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the new album by
WASP

CAGED AND WAITING NOW

Produced by Blackie Lawless

ON HIGH QUALITY XDR Cassettes, Albums and Compact Discs. From Capitol.
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POP SINGLE
#1 TRUE COLORS Cyndi Lauper Portrait/CBS

B/C SINGLE
#1 SHAKE YOU DOWN Gregory Abbott Columbia

COUNTRY SINGLE
#1 YOU'RE STILL NEW TO ME Marie Osmond w/ Paul Davis Capitol/Curb

JAZZ
#1 TUTU Miles Davis Warner Bros.

COMPACT DISC
#1 DIO Peter Gabriel Geffen
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BATTING THE BILL—Senator Ted Kennedy stopped by BMI’s new offices recently to lend support in the battle against the source licensing bills S1980 and HR3521. The writers shown here have all recently been “walking the halls” on Capitol Hill to defeat the bills. Pictured (l -r) are: Mike Post; Tom Snow; Senator Kennedy; Barry Manilow; BMI’s vice president West Coast, Ron Anton; Charles Fox, Norman Gimbel, Dean Pitchford and Alan Silvestri.

LOS ANGELES—In gratitude for Senator Edward Kennedy’s support of the source licensing bills (S. 1980 and H.R. 3521), BMI last week held a luncheon in his honor. BMI president Frances Preston and West Coast vice president Ron Anton held the reception at BMI’s new office to thank the Massachusetts senator.

Kennedy humored the crowd, declaring his love for BMI, saying, “I’m here instead of watching the Boston Red Sox game, and that is going beyond the call of duty, I can tell you that.”

Kennedy told the assembled BMI partisans that they and other performance rights organizations have a current system that is functioning, working and protecting the individual artist in a way which would be virtually impossible if we accepted the broadcaster’s bill. He also said that the current system is flexible, however the broadcasters have refused to look at that flexibility.

These bills bite at the very bread and butter of creative people and we must do everything in our power to defeat them. If I’m chairman of the next judiciary committee, they ain’t going nowhere.” Kennedy also took a stand on the issue of audio recording saying copying machines are robbing creative people of their just compensations. “It’s an issue that needs to be addressed at the next legislative session as well,” said the senator.

Records Power WCI Profits

LOS ANGELES—Citing strong earnings from the recorded music and music publishing division, Warner Communications reported last week third-quarter profits up 22.6 percent. The recorded music division posted its strongest quarter in its history due to the success of Madonna’s “True Blue,” and million-selling albums by Peter Gabriel, Genesis, Anita Baker, David Lee Roth and Steve Winwood.

“Warner Communications Inc. (WCI) achieved strong third quarter and nine-month earnings gains as the performance of our filmed entertainment and recorded music divisions over the first nine months of 1986 set all-time records,” said Steven J. Ross, chairman and chief executive officer of WCI. For the three months ended September 30, 1986, net income of $4,172,000 or $.28 per share compared with net income of $34,060,000 or $.25 per share for the same period a year ago. For the first nine months, WCI reported a 47 percent gain in earnings to $123,773,000 or $.87 per share. This compares with $84,965,000 or $.61 for the first nine months of 1985.

The per share figures have been adjusted to reflect the company’s recent two-for-one common stock split. Also figuring into the earnings picture was WCI’s purchase of American Express’ 50 percent interest in Warner Amex, which was completed in February.

The filmed entertainment division experienced mixed results, with domestic box office receipts down over the previous year while foreign income was up. Recorded music and music publishing made the strongest gains. Operating income of $41 million represented an all-time high for any quarter in the division’s history, according to WCI. It represented an increase of 74 percent over the $23.6 million in the third quarter of 1985. Revenues for the quarter of $294.3 million were up 41 percent over $209.3 million in 1985 as WCI’s domestic and foreign record operations both enjoyed outstanding quarters. WEA International again figured heavily in the division’s performance. Record marks were reached for the first nine months as operating income jumped 37 percent to $107.1 million on revenues of $1.952 billion.

Closing out the division’s performance were dramatic results, with a 148.8 percent rise-from 7.5 million to 18.6 million, the beleaguered LP dropped 24.9%—from 78.3 million to 58.8 million. Singles and, of course, 8-track tapes also showed significant drops in unit sales. Cassettes held their own with a 1.9% rise in sales, with over one billion cassettes being sold in the first six months of ’85 and ’86.

Three Convicted Of Piracy

LOS ANGELES—Three men were convicted of piracy of audio tapes and one failed to appear for his arraignment on similar charges in Stanislaus County in September. Cash Box learned last week. Robert Perez, Robert Golvan and Heriberto Perez each pled guilty to Section 653(h) (c) of the California Penal Code (illegal possession of pirated tapes). Albert Perez failed to appear for his arraignment on September 8, 1986 and a bench warrant has been issued. Bail was set at $1,500.

In an unrelated case, the Association of Latin-American Record Manufacturers asked Tulare County Sheriff’s Department officers in arresting 12 people on October 19, 1986 at a Tulare County, California swap meet. The 12 arrested were in possession of 13,791 counterfeit Latin music cassettes.

Divestiture Stir Interest

LOS ANGELES—Sparked by reports in a Johannesburg newspaper that Warner Communications, Inc. had decided to divest itself of its South African interests, wire services last week were alive with reports of what seemed to be another major U.S. corporation following General Motors in a rush to dump American corporate interests in South Africa. According to Geoff Holmes, vice president, WCI, the decision had been in place two weeks prior, and was the same divestiture widely reported in the trades last week (Cash Box, 10/25).

“IT got carried wrong on the wires,” Holmes said, “we are in the process of completing plans to divest our record operations in South Africa.” The announcement was made public two weeks ago in response to questions raised by the Rev. Jesse Jackson.

The decision to divest interest in record operations in South Africa, according to Holmes, was made prior to Jackson’s raising the issue of WCI’s presence in the politically troubled country.

The company, Holmes said, is in the process of divesting its operation directly to the employees. WCI’s record company currently operating in South Africa is WEA Internationa. “Those (WEA International) are the only operations that we have 100 percent ownership in,” Holmes said.

Holmes went on to say that WCI’s joint venture with Universal and Paramount in film distribution in South Africa is under review. “We are talking with our partners in that venture,” said Holmes. No decision has yet been reached on when or if WCI will divest itself of its interest in this partnership.

Wire Reports Of WCI S. Africa Divestiture Stir Interest

By Stephen Padgett

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Unit Shipments Of Recordings Decline In First Half Of ’86

By Stephen Padgett

NEW YORK—The total industry unit shipments of recordings fell 6.9% in the first half of this year—from 299.2 million to 278.6 million—compared to the same period last year, according to the RIAA. The dollar volume over the same period rose 1.1% to $1.952 billion.

Compact Discs accounted for the most dramatic rise in unit sales, with a 148.8% rise-from 7.5 million to 18.6 million, the beleaguered LP dropped 24.9%—from 78.3 million to 58.8 million. Singles and, of course, 8-track tapes also showed significant drops in unit sales. Cassettes held their own with a 1.9% rise in sales, with over one billion cassettes being sold in the first six months of ’85 and ’86.

Prince And The Revolution Split

LOS ANGELES—Paisley Park/Warner Bros. recording artist Prince and backup band The Revolution have made a permanent split. A final LP, already recorded, now awaits a release date.

The parting is said to result from Prince’s current pursuit of a new musical direction, though the artist remains mute on just what sort of direction that may be.

Each of the three musicians who comprise The Revolution, the band that has backed the superstar rock/R&B recording artist for the past four years, will now concentrate on his or her own recording careers.

Drummer Bobby Z will focus on writing and producing, while keyboardist Lisa Colemon and guitarist Wendy Melvoin will collaborate on an album and film score in ’87.

STORYVILLE—Plaatje Lu Sr. Story recently signed with RCA/Novax Records; her first LP for the label, “Part of Fortune,” is due out this month. Here, relaxing at RCA’s L.A. offices are (l-r) Julie Goldman, Story’s assistant; Paul Atkinson, RCA a&r vp; Don Wardell, RCA product director; Rick Dobbs, RCA Records/U.S. executive vp; Story, and Bob Busak, president, RCA Records/U.S.
**Music For The Eyes**

By Robert Daniels

Music videos look as if they are here to stay, and an increasing number of performers are finding creative ways to add new and unusual visuals and effects to their music.

A similar trend is taking place within the deaf and hearing-impaired community. With advances in sound technology enabling the deaf to "feel" music to a greater extent, and with the abundance of stronger hearing aids, more deaf and hearing-impaired persons are sharing in the pleasure of "hearing" music. Performers have begun to "sign" songs and experiment with how closely they can come to resembling the actual singing and music.

In the early '80s, Rita Corey, Ed Chey, Bob Hiltlemann and Marjorie Tanzer— all hearing-impaired— formed a group called Musign, which added new meaning to "interpreting" music. Through the use of mime, dance, costumes, sign language and sets, Musign brought deaf and hearing-impaired audiences a greater appreciation and enjoyment of this form of entertainment, which was earlier thought to be for hearing persons only. Musign also met with critical acclaim from mainstream hearing audiences.

In 1979, the Silent Network, the first and only nationwide cable service which provided programming in sign language, open captions, and normal sound, produced a special for NBC, *The Sign of Our Times*, hosted by Norm Crosby. This program featured deaf and hearing-impaired performers from the Los Angeles area in various musical numbers. The show was well received, receiving Sheldon L. Altfield, SN president, to create a television series based on this concept. The series, Musign, featuring the quartet with myself as host, continues to receive generous response from the deaf and hearing-impaired community.

Ed Eckstine has been named senior vice president and general manager, Wing/Casablanca Records, Polygram's west coast based labels. The announcement came from Dick Asher, president and chief executive officer of Polygram. Eckstine, who joins the company in Los Angeles, will oversee all office in the music industry at Quincy Jones and Clive Davis. He was promoted to program director in 1962 and in 1967 moved to New York as program director, WNEW-AM. In 1968, he returned to Philadelphia as vice president and general manager WIP and WMMR-FM and in 1970 he joined WNEW-FM as vice president and general manager. He joined the Meredith corporation in 1970 as vice president and general manager of their radio stations in Kansas City, KCMO and KCEZ-FM. In 1972, he worked with Bernstein, Rein Advertising in Kansas City on a special assignment, but returned to radio broadcasting in 1973 as president and general manager of LIN Broadcastings WIL AM and FM in St. Louis. In 1974, he rejoined Meredith as group vice president, until 1980 when he moved to the Atlanta division of Macy's Inc. as senior vice president, advertising and sales promotion. In 1981, he joined the Mutual Radio Network as vice president, programming and sales in Washington, D.C., where he remained through 1985.

Messinger Elected - ASCAP managing director, Gloria Messinger, has been elected president of the Executive Bureau of the Administrative Council of CISAC (The International Confederation of Societies of Authors and Composers), the international organization whose purpose is the defense of the interests of creators, at the 35th CISAC Congress (October 6-11, 1986) in Madrid, Spain. She is the first woman ever elected president of the Executive Bureau, and the first representative of a U.S. copyright organization elected since 1971. Her term will run for two years. Messinger has been with ASCAP for 28 years and has served as its managing director since 1981.

Cilo Appointed - Miriam R. Cilo has been appointed supervisor, contracts, A&R administration, CBS Masterworks, according to Robert S. Perlstein, vice president, business affairs, Masterworks. She will administer contracts for all Masterworks artists (including CBS Records FM label) and will negotiate and process all synchronization licenses and music usage requests for Masterworks product, as well as all other sales and marketing for Masterworks product worldwide. She had been an editorial assistant for Columbia since 1985. She joined the CBS Corporate Information Department in 1984.

Two Promoted at Arista - Vaughn Thomas has been named national R&B promotion director, and Jean Pierre has been named director of operation, Black Music Department, according to Tony Anderson, Vice president, R&B promotion, Arista Records. Thomas will be based in Los Angeles and Pierre in New York offices. Thomas had been Arista's west coast promotion director, and Pierre was assistant national promotion manager for the label.

Two Promoted at Elektra - Ray Carlton and Rick "Rico" Alden have been promoted to the positions of national promotion directors according to senior VP marketing/promotion, Mike Bone. Carlton started as a road manager, worked at ABC Records and joined E/A in 1970. He was named director of promotion of the year in 1980 and promotion director of the year in 1984. Alden is a 13-year veteran of the industry working with RCA, Atlantic and E/A for the last seven years. He was named promotion person of the year in 1978 by *Billboard* magazine and pop promotion person for E/A in 1983.

Cohen Appointed - Marshall Cohen has been appointed to the newly created position of senior vice president, research and corporate services, MTV Networks according to Robert A. Roganti, president, MTV Networks operations. He responsibilities include advertising sales research and sales marketing, corporate research and creative service and corporate communications presentations. He had been senior vice president, network and corporate services.

**EXECUTIVES ON THE MOVE**

Carr Named VP - Richard Carr has been named vice president, entertainment programming, ABC Radio Networks. Mr Carr has an extensive radio broadcasting background. He began his career in 1960 with Metromedia Radio as on-air talent as WIP, Philadelphia. He was promoted to program director in 1962 and in 1967 moved to New York as program director, WNEW-AM. In 1968, he returned to Philadelphia as vice president and general manager WIP and WMMR-FM and in 1970 he joined WNEW-FM as vice president and general manager. He joined the Meredith corporation in 1970 as vice president and general manager of their radio stations in Kansas City, KCMO and KCEZ-FM. In 1972, he worked with Bernstein, Rein Advertising in Kansas City on a special assignment, but returned to radio broadcasting in 1973 as president and general manager of LIN Broadcastings WIL AM and FM in St. Louis. In 1974, he rejoined Meredith as group vice president, until 1980 when he moved to the Atlanta division of Macy's Inc. as senior vice president, advertising and sales promotion. In 1981, he joined the Mutual Radio Network as vice president, programming and sales in Washington, D.C., where he remained through 1985.

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Warner Home Video Names Mount - David A. Mount has been named to the newly created position of senior vice president, research and corporate services, MTV Networks according to Robert A. Roganti, president, MTV Networks operations. He is responsible for all corporate research and creative service and corporate communications presentations. He had been senior vice president, network and corporate services.

CBS International Names Three – Two additions to CBS’s European marketing staff located in London. Derek Jolink has been appointed marketing manager E/P/A. He will develop and implement all marketing programs for Epic, Portrait, and Associated Label product released in Europe. Mitch Vannoni has been appointed manager, tours, promotion and media liaison. Jolink joined CBS Records in Holland in 1981 and most recently served as manager, A&R. Vannoni had worked with CBS Records International on temporary basis in promotion. CBS Records U.K. has announced the appointment of Mark Tattersall as international product manager.
Cinemax Prepares New Editions Of Sessions

By Lee Jeske

NEW YORK—What do Dizzy Gillespie, Chuck Mangione, Don Cherry, Maynard Ferguson, and Al Hirt have in common? Well, they all play the trumpet. Beyond that—zippo, nada, nothing. Gillespie is a bandleader, Mangione is a prince of pop, Cherry is an avatar of the avant-garde, Ferguson is a boss of big band big notes, and Hirt is a titan of tourist decoration. Nobody, but nobody, would think of putting them together into an ensemble right? Wrong. On Yom Kippur, this unlikely brass fivesome backed—backed—Sarah Vaughan at the taping of a Cinemax Session.

Cinemax Sessions began life, more or less, with the airing on the cable network of a jam session featuring rockabilly pioneer Carl Perkins and some of his more notable progeny—George Benson, Eric Clapton, Ringo Starr, guys like that. But the Sessions concept really jelled with Fats Domino & Friends, which featured the portly pianist in a loose performance with, among others, Jerry Lee Lewis, Ray Charles, and Ron Wood. That Session became the most watched special in Cinemax history.

“It’s an idea that I’ve been thinking about for awhile,” says Betty Bitterman, HBO vice president for original programming, “as a different way to do music. We had been doing Album Flash, which was sort of a video piece style show that was built around the release of a new album. We were looking for something that would be a way to do music on Cinemax that would be real and in-performance. Then when the Carl Perkins thing came together, it was just exactly the right idea, we made it be the right idea, to fit into that point of view. It’s different than a concert, it’s not a whole other attitude about it. It’s very intimate, the artists are playing more to each other than to the audience—it’s more of a mutual admiration society. So that’s how it evolved, and each one is getting to be more what we originally had in mind.”

Sass and Brass, which brought Sarah Vaughan together with those five unlikely trumpeters, as well as a blue-chip rhythm team of Herbison Hancock, Ron Carter, and Billy Higgins, is Session’s first foray away from the early rock and roll. Hoping that good fortune will strike twice, it was taped at the same venue, New Orleans’ Storyville, by the same director, Len Dell’Amico, as the Fats Domino special. The New Orleans Music Company produced the show.

Taping this week in Los Angeles is A Gospel Session, which will gather Andre Crouch, the Edwin Hawkins Singers, Jemifer Holliday, the Oak Ridge Boys, and Luther Vandross, along with host Paul Simon. Ken Ehrlich Productions will produce, Ken Ehrlich will direct. Both Sass and Brass and A Gospel Session are due to air early next year.

“We’re trying to do all different kinds of music,” says Bitterman. “We have about six more that are sort of cooking along now. A couple of them based around sort of legendary performers and several dealing with a specific type of musical genre.”

It would seem, by the first four shows, that Cinemax Sessions is interested in types

(continued on page 31)

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(continued on page 31)
JUMPIN’ JACK FLASH—Music From The Motion Picture—Mercury 830545—Produced: Bob Clearmountain-Jimmy Lovine—List: 8.98—Bar Coded

Lulu and her new band are ably supported by her new band consisting of Robbie McIntosh (guitars), T.M. Stevens (bass) and Blair Cunningham (drums) on their first vinyl collaboration. Hynde is undeniably at her sultry, evocative best. The songs are consistently among her strongest, most mature work to date. Should be a huge record.

John Parr returns after hitting with “St. Elmo’s Fire.” “Running” is a blistering set of big-scale pop rock featuring Parr’s husky vocals and full-throttle arrangements on powerful, melodic tunes. State-of-the-art synthesizer sounds and muscular guitars punctuate the heavy rhythm tracks.


Britain’s much-ballyhooed singer/songwriter releases his major-label debut which is a mature and developed logical step from his many import and independent releases. Political and strident at times, but always with compassion, intelligence and vision, Bragg is a true treasure and deserves wide exposure.


Lorber crafts a scintillating electronic synthesis that bristles with sensuality.


These recordings have been unearthed from Lennon’s ‘74 “Walls And Bridges” sessions (Side One) and ’75 “Rock and Roll” sessions (Side One). They are vintage Lennon and could have appeared on any of his records. It is always welcome to hear his voice, especially on songs we haven’t heard him do.

Fetchin Bones—Bad Pumpkin—Capitol ST-12535—Producer: Don Dixon—List: 8.98—Bar Coded

Fetchin Bones are a quirky and hard-to-pin-down North Carolina quintet that are the southern sonic counterpart to Milwaukee’s Violent Femmes. Sort of.

Adrian Belew—Desire Caught By The Tail—Island 90551—Producer: Adrian Belew—List: 8.98—Bar Coded

Former Talking Heads and King Crimson guitar virtuoso demonstrates once again his singular and intelligent musical prowess on this unique instrumental album.

Idle Tapes—MC-1862—Producers: Chuck Pochkin-Dan Pitzker-Erik Scott-Ed Cherney—List: 8.98—Bar Coded

Able rock debut from L.A. band revolves around Dan Pitzker’s unpredictable and solid songwriting and Liz Constantine’s full-throated rock singing.

Freddie Jackson—Just Like The First Time—Capitol ST-12495—Producers: Various—List: 8.98—Bar Coded

The sensual newcomer success story of 1985 is back with his second LP; aptly titled. It again features his remarkable and sexy voice in a variety of expressive slow-to-mid tempo R&B settings. The emphasis is on sophisticated, soulful and stylish interpretations, which Jackson does masterfully.


The international sensation has still to peak in the U.S. Their second LP is another dramatic onslaught of wit, technology and driving dance rhythms. Powered by the British chart-topping single, “Rage Hard,”


The Queen of Soul’s latest is another sparkling showcase for one of pop music’s most gifted vocalists. Features the killer Keith Richards-assisted re-make of “Jumpin’ Jack Flash” and a pop duet with George Michael.

Commodores—United—Polydor 831 194—Producers: Various—List: 8.98—Bar Coded

Commodores’ first for Polydor is this well-produced, streetwise and gritty collection of finely-crafted funk and soul.


Paul Kantner, Marty Balin and Jack Cassady have reformed their partnership that first bloomed in the ’60’s Jefferson Airplane. Now, they seem to have successfully translated the arty charm of the San Francisco sound they created into a lean modern rock language.


W.A.S.P. ringleader Blackie Lawless is back with a shock ’em, rock ’em drive—the-parents-crazy set of rock and roll outrage/theatre.

Jason and The Scorchers—Still Standing—EMI America ST-17219—Producer: Tom Werman—List: 8.98—Bar Coded

Paul Kantner, Marty Balin and Jack Cassady have reformed their partnership that first bloomed in the ’60’s Jefferson Airplane. Now, they seem to have successfully translated the art of San Francisco sound they created into a lean modern rock language.

The Pretenders—Get Close—Sire 25488—Producers: John Porter-Kenny Jones—List: 8.98—Bar Coded

The sensational newcomer success story of 1985 is back with his second LP; aptly titled. It again features his remarkable and sexy voice in a variety of expressive slow-to-mid tempo R&B settings. The emphasis is on sophisticated, soulful and stylish interpretations, which Jackson does masterfully.

The Grapes Of Wrath—Capitol ST-12537—Producer: Greg Reely—List: 8.98—Bar Coded


Trick Or Treat—Original Music Score By Fastway—Columbia SC 40549—Producers: Eddie Clarke-Will Reid Dick—No List—Bar Coded


Modern Girls—Original Motion Picture Soundtrack—WARNER BROS. 25526—Producers: Various—List: 9.98—Bar Coded

Cash Box November 1, 1986
SINGLE RELEASES

OUT OF THE BOX

PAUL YOUNG (Columbia 38-06423)
Some People (4:45) (April/ASCAP-I.Q./PRS) (P. Young I. Kewley) (Producers: Hugh Padgham-Paul Young I. Kewley)
Young starts the newest phase of his assault on the U.S. market with this near-perfect soul/pop mix. A percolating, cracking rhythm track cook beneath Young's soulful vocal and the whistle blows full of steam at the chorus.

OUT OF THE BOX

JANET JACKSON (A&M AM-2877)
Control (3:26) (Flyte Tyme/ASCAP) (James Harris III-Terry Lewis-J. Jackson) (Producers: Jimmy Jam-Terry Lewis)
The brilliance of teaming Jackson with the Flyte Tyme production duo of Jimmy Jam and Terry Lewis will be in full view here. The title track from her current LP is a sassy, sexy dance groove guaranteed to heat up the airwaves and the dance floors.

OUT OF THE BOX

BOB GELDOF (Atlantic 7-89341)
This Is The World Calling (3:58) (Nob adm by Intersong/ASCAP) (Geldof) (Producers: Brothers of Doom)
Geldof's first solo effort and first record since spearheading the now-famous world famine relief efforts is this stirring, anthemic track. With assistance from the Europhistics' David A. Stewart, it has focused his still burning concern for the world into a commercial rock celebration. An instantly accessible single.

OUT OF THE BOX

KANSAS (MCA 52958)
All I Wanted (3:20) (Dangling Participle-Hard Fought-Stark Raving/BMI) (S. Walsh-S. Morse) (Producer: Andrew Powell)
The reformed Kansas bursts back onto the scene with this blustery mainstream rock ballad. Well crafted melodies, flaw- less production and sterling musicianship are featured. The addition of former Dickey Dreg guitarist Steve Morse rounds out the reconstituted band.

FEATURE PICKS

KOOL & THE GANG (Mercury 888 074)
Victory (3:58) (Delightful/BMI) (Khalis Bayyan Ronald Bell-James Taylor) (Producers: Khalis Bayyan Ronald Bell B.M.C. Kool & The Gang)
From the forthcoming Kool & The Gang LP comes this grooving funk dance single, already burning up the playlists in its first week out.

RECORDS TO WATCH

THE LOVER SPEAKS (A&M AM-2884)
Every Lover's Sign (4:07) (Anxious adm by Warner-Tamerlane/BMI) (David E.D. Free- man-Joseph Hughes) (Producers: Jimmy Iovine-The Lover Speaks)

MIAMI SOUND MACHINE (Epic 34-06352)
Every Lover's Sign (4:07) (Anxious adm by Warner-Tamerlane/BMI) (David E.D. Free- man-Joseph Hughes) (Producers: Jimmy Iovine-The Lover Speaks)

JANET JACKSON (A&M AM-2877)
Control (3:26) (Flyte Tyme/ASCAP) (James Harris III-Terry Lewis-J. Jackson) (Producers: Jimmy Jam-Terry Lewis)

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Every Lover's Sign (4:07) (Anxious adm by Warner-Tamerlane/BMI) (David E.D. Free- man-Joseph Hughes) (Producers: Jimmy Iovine-The Lover Speaks)
REFUNDS—L.A.’s Greek Theatre is currently in the process of refunding tickets for Quiet Riot’s recently cancelled October 13 show. Seems the band’s drummer, Frankie Banali, messed up his hand rather badly back-stage during a guitar solo in the midst of a Minot, North Dakota show October 14. The injury occurred as Banali was trying to wrest a fan from the grasp of an exit-happy security guard.

SAV A LITTLE PRAYER—Quiet Riot drummer Frankie Banali displays his famous paws, one of which leads to the cancellation of the band’s forthcoming Greek Theatre date. (who probably doesn’t know who to protect anymore: the band from the fans or himself from the band) Banali then went on to continue the show, bruised hand and all. Well, the hand began to hurt, and then it began to swell some more. Still, the drummer’s hand should be healed in time for the band’s forthcoming Japanese tour (Nov. 25 - Dec 2), providing, a news alert from the Greek Theatre says, “he keeps his fist out of everyone’s face and in the ACE bandage.”

ACLU TO THE RESCUE—The Dead Kennedys, who’ve gained the distinction of being one of San Francisco’s most controversial bands in this era of right-wing politics, is getting a helping hand from The American Civil Liberties Union (ACLU) in the lawsuit brought against them over those distasteful contents featured in an H.R. Giger poster included in their “Frankenchrist” album. The ACLU wants to dismiss criminal charges filed by an irate mother, saying they are not allowed under the protections of free expression upheld by the First Amendment.

SOLD-OUT CELEBRATION—Selling out the Los Angeles Forum five nights in a row — as Genesis recently did — ain’t no small feat. Atlantic Records knows this, and so a congratulations party was held by the label Wednesday, October 15 at Spago, one of L.A.’s favorite “see and be seen” spots. Well, the show will be inter-prompt in sign language … Those who turned out for the recent string of X dates at The Palace (featuring new band-mates Dave Allen and Tony Gilkyson) were treated to new writings from the band’s yet-to-be-born (and named) Elektra LP … And speaking of Allen, brother Phil recently packed McCabe’s in Santa Monica. Members of the “First Airborne Rock & Roll Division” have returned to the West Coast from a 19-date USO concert gigs overseas, kept quiet for fear of terrorist. The musicians involved included all members of the newly revamped Kansas, plus several members of Pablo Cruise, Red 7 and Le Roux, and ex-Doobie Brother Tom Johnston. Gregory Dobrin

POINTS WEST

SOLD-OUT RUN—From the looks on their faces in this particular photo, you’d never know Genesis recently sold-out L.A.’s Forum five nights running.

IN PARTING—Ex-Brothers Matt “Guitar” Murphy comes to West L.A.’s Music Machine November 1. He shares the bill with L.A.’s The Mighty Flyers. Murphy has sent out a general letter thanking China for having ‘em (they were the first U.S. rock act to play there) — Holly Near and Chris Williamson play L.A.’s Wiltern Theatre Saturday, November 29. The show will be interpreted in sign language … Those who turned out for the recent string of X dates at The Palace (featuring new band-mates Dave Allen and Tony Gilkyson) were treated to new writings from the band’s yet-to-be-born (and named) Elektra LP … And speaking of Allen, brother Phil recently packed McCabe’s in Santa Monica. Members of the “First Airborne Rock & Roll Division” have returned to the West Coast from a 19-date USO concert gigs overseas, kept quiet for fear of terrorist. The musicians involved included all members of the newly revamped Kansas, plus several members of Pablo Cruise, Red 7 and Le Roux, and ex-Doobie Brother Tom Johnston.

New Faces To Watch

“I’m basically kind of your local freelance, low-profile kind of guy with a famous last name,” says Mike Metheny. There’s no way around it — the name is famous, okay. Pat’s ex-bandmate, Mike that’s older brother, as in five years older — has been quietly plugging away in Boston — teaching, playing his local freelance, low-profile kind of jazz, becoming a fixture on the Boston jazz scene. For his first major label LP, “Day In – Night Out” (MCA/Impulse!), trumpeter Mike did enlist guitarist Pat, but if anybody comes to the album expecting anything resembling “American Garage” or “Song X,” forget it.

“Hate sites are much less, much less eclectic than Pat’s. Pat is someone who can play with Onette Coleman and then turn around and play the most lyrical, inside, Jim Hall-type stuff. Like on my record — his playing on my record and his playing on the Ornette record represent two dramatically different approaches to improvising Pat’s very comfortable in both bags. In my case, my tastes are a little more limited to the Art Farmer/Chet Baker/Paul Desmond school.”

So “Day In – Night Out” is a lyrical, pretty album; a gentle, soothing album; though it is not, any means, bland. “Pat and I both grew up in Missouri,” says Mike. “When I was a teenager, I was strictly a classical trumpet player. I had some jazz records that I’d bring home from college — Miles records, things like that — so it was kind of through my record collection that Pat probably got initially exposed to jazz.” Pat later returned the favor. When Mike was about 25 — after three years playing in the Army band, and armed with a masters degree in music education — Pat encouraged his brother to switch his focus from classical music to jazz.

Mike Metheny

Karl Wallinger’s ‘Private Revolution’ Is Open To The Public

By Paul Iorio

NEW YORK — Karl Wallinger is something of an anomaly in the rock world. He seems to have more in common with 19th century romanticism and 1960’s psychedelia than with the microchip eighties. In fact, while most of his contemporaries go high-tech, Wallinger has largely rejected much of industrial society for a more naturalistic and insular vision. That vision is represented on “Day In – Night Out,” his first major label recording, which he recorded with Pat Metheny.

Wallinger, who is from Wales, soon became interested in music, and armed himself with the microchip eighties. In fact, while most of his contemporaries go high-tech, Wallinger has largely rejected much of industry for a more naturalistic and insular vision. That vision is represented on “Day In – Night Out,” his first major label recording, which he recorded with Pat Metheny.

Wallinger killed it. “You see,” he said, rubbing his 200 buckets, “it’s kind of like we’re in a state. For his first major label LP, “Day In – Night Out” (Chrysalis), trum

Karl Wallinger of World Party

Lee Jeske

Cash Box November 1, 1986


' Til Tuesday Gambles And Wins On "Welcome Home"

By Paul Iorio

NEW YORK—When 'Til Tuesday went to record "Welcome Home" (Epic), they decided to damn the consequences and make the album they wanted to make. Fortunately, the consequences need not be dammed because this is one terrific pop record.

The idea was risky: each band member made individual demos of their own songs and then collectively, with producer Rhett Davies, chose the ones for the album. "I had maybe four songs, (keyboardist) Joey (Pesce) had about three, and Aimee (Mann) had about fourteen," says guitarist Robert Holmes. "So it was inevitable that we wound up using a lot more of Aimee's material.

Mann, however, expresses surprise that so many of her songs were used. "I just wrote songs and I didn't think they'd ever see the light of day," says Mann. "I was just writing songs for my own personal fun. I was sort of surprised that my songs were sort of chosen by everybody to go on the album because I had written them on my own and I figured that the style was not what the band was interested in."

'Til Tuesday took plenty of time to make sure that the songs on "Welcome Home" were fully realized. "We took a lot more time than 'Voices Carry,'" says Mann. "I was sort of surprised that my songs were sort of chosen by everybody to go on the album because I had written them on my own and I figured that the style was not what the band was interested in."

The mood of "Welcome Home" seems to be more upbeat than "Voices Carry," which was a somewhat emotionally dark album. "I'm trying to write about different things," says Mann. "I still write about relationships but there are so many different types of relationships to be explored. If you read the lyrics to the first one and to this one there's similar types of stories being told. A lot of times when I would write about something on the first album people would say oh she's such a victim or she's so pitying. I really sort of feel like if a guy had written the same lyrics they would just figure he was just illustrating something that happened to him."

"There are some unhappy stories on this album but the whole point of writing a story about something is that you learn something from it," she says. "I think there are stories here that are a little more subtle or inconclusive so that it's not all black and white."

Whatever the contrast with the first album, "Welcome Home" is certain to broaden 'Til Tuesday's audience. Their ascent to commercial success has been unusually swift; one must remember that just a couple of years ago, they had not yet recorded their stunning debut album or done the videos that have made them household names.

"Welcome Home" is that rarity of rarities: a follow-up album that fulfills every promise made by the debut.

Cash Box  November 1, 1986

STILL THINKING—Chuck Berry celebrated his sixtieth birthday with a Felt Forum gig that featured Dave Edmunds, John Entwistle, Terry Williams, and Chuck Leavell.

STILL THINKING—"I may be sixty," said Chuck Berry from the Felt Forum stage, "but I still get it three times a week. Which might seem kind of slow to you every-nighters." Well Chuck, let's just say that you put many of us in the shade on that count. It's easy to feel inadequate around a guy like Berry who still is stylish, thin, and musically vital after all these years.

Even the greats of rock 'n' roll get that way around him and Berry does little to ally that feeling. For example, at the recent Rock 'n' Roll Hall Of Fame induction ceremony, Keith Richards saluted Berry saying, "Every lick I ever played I stole from you." To which Berry replied: "Dy-no-mite!"

So when he does write his approval you know he means it. At one point during his sixtieth-birthday gig at the Felt Forum (10/18), he hoovered over bandmember Dave Edmunds who was playing some sizzling blues licks.

Berry nodded his approval and shouted: "Don't tell me those white boys can't play the blues." Indeed it was Ed munds who made this show something more than just another Berry gig. Edmunds stamped such classics as "May-bells," "Reelin' and Rockin'," and "Sweet Little Sixteen" with his chunky-chunka style of rhythm guitar playing, proving that though Berry may have created rock 'n' roll, others have improved on his invention since.

Berry is one of the all-star bandmates—bassist John Entwistle, drummer Terry Williams, and keyboardist Chuck Leavell—who made this show something. Edmunds who made this show something more than just another Berry gig. Ed munds stamped such classics as "May-bells," "Reelin' and Rockin'," and "Sweet Little Sixteen" with his chunky-chunka style of rhythm guitar playing, proving that though Berry may have created rock 'n' roll, others have improved on his invention since.

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If London Fashion Week always brings out those pop stars who wish they were models, this year was no exception. The star show was the Richard Coney collection and the star of that show was Paul Rutherford from Frankie Goes To Hollywood. He fit in much better on the catwalk than on the stage with Frankie. Which is more than can be said for Chrisie Hynde, who seemed embarrassed in her white hoop dressed dress.

Katherine Hamnett opened a new shop, a massive warehouse, and Sara Jane Morris, the deep voice of The Communards, was hired to entertain for the evening, mainly because she looks like Hamnett.

Julian Cope is still taking the charts by storm with his ‘comeback’ single “World Shut Your Mouth.” He has a chart-successful Julian risen out of the cult hero Julian? “I don’t think I’ve changed. My music might have got a bit more blurred because I have.” If he lifts up your jumper you can still see the scars form where he tore up a microphone stand on stage and attacked himself with it. “People thought I was crazy but now I think I was a regular guy. Now I am more blurred because I have.” If he lifts up your jumper you can still see the scars form where he tore up a microphone stand on stage and attacked himself with it.

LOS ANGELES — Al Evers’ A’ Train Management has linked with Japan-based Nippon Phonogram to launch New Age records, it was announced last week. Evers will be based in Tokyo and Osaka where he met with Nippon Phonogram officials. Evers Announces New Label

Top 45s

1. Cha-Cha-Cha — Akiemi Ishiyi — CBS Sony
2. Fin — Akina Nakamori — Warner Pioneer
3. Melody — Mamiyo Takayi — Canyon
4. Subetewa Kono Yorumi — Koji Yoshikawa — SMS
5. Natsu No Owarari No Harmony — Yosuyi Inouye Anzenchitayi — Kitty
6. Say Yes! — Mamoko Kikuchi — Vap
7. Sekkin (Approach) — Yoko Minamoto — CBS Sony
8. Atsu — Toshihiko Tawara - Canyon
9. Watashi Dreaming — Tomoni Nishimura — Toshiba EM
10. Heart No Ignition — Eki Fukunaga — Yamaha

by Kozo Otsuka

By Kozo Otsuka

TOKYO — Ryoichi Hattori, chairman of Japan Association of Rights of Authors and Composers (JASRAC) and Yamaha Akutagawa, president of JASRAC, have each been elected to their offices for the third consecutive time. Their three-year terms of office began October 1, 1986. Also, 30 composers, 30 authors and 15 music publishers have elected to the council.

Laser Disc Co., a Japanese firm, has signed a contract with CBS/Fox whereby it will acquire the exclusive right to release movie titles on laser disc in Japan. The first release of 35 titles has already hit the market as of September 25, 1986. Included in the initial release were Romancing The Stone, South Pacific and Love Me Tender. Mitsubishi Shojo Co. Ltd., one of Japan’s major corporations, will become partners in a CD plant in the United States via a joint venture with Electro Sound Group (ESG). The new venture will be called Memory Tec Inc. and is expected to be on line in August, 1987. The $7 million capital investment finds Mitsubishi 60 percent owner and ESG 40 percent. The plant will be built in Plano, Texas. In addition to conventional audio CDs, the plant will have the capability to produce CD ROM. Capacity of the planned facility is expected to be 1,000,000 CDs and 100,000 CD-ROMs per month.

Japan’s Top Ten

Top Ten LPs
1. J. Boy — Shogo Hamada — CBS Sony
2. Mode De Sonoko — Sonoko Kawaji — CBS Sony
3. True Colors — Cyndi Lauper — Epic Sony
4. Fahrenheit — Toto — CBS Sony
5. Mix Blood — Chage & Aska — Yamaha
6. True Blue — Madonna — Warner Pioneer
7. The Bridge — Billy Joel — CBS Sony
8. Cancel — Minako Honda — Toshiba
9. Say You Say Me — Lionel Richie — RVC
10. Shonentai — Warner Pioneer

MELODY MAKER TOP TEN

TOP TEN 45s
1. Every Loser Wins — Nick Berry — BBC
2. True Blue — Madonna — Sire — Warner Bros.
4. In The Army Now — Status Quo — Vertigo
5. All I Ask Of You — Cliff Richard, Sarah Brightman — Polydor
6. Rain Or Shine — Five Star — Tent
7. Suburbania — Pet Shop Boys — Parlophone
8. Walk Like An Egyptian — The Bangles — CBS
9. Don’t Leave Me This Way — The Communards — London
10. True Colours — Cyndi Lauper — Portrait

TOP TEN LPs
3. Silk And Steel — 5-Star — Tent
4. True Blue — Madonna — Sire
5. Revenge — Eurythmics — RCA
6. Somewhere In Time — Iron Maiden — EMI
7. Word Up — Cameo — Club
8. Communards — The Communards — London
9. South Pacific — Various Artists — CBS
10. Talking With The Tasman About Poetry — Billy Bragg — Go! Discs

BIDDING ADIEU—Executives in music publishing recently gathered at a party in Los Angeles to bid farewell to Ron White, managing director of EMI Music Publishing in the United Kingdom, who resides in this state after 45 years with EMI’s record and publishing companies. He will be succeeded by Fred de Wit, current managing director of EMI Music, Holland. Pictured at the farewell bash are (l-r) Blakson Memon, chairman and chief executive, EMI Music Worldwide; Composer Tim Rice, White; Colin Hodgson, vice president, finance, EMI Music Worldwide; Fred Wilkins, president, Screen Gems/Columbia/EMI Music Inc, and de Wit.
G

THE FORUM, L.A. — I had never seen these English art-rockers perform live and after the entertaining and frequently compelling two-plus hours plus show they gave here which opens its sell-out five night engagement, I wish I had.

I had been one of those cult followers of Genesis up until the “Duke” album where they seemed to lose all of the grand proportions that endeared me to them, in favor of more structured, more accessible pop sound. I just wasn’t prepared for any commercialization of their sound. But here was the band at the Forum which never sounded dated especially with the instrumental passages with Thompson singing, he frequently took to the drums and became quite extraordinary.

At one point he announced that it was “audience participation time.” Instead of the usual “Shout-A-Ma-Jig,” the band changed the song into a mini-concert, including, among others, guitarist Little Steven.

The band, consisting of the nicest (and probably one of the richest) guys in pop, vocalist Phil Collins, keyboardist Tony Banks, and guitarist-bassist Mike Rutherford, along with veteran Genesis touring musicians, drummer Chester Thompson and guitarist-bassist Darryl Sturmer, played the band at the Forum one of the most expensive and frequently compelling shows I’ve ever attended. I had expected nothing less, I wasn’t prepared to expect much.

All the subtlety was there and much more.

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Brian Kassan

X

THE PALACE, L.A. — This isn’t going to be easy.

L.A.’s own X have been a favorite of mine since I saw them at defunct clubs such as the Whisky and the Starwood where they burst upon unsuspecting club denizens with a frenetic, jagged aural kick in the gut as the Whisky and the Starwood where they burst upon unsuspecting club denizens with a frenetic, jagged aural kick in the gut. I was struck previously by their energy and sharp, edge which really characterized X’s sound are gone. Even D.J. Bonebrake’s drumming was occasionally sloppy!!

I know this sounds knit picky, but it’s like eating your favorite meal at your favorite restaurant. You take a bite and it just doesn’t taste the same. Then you find out the chef who knew the recipe was fired.

As always, Doe’s and Cervenka’s stage manner was charismatic, with Doe seeming in an especially playful and talkative mood. The sold out crowd, often breaking into a slow groove and guitar solo, were very much in tune with the music.

Paul Iorio

PEACE PERFORMANCE — As the role as musical ambassador for the University of Peace, an international institution for peace through education, Peter Gabriel assembled a very special collection of friends to play in the plaza of the United Nations on the occasion of the opening of the general assembly and the kick-off of Earth Run, a U.N. sponsored around-the-world marathon that began with the music of the world’s most popular and meaningful.

Following the divorce of founders John Doe and Exene Cervenka, the departure of guitarist Billy Zoom and a first time luke-warm reception from fans and critics alike for their last LP, “ Ain’t Love Grand,” it seemed that X had hit a roadblock in their career which had been gaining some momentum.

When the addition of ex-Blaster guitarist Dave Alvin and more recently, ex-Lone Justice guitarist Tony Gilkyson, that basic chemistry had gone somewhere awry. Although the band had been in a healthy state of flux musically before Zoom’s departure, there is something too loose about the new X sound which stems from Alvin’s and Gilkyson’s uncontrolled, futz-laden twin guitars.

Alvin, an affable, hard-working guitarist, is an interesting stage performer, but his playing was indecipherable and somewhat garagelike which was surprising in light the crisp rockabilly stylings he brought to the Blasters. Similarly, Gilkyson’s mostly rhythm guitar work lacked any real identity or clarity. Zoom’s controlled buzzsaw and clear phrasing, notably absent, will be sorely missed. To be fair, there was not apparent on brand new recorded songs like “See How We Are,” and “When It Rains” because their whole musical approach is new, looser and more loosely worked, lacking any real identity or clarity. Zoom’s controlled buzzsaw and clear phrasing, notably absent, will be sorely missed. To be fair, there was not apparent on brand new recorded songs like “See How We Are,”

On vinyl and stage, that song is pitch perfect. One of the most expensive and frequently compelling shows I’ve ever attended.

Brian Kassan

PRESIDENTING THE PLATINUM — Gary Khammar, senior vice president of RCA/Columbia, presents Arista recording artist Whitney Houston with an RIAA Platinum Video Award following her recent concert appearance at Los Angeles’ Greek Theatre. The RIAA Platinum Award represents sales of more than 50,000 units of Whitney Houston’s Number One Videotape Hits, released by Music Vision, the music and video distribution arm of RCA/Columbia.

Cash Box November 1, 1986
BIG BOSS MEN—Back in the early '60s, when a lot of serious jazz was being made—third stream, avant-garde, etc.—there was also a lot of less-serious jazz being made. "Soul Jazz," featuring clarinet, slide-hammer organ and gloriously, big-muscled tenor saxophones, captured a good deal of the public's attention. The critics didn't much go for it at the time, but things seem to be turning around now: soul jazz albums by obscure once-were-hungry-to-be-big-name jazz collectors with a fervor that could not be foreseen in 1961. Blue Note Records was the prime force in soul jazz and the revived Blue Note has just dug into its catalogue for 10 blue chip examples of the genre. Five of the nine organists, eight of them feature saxophonists, and almost all of them include songs with titles like "Sow Belly Blues," "Nice 'N Greasy," "Funky Mama," "Slowing Down Juice," and "We'll See Ya' All After Awhile, Ya Heah." Subtlety was not the keynote amongst the soul jazzers—getting guts to shake was what they were after. Guaranteed to be the life of any party are a Crazy, a James Henry; a Jim Smith; "The Natural Soul," Lou Donaldson (with John Patton on organ); "Grant-stand," Grant Green (with Jack McDuff on organ and Yusef Lateef on tenor); "Think!," Lonnie Smith with David "Fathead" Newman on tenor; "Blue & Sentimental," Ike Quebec; "That's Where It's At," Stanley Turrentine; "Serenade to a Soul Sister," Horace Silver (with Stanley Turrentine on tenor); "Wa-boo," Danny Davis (with John Lee Henson on tenor); "I'm Tryin' To Get Home," Donald Byrd (with Stanley Turrentine on tenor and Freddie Roach on organ); and "Babe's Blues," The Three Sounds (featuring Gene Harris (the only previously-unissued LP in the set).

MORE BIG BOSS MEN—Sweden's Storyville Records is one of Europe's—indeed, the world's—leading jazz labels, yet, inexplicably, it does not have an American distributor. Storyville, which loves to put out series of records, has just come out with a delightful pair of series. King Jazz Records was a label put together in 1945 by the redoubtable jazz character Mezz Mezzrow and one that, for the most part, featured sessions co-led by Mezzrow, a marginal clarinetist, and Sidney Bechet, the powerful genius of the soprano saxophone. Storyville has now gathered the complete catalogue of King Records on LP. Three albums were already in Storyville's catalogue and they have just added four new ones: Out of Gallion," "Really The Blues," "Gone Away, Blues," and "Revolutionary Blues." They are majestic recording sessions and they are well worth seeking out. Also worthwhile picking up is Storyville's new "This Is Jazz" series—three albums mined from the late Rudi Blesh's live radio broadcasts of 1947. Led by Wild Bill Davison, Albert Nicholas, and Ed Hall, respectively, these three LPs capture the spirit and sense of fun of the New Orleans revival of the period. The three players cross over onto each other's dates here, and they are supported by the likes of James P. Johnson and George Brunis. For those who like the contemporary players who perform "in the tradition," this is a good place to go to—the tradition itself.

CASH BOX JAZZ ALBUMS

— Available on Compact Disc
— Gold (RIAA Certified)
— Available on Graph Disc

Title, Artist, Label, Number, Distributor

1. TUTTLE, TEDDIE DAVIS (Warner Bros. 9-25496)$12.50
2. DOWN TO THE MOON (Blue Note 2-8070)$11.25
3. J MOOD (Angry Malasal 15-4098)$4.60
4. DOUBLE VISION (At the Crossroads 1-2181)$5.75
5. LIFE STORIES (Ears, Mouths 8-1120)$8.60
6. BREATHS (George Benson (Warner Bros. 1-8000))$3.15
7. BREAKOUT (Spitfire (A-1032))$18.30
8. DOUTONE (Kenny G/Africa ALR (8427))$6.90
9. JOYRIDE (Atlantic 11 12)$10.13
10. LOVE WILL FOLLOW YOU (George Howard (Warner Bros. 1-4038))$9.33
11. ALONE BUT NEVER ALONE (Lenny Clarke (A-1023))$14.60
12. ONE GOOD NIGHT (Enja 4086 (dist. by Muse))$11.12
13. WHAT IT IS, WHAT IT IS (Capitol SLC 8001)$16.70
14. SPONTANEOUS INVENTIONS (Robert McFarren (Blue Note BT 3041))$17.90
15. SHADY (Yellow jackets (A-1020))$13.19
16. AROUND THE WORLD (IPTM Steetvision (IBA BT 214))$15.12
17. L IS FOR LOVER (Vic Anstrom (Warner Bros. CHS 24904))$22.50
18. IT TAKES TWO (Geoffrey Franklin (Kings FM4225))$21.13
19. HIDEAWAY (Stevie Wonder (Epic FE 40464))$23.40

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

JAZZ FEATURE PICKS

OPENING THE CARAVAN OF DREAMS—Ornette Coleman and Prime Time—Caravan of Dreams CDP 85001—Producer: Kathelin Hoffman

It's a rare year indeed when Ornette Coleman chimes in with two albums. The poohbah of harmolodics, who shared an LP with Pat Metheny earlier this year, inaugurates this new Ft. Worth-based label with a brilliant, mercurial live set. A full füll Prime Time cooker.

BASED ON—Mulgrew Miller—Laudermark LLP-1511—Producer: Orrin Keenepeps

Solid, brisk piano trio work from three contemporary players (Miller, Charnett Moffett, Terri Lyne Carrington) with chops and charm.

MO' WASABI—Randi Bernsen—Zebra 5857—Producer: Randi Bernsen

Hot guitarist in a fusion extravaganza that includes guest spots from Herbie Hancock, Wayne Shorter, Jaco Pastorius, and other electrically-inclined stars.

SPLIT IMAGE—Mark Helias—Enja 4086 (dist. by Muse)—Producers: Mark Helias, Jon Rosenberg

Bassist Helias' debut as a leader is a tough, well-played, well-written LP that features strong work from a quartet of contemporary jazz lights. Helias, Dewey Redman, Tim Berne, Herb Robertson, and Gerry Hemingway.

HIDEAWAY—Stanley Clarke—Epic FE 40464—Producer: Stanley Clarke

An hailed pop-folk/funk/jazz album featuring the virtuoso of the electric bass cheek-to-cheek with such guests as Herbie Hancock, Stanley Jordan, and Stewart Copeland.

SIMPLY ELOQUENT—Morganata King—Muse MR 5326—Producer: Bill Mays

Bill Mays has arranged a lovely, understated LP for the simply eloquent, always classy, Morganata King.
STOCKING SILK—Chicago’s J.M. Silk recently signed with RCA Records, the band’s first single, “I Can’t Turn Around,” is currently in release. Here, hanging out at RCA’s N.Y. offices are (l-r) Bob Buziak, RCA/U.S. president; J.M. Silk managers Phil Bahano and Frank Rodriguez, Simon Low, ad director, RCA (rear) Paul Dobbins, RCA/U.S. executive vp; Wendy Goldstein, ad director, RCA, (kneeling) Basil Marshall, director of black promotion, RCA; (rear) Tony Wells, ad director, RCA; J.M. Silk’s Roy Bryant, Keith Nunnally, Stevie “Silk” Harley, Samson “Butch” Moore, and RCA product director Sharon Heyward.

MIXING IT UP—Four members of Tommy Boy recording act Club Nouveau are pictured at Moon Studios in Sacramento, CA, putting the finishing touches on their first Warner Bros LP. The Album, which was produced by groove member Jay King, is due to be released next month. Pictured (l-r) are: Valerie Watson, Thomas McElroy, King, and Denzel Foster.

KEEPING COUNT—Claudia Barry is counting down all the success of “Down and Counting,” her Epic dance hit. Sharing the glow are (l-r) Jimi Starks, vp, Black Music Promotion; Ray Anderson, senior vp, marketing; and Michael Caplan, director, talent acquisition, east coast.

SUPPORT—Lou Rawls, host of the united Negro College Fund’s “Parade of Stars” telethon, along with recording industry stars Freddie Jackson and Bobbi Humphrey, addressed nearly 500 LPNCF supporters at a recent Asbury Park sponsored kick-off for the 1986 telethon. Also on hand for the celebration was actor Allen Lee. The New York event, held at Lincoln Center’s Vivian Beaumont Theatre, preceded a national kick-off to be hosted by TV stars Diahann Carroll, Dick Clark and others in mid-October. Pictured are (l-r) Jackson, Humphrey, Rawls and Lee.

CASH BOX TOP BLACK CONTINEMOPAL ALBUMS

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THE CASH BOX TOP 75 BLACK CONTEMORARY ALBUM CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES.
## CASH BOX TOP 12" DANCE SINGLES

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### Chart Notes
- **New 12" Releases**
  - **THE GAP BAND** (Total Experience 2701 1 TD)
  - **Big Fun** (Temp Co. - BMI) (L. Simmons, R. Taylor) (Producer: L. Simmons, R. Taylor)
  - **PAUL YOUNG** (Columbia CAS 2549)
    - Some People (4-45) (April - ASCAP / I. Q. Publishing - PRS) (P. Young, I. Kewley) (Producer: H. Padgham, P. Young, I. Kewley)
  - **JOHN BURFORD** (International MRC 0951)
    - Bought A Love (5-41) (Willow Girl - BMI / Skytower - ASCAP) (M. Stokes, S. Barnes) (Producers: M. Stokes)
  - **KOOL & THE GANG** (Mercury/PolyGram 888 074-1)
  - **VESTA WILLIAMS** (A&M SP 12206)
    - Once Bitten Twice Shy (6-01) (Vesta Seven / Almo - ASCAP / Srt Grant - BMI) (V. Williams, D. Grant) (Producers: D. Craford)

### MOST ACTIVE
- Human (extended version) - Human League - (A&M)

### STRONG ACTIVITY
- **SHAKE YOU DOWN** - GREGORY ABBOTT - (Columbia)
- **NAIL IT TO THE WALL** - ORAN "JUICE" JONES - (Def Jam / Word WD1)
- **BUT THE RENT** - REBBIE JACKSON - (Columbia 44-05927)

### RETAILER'S PICK
- **Don't You Try It** - RAWW (Emergency EMDS 6567)
- **ICE T"** - (Technopop 1303D)
- **YOU ARE EVERYTHING** - JAMES & TRAVIS WILLIAMS - (Columbia 44-05943)
- **SEXY FEVER** - JAMES & TRAVIS WILLIAMS - (Columbia 44-05943)
- **NIGHTMARE OF A BROKEN HEART** - C.B. (New Flavas MFRS 0054)
- **TAKING ME AS I AM** - ERIC B & RANDY STAHL - (EMI / REEL LIFE WM1 50441)

### CLUB PICK
- **Once Bitten Twice Shy** - Vesta - (A&M)
- **TASTE LOVE** - FREDDIE JACKSON - (Capitol)

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**New 12" Releases**

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**MOST ACTIVE**

Human (extended version) - Human League - (A&M)

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**STRONG ACTIVITY**

Shake You Down - Gregory Abbott - (Columbia)

Nail It To The Wall - Stacey Lattisaw - (Motown)

True Blue - Madonna - (Sire / Warner Bros.)

Tasty Love - Freddie Jackson - (Capitol)

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**RETAILER'S PICK**

Don't You Try It - RAWW (Emergency)

Store: A Cut Above Record Manager: Miguel Plasencia Location: New Jersey

Comments: "Very good crossover tune that's sure to be selling like hotcakes."

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**CLUB PICK**

Once Bitten Twice Shy - Vesta - (A&M)

D.J.: Bill Rickett Club: Ricket's Location: New Jersey

Comments: "Strong female R&B crossover ala Chaka Khan and Janet Jackson. Very big dance response."

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**Cash Box** November 1, 1986
## CASH BOX TOP 100 SINGLES

The CASH BOX TOP 100 SINGLES chart is based on a combination of radio airplay and actual pieces sold at retail stores.

### November 1, 1986

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<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number</th>
<th>W</th>
<th>O</th>
<th>C</th>
<th>Producer (Songwriter)</th>
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<tr>
<td><strong>1</strong></td>
<td>TRUE COLORS</td>
<td>26</td>
<td>10</td>
<td>0</td>
<td>C. LAUPH &amp; PET ILLY IT'S STEANDING</td>
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<tr>
<td><strong>2</strong></td>
<td>TYPICAL MALE</td>
<td>30</td>
<td>8</td>
<td>6</td>
<td>T. MITCHELL WRIGHTY LLU</td>
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<td><strong>3</strong></td>
<td>AMANDA</td>
<td>35</td>
<td>8</td>
<td>6</td>
<td>S. CHOLTZ &amp; SHOLZB</td>
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<td><strong>4</strong></td>
<td>I WANT TO TALK TO YOU ON ROBERT PAL MER ITALIAN (7.9.073)</td>
<td>15</td>
<td>12</td>
<td>-</td>
<td>N. LUMSLEY</td>
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<td><strong>5</strong></td>
<td>WHEN I THINK OF YOU</td>
<td>30</td>
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<td>J. JANET JACOBS (AM 88258)</td>
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<tr>
<td><strong>6</strong></td>
<td>HUMAN</td>
<td>19</td>
<td>8</td>
<td>6</td>
<td>J. T. LEWIS &amp; H. LEWIS, J. JAM</td>
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<td><strong>7</strong></td>
<td>I'LL BE OVER YOU</td>
<td>14</td>
<td>8</td>
<td>6</td>
<td>D. DONN JOHNSON Epi 30 (46265)</td>
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<tr>
<td><strong>8</strong></td>
<td>TRUE BLUE</td>
<td>13</td>
<td>5</td>
<td>3</td>
<td>C. MACKIE &amp; ALL W. WOLZEN</td>
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<td><strong>9</strong></td>
<td>ALL CRIED OUT</td>
<td>10</td>
<td>14</td>
<td>3</td>
<td>LISA L &amp; SPORN WITH FULL FORCE (Columbia 30889)</td>
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<td><strong>10</strong></td>
<td>THROWING IT ALL AWAY</td>
<td>6</td>
<td>12</td>
<td>-</td>
<td>E. THOMAS, K. BARKER, D. ELLER, K. BARKER</td>
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<td><strong>11</strong></td>
<td>TAKE ME HOME TONIGHT</td>
<td>16</td>
<td>12</td>
<td>-</td>
<td>R. JONES &amp; M. ROBINSON, F. PAYNE, F. PECO, B. JONES</td>
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<tr>
<td><strong>12</strong></td>
<td>SWEET LOVE</td>
<td>12</td>
<td>12</td>
<td>-</td>
<td>J. B. TURNER &amp; J. GREENW</td>
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<tr>
<td><strong>13</strong></td>
<td>TWO OF HEARTS</td>
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<td>6</td>
<td>T. DAVIS &amp; P. DAVIS (Epic 746557)</td>
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<td>I'LL BE OVER YOU</td>
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<td>T. DAVIS &amp; L. DAVIS (Epic 746557)</td>
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<td><strong>15</strong></td>
<td>I'LL BE OVER YOU</td>
<td>1</td>
<td>11</td>
<td>4</td>
<td>T. DAVIS &amp; L. DAVIS (Epic 746557)</td>
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<td><strong>16</strong></td>
<td>GET A LOVE NAME BAD</td>
<td>19</td>
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<td>5</td>
<td>B. J. JUK (Polymer 8846531)</td>
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<td><strong>17</strong></td>
<td>THE NEXT TIME</td>
<td>22</td>
<td>7</td>
<td>5</td>
<td>P. J. TAYLOR, S. GAYNAR (Full Moon/Warner Bros. 7.9007)</td>
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<td><strong>18</strong></td>
<td>STUCK WITH YOU</td>
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<td>B. J. JUK &amp; L. J. DAVIS (PolyGram 8854301)</td>
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<td><strong>19</strong></td>
<td>DON'T LET ME BE HAPPY</td>
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<td>J. STEWART &amp; R. STEWART (Columbia 38-06295)</td>
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<td><strong>20</strong></td>
<td>TOTO</td>
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<td>L. O. W. PRODUCTIONS</td>
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<td><strong>21</strong></td>
<td>WORD UP</td>
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<td>C. ARABIA, D. R. W. PROW</td>
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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

Throwing It All Away—Genesis—Atlantic
56 Adds

Walk Like An Egyptian—Bangles—Columbia
38 Adds

Is This Love—Survivor—Scotti Bros./CBS
33 Adds

All I Wanted—Kansas—MCA
29 Adds

#1 SINGLES

NOVEMBER 1, 1986

RETAIL

RETAIN

REQUESTS

CROSSOVER POTENTIAL

ALBUM ALLEY

One to One—Howard Jones—Elektra/Asylum—Chartbreaker this week at #96 bullet

A Quiet Normal Life—Warren Zevon—Elektra/Asylum
Long over due compilation album—Features "Werewolves of London" from movie "The Color of Money"—Color it hit this time

The Lace—Benjamin Orr—Elektra/Asylum—Debut solo album for Cars bassist and vocalist. Watch for guitarist Elliot Easton's solo debut

Take Me All The Way—Stacy Lattisaw—Motown
Charted this week at #168 bullet. Single seeing CHR action

Requests

All Cried Out—Lisa Lisa—Columbia
You Give Love A Bad Name—Bon Jovi—Mercury
True Blue—Madonna—Sire/Warner Brothers
True Colors—Cyndi Lauper—Portrait

Crossover Potential

Goldmine—Pointer Sisters—RCA
Thorn In My Side—Eurythmics—RCA
Nobody’s Fool—Cinderella—Mercury/PolyGram
Control—Janet Jackson—A&M
Our Love—Michael McDonald—Warner Brothers
THREE BAGGER

MOST ADDED AT RADIO AND CASH BOX CHARTBREAKER AT 52

KISS-FM  KMEL  B96
Z93  Y100  WXKS
Q107  PRO-FM  B104
KTKS  KPLZ  KUBE
KDWB  WLOL  WMMS
KBEQ  WNCY  WHYT
WBLI  B97  Q105
KRBE  FM102  KWOD
KS103  KZZP  KKRZ

MOST ADDED AT AOR RADIO
CHR ADDS INCLUDE:

94Q  KKRZ  KWOD
WERZ  WOKI  WKPE
WJAD  Q104  WPFM
KOZE  KTMT  KZFN
WRSR  OK95

MAJOR BC SMASH
READY TO CROSS TO CHR
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<td>CYNDI LAUPER—True Colors—Portrait</td>
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<td>MADONNA—True Blue—Sire/WB</td>
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<td>LISA LISA—All Cried Out—Columbia</td>
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<td>ANITA BAKER—Sweet Love—Elektra</td>
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<td>X/F</td>
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<td>GLASS TIGER—Don’t Forget Me—Manhattan</td>
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<td>WANG CHUNG—Everybody Have Fun—Geffen</td>
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** indicates Soundtrack  * indicates MTV—Exclusive  NV—No Video  NR—Not Ranked  Y—Yes, On Tour  X—All
THERE'S NO DOUBT
IT'S HITBOUND!

GENESIS
"Land Of Confusion"

7-98336
Also available: 12" Extended Version 0-86761
the follow-up to their #1 single,
"Throwing It All Away"
from the Double Platinum LP, Invisible Touch
85641
Produced by Genesis and Hugh Padgham

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On Atlantic Records, Cassettes and Compact Discs
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MULTI FORMAT PLAYLIST

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<th>AC</th>
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<th>Dance</th>
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<th>Comb. Ret. Rank</th>
<th>Req. Rank</th>
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<td>89%</td>
<td>97%</td>
<td>48%</td>
<td>55.3%</td>
<td>1</td>
<td>10</td>
<td>Won't quit</td>
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<td>2 Bruce Hornsby—The Way It Is—RCA</td>
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<td>93%</td>
<td>83%</td>
<td>44.5%</td>
<td>19</td>
<td>24</td>
<td>Will challenge</td>
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<td>3 Lionel Richie—Love Will Conquer All—Motown</td>
<td>89%</td>
<td>72%</td>
<td>98%</td>
<td>0.5%</td>
<td>43.1%</td>
<td>16</td>
<td>32</td>
<td>America's favorite</td>
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<td>4 Madonna—True Blue—Sire/WB</td>
<td>91%</td>
<td>96%</td>
<td>52%</td>
<td>39.3%</td>
<td>6</td>
<td>8</td>
<td>Big week pop</td>
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<td>5 Boston—Amanda—MCA</td>
<td>96%</td>
<td>47%</td>
<td>72%</td>
<td>35.8%</td>
<td>2</td>
<td>3</td>
<td>LP is # 1 CB</td>
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<td>65%</td>
<td>73%</td>
<td>33.1%</td>
<td>14</td>
<td>34</td>
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<td>65%</td>
<td>61%</td>
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<td>20</td>
<td>20</td>
<td>New single out</td>
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<td>8 Gregory Abbott—Shake You Down—COL</td>
<td>27%</td>
<td>87%</td>
<td>47%</td>
<td>48%</td>
<td>34.8%</td>
<td>27</td>
<td>CB #1 B/C</td>
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<td>9 Tina Turner—Typical Male—Capitol</td>
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<td>59%</td>
<td>30%</td>
<td>10%</td>
<td>33%</td>
<td>10</td>
<td>10</td>
<td>New single soon</td>
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<tr>
<td>10 Huey Lewis—Hip To Be Square—Chrysalis</td>
<td>96%</td>
<td>26%</td>
<td>81%</td>
<td>33.8%</td>
<td>27</td>
<td>18</td>
<td>Great week</td>
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<tr>
<td>11 Cetera/Grant—Next Time...—Full Moon/WB</td>
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<td>99%</td>
<td>32%</td>
<td>16</td>
<td>16</td>
<td>16</td>
<td>New entry</td>
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<td>12 Chico DeBarge—Talk To Me—Motown</td>
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<td>72%</td>
<td>65%</td>
<td>47%</td>
<td>31.6%</td>
<td>NR</td>
<td>New superstar</td>
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<td>13 Cameo—Word Up—Atlanta Artit/PolyGram</td>
<td>77%</td>
<td>54%</td>
<td>57%</td>
<td>31.3%</td>
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<td>9</td>
<td>9</td>
<td>Still hot</td>
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<td>89%</td>
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<td>15 Toto—I'll Be Over You—Columbia</td>
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<td>87%</td>
<td>28.6%</td>
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<td>16 Cyndi Lauper—True Colors—Portrait</td>
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<td>75%</td>
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<td>17 Pretenders—Don't Get Me Wrong—Sire/WB</td>
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<td>10%</td>
<td>95%</td>
<td>26.3%</td>
<td>NR</td>
<td>Surprise strength</td>
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<td>93%</td>
<td>42%</td>
<td>25.5%</td>
<td>NR</td>
<td>B/C giant</td>
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<tr>
<td>19 Wang Chung—Everybody Have Fun—Geffen</td>
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<td>62%</td>
<td>25.3%</td>
<td>19</td>
<td>Major growth</td>
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<td>16%</td>
<td>52%</td>
<td>24.1%</td>
<td>5</td>
<td>Pop acceptance</td>
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If the direction that radio is taking is towards focusing on improving radio product rather than boosting sales, then Michael O'Shea has got his radio product completely under wraps. Acting GM at KUBE in Seattle Washington, O'Shea has impressed KUBE's corporate structure, First Media Corp., and the Seattle market with his ability to execute and develop new ways of programming a CHR station. 

From it's inception in 1980 until the present, the station has taken on the image of a well rounded successful and consistent station that listeners can count on for programming what they want to hear. O'Shea likes it this way and will continue to keep loyal to this format, not concerned with blowing the other radio stations out of the market with radical programming ideas. 

First Media opened KUBE's airwaves on St. Patrick's Day in 1980 with the idea that the over radio'ed market needed a station that would take a pro-programming lead. Since O'Shea is a veteran of radio programming, First Media picked the right man for the job. Most GM's come from a sales oriented background but PD's that have knowledge of both programming and sales are rare birds to find. 

O'Shea is a rare bird indeed and First Media is the first to agree after reviewing the results from the summer Arbitron ratings. KUBE is #2 in the Seattle market second only to a news/sports station which will most likely hold for some time to come in this sports-minded market. 

O'Shea parallels his programming strategy to the "boutique" style of shopping in the 80's. Consumer sophistication has defined radio in terms of-if a shopper knows what they want and where to get it, a station can't go wrong. "Our station is the same whenever you punch up the radio— if we are going to do anything we're going to kill them with consistency." KUBE's not out there to set trends but to reflect trends, according to O'Shea this is the key to a successful standing in any market. 

Another key is O'Shea's confidence in the quality of his staff and he's encouraged his team to strive to their greatest potential. The one thing that history has taught O'Shea "is that nothing will keep a team together better than success" and most importantly to allow individuals to achieve their personal and professional goals. 

Radio is not a complicated medium but simple in terms of delivering a product, but the people behind the delivery are what counts to O'Shea. "We've got a transmitter, but so does everybody else, we've got studios, so do the other 61 stations out there. What makes us different is our people." There's an energy that runs through the station that seems to be working. That unusual chemistry and magic is a rare find. 

O'Shea feels timing had a lot to do with KUBE's overall success also. "People were bail- ing out of AM's and listening to FM's because of the technical quality of FM and secondly: people wanted a lot of music—they were tired of hearing DJ's talk about themselves." A music guarantee of playing 51 minutes per hour and crystal clear stereo became the station's successful marketing strategy. 

With his attitude that "competition is a knife sharpener" and his ability to skillfully delegate authority among a staff that is valued to the highest degree, the station along with O'Shea is constantly challenged. They will undoubtedly fine tune this already successful station methodology to become an exciting and challenging competitor in the Seattle market. 

—Jody Bush
CASH BOX PRESENTS

The Music Times

BLACK CONTEMPORARY

AN IN DEPTH ANALYSIS OF THE MARKETS

NOVEMBER 1, 1986

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 85 Stations

77 Stations Reported This Week

You Be Illin'—Run D.M.C.—(Profile)
18 Adds

Control—Janet Jackson—(A&M)
18 Adds

Sexy—Klymaxx—(Constellation/MCA)
16 Adds

I'm Not Perfect (But I'm Perfect For You)—Grace Jones—(Manhattan)
14 Adds

#1 SINGLES

RETAIL

REQUESTS

ALBUM ALLEY

NEW AND HOT 45'S

A Little Bit More—Melba Moore—
(Capitol)

Word Up—Cameo—(Atlanta Artists)

Jealousy—Club Nouveau—(Tommy Boy/ Warner Bros.)

As We Ley—Shirley Murdock—(Elektra)


I'm Here To Stay—Stanley Clarke featuring Larry Graham—Epic

Set Me Free—Jaki Graham—Capitol

Someone Like You—Silvester—Warner Bros.

Word Up—Cameo—(Atlanta Artists)

A Little More—Melba Moore—(Capitol)

The Rain—Oran"Juice" Jones—(Def Jam/ Columbia)


In Full Chill—General Kane—Motown—Single "Crack Killed Applejack" is an anti drug abuse song and is now at #16 bullet on BC singles chart
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<th>Rank</th>
<th>Title</th>
<th>Wk.</th>
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<td>11 Oran “Juice Jones”—The Rain—Del Jam/Columbia</td>
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<td>Jump Into My Life</td>
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<td>R J’S Latest—Heaven In...—Manhattan</td>
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<td>Kenny G—What Does It Take—Arista</td>
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NR—Not Ranked    Y—Yes    N—No
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<td>Full Force - Unfaithful</td>
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<td>Kool &amp; Gang - Victory</td>
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<td>Ruby Turner - If You're Ready</td>
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<td>Bobby Brown - Girlfriend</td>
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<td>Oliver Cheatham - S.O.S. Critique</td>
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### INDIE TOP 20

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<td>2 Voltage Bros. - Insecure</td>
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<td>3 Jazzy Jeff - Trouble</td>
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<td>WDDA, KACE, WLOU, WPAI, KOKY, WATY, WRAP, WXYV</td>
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<td>4 FDR - Stole My Mouse</td>
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<td>WDA, KQXL, WFXC, WQFX, WPDR, WWS, WPAL, WFXA, WQMG</td>
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<td>5 Chocolate Milk Mama - The Rain</td>
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<td>WEKS, WNR, WPAI, WMIN, WTMX, WZAZ, WZZP, WWMQ, WZEN</td>
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<td>6 R. Justice Allen - Crackin' Up</td>
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<td>KSOI, KQQL, WXOK, WZEN, WQNJ, WAOX, KHYX, KQUL, WPEG, WZEN, WQMG, KOKY</td>
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<td>7 Lee Fields - Stopwatch</td>
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<td>KOKY, WTCB, WZEN, WFXC, WQMG, WZAZ, KHYX, WRAP</td>
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<td>8 Kartocon Crew - Batman</td>
<td>8</td>
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<td>WEDR, KSOI, WTCB, WZAZ</td>
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<td>9 Cerone/Latoya Jackson - Opp! Oh No</td>
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<td>WDIA, WTMX, JETTA, WQOK, WALT, WQPR</td>
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<td>10 Nocona - Summertime</td>
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<td>WJZ, KUKE, WRLS, WNAM, WWWQ, WPEG, WPZ, WHYZ, KYOK</td>
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<td>11 Octavia - To The Limit</td>
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<td>KDAY, WHRM, WFXA, WAPL, WBLX, WQFX, WAOX, WQUX, WQMG, KJUL, WEDR</td>
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<td>12 S. Payne &amp; P. Ingram - On &amp; On</td>
<td>12</td>
<td>1</td>
<td>WHKX, KACE, KHYX, WQXX, WQOY, KPRZ</td>
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<td>13 U-Vee Hayes - He's My Man</td>
<td>13</td>
<td>1</td>
<td>WRDW, WJZ, WJLS, WUSL, WQSS, WDAS, WHAT, WWTW, WRAP, WQJW, WJY, WWIN, WBB, WXYV</td>
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<tr>
<td>14 Marshall &amp; Babb - Let It Be Me</td>
<td>14</td>
<td>1</td>
<td>WQX, WAOX, WQX, WTXL, WQOY, KOKY, WLOK, WTV, WJZ, WQMG, KJUL, WEDR</td>
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<td>15 Bunny Sigler - Never Let Them..... Star Island</td>
<td>15</td>
<td>1</td>
<td>WHKX, KACE, KHYX, WQXX, WQOY, KPRZ</td>
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<tr>
<td>16 Lamar Barry - Nothing Better</td>
<td>16</td>
<td>1</td>
<td>WNAM, KJNO, WTMX, WBLX, WFXC</td>
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<tr>
<td>17 Trinere - You Love Me</td>
<td>17</td>
<td>1</td>
<td>WYLD, WQFX, WGCI, WAOX, WENN, WJNC</td>
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<tr>
<td>18 Dominique - Don't Get Tired</td>
<td>18</td>
<td>1</td>
<td>KHYX</td>
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<tr>
<td>19 Sweet Sensation - Hooked On You</td>
<td>19</td>
<td>1</td>
<td>KHYX</td>
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<tr>
<td>20 Kopper - Second To None</td>
<td>20</td>
<td>1</td>
<td>KPWR</td>
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# REGIONAL BREAKOUTS

## B/C

### EAST

<table>
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<th>#</th>
<th>Artist</th>
<th>Song/Album</th>
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<tbody>
<tr>
<td>1</td>
<td>U-VEE HAYES</td>
<td>He’s My Man</td>
<td>Bunky 7 Records</td>
<td>Breaking Out All Over The East Coast And Spreading.</td>
</tr>
<tr>
<td>2</td>
<td>R. JUSTICE ALLEN</td>
<td>Cracking Up</td>
<td>Catawba Records</td>
<td>Richard Muck Has Scared A Major Hit.</td>
</tr>
<tr>
<td>3</td>
<td>ISSAC HAYES</td>
<td>Ike’s Rap/Hey Girl</td>
<td>Columbia</td>
<td>It Is Gone To The Land Of Hits!</td>
</tr>
<tr>
<td>4</td>
<td>FREDDIE JACKSON</td>
<td>Tasty Love</td>
<td>Capitol</td>
<td>Sources Say Stronger Cuts Are In The Album—This Is A Smash, The Album WooooW!</td>
</tr>
<tr>
<td>5</td>
<td>JEFF LOBER/KARYN WHITE</td>
<td>Facts Of Love</td>
<td>Warner Bros.</td>
<td>One Of The Very Pleasant And Exciting Surprises In The Warner Fall Releases.</td>
</tr>
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### SOUTH

<table>
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<tbody>
<tr>
<td>1</td>
<td>CHOCOLATE MILK MAMA</td>
<td>The Rain (The Answer)</td>
<td>Roadrunner</td>
<td>This Is Turning Into A Real Big Seller For Matt Parsons.</td>
</tr>
<tr>
<td>2</td>
<td>DONNELL PITTMAN</td>
<td>Chocolate Lover</td>
<td>Fastfire</td>
<td>No More Indicators—This One Is Gone!</td>
</tr>
<tr>
<td>3</td>
<td>VESTA WILLIAMS</td>
<td>Once Bitten</td>
<td>A&amp;M</td>
<td>Reports—Hit—Hit—Hit—Hit!</td>
</tr>
<tr>
<td>4</td>
<td>RAPPER’S CONVENTION</td>
<td>The Wiggle</td>
<td>EMI</td>
<td>Major Breakout Record In Atlanta, Houston &amp; Detroit. Mike &amp; Co. Did It.</td>
</tr>
<tr>
<td>5</td>
<td>O.C. SMITH</td>
<td>You’re The First</td>
<td>Rendezvous</td>
<td>This One Is Happening Like The Green Apple Days For O.C.</td>
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### MIDWEST

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<th>Song/Album</th>
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<td>1</td>
<td>CHOCOLATE MILK MAMA</td>
<td>The Rain (The Answer)</td>
<td>Road Runner</td>
<td>Sales &amp; Airplay Are Heavy</td>
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<tr>
<td>2</td>
<td>RANDY CRAWFORD</td>
<td>Desire</td>
<td>Warner Bros.</td>
<td>Looking Better Every Day.</td>
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<tr>
<td>3</td>
<td>VESTA WILLIAMS</td>
<td>Once Bitten</td>
<td>A&amp;M</td>
<td>Repeating—This Is A H—I—I—I!</td>
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<tr>
<td>4</td>
<td>FREDDIE JACKSON</td>
<td>Tasty Love</td>
<td>Capitol</td>
<td>Goodbye—Absolute Smash!</td>
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<tr>
<td>5</td>
<td>LUTHER VANDROSS</td>
<td>(lp)Give Me The Night</td>
<td>Epic</td>
<td>next single—I Really Didn’t Mean It?</td>
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### WEST

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<tr>
<td>1</td>
<td>LATIMORE</td>
<td>Sunshine Lady</td>
<td>Malaco</td>
<td>Dave Clark—You And The Team Have Done It.</td>
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<tr>
<td>2</td>
<td>KOPPER</td>
<td>Second To None-KMA</td>
<td></td>
<td>Started At KPWR—L.A. And Is Spreading.</td>
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<tr>
<td>3</td>
<td>VESTA WILLIAMS</td>
<td>Once Bitten</td>
<td>A&amp;M</td>
<td>Enough Said—Smash</td>
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<tr>
<td>4</td>
<td>CHAKA KHAN</td>
<td>Tight Fit</td>
<td>Warner Bros.</td>
<td>The Tight Fit Has Broken Wide Open.</td>
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<tr>
<td>5</td>
<td>FREDDIE JACKSON</td>
<td>Tasty Love</td>
<td>Capitol</td>
<td>One Of The Biggest</td>
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# TEST RECORDS

### (CONSENSUS BY REGION)

## EAST

### Comments:

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<tr>
<td>1</td>
<td>IRON LAWS</td>
<td>Come To Me</td>
<td>Columbia</td>
<td>Indications Are This Will Be Huge For Doug &amp; Company.</td>
</tr>
<tr>
<td>2</td>
<td>LEE FIELDS</td>
<td>Stopwatch</td>
<td>B.D.A.</td>
<td>Real Strong!</td>
</tr>
<tr>
<td>3</td>
<td>CUT</td>
<td>Kindness For Weakness</td>
<td>Supertronic</td>
<td>Be Careful Patrick—This Looks Like A Big One.</td>
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## SOUTH

### Comments:

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<td>1</td>
<td>WHISTLE</td>
<td>Just For Fun</td>
<td>Select</td>
<td>It’s Not Growing—It’s Grown</td>
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<tr>
<td>2</td>
<td>LEE FIELDS</td>
<td>Stopwatch</td>
<td>B.D.A.</td>
<td>Major Action May Soon Be A General</td>
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<tr>
<td>3</td>
<td>MARSHALL AND BABB</td>
<td>Live Authentic</td>
<td></td>
<td>HOT! Many More Adds—The Deal Is Almost...</td>
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## MIDWEST

### Comments:

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<td>1</td>
<td>VOLTAGE BROS.</td>
<td>Insecure</td>
<td>MTM</td>
<td>Strong Action This Week.</td>
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<td>2</td>
<td>GLASS TEAR</td>
<td>I Was Born To Dance</td>
<td>Avion</td>
<td>J.L. Wright—Breaking This &amp; American Way In Cleveland.</td>
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<tr>
<td>3</td>
<td>BUNNY SIGLER</td>
<td>Never Let Them See You Sweat</td>
<td>Star Island</td>
<td>Producer—Songwriter—Singing All Parts On This Hit.</td>
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## WEST

### Comments:

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<td>MARSHALL AND BABB</td>
<td>Live Authentic</td>
<td></td>
<td>Watch This One Go &amp; Grow—Deal Is Closer!</td>
</tr>
<tr>
<td>2</td>
<td>CHAKA KHAN</td>
<td>Tight Fit</td>
<td>Warner Bros.</td>
<td>It Has Broken!</td>
</tr>
<tr>
<td>3</td>
<td>COMMODORES</td>
<td>Gain To The Bank</td>
<td>Polygram</td>
<td>Money In The B-A-N-K!</td>
</tr>
</tbody>
</table>
**FLASH BOX**

**WJLB’s DOUBLE PLAY WINNER**— FM 98 WJLB afternoon personality “Doc” Larry Elliot, winner Robert Haynes, WJLB promotion manager Lisa Orlando and WJLB program operations manager James Alexander present a $5,000 check to the “Happy” winner.

**STUDIO FULL OF TALENT**—During a recent promotion tour recording artists Tom Browne (left) stopped by to visit KDKS program director C. Erwin Daniels along with Dee Dee Bridgewater and Roy Ayers (right). Mr. “C” seems ready to do a little singing, what a quartet of talent.

**UNLOCKING INDIANAPOLIS**—Proudly displaying their keys to the city of Indianapolis presented during an appearance at the Indiana Black Expo are: CBS recording artist Rodney Franklin (left), Ronnie Laws and Doug Wilkins, national director of jazz progressive promotion Columbia Records.

**CONTROLLERS CRUISE MOTOR CITY**—Shown at Station WJLB from left: Larry McArthur and Reginald McArthur of The Controllers, Cecilia Whitmore, music director WJLB, Ricky Lewis and Leonard Brown of The Controllers and Lynn Briggs, air personality WJLB.

**HIGH PRIORITY**

Jeff Lorber is breaking down musical barriers, one of the most exciting artists in years at Warner Bros. Chaka Khan is simply a solid fast breaking record that is strong at radio and the retail level. Al Jarreau is receiving very positive radio response and the odds are growing. Club Nouveau is a top 10 really solid radio record. The sales are extremely strong, we are expecting a top 5 record in radio and sales. The surprise of our fall season is the absolutely sensational response from radio and retail outlets around the country on the Miles Davis album, his first project with Warners. This album is four to five cuts deep which creates a problem for us, the kind we would love to have everyday.

Ron Ellison
VP Black Music
Warner Bros.

Greg Peck
VP Black Music
Island Records

We are standing on firm ground here at Island. “Eric B Is President” is not only packing the dance floor, the crave is. The Wop in case you didn’t know but is bulleting up the charts and selling records. This week two strong releases ship, “Frankie Goes To Hollywood,” remixed by Fred Bastone into a hit and Jeff Youngs’ “In The Life.” Michelle Goulet, has been compared to Minnie Riperton, her single “I Am In Love” show off her tremendous vocal range. New York seems to be excited about Hunter Hayes’ “This Time.” We are looking for the enthusiasm to spread. Robert Palmers’ remake of “I Didn’t Mean To Turn You On” is top 5 pop and crossing fast. Look for a lot more excitement and commerciality from Island Records.
TWO OF THE BEST-Brothers Brian and Edward Holland, along with Lamont Dozier(Holland-Dozier-Holland) were one of the most prolific songwriting and producing teams in the industry, particularly during Motown Records' infancy stages. Brian and Edward have recently formed Holland Group Productions Incorporated, with their first project distributed by Atlantic Records. The group is called "Heavy Traffic Starring V". Their first single titled "Jealousy" has already received extensive exposure over the radio waves across the country. The forthcoming album will feature some of the industries top producers i.e., Harold Beatty and Norman Whitfield. Leading industry veteran Richard Davis will serve as president. There are several catchy lines in this potential hit, such as "Love Don't Mix With Jealousy.”

TOMBIONCA IS FORMED-Singer, songwriter and producer Lamar Barry and Ed Crawley, one of the top promotion representatives in the business have combined to form Tombionca Productions. Their first release is a Lamar Barry creation titled "There’s Nothing Better Than Love" co-produced by Tim Horrigan. A recent signee to this company is the lovely and talented singer/actress Laverne Sims. Administratively Ed Crawley will serve as president. Bill Brinkley vice president and Mayuree Barry vice president creative services and public relations. Lamar and Ed are not newcomers to the business, Lamar started perfecting his craft at a young age in his native Washington, D.C. Ed has held various key marketing and promotion positions during his career. Considering the many years of combined experience within this newly formed company you can expect to hear many future hits from these professionals.

SYNDICATE IT UNVEILS "YOU"-Syndicate It Productions in a joint corroboration with Essence Magazine will air a new radio series titled "You"...straight from the pages of Essence. Syndicate productions has been a leading force in the growth of black/urban radio programming for six (6) years. Essence is the only publication specifically geared towards today's black woman. This combination makes it clear to see that "You" is a segment for contemporary and progressive people, as it deals with self-aid topics based on articles published in Essence. The shows, featuring such topics as, mental health, relationships and nutrition will air daily for one (1) minute in length with a thirty (30) second commercial by the shows’ sponsor; Clairol's Color Play.

INDUSTRY ACTIVITY-Remember the (9th) annual Young Black Programmers Coalition Conference will be held November 14, 15 and 16, 1986 at the Hyatt Regency Hotel, Houston, Texas. Be sure to complete your ballots for the YBPC's annual awards selections. More and more programmers are listening to product on unknown independent labels and this is helping these companies flourish which translates to employment. Big George Threatt, program director, WIBB, Macon Georgia is winning big in the ratings in women listeners according to the latest Arbitron. As we mentioned before it officially happened Lee Michaels program director of WGCI Chicago, Illinois is president of the Black Music Association. Irene (to be honored November 14, 1986) Ware general manager WGOK, Mobile Alabama is vice president. Marlin Jackson inks with Capitol? Wally Roker returns with a hit record. Is Ron Moseley managing Isaac Hayes? Weldon MacDougall re-teaming with Kenny Gamble? Joey Bonner on the move? Does James McCants have another big deal brewing?

Bob & Robb Longg

LEVERT NUMBER ONE—Atlantic Records recording group Levert is presented a plaque from Pepsi Cola saluting the group on reaching number one on the rhythm and blues charts recently with the hit tune “(Pop, Pop, Pop, Pop) Goes My Mind” from their album “Bloodline.” The group is also featured in a Pepsi commercial. From left are Sean Levert, Gerald Levert and Marc Gordon of Levert. Jack Hurt, general manager of Pepsi/Cleveland, and Harry J. Coombs, manager of the Levert group.

CREATIVE CONCEPTS

CITY—GREENVILLE, S.C.

STATION—WHYZ

P.D.—ANDRE CARSON, Longer Listening

PROMOTION— Andre is asking listeners to name the last (3) songs they played. Winners receive a WHYZ prize package with tickets, t-shirts, albums etc. Bonus hours can mean cash for each correct answer in addition to the WHYZ prize packages. It is working well for this talented young programmer!
B/C PROFILES

Willie D. Davis
Owner/All Pro Broadcasting Inc.

Have you ever looked at someone’s resume and wondered where they find the time to accomplish all that? Well, this is exactly the case with the achievements of Mr. Willie D. Davis. Presently the owner of Willie Davis Distributing Co., distributors of Stroh/Schiltz beers, Willie also serves on the Board of Directors for Fireman’s Fund Insurance Co., Sara Lee Corporation, Alliance Bank, MGM/UA Entertainment Co., and K-Mart Corp.

Now, what does a man with these business qualifications have to do with the music industry? Well, believe it or not, this man also finds the time to be the owner of All Pro Broadcasting Inc. which includes radio stations KACE-FM (Los Angeles), WLUM-FM/WAWA-AM (Milwaukee), KQIN-AM (Seattle) and KYOK-AM (Houston).

They say he’d want something done to always ask the busiest person around. Mr. Davis is certainly confirmation for that old adage.

In 1956, Willie received his B.S. in industrial arts from Grambling College, Louisiana. The fact that he captained the football team for two years and was selected to various all-star teams did not effect his grades in the slightest. In fact, being busy proved to be his advantage. His football career, needless to say, was as impressive as his college career, winning for himself many awards and being inducted into various halls of fame including the Pro Football Hall of Fame in 1981.

In 1968, Willie received an M.B.A. from the University of Chicago and is now a member of the U.of C.’s alumni advisory council committee. He has been a teacher, a salesman, has worked in sales promotion and in public relations, and in 1982 Grambling College presented him with an honorary Doctor of Law Degree.

You’d think that if you want something done to always ask the busiest person around. Mr. Davis is certainly confirmation for that old adage.

After achieving his B.S., Willie went on to play pro football for twelve years, ten of those years playing for the Green Bay Packers. His football career, needless to say, was as impressive as his college career, winning for himself many awards and being inducted into various halls of fame including the Pro Football Hall of Fame in 1981.

In 1968, Willie received an M.B.A. from the University of Chicago and is now a member of the U.of C.’s alumni advisory council committee. He has been a teacher, a salesman, has worked in sales promotion and in public relations, and in 1982 Grambling College presented him with an honorary Doctor of Law Degree.

Had enough? There’s much more where all this comes from. Willie has a long list of current involvements all too numerous to mention, some of which include an appointment by President Reagan to the President’s Commission on Executive Exchange, director of the 1984 Olympics Committee, director for the Los Angeles Street Scene, director of the California Association of Broadcasters, Director of the Hollywood Radio and Television Society, etc...

Meanwhile, back at the ranch, Willie D. Davis is a family man with a wife and two children. Truly an amazing individual, we know he will have many more continued successes in the years to come.

Judie Haymes

Leona and Leonia Lloyd, identical twin law partners with their own practice in Detroit, have turned peoples heads since they were little girls. Aside from the old trick of one posing for the other, these bright and beautiful young ladies have seen careers in modeling, directing, teaching and now law.

Being the first females to open up their own entertainment law firm, Leona and Leonia have already gained a reputation for knowing what they want, going after it and achieving it, whether it be in the legal or the entertainment ends of the field.

Included in the Lloyd’s list of contract signings and representations are D.J. “The Electrifying Moja”, first for WJLB and later for WHYT, MCA recording artist “Ready For The World”, CBS recording artist “Davina” and Empire Records/CBS recording artists Eddie Kendricks and David Ruffin.

The involvement these women take towards their clients goes far beyond the confines of an attorney’s responsibilities. Not only have the Lloyds handled the signing of contracts, but they have invested in the recording, pressings and distribution of an LP by an artist which they fully believed in, even after the major record companies had turned them down.

Nevertheless, the LP began selling and gaining interest until finally a major label had sealed a deal for the artist in excess of One Million dollars. The label is MCA and the artist, which was re-named by the Lloyds, is called Ready For The World.

Leona and Leonia’s most recent endeavors include the acquisition of two new groups for management and production. One is a group of three young females, 17, 18 and 19 years old, who call themselves Foxx. They were named Best New Group in 1986 by the Ohio Valley Urban Music Awards, and they have two records on the Malaco label entitled “The Lonely One”, and “Set Me Free”. (The latter reaching #1 in the mid-west)

The other new Lloyd artist is Peter Principal. His music is much in the vain of Time and Ready For The World, and he has received a very good endorsement from the Electrifying Moja himself.

Leona and Leonia are pushing to have all their new acts signed as of 1987. That, and “the continued promotion of Detroit talent”, as Leonia puts it “is our goal.”

Judging by the past creative insight that these innovative forerunners have possessed, they will more than likely achieve it.

Judie Haymes

SCARECROW PRESS
52 Liberty Street, Metuchen, N.J. 08840

Yes, please send me:

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Enclosed is my check or money order payable to SCARECROW PRESS.

Name___________________________________________________________

Address _______________________________________________________________________________

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N.J. residents please add 6% state sales tax

The primary purpose of this book is to make available to the widest possible audience the wealth of data contained in Cash Box’s popular music singles (i.e. 45 rpm records) charts over a 25-year period. This information, previously available only through a search of the weekly charts themselves, has been completely integrated and accessed via artist and song title entries. No comparable compilation covers as long a time span in one integrated volume for the black contemporary genre. The compilation contains many features not currently available in any reference tool of its type, most notably the week-by-week listing of song chart positions. Given the date of chart entry for each song, it becomes possible to determine the exact position of a recording for any particular date. With many valuable appendixes.
CASH BOX PRESENTS

The Music Times COUNTRY

AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 118 Stations

83 Stations Reported This Week

You Still Move Me—Dan Seals—(EMI America) 30 Adds
Cowboy Man—Lyle Lovett—(MCA) 30 Adds
Southern Air—Ray Stevens—(MCA) 29 Adds
Gotta Have You—Eddie Rabbitt—(RCA) 22 Adds

RETAIL

You're Still New To Me—Marie Osmond with Paul Davis—(Capitol/Curb)
That Rock Won't Roll—Restless Heart—(RCA)
Cry—Crystal Gayle—(Warner Bros.)
Too Many Times—Earl Thomas Conley & Anita Pointer—(RCA)
Honky Tonk Crowd—John Anderson—(Warner Bros.)

REQUESTS

Touch Me When We’re Dancing—Alabama—(RCA)
You’re Still New To Me—Marie Osmond with Paul Davis—(Capitol/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)
At The Sound Of The Tone—John Schneider—(MCA)
Wine Colored Roses—George Jones—(Epic)

HOT CUTS

Lionel Richie—Deep River Woman—(Dancing On The Ceiling)
Hank Williams Jr.—Montana Cafe—(Montana Cafe)
Randy Travis—Storms Of Life—(Storms Of Life)
The Forester Sisters—Drawn To The Fire—(Perfume, Ribbons & Pearls)
Randy Travis—Messin’ With My Mind—(Storms Of Life)
Alabama—The Touch—(The Touch)
Gary Morris—Today I Started Loving You Again—(Plain Brown Wrapper)

George Jones—Don’t Leave Without Taking Your Silver—(Wine Colored Roses)
Sawyer Brown—The House Won’t Rock—(Out Goin’ Cattin’)
Mel McDaniel—Chain Smokin’—(Just Can’t Sit Down Music)
Crystal Gayle—Only Love Can Save Me Now—(Straight To The Heart)
Merle Haggard—Susie—(Out Among The Stars)
Reba McEntire—I Heard Her Crying—(What Am I Gonna Do About You)
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<th>Title</th>
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<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>
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<th>Hot Cuts</th>
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<td>Marie Osmond/Paul Davis—You're Still New ...—Cap. /Curb</td>
<td>2</td>
<td>10</td>
<td>3</td>
<td>Hot</td>
<td>2</td>
<td>N</td>
<td>Y</td>
<td>41</td>
<td>4</td>
<td>Everybody's Crazy 'Bout .../I Only Wanted You</td>
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<tr>
<td>2</td>
<td>Randy Travis—Diggin' Up Bones—Warner Bros.</td>
<td>1</td>
<td>11</td>
<td>1</td>
<td>Hot</td>
<td>1</td>
<td>Y</td>
<td>Y</td>
<td>10</td>
<td>20</td>
<td>'Missin' With My Mind/Storms Of Life</td>
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<td>3</td>
<td>Earl Thomas Conley/Anita Pointer—Too Many Times—RCA</td>
<td>4</td>
<td>13</td>
<td>9</td>
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### INDIE TOP 20

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<td>62 Adam Baker—Weren’t You Listening—Avista</td>
<td>64</td>
<td>—</td>
</tr>
<tr>
<td>61 Roger Martin—Almost Gone—Premier One</td>
<td>65</td>
<td>—</td>
</tr>
<tr>
<td>60 Lyle Lovett—Cowboy Man—MCA</td>
<td>61</td>
<td>—</td>
</tr>
<tr>
<td>59 Steve Earle—Someday—MCA</td>
<td>62</td>
<td>—</td>
</tr>
<tr>
<td>57 James Ed Hor—Thinkin’ Bout You—CBT</td>
<td>63</td>
<td>—</td>
</tr>
<tr>
<td>56 Gary Morris—Leave Me Alone—Warner Bros.</td>
<td>64</td>
<td>—</td>
</tr>
<tr>
<td>55 Girls Next Door—Baby I Want It—MTM</td>
<td>65</td>
<td>—</td>
</tr>
<tr>
<td>54 Jerry Naylor—For The Old Time Sake—West</td>
<td>66</td>
<td>—</td>
</tr>
<tr>
<td>53 The O’Kanes—Oh Darlin’—Columbia</td>
<td>67</td>
<td>—</td>
</tr>
<tr>
<td>52 T.G. Sheppard—Half Past Forever—Columbia</td>
<td>68</td>
<td>—</td>
</tr>
<tr>
<td>51 James &amp; Michael Younger—She Wants To Marry ...—Air</td>
<td>69</td>
<td>—</td>
</tr>
</tbody>
</table>

**D** = Debut  **A** = Add  **RC** = Recurrent
## COUNTRY PLAY BY PLAY

### NORTHWEST

**KOKE**
- Saint Maries, ID
- Joe Benson-PD
- # 1 Randy Travis

**ADDs**
- Larry Boone
- Girls Next Door
- Gary Morris
- Eddie Rabbitt
- Doba Grow

**REQUESTS**
- Alabama
- Mal McDaniell
- Ricky Skaggs

**KQKP**
- Boise, ID
- Bill Wright-PD
- # 1 Restless Heart

**ADDs**
- Randy Travis (DH)
- Alton Thrasher (DH)

### NORTHEAST

**WAMS**
- Wilmington, DE
- Steve Earle-PD
- # 1 Randy Travis

**ADDs**
- John Conlee
- T. Graham Brown
- John Paycheck
- The Judds

**REQUESTS**
- Barbara Mandrell
- Marie Osmond with Sammy Sadler
- T. Graham Brown

### SOUTH CENTRAL

**KFYO-FM**
- Rosenberg, TX
- Bill Miller-PD
- # 1 Randy Travis

**ADDs**
- T. Graham Brown
- John Paycheck

**REQUESTS**
- Randy Travis
- Southern Pacific

**KEDM**
- Whitehall, MT
- John Conlee
- Lyle Lovett (P)

**ADDs**
- Randy Travis
- John Reaves (DH)

### SOUTH WEST

**KBCI-FM**
- Bozeman, MT
- John Conlee
- Steve Earle

**ADDs**
- Randy Travis
- Skipp Davis-PD

**REQUESTS**
- Hank Williams, JR

**KFRQ-FM**
- Brownsville, TX
- T. Graham Brown
- Lyle Lovett

**ADDs**
- Randy Travis
- John Reaves

**REQUESTS**
- John Conlee
- Steve Earle

**KREO**
- Ypsilanti, MI
- Bushy-PD
- # 1 Randy Travis

**ADDs**
- Girls Next Door (P)
- Randy Travis

**REQUESTS**
- Steve Earle

**WORO-AM**
- Pittsburgh, PA
- Paul Davis

**ADDs**
- Larry, Steve and Rudy

**REQUESTS**
- Steve Earle

**WQTB**
- Dover, NH
- Dan Donahue-PD

**ADDs**
- Randy Travis

**REQUESTS**
- John Conlee

**WFYO**
- Doswell, VA
- David Crockett

**ADDs**
- Randy Travis
- John Reaves (DH)

**REQUESTS**
- Hank Williams, JR

**WYAB**
- Albany, GA
- John Conlee

**ADDs**
- Randy Travis

**REQUESTS**
- Hank Williams, JR

**WHOQ-FM**
- Pittsburgh, PA
- Dave Watts-PD

**ADDs**
- Randy Travis

**REQUESTS**
- John Conlee

### EAST CENTRAL

**WIKF-FM**
- Orangeburg, SC

**ADDs**
- Randy Travis

**REQUESTS**
- John Conlee

**WFMF**
- Milwaukee, WI

**ADDs**
- Randy Travis

**REQUESTS**
- Randy Travis

**WIVZ**
-仗马, SC

**ADDs**
- Randy Travis

**REQUESTS**
- John Conlee

**WNXJ**
- Alton, IL

**ADDs**
- Randy Travis

**REQUESTS**
- Hank Williams, JR
# REGIONAL BREAKOUTS

## COUNTRY

### NORTH CENTRAL

<table>
<thead>
<tr>
<th></th>
<th>COUNTRY</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Judds—Cry Myself To Sleep—RCA/Curb</td>
<td>Excellent out-of-the-box response.</td>
</tr>
<tr>
<td>2</td>
<td>Hank Williams Jr.—Mind Your Own Business—Warner Bros./Curb</td>
<td>Doing exceptionally well. Early phones.</td>
</tr>
<tr>
<td>3</td>
<td>Bellamy Bros./Forrest Sisters—Too Much...MCA/Curb</td>
<td>Moving up fast. Lots of phones. Good positive songs.</td>
</tr>
<tr>
<td>4</td>
<td>Restless Heart—That Rock Won't Roll—RCA</td>
<td>Strong showing, good phones.</td>
</tr>
<tr>
<td>5</td>
<td>Merle Haggard—Out Among The Stars—Columbia</td>
<td>Good early response.</td>
</tr>
</tbody>
</table>

### NORTHWEST

<table>
<thead>
<tr>
<th></th>
<th>COUNTRY</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lionel Richie/Alabama—Deep River Woman—RCA</td>
<td>Hot record—where's the single?</td>
</tr>
<tr>
<td>2</td>
<td>Orleans—You're Mine—MCA</td>
<td>Too soon.</td>
</tr>
<tr>
<td>3</td>
<td>Hank Williams Jr.—Mind Your Own—Warner Bros./Curb</td>
<td>Gaining lots of momentum.</td>
</tr>
<tr>
<td>4</td>
<td>Mel McDaniel—Stand On It—Capitol</td>
<td>Doing well across the board.</td>
</tr>
<tr>
<td>5</td>
<td>Michael Johnson—Give Me Wings—RCA</td>
<td>Females love it.</td>
</tr>
</tbody>
</table>

### NORTHEAST

<table>
<thead>
<tr>
<th></th>
<th>COUNTRY</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Merle Haggard—Out Among The Stars—Columbia</td>
<td>Heavy audience response.</td>
</tr>
<tr>
<td>2</td>
<td>Ricky Skaggs—Love's Gonna Get You Someday—Epic</td>
<td>Burning them up! Good phones.</td>
</tr>
<tr>
<td>3</td>
<td>Larry Boone—She's The Trip I've Been On—Mercury</td>
<td>Starting to build—early phones.</td>
</tr>
<tr>
<td>4</td>
<td>Adam Baker—Weren't You Listening—Avista</td>
<td>Good regional response.</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### SOUTH CENTRAL

<table>
<thead>
<tr>
<th></th>
<th>COUNTRY</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sawyer Brown/'Cat' Joe Bonsall—Out Goin'—Capitol/Curb</td>
<td>Continuing to build.</td>
</tr>
<tr>
<td>2</td>
<td>Holly Dunn—Daddy's Hands—MTM</td>
<td>Her best yet.</td>
</tr>
<tr>
<td>3</td>
<td>Alton Trasher—Matching White Circles—F&amp;L</td>
<td>Good regional response—picking up sales.</td>
</tr>
<tr>
<td>4</td>
<td>Stand On It—Mel McDaniel—Capitol</td>
<td>Lots of requests.</td>
</tr>
<tr>
<td>5</td>
<td>Lyle Lovett—Cowboy Man—MCA</td>
<td>Strong early response.</td>
</tr>
</tbody>
</table>

### SOUTHEAST

<table>
<thead>
<tr>
<th></th>
<th>COUNTRY</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ray Stevens—Southern Air—MCA</td>
<td>People are calling all day long!</td>
</tr>
<tr>
<td>2</td>
<td>The Bonner Family—Blue Moon Of Kentucky—OLR</td>
<td>Good regional airplay.</td>
</tr>
<tr>
<td>3</td>
<td>Conway Twitty—Fallin' For You For Years—Warner Bros.</td>
<td>Burning them up!</td>
</tr>
<tr>
<td>4</td>
<td>Billy Joe Royal—I Miss You Already—Atlantic/America</td>
<td>Regional action.</td>
</tr>
<tr>
<td>5</td>
<td>Johnny Paycheck—Don't Bury Me 'Til I'm Gone—Mercury</td>
<td>Taking off like a rocket—lots of requests.</td>
</tr>
</tbody>
</table>

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**SUBSCRIBE NOW SPECIAL INTRODUCTORY RATE ON CASH BOX® THE MUSIC TIMES AT $150.00 PER YEAR FOR A LIMITED TIME ONLY Continental U.S. Only**
A few weeks ago in this column we talked about firing our bullets. Actually, the process had begun a lot farther back than that column. It had begun, guerrilla warfare fashion, at the end of '85, after we took stock and found 70 of them little creatures running around in the chart like waterbugs in the cellar. Yuck!!

Systematically we began to exterminate them. Slowly, of course, so's not to upset the delicate ecology of the region, and by the middle of the summer there were about 50 or so of the little buggers still scurrying around.

At the point in time that we wrote about firing the bullets, we had just wiped out another 50% of the remaining population, which left us with 25-30 survivors. But, by then the battle lines had been drawn; the gauntlet was thrown. It had become a matter of them or us. We had finally broken through their ranks and unconditional victory lay straight ahead.

Onward we marched, flushing them out of the cracks in the workroom one by one. Zap! There goes another one to bullet heaven. Squash! And another! By the first week in October only 17 could still be accounted for.

At this point we paused for a cease-fire. What had we wrought, we asked, surprised by our own audacity? Could a chart even exist without the bullet system? Carefully we reconnoitered the area. Had we generated anger among the citizenry? Resentment? Any form of unhappiness? Or had we perhaps created an air of unbridled enthusiasm, or ecstatic joy? Just what were the feelings of the friends and neighbors in what you call your Music Row community?

"I wish you'd just get rid of the ----s altogether," said one exec, spilling his coffee in his lap and asking not to be named. (I just don't remember if he didn't want to be named in connection with the quote or because he spilled his coffee in his lap.)

"The world would be better off without them," offered another exec, who didn't mind being named, as long as everyone else were giving their names.

"Call the Orkin army," chorused all the execs at Ditto Records.

"Bullets?! I don't want yer steenkeen' bullets," said still another in a rather pungent Mexican accent.

With that tacit approval and encouragement ringing in our ears, we marched forward once again into the fray. But this time we were armed with the indisputable knowledge that we were on the side of righteousness, apple pie and the good old days in the biz. The sword of justice was in our right hand; in our left was a can of Raid. We were implacable; the time for mercy was past.

It was a massacre!

When we were through, a pall of smoke lay over the battlefield and bodies were strewn all over the chart room. We searched through the ruins of the old chart, counting the casualties and lining them up side by side. Seventeen dead bullets lay there all in a row. (But on the floor, this time, not on the chart.)

The reign of terror has been brought to an end. The chart was bullet-less. No more would Music Rowians be forced to live in fear of the shadows, where the Bullet-Watchers lurk. No more need we carry bullets on our backs, working only to feed the habit, living from week to week and fix to fix.

We picked up one of the once-deadly—but-now-just-dead corpses and had it stuffed. Then we stuck it in a permanent place on the top of the chart, a shining symbol to any other bullets who might be skulking (it's been a while since you've seen that word, I'll bet)—skulking out there, thinking about invading the country chart.

To them we say "Don't try it, bust-ers), because from now on we'll always be on guard!

Tom McEntee
STAN EDWARDS—Program Director and Music Director
WSCG-Corinth, NY

CORINTH, NY—Democracy still holds true at WSCG-Corinth, although Stan Edwards refers to himself as "a benevolent despot." He makes sure that if a record is added, it gets played, not "buried overnight—they go into all day-parts." He finds out what his listeners want to hear by constantly keeping in touch with them on a call-in, call-out basis.

Stan began in radio at the tender age of 13 at a Syracuse pop station, WOLF. He worked the weekend graveyard shift while going to high school. Then he ended up going to Limestone College in the same town, and majored in Spanish—comprendes? Though he wanted to go to South America and teach, he ended up being recruited by the Radio Shack chain and working for them for 15 years on the electronic retail end. (By the way, Stan has no regrets that he didn't go to South America.)

In 1979, he became involved with WKOL in Amsterdam, NY, an AM daytime country station, which was sold not too long afterwards. Stan then set his sights on developing a new radio station. He and some other interested parties began to research the marketplace, which covered two towns just north of Albany: Saratoga and Glens Falls, as well as Corinth, which is in the middle, and found a hole—a good country station was needed. Then the real building began. In 1981, he and his fellow workers "pounded every nail in the place" from the ground floor up. They went on the air in the fall and WSCG was in business, as a team-built, team-owned station. Stan credits the successes that the station has had to date to this team effort.

"We came in with a wide-open playlist from day one," Stan says, adding that the station at present has 125 records in rotation. As a result, WSCG is gaining more listeners, and is about to expand their wattage from 3,000 to 25,000. Now that's a power increase! Pretty soon, it's pulling over 100 miles, so you'd have to have a pretty powerful set of lungs.) At that earlier time, he was teaching radio and TV production at Lowery A.F.B. in Denver, CO.

When a coronary condition forced him out of the military, he headed back to the Big Sky country, landing a gig at Kalispell, which then led to a part-time position at KKJR in neighboring Whitefish. When the boss bought the FM, he made it a rocker and changed KKJR to country, which sat well with Jackson, who became a full-timer with the station in 1984. He's been doing music there for the past year.

WHITEFISH—If there's one thing a music director needs to be in touch with more than anything else, it's his gut feelings. That is, after all, where the hits are truly separated from the stiffs, and that is where KKJR's music director Art Jackson places most of his trust. With that as his barometer, he "plays whatever's good—whatever the label or artist."

And he doesn't just stick, necessarily, to records that are flourishing in the country charts for potential adds to his playlist. His predecessor at the station would peruse the charts of all the various genres in an effort to seek out records that might be suitable to his audience's tastes, and Jackson, himself, leans toward that same style of information—gathering and record—selection. He likes to give his listeners at least a taste of a broad spectrum of material.

At KKJR, Art is only a loud holler from KGMY in Missoula, the site of his first gig in radio 16 years ago. (Well, it's over 100 miles, so you'd have to have a pretty powerful set of lungs.) At that earlier time, he was still in college studying journalism and anthropology and his radio work was only a part—time affair, but he continued in that vein, even in the Army, where he became involved with AFRTS in Frankfurt and started a country FM program, working it three nights a week. And, before retiring from the Army in 1980, he was teaching radio and TV production at Lowery A.F.B. in Denver, CO.

MTM is having exceptional success in its artist development program. We're doing real well in sales and requests with "Daddy's Hands," an artist-breaking record for Holly Dunn. Judy Rodman, coming off #1, is looking strong to repeat with "She Thinks That She'll Marry." Judy's pulling especially strong female phones.

We're thrilled with the initial response to the Girls Next Door single at radio. The fun, uptempo single is the highest debut in Cash Box this week.
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<table>
<thead>
<tr>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
<th>Sales (in millions)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PLAY DEEP</strong></td>
<td>THE TRAVELING CLOTHES (BFC 40077)</td>
<td>CBS</td>
<td>34.55</td>
</tr>
<tr>
<td><strong>THE MONKEES THEN &amp; NOW</strong></td>
<td>THE MONKEES (Atlantic AL 4930)</td>
<td>RCA</td>
<td>35.16</td>
</tr>
<tr>
<td><strong>CRASH</strong></td>
<td>HUMAN LEAGUE (Virgin/A&amp;M SP 51293)</td>
<td>RCA</td>
<td>40.5</td>
</tr>
<tr>
<td><strong>TRILOGY</strong></td>
<td>YOYOKE E. MALMSTEEN (Polydor 837 037-1)</td>
<td>EMI</td>
<td>41.5</td>
</tr>
<tr>
<td><strong>PICTURE BOOK</strong></td>
<td>SIMPSON Y. R (Atlantic 84621)</td>
<td>RCA</td>
<td>37.32</td>
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<tr>
<td><strong>STAND BY ME</strong></td>
<td>ORIGINAL MOTION PICTURE SOUNDTRACK (Atlantic 81671)</td>
<td>RCA</td>
<td>42.7</td>
</tr>
<tr>
<td><strong>WHITNEY HOUSTON</strong></td>
<td>(Atlantic 81340)</td>
<td>RCA</td>
<td>36.8</td>
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<tr>
<td><strong>PRIMITIVE LOVE</strong></td>
<td>MIAMI SOUND ORCHESTRA (Epic BFE 40133)</td>
<td>RCA</td>
<td>43.49</td>
</tr>
<tr>
<td><strong>THIS SIDE OF PARADISE</strong></td>
<td>BUCK OASIS (Geffen GS 29091)</td>
<td>RCA</td>
<td>47.3</td>
</tr>
<tr>
<td><strong>THE THRE RED LINE</strong></td>
<td>GLASS TIGER (Manhattan ST 50232)</td>
<td>RCA</td>
<td>44.14</td>
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<tr>
<td><strong>DANCING UNDERCOVER</strong></td>
<td>RATT (Atlantic 81965)</td>
<td>RCA</td>
<td>53.3</td>
</tr>
<tr>
<td><strong>RAISED ON RADIO</strong></td>
<td>BOB SCOTT &amp; THE SILVER BULLET BAND (Capitol PT 12989)</td>
<td>RCA</td>
<td>26.29</td>
</tr>
<tr>
<td><strong>LOVE ZONE</strong></td>
<td>QUIET RIOT (P/M 80 40132)</td>
<td>RCA</td>
<td>39.25</td>
</tr>
<tr>
<td><strong>QRII</strong></td>
<td>(Atlantic 84690)</td>
<td>RCA</td>
<td>50.13</td>
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<tr>
<td><strong>TUFF ENUFF</strong></td>
<td>THE FABULOUS THUNDERBIRD BCS Associated (BFZ 40346)</td>
<td>RCA</td>
<td>51.46</td>
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<tr>
<td><strong>RAT IN THE KITCHEN</strong></td>
<td>(Atlantic 81965)</td>
<td>RCA</td>
<td>49.9</td>
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<tr>
<td><strong>CHICAGO 18</strong></td>
<td>CHICAGO (Warner Bros. 25249)</td>
<td>RCA</td>
<td>57.4</td>
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<tr>
<td><strong>BLUE</strong></td>
<td>DOUBLE (A&amp;M SP 5153)</td>
<td>RCA</td>
<td>48.15</td>
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<tr>
<td><strong>GIVE ME THE REASON</strong></td>
<td>LUTHER VONSEN(8535) (Capitol 40415)</td>
<td>CBS</td>
<td>73.4</td>
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<tr>
<td><strong>DANCE</strong></td>
<td>JUICE &quot;JONES (Epic/Columbia BFC 40397)</td>
<td>CBS</td>
<td>60.6</td>
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<tr>
<td><strong>BELINDA</strong></td>
<td>BELINDA CARLISLE (R.S.7411)</td>
<td>MCA</td>
<td>54.22</td>
</tr>
<tr>
<td><strong>THE SPORT OF KINGS</strong></td>
<td>DHARLY HALL RCA AUGUST 1919</td>
<td>RCA</td>
<td>55.8</td>
</tr>
<tr>
<td><strong>THREE HEARTS IN THE HAPPY ENDING MACHINE</strong></td>
<td>DARYL HALL RIA AUGUST 1919</td>
<td>RCA</td>
<td>52.10</td>
</tr>
<tr>
<td><strong>FOR SENTIMENTAL REASONS</strong></td>
<td>LINDA RAYMOND WITH MICHAEL RIDDLE &amp; HIS ORCHESTRA (A&amp;M 60474-1)</td>
<td>RCA</td>
<td>69.4</td>
</tr>
<tr>
<td><strong>BOOMTOWN</strong></td>
<td>DAVID &amp; DAVID (A&amp;M SP 65 1991)</td>
<td>RCA</td>
<td>66.8</td>
</tr>
<tr>
<td><strong>SOLITUDE/SOLITAIRE</strong></td>
<td>PETER CETERA (Epic/Atlantic 25478)</td>
<td>RCA</td>
<td>63.17</td>
</tr>
<tr>
<td><strong>LISA LISA AND CULT JAM WITH FULL FORCE</strong></td>
<td>Columbia BFC 40135</td>
<td>CBS</td>
<td>68.6</td>
</tr>
<tr>
<td><strong>FAHRENHEIT</strong></td>
<td>TOTO (Atlantic 81279)</td>
<td>CBS</td>
<td>64.7</td>
</tr>
<tr>
<td><strong>AFTERBURNER</strong></td>
<td>22 TON (Warner Bros. 25392)</td>
<td>RCA</td>
<td>58.51</td>
</tr>
</tbody>
</table>

**RAISING HELL** 8.98

**THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.**

**CASH BOX TOP 100 ALBUMS**

**November 1, 1986**

**RCA**

**JOHN FOGERTY (Warner Bros. 25449-1) WEA**

**VAN HALEN (Warner Bros. 25394-1) WEA**

**DON JOHNSON (Epic BDE 40366) CBS**

**89 BLAH-BLAH-BLAH 8.98**

**88 THE RAINMAKERS 8.98**

**PETER GABRIEL (Geffen GHS 24088) WEA**

**CINDERELLA (Mercury 830 076-1M-1) POL**

**GENESIS (Atlantic 81641) WEA**

**TALKING HEADS (Sire 25512-1) WEA**

**MADONNA (Sire 25442-1) WEA (Atlantic 81679) WEA**

**SC 40323) CBS**

**SIMPLY RED (Elektra 60452-1) WEA**

**HUEY LEWIS AND THE NEWS (Chrysalis OV 41534) CBS**

**BOSTON (MCA 6188) MCA**

**THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.**

**November 1, 1986**
November 19, 1986

101 LIVE IN LOS ANGELES [10:19]
102 CURIOUSITY [8:10]
103 EMERSON, LAKE AND POWELL [8:52]
104 ROCK THERAPY [9:22]
105 THE SEER [8:98]
106 NO JACKET REQUIRED [8:98]
107 NO GURU, NO METHOD, NO TEACHER [9:12]
108 PLEASE [8:98]
109 BROTHERHOOD [8:98]
110 NINE LIVES [8:98]
111 GOOD TO GO LOVER [8:98]
112 TO BE CONTINUED... [8:98]
113 HEARTS IN MOTION [8:98]
114 HEART [8:98]
115 BANGLES [8:98]
116 STORMS OF LIFE [8:98]
117 THE KARATE KID PART II [9:16]
118 BLOODLINE [8:98]
119 SILK AND STEEL [8:88]
120 BROTHERS IN ARMS [8:98]
121 TUTU [8:98]
122 GUITARS, CADILLACS, ETC., ETC. [8:26]
123 SCOUNDREL DAYS [8:98]
124 FULL FORCE GET BUSY [8:98]
125 TOUGH TOUCH [8:98]
126 WHAT TIME IS IT [8:98]
127 HEADED FOR THE FUTURE [8:98]
128 LISTEN LIKE THIEVES [8:98]
129 BACK IN BLACK [8:98]
130 HEADLINES [8:98]
131 JURBO [8:98]
132 MIKE & THE MECHANICS [8:98]
133 MIKE & THE MECHANICS [8:98]
134 ROD STEWART [8:98]
135 RUTHLESS PEOPLE [8:98]
136 THE MONKEES [8:98]
137 NEVER FELL SO GOOD [8:98]
138 BA-BAROE [8:98]
139 MORE OF THE MONKEES [8:98]
140 ALL ALONE [8:98]
141 Touched to Laugh [8:98]
142 WHAT THE LOOK AT THE CAT DRAGGED IN [8:98]
143 NERVIOUS NIGHT [8:98]
144 BLACK CELEBRATION [8:98]
145 ROCKIN' WITH THE RHYTHM [8:98]
146 ALWAYS IN THE MOOD [8:98]
147 CARL ANDERSON [8:98]
148 DEEP END LIVE [8:98]
149 FAME AND FORTUNE [8:98]
150 ABOUT WHO BUYS IT [8:98]
151 TOO FAR TO WHISP [8:98]
152 2283 [8:98]
153 HAND TO MOUTH [8:98]
154 PARADE [8:98]
155 KNOCKED OUT LOADED [8:98]
156 LIVES IN THE BALANCE [8:98]
158 ABOUT LAST NIGHT [8:98]
159 A KIND OF MAGIC [8:98]
160 THE THING [8:98]
161 MEASURE FOR MEASURE [8:98]
162 WORLD MACHINE [8:98]
163 TAKE ME ALL THE WAY [8:98]
164 SWING YOUR GROOVE THING [8:98]
165 DO THE RIDE [8:98]
166 CHANGING OF THE GUARD [8:98]
167 THE ULTIMATE SIN [8:98]
168 THE ULTIMATE SIN [8:98]
169 TAKE ME ALL THE WAY [8:98]
170 THE NIGHT HAS RUNG [8:98]
171 GUEST star [8:98]
172 FASHION AND FORTUNE [8:98]
173 NEVER GIVE UP [8:98]
174 LOOK WHAT THE CAT DRAGGED IN [8:98]
175 ALABAMA GREATEST HITS [8:98]
176 THE LUSCIOUS LIES [8:98]
177 CLOSER THAN CLOSE [8:98]
178 THE ULTIMATE SIN [8:98]
179 LIMITED WARRANTY [8:98]
180 ABOUT LAST NIGHT [8:98]
181 A KIND OF MAGIC [8:98]
182 THE THING [8:98]
183 MEASURE FOR MEASURE [8:98]
184 WORLD MACHINE [8:98]
185 MEASURE FOR MEASURE [8:98]
186 TAKE ME ALL THE WAY [8:98]
187 THE NIGHT HAS RUNG [8:98]
188 THE ULTIMATE SIN [8:98]
189 THE ULTIMATE SIN [8:98]
190 TAKE ME ALL THE WAY [8:98]
191 THE NIGHT HAS RUNG [8:98]
192 THE ULTIMATE SIN [8:98]
193 THE ULTIMATE SIN [8:98]
194 THE ULTIMATE SIN [8:98]
195 THE ULTIMATE SIN [8:98]
196 THE ULTIMATE SIN [8:98]
197 THE ULTIMATE SIN [8:98]
198 THE ULTIMATE SIN [8:98]
199 THE ULTIMATE SIN [8:98]
200 THE ULTIMATE SIN [8:98]

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)
CLASSICS FROM RHINO — With the heavy resurgence of interest in music from rock's early days, especially from the 1960s, California based RHINO RECORDS, have not only provided rare and previously out-of-print titles such as the Nuggets Series and most of the Monkees catalog, they place a special emphasis on sound quality which is sometimes lacking with some reissues. "We go through extreme steps to make sure we get the best quality tapes to use for our reissues," explains Bill Inglot, technical director for Rhino. "We go back to the earliest generation tape available." Their latest collection, the GOLDEN ARCHIVE SERIES, features eight compilation LPs which have been totally remastered. The series includes The Beau Brummels, The Spencer Davis Group (featuring Stevie Winwood), The Turtles and Ritchie Valens. Portions of these records had been issued before on Rhino. In the interim, Rhino has taken steps to improve the quality of its product line," says Inglot. He emphasized that while it has been a standard practice for all labels who reissue tapes made from a master or "mother" disc, Rhino has been actively seeking out original tapes to master their discs with. "They're all mastered from first generation tape sources, not from copies. When you do that, there is a substantial improvement in sound quality because every time you have to go a tape generation, you have generation loss and degradation." When mixing from the tapes, Inglot says that while several adjustments are made, the original aesthetics and feel are not only left intact, but are enhanced. Among the improvements are "level compensation, if one track isn't as loud as another, or it they're lacking in bass or top end frequency or if the vocals are buried. The only thing that's changed is there is substantially more information on the disc simply because there were certain sub-frequencies and levels that you could not cut to a disc in the '50s. Frequency response is now improved. There's more sound there."

CONGRATS! Lou Kwiwer, president and chief executive officer of Wherehouse Entertainment, Inc., has been named Retailer of the Year by the Institute of Retail Management, California State University, Los Angeles. He will be honored at a reception and luncheon, November 6, 1986, in the grand ballroom of the Hyatt Regency Hotel. A girl, Jocelyn, to James and Jeanne White on September 21. Jeanne is the singles specialist for the Baltimore/Washington, D.C. sales office of the Warner/Elektra/Atlantic Corporation. The baby, born in Baltimore, weighed in at six pounds, 11 ounces.

VIDEO NEWS — Paramount Home Video announced record breaking combined sales of 3.2 million units for its "Indiana Jones and the Temple of Doom" (over 1.3 million) and "20 Great Video Gifts Under $20" holiday promotion. According to Timm Clott, senior vice president and general manager of Paramount Home Video, "We're delighted that our distributors and retailers have responded so overwhelmingly to this campaign. But even more significant is consumers unprecedented enthusiasm for purchasing these titles. We've never before seen such tremendous consumer demand, nor have retailers ever taken so many preorders from their customers as they have for these movies." This is not surprising considering that some of the titles in that under $20 promotion are Beverly Hills Cop, Raiders of the Lost Ark, Witness, Death Wish, all three Star Trek feature films, Trading Places and Chinatown among others. Paramount released details of the promotion to its distributor network last August 14. The order cut-off date was October 8, with shipments scheduled to commence October 29. All special pricing on the "20 for $20" titles remain if effect through January 31. On that date, "Temple of Doom" will be pulled from the market and they will cease accepting distributor orders. Many retailers had already predicted increased sell-through on videocassettes when prices started dropping.

Brian Kassan

LIVING DISPLAYS — Tower Records' downtown New York store is one of over 800 stores currently participating in Living Music's nationwide retail display contest. Pictured above is the Living Music Display at that outlet.

CASH BOX TOP 40 COMPACT DISCS
MUSIC VIDEO

MOST ADDED

CMC NETWORK—Rick Kurkjian—Program Director—Oakland, CA
Luba
Gene Loves Jezebel
Pet Shop Boys
Simply Red
G. Guthrie
Timbuk 3
Bangles
B. Hornsby

HIT VIDEO USA—Mike Opelka—Program Director—Texas
S. Moore/L. Reed
Device
F. Miller
A. Atris
Smittens

THE RECORD BUYERS GUIDE—Beth Comstock—Program Assistant—New Jersey
Sigue Sigue Sputnik
E. Money
F. Chinook
J. Jackson
Toto
Cinderella
Burn's Sisters
Wax

TOP 40 VIDEOS—Jeff Most—Program Director—Los Angeles
J. Stewart
S. Moore/L. Reed
B. Hornsby
Europe
R. Oasek
Miami Sound Machine
Housemartins
Dead Or Alive
E. John
S. Winwood

23 MUSIC AKRON—Billy Soul—Program Director—Ohio
L. Richie
Genesis
Bun's Sisters
Cinderella
K. Blow
Commodores
A. Franklin
Journey
The Movies
S. Fox
J. Stewart
Bangles
Miami Sound Machine

TRACKS & FACTS—Mike Osley—Program Director—Alabama
Nu Shooz
P. Townsend
L. Richie
D.L. Roth
ZZ Top
Triumph
O.M.D.
Beach Boys
B. Hornsby
Human League

CASH BOX TOP 10 MUSIC VIDEOS

1 WHEN I THINK OF YOU
Peter Gabriel (EMI America)
2 I DIDN'T MEAN TO TURN YOU ON
Robert Palmer (Warner Bros.)
3 STUCK WITH YOU
 Huey Lewis & The News (Chrysalis)
4 HUMAN
Human League (A&M)
5 DON'T FORGET ME
Glass Tiger (Chrysalis)
6 DANCING ON THE CEILING
Lionel Richie (Motown)
7 RUNAWAY
Utah Canibelli (Vivid Artists)
8 I'LL BE OVER YOU
Toto (Columbia)
9 SWEET LOVE
Anita Baker (Elektra)
10 TYPICAL MALE
Tina Turner (Columbia)

11 A MATTER OF TRUTH
Billy Joel (Columbia)
12 THE NEXT TIME
Peter Cetera with Amy Grant (Warner Bros.)
13 YOU CAN CALL ME AL
Paul Simon (Warner Bros.)
14 WALK THIS WAY
Run-DMC (Polygram)
15 DREAMTIME
Daryl Hall (Columbia)
16 WORD UP
George (Atlantic)
17 LOVE ZONE
Anita Pointer (Atlantic)
18 SOMEBODY LIKE YOU
38 Special (A&M)
19 TRUE COLORS
Cindy Lauper (Portrait/CBS)
20 THE RAIN
Ozzy Osbourne (CBS)

CASH BOX TOP 15 MUSIC VIDEOCASSETTES

1 MADONNA LIVE—THE VIRGIN TOUR
Madonna (Warner Music Video 38105)
2 I CAN'T WAIT
Shirley Venosa (RCA Video Prod. Inc./MCA Video Music Video 62056)
3 GENESIS LIVE—THE MAMA TOUR
Genesis (Atlantic Video 50111-3)
4 BANGLES
Tina Turner (Columbia)
5 BEAT IT
Michael Jackson (RCA)
6 DON'T LOOK BACK
Bob Dylan (Warner Bros.)
7 MOTOWN 25: YESTERDAY, TODAY, FOREVER
Motown Records (Elektra Video 2802)
8 LOOK TO THE RAINBOW
Patti LaBelle (PAZ INC., J. J. Stewart Inc., U.S.A. Home Video 312847)
9 WHITE CITY-NOVEL
Peter Townshend (Warner Bros. 50110)

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

MUSIC VIDEO

STRONG ADDS

Jumpin' Jack Flash—Aretha Franklin—Arista
Love Will Conquer All—Lionel Richie—Motown
Falling In Love—Miami Sound Machine—Epic
Soul Man—Sam Moore/Lou Reed—A&M

PROGRAM ADDS

NIGHT TRACKS—Giles Ashford—Program Director—Los Angeles
Cactus World News
General Public
Kool and The Gang
L. Reed
Gene Loves Jezebel
Crowded House
Gene Loves Jezebel

FRIDAY NIGHT VIDEOS—Bette Hisinger—Program Director—New York City
L. Richie
Journey
R. Oasek
Kool and The Gang
B. Hornsby

VIDEO PROGRAMMER'S PICK

PD
Beth Comstock

PROGRAM
The Record Buyer's Guide

MARKET
National

Video: You Can Call Me Al
Artist: Paul Simon
Label: Warner Bros.
Comments: "Simple and basic treatment that results in a very entertaining and enjoyable video."

CASH BOX TOP 15 MUSIC VIDEOCASSETTES

W L O C
1 THE ULTIMATE OZZY
Ozzy Osbourne (EMI Fox Music Videos 6199)
2 MADONNA LIVE—THE VIRGIN TOUR
Madonna (Warner Music Video 38105)
3 I CAN'T WAIT
Shirley Venosa (RCA Video Prod. Inc./MCA Video Music Video 62056)
4 GENESIS LIVE—THE MAMA TOUR
Genesis (Atlantic Video 50111-3)
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THE CASH BOX TOP 15 MUSIC VIDEOCASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES.

Cash Box
November 1, 1986
From MCA Home Video for December comes Sweet Liberty, Alan Alda's light-hearted satire about movie making. The film stars Alda and Michael Caine. Suggested retail is $79.95, VHS Dolby B Mono and Beta HiFi Mono. From Vestron Video comes a nominations samba of female relationships, Desert Hearts. Helen Shaver, Patricia Charbonneau and Audra Lindley, to the small screen in December. Suggested retail is $79.95, VHS and Beta. From Vestron Musicvideo for December comes Tommy Wynette In Concert, a one-hour video of her recent Capitol Music Hall show in Wheeling, WV. Suggested retail is $29.95, VHS and Beta. New from Playhouse Video is The Gods Must Be Crazy, a comic essay of human nature filmed primarily in the South African bush. It bears a suggested retail price of $79.95, closed captioned HiFi VHS and Beta.

Gregory Dobrin

**THE RELEASE BEAT**

**CASH BOX TOP 40 VIDEOCASSETTES**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Label</th>
<th>W</th>
<th>O</th>
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<tbody>
<tr>
<td>1</td>
<td>OUT OF AFRICA</td>
<td>RCA/Columbia</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>GUN HO</td>
<td>Paramount Pictures</td>
<td>3</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>AMADEUS</td>
<td>HBO/CinemaVision</td>
<td>2</td>
<td>1</td>
<td>1</td>
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<tr>
<td>4</td>
<td>DOWN AND OUT IN BEVERLY HILLS</td>
<td>MCA Home Video</td>
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<td>1</td>
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<td>5</td>
<td>TARGET</td>
<td>CBS/Fox Video</td>
<td>2</td>
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<td>1</td>
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<td>6</td>
<td>YOURS SHERLOCK HOLMES</td>
<td>RCA/Columbia</td>
<td>2</td>
<td>1</td>
<td>1</td>
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<td>7</td>
<td>MURPHY'S ROMANCE</td>
<td>RCA/Columbia</td>
<td>2</td>
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<tr>
<td>8</td>
<td>IRON EAGLE</td>
<td>CBS/Fox Video</td>
<td>2</td>
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<td>9</td>
<td>BACK TO THE FUTURE</td>
<td>RCA Home Video</td>
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<td>10</td>
<td>SPIES LIKE US</td>
<td>Warner Home Video</td>
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<td>11</td>
<td>JAGGED EDGE</td>
<td>RCA/Columbia</td>
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<td>12</td>
<td>QUICKSILVER</td>
<td>RCA/Columbia</td>
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<td>13</td>
<td>THE JEWEL OF THE NILE</td>
<td>CBS/Fox Video</td>
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<td>14</td>
<td>FIX</td>
<td>CM HBO Video</td>
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<td>YOUNGBLOOD</td>
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<td>18</td>
<td>WHITE NIGHTS</td>
<td>RCA/Columbia</td>
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<td>19</td>
<td>JOLSON STORY</td>
<td>RCA/Columbia</td>
<td>2</td>
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<tr>
<td>20</td>
<td>SOUND OF MUSIC</td>
<td>CBS/Fox Video</td>
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**THE CASH BOX TOP 40 VIDEO CASSETTES CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.**

**BANKABLE VIDEO**—Newly signed to Mercury/PolyGram, The Commodores recently competed filming their new video, "Crain' To The Bank," in Los Angeles. The humorous clip was directed by Nick Morris, and includes scenes shot in Ray Parker, Jr.'s house (Parker also makes a cameo appearance in the video). Pictured on the "bank" set (l-r) are Commodores Walter "Clyde" Orange, J.D. Nicholas, Milan Williams and William King.
CASH BOX COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>W</th>
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<tr>
<td>24 Cash Box = Gold (RIAA Certified)</td>
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ALBUM REVIEWS

MERLE HAGGARD—Out Among The Stars—( Epic C 40107)—( Producers: M. Haggard, E. Owen, B. Montgomery, R. Baker, S. Sherrill)

Merle’s Life’s Been Grand, he’s flown like an eagle Out Among The Stars. Now The Show’s Almost Over and he wants to leave the game and sit in the Bleachers. The style has made The Hag a legend. The message that comes through this collection of mostly self-penned songs is that he’s moving into a different phase of life. His mellowing with age like good cognac—more potent and powerful than ever.

EARL THOMAS CONLEY—(Too Many Times)—( RCA S 5191-1-R-A)—(Producers: N. Larkin, E. T. Conley, M. Wright)

Lots of radio playables on here. Good hooks, good production, etc. Good job, good engineering, etc. The title cut overshadows the rest of the album—not because of the LP’s weakness but because of “Too Many Times”’ strength. Good job Larkin, Mundo, Snake, etc.

NASHVILLE—Once again this year, coronation ceremonies for the Country Music Association’s royal court took place in the Grand Ole Opry House in Nashville. Departing from the pattern of CMA Awards of recent years, though, none of the crown princes or princesses swept away with a collection of crystal CMA bullets for the mantelpiece. In fact, the only multiple award winner, Reba McEntire and Don Seals, got a scant two apiece.

However, symbolic crowns were placed mostly wherever expected. Queen Reba walked away Female Vocalist of the Year, and although Skaggs and Willie were both tough contenders for Entertainer of the Year, the cowgirl became the lady when she snatched the honors from the more established veterans, in keeping with the “all-new” look of the winners this year.

George Strait took the Male Vocalist throne, another unsurprise considering the KRlength of the younger crop of artists. (After all, competitor Randy T. was also nominated for the Horizon Award. How could he take this one as well?)

Vocal Group—naturally, The Judds. Vocal Duo—Marie Osmond and Don Seals were the hottest, currentest, newest—again fitting this year’s criteria. And Seals’ “Bop,” Single of the Year winner, is still simmering on radio stations across the country.

The rest of the awards may not have been quite so cut and closed, but the closest to a dark horse was probably the Oak Ridge Boys Band winning Instrumental Group of the Year or “Lost In The Fifties Tonight” by Ronnie Milsap grabbing the Album of the Year crown. However, neither of those, nor the announcement of Johnny Gimble as Instrumentalist of the Year and “Who’s Gonna Fill Their Shoes” as the favored vid-

c(o)2016 COUNTRY MUSIC ASSOCIATION, P.O. Box 10280, Nashville, TN 37202.
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<th>Title</th>
<th>Artist, Label, Number</th>
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<tbody>
<tr>
<td>YOU'RE STILL NEW TO ME</td>
<td>W 10</td>
<td>33 SHE THINKS THAT SHE'LL MARRY</td>
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<td>34 SINCE I FOUND YOU</td>
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<td>36 WHEN YOU HURT I HURT</td>
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<td>37 I MISS YOU ALREADY</td>
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<td>38 WHAT AM I GONNA DO ABOUT YOU</td>
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<td>39 CRY MYSELF TO SLEEP</td>
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<td>40 BAD LOVE</td>
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<td>41 SHE WANTS TO MARRY A COWBOY</td>
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<td>42 HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)</td>
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<td>43 YOU CAN'T STOP LOVE</td>
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<td>44 GUITAR TOWN</td>
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<td>45 OUT AMONG THE STARS</td>
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<td>46 WE HAD IT ALL</td>
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<td>47 FALLIN' FOR YOU FOR YEARS</td>
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<td>48 THEN IT'S LOVE</td>
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<td>49 YOU STILL MOVE ME</td>
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<td>50 THE CARPENTER</td>
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<td>51 A GIRL LIKE EMMYLOU</td>
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<td>52 FOOLS FOR EACH OTHER</td>
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<td>53 OH DARLIN'</td>
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<td>54 FIRE AT FIRST SIGHT</td>
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<td>55 BABY I WANT IT</td>
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<td>56 LEAVE ME LONELY</td>
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<td>57 THINKIN' 'BOUT YOU</td>
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<td>58 ROMANCE</td>
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<td>59 COWBOY MAN</td>
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<td>60 JASON ALDEAN</td>
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<td>61 ALMOST GONE</td>
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<td>62 WEREN'T YOU LISTENING</td>
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<td>63 SOUTHERN AIR</td>
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<td>64 SHE'S THE TRIP THAT I'VE BEEN ON LARRY BOON (Columbia/Polystar 88044-7)</td>
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<td>65 Gotta Have You</td>
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**CASH BOX COUNTRY SINGLES**

**November 1, 1986**

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<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number</th>
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<tr>
<td>24 LOVE'S GONNA GET YOU SOMEDAY</td>
<td>GENE WATSON (Epic 34-06290)</td>
<td>23 STAND ON IT</td>
<td>HANK WILLIAMS JR. (WB/Curb-7-28581-A)</td>
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<td>20 CRY</td>
<td>WAYLON JENNINGS (MCA 52915)</td>
<td>19 WALK THE WAY THE WIND BLOWS</td>
<td>MEL McDANIEL (Capitol B-5620)</td>
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<td>18 WINE COLORED ROSES</td>
<td>TANYA TUCKER (Capitol B-56546)</td>
<td>17 CHEAP LOVE</td>
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<td>STEVE WARDIN (MCA 52837)</td>
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<td>15 HARD TIMES</td>
<td>T. G. SHEANES (Capitol B-5638)</td>
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<td>14 YOU SHOULDN'T BE PULLING MY HEART</td>
<td>TONY PRICE (Master MR-01)</td>
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<td>9 DADDY'S HANDS</td>
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**ALPHABETICAL LISTING ON INSIDE BACK COVER**

- ** Dreamer (Dow Jones and the NASDAQ Stock Exchange [CXR 9149])**
- **Matching White Circles (Alton Thresher [F & L 552])**
- **The Bottom Line (Steve Beck [Southwind SW 820])**
- **Every Time I Reach for the Peach (Lein [Slaggen SG 2150])**
- **The Auction (Southern Rock [Rustler R62-1])**
- **For Old Time's Sake (Jerry Taylor [Gary W 7172])**
- **Blue Moon of Kentucky (The Binner Family [EL 854116])**
- **Prize of Texas (Gary Hanley [Kama KAL 29])**
- **Love Can Cure a Heartache (Loney Hutchins [Appaloosa ARS 2001])**
- **It Ain't Over Till It's Over (Patsy Mafe and T.J. in the Sacred Eye [H 1004])**
- **Wyatt-Liquor (The Wyatt Brothers [Wray Bros. W 103])**
- **Me, Myself and I (Earl McCowan [Door Knob DK 96-421])**
- **Cry Baby (The Lowes [American Phonograph International API-1001])**
- **Blueonia (Vicki Lee (Dufratine VLD 16000)**
- **Standing Too Close to the Moon (Tina Danielle [Chris 523])**
- **I Can't Find Me (Roots CEDENTS [West W 714])**
- **Sweet, Sweet Woman (The Stonesth Bills [NSD 229])**
- **My Radio Loves Me (Cheryl Hyndman [ROM 1010])**
- **I Can't Help the Way I Don't Feel (Kayla Adams [Wray Bros. W 72566])**
- **Moonlight (Sally Creek Band [BC 145])**
- **Jamblaya (Fuzzy Lane (Playback PL 11316))**
- **It's So Easy (Billy Joe Surrette (Detel OB 2113))**
- **You Don't Have to Be Lonely (Sammy Sadler (Eagletree EV 1046))**
- **Emotions (Lisa Alvey [Sundial SD 115])**
- **Two Sides (Jimmie Murphy [Enwave EV 1003])**
- **Guitars, Cadillacs (Dwight Yoakam [Warner Bros. RW 72868])**
- **When You Love Me Like You Do (Kathy Edge [NSD 221])**
- **Papa Bear (Diana Nelson (Little Mountain LMP 1008)**
- **Waiting on You (Billy Rue [Cypress CYF 8513])**
- **Southern Girls (Jimmie Wendorff [Mirror 1036])**
- **Even Texas Isn't Big Enough (Riders in the Sky [Rounder 4509])**
- **Doo-Wah Days (Eagles [Capitol C 34046])**
- **Second to None (Rosanne Cash [Columbia 360159])**
- **Oh Louisiana (Jim and Jesse [MSR 193010])**
- **How Much Do I Owe You (Turn Price [Maine MV 1])**
Country Music Week 1986

One of the kick-off events of Country Music Week is the annual Hall of Fame induction ceremonies of the Nashville Songwriters Association International. This year, superstar singer/songwriter Dolly Parton and Otis Blackwell, legendary writer of many early Elvis rock 'n roll hits joined previous Hall of Famers. Pictured (l to r): Paul Milosevich, artist Hall of Fame portraits; Frances Preston, president of BMI; NSAI Executive Director Maggie Cavender; Blackwell; NSAI President Thom Schuyler.

RCA Senior Exec VP Rick Blackburn is adamant as he tells the “dealer,” SESAC Senior Exec Robert Thompson (right), that he’ll “stay” at the annual SESAC Awards Dinner, which featured a mock casino on a mock riverboat. They doled out mock money as well, but MCA VP Jerry Crutchfield (left) looks pretty serious about that big pile of chips, as did most of the “gamblers” at the party.

There were lots of happy faces at the BMI Awards Dinner, and BMI President Frances Preston (left) applauds two of them. 1986 Robert J. Burton Award winners were Dean Pitchford (middle) and Tom Snow for the song “Don’t Call It Love.”

The Songwriters Guild of America's Annual Family Picnic is one of the more laid back events of the week. The highlight of the event is the Annual Aggie Marble Tournament (“We figured it was a sport that songwriters couldn’t hurt themselves doing,” joked Regional Director Kathy Hyland.) Serious onlookers (from left) Stan Mott, Susan Loudermilk, Amanda Hyland, Kathy Hyland and Kenny Jones watch as Richard Rouse takes his best shot.

The cream of ASCAP’s crop this year gathered for a photographer at the licensing agency's Awards Gala. Song of the Year winner Ronnie Milsap chats with ASCAP Southern Executive Director Connie Bradley, Writer of the Year Troy Seals and Tom Wippierman, Warner Bros. Music Corp., publisher of the year.

It looks like this might be the highlight of the ASCAP Awards Dinner for the overwhelmed Gary Morris, surrounded by the Girls Next Door (l. to r): Cindy Nixon, Diane Williams, Morris, Doris King and Tammy Stephens.
Then there was CMA Award night. One of the highlights was George Strait accepting the Male Vocalist of the Year Award from the awards girl. Linda Ronstadt and Dolly Parton (and a corner of Emmy Lou Harris) share his happiness. In his acceptance speech, Strait dedicated the award to the memory of his daughter, who was killed in an auto accident earlier this year.

The cub (Randy Travis) gets some serious advice from the king grizzly himself backstage at the awards show. Wilke paid a lot of dues before his first CMA award, while Travis seems to have hit the scene at just the right point in time for instant success in that particular arena.

At one of the many parties following the show, Female Vocalist and Entertainer of the Year Reba McEntire (center), a staunch country traditionalist, is flanked by country rocker Juice Newton (left) and country folkie Emmy Lou Harris (right).

NGDB member Jeff Harry cuts up with T. Graham Brown during a PBS interview show taped after the CMA Awards. Look good, folks, if you wondered what T. Graham looks like without sunglasses or his eyes closed in song.

Think they're just having a good time? Or did photographer Alan Mayo tell them to get closer together? Steve Weimer, Glen Campbell, and Gary Morris (l to r) draw around at a post-awards party.
CHIT CHAT: Songwriter Paul Gordon is in the unique position of having two songs on three charts. “Both To Each Other” (Rabbitt & Juice) is also on the pop charts under the title “Friends And Lovers” by Carl Anderson and Gloria Loring, and another Gordon duet, “The Next Time I Fall,” sung by Pete Cetera and Amy Grant, is also climbing the pop charts.

Speaking of “Both To Each Other,” Eddie Rabbitt and his wife, Julie, were in their first performance together, sang the song at an event that had as special a meaning to them as the duet itself. The benefit concert for Potter’s House, a “home away from home” for families of infant transplant patients, was dedicated to the memory of the Rabbitts’ son, Timothy, who underwent liver transplant surgery in 1985. New country acts will be showcased in the Landmark Hotel in Las Vegas as part of a year-long “The Academy of Country Music Presents The Best Of New Country” production, designed to promote country music in the Nevada showplace.

Recently, the CMA Chapter in Kansas announced that they have been busy signing talent at Complet Records this month, adding Gresham, Sherry London and Ronnie Sessions to the label. Nashville EVENTS: The Nashville chapter of the National Academy of Recording Arts & Sciences (NARAS) is sponsoring their Lost In The Fifties Homecoming Dance featuring Ronnie Milsap on Nov. 5 in Nashville. According to Exec. Director Nancy Shapiro, this is one of the Nashville chapter’s most popular events of the year. Nashville NEWS: Songwriter/artist Gary Burr and Garwin Music have signed with Terrace Entertainment Corp. The latest songwriter signee for the recently formed Opryland Music Group is songwriter Tommy Brasfield, who has signed an exclusive writer’s contract with the company’s ASCAP affiliate, Milestone/ASCAP.

IT’S CALLED MUTUAL UNDERSTANDING—that look on the faces of both Lionel Ritchie (left) and John Schneider (right). The two grabbed a couple of minutes to share admiring comments during a recent bash for Ritchie, hosted by Motown Records. Ritchie’s Late Night Music, following his Nashville concert, the topic that elicited the “look” (and made Brenda Ritchie so pensive was a referral to part of the craziness they’d be facing during the hectic CMA week in Nashville. The lucky onlooker during the conversation is CB’s Nashville editor, Valerie Hansen.

place. Jerry Baze and Touch of Country and Western Union were the open-acts...Don Williams recently announced that he is taking a break from road work to rest, write, and enjoy some time at home while he recovers from chronic back pain. This is the same ailment that has taken Teddy Gentry from Alabama for a temporary leave of absence. The Nashville Association of Talent Directors recently surprised Buddy Lee with an award as 1986 Agent of the Year. Country music artist Lane Brody will make her television guest star debut on ABC’s “Heart of This City,” on Saturday, Nov. 1. At a recent concert in Texas, Sawyer Brown’s Mark Miller had an interesting experience when a group of overzealous female fans grabbed his leg while he was singing from the edge of the stage. In the ensuing struggle, Miller’s pants were ripped in half at the zipper. (I wonder if he broke into a Liverpert accent.) RADIO NEWS: Music and Program Director Randy Hooker of KVGB-FM in Great Bend took 2nd place in the annual Kansas Association of Broadcasters Awards INDIE NEWS: The Indie Bullet announced that recording artist Teca has won their Starving Artist Contest. Marble Records has signed West Coast recording artist Ray Lynch. It’s been an exciting year for them, and they’ve been busy signing talent at Complet Records this month, adding Gresham, Sherry London and Ronnie Sessions to the label.

CONSENSUS PICK


The all new Frickie with an “i” is traditional with a capitol “T”. Janie delivers powerful lyrics with heart on this ballad.

The Whites (MCA MCA 52953) It Should Have Been Easy (Jack and Bill – ASCAP/BMI) (K.McDill) (Producer: L.Butter)“The Whites” have won time after time. The one thing they won’t do is force a tempo-change. Each Other” production, designed to promote country music in the Nevada showplace...Speaking of “Both To Each Other,” Eddie Rabbitt and his wife, Julie, were in their first performance together, sang the song at an event that had as special a meaning to them as the duet itself. The benefit concert for Potter’s House, a “home away from home” for families of infant transplant patients, was dedicated to the memory of the Rabbitts’ son, Timothy, who underwent liver transplant surgery in 1985...New country acts will be showcased in the Landmark Hotel in Las Vegas as part of a year-long “The Academy of Country Music Presents The Best Of New Country” production, designed to promote country music in the Nevada showplace.

Coronation (continued from page 24)

It’s Malchak with Dwight Rucker this time, ‘cause the well-developing duo won’t be a duo anymore. And it’s the Indie Spotlight ‘cause we think it’s the strongest piece of indie product out this week. And dat’s the name of dat tune!

(Speaking of dat tune, Malchak is co-writer of this tune, along with Deborah Stern.)

INDIE FEATURE PICKS

DAVE HOLLADAY (Step One SOR 365) Now She’s In Paris (2:50) (Almarie—BMI) (J. Shofner, W. Kirby) (Producers: R. Pennington, B. Keels)

The everyday housewife is back and Holladay waltzes her onto the scene in a song that should get high visibility.

TODD JOOS (Stargem SG-2383) Candy Coated Love (3:08) (Newwriters—BMI) (T. Joos) (Producer: W. Hodge)

Joos dishes out candy-coated love in a pink cadillac. The sound is hot in more ways than one, however, and will probably sizzle on air.

LEON EVERETTE (Orlando ORC-115) Still In The Picture (3:00) (Southern Grand Alliance/Hoosier—ASCAP) (K. Blazy, P. Barnhart, J. Dowell) (Producers: M. Daniel, L. Everette, D. Knight)

Tight lyrics and the contemporary production sound that is popular on airwaves right now put Leon in the radio picture.

RICH CONTRI (MEG M-1002-A) Everything To Me (4:36) (Wester—SESAC) (R. Contri) (Producers: D. Ballin, B. Moore)

Disregard some of the trappings and listen to this Greenwood-type love ballad for its own sake. It’s radioable.

HANK CHANEY (CMI HC-05) Valley Of Tears (2:46) (CBS Unart—BMI) (A. Domino, D. Bartholomew) (Producer: M. Borchetta)

Let Fats and the ‘50s stroll in just for the fun of it.

BARBARA ANN (Stargem SG-2381) Come In Out Of The Pain (3:02) (Right-song—BMI) (B. Arr, R. Kleng) (Producers: W. Hodge, D. Ritchie)

Now, move Fats over and let Brenda sit in. Another trip to the past, but well done by Bab. Good vocals, good hook.

ALSO MENTIONABLES

WRAY ELLIS (Davisville WKE 2687) Dance For Me
KEITH HAYNES (Peak B-0001) No Where To Go But Crazy
MARTY MITCHELL (Southern Tracks ST-1068) Can’t You Feel Me Holding You
ERNIE BIVENS 3rd (GBS GBS 740) I Love Big Women

INDIE LP REVIEW


A. J. and friends have co-written, co-sung and co-produced an album to be enjoyed as an album. Rather than being a collection of radio-commercial tunes like some LPs, this one contains written-for-the-writer songs that are truly album material. This is not to say that there aren’t also radio tunes here. “Take A Little Bit Of It Home” and “In It Again” are both stand-out commercial songs.

THE STONEHILL BROTHERS—Personal Touch—(NSD NSD-LP-11)—(Producer: R. Pennington)

R.E. and G.E. have come out of the chute with a nice, tight package. If you like the first cut, you’ll like the whole thing because the sound is consistent throughout. The only drawback is that sometimes it may be too consistent: three of the songs (by three different writers) come off very similar. However, “I.O. Blues” and “One Love Too Late” stand out even more against that backdrop.

DARK HORSE CONSENSUS

A.J. MASTERS—I Don’t Mean Maybe—(Bermuda Dunes C 115)

We told you he meant business! I guess what we really said was that he didn’t mean maybe...well neither do the stations who are dishing out the Dark Horse Picks: WYXC, WMTZ, KINO, WELE, KSGM, KSW, WSCP, KAYZ, WSGQ, KWOC, KFEQ, KYKK, KTTS, KPRE, WJJC, WQST, WATZ, WAG, WCCN, WKCW, WAMS, WQTE, KFRD, KOFE, WOPY, KPQX, KFAY, KCTI and KVGB.

Adam Baker

“WEREN’T YOU LISTENING” is well worth the listen.

The new single on AVISTA RECORDS. Produced by Ron Oates.

Billboard
62 Cash Box
P.O. Box 24454
Nashville, TN 37202
P.O. Box 627
Edmond, OK 73083
(405) 348-4119
WHOOPS.....We have several apologies to make. One goes to Robert J. Jones, who wrote the Gospel column last week; we left his picture out. Instead, we put in Lynn Phillips' picture, which has been reprinted in this issue, to recognize the fact that Mr. Phillips was promoted to vice president of A&R for Myrrh, Inc. Many apologies...

SIGNINGS: White Heart and DeGarmo & Key both to the booking agency Charles Dorris & Assoc., Nashville, who also books Dan Peek and Angie Lewis, as well as a variety of country artists. Farrell and Forrest, David Baroni, the Imperials and Glad to Jeff Roberts and Associates, also for booking. MISSIONARY MOVEMENT: Guess who's in it? Harvest! Members Jerry Williams, Ed Kerr and manager Tracy Hansen journeyed to India recently where they worked with the Gospel For Asia (GFA) organization. The three traveled from town to town preaching and distributing Christian literature. Harvest became involved with GFA several years ago when they encountered its founder, native Indian K.P. Yohannan, who now travels with the organization and offers its audiences the chance to support missionary work in India. ON TOUR: Michael W. Smith in Nashville, Greg V. Vela and Kim Boyce in North Carolina, and Kim Boyce in North Carolina...

LYNN NICHOLS

VIETNAM MEMORIAL SONG...

Glenn Garrett, writer for The Benson Publishing Group, his wife Kathy and Wayne Kirkpatrick have written a tribute that has been chosen as the official theme song of The Vietnam Memorial in Washington, D.C. The announcement came at a recent press conference held in that city with endorsements from Senators John Kerry (D-MA) and John Warner (R-VA). The name of the song is "Heroes In Black Stone," and the writers will perform it on Nov. 11 at a special Veteran's Day service. 

AMY LAVELLE

CASH BOX TOP 30 INSPIRATIONAL ALBUMS

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<td>MORNING LIKE THIS</td>
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<td>VOICES IN THE WIND</td>
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<td>BLACK AND WHITE IN A GREY WORLD</td>
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CASH BOX TOP 30 SPIRITUAL ALBUMS

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<td>WE'RE WAITING</td>
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<td>LET MY PEOPLE GO</td>
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<td>CELEBRATION</td>
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<td>THINGS ARE GOING TO WORK OUT SOMEHOW</td>
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<td>THERE IS HOPE</td>
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<td>FROM A SERVANT'S DAY</td>
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<td>HAVE MERCY</td>
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<td>HE IS THE LIGHT</td>
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<td>JUST A REHEARSAL</td>
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<td>MAKING A WAY</td>
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<td>JEHOVAH IS MY NAME</td>
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HYMNS COUNTRY STYLE—George Hamilton IV—(Word 7-01-000933-3)—Producer: Jon Miller

A George Hamilton IV admirer clued me in on this one. Somehow the artist found time in between appearing on the Grand Ole Opry, in Europe and as a guest performer with Billy Graham's crusades to record a Gospel collection of country-styled hymns. All-time favorites such as "What A Friend We Have In Jesus," "Bringing In The Sheaves" and "How Great Thou Art" show the "country ambassador" Opry roots. These old hymns take on new meaning against the background of fiddles and two-steppin' rhythms and Hamilton's accomplished voice. (Way to go, mom. You have good taste.) FOR GOD AND GOD ALONE—Steve Green—(Sparrow 1120)—Producer: G. Nelson

Greg Nelson and Steve Green sure did a number on this project...it's enough to send chills up your spine. With heartfelt conviction, Green sings as if only to God and God alone, but we hope they don't mind if we listen in, because it's the type of record you want to hear over and over again. "Call To Worship/The Majesty And Glory Of Your Name," "God and God Alone" and "You Want To...Now Will You" get Green's message across very clearly.
SWO AT MADISON SQUARE GARDEN—Atlantic recording act Genesis recently played five consecutive sold-out shows at New York's Madison Square Garden, bringing the band's total Madison Square Garden ticket sales (ten sold-out shows since 1977) to over 200,000. They were awarded the Madison Square Garden Gold Ticket in recognition of this feat. Shown backstage at Madison Square Garden are (l-r) drummer Chester Thompson, tour guitarist Daryl Stuverman, Genesis members Tony Banks, Phil Collins and Mike Rutherford, manager Tony Smith, and Atlantic Chairman Ahmet Ertegun.

Sid And Nancy  (continued from page 7)

teen like me in London who were the first generation that came straight out of school into the prospect of never working and never owning property ever. The future that had been promised by the beginning of the '70s. And they had a whole lost generation that had nothing to look forward to or to build on."

"But we weren't angry, because we didn't know there was anything else," he says. "We were just entirely blank...For a teenager in the mid-seventies that's what it was like. The Sex Pistols were the same sort of music, all that affluence was fairly gone into the prospect of never working and never owning property ever."

MacGowan describes Sid and Nancy as "the story of wasted youth," and The Pogues contribute two songs to the sound track: "Junk," written by Jem Finer, and "Haunted," written by MacGowan and sung by bassist Cait O'Riordan who is married to Elvis Costello, the producer of the band's second and third albums. MacGowan says "We can play all different kinds of music but what we like to do is what we do as The Pogues." What does he think of the film? "I saw nearly the final cut. I saw it through a haze. It came out pretty good, it could have been a lot worse." The film will star in the upcoming film Straight To Hell, which was directed by Alex Cox who also directed the music video for The Pogues' "A Pair Of Brown Eyes."

"The music we did for Sid and Nancy was commissioned music for a film," says MacGowan. "We can play all different kinds of music but what we like to do is what we do as The Pogues." What does he think of the film? "I saw nearly the final cut. I saw it through a haze. It came out pretty good, it could have been a lot worse." The film will open October 17 and stars Gary Oldham as Vicious and Chloe Webb as Spungen. It is a Samuel Goldwyn Company release.

10 YEARS AGO IN CASH BOX

October 30, 1976—In conjunction with the release of the double album set, "Live At CBGB's," on Atlantic Records, the CBGB's Road Show had taken off on a series of dates around the country. All eight bands featured on the album—the Shirts, Mink DeVille, Laughing Dogs, the Miamians, Sun Manster, Stuart's Hammer and Tuff Darts—took the show to the Rat in Boston recently. There were serious possibilities that Jimmy Page, Robert Plant, John Bonham and John Paul Jones would not be able to attend the world premiere of their film, The Song Remains The Same, that is being shown in London. The sixties first celebrity-laden limo to pull up to Cinema 1 in Manhattan was weighed down with clinging teenagers. Inside the theatre, the 130 members of the general public who had bought tickets, in addition to the obviously large number of young people who had complimentary tickets passed on to them by their music industry elders, reacted to the entrance of the members of Led Zeppelin as if it were a dream come true. Dexter Gordon, the legendary saxophonist who appears only rarely since emigrating to Denmark in 1962, begins an engagement at the Village Vanguard October 26. The night they'll drive old cherry, cherry down will be around Thanksgiving, at Winterland, when The Band gives its now confirmed farewell concert. Besides the expected Dylan invitation, the Band has asked Neil Young and Neil Diamond to join at least part of the show, which promises to be chock full of surprises—...Single review: "No Woman, No Cry," Bob Marley & The Wailers. The audience cheers on this tuneful reggae favorite. Marley sounds slightly more hoarse, but it hardly diminishes this performance. The Wailers keep the beat bouncing and a healthy chorus backs up the title hook. It just might be time for a real reggae hit...Top five singles: 1. "Diablo Duck" (Part 1), Rick Dees 2. "If You Leave Me Now," Chicago 3. "Rock 'N Me," Steve Miller Band 4. "The Wreck of the Edmund Fitzgerald," Gordon Lightfoot 5. "A Fifth of Beethoven," Walter Murphy & The Big Apple.

World Party (continued from page 10)

October 30, 1986—Two weeks ago, in New York, the magazine Rolling Stone appeared with a cover story on the current state of popular music. Fittingly, the issue included interviews with two of the most popular groups of the 1980s, the Police and the Talking Heads. The article was titled "The Front Runners: The Police and the Talking Heads," and it was accompanied by a large photograph of the two bands, side by side. The Police were shown in a photo of them performing live, while the Talking Heads were shown in a photo of them in the studio. The Police were described as "the biggest band in the world," while the Talking Heads were described as "the most influential band in the world." The article went on to say that the Police and the Talking Heads were both "genre-bending" bands, who were able to "cross over" to other genres, and that they were both "influencing" the music of other bands. The Police and the Talking Heads were both described as "talented," "innovative," and "important." The Police were described as "a band that is..." and the Talking Heads were described as "a band that is..."

COPACABANA SET—Barry Manilow, Bruce Stassin, and Jack Feldman—writers of "Copa-cabana"—stopped by BMI's N.Y. headquarters to pick up their "Million Air" certificates, representing over a million performances of the tune. Here, airing the plague, are (l-r) Feldman, Stassin, BMI president Frances Preston, Manilow, and BMI vice president, California operations, Ron Anton.
### Classified Ads Close Tuesday

#### Coin Machines

**For Sale:** GAUNTLET 4 Player $1895, KING X $1395, LODE RUNNER $575, PACER POKER $695, CHILLER $1695, KONAMI GT $1995, JAILBREAK $1295, ARM WRESTLING $795, PUNCH OUT $675, CHOPFLITTER $1095, MAJOR LEAGUE $1495, GRIDIRON FIGHT $1395, ROCK $1045, HELICOPTER $1395, ROBERT E. LEE $1795, KITS

**Ballsye: Name that Tune $195, STOMPIN' $295, GIMME A BREAK $165, STOCKER $125. Please call for prices on kits and box sets. All Nintendo kits including Golf, Tennis, ExciteBird, Pinball, Hogsans Alley, Duck Hunt, Super Punch Out and many other titles.**

**Merchandise**

- **SLOT MACHINES FOR SALE:**
  - 2179 Nolensville Pkwy., Nashville, TN 37211. Phone (615) 242-3621.
  - For TV Album $7500.00. Call (615) 226-6621.

### Classified Ads Closing Wednesday

**Contest**

**Country Music Magazine**

- **Stars of the Week**:
  - CAPCOM USA INC. (408) 745-7081.

- **Papphones $65 as extensions. Add kit to require coins $98.** Requiring coins with free 911, timed calls or not, genuinely FCC registered $295 one ($325 quantity). Expecting to have long-distance touch call under $400. Since '82 custom circuit board manufacturer for other passphoner makers. Call 608-582-4124.

- **For Sale:** Blue Chip Stock Market Wall Street tickertapes, Hi-Fliers, Dixie land & uprights. We also carry a complete line of Bingo & Upight parts. Antique slots for legal areas. Draw 80 Pokers. Call Was Dick, Dist., Morgantown, West Virginia (304) 392-3791.

- **Wanted:** Rowe Wall Boxes WRD-E-F. Camden Amusement Co., 2810 Detroit Rd., Niles, MI 49120. Phone: 616-683-5913.

- **Attention Jukebox Operators—Sunbelt Music, Texas leading supplier to Jukebox Vendors, has the best selection of 45s at the best price! With PREPRINTED TITLE STRIPS and new reissues, and over 5,000 oldies titles, all orders shipped the same day. Use our toll free # USA-1-800-527-5137.**

- **Attention Jukebox Operators—Sunbelt Music, Texas leading supplier to Jukebox Vendors, has the best selection of 45s at the best price! With PREPRINTED TITLE STRIPS for all new releases, over 5,000 oldies titles, all orders shipped the same day. Use our toll free # USA-1-800-527-5137.**

- **Wanted:** Miss Pac Man Cocktails, Wash a mole, Skeeball, Lucky Crane. For Sale: Shopped Regular Pac Man $395, Miss Pac Man $800, Frogger $295. Call Mike or Phil (717) 845-1946.

- **Slot Machines for Sale—World's largest Manufacturer of Video Slot Machines**
  - 

- **MCA Music Inks Zigan—MCA Music Publishing recently signed writer/producer Aaron Zigan to a co-publishing, worldwide agreement. Pictured in the Los Angeles offices are (l-r): Rick Shoemaker, vice president; Lorie Harbrough, manager of creative services; Zigan; Ms. Levy, president; Carol Ware, director of creative services; Scott James, director of motion picture and television music.**

### Employment

- **Government Jobs:** $16,040-$59,230; Now Hiring. Call 805-687-6000 Ext. R-4415 for current federal list.

### Real Estate

- **For Sale:** Twenty Warner Mack Tracks. "Top Songs," "Top Recordings." Excellent condition. Priced to help students, teachers, and professionals alike. Only $30.50, paid in full. (CA residents add 52c tax) to: SOUND FEELINGS PUBLISHING, Suite 40-C, 2426 Walnut St., Newhall, CA 91321. Dealer inquiries invited.

### Record-Music

- **For Sale:** Warner Bros Records $16,040-$59,230; Now Hiring. Call 805-687-6000 Ext. GH-4415 for information.

### Services

- **Ace Locks Keyed Alike:** Send locks and the key you want them mastered to: $1.65 EACH PLUS UPS SHIP. RANDILOCK SERVICE, 61 ROCKAWAY AVENUE, VALLEY STREAM, NY 11580. (615) 825-6216. Our 49th Year in Vending.

- **Accounting Headquaters?—Call (818) 506-0846**

### Songwriters

- **Songwriters’ Monthly News Letter,** 1626 N. Wilcox, #490, Hollywood, CA 90028. For current issue send: $1.00. Every Songwriter should have a copy!!

- **Songwriters:** Million Seller writer/producer, 29 years in industry, international record contracts, now accepting contract material/master's for agenting to major outlets. PROFESSIONAL ONLY PLEASE write for information, submission instructions. DHO Down Home Organization, Box 2984, Key Largo, Florida 33037-7484 USA (305) 245-3071 or A A Best Lucky Star Music, 88 Hampton Road, Forest Gate E7-ONU, London, England 534-7315.
Tom Campbell To Memetron

CHICAGO—Tom Campbell has joined Memetron, Inc., of Elk Grove Village, Illinois, as vice president-sales. His considerable expertise in the coin-op amusement industry encompasses both the manufacturing and the distributing levels. Prior to joining Memetron, he was with Status Games, in sales and marketing. Campbell has also served in various executive capacities with such firms as Cinematronics, Stern Electronics, Rally Advance Dist. and Betson Pacific Dist.

Commenting on his new position, Campbell stated, “I feel as if I’ve come ‘full circle’. I entered this industry some years ago, working with Larry Siegel in San Francisco. A few years later, I joined Larry again at Stern Electronics in Chicago, and now, I’m delighted to say I am once again working with Larry at Memetron,” he continued. (Larry Siegel is president of Memetron.)

“I am also pleased by the industry’s ‘recovery’ during the past year, thanks in part to Memetron products,” he added.

Nintendo Intro’s ‘VS. Slalom’

CHICAGO—Nintendo of America, Inc. has introduced its first licensed arcade game, “VS Slalom”, which offers a realistic portrayal of the popular sport. Players actually stand on ski’s mounted to a teeterboard bar and hold on to two handles while inserted through the control panel. The realistic features allow for player control of the direction and the quick turns by utilizing the ski’s on the top of the poles.

The game begins with players choosing from three different mountains, each offering varying degrees of difficulty. After selecting with a qualifying run, players who make it to the finish line can continue on to more difficult slopes. There are a total of 21 exhilarating runs (beyond the three qualifying runs), and players can record their fastest times on the slopes.

Among the obstacles along the way are trees, flags, snowmen, sledges, moguls and other skiers, which the player must avoid by quick maneuvering of the ski’s and the buttons on the poles.

The game has various features that will challenge even the expert players. For example, when the skier goes into a tumble after hitting an obstacle, a randomly programmed decision will determine whether or not he will land on his feet.

The VS Slalom program was supplied to Nintendo by Rare Coint, Inc., which is headed by video game veteran Joel Hochberg, who also developed such hits as “Birdie King,” “Buggy Challenge” and, most recently, “Valley’s Comet.”

The new model is available in dedicated or VS-Pak form for the VS DualSystem and VS UniSystem. Operators can put new life into existing games by using the VS UniKit to convert “Donkey Kong Jr.”, “Donkey Kong 3”, Mario Bros.” (narrow cabinet only), “Pac-Man”, and “Ms. Pac-Man.” Further information about VS Slalom may be obtained through factory distributors or by contacting Nintendo direct at 4820 150th Ave., N.E., P.O. Box 957, Redmond, WA 98052.

Sega’s ‘Out Run’

Following such hits as “Hang-On” and “Enduro Racer,” Sega Enterprises Inc. (USA) has introduced the latest in its ongoing series of simulator games—“Out Run.” It’s a driving game which enables the player to experience the actual feel of driving through all types of terrain at speeds of up to 200 miles per hour. The moving simulator cabinet combined with the high-resolution graphics provide an atmosphere of racing through woods, European cities, beach fronts, and the Swiss Alps so that you feel every curve along the way.

The player can choose between different roads and five different endings to the race. Another innovative feature is the choice of three musical background players can select from their car stereo, and the outstanding stereo sound system adds a new dimension to videogame music. In addition, the spacious 26 inch screen featured on the deluxe model completely encompasses the player to further embellish the realism of the game theme.

Out Run is available in three models: Deluxe, Standard and Upright. Further information may be obtained through factory distributors or by contacting Sega direct at 2149 Paragon Drive, San Jose, CA 95131.

The new model received rave reviews at the recent Jamma Trade Convention in Tokyo.

AMOA Expo ’86 Is Sold Out!

CHICAGO—All 432 exhibit booths for the November 6-8 AMOA exposition were sold out a full month in advance of the show’s opening. In addition, AMOA advised that hotel accommodations at the Hyatt Regency Chicago, one of this year’s conventions, are going fast.

A total of 143 manufacturers, distributors and other firms have purchased all available booths for the exposition, which will feature the latest in coin-op equipment and technology. There is a waiting list, however, in the event that any booths should become available through cancellations.

AMOA Expo ’86 will showcase such coin-op amusement products as pinball games, jukeboxes, video jukeboxes, pool tables, pay telephones, video games, electronic darts, cigarette vending and related products. The educational seminars will focus on such topics as copyright and trademark enforcement, cigarette vending, forming dart leagues, pay telephones, industry parts standardization, video jukeboxes, the new tax law, drunk driving and liability insurance, merchandising and selecting a computer system, to name a few.

Further information regarding registration and housing may be obtained by contacting Gerri Salvatore or Cheryl McDonald at AMOA headquarters, 111 E. Wacker Drive, Chicago, IL 60601 or phoning (312) 644-6610.

Firms interested in being placed on the exhibitor waiting list may contact Ann Harris at the above phone number.

Valley Intro’s Two Electronic Dart Games

CHICAGO—The Valley name has always been synonymous with pool tables. The company enjoys a reputation of prominence in this field. Now, as part of its on-going plans for maintaining a position of leadership in the coin-op games industry, the Valley Company has announced the introduction of two new electronic darts games—“Valley Cougar Darts” and “Valley Royal Dartes”, adding another dimension to its operation. Both games will be unveiled at the upcoming AMOA Expo ’86, to be held November 6-8 at the Hyatt Regency Chicago.

Valley Cougar Darts features the popular American-sized target, while Valley Royal Dartes has the distinctive international-sized target, popular with steel tip players, and in overseas markets. These two new games are a significant extension of the Bay City, Michigan firm’s product line and, with two different target sizes, are expected to increase Valley’s market penetration, on a worldwide scale.

The electronic darts games feature a number of exclusive innovations such as an giant overhead, high-density LED player score display in team/league format, plus a front upper panel that swings open for total access for servicing or for broken dart removal, without moving the machine away from the wall.

Other exclusive features include an automatic instant advance to the next player position after three darts are thrown, automatic “one dart-out” calculator and display, league mode selector, unique tip-saving promising “missed throw” dart catcher ring, “True Score” single high-speed microprocessor; compatibility with any soft tip dart weighing up to 30 grams.

“Valley Cougar Dartens and Valley Royal Dartes are developments in the industry we will welcome and accept,” stated Alan Schaefer, Valley’s vice president of marketing. “We have virtually redesigned the dart game concept from the leg levelers up, taking into consideration all of the input we have received from distributors, operators and players. Every possible effort has been made to create dart games that our distributors and operators, worldwide, can buy with confidence,” he continued. “Quality control in design, materials and manufacturing has been uppermost, and we’re confident we have succeeded. The industry is sure to recognize the inherent Valley quality in both Valley Cougar Dartens and Valley Royal Dartes,” he explained.

In addition to the aforementioned innovative aspects of the games, various other special features are employed, such as a selection of ten most popular games—301, 301 DoubleIn, 301 Double-Out, 301 Masters-Out, 501 DoubleIn, 501 Double-Out, 501 Masters-Out, Hi-Score and Shanghai; a durable steel double slot/double door coin mechanism with large coin box; resilient, long-lasting fiber-filled nylon target segments, software and hardware plug-in capability for a $1 bill acceptor, patented selectable double bullseye and self test diagnostic mode.

Arachnid Taps Mireille Chevalier

CHICAGO—Mireille Chevalier, who is well known in the international coin-op industry market, has joined Arachnid, Inc. as an export sales representative. She brings seventeen years of trade experience to the post, having been involved with sales for several prominent coin-op firms, (including a lengthy tenure with the Exidy organization) in both Europe and the U.S.

“Mireille Chevalier is an extremely valuable addition to our staff,” stated Bernie Powers, marketing and sales director for Arachnid. In addition to her association with Arachnid Ms. Chevalier will continue to represent other manufacturers in the video game industry which do not conflict with the sale of “English Mark Dartens.”

Cash Box November 1, 1986 33
Quality & Diversification Are Key Elements At American Vending Sales

by Camille Compasio

(Photos By Joe Cimo)

The pleasant voice you hear when you call American Vending Sales belongs to lovely Dana Smith, receptionist, who also helps out with inventory and billing.

The 28,000 square foot facilities that house American Vending Sales in Wood Dale, Illinois are a far cry from the small storefront in Chicago where this distributorship first came into being fifteen years ago. Frank Gumma started the company at about mid-way into his coinbiz career. During its formative years, AVS dealt with used equipment and one vending line, Lektro-vend. Ultimately, as the company began to grow, (from a staff of one to the present thirty-nine full time employees) more lines were added and while they dabbled somewhat in music and games along the way, their dominant product was vending equipment. For a good period of time American Vending Sales represented vending exclusively, a classification shared by a very few, if any, in the trade.

This all began when they took on the Rowe music line a couple of years ago. Of course, Frank was no stranger to the company. He worked for Rowe as a field service engineer, covering the midwest, in the early 60's. The move, however, was a turning point for AVS, in that it led the way for further diversification of its product roster. In February of 1986, they purchased Bally Midwest Dist. which brought a number of game lines into the fold, to complete the cycle.

This is the ground level section of AVS's elaborate 3-level parts department, the shipping and receiving warehouse, sophistication and service facilities and separate accommodations for washing equipment as well as sanding and body work plus a paint booth, the logic department and, of course, sales and administration. We could go on. Luckily enough the considerable footage out there didn't create much of a hardship when Bally Midwest was purchased and a lot of additional equipment and furnishings were brought in.

Since our visit came not too long ago after the introduction by Rowe of the new R-91 jukebox, a great deal of our conversation with Frank and AVS president Frank Gumma Jr. centered on this model and the option it offers for compact disc programming. With the newly introduced add-on feature the R-91 can program six compact discs along with the regular 45's. “First of all, let me make this point, the 45 rpm record is very much alive and well,” commented Frank. “Rowe did a lot of research in preparation for the release of the new model. The R-91 combination 45 and compact disc unit, we feel, is a good answer to what's happening in the industry because it is not forcing the operator to obsolete his other equipment. One of the nice things about the machine is that an operator who buys an R-91 now can always add the compact disc feature at a later date in kit form. It gives him the combination and versatility of the compact disc plus the 45.” He stressed that the economic price of the machine explaining that an operator can buy the R-91 at the going rate and then just pay the additional cost, which is less than a thousand dollars, for the C.D. conversion.

With their thrust into the music and games market AVS is channeling a great deal of energy into merchandising programs that will help generate increased revenue for operators. One such effort, involving the Rowe jukebox, has produced outstanding results. As explained by Frank Gumma Jr., what they did was take an older Rowe model, replace it on location with a newer machine (in case last year's R-90), omitting the coin entry in favor of the bill acceptor so that then machine would take b ills exclusively. The pricing was 4 plays for a dollar, 25 for $5. The result was a 50% increase in revenue for the operator. The key factor being the familiar jukebox industry credo - the combination of the bill acceptor and the coin entry.

Orders, inventory, financing, accounting, etc. are a few of the responsibilities Vincent Gumma handles, working closely with his dad and brother.

Contenders for the Mr. Universe title? Not quite, this group is too busy keeping things moving in the shop and service department. Pictured (fl-r) are John Petersen, Mike Cifone, Dana Luch, Rich Carbone, Jerry Winters, Bob Halbman and Dave Barker.

Creased play pricing will produce more income. Frank said the elated operator involved told him, "This is like finding a new location without putting out a new piece of equipment." With respect to the Rowe Video Jukebox, Frank advised that after a relatively slow start the model has taken giant strides over the past six or eight months. “The units we've put out are doing beautifully,” he said. “In every case the operators are very pleased and are coming back for a second and third units.” He stressed that the traditional 50/50 commission split is not feasible for the video jukebox. Many operators are installing them with a 20/30 split, in many instances they're taking the cost of the tapes off the top, securing a certain amount up front and then splitting beyond

Atari Adds To Distrib Network

CHICAGO—A number of branch offices of established distributorships have been appointed by Atari Games Corporation to represent its video line.

Among these branches is Cleveland Coin International of Livonia, Michigan, which opened in January of 1986, under the management of Tom Stewart, with John Coates heading up the parts department. Located at 37703 Schoolcraft Road in Livonia, the branch carries all of the lines represented by its parent office in Cleveland.

Mondial International Corporation/Al bert Simon Division, formed in New York when Mondial acquired Albert Simon, is another new appointee. The branch is located at 587 Tenth Avenue in New York City.

Atlas Distributing, Inc. of Grand Rapids will handle the Atari line in their territory of operation. Located at 732 Croston S.E., the branch handles the same lineup of equipment as its parent company in Chicago, and is headed by Jim LaRoux.

The newly opened Sunshine Distributors office in St. Louis is another of Atari's new appointments. Richard Grant is in charge of the operation which is located at 2900 Market St. in St. Louis.

Also appointed is Pioneer Sales and Service Company of Green Bay, Wisconsin (formerly Bally-Green Bay). The full line distributorship, under the direction of Ralph Lubinski, is located at 1241 Bellevue St. in Green Bay.

The newly opened Belam Southeast office in Orlando, Florida will also represent the Atari video line. Located at 129 Brannon Road in Orlando, the branch is headed up by Larry Vaughn.

Orders, inventory, financing, accounting, etc. are a few of the responsibilities Vincent Gumma handles, working closely with his dad and brother.

Three of the main men in the music and games division sales department are (fl-r) Leo Finn and John Neville, pictured at the Bally "Rampage" game with prexy Frank Gumma and friend!"
We
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Our
1986
CMA Award Winners

SONG OF THE YEAR
Awarded to the songwriter
"On The Other Hand"
Paul Overstreet

SINGLE OF THE YEAR
"Bop"
Dan Seals

MUSIC VIDEO OF THE YEAR
"Who's Gonna Fill Their Shoes"
George Jones

VOCAL GROUP OF THE YEAR
The Judds

VOCAL DUO OF THE YEAR
Dan Seals

INSTRUMENTAL GROUP OF THE YEAR
Oak Ridge Boys Band

HALL OF FAME
Wesley Rose

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