THE MOST PERFORMED COUNTRY SONG OF THE YEAR

THE ROBERT J. BURTON AWARD TO
“DON’T CALL IT LOVE”
Dean Pitchford • Tom Snow
Careers Music, Inc. • Pzazz Music • Snow Music

SONGWRITERS OF THE YEAR
Dennis Morgan • Sonny Lemaire • J.P. Pennington

PUBLISHER OF THE YEAR
Tree Publishing Co., Inc.
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TOP POP DEBUTS

SINGLES

#1 IS THIS LOVE – Survivor – Scotti Bros./CBS

ALBUMS

#1 WELCOME HOME – ’Til Tuesday – Epic

POP SINGLE

#1 TYPICAL MALE
Tina Turner
Capitol

B/C SINGLE

#1 WORD UP
Cameo
Atlantic Artists/Polygram

COUNTRY SINGLE

#1 DIGGIN’ UP BONES
Randi Travis
Warner Bros.

JAZZ

#1 DOUBLE VISION
Bob James/David Sanborn
Warner Bros.

COMPACT DISC

#1 SO
Peter Gabriel
Chrysalis

WINNER’S CIRCLE

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.
In Music City. You can find an article about the CMA Awards on page 5 of this issue, and next week we'll spread out some pictures of the week's events for you to look through.
In the meantime, here is a recap of who got what last week.

**RIAA To Drop Non-Music Video Certifications**

By Gregory Dobrin

GELES - The Recording Industry Association of America (RIAA) has decided to remove RIAA Video Gold and Platinum certifications for theatrical and non-theatrical videos, with the exception of non-theatrical videos with a rating of G or PG.

This decision is due to the enormous number of videos other than music that have been released over the past several years, which has taken away from the category and too far from record industry function.

In the record business, the non-

 RIAspokenperson

 "Box," and the theatrical and non-

 theatrical video industry is filled with movies like "How To Play Golf or Kathy Smith's Workout," and that's just not the business.

In the video business, the non-

 RIAA has a similar policy for theatrical video, and this policy was made in the first place to make it easier for record companies to deal with.

The association moved away from non-

 video certification because it was building a niche. In fact, video membership was discontinued last year.

This is the natural second step, the spokesperson said.

Video certifications for videocassettes before 1983, when the video business was small, are no longer taken into account. By that time, Gold certifi-

cation was awarded to tapes which sold in excess of 25,000 units, or $1 million, while Platinum certifications went to tapes which sold more than 50,000 units, or $2 million.

"Who knew back then that VCRs and movie rentals would become the big business that it has in just a few years," the spokesperson remarked.

Today, RIAA Gold and Platinum video certifications vary from category to category. For theatrical videos, Gold means at least 75,000 units ($3 million) and Platinum means at least 150,000 units ($6 million). For non-theatrical tapes, Gold means at least 30,000 units ($1.2 million) while Platinum means at least 60,000 units ($2.4 million). Music video, whose standards remain at the 1981 level, will continue to be certified Gold at 25,000 units and Platinum at 50,000 units.

Industry speculation now points to the International Tape/DVD Association to bring in the lead in theatrical and non-theatrical sales certifications. The Motion Picture Association of America, once viewed as an obvious RIAA successor for theatrical video certifications, has reportedly decided not to certify videocassettes.

**Zoff Receives Martell Award**

By Lee Juske

NEW YORK - "Phenomenal," was the one word that MCA's Harold Sulman used when asked how this Christmas season's CD picture looked. "We'll be able to meet demand by early November because we're getting preorders of over a million CDs a month for October, November and December - about five times as much as we were getting last Christmas.

In a spot survey of four of the major labels last week - Warner Bros. and Capitol were unavailable for comment - a rosy Christmas forecast was predicted across the board. After a couple of years of hand-wringing about CDs going to catch on? where can we get the production from? - the labels contacted seem ready to meet the Yule season - and the expected post-holiday boom - head-on.

"How are we doing in terms of supply?" said CBS Jerry Shulman. "We're doing excellently, that's why our 'Buy One Get One Free' promotion is under way. Obviously we feel quite confident that we can fulfill all of these additional sales that we're going to generate from it. Without question, we feel that we have not only been able to satisfy our accounts - and I think our fill is overwhelmingly the best in the industry - but we also feel that we have been able to stockpile enough CDs in anticipation of this program, so we can satisfy the customers who buy five and then expect to get one free."

"As far as we're concerned, our supply is good and is going to continue to be good," said PolyGram's Harry Anger. "We've had good fill so far, through the whole growth of this project, and we believe that it will continue to be good."

None of the labels contacted would commit to any Yuletime promotions - a las CBS's package - but everybody suggested that possible deals were in the offing.

"We will be running significant promotions with our CD product," said RCA's Rick Rudolph. "We treat the CD as a front line configuration, meaning that we believe that it is a part of our product line that has to be dealt with as we deal with LPs and cassettes.

Dobrin joined the other labels in predicting adequate supply, but cautioned, "As al-

ways with CDs, the concern really is for any projects that are really explosive where you can't project sufficiently. We believe we have an adequate supply, but you can never tell just how explosive any particular project might become. You're in the position where you don't want to be out of anything, but there is one good reason to be out of something - the record explodes. That we can live with. We won't be happy about it, but we'll live with it."

For anticipated hot items, all the labels bubbled forth. Dobbin pointed to Bruce Hornsby as a front-line CD mover for RCA, and also expressed confidence in the success of Nova and Bluebird, RCA's foray into jazz, which will debut early next month with simultaneous LP, cassette, and CD issues. Shulman fingered the Bruce Springsteen live set as CBS's big number, saying, "that's occupying weeks and weeks of our production." He also pointed to the release early in November of 14 Rolling Stones titles - LPs previously on Atlantic - on CD.

PolyGram, of course, will be in the November Stones CD sweepstakes, with their reissues of the band's London catalogue on CD. Beyond that, Anger said that, for the most part, "What we're finding is the hot items are the items that are selling well in all formats. Things like Bon Jovi, Cinderella, the Moody Blues, and Emerson, Lake & Powell." MCA's Sulman suggested that MCA's big titles would be Boston's "Third Stage" and "Miami Vice II." He also mentioned "The Impulse stuff - there's a second set coming - will do real well, and we've got about 20 classical titles. The biggest stuff is going to be the rock and roll hits."

All the labels rued the fact that CD production demands still forces the digital format to lag about a month behind LPs and cassettes in release scheduling - though on less trend-oriented material (jazz, classics, rock reissues), the tendency seems to be to hold up the LPs and cassettes until the CDs are ready.

"It's a self-fulfilling prophecy," said CBS's Shulman about the anticipated CD crush before, and just after, Christmas. "There are five times more people with CD players, so there's no question that it's going to be gangbusters."
Moss Music Introduces CD

"Wallet"

NEW YORK—The Moss Music Group has introduced a new package for CDs, which it calls the CD Wallet. Moss has created a new classical label, Vox Prima, which will utilize the packaging.

The CD Wallet is a cardboard box, measuring "5 by 11 1/4 by 1 1/2". After the consumer takes the package home, a cardboard barrier is removed from the box, and the box folds into the same size as the standard jewel box. The CD Wallet, before folded, is about the third of the width of long cardboard box with an enclosed jewel box. According to Ira Moss, president of the Moss Music Group, "The consumer is currently paying at list price between two dollars and four dollars for a CD package that is relatively unsatisfactory to many purchasers. The CD Wallet affords consumers packaging at a lower price..." The CD Wallet will be made available through licensing to all labels through Berkley Marketing.

Vox Prima, the new Moss classical label, will record new performances as well as reissue items from the catalogue of the Vox label.

Home Taping Addressed By CISAC Congress

NEW YORK—CISAC (the International Federation of Authors, Composers and Publishers) has addressed the issue of home taping during its recent 35th annual Congress, held in Madrid. Dennis De Frietas, chairman of the British Copyright Council, on behalf of the U.K. copyright organization PRS/MPF, called for CISAC to call upon all governments whose countries recognize the value of the copyright system to take steps without delay to introduce schemes to provide remuneration for authors and other interested persons whose works are subject to home taping. According to De Frietas, U.K. study showed that in 1983, 66 million hours of music were taped, approximately six times more hours of music than bought.

Bennett Named VP Promotion for MCA

Irving Azoff, president of the MCA Music Entertainment Group, has announced the appointment of Bill Bennett as vice president of promotion for MCA Records. In his new position, Bennett will be responsible for all promotion activities for MCA artists on a national basis.

Azoff says, "I've known and respected Bill Bennett for years. At it's always wonderful to have your best competitor join your team."

Executive vice president of marketing and promotion for MCA, Richard Palmezzo, says, "We're extremely pleased to have Bill Bennett join our team. His extensive years of experience will be valuable in his role."

AOR, which is not only a major asset to our established artists, but will be crucial in the development of the new rock artist of tomorrow. We look forward to Bill's contributions on both of these fronts." Bennett joins MCA after 13 years with AOR.

CBS SONGS WITH CHILD—CBS Songs chose the John Lennon Strawberry Fields album for the cover of our June 1986 issue of the publication. Child is co-author of songs on the Platinum Joie L.P. "Slippity When Wet," including its first two singles. Pictured (L-R): Sony J. Child's manager; Harvey Shapiro, executive vice president, CBS Songs; Nancy Brennan, senior director, creative operations, CBS Songs Inc.; Child, Jamie Lightstone, director, business affairs, Sony Songs; Daindre D'O Lora, director, creative operations, CBS Songs; Daindre Seated: Danny Keaton, director, talent acquisition and development, CBS Songs.
Scorsese Mixes Blues Into The Color Of Money

by Peter Berk

LOS ANGELES—The film, Touchstone Pictures' The Color Of Money, a much-anticipated sequel to the Paul Newman-Jackie Gleason classic from 1961 in which Newman reprises his Oscar-nominated role as billiards master "Fast Eddie" Felson. The picture, directed by Martin Scorsese, also stars Paul Newman and as Tom Cruise as Felson's pool playing protege. The soundtrack: an RCA release just now being shipped which features cuts by Don Henley, Eric Clapton, Robert Palmer, Willie Dixon, Mark Knopfler, Warren Zevon, and B.B. King, as well as pieces from the film's score; composed by Robbie Robertson and arranged by Gil Evans. The likely first single (and video from The Color Of Money will be Clapton's "It's In The Way You Use It."

Well, although this seems yet another prominent motion picture joined at the hip to yet another pop-laden soundtrack, there's actually far more at work, and at stake, here. In reality, The Color Of Money marks a serious, and long overdue effort to shed more light on a unique style of music which is too often relegated to the shadows, namely, the blues. After all, Scorsese obviously reasoned, what other genre of music could so perfectly reflect the moody, smoke-filled pool halls in which so much of the picture's action takes place?

In a three-way conversation last week, Chris Montan, Touchstone's director of creative affairs, music; and Robin Garb, the studio's vice president of music, motion pictures, and television, discussed The Color Of Money soundtrack with Cash Box. "The great part of this project," Montan first commented, "was that Martin Scorsese really knows music. He has a tremendous feel for it and very much envisioned a somewhat bluesy score from the jump. In fact, he basically handpicked the artists involved and, because of his stature as a director, was able to attract a level of talent you rarely get on one album.

Concurring, Garb added, "These artists not only recognized they were getting the opportunity to work with Scorsese on a seu- qel to a classic, but also, I think, realized we weren't simply trying to grab on to their success and talent in order to just get a hit record."

According to Montan, the director

Paul Newman and Tom Cruise are pictured in a scene from The Color Of Money.

(continued on page 10)

Michael DesBarres: Good Luck Reak Continues With New LP

By Paul Iorio

YORK—"A couple of years ago I was the street," says Michael DesBarres, "I'm on a fabulous street in a new and it's so extraordinary the way it feels..."

good fortune started with a San De-

In 1984. "I was in this band called "DesBarres's"

won't leave the band and they thought of it called me," he says. "So how do something like that? I guess you do something like that by saying that you've played or whatever you do, do hundred percent every time because and Tom Parker may be in the...

DesBarres gave his first Power Station mance at Live Aid in 1984 and it him into a veritable idol. For me who had been digging with mixed for more than decade, this was in-\n
Barres's style-conscious stems its roots as a seventies glitter rocker. ent with The Power Station allowed a distant and, consequently, purge his to live the role of a 'decadent pop star.'

The first thing that got purged particularly bad cocaine habit. DesBarres' lifestyle, through an organization called Rock against Drugs (RAD) which he co-found-

Barres's new album, "Somebody Up There Likes Me" (Gold Mountain/MCA), represents his resurgence as an individual and a recording artist, and, as such, is a powerfuly personal document. "This record is about me. It was like a floodgate of all sorts of personal emotions," he says. "Everything else I'd written before was objective—about something—as opposed to what I was feeling, so all this pent-up stuff came out. I had been suppressing these feel-\n
The majority of the stuff that I had done before used to be written for an audience I thought existed, by an artist that I had created," he says. "I abandoned the artist I had created because he was fueled by the drugs, the myth of the melodramatic decadent rock star."

On this album, DesBarres veers from rock and when the emotional content demands it, "Somebody Up There Likes Me" includes a moving ballad ("Too Good To Be Bad"), a Stonesth title track, the Wilson Picklested "I'm Locked In The Cage Of Love," (written by Eurythmics' Dave Stew- art), several cuts backed by The Tower Of Power horns, and a personally appropriate cover of Johnny Nash's "I Can See Clearly Now."

"I heard "I Can See Clearly..." on the radio and said that sounds good for the re-
cord," he says. "I've always loved the song, I love the lyrics—'...and it seemed appropriate for me now that all the obstacles have disappeared."

5 Years Ago In Cash Box

October 23, 1981—President Nixon signed into law last Fri., a bill amend-
ing the current Copyright Law that aids for a copyright on sound re-

ings...Gene Vincent (Edward C. Craddock), one of the founders of rock and roll, died, of natural causes Tuesday at Valley Interstate Hospital, Saugus, Vincent, 35, first had fame via his 1966 Capitol single of self-composed "Be Bop A Lula," first record and only million-seller.

The entire Nov. 13 segment of "Clark American Bandstand" will be a salute to the 5th Di-

vision...Reprise Records' English classical singer, Noel examination of the U.S. tour at the Santa Monica Auditorium, Nov. 19...Car Tapes, will unveil its new 1972 line, includ-
ing CTI's new 4-channel 8877 Quadro-

c compatible 8-track tape..."Three Dog Night" will have recorded a new album before the year is over, and it may well rank as a 12-month event for any contemporary rock up. Statistics indicate the magic mark will be reached sometime in Nov-

Takin On Stage: Mountain, by Eric Van Lustbader. "Slowly, I'm building the best band in the world," Felix said to me one night. "No," I re-
p lied, "you've already got the best band in the world. Slowly, people are coming to realize it. The fact was never more apparent as Mountain took the stage and the RSO (they were literally hanging off the rafters) St. John's Hall. There's no longer any doubt about Leslie. He's the best electric guitarist in the business, per-

a period. A creative delicacy has crept into his playing that is making him more sen-
tive to the sound of the band as a who-

And it, as you say, "Love My Heart"..." by Chuck Woolley (RCA). Sensational ballad from newcomer Woolley should please the many MOR programmers as well as serve to establish the artist as one to be reckoned with in the future...Top five singles: 1. "Maggie May," by Jona-

don Brothers 3. "Superstar," Car-

WARNER BROS. TO ADMINISTER ROBIN—Warner Bros. Music has entered an administra-
tion deal with recording artist Cock Robin. Pictured (l-r) are Jay Landers, the band's manage-
er, Cock Robin lead vocalist/songwriter Peter Kingsbery, Warner Bros. chairman Chuck Kaye, and attorney Mario Gonzalez.
ALBUM RELEASES

OUT OF THE BOX

BERLIN—Count Three And Pray—Geffen GHS 24121—Producer: Bob Ezrin—List: 8.98—Bar Coded
On the heels of a #1 single, “Take My Breath Away,” and a new fast-climbing single, “Like Flames,” Berlin releases its latest LP. Gone is the strict synth formula of past records. This features real drums and spangled rock guitars compliments of Ted Nugent and David Gilmour — only two of many other stellar guests. The LP is by far the band’s most cohesive and mature. Terri Nunn’s sexy thin yelps sound better than ever.

SOUL MAN—Original Motion Picture Soundtrack—A&M SP-3903—Producers: Various—List: 9.98—Bar Coded
Soundtrack lacks an eclectic roster of artists in what looks to be one of the holiday season’s biggest youth box office draws. The marvelous duo of Sam Moore (of Sam & Dave) and Lou Reed on the title cut is the LP’s centerpiece. Martha Davis’ duet with a re-activated Sly Stone is also one of the LP’s rousing moments.

O.M.D. continues to experience tremendous growth commercially. The new LP features adventurous uses of the band’s trademark synthesizer approach. They have not lost their experimental edge in spite of several hit singles.

Cream’s drummer emerges from inactivity with this brutally fresh and at times stark new record utilizing African sounds and rhythms and produced by Bill Laswell and his consortium of musicians, Material.

Bailey proves he can be as convincing a gospel artist as he is a pop/crossover artist. He enraptures all-star cast session players including George Duke, Robbie Buchanen, Greg Phillipines, Paul Jackson, Jr. and others.

VESTA WILLIAMS—Vesta—A&M SP-5118—Producers: Various—List: 8.98—Bar Coded
Newcomer with loads of talent shows great promise on this well-done BC/dance debut LP. Vocally, she’s in league with Chaka Khan.

BENJAMIN Orr—The Lace—Elektra 60460—Producers: Mike Shipley—Ben Orr—Larry Klein—List: 8.98—Bar Coded
The Cars’ keyboardist — and vocalist on their hits like “Drive” — comes out with his first solo LP. A lush use of synthesizers augments generally solid songs and sterling production.

BRIAN SPENCE—Brothers—Polydor 829 842—Producers: Ed Staton-Brian Spence—List: 8.98—Bar Coded
Powerful, hook laden pop featuring Spence’s earnest and gritty voice.

ESTHER PHILLIPS—Set Me Free—Atlantic 81662—Producers: Various—List: 10.98—Bar Coded

ARETHA FRANKLIN—30 Greatest Hits—Atlantic 81668—Producers: Various—List: 10.98—Bar Coded

BIG JOE TURNER—Rhythm & Blues Years—Atlantic 81663—Producers: Various—List: 10.98—Bar Coded

OTIS RUSH—Right Place, Wrong Time—Hightone 8007—Producers: Nick Gravenites—Otis Rush—List: 8.98

JOHNNY WINTER—3rd Degree—Alligator AL 4748—Producers: Johnny Winter & Dick Shurman—List: 8.98

HOWARD JONES—One To One—Elektra 60499—Producer: Arif Mardin—List: 8.98—Bar Coded
Complete with trademark synth/hor stabs, percolating rhythm tracks and good, positive songs, the latest LP from British popster is a sure shot Christmas retail performer. The first single, “You Know I Love You . . . Don’t You?” is a ready bulleted up the charts.

SURVIVOR—When Second Count—Scoti Brothers FZ 40547—Producers: Ron Nevison—Franki Sullivan—No List—Bar Coded
Powerful collection of midwestern rock with a decidedly commercial pop sensibility. The single, “Is This Love,” is already breaking at CHR and the LP should carry the healthy holiday sales streak. Ron Nelsen (Heart) produces a lean but fine adored album for the band.

FEATURING PICKS

LYRES—Lyres Lyres—Ace Of Hearts AHS 10015—Producer: Richard Harte—List: 8.98
Boston’s best is back with a blistering set of rock ‘n’ roll done with their typical anachronistic and quirky flair.

NEW KIDS ON THE BLOCK—Columbia BFC 40745—Producers: Main Starr—No List—Bar Coded
New Kids On The Block are an anglo version of the Jackson Five, New Edition and Menudo. Producer Starr puts the polish in all the right places.

SURFACE—Columbia BFC 40374—Producers: David “Pic” Conley—No List—Bar Coded
A pleasant musical surprise featuring new trio in a smooth, Mansfield-inspired vein.

“Crack Killed Applejack,” the monster street hit, is the centerpiece of this rap gro debut.

DAVID ONDERDONK—Lookout—Quaver Q1011—Producers: David Ondenk—Benj Canters—List: 8.98
Bright and virtuoso guitar played with warmth and sympathy by Chicago guitarist. A age certainty.

THE LUCY SHOW—Mania—Big Time 60121—Producer: John Leckie—I 8.98—Bar Coded
The Lucy Show moves to Big Time and brings with its dark, driving, psychedelic sound, the first to be the new label is another strong and worthy of 688 PRESENTS—Various Artists—688 689-1—Producers: Various—List: 8.98
New label, 688, introduces its roster via this compilation. Centerpiece of the label is Fleshtones. The other acts, Drivin’ N Cryin’, Dash Rip Rock, Dark Akino and Vinx L are each noteworthy.

RECORDS TO WATCH

GRAHAM GRACE—Shining Knight—Palace PRLP 701—Producers: A Markley—Paul Delph—List: 8.98—Bar Coded

BILLY CHINNOC—Learning To Survive In The Modern Age—CBS Associated BFZ 40357—Producers: Billy Chinnock—No List—Bar Coded

“WEIRD AL” YANKOVIC—Polka Party—Rock ‘n’ Roll FZ 40520—Producer Rick Derringer—No List—Bar Coded

SHAUN DAVEY-RITA CONNOLLY—Granuale—Tara 3017—Producer Shaue Davey—List: 8.98

THE RESIDENTS—Stars & Hank Forever—Ralph RZ 8652—Producers: Cryptic Corporation—List: 8.98

Cash Box October 25
SINGLE RELEASES

OUT OF THE BOX

INTER SISTERS (RCA 50627-7)

Imine (3:51) (Nonpareil/ASCAP-Columbia/BMI) (Andy Goldmark & Robert) (Producer: Richard Perry) Inter Sisters come blasting back on "Imine," wowing with this uptempo and instantly singable single. Has all the ingredients powerful chart performance—an in- \n
mous rhythm, great arrangement and sisters' soulful vocals. Should provide a huge boost for the upcoming LP. "Hot-\n\nther."

OUT OF THE BOX

TYMTHICS (RCA 50587-7/RAA)

In My Side (4:45) (RCA-Red Net/BMI) (Lennox-Stewart) (Producer: A. Stewart) Perhaps the strongest cut from "Re-\n\nse" is this appealing pop/rock-\n\nseething lyrics are masked by an in- \n\nmous melody and Annie Lennox's vocal. Stewart's solid production works well. Watch for a big recom-\n\npend reception.

OUT OF THE BOX

BILLY OCEAN

LOVE IS FOREVER

(ARISTA) 9540


His incredible string of chart successes will remain unbroken with this sumptuous, melodic and emotional ballad. Ocean will once again romance his crossover audience with a melodic and well-produced effort. This one will connect with CH, B, Urban and AC. Ocean's vocal delivery is convincing whether in a dance tune or in a song like this ballad.

FEATURE PICKS

Got To Loaf (Atlantic 7-89340)


VIVOR (Scotti Brothers ZST 06381)

This Love (3:40) (Easy Action adm by WB/ASCAP) (Rude adm by Warner-Tamerlane/E. Peterick-F. Sullivan) (Producers: Ron Nevison-Frankie Sullivan)

Fruivo puts its hard pop melodic edge to this romantic rock ballad. Jimi Jamison's vocal soars atop driven Ron Nevison-produced synths and guitars.

FABULOUS THUNDERBIRDS (CBS Associated ZST 06396)

Get Up (3:50) (Pendling-Blame/BMI) (B. Carter-R. Ellsworth) (Producer: Dave Cary)

This track piano rock song with a humorous lyric that could create a novelty hit.

TO ONE (Warner Bros. 7 26836)

We Was A Time (3:17) (MCA/ASCAP) (Leslie Howe-Louise Remy) (Producer: Leslie Hey)

strong and energetic entrant in the synth-pop stakes. Danceable and well-produced a solid vocal performance from Louise Remy.

GAP BAND (Total Experience 71007-TAB)

Fun (3:50) (Temp/BMI) (L. Simmons-T. Taylor) (Producers: Lonnell Simmon Rudu-In PM) (Taylor)

SHE VELA (A&M AM 28586)

Sude (3:58) (Mercury-Dime/ASCAP) (Rose Vela) (Producer: Gary Katz)

winner Vela makes her single debut with this complex, catchy tune. While "pop"

ugh to be a big CHR record, it demonstrates her wonderful talent for moody, unpredictable and unusual songwriting.

DE BARGE (Gordy 99707)

Stone (4:00) (Noted For The Record MCA/ASCAP-Music Corporation of America/ J. Graydon-R. Nett/M. Mueller) (Producer: Jay Graydon)

OUT OF THE BOX

GENESIS (Atlantic 7-89336)

Land Of Confusion (4:45) (Anthony Banks-Phillip Collins-Michael Rutherford-Hit & Run/ASCAP) (A. Banks-Collins-M. Rutherford) (Producers: Genesis Hugh Padgham)

A luring and aggressive cut is the new single for mega-band Genesis. A tough electronic rhythm and Phil Collins' searching vocal are the focal points. Typical state-of-the-art production and keyboard work balance out the track which is sure to shoot up the singles chart and keep "Invisible Touch" buoyant on the LP chart.

RECORDS TO WATCH

GINAL CONCEPT (Def Jam Columbia 38-06356)

'n My Stylee (4:38) (Def Jam-Operating Room Muzak/ASCAP) (E. Noble A. A.) (J. Kelsie-G. Gray) (Producer: Andre A. Brown)

AY TRAFFIC STARRING "V" (Atlantic 7-89342)

aux (3:58) (Columbia/DMC-Pierce E. Holland) (Producer: Brian Holland)

IRREAU (Warner Bros. 7-89352)


ERT TEPPEN (Scotti Brothers ZST 06310)

hat's What You Call Lovin' (4:10) (Flowering/Stone-Heavy Breather/ASCAP) (R. Pen) (Producer: Joe Chirello)

SUPPLY (Arista AS1-9542)


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SUPPLY (Arista AS1-9542)


ANDRE KTORI (Atlantic 7-89344)


STANLEY CLARKE FEATURING LARRY GRAHAM (Epic 34-06388)

I'm Here To Stay (3:45) (Clarke-Graham-O-Tunes) (S. Clarke-L. Graham) (Producer: Stanley Clarke)

JOHNNY KEMP (Columbia 38-06390)

Anything Worth Having (Is Worth Waiting For) (4:01) (New Music Group Music Corporation Of America/BMI) (S. Scruggs-B. Morgan-A. Lea) (Producers: Shelly Scruggs-Brian Morgan)

THE HONEYHILL GANG (Roulette R 7309)

Sweetie, Baby, Cookie, Honey (3:37) (State/Bickerton-Waddington) (Producer: Wayne Bickerton)

DAVID ALEXANDER (Sound Town ST 0017)


NEW FACES TO WATCH

The City

The City, a rock band, was formed in the late 1970s. The band gained popularity with their hits "Eighteen," "I Like It," and "Eighteen," which became their biggest hits. They were known for their catchy choruses and rhythmic guitar lines.

The City's lead vocalist, Billy (Trudel), was known for his powerful vocals and distinctive singing style. He was admired by many fans for his ability to convey emotions through his music.

Although the band's popularity declined over time, their influence on later rock bands cannot be overstated. Many artists have cited The City as an inspiration for their own musical styles. Their legacy lives on through their music, and they remain a beloved figure in the rock music scene.

The Color of Money

Continued from page 7

most of his recordings. "The Old Bluesman" is an original Willis Dixon song which he co-wrote with Robbie Robertson and recorded with a five-piece band for the film. You could say it's a bluesy, soulful, sexy number...more...it's really special. Also, 'Standing On The Edge Of Love' may end up being another hit for B.B. King, and you can't help but notice the power of the vocals and the lyrics...it's a beautiful song without any additional embellishments.

In addition, Montan and Gabi mentioned, "We were working on a new project with our old friend Steve Powers. Aside from helping to weed out the best local acts, Davies will install an 'open' guest list policy for music business folk and VIP seating with green room access. The club is also undergoing redecoration, to be completed by the first of the new year. Santa Monica's At My Place plays host to such diverse acts as Daddy's Money, the band known as the Rubes on the evening of October 23...Lost Arts Records has signed Arizona avant-garde quartet Caterwaul. A new LP, "The Nature of Things," is due in November.

Gregory Dobrin

Brian Kassa

The Color of Money
Toto Holds The Line

By Brian Kassan

Toto has many bands have achieved gold and
platinum status with every album they release. The
release of their sixth Columbia album, "Fahrenheit," continues this trend. Toto educe despite
detractors (mostly critics) who dismiss them as "slick studio" musicians. Their fans are
the globe, but more importantly, their diehard fans back "for life." Unfortunately, any
unfortunate perceptions that have built about them have not been demolished.

The current lineup includes drummer Jeff Porcaro, his two brothers, keyboardist
and bassist Michael, vocalist/guitarist David Lukather and bassist/vocalist David
Lukather and his newest member, lead vocalist
John Dickie. They're the definitive Toto lineup.

"Fahrenheit" is Toto's sixth studio album, and it's the first of the band's
members to have worked together again. It was recorded at the Kalamazoo, Michigan
studio of producer Don Henley, Michael McDonald and David Sanborn. All the band
have worked hard on their new effort.

"Instead of trying to do something that sounds like Don Henley or Michael McDonald," says Lukather. "We didn't just call the real guys to do it.

It's no secret that both Jeff Porcaro and Steve Lukather have played separately for the likes of Steve Winwood, Boz Scaggs, Randy Newman, the Tubes and many others.

The new album features songwriting by all six members of the band. "There are
six guys who are completely
in sync in carrying their own weight," says Jeff, one of the founding members, now
force for the band and, generally
tender to be one of the finest drummers in the business.

Toto's Jeff Porcaro, who later cloned around by
ning into the "Girl From Ipanema," tickets, says, "We had 17 or 18
for the new album. All different kinds of
drummers. We just put together the album that
sought was the strongest and most di-
versatile. What's people like about us
the album and Toto IV. We don't con-
lave to do in the studio and say this album
is going to be different than the last one,
the songs we write at the time is the real
thing we're in at the time."

When the Toto VI album which received
Grammys including album of
the year, the band tried their hand at
live soundtracks and underwent a per-
sonal change. "During the course of writ-
ing," Lukather (the fifth album) were
sought that Kimberl wouldn't be in the
anymore," says Jeff. "We took on the
projecting, we can say some Toto
type music that isn't rock and
at the very inception of the movie, it
would be a fun thing. It ended
ning a nightmare and taking forever."
I found with a new lead singer, finish
an album and tour, they made a tem-po-
choice with Ferreg Fredrickson. "Fergie
great rock and roll singer," Jeff ex-
says, "but in all honesty, Ferreg was well
of certain musical things we wanted into track. "We had other unfamiliar ones in
them that we had to bypass isolation album." The "Isolation" album
Lukather was says was more "one idea..."
ha harder sound, although the band
led to do some more R&B flavored
"When all is said and done," Jeff
we limitations that would take
40% of our music." (continued on page 29)

CONCERTS IN BRIEF — A-aha came to Radio City Music Hall on September 18 for a show that caused more female screams and shrieks than any concert since Adam

And the Ants. But for the one-off concert in New York City, Morten Harket could do no wrong as he crooned his way through upbeat ver-
sions of songs from their new "Scoun-
drels" album and their "Hunting High and Low" debut.

Aha played a diversity of material that included an acoustic ballad and some raucous rock as well as their patented brand of Euro-pop. Unexpected high-
light: "Looking For The Whales." Cas-
blanca's A=440 opened, creating much excitement with a mini-set of songs from their self-titled debut....Cin-
drella opened for David Lee Roth at the "Journeyman" tour. But the show was not as high as, opposed to just eight miles high.
(The Satellites will tour with Jason
and the Scorchers later this fall.)

CLUBLAND RELOCATES — Clubs in the Times Square area are beginning to book rock acts, taking up a slack caused by the closure earlier this year of several downtown venues. The South-
ern Funk Cafe (330 W. 42nd St.) offers live music on Saturday and Sun-
day nights and they intend to expand bookings to include weekdays. A "neighborhood bar" called Tin Pan Al-
ley (220 W. 49th St.), while not booking rock bands at all, features performances by experimental or politically oriented
musicians. In the past, Mungan and
the Orinaries have played there.

But more than any other Times Square
club, Nirvana (One Times Square Plaza) has really blossomed under the
management of Alan Dranov and Frank D'A-
rico. Both the talent and the clientele have been upgraded at the club. Their
daily lineup features anything from
folk to hip-hop to country and everything in between. While many clubs have struggled to attract an audience, they have been very successful here. For example, on a recent Thursday night, the place was filled to capacity with a mix of all types of music.

In fact, the club has become so popular that they have had to expand their seating capacity. They now have three different areas, including a dance floor, a cocktail lounge, and a lounge area. The club also has a full-service kitchen that serves a wide variety of dishes, including vegetarian options.

Overall, it seems that the management of Alan Dranov and Frank D'Arico has done a great job in turning around the fortunes of this once-struggling club. With their new lineup of acts and improved facilities, it looks like Nirvana will be a fixture on the Times Square music scene for years to come.
**UK BUZZ**

The Average White Band, set to record a new album in New York in December, has recruited unknown British singer John Wilson. Wilson, brother of British R&B singer Mari, was introduced to the band through their drummer Steve Ferrone, currently working on the new Duran Duran album. Wilson was recording his upcoming solo album at Maison Rouge Studios and he impressed Ferrone with his voice.

Though excited about the project, Wilson hopes he can run his budding solo career simultaneously. "Having those guys behind you is like having someone giving you a big push from behind."

"We hope to tour some time in 1987," he says. Next week he releases a new solo single, a cover version of the classic Walker Brothers hit "The Sun Ain't Gonna Shine Anymore.

The Icicle Works have an infectious new single called "Who Do You Want For Your Love?" Singer Ian McNabb bemoans Liverpool. You can't go anywhere to relax. You can't escape the music business because everyone on the bus wants to talk about drum taxis, mixes, and studio rates. The trouble with Liverpool bands is they all sound the same. They all emulate The Bunnymen, they never have anything new. For instance, we've never had an original idea in all of our lives. But we've got lots of enthusiasm. At this time of home truths, he also confessed, "I still have to sleep with the light on, and I'm terrified of cockroaches..."

One of the bands he praises on the Liverpool scene is Black, whose single "Wonderful Life" is creating a buzz in indie circles. Black is actually just one person, Colin Vearncomb, who dreams of being a rock 'n' roll star. The rest of his band is made of up people who play in other bands: Here's Johnny's bassist and Colm Up Strang's guitarist. Colin sings opera in his spare time and practices running marathons.

The latest London hip hop act to break through is Faze One. They are Stepski, Genio, and DJ Chinn, and their tracks Streetwave's answer to Run-D.M.C. Chinn and Stepski are cousins who lost contact for seven years and met again when Stepski and Genio attempted to raise the week's rent by entertaining tourists in Covent Garden. Dave Ogrin, who has worked with Real Roxanne, UTOFO, Kurtis Blow, and Grandmaster Flash, has produced the debut single, "Laying Down a Beat/Stronger Than Strong.

The layers of sound are compelling enough in themselves, but record company boss Morgan Khan sought to bring out an attention-grabbing alternative mix featuring lots of swear words. The band themselves thought this was a bit boring and, says Chinn, "We don't want little kids swearing. It's not good for them."

They are about to be signed to a major label in the US, where they will complete a new tour in November.

**ITALY'S TOP TEN**

Kitaro, the exotic Japanese synthesist who is regarded as one of the Orient's foremost modern musical forces, has released his first album with the German arm of Geffen Records. The album, "Tenku," was performed and produced by Kitaro whose previous six records were released by Geffen in the fall of 1985.

"Tenku" is a Japanese phrase comprised of two words, "ten" meaning heaven, and "ku" meaning sky. This reflects the open-air environment of his old studio in the Japanese Alps where Kitaro records his hypnotic, textural compositions. "I open up the windows when I record and let everything in—the air, the sounds of birds and rust leaves," Kitaro notes. "Nature informs music, and the music travels outdoors in the air.

A&M Recording artist Joe Jacksonsums his international "Big World" tour this month with a show at Festival Hall in Osaka, Japan. The tour will make four stopovers in Japan before continuing through Australia, Germany, Spain, France, Switzerland, Italy and Austria. Earlier in the "Big World" tour, Joe received an outpouring of fans and critics throughout the world.

**ITALY'S TOP TEN**

1. Easy Lady—Spagna—CBS
2. Papa Don't Preach—Madonna—WWEA/Site
3. Venus—Banarama—PolyGram/London
4. Touch Me—Samantha Fox—CGD/Jive
5. Rage Hard—Frankie Goes to Hollywood—Ricordi/2t
6. Lessons In Love—Level 42—PolyGram/Polydor
8. Geil—Bruce & Bongo—CGD
9. Hi Hi Hi—Sandra EM/EMI/Virgin
10. Dancing On The Ceiling—Lionel Richie—RCA/Motown

**JAPAN**

Japan
JAZZ FEATURE PICKS

ALTERNATE TAKES—Sonny Rollins—Contemporary C-7651—Producer: Lester Koenig

Those who cherish the great Rollins’ two Contemporary LPs—particularly the landmark “Way Out West”—will rush to get this set of alternate takes. Although these six tracks were rejects, they drip with inspiration.

THE TONIGHT SHOW BAND WITH DOC SEVERINSEN—Amherst AMH 3311—Producer: Jeff Tyzik

Doesn’t it bug you when The Tonight Show comes back from a commercial and Johnny is sitting kvelling over the band and you’ve only heard the last two bars? Well, this is the album for you: crisp, clean, venerable big band smoke.

LOST IN THE STARS—Joe Sardaro—Catch My Drift DR1111—Producers: Bill Wagner, Joe Sardaro

The debut LP of a veteran mainstream vocalist who’s got a swinging way with a lyric.


Muhul Richard Abrams is one of the finest composers, pianists and thinkers in contemporary jazz. This set of duets with bassist Cecil McBee is filled with intelligence, wit, and swing—three things too often missing from jazz of late.

PUMP IT!!!—Jeff Berlin—Passport Jazz PJ 88017—Producer: Jeffrey Weber

Highly-polished fusion from an electric bassist with frighteningly fast fingers and a band that keeps step. The only LP of the year with nods to Robert Johnson, Johann Sebastian Bach, and Joe Fraizer, at least the only one Buddy Miles sings on.

GLOBAL VILLAGE—Night Shift—Syntax SR-80808—Producer: Al Weissman

Al Weissman is the auteur behind this effective, diverse pan-global fusion effort.
BLACK CONTEMPORARY

REAL LOVE AT KDAY — Capitol recording artists Ashford & Simpson recently visited L.A.’s KDAY during a recent promotional visit in support of their “Real Love.” LP Pictured (l-r) at the station are: Greg Mack, KDAY air personality, Valerie Simpson, and Nick Ashford.

SOULFUL PASSENGERS — Capitol recording artists Frankie Beverly and Melba Moore were guests at a recent taping of Soul Train. Pictured (l-r) are: Williams, Melba Moore, Frankie Beverly, and Don Cornelius, host of Soul Train.

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

1. WORD UP — L.A. (MCA 7031)

2. RAISING HELL — RUN DMC (Epic 51277)

3. DANCING ON THE CEILING — LIONEL RICHIE (Motown 6158 ML)

4. RAPTURE — ANITA BAKER (Elektra 94044)

5. CONTROL — JANET JACKSON (A&M 54096)

6. BREAKING EVERY RULE — TRINA TURNER (Capitol 51238)

7. JUICE — J-PAUL JUICE JONES (Juni/Capitol 40382)

8. TO BE CONTINUED . . . — THE TEMPTATIONS (Motown 60351)

9. LISA AND CULT JAM WITH FULL FORCE — Capitol K-2315

10. LOVE ZONE — BILLY DOOLAN (Arts J 8409)

11. BACK IN BLACK — WHO (Arts J 8440)

12. LIVE IN LOS ANGELES — MAZE FEATURING TARIKEE BERREY (Capitol/K 22702)

13. ALWAYS IN THE MOOD — SHIRLEY JONES (Philadelphia M 61701)

14. REAL LOVE — ASHFAHD & SIMPSON (Capitol ST-1249)

15. SILK AND STEEL — EVE STEAR (RCA A-51901)

16. WINNER IN YOU — PAUL GOMA (Elektra 9370)

17. GIVE ME THE REASON — LUTHER VANROSS (Epic FE 40145)

18. KENNY G — KENNY G (MCA 80277)

19. WHITNEY HOUSTON — Whitney Houston (Arts AL-84219)

20. LIVING ALL ALONE — PHYLLIS HYTEN (Manhattan 573032)

21. I COMMIT TO LOVE — HOWARD HURWIT (Elektra 60487)

22. HEADLINES — MIDNIGHT STAR (Solar/Elektra 9

23. NEVER FELT SO GOOD — JAMES INGRAM (Quest/Warner Bros 29458

24. EMOTIONAL — JEFFREY COMO (A&M SP 103)

25. BLOODLINE — LEFLYR (Atlantic 8364)

26. CLOSER THAN CLOSE — JEAN CARME (Omni/Atlantic 9469)

27. WHILE THE CITY SLEEPS — GEORGE BENSON (Warner Bros 1.2547)

28. GOOD TO GO LOVE — GREG CLAYTON (Pilgrim 850 321 11 V 1)

29. SHAKE YOU DOWN — GEORGE ABBOTT (Columbia 66306)

30. A LOT OF LOVE — MELBA MOORE (Capitol ST 1247)

31. FULL FORCE GET BUSY 1 TIME — FULL FORCE (Columbia 50395)

32. ZAGORA — LOOSE ENDS (A&M 5247)

33. PARADISE — PRINCE AND THE REVOLUTION (Polygram 925 395 9)

34. WILD AND FREE — DANGEROUS (Edison/Warner Bros 921819)

35. SKEEZER PLEAZER — 11052 (Motown 70314)

36. I AM FOR LOVER — JAMES BROWN (Warner Bros, 925477)

37. FRANTIC ROMANTIC — JEANINE STEWART (Arts AL 835)

38. DESTINY — CHAKA KHAN/WARNER (Warner Bros 25425-2)

39. SANDS OF TIME — S.C. SANDS (Tides/CBS FE 40279)

40. EL DEBARGE — (Kordy/Motown 61451)

41. DO ME BABY — MELSA MORGAN (Capitol ST 12434)

42. PICTURE BOOK — SIMPLICE RED (Elektra 40421)

43. THEATER OF THE MIND — MANCE (Funky/Fe 40266)

44. BIG & BEAUTIFUL — FAT BOYS (Motor/ISR 1017)

45. SHOCKADELICA — JESSIE JOHNSON (A&M SP 1232)

46. STEPHANIE MILLS — TEC 5649

47. STAY — THE CONTROLLERS (MCA 643)

48. STREET CALLED DESIRE — RILLE ANGELA (Mercury/Polygram 50467 M & P)

49. THE FLAG — JIMMY JAM (Motown 614501)

50. CASH FLOW — ASTRAL BLACK (Elektra 25442 1)

51. TRUE BLUE — MADEHA (MCA 80432)

52. TEASE — U.H.R. (Epic/Fe 40967)

53. ECLIPSED — JAMES BROWN (Tides/CBS FE 3003 CBN 9030)

54. POOLSIDE — MECANICA (Elektra 97464)

55. BURNIN' LOVE — CON FUNK SHUNK (Polygram/Fe 826-963 1)

58. DOUBLE VISION — BOB JONES/DAVID JAEK (B.B. 92593)

59. JOYRIDE — PIECES OF A DREAM (Manhattan 57307)

60. WHISTLE — (Select M-51265)

61. KINGS OF THE WEST COAST — L.A. DREAM TEAM (MCA 5779)

62. RADIO — L. CLARK (Columbia 40279)

63. TAKE IT FROM ME — LEE JONES (MCA 5607)

64. HIGH PROD — SEX MIXTURE (MCA 5679)

65. THE JETS — (MCA 5679)

66. R&B SKELETONS (IN THE CLOSET) — GEORGE CLINTON (Capitol ST 1249)

67. FROM THE LEFT SIDE — SUN SHINE (Capitol ST 1249)

68. PROMISE — SADIE (Farrel/CBS FE 40963)

69. AS THE BAND TURNS — ATLANTIC STAIN (A&M SP 12479)

70. CHILDREN OF THE NIGHT — SIN TWISTS (MCA 5738)

71. INSIDE OUT — PHILIP BAILEY (Columbia AL 4029)

72. ALL FOR LOVE — MY ED (MCA 6279)

73. ONE STEP CLOSER — GAVIN CHRISTOPHER (Manhattan 5394)

74. ROOSE BROTHERS — (Weave Shirts Records)

75. CHILLIN' — FORCE MD'S (Tommy Boy/Warner Bros 125394)

THE CASH BOX TOP 75 BLACK CONTEMPORARY ALBUM CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
CASH BOX TOP BLACK CONTEMPORARY SINGLES

October 25, 1986

## Chart Information

**Chart Name:** Cash Box Top Black Contemporary Singles

### Chart Metrics

- **Weeks on Chart:** [ ]
- **Top 100 Songs:** [ ]
- **Top 20 Songs:** [ ]

### Chart Content

- **Song Title:** [ ]
- **Artist:** [ ]
- **Label:** [ ]
- **Weeks at #1:** [ ]

### Chart Positions

- **#1:** [ ]
- **#2:** [ ]
- **#3:** [ ]
- **#4:** [ ]
- **#5:** [ ]
- **#6:** [ ]
- **#7:** [ ]
- **#8:** [ ]
- **#9:** [ ]
- **#10:** [ ]

### Chart Notes

- **Debut Date:** [ ]
- **Peak Position:** [ ]
- **Weeks at Peak:** [ ]

### Chart Cover

- **Image:** [ ]

### Chart Analysis

**Chart Breakdown:**

- **Artists:** [ ]
- **Tracks:** [ ]
- **Singles:** [ ]

### Chart Statistics

- **Last Week’s #1:** [ ]
- **This Week’s #1:** [ ]
- **Last Week’s Top 10:** [ ]
- **This Week’s Top 10:** [ ]

### Chart Trends

- **Comparative Analysis:** [ ]
- **Market trends:** [ ]

### Chart Notes

- **Editor’s Note:** [ ]
- **Commentary:** [ ]

### Chart References

- **Source:** [ ]
- **Data Provided by:** [ ]

### Chart Database

- **Digital Footprint:** [ ]
- **Stream Count:** [ ]

### Chart Collaborations

- **Co-Charting Artists:** [ ]
- **Co-Charting Tracks:** [ ]

### Chart Insights

- **Market Insights:** [ ]
- **Consumer Behavior:** [ ]

### Chart Appendices

- **Detailed Charts:** [ ]
- **Historical Charts:** [ ]

### Chart Credits

- **Chart Editors:** [ ]
- **Chartologists:** [ ]

### Chart Updates

- **Weekly Updates:** [ ]
- **Monthly Updates:** [ ]

### Chart Feedback

- **User Reviews:** [ ]
- **User Ratings:** [ ]

### Chart Questions

- **Questions:** [ ]
- **Answers:** [ ]

### Chart FAQ

- **Frequently Asked Questions:** [ ]
- **Response Details:** [ ]

### Chart Glossary

- **Definitions:** [ ]
- **Explanations:** [ ]

### Chart License

- **License Agreement:** [ ]
- **Terms of Service:** [ ]

### Chart Contact

- **Support:** [ ]
- **Feedback:** [ ]
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
154 Stations Reported This Week

Is This Love—Survivor—Scoti Bros./CBS—37 Adds
Don't Stand So Close To Me '86—Police—A&M 33 Adds
Foolish Pride—Daryl Hall—RCA 27 Adds
C'est La Vie—Robbie Nevil—Manhattan 23 Adds

MOST REQUESTED

All Cried Out—Lisa Lisa—Columbia
True Colors—Cyndi Lauper—Portrait
The Future's So Bright I Gotta Wear Shades—Timbuk 3—I.R.S.

#1 SINGLES

Cyndi Lauper/Tina Turner
Janet Jackson
Janet Jackson

RETAIL

True Colors—Cyndi Lauper—Portrait
All Cried Out—Lisa Lisa—Columbia
Typical Molé—Tina Turner—Capital
Humor—Human League—A&M

REQUESTS

All Cried Out—Lisa Lisa—Columbia
True Colors—Cyndi Lauper—Portrait
The Rain—Oron Juice' Jones—Def Jam/Columbia
Amando—Boston—MCA

ALBUM ALLEY

Welcome Home—Til' Tuesday—Epic—Charted this week at #118 bullet
First single climbing to #44 bullet

When Seconds Count—Survivor—Scoti Bros./CBS
LP just shipped—first single—Chart breaker at #71 bullet

Count Three & Pray—Berlin—Columbia—LP ships this week—Single "Like Flames" charted at #90 bullet

No. 10, Upping St.—Big Audio Dynamite—Columbia—Second album from former "Clash" members—First single is "C'mon Every BeatBox"

CROSSOVER POTENTIAL

Going to the Bank—Commodores—PolyDor/PolyGram
You Be Illin'—Run DMC—Profile

The Future's So Bright I Gotta Wear Shades—Timbuk 3—I.R.S.
Barefootin'—Pete Townshend—Atco/Atlantic
SOME PEOPLE

PAUL YOUNG

FROM THE FORTHCOMING ALBUM
BETWEEN TWO FIRES

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# Top 40 Playlist Scoreboard

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<td>13</td>
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<tr>
<td>35</td>
<td>VAN HALEN—Love Walks In—Warner Bros.</td>
<td>22</td>
<td>12</td>
<td>Y</td>
<td>Y</td>
<td>Y</td>
<td>7</td>
<td>24</td>
<td>33</td>
<td>NV</td>
<td>Y</td>
<td>27</td>
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<tr>
<td>36</td>
<td>STEVE WINWOOD—Freedom Overspill—ISL/WB</td>
<td>48</td>
<td>5</td>
<td>Y</td>
<td>Y</td>
<td>Y</td>
<td>11</td>
<td>39</td>
<td>NR</td>
<td>F</td>
<td>Y</td>
<td>8</td>
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<td>37</td>
<td>NEW EDITION—Earth Angel—EMC</td>
<td>34</td>
<td>11</td>
<td>Y</td>
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<td>X</td>
<td>Y</td>
<td>23</td>
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<td>26</td>
<td>26</td>
<td>NR</td>
<td>91</td>
<td>15</td>
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<td>38</td>
<td>WANG CHUNG—Everybody Have Fun—Geffen</td>
<td>47</td>
<td>4</td>
<td>Y</td>
<td>Y</td>
<td>Y</td>
<td>NR</td>
<td>26</td>
<td>28</td>
<td>X</td>
<td>—</td>
<td>—</td>
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<tr>
<td>39</td>
<td>BILLY IDOL—To Be A Lover—Chrysalis</td>
<td>46</td>
<td>4</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>42</td>
<td>35</td>
<td>15</td>
<td>*</td>
<td>Y</td>
<td>—</td>
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<tr>
<td>40</td>
<td>BILLY OCEAN—Love Zone—Arista</td>
<td>23</td>
<td>14</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>NR</td>
<td>NR</td>
<td>NR</td>
<td>NR</td>
<td>39</td>
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* Soundtrack  * MTV—Exclusive  NV—No Video  NR—Not Ranked  Y—Yes, On Tour  X—All
ON DECK

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<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst. Wk.</th>
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<th>18-24</th>
<th>25-34</th>
<th>34+</th>
<th>Pop. Rank</th>
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<th>Sales Rank</th>
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<tr>
<td>21</td>
<td>TRIUMPH—Somebody’s Out There—MCA</td>
<td>45</td>
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<td>M</td>
<td>M</td>
<td></td>
<td>26</td>
<td>29</td>
<td>NR</td>
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<td>24</td>
<td>TIL TUESDAY—What About Love—Epic</td>
<td>49</td>
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<td>X</td>
<td>X</td>
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<td>NR</td>
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<td>25</td>
<td>O.M.D.—(Forever) Live &amp; Die—A&amp;M</td>
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<td>46</td>
<td>JERMAINE STEWART—Jade—Arista</td>
<td>50</td>
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<td>F</td>
<td>F</td>
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<td>47</td>
<td>FIVE STAR—Can’t Wait Another...—RCA</td>
<td>51</td>
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<td>3p-Mid</td>
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<td>50</td>
<td>BEACH BOYS—California Dreaming—Capitol</td>
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<td>52</td>
<td>TALKING HEADS—Wild Wild Life—Sire/WB</td>
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<td>BANGLES—Walk Like An Egyptian—Columbia</td>
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<td>54</td>
<td>BEN E. KING—Stand By Me—Atlantic</td>
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<td>55</td>
<td>PRETENDERS—Don’t Get Me Wrong—Sire/WB</td>
<td>71</td>
<td>3</td>
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<td>X</td>
<td></td>
<td>NR</td>
<td>NR</td>
<td>45</td>
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<tr>
<td>56</td>
<td>HOWARD JONES—You Know I Love You...—Elektra</td>
<td>72</td>
<td>2</td>
<td>X</td>
<td>X</td>
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<td>3p-6a</td>
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<tr>
<td>57</td>
<td>OUTFIELD—Everytime You Cry—Columbia</td>
<td>62</td>
<td>6</td>
<td>X</td>
<td>X</td>
<td></td>
<td>29</td>
<td>NR</td>
<td>NR</td>
<td>10a-6a</td>
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<tr>
<td>58</td>
<td>WHAM!—Where Did Your Heart Go?—Columbia</td>
<td>63</td>
<td>3</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td></td>
<td></td>
<td>10a-6a</td>
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<tr>
<td>59</td>
<td>DARYL HALL—Foolish Pride—RCA</td>
<td>74</td>
<td>2</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
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<td>10a-6a</td>
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<tr>
<td>60</td>
<td>DAVID &amp; DAVID—Welcome To The Boontown—A&amp;M</td>
<td>65</td>
<td>5</td>
<td>X</td>
<td>X</td>
<td></td>
<td>36</td>
<td>NR</td>
<td>NR</td>
<td>3p-Mid</td>
<td></td>
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<tr>
<td>62</td>
<td>ROBBIE NEVIL—C’est La Vie—Manhattan</td>
<td>76</td>
<td>2</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td>10a-6a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>65</td>
<td>BILLY SQUIER—Love Is The Hero—Capitol</td>
<td>66</td>
<td>5</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td>7p-Mid</td>
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<tr>
<td>66</td>
<td>ELTON JOHN—Heartache All Over...—Geffen</td>
<td>78</td>
<td>2</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td>10a-6a</td>
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<td></td>
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<tr>
<td>67</td>
<td>MIDNIGHT STAR—Midas Touch—Solar/Elektra</td>
<td>75</td>
<td>3</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
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<td>3p-6a</td>
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<tr>
<td>69</td>
<td>DAVID LEE ROTH—Gain’ Crazy—Warner Bros.</td>
<td>70</td>
<td>5</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>NR</td>
<td>32</td>
<td>41</td>
<td>7p-6a</td>
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MULTI FORMAT PLAYLIST

<table>
<thead>
<tr>
<th>Title</th>
<th>Format Penetration</th>
<th>Country</th>
<th>Urban</th>
<th>AC</th>
<th>AOR</th>
<th>Dance</th>
<th>Comb. Ret. Rank</th>
<th>Req. Rank</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Human League—Human—A&amp;M</td>
<td>100%</td>
<td>70%</td>
<td>93%</td>
<td>70%</td>
<td>58%</td>
<td>59%</td>
<td>6</td>
<td>18</td>
<td>Alone at the top</td>
</tr>
<tr>
<td>2 Bruce Hornsby—The Way It Is—RCA</td>
<td>85%</td>
<td>92%</td>
<td>88%</td>
<td>43%</td>
<td>13</td>
<td>NR</td>
<td>26</td>
<td>Surprise second</td>
<td></td>
</tr>
<tr>
<td>3 Lionel Richie—Love Will Conquer All—Motown</td>
<td>89%</td>
<td>74%</td>
<td>80%</td>
<td>43%</td>
<td>7</td>
<td>3</td>
<td>CB #1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Janet Jackson—When I Think Of You—A&amp;M</td>
<td>89%</td>
<td>60%</td>
<td>70%</td>
<td>70%</td>
<td>36%</td>
<td>7</td>
<td>21</td>
<td>Hanging tough</td>
<td></td>
</tr>
<tr>
<td>5 Tina Turner—Typical Man—Capitol</td>
<td>93%</td>
<td>70%</td>
<td>30%</td>
<td>70%</td>
<td>37%</td>
<td>12</td>
<td>Still growing</td>
<td></td>
<td></td>
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<tr>
<td>6 Anita Baker—Sweet Love—Elektra</td>
<td>89%</td>
<td>93%</td>
<td>70%</td>
<td>35%</td>
<td>3</td>
<td>7</td>
<td>CB B/C #1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7 Boston—Amanda—MCA</td>
<td>93%</td>
<td>30%</td>
<td>70%</td>
<td>35%</td>
<td>NR</td>
<td>26</td>
<td>Driving</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8 Huey Lewis—Hip To Be Square—Chrysalis</td>
<td>93%</td>
<td>72%</td>
<td>70%</td>
<td>35%</td>
<td>7</td>
<td>3</td>
<td>CB B/C #1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9 Cameo—Word Up—Atlanta Artist/Dynagram</td>
<td>93%</td>
<td>50%</td>
<td>70%</td>
<td>35%</td>
<td>3</td>
<td>10</td>
<td>Perennial</td>
<td></td>
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<tr>
<td>10 Ric Ocasek—Emotion In Motion—Geffen</td>
<td>55%</td>
<td>50%</td>
<td>70%</td>
<td>34%</td>
<td>26</td>
<td>NR</td>
<td>CN’t miss</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11 Aretha Franklin—Jumpin’ Jack Flash—Arista</td>
<td>73%</td>
<td>91%</td>
<td>70%</td>
<td>25%</td>
<td>10</td>
<td>3</td>
<td>CB #2 bullet</td>
<td></td>
<td></td>
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<tr>
<td>12 Robert Palmer—I Didn’t Mean To...—Island</td>
<td>73%</td>
<td>75%</td>
<td>21%</td>
<td>32%</td>
<td>9</td>
<td>8</td>
<td>Major jumps</td>
<td></td>
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<tr>
<td>13 Cyndi Lauper—True Colors—Portrait</td>
<td>93%</td>
<td>55%</td>
<td>31%</td>
<td>9</td>
<td>27</td>
<td>NR</td>
<td>High rotation</td>
<td></td>
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<tr>
<td>14 Madonna—True Blue—Sire/WB</td>
<td>65%</td>
<td>92%</td>
<td>31%</td>
<td>9</td>
<td>3</td>
<td>CB #2 bullet</td>
<td></td>
<td></td>
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<tr>
<td>15 Toto—I’ll Be Over You—Columbia</td>
<td>89%</td>
<td>100%</td>
<td>30%</td>
<td>25%</td>
<td>19</td>
<td>CB #2 bullet</td>
<td></td>
<td></td>
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<tr>
<td>16 Gregory Abbott—Shake You Down—COL</td>
<td>87%</td>
<td>20%</td>
<td>33%</td>
<td>29%</td>
<td>4</td>
<td>Must play</td>
<td></td>
<td></td>
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<tr>
<td>17 Genesis—Throwing It All Away—Atlantic</td>
<td>85%</td>
<td>79%</td>
<td>70%</td>
<td>25%</td>
<td>34</td>
<td>Light’s green</td>
<td></td>
<td></td>
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<tr>
<td>18 Steve Winwood—Freedom Overspill—Island/WB</td>
<td>85%</td>
<td>70%</td>
<td>26%</td>
<td>26%</td>
<td>5</td>
<td>New entry</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>19 Billy Idol—To Be A Lover—Chrysalis</td>
<td>85%</td>
<td>93%</td>
<td>26%</td>
<td>24%</td>
<td>36</td>
<td>Must play</td>
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**COMMENTS:**

### NORTHEAST

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<tbody>
<tr>
<td><strong>RATT</strong>—Dance—Atlantic</td>
<td>Third album on Atlantic. Dancing Undercover—second week on chart at #53 bullet</td>
<td></td>
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<tr>
<td><strong>GEORGE THOROGOOD</strong>—Reelin’ &amp; Rockin’—EMI America</td>
<td>First single off new live LP—Traditional Thorogood style</td>
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<tr>
<td><strong>DAVE ADAMS</strong>—Dancing In My Sleep—Elektra</td>
<td>Sending shock waves through the south—this southern artist is hot!</td>
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### SOUTHEAST

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<tbody>
<tr>
<td><strong>ROBERT TEPPER</strong>—If That’s What You Call Lavin’—Scatty Bras.</td>
<td>New single off an already hot LP—No Easy Way Out</td>
<td></td>
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<tr>
<td><strong>CINDERELLA</strong>—Nabady’s Faal—Mercury</td>
<td>LP: Night Songs</td>
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<tr>
<td><strong>COMMODORES</strong>—Going To The Bank—PolyDar/PolyGram</td>
<td>B/C bullet at #36—first record on PolyDar</td>
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### SOUTHWEST

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</thead>
<tbody>
<tr>
<td><strong>HOWARD HEWETT</strong>—I’m Far Real—Elektra</td>
<td>Gaining adds in the south; B/C to T40 hit #3 bullet on B/C</td>
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<tr>
<td><strong>CLAUDIA BARRY</strong>—Down and Counting—CBS</td>
<td>Sizzlin’ in Dance to T40</td>
<td></td>
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<tr>
<td><strong>SECRET TIES</strong>—Dancing In My Sleep—Night Wave</td>
<td>Watch for this to be the ‘sleeper’ dance hit of season</td>
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### MIDWEST TIES

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<tbody>
<tr>
<td><strong>BENJAMIN ORR</strong>—Stay the Night—Elektra</td>
<td>First solo effort from this “Cars” alumni</td>
<td></td>
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<tr>
<td><strong>PETE TOWNSHEND</strong>—Barefootin’—Ara/Atlantic</td>
<td>Going off the “Deepend Live!”</td>
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<tr>
<td><strong>CINDERELLA</strong>—Nabady’s Faal—Mercury</td>
<td>Glam rock/heavy metal band</td>
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### PACIFIC NORTHWEST

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<tbody>
<tr>
<td><strong>BENJAMIN ORR</strong>—Stay the Night—Elektra</td>
<td>From LP: The Lace</td>
<td></td>
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<tr>
<td><strong>TIMBUK 3</strong>—The Future’s So Bright...—I.R.S.</td>
<td>Hot debut single from Austin based band</td>
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### WEST

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<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td><strong>COMMODORES</strong>—Going to the Bank—PolyDar/PolyGram</td>
<td>Veteran Soul Band Returns! Possible crossover potential</td>
<td></td>
</tr>
<tr>
<td><strong>CARLY SIMON</strong>—Coming Around Again—Arista</td>
<td>Established female vocalist—Hot at AC</td>
<td></td>
</tr>
<tr>
<td><strong>BENJAMIN ORR</strong>—Stay the Night—Elektra</td>
<td>AOR effort from another “Cars” band member</td>
<td></td>
</tr>
</tbody>
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**HIGH PRIORITY**

The Ratt single, “Dance,” from one of the hottest LPs going, has a tremendous album base and is flying out of the stores. It’s ready for top 40 with a video on the way. The album is past gold already

New Genesis single, “Land Of Confusion,” released this week at radio Monday. Sold out tour and double platinum album.

Glorio Loring follow-up single to the smash “Friends and Lovers” will be a multi format record. Due Monday, it’s called “Don’t Let Me Change The Way You Are.”

Also get ready for first release of single and 12” on Meat Loaf’s “Getting Away With Murder.” It’s targeted perfectly for AOR and CHR formats.

Robbie Nevil gets absolute fantastic response from radio. The record has garnered immediate phones.

Glass Tiger single “Someday” will be on everyone’s desk this Monday. This could be a #1 record and was heard as early as February when the label signed the band.

Grace Jones single ships November 3. Produced by Nile Rodgers, it’s a multi format record that is totally accessible for radio.
ON THE CIRCUIT

START OFF WITH A BANG: On Oct. 26, Power 106, (KWPW-FM) in Los Angeles, CA, sponsors POWERHOUSE 2, a dramatic fireworks synchronized to music Skyshow, at the Queen Mary/Sprouse Goose in Long Beach. Max Headroom will host the following dance party, featuring live performances by Nu Shooz, Stacey Q, Nice N' Wild plus other artists to be announced. A portion of the proceeds will go to Long Beach D.A.R.E. (Drug Abuse Resistance Education).

FOR HIS 35TH ANNIVERSARY: America's most listened-to radio personality signed an exclusive seven-year contract with the ABC Radio Network. Paul Harvey has broadcast his daily coast-to-coast news and commentary programs on the ABC Radio Network since 1951. He is heard on approximately 1,290 stations across the nation, plus an additional 400 stations of American Forces Radio around the world.

"BRITISH WAX MUSEUM": Don't expect replicas of the King and Queen—this museum, released by Radio International, is a daily five minute calendar chronicling British musical events, and is hosted by British television and radio personality "Whispering" Bob Harris. Producer Paul Sexton sees the program as a way to satisfy America's fascination with the British invasion. He also looks at "Rock Over London" (A weekly new music showcase, heard an over 200 station across the U.S.) as a very strong selling point. "British Wax Museum" will be available on a barter basis to radio as of Jan. 5. Interested? Contact Joe Trelin (212) 302-1670.

WHILE WE'RE OVERSEAS... The Entertainment Network's 2-hour "Christmas in Montreux Rock Special" is scheduled to go into nationwide syndication Dec. 11-24. Taped in the snow covered Swiss resort of Montreux, the special boasts the likes of The Eagles, Genesis, Queen, Boz Scaggs, Air Supply, Elton John, and more. Already sold in 80 markets, some of the stations to air the special are WDBM/Chicago, W Knowledge, WDAY/Minneapolis, KDF/Dallas, WOIO/Cleveland, KHT/ Houston, WPTT/Pittsburgh and WATL/Atlanta. Put this one on your X-mas calendar.

98.5 NCX TAKES OVER WGLC: Beginning Oct. 22, Cleveland will start a new fashion—98.5 NCX (WKNC). Heading up the best dressed list will be John Gorman—VP/Off. Mr., Denny Sanders—PD, and Rhonda Kiefer—MD/Asst. PD, all of whom are alumni of WMMS. Runners-up are News Director Charlie Seitz, Paul Papie, Kenny Campbell, Nancy Alden (WKDD in Akron), "Spacecoman" Scott Hughes (WMMS), and engineer Steve Church. The style and format will be Adult/CHR. Metropolitan Broadcasting closed the deal Oct. 14. Best of Luck!

DO YOU MAKE AN APPOINTMENT?: KIS-FM/AM (LA); Lynn Anderson-Powell, a seven-year vet- eran of the CHR outlet, was named VP/General Manager, after a six-month tenure as acting VP/Station Manager. Peggy Schiavo, who has served as acting General Sales Manager since July, is now named VP/General Sales Manager. ABC Radio Networks; Philip J. Giordano, appointed Se- nior Vice President. He has been with ABC since 1972, and now will be responsible for Finance, Planning and Administration, with an involvement in all areas of the Network's operations. Robert Kulka recently joined ABC as Director of Sales Presentations, and Jo Ann Newberry will be the new Controller, in charge of all financial functions at the Network. 64 KFI-AM/KOST 103FM (LA); Howard Neal has been named VP and General Manager. He was previously General Sales Manager. Taking his place will be Luz Erd- mann who joined the station in 1980 as an Account Executive. Under Luz's direct- ion, national sales more than doubled in 1985. Operations manager Jhani Kaye has been promoted to Station Manager and will continue to serve as Program and Operations Manager for KOST-FM. Under his direction, KOST-FM has become the #1 Adult Contemporary station in Southern California. The New York Marathon: WABC Talkradio 77AM, the station which has shown the most extensive commitment to the running field through cov- erage of numerous New York City marathons and The L'EGGS Mini-Marathon, is gearing up for the prestigious November 2nd road race. According to Mark Mason-PD for WABC and Exec. Producer of the station's coverage, "In this, our 7th year of exclusive radio cov- erage of the NYC Marathon, we're look- ing forward to expanding to a full 4 hours...". Fully equipped with a remote unit at the finish and a special transmitter system in the pace car, WABC is literally on top of this exciting event.

IT'S STILL OCTOBER...and October is National Liver Awareness Month! American Comedy Network has donated its comedic ser- vices to help educate its 25 million daily radio listeners across the nation with a public service announcement about why they should "love their liver." ACN cre- ates and syndicates radio humor for over 1,550 top radio stations in the U.S., Canada and Guam. The 6-member comic- edy think-tank is noted for its topical hu- mor and biting satire. They wanted to use this humor to send out an important message about a major organ that's the most overworked, abused and misunderstood organ in your body. For more in- formation contact: American Liver Foundation, Cedar Grove, NJ, 07009—(800) 223-0179.

—Krista

CALENDAR GUY—Neil Sedaka is pictured above discussing his musical career, which has spanned four decades, with CBS RADIOradio programming manager Frank Communato.

SIMON ON THE AIR—Paul Simon will be the subject of a two-part music and interview special on Westwood One's Star Trak Profiles, airing the weeks of November 17 and 24. Picture above with Simon (right) is Bert Kleinman, producer of the show.

PROMOTION OF THE WEEK

CITY—VIRGINIA BEACH, VA
STATION—Z-104, WNVZ-FM, in association with Coca Cola, and MEGA (Marketing Group of America).
D.J.—ALL GOULS IN RESIDENCE
PROMOTION—"TRANSYLVANIA MANIA"
The most chilling Halloween promotion ever! Contest Winner and a guest will be sent to Bucharest, Romania for eight days of sightseeing, wine tasting, and parties (all expenses paid). Halloween night will be spent at a gala costume ball at (the real) Count Draculas' castle.
CROSSOVER PENETRATION

STACEY LATTISAW:
Hammering home
Album: Take Me All The Way

RECORD: Nail It To The Wall
TEAM: Motown

AC
URBAN
TOP 40
AOR
COUNTRY

94%
89%
10%
13%

Pretenders:
Huge adds
New Album: Get Close

RECORD: Don't Get Me Wrong
TEAM: Sire

AC
URBAN
TOP 40
AOR
COUNTRY

12%
27%
42%
93%
96%

BEACH BOYS:
Still Deja Vu
Album: Made In U.S.A.

RECORD: California Dreaming
TEAM: Capitol

AC
URBAN
TOP 40
AOR
COUNTRY

89%
81%
42%
35%
34%

BON JOVI:
Major phones
Album: Slippery When Wet

RECORD: You Give Love A Bad Name
TEAM: Mercury/PolyGram

AC
URBAN
TOP 40
AOR
COUNTRY

67%
67%
71%
70%

WANG CHUNG:
Guaranteed growth
Album: Mosaic

RECORD: Everybody Have Fun Tonight
TEAM: Geffen

AC
URBAN
TOP 40
AOR
COUNTRY

62%
64%
71%
80%

JESSE JOHNSON:
Giant jump B/C in CB
Album: Shockadelica

RECORD: Crazay
TEAM: A&M

AC
URBAN
TOP 40
AOR
COUNTRY

78%
78%
10%
21%

HOWARD HEWITT:
He is, it is
Album: I Commit To Love

RECORD: I'm For Real
TEAM: Elektra

AC
URBAN
TOP 40
AOR
COUNTRY

42%
78%
79%

AC
URBAN
TOP 40
AOR
COUNTRY

89%
66%
41%
67%
86%

## REGIONAL BREAKOUTS

### COMMENTS

<table>
<thead>
<tr>
<th>NORTHEAST</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1 POLICE—Don’t Stand So Close To Me ’86—A&amp;M</td>
<td>Already #7 sales in Pittsburg</td>
</tr>
<tr>
<td>2 GREGORY ABBOTT—Shake You Dawn—Columbia</td>
<td>Strong adds with Big Apple’s WPLJ &amp; Z100 leading the pack</td>
</tr>
<tr>
<td>3 SURVIVOR—Is This Love—Scotti Bros./CBS</td>
<td>Added at WHPD, WKSE, WCIR, &amp; KC101 to name a few</td>
</tr>
<tr>
<td>4 BILLY OCEAN—Love Is Forever—Jive/Arista</td>
<td>Definite crossover</td>
</tr>
<tr>
<td>5 CINDERELLA—Nobody’s Fool—Mercury/PolyGram</td>
<td>Single’s 1st week—Continuous hot LP sales</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>SOUTHEAST</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1 BILLY OCEAN—Love Is Forever—Jive/Arista</td>
<td>SE picks up Billy’s tune with heavy adds &amp; numbers already</td>
</tr>
<tr>
<td>2 BANGLES—Walk Like An Egyptian—Columbia</td>
<td>Lots of stations late, but hot adds now!</td>
</tr>
<tr>
<td>3 POLICE—Don’t Stand So Close To Me ’86—A&amp;M</td>
<td>Debuts in the Top 100 at #75 bullet</td>
</tr>
<tr>
<td>4 SURVIVOR—Is This Love—Scotti Bros./CBS</td>
<td>1st single off new LP “When Seconds Count”</td>
</tr>
<tr>
<td>5 TEMPTATIONS—Lady Soul—Gordy/Motown</td>
<td>Leading the way—Spreading to the East &amp; West coast—Top 5 B/C Chart</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>SOUTHWEST</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1 SURVIVOR—Is This Love—Scotti Bros./CBS</td>
<td>Big favorites with radio</td>
</tr>
<tr>
<td>2 POLICE—Don’t Stand Too Close To Me ’86—A&amp;M</td>
<td>Leads off the upcoming holiday hottest package</td>
</tr>
<tr>
<td>3 BEN E. KING—Stand By Me—Atlantic</td>
<td>New Life for a great old song</td>
</tr>
<tr>
<td>4 ROBBIE NEVIL—C’est Le Vie—Manchester</td>
<td>Adds picking up here</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MIDWEST</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1 HOWARD JONES—You Know I Love You…—Elektra/Asylum</td>
<td>Most added single in the country this week</td>
</tr>
<tr>
<td>2 DARYL HALL—Foolish Pride—RCA</td>
<td>Great Philly soul groove</td>
</tr>
<tr>
<td>3 SURVIVOR—Is This Love—Scotti Bros./CBS</td>
<td>The band is from Chicago—Should climb quickly</td>
</tr>
<tr>
<td>4 ELTON JOHN—Heartache All Over The World—Geffen</td>
<td>His last single on Geffen</td>
</tr>
<tr>
<td>5 POLICE—Don’t Stand So Close To Me ’86—A&amp;M</td>
<td>Surprising strong response to remake of former hit</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PACIFIC NORTHWEST</th>
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<tbody>
<tr>
<td>1 POLICE—Don’t Stand So Close To Me ’86—A&amp;M</td>
<td>Most added here this week</td>
</tr>
<tr>
<td>2 SURVIVOR—Is This Love—Scotti Bros./CBS</td>
<td>2nd most added in the country this week</td>
</tr>
<tr>
<td>3 DARYL HALL—Foolish Pride—RCA</td>
<td>Follow up to Top 5 “Dreamline”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WEST</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1 ROBBIE NEVIL—C’est Le Vie—Manchester</td>
<td>Heavy adds for this hot new artist</td>
</tr>
<tr>
<td>2 RUN DMC—You Be Illin’—Profile</td>
<td>The follow-up single to “Walk This Way”—Debuts @ #89 bullet</td>
</tr>
<tr>
<td>3 SURVIVOR—Is This Love—Scotti Bros./CBS</td>
<td>Highest debut single at #71 bullet</td>
</tr>
<tr>
<td>4 ELTON JOHN—Heartache All Over The World—Geffen</td>
<td>Touring with sold out concerts</td>
</tr>
<tr>
<td>5 MIDNIGHT STAR—Midas Touch—Solar/Elektra</td>
<td>Adds continue with KWWG, KSPM, KMEL, &amp; KZZP</td>
</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 referenced by song title. Also compiled in this spectacular reference book are the top ten records of each year, the most chart hits by an artist, the most #1 hits by an artist, the most weeks at #1 by an artist, the most weeks at #1 by a single record, the records with the longest chart run and a chronological list of #1 records. An incomparable reference tool.
MARK SHANDS
95INZ—WINZ RADIO

Take a radio station whose corporate structure has made a major financial commitment towards a total station renovation and what do you come up with? WINZ in Miami Florida. And who’s right there ready to jump on the band wagon? Who else but—Mark Shands, assistant program and music director at WINZ.

Mark’s been ready since his lucky break at the beginning of his broadcasting career. He was “picked up off the streets by none other than Bill Tonner in Starkville Mississippi.” Mark credits Tonner for launching his radio career; “He was a good teacher” and Mark’s broadcasting profession has taken off from there.

He started in radio right out of high school and fine-tuned his radio skills during that often nostalgic Woodstock era when radio careers were built on the basis of the love for rock n’ roll.

His timing was right to begin with. He started in radio at a time of social and political innovation and individualism. There was aloft of raucous and support for experimentation. It was also an era of what one might say of “massive popular growth.” Therefore, participating in the baby-boom era he couldn’t have helped but develop and find the perspective about this vibrant generation.

Mark’s seen this generation grow up, raise families and become more ‘mellow’. They are the 25 to 50 niche’ in our society today. “Each drives to work every day and paints their house on the weekend’ besides being actively involved in social and community events. They are the target audience of WINZ. A special portion of our country that Mark feels, “are more musically interested and in-tune today.” He would even go as far as saying that they’re the niche’ WINZ thinks will tip the competitive scale.

In the least, one can say they are of incredible interest and fascination to Hialeah based station. Enough so that the corporate structure and radio staff are putting their money where their mouth is in backing a campaign to target this market. Mostly because of their radio philosophy of responding to the audience’s lead.

The major changes in the market Mark’s seen since the 60’s and 70’s has been audience awareness and the development of a discerning perception of the media today. “People are aware of hype now;” they’re cautious of ‘get em and grab em promotions’ or superficial programming techniques. Mark and WINZ don’t believe in the ‘shave it down their throat’ hard sell. WINZ, with complete support from Gannett, is embarking on a non-stereotypical radio crusade.

Last December, Gannett brought forth a proposal to implement a plan that would take WINZ beyond their already strong stand in the ethnic/urban market of Miami. They now want the “whale Sha-Bang.” They’re spreading their wings beyond South Florida from Dade county to the Florida Keys.

The station is re-locating, changing format and expanding their station promotions. They’ve recently completed a radio/television advertising campaign and have moved the station from downtown Miami to the Dade County line.

They’re looking at the whole market instead of focusing solely on the Miami area. What does this mean for the station in general? A whole lot more freedom to experiment with their radio product.

Is this too risky? No, not in the least. WINZ is willing to take risks and expand their product developing their proposal in a very intelligent and creative way. They’re not locked into the conservative business mode. The basics of radio programming (experimention and elimination) is what this team is courageously attempting to do.

For a start, they’ve developed some of the most extensive market research of any station in the area. Processing 30-40 calls a week in local retail record stores, they “see the stuff they’re playing-selling.” They also trade sales information freely with their sources which gives them the extra edge in music programming.

The industry needs an additional technological change that will be a long time coming according to Mark. It’s a change that would raise technological sophistication in ratings research in order to relieve some of the pressure on programmers to increase their ratings through extensive research. This would free them up to do more creative work with their radio product. "The radio business can’t be so pre-occupied with the ratings to the point where their product suffers." The radio industry "has lost a little bit of its zing since we’ve all grown up and became business people. We’re not apt to take chances because of the pressure to produce ratings." This corporate paranoia has also robbed the radio industry of the creative chance taking process involved in radio programming—resulting in a less entertaining medium.

The secret to successful programming is to delegate authority well and “not second guess your radio staff.” This inspires an individual responsibility among any programming staff. Allowing for this exciting self expression makes a radio station tick. If a radio team feels this equal trust among their corporate structure or peers, the atmosphere can’t help but be inspirational.

How many radio stations can you name that have the corporate support that would allow them, or even encourage them, to completely expand their radio product? Back up new ideas in radio programming to the extent of laying big bucks on the table to process a complete station overhaul? Can’t get past the finger? Neither can I which makes WINZ an exciting and challenging new radio project to watch for.

Jody Bush

FLASH BOX

NEVER SOUNDED SO GOOD—James Ingram was the subject of a recent interview on the United Stations network to promote his latest album “Never So Good.” Pictured after the interview are (l to r): Janice Ginsberg, director of artist relations, USP; Ingram; and Denise Oliver, director of programming, USP.

MOON, DWEEZIL & THE DOC—Moon and Dweezil Zappa, whose father Frank contributed much to the Dr. Demento Show over the years, paid their own visit to the Westwood One studios in Los Angeles to join the good doctor for his weekly show. Pictured above are Moon, Demento and Dweezil.
CMJ MUSIC MARATHON
THE DISCOVERY & DEVELOPMENT OF NEW ARTISTS
OCTOBER 30 - NOVEMBER 2, NEW YORK CITY

SCHEDULE OF EVENTS

Thursday, October 30

COLLEGE RADIO: Present & Future
Evening: Club Weekend in NYC

Halloween, Friday, October 31

DISCOVERY OF NEW ARTISTS
10:00 - 11:00 am
KEYNOTE ADDRESS
Jeff Ayeroff (Managing Director, Virgin Records)

11:00 - 12:30 pm
METAL MARATHON KEYNOTE ADDRESS
Ronnie James Dio

12:30 - 2:00 pm
INDEPENDENT RECORD LABELS
Howard Wueffling (Jem Records), moderator
MUSIC PUBLISHING
David Renzer (Jive/Zomba), moderator
INTERNATIONAL LICENSING
REGGAE WORKSHOP
Amy Wachtel (Night Nurse - CMJ), moderator
METAL MARATHON I
Fresh Metal: Discovery & Development
Walter O'Brien & Bob Chipoldi
(Concrete Marketing & Management), co-moderators

2:00 - 3:30 pm
COLLEGE AND ALTERNATIVE RADIO
David Schorff (NY Talk), moderator
MANAGEMENT
Richard Grobel (Cowan & Badine), moderator
FANZINES AND LOCAL PRESS
Byron Caley (Forced Exposure), moderator
RHYTHM WORKSHOP
Jill Hozelton (CMJ), moderator
METAL MARATHON II
Underground Metal
Dan Kaye (WBCR, Kerrong!), moderator

3:30 - 5:00 pm
A&R
Tim Corr (Capitol), moderator
THE UNDERGROUND CONCERT CIRCUIT
Steve Fallan (Maxwell's, Coyote Records), moderator
NEW TECHNOLOGY
Suzanne Berg (Gramovision), moderator
JAZZ WORKSHOP
Davide Kirkland (Second Vision), moderator
METAL MARATHON III
Hard Rockin' Around The World
Bruce Kirkland (Second Vision), moderator

Evening: "Scary Monsters" Halloween Costume Ball starring Shriekback
Plus Club Weekend in NYC

Saturday, November 1

DEVELOPMENT & MARKETING
OF NEW ARTISTS
10:00 - 11:30 am
MAJOR RECORD LABELS
Pam Kent (Landslides), moderator
MUSIC JOURNALISM
Anthony De Curtis (Rolling Stone), moderator
CHR
FOLK WORKSHOP
Tam Goodkind (Washington Squares), moderator
INTERNATIONAL ARTIST DEVELOPMENT
Peter Wright (Red Rhino), moderator

11:30 - 1:00 pm
THE COLLEGE RADIO AUDIENCE
Randall (MCA), moderator
VISUAL MARKETING
Chris Osgood (Twin/Tone), moderator
INDIE DISTRIBUTION
Eric Sedgwick (Night Moves), moderator
COUNTRY WORKSHOP
Brenna Davenport (RCA), moderator
METAL MARATHON I
Metal and Radio
Brad Hunt (Elektro), moderator

1:00 - 2:30 pm
THE RETAIL CONNECTION
Cathy Lincoln (Warner Bros.), moderator
PROGRESSIVE ALBUM RADIO
Tom Jones (EMI), moderator
THE VIDEO MEDIUM
George Apanagoros (Vice), moderator
UNDERGROUND NETWORKING
Scott Becker (Option), moderator
METAL MARATHON II
Metal in The Eyes Of The Public
Dove DiMartino (Cree), moderator

2:30 - 4:00 pm
SUCCESSFULLY MARKETING A NEW ARTIST
Tony James (Sigue Sigue Sputnik), moderator
METAL MARATHON III
Metal Artist Panel

4:00 - 5:30 pm
THE ARTIST ENCOUNTER AND FREE FOR ALL
Sony Discman Disc Jockey 10-Play
Compact Disc Player Drawing
Evening: The 1986 New Music Awards
at the Twelfth Rose Theatre (formerly the Savoy)
Starring Sandra Bernhard and Ron Keegan.

REGISTRATION FORM
CMJ Music Marathon
The 1986 New Music Awards
October 30-November 2, The Roosevelt Hotel, New York City

NAME ___________________________ CITY ___________________________ TITLE ___________________________
AFFILIATION ___________________________ PHONE ___________________________
ADDRESS ___________________________________________________________ STATE ______ ZIP ___________

$150 regular
$85 student

( ) Check ( ) Money Order

(Indicate quantity and make check or money order (non-refundable) payable to CMJ Music Marathon.)

( ) Visa ( ) Mastercard ( ) American Express ( ) Expiration Date
Cardholder Name ___________________________ Card Number ___________________________
Signature ___________________________

Mail to CMJ Music Marathon, 830 Willis Avenue, Alberton, NY 11507.

For more information on showings, panels, exhibitions, hospitality suites, networking and other promotional opportunities, contact
Joyce Altman Green (516) 248-4000

(Program subject to change)
**CASH BOX PRESENTS**

The Music Times®

**BLACK CONTEMPORARY**

AN IN DEPTH ANALYSIS OF THE MARKETS

**MARKET AT A GLANCE**

**MOST ADDED** Out Of A Possible 85 Stations

<table>
<thead>
<tr>
<th>Artist</th>
<th>Company</th>
<th>Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Girl Friend—Bobby Brown</td>
<td>(MCA)</td>
<td>24</td>
</tr>
<tr>
<td>Love Is Forever—Billy Ocean—(Jive/Arista)</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>Caught Up In The Rapture—Anita Baker</td>
<td>(Elektra)</td>
<td>16</td>
</tr>
<tr>
<td>Once Bitten Twice Shy—Vesta Williams</td>
<td>(A&amp;M)</td>
<td>15</td>
</tr>
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**77 Stations Reported This Week**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Girl Friend</td>
<td>(MCA)</td>
</tr>
<tr>
<td>Love Is Forever—Billy Ocean</td>
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<td>(Elektra)</td>
</tr>
<tr>
<td>Once Bitten Twice Shy—Vesta Williams</td>
<td>(A&amp;M)</td>
</tr>
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**#1 SINGLES**

**RETAIL**

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<thead>
<tr>
<th>Song title</th>
<th>Artist/Record Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Word Up</td>
<td>Cameo/Atlanta Artists/PolyGram</td>
</tr>
<tr>
<td>Count Your Blessings</td>
<td>Ashford &amp; Simpson/Capital</td>
</tr>
<tr>
<td>Lady Soul</td>
<td>Temptations/Gordy/Motown</td>
</tr>
<tr>
<td>The Rain</td>
<td>Oran &quot;Juice&quot;/Jones/Def Jam/Columbia</td>
</tr>
</tbody>
</table>

**REQUESTS**

<table>
<thead>
<tr>
<th>Song title</th>
<th>Artist/Record Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>I'm For Real</td>
<td>Howard Hewitt/Elektra</td>
</tr>
<tr>
<td>Tasty Love</td>
<td>Freddie Jackson/Atlantic</td>
</tr>
<tr>
<td>Lady Soul</td>
<td>Temptations/Gordy/Motown</td>
</tr>
<tr>
<td>A Little Bit More</td>
<td>Melba Moore/Capitol</td>
</tr>
</tbody>
</table>

**HOT CUTS**

Song title—Artist—Record Company

**NOW SHARE IN THE UNFORGETTABLE VOCAL MAGIC OF THE LEGENDARY SONGWRITER/PRODUCER BUNNY SIGLER**

"Never Let Them See You Sweat"

and

"(You've Got The) Right Stuff"

**HIS NEW RELEASE ON**

**STAR ISLAND RECORDS, INC.**

(215) 477-4050

Produced By Bunny Sigler/All Vocals By Bunny Sigler

Executive Producer Richard Z. Prise
<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst. Wk.</th>
<th>Ttl. Wks.</th>
<th>Req. Rank</th>
<th>Rotation</th>
<th>Sales Rank</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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<tr>
<td>1</td>
<td>Cameo — Ward Up — Atlanta Artist/PolyGram</td>
<td>1</td>
<td>12</td>
<td>2</td>
<td>H</td>
<td>2</td>
<td>Y</td>
<td>X</td>
<td>1</td>
<td>6</td>
<td>Candy</td>
</tr>
<tr>
<td>2</td>
<td>2 Oran &quot;Juice&quot; Jones — The Rain — Def Jam/Columbia</td>
<td>2</td>
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**INDIE TOP 20**

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<td>6 R. Justice Allen—Crockin’ Up—Catawba</td>
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<td>8 Kartoon Krew—Botman—Profile</td>
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<td>9 Carone/Latoya Jackson—Oops! Oh No—Macola</td>
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<td>WDKA, WJMJ, JETR4, WXII, WATI, WQPR</td>
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<tr>
<td>10 Nocera—Summertime—Sleeping Bag</td>
<td>—</td>
<td>WJJZ, KUBE, WILD, WRKS, XHRM, VANNM</td>
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<tr>
<td>11 Octavia—To The Limit—Pow Pow</td>
<td>—</td>
<td>KDAY, XHRM, WFXA, WPAL, WBLX, WPEG</td>
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<tr>
<td>12 S. Pain &amp; Ingram—On &amp; On—Superstar International</td>
<td>—</td>
<td>WHRK, KACE, KYHS, WXII</td>
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<tr>
<td>13 U-Vee Hayes—He’s My Man—Bunky 7</td>
<td>—</td>
<td>KOKY, WXOK, WMJ, KIZZ</td>
</tr>
<tr>
<td>14 Marshall &amp; Babb—Let It Be Me—Live Authentic</td>
<td>—</td>
<td>WXII, WXOK, WTKL, WQXL, KOKY</td>
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<tr>
<td>15 Bunny Sigler—Never Let Them—Stor Island</td>
<td>—</td>
<td>WQFX, WXOK</td>
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<tr>
<td>16 Lamar Barry—Nothing Better—Tomionce</td>
<td>—</td>
<td>WNM, KNJO</td>
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<tr>
<td>17 Trinere—You Love Me—Jompacked</td>
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<td>WYLD-FM, WQW, WQCI, WXOK, WENN, WMJ</td>
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<tr>
<td>18 Dominique—Don’t Get Tired—Tuckwood</td>
<td>—</td>
<td>KMYX</td>
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<tr>
<td>19 Sweet Sensation—Hooked On You—Next Plateau</td>
<td>—</td>
<td>KMYX</td>
</tr>
<tr>
<td>20 Kopper—Second To None—KMA</td>
<td>—</td>
<td>KPWR</td>
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**REGIONAL BREAKOUTS**

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<tr>
<th>EAST</th>
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<tbody>
<tr>
<td>1 U-VEE HAYES—He’s My Man—Bunky 7 Records</td>
<td>Airplay Support Picking Up Well</td>
</tr>
<tr>
<td>2 R. JUSTICE ALLEN—Cracking Up—Cotowbo Records</td>
<td>Heavy Airplay And Sales In His Native Area</td>
</tr>
<tr>
<td>3 ISSAC HAYES—Like’s Rap/Hey Girl—Columbia</td>
<td>Came Back Super Strang-Smash</td>
</tr>
<tr>
<td>4 FREDDIE JACKSON—Tasty Love—Capitol</td>
<td>Anyway You Spell It—This Is A Hit</td>
</tr>
<tr>
<td>5 JEFF LORBER/KARYN WHITE—Facts Of Love—Warner Bros.</td>
<td>Growing Bigger Daily</td>
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<thead>
<tr>
<th>SOUTH</th>
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<tbody>
<tr>
<td>1 CHOCOLATE MILK MAMA—The Rain (The Answer)—Roadrunner</td>
<td>Great Airplay Support In South</td>
</tr>
<tr>
<td>2 DONNELL PITTMAN—Chocolate Lover—Fastfire</td>
<td>Indicators Are Saying Hit</td>
</tr>
<tr>
<td>3 VESTA WILLIAMS—Once Bitten—A&amp;M</td>
<td>Reports Simply Stated, it’s A Smash</td>
</tr>
<tr>
<td>4 FREDDIE JACKSON—Tasty Love—Capitol</td>
<td>SMASH</td>
</tr>
<tr>
<td>5 O.C. SMITH—You’re The First—Rendezvous</td>
<td>Very Strong In The South And Spreading</td>
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<thead>
<tr>
<th>MIDWEST</th>
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<tbody>
<tr>
<td>1 CHOCOLATE MILK MAMA—The Rain (The Answer)—Road Runner</td>
<td>Strong Airplay Sales Starting</td>
</tr>
<tr>
<td>2 RANDY CRAWFORD—Desire—Warner Bros.</td>
<td>Very Strong Support—Randy’s Former Home Base</td>
</tr>
<tr>
<td>3 VESTA WILLIAMS—Once Bitten—A&amp;M</td>
<td>Native Midwestern Happening</td>
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<tr>
<td>4 FREDDIE JACKSON—Tasty Love—Capitol</td>
<td>Broke Wide Open All Over-Huge Sales</td>
</tr>
<tr>
<td>5 LATIMORE—Sunshine Lady—Malaco</td>
<td>Dave Clark And His Team Have A Hit</td>
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<thead>
<tr>
<th>WEST</th>
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<tbody>
<tr>
<td>1 KOPPER—Second To None—KMA</td>
<td>Good Airplay At KPWR</td>
</tr>
<tr>
<td>2 VESTA WILLIAMS—Once Bitten—A&amp;M</td>
<td>Happening Very Big</td>
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<tr>
<td>3 CHAKA KHAN—Tight Fit—Warner Bros.</td>
<td>Chaka And Bunny Sigler Equals Major Hit</td>
</tr>
<tr>
<td>4 FREDDIE JACKSON—Tasty Love—Capitol</td>
<td>One Of The Biggest</td>
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**TEST RECORDS**

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<thead>
<tr>
<th>EAST</th>
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<tbody>
<tr>
<td>1 RON LAWS—Come To Me—Columbia</td>
<td>Doug Wilkins Is Breaking This One</td>
</tr>
<tr>
<td>2 LEE FIELDS—Stopwatch—B.D.A.</td>
<td>Response is picking up</td>
</tr>
<tr>
<td>3 CUT—Kindness Far Weakness—Supertronic</td>
<td>This is Spreading fast</td>
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<thead>
<tr>
<th>SOUTH</th>
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</tr>
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<tbody>
<tr>
<td>1 WHISTLE—Just For Fun—Select</td>
<td>Like Snowball, It’s Growing</td>
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<tr>
<td>2 LEE FIELDS—Stopwatch—B.D.A.</td>
<td>Major Action</td>
</tr>
<tr>
<td>3 MARSHALL/BABB—Let It Be Me—Live Authentic</td>
<td>HOT! Maybe a deal comin soon on this one</td>
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<thead>
<tr>
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<tbody>
<tr>
<td>1 VOLTAGE BROS.—Insecure—MTM</td>
<td>Support is getting stronger</td>
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<tr>
<td>2 WHISTLE—Just For Fun—Select</td>
<td>Real good activity</td>
</tr>
<tr>
<td>3 BUNNY SIGLER—Never Let Them See You Sweat—Star Island</td>
<td>Gaining Momentum</td>
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<table>
<thead>
<tr>
<th>WEST</th>
<th>COMMENTS</th>
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<tbody>
<tr>
<td>1 MARSHALL/BABB—Let It Be Me—Live Authentic</td>
<td>Beginning To Happen</td>
</tr>
<tr>
<td>2 CHAKA KHAN—Tight Fit—Warner Bros.</td>
<td>The fit is breaking loose</td>
</tr>
<tr>
<td>3 COMMODORES—Goin To The Bank—Polygram</td>
<td>All signs, point to a hit</td>
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**CONSENSUS BY REGION**
**JUNIOR TO WJLB**—PolyGram recording artist Junior (center) is shown with James Alexander, program director and Cecilia Whitemore, music director during a recent promotional stop in Detroit.

**NEWSMAN QUINCY**—Veteran producer Quincy Jones seems to be giving CBS newsman Ed Bradley some pointers on producing records. Maybe the "O" is auditioning for a spot on 60 Minutes.

**MILLS VISITS KDAY**—MCA recording artist Stephanie Mills (center) along with MCA's regional promotional manager Sara Melendez (left), hand delivered a copy of Mills' latest album to Don Tracey at KDAY.

**FRANKIE VISITS PAM**—During a recent promotional tour Frankie Beverly (right) paid a visit to KACE and program director Pam Robinson (center) along with Howard Geiger, national promotional director, black music for Capitol Records.

---

**HIGH PRIORITY**

Freddie Jackson's new single "Tasty Love" is burning up the charts. The first single from the up and coming LP "Just Like The First Time". Melba Moore is enjoying a top 5 single and is heading for #1. Tina Turner's "Typical Male" single from her second LP "Break Every Rule" was received very well at radio. Beau Williams continues to grow at radio and with some excitement at retail.

O'Bryan's new single "Tenderoni" ships October 29th. Maze's second single "When You Love Someone" from the Live In L.A. LP went to radio October 8th. Ashford and Simpson's second single "What Becomes of Love" ships October 22nd. Boogie Boys new single is titled "Share My World" ships November 5th. That is what is happening at Capital Records this fall as for as current and new releases.

Howard Geiger
National Promotional Director
Black Music
Capitol Records

Currently we have the hottest pure jazz music out with new releases from brothers Wyncott Marsalis "J Mood" and Branford Marsalis "Royal Garden Blues".

This has been a great year for Columbia on breaking new artists like Oran "Juice" Jones whose single "The Rain" hit #1 on the charts and album is Top 10 and rising. Other success stories include Lisa Lisa, Gregory Abbott, Rebbie Jackson, Denise Williams and Surface. Isaac Hayes is back with his new smash "Ike's Rop/Hay Girl".

Doug Wilkins
National Director Jazz
Progressive Promotion
Columbia Records
A CASHBOX FIRST—Ladies and Gentlemen specifically involved with black music, it is a pleasure to present you with our first issue of “The Black Contemporary Section” of Music Times. I sincerely thank you for your support, and in making it conceivable to provide the most extensive coverage ever benefitted to black radio and music through a major publication. The support has been excellent and I hope that it continues to flourish. In order to create a viable situation in our new section, I will need information about the activities of your radio station and record company. Therefore, let us seize the opportunity to let it be known what is happening, and who is stimulating these activities, through this vehicle in which you can disseminate your information. Please take a few moments to critically analyze these pages in order to aid us in the process of creating an ongoing situation in which we can further expose blacks in the realm of entertainment.

FUTURE MEGA STAR—Vesta Williams, in case you have not heard, will soon be a commonplace name in your home. This brilliant young artist from the midwest, has the charisma, and show-biz savvy it takes to reach the top. Even at the young age of 25, she doesn’t lock the necessary experience, having worked with such prolific stars as Jermaine Jackson, Bobby Womack, Jeffery Osborne and Miles Davis. Despite working as a back up for some of the aforementioned she knew she would soon capture the spotlight as a solo artist. Her talents extend further than singing, as she is equally adept in songwriting, having co-written her first single release “Once Bitten, Twice Shy” on her album titled “Vesta”, on A&M Records. Vesta believes her musical awareness originated in her mother’s womb. During her pregnancy, Mrs. Williams enjoyed listening to such stars as Sarah Vaughan, Nancy Wilson, and Aretha Franklin. According to Vesta this inspired her, even as in a fetal conception. Vesta idolizes Sarah to this day. Vesta Williams, at age 25, is truly exemplary of what the words, hardwork, belief and determination, truly represent.

YBPC—The Young Black Programmers Coalition Inc., will hold their ninth annual national meeting, Friday, November 14 through Sunday 16th 1986, at the Hyatt Regency Hotel, Houston, Texas. The theme of this years gathering will be “Where Do We Go From Here?” Also, such interrelating topics as; Record Promotion, The New Ballgame, The Changing Format and Polishing Your Image In The Industry. We hope you come out and support our organization in any way possible. Think of the power you have as an individual, and try to perceive the limitless possibilities if we stand together.

INDUSTRY ACTIVITIES—ED

ECKSTINE, whose career originated with Quincy Jones at age 19, graduated to the position of vice president of A&R at Arista Records. Ed will now move to Casablanca/Wing Records as senior vice president/general manager/chief operating officer. Best wishes to this talented young man! Bunny Sigler who has written and produced many hits over the years for some of the top stars, is currently in the studio collaborating with the O’Jay’s. Richard Mack, president of Catawba Records, currently enjoying success with R. Justice Allen’s single, has a forthcoming smash on Sandra Feva. The renowned brother and sister team of Klique, Deborah Hunter and Isaac Suthers, have recently formed D.E.I. Records, and will soon release their first single, “Waiting For Ya Genie”. Continued success to all of you!

BOB LONG

L.A. DREAM TEAM HITS THE POOL—Pictured (lr) during a visit to San Francisco’s Soul Disco Record Pool are (front) L.A. Dream Team members Rudy Pardee and Chris Wilson, director Bobby G and MCA Records Promotions’ Al Carroll.

CREATIVE CONCEPTS

CITY—JACKSON, MS
STATION—WKXI
P.D.TOMMY MARSHALL, Revenue and Ratings Booster
PROMOTION—Tommy does a classic oldie show from 12 noon–1 p.m. featuring some of the best oldies available. This reaches the older listeners. A perfect sponsorship tie-in. The show is sponsored by Classic Coke and the new Wendy’s Classic. I know they are getting a nice flat rate sponsorship for that hour. Great idea, may be “you” can use it.
Verna S. Green
Vice President/General Manager
WJLB, Detroit

In April 1982, Verna S. Green, without any previous broadcasting experience, became the General Manager for FM98 WJLB in Detroit. Since then, she has achieved far WJLB not only consistently high ratings, and triple digit increases in national advertising sales, but high recall audience promations like the FM98 Tune Up Card, the Matar City Break and the FM98 Strang Songs Man. In other words, since Verna S. Green has joined the team, WJLB has been a consistent leader in the radio market.

How did Verna achieve such phenomenal success with no radio experience? Well, she certainly didn't come empty handed. She brought with her the knowledge obtained from Michigan State, and from a former position she held as the Organizational Specialist at General Motors. It was there that she learned any organization is a system of independent parts. As Green puts it, "I am a systems oriented manager. I was simply fortunate enough to be able to assemble these contributions into what is now a well-handled marketing machine...if any part of the system is touched, there is an effect on all parts."

Green attributes much of her station’s turnaround success to her associations, and to the support from many caring friends in the industry.

The "Greening" of WJLB has begun. Green’s committed staff and consultants have joined forces to "improve and win". There activities have paid off, as WJLB FM98 continues to grow even more, get even greener.

"Far away up in the clouds are my highest aspirations. I may not reach them all, but I can look up, see their beauty and follow where they lead."V.S.G. Claudia Eaton

James Alexander
Operations Manager/ PD
WJLB, Detroit

James Alexander started his brilliant radio career with WCN Cincinnati, Ohio at age 17, while attending Walnut Hills High School. Because of his age, WCN had to get a special work permit for him. Needless to say, his incredible voice, talent and the fact that he was still in high school gained James rapid naturality as he was known back then as Jimmy Wander, "The Teenage Ball of Thunder."

After spending several successful years with WCN, James transferred to WDAO Dayton where he very quickly became the program director. Subsequently, having scored successes in his native northwest, he moved on to WBOK, New Orleans, retaining his title as program director. He then decided to try his hand at announcing for WBUX Chicago, Ill. where he later became program director. During his tenure at WBUX James directed the station to major successes in the ratings. After several years in the windy city, it was back to WYLD AM/FM New Orleans to be assistant program and music director. After this James made a brief stop at KRLY Houston, Texas.

Then, in 1982, Verna Green placed a call that led James to his most current position at the top rated WJLB Detroit. Verna, who just recently had been appointed WJLB’s general manager, was aware of James’ many successes and wanted him on the team. Upon his arrival in the mid city there were seven stations carrying Black/Urban formats. Today there is only one, WJLB, under the guidance of James Alexander, one of the industry’s best programmers, has maintained consistently high ratings. All of them have been in the top three including a recent #1 in Detroit.

Congratulations to a true professional.

Judie Haymes

Dorothy Brunson, President
Brunson Communications, Inc.
Baltimore

Ms. Brunson is making her name in the world of broadcasting, media and communications and has admitted that she is out to “build one of the major communication conglomerates in America”. As president of Brunson Communications, which owns WEBB Radio in Baltimore, WIGO Radio in Atlanta, Georgia, and WBMS Radio in Wilmington, North Carolina, she is well on her way.

After growing up in Harlem, she went on to earn her Bachelor’s degree at Empire State College in New York. She joined the broadcasting in 1964 and by 1969 was assistant general mgr. of radio station WWRL in New York City, where she increased advertising billings from a mere $75,000 to a whopping $4 million in six years.

In 1973, after working a short time in advertising, she served as corporate vice president and corporate general manager of Inner City Broadcasting. In ’79 she left Inner City to purchase the then failing WEBB-FM in Baltimore. (The first of her three Brunson Communication acquisitions.) In three short years, she brought the station out of the red and into a share of the city’s listening audience. After 23 years in radio, Dorothy says that she knows how to make a station work. She has also lectured and spoken on business, economic development, affirmative action, communications, women’s rights, religious and human issues throughout the nation. On several occasions she has been a guest in Africa where she spoke on the need for greater input by women into business and industry. Concurrently, Ms. Brunson serves on boards of three cities, New York, Atlanta and Baltimore, many of which emphasize economic development for women and minorities. In addition, her credentials include the most impressive of awards reflecting her dedication, concern and enthusiasm. Bravo Dorothy!

Ron Ellison
Vp Black Music
Warner Bros.

Ron Ellison, one of the most respected and hardest working individuals in the record industry, was recently appointed vice president at black music, Warner Bros. and is working out of the Burbank office.

Prior to his various positions in promotions and marketing, Ron, who is also an outstanding drummer/musician, spent several years as a studio drummer recording for the late Leonard Chess. He gives a lot of credit to Leonard who gave him an opportunity to pursue his dream of being involved in music.

During that wonderfully creative recording period, he was sharpening his skills to become the outstanding record executive he is today.

Ron’s first break came from DeLite Records when they selected him to handle local promotions in Chicago. He then took a similar post with Warner Bros., where he was soon elevated to regional promotion manager. After establishing himself as one of the real pros in the business, Ron moved to PolyGram as national promotion director where he enjoyed a highly successful tenure. From there, he was appointed vice president for Maurice White’s ARC Records.

In 1982 Ellison formed his own company, Effective Music Marketing, which handled the national promotion and marketing responsibilities for top record labels and their artists.

Ron’s present position at Warner Bros. has reunited him with V.P. Tom Draper and with many of the field representatives who were there during his previous affiliation. The Warner Brother’s Bunny still runs with the hits. Congratulations to a pro’s pro Ron Ellison.
CASH BOX PRESENTS

The Music Times
COUNTRY
AN IN DEPTH ANALYSIS OF THE MARKETS

OCTOBER 25, 1986

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 118 Stations

96 Stations Reported This Week

Then Its Love—Dan Williams—(Capital)
33 Adds

The Carpenter—John Conlee—(Columbia)
32 Adds

Someday—Steve Earle—(MCA)
31 Adds

Fallin' For You For Years—
Conway Twitty—(Warner Bros.)
29 Adds

She's The Trip That I've Been On—
Larry Boone—(Mercury/PolyGram)
15 Adds

#1 SINGLES

Touch Me When We're Dancing—
Alabama—(RCA)

You're Still New To Me—Marie Osmond
with Paul Davis—(Capital/Curb)

It Ain't Cool To Be Crazy About You—
George Strait—(MCA)

Too Much Is Not Enough—Bellamy
Brothers with Forester Sisters—(MCA/Curb)

HOT PHONES

Touch Me When We're Dancing—Alabama—(RCA)

You're Still New To Me—Marie Osmond with Paul Davis—(Capital/Curb)

It Ain't Cool To Be Crazy About You—George Strait—(MCA)

Too Much Is Not Enough—The Bellamy Brothers with Forester Sisters—(MCA/Curb)

HOT CUTS

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

Marie Osmond—Everybody's Crazy 'Bout My Baby—(I Only Wanted You)

Tonya Tucker—'I'll Come Back As Another Woman—(Girls Like Me)

Earl Thomas Conley—'I Can't Win For Losin'—(Too Many Times)

Barbara Mandrell—'You're Still My Hand Holder—(Moments)

Exile—Kiss You All Over—(Exile Greatest Hits)

Crystal Gayle—Take This Heart—(Straight From The Heart)

John Schneider—Better Class Of Lasers—(Take The Long Way Home)

REQUESTS

You're Still New To Me—Marie Osmond with Paul Davis—(Capital/Curb)

Too Many Times—Earl Thomas Conley & Anita Pointer—(RCA)

Just Another Love—Tonya Tucker—
(Capitol)

That Rock Won't Roll—Restless Heart—
(RCA)
<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst. Wk.</th>
<th>Ttl. Wks. Rank</th>
<th>Req. Rank</th>
<th>Rotation</th>
<th>Sales Rank</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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<tr>
<td>1</td>
<td>Randy Travis—Diggin' Up Bones—Warner Bros.</td>
<td>1</td>
<td>10</td>
<td>1</td>
<td>Hat</td>
<td>1</td>
<td>Y</td>
<td>Y</td>
<td>Y</td>
<td>2</td>
<td>19 Messin' With My Mind/Stars of Life</td>
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<td>2</td>
<td>Marie Osmond/Paul Davis—You’re Still New —Cap. /Curb</td>
<td>3</td>
<td>9</td>
<td>3</td>
<td>Hat</td>
<td>2</td>
<td>N</td>
<td>Y</td>
<td>43</td>
<td>3</td>
<td>Everybody’s Crazy 'Bout ... /I Only Wanted You</td>
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<td>3</td>
<td>Tanya Tucker—Just Another Love—Capitol</td>
<td>2</td>
<td>15</td>
<td>33</td>
<td>RC</td>
<td>4</td>
<td>N</td>
<td>Y</td>
<td>29</td>
<td>27</td>
<td>I'll Come Back As .../Girls Like Me</td>
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<td>4</td>
<td>Earl Thomas Conley/Anita Pointer—Too Many Times—RCA</td>
<td>5</td>
<td>12</td>
<td>6</td>
<td>Hat</td>
<td>3</td>
<td>Y</td>
<td>Y</td>
<td>New</td>
<td>New</td>
<td>I Can’t Win For Losin’ /Too Many Times</td>
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<td>Barbara Mandrell—No One Mends A Broken ...—MCA</td>
<td>7</td>
<td>10</td>
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<td>Med.</td>
<td>18</td>
<td>N</td>
<td>Y</td>
<td>New</td>
<td>New</td>
<td>You’re Still My Hand Holder/Moments</td>
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<tr>
<td>6</td>
<td>Exile—It’ll Be Me—Epic</td>
<td>6</td>
<td>12</td>
<td>25</td>
<td>RC</td>
<td>9</td>
<td>Y</td>
<td>Y</td>
<td>Y</td>
<td>5</td>
<td>12 Kiss You All Over/Greatest Hits</td>
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<td>7</td>
<td>Restless Heart—That Rock Won’t Roll—RCA</td>
<td>8</td>
<td>11</td>
<td>8</td>
<td>Hot</td>
<td>5</td>
<td>N</td>
<td>Y</td>
<td>—</td>
<td>—</td>
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<tr>
<td>8</td>
<td>Crystal Gayle—Cry—Warner Bros.</td>
<td>4</td>
<td>14</td>
<td>15</td>
<td>RC</td>
<td>7</td>
<td>N</td>
<td>Y</td>
<td>11</td>
<td>10</td>
<td>Take This Heart/ Straight To The Heart</td>
</tr>
<tr>
<td>9</td>
<td>John Schneider—At The Sound Of The Tone—MCA</td>
<td>10</td>
<td>8</td>
<td>13</td>
<td>Med.</td>
<td>25</td>
<td>N</td>
<td>Y</td>
<td>18</td>
<td>6</td>
<td>Better Class Of Losers/Take The Long Way Home</td>
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<tr>
<td>10</td>
<td>T. Graham Brown—Hell and High Water—Capital</td>
<td>11</td>
<td>8</td>
<td>11</td>
<td>Med.</td>
<td>32</td>
<td>Y</td>
<td>Y</td>
<td>13</td>
<td>20</td>
<td>Don’t Go To .../Tell It Used To Be</td>
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<tr>
<td>11</td>
<td>George Strait—It Ain’t Too Cool To Be Crazy—MCA</td>
<td>12</td>
<td>7</td>
<td>4</td>
<td>Hot</td>
<td>15</td>
<td>N</td>
<td>Y</td>
<td>4</td>
<td>20</td>
<td>Rhythm Of The Road/#7</td>
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<td>Steve Wariner—Starting Over Again—MCA</td>
<td>14</td>
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NR—Not Ranked  Y—Yes  N—No
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### INDIE TOP 20

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<td>KOLY X/43, WSM 23/18, WJJC 16/13, KWQC 30/25, WDLW 32/32</td>
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<td>KBSF 25/22, WQST 16/16, KSO 30/29, WGTO 26/26, KINO 29/28, WKNN 4/1</td>
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<td>19 Wyatt Brothers—Wyatt Liker—Wyatt Brothers</td>
<td>D</td>
<td>D</td>
<td>WCVR 43/30, WQTE 49/43, KYKK 48/41, PLUS ADDS: KFS, WMNR, KTM</td>
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<tr>
<td>20 Earl Cowan—Me, Myself and I—Door Knob</td>
<td>D</td>
<td>D</td>
<td>WSCG D/45, WKCW D/36, WSCP 37/29, WQTE 40/32, KCTI D/48, WRX 48/38</td>
</tr>
</tbody>
</table>

Legend: D = Debut  A = Add  RC = Recurrent
## REGIONAL BREAKOUTS
### COUNTRY

### NORTHEAST
- **What Am I Gonna Do** — Reba McEntire — MCA
  - **Comments:** Sales building; early phones; 70% stations already on.
- **Too Much Is Not Enough** — Bellamy Bros./Forester Sis. — MCA/Curb
  - **Comments:** Sales going dynamite; good phones; popularity strong nationally.

### SOUTHEAST
- **Southern Air** — Ray Stevens — MCA
  - **Comments:** Heavy LP sales; strong requests; popular with all audiences.
- **I Miss You** — Billy Joe Royal — Atlantic/America
  - **Comments:** Sales slowing; calls coming in; local action good.
- **Everything I Used To** — Gene Watson — Epic
  - **Comments:** Starting to happen; early requests; popularity regional.
- **Mind Your Own Business** — Hank Williams Jr. — Warner Bros./Curb
  - **Comments:** Strong LP sales; good phones; great audience response.

### SOUTH CENTRAL
- **Southern Air** — Ray Stevens — MCA
  - **Comments:** Heavy LP sales; strong requests; popular with all audiences.
- **Fallin For You** — Conway Twitty — Warner Bros.
  - **Comments:** LP continues to move; early requests; strong adds last week.
- **Romance** — Jim Collins — TKM
  - **Comments:** Requests building nicely; good airplay.
- **Mind Your Own** — Hank Williams Jr. — Warner Bros./Curb
  - **Comments:** Strong LP sales; good phones; great audience response.
- **Half Past Forever** — T.G. Sheppard — Columbia
  - **Comments:** Sales starting to happen; early requests; partial building nicely.

### MIDWEST
- **Then It's Love** — Don Williams — Capitol
  - **Comments:** LP sales good this week; early requests; strong adds last week.
- **Touch Me When We're Dancing** — Alabama — RCA
  - **Comments:** Sales up; heavy requests; strong audience response.
- **Cry Myself To Sleep** — The Judds — RCA
  - **Comments:** LP sales continued to be heavy; strong early requests; lots of picks.

### SOUTHWEST
- **Love's Gonna Get You** — Ricky Skaggs — Epic
  - **Comments:** Sales real good; good requests; popularity strong nationally.

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212-586-2640
Oh, sure, you guessed ‘em all right, I suppose? Sure you did. Well, I’m the only guy who put my guesses in print, and then sent them around the entire globe (except maybe to Russia or China. I don’t think we have any subscribers there?)

So, okay, let’s just see how the bigmouth mode out.

Song of the Year—I picked “On The Other Hand,” as did the majority of the CMA voters, so let’s mark that up as one for the “Win” column.

Single Of The Year—We scored another winner here. I quote from this same forum two weeks ago, “...we think Dan Seals and writer Poul Davis caught us with our nostalgia down with this deceptively simple piece of product.” Obviously, the voters agreed.

Album Of The Year—Oh, well, nobody’s right all the time. Our column said that “…Milsop’s ‘Lost In The Fifties Tonight’ packaging is also strong, but maybe not flashy enough for the voters.” We then went out and chose the Judds’ “Rockin’ With The Rhythm Of The Roin.” The voters didn’t agree, of course, but you’ll never hear me fault them for being wrong. (Don’t worry, Naomi and Wynonna, I’m asking for a recount!)

Entertainer Of The Year—A serious case of misjudgment here, on the part of a certain columnist. I’m afraid I thought Rebo was in over her head in this category, so I picked Willie. Apparently the lady is more than just another pretty Female Vocalist of the Year, she’s top-of-the-line all the way. My hat’s off to the new Champ.

Male Vocalist Of The Year—Bingo! Chalk up another win for the good guys. Let’s see all the hands of those who picked George Strait. As we said in the column, “Male vocalist will be George Strait. Consistency is the key here.” And consistent he is, as those with the ballots were quick to pick up on.

Vocal Group Of The Year—“Vocal group of the year will probably be the Judds, based on their record product, although we think they should actually be over in the Vocal Duo category and win over there,” says the column. And the envelope, please. The winner—the Judds!! Score one more for our side.

Horizon Award—Here’s what we said: “The Horizon Award will go to Randy Travis. Period.” How about that for going out on a limb, huh? With all due respect to the other nominees (whom I happen to hold in high esteem), was there really another choice?

Female Vocalist Of The Year—We said “Rebo or Rosanne,” so I guess that’s only worth half a point (or whatever else may be the prize in all of this.) Once again, Rebo shows where strong she’s become, and it’s awesome!

As for the other awards, we didn’t hazard any guesses. So our total score comes to 5 1/2 correct and 2 1/2 incorrect, for a percentage of 66 2/3. (I don’t know if that’s real good or real bad when it comes to guessing award winners, but if I had had that kind of percentage when I used to bet the pro football games, I’d probably be ruler of my own island kingdom by now.)

However, right or wrong as the guesses might have been, the winners were all truly the right ones, and there’s not one among ‘em who didn’t deserve to win. So let’s have one big final round of applause for all of this year’s winners before we start laying down the foundations for next year.

Bravo, all!

Tom McEntire

HELEN VISITS MICHIGAN—WGTE morning personality Ron Allen and WGTE sales associate Mary Horey (left) with MCA/Dot recording artist Helen Cornelius after her show at the Saline Community Fair, Saline, MI.

COUNTRY PROMOTION OF THE WEEK

CITY—GONZALES, TX

STATION—KCTI—JIM PERKINS PD/MD

PROMOTION—KCTI ATHLETIC FOUNDATION

A station promotion to tap the untapped resources of a community, in support of local athletics. KCTI formed an athletics foundation with 5 levels of participation.

Benefactors, patrons, supporters, and commercial and non-commercial businesses, based on their level of participation, are mentioned during sporting events. The foundation grants two scholarships each year to the most athletic boy and girl, plus gives letters of commendation on outstanding performances in each week’s games.
COUNTRY PROFILES

NICKUS—Music Director
KXIX-Turlock, CA

TURLOCK, CA—"People sometimes like living in Modesto or Turlock like living in the sticks, but since no one invented television, we're been living in New York..."

Not only have such at-home devices as TV had an major "broadening" effect on his listeners, but, says Nickus from his vantage point as music director for KXIX in Turlock, has the proximity of such a major cosmopolitan center as San Francisco.

A lot of his listeners, during the week, are doing just what you might expect rural Americans to be doing—fishing, taking care of the pick-up truck or chewing on a straw or two. "But on the weekend they're never in San Francisco getting sophisticated."

With that in mind, Nickus operates from what he refers to as a "lifestyle format"—one that springs directly from the highly-diversified tastes of his audience as well as from the direction given him by management—gaining listeners, core target 25-49. His listener-gaining format incorporates a broad spectrum of styles and sounds, all under an umbrella of being "country." From his perspective, "a lot of things fit into an format as it's evolving."

His first gig was up in Yakima, WA with a playlist comprised of Andy Williams, Patti Page, etc. Unfortunately, Uncle drafted him and he wound up in the Navy on a helicopter carrier. Citing the fact that the ship had 1400 men and that they had broadcast potential on board, he managed to smooth-talk the captain into building a low-cost record library (LPs in the Orient were going for about a quarter apiece) and having music broadcast throughout the ship daily, until lights out. A born radio man, it would appear.

Ed has continued in radio for ten years, with his first country job being at KAER in Sacramento. Eventually he was hired as music director at KFIV (later called KZUN), changing it to a country format, and in June '85 went to KXIX as music director and mid-day man.

He has developed a "very personable" relationship with the station's listening audience. "I'm a regular guy. I talk about regular things, things that people do every day. I try to relate to their next door neighbor."

CHRIS TAYLOR—Program and Music Director
KIXZ—Amarillo

AMARILLO, TX—There are songs about being the seventh son of a seventh son, but how about being the adopted son of an adopted son? Better yet, how about being a radio man who's the adopted son of a radio man who's the adopted son of a radio man? (You could almost say that radio is in the bloodstream, except...)

Anyway, for Chris Taylor it was originally auto mechanicsville. That was where he had staked his claim. He studied it, he worked at it and generally intended to stay with it, until he developed what was diagnosed sometimes as an arthritic condition and mechanicinig become too difficult to handle. So he went back to college (as a business major) and, because of dad's and grand-dad's backgrounds, decided to check out the college station. Except for a short time when he quit school and went to work selling automotive parts, he's been part of the radio community ever since. As a career, it started on a part-time basis up at KYSM-Moncato, MN (a job followed by the aforementioned foray into automotive parts), and later over to KOLM in Rochester for summer work. Then it back to Moncoto where he earned his full-time wings. The string continued over to WMAD in Madison, WI through KNNN in Omaha for six or seven years and then on to KSO for a short period. He ultimately landed in Amarillo 3 years ago.

Early family influences once again had some significance for him, in that what little knowledge he claimed to have about music was generally more than what the other air personalities had. The result was that he's been official or unofficial music director almost ever since he started.

Over that period, he learned that adult audiences don't want to hear the same things over and over. Thus he favors a long playlist approach to country broadcasting. With last week's CMA awards still echoing in the air, he offers that "It's time that Nashville wakes up to the fact that people want traditional country music."

HIGH PRIORITY

Kathy Mattea coming off her smash, "Love At The Five And Dime," is moving out smartly with "Walk The Way The Wind Blows" (which is also the title of the new LP). Perennial favorites, the Statler Brothers are extremely strong, as usual, and we're expending tons of energy in developing Larry Boone.

Very exciting initial response to bath Donna Fargo's and Johnny Paycheck's latest singles.

Our highest priority continues to be Restless Heart's "That Rock Won't Roll," which shows every sign of being their first top-of-the-chart record. Early indications are that Michael Johnson may have Song of the Year with "Give Me Wings." Stations that have legitimate research indicate the record could be a giant—drawing tremendously heavy female phones already.

Alabama, the Judds and Poke McIntire continue on a streak.

Frank Leffel — National Country Promotions Director—Polygram/Mercury Records

Jack Weston — Sales Director, RCA Records Nashville
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<td>18</td>
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<td>At the horse track</td>
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**CASH BOX TOP 100 ALBUMS**

**THE CASH BOX TOP 100 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.**

October 25, 1986

**Title, Artist, Label, Number, Distributor**

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**TOP 10 SONGS**

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**TOP 10 ARTISTS**

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**TOP 10 SINGLES**

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**New 12" Releases**

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<td><em>House</em></td>
<td>Chris Young</td>
<td>4V9 43062</td>
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<td><em>The Border</em></td>
<td>(L.D./R.G.K. - ASCAP) (J. Davies/B. Kretschmer)</td>
<td>Columbia</td>
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<td><em>Drunken Lover</em></td>
<td>(Joley Ricketson)</td>
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<td><em>Walk This Way</em></td>
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<td><em>Summertime, Summertime</em></td>
<td>(Joley Ricketson)</td>
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<td><em>Venus</em></td>
<td>(Joley Ricketson)</td>
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<td><em>Ain't Nothin' Goin' On But The Rent</em></td>
<td>(Gwen Guthrie)</td>
<td>PolyGram 816 106-1</td>
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**Most Active**

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<td>Freddie Jackson</td>
<td>Capitol V 15/54</td>
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<td><em>Papa Don't Preach</em></td>
<td>Madonna (Stevie Wonder, B. Echols)</td>
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<td><em>Split Personality (Remix)</em></td>
<td>UTO (Select FS 6276)</td>
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<td><em>Nasty (Remix)</em></td>
<td>Janet Jackson (A&amp;M SP 12178)</td>
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<td><em>I'm Chillin'</em></td>
<td>Aretha Franklin (Atlantic 45686)</td>
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<td><em>Can't Wait Another Minute</em></td>
<td>Five Star (RCA 15711)</td>
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<td><em>Pop Goes My Mind</em></td>
<td>(Atlantic 56/88)</td>
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<td><em>See You Tonight</em></td>
<td>Barbra Roy (RCA PW 14405)</td>
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<td><em>Shake You Down</em></td>
<td>Gregory Abbott / E. K. (Atlantic 45686)</td>
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<td>T. L. Rock (Fresh Fire 64Y)</td>
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<td>Full Force (Columbia 44-05956)</td>
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<td>General Kane (Gordy/Motown 36568G)</td>
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<td><em>Roaches</em></td>
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**Human (extended version) — Human League — (A&M)**

**Strong Activity**

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<td>Nu Shooz</td>
<td>Columbia 44-05956</td>
</tr>
<tr>
<td><em>Nail It To The Wall</em></td>
<td>Stacey Lattisaw</td>
<td>Motown 92</td>
</tr>
<tr>
<td><em>Thunder and Lightning</em></td>
<td>(Atlantic 45686)</td>
<td>Columbia 44-05956</td>
</tr>
<tr>
<td><em>Don't You Try It</em></td>
<td>RAW (EME Group 45665)</td>
<td>Columbia 44-05956</td>
</tr>
<tr>
<td><em>I'm For Real</em></td>
<td>Howard Hewett (Motown 45686)</td>
<td>Columbia 44-05956</td>
</tr>
<tr>
<td><em>Gravity</em></td>
<td>Chaka Khan (Scotti Brothers 42950943)</td>
<td>Columbia 44-05956</td>
</tr>
</tbody>
</table>

**Club Pick**

She Don't Want You — Scqual (Joley LBoy) D.J.: Bill Ricket Club: Cheetha Location: New Jersey

Comments: "Good captivating dance beat with a Flori- da sound that always crowds the floor."

**Retailer's Pick**

Tani — The Smith's (Warner Bros.) Store: Best Records Manager: Denise DeCunzo Location: Panorama City

Comments: "Very meaningful lyric which has a great dance sound sure to make you feel alive."
DISPLAY CONTEST—Living Music, purveyors of distinctive, organic music from saxophonist Paul Winter, pianists Paul Halley and Denny Zeitlin, and cellist Eugene Freisen, is giving both retailers and consumers a chance to win a white water rafting trip down the Colorado River through the Grand Canyon! Retailers across the country were sent materials for displaying the consumer sweepstakes. Retailers must send two photos of their creative display to Living Music in order to qualify. They will be judged on originality and creativity, store position, ability of display to generate sales and use of product in display. Other prizes include, SONY D-75 DISCMAN portable CD players and customized satin jackets. Living Music told Shop Talk the response from stores across the country has been phenomenal with 833 stores participating press time. The deadline for consumers is October 31, and for retailers, November 15. Call them collect at 707-468-5559 to register and receive the packet of merchandizing materials if your store wants to participate.

WANNABEAR?—CITY-1-STOP is giving away a car, a trip to Las Vegas and other prizes to celebrate another year's anniversary. Each business day during the month of October, a gift will be given away to one of the many independent record and video store accounts which buy product from CITY-1-STOP, culminating with a new Hyundai Excel three-door coupe which will be given away in a drawing at the end of October. From each business day's invoices, one slip will be drawn to determine which account will win that day's prize. Daily prizes include a two day expense-free fling in Las Vegas, CD Players, concert tickets, VCRs, pre-recorded audio and video tape, and assorted audio and video hardware.

NARM WHOLESALERS MERGE—Rack jobbers, one stops and independent distributors and manufacturers will now be able to discuss items of mutual concern at the 1986 NARM Wholesalers Conference. The conference which is not retail oriented, will combine three individual conferences. Rack jobbers and one stops may request a "One on One" schedule with manufacturers, which will provide an opportunity for rack jobbers and one stops to exchange information on a direct basis. George Hocutt of California Record Distributors, chairman of the Independent Distributors Advisory committee, says the combining of the three conferences at one location should have positive results. "I am glad, as an independent distributor, too see the rack jobbers and one stops will be there. We need the cooperation of rack jobbers and one stops. I think we will be having much more meaningful discussion." Among the issues Hocutt expects to be discussed are the "de-emphasis of buying black vinyl—and discount." One stop committee chairman Jason Blaine of The Music People says, "the hot topics will be compact discs and the question of what is happening to vinyl as opposed to cassettes." Rack jobbers are concerned with standardizing cassette package size, according to Rack Jobber committee chairman Don Weiss of Arrow Distributing Company. "Packaging will be a major issue at the rack jobbers meeting as it was at the recent retailers meeting," he says.

MAX APPEAL—Karl Lorimar Home Video is offering a sweepstakes in conjunction with the release of the "Original Story" videotape which is now in stores. The grand prize is a trip for two to London (Max's birthplace). All Max aficionados must submit a post card to an address given on the video with answers to four questions that are asked of them at the end of the cassette. Cards received containing the correct answers will be pooled and a drawing will be held on January 1, 1987. Additional sweepstakes prizes will include posters, tee shirts and calendars. The 60 minute feature which details the creation of this unique, cynical, computer generated talk show host is highly recommended by Shop Talk. The suggested retail price is $29.95.

Brian Kassar

PROMOTIONAL IMPACT—Jane Fonda recently appeared at Sound Video corporate headquarters in Niles, IL as the first stop in her promotional tour for her new videotape, Jane Fonda's Low Impact Aerobic Workout. Pictured with her at the Sound Video offices are fly Gary Hunt, vice president of sales, Karl Lorimar Home Video, Noel Gambal, chairman Jane Video; Nick Norton, senior product manager of sports and fitness, Karl Lorimar Home Video.

CASH BOX TOP 40 COMPACT DISCS

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<tr>
<td>12</td>
<td>WHITNEY HOUSTON</td>
<td>A)RCIA</td>
<td>J.R.CD/E2219C/CA</td>
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<tr>
<td>13</td>
<td>BROTHERS IN ARMS</td>
<td>DIERE STRAIGHTS</td>
<td>(Warner Bros. 25204-2</td>
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<td>14</td>
<td>HEART</td>
<td>R.M.</td>
<td>R.I.M. 85935/30</td>
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<td>15</td>
<td>LIFE'S RICH PAGEANT</td>
<td>R.M.T.</td>
<td>R.M.F. 30-9375/3</td>
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<td>16</td>
<td>REVENGE</td>
<td>R.Y.M.</td>
<td>R.Y.M. 30-9478/4</td>
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<tr>
<td>17</td>
<td>THE DARK SIDE OF THE MOON</td>
<td>FOXHOL</td>
<td>(Cedel CED/43013/</td>
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<tr>
<td>18</td>
<td>LIKE A ROCK</td>
<td>ROBERT WEBER</td>
<td>(T MOVIE) 30-50/</td>
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<tr>
<td>19</td>
<td>EAT EM AND SMILE</td>
<td>DAVID LEE ROTH</td>
<td>(Warner Bros. 2</td>
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<td>20</td>
<td>TUFF ENUFF</td>
<td>TUFF</td>
<td>(Cedel CED/43013/</td>
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<tr>
<td>21</td>
<td>CHRONICLES</td>
<td>SLAYE</td>
<td>(Cedel CED/43013/</td>
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<tr>
<td>22</td>
<td>DOUBLE VISION</td>
<td>B.D.</td>
<td>(Cedel CED/43013/</td>
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<tr>
<td>23</td>
<td>THEN &amp; NOW...THE BEST OF THE MONKEES</td>
<td>M.G.</td>
<td>M.G. 30-9478/4</td>
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<tr>
<td>24</td>
<td>TRUE CONFESSIONS</td>
<td>R.M.F.</td>
<td>R.M.F. 30-9478/4</td>
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<tr>
<td>25</td>
<td>Riptide</td>
<td>R.R.P.</td>
<td>R.R.P. 30-9478/4</td>
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<td>NO JACKET REQUIRED</td>
<td>F.J.H.</td>
<td>F.J.H. 30-9478/4</td>
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<tr>
<td>27</td>
<td>MUSIC FROM THE EDGE OF HEAVEN</td>
<td>W.H.M.</td>
<td>(Cedel CED/43013/</td>
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<tr>
<td>28</td>
<td>CONTROL</td>
<td>M.I.D.</td>
<td>M.I.D. 30-9478/4</td>
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<tr>
<td>29</td>
<td>MIKE &amp; THE MECHANICS</td>
<td>A.M.C.</td>
<td>(Atlantic 81267/2</td>
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<tr>
<td>30</td>
<td>EMERSON, LAKE &amp; POWELL</td>
<td>M.P.</td>
<td>(Polydor 829597-2/</td>
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<td>31</td>
<td>RAPTURE</td>
<td>A.B.</td>
<td>(Elektra 604442/4/</td>
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<td>5150</td>
<td>W.H.M.</td>
<td>(Warner Bros. 25394</td>
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<td>FOR!</td>
<td>H.W.L.</td>
<td>(EPIC/W.41513/3</td>
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<tr>
<td>34</td>
<td>FOR SENTIMENTAL REASONS</td>
<td>L.K.K.</td>
<td>(Elektra 9 60474</td>
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<tr>
<td>35</td>
<td>LITTLE CREATURES</td>
<td>T.K.</td>
<td>(Elektra 604442/4/</td>
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<tr>
<td>36</td>
<td>THE WINNER IN YOU</td>
<td>P.A.L.</td>
<td>(MCA 517701/3</td>
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<tr>
<td>37</td>
<td>GTR</td>
<td>(A.M.C. 517701/3</td>
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<td>38</td>
<td>BELINDA CARLISLE</td>
<td>R.B.</td>
<td>(MCA 517701/3</td>
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<tr>
<td>39</td>
<td>SONGS YOU KNOW BY HEART</td>
<td>J.B.</td>
<td>(MCA 517701/3</td>
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THE CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
CATCH 22—Jennifer Thompson—Program Director—Anchorage
J. Cole
Timbuk 3
Queensryche
Bucks Fizz
OMD
Sigue Sigue Sputnik
Beach Boys
B. Hornsby
Artista
Frankie Goes To Hollywood
It Bites
J. McClain
New Edition
The Fixx
Communards
Cinderella
Falco

CMC NETWORK—Rick Kurkjian—Program Director—Oakland, CA
A. Baker
El DeBarge
J. J. James
G. Christopher
Chaka Khan
Whodini
Sigue Sigue Sputnik

HIT VIDEO USA—Mike Opelka—Program Director—Texas
C. Sexton
J. Stewart
Big Country
A. Franklin
J. Eddy

BACK PORCH—Kurt Vinup—Program Director—Michigan
Housemartins
Badenzo
Talking Heads
Frankie Goes To Hollywood
The Fixx
Jason and the Scorchers
James
Descendants
P. Townsend

TOP 40 VIDEOS—Jeff Most—Program Director—Los Angeles
A. Franklin
OMD
Bucks Fizz
E. G. Daily
Iggy Pop
Ashford & Simpson
Queensryche
Iron Maiden
Talking Heads
J. McClain
Burns Sisters
New Edition
B. Idol
B. E. King
J. Strummer
Badenzo
Del Shannon
The Cure

CASH BOX TOP 40 MUSIC VIDEOS

1. WHEN I THINK OF YOU
   Janet Jackson (A&M)
   1 7

2. I DON'T WANT TO TURN YOU ON
   Robert Palmer (Island)
   4 7

3. STUCK WITH YOU
   Huey Lewis & The News (Chrysalis)
   3 7

4. DON'T FORGET ME
   Glass Tiger (Mercury)
   2 8

5. I'M A MATTER OF TRUST
   Billy Joel (Columbia)
   5 7

6. DANCING ON THE CEILING
   Lionel Richie (Motown)
   6 9

7. RUNAWAY
   Luis Cortes (Allied Artists)
   8 8

8. KASH WALK THIS WAY
   Run-DMC (Profile)
   7 11

9. SOMEBODY LIKE YOU
   38 Special (A&M)
   10 6

10. I'M A DOG
    Anita Baker (RCA)
    16 6

11. I'LL BE OVER YOU
    Toto (Columbia)
    31 2

12. TYPICAL MAN
    Van Turner (Capitol)
    17 5

13. DREAMTIME
    Darby Hall (RCA)
    13 7

14. LOVE ZONE
    Billy Ocean (Arista)
    15 9

15. YOU CAN CALL ME AL
    Paul Simon (Warner Bros.)
    19 4

16. THE NEXT TIME
    Peter Cetera with Amy Grant (Warner Bros.)
    20 5

17. POINT OF NO RETURN
    Nu Shooz (Atlantic)
    18 6

18. PARANOIA
    The Art Of Noise With Max Headroom (Chrysalis)
    14 10

19. WORD UP
    Cameo (Atlantic Artists)
    26 6

THE CASH BOX TOP 40 MUSIC VIDEOS CHART IS BASED ON TELEVISION ROTATION AT VARIOUS STATIONS AND NETWORKS.

CASH BOX TOP 15 MUSIC VIDEOCASSETTES

1. DICK CLARK'S BEST OF BANDSTAND
    VHS
    1 16

2. THE #1 VIDEO HITS
    Queen/UA Video (Vision 6/2053)
    3 16

3. THE ULTIMATE OZZY
    OZ (CBS/Fox Music Video 6/1995)
    5 12

4. RIPTIDE
    Robert Palmer (Vision 6/2053)
    4 16

5. BROTHERS IN ARMS
    Dire Straits (Warner Bros., 38101)
    6 3

6. STAIRING AT THE SEA
    The Cure (Warner Music Video 40101)
    15 4

7. JOHN LENNON LIVE IN NEW YORK
    John Lennon (Sony Video Software 96-0138/10127)
    7 4

8. MADONNA LIVE-THE VIRGIN TOUR
    Madonna (Warner Music Video 38105)
    2 46

9. I CAN'T WAIT
    Stevie Nicks (Columbia Video Prod. Inc.)
    Music Video 5/2059)
    8 8

10. GENESIS LIVE—THE MAMA TOUR
    Genesis (Atlantic Video 50113-3)
    9 4

11. BELINDA
    Belinda Carlisle (MCA HS 6046)
    9 4

12. LOOK TO THE RAINBOW
    Pat Benatar (Warner Bros.)
    31/92)
    13 45

13. MOTOZAN 25: YESTERDAY, TODAY, FOREVER
    (VHS)
    12 3

14. WHITE CITY-NOVEL
    Pete Townshend (Warner Bros. 50110)
    11 4

15. DON'T LOOK BACK
    Bob Dylan (Footprint Home Video 2383)
    11 4

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

VIDEO PROGRAMMER'S PICK

PD: Jeff Most
Program: Top 40 Videos
Market: National
Video: Wild Wild Life
Artist: Talking Heads
Label: Sire/Warner Bros.

Notes: "Old Byrne gives us an eye catching, eclectic fun filled video. I especially like to see fans lip sync to this new Talking Heads hit."
HOME VIDEO REVIEW: Head—RCA/Columbia Pictures Home Video—$69.95 Those yearning for a hike back to the psychedelia of the late 60s need look no further. This feature-length music movie from the Monkees was written and produced by Jack Nicholson and Ralf Raffelson (who also collaborated on Five Easy Pieces), directed by Rafelson, and features an intriguing array of cameo appearances—everyone from Annette Funicello to Frank Zappa—in a bizarre, seemingly drug-induced cinematic romp. Head is vintage 1968 longform music video, now considered a pioneering effort in the genre. There is no plot to speak of, nor is there much of a story. The movie is an adventure of the mind, utilizing the sets and sound stages of a staggering late 60s Hollywood film industry for backdrops to shear flights of directorial fancy, special effects, and America’s greatest TV band in fashionably quirky sequences set to highly derivative psychedelic rock (some of which was co-written by Carole King). A “trippy” environment is affected throughout, in what appears to be the pre-fab band’s last ditch effort at actual artistic acceptance since their TV series had floundered. In retrospect, however, especially since the Monkees’ emergence as an MTV generation novelty, the tape is a fascinating example of mainstream 60s “drug culture” filmmaking.

Gregory Dobrin
COUNTRY

rd Winners (continued from page 5)

MA AWARD WINNERS
Liner of the Year: Reba McEntire
Singer: George Strait
Vocalist: Reba McEntire
Duo: Marie Osmond and Dan Seals
Group: The Judds ( Wynonna and
v Award: Randy Travis
of the Year: “On The Other Hand”
reet and Don Schlitz
The Year: “Bop” Dan Seals
in the Fifties

Vocalists: Wesley Rose and
Whitey Ford
ast Personalities: "bb, WBHP, Hunsville, AL
ahour, WAMZ, Louisville, KY
rey, KPLX, Dallas Forth Worth

HONORS BLACKWELL,
PARTON
ashville Songwriters Association
onal honored Otis Blackwell and
on during their Hall of Fame In
Ceremonies held Sunday, Oct. 12
ell wrote such tunes as “All Shook
Be Cruel,” “Return To Sender,”
“Handyman,” and “Great Big
v’s highest compositions include “G
Jolene,” “Coat Of Many Colors,”
Down,” and “My Tennessee
ome.”

ETERS GIVEN DMI AWARDS
itation of Achievement in recog-
ularity in the field of Country
s measured by broadcast perfor-
 the period from April 1, 1985 to
, 1986, was presented to 90 writ-
lishers at ceremonies on Oct.
President Frances W. Preston
ine, vice president Nashville
ollowing is a list of the winners:
In Your Arms” Claytor Ivey &
oford
Blue Eyes And Jeans” Ken-

Paul Davis
ina In The Pines” Michael Martin
Chair” Hank Cochran, Dean Dillon
ny Boy” Albert W. Lee
ny Girls” Eddie Setter
Road” Don Goodman, Mary Ann
and Rose
“Call It Love” Dean Pitchford,

Title, Artist, Label, Number, Distributor
- Available on Compact Disc
- Platinum (RIAA Certified)
- Gold (RIAA Certified)

| Class of 55 * C. PERKINS, J. LEE, R. BISONI | L O W | 23 20 |
| THE PROMISELAND | W. NELSON (Columbia FC-40371) | 24 27 |
| A MEMORY LIKE YOU | J. SCHNEIDER (MCA 5660) | 26 37 |
| IT STILL RAINS IN MEMPIS | T. G. SHEPPARD (Columbia FC-40180) | 30 11 |
| GIRLS LIKE ME | R. STICKER (Capitol ST-12744) | 28 27 |
| HARMONY | J. CONLEE (Columbia FC-40257) | 29 31 |
| LIVIN IN LONDON | B. HOGGINS (Capitol FC-41043) | 33 47 |
| SURELY YOU JOUST | B. TWITTY (Capitol 12240) | 36 6 |
| NEW MOVES | D. WHITE (Capitol ST-1440) | 35 32 |
| LOOKING AHEAD | B. JOY ROYAL (Atlantic America 75050) | 32 22 |
| GREATEST HITS | G. STRAIT (MCA 5567) | 31 83 |
| BLOOMED | G. WALTERS (Warner Bros. FC40383) | 39 5 |
| SOMETHING SPECIAL | G. STRAIT (MCA 5695) | 43 2 |
| LA TO MIAMI | K. WILSON (Capitol FC-40338) | 40 15 |
| STARTING NEW MEMORIES | C. BRONSON (Capitol FC-40338) | 45 10 |
| LIVE-O | H. WINDSOR (Capitol FC-22587) | 37 57 |
| ONLY WANTED YOU | M. OSMOND (Capitol-Curb ST-1256) | 47 3 |
| WON'T BE BLUE | D. SMITHSON (B label) | 38 55 |
| ANYMORE | D. STAFFORD C. ANDERSON (EMI America 8713) | 44 1 |
| STREAMLINE | S. GREENWOOD (MCA 5620) | 42 67 |
| SEASONS | O. BATES (Capitol ST-7174) | 44 27 |
| PARDERS IN RHME | T. STARR (Capitol ST-7150) | 48 1 |
| JUDY | B. MCNULTY (MTM ST-7110) | 50 20 |
| PORTRAIT OF A SINGER | T. STARR (Capitol ST-1211) | 46 49 |
| BORN YESTERDAY | THE EVIL CHURCHES (Mercury 842-162) | 50 33 |

UMB REVIEWS

KATHY MATTEA—Walk The Way The Wind Blows—(Mercury 422-830 405-1) (Producer: Allen Reynolds)

Just looking at the credits (Tim O’Brien of Hot Rize, Bela Fleck and Pat Flynn of New Grass), and knowing Mattea’s vocal quality, might lead you to expect a folk album. And you’re right. But around “Leaving West Virginia,” “Plant Your Fields,” “winter on hill” of other musical styles, too. “Evenin’” is a “bluegrass” tune, Vince Gill helps out on a contemporary, “Reason To Live,” and a horn section livens up “Train Of Memories.”
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<td>34 WHAT YOU'LL DO WHEN I'M GONE</td>
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<td>35 I MISS YOU ALREADY</td>
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<td>36 EVERYTHING I USED TO DO</td>
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<td>37 MIND YOUR OWN BUSINESS</td>
<td>45</td>
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<td>38 A GIRL LIKE EMMYLOU</td>
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<td>39 GUITARS, CADDILACS</td>
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<td>40 SHE THINKS THAT SHE'LL MARRY</td>
<td>48</td>
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<td>41 WE HAD IT ALL</td>
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<td>42 ONLY YOU</td>
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<td>43 SHE WANTS TO MARRY A COWBOY</td>
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<td>44 FOOLS FOR EACH OTHER</td>
<td>46</td>
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<td>45 SECOND TO NO ONE</td>
<td>32</td>
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<tr>
<td>46 WHAT AM I GONNA DO ABOUT YOU</td>
<td>56</td>
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<td>47 FIRE AT FIRST SIGHT</td>
<td>43</td>
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<td>48 CRY MYSELF TO SLEEP</td>
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<td>49 TWO SIDES</td>
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<tr>
<td>50 BAD LOVE</td>
<td>60</td>
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<td>51 OH LOUISIANA</td>
<td>40</td>
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<td>52 HALF FOREVER (TILL I'M BLUE IN THE HEART)</td>
<td>63</td>
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<td>53 OUT AMONG THE STARS</td>
<td>66</td>
<td>3</td>
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<td>54 HOW MUCH DO I OWE YOU</td>
<td>36</td>
<td>11</td>
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<tr>
<td>55 FALLIN' FOR YOU FOR YEARS</td>
<td>69</td>
<td>2</td>
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<td>56 I'M NOT TRYING TO FORGET YOU</td>
<td>54</td>
<td>11</td>
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**CASH BOX COUNTRY SINGLES**

October 25, 1986

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ALSO

Lucus, reminiscent
Lose Distribution
Fischer distribution

COUNTRY

JIM

TOMMY

WAYNE

the

BMI/ASCAP)

LEONA

lane/Flying

BUCKY

won

Grass/Swallowfork

ROCKINHORSE

reviewed

(K.

THE

Those Rockinhorse boys are back in the saddle and you can bet this thumping ballad will send 'em riding on up the chart once more.

LANIER McKUHEN (Soundwaves SW-4781NSD) When I'm With You (2:20) (MCS/Phono - SEP/SESAC) (Y.Hooker) (Producers: J.Gibson, J.Payne)

CB reviewers tried out both sides of this release and the Crash-Craddocky tune won by about 2 cents, so flip flop it for yourself.

BUCKY ALLRED (Man-O-Steele) Looking At The One (2:41) (Warner/Tanner Lane/Flying Dutchman - BMI) (M.Clark) (Producers: H.Steole, C.Brooks)

Not only is this a good song, but Buck's vocals have a unique quality that make the release one that radio may be looking for, too.

LEONA WILLIAMS (Loveshine LS 2) No Love Line (3:19) (Tree/ Cross Key - BMI/ASCAP) (E.Kirby, W.Robb) (Producer: D.Kirby)

The song may have a few weak spots, but Leona's voice isn't one of them, and the hook is good.

ALSO MENTIONABLES

WAYNE HENRY (Fifth Street CR-1070) She's Tellin' Me Lies

TOMMY NIXON (NSD NSD-224) Your Steppin' Stone

JIM STRICKLAN (Hornet HR 1013) Your Hiding Place

INDI SPOTLIGHT


It's rhythmically infectious, and it scores the highest points of the 25 or so indie records we've heard this week. In sound, there's a strong dash of similarity to another group you all know and love, nonetheless we think audiences will like it a bushel and a peck.

INDI LP REVIEW


Deep in the heart of tradition, in the land of the two-step and the home of bluegrass, the Opry boys play on. This LP was custom made for standard-country enthusiasts. Mingled in among the bluegrass offerings are a couple of solid country two-steppers (“I Wonder Which One Of Us Is To Blame,” “Until My Dreams Come True”) and a classic country blues tune, “Blues Stay Away From Me.” For a fiddle fanning, try “I'm Happy Every Day I Live.”

GARY FJELLGAARD—No Time To Lose—(Savannah SRL-9826)—Producer: H.Vickers

Since the Canadian indie label entered a distribution agreement with RCA/Canada, we've gotten a heap of LPs from up north. This one is a soft, easy-to-enjoy release that is almost a tribute to another Canadian artist named Lightfoot. Although the quality is reminiscent of the balladeer, Fjell- gaard's poetic lyrics are more western tasting, dwelling on the mountains rather than the railroads. But don't disregard the one cut written by producer Howie Vickers called “Bless You Jess.”

Wild Turkey Records Presents

“Salute To The Boys Of Viet Nam”

RECORD NO. 7719

“We felt it in our hearts to write a song for the boys.”

As Recorded By

J.C. Weaver

Produced by Jack Brown and J.C. Weaver

Recorded at

National Record

W.T.M. Recording Studios

1249 Broadway

Clearwater, FL 33757

Phone: 813-461-4744

Wild Turkey Records: 4620 Woodland, Kansas City, Missouri 64114

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**OSGEP**

**Elwyn Raymer’s**

Gospel News and Views

WE HAVE WORK TO DO

By Robert J. Jones

A new industry, we are moving for- surface the proof exists and has been cited as such as this many times over. Challenge before us now is to cre- scede the demand. The supply of tal- lants with well-produced product exists. The gap comes in educat- more than 60,000,000 "born Chris- tians" (our predictable mark- et), as well as moving beyond the line to touch our entire culture society.

The potential impact of gospel music in society is astounding. Simul- taneously approaching both groups is the key to effectiveness. A dif- ficult of our effectiveness is our moti- vation. Perhaps we are not reaching necessary motivation levels. The bottomline financial success is present, as profits always determine or not we can continue. Yet, our compelling motivation needs to be act our music can have, to make a difference in this world.

We have the Truth all packaged in the package of today. The spectrum of music represented in Christian music is enough to almost completely the variety of musical tastes within society. Multitudes of thousands of music can find something within gospel...southern gospel, jazz, in- tergalactic, meditative, soul, rhythm & contemporary, pop, AOR, MOR, rock 'n' roll. We have it all!

Elwyn Raymer

**GOSPEL LP REVIEWS**

**RUN LITTLE BROTHER—DMB**

Band—(Greentree RO3960)—Producer: B. Scruggs—

This album from the DMB band showcases their progressive style of Christian country music. Their second release on Greentree, "Run Little Brother" is definitely worth more than just a few spins around the turntable. Some choice cuts are: "Two Of A Kind," "For So Long," which is the first single release, and the title cut. Producer Randy Scruggs lent his cre- ative pen to many of the songs here. If you like country music with a good message, you’ll enjoy the DMB band.

**WE NEED THE LORD—Karla Worley**

—(Star Song 7-102-207786-

7)—Producer: D. Maddux—

Starting off like an overture for a broadway play, the instrumentation and vocals go on from there into almost a full-scale opera: the only difference is that you can understand what Karla Worley is singing about. With such inspirations as "Prepare Ye The Way," "Great Is Thy Faithfulness," and Scott Wesley Brown’s "When Answers Aren’t Enough," as well as a slew of foot-stompin’ old-time religion songs, this collection is sure to change your day for the (much) better.

**MANIFESTO—Farrell and Far- rell**

—(Star Song 7-102-07486-

7)—Producers: C. Marsh and B. Farrell—

This interesting new duo has some wonderful message songs, most of which Bob Farrell wrote. One tune reminiscent of "We Are The World") is called "People All Over The World," and the singers listed read like a Who’s Who in Contemporary Christian music: Billy Sprague, Billy Smiley, Mark Gersh- mehl, Angie Lewis, Scott Wesley Brown, Jayne Farrell, just to name a few. Some others worth a listen are: "Hidden Agenda," "Captain Video," "First Love" and the title cut. Already looking forward to their next release!

**STAND UP—Steve Keller**

—(No- mous NM7661-04)—Producer: S. Millikan with S. Keller—

Nymous Music, an independent music company out of Ohio, has proven that you don’t have to have major label backing to release quality product. Keller sounds like what would happen if David Meece and Petra put out an album together. Keller wrote all the songs on the 6-song album. "Don’t Die Alone" is especially touching.

**INDON SIGNS WITH STAR SONG**—Following her signing an exclusive record-writing agreement with Star Song, Debbie McClendon is pictured here beside Harris, President, Star Song (center) and Scott V. Smith, McClendon's producer Debbie's first vinyl venture for the company will release in early 1987.
Classified Ads Close Tuesday

Coin Machines

For Sale: GAUNLET 4 Player $1895, KING KING $1395, LODGE RUNNER $575, PACER POKER $455, SKILLER $195, KONAMI GT $1995, JAILBREAK $1295, ARM WRESTLING $795, PUNCH OUT $675, CHOPPILT $1015, MAJOR LEAGUE $1495, GRIDIRON FIGHT $1695, ROCK $1045, HELICOPTER $1995, ROBERT E. LEE $1795, KITS: BALLYSSENT: NAME THAT TUNE $195, STOMPIN' $295, GIMME A BREAK $165, STICKER $125, PLEASE CALL FOR PRICES ON KITS AND BOXES. ALL NINTENDO KITS INCLUDING GOLF, TENNIS, EXCITEMIRE, PINBALL, HOGANS ALLEY, DUCK HUNT, SUPER FUNNY ON SALE TO EACH RIDER. CALL EDDIE OR ROSE IN SALES, OR LEP OR HAROLD IN PARTS FOR REPAIRS. Call or write NEW ORLEANS NOVELTY CO., 330 No. Amouri Road, Metairie, La. 70020. Toll: (504) 691-3050.

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Seeburg Jukeboxes and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Alleys and your specific requests are our command. JUKEMUSIK and Games, Box 262, Hanover, Pennsylvania 17331—Telephone (717) 632-7205.

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Distributors/Operators for Caesars Entertainment Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Alleys and your specific requests are our command. JUKEMUSIK and Games, Box 262, Hanover, Pennsylvania 17331—Telephone (717) 632-7205.

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Jukebox Operators—Sunbelt Music, Texas leading supplier of Jukebox, Spares & Repairs—We also carry a complete line of Bottle & Upright Parts. Antique slots for local areas. Draw 80 Pokers. Call Was Dis Dist., Morgantown, West Virginia (304) 292-0791.

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ATTENTION JUKEBOX OPERATORS—SUNBELT MUSIC, TEXAS LEADING SUPPLIER TO JUKEBOX OPERATORS, HAS THE BEST SELECTION OF 45s AT THE BEST PRICE! With PREPRINTED TITLE STRIPS FOR ALL NEW RELEASES OVER 5,000 OLDIE TITLES, ALL OUR D州市 SHIPPED THE SAME DAY. USE OUR TOLL FREE # USA 1-800-527-5137—USA 1-800-442-3136.

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ATTENTION! Join the Illinois Coin Machine Operators Association Now! Unites We State Tall. For further information call 312-369-2406.


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Jukebox Owners—Sell your used 45's and picture sleeves. Highest prices paid for any quantity, Records or sleeves, Al's 2249 9th Street, Cleveland, Ohio 44118 (216)321-0175.

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Wanted—Man to service Poker Boards and Bingos. Must be married. Call (304) 292-3791.

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Contest

Country Music—"Starving Artist Contest"—Judged by Darlene Austin, Tillman Franks, Mayl Nutter. For details and sample copy, INDIAN BULLET, Trade Magazine, Box 14646, Jacksonville, FL 32256.

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Merchandise

Sight-Read with Confidence! Finally, an innovative, step-by-step program for keyboard players that really works. "Super Sight-Reading Secrets" (book) is guaranteed to help students, teachers, and professionals alike. Only $9.50, postpaid. (CA residents add $2 postage) to: SOUND FEELINGS PUBLISHING, Suite 40-C, 4226, Walnut St., N.Y. 93211.

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Ingredient inquiries invited.

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Employment


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Real Estate

Government Homes from $1 (U repair). Also delinquent tax property. Call 805-687-6000 Ext. GH-4415 for information.

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Records-Music


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Toto (continued from page 11) into it. Heavenly, like jazz and R&B stuff. That was all I listened to, so it came back around and I've got a mish-mash of all those influences.

Lukather and Steve Porcaro, both young- er backs, joined Jeff and Steve Pach on the chance to form a band when the opportunity came along. "The guys were all kind of looking up to these guys," says Lukather. "It was an honor to be in. It's great."

Both say much of their success was just luck and timing. While Jeff had done some sessions and was playing with Sonny and Cher on the road and for the television show at a tender young age, Jeff received a big break while playing with Patch at Dante's, a local club. Steve Dan member Donald Fa-}

gen heard him there and subsc asked him to sit in with them in the and the rest, so they say, is history. you do one record, someone says, played decent enough. Would your a record," says Jeff. He played on Dan’s "Katy Lied" album and start- ming more and more studio jobs. "That's the thing that was appealing to people is that raw," says Jeff. "We just went close to Axis Bold As Love to a session. ‘That's the irony- whole thing,' adds Lukather who most of his early sessions from Jef- ple say that we're slick and stuff. The reason we got called is we didn't play like that."

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Jukebox Operators—We are your used 45's — John M. Ayglew- so, 9701 Central Ave., Garden City, 52644 (714) 537-9393

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For Export: All labels of phone, records, cassettes, all ofviously priced selections of close-outs. 40 years of personalized service to America's world over. Jump, Inc., DAI, PORTS, LTD. 1468 Coney Island A. Brooklyn, NY 11230 Cable: EXPO NEW YORK.

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Free Catalog: New York's and most complete one-stop-special Oldies But Goods—retail and only. Write to: Paramount Record Dept. CB, 81 Sheer Plaza, Plainview, 11810.

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Singers, Musicians, Pro- ers, Arrangers: Record comp. expertise, material now. Send demo to: ECLIPSE MUSIC, P.O.Box 9 Hollywood, CA 90093.

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Services

Ace Locks Keyed Alike: Locks and the key you them mastered to: $1.65 plus ups shipping. RANDEL SERVICE, 61 Rockaway Av. Valley stream, N.Y. 11580. S 6216. Our 49th year in VENDIN

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Accounting Headache: Call (818) 506-9354

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Songwriter

Songwriter's Monthly Newsletter, 1626 N. Wilcox, #940, wood, CA 90028. For current issue $10. Every Songwriter should copy!

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Songwriters: MillionSeller producer, 29 years in industry, inter contacts, now selling pre- contracting contract material/master agenting to major outlets. PROFESSIONAL S ONLY PLEASE write for information, submission instructions. DHCP Heath Organization Box 2345, Key, Florida 33037-7848 USA (505) 245 A.B. Best Lucky Star Music, 88 Hampton Road,Forest Gate E7-ON don, England. 534-3715.
went to press Frank Gumma and gumma at American Vending Sales in Dale, Ill., were making ready for the regional showing of the new Rowe double-cabinet models, which had been introduced by Ianni O’Hare (10/15). The new marquee by Rowe at its annual dis- conference in Grand Rapids (9/23) accommodates the compact disc. To be exact, the R.91 offers a total of nearly six compact disc cans to be prod- Wit this model operators have a will play traditional 45's as well as it dj's — in the cabinet very excited about it and as he was point out, the price tag certainly a throw. Incidentally, while Ameri- ding Sales was among the group of artists to be called upon to attend the awards presentation (during the Grand Rapids gath- ering) he was also single out as the opulent of a special achievement. Our congratulations! Elsewhere in the row you’ll see a photo of Frank S. — the Double-cabinet models, which are now popularly displaying their plates! Speaking of Rowe, veepie Joel we gave us a terse report on the Rowe world. We meet- ed with an independent MacDon- nish holder. Among other noted in chains that are participating in program are Chi Chi’s in (a number of times throughout the course of the round — all in cooperation efforts. The results, as noted by we’ve been most favorable. He men- men at Host International Airport loc- colocating Kansas City, New York, St. Louis and Indianapolis) are the latest to climb aboard the test gage. Rowe is putting together a spe- speculum book for operators as a a sales tool, securing installations deal jukeboxes! Popular Zum Deutschens Eck restaur- Chicago will be the site for the Octo- rjegy, in which we have been the new ‘a jukebox, showcasing hosted by Atlas.

on the move. As previously re- ference Serenissima recently joined See- Seeetron to promote a ‘new’ jukebox, being hosted by Atlas.

by Camille Compasio

American Vending Sales’ Frank Gumma (r) and Frank Gumma, Jr., with the special achievement award that was presented exclu- sively to AVS by Rowe!

kept mounting, with no let-up in the rainfall, other suburbs become casualties. Whelling, Illinois, where Taito America is located, ex- perienced some flood damage; however, they also lucked out in that their major problem was a waterlogged parking lot and a temporary interruption of their computer system, affected by a brief breakdown in the area’s electricity. When I visited the company on October 1, everything was back to normal, as the flood began making its way to other areas. The meteorologists and weather experts tell us this is something that comes only once in maybe forty or one hundred years — so, we’ll look on the bright side and hope that perhaps Mother Nature has exhausted her efforts and will be too tired to deliver any heavy snowfall this winter! . . . By the way, while I was out at Taito America I saw a very interesting new game they will be introducing at AMOA Expo ’86; but, there was a need for Paul Morarita I can’t give you even the slightest hint. Make haste to visit this exhibit and see for yourself.

The date is set at 11:00 a.m. on Saturday morning with Lou Boedig of New Orleans, who has high praise for the outstanding crop of equipment the manufacturers have been putting to market. His only beef, dur- ing our conversation, had to do with eco- nomics, and unlocal level, such as high unemployment, et al, which are seri- ously affecting business — but this condition has nothing to do with the coin-op industry., so we’ll pass on to the other point. Paul Morarita I can’t give you even the slightest hint. Make haste to visit this exhibit and see for yourself.

The Expo is feature packed with a vari- ety of exhibits that, for some, is sure to bring back memories. There will be over 100 machines in the exhibit hall, with every- thing from coin-operated pinballs from the ’30s to the latest models now making news on location. In addition, there will be many items for sale, similar to an old-fashioned flea market — including backpacks, play- fields, replacement parts, t-shirts, books, brochures and more.

But the Expo isn’t just an extravaganz of memorabilia. It is, instead, an opportunity to talk with hard core aficionados of pinball who will be happy to give you any and all information; or, perhaps, show you how to set up a given layout or game design better than an- other. For individuals in the industry, this pinball showcase can be an intensive learn- ing experience that can only prove to be beneficial.

And Berk has gone to great lengths to ensure that the Expo generates as much ex- citement as it did last year. There is a full slate of seminars covering an impressive ar- ray of topics. Highlights include Steve Young talking about “Pinball Restoration” on Friday morning and “Solid State Pinball Service” discussed by Adolph Sett, Jr. of Premier Technology fame on Saturday.

In addition, a panel discussion that is guaran- teed to be an interesting and informa- tional. All this and more for the week- end capped off by the Pinball Expo ’86 ban- quet Saturday night.

Without any affiliation to any organiza- tion, one can’t help but think that the long- ing for its inception and this year should firm- ly establish the showcase as an annual indus- try affair well worth supporting and being a part of.

For registration, the show is priced at $45 for advance admission badges. Accomod- (continued on page 30)

Around The Route

AMOA Urges Ops To Support Jukebox Compulsory License

by Jay Carter

As an art form pinball has always had its fair share of supporters. But it wasn’t until 1985 that they had ever been formally brought together under one roof for the ex- periment. It was at this time that a group of artists, under the leadership of Larry Williams and John O’Hare/Kennedy Holiday Inn in Rosemont, Illinois (just outside Chicago and near the airport), the show is really out of the ordinary.

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Mike Mazzaroli: A Man And His Parts!

CHICAGO—Parts men are a breed unto themselves. Even Darwin never catalogued them. Mike Mazzaroli, Atlas Distributing of Chicago’s able parts manager, has logged ten years in the business, and we need to trek back in time to distant Milwaukee to find his roots.

Cash Box: How did you get into this business?
Mike: I graduated the University of Wisconsin at Milwaukee and went to work in Penney’s warehouse. I was a liaison between the warehouse and the buyers in New York and quickly became manager of health and beauty aids at Treasure Island. When I got tired of the 90-hour week work, I registered with a headhunter. In 1976 I took a job with S.L. London, I guess it was my very experience in health and beauty aids that won Perry London over!

Cash Box: How long did you stay there?
Mike: I left London in 1985. At that time I had a great opportunity to work with Jerry Marcacci and Eddie Pellegatti at Atlas. There were no hard feelings at London, but the opportunity was so much better at Atlas.

Cash Box: When you first started in 1976, did you think you could run a parts department?
Mike: I had to learn from the ground up. I thought it was a simple re-order type job, similar to a hardware store. I didn’t realize you can’t explain it. However, when you do take time on the 50c widget, he’ll remember you when he wants to buy a bolt of pool cloth. You must try and make it easy for customers to do business with you. Sometimes it’s a game of patience trying to guess what a part guy needs.

Cash Box: Given the unlimited number of parts you deal with, do you know what you’re in stock?
Mike: You learn from past history, actually. What you do is check with the factory on what they think will break. You get parts people who are familiar with the games so you’ll know what may break, like our man Moose Shaefller, for example. He got me a chance to see the customer’s need and buy inventory before he asks for it.

Cash Box: Do you use any promotional aids or advertisements?
Mike: We send out six flyers a year. We use a digital, revolving display sign at the counter and we have point-of-purchase special.

Cash Box: Is this effective?
Mike: I don’t actually know. My position is to inform people. It’s something that must be done.

Expotech (continued from page 29)

For more information on Pinball Expo ’86, contact Expotech Chairman Robert Berk at 2671 Youngstwn Road S.E., Warro- ton, Ohio 44283 (216) 669-1192, or Expotech Assistant Chairman Exhibits Chairman Mike Poschet at 1 (800) 321-2722 (outside Ohio) or (216) 758-0565.

Mike Mazzaroli: My Favorite Service Tips

by Alan Zelzman

We randomly asked operators and re- pairmen to share their secret or favorite service tips; tips that save minutes and hours. The first returns are in and following are a few of the best hints that we would like to pass along to you.

1. Want to preserve the life of your pin- ball and increase its trade in or resale value? Put mylar on the playfield. Most games come with it, but if they don’t, just buy a sheet and cut to fit. It’s a worthwhile investment.

2. Owners of Sega Hang-On and Enduro Racer, who are tired of paying $18 plus to replace the constantly breaking spring as- semblies in the handle should heed the following advice. One serviceman sug- gests that you go to any hardware store and buy standardutch spring which goes for less than a dollar. Normally you need to replace only the spring and not the entire assembly.

3. Here’s some advice on conversions from a person of color, red, white and blue. If you wear a tip or helpful hint just send the overlay on the control panel with a sheet of clear plastic. It’s simple to screw in and it saves the panel from gaffin wholesale destruction.

4. Also on conversions. Space gam- ers shoot ‘em ups like Alcon, Halley’s Comet and the rest get stuck with pos- sitions when you use cabinets like Tron, Mach III and Astron Belt with the pilot style joystick.

This concludes our first installment. We hope to respond to Cash Box request with a continuous stream weeks to come.

(Ed. Note: Alan Zelzman is a member of sales team at Atlas Distributing, Chicag- o. He’s among the growing num- ber of game operators who have started his own service business)

Cash Box: What is the importance of a parts department’s location?
Mike: It’s important to run a parts de- partment in a busy area, an area where there are a lot of service men going back and forth on calls. You need floor traffic, impulse buying. The flow of $20 orders keeps a parts department going. It’s easier for me to drive 30 miles into town from the suburbs for 20 operators to drive out for.

Cash Box: What is your most common complaint?
Mike: Horrible pricing on spare parts.

Cash Box: How do you handle these complaints?
Mike: I tell the customer the truth on the part department cost and ask him if he thinks my margin is fair. Generally, the cus- tomer is stunned that the price was so low. I also try to reason with the customer on delays and high pricing. I tell them ahead of time on both, when they get around so they are not shocked by the price or the delays before parts come.

Cash Box: What is the upside of the business?
Mike: Frankly, the opportunity to make money in an interesting working with a changing industry . . . it’s never boring, and 90% of the people I work with, I like. Business is good, and I’m pleased with my association with Ed and Jerry at Atlas.

Cash Box: What is the downside?
Mike: Of course, the worst part is the drive in from the suburbs . . . but I don’t like the hassle over delinquent bills either.

Cash Box: What changes would you like to see in the business?
Mike: I’d like to improve our ability to communicate with operators. This is very important. Getting information to them should be made easier and we must tell them up from what games are coming, and which ones are good. Improving the distributor’s credibility so that his views have more validity in the marketplace is another important factor.

Cash Box: Any parting words?
Mike: Just to thank the customers for their support . . . especially my friends in Wisconsin for coming with me to Atlas dur- ing the transition period; and local custom- ers for trusting me as the new kid on the block.

CHICAGO—Arachnid, Inc. recently signed a licensing agreement with Anhauser-Busch of St. Louis, Missouri for the use of its Bud- weiser brand in connection with Arach- nid’s “English Mark Darts”, which resulted in the introduction by the noted Rockford, Illinois dart game manufacturer of “Bud Mark Darts”.

“Bud Mark Darts uses the same electronics package and scoring system as Arachni- d’s popular English Mark Dart 4500. However, the new model employs all new graphics incorporating the trademark Budweiser colors of red, white and blue. The new color scheme and graphics give the game a whole new look with an overall face color of white.”

“We believe this product has a natural acceptance of beer fans and bar owners since Eng- lish Mark Darts games are typically a barroom piece,” stated Bernie Powers, Arachnid’s director of sales and marketing.

“In locations which currently serve Bud, this game is a natural.”

“The promotional possibilities are end- less,” Powers continued. “Bud Mark opens up a new common ground for bar- owners and operators to discuss league team sponsorship with local Bud distributors.”

Arachnid’s vice president of mar- keting, Sam Zammuto, was quick to add that the promotional opportunities are here to stay. “We’re constantly nev- ering sponsorship of state tournament leagues, and even the ‘87 Bullsho- tional Tournament’, said Zammu- to. “We’re enjoying great responses both from distributors and Anheuser on a national basis.”

Bud Mark Darts will be on display Arachnid exhibit at the ANOA con- in Chicago, along with the line of English Mark Darts game accessories.

Further information about the new may be obtained by contacting Ar- chnid, 6241 Material Ave., P.O. Box Rockford, Illinois 61132.

Bally’s Scientific Games Win Third California Lottery Contract

CHICAGO—Bally Manufacturing Corporation’s Scientific Games lottery subsidiary was awarded its third California instant tick- et contract, as announced by Robert E. Mul- lane, president and board chairman.

The contract, which was unani- mously approved by the California Lottery Commis- sion, calls for a base term of 15 months with a renewal option of one year. Approximate- ly one billion tickets will be printed in the first 15 months and the entire contract could be worth $38 million to Scientific Games.

All tickets will be printed at Bally’s new Gilroy, CA state-of-the-art printing facility.

Bally’s Scientific Games subsidiary awarded the first instant ticket contract in June, 1985. The contract called for 8 games and almost 2.4 billion tickets were worth $40 million in conjunction of start-up consulting services. So Games was subsequently awarded another contract for 58 games. This contract was worth $34 million.

Scientific Games has not only added a new market but also a growing one, helping place the California lottery growth and in setting up the lottery.

Cash Box: October
KANSAS

'All I Wanted'
The first single from the MCA debut album 'Power'

Produced by Andrew Powell · Management: Budd Carr/The Carr Company

MCA RECORDS

MCA Cassettes and Albums