NORTHWEST</strong></td>
<td>BANG ORCHESTRA—Sample That—Geffen</td>
<td></td>
<td>Sticking around—Story still developing</td>
</tr>
<tr>
<td></td>
<td>LABAN—Love In Siberia—Critique</td>
<td></td>
<td>Biggest act in Scandinavia—Duo from Copenhagen</td>
</tr>
<tr>
<td><strong>WEST</strong></td>
<td>B-52'S—Summer Of Love—Warner Bros.</td>
<td></td>
<td>Should do well where there is a strong dance influence—Good song</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

**HIGH PRIORITY**

Love 'em or hate 'em, you have to respect **Frankie Goes To Hollywood**. Their debut album sold in excess of 800,000 units, the 12" product sold over a half million units, and "Reflex" was a Top 10 smash. With the new single, "Rage Hard" **FGTH** moves into new territory. When so many acts simply give you their "Big Hit Part 2," **FGTH** moves forward with a fresh sound. Listen without pre-conceived notions and let the music speak for itself. And yes, beware the sinister lyrics...they are based on a Dylan Thomas poem!

**Billy Squire** single continues to pickup airplay. Track is an AOR smash. LP shipped and should be huge. **Beach Boys** "California Dreamin' continues to grow at Top-40 and AC, with some interest at AOR. Top-40 activities developing with **Freddy Jackson**. Key adds at FM:102 and WCZY—should be a big big single. October 14th target date to release first new single from **Duran Duran** in a couple of years. It's called "Nortorious."

**BOB CATANIA**
*Island*

**WALTER LEE**
*Capitol*
### Regional Breakouts

<table>
<thead>
<tr>
<th>Region</th>
<th>Local Sales</th>
<th>Requests</th>
<th>Popularity</th>
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</thead>
<tbody>
<tr>
<td><strong>Northeast</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 PRETENDERS—Don’t Get Me Wrong—Sire/WB</td>
<td>Chorted at 83 bullet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 HUEY LEWIS—Hip To Be Square—Chrysalis</td>
<td>LP #1 bullet</td>
<td>Heavy phones</td>
<td></td>
</tr>
<tr>
<td>3 MADONNA—True Blue—Sire/WB</td>
<td>Top 15</td>
<td>Top 5</td>
<td>#2</td>
</tr>
<tr>
<td>4 WANG CHUNG—Everybody Have Fun.—Gef</td>
<td>LP out “Mosaic”</td>
<td>Most added</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Southeast</strong></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1 PRETENDERS—Don’t Get Me Wrong—Sire/WB</td>
<td>Chorted at 83 bullet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 HUEY LEWIS—Hip To Be Square—Chrysalis</td>
<td>LP #1 bullet</td>
<td>Heavy phones</td>
<td>Tests 100%</td>
</tr>
<tr>
<td>3 WANG CHUNG—Everybody Have Fun.—Gef</td>
<td>LP out “Mosaic”</td>
<td>Most added</td>
<td></td>
</tr>
<tr>
<td>4 BILLY IDOL—To Be A Lover—Gef</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 ROB NEVIL—C’est Lo Vie—Manhattan</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Southwest</strong></th>
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</thead>
<tbody>
<tr>
<td>1 PRETENDERS—Don’t Get Me Wrong—Sire/WB</td>
<td>Chorted at 83 bullet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 HUEY LEWIS—Hip To Be Square—Chrysalis</td>
<td>LP #1 bullet</td>
<td>Heavy phones</td>
<td>Tests 100%</td>
</tr>
<tr>
<td>3 WANG CHUNG—Everybody Have Fun.—Gef</td>
<td>LP out “Mosaic”</td>
<td>Growth</td>
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</table>

<table>
<thead>
<tr>
<th><strong>Midwest</strong></th>
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<tbody>
<tr>
<td>1 PRETENDERS—Don’t Get Me Wrong—Sire/WB</td>
<td>Chorted at 83 bullet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 HUEY LEWIS—Hip To Be Square—Chrysalis</td>
<td>LP #1 bullet</td>
<td>Heavy phones</td>
<td>Tests 100%</td>
</tr>
<tr>
<td>3 WANG CHUNG—Everybody Have Fun.—Gef</td>
<td>LP out “Mosaic”</td>
<td>Most added</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Pacific Northwest</strong></th>
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<tbody>
<tr>
<td>1 PRETENDERS—Don’t Get Me Wrong—Sire/WB</td>
<td>Chorted at 83 bullet</td>
<td></td>
<td></td>
</tr>
<tr>
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<td>LP #1 bullet</td>
<td>Heavy phones</td>
<td>Tests 100%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>West</strong></th>
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<tbody>
<tr>
<td>1 PRETENDERS—Don’t Get Me Wrong—Sire/WB</td>
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<td>Most added</td>
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</tr>
</tbody>
</table>

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**The Definitive History of Rock and Roll**

The CASHBOX Singles Charts, 1950-1981, a complete history of all the records to appear on the CASHBOX charts. This historic volume contains an alphabetical listing of all artists who appeared on the charts and includes the week it first appeared and all subsequent chart positions. Cross reference by song title. Also compiled in this spectacular reference book are the top ten records of each year, the most chart hits by an artist, the most #1 hits by an artist, the most weeks at #1 by an artist, the most weeks at #1 by a single record, the record with the longest chart run and a chronological list of #1 records. An incomparable reference tool.
Minding The Store? The gals from Boomerang stopped by to do some interviews at the studios and promote their new Atlantic album, and were greeted by the WPST air witches who just happened to be hanging around. (L to R): Tom Taylor, vp/gen. mgr. and gm; Cheryl Poirer; Dave Hoefel, mid-mornings; Adriana Kaergi; Tom (TC) Cunningham; and afternoon drive; Perry Lister; and Atlantic rep, Bruce Tannenbaum.

EMI America recording artist Corey Hart was recently in Chicago to talk about the success of his new single, "I Am By Your Side," from his third album, Fields of Fire. Pictured at radio station WLS are (l-r) Chuck Crane, Assistant Director for WLS, Corey and WLS Program Director, John Gehron.

Darryl Brown was recently promoted to vice-president/group director, ABC Radio Networks, according to John Asten, vice president, ABC Radio Networks.

New York's Mayor Ed Koch visited the POWER 95 studios during the "Jim Kerr and the Morning Crew Show" on September 5, 1986 to deliver a city Proclamation hailing 9/5 as POWER Day in New York—the day Thomas Edison's company first installed electricity in parts of Manhattan. Accepting the Proclamation are POWER 95 program director, Larry Berger (left) and POWER 95 president and general manager, Joseph E. Parish (right).
ON THE CIRCUIT

REPORTS FROM TOMCZAK & FENCIK:
In Chicago at WLS, there will be a new and
exciting dimension added to its coverage for
the football season with live reports from
Bears stars Mike Tomczak and Gary
Fencik. In addition to the Bears, former de-
defensive coordinator Buddy Ryan, now head
coach of the Philadelphia Eagles, will talk
with Larry Lujack every Tuesday for the
entire season. Very interesting.

An "A" FOR THE ANNUAL AQUATIC
ADVENTURE: In an earlier report on the
Great River Adventure in Fort Lauderdale, we
are happy to announce that KISS (WKGS)
had the biggest success ever. They had a field
of 125 wacky rofs and hundreds of wet and
wild rafters who floated down the New River
located in this Florida city. It's always great to
report these successful events.

KID WATCH AND WNYT: This station is
taking an active role in addressing the alarm-
ng problem of missing children by participat-
ing in the national "kid Watch Alert
Program." The three phases are: 1. On-air
announcements requesting listeners who have
or need info on missing children. 2. Announce-
ments are made regarding pertinent informa-
tion on children, and then, 3. If found,
acknowledgements on the found child. Quite
an ambitious project. Incidentally, 46% of miss-
ing people are adults.

WMMS' BALLOONFEST '86: In coopera-
tion with the United Way, WMMS, released
more than 2,000,000 balloons into the skies
above downtown Cleveland. This event is a
truly spectacular event that may have set a
new world record and perhaps gain entry
into the Guinness Book of World Records. They
sold the balloons for this charity and offered
synchronized music, at the location, at the
time of release.

QUALITY ROADSWINGS/KZOK/SEA-
hawks: For answering a sports trivia ques-
tion correctly, KZOK, is giving away a trip to
see the Raiders and Seahawks play in Los
Angeles, plus hotel accommodations for the
weekend. They also will provide other sports
event prizes to follow-up winners and other
listeners.

K-SHE OFFERS "ROCKER ON BOARD"
SIGNS: No matter how much people try to
stamp these signs out... here it is again and
it's quite clever as it swings in the car window
and is indeed a rocking symbol.

MR. DEES GOES TO WASHINGTON:
Rick Dees, KISS-Los Angeles, and now
a nationally-syndicated personality, took his
gross-rated drug campaign Broadcaster
Against Drugs (BAD) to our nation's capital to
enlist contemporary radio in the "war on
drugs." He had help from: Lee Michaels,
WQCI/Chicago; Tommy Edwards,
WKQX/Chicago; Ric Lippencott,
KJUU/San Francisco; Larry Barran,
WJJP/Syracuse; Gary Owens, KFI/
L.A. and Mark St. John, WAVA/
Washington, D.C. BRAVO!

THE 12 HOURS OF CHRISTMAS: A syn-
dicated Christmas Show produced by Kris
Stevens Enterprises is now available for
radio for the up-coming season. Call them if
you are interested in obtaining this program
for your station 818-981-DEMO.

NMC'S "RACE AGAINST TIME" WINS
AWARD: This documentary was put toget-
her by NBC News Correspondent C.D. Jago
which examines life under apartheid. The
award is the Major Armstrong Award and is
an honor which is given for originality in radio
broadcasting. Major Armstrong was the in-
ventor of FM radio.

SYNDICATE IT UNVEILS A NEW
PROGRAM: In a joint effort with Essence maga-
azine this syndicated program deals with the
self-help topics based on articles published in
this magazine and entitled, "YOU."

D.J.R. OPENS L.A. OFFICE: As part of a
continuing expansion program they have
opened a new office in Beverly Hills with Ken
Williams heading up the operation, and
Laura Margolin assisting.

KYJJ INCREASES SALES DEPART-
MENT: This San Francisco outlet has added
the following person to their sales staff:
Craig McFarlane and Jeff Lynch as ac-
count executives and Kitty Herzog and
Margaret Provost as sales coordinators.

WHYt NAMES NEW PRES/GM: John
E. Crawans now owns the title of president
and general manager for this Detroit opera-
tion, coming from KSRR in Houston. This is a
Cap. Cities/ABC owned radio station.

MAGER NAMED AE AT WLS: Michelle
Mager has been named to the sales staff as
an account executive for WLS and Z93 spe-
cializing in agency and co-op sales for the
radio stations.

WANTED: CHUCK CRANE
FOUND: CHUCK CRANE

PROMOTION OF THE WEEK

CITY—WASHINGTON, D.C.

STATION—WAVA — POWER 105

D.J.—ENTIRE STATION PARTICIPATION - Mark St. John, PD

PROMOTION— This is a fun "sports fan" promotion which entitles WAVA listeners to win round-trip transportation to Dallas for
a Redskins/Cowboy matchup which is the hardest-fought and best-known rivalry in the NFL. Winners will be treat-
ed to a V.I.P. reception at the Sheraton Dallas Hotel and who will also take part in a parade in downtown Dallas before
game. For a Redskins' fan, only the Super Bowl is more important.
thusiasm were the key to successful program directing, Jerry, PD of KLUC radio in Las Vegas would be #1 on the list. He hit new ratings last year with the energy and fury of a freight train run at full speed. Since his arrival, transformed a "boring and station" into "a very hot and hip sounding KLUC!"

Can hear the fresh energy in his voice when he talks about the big KLUC from QJQ in Omaha to Las Vegas. He likes everything from upbeat Vegas glitter to radio images that better represent the sound of KLUC radio.

The sales department, and Dean, work side-by-side with heavy emphasis put on understanding their radio product. "In the past year we have made great strides to reflect our radio station and understand our product." The necessity for this understanding is great, especially in a city that has been hip and promoted to death, you can’t afford to be bland if you’re going to grab peoples attention. This is the biggest hurdle radio stations face... the sales department not understanding their product. "If you’ve got your people on the streets selling your product and they don’t even know the top ten songs — you’re in big trouble." KLUCs sales department helps coordinate promotions and an understanding of programming has turned out better listener and advertiser response.

When asked what a programmer can do to better their radio station, "The only thing a good programmer can do is research the market as best he can and put the best sounding radio station on the air. Then keep your fingers crossed and let the diaries fall where they may."

Besides this tantalizing aspect of joining the KLUC radio team, Jerry thinks the best part of the move is the weather. "Not having to wake up in the morning and shovel snow; and then warming up the car after digging it out of a snow drift makes the move worthwhile."

Anyone who’s from the Midwest can wholeheartedly relate to that. With Dean’s optimistic direction, KLUC radio is bound to make another CHR hit for Nationwide Communications.

JODY BUSH
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

Our Honorary Chairperson:

Ms. Bette Midler

Executive Council:
Michael Amno • Jackie Applebaum • Carole & Burt Bacharach • Nancy & Bruce Bird • Steve & Zselda Bedell • Memi Braun • Veronica & Ernie Chambers • Mercia & Neil Diamond • Soozanne de Passe • Marie Everett • Judy Feder • Carrie & Jeff Franklin • Gil Friessen • Sandy Gallin • Lynda & Peter Guber • Sherry Lansing • Marlene & Allen Lenard • Mary Micucci • Ron Mayer • Jerry & Ann Moss • Longina Postal • Sydney & Tom Ross • Mercia Medavoy Ross • Merit Jean & Leonard Ross • Fred & Cindy Sands • Joanne & Gil Segel • Donnie & Joe Smith • Abe Sommer • Nancy & Jeffrey Stern • Joyce Bogart Trabulus • Anni Van Bebber • Cory & Michael Weilmen • Jane & Jerry Weintraub • Joyce & Bob Wilson • Beth Zimmerman • Director, West Coast Operations

1986 Commemorative Ad Book Rates

"Winners Circle" $15,000 - Horse Sponsorship/trophy and special recognition at the event/table for 10 especially decorated/4 color full page ad/commemorative plaque at the Laboratory
"Triple Crown" $10,000 - 4 color full page/table for 10 in the "Inner Circle"/commemorative plaque at the Laboratory
"Jockey Club" $7,000 - 4 color full page/table for 10
"Champions" $5,000 - 2 color full page/2 dinner tickets
"Turf Club" $2,500 - full page black & white
Half Page $1,500
Quarter Page $1,000
Double Exacta $500
Exacta $250

SPACE RESERVATIONS CALL (213) 656-9876
Placement Deadline — October 3rd

You can be a part of the cure . . . Let's win the race to beat cancer!

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

A Division of the T.J. Martell Foundation
CASH BOX PRESENTS
The Music Times COUNTRY
AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE
MOST ADDED Out Of A Possible 118 Stations

104 Stations Reported This Week

Love Is Gonna Get You Someday—Ricky Skaggs—(Epic)
34 Adds

What Am I Gonna Do About You—Reba McEntire—(MCA)
33 Adds

She Thinks She'll Marry—Judy Radman—(MTM)
32 Adds

Bad Love—Pake McEntire—(RCA)
32 Adds

CALLS

44 ADDS
MIND YOUR OWN BUSINESS

Requests

Touch Me When We're Dancing—Alabam—(RCA)
Both To Each Other (Friends and Lovers)—Eddie Rabbitt and Juice Newton—(RCA)
You're Still New To Me—Marie Osmond with Paul Davis—(Capitol/Curb)
Just Another Love—Tanya Tucker—(Capitol)

Hot Cuts

1 Richie—Deep River Woman—(Dancing On The Ceiling)
2 Strait—Rhythm Of The Road—(#7)
3 Travis—Messin' With My Mind—(Storms Of Life)
4 Earle—God Ole Boy—(Guitar Town)
5 Travis—Storms Of Life—(Storms Of Life)
6 Yoakam—Bury Me—(Guitar, Cadillac, Etc., Etc.)
7 Endless—Little Doll—(Fire At First Sight)
8 Williams Jr.—Montana Cafe—(Montana Cafe)
9 Osmond—Everybody's Crazy—(I Only Wanted You)

HOT PHONES

Diggin' Up Bones—Randy Travis—(Warner Bros.)
Touch Me When We're Dancing—Alabam—(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)
Crazy About You—George Strait—(MCA)
Cry—Crystal Gayle—(Warn Bros.)
She Used To Be Somebody's Baby—Larry, Steve, Rudy: The Gatlin Brothers—(Columbia)
<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst Wk</th>
<th>Ttl Wks</th>
<th>Req Rank</th>
<th>Sales Rank</th>
<th>Rotation</th>
<th>Video</th>
<th>Current Tour</th>
<th>Current LP This Wk</th>
<th>Ttl Wks</th>
<th>Hot Cuts</th>
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<td>Randy Travis—Diggin’ Up Bones—Warner Bros.</td>
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<td>1</td>
<td>17</td>
<td>Messin’ With My Mind/Storms of Life</td>
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<td>Eddie Rabbitt/Juice Newton—Both To Each Other—RCA</td>
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<td>Y</td>
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<td>Singin’ In The Subway/Rabbitt Trax</td>
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<td>Tanya Tucker—Just Another Love—Capitol</td>
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<td>Only Love Can Save Me/ Straight To The Heart</td>
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<td>The Forester Sisters—Lonely Alone—Warner Bros.</td>
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<td>100% Chance of Blue/Perfume, Ribbons &amp; Roses</td>
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<td>Barbara Mandrell—No One Mends A Broken Heart—MCA</td>
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<td>Earl Thomas Conley/Anita Pointer—Too Many Times—RCA</td>
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<td>Lee Greenwood—Didn’t We—MCA</td>
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<td>Silver Saxophone/Love Will Find Its Way</td>
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<td>John Schneider—At The Sound Of The Tone—MCA</td>
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<td>T. Graham Brown—Hell And High Water—Capitol</td>
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<td>Exile—It’ll Be Me—Epic</td>
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<td>Restless Heart—That Rock Won’t Roll—RCA</td>
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<td>George Strait—It Ain’t Cool To Be Crazy—MCA</td>
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<td>Steve Earle—Guitar Town—MCA</td>
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<td>Janie Frickie—Always Have, Always Will—Columbia</td>
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<td>I’d Take You Back Again/Black &amp; White</td>
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<td>Steve Wariner—Starting Over Again—MCA</td>
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<td>Holly Dunn—Daddy’s Honda—MTM</td>
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<td>Sweethearts Of The Rodeo—Since I Found You—Columbia</td>
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<td>Y</td>
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<td>Midnight Girl/Sunset Town</td>
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<td>The Gatlin Bros.—She Used To Be Somebody’s Baby—Col.</td>
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<td>Southern Pacific—A Girl Like Emmylou—Warnor Bros.</td>
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<td>Alabama—Touch Me When We’re Dancing—RCA</td>
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<td>Schuyler, Knobloch &amp; Overstreet—You Can’t Stop Love—MTM</td>
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<td>Rosanne Cash—Second To No One—Columbia</td>
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<td>Bellamy Bros./Forester Sisters—Too Much Not Enough—MCA</td>
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<td>Juice Newton—Cheap Love—RCA</td>
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<td>Ronnie Milsap—In Love—RCA</td>
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<td>I Heard It/Lost In The Fifties</td>
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<td>Reba McEntire—Little Rock—MCA</td>
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<td>Don’t Touch Me There/Whoever’s In New</td>
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<td>John Conlee—Got My Heart Set On You—Columbia</td>
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<td>30</td>
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<td>The Day He Turned 65/Harmony</td>
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<td>Kathy Mattea—Walk The Way The Wind Blows—Mercury</td>
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<td>Mickey Gilley—Doo-Wah Days—Epic</td>
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<td>Willie Nelson—I’m Not Trying To Forget You—Columbia</td>
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<td>Anne Murray—My Life’s A Dance—Capitol</td>
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<td>37</td>
<td>Toni Price—How Much Do I Owe You—Master</td>
<td>39</td>
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<td>George Jones—Wine Colored Roses—Epic</td>
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<td>The Right Left Hand/Wine Colored Rose</td>
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<td>Dolly Parton—We Had It All—RCA</td>
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<td>NR</td>
<td>Med.</td>
<td>N</td>
<td>N</td>
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<td>Do I Ever Cross Your Mind/Think About It</td>
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<td>Ronnie McDowell—When You Hurt I Hurt—MCA/Curb</td>
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<td>Med.</td>
<td>N</td>
<td>Y</td>
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<td>Whooaplah/All Tied Up In Love</td>
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### Current

#### 5532 - d75

- **Nita Morgan—Oh Louisiana—MSR**
- **Bobby Joe — I Miss You Already—Atlantic / America**
- **Michael—Stand On It—Capitol**
- **Kendalls—Fire At First Sight—MCA/Curb**
- **Michael Johnson—Give Me Wings—RCA**
- **One Watson—Everything I Used To Do—Epic**
- **Polly Jennings—What'll You Do When I'm Gone—MCA**
- **Value Williams—Wrong Train—BGM**
- **Skaggs—Love's Gonna Get You Someday—Epic**
- **Gary Mouse—Two Sides—Encore**
- **O'Neal Anderson—Fools For Each Other—RCA**
- **Rodman—She Thinks That She'll Marry—MTM**
- **Statler Brothers—Only You—Mercury**
- **Nees & Michael Younger—She Wants To Marry A Cowboy—Air**
- **Williams Jr—Mind Your Own Business—Warner Bros.**
- **Nutter—Baby—CBS**
- **McEntire—What Am I Gonna Do About You—MCA**
- **McEntire—Bad Love—RCA**
- **O'Kanes—Oh Darlin'—Columbia**
- **Gosdin—Time Stood Still—Compleat**

#### 43

- **and Jesse—Oh Louisiana—MSR**
- **Bobby Joe — I Miss You Already—Atlantic / America**
- **Michael—Stand On It—Capitol**
- **Kendalls—Fire At First Sight—MCA/Curb**
- **Michael Johnson—Give Me Wings—RCA**
- **One Watson—Everything I Used To Do—Epic**
- **Polly Jennings—What'll You Do When I'm Gone—MCA**
- **Value Williams—Wrong Train—BGM**
- **Skaggs—Love's Gonna Get You Someday—Epic**
- **Gary Mouse—Two Sides—Encore**
- **O'Neal Anderson—Fools For Each Other—RCA**
- **Rodman—She Thinks That She'll Marry—MTM**
- **Statler Brothers—Only You—Mercury**
- **Nees & Michael Younger—She Wants To Marry A Cowboy—Air**
- **Williams Jr—Mind Your Own Business—Warner Bros.**
- **Nutter—Baby—CBS**
- **McEntire—What Am I Gonna Do About You—MCA**
- **McEntire—Bad Love—RCA**
- **O'Kanes—Oh Darlin'—Columbia**
- **Gosdin—Time Stood Still—Compleat**

### NDIE TOP 20

<table>
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<tr>
<th>Last Wk.</th>
<th>Wks. on Chart</th>
<th>Stations</th>
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<td>ni Price—How Much Do I Owe You—Master</td>
<td>1</td>
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<tr>
<td>and Jesse—Oh Louisiana—MSR</td>
<td>2</td>
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<td>Value Williams—Wrong Train—BGM</td>
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<td>Gary Mouse—Two Sides—Encore</td>
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<td>One Watson—Everything I Used To Do—Epic</td>
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<td>Nutter—Baby—CBS</td>
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<td>McEntire—What Am I Gonna Do About You—MCA</td>
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<td>McEntire—Bad Love—RCA</td>
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### Current LP

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### Hot Cuts

- **Old Bridges Burn Slowly/Looking Ahead**
- **Little Doll/Fire At First Sight**
- **Cool Me In The River/Wings**
- **Atlanta Anymore/Starting New Memories**

---

* = Debut
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<thead>
<tr>
<th>REGIONAL BREAKOUTS</th>
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<th>REQUESTS</th>
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<td>RTHEAST</td>
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<td>Alabama—Touch Me When We're Dancing—RCA</td>
<td>Starting nicely</td>
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<td>Ivery Bros./Forester Sis.—Too Much...—MCA</td>
<td>Hot</td>
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<td>UTHEAST</td>
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<tr>
<td>Ity Joe Royal—I Miss You...—Atlantic America</td>
<td>Like hat cakes</td>
<td>Picking up</td>
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<tr>
<td>John Schneider—At The Sound...—MCA</td>
<td>Strong</td>
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<td>#2 request rank</td>
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<td>UTHWEST</td>
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<td>Southern Pacific—A Girl Like...—(Warner Bros.)</td>
<td>Too new</td>
<td>Wide acceptance</td>
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<td>Bruce/Lynn Anderson—Fools For Each Other—</td>
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<td>OWEST</td>
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<td>Ricky Skaggs—Love's Gonna...—Epic</td>
<td>Among hottest requests</td>
<td></td>
<td></td>
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<tr>
<td>George Strait—It Ain't Cool Being Crazy...—MCA</td>
<td>Strong sales</td>
<td>Breaking in most areas</td>
<td></td>
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<tr>
<td>George Jones—Wine Colored Roses—Epic</td>
<td>Breaking in most areas</td>
<td></td>
<td></td>
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<tr>
<td>Osmond/P. Davis—You're Still New...—Capitol/Curb</td>
<td>Building well</td>
<td>Widespread adds</td>
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<td>Lou Lovett—Farther Down The Line—MCA</td>
<td>Starting to get hot requests</td>
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<td>CIFIC NORTHWEST</td>
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<td>Al McDaniel—Stand On It—Capitol</td>
<td>Too soon</td>
<td>Lots of new adds</td>
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<tr>
<td>Osmond/P. Davis—You're Still New...—Capitol/Curb</td>
<td>Growing</td>
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<td></td>
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</tbody>
</table>

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NASHVILLE FORUM

Well, this is it. All the ballots are in and there's nothing we can do except chew fingernails for about another week. Even as we speak (read?), there is someone clicking away on his electric abacus, adding up all those juicy little points and then stuffing them into those neat envelopes with official-looking red seals on the back. (Did you ever stop and think that those envelopes probably cost about five bucks apiece...?)

Nervous? Getting a case of the jitters, wondering who's gonna walk off with all the honors next week? Well, there are some red-hots out there, to be sure, and the field is wide open. Aaand the track is fast, racing fans.

And what a field to choose from, including a few of last year's stokes winners who are right back in contention again this year. How taxing on the old gray matter?!

Well, anyhow, I don't have a crystal ball handy and I don't have an advance printout on the results, so I'll just go out on a limb and make my own predictions for all of the CMA categories.

The biggie, of course, is Entertainer of the Year unless you're a publisher or a writer, maybe—or an instrumentalist—in which case you probably don't care a whit about who wins as Entertainer).

This is a category pitting Reba, Willie, Ricky, the Judds and George Strait.

My guess here is Willie. Why? Well Ricky won last year, so the voters will probably want to spread the good stuff around a little and give it to one of the other four. Reba capped top female honors in '84 and '85, but this time she's in much heavier company, so no award here. The Judds are hot, hot, hot. They pulled in a pair of blue ribbons last year and will undoubtedly score more gold this time out—but not in this category. (The voters like their acts to have a few more years of "working it out" before they're made Top Gun.) And George Strait is out, of course, because he's the only one in the category who's full name we've had to use. Which leaves us with only the good Willie (who's been gaining megasupporters, to boot, as the Former's Best Friend).

Single of the Year? Tough call. If there were ever five placers that could be tied for first place, these would be the ones (fives??). Nonetheless, we'll opt for "Bop." A gutsy choice, it's true, in the face of the competition ("Nobody In His Right Mind Would've Left Her," "Grandpa Tell Me 'Bout The Good Old Days"), "On The Other Hand," and "Whoever's In New England"). But, we think Dan Seals and writer Paul Davis caught us with our nostalgia down with this deceptively simple piece of product.

Album of the Year. Phew! Another toughie.

Randy's "Storms Of Life" is undoubtedly destined for humongous (is that the correct way to spell humongous?) sales and lots of fans as well. But why go to the extra trouble of rooming for the May Misty (especially that it's too new to make a good enough showing in this year's tally. (Watch out, though, for awards still to come later.) Milsap's "Lost In The Fifties Tonight" package is also strong, but maybe not flashy enough for the voters. (Besides, Milsap's already got more awards in this category than any body else, so it's time for someone new to get it. Dittos on the pretty-but-not-floppy for Reba's entry. "Whoever's In New England," "Rockin' With The Rhythm Of The Rain." The Judds may not get "Entertainer," but if this isn't the album of the year, I'll eat...uh, maybe let's just say that's my pick.

Okay, now for Song of the Year. As potent as the rest of the nominees proved to be this past year, three in the category were absolute killers: "Bop," "1982," and "On The Other Hand." One of them provided an explosive rebirth for a former pop star, another launched a total unknown all the way to the top of the heap (a trick that lots of us might have called "impossible" just a few months back) and the third just acted like a booster rocket, carrying him even farther. Personally I think that the last one — "On The Other Hand" — will take it. Of the three it's the most recent and it is the one most likely to stick voters' minds.

Female Vocalist. Reba or Rose? Reba's already taken home the last two of the odds of pulling off a hat trick are long. So, the smart money's on Roseann Male Vocalist will be George Strait. C
testy is the key here. The other Geor...geor...geor...geor... the category hasn't had a "He Stopped Loving Her Today" this year, nor has Morris had anything monstrous, probably needs more season to suit voters' tastes and Hank's been ignored the membership for years. No reason for me to wake up him now.

Vocal Group will probably be the Judds based on their record product, although they should actually be in the Year category and win over there. As for the Ing Duo lineup, who cares? (Does one really care if it's Dolly and Julie or A and Madonna?) Or Willie and Will The Horizon Award will go to Randy. Period.

What about the other categories? "Mental Group," "Instrumentalist" and "Vocalist," figure them out for yourself. I have to do everything?

Tom McL

COUNTRY PROMOTION OF THE WEEK

BILL'S GOT THE WRIGHT WHITES—Seems like every time we get a picture of Bill Wright, MD of KPOX-Haywe, he's got his arm around a pretty girl. This time he's cored a couple of them after a performance by The Whites in Montana. Pictured (1 to r) are Buck and Cheryl White, Wright and Sharon White.

WOWW, WHAT A SHOW—Gary O'Brien of WOWW-Pensacola and his guest visit with Kenny Rogers recently after a concert he and T. G. Brown did in their sunny southern town. Pictured (1 to r) O'Brien, Rogers and Susan Jarvis.

DARK HORSE CONSENSUS

ADAM BAKER—Weren't You Listening—(Avista AV-860).

Apparently lots of folks are listening, judging by radio's response to recent Indie Spotlight. A ton of Dark Horse records this week include those of KNEU, WSCG, WSDS, KCTI, KRWQ, KOFE, KAYZ, KOLY, KINO, KPOX, WMML, WMIT, KGKB, WSGQ, KASE, KWOI, WKJA, WOPY, WELE, WVAM, KBFS and WTVR. Pheewwwww!
ALLEN—Operations Manager
1-Richmond

Richmond: Long before he ever be-

ried to Nashville, Mike Allen

en tagged with the reputation for

somewhat of a maverick, and

dally earning the moniker, among

other than men, “Old B-side,” for
called e-flipper. At a certain point in time
ight even say that his reputation in
spect was notorious.

was the time, for instance, in his

as music director of WTID (back in

early 70s) when, the MGM country
station man had been pressuring him

to play—“Breaking”—a partic-

cular side. As a gag, he sent it back to

a promotion man in Nashville in pieces,

velope. Also inside the envelope

ote that said, “Okay, now you

t anything that we broke the record at

promotion man sent him a tele-

that said, “Just like you, Allen—

oke the wrong side!”

ually, however, Allen claims that

side” handle is more fabrication

ability—like Jack Benny’s reputa-

on being cheap. And he plays it on

same way. It’s all part of the role,

business itself.

real Allen—that is, the work-

model who currently directs direc-

WTID—is not such a maverick.

Except where he might feel that

of the parade is marching com-

pletely off the parade field. In other

words, he doesn’t always concur with the

“trends” in the business directions of

country music. In other words, he

still believes strongly in such ideas as

one-on-one communication with the

listeners, and similar “old school” philos-

ophies that aren’t necessarily in vogue

nowadays in country radio—generally

speaking.

He likes to have his station personnel

olved with the station listeners. Well, he

likes to communicate with the listen-

ers. And not just when their voices are

coming out of little boxes with dials and

knobs on them. But, at remotes, promo-

tions and even the hanky tonks. “All my

people get out,” Allen says. “At every

event that might perturb to my audience,

one of my people will be there.”

Along the same line of thinking, Allen

is “extremely promotion-oriented. We

do lots of contests, and give away lots

of prizes. Not necessarily large prizes,

but lots of them.” Every Wednesday at WTID

is “Winner’s Wednesday.” The station

has eighteen winners of such things as

current albums and perhaps a pair of

tickets to a local truck show, or some-

thing else of that nature. All they have to

do is call in, to be a winner.

Allen’s approach must be working,

since he claims to have over 50% of the

country audience in the Richmond mar-

ket. The practice of elbow-rubbing with

the audience, as might be expected, also

pays dividends when it comes to pro-

gramming the music. “Our audience re-

sponse is real good. They’re pretty vocal: we get respons to most anything we

play.”

What they play is compiled into a

65+-playlist, which allows him to offer

a goodly sample of indie product and

smaller, or undeveloped, artists—artists

he believes in. “The short playlist is killing

our industry. We need the up-and-com-

ing artists. We need to play records by

new artists—even if they don’t sell!”

Allen began his full-time career with

WTID in the Norfolk area (“If I listed all

my part-time jobs, I’d have to name 4

million stations.”), where he bounced

around until he had covered just about

every possible air shift, and then finally

settled down to 7 years of doing after-

noons. He grew to PD of the FM and MD

of both the AM and FM. Eventually he

left, returning later as Operators Man-

ager at WTID-AM and WQRK-FM (new

calls) until the station was sold in ‘73.

He then moved to Richmond, where he

became PD at WEEI, then moved once

again—this time to Yankton, SD and

Park Broadcasting’s WNAX (the second

oldest station in the country, which ac-

counts for the “W”). From there it was

up to WSEL in Augusta, ME as station

Manager/PD. He returned to Park—this

time at WTVR—in ’82.

One of the hottest things we’ve got going is

Restless Heart’s new single, “That Rock Won’t

Roll,” which indicates strong potential for our

first #1 with the group. We’re also getting

tremendous phones on Alabama after debut-

ing high nearly everywhere.

We’re amazed at radio’s response to new

acts over the course of the last year. Another

new artist who looks like a possibility for #1 is

Michael Johnson who’s making strong moves

with “Wings,” and we’re off to a fast start

with the Poke McIntire single, “Bad Love.”

We also just shipped the Judas’ latest, and

they’re always hot.

Within the last few weeks we have enjoyed

chart toppers on T.G. Sheppard, John Conlee

and Jonie Frickie. We currently are extremely

happy with major success stories on Rosanne

Cash, Exile, Mickey Gilley, The Gatlinbs,

George Jones, Gene Watson, B.J. Thomas

and three of our newer artists, Sweethearts of

the Radish, The O’Kanes and Marty Stewart.

Couple all of this with three more exploding

singles from Ricky Skaggs, T.G. Sheppard,

Merle Haggard and newer releases on John

Conlee and Rodney Crowell and 1986 prom-

ises to be one of the best years ever for Coun-

try Radio and CBS Records Nashville.
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<thead>
<tr>
<th>CASH BOX TOP 200 ALBUMS</th>
<th>October 11, 1986</th>
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**TOP GUN**

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<td>Gold (RIAA Certified)</td>
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**IN VISIBLE SILENCE**

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**STAND BY ME**

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**NO GURU, NO METHOD, NO TEACHER**

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**LISA LISA AND CULT JAM WITH FULL FORCE**

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**WHILE THE CITY SLEEPS**

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**BOUNCING OFF THE SATELLITES**

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**SOMETHING IN TIME**

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**THE SEER**

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**LIS FOR LOVER**

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**REAL LOVE**

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**LIVE IN LOS ANGELES**

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**100 BROTHERS IN ARMS**

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**THE TERM CASH BOX REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.**
THE CASH BOX TOP 75 12" DANCE SINGLES CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

New 12" Releases

ETHA FRANKLIN (Arista Ad: 9529)

ETTA JANG (Capitol V-15254)

STY Love (7:08) (Bush Burnin' - ASCAP) (P. Laurence/F. Jackson) (Producer: Paul Pierre)

NANARAMA (London 886-080-1)

One More (8:45) (J & S, Adm, by Almo / In A Bunch, Adm. by Almo / Terrace ASCAP) (Stoak / Atikten/Waterman/Dallin/Fehsey/Woodward) (Producers: Stok/Kem/Waterman)

NERAL KANE (Gordy 46586G)


MOIMODORO (Polydor 885-358-1)

si To The Bank (7:17) (Tuneworks, Adm. by Careers / Franne Gee, Adm. by tfshglng BMI) (Non-Parel-ASCAP) (D Lambert / A Goldmark / F Gold) (Producers: Den Lambert & Jeremy Smith)

20 BREAKING BELLS (Long Version)/5:05

DRAM "JUICE"(SUN/At Jan / Columbia 441099)

THE RAIN (Long Version)/5:05

WALK THIS WAY/5:11

RUN DMC (Poly 7112)

TYPICAL MALE (REMIX)/5:14

TINA TURNER (Capitol V-15299)

GIRLS JUST WANT TO HAVE FUN/5:06

PATTI LABELLE (Long Version)/5:12

THE MISAD TOUCH (Extended Version) BANANAARAMA (London/Poly/Gran 885 061-1)

SUMMER OF LOVE/5:19

THE B.S.O. (Warner Bros. 02609)

DADDY DON'T PREACH MADONNA (Warner Bros. 02492)

OTHERLOVER-HELENYOUGE/HEAD / BOYS PRINCE / THE REVOLUTION (Polyester Park/Warner Bros. 0255163)

40 DIAMOND GIRL (REMIX)/5:05

CAN'T LIVE WITHOUT YOUR LOVE (Long Version)/5:12

BABY LOVE (EXTENDED VERSION)/6:30

ROACHES (ADvice)/5:04

EARTH ANGEL (NEW VERSION)/5:26

SUMMERTIME SUMMERTIME NOSFERA (Sleeping Bag SLX-29)

NAIL IT TO THE WALL STACEY LATTANS (Warner Bros. 02608)

THUNDER AND LIGHTNING MTNS. THAN (Isis 1887)

ALL THE WAY TO HEAVEN/6:06

DOUG E. FRESH & THE GET FRESH CREW (REMIX)/5:01

ONE LOVE (REMIX)/5:01

NIGHTMARE OF A BROKEN HEART/8:40

C BANK (New Plateau 5NP006)

I'LL TAKE YOUR MAN / SALT AND PEPPER (New Plateau 5NP002)

GOTTA SEE YOU TONIGHT BARRABARA ROY (B&C PW 14408)

I'M A DREAMER Remake/5:01

STAY A LITTLE WHILE/CHILD (EXTENDED VERSION)/8:11

LE VERT (Atlantic 86378)

POP POP GOES MY MIND LEVERT/5:01

PARANOIMIA (REMIX) THE ART OF NOISE WITH MADEleine (CHROMAlS/403190)

MISSIONARY MAN (REMIX) EURYTHMICS/5:12

L. O. V. E. (REMIX) THE BANG BANG (Warner Bros. 0255163)

L. O. V. E. (REMIX) THE BANG BANG (Warner Bros. 0255163)

THE CAKE BOX TOP 75 12" DANCE SINGLES CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
MUSIC VIDEO

MOST ADDED

Human League
O. J. Jones
D. L. Roth
M. Moore/Y. Jackson

WHAM!—Where Did My Heart Go?
Columbia

THE RAIN—Oran “Juice” Jones—Def Jam/Columbia
I’ll Be Over You—Toto—Columbia
True Colors—Cyndi Lauper—Portrait/CBS
Stand By Me—Ben E. King—Atlantic

HUMAN—Human League—A&M
Say The Word—Arcadia—Atlantic

PROGRAM ADDS

NIGHT TRACKS—Giles Ashford—Program Director—Los Angeles
Bruns Sisters
David & David
Arcada
Talking Heads
B. Hornsby
E. Jackson
Bodestas
Ben. E. King
It Bites
Wham!

TV 69—Tom Zingale—Program Director—Gainesville
Frankie Goes To Hollywood
Arcadia
James Brown
O.M.D.
The Housemartins
F. Jackson
Ben. E. King
B. Hornsby
P. Cetera/A. Grant
Wham!
B. Ferry
Sister Sledge
Human League
Toto

VIDEO PROGRAMMER’S PICK

Giles Ashford

Video: The Way It Is
Artist: B. Hornsby & The Range
Label: RCA

Comments:
“Simple but effective video that highlights the musical talent and abilities of both Bruce and the band.”

CASH BOX TOP 15 MUSIC VIDEOCASSETTES

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THE CASH BOX TOP 15 MUSIC VIDEOCASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES.
VIDEO NEWS

CASH BOX TOP 40 VIDEOCASSETTES

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<td>7</td>
<td>ALIEN</td>
<td>CBS/Fox Video 1090</td>
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<td>13</td>
<td>CLUE</td>
<td>Paramount Home Video 1940</td>
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<td>CLAN OF THE CAVE BEAR</td>
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<td>THE BEST OF TIMES</td>
<td>Embassy Home Entertainment 1937</td>
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<td>ROCKY IV</td>
<td>CBS/Fox Video 4755</td>
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<td>BAHAMAS</td>
<td>MCA/Universal Corp. 31708</td>
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<td>MCA/Universal Corp. 31708</td>
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<td>YOUNG SHERLOCK HOPKINS</td>
<td>Amblin Home Entertainment 1667</td>
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<td>PINOCCHIO</td>
<td>Walt Disney Home Video 329</td>
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<td>TO LIVE AND DIE IN L.A.</td>
<td>United Video 5379</td>
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<td>RCA/Columbia Pictures Home Video 3575</td>
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<td>JANE FONDA’S PRIME TIME WORKOUT</td>
<td>KVCA Video 500</td>
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<td>RETURN OF THE JEDI</td>
<td>CBS/Fox Video 1970</td>
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<td>AGNES OF GOD</td>
<td>RCA/Columbia Pictures Home Video 6 2063</td>
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<td>THE MEGAGED EDGE</td>
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<td>JUDY AND LEE</td>
<td>Paramount Home Video 1954</td>
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<td>TROUBLE IN MIND</td>
<td>Charter Entertainment 90999</td>
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<td>REMO WILLIAMS: THE ADVENTURE BEGINS</td>
<td>Thorn/EMI/HBO Video TV 3767</td>
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<td>BLACK MOON RISING</td>
<td>New World Video 8803</td>
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THE CASH BOX TOP 40 VIDEO CASSETTES CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

BY VIDEO—Ben E. King’s oldie but goodie Atlantic single “Stand By Me,” to the Rob Reiner film of same name, was recently set to video. Pictured during the video, the Hollywood are (t)standing, Columbia Pictures creative director/video & music promo- m (Andrews; Atlantic senior vice president/West Coast general manager Paul Cooper; other pictures vice president of music Benson Howe; Atlantic president Doug Morris, Columbia executive vice president/worldwide production Fred Bernstein, the video’s director nick. Seated: actor River Phoenix; King; and director Wil Wheaton.

AUDIO/VIDEO

VIDEO BASH—The Hollywood Clean Water Caravan of Stars, a celebrity effort organized by Tom Hayden and Jane Fonda to pass California’s anti-toxic waste initiative (prop- osition 65), recently made a stop on their two-day bus tour of the state to attend a Friday evening video dance party in a sound stage at MGM Studios in L.A. Co-sponsored by Lorimar Tele- pictures (with 20th Century Fox), the party featured a screening of Karl Lorimar Home Video’s forthcoming Max Headroom: The Original Story (the cassette hits retail October 15), which ran in its entirety as audio as a backdrop to the eclectic mix of pop tunes from the Supremes to the Pet Shop Boys (played by special guest DJ Jellybean Benitez). Celebrities abounded. Audio/Video sightings included Michael Fox, Fox, Michael McNei- chol, Rob Lowe, Marilyn Bergman, Judd Nelson, Shari Belafonte-Harper, the Haydens, Ed Begley Jr., Patti D’Arbanville and Dee- zel Zappa, though countless other celebs were said to be in attendance. The bash was but one of several fund raisers on the Caravan’s itinerary, and while the final tally is not yet in, insider’s at the Hayden Committee office say the video party raised somewhere in the neighborhood of $40,000 for the “Yes On 65! Get Tough On Toxics” cam- paign. The Caravan made its final stop Saturday, September 27, at San Fran- cisco’s Fairmont Hotel, where they attended a benefit concert headlined by Starship, and featuring Whoppi Goldberg, Robin Williams and Dr. Gonzo. SPECIAL EFFECTS—On October 9, HBO begins its four-date showings of Lionel Richie: The Making of Dancing On The Ceiling. In case you haven’t seen Dancing On The Ceiling, Richie does a 360-degree dance around a room, reminisc- ent of Fred Astaire’s famous dance in the 1952 film, Royal Wedding, which left audiences to gasp, “Do the room or the camera turn, or does he?” Director Stanley Donen, who filmed Astaire’s fabled sequence, was hired by Richie to direct Dancing On The Ceiling. Apparently, Donen was able to anticipate the problems of executing this timeless bit of special effects magic. After the 9th, HBO will again air the “making of” program (which is sure to give away some of the director’s se- crets) October 12, 18 and 27.

HOME RUN—Geraldine Page stars in The Trip To Bountiful, new from Embassy Home Entertainment for November.

HOME VIDEO REVIEW—The Billy Tomlin Special: Vol. 1 - Karl Lorimar Home Video - $39.95 Over the last decade or so, Billy Tomlin, the perform- ance hall of a team that includes writer/creative consultant Jane Wag- ner, has emerged as one of this coun- try’s most illuminating comedians. As the first in a series of highly successful and innovative television specials, this 1973 CBS program won Emmy’s for Best Special and Best Writing. With social commentary, the show is a combi- nation of well-crafted sketches and Tomlin stand up routines, featuring guest appearances by Alan Alda, Rich- ard Pryor, Bill Gerber, and the hugely talented (where is she now?) Judy Ka- han. A heady list of writers also contrib- uted to the making of this hour-long program, including Tomlin, Wagner, Pryor, Lorne Michaels, Herb Sargent, Jim Rusk, George Yanok, Robert Iles, and Roslyn Drexler. Looed. A must have tape for acquisitive students of American humor and casual Tomlin fans alike. Gregory Dobrin

THE RELEASE BEAT

New for November from Warner Home Video is the ill-fated Prince movie, Under Cherry Moon. Suggested retail is $79.95 for digitally-processed HiFi Stereo, VHS and Beta with closed-captioning. . . With a street date of late October, Sony Video Software releases Video Aid, a 90-minute assortment of music videos compiled by Bob Geldof as part of his Ethiopian famine relief project. 21 videos in all, donated by such artists as Duran Duran, Wham!, Peter Gabriel and Eurythmics. Suggested retail is $29.95, HiFi stereo, VHS and Beta.
DISC 'N' DAT — Good news for retailers from Warner Bros. Records and the Chairman of the Board Frank Sinatra and his management have apparently worked out a deal with Reprise Records for the release of nine of ol' blue eyes' best known recordings on compact disc. As you read this, seven of the nine are already available. The other two will be available by the third week in October. The discs, taken from the albums' original masters, span a decade-long period from 1963 to 1973, one of his most productive recording periods which saw him working in a variety of styles. The cover art will replicate the original analog LP cover designs. Set for early October release are: "The Concert Sinatra" (1963); "It Might As Well Be Swing," with Count Basie, (1964); "September Of My Years" (1965); "A Man And His Music" (1965); "Strangers In The Night" (1966); "In Concert — Sinatra At The Sands With Count Basie" (1966); "That's Life" (1966); "My Way" (1969); and "A Man And His Music" (1973). Warner Bros. Records will implement an extensive marketing and merchandising campaign as well.

DIGITAL DREADLOCKS AND FUNCTIONAL FOLK— Rykodisc, a company which deals with CD reissues only, adds two new compilation discs to its growing collection of recordings from the Rounder Records catalog. "Heartbeat Reggae," the first CD sampler of reggae, representing the best from Heartbeat Records, contains some of the most authentic Jamaican reggae available in this format including such rhythmic raconteurs as Black Uhuru, Big Youth, and Burning Spear among others. "Rounder Folk," the first CD folk compilation, features a wide spectrum from contemporary to traditional styles with homespun music which travels from the campfires of Blue Ridge Mountains to cafés of Greenwich Village. Both collections contain over an hour of music making them a great value.

CRUISIN' ON DISC — A small Northridge-based disc company, Dunhill Compact Classics, is releasing two compilation discs which should have early rock'n'roll aficionados clamoring at retailers' doors. Entitled, "Cruisin'," the two discs which are double-LP in length, each with upwards of 45 minutes worth of classic rock gems covering the years 1956-57 and 1962-63. Each disc contains 19 selections. Some highlights of the 50s collection include: Chuck Berry, "Roll Over Beethoven" and "School Days; Little Richard, "Tutti Frutti," "The Platters," "The Great Pretender;" Carl Perkins, "Blue Suede Shoes" and Jerry Lee Lewis, "Whole Lotta Shakin' Goin' On."

Other artists include The Spaniels, Larry Williams, The Teen Queens, The Cadets, and Dale Hawkins. The 60's/63 CD leads off with the Jaynettes's "Sally Go Round The Roses," the Chiffons' "He's So Fine," The Isley Brothers' "Twist and Shout." (It was they, not the Beatles, who first recorded it), Lesley Gore's "It's My Party," and many more artists including The Rooftop Singers, Randy and the Rainbows, Jon Bradley, Paul and Paula, The Kingsmen, The Shirelles and Don Gardner. Dunhill Compact Classics are headquartered at 8300 Tampa Blvd., Suite G, Northridge, CA 91324, (818) 993-8822.

WEA RELEASES MORE 4X12s— WEA continues testing the viability of 4x12 cassette package marketing with the latest releases from four heavy hitters including Chicago's "18," Linda Ronstadt's "For Sentimental Reasons," the last of her trilogy of standard renditions recorded with the late Nelson Riddle, Ratt's "Dancing Undercover," and Howard Jones' "One To One.". They will also be released as conventionally packaged cassettes as well. FREE SAKX— Qwest and Warner Bros. Records are launching a unique promotional contest which will tie in with the newly released Ernie Watts LP, "Sanctuary" in conjunction with Yamaha and various radio and record outlets across the country. The contest will offer five Yamaha YAS 23 trumpets. Also saxophones as prizes in special drawings in Baltimore/Washington, Los Angeles, San Francisco, Detroit and Atlanta. The contest will begin October 13 and the winners will be announced October 27. Contest forms will be available at the stores where the drawings are held.

CONGRATIS— Paul and Carlos Fussell are the proud new parents of a girl, Audrey Elizabeth, born September 14 in Norfolk, VA. Fussell is the director of purchasing for the Record Bar, Southern chain of 140 stores. Brian Kassa

CASH BOX TOP 40 COMPACT DISCS

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<td>SO</td>
<td>PETER GABRIEL (Columbia 25888WEA)</td>
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<td>2</td>
<td>BACK IN THE LIFE</td>
<td>5710 DISCO WORLD (Warner Bros. 25469WEA)</td>
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<td>MADONNA (25540WEA)</td>
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<td>5</td>
<td>DOWN TO THE MOON</td>
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<td>INVISIBLE TOUCH</td>
<td>Genesis (Atlantic 81541WEA)</td>
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<td>11</td>
<td>PRESS TO PLAY</td>
<td>PAUL McCARTNEY (Capitol CEP 12475CAP)</td>
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12 BROTHERS IN ARMS | Dire Straits (Warner Bros. 25854WEA) | 12 70 |
13 HEART | Capitol CDP-40175CAP | 11 36 |
14 REVENGE | Eurythmics/UB40 (54787WEA) | 14 10 |
15 DANCING ON THE CEILING | LIONEL RICHIE (Motown 6358) | 13 3 |
16 LIFE'S RICH PAGEANT | R.E.M. (I.R.S. 57006RCA) | 17 3 |
17 TUFF ENUFF | The Fabulous Thunderbirds (CBS Associated 264000CBS) | 15 15 |
18 DOUBLE VISION | Bob James & David Sanborn (Warner Bros. 25390WEA) | 18 15 |
19 LIKE A ROCK | BB GSE & THE SEWER BULLET (Big Shot Records 40016) | 19 13 |
20 MUSIC FROM THE EDGE OF HEAVEN | Yamaha (Columbia 24062CBS) | 20 6 |
21 CONTROL | JANET JACKSON (A&M/GD-5104RCA) | 23 19 |

22 CHRONICLES | CREEDENCE CLEARWATER | Capitol CDP-40175CAP |
23 DEBUET EM AND EMILE | DAVID LEES ROTH (Warner Bros. 25470WEA) |
24 THE DARK SIDE OF THE MOON | Pink Floyd (Capitol CDP-40001CAP) |
25 TRUE CONFESSIONS | BANANARAMA (London/PolyGram CDP-746728) |
26 Riptide | ROBERT PALMER (Island 2-90477WEA) |
27 MIKE AND THE MECHANICS | Atlantic 812872WEA |
28 NO JACKET REQUIRED | PHIL COLLINS (Atlantic 812892WEA) |
29 THEN AND NOW...THE BEST OF THE MONKEES | MCA 57348WEA |
30 EMERSON, LAKE & POWELL | Polydor 620277P0L |
31 RAPTURE | ANITA BAKER (Epic 044429WEA) |

32 A DECADE OF STEELY DAN | 35361DAN (MCA MCAD550289WCA) |
33 5150 | VAN HALEN (Warner Bros. 25394-2WEA) |
34 PLEASE | PET SHOP BOYS (EMI America CDP 46271CAP) |
35 PICTURE BOOK | SIMPLY RED (Epic 044021WEA) |
36 GTR | GTR (Atlantic 81543WEA) |
37 PLAY DEEP | THE OUTFIELD (Columbia 402973RCS) |
38 THE WINNER IN YOU | PATTIE HELEN (MCA MCA 57374WEA) |
39 BELINDA CARLISLE | B.S. (MCA 57409WEA) |
40 SONGS YOU KNOW BY HEART | PET SHOP BOYS (EMI America CDP 46271CAP) |

THE CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
ASH BOX COUNTRY ALBUMS

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<thead>
<tr>
<th>Artist, Label, Number, Distributor</th>
<th>Available on Compact Disc Type</th>
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<td>STORMS OF LIFE</td>
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<td>MONTANA CAFE</td>
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<td>GEORGE STRAIT #7</td>
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<td>UGAR &amp; RIBBON'S &amp; PEARLS</td>
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<tr>
<td>THE FORRESTER SISTERS</td>
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<td>GEORGE STRAIT (MCA 5754)</td>
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<td>DECK &amp; WHITE</td>
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<td>TEN YEARS OF DIRT</td>
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<td>HE'NIT BY DIRT BAND</td>
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<td>DOCK'N WITH THE RHYTHM</td>
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<td>HILDEGARD (Curb APL 17-402)</td>
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<td>LAURA'S GREATEST</td>
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<td>LABAMA (Capitol ST-1714)</td>
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<td>OST IN THE FITTIES</td>
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<td>ORION-GRIFFITH (Capitol ST-12474)</td>
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<tr>
<td>FRIEND IN CALIFORNIA</td>
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<td>THE ELDORADO SISTERS</td>
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<td>ABBOTT TRAX</td>
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<td>LEE GREENWOOD (MCA 5713)</td>
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<td>WILL THE WOLF LURVE</td>
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<td>AVILYN JENNINGS (MCA 5688)</td>
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<td>ALLIN' FOR YOU FOR EARS</td>
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<td>WATERS TRAVEL (MCA 5136)</td>
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<td>LASS OF '55</td>
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<td>PERSONS, J. LEWIS, R. NASH,</td>
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<td>CASH (America Sharp 633 002-14)</td>
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<td>TRUE TO THE HEART</td>
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<td>PISTAL-GAYLE (Warner Bros. 4689)</td>
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<td>HEN PMESILAND</td>
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<td>LIL NELSON (Columbia FC 4035)</td>
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<td>AKE THE LONG WAY OME</td>
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<td>GEORGE SCHNEIDER (MCA 5798)</td>
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<td>WEHEARTS OF THE RODRO (Columbia 4040)</td>
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24. THE GIRLS NEXT DOOR
25. GIRLFRIEND, RIBBONS & PEARLS
26. A MEMORY LIKE YOU
27. GIRLS LIKE ME
28. IT STILL RAINS IN MEMPHIS
29. LOOKING AHEAD
30. HARMONY
31. SOMETHING SPECIAL
32. LOVE WILL FIND ITS WAY
33. GREATEST HITS
34. KILL BILL MILL
35. FIVE-O
36. LIVE IN LONDON
37. FROM THE PAGES OF MY MIND
38. NEW MOVES
39. DREAMLINE
40. I ONLY WANTED YOU
41. WONT BE BLUE ANYMORE
42. SEASONS
43. SURELY YOU JUST
44. PLAIN BROWN WRAPPER
45. LOVE OF MY LIFE
46. PORTRAIT OF A SINGER
47. JUDY
48. STARTING NEW MEMORIES
49. HEROES
50. BORN YESTERDAY

STREET TALK

CHIT CHAT: On Oct. 2, Tom Petty presented The Everly Brothers with their Hollywood star...Marie Osmond is on a roll. She just announced her engagement to Salt Lake City recording engineer Brian Blosil, and on October 13 she will celebrate her birthday in style as a nominee at the CMA Awards...T.G. Sheppard was in Nashville recently shooting part of his sci-fi movie called "The Farm"...Playboy Magazine will feature Pake McEntire (no, it's not what you're thinking) as a guest reviewer in the November issue. He reviews David Lee Roth's debut solo album, "Eat 'Em And Smile"...As the CMA Talent Buyers Seminar gets underway Oct. 9, the Nashville Assn. Of Talent Directors will host Hap Peebles to help him celebrate his 50th anniversary in the business...Little Richie Johnson will host the Nebraska Country Music Convention Oct. 19-25 in Hastings...Sylvia will announce the winner of the Kentucky Fried Chicken Songwriters' Contest on the Oct. 21 broadcast of Nashville NOW...Radio News: Alan Tokes has been named vice president, Sales Development, for Arbitron Radio in New York...M.J. Broadcasting President Joshua Feigenbaum has hired Laurie Sayres as producer of the "Country Quiz" program and Darryl Whitehead as MJJ promotion director...Far West Communications has designed a new live-artist/automated country music format for 25+ demographic..."True Country" is an oldies based format focusing on traditional country music from 1952 to the present...Nashville News: Johnny Lee has signed with McFadden Artists Corporation for personal management...ASCAP Southern Executive Director Connie Bradley announced the appointment of Dave Vaupel as public relations liaison for the Nashville Membership office...Bill VornDick of the Music Shop Inc. has made three general manager appointments: David DeBusk, The Music Shop; Jacqueline Rather, The Distribution Company; and Dick Coleman, The Nashville 800 Service...Jeff Stevens and the Bullets entered into a long-term recording contract with Atlantic Records...The new administrator for Song Source Inc. and Sixteenth Avenue Sound is Angela Therber...COUNTRY TV: While Alabama gears up for their Oct. 26 special on CBS, Ronnie Milsap performs on Austin City Limits, and Earl Thomas Conley and Anita Pointer entertain viewers of Soul Train.

Alton Thresher is out to harvest a hit!!

Give it a listen and share in the record crop.

with

"Matching White Circles"

FL 552

Produced by Ray Baker and Bobby Fischer

National record distribution by Fischer and Locas, 50 Music Sq. W.
Penthouse Suite 902
Nashville, TN 37203
(615) 329-2278
CASH BOX COUNTRY SINGLES

October 11, 1986

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<tr>
<th>Title</th>
<th>Artist, Label, Number</th>
<th>Producer (Songwriter)</th>
<th>Country</th>
<th>Year</th>
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<td>33</td>
<td><strong>DOO-WAH DAYS</strong></td>
<td>MICKEY GILLEY (Epic 34-061-94)</td>
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<td>34</td>
<td><strong>I'M NOT TRYING TO FORGET YOU</strong></td>
<td>WILIE NEILSON (Columbia 38-062)</td>
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<td>35</td>
<td><strong>MY LIFE'S A DANCE</strong></td>
<td>ANNE MURRAY (Capitol/Curb PB-5613)</td>
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<td>36</td>
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<td>SAWYER BROWN WITH &quot;CAT&quot; JOE BONSALL (Capitol/Curb PB-5612)</td>
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<td>37</td>
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<td>TONI PRICE (Master MB-40)</td>
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<td>38</td>
<td><strong>WINE COLORED ROSES</strong></td>
<td>GEORGE CRYSTAL (Capitol PB-5001)</td>
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<td>39</td>
<td><strong>WE HAD IT ALL</strong></td>
<td>DOLLY PARTON (Capitol PB-5002)</td>
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<td>40</td>
<td><strong>WHEN YOU HURT ME</strong></td>
<td>RONNIE MCDOWELL (Capitol/Curb 52907)</td>
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<td>41</td>
<td><strong>OH LOUISIANA</strong></td>
<td>JIM AND JESSE (MGM 1983)</td>
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<td>42</td>
<td><strong>FIDDLIN' MAN</strong></td>
<td>MICHAEL MARTIN MURPHY (Warner Bros. 7-2569)</td>
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<td>43</td>
<td><strong>I MISS YOU ALREADY</strong></td>
<td>BILLY JOE ROYAL (Atlantic/America 799519)</td>
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<td>44</td>
<td><strong>STAND ON IT</strong></td>
<td>MEL MURPHY (Capitol B-5620)</td>
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<td><strong>FIRE AT FIRST SIGHT</strong></td>
<td>THE KENDALLS (MCA/Curb 59513)</td>
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<td><strong>GIVE ME OUT</strong></td>
<td>MICHAEL JACOBS (Capitol PB-51412)</td>
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<td>47</td>
<td><strong>EVERYTHING I USED TO DO</strong></td>
<td>GENE WATSON (Epic 34-06270)</td>
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<td><strong>WHAT YOU'RE GONNA GET YOU SOMEDAY</strong></td>
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<td>50</td>
<td><strong>FOOLS FOR EACH OTHER</strong></td>
<td>ED BRUCE WITH LYNN ANDERSON (MCA 5005-7 87A)</td>
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<td>51</td>
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<td>54</td>
<td><strong>ONLY YOU</strong></td>
<td>THE STATLER BROTHERS (Mercury 888 042-2)</td>
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<td>55</td>
<td><strong>SHE WANTS TO MARRY A COWBOY</strong></td>
<td>JAMES &amp; MICHAEL YOUNG (A&amp;M 00106)</td>
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**MIND YOUR OWN BUSINESS**
HANK WILLIAMS JR. (WB)/Curb 7-25691 A

**YOU'RE A BETTER MAN THAN I**
PERRY LAPOINTE (Door Knob DK-20) 250

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**YOU'VE TAKEN OVER MY HEART**
BARKS & BERRY (MTM 38-0614) 86

**TALKIN' BLUE EYES**
MARVIN HAGGARD 87

**IT AIN'T OVER TILL IT'S OVER**
PATSY CLINE AND TALL IN THE SADDLE (NV 1006) 86

**BLUE MONEY**
VICKI LEE (Sunshine VLD-1409) 87

**SWEET, SWEET WOMAN**
THE STONEHILL BROTHERS (SST-228) 93

**ME, MYSELF AND I**
EMMYLOU HARRIS (Door Knob DK-8424) 93

**BETTER OFF IN JAIL**
TRACY WILSON (KRS 78) 93

**BIGGER THAN BOTH OF US**
ERNE BROWNES III (KRS 738) 94

**TOMORROW**
JOHN JUAN (Door Knob DK-86 256) 93

**GOOD OLD COUNTRY MOOD**
MAC CRENSHAW (Curb 874) 74

**LOVE DON'T COME ANY BETTER THAN THIS**
SHIRLEY WEST (Warner Bros. 7-28048) 74

**ME AND MARGARITA**
ROBBY RICH (Original Artists UAR 1053) 97

**WHO'S THE FOOL**
RENEE & THE RAYS (RCA 38-051) 83

**GOING'S BEEN COMING**
HUBBARD (Door Knob DK-86 253) 88

**N.A.S.C.A.R RACE**
JOE HENDERSON (Joy Or. J-500) 89

**I WANT TO THANK YOU LORD**
RIVKA BRUSIASSO (K & A 3410) 93

**KING LEAR**
K.A. SMITH (Drop One SOC 358) 77

**ALPHABETICAL LISTING ON INSIDE BACK COVER**
RLE HAGGARD (Epic 34-06344) Among The Stars (4:27) (Mercury/Tommy/Tom Speed – BMG/Atlantic) (Producers: B. Montgomery) Only The Hag could pull this one off. The power of his own scar makes the riddle of despair on the gray side of [%u2018%u2019a part of the minds of radio listeners. Another Haggard classic could be written between these lines."

Canadian Country Music Awards

While country music month is creating its unique musical heritage in the states, our northern neighbors are sighing with relief and starting over fresh for another year. The Canadian Country Music Awards highlighted Academy of Country Music Entertainment of Canada's 10 Annual Country Music Week on Sept. 14 in Winnipeg. Carroll Baker and John Conlee hosted the event and presented "Golden Pickle Statuettes" to the following award winners:

Entertainer of the Year: The Family Brown
Male Vocalist of the Year: Terry Carlise
Female Vocalist of the Year: Anita Perris
Single of the Year: "Now And Forever (You And Me)"—Annie Murray
Album of the Year: "Feel The Fire"—The Family Brown

LARRY, STEVE, RUDY: THE GATLIN BROTHERS—Partners—(Capitol Records 40431) (Producers: L. Gatlin, S. Gatlin, R. Gatlin, C. Young)

Building around Larry's strong lead vocals and songwriting skills, the brothers play with interesting arrangements and sounds on this LP. They wander from the gospel sound of "She Used To Be Somebody's Baby" through the bluegrass style of "Talkin' To The Moon" and the bluesy "Give Me A Chance" to the simple power of "Being Alone." During all this the boys let Janie Fricke into the clubhouse and come out with a very powerful cut on "From Time To Time."


What a package show! Skaggs opens the entertainment, exciting on the title cut, but don't go for popcorn 'cause you might miss the Everly tune "I Wonder If I Care As Much." Also coming up are special appearances by The Whites (well, one of them anyway), Orleans (well, two of them), Bobby Jones & New Life (all of them) and James Taylor (you only need one). Highlights of the show are Skaggs' opening guitar solo and the bluegrass revival cut, "Wakin' In Jerusalem" and Skaggs/Taylor vocals on a modern Christmas hymn called "New Star Shining."

RAY STEVENS—Surely You Joust—(MCA-5795) (Producer: R. Stevens)
The king of country comedy comes joust-jesting through, leaving a cloud of laughter behind him. He gets some help on one cut from Minnie Pearl and Jerry Clower (look for a single release on "Southern Air"), and you'll love the sleek notation that reads "Norro Wilson for the arrm sounds." Between chuckles, you might lend a bit of your ear to the top quality musicians backing up of Ray.
HARLAN SPEAKS—A crowd of 3,000 turned out for the end of the summer Harlan Howard Birthday Bash. Eddie Rabbit (left), Howard and even Stevens (right) co-hosted the blowout, which was sponsored by the NEA, NSAI and BMI.

CERRITO (Key International KIR 1004) I’m Into Something Good (2:30) (Screen Gems-EMI—BMI) (C.King,G.Goifin) (Producers: E.Cole/V.Bixby)

Well, the vocals aren’t exactly reminiscent of Randy Travis or T. Graham Brown, but the song is reminiscent of Herman’s Hermits and lots of fun-filled times in the 60s. And we think radio audiences will feel like they’re getting into something good. So give the Italian Cowboy the top vote this week for airable indie material.


Moonlight is usually a laid-back substance, but this band has a blast in the st Catchy tune, good harmonies and fun lyrics.

RIDERS IN THE SKY (Rounder 4559) Even Texas Isn’t Big Enough N (2:54) (Vogue/P.Dahlstrom—BMI/ASCAP) (K.Chater, P.Dahlstrom) (Producers: R.Adamcock)

Full sound instrumentally and vocally on a modern love ballad with Old W imagery. Could be a grow-on-ya tune.

LISA ALVEY (Sundial SR 115) Emotions (3:01) (Cedarwood—BMI) (M.T.R.Kearney) (Producer: D.Day)

This bit of Sugar has a sweeter voice than Lady Day, but Billie would have right at home with this appropriately titled song.

TIM BARRETT (Belmont BEL 324) Loving You Is Easy (2:44) (Put Your Thoughts—BMI) (T.Barrett) (Producers: J.Fox,J.Penny)

Another on-the-other-hand-type-twist-around-heatin’ ballad. Nothing not to I in the voice either.


Thunder crashes in the first line and you’re caught by Cameron’s dark wench and held there through the whole song.

ALSO MENTIONABLES
MARK MOSELEY (Mosrite M-547 868A) Patiently Waiting
ALTON THRASHER (F&L FL 552 A) Matching White Circles

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“BLUEMONIA”
SUNSHINE RECORDS VLD 1400
by VICKI LEE
Debut: 87
Indie chart: Up & Coming

Awards (continued from page 27)
Record Producer of the Year: Mike “Pepe” Francis
Publisher of the Year: Sunbury/Danbar
Instrumentalist of the Year: Bobby Landa

Cash Box October 14, 1987
Elwyn Raymer’s
Gospel News and Views
GOSPEL MUSIC AND NETWORK TV
By Jimmie Baker

the past thirty years I have been to promote gospel music in prime time on the major television networks. It was an uphill battle.

But three years ago, Lloyd John, pastor at the Hollywood Presbyterian Church, had a vision and a calling—a major television production for network television. Along with Carmichael, they asked if I would be interested in developing and pitching such a show. Of course I was delighted!

I envisioned the show along the lines of “Tonight Show,” with Lloyd as the Carson of our project. The homes were Christians like Jimmy Swaggart, Rosey Grier, Carl Lawrence and other celebrities.

lavish production numbers were round super gospel entertainers like Dino, Roy Rogers and Dale Evans and the like. Musical director and one of the main directors of the gospel music field, Carmichael with his 20-man strong choir. We produced three half-hour shows utilizing the talents of Bill Tury, the late Dave Tate, and others.

So we put three shows every Saturday and on Catholic TV and ABC and CBS. Since Sears Roebuck was put in place as an institutional sponsor of the show, ABC finally decided it would “touchy” put a show in prime time with an inspirational message.

We have never given up and it is beginning to look like gospel music is going to find its place in the world of secular television. In all, Charlene Tilton, a beautiful and wonderful Christian, is about to sign with one of the major Christian labels to do an album and display her talents as a Christian singer on network television along with writer-performer Dominic Allen, who happens to be her husband.

Dan Harrell and his prize, super talent Amy Grant, may soon negotiate a contract with NBC. Could “Hollywood Happening” be far away from landing a time slot on network television?

At this writing, I just received a call from Rosey Grier asking me to join him in producing a gospel music spectacular. I am very enthused and thanking Jesus for bringing our beautiful music closer to reality for millions of people who have not experienced this beautiful happening.

Jimmie Baker has been a television producer for ABC since 1948. He is recipient of three Emmy Awards and 10 nominations.

GOSPEL BITS

HAT BETTER TIME to have a Gospel Music Association regional gathering? That’s right, quarterly Board Meeting of the Board of Directors has been held in Nashville, Tenn., Nov. 12 and 13, so that the future plans and business, can be discussed. The GMA has also declared that the week of April 5-9 to be Music ‘87 week, headquartered at Nashville’s Radisson Plaza Hotel.

FOCUS: Sparrow Records has designated this October as a month-long promotional deal.

Element of Rocktober is a bumper sticker which reads, “Hearts Can Be Changed,” and another, “If the devil had this album, he’d give it away.”

Another promotional effort is an eight-page Rocktober feature, containing new product information, tour schedules and feature on the Rocktober artists....VIDEO: Christian rockers DeGarmo & Key have recently returned from a tour of Africa, where they joined hands in a special effort with Mission Aviation Fellowship (MAF) in filming their new video, “Every Moment.” The storyline is about a young croupster from a western farm who dedicates his life and aviation skills to the Lord as a MAF pilot. Marius Penczner (who also produced DeGarmo & Key’s “Competition” and “Six Six Six”) is the producer of “Every Moment.” In between filming, the duo made a guest appearance in Zaire, and many who gathered had their first introduction to a white rock-n-roll band and a set of American drums.

Motivated by their African adventure, DeGarmo & Key kicked off their national fall tour with a full Christian show, “Soldier Of Fortune.”

HYMNS—2ND CHAPTER OF ACTS—(Live Oak 7-01007124)—Producers: REEL LIGHT—DeGarmo & Key—(Power Discs PW01087)—Producers: DeGarmo & Key, J. Hampton

Jeff’s Project, is a joint effort between Capitol Records and the Benson Company’s Power Discs label comes DeGarmo & Key’s new LP. Capitol will market the product to the secular marketplace and Power Discs to the Christian marketplace. With its rock-n-roll flavor and Christian lyrics, it should do well in both markets. Dana Key’s skillful lead guitar and vocals, combined with the keyboard magic of Eddie DeGarmo, make for a powerful sound. Highlights include the rocker “Every Moment” (first single), “The End” and “Soldier Of Fortune.”

IMAGES—Kathy Troccoli—(Reunion 7-010014124)—Producers: D. Huff, P. Naish

Singer/Songwriter Kathy Troccoli has, for the first time, used her own songs on her own album—with a nice result. Word Records has selected “Images” as November’s album of the month. Other writers on the album include Dan Huff and Phil Naish (who also produced the LP), and Wayne Kirkpatrick. With this list of credits, you can imagine the power of this material. Especially nice are the cuts “Dream On,” “Chance Of A Lifetime” and “Love Stays.”


This LP, Tanya Goodman’s sweet voice really stands out. The trio of producers has created some well-woven sounds throughout the disc. On “Ageless Dancer,” a chorus of voices is used, which highlights its message. The chorus also gives “Fan Mail” a good backdrop for its message. The title cut supplies us with the answer to Anne Murray’s “A Little Good News.” Listen for yourselves and you’ll hear the “promises.”
Playing For Keeps

(Hello, Goodbye), Lennon's cover of the once-again popular "Stand By Me" (which his father also recorded), and Townsend's Who like "Life To Life" are other standouts in the soundtrack.

In a recent interview with Cash Box, the two directors of Playing For Keeps, brothers Harvey and Bob Weinstein, discussed their efforts to get the project on track.

"Although we primarily wanted to make a movie that was fun and entertaining," Bob Weinstein first commented, "we also wanted it to leave young kids with a message that whatever their dream is, in this case turning on old wreck into a revolutionary rock 'n roll hotel, they can be successful if they put enough effort into it. This was one of the things that was most appealing to the project.

Putting together the soundtrack of Playing For Keeps was no easy task, however, they realized they had previously collaborated in various capacities with people like Paul McCartney, David Bowie and Townshend (they produced his Deep End concert), the Wee Fond faced an uphill battle much like the one faced by characters in their movie. The answer they soon realized, was to go about the song-gathering process in an unusual way. With the support of Atlantic's Doug Morris and music supervisor/producer Alan Bremer, they finally decided on their course of action.

Because of their determination to utilize released music exclusively in Playing For Keeps, the Weenstein delicately rejected the normal procedure of sending brief clips and outlines to prospective writer/artists. Instead, they gambled and waited, (almost to the last minute), until they could show most, if not all, of the film. "There's no amount of money that can make someone like Simon & Garfunkel write for a film if he doesn't want to," Bob Weinstein asserted. "Artists must be given the chance to see a film close to final form, so we set up special screen with that in mind. We also made a point of inviting the writers along with regular audiences, some who ended up working very well since the reaction was so strong."

Too often, he also mentioned, tracks come across as little more than thoughts on the part of hit producers. But according to his brother, "We wrote and directed Playing Keeps so that my name came back long after the film and the reasons that I care."

As an example, if you put up the spirit of the Beyond its basic plot, this film is really its musical score and the music echoes what's on the screen.

"And all worked out beautifully," he concluded. "We ended up, I think, with a marriage between the music and the film."

Even Atlantic couldn't have been more standing of the long process we had through in putting this soundtrack together. (EMI is releasing the album abroad). The Universal marketing and promo team couldn't have been more supply. From start to finish, this was a real effort."

(continued from page 10)

In those early days, the two had picked several bands before they decided to themselves. "We weren't happy with the way they were doing our songs and lifting up our ideas," Humphries r
c
ted. "They wanted to do the music in an united with "Crush" producer Stephen Hage, who also produced the Pet Shop Boys' platinum "Please." L.P. McCluskey says, "We are really happy with the new album."

"I hate the idea of just one song on the album," McCluskey notes, "but don't have the post-natal depression that I normally have."

"We know what we're doing more now and we can be a lot more satirical," says Humphend, the more soft-spoken of the duo who handles most of the keyboard duties. The duo use the state of the art Fairlight computer synthesizer for writing and performing. In the past they've had to cover yards of tape to add the industrial or ambient sounds which are heard on the "Dazzle Ships" and "Architecture and Morality" L.Ps. McCluskey, who says he writes much like the rest of the technical applications to Humphreys', is still bullish on the subject of the Fairlight.

"It's more comfortable than I am, but I don't think a lot of us feel very certain about the way things work," Both agree that the possibilities of the Fairlight are endless and somewhat overwhelming. "Now you can do anything. You can have brass, tuba, repeating Japanese room bands, and we'll come back with ideas from back wards farting," McCluskey laughs, "I choose them all and see which one sounds best.

"L.P. McCluskey adds, "In the early days when we wanted something to sound like this or that, we didn't know how to do it. We were scared of using producers and engineers because we thought they would come along and do something to our songs that we didn't want and it was hard for us to explain what we wanted."
M.D. (continued from page 30)

ideas.”

Cluskey handles most of the lyrics fault” but both collaborate so closely music that they can’t tell who wrote instead of starting with a melody, they
an unusual method of composing. They explain: “We usually start from top up. Just a couple of sounds and
working from the rhythm up. Working that way, you end up with interesting songs instead of starting
chords where everything follows the
with the instruments just playing
Get some interesting instruments
then we start adding things on
his melody and the vocal—which are
then derived out of what was at the
level in the first place.”

Any of the songs on the new album
in to some of the styles they have
the past. “There were a few things
abandoned and in hind
thought hmm...maybe we could
one more of that,” says McCluskey.
words to include a project? Humphreys is interested, but McCluskey has his
doubts. He turns to Humphreys and says,
“Keep saying this, but I’m not sure about it.” It’s hard to tell when they are
are serious as they chuckle at each other.

The two have been friends and partners for
10 years. Being together so often and end up
two “very different personalities,”
how do they get along?
McCluskey glanced over at Humphreys and
“Accept each other.”

Record World (continued from page 5)

merchandising. Record World also unveiled its plan to implement a self-service design
for some of its stores starting with two New
Jersey outlets which will serve as prototypes.
Roy Imber, the president of Record World
and of NARM, is the founder of the
annual meeting, and this year’s attracted
participation by every major record label.
addition, two bands, A&M’s Bricklin
and CBS’s The Burns Sisters performed at
the convention. Bruce Imber, son of the president,
gave the keynote address this year.
Ophshie says the convention was held
in Lancaster, Pa. — deep in Amish country,
because they wanted a location that was
accessible to those who usually have to travel
out of their way to attend similar meets.

Hall of Fame (continued from page 5)

accept their awards, and they will all, no
doubt, be nudged towards the stage for a
closing jam session.

Cleveland, Ohio has been chosen as the
permanent site of the Rock and Roll Hall of
Fame. Contingent upon the city meeting cer-
tain requirements of the Hall of Fame’s board (of which Ahmet Ertegun is chair-
man). Cleveland is expected to come
through with the goods by December, and it’s possible that ground will be broken
before the 1988 dinner.

25 Years Ago In Cash Box

October 14, 1961—Cadence Rec-
dents last week introduced a new prod-
uct in the field of packaged goods which it
dubs the Little LP. Designed
primarily for the teenage consumer, the
new package is a 7”-33rpm disk and features,
for the first time on a commer-
cial basis, six selections, three on si-
de. Applauding the Cadence label’s
idea of a Little LP as “sensational,”
Mercury feels that the Little LP can be
a great sales stimulus to the business,
and eventually an important source of
disk revenues...The sales of stereo
phono-in July dropped to 134,920 from
152,950 in June, according to a report
last week in The Wall Street Journal.
Mono set sales during the same month
increased to 59,839 from 49,183. The
report noted that mono sales were at
the same level as in July, 1960, while
stereo sales were sharply below that of
the same period last year. Columbia
Records has introduced a small, vari-
able-play device on the LP covers of
several important new stereo releases
to dramatize the stereo movement of
sound on the recordings themselves.
The device, called a Vari-Vue, contains
pictures which appear to “flash” back
and forth as the album jacket is moved...
Four pop LP’s are being released this week
by Capitol Records: “The Great Comedy Hits of Yogi Yougos-
son; “The Sound of 94 Speakers,”
featuring organist Don Baker perform-
ing the Portland Coliseum’s 600-note
Rodgers electric organ; “Ron Hus-
mann,” featuring the singer who has appeared in such Broadway musicals as
Fiorello and Tenderloin, and pianist
Lee Evans “Big Piano, Big Band, Big
Sound.” LP Review: “Africa/Brass,”
John Coltrane (Impulse). The inten-
son, probing, searching Coltrane sax-
style reaches a high point in the 16:1/2
minute “Africa,” in which the quintet
achieves a Mingus-like fury of neatly
thought-out abandon. It’s a wild thing
with Coltrane standing out as a giant on
his instrument. Top five singles: 1. “Hit
The Road Jack,” Ray Charles 2.
“Runaround Sue,” Dion 3. “Crying,”
Roy Orbison 4. “Bristol Stomp,” The
Dovellts 5. “Let’s Get Together,”
Hayley Mills
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LUNCHING WITH MILLION-ARMS—BMI West Coast hosted its 5th Annual Mil luncheon, honoring those writers/publishers who have garnered at least 1 million bets on their songs. Cynthia Weil (c) was awarded for 1 million performances for her writing of “You’re My Soul And Inspiration," 2 million performances of “Here You Again," and the $ million performances of “You’ve Lost That Lovin’ Feeling." Pictured: Previous winners David Foster; BMI president Frances Preston; Well, vice president, BMI; Ron Anton; Adrienne Anderson and Marty Panzer.

Cash Box October 11
Bally's Making It Big...With Three In A Row

By Camille Compassio

CHICAGO—The status of the giant of the industry might have wavered a little over the past year or so, but, at this point in time, has resumed its stance. The Bally coin-op amusement division is alive and well and making a dramatic impact in the marketplace—a trio of powerhouse products for now and a lot of terrific equipment on the planning board for future release. Their big news at the recent trade show included the Bally Midway 'Rampage' video, the forerunner that started the juices flowing in late summer and is maintaining its earnings consistency; the newly released 'Special Force' pingame, described by vice president of sales Steve Blattspieler as probably "the second best pinball offering by any company this year" (taking into consideration Williams' "High Speed"); and the new Bally 'Sente Night Stocker,' another piece that has been doing exceedingly well on test.

Many companies in the industry, on both the manufacturing and distributing levels, experienced the trauma of bad times that erupted when the public's romance with the video game began to falter, resulting in a depressed market and an equally depressed trade environment. The Bally organization was among the major beneficiaries of the good times, when 'Space Invaders,' 'Pac Man,' et al were making history but, when things got tough, they too, had to start tightening their belts and minimizing their position, just like everyone else.

Over the past year, Bally has disposed of its factory owned distributor network (with the exception of its Phoenix branch), has also done some consolidation with respect to its chain of Alladins' Castle arcades and, recent months, has concentrated on enhancing its engineering, technical, marketing, administrative and, of course, product structure. All of these efforts underscore Bally's commitment to the coin-op amusement industry, which is a point that was eloquently made and in evidence when Cash Box visited the firm's Franklin Park, IL facilities on Tuesday, Sept. 9.

During our visit we talked with Maury Ferchen, who heads up the Bally coin-op division, and president of Bally Midway, also supervises the company's Aladdin Castle arcade operation and is president of the AAMA trade organization; and Steve Blattspieler, Bally Midway's vice president of sales. Both gentlemen fielded our questions and gave us a good perspective of current developments and future plans. They also showed us their previously mentioned "three hot pieces" and demonstrated the two newer models for us—namely, 'Special Force' and 'Night Stocker.'

Cash Box: Referring to 'Rampage,' which could be considered the "turning point" piece for Bally Midway, did you think this game would be as big a hit as it obviously is?

Maury (with contented laughter): Yes, we knew it was going to be a very good piece, however, it has even surpassed our expectations.

Steve (joining in): Rampage is a phenomenal success. This game has universal appeal and crosses all demographic lines. It's a "hit in every sense of the word."

Cash Box: How would you describe the current Bally coin-op line...how much diversification will there be?

Maury: Without a doubt we are in the pinball business and the video business. We are also manufacturing other products and looking at other products both in the entertainment and the fitness field. A main objective is the stabilization of what we have here in manufacturing, and we are trying to diversify our product line so that we will not get caught in the peaks and valleys of the market. What we want to do is build a solid base at Bally and avoid the pitfalls that occur when one specific product loses its appeal.

Cash Box: Are shuffle alleys on the planning board at Bally?

Steve: When you look at Bally you're looking at dedicated video games, at pinball games and at the Bally Sente systems games...however, there is a fourth product that is currently missing in our lineup...but it's not forgotten. Suffice to say, there are a lot of ideas floating around and we still look at what we call novelty products. Does that answer your question?

Cash Box: Bally Midway has had considerable success in the past with licensed games. Do you intend to license pieces?

Steve: We have no desire towards licensed products at this time (we haven't had a licensed product in the last two years). As you know, Maury is president of AAMA and is very much involved in the litigation and the copy problems. Going into licensed products just doesn't make sense to me right now. What we are going to do, however, is rely solely on our own engineering department to develop product for us. As Maury will tell you, we have recently bolstered our engineering team.

Maury: Engineering is our strength...it's what we live or die by...and Rampage is a perfect example of our capability. It's a total in-house product, designed and developed by our own staff and we're very proud of it. We have recently hired David Foote as our vice president of engineering. He comes to us with a great deal of expertise and fits right in with our plans. We have also added

The picture of contentment... (It) Steve Blattspieler and Maury Ferchen with their "three hot pieces"—Rampage, Special Force and Night Stocker. As Maury said, "not too many manufacturers come out with three at a time!

Bally has always enjoyed a position of prominence in the pinball market. Now that this market has been revitalized Bally is responding with its next trend, the latest model being Special Force, which Maury and Steve proudly demonstrated.

Konami's 'Life Force' Kit

Nolan Bushnell, Chairman of Bally Sente Tries out NIGHT STOCKER.

Nolan Bushnell, Chairman of Bally Sente

By Camille Compassio

CHICAGO—Terry Sente is a name that will be familiar to anyone who has noticed in recent years the growing trend of using video games in a non-traditional setting. The first generation of these coin-ops was the jukebox, but then the company was the Starjock

star of our successful coin-op. But a new enemy had emerged: the jukebox.

Terry Sente is a man who has been in the coin-op business his entire life. He started working for the company of his father, Mr. Sente, in 1963. Since then, he has been instrumental in the growth and success of the company. He is currently vice president of marketing for Bally Midway, and has been involved in every aspect of the coin-op industry.

His company, Sente Midway, is known for its innovative designs and unique features. Terry Sente was one of the first to introduce video games into arcades, and he has been a leader in the industry ever since.

Sente Midway has always been a strong competitor, and is known for its high-quality products and excellent customer service. Terry Sente is proud of his company's history, and is dedicated to continuing its success in the future.

His company is currently working on a new line of coin-ops, which will be unveiled at the National Amusement Expo later this year. Terry Sente is excited about the potential of these new products, and is confident that they will be successful in the marketplace.

In addition to his work with Sente Midway, Terry Sente is also actively involved in the coin-op industry as a whole. He has been a member of the National Amusement Expo's board of directors for many years, and has been a vocal advocate for the industry's growth and development.

Terry Sente is a true pioneer in the coin-op industry, and his dedication to excellence has earned him the respect and admiration of his peers. He is a true legend in the coin-op world, and his legacy will continue to inspire future generations of coin-op entrepreneurs.

Konami’s ‘Life Force’ Kit

By Jerry Kinecke

"Life Force," one of the latest kits from Konami, offers a unique combat theme in the form of a biopelliconal battle. The key character is Sentinel, a human/biphysical creature who, in his quest to save his country from being infected by radiation, must try to save Sentinel's "Life Force." Sentinel is a life-form that is traveling throughout the universe, looking for a way to complete the mission of keeping the world safe from the dangers of radiation. The obstacles include contagious bacteria, radiation growths and other "invaders."

Play can take place interactively from the beginning or by using the game's built-in feature. With Life Force, the operator controls the characters and their surroundings. There are four continuation options from one to three, along with four difficulty settings. The operator can also choose the number of coins inserted and the number of players by simply adjusting a dip switch.

The machine's graphics, designed by Konami's engineering team, are crisp and bright, with clarity that is in tune with the game's theme. The new kit is available through factory distributors and further information may be obtained by contacting Konami, Inc., 815 Mill Rd., Wood Dale, IL 60191.

Be sure to notice the new Konami logo as illustrated on the Life Force cabinet.
Bally (continued from page 33)

another top electrical engineer, new mech-

anical engineers, a couple of new prog-

ammers and some new artists. Steve's
done a great job of setting up a testing pro-

gram. We're in a very controlled position
here at Bally...we're not shooting from the
hip...and we're doing a thorough job of test-
ing, as Steve will tell you.

Cash Box: Where is Bally going over the
next months as we get into 1987?

Maury: Straight to the top, naturally! We
have a much more substantial product line
than we had at the start of 1986. We've been
planning it for the past ten months. Bally is
properly structured for next year and,
and I might add that we are into the third
quarter of '87 with our thinking. Be assured,
we will have plenty of good product avail-
able to market.

When you're hot, you're happy and Maury and
Steve are all smiles as they field questions from
CB's Camille. "We feel we are structured
properly for '87 to be viable force in business ...
our product line will show that we are seri-
ous about the business ..."

Cash Box: Maury mentioned earlier about
the testing program you've developed, Steve.
Could you go into a little more detail for us?

Steve: We've instituted some real interest-
ing test programs. That is, we are testing
with distributors in a cooperative effort so
we'll know how the games business is; when you have a bad piece of equi-

ipment the word gets out immediately, but if
you have a good product, our testing pro-
gram makes it that much easier for you to
bring that product to market. We test simul-
taneously with our distributors.

Cash Box: Does this mean a distributor
gets a new piece in enough time to do some
work on testing before placing volume orders?

Steve: That's the key. This gives us a more
thorough picture. A game might not be as
good in the northeast as in the southwest
for example. So we test in all areas of the
country to get a more complete picture.
What we are trying to do is get an overall
graphic test. You can actually accom-

plish this very effectively with 10-15 pieces.

Cash Box: What would you say is the nor-
mal time lapse at Bally between test and
production?

Steve: In the case of Rampage, I'd say we
had six to eight weeks of test. What we're
after is to determine whether the product has 'legs' (longevity) and earnings capacity
over a long period of time. Eight weeks will
give you this information.

Cash Box: Let's talk about pins. Your lat-
est Next Trend entry is "Special Force" and
you seem very enthusiastic about this piece.
Steve (laughing): That's because I've seen
the test reports! Special Force is the third
offering from the new development process
and engineering push that began when Mau-
ry became president. There is much more
product in the pipeline and we are well
planned all the way into the third quarter of
'87 right now, as far as pinball is concerned.
And I'd like to add that we will not be taking
marginal product to market. At Bally we
are in a position to achieve a piece or discard it,
should we so desire; but when we do bring a
product to market we will do so in a very
timely, logical fashion, with respect to quan-
tity, particularly in pins.

Cash Box: Does this mean limited produc-
tion?

Steve: Let me answer you in this way. We
intend to exercise a degree of caution.
There's a fine line in the marketplace today
of semi-starring the market in order to keep
your product in the forefront and prevent
those things that sometimes retard the
movement of your product or over-glut the
marketplace. We are very careful. In that
sense we are limiting our production.

Cash Box: How do you feel about celebri-
thy-themed or popular-themed pinball con-
cepts?

Steve: Obviously we are in the entertain-
ment business and we are vying for whatev-

er percentage of the entertainment dollar we
can get. Therefore, we must be cogni-

zant of trends and try to capitalize on these
trends; however, in today's market the idea
of licensing might be cost prohibitive.
Consequently, the best move is to develop pro-
cut 'around' current themes and not go into
specific licensing.

West Virginia Lottery
Contract Awarded to Bally's
Scientific Games

CHICAGO — Bally Manufacturing Corpora-
tion's Scientific Games lottery subsidiary
recently secured the West Virginia on-line tie-
cket contract, according to an announcement
by Robert E. Mullan, president and chair-
man of the board.

The five year contract initially calls for a
minimum of 750 clerk-activated terminals
and an unspecified number of player-acti-

vated terminals. The contract also calls for a
minimum of 750 additional terminals for the
lilfe of the contract.

The contract is worth a minimum of $2
million a year to the Scientific Games sub-

sidary. Starting date is late November,
1986.

The West Virginia contract marks the
fifth online contract for the Bally subsid-

iary. Other states currently being serviced by
Scientific Games on-line terminals includes
Iowa, Maine, New Hampshire and Vermont.

Konami's ‘Top Gunner’ Kit

The all too familiar prisoners of war di-
llemma is symbolized in "Top Gunner," a
new kit from Konami. In this game, the
player controls a jeep, witch sprays three
bullets, and two buttons, one to activate the
machine gun and the other hand grenades.
The direction of the jeep is facing deter-
mines the direction of the hand grenades.
The mission is to destroy the enemy and
recover the P.O.W.'s from the prison camps.
If the player picks up a flashing P.O.W. ex-
tra fire power is awarded in the following
degrees: one flashing P.O.W. turns the hand
grenades into missiles, two flashing P.O.W.'s
lengthens the missiles' range, three flashing
P.O.W.'s causes the missiles to explode in
eight directions.

The objective is to pick up the P.O.W.'s
and unleash them at the right point and the
player receives extra points for each succes-
sive P.O.W. that is dropped off. By success-
fully unloading eight P.O.W.'s (which is a
full load) the player automatically receives a
full power-up.

Konami introduces, “Universal Button” Intro’d By
Konami

Konami, Inc., Frank Hopp of Control
Marketing, Inc., and Industries Lorenzo
S.A., have been working together to de-
velop an "all-in-one" push button for the Amer-

ican coin-op market. Together, they have
designed a universal button that will fit ei-
ther a metal or wood control panel and
should solve the problem of choosing the
proper button for plastic-glass covered
control panels.

According to Frank Hopp, it is a totally
new concept in push button assemblies. The
assembly is one piece. The terminals are ½
inches apart and can be soldered or used with
quick connects. The internal switch has a
life expectancy of 10,000,000 cycles. The
buttons are available in an assortment of
colors.

"We at Konami are excited about this
new, innovative addition to our kits," com-
mented Frank Bundra, vice president of
Konami, Inc. "We strive to remain the lead-
ing kit manufacturer, and this button is
another example of the outcome of our ef-
corts."

This new, universal button is repon-
ning the first of its kind to be mass-mar-

ked in the United States. It is being market-
clusively by Control Marketing Inc., 1
Lunt Ave., Elk Grove Village, IL 6000
Their information may be obtained by
312-953-6130.

Konami’s ‘Top Gunner’ Kit

During the course of play the jeep
crosses land and bridges and the play-
te game is played by two

allest, enemy soldiers, ships at

If the player's jeep is destroyed
P.O.W.'s run away and must be re-

the game can be played by two

interactively, with a buy-in feature.

The new kit is available through

’s distributor network.

Intermark Enters Agreement
To Acquire Summit
Technology Assets

CHICAGO — Intermark Gaming Interna-
tional, Inc., a Scottsdale, Arizona-based
manufacturer and distributor of gaming de-

vices, has opened a new subsidiary, Inter-
mark Summit Technology, Ltd., to acquire
substantially all of the assets of Summit, a gam-
ing equipment manufacturer, with an aim
to expand its international market network
based in Wales, U.K.

Under the terms of the agreement, which
is expected to close within thirty days, Inter-
mark would acquire Summit's manufactur-
ing machinery and equipment, gaming
device inventory and all patents and other
proprietary product rights. Summit’s broad-
base product line encompasses over 50 dif-
ferent varieties of gaming machines and
computerized machine management con-

rol systems. The purchase price for such assets, sub-

ject to certain adjustments, will be

British Pounds Sterling (approx.

410,000). John L. Walsh, president
Intermark, said that "The acquisition maites advanced technology and
lines should present Intermark in
marketing opportunities in Austra
Europe, where Summit's products
are known and accepted. Intermark's a
offer an expanded line of gaming
should facilitate our domestic mark
forts as well."

Walsh went on to say that Intermark
in Wales have arranged for the
manufacturing facilities there, and, at
a near several months, will solidify
and operational staffing and begin
and marketing of the a

Cash Box October 1
ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSERS)

- "That's What She Said/Long Tooth"/Stand Up BMG - ASCAP 20
- "Ain't Nothin' But A Good Time"/The Band Curb - ASCAP 22
- "You'll Always Be My Baby"/Don Williams BMI - ASCAP 23
- "You're a Country Boy"/Hank Williams Sr. BMI - ASCAP 24
- "Ain't Nothin' But A Good Time"/The Band Curb - ASCAP 22
- "You'll Always Be My Baby"/Don Williams BMI - ASCAP 23
- "You're a Country Boy"/Hank Williams Sr. BMI - ASCAP 24
- "Ain't Nothin' But A Good Time"/The Band Curb - ASCAP 22
- "You'll Always Be My Baby"/Don Williams BMI - ASCAP 23
- "You're a Country Boy"/Hank Williams Sr. BMI - ASCAP 24

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSERS)

- "Beer For My Horses"/Me And Mr.有钱 (Rich + Righteous)/Curb - ASCAP 81
- "Chillin' Blue"/Loretta Lynn BMI - ASCAP 82
- "Cowboy Logic"/John Michael Montgomery BMI - ASCAP 83
- "Cowgirl Blues"/Trisha Yearwood BMI - ASCAP 84
- "Cowboys Don't Cry"/Bobby Bare BMI - ASCAP 85
- "Cowboy Up"/Kenny Chesney BMI - ASCAP 86
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