Two cumulative volumes, one devoted to Cash Box popular music singles charts from 1950 through 1981. The other devoted to Cash Box country singles charts from 1958 through 1982. Both volumes are valuable resources to anyone whose business is the music business.

15% savings off list price for CASH BOX subscribers

COUNTRY SINGLES CHARTS
ONLY $37.50
SINGLES CHARTS
ONLY $41.50 LIST PRICE $49.50

Both volumes contain the main artist and song-title indexes including a week-by-week listing of song chart positions. Also compiled in these spectacular volumes are: the “Top Ten” records of each year, the most chart hits by an artist, the most #1 hits by an artist, the most weeks at #1 by an artist, the most weeks at #1 by a single record, the records with the longest chart run, and a chronological list of #1 records.

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

Yes, please send me
— copy/copies of the CASHBOX SINGLES CHARTS, 1950-1981 at the special price of $41.50 each + $2.00 postage and handling.
— copy/copies of THE CASH BOX COUNTRY SINGLES CHARTS, 1958-1982 at the special price of $37.50 each + $2.00 postage and handling.
Enclosed is my check or money order payable to SCARECROW PRESS.

Name ____________________________
Address ____________________________
City ______ State ______ Zip ______

N.J. residents please add 6% state sales tax
# Table Of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cover Story</td>
<td>11</td>
</tr>
<tr>
<td>Executives On The Move</td>
<td>6</td>
</tr>
<tr>
<td>New Faces To Watch</td>
<td>10</td>
</tr>
<tr>
<td>The Music Times</td>
<td>12</td>
</tr>
<tr>
<td>Center Pullout</td>
<td></td>
</tr>
<tr>
<td>Columns</td>
<td></td>
</tr>
<tr>
<td>Points West</td>
<td>10</td>
</tr>
<tr>
<td>East Coastings</td>
<td>11</td>
</tr>
<tr>
<td>UK Buzz</td>
<td>14</td>
</tr>
<tr>
<td>On Jazz</td>
<td></td>
</tr>
<tr>
<td>Audio/Video</td>
<td>19</td>
</tr>
<tr>
<td>Shop Talk (Retail)</td>
<td>23</td>
</tr>
<tr>
<td>Street Talk</td>
<td>28</td>
</tr>
<tr>
<td>Gospel</td>
<td>30</td>
</tr>
<tr>
<td>Charts</td>
<td></td>
</tr>
<tr>
<td>Top 60 Jazz Albums</td>
<td>14</td>
</tr>
<tr>
<td>Top 75 Black Contemporary Albums</td>
<td>16</td>
</tr>
<tr>
<td>Top 100 Black Contemporary Singles</td>
<td>17</td>
</tr>
<tr>
<td>Top 100 Singles</td>
<td>20</td>
</tr>
<tr>
<td>Top 200 LPs</td>
<td>21-22</td>
</tr>
<tr>
<td>Top 75 12&quot; Dance Singles</td>
<td>15</td>
</tr>
<tr>
<td>Top 40 Music Videos</td>
<td>18</td>
</tr>
<tr>
<td>Top 15 Music Videocassettes</td>
<td>18</td>
</tr>
<tr>
<td>Top 40 Videocassettes</td>
<td>19</td>
</tr>
<tr>
<td>Top 40 Compact Discs</td>
<td>23</td>
</tr>
<tr>
<td>Top 50 Country Albums</td>
<td>26</td>
</tr>
<tr>
<td>Top 100 Country Singles</td>
<td>27</td>
</tr>
<tr>
<td>Chart Index</td>
<td>39</td>
</tr>
<tr>
<td>Departments</td>
<td></td>
</tr>
<tr>
<td>News</td>
<td>4-7.25</td>
</tr>
<tr>
<td>Album Releases</td>
<td>8</td>
</tr>
<tr>
<td>Single Releases</td>
<td>9</td>
</tr>
<tr>
<td>International</td>
<td></td>
</tr>
<tr>
<td>Block Contemporary</td>
<td>16-17</td>
</tr>
<tr>
<td>Dance</td>
<td>15</td>
</tr>
<tr>
<td>Video</td>
<td>18-19</td>
</tr>
<tr>
<td>Country</td>
<td>26-30</td>
</tr>
<tr>
<td>Coin Machine</td>
<td>31-38</td>
</tr>
<tr>
<td>Classifieds</td>
<td>24</td>
</tr>
</tbody>
</table>

## TOP POP DEBUTS

<table>
<thead>
<tr>
<th>Type</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>SINGLES</td>
<td>STAY THE NIGHT — Benjamin Orr</td>
<td>Elektra</td>
</tr>
<tr>
<td>ALBUMS</td>
<td>WHIPLASH SMILE — Billy Idol</td>
<td>Chrysalis</td>
</tr>
</tbody>
</table>

## POP SINGLE

| #1          | AMANDA                         | Boston |

## B/C SINGLE

| #1          | SHAKE YOU DOWN — Gregory Abbott | Columbia |

## COUNTRY SINGLE

| #1          | YOU'RE STILL NEW TO ME — Marie Osmond | Capitol/Curb |

## JAZZ

| #1          | TUTU — Miles Davis             | Warnor Bros. |

## COMPACT DISC

| #1          | BACK IN THE HIGH LIFE — Steve Winwood | Island/Warner Bros. |

## WINNER'S CIRCLE

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.
CBS Songs To Be Sold

NEW YORK — CBS has announced its intention to sell CBS Songs, its music publishing arm, to a business entity formed by Stephen Swid, Charles Koppelman, and Martin Bandier. Included in the sale, which is subject to certain closing conditions and is expected to be completed in November, are the CBS Catalogue Partnership, April Music Inc., Blackwood Music Inc., Music The-
Maryland Sound Brings Out The Quad in Stevie Wonder

By Lee Jese

YORK—On Stevie Wonder’s concert it is easy to know where Stevie is supposed to be in the middle of a huge, ind payout stage. It’s the sound hard to find—is it over here? Over there? The sound—designed sound—is hard to find, it is all over the place: they call it “L,” but that doesn’t begin to describe it.

There are eight clusters around which is the main sound system. Rob Goldstein, Maryland Sound’s president says: “And there are four clusters of the back of the hall—north, south, west, and east. Through that we play a lot of stained musical parts: strings parts, horn parts, sustained vocal parts. So have Stevie’s sound effects, which are generated by the Synclavier system, line and air sounds through ‘Don’t Drunk Drunk.’"

A tour—appropriately named “In Square Circle” LP—is an exploration of the long career of Stevie Wonder. "I Wonder Wanted a special show, "Goldstein, "I wanted to do a special show because he’s gone on tour. We had discussed, at the tour, doing quad for the end-arena, and we got to thinking it here and we said, ‘You know, it if it were there it would actually work even if it were end-arena.”

EMI America Names Tony Smith VP Of Promotion

Mazza, president of EMI America has named the appointment of Tony Smith to the position of vice president of promotion in a press release, the label attended the University of Dayton in its department of Communication Arts in his career in radio promotion at Capital in 1980 as a field promotion manager. He subsequently transferred to the Midwest area as a director and just past this September was appointed National Channel Director. He reports directly to Jim Mazza.

The set-up includes 72 channels of sound, gong of computers—there’s an entire computer network under the stage, manned by a pair of operators—and plenty of technicians. Although Maryland Sound is used to big shows—they did Pink Floyd and Roger Waters in quad—this takes the cake.

“This is the biggest sound show for arenas that I’ve ever heard of," says Goldstein. "We actually have enough equipment out there to do a huge rock and roll show outdoors. And Stevie was a loud artist, it’s just because of the attention that we have to give the whole thing that really makes it possible." For Roger Waters we had four audio guys out there. In this show, we actually have eight people performing mixing functions. We’ve got tape mix-downs; we’ve got the quad engineer, we’ve got three monitor engineers, and a couple of other guys who are performing mixing functions. And, of course, the house engineer.

The effort—a “very expensive” proposition, according to Goldstein—is worth it: the sound on the tour is exceptional.

“It really requires a special artist to go to this extreme," says Goldstein. "It’s not particularly easy to do and the use of it is not obvious. You need an artist who’s cooperative and will use it to its fullest, otherwise it could be a waste of money.”

But this is only the beginning. Goldstein talks eagerly about coming innovations in concert sound, "image-altering, altering sound, extending the show, bringing a whole new level of the audience's experience.

ICKERTAPE

YORK—Roger Miller, who won a Tony award for his writing of Big River, on the coast of that Broadway hit Nov. 11, when he takes over the role of Pap (Arts: President Clive Davis will be presented with the Alan K. Jonas Lifetime Achievement Award for his “humanitarian efforts” at the American Cancer Soci- Dec. S.L.A. dinner...) Jerri Lieber and Mike Stoller, who penned “Kansas City” among others, were presented with the key to the city—you guessed it—on a tour...The standing BMI board of directors has been re-elected, with W. Preston Manning being re-elected to the posts of coo and presi- The Music and Performance Unit of BMI will then begin a panel discussion on “Opportunities in the International Music Market,” Nov. 16 at N.Y.’s Sutton Synagauge...The seventh annual Blues Music Awards, the W.C. Handy Awards, were presented Nov. 16 in Memphis under the auspices of The Blues Founda- tion. The Paul Anka Scholarship Fund was recently established at the Hebrew University of Jerusalem, in recognition of the singer’s “outstanding support” of institution...Pepsi and the College Satellite Network have signed a sponsorship agreement; Pepsi will promote the concert series, among other things. Nine musicians and dancers from Lhasa, Tibet, will be presented by the guest of honor in a rare tour next March and April...Sea Bright Records has retained DIS company for its publicity and public relations...New on the bookshelves: “Al Audo’s Guide to Compact Discs” edited by Larry Canale ($11.95, Bantam)

GORDON LIGHTFOOT: STAYING LOOSE WITH HIS 18TH LP

By Brian Kassan

“Stay loose, don’t fight it, let it take you all the way. If it’s wrong, you will fight it. Do not waste these hours away.”

This chorus from “Stay Loose,” the second single from singer/songwriter Gordon Lightfoot’s latest and perhaps most accessible album, “East Of Midnight,” typifies the sincerity and simplicity which has endeared Lightfoot to his fans for over two decades. Lightfoot’s special concoction of folk and country has always attracted a chord which has made Lightfoot one of the most enduring performers in contemporary music. His familiar soothing baritone has been heard on many of his lovely, instantly recognizable melodies such as “Sundown,” “If You Could Read My Mind,” and “The Wreck of the Edmund Fitzgerald” among others. During his fruitful career, the native Canadian has received an impressive three Platinum and five Gold albums, a Golden single for the album “Sundown,” four Grammy nominations, 16 Juno awards (the Canadian equivalent of the Grammy), and 16 ASCAP Awards.

“There’s a certain style that I have that goes way back which tends to get clouded from time to time,” Lightfoot told Cash Box during an interview from his home in Toronto, Ontario. “Throughout the entire output of all 15 albums, there is a certain style which is really identifiable, most definitely by the fans who have followed my career and I’m expecting a ground swell from them.”

The new album comes after a three-year hiatus which saw Lightfoot trying a new creative endeavor. He tried his hand at acting with Bruce Dern in the movie Harry Tracy. “It was great fun.” Actually, he has spent the past two years mostly working on his new album which is somewhat of a departure from some of past works.

On “East Of Midnight,” Lightfoot pro-duced the Warner Bros. album himself and had a hand in most of the arrangements “with the exception of the one song which David Foster and I co-wrote, which he produced.” Lightfoot is obviously proud of this effort. “It’s expertly produced, which I did myself. I might add with great pride.” Lightfoot collaborated with fellow Canadian, Grammy-award winning producer David Foster, on the album’s first single “Anything For Love,” a silky ballad bathed in a con- temporary synthesizer sound which is still invaluably Lightfoot. “This album is in my mold. It’s in the mold of everything I’ve ever done,” he says. “I think that this album is one of my very most important works.

While Lightfoot has toured and recorded with the same band for years, this time he decided to enlist some of Canada’s premier session players for the new album. “The musicianship is a little bit better due to the fact that the musicians I used play in the studio as a full-time occupation,” he explains. “I called upon their services this time because there was evidence to me that there had to be additional expertise injected into this and my own band understands this very well.” He did use two of his regular band members extensively including his drummer, Barry Keane, throughout. Why did he go to studio musicians this time? “In order to reach the level of sound quality necessary to make it on the airwaves. I’m really happy with the adult contemporary attention I’m getting with the album. It’s ex- actly where I want to be. I was thinking along those lines when I first started work- ing on it because I didn’t fully expect that it would get picked up in the top 40 and I thought that I should go directly for the jugular vein so to speak in the adult contempo- rary which is what I did and I think I succeeded very well.”

(CONTINUED ON PAGE 29)
Ambient Video Music: An Emerging Genre

By Alan Henry Coats

Call them ambient, conceptual, mood videos or aural wallpaper. Observe the emergence of impressionistic music videos. They are changing the way we experience music and images. Non-linear and right-brain oriented—something to be felt rather than understood—these audio and visual collages are reaching a growing audience of music video aficionados who seek a relaxing alternative to rock videos.

The visuals can be computer graphics, animated abstractions of time and color or scenes of nature. The music? Jazz, "new age" and classical. The creative marriage of these elements in the editing suite often results in new video artistry. The result can also be just plain boring.

Some claim this kind of visual music had its precursors in Disney's Fantasia, or earlier with the Oscar Fischinger short Allegretto (recently included in Pilots Song's California Images: HiFi for the Eyes). Avant-garde musicians and filmmakers of the 50's and 60's experimented with the blending of conceptual image and music, but the audience for these efforts was comparatively small.

Today, a much larger audience exists, reachable by cable and VCR. In particular, the yuppie/baby boomer audience (prime VCR buyers and cable viewers) are looking for a more mature kind of music video experience than the rock videos of yore.

With the advent of hi-tech audio components, HiFi VCRs and big screen TVs, this new kind of video programming can be seen and heard at maximum advantage.

One Hollywood hair stylist plays Winndham Hill videos while his up-scale clients are being coiffed. In Japan, ambient video bars serve up music, nature scenes and sake to a loyal clientele. The Windham Hill tapes, featuring artists from the Palo Alto, CA-based new age label, are beautifully produced 55-minute mood pieces which have a calming affect on the viewer. Titles such as Autumn Portrait and Water's Path, first marketed on disc in Japan, were released in the U.S. by Paramount Home Video last year.

New York-based Private Music, founded two years ago by former Tangierine Dream keyboardist Peter Bau mann, has journeyed into similar conceptual territory, producing mellow, meditative clips by label artists. Paul Winter's Canyon Concert video is part travelogue, with a series of musical interludes filmed while the musicians performed in the Grand Canyon.

Although purists may decry attempts at visualization, video interpretation of classical music is a natural progression for this kind of programming. Nature is the visual theme in Cegal Video's Classical Images: A Concert in Nature, one of the first of its type. Soon to be released by the New Jersey-based Kulture home video label is a program of Classical Top 40 favorites, which combine scenic and nature images to give new meaning to great music.

An advantage of ambient videos to retailers is their high re-purchaseability, leading to increased sales. Whether they are used as party background ("wallpaper") or as the evening's main attraction, ambient videos could become a standard part of video libraries. They can be used to create the right mood at the appropriate time. They could find new applications outside the home as well—such as for relaxation in the dentist's office or in banks waiting lines.

Record companies with extensive catalogues of pre-recorded music should further investigate reissuing those recordings with the various video labels popping up. Stock film houses and other video sources may also find themselves important suppliers to increasing number of producers and directors who are creating this new kind of videography that touches our eyes, ears...and heart.

EXECUTIVES ON THE MOVE

La Maine Named — Francis C. La Maine has been named president and operating officer for the dick clark company inc., according to Dick Clark, chairman and chief executive officer. La Maine, who joined the dick clark company 1966, has served as the company's executive vice president since 1977, overseeing all areas of the company's business and production activities.

Bridenthal Joins Capitol — Bryn Bridenthal joins Capitol Records as national director, media and artist relations, according to Bill Burks, vice president of sales and product development. For seven years Bridenthal served as Public Relations, representing such clients as Queen, Motley Crue, Fine Young Cannibals, producer Roy Thomas Baker, and the Unforgiven. Prior to that she spent two years with Elektra/Asylum Records as vice president, publicity and artist development and four years as promotion director for Rolling Stone Magazine.

Brunning Promoted — John Bruning has been promoted to vice president, general counsel for Chappell & Co., parent company of the worldwide Chappell and Intersong Music Group, according to president, Freddy Blanseck, Brunsing has been vice president of legal and business affairs for the firm since early 1982. He joined in 1980 as legal and business affairs advisor.

Two Appointed at E/P/A — Harvey Levine has been appointed vice president, album promotion, Epic/Portrait/Associated Labels, CBS Records. He has been director, video promotion, for E/P/A since 1983. Lisa Markowitz has been appointed manager, publicity, East Coast, E/P/A Labels. She has worked in the E/P/A publicity department, becoming assistant to the past president, and has been responsible for the promotion of Bob Dylan, The Rolling Stones and David Bowie. She has also represented artists such as The Smithereens, Living in a Box, The Business, Elvis Costello, and others.

MTV Announces Five New Promotions — John Washington has been appointed to the newly created post of vice president, new business development and strategic planning, at MTV Networks. Jerry Mann has been appointed to the newly created position of vice president and national sales manager, MTV Music Television VH-1/Vidiot Hits One. Tony Fiore has been appointed to the newly created post of vice president and Eastern sales manager, MTV Music Television and Video Hits One. Russ Naiman has been appointed to the newly created post of vice president and national sales manager for the network, and will be responsible for the promotion of artist and video software, as well as new and existing programs.

Neustadter has been appointed vice president, marketing/advertising sales, at MTV Networks.

Two Appointed at Cherry Lane — Peter W. Primont has been appointed of Cherry Lane Companies including their sheet music, publishing and magazine divisions.

Michael Jeffords has been appointed as vice president and general manager of Cherry Lane Music Co., Inc. He will oversee all phases of the production, distribution and sales of the folio and sheet music from the company's extensive catalogue.

Kennedy Promoted — Randall Kennedy has been promoted to national manager for MCA Jazz and Zebra Records, according to Ricky Shultz, who has jazz the efforts for MCA Records. He will be responsible for the nationwide marketing thrusts for all MCA and Zebra Jazz artists. Prior to this appointment, he served for two years as Zebra Records west coast sales manager and the year in that capacity for the MCA Jazz label as well.

Gilreath Named — Eddie Gilreath has been named to head Geffen Records division, according to Ed Rosenblatt, president of Geffen Records. He has held the post of vice president, black music marketing for Warner Bros. Bros., for ten years. In a brief stint with Island Records, he was named senior vice president at EMI Records in 1983, a post he held for three years until his recent Geffen Records appointment.

McKinley Named — Tom McKinley has been named president of Group W Sales in New York. McKinley, former executive vice president/corporate of NMC Market Radio, had been with Major Market Radio for 14 years, beginning in a moveup to vice president/manager, culminating with his appointment as executive vice president/corporate in 1985. Prior to that he had been with RKO Radio as an Account Executive, general sales manager at WEZE Radio in Boston and corporate executive with HR Stone Representatives in Philadelphia.

Tauber Promoted — James C. Tauber, director of legal and business affairs, has been promoted to vice president of legal affairs for RCA/Columbia Pictures national Video, according to president, W. Patrick Campbell. In his new post Tauber will oversee all legal matters involving RCA/Columbia Pictures International Video's overseas operating companies and licensees worldwide. He will also be involved in acquisition deals for home video and distribution arrangements for the company. Earlier, he served as GM-UA Home Video.

Cochrane's Wonderful Tour — Canadian artist Bruce Cockrane's North American Tour, checked into New York City as the Gold Mountain/MCA Records artist at the Town Hall. The date coincided with the release of a dance mix of Cockrane's "Call It Democracy" single from the album, World Of Wonders." Pictured backstage after the show, (l to r) Bobby Shaw, East Coast regional promotion manager/director dance music, MCA Records; Cockrane; Randy Flock, East Coast regional album promotion director, MCA Records; and Katie Vale, East Coast vice president, publicity and artist development, MCA Records.

Cash Box November
Bomp Records Revived

INGLELES—San Fernando, CA-based Bomp Records, a leader in the genres “new wave” scene, will be active again after a five year hiatus, according to the label’s founder Greg Shaw. Bomp served as a launching pad or use for influential, though at the time socially limited, artists such as Iggy Pop, Runaways (Jann Jett), the Plimsouls, the Germs and the Romantics. Shaw has remained active via his Vox imprint which specializes in sixties music.

The decision to revive Bomp, according to the label, was to capitalize on a resurgence of interest in rock and roll other than the sixties variety available through Vox.

First product is expected in November from Bomp’s recent signings, Sito Bators (former Dead Boys and Lords of the New Church leader), Holy Sisters of Gaga Dada (an L.A. allgirl group), The Raunchettes, and an East Coast act, Lord John.

Bomd Lightfoot

In his biography on the album he wrote the studio with 50 song “concepts” are still in rough form. “What I had developed ideas, but then I’m getting a feeling of songwriting. It makes people to think how many songs do you put over?”,

The process actually inventing out complete ideas on paper before singing them. “It’s serious songwriting. I have to get the musical idea over. You can sit down and get the chord vision on the piano and its very hopefully begin to come. By the situation, it’s the chord progression for the marriage of the lyric and melody,” said the song “Stay Loose” inspired by a philosophy, which it seems to me I don’t know anything about. “Zen, now is it rhymes with oxygen,” he “It was a tough rhyme to make and I it to be right on.”

He cut the “Lesson In Love.” (Lightfoot on the album) he records his tar solo. “That’s a lot of a jet, I do four-bar guitar solo,” he snickers. “I used the nerve. I’m just a rhythm player not a lead player like Willie, Waylon, Ray.”

Root began his musical career single church choir, he went on to study and guitar, and by the time he finished school he started to think of a career. “I started when I was 17. I was a talent and actually did write a te recall, “It was good enough that I worthwhile to pursue it so I wrote from then on and I’ve been write since.” He studied arranging at the Junic Westlake College and began doing a reputation in local clubs and mingles as a unique vocalist. “The Ival came along and gave me a direct writing, most of which came your friend and mine, Mr. Dylan.”

It’s been a few years since Lightfoot has toured. “A lot of our fans are anxious to see us. We get a lot of letters at my office here in Toronto.” He will begin touring in February next year with his usual band. “It will be the band that people are accustomed to see,” he says. “They’re going to have to assimilate a couple of these tunes.” Three of the new songs which are fully arranged on the album — “I’ll Tag Along,” “Morning Glory” and “A Lesson In Love,” he says he will perform with guitar and vocal only. “When I wrote them they worked just fine by themselves.” He says he may do the title track solo as well. “That song which has a nice rich arrangement on it, which I wrote I might add, it sounds actually very good with just the voice and guitar. There’s going to be more of that on this tour with practice,” he laughs. Although Lightfoot says touring is a “bit of a risk, traveling and what not,” he obviously eager to play for his fans. “It’s the thing requires the least amount of mental effort. You just get out there and do the very best you can and go and meet all your fans have some fun. It’s been quite some time and I miss it a lot.”

It’s been a decade since he has had a bona fide hit, yet Lightfoot is content to write and perform. “I’ve made four albums in that time, so I was happy I was working and happy I had a contract and I’m really happy with Warner Bros. and I’m happy with me. There’s been a great deal of understanding all around. They realize that certain acts stay around for a long time and others just come and go. They’ve been very loyal to me and renewed my contract many times.”

Lightfoot will be on the road for a while and he says he may be a “month of Sundays” before he decides to record another album. “I don’t know if there’s going to be a next one. I will leave that option open.”

LOS ANGELES — A collection of MTV Video Music Award winning videos is set to be released through Warner Reprise Video, by special arrangement with MTV.

Called The MTV Music Video Collection, the compilation has a street date of November 17, with a suggested retail price of $19.98.

The collection contains seven award-winning music videos of 1986, plus Don Henley’s The Boys of Summer, which won Best Video of the Year in 1983. Videos included in the release are Dire Straits’ Money For Nothing (Best Video of the Year and Best Group Video), Prince and The Revolution’s Raspberry Beret (Best Choreography), The Pet Shop Boys’ Opportunities (Video Vanguard Award), Robert Palmer’s Addicted to Love (Best Male Video), A Ha’s The Sun Always Shines On TV (Best Editing and Best Cinematography) and A Ha’s Take On Me (winner of six awards, including Best Concept, Best New Artist, Best Special Effects and Viewer’s Choice).

Also included in the compilation is footage from this year’s awards show, held simultaneously in New York and Los Angeles.

Los Angeles — The Bee Gees have been signed to an exclusive, long-term, worldwide Warner Bros. Records contract, it was announced last week by Mo Ostin, board chairman of Warner Bros. Records, and Ken Kragen, the group’s new manager. The group is already at work on their first Warner Bros. record with Andy Martin at the production helm in New York. The Bee Gees expect to undertake a tour of the world next year, it was also announced by Trudy Arista, the group’s agency representative.

“There is no way to overstate the impact of Barry, Maurice and Robin Gibb on contemporary music,” remarked Ostin. “Their influence isn’t just traced in hit singles and number one albums, as impressive as that track record may be, but in the music itself.

LOS ANGELES — The Bee Gees have changed the state-of-the-musical art across an extraordinary two decades. They’re true artists and innovators and I join with all of Warner Bros. Records staff in proudly welcoming them to the company.”

The group has been relatively since 1985’s ‘Staying Alive’ soundtrack. Before writing and performing five songs for that release, the three brothers, Robin, Maurice and Barry, collaborated on an unprecedented string of hit albums and singles, including six consecutive number one singles. “How Deep Is Your Love,” “Staying Alive,” “Night Fever,” “Too Much Heaven,” “Tragedy” and “You Inside Out.”

In all, the Bee Gees have released 18 albums and nearly 30 hit singles, placing them among the best-selling artists of all time.

Famous Songwriters To Receive Key To Kansas City

Songwriters Jerry Leiber and Mike Stoller, famous for such hits as Elvis’ “Hound Dog,” Peggy Lee’s “Is That All There Is?” the Drifters’ “On Broadway,” the recent “Mo Money,” “Mo Money,” and many others, received the key to Kansas City last week in the Council chamber at City Hall.

“All of Kansas City is honored by the arrival of two of the most prolific songwriters in history. One of their greatest hits, ‘Kansas City,’ has been our city’s unofficial theme for years,” said Kansas City Mayor Richard L. Berkley.

A group of musicians from the University of Missouri’s music conservatory played a medley of Leiber and Stoller hits including “Kansas City.”

The songwriters were in town to perform for the Committee of 200, which is comprised of the nation’s top 200 business women who will hold their annual meeting in Kansas City.

“We wrote ‘Kansas City’ as a tribute to the magical place where blues, jazz and early black swing got their starts,” said Stoller. Added Leiber, “Ironically, Mike nor I have ever been to Kansas City though we both feel a spiritual link with it. We wrote that song because of the city’s rich musical roots.”

RELATIVES — Relativity recording group The Dancing Fools recently joined BMI as songwriters, and they are pictured with BMI execs after a recent NY show. Picture 1-1: band member Eric Williams, BMI’s Rick Sanjek and Mark Fried, band members Don Short and Bob Bortnick, BMI’s Allan Fried, and band member Fredrick Mark Linkous.
ALBUM RELEASES

OUT OF THE BOX


The disappointing reception for Miller’s last effort, “Italian Z Rays” has not dulled the creative edge of this brilliant guitarist/songwriter/singer/producer. He has re-focused his aim, stressing guitar over synth, and produced a classic-sounding Miller record sure to re-establish him as one of commercial rock’s leading lights. Technically awesome guitar playing and lyrical, melodic songs are featured.

TIMEX SOCIAL CLUB—Vicious Rumors—Damn F 9645—Producer: Jay Logan—List: 8.98—Bar Coded

This year’s dance/street sensation, “Rumors,” parallel the “ Roxanne” craze of last year. The genesis of the “Rumors” fad is here with their first full-length LP. It contains their big hit, which would be enough to spawn respectable sales, but it also features the new single, “Mixed Up World,” another juicy, danceable gem and other likeable tracks.

OUT OF THE BOX

ROBBIE NEVIL—Manhattan S 53006—Producers: Alex Sadik Philip Thornally—List: 8.98—Bar Coded

One of the brighter new contenders some time is this singer/writer. He displays a rare songwriting talent that crosses the boundaries of convention and invention. The sensibilities are modern and mostly danceable, owing a debt both pop and R&B. At times, the creativity of George Michael is evoked in singing and production.

KANSAS—Power—MCA 5838—Producer Andrew Powell—List: 8.98—Bar Coded

The reformed Kansas comes back from its hiatus with this sparkly fly rock and roll effort. The new lineup includes the Dregs’ blistering guitarist Steve Morse, whose musical pyrotechnics are on display here. The American standards bearers of progressive rock appear to be alive and well.

FEATURE PICKS

PETER, PAUL & MARY—No Easy Walk To Freedom—Gold Castle GC-1001—Producers: John McClure-Peter Yarrow—List: 8.98

Twenty-five years on, Peter, Paul & Mary have retained the unique political, social and musical vision. This record is the launch of new label Gold Castle and is full of the magic of P&P’s harmonies, acoustic guitars, good will and joy.

T-BONE BURNETT—Dot MCA-5809—Producer: David Miner—List: 8.98—Bar Coded

Burnett has enjoyed a growing visibility as producer for BobDeans, Los Lobos, Peter Case and Elvis Costello. His success as an artist has always fallen far below the worthiness of his records. Perhaps his visibility as producer will finally generate the hit he deserves on this country-tinged and sparkling new LP.

ROBIN WILLIAMS—A Night At The Met—Columbia FC 40541—Producer: Brooks Arthur—No List—Bar Coded

The high-speed funnyman in a live set from the Metropolitan Opera House. Full of laughs and sure to cash in on the comedians Catholic popularity.

LOOTERS—Alternative Tentacles VIRUS S—Producer: Ken Kessie—List: 5.98

San Francisco movement dubbed “world music” has a leading ambassador here. World music, as contained on this four song EP, is a wonderful mixture of third world rhythms and melodies with American pop and R&B textures.


A stunning collection of drumming from Bruford, whose progressive rock pedigree stretches back to stints with King Crimson, Yes and Genesis.


L.A.’s glam slam favorites in a raging collection of send ups.

RECORDS TO WATCH


GEORGE CLINTON—The Best Of George Clinton—Capitol ST-12534—Producers: Various—List: 8.98—Bar Coded

THE CREEK—Beaver 862—Producer: Steve Gronback—List: 8.98

PAUL DIAMONNO’s BATTLEZONE—Fighting Back—Shatter PAL 1222—Producers: Battlezone-Ian Richardson—List: 8.98

MEADOWLARK RECORDS SAMPLER 1986—Meadowlark/Capitol 41049—Producers: Various—List: 8.98—Bar Coded

Meadowlark introduces its latest batch of product for the new age market with this 10-song sampler. The most notable contributions are the selectionslifted from albums by keyboardist Richard Souther (ML 41047), visionary guitarist John Michael Talbott (ML 41053) and harpist Amy Shrieve (ML 41046).


Trull enliststhe services of seasoned session players Carlos Vega and Michael Landau well as the pop craftsmanship of Bonnie Hayes to realize this strong collection of produced tunes. Some very likely candidates for airplay here.

MEAT LOAF—Blind Before I Stop—Atlantic 81698—Producer: Frank M.—List: 8.98—Bar Coded

Meat Loaf ends a lengthy layoff with this Atlantic Records debut. While maintaining sensibility for the dramatic, epic sweep, he has forged his energy into a few lean, rockers as well.


Music honed in the backwaters and backroads of rural America with more than a allegiance to R.E.M., Let’s Active, Pylon and Love Tractor. R.E.M.’s Peter Buck even up in a cameo on one track.

THE MIGHTY LEMON DROPS—Happy Head—Sire 25532—Producer: Steve S—List: 8.98—Bar Coded

THE BEATLES—The Beatles—Sire 25533—Producer: George—List: 8.98—Bar Coded

TWO MINDS CRACK—The Victory Parade—Sire 25517—Producer: Hewson—List: 8.98—Bar Coded


THE FORCE—Valentino/Ato 90555—Producers: Andy MacPherson—List: 8.98—Bar Coded

LABAN—Caught By Surprise—Critique CR 10500—Producer: Cal Long—List: 8.98

Cash Box November 1
THE HARRY (Geffen 7 28546)

**Kissin** (Hone Group/BMG) (Chuck Lorre) (Producer: Seth Justman)

Dy's long-awaited first for Geffen is sexy, melodic gem showcasing her expressive voice. The former Blondie singer has delivered an infectious confection destined for a solid chart mance and sure to ignite interest in forthcoming LP, "Rockbird."

**SIMON** (Warner Bros. 7 28522)

**Island** (4:40) (Paul Simon/BMI)

Simon's second single from his powerful LP is this sparse, thin and taut title Utilizing background vocals from We've Brothers and African "juju," the record has a culturally tran- pert appeal. The song's redemption is communicated in Simon's rare peerless skill with words.

**OUT OF THE BOX**

**THE DAVIS & SLY STONE** (MCA AM 2896)

**And Affection** (4:32) (Irving/BMG) (Joan Armatrading) (Producer: Davitt Sigerson)

The strongest cut from the film Soul Man, Motel's Martha Davis teams with Sly on this stunning song written by Joan Armatrading.

**BOWDROPS** (EPIC 34 0622)


that expressive and thoroughly stylish from Vandross decorates this sensual R&B crossover effort.

**CHE MODE** (Sire 7 28564)

**Not Tonight** (3:54) (Emile/ASCAP) (M.L. Gore) (Producers: Dave Mode-Gareth Daniel Miller)

that Mode have a track culled from "Black Celebration" for the film Modern Girls. the pioneers have flirted with the charts in the fast ("People Are People," "Master Extract") and should realize strong CHR and alternative action here.

**THING BUT THE GIRL** (Sire 7 28526)


ish band forges its jazzy, hip affectations into a compelling and rewarding pop alloy, a Tracey Thorn's sullen and warm vocal.

**S INGRAM** (Quest 7 2837)

**Felt So Good** (3:51) (Keith-Diamond Willeseed Ya Mo-Lakiva/BMI) (Keith Dis- foward Hewitt-James Ingram) (Producer: Keith Diamond)

that a genius as he sharp focus on this perky and clean R&B/top/AC track.

**AGO** (Full Moon/Warner Bros. 7 28512)

**Still Love Me?** (4:10) (Atar Bear adm by Warner Tamerlane-Music Corporation (Producers: Jimmy Young Millionaires Club/BMI-Warm Springs/ASCAP) (David Foster-Tom Richard Backin (Producer: David Foster)

second single from "18" is this sterling, Foster-produced song featuring well-crafted vocals, harmonies and arrangements.

**OUT OF THE BOX**

**KIM WILDE** (MCA 29549)

**Say You Really Want Me** (3:29) (Dynasty No Pain No Gain Dickiebird-Honeylook April- MCG/UA Blackwood Affiliated Lion/ASCAP-BMI) (D. Sembello-D. Rudolph-D. Spencer, Jr.) (Producers: Rod Temperton-Dick Rudolph-Brad Sweden)

British singer Wilde has yet to repeat the success of her "Kids In America," but the song consistently produces winning tracks that feature her fragile, sexy voice like this one from the soundtrack for Running Scared.

**CARL ANDERSON** (EPIC 34 0621)

**Can't Stop This Feeling** (3:58) (Young Millionaires Club-Music Corporation of America/ BMI-Avondale-Stee Chest/ASCAP) (T. Keane M. Hilestein) (Producers: Albert Phillips Erich Bulling)

Anderson's considerable vocal talents are on display heret in this adult/R&B crossover cut.

**DEGARMO & KEY** (Power Discs/Capitol P6568)

**Every Moment** (3:51) (DKB/ASCAP) (Eddie Degarmo-Dana Key) (Producers: Degarmo & Key)

Christian rockers in a muscular arrangement effort that should garner some rock radio attention.

**ROBERT BROOKINS** (MCA 29549)

Our Lives (5:34) (WB-Any Name adm by WB/ASCAP) (R. Brookins) (Producers: Brookins-Loul Silas, Jr.)

Newcomer Brookins debuts with a clean, driving R&B clout that features his strong, husky and distinctive singing style.

**UNTIL DECEMBER** (Columbia 38 06346)

Heaven (4:10) (Very Safe adm by Warner-Tamerlane/BMI) (A. Sherburne-B. Weisberg)

Producer: Ken Kessie)

S.F. Bay Area dance rock outfit in a scintillating techno/rock workout.

**BOB SEGER & THE SILVER BULLET BAND** (Columbia 5 5599)

**Miami** (4:08) (Gear/ASCAP) (Bob Seger) (Producer: Bob Seger-Punch-David Cole)

Seger keeps the ball rolling on his wildly popular LP "Like A Rock." With this latest single, a more relaxed, melodic outing.

**OUT OF THE BOX**

**CONTROLLERS** (MCA 52945)


**GE BENSON** (Warner Bros. 7 28523)


**TROWLS** (Avion A96 8005)

Talk (3:40) (Irving-L.P.S./PROC Armo-Spontaneous/COMPAC) (Dean McTaggart Da- on) (Producer: David Tyson)

**W BROWN** (MCA 5 5696)

end (4:08) (Kaminar-Le-les's Love/ASCAP) (L. White L. Peters-K. Crumpler) (Produ- cty White)

**P GANG** (Geffen 7 28557)

Without Words (3:56) (Jessay/BMI) (Jesse Saunders-Twells Jones) (Producer: Jesse B)

**BOX** November 8, 1986

**RECORDS TOWATCH**

**JANICE MCCAIN** (MCA 52921)


**TASHAN** (Del Jam/Columbia 38 06350)

Chasin A Dream (4:40) (Del Jam-Fearce/ASCAP) (T. Rashad) (Producer: Tashan Rashad)

**HEAVY D & THE BOYZ** (MCA 52962)

Mr. Big Stuff (4:00) (Malaco-Roffignal adm by Malaco/BMI) (C. Washington-R. Williams J. Bransford) (Producer: Andre (Dr. Jockey) Harrell)

**THE CRUSADERS** (MCA 52966)

The Way It Goes (4:44) (Four Knights-Willin' David Blue Sky Rider/BMI) (J. Sample-W. Jennings) (Producers: Joe Sample-Wilton Felder)

**OUT OF THE BOX**

**PAUL MC CARTNEY** (Capitol B 5636)

Stranglehold (3:36) (MPL Communica- tions/ASCAP) (McCartney-Stewart) (Producers: Paul McCartney-Hugh Padgham)

The second single from "Press To Play is a classic-sounding McCartney composition which elicits memories of some of his strongest material with Wings. A tart rock beat punctuated by an urgent horn section supports on bedrock the ex-Beatles famous tenor.

**OUT OF THE BOX**

**ORAN "JUICE" JONES** (Def Jam/Columbia 38 06389)

Curiosity (3:07) (Def Jam/ASCAP) (V.F. Bell) (Producers: Vincent F. Bell-Russell Simmons)

The runways street hit "The Rainie" finally broke Oran "Juice" Jones on a mass level. This equally appealing story in a song should be able to build on the former's success and bring Jones another big crossover success. The clever lyric and use of female answer choruses are solid hooks.

**FEATURE PICKS**

**THE DAVIS & SLY STONE** (A&M AM 2896)

**And Affection** (4:32) (Irving/BMG) (Joan Armatrading) (Producer: Davitt Sigerson)

The strongest cut from the film Soul Man, Motel's Martha Davis teams with Sly on this stunning song written by Joan Armatrading.

**THA DAVIS & SLY STONE** (A&M AM 2896)

**And Affection** (4:32) (Irving/BMG) (Joan Armatrading) (Producer: Davitt Sigerson)

The strongest cut from the film Soul Man, Motel's Martha Davis teams with Sly on this stunning song written by Joan Armatrading.
When the smash dance and pop single "Rumors," by the Timex Social Club topped the charts and sold over one million copies, making it one of the most successful independently released records in recent years, Jay King, who produced the cut, was probably not surprised.

King knew the song had potential and after shopping the song around to several radio stations, he stuck by it and re-releasing it on his own label, Jay Records, waiting for something to happen. "I sold all my furniture. I was eating peanut butter sandwiches waiting for this to break," says King. "My mother brought me groceries because I was broke, but we always said this record would be number one." King parted ways with Timex Social Club when the band signed a contract with someone else. "We shook hands and they said 'Jay you got a deal' and the next day they went and signed the contract for $7,500, not a piece, as a group. They signed over 100% of publishing and copyrights." King says he didn't have the money to give them a contract early on, but assured them that they owned the record, not he, until he could offer them a contract. "We did go to their studio and sign the contract and where they are, it should be obvious who the crook is." In the final analysis, King chalks the split up to "their distrust." "We were working on a handshake," he says regretfully. "I'm sad about it. They end up losing and I lose some good guys.

He, along with Denniz Foster and Thomas McElroy, had heard a demo tape and knew there was something there. "They (Timex Social Club) had written the song," King explains during an interview with Cash Box, "we rewrote the song and we re-recorded the song. We added to the song and we played the song. In essence, the members of King's new band, Club Nouveau, had actually been responsible for the Timex Social Club's musical and production direction. "They had one vocalist, one guy who wrote the lyrics and one guy who tried to play the keyboards and he was no better than I am and I'm not a keyboardist by any standards," King says. "These guys are the music," he says pointing to Denniz Foster and Thomas McElroy who handle vocals, keyboards and drum programming along with King in Club Nouveau. "We sit down together and we write, but they actually produce together. When I do write and I play, they come back and replay it. They play better than I do. Musically...this is Timex Social Club.

Jay King is both soft spoken and intense about music. He is a multi-faceted individual: concert promoter, dancer, singer, musician and businessman. Although he is very much the guiding force behind Club Nouveau, the band, which includes vocalists Valerie Watson and Samuelle Prater, is very much a cooperative enterprise. "We don't always agree. We argue just like anybody else, but we're all entwined," says King. "I'm not as good a producer as Mike, but I'm a really good writer and writer-producer."

From: Cash Box

By Brian Kas

out Denny and Thomas. My songs are not as good if they're not involved in the vocals are not there without Val A. Samuel. When I give them my son it's not mine. They add so much. I'm a fan of them. Val is a greater vocalist than she even knows and it will be decent to people when they hear an album.

Denniz Foster and Thomas McElroy are what King calls studio "rats." K doesn't like being in the studio as much as they do. Foster and McElroy learn how to "produce" with a four-track machine. "We didn't know we were producing," says McElroy. "Their different definitions." McElroy, a classically trained pianist was playing in L jazz bands when Foster, a synthesist and dance music fan recruited him. "You have to simplify somewhat."

McElroy, "It's a totally different feel. Foster gleaned a lot of his product skills watching and learning at the studio and recording sessions. "I've always wanted to make music you could dance and listen to," says Foster.

Indeed, the manic,oderous rock debute album, an ecclectic affair, "Life, Love & Pain," contains ballads, up-tempo dance numbers, experimental sounds, and even a choice reggae-like treatment of Bill Withers' "Lean On Me."

Our different songs. They're not all going one way.

Their "answer song" to "Rumors", "Jealousy," currently number three on the Cash Box dance single charts, was written shortly after King and Timex parted ways. "We had already been through 'okay we're not going to those guys back, what are we going to do?' We were running around like chicken with it's head cut off," says King. "In order to get a real deal c real label, we needed a record where we could let everyone know we kept that sound from our first. We decided to make a record like the only better, focusing on production."

While it may sound like a heavily duced affair, their sound is a simple which is based on a heavy percussive sound and clever arrangements. "We don't do a lot of overdubbing," says King. Their LP which will begin the first part of the year, will not include taped parts. "We made it a point to be able to re-due what we did on the album live..."
The New York Times
November 8, 1986

Cover Story

A New Stage
For Restless Heart

By Tom McEntee

NASHVILLE—They're not the Sons Of The Eagles (though that might not be apparent from the press that they've received during the past year), but, yes, there are some Eagles influences woven into the music they choose to make. (After all, how could anyone living within signal distance of a radio station in the 70s not be influenced to some degree by the awesome success that incorporated Lynyrd Skynyrd, “Take It To The Limit,” “New Kid In Town,” and so on?) Their influences, however, have a much broader range, also encompassing, for example, the classical tastes of Dave Innis and the appeal that Chet Atkins guitar has for Greg Jennings.

They are, in fact, a five-man outfit called Restless Heart—guitarists who are in the beginning moments of Stage Two of a rapidly-developing career. The beginnings of Stage One are not as easy to define, except to say that it is a stage that has been, through the years, different—whether not necessarily from the original Lynyrd Skynyrd line-up, but from the addition of John Dittrich (drums) and also studio-wise Larry Stewart (lead vocals, guitar, keyboards), the new group has been formed, at least as far as we can tell, on the basis of their music that has been developed in the studio in a self-discovery, group style, and even past the point where contracts with RCA were signed. Eventually, as the release of their first single looms imminent, a name that was almost decided on, we had to lock ourselves in a room with lists from families, friends, etc., to see what name we thought would be best for the group.

That first single, by the way, was critically acclaimed as being one of the brightest first-album efforts in many a Nashville moon, bringing exclamations of Who are these guys? from the critics. It ultimately yielded four exceptional singles, “I Want Everyone To Cry,” “Back To The Heartbreak Kid,” “I’ll Love You” and “Let The Heartache Ride”—singes which peppered the Top 10 area of the charts in much the same way as Sergeant York sailing in on the bull’s eye. So much for Stage One, the creation of a “sound” and a “name” even the building of a high degree of “chart acceptability.” The next stage called for concentration on forming a more vivid, clear-cut image in the mind’s eye of the country radio listener.

That second stage, now under way, begins perhaps with the release of “That Rock Won’t Roll,” the first single from the second album. The new album, called “Wheels,” is even more diversified than the first, ranging from acoustic ballads to a rock edge to bluegrass and even some high energy material, and is due to hit stores within a matter of days. The single is growing ever-closer to the Number One position in the Cash Box Country Singles chart.

In Stage Two “our goals are set a lot higher,” says Stewart. “In the beginning, we realistically looked at the music we liked. We realized it was right on the edge, but we were the music we liked to do. It wasn’t particularly safe” as far as what was happening in country music. But what was exciting was when we found out that the people liked it, too. They’re calling the radio stations and they’re buying the records.

Stage Two has also seen an increase in the road-touring activity that began for them in April, period which they have brought in a number of major RCA acts, including Eddie Rabbitt, Alabama, Juice Newton, Earl Thomas Conley, etc. The act is rehearsing now in preparation for a new 6-week tour that will begin in Mass., taking them to New York City, N.C., Tenn., Ark., Tex., Okla., N.M., Ariz., the West Coast and the Midwest.

The touring, as might be expected, has proven to be a lot of fun, “just having a good time on the road,” thus far, in terms of their career development. “People out there heard our records, but now they can put the music and the people together,” judging by the response being felt on this new single, the road work is doing what it supposed to: helping solidify their “image” and giving the audience more to hold on to than just another pretty sound. Can we conclude then, that the group’s feet will continue to follow wherever their Restless Heart leads?

East Coastings

NASHVILLE—It was in late March that Elvish Costello sold-out five-night stand at The Beacon Theatre (21-25). He played a different show at each of the pluck, 1,765-seat venue, and the most spectacular of them all was the “Spinning Songbook” razzmatazz (see Talent On Stage). Report from opening night attendees surprised me with such classics as “I’m Not In Love” and a version of "Bland" that neatly segued into “Ooh, Baby.” Though tickets went for a cool $30 a throw (scalpers asked $50), it was impossible to feel short-changed by music this great.

Nothing Can Stop Wyatt—Tony Yazdi had a hit some years ago with a vinyl Elvis Costello song, “Shipbuilding,” and now it’s available in the form of a new Wyatt album called something Can Stop Us” (Gramavision), though “Shipbuilding” is only excerpted. This tape just whets the appetite; they should showcase in New York so we can hear exactly what they’ve got—which is probably a lot.

The Roxette Mean-Looking debut album (4PRO Records) is a compulsively listenable record reminiscent of early BU5s. Pick hit: “Hate My Way,” The Bad Brain’s second album, “Against I” (SSST) seamlessly fuses hard rock with reggae and funk on such stand-out tracks as “Cobra VIII” and “She’s Calling You.” Also from SSST is Gone’s “Gone II—But Never Too Gone” which sounds like ’70s arena rock put through the shredder of ’80s heavy metal. Two songs (?) on this instrumental album truly hit home: “New Vengeance” (and especially) “Cobra VIII.”

In Brief—The BoDeans’ "Still The Night" is the best song featured in Martin Scorsese’s film The Color Of Money—yet, incredibly, someone neglected to put it on the MCA soundtrack album. Our advice is to buy “Love and Music and Sex and Dreams” instead (Slash, Warner Bros.). Sidestone: the Color Of Money scene where the Tom Cruise character dances around in a pool table to “WereWolves Of London” looks like a made-up MTV video to us. Timely, now that Elektra is releasing “The Best Of Warren Zevon.”

While we’re talking film music, check out The Jesus And Mary Chain cut, “Some Candy Talking.” on the Modern Girls” soundtrack LP (Warner Bros.)...R.E.M. had an unexpected visitor backstage.
UB40 are to become the first rock group to have their records released in Russia. Their last album, “Rat in the Kitchen,” will be the first product released there, with one-third of the record’s profits to be donated to the Chernobyl disaster fund.

When UB40 returned from a 12-date tour of Moscow and Leningrad, which was both tragic and successful, they had no consensus about the trip. While they were there they made two films: one a documentary of Russian life and their trip, the other an hour-long film of their concerts. The films were directed by UB40 sax player Brian Travers.

“I was able to move around wherever I wanted. I really saw Russia. Ali and Robbie (Campbell) were cooped up all day—the highlight of their days was to go to the gig and have the interpreter say the opposite of whatever we were saying. When we came to Moscow, for the press conference, we had to tell Ali to keep his mouth shut.”

Singer Ali Campbell came off the plane in a hot sweat under his Russian fur hat, saying, “Never again. It was tiring, frustrating, extremely successful, but really terrible. Just as we got the audiences up to dance they were pushed down again. Anybody who made friends with us was arrested, and people are still in jail because they talked to us. We saw girls getting slapped by the KGB.”

His brother, guitarist Robbie, adds, “We are not communists. But we were asked there because of our anti-establishment lyrics. They thought we would be good propaganda. We kept having press conferences where we were asked about our lyrics, but we would only say we are a dance band.”

Travis seems to be a little more naive about Russia. He claims there is no violence there. “The film is really important. Kids in London can see that Russia is not the Soviet Union. All the Comets came over. This is the beginning of the change. When people went to the cinema to watch Rock Around the Clock they were beaten up in the aisles for dancing, and that was what was happening. We went to Moscow. We got to see the Russians, got to get other bands in the fifties, the sixties, as well as the redheads. They look like 1977 punks who lived in the sticks and never got to wear Vivienne Westwood.”

“I think Russia is like England in the fifties when Bill Haley and the Comets came over. This is the beginning of the change. When people went to the cinema to watch Rock Around the Clock they were beaten up in the aisles for dancing, and that was what was happening. We went to Moscow. We got to see the Russians, got to get other bands in the fifties, the sixties, as well as the redheads. They look like 1977 punks who lived in the sticks and never got to wear Vivienne Westwood.”

Drummer Jimmy Brown was more infatuated with the place. “It’s very refreshing that there is no consumerism. The only adverts you see there are for peace.”

Astro, the group’s rasta toaster, was sporting a new rasta Russian look, with a grey rabbit fur hat covering his multiple dreadlocks. He crooned, “I’ve got Russian flu. I went to the doctor with a sore throat and he said you have to get used to the high radiation here, so he gave me a spray which had a glow around it.”

While they were in Russia, they went to a legal underground club called The Rock Club and sampled the local bands. “The music was from the heart, but it was not good music. The people were really into it, but they were really angry,” said tour manager Ron Friedman.

New Order are just off to do a massive State-side tour to promote their new album, “Brotherhood.” Singer and guitarist Bernard Albrecht talked about how he will perform. “When we play it’s vital that you lose your mind. I go into a frenzied trance. Recently, when I was in Italy I tried to strangle someone. I never lose my temper, but when I do I could definitely kill someone. This really nice, beautiful girl who was our interpreter asked us to do an encores. I was worked up to a frenzy and the next thing I knew I was strangling her. The funny thing was I wanted to go back onstage and I don’t know why I did it. Afterwards, I apologized to her profusely, but I was apologizing to the wrong girl. She thought I was mad, and at least I didn’t try and strangle the wrong person.”

Argentina

By Miguel Smirnoff
BUENOS AIRES—Ruben Aprile, president of Interdisc, has returned to Brazil, where he had been negotiating the rights to release the Johnny Rivers recordings and the Interdisc catalog of Argentine rock music. Interdisc has recently signed agreements with companies in Paraguay, Colombia and Venezuela for the release of recordings by Alejandro Lerner and G.I.T. in those countries, opening new markets for this successful gentoo product.

Oscar Lopez, producer of the Miguel Susloso album recorded in New York, spent several days in Buenos Aires before returning back to New York and on to Madrid where he has had offers to establish off.
PLAY MR. MISTER FOR ME—BMG's Allan McDougal greeted Mr. Mister backstage at L.A.'s Greek Theatre recently at the wind-up of the band's world tour. Mr. Mister returns to the studio in December to record the follow-up to their last LP, "Sequel: The Shot to the Real World." Pictured (l-r): Steve Farriss and Richard Page of the band; Allan McDougal, executive writer/publisher relations BMG, and Pat Mastelotto and Steve George of the band.

Elvis Costello

THE BROADWAY THEATRE, NYC — It's the Elvis Costello Show! With limited commercial interruption! Starring the fabulous, kooky, zany and legendary Stirring Songbook! With special guest singer Buster Poirioux! The rockin' Attraction! And, oh yes, you the studio audience who made it all possible!

But first, let's listen to some of that madcap 'guitl and vange!' Elvis first caught the eye of his mum with the song 'Don't Want To Go To Gai?!' It's the Vintage Costello, getting himself all worked up in a tizzy for you, the studio audience who made it all possible.

Who may our first contestant be? It's two comedy, stagestruck fans who fan the songbook wheel that's marked with forty legendary titles! Round and round it goes, where it lands — "Lip Service," a legendary, a truly legendary number. The Attraction rock it full tilt as Elvis plays the E - C - B chord progression that launched a thousand parties, broke a thousand hearts. And what would have made the smashed in a big hit back in '78 had the top forty not been clogged with such astringents like "Boogie Shoes," "Ebony Eyes," and "Disco Inferno."

Devoted fans spin the wheel. It lands on "Strict Time." It's "Shabby Doll." It's "Uncomplicated" and Elvis gets dramatic. He bangs the opening chord. He stops. He bangs "Radio Sweetheart:" a clap-tongue builds an incredible tension that can only be broken by a commercial message. "Now we're going to take a commercial break," Elvis announces.

Then it's Elvis Costello solo, on acoustic and electric guitar, playing five songs, taking care to pick the best ones, taking care to redo them and make them totally fresh, making "Radio Sweetheart" a clap-tongue builds an incredible tension that can only be broken by a commercial message. "Now we're going to take a commercial break," Elvis announces.

Back to the show! Ladies and Gentlemen, please welcome the tuxedo wunder, the bolo host of the Reagan era, the quintessential master of clubland ceremonies: Buster Poirioux! Buster greets the next contestant. "My name is Alison," she says. Stranger than fiction! And the next one: "My name is Alston," he says. "Halston without the H!" Bust- er is decked: "Ladies and Gentlemen, did you hear that? Like Halston without the H!" The crowd jumps up and down like Let's Make A Deal contestants. The Attractions suddenly seem like the studio audience in a game show. This is true conceptual art! It doesn't have to announce itself because you — the studio audience who made all this possible — are part of it.

The wheels spin and spins. It's "Blue Chair," "Less Than Zero," "Ferry Across The Mersey." It's New York this week, Bos- ton last week, and Philadelphia the next. Grace Jordan is host of the first show, meet the host of hosts, and take your seat in the theatre of destiny! Ladies and Gentlemen: a word from our sponsor!
BLANCHARD AND HARRISON—"The more you learn, the better you become as a musician," says Donald Harrison. "To play the music, you need so much knowledge that you have to get it from everywhere you can get it. And that's what I think we're trying to do. Terence has a lot of knowledge, so I feel I can draw from that. We start on the same wavelength—emotionally, mentally. A lot of the things he plays I understand, and a lot of the things I play he understands. On 'Namespace' we're just playing together."

For a pair of young guys—Donald's 26, Terence is 24—Donald Harrison and Terence Blanchard have been playing together for quite awhile; they first met quarter a year ago in their native New Orleans.

"Donald doesn't remember this," says Terence, "and I don't know how he got there, but I was working somewhere with this band that will remain unnamed, in a part of New Orleans that's not known, in a bar that wasn't known for jazz. And we were working in the back—they had a little room in the back—and in comes Donald. I was in ninth or tenth grade and he was going to Southern University at the time. And Donald kept saying, 'Yeah, man, we're going to play together, man.'"

Flash ahead a few years. Donald and his alto saxophone are ensconced at the Berklee School of Music, in Boston, Terence and his trumpet are holed up at Rutgers, in New Jersey. Saxophonist Paul Jeffrey, at that time a Rutgers professor, hears Donald in Boston and invites him to participate in a "talent deserving wider recognition" concert at Rutgers. Voilà!

"And Terence and I, at the end of the concert, played together with the rhythm section," says Donald, "and Paul Jeffrey said, 'Man, you have to stay together.' And from that point, instead of going back to Berklee, I spent more time at Rutgers and we spent more time hanging out and playing. That was the winter of '81. And when Wynton and Branford left Art Blakey, in '82, we just got into Art Blakey's band."

Teams—genuine teams—are rare in jazz. Terence Blanchard and Donald Harrison—after four years with Blakey's Messenger (they left the band this summer), and three co-led LPs (two for Concord, "Namespace," the new one, for Columbia)—are a genuine team. Terence is the romantic of the pair, Donald is the firebrand, and what one hears in their music is the sound of two men growing. Using the hard bop idiom as a springboard, Terence and Donald are not content to just rattie the rafters—they are intent on expanding their music. One who has followed their careers can hear the palpable growth in each man's playing, and going to hear them live is to hear two young men growing and experimenting—two young men staving jazz in the face.

One frequent criticism of the new young players—particularly the Blakey alumni—is that they are too conserva- tive, that they are not pushing the music forward. In fact, say some, jazz hasn't moved one step forward since John Coltrane was laid to rest some 20 years ago.

"They want us to be instant masters of the jazz vocabulary," says Donald Harrison. "But the thing people have to understand," says Terence Blanchard, "is that John Coltrane, in his early days, had to develop. When Coltrane first started playing didn't pay attention to him, because Sonny Rollins was on the scene. When Miles was with Bird, people thought he couldn't even blow his nose. I think he got that to do with the fact that we're living in an instant society—we have instant foods, instant everything. They want us to just turn out everything in an instant, in one second. But it's a life experience. We might be playing some different shit by the time we're 30 or 40; we might be way out—wearing rubber suits with roses in our hair."

"I mean, we're still trying to be our- selves," says Donald, "we're still trying to learn the art form as well as our- selves. I don't think in terms of inno- vation. I think in terms of playing the music and taking things from your life- time and making them pertinent to your music. 'Cause I think that's what all the great musicians did—they took every- thing in music, they learned as much music as possible, and then took their life experience and just played it. And that's innovation—if you're playing yourself, then you'll be an innovator. So that's what I try to do. If we can do that enough and get to the point where we're masters of the art form, and can really get that together, then I think we'll be innovators."

Their path there—their path to an ultimate culmination—is to go to be well worth watching. "Namespace" means a birth, and it seems that Terence Blon- chard and Donald Harrison (who were billed on their first two albums) or Donald Harrison and Terence Blan- chard (as they're billed on "Namespace") are two men—or one team—on their way somewhere.

"You have to keep searching," says Terence. "You just can't sit still and ex- pect some shit to drop out of the sky."

Lee Jeske

Title, Artist, Label, Number, Distributor

<table>
<thead>
<tr>
<th>Title/Artist</th>
<th>Label</th>
<th>Number</th>
<th>Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;NEVER ALONE&quot;</td>
<td>LION'S ROAR</td>
<td>STM 6514</td>
<td>L W</td>
</tr>
<tr>
<td>&quot;LIKE THE WIND&quot;</td>
<td>CONCORD</td>
<td>STM 6514</td>
<td>L W C</td>
</tr>
<tr>
<td>&quot;TO THE MOUNTAIN&quot;</td>
<td>CONCORD</td>
<td>STM 6516</td>
<td>L W C</td>
</tr>
<tr>
<td>&quot;SEVEN SCENES&quot;</td>
<td>CONCORD</td>
<td>STM 6516</td>
<td>L W C</td>
</tr>
<tr>
<td>&quot;NO LIMITS&quot;</td>
<td>WYNTON MARSALIS</td>
<td>XM 7001</td>
<td>L W C</td>
</tr>
<tr>
<td>&quot;DARK PASSAGE&quot;</td>
<td>WYNTON MARSALIS</td>
<td>XM 7001</td>
<td>L W C</td>
</tr>
</tbody>
</table>

The Cash Box Top 40 Jazz Album Chart is Based Solely on Actual Pieces Sold at Retail Stores.

JAZZ FEATURE PICKS

LIGHTSEY LIVE—Kirk Lightsey—Sunnyside SSC-1014CD—Producer: Sam Zappas

A sparkling solo piano recital from pianist Lightsey. This live CD reveals the entire formidable range of Lightsey's playing—from free-form prettiness to hard-edged interpretations of standards.


Supple, blues-based guitarist out of the Wes Montgomery-George Benson lineage turns in a fine, funky first effort, featuring some dynamic, smooth, soulful guitar work.

BROTHER'S KEEPER—Bob Thompson—Intima SJ-73238—Producer: John Blake

Bob Thompson's got an attractive touch at the keyboards and on this bright fusion date from Enigma's new Intima imprint, he has surrounded himself with five talented players, including John Blake and Kevin Eubanks.

BLUE AUTUMN—Nat Adderley Quintet—Theresa TR122—Producer: Nat Adderley

A pleasant "73 live recording featuring the incisive hard bop cornetist in crisp hard bop company.

NIGHT AIRE—Kent Jordan—Columbia BFC 40386—Producer: I ton Heron

For fans of his second LP, Jordan trudges in the heavy fusion for a light, sweet, almost "new age" feel, which its fat, floating flute sound like a glockenspiel.

DARK ATER—Ross Tomkins—Dover Door HL-151—Producer: Harry Lin

A pleasant, well-constructed first session featuring the veteran West Coast veteran and a troika of distinguishing associates (Herb Ellis, John Heard, N. Ceroni).

DO NOT LOOK BACK—Dam- Bentle—TBA 219—Producer George Shaw

Zippy, &j@ngling effort from a sax in the George Howard mold.

Cash Box November 8,
# CASH BOX TOP 12" DANCE SINGLES

<table>
<thead>
<tr>
<th>W</th>
<th>L</th>
<th>O</th>
<th>WC</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>11</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>21</td>
<td>10</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>22</td>
<td>9</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>23</td>
<td>8</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>24</td>
<td>7</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>25</td>
<td>6</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>26</td>
<td>5</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>27</td>
<td>4</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>28</td>
<td>3</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

### New 12" Releases

**Janet Jackson (A&M SP 12209)**
Control (5:55) (Flyte Tyme Tunes – ASCAP) (J. Harris III, T. Lewis, J. Jackson) Producer: J. Jam, T. Lewis

**Sylvestor (Warner Bros. 0.20548)**

**Talking Heads**
Sire/Warner Bros. 0.20593
Wild And Life (5:30) (Index – ASCAP) (D. Byrne) (Producers: Talking Heads)

**Lay Law**
(Mcleos MRC 0935)

**Quiet Riot**
(Pasha ZAS 2534)
Twilight Hotel (4:54) (Grand Pasha – BMI) (Wright, Banali, Cavazo, DuBrow, Proffer) (Producers: S. Proffer)

---

## MOST ACTIVE

<table>
<thead>
<tr>
<th>Human (extended version) – Human (A&amp;M)</th>
</tr>
</thead>
<tbody>
<tr>
<td>CRAZY</td>
</tr>
<tr>
<td>RAGE HARD</td>
</tr>
<tr>
<td>VENUS (EXTENDED VERSION)</td>
</tr>
<tr>
<td>I'M FOR REAL</td>
</tr>
<tr>
<td>DOWN AND COUNTING</td>
</tr>
<tr>
<td>DON'T BREAK MY HEART</td>
</tr>
<tr>
<td>CRACK KILLED APPLE JACK</td>
</tr>
<tr>
<td>MAKE THE MUSIC WITH YOUR MOUTH BIZ BIZ MARQUEE (Press FD200)</td>
</tr>
<tr>
<td>WALK THIS WAY</td>
</tr>
<tr>
<td>LITTLE BIT MORE</td>
</tr>
<tr>
<td>LOVE IN THE SHADOWS (REMIX)</td>
</tr>
<tr>
<td>GRAVITY</td>
</tr>
<tr>
<td>I'M CHELLIN'</td>
</tr>
<tr>
<td>CAN'T LIVE WITHOUT YOUR LOVE</td>
</tr>
<tr>
<td>REACTION</td>
</tr>
<tr>
<td>SPECULATION (REMIX)</td>
</tr>
<tr>
<td>REACTION</td>
</tr>
<tr>
<td>JUMPIN' JACK FLASH</td>
</tr>
</tbody>
</table>

## CASH BOX TOP 75 12" SINGLES CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

## CLUB PICK

Better Must Come—Jr. C Reaction—(Chrysalis)
D. J.: Barry Johnson
Club: Pegasus
Location: Kansas

Comments: “Great Island dance groove. This tune certainly creates a reaction.”

## RETAILER'S PICK

Boy Toy—TIA—(RCA) Store: Record Vault
Manager: Scott Allen & Sonny Dee
Location: Bethpage, N.Y.

Comments: “Strong initial club action with very big retail interest.”

---

**Box** November 1, 1986
ZOOMIN' AT SYLVIA'S — Arista recently held a listening party for Aretha Franklin's new album, "Aretha," at the famous Sylvia's Restaurant in Harlem. Picture 1: - Steven Smelter, Arista vp; Tony Anderson, Arista vp; Traci Jordan, Arista dir, r&b artist development; Abby Kowarski, Arista vp; Roy Lott, sr vp, operations; Danie Lenzer, sr vp marketing and promotion; Melena Rogers, sr dir, publicity. Center row: Sylvia Woods of the restaurant.

ENCORE — Three of the four members of New Edition are joined by 50's hitmaker Little Anthony as they reprise the 1958 classic, "Tears On My Pillow," for New Edition's forthcoming MCA tribute album to the sound of the era, "Under The Blue Moon." Picture (l to r) are: Ralph Tresvant and Ronny DeVo of New Edition; Little Anthony; and Ricky Bell of New Edition.

REELING IN THE GOLD — Epic recording artist Luther Vandross is the most recent recipient of the Ampex Magnetic Tape Division Golden Reel Award in honor of his hit album "The Night I Fell In Love." The album was recorded entirely on Ampex 456 professional audio mastering tape. Picture (l to r) are: Ray Barbini, Engineer; Marcus Miller, producer; Vandross; Bruce Wildstein, engineer; Tom Salisbury, Ampex Tape sales representative; Glen Phoenix, Westlake Studio's owner; and Debbie Jenkins, studio manager.

HARLEM WEEK — Atlantic recording artist Shawn recently performed at City Hall in New York to kick off the annual Harlem Week festivities. Atlantic has just released Shawn's new album, "Love Goes All The Way," which features the single, "Prove Me Right." Picture (l to r) are: Producer Russell Taylor; Shawn; KISS air personality Chuck Leonard, and Atlantic national director of black music publicity, Sims Doe.

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

<table>
<thead>
<tr>
<th>L</th>
<th>O</th>
<th>C</th>
<th>W</th>
<th>L</th>
<th>O</th>
<th>C</th>
<th>W</th>
<th>L</th>
<th>O</th>
<th>C</th>
<th>W</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WORD UP</td>
<td>CAMEO (Atlantic 83050)</td>
<td>1</td>
<td>5</td>
<td>1</td>
<td>8</td>
<td>2</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>RAPTURE</td>
<td>BRIA BIA (Epic 90444)</td>
<td>3</td>
<td>32</td>
<td>28</td>
<td>14</td>
<td>23</td>
<td>10</td>
<td>30</td>
<td>23</td>
<td>24</td>
</tr>
<tr>
<td>3</td>
<td>RAISING HELL</td>
<td>RUN D.M.C. (Phat/Phat PRO 1237)</td>
<td>2</td>
<td>23</td>
<td>20</td>
<td>13</td>
<td>15</td>
<td>18</td>
<td>12</td>
<td>31</td>
<td>28</td>
</tr>
<tr>
<td>4</td>
<td>GIVE ME THE REASON</td>
<td>LUTISHA VANDROSS (Epic FE 4013)</td>
<td>4</td>
<td>10</td>
<td>4</td>
<td>2</td>
<td>3</td>
<td>2</td>
<td>5</td>
<td>13</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>TO BE CONTINUED</td>
<td>THE TEMPTATIONS (Motown/76076)</td>
<td>5</td>
<td>13</td>
<td>3</td>
<td>7</td>
<td>6</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>6</td>
<td>DANCING ON THE CEILING</td>
<td>LIONEL RICHIE (Motown 6518 NL)</td>
<td>6</td>
<td>9</td>
<td>6</td>
<td>9</td>
<td>4</td>
<td>4</td>
<td>9</td>
<td>9</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>JUICE</td>
<td>OBAI &quot;JUICE&quot; JOHNS (Epic/Jam/ Columbia WC 6067)</td>
<td>7</td>
<td>9</td>
<td>7</td>
<td>9</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>CONTROL</td>
<td>JANET JACKSON (A&amp;M SM 5106)</td>
<td>8</td>
<td>38</td>
<td>8</td>
<td>38</td>
<td>8</td>
<td>38</td>
<td>8</td>
<td>38</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>BREAKING EVERY RULE</td>
<td>TINA TURNER (Columbia FC 12538)</td>
<td>9</td>
<td>61</td>
<td>9</td>
<td>61</td>
<td>9</td>
<td>61</td>
<td>9</td>
<td>61</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>LISA LISA AND CULT JAM WITH FULL FORCE</td>
<td>(Columbia BFC 40153)</td>
<td>10</td>
<td>30</td>
<td>10</td>
<td>30</td>
<td>10</td>
<td>30</td>
<td>10</td>
<td>30</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>SHAKE YOU DOWN</td>
<td>GREGORY ARRODT (Columbia BFC 40457)</td>
<td>11</td>
<td>17</td>
<td>5</td>
<td>2</td>
<td>1</td>
<td>17</td>
<td>5</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>LOVE ZONE</td>
<td>BILLY OCTAVIAN/U (Arista B.8449)</td>
<td>12</td>
<td>11</td>
<td>26</td>
<td>12</td>
<td>11</td>
<td>26</td>
<td>12</td>
<td>11</td>
<td>26</td>
</tr>
<tr>
<td>13</td>
<td>BACK IN BLACK</td>
<td>MORROW (Jive/Atlantic 8.8461)</td>
<td>13</td>
<td>26</td>
<td>13</td>
<td>26</td>
<td>13</td>
<td>26</td>
<td>13</td>
<td>26</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>LIVE IN LOS ANGELES MADE FEATURING FRANKIE BEVERLY (Capitol 25612)</td>
<td>14</td>
<td>7</td>
<td>12</td>
<td>7</td>
<td>12</td>
<td>7</td>
<td>12</td>
<td>7</td>
<td>12</td>
<td>7</td>
</tr>
<tr>
<td>15</td>
<td>SILK AND STEEL</td>
<td>FIVE STAR ( RCA RC 1150)</td>
<td>15</td>
<td>7</td>
<td>15</td>
<td>7</td>
<td>15</td>
<td>7</td>
<td>15</td>
<td>7</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>REAL LOVE</td>
<td>ASHFORD &amp; SIMPSON (Capitol ST 1564)</td>
<td>16</td>
<td>26</td>
<td>16</td>
<td>26</td>
<td>16</td>
<td>26</td>
<td>16</td>
<td>26</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>WINNER IN YOU</td>
<td>PATETI LABELLE (MCA 5779)</td>
<td>17</td>
<td>26</td>
<td>17</td>
<td>26</td>
<td>17</td>
<td>26</td>
<td>17</td>
<td>26</td>
<td>17</td>
</tr>
<tr>
<td>18</td>
<td>DUTCHES</td>
<td>KENNY G (Arista AL 88227)</td>
<td>18</td>
<td>39</td>
<td>3</td>
<td>18</td>
<td>39</td>
<td>3</td>
<td>18</td>
<td>39</td>
<td>3</td>
</tr>
<tr>
<td>19</td>
<td>SHOCK ADELICA</td>
<td>JESSI JO VONNINGS &amp; M'SPS122</td>
<td>19</td>
<td>39</td>
<td>3</td>
<td>18</td>
<td>39</td>
<td>3</td>
<td>18</td>
<td>39</td>
<td>3</td>
</tr>
</tbody>
</table>

THE CASH BOX TOP 75 BLACK CONTEMPORARY ALBUM CHART IS BASED ON ACTUAL SALES UP TO DATE AT STORES.
SHAKE YOU DOWN
GREGORY ABBOTT (Columbia 38-05994) (A. & M. Abbott, G. Abbott)

A LITTLE BIT MORE
MELISSA MOORE (Capitol B-55379)

I'M REAL
HOWARD HOLLIDAY (Bucks 7-69627)

TASTY LOVE
EVERLY BROTHERS (Capitol C-9614)

HUSBANDS AND WIVES
HUMAN LEAGUE (A&M 2864)

WORD UP
CAMEO (Atlantic/RCA 45-84937)

NAIL IT TO THE WALL
(Atlantic/RCA 45-84937)

CRAZY
LINDA CARDELLINO (Featuring SLY STONE) (A & M & M. Cardeillon, J. Johnson)

JEALOUSY
CLAY CLAYTON (Featuring Tommy Boy/Warner Bros. 7-30541)

LADY SOUL
THE TEMPTATIONS (Motown 19649)

DON'T THINK ABOUT IT
ONE LOVE (H. O. Johnson, H. O. Johnson)

TYPICAL MALE
TINA TURNER (Capitol 8-43004)

HEAVEN IN YOUR ARMS
THE CULTURAL RESPONSE (Motown 55004) (H. WILSON, D. Quarant"

CRACKED APPEAL
JACKIE ARIENNE (Motown 19607)

LOVE WILL CONQUER ALL
LIONEL RICHIE (Motown 19848) (L. Richie, W. C. Griffin, G. Williams)

THAT'S THE WAY (I LIKE IT)
DEAN MARTIN (Capitol 876951) (C. Clarke)

HOT! WILD! UNRESTRICTED! CRAZY LOVE
BILLIE JOE JACKSON (RCA 1997 196) (L. F. Jackson, T. Allen)

OLD FRIEND
PHIL'S FOLK (Philadelphia International/Mercury B. S. Bell, R. Lamperez, W. S. Bell)

TALK TO ME
JIMMIE RODGERS (RCA 1930 2028) (J. Skinner, M. Gold, P. Fonk)

GONE
THE DAKOTAS (RCA 2003 2047)

FLAME OF LOVE
DAVE GROhl (Atlantic 82901) (J. Grohl)

JOBY
JACQUELINE MIDDLETON (Motown 18508) (J. M. Middleton, E. Jones, K. Jones)

LET'S GO OUT TONIGHT
LETTICE SETTELE (Atlantic 279803) (G. Anthony, C. Anthony)

YOU LOVE YOU DOWN
READY FOR THE WORLD (JMC 25497)

ROOM WITH A VIEW
LORI ALLEN (A & M 25494) (G. Enzi, J. Schwartz, A. Anderson)

CAN'T WAIT ANOTHER MINUTE
THERESA FRIEDMAN (Atlantic 279966) (J. Friedman, C. Friedman)

GRAVITY
TAM'S BROWN (Brunswick) (CBS 256 0275) (J. Brown, C. Brown)

WHEN I THINK OF YOU
JANET JACKSON (A&M AM 23636) (J. Jackson, B. Jackson)

CAUGHT IN THE RAPTURE
ANITA BRYANT (Epic 11296) (J. Jackson, R. Jackson, T. Jackson)

KISS AWAY THE PAIN
PATTI KAYE (A&M 25494) (R. LeBlanc, L. LeBlanc, J. LeBlanc)

EARTH AND SPACE
THE MOTION PICTURE SOUNDTRACK "KARATE KID" Part II (MCA 24570)

UNFAITHFUL (SO MUCH)
FULL FORCE (Columbia 38-0599)

34 REACTION
BUBBLE JACOB (Columbia 3808709) (B. Jacob, D. Townshend, B. Jackson)

35 P. O. P. (PERSUASIONS OF PLEASURE)
GENERATION
WILLIAM DUPIRUE (Motown 55004) (W. Dupire)

36 GOOD COMBINATION
PEACE BY PEACE (Elektra 7-65577)

37 LAST NIGHT I NEEDED SOMEBODY
SHIRLEY & RODGERS (Motown 55004) (F. Howard, L. Hewitt, T. Jackson)

38 I'M CHILLIN'
CHAKA KHAN (Motown 7-30574)

39 KISSES IN THE MOONLIGHT
GEORGE BENSON (Columbia 29434) (G. Benson, P. Clark, H. Clark, J. Jackson)

40 TOOK & THE GANG
ROBERT SMITH (Motown 94074) (R. Smith, J. Jackson, T. Jackson)

41 TIGHT LOVE
CAROLINE RUSSEL (Atlantic 82901) (J. Jackson, R. Jackson, J. Jackson)

42 EVEN WHEN YOU SLEEP
BONNIE RICHARDS (Columbia 29434) (B. Richards, L. Morris, R. Morris)

43 ONCE BITTEN TWICE SHY
VESTA WILLIAMS (A & M 25494) (O. Williams, L. Robinson)

44 GIRLFRIEND
GUY BROWN (Capitol 8499072) (G. Brown, T. Brown, R. Brathwaite, E. Brown)

45 NO HOW, NO WAY
NATIONS (Motown 19649) (H. Williams, D. Williams, R. Williams, L. Miller)

46 OH NO!
VINCE BIRCHER (Capitol 8499072) (V. Birch, B. Birch, J. Birch, J. Birch)

47 BUILD US UP
SMOOTH (Atlantic 82901) (J. Grohl, R. Grohl, T. Grohl)

48 GOOD TOUCH
LIZA MINNELLI (Columbia 29434) (L. Minnelli, J. Minnelli, J. Minnelli)

49 AS WE WALK
SHERRY STARR (Elektra 7-65577) (R. Brown, T. Brown, R. Brown)

50 THERE'S SOMETHING JUST ABOUT YOU
BEAU WILLIAMS (Capital 9613) (B. Williams, B. Williams, R. Williams)

51 WHAT DO YOU WANT (TO WIN YOUR LOVE)
KUNNY (Arista 85901) (A. Williams, D. Williams, R. Williams)

52 CHARTBREAKER
JACKSON 5 (Columbia 29434) (J. Jackson, R. Jackson, T. Jackson)

53 CONTROL
JANET JACKSON (A&M AM 25494) (J. Jackson, T. Jackson)

54 COUNTRY YOUR BEINGS
ASHFORD & SIMPSON (Capitol B-55379) (A. Ashford, W. Simpson)

55 ALL CRIED OUT
LISA CAPELL (Columbia 29434) (L. Capell, J. Capell, R. Capell)

56 LET'S DANCE
SHERRY STARR (Elektra 7-65577) (R. Brown, T. Brown, R. Brown)

57 MIDAS TOUCH
JOHN CALLAWAY (Capitol 95005) (J. Callaway, J. Williams)

58 COME SHINE MY LOVE
MICK HOWARD (Atlantic 82901)

59 I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)
EATON, JONES (Motown 55004) (J. Eaton, K. Jones, T. Jones)

60 WILD AND FREE
THE DIZZ BAND (Kaffe/Karen Warner) (7-25089)

61 S.O.S.
SANTAFÉ (Columbia 11296) (D. Santos, D. Santos)

62 I WANT YOU HERE

63 SUNSHINE LADY
LADY IN RED (Capitol 8499072) (L. Youngblood, R. Broadus, M. Bridges)

64 CHOCOLATE LOVER
VICTORIA (Motown 8499072) (V. Williams, J. Johnson, J. Johnson)

65 LET'S TRY AGAIN
SILICONE (Columbia 8-62673) (S. Jackson, T. Jackson, B. Jackson, D. Jackson, T. Jackson)

66 SPLIT PERSONALITY
URF (ASI 0277) (F. L. Franklin, J. Franklin, T. Franklin)

67 OUTSIDE IN THE RAIN
CHRISTIE (Capitol 8499072) (C. Christie, G. Christie, G. Christie)

68 SOMEONE
ED SANTORO (Columbia 8499072) (E. Santoro, R. Santoro, R. Santoro)

69 GROWING UP
WINSOFT (Arista 8499072) (W. Johnson, J. Johnson)

70 KINDNESS FOR WEAKNESS
THE MANHATTANS (Capitol 9640173) (C. Brown, J. Brown)

71 INSECURE
VOLGAGE BROTHERS (MTM Capital 753502) (V. Johnson, J. Johnson)

72 ONLY A BREATHE AWAY
COSMO (Warner Bros. 8725373) (M. Wells, M. Wells)

73 GOLDMINE
PEOPLE (Columbia 95005) (R. King, A. Gold, B. Robinson)

74 SET ME FREE
JACK GRAMMAR (Capitol 8499072) (J. Grammar, J. Grammar, J. Grammar)

75 CRACKIN' UP
R. JONES (Motown 55004) (R. Jones, L. Jones, L. Jones)

76 SUMMERTIME, SUMMERTIME
WILDERNESS (Capitol 25494) (J. Miller, J. Miller)

77 HEALING
LESS THAN EIGHT (Columbia 25494) (L. Youngblood, L. Youngblood)

78 MAGIC IN THE AIR
T. J. LEWIS (TOWNES) (RCA 12442)

79 COAST TO COAST
WORLD OF MIDNIGHT (Profe 71604) (J. Miller, J. Miller)

80 DEALING WITH LIFE
BOOGEY BOYS (Capitol 25494) (B. Boys, B. Boys, B. Boys)

81 I'M NOTHIN' GOIN' ON BUT THE RENT
Glynis JOHNES (RCA 8501676) (C. Johnes, J. Johnes)

82 CRACKIN' UP
R. JORDAN (Motown 55004) (R. Jordan, L. Jordan, L. Jordan)

83 DEBUT
DEBUT
CATCH 22—Jennifer Thompson—Program Director—Anchorage
Arcadia
Frankie Goes To Hollywood
The Fixx
Communards
Cinderella
Falco
Bedouins
Veneziati
Device
World Party
The City
Ramos
Crowed House
B. Spence
Big Country
J. Stewart
P. Townsend
The Far Corporation
Ingy Pop
Sister Sledge
Jason And The Scorchers

CMC NETWORK—Rick Kurkjian—Program Director—Oakland, CA
Boys Don’t Cry
Stabilizers
Icehouse
R. Crowell
R.E.M.
S. Fox
C. Isaac

HIT VIDEO USA—Mike Opeika—Program Director—Texas
R. Neel
H. Faltermeyer
L. Richie

THE RECORD BUYERS GUIDE—Beth Comstock—Program Assistant—New Jersey
Miami Sound Machine
K. Loggin
New Edition
‘Til Tuesday
Crowded House
S. Lattimore
Quiet Riot
P. Simon
J. Elodie
Big Country

TOP 40 VIDEOS—Jeff Most—Program Director—Los Angeles
Big Country
Frankie Goes To Hollywood
Arcadia
R. Ocasek
Dead or Alive
Falco
David & David
M. Gage
R. Stewart
Genesis
The Far Corporation
Jason And The Scorchers

PD
Tom Zingale
Video: Cry For Love
Artist: Iggy Pop
Label: A&M

Comments: “Hot and rolling tune with a comical flair. Slide it into the VCR and crank up the volume.”

CASH BOX TOP 40 MUSIC VIDEOS

1 HUMAN
Platinum League (A&M)
L O C
4 5

2 I DIDN’T MEAN TO TURN YOU ON
Robert Palmer (Island)
L O C
2 9

3 STUCK WITH YOU
Huey Lewis & The News (Columbia)
L O C
3 9

4 WHEN I THINK OF YOU
Janet Jackson (A&M)
L O C
1 9

5 DON’T FORGET ME
Glass Tiger (Mercury)
L O C
5 10

6 DANCING ON THE CEILING
Lionel Richie (Motown)
L O C
6 11

7 THE NEXT TIME
Peter Cetera With Amy Grant (Warner Bros.)
L O C
12 7

8 I’LL BE OVER YOU
Toots (Columbia)
L O C
8 4

9 SWEET LOVE
Anita Baker (Epic)
L O C
9 8

10 TYPICAL MALE
Tina Turner (Capitol)
L O C
10 7

11 YOU CAN CALL ME AL
Paul Simon (Warner Bros.)
L O C
13 6

12 A MATTER OF TRUST
Billy Joel (Columbia)
L O C
11 9

13 TRUE COLORS
Cindy Lauper (Portrait/CBS)
L O C
19 4

14 WORD UP
Fred & Darlene Ambler (Atco)
L O C
16 8

15 THE RAIN
Don “A.J.” Jones (Def, Jam/Columbia)
L O C
20 6

16 HEARTBEAT
Don Johnson (Epic)
L O C
23 3

17 THE WAY IT IS
Bruce Hornsby And The Range (RCA)
L O C
29 2

18 WALK THIS WAY
Run DMC (Profile)
L O C
14 13

19 RUNAWAY
Los Lobos (Reprise)
L O C
7 10

20 GIRL CAN’T HELP IT
Jeannie (Columbia)
L O C
35 2

CASH BOX TOP 15 MUSIC VIDEOCASSETTES

1 THE ULTIMATE OZZY
Coly Ostrowe (CBS/Fox Music Video 6199)
W O C
1 14

2 DICK CLARK’S BEST OF BANDSTAND
Various Artists (Dick Clark Video/ Vistar Music Video 1036)
W O C
3 18

3 STAIRING AT THE SEA
Comet (Columbia Video 4031)
W O C
5 6

4 RUPTIDE
Robert Palmer (MusicVision 6-20635)
W O C
2 18

5 THE #1 VIDEO HITS
Various Artists (MusicVision 6-20636)
W O C
7 18

6 JOHN LENNON LIVE IN NEW YORK
John Lennon (Sony Video Software 96 WS-01206072)
W O C
4 6

7 MADONNA LIVE—THE VIRGIN TOUR
Madonna (Warner Music Video 31356)
W O C
8 48

8 BROTHERS IN ARMS
Dire Straits (Warner Bros. 31101)
W O C
6 13

9 BELINDA
Selena cardiac (PolyGram 5904)
W O C
11

10 HARD TO HANDLE
Bob Dylan and Tom Petty (CBS/Fox Music Video 3001)
W O C
25

11 GENESIS LIVE—THE MAMA TOUR
Genesis (Atlantic Video 50113)
W O C
10

12 FUEL FOR LIFE
Judas Priest (CBS/Fox Music Video 708)
W O C
26

13 MONTOW 25:
YESTERDAY, TODAY, FOREVER
(VCA/UA Home Video 30003)
W O C
13

14 I CAN’T WAIT
Skid Row (CBS Video Prod., Inc. Music Vision 6-20639)
W O C
9

15 LOOK TO THE RAINBOW
Pati LaBelle (Paz 200/E.J./E. Stewart Inc. U.S.A. Video Home 312467)
W O C
14

THE CASH BOX TOP 15 MUSIC VIDEOCASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES.
DEO VENDING—Not that it's a thing brand new— at least two com- panies are already manufacturing the rigs, but beginning last week in Los Angeles, two of the first video vending kiosks included in a $36 million swornment between Group 1 Ente- rtainment and Diebold Corp. (manu- facturer of 45 percent of all automatic tellers used in the U.S.) went into opera- tion. 2,000 of the video vendors, called "movie Machine,...e are expected to be operating by August of next year.

That's significant primarily because its scope, which includes arrange- ments with such heavyweights as ethland Corporation (owners of 7- Hilton Hotels, Hallmark, Kodak, U.S. Army and Air Force, plus most be major supermarket chains in Cali- fornia. The first machine was located in West L.A. Ralph's supermarket and at tussell's candy and cake shop in Rentown L.A. They hold as many as tapes (rotated weekly) and accept cash and MasterCard, with plans to honor- other cards in the future. All tapes available for sale. Diebold expects deliver 150 of the total machines misied to Group 1 by May of '87.

RTING SHOTS—Rita Coop- age has announced her departure in the VH-1 VJ stable. Her decision - due to the channel's new daily schedule, which requires that on-personalities relocate to New York. Seems Coolidge, an L.A. rest- isn't was tuned with that idea, has opted for remaining on the East Coast and devoting herself to her boxing career (she's got a single out, "Repert Holmes," on Pol- dorf cards, called "Touch And Go", on the commute to New York had in getting a little stale. "Traveling to and forth on a regular basis be- tween L.A. and New York," Coolidge...s, was becoming a little too com- mon. I was beginning to feel like a woman without a time zone. It isn't easy being a frequent flyer!-

W MUSIC AWARDS—The USA network will present the 1986 New music Awards beginning November 10. A fourth annual ceremony will be held at the Twelfth Rose Theatre in New York earlier in November. The evening will be hosted by Ron Reagan Sandra Bernhard, and features h presenters as Yoko Ono, Run- DMC, Belinda Carlisle, George Clinton, Billy Preston and Tony James of Suge Sputnik. 26 categories are covered by the awards, with nominees determined by chart act-ivity for a given act in The New Music Report. Finalists are voted upon by some 7,000 music and media executives.

CASH BOX TOP 40 VIDEOCASSETTES

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Sales</th>
<th>Chart Pos.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>OUT OF AFRICA</td>
<td>RCA/Columbia</td>
<td>4005</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>DOWN AND OUT IN BEVERLY HILLS</td>
<td>Touchstone Home Video</td>
<td>7476</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>YOUNG SHERLOCK HOLMES</td>
<td>Paramount Home V</td>
<td>670</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>GUNG HO</td>
<td>Paramount Picture, Paramount Home Video</td>
<td>1753</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>7 PRETTY IN PINK</td>
<td>Paramount Home Video</td>
<td>2659</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>TARGET</td>
<td>CBS/Fox Video</td>
<td>6000</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>7</td>
<td>MURPHY'S ROMANCE</td>
<td>RCA/Columbia Pictures Home Video</td>
<td>2600</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>8</td>
<td>CROSSROADS</td>
<td>RCA/Columbia</td>
<td>6000</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>IRON EAGLE</td>
<td>CBS/Fox Video</td>
<td>6000</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>BACK TO THE FUTURE</td>
<td>RCA Home Video</td>
<td>8500</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>RUNAWAY TRAIN</td>
<td>RCA/Columbia</td>
<td>6000</td>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>ALIEN</td>
<td>CBS/Fox Video</td>
<td>6000</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>SPIES LIKE US</td>
<td>RCA Home Video</td>
<td>8500</td>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>JAGGED EDGE</td>
<td>RCA/Columbia Pictures Home Video</td>
<td>6000</td>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>15</td>
<td>CLUE</td>
<td>Paramount Home Video</td>
<td>1840</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>WILD CATS</td>
<td>RCA/Columbia</td>
<td>6000</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>MUSIC MAN</td>
<td>Warner Home Video</td>
<td>5000</td>
<td>17</td>
<td>17</td>
</tr>
</tbody>
</table>

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

THE RELEASE BEAT

lantic Home Video releases The Manhattan Transfer Live - 1986, in late- autumn. The 90-minute concert video was taped earlier this year during a show in Japan. Available in VHS and Beta. . . MGM/UA Home Video brings psycho-thriller Dream Lover to the small screen for December. The film was act- by Alan J. Pakula, and stars Kristy McNichol and Ben Masters. Digest retail is $79.95, VHS and Beta. . . From Vestron Video in December was Last Resort, a comedy which pits an unsuspecting vacationing family against uneasy Caribbean single-parent resort. The film stars Charles Grodin. Suggested retail $79.95, VHS and Beta. . . MPI Home Video releases The Honeymooners,Golden Episodes, Vols. 11.15 to home video in late November. Each tape retails for suggested $29.95, and includes two "lost" episodes from the popular TV situation comedy.

POPP GOES THE VIDEO—A&M recording artist Pop (c) recently completed a video for "I'm Free For You," the first single from his latest LP. "Blah, Blah, Blah." The video was directed by Julien Temple (Absolute Beginners) for nitrogen Films. Most of the shooting took place beneath the Terminal Island Freeway, situated in a remote section of Los Angeles. Pop is pictured next to one of his modern, contemporary expressionist paintings, which are featured in the video.
CASH BOX PRESENTS
The Music Times
AN IN DEPTH ANALYSIS OF THE MARKETS

NOVEMBER 8, 1986

MARKET AT A GLANCE
MOST ADDED Out Of A Possible 157 Stations

<table>
<thead>
<tr>
<th>154 Stations Reported This Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land Of Confusion — Genesis—Atlantic</td>
</tr>
<tr>
<td>34 Adds</td>
</tr>
<tr>
<td>Control — Janet Jackson—A&amp;M</td>
</tr>
<tr>
<td>30 Adds</td>
</tr>
<tr>
<td>Somebody — Glass Tiger—Manhattan/EMI</td>
</tr>
<tr>
<td>27 Adds</td>
</tr>
<tr>
<td>Walk Like An Egyptian — Bangles—Columbia</td>
</tr>
<tr>
<td>27 Adds</td>
</tr>
</tbody>
</table>

RETAIL

Take Me Home Tonight — Eddie Money—Columbia
True Blue — Madonna—Sire/Warner Brothers
I Didn’t Mean To Turn You On — Robert Palmer—Island/Warner Brothers
True Colors — Cyndi Lauper—Portrait

REQUESTS

Amanda — Boston—MCA
True Blue — Madonna—Sire/Warner Brothers
All Cried Out — Lisa Lisa—Columbia
True Colors — Cyndi Lauper—Portrait

ALBUM ALLEY


Splash Smile — Billy Idol—Chrysalis
After a lengthy hiatus, Idol returns with the album “Chartbreaker” this week at #65 bullet.

Robbie Nevil — Robbie Nevil—Manhattan/EMI
Pick off single “C’est La Vie” (#43 bullet this week) should give this talented artist’s debut album some strong initial response.

South Man — Soundtrack—A&M
Strong soundtrack with hit—bound possiblities. Features the Sam Moore/Lou Reed title cut—as well as new contributions from Nu Shooz, The Models, and others.

CROSSOVER POTENTIAL

Stop To Love — Luther Vandross—Epic
At This Moment — Billy Vera & The Beaters—Rhino
Can’t Stop This Feeling — Carl Anderson—Epic
Love and Affection — Martha Davis & Sly Stone—A&M
Land Of Confusion — Genesis—Atlantic
# Top 40 Playlist Scoreboard

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BOSTON—Amanda—MCA</td>
<td>3</td>
<td>1</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>NV</td>
<td>36</td>
<td>36</td>
</tr>
<tr>
<td>2</td>
<td>CYNDI LAUPER—True Colors—Portrait</td>
<td>1</td>
<td>11</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>6</td>
<td>5</td>
<td>5</td>
<td>9</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>3</td>
<td>HUMAN LEAGUE—Human—A&amp;M</td>
<td>6</td>
<td>9</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>8</td>
<td>10</td>
<td>6</td>
<td>1</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>4</td>
<td>MADONNA—True Blue—Sire/WB</td>
<td>8</td>
<td>6</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>*</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>ROBERT PALMER—I Didn't Mean To—Island</td>
<td>4</td>
<td>13</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>9</td>
<td>14</td>
<td>4</td>
<td>16</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>TINA TURNER—Typical Male—Capitol</td>
<td>21</td>
<td>11</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>17</td>
<td>22</td>
<td>2</td>
<td>14</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>7</td>
<td>EDDIE MONEY—Take Me Home Tonight—Columbia</td>
<td>11</td>
<td>13</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>12</td>
<td>15</td>
<td>2</td>
<td>14</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>RON JOVI—You Give Love—Mercury</td>
<td>14</td>
<td>10</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>4</td>
<td>1</td>
<td>11</td>
<td>7</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>9</td>
<td>LISA LISA—All Cried Out—Columbia</td>
<td>14</td>
<td>10</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>4</td>
<td>1</td>
<td>11</td>
<td>7</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>10</td>
<td>CETERA/GRANT—The Next Time—Full Moon/WB</td>
<td>15</td>
<td>8</td>
<td>F</td>
<td>X/F</td>
<td>X/F</td>
<td>10</td>
<td>12</td>
<td>9</td>
<td>6</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>11</td>
<td>JANET JACKSON—When I Think of You—A&amp;M</td>
<td>5</td>
<td>14</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>21</td>
<td>NR</td>
<td>20</td>
<td>5</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>12</td>
<td>CAMEO—Word Up—Atlantic Artists/Poly Gram</td>
<td>19</td>
<td>9</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>7</td>
<td>8</td>
<td>12</td>
<td>23</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>13</td>
<td>DON JOHNSON—Heartbeat—Epic</td>
<td>7</td>
<td>12</td>
<td>X/F</td>
<td>X</td>
<td>X/F</td>
<td>40</td>
<td>NR</td>
<td>NR</td>
<td>18</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>14</td>
<td>O.J. JONES—The Rain—DeJ/Jam/Columbia</td>
<td>20</td>
<td>8</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>5</td>
<td>6</td>
<td>8</td>
<td>17</td>
<td>Y</td>
<td>7</td>
</tr>
<tr>
<td>15</td>
<td>TOTO—I’ll Be Over You—Columbia</td>
<td>18</td>
<td>11</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>25</td>
<td>23</td>
<td>14</td>
<td>24</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>16</td>
<td>LIONEL RICHIE—Love Will Conquer All—Motown</td>
<td>22</td>
<td>6</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>20</td>
<td>21</td>
<td>22</td>
<td>22</td>
<td>Y</td>
<td>7</td>
</tr>
<tr>
<td>17</td>
<td>ANITA BAKER—Sweet Love—Elektr</td>
<td>12</td>
<td>13</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>24</td>
<td>NR</td>
<td>26</td>
<td>NR</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>18</td>
<td>GENESIS—Throwing It All Away—Atlantic</td>
<td>10</td>
<td>13</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>NR</td>
<td>32</td>
<td>38</td>
<td>13</td>
<td>Y</td>
<td>2</td>
</tr>
<tr>
<td>19</td>
<td>COREY HART—I Am Your Side—EMI</td>
<td>11</td>
<td>8</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>32</td>
<td>NR</td>
<td>NR</td>
<td>NR</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>20</td>
<td>RIC OCASEK—Emotion In Motion—Geffen</td>
<td>23</td>
<td>2</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>38</td>
<td>NR</td>
<td>32</td>
<td>NR</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>21</td>
<td>BRUCE HORNBSY—The Way It Is—RCA</td>
<td>14</td>
<td>8</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>16</td>
<td>20</td>
<td>13</td>
<td>X</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>22</td>
<td>HUEY LEWIS—Hip To Be Square—Chrysalis</td>
<td>27</td>
<td>8</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>13</td>
<td>13</td>
<td>28</td>
<td>NV</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>23</td>
<td>ARETHA FRANKLIN—Jumpin’ Jack Flash—Arista</td>
<td>25</td>
<td>8</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>32</td>
<td>16</td>
<td>14</td>
<td>X</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>24</td>
<td>WANG CHUNG—Everybody Have Fun—Geffen</td>
<td>25</td>
<td>8</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>16</td>
<td>28</td>
<td>28</td>
<td>NR</td>
<td>X</td>
<td>1</td>
</tr>
<tr>
<td>25</td>
<td>STACEY Q—Two Of Hearts—Atlantic</td>
<td>11</td>
<td>17</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>16</td>
<td>28</td>
<td>28</td>
<td>NR</td>
<td>X</td>
<td>1</td>
</tr>
<tr>
<td>26</td>
<td>BILLY IDOL—To Be A Lover—Chrysalis</td>
<td>33</td>
<td>8</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>19</td>
<td>31</td>
<td>NR</td>
<td>*</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>27</td>
<td>HUEY LEWIS—Shuck With You—Chrysalis</td>
<td>16</td>
<td>15</td>
<td>NV</td>
<td>X</td>
<td>X</td>
<td>28</td>
<td>NR</td>
<td>28</td>
<td>NR</td>
<td>X</td>
<td>8</td>
</tr>
<tr>
<td>28</td>
<td>BANGLES—Walk Like An Egyptian—Columbia</td>
<td>30</td>
<td>8</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>16</td>
<td>28</td>
<td>28</td>
<td>NR</td>
<td>X</td>
<td>1</td>
</tr>
<tr>
<td>29</td>
<td>STEVE WINWOOD—Freedom Overspill—ISL/WB</td>
<td>32</td>
<td>7</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>37</td>
<td>NR</td>
<td>31</td>
<td>NR</td>
<td>X</td>
<td>1</td>
</tr>
<tr>
<td>30</td>
<td>JOURNEY—Girl Can’t Help It—Columbia</td>
<td>11</td>
<td>11</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>37</td>
<td>37</td>
<td>16</td>
<td>12</td>
<td>X</td>
<td>1</td>
</tr>
<tr>
<td>31</td>
<td>O.M.D.—(Forever) Live &amp; Die—A&amp;M</td>
<td>35</td>
<td>7</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>NR</td>
<td>NR</td>
<td>NR</td>
<td>NR</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>32</td>
<td>PETER GABRIEL—In Your Eyes—Geffen</td>
<td>11</td>
<td>11</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>NR</td>
<td>NR</td>
<td>NR</td>
<td>NR</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>33</td>
<td>TIL TUESDAY—What About Love—Epic</td>
<td>37</td>
<td>8</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>NR</td>
<td>NR</td>
<td>28</td>
<td>NR</td>
<td>X</td>
<td>1</td>
</tr>
<tr>
<td>34</td>
<td>GLASS TIGER—Don’t Forget Me—Manhattan</td>
<td>11</td>
<td>11</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>29</td>
<td>NR</td>
<td>28</td>
<td>NR</td>
<td>X</td>
<td>1</td>
</tr>
<tr>
<td>35</td>
<td>HOWARD JONES—You Know I Love You—Elektra</td>
<td>11</td>
<td>7</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>11</td>
<td>29</td>
<td>16</td>
<td>29</td>
<td>X</td>
<td>7</td>
</tr>
<tr>
<td>36</td>
<td>BILLY JOEL—A Matter Of Trust—Columbia</td>
<td>30</td>
<td>11</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>29</td>
<td>16</td>
<td>29</td>
<td>29</td>
<td>X</td>
<td>7</td>
</tr>
<tr>
<td>37</td>
<td>PRETENDERS—Don’t Get Me Wrong—Sire/WB</td>
<td>11</td>
<td>5</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>31</td>
<td>33</td>
<td>29</td>
<td>NR</td>
<td>X</td>
<td>5</td>
</tr>
<tr>
<td>38</td>
<td>TRIUMPH—Somebody’s Out There—MCA</td>
<td>39</td>
<td>11</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>31</td>
<td>33</td>
<td>29</td>
<td>NR</td>
<td>X</td>
<td>5</td>
</tr>
<tr>
<td>39</td>
<td>BEN E. KING—Stand By Me—Atlantic</td>
<td>11</td>
<td>8</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>35</td>
<td>NR</td>
<td>26</td>
<td>26</td>
<td>X</td>
<td>8</td>
</tr>
<tr>
<td>40</td>
<td>TALKING HEADS—Wild Wild Life—Sire/WB</td>
<td>44</td>
<td>11</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>26</td>
<td>NR</td>
<td>40</td>
<td>2</td>
<td>X</td>
<td>6</td>
</tr>
</tbody>
</table>

* MTV—Exclusive  
* NV—No Video  
* NR—Not Ranked  
* Y—Yes, On Tour  
* X—All
### Record Rank

<table>
<thead>
<tr>
<th>Title</th>
<th>Lst. Wk.</th>
<th>Tot. Wks.</th>
<th>12-17</th>
<th>18-24</th>
<th>25-34</th>
<th>34+</th>
<th>Pop. Rank</th>
<th>Request Rank</th>
<th>Sales Rank</th>
<th>Day Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>DURAN DURAN—Notorious—Capitol</td>
<td>52</td>
<td>2</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td>NR</td>
<td>9</td>
<td>NR</td>
<td>3p—mid</td>
</tr>
<tr>
<td>DARYL HALL—Foolish Pride—RCA</td>
<td>48</td>
<td>4</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td>—</td>
<td>—</td>
<td>10a-6a</td>
</tr>
<tr>
<td>ROBBIE NEVIL—C'est La Vie—Manhattan</td>
<td>50</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>18</td>
<td>NR</td>
</tr>
<tr>
<td>SURVIVOR—Is This Love—Scott Bros./CBS</td>
<td>54</td>
<td>3</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td>NR</td>
<td>NR</td>
<td>41</td>
</tr>
<tr>
<td>GENESIS—Land Of Confusion—Atlantic</td>
<td>62</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>38</td>
<td>3p—6a</td>
</tr>
<tr>
<td>WHAM!—Where Did Your Heart Go?—Columbia</td>
<td>53</td>
<td>5</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td></td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>10a-6a</td>
</tr>
<tr>
<td>DAVID &amp; DAVID—Welcome To The Boomtown—A&amp;M</td>
<td>55</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>NR</td>
<td>25</td>
<td>37</td>
</tr>
<tr>
<td>ELTON JOHN—Heartache All Over—Geff</td>
<td>58</td>
<td>4</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>GREGORY ABBOTT—Shake You Down—Columbia</td>
<td>66</td>
<td>4</td>
<td>X/F</td>
<td>X/F</td>
<td></td>
<td></td>
<td>14</td>
<td>NR</td>
<td>NR</td>
<td>Days</td>
</tr>
<tr>
<td>MIDNIGHT STAR—Midas Touch—Solar/Elekt</td>
<td>60</td>
<td>5</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td>29</td>
<td>NR</td>
<td>39</td>
</tr>
<tr>
<td>BILLY OCEAN—Love Is Forever—Jive/Arista</td>
<td>70</td>
<td>3</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>TEMPTATIONS—Lady Soul—Cordy/Motown</td>
<td>63</td>
<td>5</td>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td>28</td>
<td>NR</td>
<td>35</td>
</tr>
<tr>
<td>JANET JACKSON—Control—A&amp;M</td>
<td>75</td>
<td>2</td>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>TIMBUK 3—The Future's So Bright—IRS/MCA</td>
<td>72</td>
<td>3</td>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td>NR</td>
<td>26</td>
<td>NR</td>
</tr>
<tr>
<td>GLASS TIGER—Somebody—Manhattan/EMI</td>
<td>79</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>22</td>
<td>NR</td>
<td>NR</td>
</tr>
<tr>
<td>POLICE—Don't Stand So Close To Me 86—A&amp;M—</td>
<td>67</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>ANDY TAYLOR—When The Rain—MCA</td>
<td>69</td>
<td>4</td>
<td>X</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>KANSAS—All I Wanted—MCA</td>
<td>76</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Kool &amp; The Gang—Victory—Mercury</td>
<td>80</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>RUN DMC—You Be Illin'—Profile</td>
<td>77</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>31</td>
<td>11</td>
<td>NR</td>
</tr>
</tbody>
</table>

### Multi Format Playlist

<table>
<thead>
<tr>
<th>Title</th>
<th>Top 40</th>
<th>Format Penetration</th>
<th>Country</th>
<th>Urban</th>
<th>AC</th>
<th>AOR</th>
<th>Dance</th>
<th>All Format</th>
<th>Comb. Ret. Rank</th>
<th>Req. Rank</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Human League—Human—A&amp;M</td>
<td>97%</td>
<td>98%</td>
<td>97%</td>
<td>54%</td>
<td></td>
<td>57.6%</td>
<td>1</td>
<td></td>
<td></td>
<td>Year's Strongest</td>
<td></td>
</tr>
<tr>
<td>2 Lionel Richie—Love Will Conquer All—Motown</td>
<td>90%</td>
<td>93%</td>
<td>98%</td>
<td></td>
<td></td>
<td>46.8%</td>
<td>12</td>
<td></td>
<td></td>
<td>All but above</td>
<td></td>
</tr>
<tr>
<td>3 Bruce Hornsby—The Way It Is—RCA</td>
<td>93%</td>
<td>96%</td>
<td>79%</td>
<td></td>
<td></td>
<td>44.6%</td>
<td>16</td>
<td></td>
<td></td>
<td>Impressive 1st</td>
<td></td>
</tr>
<tr>
<td>4 Madonna—True Blue—Sire/WB</td>
<td>95%</td>
<td>96%</td>
<td>45%</td>
<td></td>
<td></td>
<td>39.3%</td>
<td>6</td>
<td></td>
<td></td>
<td>CB #4 bullet</td>
<td></td>
</tr>
<tr>
<td>5 Gregory Abbott—Shake You Down—COL</td>
<td>40%</td>
<td>88%</td>
<td>60%</td>
<td>41%</td>
<td></td>
<td>38.1%</td>
<td>18</td>
<td></td>
<td></td>
<td>Extra ordinary growth</td>
<td></td>
</tr>
<tr>
<td>6 Janet Jackson—Control—A&amp;M</td>
<td>43%</td>
<td>56%</td>
<td>69%</td>
<td>45%</td>
<td></td>
<td>33.5%</td>
<td>1</td>
<td></td>
<td></td>
<td>1st week</td>
<td></td>
</tr>
<tr>
<td>7 Ric Ocasek—Emotion In Motion—Geffen</td>
<td>76%</td>
<td>78%</td>
<td>49%</td>
<td></td>
<td></td>
<td>33.8%</td>
<td>12</td>
<td></td>
<td></td>
<td>Hardly begun</td>
<td></td>
</tr>
<tr>
<td>8 Billy Ocean—Love Is Forever—Jive/Arista</td>
<td>45%</td>
<td>63%</td>
<td>95%</td>
<td></td>
<td></td>
<td>33.8%</td>
<td>12</td>
<td></td>
<td></td>
<td>Strong debut</td>
<td></td>
</tr>
<tr>
<td>9 Huey Lewis—Hip To Be Square—Chrysalis</td>
<td>98%</td>
<td>34%</td>
<td>66%</td>
<td></td>
<td></td>
<td>33%</td>
<td>22</td>
<td></td>
<td></td>
<td>2nd consecutive smash</td>
<td></td>
</tr>
<tr>
<td>10 Cetera/Grant—Next Time—Full Moon/WB</td>
<td>95%</td>
<td>99%</td>
<td></td>
<td></td>
<td></td>
<td>32.3%</td>
<td>10</td>
<td></td>
<td></td>
<td>Solid 2 formats</td>
<td></td>
</tr>
<tr>
<td>11 Anita Baker—Sweet Love—Elektra</td>
<td>67%</td>
<td>71%</td>
<td>53%</td>
<td></td>
<td></td>
<td>31.8%</td>
<td></td>
<td></td>
<td></td>
<td>New single out</td>
<td></td>
</tr>
<tr>
<td>12 Cameo—Word Up—Atlantic Artist/PolyGram</td>
<td>85%</td>
<td>39%</td>
<td></td>
<td>58%</td>
<td></td>
<td>30.8%</td>
<td>5</td>
<td></td>
<td></td>
<td>Big pop week</td>
<td></td>
</tr>
<tr>
<td>13 Bon Jovi—You Give Love...—Mercury</td>
<td>82%</td>
<td>44%</td>
<td>49%</td>
<td></td>
<td></td>
<td>29.1%</td>
<td>8</td>
<td></td>
<td></td>
<td>CB #8 bullet</td>
<td></td>
</tr>
<tr>
<td>14 Toto—I'll Be Over You—Columbia</td>
<td>85%</td>
<td>83%</td>
<td></td>
<td></td>
<td></td>
<td>28%</td>
<td>19</td>
<td></td>
<td></td>
<td>Comin' on strong</td>
<td></td>
</tr>
<tr>
<td>15 Wang Chung—Everybody Have Fun—Geffen</td>
<td>91%</td>
<td>58%</td>
<td>12%</td>
<td></td>
<td></td>
<td>26.8%</td>
<td></td>
<td></td>
<td></td>
<td>You can dance to it</td>
<td></td>
</tr>
<tr>
<td>16 Boston—Amanda—MCA</td>
<td>98%</td>
<td>56%</td>
<td>5%</td>
<td></td>
<td></td>
<td>26.5%</td>
<td>3</td>
<td></td>
<td></td>
<td>Single/LP CB #1 bullet</td>
<td></td>
</tr>
<tr>
<td>17 Billy Idol—To Be A Lover—Chrysalis</td>
<td>74%</td>
<td>85%</td>
<td></td>
<td></td>
<td></td>
<td>26.5%</td>
<td>3</td>
<td></td>
<td></td>
<td>Big jumps</td>
<td></td>
</tr>
<tr>
<td>18 Cyndi Lauper—True Colors—Portrait</td>
<td>91%</td>
<td>65%</td>
<td></td>
<td></td>
<td></td>
<td>26%</td>
<td></td>
<td></td>
<td></td>
<td>Still solid</td>
<td></td>
</tr>
<tr>
<td>19 Kool &amp; The Gang—Victory—Mercury/PlyGm</td>
<td>35%</td>
<td>76%</td>
<td>19%</td>
<td>16%</td>
<td></td>
<td>24.3%</td>
<td></td>
<td></td>
<td></td>
<td>Perfect title</td>
<td></td>
</tr>
<tr>
<td>20 Robert Palmer—I Didn't Mean To—Island</td>
<td>93%</td>
<td>12%</td>
<td>41%</td>
<td></td>
<td></td>
<td>24.3%</td>
<td></td>
<td></td>
<td></td>
<td>CB Top 5</td>
<td></td>
</tr>
</tbody>
</table>
## TEST RECORDS

### CONSENSUS BY REGION

### COMMENTS:

#### NORTHEAST
1. **BILLY VERA & THE BEATERS**—At This Moment—Rhino  
   Veteran performer hits mainstream
2. **DEBBIE HARRY**—French Kissin’—Geffen  
   Rock divo returns after lengthy hiatus

#### SOUTHEAST
1. **LUTHER VANDROSS**—Stop To Love—Epic  
   2nd single off “Give Me The Reason” LP
2. **R. COOLIGE/R. HOLMES**—Perfect Strangers—PolyDor/PG  
   Hot A/C single—may see more crossing

#### SOUTHWEST
1. **M. DAVIS/S. STONE**—Love & Affection—A&M  
   Remake of Joan Armatrading tune—from the movie “Soul Man”
2. **L. RONSTADT/J. INGRAM**—Somewhere Out There—MCA  
   Beautiful duet from Steven Spielberg’s film “An American Tail”
3. **FULL FORCE**—Unfaithful (So Much)—Columbia  
   #33 bullet on B/C chart

#### MIDWEST
1. **BILLY VERA & THE BEATERS**—At This Moment—Rhino  
   Featured on TV’s “Family Ties”—starting to get noticed
2. **JOHN FOGERTY**—Change In The Weather—Warner Bros.  
   Testing well in St. Louis

#### PACIFIC NORTHWEST
1. **DON HENLEY**—Who Owns This Place?—MCA  
   New track off “Color Of Money” soundtrack—no single released as of yet
2. **JOHN PARR**—Blame It On The Radio—Atlantic  
   Off new LP “Running The Endless Mile”

#### WEST
1. **READY FOR THE WORLD**—Love You Down—MCA  
   First single off upcoming album “Long Time Coming”
2. **DEBBIE HARRY**—French Kissin’—Geffen  
   From forthcoming LP, “Rockbird”
3. **MISS THANG**—Thunder & Lightning—Tommy Boy  
   Hot dance hit—Top 15 on the Dance chart

### HIGH PRIORITY

**JOHN BRODEY**  
Geffen Records

Debbie Harry is back. Her new single “French Kissin’” sits perfectly in the niche she has carved into the face of pop music. An illustrious career that includes four number one singles takes on a new dimension with her sensational new LP title “Rockbird”, produced by Seth Justman. A new Peter Gabriel single “Big Time” ships this week.

**JOHN FAGOT**  
Columbia

Paul Young is having a great second week at AOR and top 40 radio. It’s the first AOR acceptance for Paul Young. New Billy Joel “This Is The Time” is a perfect fall season record, and hits radio Thursday and Friday. The Burns Sisters will follow the same pattern as The Bangles.
**ON THE CIRCUIT**

**TRUST FUND SET FOR JANE DORNACKER’S DAUGHTER: KFRC-AM Radio in San Francisco has set up a trust fund for the daughter of former KRCF air personality, Jane Dornacker. Dornacker was killed in a helicopter crash on Wednesday, Oct. 22nd, while giving the traffic report for WNBC in New York. Before moving to N.Y. in 1985, she worked for three years at KFRC as the morning traffic reporter, providing a special blend of humor while reporting traffic jams making the daily commute more bearable. She worked with morning D.J., Dr. Dan Rose, "I spoke with Jane after her first helicopter accident in April and she said that as her life flashed before her eyes, her only thoughts were: 'What will happen to the fund'? I think that for those of us who loved her, (the trust fund) its the best way to remember Jane Dornacker." Checks can be sent to the Naomi Knickerbacker Trust Fund, c/o KFRC, 500 Washington Street, San Francisco, CA 94111.

**FREE AIR TIME:** The National Association of Broadcasters has asked the Federal Election Commission (FEC) to reconsider its decision prohibiting broadcasters from donating advertising time to federal political candidates. A congressional candidate had asked the FEC to rule on a North Carolina station’s offer to air free of charge 18 thirty-second spots for the candidate’s primary candidate and his/her campaign. The FEC concluded that the offer would violate the federal election campaign law. NAB claims the FEC’s action does not comply with Congressional intent and pointed out that by providing free time "broadcasters actually can assist candidates of lesser means run more successful campaigns and can thus reduce the effect aggregated wealth can have on an election." NAB serves a membership of more than 4,800 radio and 900 television stations, including all the major networks.

**THE RISE OF CHRISTIAN ROCK:** A series of five 90-second NBC Extra reports on the NBC Radio Network the week of Nov. 3-7 will examine the escalating success of this relatively new rock genre that is rivaling jazz and classical music in record sales. NBC reporter Sandy Hausman speaks with many of the music fans who have fled from mainstream rock ‘n’ roll because they consider it decadent. She also hears from radio deejays, rock stars and musicians who feel that capitalism and Christianity don’t mix -- that Christian rock artists who shun the money and publicity needed for commercial success are slowing the development of their own movement.

**PARTY ANIMAL ON THE LOOSE:** You heard this guy on KROQ ‘77-'79, on KLOS ‘83-'86 and at K-MART announcing blue light specials...? Legendary hero Frasier Smith debuts Nov. 1 from 7-11pm on L.A.’s Classic Rock, KLSX 97.1 FM. "Saturday Night Fraze" will run through eternity every Sat. night, due to a 7-figure multi-year contract that Fraser signed with KLSX. "If it’s gardening music you love," says Fraze, "tune into KLSX Saturday nights from 7 to 11." Just watch this garden grow.

**IT’S A RAP:** An episode of Miami Vice being shot this week is based on a rap song titled "Streetwise." The forthcoming 12” single was recently recorded by series star/pap star Dan Johnson and Allman Brothers guitarist Dickey Betts. Whoopi Goldberg and Miami Vice co-star Olivia Brown also took part in the rap session. Will Dan turn into a triple X-aver artist? Stay tuned...

**ELECTION NEWS:** Fifty broadcasters have been nominated for 13 seats on the National Association of Broadcasters’ Radio Board of Directors and 1 have been certified for six seats on the Television Board of Directors. Ballots for election to the Radio Board and nominations for the Television Board will be mailed to NAB members on Oct. 24. They must be returned by Nov. 21.

**WELL DESERVED AWARDS:** Lorraine Ballard Morrell has been named News Director at WSUL 98.9 in Philadelphia, PA. Lorraine joined POWER 99FM in 1983 as an on-air newscaster and sidekick to Bebe in The Morning. Before long she helped put POWER 99FM on the map as the voice of the community. She knows her stuff and has the awards to prove it. The list begins with: Philadelphia Human Relations Commission’s Award, Distinguished Mayor’s Award for Excellence (for her series on promoting racial harmony), The Crisis Intervention Network Professional Service Award, Tri-State Black Media Coalition Outstanding Women in Media, The Emily Bissell Award from the American Lung Association...and the list will continue...

**THE WORLD’S BEST COMMERCIALS:** 44 countries already have entered the 27th International Broadcasting Awards which will honor the world’s best television and radio commercials of 1986. Barbara Corday, president of Columbia Pictures Television and chair of IBA/XXVII, said this was well ahead of last year’s pace and indicated that the 1985 record of 55 countries and 5000 T.V. and radio spots would be eclipsed by the time entries close on Dec. 5. Thirty percent of the entries are from six continents outside of the U.S. "We are proud of that record," Corday said, "since a major goal of the IBA when it was established in 1960 was to increase international cooperation in this field."

**MONEY PARTY:** K-SHE 95, in St. Louis, MO., is celebrating it’s 19th birthday... with lot’s of money... **Edie Money.** The special guest will fly in to do a special birthday concert for the K-SHE staff. The party will held Friday Nov. 21 at 7:30pm at the Westport Playhouse (an intimate 1,000 seat theatre). Tickets went on sale Oct. 25th, so if your going to be in town... join the party.

**CHR WHERE ARE YOU?** CHR stations do not have a reputation for being shy, so since I’m somewhat um... shall we say, new to this column, go ahead, introduce yourselves. I’m looking for news, for photos, for hot promotions. Send me lats of stuff, O.K.? O.K.

Krista Waite

---

**GOLD WEST BROADCASTERS-SUMMER CONCERT SERIES AT THE GREEK THEATRE, FEATURING ANTONIO CARLOS JOBIM** Pictured from (left to right) Antônio Carlos Jobim; Talayo-KUTE mid-day air personality; and Sergio Mendes.

**KCBS-FM: STACEY Q GETS KISSED** Atlantic recording artist Stacey Q recently visited Los Angeles radio station KISS-FM for a live interview wirh air personality Rick Dees. Stacey Q’s debut album, Better Than Heaven, features the smash single ‘Two Of Hearts’. The LP’s second single pick, ‘We Connect’, is due for release next week. Pictured from left to right: Rick Dees and Stacey Q.
## REGIONAL BREAKOUTS

### NORTHEAST

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Label</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JANET JACKSON</td>
<td>A&amp;M</td>
<td>Hot adds this week: WBBS, WPXY, WXKS, &amp; WPRO</td>
</tr>
<tr>
<td>2</td>
<td>POINTER SISTERS</td>
<td>Goldmine</td>
<td>Some major stations added were: WCAU, WPRO, WXKS &amp; WFLY</td>
</tr>
<tr>
<td>3</td>
<td>KANSAS</td>
<td>All I wanted-MCA</td>
<td>Long awaited single reaches #64 bullet this week</td>
</tr>
<tr>
<td>4</td>
<td>BILLY OCEAN</td>
<td>Jive/Arista</td>
<td>4th single of which the 1st three broke the Top 10 off Billy's multi-plat. LP</td>
</tr>
<tr>
<td>5</td>
<td>CHICAGO</td>
<td>Warner Brothers</td>
<td>Adds this week: WPRO, WXKS &amp; WKSE leading the adds here</td>
</tr>
</tbody>
</table>

### SOUTHEAST

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Label</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GLASS TIGER</td>
<td>Someday-Manhattan</td>
<td>Adds this week include: WLRS, WRSR, WML, WNVZ, Y100, &amp; JPS</td>
</tr>
<tr>
<td>2</td>
<td>JANET JACKSON</td>
<td>Control-A&amp;M</td>
<td>WZAT &amp; WBBQ in Georgia. Others are: WFMJ, WDGC, WNVZ, &amp; WYHY</td>
</tr>
<tr>
<td>3</td>
<td>KANSAS</td>
<td>All I wanted-MCA</td>
<td>Their albums to date have sold 11 million copies. New single—New success</td>
</tr>
<tr>
<td>4</td>
<td>KOOL &amp; THE GANG</td>
<td>Victory-Mercury</td>
<td>Still getting adds @ WOKI, WFMJ, WKZL, &amp; WNOK to name a few</td>
</tr>
<tr>
<td>5</td>
<td>PAUL SIMON</td>
<td>Graceland-Warner Brothers</td>
<td>2nd single &amp; title song off current Top 10 album</td>
</tr>
</tbody>
</table>

### SOUTHWEST

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Label</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BILLY OCEAN</td>
<td>Jive/Arista</td>
<td>New adds in S.W. include: KRBE, KZZB, WKXX, KJYO, WTYX &amp; WZYP</td>
</tr>
<tr>
<td>2</td>
<td>GLASS TIGER</td>
<td>Someday-Manhattan</td>
<td>Breaks in Texas with KEGL, KTYS &amp; KHFI for starters</td>
</tr>
<tr>
<td>3</td>
<td>KOOL &amp; THE GANG</td>
<td>Victory-Mercury</td>
<td>Victorious @ #66 bullet and moving up fast</td>
</tr>
</tbody>
</table>

### MIDWEST

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Label</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JANET JACKSON</td>
<td>Control-A&amp;M</td>
<td>3rd most added this week—jumped from #75 to #59 bullet on Top 40 chart</td>
</tr>
<tr>
<td>2</td>
<td>GLASS TIGER</td>
<td>Someday-Manhattan</td>
<td>Kicked in this week—jumped to #61 bullet from #79 bullet on Top 40 chart</td>
</tr>
<tr>
<td>3</td>
<td>POINTER SISTERS</td>
<td>Goldmine-RCA</td>
<td>#68 bullet on CB Chart—Adds still coming in with: WMMS, WRQN, WLOL, WSTP, KZIO, WZOK, &amp; WXGT</td>
</tr>
<tr>
<td>4</td>
<td>BENJAMIN ORR</td>
<td>Stay The Night—Electra</td>
<td>Chartbreaker @ #79 bullet</td>
</tr>
</tbody>
</table>

### PACIFIC NORTHWEST

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Label</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TIMBUK 3</td>
<td>Future So Bright—L.R.S.</td>
<td>#60 bullet on CB Chart—Started in the Southeast and East—now picking up across the country</td>
</tr>
<tr>
<td>2</td>
<td>BILLY OCEAN</td>
<td>Love Is Forever—Jive/Arista</td>
<td>Running neck and neck—#56 bullet on CB Top 40—#47 bullet on B/C Chart</td>
</tr>
</tbody>
</table>

### WEST

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Label</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JANET JACKSON</td>
<td>Control-A&amp;M</td>
<td>4th single of the album with the same name</td>
</tr>
<tr>
<td>2</td>
<td>GREGORY ABBOTT</td>
<td>Shake You Down—Columbia</td>
<td>Slow to break in this region but now adds @: ZZB, KJML, KPKE, KDON, &amp; KCAQ</td>
</tr>
<tr>
<td>3</td>
<td>BILLY OCEAN</td>
<td>Love Is Forever—Jive/Arista</td>
<td>Same stations adding are: KRQ, KSFM, KCPX, &amp; KIIS</td>
</tr>
<tr>
<td>4</td>
<td>DAVID &amp; DAVID</td>
<td>Welcome To the Boomtown—A&amp;M</td>
<td>#50 bullet on CB Chart—Adds are booming</td>
</tr>
</tbody>
</table>

---

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

Yes, please send me

___ copy/copies of the CASHBOX SINGLES CHARTS, 1950-1981 at the special price of $41.40 each + $2.00 postage and handling.

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

Name ________________________________

Address ________________________________

City __________________ State ______ Zip ______

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

THE DEFINITIVE HISTORY OF ROCK AND ROLL

The CASHBOX Singles Charts, 1950-1981, a complete history of all the records to appear on the CASHBOX charts. This historic volume contains an alphabetical listing of all artists who appeared on the charts and includes the week it first appeared and all subsequent chart positions. Cross referenced by song title. Also compiled in this spectacular reference book are the top ten records of each year, the most chart hits by an artist, the most #1 hits by an artist, the most weeks at #1 by an artist, the most weeks at #1 by a single record, the records with the longest chart run and a chronological list of #1 records. An incomparable reference tool.
CASH BOX PRESENTS

The Music Times

BLACK CONTEMPORARY
AN IN DEPTH ANALYSIS OF THE MARKETS

NOVEMBER 8, 1986

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 85 Stations

74 Stations Reported This Week

I'm Not Perfect (But I'm Perfect For You)—Grace Jones—(Manhattan/EMI) 20 Adds

Stop To Love—Luther Vandross—(Epic) 16 Adds

Goldmine—Pointer Sisters—(RCA) 14 Adds

Victory—Kool & The Gang—(Mercury/PolyGram) 14 Adds

#1 SINGLES

**RETAIL**

Lady Soul—Temptations—(Gordy/Motown)

A Little Bit More—Melba Moore—(Capitol)

Word Up—Cameo—(Atlanta Artists/PolyGram)

Tasty Love—Freddie Jackson—(Capitol)

**REQUESTS**

Tasty Love—Freddie Jackson—(Capitol)

A Little Bit More—Melba Moore—(Capitol)

Word Up—Cameo—(Atlanta Artists/PolyGram)

As We Lay—Shirley Murdock—(Elektro)

**NEW AND HOT 45'S**

Just Like The First Time—Freddie Jackson—Capital Hit Single "Tasty Love" is bulleted at 4 on the B/C Singles chart
I'm Chillin'—Kurits Blow—Mercury/Polygram-Debuted at 130 Bullet on Pop Chart, with single rising on B/C single chart
The Pointer Sisters-Hot Together—RCA-Richard Perry has produced another chart breaking album from the premiere female vocal group of the eighties Gravity—James Brown-Island Bros./CBS-The hardest working man in show business is back with a great new album bulling up the B/C Album chart at 45
# BLACK CONTEMPORARY SCOREBOARD

<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst. Wk.</th>
<th>Ttl. Wks</th>
<th>Req. Rank</th>
<th>Rotation</th>
<th>Sales Rank</th>
<th>Video</th>
<th>Current Tour</th>
<th>Current LP This Wk.</th>
<th>Ttl. Wks.</th>
<th>Hot Cuts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>G. Abbott—Shake You Down—Columbia</td>
<td>1</td>
<td>13</td>
<td>1</td>
<td>H</td>
<td>1</td>
<td>Y</td>
<td>Y</td>
<td>11</td>
<td>5</td>
<td>Gat The Feeling</td>
</tr>
<tr>
<td>2</td>
<td>Melba Moore—Little Bit More—Capital</td>
<td>2</td>
<td>10</td>
<td>2</td>
<td>H</td>
<td>2</td>
<td>Y</td>
<td>X</td>
<td>29</td>
<td>10</td>
<td>Falling/Stay</td>
</tr>
<tr>
<td>3</td>
<td>Howard Hewett—I'm Far Real—Elektra</td>
<td>3</td>
<td>15</td>
<td>4</td>
<td>H</td>
<td>4</td>
<td>Y</td>
<td>Y</td>
<td>20</td>
<td>8</td>
<td>Committed To Love</td>
</tr>
<tr>
<td>4</td>
<td>Freddie Jackson-Tasty Love-Capital</td>
<td>8</td>
<td>7</td>
<td>7</td>
<td>H</td>
<td>7</td>
<td>Y</td>
<td>-</td>
<td>55</td>
<td>D</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Human League—Human-A&amp;M</td>
<td>6</td>
<td>8</td>
<td>6</td>
<td>H</td>
<td>8</td>
<td>Y</td>
<td>-</td>
<td>50</td>
<td>5</td>
<td>Need Your Love</td>
</tr>
<tr>
<td>6</td>
<td>Cameo—Word Up—Atlanta Artist</td>
<td>4</td>
<td>14</td>
<td>3</td>
<td>H</td>
<td>3</td>
<td>Y</td>
<td>Y</td>
<td>1</td>
<td>8</td>
<td>Candy</td>
</tr>
<tr>
<td>7</td>
<td>Stacy Lattisaw-Nail It—Matown</td>
<td>12</td>
<td>9</td>
<td>20</td>
<td>M</td>
<td>23</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Jesse Johnson—Crazy-A&amp;M</td>
<td>10</td>
<td>7</td>
<td>10</td>
<td>H</td>
<td>38</td>
<td>Y</td>
<td>Y</td>
<td>19</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Club Nouveau—Jealousy—T.B. /Warner Bros.</td>
<td>9</td>
<td>10</td>
<td>8</td>
<td>H</td>
<td>9</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Temptations—Lady Soul-Gardy</td>
<td>7</td>
<td>14</td>
<td>5</td>
<td>H</td>
<td>5</td>
<td>Y</td>
<td>Y</td>
<td>5</td>
<td>13</td>
<td>To Be Continued</td>
</tr>
<tr>
<td>11</td>
<td>One Way—Don't Think About It-MCA</td>
<td>15</td>
<td>6</td>
<td>NR</td>
<td>M</td>
<td>45</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Tina Turner—Typical Male—Capital</td>
<td>5</td>
<td>11</td>
<td>11</td>
<td>H</td>
<td>13</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>6</td>
<td>Right man for the song</td>
</tr>
<tr>
<td>13</td>
<td>R J'S Latest—Heaven Is—Manhattan</td>
<td>13</td>
<td>13</td>
<td>18</td>
<td>H</td>
<td>12</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>Hold On</td>
</tr>
<tr>
<td>14</td>
<td>General Kane—Apple Jack—Matown</td>
<td>16</td>
<td>9</td>
<td>21</td>
<td>M</td>
<td>19</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Lionel Richie—Love Will Conquer-Matown</td>
<td>20</td>
<td>6</td>
<td>25</td>
<td>H</td>
<td>21</td>
<td>Y</td>
<td>Y</td>
<td>6</td>
<td>9</td>
<td>Don't Stop</td>
</tr>
<tr>
<td>16</td>
<td>Orn &quot;Juice&quot; Jones—The Rain-Def Jam—Columbia</td>
<td>11</td>
<td>16</td>
<td>9</td>
<td>M</td>
<td>6</td>
<td>Y</td>
<td>Y</td>
<td>7</td>
<td>9</td>
<td>Curiosity</td>
</tr>
<tr>
<td>17</td>
<td>Millie Jackson—Hot Wild-Life/RCA</td>
<td>22</td>
<td>7</td>
<td>17</td>
<td>M</td>
<td>31</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Phyllis Hyman—Old Friend—Manhattan</td>
<td>18</td>
<td>12</td>
<td>24</td>
<td>M</td>
<td>10</td>
<td>Y</td>
<td>-</td>
<td>23</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Chico DeBarge—Talk To Me</td>
<td>31</td>
<td>7</td>
<td>12</td>
<td>M</td>
<td>36</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>I Like Your Body</td>
</tr>
<tr>
<td>20</td>
<td>Commodores—Gain’ To The Bank-Polydor/Polygram</td>
<td>29</td>
<td>6</td>
<td>13</td>
<td>H</td>
<td>46</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Aretha Franklin—Jumpin’ Jack Flash-Aristo</td>
<td>25</td>
<td>7</td>
<td>46</td>
<td>M</td>
<td>37</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>Jimmy Lee</td>
</tr>
<tr>
<td>22</td>
<td>Jean Carne—Flame Of Love-Oms/Atlantic</td>
<td>24</td>
<td>9</td>
<td>NR</td>
<td>M</td>
<td>28</td>
<td>Y</td>
<td>Y</td>
<td>31</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Jermaine Stewart—Lady-Arista</td>
<td>23</td>
<td>11</td>
<td>NR</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Levert—Let’s Go Out Tonight-Atlantic</td>
<td>27</td>
<td>5</td>
<td>16</td>
<td>M</td>
<td>13</td>
<td>Y</td>
<td>Y</td>
<td>25</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Ready For The World—Love You Dawn-MCA</td>
<td>32</td>
<td>5</td>
<td>14</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Jeffery Osborne—Room With A View-A&amp;M</td>
<td>28</td>
<td>7</td>
<td>NR</td>
<td>M</td>
<td>47</td>
<td>Y</td>
<td>Y</td>
<td>24</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>Five Star—Can’t Wait-RCA</td>
<td>14</td>
<td>14</td>
<td>23</td>
<td>L</td>
<td>17</td>
<td>Y</td>
<td>Y</td>
<td>15</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>James Brown—Gravity-Scotti Bros/CBS</td>
<td>33</td>
<td>6</td>
<td>NR</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>45</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Janet Jackson—When I Think O’You-A&amp;M</td>
<td>19</td>
<td>14</td>
<td>19</td>
<td>M</td>
<td>11</td>
<td>Y</td>
<td>-</td>
<td>8</td>
<td>38</td>
<td>Funny</td>
</tr>
<tr>
<td>30</td>
<td>Anita Baker—Caught In The Rapture-Elektro</td>
<td>40</td>
<td>4</td>
<td>15</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>2</td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Patti Labelle—Kiss Away The Pain-MCA</td>
<td>38</td>
<td>5</td>
<td>NR</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>17</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>New Edition—Earth Angel-MCA</td>
<td>17</td>
<td>13</td>
<td>14</td>
<td>M</td>
<td>8</td>
<td>-</td>
<td>-</td>
<td>74</td>
<td>48</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>Full Force—Unfaithful-Columbia</td>
<td>44</td>
<td>5</td>
<td>22</td>
<td>M</td>
<td>42</td>
<td>Y</td>
<td>Y</td>
<td>34</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>Rebbie Jackson—Reaction-Columbia</td>
<td>26</td>
<td>12</td>
<td>NR</td>
<td>M</td>
<td>-</td>
<td>Y</td>
<td>-</td>
<td>59</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>Mtume—Pop Generation-Epic</td>
<td>35</td>
<td>7</td>
<td>NR</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>-</td>
<td>44</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>Peabo Bryson—Good Combination-Elektro</td>
<td>36</td>
<td>6</td>
<td>47</td>
<td>M</td>
<td>32</td>
<td>Y</td>
<td>Y</td>
<td>65</td>
<td>D</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>Shirley Jones—Lost Night I cried—Manhattan</td>
<td>37</td>
<td>8</td>
<td>26</td>
<td>M</td>
<td>39</td>
<td>Y</td>
<td>Y</td>
<td>21</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>Kurtis Blow—I'm Chillin’—Mercury</td>
<td>42</td>
<td>7</td>
<td>43</td>
<td>M</td>
<td>35</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>George Benson—Kisses In...—Warner Bros.</td>
<td>21</td>
<td>14</td>
<td>NR</td>
<td>M</td>
<td>NR</td>
<td>-</td>
<td>-</td>
<td>28</td>
<td>7</td>
<td>Shiver</td>
</tr>
<tr>
<td>40</td>
<td>Kool &amp; Gang—Victory-Mercury</td>
<td>48</td>
<td>1</td>
<td>51</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
</tbody>
</table>

NR—Not Ranked  Y—Yes  N—No
ON DECK

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>41</td>
<td>Chaka Khan—Tight Fit—Warner Bros</td>
<td>49</td>
<td>2</td>
<td>39</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>38</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>Jeff Lorber—Hearts Of Love—Warner Bros</td>
<td>52</td>
<td>4</td>
<td>44</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>SOS Band—Even When You...Tabu—CBS</td>
<td>53</td>
<td>4</td>
<td>NR</td>
<td>M</td>
<td>1</td>
<td>Y</td>
<td>Y</td>
<td>40</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>Vesta Williams—Once Bitten—A&amp;M</td>
<td>50</td>
<td>2</td>
<td>NR</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>Get Out</td>
</tr>
<tr>
<td>45</td>
<td>Bobby Brown—Girlfriend—MCA</td>
<td>56</td>
<td>1</td>
<td>NR</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>Billy Ocean—Love Is Forever—Arista</td>
<td>55</td>
<td>3</td>
<td>NR</td>
<td>M</td>
<td>-</td>
<td>Y</td>
<td>Y</td>
<td>12</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>Run DMC—You Be Ill—Profile</td>
<td>62</td>
<td>1</td>
<td>NR</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>Isaac Hayes—It's a Rapp—Columbia</td>
<td>58</td>
<td>7</td>
<td>NR</td>
<td>L</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>Shirley Murdock—As We Lay—Elektra</td>
<td>56</td>
<td>7</td>
<td>NR</td>
<td>L</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>Janet Jackson—Control—A&amp;M</td>
<td>Debut</td>
<td>-</td>
<td>-</td>
<td>L</td>
<td>NR</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>Funny...</td>
</tr>
<tr>
<td>51</td>
<td>O.C. Smith—You're The First—Rendevous</td>
<td>72</td>
<td>2</td>
<td>NR</td>
<td>M</td>
<td>NR</td>
<td>-</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>Micki Howard—Share My Love—Atlantic</td>
<td>69</td>
<td>-</td>
<td>NR</td>
<td>L</td>
<td>NR</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>Grace Jones—I'm Not Perfect—Manhattan</td>
<td>Debut</td>
<td>-</td>
<td>NR</td>
<td>L</td>
<td>NR</td>
<td>-</td>
<td>-</td>
<td>53</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>54</td>
<td>New Edition—Once In A Lifetime—MCA</td>
<td>85</td>
<td>5</td>
<td>58</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>55</td>
<td>Oliver Cheatham—SOS—Critique</td>
<td>61</td>
<td>5</td>
<td>NR</td>
<td>L</td>
<td>NR</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>Eric B—Eric B Is Pres.—Island</td>
<td>73</td>
<td>3</td>
<td>NR</td>
<td>L</td>
<td>NR</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>Luther Vandross—Stop To Love—Epic</td>
<td>Debut</td>
<td>-</td>
<td>NR</td>
<td>M</td>
<td>NR</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>Really Didn't Mean It</td>
</tr>
<tr>
<td>58</td>
<td>Krystle—Precious Precious</td>
<td>Debut</td>
<td>-</td>
<td>NR</td>
<td>L</td>
<td>NR</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>59</td>
<td>Tease—Wish You Were—Epic</td>
<td>79</td>
<td>4</td>
<td>NR</td>
<td>M</td>
<td>NR</td>
<td>-</td>
<td>-</td>
<td>59</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>Latimore—Sunshine—Lady-Malaco</td>
<td>78</td>
<td>5</td>
<td>NR</td>
<td>L</td>
<td>NR</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
</tbody>
</table>

INDIE TOP 20

<table>
<thead>
<tr>
<th>Title</th>
<th>Last Week</th>
<th>Wks. on Chart</th>
<th>Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>R. Justice Allen—Crackin' Up—Catawba</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>Chocolate Milk Mama—The Rain (Answer)—Road Runner</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Cartoon Krew—Batman—Profile</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>Nocera—Summertime—Sleeping Bag</td>
<td>10</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>Donnell Pittman—Chocolate Lover—Fastfire</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>6</td>
<td>Marshall &amp; Bab—Let It Be Me—Live Authentic</td>
<td>16</td>
<td>2</td>
</tr>
<tr>
<td>7</td>
<td>Cerone/Letoja Jackson—Oops! Oh No—Malaco</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>8</td>
<td>Jazzy Jeff—Trouble—Word W1</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>9</td>
<td>U-Vee Hayes—He's My Man—Bunky 7</td>
<td>13</td>
<td>2</td>
</tr>
<tr>
<td>10</td>
<td>S. Payne &amp; P. Ingram—On &amp; On—Superstar International</td>
<td>12</td>
<td>2</td>
</tr>
<tr>
<td>11</td>
<td>Voltage Bros.—Insecure—MATA</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>12</td>
<td>FDR—Stole My Mouse—Fantasy</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>13</td>
<td>Bunny Sigler—Never Let Them...—Star Island</td>
<td>16</td>
<td>2</td>
</tr>
<tr>
<td>14</td>
<td>Lamar Barry—Nothing Better—Tomianco</td>
<td>16</td>
<td>2</td>
</tr>
<tr>
<td>15</td>
<td>Lee Fields—Stepwatch—B.D.A</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>16</td>
<td>Octavia—To The Limit—Paw Wow</td>
<td>16</td>
<td>2</td>
</tr>
<tr>
<td>17</td>
<td>Trinere—You Love Me—Jampacked</td>
<td>17</td>
<td>2</td>
</tr>
<tr>
<td>18</td>
<td>Kopper—Second To None—KMA</td>
<td>20</td>
<td>2</td>
</tr>
<tr>
<td>19</td>
<td>Dominique—Don't Get Tired—Lattwood</td>
<td>18</td>
<td>2</td>
</tr>
<tr>
<td>20</td>
<td>Infinity—Come On Be My Girl—Trumpet</td>
<td>Debut</td>
<td>-</td>
</tr>
</tbody>
</table>
## REGIONAL BREAKOUTS

### B/C

<table>
<thead>
<tr>
<th>EAST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 U-VEE HAYES-He’s My Man-Bunky 7 Records</td>
<td>The legendary pro Ms. Sheppard still has the touch for breaking records.</td>
</tr>
<tr>
<td>2 R. JUSTICE ALLEN-Cracking Up-Catowba Records</td>
<td>The response has been great nationwide and is spreading.</td>
</tr>
<tr>
<td>3 INFINITY-Come On And Be My Girl-Clarke</td>
<td>Industry pro Paul Kyser is scoring big with these talented teenagers.</td>
</tr>
<tr>
<td>4 POINTER SISTERS-Goldmine-RCA</td>
<td>These talented sisters are right on target with another solid hit.</td>
</tr>
<tr>
<td>5 JEFF LORBER/KARYN WHITE-Facts Of Love-Warner Bros.</td>
<td>This one is shaping up as one of the major musical surprises of the year.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SOUTH</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 CHOCOLATE MILK MAMA-The Rain (The Answer)-Roadrunner</td>
<td>This is Turning Into A Real Big Seller For Matt Parsons.</td>
</tr>
<tr>
<td>2 LEVEL 4-Are We On The Air?-In The Mix-Trapet</td>
<td>The list of stations are impressive for our first week of tracking this one.</td>
</tr>
<tr>
<td>3 RAPPER’S CONVENTION-The Wiggle-EMI</td>
<td>Michael Johnson and his super team of promo reps are working for a homerun.</td>
</tr>
<tr>
<td>4 AL JARREAU-Tell Me What I Gotta Do-Warner Bros.</td>
<td>According to the reports and adds you have done it Al. Projections are solid hit!</td>
</tr>
<tr>
<td>5 O.C. SMITH-You’re The First-Rendezvous</td>
<td>Outstanding remake, This One Is Happening Like The Green Apple Days For O.C.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MIDWEST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 CHOCOLATE MILK MAMA-The Rain (The Answer)-Roadrunner</td>
<td>Sales &amp; Airplay Are Heavy</td>
</tr>
<tr>
<td>2 JAMES A. JOHNSON-Too Much Is Never Enough-Tuxedo</td>
<td>The initial response has been tremendous.</td>
</tr>
<tr>
<td>3 JANICE CHRISTIE-Heat Stroke-Supertronic</td>
<td>Lookout Patrick this maybe a big one.</td>
</tr>
<tr>
<td>4 GRACE JONES-I’m Not Perfect (But I’m Perfect For You)-Manhattan</td>
<td>This is a hit, Here is a little tip, Listen Victor-the Jazzy Cut.</td>
</tr>
<tr>
<td>5 MANHATTANS-Where Did We Go Wrong?-Columbia</td>
<td>These veterans are back, S.O.P. hit records. You’ll not be disappointed.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WEST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 LATIMORE-Sunshine Lady-Malorya</td>
<td>Dave Clark-You And The Team Have Done It Again and Again and oaaa.......</td>
</tr>
<tr>
<td>2 KOPPER—Second To None-KMA</td>
<td>Started At KPWR-L.A. And Is Spreading This Has A Lot Of Potential.</td>
</tr>
<tr>
<td>3 GRACE JONES-I’m Not Perfect (But I’m Perfect For You)-Manhattan</td>
<td>This will be one of her biggest. Listen to the Gospel flavored title track.</td>
</tr>
<tr>
<td>4 CHAKA KHAN-Tight Fit-Warner Bros.</td>
<td>Ran and staff are turning this one into a home run.</td>
</tr>
<tr>
<td>5 FREDDIE JACKSON-Tasty Love-Capital</td>
<td>One Of The Biggest</td>
</tr>
</tbody>
</table>

## TEST RECORDS

### (CONSENSUS BY REGION)

<table>
<thead>
<tr>
<th>EAST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 RON LAWS-Come To Me-Columbia</td>
<td>The amazing Mr. Wilkins is doing his normal outstanding job with this one.</td>
</tr>
<tr>
<td>2 MARSHALL AND BABB-Let It Be Me-Live Authentic</td>
<td>This one is spreading like wild fire and getting bigger</td>
</tr>
<tr>
<td>3 CUT-Kindness For Weakness-Supertronic</td>
<td>Patrick is working to bring this home labeled a HIT.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SOUTH</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 WHISTLE-Just For Fun-Select</td>
<td>It’s Not Growing-it’s Grown</td>
</tr>
<tr>
<td>2 LEE FIELDS-Staplewatch B.D.A.</td>
<td>Major Action May Soon Be A General</td>
</tr>
<tr>
<td>3 MARSHALL AND BABB-Let It Be Me-Live Authentic</td>
<td>Major national promotion &amp; marketing agreement only needs to cross all “T’s” and be signed...</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MIDWEST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 ROBBIE NEVIL-C’est La Vie-Manhattan</td>
<td>This one broke in the Midwest...Is that Reggie Barnes’ area-OH YES!</td>
</tr>
<tr>
<td>2 GLASS TEAR-I Was Born To Dance-Avion</td>
<td>J.L. Wright another Midwest pro is breaking this one along with “ American Way” In Cleveland.</td>
</tr>
<tr>
<td>3 BUNNY SIGLER-Never Let Them See You Sweat-Star Island</td>
<td>Producer-Songwriter-singing all parts on what is looking more like a big hit.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WEST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 MARSHALL AND BABB-Let It Be Me-Live Authentic</td>
<td>Bring the ink pens and sign the deal and watch the national activity multiply.</td>
</tr>
<tr>
<td>2 CHAKA KHAN-Tight Fit-Warner Bros.</td>
<td>Ms. Stevens AKA Ms. Kahn has a hit...</td>
</tr>
<tr>
<td>3 COMMODORES-Gain To The Bank-Polygram</td>
<td>From Tuskegee (the pride of the swift growing south) Institute to money in the B-A-N-K!</td>
</tr>
</tbody>
</table>
FLASH BOX

FOXY 99 WELCOMES BONE CRUSHER—Pro boxer James "Bone Crusher" Smith has made the power switch to the 100,000 watt WZFX in North Carolina. Shawn left to right are: Tim Greene, mid-day announcer; Smith; and Valerie Blackwell, 7pm-12 midnight.

NICK & VAL IN B-MORE TOWN—Capital recording artist Nick Ashford and Valerie Simpson are shown with (WXYV) V-103's all night announcer Sandy, (the lady with the golden tones) Mallory, during a recent visit to Baltimore.

OSBORNE APPEARS AT WKYS—Jeffrey Osborne stopped by WKYS in Washington D.C. recently after his four sell-out performances at the Warner Theatre. Jeffrey wanted to thank the staff for their continued support of his certified gold LP, Emotional. Pictured at WKYS (l-r): Gregg Diggs, music director at WKYS, Patricia Huff, WKYS intern; Jeffrey Osborne; Candy Shannon, WKYS announcer; Dean Kraft, assistant promotion director, WKYS.


HIGH PRIORITY

Its Wiggle time. The Rapper's Convention is beginning to happen. Getting phones at WJLB, KMJQ, WEDR and KDAY. This record is standing up on its own and deserves a shot. I'm extremely happy about the debut releases from Hush Productions in EMI/ America. They are Ray, Goodman & Brown and Najee. The first release from Ray, Goodman & Brown is entitled "Take It To The Limit," and Najee is a stunning cover of "Sweet Love." Both singles and 12" versions ship November 3rd. They are fully deserving of power rotation. Also coming November 10th is Focus, featuring two former members of the Bar Kays, James Alexander and Mark Bynum. "Zero In July" will receive immediate airplay everywhere!

Vesta Williams is A&M's newest rising star, her hit single "Once Bitten, Twice Shy" is being favorably received as her 12 city promotional tour winds down in Chicago, L.A. and San Francisco. Be sure to hear "Get Out Of My Life" and "Something About You" and "Don't Let Me Down" from her debut LP, as well as "Suddenly It's Magic" from the Soul Man soundtrack album. She is a sassy vocalist...and she is here to stay! The combination of Jesse Johnson and Sly Stone is leaving listeners breathless, as "Crazy" continues to climb the radio and retail charts. Stations like WXYV, WJLB, WRKS, K-104, WYED-FM, WTMX, WBLX, WBNX, WBAL, WOL, KJLH...are among the long list of believers...keep believing...Jesse won't disappear. It's no secret Janet Jackson is in "Control." The fourth single "Control" from her multi platinum LP is one of the weeks most added records in the...
AN AUSPICIOUS BEGINNING—Permanently chronicled in the musical history books, the legendary Al Bell known industry wide because of the tremendous success he registered at the helm of Stax Records has released the inaugural single (as of this reading, the record should be in the hands of every program/music director around the country) on the recently formed Edge Records with partner and youthful veteran Rick Frio. The song “U-Turn” features a well known artist, Jay Blackfoot, who scored a major musical success with “Taxi”. Stax era veteran Homer Banks, who wrote and produced many hits during those years handled the production chores on what is projected to be another in the long list of hits for Homer. As I reflect about Al Bell and the Stax era I thought it only fitting to recall some of the Bell brilliance.

Widely known as a pioneer in the entertainment and leisure time industries, Al Bell is a consummate business entrepreneur, with a 20 year record of success in the areas of communications, marketing, management and political consultation.

As the owner of Stax Records, Inc., Bells’ intense desire and ambition directed the ghetto-based Memphis, Tennessee company from obscurity to international renown. Bell established a standard of quality in both his product and profession that became synonymous with the Stax Sound. And to peer and public alike, Al Bell continues to be synonymous with the fruits of his labor.

During his years as head of Stax Record, Al Bell introduced marketing and promotion innovations into a stagnant industry that continue to make recurrent impressions on the fabric of society. Bells’ visionary efforts not only altered attitudes, but changed the direction of the nations music industry, and reverberated around the globe.

Culling and coordinating the highest caliber of talent available, Al Bell became the first to assemble an impressive array of virtually unknown minority talent to nurture during the spiraling success of his business. And, although Bell is credited as the impetus and creative force behind Stax, he also provided “equal Opportunity” for the professional skills of undiscovered, talented business executives to be developed along with the creative genius of such legendary entertainment personalities as Richard Pryor and Isaac Hayes (both of whom were Stax prodigy).

Having achieved phenomenal success in this highly competitive industry, Bells’ accomplishments did not escape the attention of the major corporate community. In 1968 Stax Records, Inc was purchased by Gulf and Western.

In 1972, what started as a promotional campaign, evolved into the single largest event ever presented to black america. 100,000 Los Angeles residents made history along with Bell, when his successful Watt- Stax concert transcended the outdoor stages and moved to the nations’ movie screens. Bell and Wolper Productions filming, Columbia Pictures distribution of the event, and the subsequent soundtrack album, were precursors of the formation of the Stax Film Division. The innovative promotion and marketing of Stax film products were the introduction for Black-Themed motion pictures to Hollywood, and rescued a floundering film industry.

During the course of a successful career, the influence of Al Bell transcended the boundaries of his business activities, spilling over into the realm of Civil Rights and Politics. A contemporary of then emerging national figures like Rev. Jesse Jackson and Andrew Young, Bell’s establishment of a network of black business and creative talent was constantly in demand to provide counsel and sound direction in both business and strategic planning and implementation.

Bells’ philosophy in the production of recorded music is established by his history of prior successes. Succinctly stated, his philosophy is the transformation of appreciation of where the marketplace (consumer) is at a particular time into the highest quality recorded music available at that particular time. He achieves the highest quality by retaining and surrounding himself with the most gifted musicians, technicians and professionals available for the production involved. He identifies the latent and obvious talent of the artist and then applying his creativity, records and produces the artist in such a manner which can be marketed to create maximum demand.

Bell recognizes mankind to be an emotional species and that music is nothing more or less than a mirror of that emotion. Accepting that premise, he seeks out and develops the unique emotional talents of the unknown artist and blends into the final product the emotional talents of the other people involved in the recording session/production. The final result is a piece of recorded music which appeals positively to the emotional needs of the mass consumer in the marketplace.

This prudent business discipline combined with the social science approach to the market and marketing results in cost effective production of high quality “State Of The Time” recorded music without compromise of the creativity in the art form.

Al Bell born in Brinkley Arkansas is married with two sons, holds B.S. Degree in Political Science and Honorary Doctorate Degree. Bells’ educational achievement professionalism, skills, experience, (started as a D.J.) profession, activities, memberships, awards an Stax artist roster (which included Bi Cosby, Billy Eckstein, Ot Redding, Mike Douglas, Wilso Pickett, Johnny Taylor, Stap Singers, Rufus & Carla Thoma Jesse Jackson, and Moms Ma ley to mention a few) reads like Who’s Who and What’s What America and the World.

Al Bell is standing on the “Edge of re-writing history. Welcome back to this brilliant man who did so much for so many. We (The Industry) lost you and we truly missed you! Welcomback brother, may the best days of your past be the worst of your future.

GOD BLESS!

Bob & Robb Long

CREATIVE CONCEPTS

CITY—SAN DIEGO, CALIF.

STATION—XHRM

P.D.—GENE HARRIS,$100,000 Giveaway/Better Buying Bucks

PROMOTION—Gene is giving away cash, exotic trips, home entertainment centers, TV’s, VCRs, etc. Better Buying Bucks with face on all denominations can be won by listening to XHRM from the mobile unit or from various station clients, with any cash purchase listeners/consumers are given some XHRM Better Buying Bucks. They can use those bucks to buy washers, dryers, home appliances, etc. during XHRM auction. Good client traffic concepts.
Born and raised in Columbus, Ohio, William E. Shearer graduated from Ohio State University in 1959 with a major in business administration. He has since become an extremely active member of society holding down many prestigious positions in radio and attending Pepperdine University’s Graduate School of Business Management.

William started his brilliant radio career as an account executive for radio station KGFJ. After five years there, he spent a year as vice president/general manager for KAGB radio (Avant Guard Broadcasting Company). He then went back to being an account executive, but this time for KLOS radio in Los Angeles. Since then, Shearer has been vice president/general manager for not only KACE, Los Angeles (All Pro Broadcasting) from 1977-1982, but also for KUTE/FM, Los Angeles (Inner City Broadcasting) from 1984-1985. And now, after years of experience in various Los Angeles radio stations, William ends up right back where he began at KGFJ radio, only this time as vice president/general manager.

Thus far in Shearer’s career he has gained 12 well deserved awards, each for outstanding community service. They span from the Leon S. Woods award in 1972 to the National Association of Market Developers “Communicator of The Year” award in 1975, to the Office of the Mayor Resolution in the City of Los Angeles in 1981.

This award winning genius has sat on advisory boards for such businesses and associations as the United Negro College Fund (Los Angeles chapter) and the California Federal Savings and Loan Association. He has been a member of the board of directors for the National Association of Market Developers, co-chairman for the Freedom Classic Football Games (1970, 1972, 1973), member and treasurer on the board of directors for the Los Angeles Urban League and past president for the National Association of Market Developers (Los Angeles chapter).

Shearer’s current involvement includes seats on the boards of directors for the Sales & Marketing Executives Association of Los Angeles and the National Association of Black Owned Broadcasters. He is also vice chairman of the Southern California Broadcasters Association, an advisory board member for the Southern California Broadcasters Association, on the Executive Committee for the National Association of Market Developers (Los Angeles Chapter), life member in the N.A.A.C.P., member of the New Frontier Democratic Club and finally a member in the Reserve Officers Association of the United States.

We commend William E. Shearer’s achievements, and are anxious for the many more to come.

Judie Haymes

Clarence Erwin Daniels, III, who was given the nickname of “C” by New Orleans announcer Frank Hollison, knew as a teenager that he was fitted for radio. His high school principal heard him recite a poem and immediately asked him if he was interested in announcing on the schools radio station.

He enjoyed being a DJ so much, that he went on to receive a degree in television and radio broadcasting from the Milwaukee area Technical College. He also attended the Career Academy of Broadcasting.

For a while, Daniels had contemplated a career in singing. He had spent some time as a member of a Milwaukee based group called The Essentials, but radio won out, and C has been very happy there ever since.

In 1972, WNOV, Milwaukee gave Clarence his first part-time announcing job. He has since been the program director for KTRY, Bartrop, LA., and is now both program and music director for KDJS-92.1 FM, Benton, LA. He began at KDJS with the stations first broadcast and is the only remaining original member of the staff today.

Although born in Michigan, Daniels fancies himself a “transplanted Louisianian” as he lives in Monroe, LA. From the time he was two until he was twelve, Now 34 yrs. old, Mr. “C” has a wife and three sons who are all very supportive of his career.

Daniels says that in order to survive as a radio personality, there are a few requirements. “First”, says Daniels “be sure that announcing is something you really want. Then gain as much education as possible, particularly in vocabulary and grammar. The job requires a great deal of reading, as well as continuous awareness of current events. Knowledge of radio management, sales and production will be the most important aid to your course, but most important, you’ve got to believe in yourself. If you don’t, nobody else will.”

Mr. “C’s” broadcasts can be caught on KDJS, Monday through Friday from 2-6pm. His listeners agree that he is one of the most powerful voices on the air. Even so, Daniels still views himself as an apprentice who will one day be not only an east or west coast airpersonality, but will also own his own station. Here’s to ambition. May it rub off on us all!
CASH BOX PRESENTS
The Music Times COUNTRY
AN IN DEPTH ANALYSIS OF THE MARKETS

NOVEMBER 8, 1986

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 118 Stations

93 Stations Reported This Week

It Should Have Been Easy—The Whites—(MCA/Curb)
28 Adds
I Don't Mean Maybe—A.J. Masters—(Bermuda Dunes)
27 Adds
Leave Me Lonely—Gary Marris—(Warner Bros.)
26 Adds
Baby I Want It—Girls Next Door—(MTM)
24 Adds
Heart to Heart—Wild Chair (featuring Gail Davies)—(RCA)
23 Adds
Gotta Have You—Eddie Rabbitt—(RCA)

#1 SINGLES

RETAIL

It'll Be Me—Exile—(Epic)
You're Still New To Me—Marie Osmond
with Paul Davis—(Capitol/Curb)
The Touch—Alabama—(RCA)
Too Many Times—Earl Thomas Conley and
Anita Pointer—(RCA)
She Used To Be Somebody's Baby—The Gatlin Brothers—(Columbia)
Daddy's Hands—Holly Dunn—(MTM)
Wine Colored Roses—George Jones—(Epic)

REQUESTS

Diggin' Up Bones—Randy Travis—
(Warner Bros.)
It Ain't Cool To Be Crazy About You—
George Strait—(MCA)
You're Still New To Me—Marie Osmond
with Paul Davis—(Capitol/Curb)
Wine Colored Roses—George Jones—
(Epic)
Mind Your Own Business—Hank
Williams Jr.—(Warner Bros./Curb)
Too Much Is Not Enough—The Bellamy
Bros./The Forester SIs.—(MCA/Curb)

“YOU'RE STILL NEW TO ME”
Marie Osmond with Paul Davis
Capitol/Curb 85613
CASH BOX #1—11/1/86
#1—11/8/86

Two Is Better Than One
When It's #1 Two Weeks In a Row!
From The Marie Osmond LP "I Only Wanted You"
Capitol/Curb 12516
# COUNTRY TOP 40 PLAYLIST SCOREBOARD

<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst. Wk.</th>
<th>Wks.</th>
<th>Req. Rank</th>
<th>Rotation</th>
<th>Sales Rank</th>
<th>Video</th>
<th>Current LP This Wk.</th>
<th>Current LP Ttl. Wks.</th>
<th>Hot Cuts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Marie Osmond/Paul Davis—You’re Still...Capitol/Curb</td>
<td>1</td>
<td>11</td>
<td>4</td>
<td>3</td>
<td>Hot</td>
<td>N</td>
<td>Y</td>
<td>38</td>
<td>5—Everybody’s Crazy’ Bout.../More Than Dancing</td>
</tr>
<tr>
<td>2</td>
<td>Barbara Mandrell—No One Mends A Broken Heart-MCA</td>
<td>4</td>
<td>12</td>
<td>18</td>
<td>19</td>
<td>Hot</td>
<td>N</td>
<td>Y</td>
<td>44</td>
<td>2—You’re Still My Hand.../Love’s Gonna Get You</td>
</tr>
<tr>
<td>3</td>
<td>Restless Heart—That Rock Won’t Roll-RCA</td>
<td>6</td>
<td>13</td>
<td>19</td>
<td>9</td>
<td>Hot</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>4</td>
<td>John Schneider—At The Sound Of The Tone-MCA</td>
<td>5</td>
<td>10</td>
<td>8</td>
<td>13</td>
<td>Med.</td>
<td>N</td>
<td>Y</td>
<td>17</td>
<td>8—Better Class Of Losers/Take The Long Way Home</td>
</tr>
<tr>
<td>5</td>
<td>George Strait—It Ain’t Cool To Be Crazy About You-MCA</td>
<td>7</td>
<td>13</td>
<td>3</td>
<td>10</td>
<td>Hot</td>
<td>N</td>
<td>Y</td>
<td>2</td>
<td>22—Rhythm Of The Road/Deep Water</td>
</tr>
<tr>
<td>6</td>
<td>Steve Wariner—Starting Over Again-MCA</td>
<td>8</td>
<td>12</td>
<td>21</td>
<td>17</td>
<td>Hot Reg.</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>7</td>
<td>The Gatlin Bros.—She Used To Be Somebody’s Baby-Col.</td>
<td>10</td>
<td>11</td>
<td>11</td>
<td>6</td>
<td>Med.</td>
<td>N</td>
<td>Y</td>
<td>50</td>
<td>2—From Time To Time/Talkin’ To The Moon</td>
</tr>
<tr>
<td>8</td>
<td>T. Graham Brown—Hell And High Water-Capitol</td>
<td>9</td>
<td>10</td>
<td>15</td>
<td>20</td>
<td>Hot</td>
<td>Y</td>
<td>Y</td>
<td>11</td>
<td>22—Don’t Go To.../She’s Mine</td>
</tr>
<tr>
<td>9</td>
<td>Randy Travis—Diggin’ Up Bones-Warner Bros.</td>
<td>2</td>
<td>12</td>
<td>2</td>
<td>1</td>
<td>RC</td>
<td>Y</td>
<td>Y</td>
<td>1</td>
<td>21—Messin’ With My Mind/Storms Of Life</td>
</tr>
<tr>
<td>10</td>
<td>Holly Dunn—Daddy’s Hands-MTM</td>
<td>11</td>
<td>12</td>
<td>12</td>
<td>7</td>
<td>Hot</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>11</td>
<td>Alabama—Touch Me When We’re Dancing-RCA</td>
<td>12</td>
<td>8</td>
<td>1</td>
<td>4</td>
<td>Hot</td>
<td>Y</td>
<td>Y</td>
<td>25</td>
<td>2—Cruisin’/The Touch</td>
</tr>
<tr>
<td>12</td>
<td>Bellamy/Foresters—Too Much Is Not Enough-MCA/Curb</td>
<td>14</td>
<td>7</td>
<td>7</td>
<td>21</td>
<td>Hot</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>13</td>
<td>Earl T. Conley/Anita Pointer—Too Many Times-RCA</td>
<td>3</td>
<td>14</td>
<td>24</td>
<td>5</td>
<td>RC</td>
<td>Y</td>
<td>Y</td>
<td>36</td>
<td>2—I Can’t Win For Losin’...Wild Life</td>
</tr>
<tr>
<td>14</td>
<td>John Anderson—Honky Tonk Crowd-Warner Bros.</td>
<td>15</td>
<td>13</td>
<td>29</td>
<td>18</td>
<td>Lite</td>
<td>N</td>
<td>Y</td>
<td>NEW</td>
<td>NEW—Countin’/You Can’t Judge A Book</td>
</tr>
<tr>
<td>15</td>
<td>George Jones—Some Colored Roses-Epic</td>
<td>18</td>
<td>8</td>
<td>5</td>
<td>8</td>
<td>Med.</td>
<td>N</td>
<td>Y</td>
<td>33</td>
<td>2—These Old Eyes Have Seen.../The Right Thing</td>
</tr>
<tr>
<td>16</td>
<td>George Jones—Cheap Love-RCA</td>
<td>17</td>
<td>12</td>
<td>35</td>
<td>25</td>
<td>RC</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>19</td>
<td>Exile—It’ll Be Me-Epic</td>
<td>13</td>
<td>14</td>
<td>41</td>
<td>2</td>
<td>RC</td>
<td>Y</td>
<td>Y</td>
<td>16</td>
<td>14—Kiss You All Over</td>
</tr>
<tr>
<td>20</td>
<td>Mel McDaniel—Stand On It-Capital</td>
<td>23</td>
<td>7</td>
<td>13</td>
<td>28</td>
<td>Med.</td>
<td>N</td>
<td>Y</td>
<td>NEW</td>
<td>NEW—Chain Smokin’/Just Can’t Sit Down</td>
</tr>
<tr>
<td>21</td>
<td>Ricky Skaggs—Love’s Gonna Get You Someday-Epic</td>
<td>24</td>
<td>6</td>
<td>9</td>
<td>40</td>
<td>Hot</td>
<td>N</td>
<td>Y</td>
<td>35</td>
<td>2—A Hard Row To Hoe/Love Can’t Ever Get Better</td>
</tr>
<tr>
<td>22</td>
<td>Michael Johnson—Give Me Wings-RCA</td>
<td>25</td>
<td>7</td>
<td>16</td>
<td>23</td>
<td>Hot</td>
<td>N</td>
<td>Y</td>
<td>NEW</td>
<td>NEW—Cold Me In The River/Hangin’ On</td>
</tr>
<tr>
<td>23</td>
<td>Tanya Tucker—Just Another Love-Capital</td>
<td>16</td>
<td>17</td>
<td>NR</td>
<td>24</td>
<td>RC</td>
<td>N</td>
<td>Y</td>
<td>29</td>
<td>29—Daddy Langlegs/ Girls Like Me</td>
</tr>
<tr>
<td>24</td>
<td>Hank Williams Jr.—Mind Your Own Business-WB/Curb</td>
<td>29</td>
<td>5</td>
<td>6</td>
<td>14</td>
<td>Hot</td>
<td>N</td>
<td>Y</td>
<td>3</td>
<td>18—Montana Cofe/You Can’t Judge A Book</td>
</tr>
<tr>
<td>25</td>
<td>Waylon Jennings—What You’ll Do When I’m Gone-MCA</td>
<td>27</td>
<td>8</td>
<td>31</td>
<td>NR</td>
<td>Med.</td>
<td>N</td>
<td>Y</td>
<td>18</td>
<td>31—The Shadow Of Your...Suddenly Single</td>
</tr>
<tr>
<td>26</td>
<td>Crystal Gayle—Cry-Warner Bros.</td>
<td>20</td>
<td>16</td>
<td>NR</td>
<td>11</td>
<td>RC</td>
<td>N</td>
<td>Y</td>
<td>8</td>
<td>12—Take This Heart/Deep Dawn</td>
</tr>
<tr>
<td>27</td>
<td>Lee Greenwood—Didn’t We-MCA</td>
<td>22</td>
<td>14</td>
<td>NR</td>
<td>22</td>
<td>RC</td>
<td>N</td>
<td>Y</td>
<td>17</td>
<td>7—Silver Saxophone/Love Will Find Its Way</td>
</tr>
<tr>
<td>28</td>
<td>Judy Rodman—She Thinks That She’ll Marry-MTM</td>
<td>33</td>
<td>6</td>
<td>38</td>
<td>NR</td>
<td>Lite</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>29</td>
<td>Gene Watson—Everything I Used To Do-Epic</td>
<td>31</td>
<td>6</td>
<td>36</td>
<td>39</td>
<td>Lite</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>30</td>
<td>Anne Murray—My Life’s A Dance-Capitol</td>
<td>26</td>
<td>10</td>
<td>NR</td>
<td>16</td>
<td>RC</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>31</td>
<td>Eddie Rabbitt/Juice Newton—Both To Each Other-RCA</td>
<td>28</td>
<td>12</td>
<td>NR</td>
<td>12</td>
<td>RC</td>
<td>N</td>
<td>Y</td>
<td>15</td>
<td>27—Singin’ In The Subway/Letter From Home</td>
</tr>
<tr>
<td>32</td>
<td>The Statler Brothers—Only You-Mercury</td>
<td>35</td>
<td>6</td>
<td>32</td>
<td>NR</td>
<td>Med.</td>
<td>Y</td>
<td>Y</td>
<td>9</td>
<td>21—Forever</td>
</tr>
<tr>
<td>33</td>
<td>Reba McEntire—What Am I Gonna Do About You-MCA</td>
<td>38</td>
<td>5</td>
<td>10</td>
<td>33</td>
<td>Med.</td>
<td>Y</td>
<td>Y</td>
<td>30</td>
<td>2—No Such Thing/Till It Snows In Mexico</td>
</tr>
<tr>
<td>35</td>
<td>The Forester Sisters—Lonely Alone-Warner Bros.</td>
<td>30</td>
<td>18</td>
<td>NR</td>
<td>34</td>
<td>RC</td>
<td>N</td>
<td>Y</td>
<td>23</td>
<td>21—100% Chance Of Blue/Drawn To The Fire</td>
</tr>
<tr>
<td>36</td>
<td>Poke McEntire—Bad Love-RCA</td>
<td>40</td>
<td>5</td>
<td>37</td>
<td>NR</td>
<td>Lite</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>38</td>
<td>Janie Fricke—Always Have, Always Will-Columbia</td>
<td>32</td>
<td>19</td>
<td>NR</td>
<td>32</td>
<td>RC</td>
<td>Y</td>
<td>Y</td>
<td>6</td>
<td>14—I’d Take You Back Again/Nothing Left To Say</td>
</tr>
<tr>
<td>39</td>
<td>Conway Twitty—Folliin’ For You For Years-Warner Bros.</td>
<td>47</td>
<td>4</td>
<td>23</td>
<td>41</td>
<td>Med.</td>
<td>N</td>
<td>Y</td>
<td>12</td>
<td>14—Only The Shadow Knows/You’re The Best</td>
</tr>
<tr>
<td>40</td>
<td>James &amp; Michael Younger—She Wants To Marry...-Air</td>
<td>41</td>
<td>8</td>
<td>41</td>
<td>NR</td>
<td>Lite</td>
<td>N</td>
<td>N</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

NR—Not Ranked  Y—Yes  N—No
ON DECK

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Marie Hoggard- &quot;Out Among the Stars&quot;</td>
<td>Columbia</td>
<td>45</td>
<td>5</td>
<td>22</td>
<td>NR</td>
<td>Lite</td>
<td>N</td>
<td>Y</td>
<td>27</td>
<td>33</td>
<td>Pensyl/Ven/Hutch</td>
</tr>
<tr>
<td>COUNTRY</td>
<td>COMMENTS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------------</td>
<td>--------------------------------------------------------------------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NORTH CENTRAL</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Me And My Broken Heart-Norman Wade-NCR</td>
<td>Straight Country-Good Regional Early Phones.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Half Past Forever...-T.G. Sheppard-Columbia</td>
<td>Most requested.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Me And You-Deno Fargo-Mercury</td>
<td>Taking off well.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Don't Bury Me 'Til I'm Ready-Johnny Paycheck-Mercury</td>
<td>Red hot.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 Love's Gonna Get You Someday-Ricky Skaggs-Epic</td>
<td>Hottest mover this week.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NORTHWEST</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Stand On It-Mel McDaniel-Capitol</td>
<td>Most requested.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Almost Gone-Roger Martin-Premier One</td>
<td>Good new artist.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Southern Air-Ray Stevens-MCA</td>
<td>Hot crossover.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 Starting Over Again-Steve Wariner-MCA</td>
<td>Intense, bluesy, lot of soul from this Wariner tune-sure to go here.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NORTHEAST</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 I Don't Mean Maybe-A.J. Masters-Bermuda Dunes</td>
<td>Strong early response/debut 35.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Deep River Woman-Lionel Ritchie/Alabama-Motown</td>
<td>We've been getting calls on it since the CMA awards!</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Diggin' Up Bones-Randy Travis-Warner Bros.</td>
<td>Winning country showdowns-knockin' 'em dead.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Cry Myself To Sleep-The Judds-RCA/Curb</td>
<td>Very impressive.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 Too Much Is Not Enough-Bellamy's/Foresters-MCA/Curb</td>
<td>Movin' up fast-lots of phones.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOUTHWEST</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Touch Me When We're Dancing-Alabama-RCA</td>
<td>Strong sales and airplay.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Wine Colored Roses-George Jones-Epic</td>
<td>Hottest.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Cry Myself To Sleep-The Judds-RCA/Curb</td>
<td>Jumped 10 points this week.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Mind Your Own Business-Hank Williams Jr.-Warner Bros./Curb</td>
<td>Lots of response-really big.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 Stand On It-Mel McDaniel-Capitol</td>
<td>Good phones-public thought it was killer.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOUTHEAST</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Daddy's Hands-Holly Dunn-MTM</td>
<td>Hottest record we've got-all of her singles are sold out in this town.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Then It's Love-Don Williams-Capitol</td>
<td>Uptempo-debut at 22.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Deep River Woman-Lionel Ritchie/Alabama-Motown</td>
<td>Continues hot-lots of jocks asking for single.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Michael Johnson-Give Me Wings-RCA</td>
<td>On fire, lady's choice.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 The Statler Brothers-Only You-Mercury</td>
<td>Most active.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SPECIAL INTRODUCTORY OFFER**

**CASH BOX** presents The Music Times

For the next 51 issues of CASH BOX, The Music Times, subscribe now and receive the next 51 issues of CASH BOX, The Music Times for $150.00. If your business is music, you need CASH BOX, The Music Times.

**SUBSCRIBE NOW**

**SUBSCRIPTION ORDER**

**PLEASE ENTER MY CASH BOX SUBSCRIPTION**

**NAME**

**COMPANY**

**ADDRESS**

**CITY**

**STATE/PROVINCE/COUNTRY**

**ZIP**

**PAYMENT ENCLOSED**

**SIGNATURE**

**DATE**

**SUBSCRIBE NOW SPECIAL INTRODUCTORY RATE ON CASH BOX, The Music Times at $150.00 per YEAR FOR A LIMITED TIME ONLY**

Continued U.S. Only.
As I sit and peck away at this week's column, Country Music Month 1986 has dwindled down to just a matter of hours left. The presentations and ceremonies are all behind us and the awards are now handed out on wall or on stage sitting on instant pieces or doing whatever words do after they've gone off to various corners of the winners, and the presenters and recipients alike are buckling down to another year of studio work and road touring and all the other affairs of music-type stuff that superstars do.

Before we put it to bed for another ten or eleven months, though, it could be a good idea to hold at least one awards presentation—the MA Awards—up to the light for use in the future, just to see if there's anything we might want to learn before we go charging off in search of more brass rings out there in Never-never-land.

From where I sit, at least, the message that comes through loud and clear is that Congress is in the hands of the conservatives, so to speak. The liberal majority has spoken out in a glowing voice—a voice accented with a distinct twang. And the voice said, "We want the king and queen of country music to wear cowboy hats and boots. And to rodeo. And sing songs reflective of rural America."

And tradition comes to the fore, helping almost the entirety of the words to be

Is there anyone out there in the strolling vists of Country Musicdom who doesn't know where Queen LPGA is coming from, or what side

King George's cornbread is buttered on? How about Crown Prince Randy? Is this a rocker looking at country music as a stepping stone to pop peaks? Has anyone who heard Don Seals acceptance lines confused him, perhaps, with a Manhattan sophisticate?

And then there's The Judds, Mama-And-Daughter Vocal Group Of The Year. You ain't likely to find an act quite like that in a heavy metal format, now are you?

The message is quite clear—and at least as far as the membership of the CMA is concerned. And we have a powerful feeling that it extends for beyond that body and out into the nooks and crannies of the U.S. of A. where the friends and neighbors entertain themselves (when they're not busy patrolling the Country Music Hall of Fame and the adjacent Tourist Boulevard here in Music City).

Like they once said in California, over a century ago: "There's gold in them there hills." And at this moment it's sparkling out there in the sunlight for everyone to see.

Traditional is in. And not just by an eyelash, or just for the moment. It's really in! From where we sit and observe, this year's awards look like a mere tip of the iceberg. The CMA Awards 1986 was more than just a group of people voting for their favorite singers and songs. It was a Congress issuing a mandate, born of national sentiments that are becoming clearer and stronger with each passing day, with each new TV news broadcast.

Call it conservatism, call it Reagan-omics, but any title you want on it, but it's an attitude that's likely to gain tidal wave proportions before it's all over.

And that could be a while.

* * *

By now, the Music Times has started to make a sizeable impact with the broadcasting segment of country music, many of whom have expressed loud cheers. One such, come in the form of this letter received by our fearless Vice President, Spence Berland:

Dear Spence,

What a beautiful piece of work! The new Music Times is! My congratulations to you and the entire staff of Cash Box. The country section is wonderful...well laid out, easy to read, graphically appealing and insightful. It is my feeling that Cash Box is becoming the definitive country programming tool—a trend-setting and thought-provoking publication.

Week after week, month after month, the Cash Box country section gets better and better. It is obvious that it's a labor of love for Tom and Tony. It's the kind of publication that programmers and promoters can look to for a real overview of what's going on in our industry. Thank you.

Sincerely,

Billy Pilgrim, PD/MD

KEED Radio

Tom McEntee

LARRY BOONE VISITS WSCG COUNTRY—Mercury recording artist, Larry Boone (the good-looking blond guy in the middle) performed at a recent WSCG show in New York.

COUNTRY PROMOTION OF THE WEEK

ORINTH, NY

WSCG—STAN EDWARDS PD/MD

PROMOTION—12 DAYS OF CHRISTMAS

Everybody knows that famous song, right? At least everyone thinks they do. Well, WSCG is testing their listeners to see how well they know the 12 days of Christmas—with 12 school districts and 12 local merchants involved.

Each school district takes one of the 12 days of Christmas and the children in grades 3-6 describe what that day means in their own words without using give-away terms (such as "7" or "geese"). One tope from each district is then given to WSCG.

Beginning, appropriately, December 12 before Christmas, WSCG jocks will choose a tope at random (like Wheel of Fortune or bingo), playing it for all-in listeners who have a chance at identifying the day being described by the children. The tope, and odds for one of the sponsoring merchants, are repeated throughout the broadcast day until a winning call is received. The listener who correctly identifies the day is awarded a gift from that sponsoring merchant.
WARRENTON, VA—Back in 1956, when this interviewer was still trying to find girls to slow dance with, and before most of today's crop of radio personnel were even born, Tomcat Reeder was already making his first steps toward carving out a career in radio. So what if his first station couldn't afford to pay him. That station, WARI in Arlington, VA, (now WAFA) was the self-same station originated as a country outlet by the legendary Connie B. Gay. In fact, Gay left the station the same year Tomcat joined—(which may tell you something).

Eventually, however, the station manager found a way to get him a spot on the air (a step up from gather work) and a modest salary for his efforts. Armed with a paycheck and a theme song for his show (an instrumental by Hank Williams' Drifting Cowboys called "Carn Crib"). Reeder embarked on a career that now has concluded its third decade and has incorporated virtually every position known inside a radio station with the possible exception of flying a helicopter for traffic reports. Air personality, music director, operations manager, program director, station manager, sales and even ownership are included in the functions he has covered in that period of time. (In fact, he managed to fill most of those roles at just one station, WYAI in Scotland Neck, N.C., a former R&B gig which he bought and signed on the air as a country station on New Year's Day, 1961.) Unfortunately, all the existing advertisers, including the mayor, promptly cancelled their business.

Of course, he got them all back eventually, but that didn't keep him from moving around. By 1962 he even did a stint in Nashville in the record/publishing business. However, in about a year he was once again behind the microphone, this time with WDON in Wheaton, MD where he stayed for the next 12 years. Then it was back to WKWC in Warrenton, where he had put in a year before the WYAI purchase. This time it was for good—almost. In '82 he and a friend bought another station on the fringes of Washington, D.C. It took him eight years to get the station, which he and his partner had to build, essentially from the ground up—even using their own tractors for laying cable and moving hardware. They turned it into an all-humor format and changed the calls to WJOJ, as they filled the airwaves with 20 years of collected comedy material. As it turned out the joke was on them when they discovered that the signal, thought to reach Washington, never even got close to that metropolis. They sold it after one year, taking a loss.

In '83, Tomcat returned to the big 'K,' where he now holds the top sales spot, as well as the m.d.'s chair.

Great Bend, KS—In reading last week's Street Talk column, you probably noticed that KVGB's Randy Hooker was recently awarded a second place by the Kansas Association of Broadcasters. (What the article didn't mention was that the award was in the category of "Deejay Personality Of The Year."). In 1984, while at KFRM in Salina, KS, he was also named as Cash Box's "Small Market Programmer Of The Year," and five years earlier, won first place with the Colorado Broadcasters Association for the "Best 60-Second Commercial." All of which adds up to receiving honors in three categories: production, programming and announcing, defining Hooker as a well-rounded broadcaster.

Much of his well-roundedness has been gained since emerging from Pike's Peak Community College far Radio in Colorado Springs back in late 1973, beginning with eight months of Country deejaying at KLB in Liberal, KS and followed immediately by a p.d. gig (already?) over in Dodge City. He stayed in Dodge at CHR-formatted KEDD for one year and left when he got an opportunity to take a "step up" to an Arbitron market (Pueblo, CO) and his first m.d. spot at KPLV, the CHR station there. (Unfortunately, it was also "the perennial last place station."). Nonetheless, he gained valuable experience and stayed until January of 1979, when he went across town to handle the m.d. spot (his "lessons" seem to get put to use quickly) at "beautiful-music-turned-country" KCCY. Thereafter, the station went "from nowhere to number one in the market in two years," and from there, directly to another number-one ranking with AC-formatted KIKM in Sherman, TX with its "real good signal into the Dallas-Ft. Worth metroplex." This time he was hired simply for his airwork, but his discomfort with having "no responsibilities" (after his p.d. and m.d. roles prompted him to leave after a scant four months.

The resultant move back up to Kansas (KFRM) provided another "first" for him, in that he assumed, for the first time, the role of Cash Box reporter. He remained there until January of this year when he was hired away as p.d./m.d. of KVGB, a formerly automated station—which meant that his "responsibilities" began with such startup endeavors as getting record service and starting a disc library, far openers. He's happy to report that the station is now showing strong sales.

CAPITOL/EMI America

Paul Lovelace

Capital/EMI America is moving into the holiday season with an outstanding lineup of its... Marite Oxmand and Paul Davis have enjoyed two weeks at Number One. T. Graham Brown is headed toward his third Number One and we're picking up heavy sales activity on... Sawyer Brown with Joe Bonsall.

Mel McDaniels and Don Williams are very hot, and powerful is the word that best describes the new Dan Seals record, "You Still Move Me."

We have received great response from the new Tanya Tucker single and Dottie Gray's "From Where I Stand" is ready to chart.

John Schneider, George Strait, The Bellamy Brothers, Waylon Jennings and Re McEntire are all reported as the hottest cards we have. Steve Earle and Lyle Lovett are breaking nationwide, while Ray Stevens pulling phones with "Dudley Darlow's" being hit LP cut.

The Whites, Orleans and Mac Bandy are good. Patsy Loveless, shipped 10/27, sha be a big record for this promising younger.

Sheila Shipley

MCA
CASH BOX TOP 40 COMPACT DISCS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
<th>Week</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Break Every Rule</td>
<td>Tina Turner</td>
<td>Capricorn</td>
<td>CD</td>
<td>32</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Little Creatures</td>
<td>Talking Heads</td>
<td>CBS</td>
<td>CD</td>
<td>32</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Whitney Houston</td>
<td>Whitney Houston</td>
<td>RCA</td>
<td>CD</td>
<td>32</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Electric Avenue</td>
<td>flamingo</td>
<td>RCA</td>
<td>CD</td>
<td>32</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>The Age of Innocence</td>
<td>Fleetwood Mac</td>
<td>CBS</td>
<td>CD</td>
<td>32</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>A Decade of Steely</td>
<td>Dan Steely Dan</td>
<td>MCA</td>
<td>CD</td>
<td>32</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>Then &amp; Now/The Best Of The Monkees</td>
<td>Antena</td>
<td>RCA</td>
<td>CD</td>
<td>32</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>I'm Gonna Love You</td>
<td>Janis Joplin</td>
<td>Reprise</td>
<td>CD</td>
<td>32</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>Brothers In Arms</td>
<td>Dire Straits</td>
<td>Warner Bros</td>
<td>CD</td>
<td>32</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>Life's Rich Pageant</td>
<td>The Carpenters</td>
<td>Bell</td>
<td>CD</td>
<td>32</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>True Colors</td>
<td>The Jacksons</td>
<td>CBS</td>
<td>CD</td>
<td>32</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>Money, Money, Money</td>
<td>The Osmonds</td>
<td>RCA</td>
<td>CD</td>
<td>32</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>The Other Side Of Life</td>
<td>The Osmonds</td>
<td>RCA</td>
<td>CD</td>
<td>32</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>Mad World</td>
<td>Peter, Paul &amp; Mary</td>
<td>RCA</td>
<td>CD</td>
<td>32</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>Show 'Em What You're Made Of</td>
<td>The Monkees</td>
<td>RCA</td>
<td>CD</td>
<td>32</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>You Make Me Feel Like Dancing</td>
<td>The Monkees</td>
<td>RCA</td>
<td>CD</td>
<td>32</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>I Can't Help Myself</td>
<td>Cher</td>
<td>CBS</td>
<td>CD</td>
<td>32</td>
<td>17</td>
</tr>
<tr>
<td>18</td>
<td>Saturday Night Fever</td>
<td>The Bee Gees</td>
<td>ABC</td>
<td>CD</td>
<td>32</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>The Liar</td>
<td>Alice Cooper</td>
<td>RCA</td>
<td>CD</td>
<td>32</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td>I Love You</td>
<td>The Righteous Brothers</td>
<td>RCA</td>
<td>CD</td>
<td>32</td>
<td>20</td>
</tr>
</tbody>
</table>

W L O C

BACK IN THE HIGH LIFE                2 14
INVISIBLE TOUCH                        3 18
DOWN TO THE MOON                    6 12
GRACEFUL WEST                        7 6
THE BRIDGE                          8 7
FORE!                                 1 20
DANCING ON THE CEILING               10 7
TRUE BLUE                            4 11
THE OTHER SIDE OF LIFE            5 24
MOODY BLUES                         6 29
W L O C

CHRONICLES                             23 61
LIFE'S RICH PAGEANT                  22 7
TRUE COLORS                           20 19
SENTIMENTAL REASONS                   24 3
MIKE & THE MECHANICS                 32 27
L IS FOR LOVER                       33 24
$150                                 36 12
THE WAY IT IS                       34 21
LIKE A ROCK                          35 17
THE WINNER IN YOU                  36 13
CONTROL                                38 23
RAPTURE                                39 12
TRUE CONFESSIONS                    40 13

THE CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
ADIAN GOLD—Belinda Carlisle and Charlotte Caffey (Carlisle's co-songwriter and gui
t were in Toronto last month to pick up a Gold record for the album, "Belinda. Later that
night, Carlisle and Caffey were at a hotel bar celebrating, enjoying Walter Kuhl’s fam-
ous "Mad About You," already a top 5 single in Canada, reached the Gold sales level as well.
Carlisle and Caffey are (l-r) Henry Vandenhoogen, CFTR Radio; Paul Orescan, ad exec, Canada; Wayne Webster, CHUM FM, Radio; Randy Lessino, MCA Records;
flowers, NMA, MCA Records, and Ron Stone, manager.

gentina (continued from page 12)
roduce local groups. In Buenos Aires, as has launched Metropolis, a group Lopez contends will be a strong pres-
ent near future.
dra Mihanovich, whose latest LP has recently released by RCA, will star in a
of dates at the Opera Theater in
own Buenos Aires. She is expected to
several groups from the album. RCA
is Sandra to hit a large concert as she
is conducting a promotional cam-
in Spain. Her music is likely to garner
or in Brazil as well. Mihanovich’s flu-
lish English and her jazz background
he to set her up for a successful inter-
cer.

Spanish (continued from page 12)
recorders and the record rental busi-
said the booklet. On the other hand,
softwares, including both laser discs
so two tape, continued to develop the
ner base established since 1962.
all sales of both audio and video soft-
1985 were $342,200,000,000 yen ($1.76 billion). Audio accounted for 92 per-
the total, video accounting for 18.
Total audio sales, including CDs, $381,300,000,000 yen ($1.76 billion),
ese of three percent over the previ-
ner. Conventional black vinyl discs
den 11 percent, while cassettes were

(continued from page 4)
be the last.”

In the wake of the launch of DAT as an or-
ary standard as opposed to a revolu-
type as CD’s, a sign says Larry Rosen, co-
Grp Records, Finer agrees,
“CD was revolutionary in terms of its
improved it also meant the addition of a
original the format of the in-
and the consumer marketplace of its
to digital.”

In the industry there have voiced concern
DAT might threaten the CD mar-
there is the possibility consumers
cds and record on DAT with
n loss of quality. Finer, however,
not see this as a major danger.

Smith (continued from page 4)
will continue to be active year round in ma-
ters which affect the musical creative com-
unity, in particular, and the music in-
industry as a whole, and we will continue to
in the campaign for educational pro-
grams administered by local NARAS chap-
ters, in New York, Los Angeles, Chicago,
San Francisco, Atlanta, Nashville and Mem-
phis. Further, we expect to develop an in-

Sony (continued from page 4)
The “Son of Millino” program will be
accompanied by a color brochure, a poster,
and an end-of-aisle merchandising display
case that gathers all Sony Millino titles into
one section of the store. The case was de-
gined when the company determined

Maryland Sound (continued from page 5)
your perception of where the sound is com-
ing from and what you’re doing with it,”
something that may be tried out on a pro-
posed Roger Waters tour in 1987.
“I know the intention of the Stevie Won-
tour— including, of course, making
money— was to give Stevie’s fans, however

5 YEARS AGO IN CASH BOX

November 7, 1981—Eric Gale re-
cently became the first artist to sign
with the new Elektra/Music Man re-
ports. On the heels of David Braun’s de-
parture from PolyGram Records, Inc.
Guenther Hensler has been named
president and chief operating officer of
the company. The new romantic move-
ment was a pretty wimpy musical genre
that began with, mostly on high
fashion and rhythm machines. And
while most of the music’s purveyors will
be forgotten by the time next year rolls
around, a few have a chance for lasting
impact. One of the most musically
sound groups to be linked with the new
romantics is Duran, Duran, which re-
cently won a gold record at the Roxy in L.A.
Named after a character in the kitsch/70s
1960s film Barbarella, the band
really shows signs of being able to trans-
scend the Blitz trend. “It’s something
we’re growing away from naturally,”
said Duran bassist John Taylor.
“When it started, we thought the disco
kids wouldn’t like it because it was too
dark and vice versa. We now think of it
as something to build upon.” The

Smith (continued from page 4)
creasing number of ongoing projects that
will be of industry-wide benefit.”

NARAS is currently engaged in the
screening process which will culminate in
the announcement of nominees for the an-
nual Grammy Awards in recording excellence.

Smith’s office will be at the Academy’s
central headquarters in Burbank, California.

Maryland Sound (continued from page 5)
many show up, a really good experience, a
really pleasant evening with Stevie. That is
the whole point of the thing and I think we
accomplished that.”

The Stevie Wonder tour, in quad, as been
extended through Thanksgiving and may
still be around come Christmas.

Warner Amex Satellite Entertainment Co., owner of the MTV: The Music
Channel satellite cable TV program, re-
ports that it’s been receiving an excel-
ent response from record retailers in its
test markets. Although the network is
far from the national saturation point
and, subsequently, has yet to exert any
musical influence on the national charts, pro-
gramming seems to be having a positive ef-
fect on regional sales. “We’re selling
stuff we never sold until MTV came
along and started featuring these new
performers to these new performers,”
said Bob Smith, manager of the
Peaches outlet in Tulsa, Okla. “We had
15 Bubbles albums sitting here for sev-
en months and all sold, in just the last
three weeks. We just had to reorder
Squeeze albums, and they got no airplay
here. It’s MTV exposure.” Top five
singles: 1. Arthur’s Theme (Best That
You Can Do), Christopher Cross 2.
ana Ross & Lionel Richie 4. For
Your Eyes Only," Sheena Easton 5.
"Start Me Up," The Rolling Stones.

BANK ON IT—Coyote Recording group Gubank, newly signed to BMI, are pictured here after a
Pyramid Club show, with some BMI writers. Pictured (l-r, front): BMI’s Barbara Cane and
Gubank’s Alice Geneve, and (back) BMI’s Rick Sanjok, band members Tai Palsimaro, Mike
Korman and Kayn Kohl, and BMI’s Allan Fried.
<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>WC</th>
<th>LO</th>
<th>WE</th>
<th>LO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>IT'S A BIT ME</td>
<td>Terri Clark</td>
<td>Curb</td>
<td>38</td>
<td>5</td>
<td>38</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>A CHAIN OF LIES</td>
<td>The Dixie Chicks</td>
<td>EMI-Capitol</td>
<td>37</td>
<td>9</td>
<td>37</td>
<td>9</td>
</tr>
<tr>
<td>3</td>
<td>I'M NOT THE ONLY ONE</td>
<td>Martina McBride</td>
<td>RCA</td>
<td>35</td>
<td>1</td>
<td>35</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>LONELY DON'T CARE</td>
<td>Tim McGraw</td>
<td>RCA</td>
<td>34</td>
<td>2</td>
<td>34</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>WHEN THE SUN GOES DOWN</td>
<td>Travis Tritt</td>
<td>BNA</td>
<td>33</td>
<td>3</td>
<td>33</td>
<td>3</td>
</tr>
<tr>
<td>6</td>
<td>MY WINGS</td>
<td>George Strait</td>
<td>MCA</td>
<td>32</td>
<td>4</td>
<td>32</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td>I'M GONNA BE YOUR SALLY</td>
<td>John Michael Montgomery</td>
<td>RCA</td>
<td>31</td>
<td>5</td>
<td>31</td>
<td>5</td>
</tr>
<tr>
<td>8</td>
<td>I'M NOT THE ONLY ONE</td>
<td>Martina McBride</td>
<td>RCA</td>
<td>30</td>
<td>6</td>
<td>30</td>
<td>6</td>
</tr>
<tr>
<td>9</td>
<td>I'M GONNA BE YOUR SALLY</td>
<td>John Michael Montgomery</td>
<td>RCA</td>
<td>29</td>
<td>7</td>
<td>29</td>
<td>7</td>
</tr>
<tr>
<td>10</td>
<td>WIND IN THE WIND</td>
<td>Tim McGraw</td>
<td>RCA</td>
<td>28</td>
<td>8</td>
<td>28</td>
<td>8</td>
</tr>
<tr>
<td>11</td>
<td>WHERE THE HEART IS</td>
<td>Tim McGraw</td>
<td>RCA</td>
<td>27</td>
<td>9</td>
<td>27</td>
<td>9</td>
</tr>
<tr>
<td>12</td>
<td>WHERE THE HEART IS</td>
<td>Tim McGraw</td>
<td>RCA</td>
<td>26</td>
<td>10</td>
<td>26</td>
<td>10</td>
</tr>
</tbody>
</table>

**CASH BOX COUNTRY SINGLES**

November 8, 1998

**DEBUT**

- "WILL I'MORROW BE ANOTHER WOMAN" by Tanya Tucker (Capitol B-5602)
- "YOU COULDN'T HAVE BEEN EASY" by The Whites (MCA/Curb SB953)
- "IT AIN'T GONNA BE EASY" by The Whites (MCA/Curb SB953)

**CHARTBREAKER**

- "I CHOOSE YOU" by George Strait (SB969)
- "I DON'T KNOW ME" by A.J. Masters (BMG/RCA 1115)
- "JIMMY I'M´BACK AS ANOTHER WOMAN" by Don Williams (Capitol B-5602)

**ALPHABETICAL LISTING ON INSIDE BACK COVER**
NASHVILLE—Several hundred members from throughout the world were present at the annual CMA membership meeting in October. The organization enacted a bylaws change, elected 16 new directors and presented a number of special awards.

Members passed a proposed bylaws change which eliminated future lifetime directors. Previously these members were those who had served as both chairman and president of the organization. The five current lifetime directors, Bill Denny, Ralph Peer, Frances Preston, Wesley Rose and Joe Talbot, will remain unaffected by the bylaws change.

Sixteen new directors in 14 categories were elected by the members attending. These were: Advertising Agency—Dick McCullough, E.H. Brown Advertising, Chicago; Artist Manager/Agent—Jack McFadden, McFadden & Assoc., Nashville; Artist/Musician—Richard Sterban, Oak Ridge Boys, Nashville; Broadcast Personality—Bobby Denton, WIVK, Knoxville; Composer—Jerry Cash, MCA Music, Nashville; International—Greg Rogers, Wild Life Management, London; Publisher—Marly Feely, Billboard, New York; Publisher—Dean Goy, Welk Music, L.A.; Radio—Al Greenfield, The Greenfield Group, Phoenix; Record Company—Jim Foglesong, Capitol/EMI America, Nashville; Record/Video Merchandiser—Jack Eustice, Musicland, Minneapolis; Talent Buyer/Promoter—Joe Sullivan, Sound Seventy Productions, Nashville; Television/Video—Terry Lickona, Austin City Limits, Austin; At-Large—Rick Blackburn, CBS Records, Nashville; Tom Collins, Tom Collins Productions, Nashville; and Stan Morress, Scotti Brothers, Marcus and Nanas, Santa Monica.

CHIT CHAT: Ray Stevens got some unexpected staging at a recent concert when co-performer Steve Wariner “streaked” out onto the stage wearing sunglasses and a towel, dribbling a basketball, during Stevens’ rendition of his classic song, “The Steak.”...Terry Cline, president of The Jim Halsey Company, was invited to Japan recently to present the International Federation of Festivals Organizers award for Peace through Music and Art to the World Popular Song Festival in Tokyo. Another Libra came into the world when Paul Gregg of Restless Heart and his wife, Leslie Ann, had a baby girl, Mallory Ann, on October 6. Two television specials of the event will be filmed during the upcoming American Music Hall of Fame Induction Banquet and Awards Show in January. RADIO NEWS: The Country Radio Broadcasters, Inc. have sent a questionnaire to more than 2500 station managers to compile information for inclusion in the program book of the 1987 Country Radio Seminar slated for Feb. 19-21 at Opryland Hotel in Nashville...WCAO Radio has announced the addition of Brenda Bissett to their staff as the new mid-afternoon air personality.

NASHVILLE NEWS: Orleans has signed with the Bobby Roberts Entertainment Corp. A new recording studio, Sixteenth Avenue Sound, is scheduled to open in Nashville on Dec. 1, according to engineer Mike Poston and songwriter/producer Byron Hill...Mac Allen has joined SESAC, Inc. in its Broadcast Licensing Division.

COUNTRY TV: Dolly Parton will star in her first movie for television, “Dolly’s Smoky Mountain Christmas,” on Sunday Dec. 14. The movie was directed by Henry Winkler.

Valerie Hansen

WHO’S GONNA FILL HIS SHOES—Pictures from Country Music Week continue to haunt the pages herein, and this is a shot from CMA night. George Jones’ first saying, “Who’s Gonna Fill His Shoes,” won Video of the Year, and Rick Blackburn, Sr., and Gen. Manager (left) and Paul Smith, Sr. VP Marketing, Branch Distribution (right) CBS Nashville help him celebrate.

EDDY RAVEN (RCA 50327-RAA) Right Hand Man (2:55) (Earthly Delights) (B.I. (G. Scruggs) (D. Gant, E. Raven) Everything about this one is good, from the creative lyrics to the voice sing them and the sound that surrounds them both.

MARTY STUART (Columbia 38-06425) Do You Really Want My Love (3:26) (Big Ears/Red Pajama/Hank’s Cadillac—ASCAP/BMI) (S. Goodm. M. Stuart) (Producer: C. Allen) Rock ‘em dead, Marty. If you’ve got any sluggish listeners out there, a dose of Stuart may be just what the doctor ordered.

CHARLY McCLAIN & WAYNE MASSEY (Epic 34-06433) When Love Right (3:03) (Royalhaven/Cookhouse/WB/Make Believe—BMI/ASCAP) (G. Nelson, P. Nelson, J. Greenebaum) (Producers: D. Morgan, S. Davis) Yep, they’re still in love. This is another nice cut off the Masses’ homey album.

THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28547-A) Fire In The 5 (3:50) (Le Bone Air/Vicious Circle—ASCAP) (J. Hanna, B. Carpenter) (Producers: J. Hanna, B. Edwards)

And NGDB just keeps on comin’ on, this time filled with fire energy fanned guest vocalist Kenny Loggins.

DWIGHT YOAKAM (Reprise 7-28565-A) It Won’t Hurt (3:03) (Cool Do West—ASCAP) (D. Yoakam) (Producer: P. Anderson)

It don’t come any more traditional that this, from the cry-in-the-voice vocals the honky tonk piano to the drinkin’ and hurtin’ lyrics.

THE ALMOST BROTHERS (MTM PB-72079) I Don’t Love Her Anymore (3:20) (Uncle Artie—ASCAP) (M. Ragogna) (Producer: T. West)

MTM’s newest dynamic duo have released their second single, and we think you’re going to hear a lot more from Mike Ragogna and Steve Mosto. This one is heavily Everly in sound, but the lyrics are original Ragogna and deserve a close listen.

NEW PLAYERS

CASH BOX

ANYTHING ELSE IS A COMPROMISE

Cash Box November 15, 1986
TH WILLIAMS (BGM BGM 486 A) These Eyes (2:58) (Ronde—BMI) (B.Williams) (Producer: Jimmy)

some strong talent has been surfacing in the indie corner of the world, including Beth Williams, who climbed to the Top 50 last time out even though she was on the "Wrong Train." Still on the right track, however, she outshines the competition with her potent effort, a self-penned ballad called "These Eyes." The eyes now have it.

NDIE FEATURE PICKS

STY BUDDLE (BPC BPC 1002) Misty Mississippi (3:04) (Forrest Hill/Circle th/Lynn Shawn/Song Pantry — BMI/ASCAP) (D.Goodman, P.C.Rake, M.Suln. R.LaVolej) (Producer: D.Goodman) Buddles may be saying goodbye on a Misty Mississippi Monday morning, but don't say hello to him with the lyrics and production on this song.

E DOUGLAS (MSR MSR 198311) Bare Footin' (2:48) (Bonapart — BMI) (Aker) (Producer: J.Douglas) you're looking for just plain fun, kick off your shoes and dance on back into the 60s with Douglas.

IQUITA (Gallery II Gallery-2003) Whatever Turns You On (2:54) (Fullness/ukwood — BMI) (J.Fuller) (Producers: J.Gale, J.Pierce) Can't imagine why the fellas on the reviewing team scored this one so high! Try it just to see if you get the same reaction.

GTIE SESSIONS (Complet CP-161) I Bought The Shoes That Just Liked Out On Me (2:11) (Central Songs/Screen Gems — BMI) (R.Simpson, one) (Producer: C.Ammerman) great hook on a flat-out traditional two-step custom made for the boots and son set.

HAE MILLER (Hey Ho 711) Genuine Love (2:58) (Bright Sky/Charlie Hk/Ballsheet — ASCAP/BMI) (J.Weatherly, D.Gibson) (Producers: M.Borton, H.Wigston) good blend of backup vocals and instrumentation should garner some genuine lay for Miller.

ALSO MENTIONABLES

IK SEEGER (Rumpelstiltskin RR-1303) When A Lover Gets Lonely (Complet CP-160) Hello Houston (continued from page 26)

committee when it was presented to by Kaye Schneider, Music Program director of Metro Schools. This was a fol-
lo to a meeting between the NEA and arpartment of Music Education in 1984 the need for an elementary music pro-
was discussed. The state requires 60 es per week of music education for K-8, but many teachers in Nashville's trio schools felt poorly equipped to the subject.

Kaye Schneider compiled a list of 100 which could be used to teach harmo-
hody, pitch, dynamics, movement, con reading, grammar and English, Gil 
was approaching record labels and a about recording these songs for use 
cassette. The response was immediate 
the artists taking part were asked one or two songs and record them simple arrangements and 
notation.

As this was taking place, students all the elementary schools in Nashville auditing for the children's choir would also be a part of the program.

12 three students were chosen from 12 who auditioned, and the group spent two weeks this summer recording the songs in Belmont College's 24-track Turnley Studio, compliments of the college.

The resulting songbook contains tunes ranging from "Hickory Dickory Dock" and "Old Dan Tucker" to "Rocky Top" and "The Star-Spangled Banner," divided by grades and followed by teaching suggestions, musical concepts, CCRP Objective, and Dolch words for the grade level indicated for that particular song. The accompanying cassettes have the tunes recorded first by a professional, such as the Oak Ridge Boys singing "The Star-Spangled Banner," followed by a child's chorus singing in the correct key for their peers to join in.

The list of acknowledgements for the songbook is three pages long, including studios, artists, musicians, publishers, licensing organizations, record companies, producers, managers, engineers, tape corporations, printers and others who all donated their efforts.

This unique community project, drawing on Nashville's own resources for the betterment of its young people, is quite an accomplishment. Music City has reason to be proud of itself, it's earned the right.

THE WESTERN TEAM—West Records' Boots Clements and his new artist, Jerry Nay-
lor, cut a session at Westlake Studios, a way out West (in California). Pictured (l to r) are Larry Muhoberac, string arranger, Clements, Naylor and Ron Capone, engineer (seated).

Sonny Martin
ONE OF COUNTRY MUSIC'S HOTTEST ENTERTAINERS!

Keeps coming with the HITS!

Our Latest single "Cowboy Boots & Soft Blue Denim" is the best yet and chart bound...Watch for our new LP "I've Always Been Country" to be released soon!

29
Elwyn Raymer’s Gospel News and Views

By Reginald Dunlap

I am frequently asked the question: Why isn’t there a major television series showcasing Gospel Music’s growing popularity today? I believe there are two key reasons. First it is the conviction that television stations and advertisers have about what gospel music is today. Convincing stations to air a gospel oriented music show and advertisers to sponsor such a show is still very tough because both groups narrowly define gospel music as the sound of southern gospel quartets, block spirituals, and traditional church choirs. A few may have heard of Amy or Sandi, but most are unaware of the new sounds and styles of the new stars emerging as gospel music undergoes its transformation.

The second reason is the absence of a united industry “push” to build a national TV audience while at the same time the need to look past individual self-interest and work to make The Dove Awards the showcase for the best finally got one of the form of the CM Awards. Total industry support can produce a show that increases public awareness of gospel music while changing viewers’ and sponsors’ perception of what gospel music is all about. If it is to change attitudes toward the country with The Dove Awards telecast, there will be opportunities for many other shows to follow.

To fully appreciate what happens when people understand what you are about, one needs only consider the remarkable success Amy Grant has achieved. The public’s changing perception of gospel music is all that revealed by recent highly favorable articles in Time, Life, People, Rolling Stone, Newsweek and Saturday Evening Post. This new mood of the public is typified by the following quote in Esquire, “it’s the audience that’s doing the crossing over.” And it is the annual Dove Awards show, our industry’s showcase, that must persuade TV viewers to cross over to gospel music.

If all this changing public perception talk sounds familiar, perhaps it is because it is reminiscent of the days 30 years ago when Nashville’s earliest music innovators caught heat from their peers for changing traditional country music in an effort to reach larger audiences. These early years of experimentation produced what became known as the Nashville Sound and resulted in the international popularity of country music. I believe gospel music may be on a similar frontier today. Many of our artists are experimenting successfully with non-traditional forms that appeal to larger, more mainstream audiences of all ages. Out of this brave experimentation may come the national and international awareness, acceptability, and commercial viability we all seek.

Just as gospel music needs a forum today to reach its desired greatness, so did country music in its early days. And when country music made the opening in the two categories of the CM Awards Show, its business soon after began growing in all directions. While TV was a major contributing factor in country music’s increase in popularity, the real key was the support industry leaders and performers gave their national forum. Support for the show for the benefit of all was given in spite of misgivings about network requirements for non-country, more mainstream hosts in the early days. The success of the Dove show led to other shows being launched which gave even more exposure to the music and in the process created new stars through national TV. None of the shows of our company (Show Biz, Inc.) produced and distributed during the sixties and seventies could have succeeded without the cooperative spirit among the country music industry family. The gospel music industry today needs to kindle that same spirit if it is to sell its new look and sound to national TV audiences.

As gospel music gains TV exposure, efforts must be directed towards changing viewer’s perception of the music by presenting the new look and sound in shows that are contemporary in style and pace to attract modern audiences but done tastefully enough to retain established fans.

In 1986, The Dove Awards was broadcast live on the CBN cable network and, for the first time, syndicated to commercial television stations. Joint syndication and cable casting of any show is highly unusual, and skeptics said, “you can’t get commercial stations to carry the show if it first airs on cable as a live show.”

I am happy to say that the skeptics were wrong. The final A.C. Nielsen report reveals that the 1986 Dove Awards Show achieved a nationwide coverage of almost 75 percent of the United States. A very acceptable first year’s coverage for any new awards show, but only the beginning of what I believe will become one of TV’s most successful programs.

It seems to me, our challenge as an industry is to develop a TV show that captures people everywhere to realize that our music is a spiritual, good news message that all can enjoy if only they give it a try. I already see a good start on the process with The Dove Awards telecast, we must work even harder to make it the premiere showcase for gospel music. When we do, there will be more question about why there aren’t gospel music shows on TV... there will be!

DRESS REHEARSAL—Myth recording artist Kim Boyce poses backstage. Pic to r: Andy Radnay, tour publicist, Boyce, manager, Mike Dixon, and road man, Barbara Sus. Cash Box November 1

GOSPEL LP REVIEWS

SQUIRE PARSONS—That's When It Will Be Heaven—(Passage 7-90057-049-7)—Producer: W.Hilton

Parson power fuels this mix of Southern Gospel, inspirational and contemporary Christian tunes. The way his voice draws you into each song shows why he was named 1986 GMA Male Vocalist of the Year. If you need help to get going in the morning, "Help Is On The Way," and if you're missing your family, the title cut will get you through it.

BILLY SPRAGUE—Serious Fun—(Reunion 7-01-001512-0)—Producer: Reed Arvin

Sprague gets serious about his fun on this project and you're invited to the party. The magic hands of Dan Blanton and Mike Harrell have once again conjured up a clean, clear sound to weave around the poetic lyrics of writers such as Wayne Kirkpatrick, Chris Eaton and Billy Sprague himself. Especially nice is the ballad "A Heart Like Mine." Also check out "Ymismi.

GOSPEL BITS

NASHVILLE—Michael W. Smith opened Nashville eyes to the Big Picture when he played in concert in Music City recently. Elim hall opened for Smith, and a reception honoring everyone involved was held at a local eatery following the concert...RA-DI-O NEWS: What do Michael W. Smith (he's everywhere, he's everywhere), Sheila Walsh, David Meece, Twila Paris, Steve Green, Greg X. Volz, Morgan Cryer, Lar nellle Harris, Carman, Billy Sprague, Bryan Duncan, Leon Patillo, Mylon LeFevre, Randy Stonehill, Philip Bailey, Phil Driscoll, Bob Carlise, Pam Mark Hall and Wayne Watson have in common? They could probably ponder that one for a while, but in this case the link is that each received a wakeup call from WWJ in York. The station did this not to grumble the dreaming sleepyheads to promote their new morning show, but as a way to highlight the artists. Listeners were able to hear interviews with an artist, if they woke up in time, and chances to win clock radios, albums by the featured artist, and more...SIGNINGS: The Clark Sist confirmed album, "Heart And Sc will be released on Rejoice Records through A&M Records. An all-out marketing push is being planned in hopes of a crossover, according to promotions...Kenny Marks has signed with Dayspring Records, a three-album contract renewal.

Amy Lav
Around The Route

by Camille Compasio

AOG—Following the recent acquisition of Nomac by Merit Industries, Merit has put together a national team of sales and promotion specialists to work with operators and distributors in furthering the growth of darts. "Where the operators fail to commit themselves, that's where you'll find Merit-Nomac," stated President Feuer. Heading the national is the team of Kirk McKenon and Rm Smokey, with a combined experience of fourteen years in dart sales, promotional events and tournaments. The new team of champions and professionals will try to concentrate on cooperative, coordinated programs designed to improve overall industry conditions.

ago—The general manager of the JAMMA trade show announced that the "WEC Lemans" and "Out Run" were the games everyone spoke with who saw them. "Out Run" showed nice features. You'll see it this week at AMOA Expo along with many other outstanding games. This edition of Cash Box comes a few days prior to the opening of the A Convention so we will not elaborate on any of the products to be shown, but disrupt mention of several novelties which stimulates the curiosity and is a tradition at this show...what we're hearing in the trade, Expo will have a lot of redemption equipment and a emphasis on American produced products. The U.S. factories have really all out capitalizing on the gradually growing market. They're providing a sort of irresistible equipment that sep the momentum going!

the go. Bally Sente's Jolly Backer, his return from attending a number of open house showings across the country—sp.vendoring the new "Night e"—is slated over the response to wpiece. His next trip will be to Chicago where the person who motors the most is the chairman of the committee," he continued. "Open events draw the shark or hustler and undermine the league play."

The concept of having events which cannot be entered except through participation in operator run leagues solidifies the operator's position in his market. Because of this concept, we have placed our emphasis on league sponsored and associated events, as they reward and bolster the efforts made by the operator.

When state and national 'league player only' events did not exist, Open Entry Events filled the gap," said Ansky. "Today there is a strong movement by AMOA and the various state associations like WAMO Wisconsin and MOMA Minnesota, successfully using these programs to increase membership and provide the location lock-in they need."

We will continue operator assistance programs with 'on-location support,' both direct and through our distributors. For example, our 'Beat The Champ' program has worked well where operators were starting leagues and wanted to draw additional attention to machines already on location," he concluded.

Further information about the program may be obtained by contacting Merit Nomac at (800) 523-2760 or (215) 639-4700.

Strong AMOA Opposition To New Senate Bill

AMOA & NCM To Vote On Merger

Chicago—The board of directors of the Amusement & Music Operators Association and the National Coin Machine Institute will in November on merging the two organizations. This pending action is a result of an agreement in principle reached this past summer by representatives of the two groups.

If approved the name NCM would cease to exist and two designated members of AMOA would be elected to the AMOA board of directors. Both boards will vote on the matter during separate meetings scheduled during AMOA Expo '86, which is being held in Chicago, November 6-8. NCM, currently located in Philadelphia, represents the legislative, taxation, and public relations interests of operators and manufacturers of coin-operated cigarette, music and other vending equipment. It has approximately 100 members.

AMOA, headquartered in Chicago, serves the coin-operated games, music and vending industry. AMOA has approximately 1,500 operators and affiliated distributor and manufacturer members. If the agreement is approved, NCM activities would merge into AMOA's Chicago office and NCM members meeting AMOA membership qualifications would become AMOA members.

Cosentino Joins Atari Sales Team; Factory Realigns Territories

Chicago—Atari Games announced the appointment of Frank Cosentino as sales manager for the Midwest region of the U.S. Cosentino has five years experience in the coin-op industry, having worked in both the distribution and manufacturing segments.

Frank will be a welcome addition to our sales force," stated Shane Sweeney, senior vice president of sales, in commenting on the appointment. "He brings with him a youthful exuberance and a genuine enjoyment of our product."

For the past year Cosentino has been the national sales manager for Memetron the Elk Grove Village Ill. based manufacturer that specializes in the marketing and sales of video game conversion kits. Prior to that he held the position of account executive with Bally Midwest Distributing in Chicago. During the tenure at Bally Distributing, he also obtained hands-on experience in the technical area while serving as a video game tech-nician and troubleshooter.

Cosentino will work out of the Chicago area and be responsible for Atari sales in Illinois, Indiana, Iowa, Kentucky, Louisiana, Michigan, Minnesota, Missouri, Nebraska, Ohio, Oklahoma, Texas, Wisconsin and the Canadian territory of Canada.

The Eastern region will be under the supervision of sales veteran Jim Newlander and this territory will include the states of Alabama, Florida, Georgia, Maryland, Massachusetts, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Tennessee, Mississippi, New Mexico, New York, Ohio and New Jersey.

Greg Rice, the Western Regional Sales representative will be responsible for the states of California, Oregon, Washington, Arizona, Colorado, Hawaii, Alaska, Utah and British Columbia.

Seeburg Forms ‘LaserMusic’ Distributing Division

Seeburg Corporation who, introduced its “LaserMusic” coin-jukebox, announced the formation of LaserMusic, a new affiliate of Seeburg which is dedicated to the coin-operated music business. The purpose of this endeavor is to create and develop jukebox sales in territories where there are no appointed distributor organizations," according to Seeburg executive vice president Joe s.
AMOA Expo '86 is about to open at the Hyatt Regency in Chicago, to what is hoped will be a big audience of trade people form all levels of the industry. At last year's convention we saw signs of encouragement and an enthusiasm on the part of conventioners that had been in a state very close to non-existence. As we got more into full bloom the signs are evident and Expo could be right on target for the harvest.

We spoke with a good number of manufacturers, in the weeks preceding Expo, who told us they are looking forward to the show with eagerness and high expectations. And they intend to provide all of the essentials for attracting attendance, namely, a splendid array of new equipment which was being kept guardedly under wraps until opening day. The consensus is, if you produce the right product, the operators will buy it, the players will play it and the result will be a healthy market climate. The manufacturers are indeed channeling their resources in this direction.

In essence, this is what the convention is all about. It's the place to go for hands-on inspection of the latest in coin-operated amusement equipment, the bonus being the opportunity Expo provides for one on one dialogue between manufacturer distributor operator.

There are other bonuses. AMOA's education program, for example. The association is presenting a series of seminars focusing on topics of interest and pertinency to the operator. Of special significance is the Friday session on copyright and trade-mark enforcement in that it underscores the alliance between AMOA and AAMA (the manufacturer/distributor trade association) that was established some months back and solidified at the ACME '86 convention this past March, for the purpose of addressing and combating the serious problem of infringement and piracy that has been plaguing the industry. It's great to see the two associations working together for a common cause.

AMOA had made extra special provisions for the ladies this year. There'll be a Women's Brunch on Thursday; a Women's Hospitality program all day Friday, which starts with breakfast and a slide show of Chicago attractions and includes other interesting activities; climaxied by a sightseeing tour on Saturday.

Another highlight will be the AMOA awards banquet and stage show on Friday night, where the annual juried (JB), games and cigarette vending machine promotion awards will be presented. Stress Judy Rodman will headline the tainment portion, along with the Girl Door and Bo Thorpe and his orchestra.

So here you have all of the necessary ingredients for a successful trade convention. The bottom line is to get the people to come out to the Hyatt Regency CI and take full advantage of what the Expo '86 has to offer; and the consensus is, that they will attend in big numbers and you at the show.

Camille Comel

**Where To Go In Chicago**

Chicago is an interesting city, an exciting city, noted nationwide as a convention center. It is abundant in hotels, motels and trade show facilities plus the added attractions for entertaining the multitude of visitors, both from the states and abroad, who annually come to town as either conventioners or tourists. Cash Box has put together the following list of places to eat, places to see, places to shop, etc. as an accommodation for persons attending AMOA Expo '86.

**Restaurants**

- **Abati's Original Flamed Pizza** (Italian) 60 E. Walton (312) 280-7788
- **Armando's Restaurant** (American/Italian) 735 N. Rush St. (312) 339-7672
- **Arnie's Restaurant** (Continental) 1200 N. State St. (312) 266-4800
- **Arturo Le Coq Au Vin** (French) 1400 N. Lake Shore Dr. (312) 280-8800
- **The Bagel Bakery/Restaurant** (Deli) 50 E. Chicago (312) 664-0026
- **The Bakery** (Continental) 2218 N. Lincoln (312) 472-6942
- **Benihana of Yoyko** (Japanese) 166 E. Superior St. (312) 664-9433
- **Berghoff Restaurant** (Continental/German) 17 W. Adams (312) 247-3170
- **Biggs Restaurant** (Continental) 1150 N. Dearborn St. (312) 787-0900
- **Billy's** (Italian) 936 N. Rush St. (312) 943-7080
- **Binion's** (American) 327 S. Plymouth Ct. (312) 341-1155
- **Chestnut Street Grill** (American) 945 N. Michigan Ave. (312) 290-2720
- **Chex Paul** (French) 660 N. Rush St. (312) 944-6680
- **Club Gene & Georgetti** (Italian) 500 N. Franklin St. (312) 527-3718
- **Cricketts Ltd.** (Continental) 100 E. Chestnut (312) 280-2100
- **Elie's Place for Steak** (Steak & Ribs) 215 E. Chicago Ave. (312) 642-1393
- **Eugene's by Gene Sage** (Continental) 1255 N. State St. (312) 944-1445
- **Hamburger Hamlet** (American) 44 E. Walton (312) 649-6601
- **Hy's of Canada** (Continental) 100 E. Walton Pl. (312) 649-9555
- **D.B. Kaplan's Delicatessen** (American) 945 N. Michigan Ave. (312) 280-2700
- **La Cheminee** (French) 1161 N. Dearborn St. (312) 642-6654
- **La Strada** (French) 155 N. Michigan (312) 565-2200
- **Lawry's the Prime Rib** (Steak & Ribs) 100 E. Ontario (312) 787-5000
- **Le Perroquet** (French) 70 East Walton (312) 944-7990
- **L'Escargot** (French) 701 N. Michigan Ave. (312) 337-1717
- **Nick's Fishmarket Restaurant** (Seafood) One First National Plaza (312) 6212-0200
- **The 95th** (American) 875 N. Michigan (312) 787-9000
- **Su Casa** (Mexican) 49 E. Ontario (312) 943-4041
- **Sweetwater** (Italian) 1028 N. Rush St. (312) 787-5552
- **That Steak Joynt** (Steak & Beef) 1610 N. Wells St. (312) 943-5091
- **Nightclubs**
  - **Butch McGuire's** 20 W. Division St. (312) 787-4318
  - **Dominio Lounge** 10 E. Walton (312) 337-9416
  - **Faces** 940 N. Rush St. (312) 943-9940

**Juke Box Saturday Night** 2251 N. Lincoln Ave. (312) 943-0998

**The Limelight** 632 North Dearborn (312) 337-2985

**Rick's Cafe Americana** 644 N. Lake Shore Dr. (312) 943-9200

**Milt Tenner's Lounge** 600 N. Lake Shore Dr. (312) 787-4700

**Museums**

- **Alder Planetarium** 1300 S. Lake Shore Dr. (312) 322-0304
- **The Art Institute of Chicago** Michigan Ave. at Adams St. (312) 443-3600
- **Field Museum of Natural History** Roosevelt at Lake Shore (312) 922-9410
- **Museum of Contemporary Art** 237 E. Ontario St. (312) 280-2600
- **Shedd Aquarium** 1200 S. Lake Shore Dr. (312) 339-2426
- **Observation Towers**
  - **John Hancock Center Observet** 875 N. Michigan Ave. (312) 751-3681
  - **Sears Tower Skydeck** 233 S. Wacker Dr. (312) 875-9696
- **The Magnificent Mile** which is the name for Chicago's famed Michigan Avenue (extending from the river to Street) offers much to see, including of the city's ritziest hotels, elegant and restaurants as well as galleries all noted Water Tower Place, where you spend an entire day shopping and browsing.

**Cash Box** November '81
Look into our eyes.

You’ll see the makings of pure genius!

PIN•BOT.
...made humanly possible by

Williams®
ELECTRONICS GAMES, INC.
3401 N. California Ave., Chicago, IL 60618
(312) 267-2240, Telex 253095

NOTICE: "PIN•BOT" is a trademark of Williams Electronics Games, Inc.
© 1986, WILLIAMS ELECTRONICS GAMES, INC.


ATLAS DISTRIBUTING, INC.

your One-Stop Distributor

Offering ALL of the BEST in EQUIPMENT
Outstanding SERVICE and PARTS and FINANCING

2122 North Western Ave.
Chicago, IL 60647
(312) 276-5005

732 Crofton S.E.
Grand Rapids, MI 49507
(616) 241-1472

Your Number One Distributor
Now Has A Branch In San Francisco

C.A. ROBINSON & CO.

Come See Us At

Los Angeles
2891 W. Pico Blvd.
Los Angeles, CA 90006
(213) 735-3001

San Francisco
540 Forbes Blvd.
So. San Francisco, CA 94080
(415) 871-4280

Cash Box  November 1987

COIN MACHINE

Taito America—A Currently Reigning ‘King Of Kits’!

by Camille Compasio

The total function of Taito America has actually changed very little since the firm disposed of its factory in Elk Grove Village, Illinois and relocated to its present facilities in Wheeling, Illinois, where list production is high on the priority list. ‘Basically, we’re doing everything here that we were doing in Elk Grove except we are not doing assembly of finished games,’ observed company president Paul Moriarity. He explained that the re-evaluation of the U.S. operation, preceding the move, was prompted by the “downturn in the industry” which had begun to surface a few years back. As a private company, Taito America opted to cut their losses early by wrapping up the manufacturing facility. “We are currently contract manufacturing with Dynasty,” Moriarity added, “where our new dedicated gun game, New York Captor, was produced and released early in October.”

Gail Sienole, (with her good luck rabbit mascot at the right, greets visitors to the administra-

And speaking of dedicated games, this market aspect is definitely on the company agenda. Cash Box visited Taito on October 1 and got a sneak preview of a very exciting new 4-player, sports theme, dedicated game, earmarked for introduction at the AMOA convention. Until then it will remain under wraps, but take our advice and have your eyes, hands and feet ready as you arrive at the Taito America exhibit! When you think of kits, the Taito name must come to mind. Many of the kits in this product category are either licensed by or bearing this company’s signature. Among them—Meremcton’s Met Mania and Mania Challenge; Romstar’s Arkanoid; Empire City 1991; Taito’s Ghosts ‘n Goblins and Tiger Heli; Coin-N Halley’s Comet; and Taito’s Big Event Golf, Gladiador, Land, Sea & Air Squad, Legend of Kage, Alcon and Renegades—to name some.

A factory distributor described Taito as the “king of the kits.” In accepting the accolade, Paul Moriarity reflected on the magnitude and far reaching capabilities of the parent company, Taito of Japan. “As you know, Taito is the largest game operator in the world. In Japan, we operate more games than any other company, worldwide,” he noted. “As such, we have a tremendous need for product to support this operation.” To use a metaphor, they must first bake the bread for their own bakeries.

This is a portion of the production area where kits are being prepared for shipment by staff members (l-r) Dave Korth and Victor Augustin as observed by Paul Moriarity and the CB photographer.

Taito maintains a separate building just outside Tokyo, which is utilized strictly for research and development and staffed by a huge in-house development group. In addition, they support a number of outside groups with whom they work very closely in game development. “This gives us a large base of product,” said Paul, “but as history has shown in this business, nobody has a hot hand all of the time. So we have gone outside our own development groups in Japan and entered into cooperative agreements with numerous independent developers.” In detailing the why’s and wherefore’s of this policy Moriarity stressed the necessity of steady and open communication and the constant feedback cycle that exists between Japan and Wheeling. “During my visits to Japan, Rick (sales manager Rick Rochetti) and I will sit down with each of the development groups and review the products they have provided in the last year. We change ideas and discuss where the market is going and what the development efforts should be targeted.”

Obviously Taito does not intend to quash its market position. The company’s latest hits, Alcon and Renegade, are doing well and acceptance.

There’s been a great deal of talk trade about the rising cost of kits touched on this subject a little bit. Paul explained how the depreciation of the yen today is a factor. Soma that went for $500 a year ago now goes about $300 and then there are duty costs. All of these elements have contributed to the higher price tag.

What will Taito show at AMOA ‘87? In addition to the aforementioned player, the company will present New York Captor, their dedicated gun system along with a second game from this series. Since we are about to enter a new fiscal year and a new closing question focused on plans for 1987— to which Moriarity replied, “We are looking to provide dedicated games, kits and special attraction pieces. Speaking of which, in early ‘87 Taito introduce a whole new concept in games.” You’ll see a sampling at the convention!

Our closing shot as we departed the America promote you as Vapor a wrapping up a big bunch of Renegade shipment!

The technical service department is another main artery of the Taito America operation and here you see customer service technician Tom Larsen doing his thing.

How does it feel to be king of the kits?” look at the big smile on Paul Moriarty’s face! He fielded that question during the Cash Box interview!
Coin Machine

Game Town's Ron Colucci

Ron Colucci is a well-known figure in the arcade game industry. This article features an interview with him, discussing his perspective on the evolution of the industry and his experiences in it.

**Ron Colucci**

Ron Colucci is a successful entrepreneur who has made a significant impact on the coin-op industry. He has been involved in various aspects of the industry, including as a manufacturer, distributor, and consultant. His expertise and insights are valuable for anyone interested in understanding the history and future of the coin-op industry.

**Welcome to AMOA Expo '86**

The AMOA Expo was a major event in the coin-op industry, and this section highlights some of the booths and companies that were present. It includes a list of booths and a brief description of the companies and their offerings.

**World Wide... Serving Operators Everywhere with a Huge Inventory of Successful Coin-Operated Equipment**

World Wide is a distributor of coin-operated equipment, offering a wide range of games, music, and vending machines. This section provides information on their new and used offerings, as well as a contact number for interested operators.

**American Shuffleboard Co.**

American Shuffleboard is a company that produces shuffleboard tables and other recreational games. This section provides an introduction to the company and its products.

**Box November 8, 1986**

The Box is a publication that covers the coin-op industry, featuring news, interviews, and insights on the latest developments in the field.
Welcome to the 1986 International Exposition of Games & Music, AMOA’s 37th annual exhibition and educational seminar. An outstanding program has been planned and we hope you will fully participate in the many educational opportunities to improve your business. Also, be sure to visit all exhibits and see the excellent equipment and kits that are being manufactured to help everyone in the coin-op business.

It has been over a year that we have been working for AMOA, and it has been an exciting and busy time for your new AMOA staff. We held the first AMOA National Dart Tournament, launched the AMOA National Dart Association, held a successful legislative conference in Washington, D.C., made a number of changes, and have embarked on other new programs of benefit to the membership. We are looking forward to seeing you and becoming better acquainted at this 1986 Expo.

I encourage all of you to take advantage of the many educational and special activities of AMOA Expo ’86. It is by working together that we can grow and build a better industry.

William W. Carpenter
AMOA Executive Vice President

‘A Year Of Accomplishment For AMOA’... Al Marsh

Welcome to AMOA Expo ’86. This has been a very productive year for AMOA’s officers, directors and your association. In particular, it has been a year of streamlined management and the development of several new and exciting programs geared to enhancing AMOA’s leadership role within the industry.

For starters, we held our first government-affairs conference in 16 years, which was a resounding success. We also worked closely with the American Amusement Machine Association (AAMA) on several key industry issues relating to counterfeiting and parallel imports.

Secondly, we formed the AMOA National Dart Association and held AMOA’s first National Team Dart Tournament. As all of you well know, there is a great potential for operators and distributors in the formation of dart leagues. Thus, I urge you to consider attending one or both of the dart seminars planned during Expo ’86 and be sure to visit the AMOA National Dart Association booth at the show.

Third, our state association committee has developed an AMOA Member Assistance Program and AMOA State Association Data Bank—two programs that I know will become increasingly invaluable in time. For more information on these programs, please be sure to stop by the AMOA State Association booth during the convention.

Finally, in my travels to state association meetings around the country in the past year, I feel a sense of renewed optimism—and enthusiasm—for our association members and the industry. After talking with hundreds of owners, distributors and facturers, I feel very good about our accomplishments and the future of the industry.

As we look off our 37th annual session, I urge you all to take advantage of what AMOA has to offer—from educational seminars on a variety of topics to the many AMOA products and services. Enjoy!

CASH BOX
ANYTHING ELSE IS A COMPROMISE

BANNER
OFFERING THE FINEST IN COIN-OPERATED EQUIPMENT, PARTS AND SERVICE.

Call or stop by today!

639 Alpha Drive • Pittsburgh, PA 15238
412/782-0800 or 800/237-5000

GO AMERICAN FOR WHATEVER YOU NEED WHENEVER YOU NEED IT

American Vending Sales Has It All to Meet Your Vending Equipment Requirements

For vending operators, we stock the reliable lines you know and trust, like Automatic Products, PMC, Rowe, Coffee Mat, Rock-Ola, Conco, Litton Microwave, Mark Money Systems.

For music and games operators, we have Rowe music, Bally/Midway games, Dynamo pool tables, Arachnid darts and other popular game lines.

This is all quality equipment...all of it stocked under one roof at our large headquarters facility...ready to go when you need it.

Our extensive, fully stocked, computerized parts department is at your beck and call anytime you need us.

Our knowledgeable, fully experienced sales representatives will help you plan and buy for maximum profit with minimum problems.

Our expert service personnel back you up with training, technical assistance, and full after-the-sale support.

And we also offer quality used equipment—both reconditioned and as-is.

We know your business and understand your problems.

You know us from our solidly established reputation for quality service and fair dealing in an industry we have served for many years.

GO AMERICAN...YOU'LL BE GLAD YOU DID

AVS American Vending Sales Inc.
620 Wheat Lane, Wood Dale, IL 60191
(312) 350-0880

Cash Box November
Alcon saves the world and reaches new profit heights!

Unspeakable evil was born in a distant galaxy when the wicked brain "Gaudy" came into being. Gaudy created a brutal force and embarked on a quest to conquer the universe. Now it is the year 2059, and this inhuman aggressor has arrived—to conquer our world!

The Allied League of Cosmic Nations (ALCON) has met and resolved that just one lone pilot must stand against this invader, flying the experimental aircraft SW475—which builds up various weaponry by defeating certain enemy forces.

The player is the pilot, and while he struggles to think and move fast in the heat of battle excitement, you'll be reaping the profits!

Taito America's new vertical kit!
AMOA Expo '86 Exhibit Hours

Registration for Expo is open on Wednesday, November 5, from 3:30 p.m. to 9:00 p.m.; on Thursday, November 6, from 8:30 a.m. to 6:30 p.m.; on Friday, November 7, from 8:30 a.m. to 6:30 p.m. and on Saturday, November 8, from 8:30 a.m. to 4:00 p.m. in the GRAND BALLROOM C/D WEST TOWER. The AMOA General Session is from 8:30 a.m. to 10:30 a.m. on Thursday, November 6, in the REGENCY BALLROOM C/D WEST TOWER; the State Association Meeting on Thursday, November 6, from 1:30 p.m. to 5:00 p.m.; and the annual Awards Banquet & Stage Show on Friday, November 7 from 7:00 p.m. to 11:30 p.m.

Special seminars will be held during the hours of 8:30 a.m. to 9:30 a.m. on Friday, November 7, and 10:00 a.m. to 2:00 p.m. on Saturday, November 8, in the West Tower. Check the AMOA directory for specific seminar topics and room designations. All seminars are held in the WEST TOWER.

Steve and I see doing it this time around is different. The ambience we are working to would be a mixture of DisneyWorld, Knott's Berry Farm, The Redondo Beach Fun Factory, locations in Spain as well as Japan that I have personally visited and been impressed by. We're talking about the combination of historical fact with technological fantasy for people of all ages who are looking for something different in their leisure time entertainment.

"What we are planning to open would be a multi-faceted facility using state-of-the-art electronics for a video display area set aside for documentaries and other cinematic works, a night club, limited menu dining, kiddie rides for an indoor amusement park atmosphere that would attract parties for younger and older families as well as the latest in coin-operated amusement equipment," he continued.

But it is the entire ambience and operation that will make this business a success compared to similar enterprises that have come and gone. I'm very excited and optimistic about the prospects and know that together Steve and I can show what the future holds for this industry. We really do believe that what we can put together will be a showcase of what could become the standard of excellence by which all other comparable businesses are judged against.

And knowing Roger we have to agree that whatever he ultimately does, it will have his distinctive mark on it. At this point in time, Roger and Steve are still trying to work within the boundaries of various zoning regulations and restrictions and the pre-existing less than positive public image regarding coin-operated amusement games. However, once this challenge has been met, it should reality.

AMOA EXPO '86 EXHIBITORS
SONG OF THE YEAR
“On The Other Hand”

DON SCHLITZ

ENTERTAINER OF THE YEAR & FEMALE VOCALIST OF THE YEAR

REBA McENTIRE

MALE VOCALIST OF THE YEAR
GEORGE STRAIT

HORIZON AWARD
RANDY TRAVIS

ALBUM OF THE YEAR
Lost In The Fifties Tonight
RONNIE MILSAP

INSTRUMENTAL GROUP OF THE YEAR
OAK RIDGE BOYS BAND

HALL OF FAME
WESLEY ROSE

*PAUL OVERSTREET, co-*