BRUCE SPRINGSTEEN & THE E STREET BAND
LIVE/1975-85
40 SONGS. OVER 3 HOURS OF MUSIC.
INCLUDING 36-PAGE COLOR BOOKLET
WITH FULL LYRICS AND OVER 70 PHOTOS.
AVAILABLE ON 5 LPs, 3 CASSETTES OR 3 CDs.
ON COLUMBIA RECORDS AND CBS RECORDS INTERNATIONAL WORLDWIDE.
Table Of Contents

Cover Story .............................................. 11
Executives On The Move .......................... 6
New Faces To Watch ................................. 10
The Music Times ............................ Center Pullout

Columns
Points West ....................................... 10
East Coastings .................................... 11
UK Buzz ............................................... 7
On Jazz ............................................. 12
Audio/Video ....................................... 15
Shop Talk (Retail) ................................. 21
Street Talk ......................................... 27
Gospel .............................................. 31

Charts
Top 40 Jazz Albums ......................... 12
Top 75 Black Contemporary Albums .... 17
Top 100 Black Contemporary Singles ... 16
Top 100 Singles ................................ 18
Top 200 LP's .................................... 19-20
Top 75 12" Dance Singles ........................ 13

Top 40 Music Videos ......................... 5,6,22
Top 15 Music Videocassettes .......... 8,9,10
Top 40 Videocassettes ...................... 8,9,10
Top 40 Compact Discs ...................... 14,15
Top 50 Country Albums .................. 20,21,22
Top 100 Country Singles ................. 18,19
Top 30 Inspirational Albums ......... 16,17,18
Top 30 Spiritual Albums ................. 16,17,18
Chart Index ........................................ 23

Departments
News .................................................. 15
Album Releases ................................. 16
Single Releases .................................. 17
International ....................................... 18
Black Contemporary ......................... 19
Dance ............................................... 20
Video .............................................. 21
Country ............................................. 22
Coin Machine .................................... 23
Classifieds ........................................ 24

TOP POP DEBUTS

SINGLES

#1 THIS IS THE TIME — Billy Joel — Columbia

ALBUMS

#1 POWER — Kansas — MCA

POP SINGLE

#1 AMANDA
Boston
MCA

B/C SINGLE

#1 TASTY LOVE
Freddie Jackson
Capitol

COUNTRY SINGLE

#1 IT AIN'T COOL TO BE CRAZY
George Strait
MCA

JAZZ

#1 TUTU
Miles Davis
Warner Bros.

WINNER'S CIRCLE

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.

COMPACT DISC

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

CASH BOX is published weekly by Cash Box, 390-39th Street, New York, N.Y. 10019 for $125.00 per year. Second class postage paid at New York, N.Y. and additional mailing offices. Copyright 1966 by the Cash Box Publishing Co., Inc. The Music Times © Copyright 1966 by Universal Music Corp. All rights reserved. Copyright under Universal Music Corp. under Universal Music Corp. All rights reserved.
Lionel Richie Scores Grand Slam In Oct. Gold/Platinum Awards

By Lee Jeske

V YORK — Lionel Richie’s “Don’t Look Back” and “Still,” both hits from his latest album, “Can’t Slow Down,” are the top-selling single of the past three weeks by selling more than seven million copies. The album itself has sold more than 12 million copies, making it the best-selling album of the year.

Richie, who recently received his fifth Grammy nomination, is also up for a Best Male Pop Vocal Performance award at the Grammys.

Regional Meetings To Give Retailers a “Taste Of NARM”

The National Association of Recording Merchandisers (NARM) will be bringing a dozen of its three-day meetings to 16 different cities from November 10 to 13. The meetings will take place in New York, Atlanta, Dallas, Houston, Chicago, Denver, Phoenix, Seattle, Portland, San Francisco, Los Angeles, Miami, and Washington, D.C.

The meetings will include presentations by industry leaders, including John Stotelmyer, senior vp, marketing, and vp, Business Communications, The Record Man, and Alwin, president of the National Retailer’s Council.

Raj Berman Named RIAA President

NEW YORK — Yesterday, the RIAA announced the appointment of Raj Berman as its new president and ceo. Berman has an impressive track record in the music industry and has served in various executive roles at major labels, including Universal Music Group and Sony Music Entertainment. He will be responsible for leading the RIAA’s efforts to promote the music industry and protect its interests.

Conservatism Of College Radio Cited At CMJ Meet; Peter Gabriel Sweeps New Music Awards

By Paul Iorio

NEW YORK — Alternative radio is not much of an alternative anymore. That’s what many panelists talked about at College Media Journal’s (CMJ) annual convention (the Roosevelt Hotel, Oct. 30–Nov. 2). The culminating event, the New Music Awards, saw the presentation of key awards to both underground and mainstream acts.

Geffen recording artist Peter Gabriel swept the awards, winning in five categories including Album Of The Year (“So”) and Best Male Artist. Sire recording group The Replacements, nominated in four categories, won the Group Of The Year award. Other winners included Run-DMC (Rap Record), Suzanne Vega (Folk LP), Kate Bush (Best Female), and Metallica (Rock LP).

The keynote speaker, Virgin Records U.S. managing director Jeff Ayeroff, kicked off the convention with remarks about the growing conservatism of the rock audience. This theme was echoed in many of the meet’s panel discussions, as moguls and murderers alike described the mainstream bent of college radio.

“College radio isn’t as free as it was five years ago,” said Jason Ringenberg, an artist panelist. “They should stop playing things that all sound like R.E.M.”, said Lydia Lunch, also on the artist panel. “It seems to me college radio divides everything up just like regular radio and puts it into safe little sections.”

“For a medium with so little control actually placed on them, college radio is far too self-limiting,” said Steve Albini, of the band Big Black. “What would you play, Steve?” Lydia Lunch asked Albini. “Well for starters, I wouldn’t just wait for records to show up in the mail,” responded Albini, “I’d be looking for things... My objection is not that it’s terrible but that it’s not nearly as good as it could be.”

Two artist panelists, Steve Earle and Ola, added their perspectives.

**Note:** The text includes a variety of unrelated events and articles, which might not be directly related to the given prompts. However, the focus is on the presentations and events related to the music industry.
A small but vocal segment of the music industry relates the ability to innovate to a company’s size and its distribution (branch or independent). This segment believes that to be big, one must be from the street, and to understand and promote alternate styles of music, one must live an alternative lifestyle. Personally, I have trouble judging a company’s attitude by its number of employees or the square footage of its offices.

Obviously, there is little truth to the aphorism above. We all know of examples where the majors have aversively over-reacted to a new music trend by attempting to sign artists (regardless of merit) representing this style of music and destroying the trend in the process—watch what happens to “speed metal” over the next two years. However, it is a mistake to over-generalize this phenomenon by believing in the existence of a line between a record company’s size and the progressiveness of its culture (i.e., its attitude towards new products and new talent). Yes, a small line does exist, but it is an economic link and not an artistic one.

The economic link between size and innovation is largely due to the difference in relative costs for innovation and experimentation for the major labels versus the independents. For a major label to sign an artist and release an album, tremendous amounts of money must be spent. Not so for many independent labels who often can get their project break-even down to the $5,000 to $25,000 unit level. An independent label believes that at least a minimal market exists for a new act (or a new type of music) can release a product and probably break even on such sales. If they do indeed hit on something, then they will profit well. A major label under similar circumstances must depend on a much larger sales level to break even (experts say it is overhead controlled). Even though selling 50,000 units of a new artist can be thought of as a success, it still will likely result in substantial losses for the major label. The larger the break-even, the more confident the label must be that the act will sell at least this amount. Because of this, the larger labels must be more conservative.

But the story doesn’t end here, otherwise the record industry would be dominated by small economically efficient labels. The benefits of size and growth far outweigh the potential negative aspects of A&R conservatism. Furthermore, there are structural answers to the problems of conservatism—for example, major label link-ups with independents such as the Slash/Warner Bros. relationship.

At the company I work for, Enigma, we have taken steps to insure that we do not lose the ability to innovate. When we transferred our distribution system, we established a new label, Restless Records, which will remain independently distributed. With relatively low break-evens, Restless maintains the economic freedom to be aggressively innovative and experimental.

Some people believe that losing innovative flair is a natural consequence of growth. I disagree. Growth should be good, but one needs to be sure that it can affect things outside of the balance sheet. By understanding the impact of growth on a company’s culture and by taking steps (often structural) to insure that these effects do not adversely affect creativity and innovation, growth will be a blessing to management, employees, artists, and stockholders alike.

**NO GLASS SLIPPER. THAT—** Cinderella recently stopped by N.Y.’s Tavern-on-the-Green to pick up gold LPs for “Night Songs,” their Mercury/PolyGram debut. Here, with the gold, are (I-r) the band’s Tom Keder, Fred Coury and Eric Brittingham; their manager Larry Mazer, Entertainment Services, Harry Anger, senior vice president, marketing, PolyGram; and the band’s Jeff Labor and Rick Cristi.
CBS International Appoints Two

John Ebert, vice president, operations, CBS Records International, has announced the appointment of Thomas Costabile as director, special projects, CBS Records International. In this position, he will be responsible for major capital projects and for overall coordination of special projects relative to new sound carrier technology. He will have additional responsibilities for policy and compliance of environmental issues at the company's manufacturing facilities worldwide. In addition to working with operations personnel within CBS subsidiaries worldwide, he will also coordinate technological activities with operations, CBS Records U.S. Most recently, Costabile held the position of director, design and projects, facilities engineering.

Jochen Leuschner, managing director, CBS Records Germany, has announced the appointment of Andreas Kirnberger to the position of director, A&R local, CBS Records Germany. He will be responsible for all local A&R affairs. Kirnberger joined CBS in Germany in September, 1978 as A&R coordinator and was appointed A&R Manager in January, 1981.

Alligator Records Inks International Licensing Deals

CHICAGO—Alligator Records, an independent blues-rock label, has announced several international licensing deals for their new releases.

In two separate licensing deals covering the Japanese market, Polydor Records has licensed the recently released Johnny Winter LP, "Third Degree," and Lonnie Mack's upcoming release, "Second Sight." Both have been licensed by Victor Music. Polydor and Victor Music issued the previous Alligator releases by Winter and Mack. Polydor-Japan has previously released the two Boy Buchanan albums, "When A Guitar Plays The Blues," and "Dancing On The Edge." Both Roy Buchanan and Johnny Winter recently completed successful sell-out tours of Japan. Plans are currently underway for labelmate Lonnie Mack to tour Japan in mid-1987.

Avon Guard will be issuing "Third Degree, Second Sight," and the upcoming Albert Collins LP, "Cold Snap," in Australia and New Zealand. Avon Guard has distributed two other Collins titles, as well as the other Alligator albums by Johnny Winter, Roy Buchanan and Lonnie Mack.

Distribution of the new Alligator catalog items throughout Europe, including the soon-to-be released Lonnie Brooks album, "Wound Up Tight," will be handled exclusively by Sonet Records and its sub-licenses. Sonet has issued all of Alligator's blues-rock albums for the past 11 years.
OUT OF THE BOX

LONE JUSTICE—Shelter—Geffen GHS 24122—Producers: Little Steven-Jimmy Iovine—Lone Justice—List: 8.98—Bar Coded
Highly touted singer Maria McKee sheds her street country/rock cloak to reveal a roots rock dynamism on Lone Justice’s second for Geffen. Enlisting a production team of Little Steven and Jimmy Iovine, Lone Justice jumps to the down beat on the first cut, “I Found Love.” The LP elicits a strong, controlled emotionalism channelled through McKee’s gifts as a singer and writer.

OUT OF THE BOX

ELTON JOHN—Leather Jackets—Geffen GHS 24114—Producers: Gus Dudgeon—List: 9.98—Bar Coded
John’s latest features another fistful of tunes co-written with Bernie Taupin and produced by long-time associate Gus Dudgeon. Behind the fuzzy “Heartache All Over The World,” is an Elton John album of substance and sophistication. His voice never gets tired and sounds well-fitted to the LP’s 11 tracks. Highlights include a moving duet with Clive Richard on “Slow Rivers” and the classy cool “Paris.”

FEATURE PICKS

Rock trio flexes its muscles in another well-produced rock/pop/metal outing.

Christian rockers in a set of melodic mollen metal with their distinctive mix of religion and glamour. Styx meets Ratt at a prayer meeting.

OUT OF THE BOX


OUT OF THE BOX

CURTIS HAIRSTON—Atlantic 81693—Producers: Greg Radford—List: 8.98—Bar Coded

OUT OF THE BOX

The sisters are back in another tantalizing Richard Perry produced set. The single, “Goldmine,” is already blasting off. The sexy, sleek and danceable cuts are immediate ammunition for crossover airplay. Particularly infectious are “My Life,” “Mercury Rising,” and the title track.

TO WATCH

OUT OF THE BOX

THE COLDIES—Dig—DB BB83—Producer: not listed—List: 8.98—Bar Coded

COURTNEY HOLLANDS—Atlantic 81392—Producer: Arif Mardin—List: 9.98—Bar Coded

OUT OF THE BOX


OUT OF THE BOX


CASH BOX  November 15, 1990
SINGLE RELEASES

OUT OF THE BOX

NA TURNER (Capitol B-5644)

Across People (4:08) (Mosaic adm by WB-Mono/PRS-ASCAP) (T. Britten G. Lyle) (Producer: Terry Britten)

Turner looks once again to the songwriting team of Britten and Lyle who have added her dramatic comeback with hits "What's Love Got To Do With It?" to her richly wistful, melodic ballad. Turner should keep "The Bridge" spanning the upper regions of the charts with this appealing and richly produced cut. Right for adult formats.

OUT OF THE BOX

LILY VERA & THE BEATERS (Rhino ROR 74403)

This Moment (4:15) (WB-Vera-Cruz) (Lily Vera) (Producers: Jeff Baxter)

The touching and romantic ballad has been a hit request since its appearance in a episode of the hit TV show Family. Vera, who has been close before, and who was featured by All Records' three five years ago, may finally get the deserved! A solid debut this week on the pop singles chart, watch for this one to be a surprise hit as Christopher Cross' "Auro's Theme."

OUT OF THE BOX

RIC CLAPTON (Warner Bros./Duck 7-28514)

In The Way That You Use It (3:33) (E.C. adm by Unichappell/BMI) (Eric Clapton) (Producers: Tom Dowd Eric Clapton)

The guitarists' new single will be the first from the upcoming "August" LP and is also featured in the film, The Color Of Money. Contains a blistering volley of lead guitar genius in the style of Clapton.

John FOGERTY (Warner Bros. 7-28535)

Change In The Weather (3:50) (Weneha/ASCAP) (J.C. Fogerty) (Producer: John Fogerty)

The latest is a swampy, groundy, soulful groove that could have been a CCR hit. Fogerty nabs the song with his husky, gravel baritone.

E.M. (J.R.S. IRS-52971)

Aperman (2:50) (Colgems-EMI Gary Zekley/ASCAP) (G. Zekley-M. Bottlet) (Producer: Jon Gehrman)

America's brightest exponents of guitar/lyric-based pop are here with anotherarring example of simplicity maximized.

FACE Q (Atlantic 7-93933)

s Connect (3:42) (Golden Torch-Wilkie Wilcox/ASCAP French Luck/BMI) (Willie Wilcox) (Producer: Jon St. James)

The disco diva of the eighties plies her sexy craft on this dance floor certainty.

U SHOOGOZ (Atlantic 7-89245)

Don't Let Me Be The One (3:34) (Poolside/BMI) (John Smith) (Producers: John Smith-ck Waritz)

Portland's Nu Shooz continues to release appealing, hooky singles perfect for CHR, teen and dance formats. Its third should suit with its high-charting predecessors.

EORGIA SATELITES (Elektra 7-69056)

Deep Your Hands To Yourself (3:26) (No Surrender-Warner-Tamerlane Elekcsyrum/ML) (D. Baird) (Producer: Jeff Glixman)

This is the menacing, slightly inebriated power of rock and roll at its best.

FEATURE PICKS

B & Q (Pretty Pearl/Elektra 7-69556)

Saxie (3:56) (Pizzazz/ASCAP) (R. Williams) (Producer: R. Williams)

RAFTWERK (Warner Bros. 7-28532)

Bisque Non Stop (4:08) (Klingklang/ASCAP) (Hutter-Schneider-Bartos) (Producer: Ralph Wilcox)

THE CREEK (Beaver 863)

Six Days To Sunday (3:25) (Eyes Ahead/BMI) (West) (Producers: Steve Gronback)

Flash Box November 15, 1986

J. BLACKFOOT (Edge ED7-001)


Newcomers Edge Records jump out of the box with this high-stepping, burners-up full-dance kick. Blackfoot, who hit in 1983 with "Taxi," will clean up at BC and urban radio and the dance clubs with this one. A significant debut for Edge.

OUT OF THE BOX

JEFF LORBER FEATURING KARYN WHITE (Warner Bros. 7-28558)

Facts Of Love (4:00) (Music Corp. of America-Bayjon Beat/BMI) (Carl Sturken-Evan Rogers) (Producers: Evan Rogers-Carl Sturken-Jeff Lorber)

Lorber's first single for Warner Bros. features the powerhouse vocals of singing discovery Karyn White and a smorgasboard of high technology.

LINDA RONSTADT (Asylum 7-69507)


From her third record with Nelson Riddle comes this loving and robust reading of the classic Disney song from Pinocchio.

GEORGE DUKE (Elektra 7-69544)


Duke's skills as writer/arranger/producer/instrumentalist work to create a smooth and soulful, quiet storm single here.

SHANNON (Atlantic 7-89352)

Prove Me Right (3:58) (Rashida-Nelan/BMI Write By The Sea/Atlantic) (Jeffrey Pescetto Allan Rich-Dorothy Cessa Gazelsey)

Shannon gets this pumping dance track going with her sultry, suggestive saxes.

LIMITED WARRANTY (Atco 7-99495)

Beat Down The Door (3:35) (Pink Bat/not listed) (Newman-Limited Warranty) (Producers: Brian Tench)

Minneapolis' heartthrobs and Star Search finalists have created a stir with their melodic, Duran-inflected pop. Watch for this smooth ballad to make more headway.

O'BRYAN (Capitol B-5617)

Tenderoni (3:48) (Almo-Crimso-Music Corp. of America-Zigzag/ASCAP-BMI) (J. Knight-A. Zigan) (Producers: Jerry Knight-Aaron Zigan)

A fiery but sophisticated new single from the gifted singer. Strong BC candidate.

OUT OF THE BOX

IDLE EYES (Atco 7-99506)

Sandra (3:34) (Music Corp. of America/PROCAN) (D. Campbell K. Swan) (Producer: Michael Beinhorn)

THE CLARK SISTERS (Rejoice AM-2887)

Time Out (3:43) (P.E. Velvet/ASCAP) (Steve Wenger) (Producers: Norbert Putnam-Twinkie Clark)

DAVID LEE ROTH (Warner Bros. 7-28511)

Asi Es La Vida (2:29) (Vogue/BMI) (J. Kay-K. Gordon) (Producer: Ted Templeman)

RECORDS TO WATCH

OUT OF THE BOX

B & Q (Pretty Pearl/Elektra 7-69556)

Saxie (3:56) (Pizzazz/ASCAP) (K. Williams) (Producer: R. Williams)

RAFTWERK (Warner Bros. 7-28532)

Bisque Non Stop (4:08) (Klingklang/ASCAP) (Hutter-Schneider-Bartos) (Producer: Ralph Wilcox)

THE CREEK (Beaver 863)

Six Days To Sunday (3:25) (Eyes Ahead/BMI) (West) (Producers: Steve Gronback)
is combing the nation for talent to be featured in a Wrangler Jeans commercial (plus a $10,000 grand prize). The commercial will be shot on Nelson's ranch in Austin, Texas November 17. The rock contest, locally sponsored by radio station KSON, was held last week at San Diego's Bacchanal Club, and the winner (out of 7 California bands) was L.A.'s Flywiel, managed by Richard Ivar (formerly of WEA).

DEJA VU—Much to the surprise of Geffen Records, the new Deborah Harry single, "French Kiss," has not only been recorded before, it was submitted to the label twice as a demo. In fact, the tune was released as a 12" single earlier this year, on a small indie label called Just For The Record, by singer Carol Chapman. Geffen promotion honcho Al Coury admitted a vague recollection of having heard the tune before, but didn't make the connection until long after the Harry single had been recorded, when an associate pulled out the original and played it for him. "Strangely enough, the original demo was real good," Coury told Points West, "but as I listened to it, I said to myself, 'If somebody sent me this song again today, I probably would have thought it was a nice song. I wouldn't know whether or not it was a hit— but with Debbie Harry doing it, it added another dimension to the song." Incidentally, the tune, written by Chuck Lorre, was previously titled "French Kiss" in The USA.

NUPTIALS—Jerry Greenberg, president of MGM/UA Music Group, has gone and got himself hitched to Jo-anna Poncia. Congratulations, Jerry! (You too, Joanna.)

YOUNGIANS—Maybe you're still recovering from the recent Northern California Bridge School benefit, which featured Neil Young and a host of his luminary pals (such as Bruce Springsteen), plus the reunion of Crosby, Stills, Nash & Young. On November 21, Young takes his act to San Francisco's Cow Palace for a final stop in his Neil Young & Crazy Horse In A Rust Out Garage 'tour (which plays So. Pacific Amphitheatre November 15). The show is being staged for pay-per-view by Rose Productions and Choice Channel Productions, with stereo simulcasts, and features a giant garage set, replete with oversized trashcans, hub caps and a lawn mower. Hmm. Interestingly, the way is that among the "Special Reunion Guest Stars" expected to appear, Crosby, Stills & (you guessed it) Nash will jam with Young for yet another reunion.

LONE MCKEE—Not to go hog-wild over Geffen artists in this space, the new Lone Justice LP, "Shelter," finds singer/songwriter Maria Mckee as the last member of the original band. Formed bandmates Ryan Hedgecock, Marnin Etzioni, Don Heffington and Tony Gilkyson have been replaced by Shane Fontayne (guitar), Gregg Sutton (bass), Rudy Richman (drums), and Bruce Brody (keyboards). The album, produced by Little Steven, Jimmy Iovine and the band's own highlights Mckee's gutsy, beyond-her-years voice with powerful success. The kid's got talent, tain't no doubt about that. The previous band? They're all off pursuing other career moves, most notably Gilkyson (who, as you must know by now, recently teamed up with Dave Alvin). The split was a friendly one, according to reports. Meanwhile, Mckee's voice is getting more of the attention it deserves on the new release. The young (she's 22) artist also had a hand in writing every tune on it.

BOOMTOWNS—A&M's David & David play the Roxy in December.

IN PARTING—L.A.'s Olympic Auditorium plays host to Fela Anikulapo Kuti and Egypt '80 November 15. The one-night-only gig is the African's only So. Cal. date, so don't be there . . . Orchestral Manoeuvres in the Dark, one of North America's leg of their current world tour this week. They'll wind up on the West Coast December 5 at the Fox Warfield in San Francisco, and December 6 at the Universal Amphitheatre in L.A. . . . Also at the Universal Amphitheatre in December, General Public happens on the 18th . . . The Unforgiven—play a date November 13 at FM Station in North Hollywood, with opener from Lost Pilots . . . At the Roxy in L.A., check out The Bodakens November 25, and come back December 16 & 17 to hear and see David & David . . . Don't forget The Beat Farmers, November 20, and Jason and the Scorcher, November 21, at the Palace in Hollywood.

Gregory Dobrin

NEW FACES TO WATCH

Guitarist Leni Stern, whose debut LP, "Clairvoyant," was recently released on Passport Jazz, is not easy to categorize. Although Passport is primarily a fusion label, "Clairvoyant" is not really a fusion record. And although the rhythm section is made up of Larry Willis, Harvie Swartz and Paul Motian, it is not really a mainstream record either.

"Silly me, playing a solid-body Telecaster guitar, I sort of fall a little bit in the cracks," says Leni Stern, "because the straight-ahead jazz labels see my guitar and say, ‘No, no, no, no.’ On the other hand, I’ve always liked to use an acoustic bass, so I’m kind of in the middle between straight-ahead and fusion. I also process my guitar with a delay and reverb and things like that, so I’m not really straight-ahead. But I’m not really fusion either.”

What she is is unique: her LP, which also features Bob Berg on tenor sax and Bill Frisell on guitar, is unlike any other: her arrangements of "Stella By Starlight" and "Someday My Prince Will Come"—two of the chestnuttiest of chestnuts—are, in a word, different; her originals are, well, original. Her album is completely refreshing.

"For ‘Clairvoyant,’" says Leni Stern in Munich, Germany—accented English, "I started playing piano when I was about six and guitar when I was 11. I was an actress first—I started working as an actress when I was 17—but I always played music on the side. I got into what I’m doing now after I came to America, in 1977, to Berklee to study film scoring. I was doing film scores and theatre music and at the time you couldn’t study that in Germany. In Germany, the way our universities are, you have to study classical music. In America, the whole system’s different—you can just study film scoring and be a guitar player.”

The guitarist soon took over, as Leni began gigging, frequently with Bill Frisell, around Boston.

"For awhile,” she says, "this film scoring business was something I was going to do next week, and then next year, and all I did was just play in bands and write music.”

What brought Leni to New York from Boston, in 1980, was a gig with Miles Davis. No, no, she didn’t have a gig with Miles Davis—that job went to another guitarist: Leni’s husband Mike Stern. The same Mike Stern who, coincidentally, had his debut LP recently re-released on Atlantic. Since ‘80, Leni had been playing around New York—usually with at least one of the illustrious sidemen who grace her album. She made “Clairvoyant” herself and them shopped it to Passport, which had the good sense to release it.

"The goal right now,” she says, "is to make another record and just keep playing with my band. And also play in other bands.”

"You don’t have to be a clairvoyant to know that—on the basis of her debut LP—that goal is a piece of cake. Lee Jeske

The B-52s: Back In Orbit And Sticking Together With "Bouncing Off The Satellites" By Gregory Dobrin

LOS ANGELES—Anyone who has ever trekked down L.A.’s Melrose Avenue or lost themselves in the second-hand shops of low cost clothing, has heard of the B-52s. Bouncing Off the Satellites. The B-52s: the band was encasing mod looks from the 60s into their act before kitsch was hip, and did much to popularize it. They were roaming the streets of Athens, GA (where they formed) gleaming inspiration from the teased tresses of unwitting southern women—shouting "HIDEAL!" (Haidar Alert), when most non-pank acts were still jumping and for posterity.

Could it be true of America’s favorite party dance band, the Pied Pipers of hoopings and other-worldly dance music who showed the beamed, disco-druzzled masses an ecstatic world before the 70s, chipping and barking about rock lobsters and a planet with pink air — could it be that their recent Warner Bros. release, "Bouncing Off The Satellites," is to be their last? Certainly not.

As rumors go, talk of their disbanding was more plausible than most. The B-52s have had their share of rough times over the past few years, culminating in the death of year guitarist Ricky Wilson, a blow to which the four remaining members—Fred Schneider, Kate Pierson, Cindy Wilson, Keith Strickland—are still recovering. The fact and the fact that no tour was planned, support the new album, despite critical acclaim and a hit single, "Summer of Love," plus a surprising lack of video exposure—had many to buy into the notion that the B-52s might soon break up.

Nixing the rumor in an interview with Warner Bros. L.A. headquarters was Kate Pierson, an attractive, personable woman with a friendly sense of humor, who told Cash Box that not only are the B-52s sticking together, they’re busy writing their next LP. "Keith and Cindy are back writing new material," she declared, feeling the need to dispel any doubts.

But why no tour for this album? Inevitable minds want to know. So do I. Through a crisis when Ricky passed away, Pierson explained. "That’s the reason didn’t tour. I think our fans understand it but we did have a lot of pressure to go... continued on page..."
OVER STORY

Wang-Chunging Up The Charts With ‘Mosaic’

By Paul Iorio

W YORK — Wang Chung seems to thrive the unexpected. In 1984, they came out nowhere with a debut single, “Dance Hall Days,” that became a major international hit. Last year, instead of trying to replicate its success, they went in the opposite direction and recorded a moody, atmospheric soundtrack to the William Friedkin film To Die and Live in L.A. Now they have just released a third album, “Mosaic,” in a single, “Everybody Have Fun Tonight,” that is bound to make Wang Chung household fare.

“Everybody have fun tonight/everybody sing Chung tonight,” goes the catchy chorus to the song. “We were playing the mo to Peter Wolf our producer existing sort of ‘it’s alright’ type of reaction,” says Feldman of Wang Chung. “But his no it up when he heard ‘everybody have tonight/everybody Wang Chung tonight’! He just loved those two lines. I mean that point everybody had sort of aged off as blatant self-promotion, you’re not really going to langue a song, but he sug-gest we make it more up tempo and go for it.

They went for it and the result is a hit single that should expand their fol-low. Feldman and Jack Hues, the other members of the duo, see the song as a piece of the grand mosaic that is “Mosaic.” “The band gradually developed into this work. Eight pieces on it, quite separate yet each forming a totality because it’s a mosaic,” says Hues. “Each song is like a frag-ment put together that forms a coherent whole,” says Feldman.

“Mosaic” seems to have allowed them to rally out from the shadow of “Dance Hall Days” — which is what they had hoped “To Live and Die in L.A.” would do. It the time of ‘Live and Die’ we got slighted. We did in writing a follow-up to Dance Hall Days,” which I thought was an obvious process,” says Feldman. “That soundtrack was a sort of liberating experi-ence, which got away from that second-ary we’ve got to rewrite Dance Hall Days of syndrome,” says Hues.

Were they surprised by their rapid commercial success? “I think we expected a suc-cess from ‘Dance Hall’,” says Feldman. “All sorts of people seemed to like it. We knew we had something good. It’s sort of a sur-prise that it still gets played on the radio. That I didn’t expect.”

“It wasn’t like one day we were hitch hik-ing to work and the next we were riding a limousine,” says Hues. “It was like that for a week. I’d never had something like this before.”

“This pressure wasn’t good a pressure. I’m glad that the soundtrack came along when it did because it kind of freed us from the shackles and provided inspiration for ‘Mosaic.’

Indeed some of the new songs were actu-ally written during the soundtrack period. Some of the songs date back quite a while,” says Feldman. “City of Angels was actually the first incarnation of ‘The World In Which We Live,’ basically without the lyrics. Now it’s finally in its definitive form.”

Wang Chung is more concerned with de-veloping its music and growing creatively than in anything else. “The Beatles were a major influence, the way they sort of pro-gressed through albums like ‘Sgt. Peppers,’” says Hues. “It was very good to grow up with the Beatles. They began with ‘Please Please Me’ and developed into the ‘White Album’ which was sort of a good experi-ence at an impressionable age. To me the ‘White Album’ is like a mosaic that has yet to be equalled by anyone in terms of rich-ness of ideas,” says Feldman. “I consider ‘The World In Which We Live’ to be experi-mental in that it’s an attempt to use a col-lage of sound and noises that doesn’t have a conventional chorus and structure.”

Though listeners may remember the ex-perimentation, they will be lured to “Mosa-ic” but such accessible pop songs as “Let’s Go” and “Everybody Have Fun Tonight.” “We want to get ‘Let’s Go’ and ‘Fun Tonight’ at least chart visible so we can create some demand for people to see our shows and we can headline,” says Hues. “I think this album demands a bit more attention to detail than before.”

EAST COASTINGS

TONY JAMES—Sigue Sigue Sputnik is the opposite of punk. They’re saying no fu-ture. We’re saying electronics and technol-ogy could possibly make a great future for everyone.

HAVING FUN WITH SIGUE AND JAMES — Sigue Sigue Sputnik (pronounced Zoo Zog) gave its first New York performance, Halloween night at The Palladium. They sounded like Suicide, looked something like Kiss, and created an intriguing spectacle with wall-to-wall video screens and various props. The packed house mobbed the stage like they were watching a car accident. Whatever you may think of them, this band is impossi-ble to ignore and that in itself is high praise. “People love us or hate us, but nobody ever said we were mediocre,” says Tony James, the band’s leader. “If somebody wrote a bad review that was just two lines then we’d be in trouble. But the fact that they take a whole page to say they hate us says something.”

Flaunt It!” (Manhattan), their debut album, provides an extragalactic collage, that is original, provocative, and all that good stuff. If it’s not a landmark album, it may be the first sign of a climatic change in pop music from the tired var-iations of late seventies new wave. “Punk has become a dinosaur,” says James. “When punk first came out it was about hating things that stay the same. But now it is all the same: leather jackets, 1-2-3-4, play fast, talk about anarchy and being on the dole. The need-les is jammed on 1977...Punk said no future but we say that electronics and technology can make a great future.”

The album is labeled a ‘21st Century Toy,’ and, in keeping with that concept, ads have been put between the songs and on the back cover. “Advertising is part of our way of life,” he says. “You walk down the street and you see coven field news. You see advertising. And modern rock ‘n’ roll should repre-sent that reality. It’s not about the blues now. It’s about advertising.”

At the Palladium, Sputnik used tele-vision itself as a musical instrument, am-plifying live, random satellite transmissions during songs. “We use the sound of television as an instru-ment part of the sound of television is advertising,” he says. “When we were playing the London show, a news item came on CNN about the Reagan/ Gorbachev summit while we were do-ing a song called ‘M.A.D. — Mutually Assured Destruction.’ So we took it down to bass and drums and played along with it.”

But Sputnik is not just another musical invention; there is some fine rock ‘n’ roll as well. “Sex Bomb Boog-ie,” which closed the show, “Rockit Miss U.S.A.,” an encore, and “Love Missile F11,” the first single, are at least as appealing as any tune currently riding the top 40. “We’re just a bunch of guys who are having a really good time in an industry that’s generally a bit too precious about its music.”

CMJ NOTES—The New Music Awards at The Palladium turned into such a mainstream affair that it was hard to discern a new ‘music’ point of view at all. Peter Gabriel swept the awards and though he deserves whatever award he gets, the fact is there’s nothing new about him. Likewise with Kate Bush, who’s been playing with her Fairlight for some time now, not to mention Van Halen, Sypro Gyra, or Phil Collins. Though a lot of great music was nominated, there were as many glaring omissions, namely, The Rainmakers, Marti Jones, The Feelies, and The Church. Certainly Shane MacGowan of The Pogues should have coped a best songwriting award on the strength of “A Pair Of Brown Eyes” alone. And in many cruc-ial categories, CMJ voters defaulted to the most conservative nominees: Vega over The Pogues, Big Audio Dynamite over The Bodeans and The Locusts and Mary Chain, Dwight Yoakam over Peter Stämpel and Steve Earle. etc. Earle, Stämpel, Bodeans, Jones, Jesus and Mary Chain, The Pogues, The Replacements: these are some of the artists who have made the mid-eighties worth listening to. And, really, if you’re going to mainstream, do it right by adding Madonna’s “True Blue” and John Cougar Mellencamp’s “Scarecrow” (eligible albums must have been released between Aug. ’85 and Aug. ’86). This year’s CMJ convention and NMA party duo Marti Jones and Don Dixon have gotten more conservative, with a few notable but rare exceptions, inervious to many struggling new bands.

HOTEL JAM—Go up set ups mins inside the Grand Ballroom at NY’s Roosevelt Hotel and rocked the chancellors with a surprise CMJ gig (10/30).

But as always live music is CMJ’s main event. At the Roosevelt Hotel, dynamic duo Marti Jones and Don Dixon played a mouth-watering mini-set of songs from Marti’s albums, including “Crusher” and “Follow You All Over The World.” SST’s Gone gave one of their patented guerrilla performances in the hotel’s grand ballroom, and shook the chancellors with their instrumental anarchy.

Paul Iorio
bump offers some marvelous approaches to the ensembles and solo work from Jimmy Knepper, Shafi Hadi, Clarence Shaw, and Dannie Richmond). A fascinating reissue.

The Hawkins set, produced by Bob Porter, is another hodgepodge of several sessions from the ‘30s and ‘40s, including the one containing the galvanizing recording of “Body and Soul,” along with a complete album, “Hawk in Hi-Fi,” from the ‘50s. The great tenor saxophonist is majestic throughout these sides and they give a good indication of his range, but I would have preferred a complete set of earlier recordings, to be followed by reissues of the ‘50s material. The Berrigan set, also produced by Porter, continues an earlier Bluebird reissue program: the great Swing Era trumpeter’s complete sessions presented chronologically. If it gets to the end of Berrigan’s RCA stint—then, for my money, this is the way to reissue jazz: neat, orderly, complete. And both the Hawkins and Berrigan albums contain exhaustive liner notes, something the others do not.

While all of the music on these albums can be very highly recommended, collectors will have to pick and choose carefully.

**HIS WAY**—Columbia has just issued an attractive six-record boxed set called “Frank Sinatra, The Voice: The Columbia Years 1943-1952.” This package represents a transitional stage of Sinatra’s career—the bridge from the big band crooner to ring-a-ding-ding singer—and can be recommended mainly to those who already have the classic Capitol LPs that followed the years at Columbia. This is not all of the material Sinatra waxed for Columbia: they’ve weeded out the duds and arranged the album into homogenous groupings: an album each of film songs, an album of salon songs, etc... There are numerous masterpieces here—like the haunting “I’m A Fool To Want You”—but ar

---


**NEW YORK STORIES—**Randy Sandke—Stash ST-264—Producers: Don Sickler, Randy Sandke. Sandke is a young eccentric trumpeter with a beautiful sound who has taken a bopstyle stand on his first LP as a leader. The eight, New York-inspired originals are well-played by a solid sextet, including tenor saxophonist Mike Brecker.

**WHERE HAVE YOU BEEN?—**Elsiebeth Welch—DRG SL-5202—Producer: Hugh Ford. Elegant singing from a representative of an earlier era. Elsiebeth Welch, who has spent most of her long career in Europe, is in the Mabel Mercer tradition—her confident, half-spoken interpretations of classs, and sometimes classic, songs are as bracing as champagne.

**MORE BIRD, LESS FEATHER—**Dick Berc and the Jazz Adoption Agency featuring Nic Brigola—Discovery DS-922 Producer: Albert Marx. Drummer Berc and his lickety-split band of west coast boppers have a trouble avoiding the rolling, tumbling baritone of Nic Brigola. Gutty mainstream jazz.

**MCMLXXVI**—The Classic Jazz Quartet—Stomp Off S.O. 1125—Producer: Dick Sudhalter. A fine LP by a well-known band—traditionalists (Marty Gross, Dick Sul, WELL Dick Sudhalter, Joe Mirayi) whose every note defines the term “swing.”

**NEW VITALITY—**Vladimir Chasins Big Band—Leo LR-142—Producer: Leo Feiglin. The wacky and original Soviet reed man from the Ganelin Trio leads wacky Soviet Big band: Rist Base, Pte Spike Jones, part Vycheslav Ganelin.

---

**CASH BOX JAZZ ALBUMS**

**Title**

**Artist**

**Label**

**Number**

**Distributor**

**40308**

**Bobby Good**

**Nuvo**

**MCA**

**10**

**12**

**1**

**21 SOUL SURVIVORS**

**HANK CRANDALL AND JIMMY RIDDLE**

**JETSTREAM** (TBA-TB 211)

**20 AROUND THE WORLD**

**JIMMY RIDDLE**

**Columbia (GRP 40306)**

**24 THIS IS THE WEATHER REPORT**

**Columbia (FC 40309)**

**28 GEORGE DUKE**

**Elektra (Artists 60408)**

**31 BLACK & BLUE**

**Elektra (TBA-TB 214)**

**33 TIMELESS**

**DIANE JOHNSTON (RCA 40305)**

**37 ROUND MIDNIGHT**

**VARIOUS ARTISTS (Columbia SC 40604)**

**42 MAGIC TOUCH**

**LEONID ANDREW (TBA-TB 209)**

**43 OBSSESSION**

**BOB JAMES (Warner Bros. 1-25495)**

**47 VOYAGE**

**DAVE SANDKE (RCA 40307)**

**50 FACE TO FACE**

**STEVE MILLER (TBA-TB 209)**

**53 GOOD TIME FOR LOVE**

**SADAO WATANABE (Warner Bros. 3-60408)**

**56 LIGHT STRUCK**

**THE OVERDOSE (TBA-TB 209)**

**57 INTRODUCING JONATHAN BUTLER**

**Dave (Arhav 5610)**

**60 NASCENCE**

**HARRISON BLANCHARD (Columbia BFC 40305)**

**63 SAND DANCE**

**TALL TALE (TBA-TB 209)**

**66 NOCTURNAL PLAYGROUND**

**BLUES FREEWAY (Standards BC 8003)**

**70 ANOTHER PLACE**

**HIROS (Bellaphon BFR 39938)**

---

**THE CASH BOX TOP 40 JAZZ ALBUM CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.**
CASH BOX TOP 12" DANCE SINGLES

<table>
<thead>
<tr>
<th>WK</th>
<th>No.</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>12</td>
<td>New 12&quot; Releases</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>EBBIE HARRY (Geffen 0-20575)</td>
<td>ench Kissin' (7:25) [Home Grown/Theodollo Product - BMI] (C. Lorre)</td>
<td>Geffen</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>NA TURNER (Capitol V-15261)</td>
<td>a.o People (8:24) [Myxie/Almo, adm. by WB - PRS/ASCAP] (T. Britten, G. Lyle)</td>
<td>Capitol</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>OBERJ CRAY (Mercury/Polylam PRO 456-1)</td>
<td>noking Gun (4:05) [Calhoun St., adm. by Bug/Robert Cray - BMI] (D. Amy, R. ey, R. Cousins) (Produced: B. Bromberg, D. Walker)</td>
<td>Mercury</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>HE BAND (Geffen 0-20547)</td>
<td>I'll Take Your Man Salt And Pepper (Not Plateau NO 052)</td>
<td>Geffen</td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>GIRLS GIRLS GIRLS (RCA SP-12187)</td>
<td>NEW ORDER (2:30) [London] (Remix)</td>
<td>RCA</td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>ESTATE BOYS (Def Jam/Columbia CAS 2554)</td>
<td>(New York) (3:28) [Def Jam/Blackwood/Kuza - BMI]</td>
<td>Def Jam</td>
</tr>
</tbody>
</table>

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

New 12" Releases

EBBIE HARRY (Geffen 0-20575) ench Kissin' (7:25) [Home Grown/Theodollo Product - BMI] (C. Lorre) (Produced: S. Justman)

NA TURNER (Capitol V-15261) a.o People (8:24) [Myxie/Almo, adm. by WB - PRS/ASCAP] (T. Britten, G. Lyle) (Produced: T. Britten)

OBERJ CRAY (Mercury/Polylam PRO 456-1) noking Gun (4:05) [Calhoun St., adm. by Bug/Robert Cray - BMI] (D. Amy, R. ey, R. Cousins) (Produced: B. Bromberg, D. Walker)

HE BAND (Geffen 0-20547) I'll Take Your Man Salt And Pepper (Not Plateau NO 052)

GIRLS GIRLS GIRLS (RCA SP-12187) NEW ORDER (2:30) [London] (Remix)

ESTATE BOYS (Def Jam/Columbia CAS 2554) (New York) (3:28) [Def Jam/Blackwood/Kuza - BMI] (Producers: D. Jones, J. Smith)

I'M WHAT I GOTTA DO (Warner Bros. PRO-A 2615) (MCA) (7:45) [Music Corporation of America/Young Millions] Note: For The Record/Avodah - ASCAP (T. Keane, M. Himelstein, J. Caussin) (Producers: N. Rogers)

Most Active

CRAZY
JESSIE JOHNSON (A&M 2678)

JUMPIN' JACK FLASH
(Def Jam) (Remix) (Atlantic 05927)

CONTROL
JANET JACKSON (A&M SP-12209)

I'M FOR REAL
HOWARD HEMETT (Elektra 6527)

VENUS
BANANARAMA (London Polydor 808-156-1)

DON'T BREAK MY HEART
SA-FIRES (Coral 235 079)

CAN'T LIVE WITHOUT YOUR LOVE
BUNNY (Atlantic 57901)

I'LL TAKE YOU HUNGRY FOR LOVE
HANSON AND DAVIS (Fresh FHE-006)

EVERYBODY HAS FUN TONIGHT
HAND SHAKIN' (Geffen/PRO-A 2549)

GOIN' TO THE BANK
ARTHUR FRANKEN (Polydor 802.454-1)

I CAN'T TURN AROUND (Remix)
S. M. SILK (RCA 57021-38)

YOU BE IN LIN'
BEN D'MC. (Produced FIDO 7119)

BRAND NEW LOVER
DON'T HAVE TO GET UP (Remix) (EMI 5252)

RAGE HARD
FRANKIE GOES TO HOLLWOOD (Atlantic 046806)

DOWN AND COUNTING
CLAUDIA BARRY (Epic 490592)

FREEDOM OVERSPILL (HIGH LOVE) (Remix)
STEVE WINGHAM (Palm) (Warner Bros. 02557)

DOG N THE WAY
ICE T (Teenage 1308)

WALK THIS WAY
JIMI M.C. (Produced 7112)

Most Active

Nail It To The Wall—Stacy Lattisaw—(Warner Bros)

D. J.: Diane Mentzel

Club: Palms

Location: West Hollywood

Comments:

"It's just jammimg!"

Retailer's Pick

Mr. Big Stuff—Heavy D & The Boys—(MCA)

Store: Spin City Records

Manager: Jimmy Reed

Location: Baltimore, MD

Comments:

"Nice use of horns. Great rap rendition of Mr. Big Stuff."
MOST ADDED

CATCH 22—Jennifer Thompson—
Program Director—Anchorage
Bedouins
Venetians
World Party
Ramones
Crowed House
J. Stewart
For Corp.
Iggy Pop
Jason & The Scorchers
Dr. & The Medicus
R. Nevil
Commodores

HIT VIDEO USA—Mike Opelska—
Program Director—Texas
Glass Tiger
Kool & The Gang
Georgia Satellites
L. Reed
A. Taylor
Dead or Alive
B. Spence

THE RECORD BUYERS GUIDE—
Beth Comstock—Program Assistant—New Jersey
L. Reed/S. Moore
B. Richie
Del Shannon
B. Hornsby & The Range
Cinderella
Iggy Pop
Wham!
J. Stewart
B. Idol
Beach Boys
B. Spence

TOP 40 VIDEOS—Jeff Most—
Program Director—Los Angeles
A. Taylor
Kool & The Gang
B. Hornsby & The Range
Rainmakers
R. Nevil
Triumph
Commodores
Pot Shop Boys
"Wired At" Yanikov
Bobbi, Jimmy & The Critters
Gene Loves Jezebel
Genesis

TRACKS & FACTS—Mike Olseay—
Program Director—Alabama
H. Jones
S. Winwood
Wang Chung
Genesis
R. Ocasek
Bananarama
Talking Heads
A. Taylor
Triumph
Iron Maiden
Arcadia

FRIDAY NIGHT VIDEOS—Bette Midlerse—Program Director—New York City
Human League
B. Hornsby & The Range
G. Abbott
Commodores
Bangles

George Satellites—Keep Your Hands To Yourself—Elektra

STRONG ADDS

Everybody Have Fun Tonight—Wang Chung—Geffen
More Than Physical—Bananaarama—PolyGram
A Way—The Bolshoi—I.R.S.
Don’t Dream It’s Over—Crowed House—Capitol

PROGRAM ADDS

NIGHT TRACKS—Giles Ashford—
Program Director—Los Angeles
Wang Chung
Preachers
C. DeBarge
Georgia Satellites
B. Brown
Eurythmics
Police
B. Cockburn
The Bolshoi
Doyle
Kraftwerk
Fine Young Cannibals

TV 69—Tom Zingale—Program Director—Gainesville
Genesis
B. Idol
Black Flag
The Bolshoi
Cactus World News
TSOL
General Public
Triumph
Hunter & Collectors
Agent Orange
Lounge Lizards
Crowed House
It Bites
Georgia Satellites

CASH BOX TOP 40 MUSIC VIDEOS

1 HUMAN
Human League (A&M)
1 6

2 I DIDN'T MEAN TO TURN YOU ON
Robert Palmer (Island)
10 2

3 THE NEXT TIME
Pat Benatar with Amy Grant (Warner Bros.)
3 8

4 STICK WITH YOU
Gary Lewis & The News (Chrysalis)
10 2

5 DON'T FORGET ME
Glass Tiger (Manhattan)
11 2

6 WHEN I THINK OF YOU
Stevie B. (I.M.B.)
10 2

7 YOU CAN CALL ME AL
Paul Simon (Warner Bros.)
11 7

8 TYPICAL MALE
Tina Turner (Capitol)
10 8

9 THE RAIN
Jim Hornsby & The Range (Capitol)
15 7

10 WORD UP
 Cameo (Atlantic Artists)
14 9

11 TRUE COLORS
Marvin Gaye (Parrenchia)
13 5

12 THE WAY IT IS
Bruce Hornsby & The Range (Capitol)
17 3

13 I’LL BE OVER YOU
Trinity (Capitol)
8 5

14 WILD WILD LIFE
Talking Heads (Island)
27 2

15 WALK LIKE AN EGYPTIAN
Whitney Houston (Capitol)
25 4

16 HEARTBEAT
Don Johnson (Epic)
16 4

17 EAT'EM AND SMILE
David Lee Roth (Warner Bros.)
21 5

18 DANCING ON THE CEILING
Lionel Richie (Motown)
6 12

19 JUMPIN' JACK FLASH
Nancy Franklin (Atlantic)
22 3

20 GIRL CAN'T HELP IT
Journey (Capitol)
20 3

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

CASH BOX TOP 15 MUSIC VIDEOCASSETTES

1 STAIRING AT THE SEA
The Cars (Warner Music Video 8203)
3 7

2 THE ULTIMATE OZZY
Ozzy Osborne (CBS Fox Music Video 6149)
1 15

3 RIPTIDE
Robert Pattinson (Music Video 620635)
4 19

4 THE #1 VIDEO HITS
Whitney Houston (Music Video 620631)
5 19

5 DICK CLARK'S BEST OF BANDSTAND
Various Artists (Columbia Video/Video Music 1028)
2 19

6 MADONNA LIVE - THE VIRGIN TOUR
Madonna (Warner Music Video 3810)
7 49

7 MTV CLOSET CLASSICS
Various Artists (Video Music 1043)
7 49

8 HARD TO HANDLE
Bob Dylan (CBS Fox Music Video 6149)

9 BELINDA
Belinda Carlisle (RCA HS 80466)

10 WHAM IN CHINA — FOREIGN SKIES
(507 Fox Music Video 7142)

11 GENESIS LIVE — THE MAMA TOUR
Genesis (Atlantic Video 50111-3)

12 I CAN’T WAIT
Stevie B. (RCA Video Prod./Music Video 620554)

13 THE VIDEO ALBUM, VOLUME I
Edie Brickell & New Bohemians (CBS Music Video 61987)

14 FUEL FOR LIFE
John Prine (CBS Fox Music Video 7104)

15 BROTHERS IN ARMS
Dire Straits (Warner Bros. Video 38110)

THE CASH BOX TOP 15 MUSIC VIDEOCASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES.
Super Creep—David Bowie plays the ominous role to Jareth in Jim Henson’s Labyrinth, due from Embassy Home Entertainment in January.

Home Video Review: Desert Bloom — RCA/Columbia Pictures Home Video - $79.95 The setting is Las Vegas, 1960. The A-bomb is being tested nearby. Children have been issued identification tags in case of a nuclear accident, and the town is filled with rumor as a vail of secrecy precedes the atomic blast. "Atomic" is the new buzzword— even a "Miss A-Bomb"-fashion show is held featuring Geiger Counter purses. Such is the backdrop to Desert Bloom, a choppy and sometimes rambling drama narrated by Amanda (Annabeth Gish), a young girl caught in a struggle with an alcoholic step-father (Jon Voight). Eugene Corr’s partly flawed direction of this emotional tale is uplifted by sensitive portrayals from a raft of gifted actors — Voight especially, who delivers another of his seamless performances as a troubled WWII veteran, ill-equipped to deal with family life.

Newcomer Gish has an innocent charm as the intellectually-inclined Rose, while Jethro Williams, as Rose’s mother, is the epitome of the 1950’s working-class homemaker, whose efficient optimism helps her run the house, look after Rose, and her two younger sisters and hold a day job. Ellen Barkin (Diner, Tender Mercies) is sensational as Starr, Rose’s sexy, recently divorced aunt. Aside from its well-written, beautifully performed characters, Desert Bloom is worthwhile for its faithful representation of one of the quieter periods in America’s past. Potholes in plot advancement may be hazardous to viewers, but Corr’s general sense of the period and desert mood are striking.

Gregory Dobrin

The Cash Box Top 40 Video Cassettes

 cashier Box November 15, 1986

The Cash Box Top 40 Video Cassette Chart is based solely on actual pieces sold at retail stores.

1. Out of Africa
2. Down and Out in Beverly Hills
3. Pretty in Pink
4. Gung Ho
5. F/X
6. Amadeus
7. Crossroads
8. Murphy's Romance
9. Young Sherlock Holmes
10. Runaway Train
11. Wild Cats
12. Back to the Future
13. 9 to 5
14. Alien
15. Spies Like Us
16. Blue
17. Music Man
18. Jane Fonda’s New Workout
19. Target
20. The Jewel of the Nile

21. Iron Eagle
22. Pinocchio
23. Jane Fonda’s Low Impact Workout
24. Cutters
25. Playboy Video Centrefold #3
26. Jane Fonda’s Prime Time Workout
27. Kathy Smith’s Body Basics
28. Sleeping Beauty
29. Money Pit
30. 8 Million Ways to Die
31. Santa Claus the Movie
32. Jagged Edge
33. Jollson Story
34. Body Heat
35. Indiana Jones and the Temple of Doom
36. The Hitcher
37. White Nights
38. House
39. Youngblood
40. QuickSilver

The release beat

December releases from Vestron Musicvideo are spearheaded by Willie Nelson’s Greatest Hits Live. The hour-long tape features music of many top Nelson

June, including “Whiskey River,” “Georgia On My Mind,” “On The Road Again” and “Blue Eyes Crying In The Rain.” Suggested retail price is $29.95. HiFi VHS and Beta... New from Key Video in December is the acclaimed drama Parting Dances, starring Richard Gaioung and John Bolger. Suggested retail price is $19.98. HiFi VHS and Beta... Karl Lorimar Home Video December releases include Maximum Overdrive, the Stephen King thriller featuring a score by N.C.萱, directed by King and produced by Dino De Laurentiis (the film marked the first in a series of De Laurentiis films to be distributed by Karl Lorimar). Emilio Estevez stars. Suggested retail price is $79.95. VHS and Beta... December classics from Lightning Video are led by the contemporary comedy Separate Locations, starring David Naughton (An American Werewolf in London). Suggested retail price is $79.95, VHS and Beta.

Inspecting the damage—A&M recording artist Jesse Johnson recently completed the video to his latest single, "Crazy," a duet with Sly Stone. Johnson and Stone shot the video on A&M’S Capitol Stage, with Dominic Sena directing. Priced at $50 are Johnson, Stone and Sena inspecting the damage done when a model accidentally crashed a video stunt mobile into the wall of the famed studio.
**BLACK CONTEMPORARY**

**PITIL SIGNS BLU**—Capital Records recently signed singer Pegg Blu to the label. Blu was Starsearch 1986 Grand Prize winner, and has numerous recording and performing credits, including a duet with Stephanie Mills on Mills’ “His Name Is Michael” album. Pictured at the signing are (l-r) Capital Records president Don Zimmerman, Mark Alan, Blu’s manager; Ted Perlman, Blu’s partner and musical director, Don Grierson, Capitol senior vice president of A&R, and Wayne Edwards, Capital vice president of black A&R.

**SOLID GOLD**—Pictured (l-r) at Studio 55 in L.A. are award winning producer Howie Rice and singer Suzette Charles Rice, who won a Grammy Award for the Beverly Hills Cop soundtrack is shown here re-arranging and re-producing the “Solid Gold Theme Song” for the long-running TV show, Solid Gold, while Charles provides the vocals.

**SWEET BASIL**—RCA vice president of black promotion Basil Marshall recently got together with a couple of his hit-makers, Glenn Jones and Genobia Jeter. Here, looking happy as clams, are (l-r) Tony Wells, RCA A&R director, Jones, Marshall, Genobia, and Eddie Mascaro, RCA promotion vp.

---

**CASH BOX TOP BLACK CONTEMPORARY ALBUMS**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>The Commitment</em></td>
<td>George Benson</td>
<td>WB</td>
</tr>
<tr>
<td>2</td>
<td><em>The Commitment</em></td>
<td>George Benson</td>
<td>WB</td>
</tr>
<tr>
<td>3</td>
<td><em>The Commitment</em></td>
<td>George Benson</td>
<td>WB</td>
</tr>
<tr>
<td>4</td>
<td><em>The Commitment</em></td>
<td>George Benson</td>
<td>WB</td>
</tr>
<tr>
<td>5</td>
<td><em>The Commitment</em></td>
<td>George Benson</td>
<td>WB</td>
</tr>
<tr>
<td>6</td>
<td><em>The Commitment</em></td>
<td>George Benson</td>
<td>WB</td>
</tr>
<tr>
<td>7</td>
<td><em>The Commitment</em></td>
<td>George Benson</td>
<td>WB</td>
</tr>
<tr>
<td>8</td>
<td><em>The Commitment</em></td>
<td>George Benson</td>
<td>WB</td>
</tr>
<tr>
<td>9</td>
<td><em>The Commitment</em></td>
<td>George Benson</td>
<td>WB</td>
</tr>
<tr>
<td>10</td>
<td><em>The Commitment</em></td>
<td>George Benson</td>
<td>WB</td>
</tr>
</tbody>
</table>

---

**The Cash Box Top 75 Black Contemporary Album Chart is Based on Solely on Actual Pieces Sold at Retail Stores.**
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
<th>Week #</th>
</tr>
</thead>
<tbody>
<tr>
<td>IS THIS LOVE</td>
<td>GINO VANNELLI (CBS 54063)</td>
<td>W</td>
<td>45</td>
<td>4</td>
</tr>
<tr>
<td>C'EST LA VIE</td>
<td>HOT CHOCOLATE (CBS 54064)</td>
<td>W</td>
<td>43</td>
<td>5</td>
</tr>
<tr>
<td>FOOLISH PRIDE</td>
<td>RAY CHARLES (CBS 54068)</td>
<td>L</td>
<td>42</td>
<td>5</td>
</tr>
<tr>
<td>FALSE CESAR'S LOVE OUT THERE</td>
<td>TRIO (CBS 54069)</td>
<td>W</td>
<td>38</td>
<td>12</td>
</tr>
<tr>
<td>LAND OF CONFUSION</td>
<td>THE LEEVERS (CBS 54070)</td>
<td>C</td>
<td>47</td>
<td>3</td>
</tr>
<tr>
<td>SHREWDY IT ALL</td>
<td>Gino Vannelli (CBS 54071)</td>
<td>W</td>
<td>43</td>
<td>2</td>
</tr>
<tr>
<td>STICK WITH YOU</td>
<td>FRED WESLEY &amp; THE JAM (CBS 54072)</td>
<td>W</td>
<td>27</td>
<td>16</td>
</tr>
<tr>
<td>WINNER'S CIRCLE</td>
<td>GINO VANNELLI (CBS 54073)</td>
<td>W</td>
<td>53</td>
<td>3</td>
</tr>
<tr>
<td>SHAKE YOU DOWN</td>
<td>GINO VANNELLI (CBS 54074)</td>
<td>C</td>
<td>55</td>
<td>3</td>
</tr>
<tr>
<td>GIRL CAN'T HELP IT</td>
<td>JOURNEY (CBS 54075)</td>
<td>W</td>
<td>49</td>
<td>9</td>
</tr>
<tr>
<td>LOVE IS FOREVER</td>
<td>BEATLES (CBS 54076)</td>
<td>C</td>
<td>67</td>
<td>1</td>
</tr>
<tr>
<td>WELCOME TO THE BOOMTOWN</td>
<td>DAVE &amp; DAVID (CBS 54077)</td>
<td>W</td>
<td>50</td>
<td>8</td>
</tr>
<tr>
<td>SOMEDAY</td>
<td>TISHA BARTHEL (CBS 54078)</td>
<td>W</td>
<td>64</td>
<td>3</td>
</tr>
<tr>
<td>THE FUTURE'S SO BRIGHT I GOTTA WEAR SHADIES</td>
<td>TIS I JACOB (CBS 54079)</td>
<td>W</td>
<td>62</td>
<td>3</td>
</tr>
<tr>
<td>DON'T FORGET ME (WHEN I'M GONE)</td>
<td>JAY &amp; THE AMBASSADORS (CBS 54080)</td>
<td>C</td>
<td>34</td>
<td>19</td>
</tr>
<tr>
<td>VICTOR</td>
<td>KUKI &amp; THE GANG (CBS 54081)</td>
<td>L</td>
<td>25</td>
<td>9</td>
</tr>
<tr>
<td>MIDAS TOUCH</td>
<td>GARY &amp; JANET (CBS 54082)</td>
<td>W</td>
<td>54</td>
<td>6</td>
</tr>
<tr>
<td>ALL I WANTED</td>
<td>CONWAY TWELVE (CBS 54083)</td>
<td>W</td>
<td>64</td>
<td>3</td>
</tr>
<tr>
<td>MARY SOUL</td>
<td>THE TEMPTATIONS (CBS 54084)</td>
<td>W</td>
<td>63</td>
<td>5</td>
</tr>
<tr>
<td>WHEN THE RAIN COMES DOWN</td>
<td>ANDY TAYLOR (CBS 54085)</td>
<td>W</td>
<td>63</td>
<td>5</td>
</tr>
<tr>
<td>GOLDMINE</td>
<td>POINTER SISTERS (CBS 54086)</td>
<td>W</td>
<td>68</td>
<td>3</td>
</tr>
<tr>
<td>YOU BEillin</td>
<td>RUN D.M.C. (CBS 54087)</td>
<td>L</td>
<td>67</td>
<td>4</td>
</tr>
<tr>
<td>A MATTER OF TRUST</td>
<td>BILLY J. (CBS 54088)</td>
<td>W</td>
<td>76</td>
<td>10</td>
</tr>
<tr>
<td>WALK THIS WAY</td>
<td>RUN D.M.C. (CBS 54089)</td>
<td>W</td>
<td>46</td>
<td>17</td>
</tr>
<tr>
<td>FRIENDS AND LOVERS</td>
<td>LIONEL RICHIE (CBS 54090)</td>
<td>W</td>
<td>44</td>
<td>19</td>
</tr>
<tr>
<td>NAIL IT TO THE WALL</td>
<td>JIMI HENDRIX (CBS 54091)</td>
<td>L</td>
<td>70</td>
<td>9</td>
</tr>
<tr>
<td>JODY</td>
<td>SHARON WAITE (CBS 54092)</td>
<td>W</td>
<td>51</td>
<td>9</td>
</tr>
<tr>
<td>CAN'T WAIT ANOTHER MINUTE</td>
<td>JOHN STARR (CBS 54093)</td>
<td>W</td>
<td>55</td>
<td>10</td>
</tr>
</tbody>
</table>

**CASH BOX TOP 100 SINGLES**

**THE CASH BOX TOP 100 CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.**

**November 15, 1980**
CASH BOX PRESENTS

The Music Times

AN IN DEPTH ANALYSIS OF THE MARKETS

NOVEMBER 15, 1986

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 157 Stations
155 Stations Reported This Week

Control—Janet Jackson—A&M
26 Adds

Land Of Confusion—Genesis
Atlantic
22 Adds

Love Is Forever—Billy Ocean
Arista
22 Adds

Someday—Glass Tiger
Manhattan/EMI
22 Adds

Stand By Me—Ben E. King
Atlantic
22 Adds

#1 SINGLES

CROSSOVER POTENTIAL

Amanda—Boston—MCA—
Walk Like An Egyptian—Bangles—
Columbia
True Blue—Madonna—
Sire/Warner Bros.
Human—Human League—A&M

RETAIL

Word Up—Cameo—
Atlanta Artists/PolyGram
You Give Love A Bad Name—
Bon Jovi—Mercury/PolyGram
True Blue—Madonna—
Sire/Warner Bros.
Take Me Home Tonight—Eddie Money—
Columbia

REQUESTS

Amanda—Boston—MCA—
Walk Like An Egyptian—Bangles—
Columbia
True Blue—Madonna—
Sire/Warner Bros.
Human—Human League—A&M

ALBUM ALLEY

Georgia Satellites—Georgia Satellites—Elektra/Asylum
Impressive first album from Atlanta based band.
Debuts on chart this week at #158 bullet. Single
"Keep Your Hands To Yourself" picking up adds.

Between Two Fires—Paul Young—Columbia
Should fare well with strong CHR/AC action.
Single, "Some People" debuts at #90 this week.

Hot Together—Pointer Sisters—RCA—
Radios favorite sisters
return with an upbeat LP, tailor made for CHR. "Goldmine"
the first single, looks hitbound.

Power—Kansas—MCA—Veteran band returns with the addition
of former Dixie Dregs guitarist Steve Morse.
Hits LP charts this week at #115 bullet.

CASH BOX

AN IN DEPTH ANALYSIS OF THE MARKETS

RETAIL

Word Up—Cameo—
Atlanta Artists/PolyGram
You Give Love A Bad Name—
Bon Jovi—Mercury/PolyGram
True Blue—Madonna—
Sire/Warner Bros.
Take Me Home Tonight—Eddie Money—
Columbia

REQUESTS

Amanda—Boston—MCA—
Walk Like An Egyptian—Bangles—
Columbia
True Blue—Madonna—
Sire/Warner Bros.
Human—Human League—A&M

ALBUM ALLEY

Georgia Satellites—Georgia Satellites—Elektra/Asylum
Impressive first album from Atlanta based band.
Debuts on chart this week at #158 bullet. Single
"Keep Your Hands To Yourself" picking up adds.

Between Two Fires—Paul Young—Columbia
Should fare well with strong CHR/AC action.
Single, "Some People" debuts at #90 this week.

Hot Together—Pointer Sisters—RCA—
Radios favorite sisters
return with an upbeat LP, tailor made for CHR. "Goldmine"
the first single, looks hitbound.

Power—Kansas—MCA—Veteran band returns with the addition
of former Dixie Dregs guitarist Steve Morse.
Hits LP charts this week at #115 bullet.

CROSSOVER POTENTIAL

Keep Your Hands To Yourself—Georgia Satellites—
Elektra/Asylum
Room With A View—Jeffrey Osborne—A&M
Graceland—Paul Simon—Warner Bros.
This Is The Time—Billy Joel—Columbia
Some People—Paul Young—Columbia
FINALLY, A RECORD THAT'S AS GOOD AS IT LOOKS!

How good is it? Ask Steve Ocean, WGLF/Tallahassee: "My hottest record this week. The mix is incredible. Put it on and wait for the phones to ring."

WXKS WRCK WOMP
99KG KATD WXLK
WPFM KFMW Q100
KBOS WGLF KCPW
WSPK Z94 KKLS

FROM THE FORTHCOMING ALBUM, ROCKBIRD
ON GEFKEN RECORDS, CASSETTES AND COMPACT DISCS (GNS/MSG 24123)
# 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>1 8</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>7</td>
<td>2</td>
<td>1</td>
<td>NY</td>
<td></td>
<td>3 6</td>
</tr>
<tr>
<td>2</td>
<td>HUMAN LEAGUE—Human—A&amp;M</td>
<td>3 10</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>9</td>
<td>5</td>
<td>6</td>
<td>1</td>
<td></td>
<td>28 7</td>
</tr>
<tr>
<td>3</td>
<td>MADONNA—True Blue—Sire/WB</td>
<td>4 7</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>13</td>
<td>4</td>
<td>4</td>
<td>*</td>
<td></td>
<td>11 18</td>
</tr>
<tr>
<td>4</td>
<td>DION Jovi—You Give Love—Mercury</td>
<td>8 11</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td>17</td>
<td>1</td>
<td>3</td>
<td>18</td>
<td></td>
<td>7 11</td>
</tr>
<tr>
<td>5</td>
<td>EDDIE MONEY—Take Me Home Tonight—Columbia</td>
<td>7 14</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td>2</td>
<td>14</td>
<td>5</td>
<td>NR</td>
<td></td>
<td>21 11</td>
</tr>
<tr>
<td>6</td>
<td>CYNDI LAUPER—True Colors—Portrait</td>
<td>2 12</td>
<td>F</td>
<td>X</td>
<td>X</td>
<td>F</td>
<td>20</td>
<td>28</td>
<td>8</td>
<td>27</td>
<td></td>
<td>6 7</td>
</tr>
<tr>
<td>7</td>
<td>ROBERT PALMER—I Didn’t Mean To—Island</td>
<td>5 14</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>10</td>
<td>17</td>
<td>10</td>
<td>4</td>
<td></td>
<td>23 50</td>
</tr>
<tr>
<td>8</td>
<td>MENTAL—The Next Time—Full Moon/WB</td>
<td>10 9</td>
<td>F</td>
<td>X</td>
<td>X</td>
<td>F</td>
<td>5</td>
<td>11</td>
<td>15</td>
<td>11</td>
<td></td>
<td>51 19</td>
</tr>
<tr>
<td>9</td>
<td>CAMEO—Word Up—Atlantic Artists/Poly Gram</td>
<td>12 10</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td>18</td>
<td>7</td>
<td>2</td>
<td>22</td>
<td>Y</td>
<td>12 9</td>
</tr>
<tr>
<td>10</td>
<td>TINA TURNER—Typical Male—Capital</td>
<td>6 12</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>NR</td>
<td>25</td>
<td>16</td>
<td>26</td>
<td></td>
<td>10 8</td>
</tr>
<tr>
<td>11</td>
<td>O.J. JONES—The Rain—Def Jam/Columbia</td>
<td>14 9</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>22</td>
<td>6</td>
<td>7</td>
<td>5</td>
<td>Y</td>
<td>49 8</td>
</tr>
<tr>
<td>12</td>
<td>TOTO—I’ll Be Over You—Columbia</td>
<td>15 12</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>6</td>
<td>19</td>
<td>35</td>
<td>8</td>
<td></td>
<td>61 9</td>
</tr>
<tr>
<td>13</td>
<td>LIONEL RICHIE—Love Will Conquer All—Motown</td>
<td>16 7</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>29</td>
<td>13</td>
<td>20</td>
<td>20</td>
<td>Y</td>
<td>17 12</td>
</tr>
<tr>
<td>14</td>
<td>LEE HUBERT—Hip To Be Square—Chrysalis</td>
<td>22 5</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>12</td>
<td>18</td>
<td>15</td>
<td>10</td>
<td>Y</td>
<td>3 10</td>
</tr>
<tr>
<td>15</td>
<td>BRUCE HORNSBY—The Way It Is—RCA</td>
<td>21 9</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>NR</td>
<td>26</td>
<td>14</td>
<td>2</td>
<td></td>
<td>20 20</td>
</tr>
<tr>
<td>16</td>
<td>LISA LISA—All I Cried Out—Columbia</td>
<td>9 16</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>23</td>
<td>9</td>
<td>11</td>
<td>NR</td>
<td></td>
<td>79 8</td>
</tr>
<tr>
<td>17</td>
<td>WANG CHUNG—Everybody Has Fun—Geffen</td>
<td>24 7</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>24</td>
<td>20</td>
<td>23</td>
<td>*</td>
<td></td>
<td>77 1</td>
</tr>
<tr>
<td>18</td>
<td>RIC OCASEK—Emotion In Motion—Geffen</td>
<td>20 10</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td>NR</td>
<td>27</td>
<td>31</td>
<td>NR</td>
<td></td>
<td>52 5</td>
</tr>
<tr>
<td>19</td>
<td>COREY HART—I Am Your Side—EMI</td>
<td>19 9</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>NR</td>
<td>29</td>
<td>NR</td>
<td>NR</td>
<td></td>
<td>68 5</td>
</tr>
<tr>
<td>20</td>
<td>BANGLES—Walk Like An Egyptian—Columbia</td>
<td>28 8</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td>21</td>
<td>3</td>
<td>9</td>
<td>6</td>
<td></td>
<td>70 41</td>
</tr>
<tr>
<td>21</td>
<td>BILLY IDOL—To Be A Lover—Chrysalis</td>
<td>26 7</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>NR</td>
<td>21</td>
<td>NR</td>
<td>14</td>
<td></td>
<td>31 1</td>
</tr>
<tr>
<td>22</td>
<td>ANITA BAKER—Sweet Love—Elektra</td>
<td>17 14</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>NR</td>
<td>NR</td>
<td>NR</td>
<td>32</td>
<td>Y</td>
<td>15 32</td>
</tr>
<tr>
<td>23</td>
<td>ARETHA FRANKLIN—Jumpin’ Jack Flash—Arista</td>
<td>23 8</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td>NR</td>
<td>NR</td>
<td>NR</td>
<td>30</td>
<td>23</td>
<td>83 1</td>
</tr>
<tr>
<td>24</td>
<td>STEVE WINWOOD—Freedom Overspill—ISL/WB</td>
<td>29 8</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>19</td>
<td>NR</td>
<td>29</td>
<td>15</td>
<td>Y</td>
<td>2 18</td>
</tr>
<tr>
<td>25</td>
<td>JANET JACKSON—When I Think of You—A&amp;M</td>
<td>11 15</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>4</td>
<td>NR</td>
<td>21</td>
<td>7</td>
<td></td>
<td>14 38</td>
</tr>
<tr>
<td>26</td>
<td>DON JOHNSON—Heartbeat—Epic</td>
<td>13 13</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>25</td>
<td>NR</td>
<td>27</td>
<td>28</td>
<td></td>
<td>27 10</td>
</tr>
<tr>
<td>27</td>
<td>O.M.D.—(Forever) Live &amp; Die—A&amp;M</td>
<td>31 8</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>NR</td>
<td>NR</td>
<td>NR</td>
<td>9</td>
<td>Y</td>
<td>59 5</td>
</tr>
<tr>
<td>28</td>
<td>STACEY Q.—Two Of Hearts—Atlantic</td>
<td>25 18</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>28</td>
<td>NR</td>
<td>34</td>
<td>NR</td>
<td>Y</td>
<td>76 7</td>
</tr>
<tr>
<td>29</td>
<td>BEN E. KING—Stand By Me—Atlantic</td>
<td>39 7</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>1</td>
<td>12</td>
<td>24</td>
<td>29</td>
<td></td>
<td>32 9</td>
</tr>
<tr>
<td>30</td>
<td>TIL TUESDAY—What About Love—Epic</td>
<td>33 9</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>NR</td>
<td>NR</td>
<td>28</td>
<td>NR</td>
<td></td>
<td>56 4</td>
</tr>
<tr>
<td>31</td>
<td>HOWARD JONES—You Know I Love You—Elektra</td>
<td>35 5</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td>NR</td>
<td>NR</td>
<td>NR</td>
<td>NR</td>
<td>*</td>
<td>55 3</td>
</tr>
<tr>
<td>32</td>
<td>PRETENDERS—Don’t Get Me Wrong—Sire/WB</td>
<td>37 6</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td>NR</td>
<td>30</td>
<td>NR</td>
<td>NR</td>
<td>Y</td>
<td>55 1</td>
</tr>
<tr>
<td>33</td>
<td>DURAN DURAN—Notorious—Capitol</td>
<td>41 3</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>NR</td>
<td>10</td>
<td>13</td>
<td>*</td>
<td></td>
<td>—</td>
</tr>
<tr>
<td>34</td>
<td>TALKING HEADS—Wild Wild Life—Sire/WB</td>
<td>40 12</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>NR</td>
<td>NR</td>
<td>NR</td>
<td>3</td>
<td></td>
<td>8 7</td>
</tr>
<tr>
<td>35</td>
<td>SURVIVOR—Is This Love—Scoti Bros./CBS</td>
<td>45 4</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>NR</td>
<td>NR</td>
<td>NR</td>
<td>NR</td>
<td></td>
<td>Just Out</td>
</tr>
<tr>
<td>36</td>
<td>ROBBIE NEIL—C’est La Vie—Manhattan</td>
<td>43 5</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>NR</td>
<td>22</td>
<td>22</td>
<td>22</td>
<td>NR</td>
<td>Just Out</td>
</tr>
<tr>
<td>37</td>
<td>DARYL HALL—Foolish Pride—RCA</td>
<td>42 5</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>NR</td>
<td>NR</td>
<td>NR</td>
<td>NR</td>
<td></td>
<td>84 12</td>
</tr>
<tr>
<td>38</td>
<td>TRIUMPH—Somebody’s Out There—MCA</td>
<td>38 12</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>NR</td>
<td>NR</td>
<td>NR</td>
<td>NR</td>
<td>Y</td>
<td>65 10</td>
</tr>
<tr>
<td>39</td>
<td>GENESIS—Land Of Confusion—Atlantic</td>
<td>47 3</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>NR</td>
<td>NR</td>
<td>NR</td>
<td>NR</td>
<td>Y</td>
<td>16 21</td>
</tr>
<tr>
<td>40</td>
<td>GENESIS—Throwing It All Away—Atlantic</td>
<td>18 14</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>3</td>
<td>NR</td>
<td>NR</td>
<td>19</td>
<td>Y</td>
<td>16 21</td>
</tr>
</tbody>
</table>

* Soundtrack  * MTV—Exclusive  * NV—No Video  * NR—Not Ranked  * Y—Yes, On Tour  * X—All
THIS WEEKS #1 MOST ADDED RECORD

BILLY JOEL

"This Is The Time"

CASH BOX CHARTBREAKER 80

PRO-FM / WPHD / WBLI / 94Q / WARM / Z93 / 95 INZ
WMMS / WNCI / 99DTX / KHTR / KKRZ / KATD / KPLZ
## Record Rank | Title | Lst. Wk. | Tot. Wks. | 12-17 | 18-24 | 25-34 | 34+ | Pop. Rank | Request Rank | Sales Rank | Day Parts
--- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | ---
42 | GREGORY ABBOTT—Shake You Down—Columbia | 53 | 5 | X/F | X/F | NR | 23 | 19 | all |
43 | BILLY OCEAN—Love Is Forever—Jive/Arista | 56 | 4 | X | X | --- | --- | --- | --- | --- |
44 | JANET JACKSON—Control—A&M | 59 | 3 | X | X | --- | --- | --- | --- | --- |
45 | DAVID & DAVID—Welcome To The Baamtown—A&M | 50 | 8 | X | X | --- | --- | --- | --- | --- |
46 | GLASS TIGER—Someday—Manhattan/EMI | 61 | 3 | X | X | --- | --- | --- | --- | --- |
47 | ELTON JOHN—Heartache All Over...—Geffen | 52 | 5 | X | X | --- | --- | --- | --- | --- |
48 | WHAM!—Where Did Your Heart Go?—Columbia | 49 | 6 | F | F | F | --- | --- | --- | --- |
49 | TIMBUK 3—The Future’s So Bright...—IRS/MCA | 60 | 4 | X | X | --- | --- | --- | --- | --- |
50 | Kool & The Gang—Victory—Mercury | 66 | 3 | X | X | --- | --- | --- | --- | --- |
51 | MIDNIGHT STAR—Midas Touch—Solar/Elektra | 54 | 6 | X | X | X | 30 | NR | 14 | 3p-6a |
52 | KANSAS—All I Wanted—MCA | 64 | 3 | --- | --- | --- | --- | --- | --- | --- |
53 | TEMPTATIONS—Lady Soul—Gardy/Matawn | 58 | 6 | X | X | X | NR | NR | 26 | 10a-6a |
54 | POLICE—Don’t Stand So Close to Me B—A&M— | 62 | 4 | --- | --- | --- | --- | --- | --- | --- |
55 | ANDY TAYLOR—When The Rain Comes Down—MCA | 63 | 5 | X | X | --- | --- | --- | --- | --- |
56 | POINTER SISTERS—Goldmine—RCA | 68 | 3 | --- | --- | --- | --- | --- | --- | --- |
57 | RUN DMC—You Be Illin’—Profile | 67 | 4 | X | X | NR | 8 | 12 | 3p-mid |
58 | STACEY LATTISAW— Nail It To The Wall—Matawn | 70 | 4 | X | X | --- | --- | --- | --- | --- |
59 | MIAMI SOUND MACHINE—Falling In Love—Epic | 81 | 2 | --- | --- | --- | --- | --- | --- | --- |
60 | BENJAMIN ORR—Stay The Night—Elektra | 79 | 2 | X | X | X | --- | --- | --- | --- |
61 | NANCY MARTINEZ—Far Tonight—Atlantic | 80 | 5 | --- | --- | --- | --- | --- | --- | --- |

### MULTI FORMAT PLAYLIST

<table>
<thead>
<tr>
<th>Title</th>
<th>Format Penetration</th>
<th>Format %</th>
<th>Comb. Ret. Rank</th>
<th>Req. Rank</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Human League—Human—A&amp;M</td>
<td>100%</td>
<td>64%</td>
<td>97%</td>
<td>40%</td>
</tr>
<tr>
<td>2</td>
<td>Bruce Hornsby—The Way It Is—RCA</td>
<td>97%</td>
<td>98%</td>
<td>75%</td>
<td>45%</td>
</tr>
<tr>
<td>3</td>
<td>Lionel Richie—Love Will Conquer All—Matawn</td>
<td>91%</td>
<td>61%</td>
<td>99%</td>
<td>50%</td>
</tr>
<tr>
<td>4</td>
<td>Madonna—True Blue—Sire/WB</td>
<td>94%</td>
<td>95%</td>
<td>36.5%</td>
<td>44.1%</td>
</tr>
<tr>
<td>5</td>
<td>Billy Ocean—Love Is Forever—Jive/Arista</td>
<td>56%</td>
<td>66%</td>
<td>97%</td>
<td>36.5%</td>
</tr>
<tr>
<td>6</td>
<td>Janet Jackson—Control—A&amp;M</td>
<td>55%</td>
<td>76%</td>
<td>60%</td>
<td>34.3%</td>
</tr>
<tr>
<td>7</td>
<td>Boston—Amanda—MCA</td>
<td>98%</td>
<td>68%</td>
<td>34%</td>
<td>33.3%</td>
</tr>
<tr>
<td>8</td>
<td>Benjamin Orr—Stay The Night—Elektra</td>
<td>20%</td>
<td>89%</td>
<td>85%</td>
<td>32.3%</td>
</tr>
<tr>
<td>9</td>
<td>Cetera/Grant—Next Time...—Full Moon/WB</td>
<td>95%</td>
<td>99%</td>
<td>99%</td>
<td>99%</td>
</tr>
<tr>
<td>10</td>
<td>Ric Ocasek—Emotion Is Motion—Geffen</td>
<td>69%</td>
<td>88%</td>
<td>33%</td>
<td>31.6%</td>
</tr>
<tr>
<td>11</td>
<td>Pretenders—Don’t Get Me Wrong—Sire/WB</td>
<td>72%</td>
<td>18%</td>
<td>96%</td>
<td>31%</td>
</tr>
<tr>
<td>12</td>
<td>Huey Lewis—Hi To Be Square—Chrysalis</td>
<td>98%</td>
<td>37%</td>
<td>49%</td>
<td>30.6%</td>
</tr>
<tr>
<td>13</td>
<td>Gregory Abbott—Shake You Down—COL</td>
<td>49%</td>
<td>64%</td>
<td>70%</td>
<td>30.5%</td>
</tr>
<tr>
<td>14</td>
<td>Kool &amp; The Gang—Victory—Mercury/PlyGm</td>
<td>47%</td>
<td>88%</td>
<td>25%</td>
<td>15%</td>
</tr>
<tr>
<td>15</td>
<td>Wang Chung—Everybody Have Fun...—Geffen</td>
<td>96%</td>
<td>56%</td>
<td>20%</td>
<td>28.6%</td>
</tr>
<tr>
<td>16</td>
<td>Cameo—Word Up—Atlanta Artist/PolyGram</td>
<td>79%</td>
<td>37%</td>
<td>55%</td>
<td>28.5%</td>
</tr>
<tr>
<td>17</td>
<td>Billy Idol—To Be A Lover—Chrysalis</td>
<td>80%</td>
<td>90%</td>
<td>90%</td>
<td>90%</td>
</tr>
<tr>
<td>18</td>
<td>Toto—I’ll Be Over You—Columbia</td>
<td>87%</td>
<td>75%</td>
<td>27%</td>
<td>27%</td>
</tr>
<tr>
<td>19</td>
<td>Genesis—Land Of Confusion—Atlantic</td>
<td>84%</td>
<td>63%</td>
<td>42%</td>
<td>24.5%</td>
</tr>
<tr>
<td>20</td>
<td>Stacy Lattisaw—Nail It To The Wall—Matawn</td>
<td>20%</td>
<td>86%</td>
<td>40%</td>
<td>24.3%</td>
</tr>
</tbody>
</table>
## NORTHEAST

1. **Dead or Alive** — Brand New Lover — Epic
   - Comments: From the forthcoming album "Mad, Bad And Dangerous To Know"

2. **General Public** — Too Much Or Nothing — I.R.S.
   - Comments: Jazzy, upbeat pop from group's 2nd album

3. **REM** — Superman — I.R.S.
   - Comments: Second single — already hot on AOR

## SOUTHEAST

1. **Georgia Satellites** — Keep Your Hands To Yourself — Elektra
   - Comments: Roots rock from Atlanta based band

2. **Vesta Williams** — Once Bitten Twice Shy — A&M
   - Comments: #39 bullet on B/C chart this week

3. **Hidden Faces** — I.R.S.

## SOUTHWEST

1. **J. Johnson/S. Stone** — Croazy — A&M
   - Comments: Getting hot requests in Houston

   - Comments: #75 bullet on B/C chart — starting to cross

3. **Millie Jackson** — Hot! Wild!... — Jive/RCA
   - Comments: Crossing over from B/C

## MIDWEST

1. **Limited Warranty** — Beat Down The Door — Atco
   - Comments: Should receive strong A/C action

2. **Georgia Satellites** — Keep Your Hands To Yourself — Elektra
   - Comments: First single off debut album

3. **Communards** — Don't Leave Me This Way — MCA
   - Comments: Bond with "Bronski Beat" alumnus cover '70s hit

## PACIFIC NORTHWEST

1. **Eurythmics** — Thorn In My Side — RCA
   - Comments: Newest single off duo's "Revenge" LP

2. **Nu Shooz** — Don't Let Me Be The One — Atlantic
   - Comments: Third single culled from "Poolside"

3. **Marilyn Monroe** — A&M

## WEST

1. **Tina Turner** — Two People — Capitol
   - Comments: Another hit for Tina!!!

2. **Secret Ties** — Dancing In My Sleep — Nightwave
   - Comments: HOT independent dance single

## HIGH PRIORITY

**David Leach**

Polygram

Hoping to repeat Bon Jovi's success with the new Cinderella single "Nabady's Fool," Latest believers include WMMS, WRSR, and KWK. Commodores are a top 10 Urban hit with CHR rapidly catching on. Kool and the Gang are off and running with their new smash single "Victory," and Eight Seconds, a brand new group from Canada, are doing well at the secondary level.

**Arnies Orleans**

Rhino Records

Billy Vera & the Beaters "This Moment" was used in an episode of "Family Ties," and NBC reported 9,000 phone calls following the show requesting the name of the song and the artist. Major phone wherever played. #1 for two weeks at 194 in Hawaii and Liebermans Hawaii reports it as #1 seller. Add and growing at WAVA, WNV, Z100, KBQ, KZP, KHYI, Z10 (Portland), and KBEQ.
"BROADCASTERS...SERVING LOCAL AMERICA" is the new theme for the National Association of Broadcasters' 65th Annual Convention and International Exposition. It is designed to highlight the vast array of community service projects and other enrichment efforts by broadcasters, from the local to the national service level. The convention will also heighten awareness of the country's celebration of the 200th birthday of the U.S. Constitution in 1987.

The Dallas convention will begin Saturday, March 28, and close March 31 with a dinner and entertainment. Exhibits will be open those four days. The concurrent Broadcast Engineering Conference starts Friday, March 27, and concludes on the 31st.

ON THAT NOTE...let's look at some of the current efforts of our fellow broadcasters: (Los Angeles, CA) November 1st through 11th, 95.5 KLOS will be holding an on-air fundraiser to help the Veteran's Food Bank. This recent fundraiser stems from last year's highly successful Food Bank Campaign in which over 400,000 pounds of food were raised for L.A. County's hungry and homeless through listener donations. Once again in cooperation with L.A.'s non-profit Community Services Resources Corporation, KLOS will air hourly public service announcements asking listeners to donate to the Veteran's Food Bank. Every tax deductible dollar donation will provide $12.00 worth of food. Contributions can be sent to: Veterans Food Bank, P.O. Box 30017, Terminal Annex, Los Angeles, CA 90030.

"The Next Step" in L.A. is to create peace amongst the area gangs. On October 9th during a special broadcast on KDAY, Run D.M.C. and singer Barry White called upon the gangs to declare a "one-day cease fire", they and the community responded. Thousands of people called the station and the Los Angeles Community Youth Gang Services Project seeking help, and offering their assistance. On November 7th, a three-hour news conference "Gang/Community Forum" was broadcast live on KDAY. Several gang leaders detailed how they were able to reach agreement on a peace treaty, and how other gangs can sign similar treaties. Also, the creation of the "Genesis Project" involves hiring gang members to refurbish portions of inner-city neighborhoods on a block-by-block basis.

(Chicago, IL) WBBM-AM Newsradio 78 has decided to "brighten the lives of the needy during the holiday season."— On Sunday, November 16 from 10am-5pm, Chicagoans will be offered the rare opportunity to take a behind-the-scenes look at some of the city's most luxurious board rooms and exclusive hotel suites with a "Skyline Tour" of the city. Presented in cooperation with the Illinois Department of Commerce and Community Affairs/Office of Tourism, the tour is part of WBBM's 1986 WREATH OF HOPES campaign to raise funds for five agencies serving families in the greater Chicago area. The following agencies will benefit: Ada S. McKinley Community Services, Family Focus Inc., Hull House Association, Ronald McDonald House and the Tri-City Community Mental Health Center. Tickets for the tour are $20 per person. For more information contact (312) 951-3230.

ON THE MOVE...Sheryl Meshower kicks off the new post of Station Affiliate Relations at Global Satellite Network in Sherman Oaks, CA. Her past credits include KSON AM/FM where she was Account Executive. Meshower will be responsible for expanding the affiliate base for the popular "POWERCUTS" program...Pam Trickett has been named Music Director of Q107 (WRQX-FM) in Washington, D.C. Pam started her career five years ago at Q107 as an intern and most recently held the position of Supervisor Advertising/ Promotion and Programming...WLS AM 89, Chicago, IL, welcomes the talents of Bob Bateman on the new swing shift air personality. Bob comes to WLS from WYFR-FM where he hosted the afternoon drive show. During his career in radio, he has worked for Q-101 (WKQX-FM) Chicago, WDAE/Tampa, FL, KSTT/Davenport, lowo and WQUA in Dubuque, Iowa...KLX 97.1 FM announces two new additions to their classic line-up. Damion joins KLSX in the 2-6pm afternoon drive slot. He comes directly from KKYX in San Francisco. Prior to that he groused AOR stations KGB-FM, KPRL in San Diego and from '71-'81 L.A.'s KLOS and KMET. The other new one at KLSX is Billy Juggs who holds the 6-10pm slot. Juggs has stayed on the airwaves in his native California at KMET & KLOS/L.A., KSAN & KSFX/San Francisco and in San Diego at KSON, KPRL & KFMB.

AM GET'S HELP...KFI AM's Program Director Steve LaBeau, has announced his resignation from that post to form "AM Medico Consultants," a consultancy devoted exclusively to AM radio stations. LaBeau feels that AM stations have "special needs and unique problems which haven't been properly addressed or serviced." His objective will be to provide AM stations "with programming strategies that will enable them to succeed and thrive in today's complex AM marketplace." Need help? Call him in Los Angeles at (213) 857-8402.

Krista Waite

Rick O'Bannion—the Latest Buzzard Recruit—Rick O'Bannion recently joined the Buzzard aircast at WMMS 100.7 in Cleveland, as a part-time air personality. Before coming to Cleveland, Rick was the Program Director at WOSE in Port Clinton, Ohio.

Promotion of the Week

The WMMS 1987 Buzzard Rock 'n Roll Calendar
<table>
<thead>
<tr>
<th>Artist</th>
<th>Album</th>
<th>Record</th>
<th>Team</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Survivor</strong></td>
<td>Continues strong</td>
<td>IS THIS LOVE</td>
<td>Scotti Bros./CBS</td>
</tr>
<tr>
<td><strong>Steve Winwood</strong></td>
<td>Believe it</td>
<td>FREEDOM OVERSPEL</td>
<td>Island/Warner Bros.</td>
</tr>
<tr>
<td><strong>Daryl Hall</strong></td>
<td>3rd consecutive big week</td>
<td>FOOLISH PRIDE</td>
<td>RCA</td>
</tr>
<tr>
<td><strong>Pointer Sisters</strong></td>
<td>Great 1st week</td>
<td>GOLDFINCH</td>
<td>RCA</td>
</tr>
<tr>
<td><strong>KANSAS</strong></td>
<td>Class reunion</td>
<td>ALL I WANTED</td>
<td>MCA</td>
</tr>
<tr>
<td><strong>Howard Jones</strong></td>
<td>Good odds</td>
<td>YOU KNOW I LOVE YOU...DON'T YOU?</td>
<td>Elektra</td>
</tr>
<tr>
<td><strong>Anita Baker</strong></td>
<td>New star</td>
<td>CAUGHT UP IN THE RAPTURE</td>
<td>Elektra</td>
</tr>
<tr>
<td><strong>Ben E. King</strong></td>
<td>Classics never die</td>
<td>STAND BY ME</td>
<td>Atlantic</td>
</tr>
</tbody>
</table>
# REGIONAL BREAKOUTS

## NORTHEAST
| 1 | BILLY JOEL — This Is The Time — Columbia |
| 2 | BOB SEGER — Miami — Capitol |
| 3 | DON JOHNSON — Heartache Away — Epic |
| 4 | CARLY SIMON — Coming Around Again — Arista |

**COMMENTS**

Stations adding in this region include WPHD, WPRO, WBU, WPXY, WQFM, WNNK, WERI, WSTW, and WKRZ.

Some stations on this record are WPHD, WPRO, WCAU, WKRZ, and WSTW.

Second single from D.J. shows early response with WPHD and WZOU.

N.E. leading on Carly. Some stations on are WPRO, WAVA, WBSB, WPHD, and WXKS to name a few.

## SOUTHEAST
| 1 | BOB SEGER — Miami — Capitol |
| 2 | BILLY JOEL — This Is The Time — Columbia |
| 3 | CHICAGO — Will You Still Love Me? — WB |

**COMMENTS**

Predictable adds are Y100 and 95INZ. Some others are WBBQ, Y106, WHYX, WWKK, WMC, and WBSR.

Some adds in this region are 195, Z93, 95INZ, 94Q, WANS, WQUT, and WDCG.

Good initial response for the second single from this veteran bond.

## SOUTHWEST
| 1 | BOB SEGER — Miami — Capitol |
| 2 | JETS — You Got It All — MCA |

**COMMENTS**

Third single shows good first week. Debuts at 82 with a bullet.

Some stations on this in the SW include B97, KRBE, WKXX, KITY, and Q101.

## MIDWEST
| 1 | BILLY JOEL — This Is The Time — Columbia |
| 2 | BILLY OCEAN — Love Is Forever — Arista |
| 3 | KANSAS — All I Wanted — MCA |
| 4 | CHICAGO — Will You Still Love Me? — WB |
| 5 | CARLY SIMON — Coming Around Again — Arista |

**COMMENTS**

In OH., WMMS, WNCI, WRQN, and WKDD added. Also KHTX, KQKQ, WGRD, WSGT, and WAHC.

Breaking a little late in this region this week — Strong adds — showing good potential.

Airplay starting to materialize in this region; WMMS, KHTX, KWK, KDBW, WZPL, & WMEE to name a few.

Some stations adding this week are: KHTX, WRQN, WGRD, KZIO, & WAHC.

Some early adds in this region include: KCDF, WCMI, WKCQ, WGCL, WCZY, WNCI, WRQN, & WKDD

## PACIFIC NORTHWEST
| 1 | BILLY JOEL — This Is The Time — Columbia |
| 2 | B. VERA & THE BEATERS — At This Moment — Rhino |

**COMMENTS**

Some starting in this region are: KPLZ, KKRZ, & KSND

Vera showing strongest in the North & Pacific Northwest with KUBE, KKRZ, KNBO, & KSND on the record

## WEST
| 1 | PAUL McCARTNEY — Stranglehold — Capitol |
| 2 | PET SHOP BOYS — Suburbia — EMI America |
| 3 | JETS — You Got It All — MCA |

**COMMENTS**

Some adds here are: KRQ, KCDF, KCAQ, KDON, KHTX, & KIKX

1st week showing primarily in West with: KIS, KSFO, KYHT, & KHTX

Starting nicely with: KMEI, KRQ, FH102, & KCAQ — Showing well in Southwest & Northeast

---

**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.
**DON HAGEN**

KLX Radio—Los Angeles, CA

"Birth of a Station"... KLX! A new station has emerged in Los Angeles to fill a void in the classic rock format. KLX burst on the air at 97.1 FM on September 27th and has captured the hearts of rock and roll fans all over the city with their blend of 60's, 70's and 80's hits. KBEST became KLX and a classic rock station was born.

Everything about this station was a surprise to the Los Angeles market. The element of surprise was essential according to Dan Hagen, acting program director, in order to successfully introduce KLX into the market. With the overwhelming listener response, Hagen seems to be right on target.

Hagen was contacted by Greater Media, the corporate structure of KBEST, in February of 1986. Upon the recommendation of Fred Jacobs, (the father of the classic rock format), and given Hagen's experience in research and programming, Greater Media decided that Hagen was their man. Hagen's taking a six month sabbatical from his research firm in Washington D.C. to get the project on its' way.

The most intriguing aspect of the Los Angeles offer was the "greater complexity of the market and the potential opportunity" for the station to make it's mark in the ratings. Hagen sees Los Angeles at a different level of radio, with more stations and qualitative programming.

But this is just the superficial level of it all." Hagen finds working with Greater Media the most inviting aspect of all. "They'd never done this format, but are mostly involved with easy-listening stations." Working with Jacobs "who continues to be the ongoing architect of the format" was an added attraction to this ambitious project.

Hagen states there were two reasons for the format change of KBEST to classic rock. The first was the need to change to a format that would capture a larger share of the audience and the second was research results that pointed to this format as a logical choice for a ratings increase.

With his experience in transforming a Washington D.C. country station into a classic rock format Hagen is an comfortable ground. The D.C. station went from a 1.0 share to 4.0 in the ratings within one year. He believes the key to an increase in ratings in both cases is giving a station a strong demographic concentration.

**FLASH BOX**

**HE CAN'T HOLD BACK**—Singer Eddie Money recently chatted with Janice Gensberg/USP to promote his most recent Columbia release "Can't Hold Back."

**A HART TO HART STUDIO TALK**—EMI-America recording artist Corey Hart dropped by United Stations Radio Networks recently for an interview with Denice Oliver, Director of Programming at United Stations.

**DICK DALE LOVES KRLA**... Dick Dale, legendary "King Of The Surf Guitar" recently ventured into the recording studio for the first time in over 25 years, Dale cut his new single "On Double One Oh!" written about his favorite radio station, KRLA 1110 AM.

**HOWARD STERN AND FRIENDS**—Pictured at a recent national Howard Stern show taping are (L to R, Back Row): Bon Jovi keyboardist David Bryan; Paul Kantner of KBC, Howard Stern; Jon Bon Jovi; Bon Jovi guitarist Richie Sambora; Anson Williams; and Bob Meyrowitz, President of DIR Broadcasting. (Front Row, L to R): Phoebe Snow; co-host Robin Quivers; and Jack Cassidy of KBC.

**PETE TOWNSHEND'S ALBUM PARTY**—NBC Radio Entertainment Network recently aired an exclusive one-hour "Album Party" focusing on Pete Townshend's newest release "Deep End Live." Pictured from left are Townshend and NBC Radio's Mal Reding.

**LINDA RONSTADT VISITS KFRC**—what was her first radio interview in seven years, singer Linda Ronstadt visited MAG 61/KFRC AM afternoon personality Ray "The Moose" Syracuse to talk about her latest album "For Sentimental Reasons."
CASH BOX

The Music Times®

BLACK CONTEMPORARY

AN IN DEPTH ANALYSIS OF THE MARKETS

NOVEMBER 15, 1986

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 85 Stations

77 Stations Reported This Week

Goldmine
Pointer Sisters—RCA
20 Adds

Someone
El DeBarge—Gordy/Motown
15 Adds

Misunderstanding
Jones (D-Train) Williams—Columbia
14 Adds

Big Fun
The Gap Band—Totol Experience
12 Adds

#1 SINGLES

Tasty Love
Freddie Jackson—Capitol

Human
Human League—A&M

Girlfriend
Bobby Brown—MCA

A Little Bit More
Melbo Moore—Capitol

RETAIL

Lady Soul
Temptations—Gordy/Motown

A Little Bit More
Melba Moore—Capitol

Tasty Love
Freddie Jackson—Capitol

Word Up
Cameo—Atlanta Artists/Polygram

REQUESTS

Tasty Love
Freddie Jackson—Capitol

Human
Human League—A&M

Girlfriend
Bobby Brown—MCA

A Little Bit More
Melba Moore—Capitol

HOT PHONES

Anything Worth Having (Is Worth Waiting For)—Johnny Kemp—Columbia

Paul Revere—Beastie Boys—Def Jam/Columbia

Our Lives—Robert Brasinski—MCA

Blue Velvet—Leon Ware—Velvet Blue

Curiosity—Oron “Juice” Jones—Def Jam/Columbia

ALBUM ALLEY

Aretha—Aretha Franklin—Atlantic
Includes the Keith Richards Produced “Jumpin’ Jack Flash,” not available on the soundtrack album. Other standout include “Jimmy Lee” and “I Know You Were Waiting (Far Me),” A Duet with George Michael.

U-Turn—Issac Hayes—Columbia After a long hiatus, Issac Hayes is back and is stronger than ever. His first Columbia release includes Ike’s Rap/Hey Girl, a powerful personal statement that is streaking up the B/C charts at 42 bullet.

Licensed To Ill—Beastie Boys—Def Jam/Columbia Another winner from Def Jam, will attract young teen listeners and the single “Paul Revere” is being heavily requested wherever it is being played.

Curtis Hairston—Curtis Hairston—Atlantic An impressive debut album from this R&B Vocalist. Standout cuts include “Chillin’ Out” and “Let’s Make Love Tonight”.

#1 SINGLES

Freddie Jackson/Gregory Abbott

Gregory Abbott/Human League/Freddy Jackson

#1 SINGLES

Freddie Jackson/Gregory Abbott

Gregory Abbott

#1 SINGLES

Freddie Jackson

#1 SINGLES

Gregory Abbott

#1 SINGLES

Freddie Jackson

#1 SINGLES

Gregory Abbott
<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>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Freddie Jackson—Tasty Love—Capitol</td>
<td>4</td>
<td>8</td>
<td>2</td>
<td>H</td>
<td>3</td>
<td>Y</td>
<td>Y</td>
<td>25</td>
<td>2 Have You Ever Loved</td>
</tr>
<tr>
<td>2</td>
<td>Melba Moore—Little Bit More—Capitol</td>
<td>2</td>
<td>11</td>
<td>3</td>
<td>H</td>
<td>2</td>
<td>Y</td>
<td>Y</td>
<td>28</td>
<td>11 Failing/Stay</td>
</tr>
<tr>
<td>3</td>
<td>G. Abbott—Shake Your Down—Columbia</td>
<td>1</td>
<td>14</td>
<td>1</td>
<td>H</td>
<td>1</td>
<td>Y</td>
<td>Y</td>
<td>9</td>
<td>6 Got The Feeling</td>
</tr>
<tr>
<td>4</td>
<td>Stacy Lattisaw—No It...—Motown</td>
<td>7</td>
<td>10</td>
<td>8</td>
<td>H</td>
<td>9</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>- Jump Into My Life</td>
</tr>
<tr>
<td>5</td>
<td>Human League—Human—A&amp;M</td>
<td>5</td>
<td>9</td>
<td>7</td>
<td>H</td>
<td>8</td>
<td>Y</td>
<td>Y</td>
<td>50</td>
<td>6 Need Your Love</td>
</tr>
<tr>
<td>6</td>
<td>Jesse Johnson—Crazy—A&amp;M</td>
<td>8</td>
<td>8</td>
<td>14</td>
<td>H</td>
<td>32</td>
<td>Y</td>
<td>Y</td>
<td>18</td>
<td>3 Shockadelico</td>
</tr>
<tr>
<td>7</td>
<td>Cameo—Word Up—Atlanta Artist</td>
<td>6</td>
<td>15</td>
<td>4</td>
<td>M</td>
<td>4</td>
<td>Y</td>
<td>Y</td>
<td>1</td>
<td>9 Candy</td>
</tr>
<tr>
<td>8</td>
<td>One Way—Don’t Think About It—MCA</td>
<td>11</td>
<td>7</td>
<td>20</td>
<td>H</td>
<td>40</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>- Whommy/Who Does She</td>
</tr>
<tr>
<td>9</td>
<td>Howard Hewett—I’m For Real—Elektro</td>
<td>3</td>
<td>16</td>
<td>5</td>
<td>M</td>
<td>5</td>
<td>Y</td>
<td>Y</td>
<td>19</td>
<td>9 Committed To Love</td>
</tr>
<tr>
<td>10</td>
<td>Chico DeBarge—Talk To Me</td>
<td>19</td>
<td>8</td>
<td>11</td>
<td>H</td>
<td>31</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>- I Like Your Body</td>
</tr>
<tr>
<td>11</td>
<td>Commodores—Goin’ To The Bank—Polydor/Polygram</td>
<td>20</td>
<td>7</td>
<td>12</td>
<td>H</td>
<td>39</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>- Can’t Dance/Take It From</td>
</tr>
<tr>
<td>12</td>
<td>Lionel Richie—Love Will Conquer—Motown</td>
<td>15</td>
<td>7</td>
<td>15</td>
<td>H</td>
<td>12</td>
<td>Y</td>
<td>Y</td>
<td>4</td>
<td>10 Saylo/Don’t Stop</td>
</tr>
<tr>
<td>13</td>
<td>General Kane—Apple Jack—Motown</td>
<td>14</td>
<td>10</td>
<td>9</td>
<td>M</td>
<td>13</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>- Hairdoz</td>
</tr>
<tr>
<td>14</td>
<td>Millie Jackson—Hot Wild Five—RCA</td>
<td>17</td>
<td>8</td>
<td>19</td>
<td>M</td>
<td>28</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>15</td>
<td>Temptations—Lady Soul—Gordy</td>
<td>10</td>
<td>15</td>
<td>6</td>
<td>M</td>
<td>6</td>
<td>Y</td>
<td>Y</td>
<td>7</td>
<td>14 To Be Continued</td>
</tr>
<tr>
<td>16</td>
<td>Club Nouveau—Jealousy—T.B. / Warner Bros.</td>
<td>6</td>
<td>14</td>
<td>18</td>
<td>M</td>
<td>13</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>- LP forthcoming</td>
</tr>
<tr>
<td>17</td>
<td>Ready For The World—Love You Down—MCA</td>
<td>25</td>
<td>6</td>
<td>18</td>
<td>Y</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>18</td>
<td>Phyllis Hyman—Old Friend—Manhattan</td>
<td>18</td>
<td>12</td>
<td>10</td>
<td>M</td>
<td>7</td>
<td>Y</td>
<td>Y</td>
<td>23</td>
<td>5 Living Alone</td>
</tr>
<tr>
<td>19</td>
<td>Anita Baker—Caught In The Rapture—Elektra</td>
<td>30</td>
<td>5</td>
<td>23</td>
<td>Y</td>
<td>23</td>
<td>Y</td>
<td>Y</td>
<td>2</td>
<td>33 You Bring Me Joy</td>
</tr>
<tr>
<td>20</td>
<td>Levert—Let’s Go Out Tonight—Atlantic</td>
<td>21</td>
<td>6</td>
<td>17</td>
<td>Y</td>
<td>16</td>
<td>Y</td>
<td>Y</td>
<td>30</td>
<td>15</td>
</tr>
<tr>
<td>21</td>
<td>Aretha Franklin—Jumpin’ Jack Flash—Arista</td>
<td>21</td>
<td>6</td>
<td>22</td>
<td>M</td>
<td>25</td>
<td>Y</td>
<td>Y</td>
<td>49</td>
<td>D Jimmy Lee</td>
</tr>
<tr>
<td>22</td>
<td>Jean Carne—Flame Of Love—Omni/Atlantic</td>
<td>22</td>
<td>12</td>
<td>29</td>
<td>M</td>
<td>24</td>
<td>Y</td>
<td>Y</td>
<td>31</td>
<td>17 Women In Love</td>
</tr>
<tr>
<td>23</td>
<td>Full Force—Unfaithful—Columbia</td>
<td>31</td>
<td>6</td>
<td>21</td>
<td>Y</td>
<td>33</td>
<td>Y</td>
<td>Y</td>
<td>38</td>
<td>15</td>
</tr>
<tr>
<td>24</td>
<td>Patti Labelle—Kiss Away The Pain—MCA</td>
<td>31</td>
<td>6</td>
<td>22</td>
<td>Y</td>
<td>34</td>
<td>Y</td>
<td>Y</td>
<td>16</td>
<td>27</td>
</tr>
<tr>
<td>25</td>
<td>James Brown—Gravity—Scotti Bros./CBS</td>
<td>22</td>
<td>-</td>
<td>NR</td>
<td>M</td>
<td>36</td>
<td>Y</td>
<td>Y</td>
<td>43</td>
<td>4 Dr. Feelgood</td>
</tr>
<tr>
<td>26</td>
<td>Jeffery Osborne—Room With A View—A&amp;M</td>
<td>26</td>
<td>6</td>
<td>NR</td>
<td>Y</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>27</td>
<td>22</td>
</tr>
<tr>
<td>27</td>
<td>R J’s Latest—Heaven In—Manhattan</td>
<td>43</td>
<td>14</td>
<td>21</td>
<td>M</td>
<td>24</td>
<td>Y</td>
<td>Y</td>
<td>2</td>
<td>- Hold On</td>
</tr>
<tr>
<td>28</td>
<td>Kool &amp; Gang—Victory—Mercury</td>
<td>42</td>
<td>2</td>
<td>21</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>29</td>
<td>Bobby Brown—Girlfriend—MCA</td>
<td>15</td>
<td>2</td>
<td>47</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>30</td>
<td>Tina Turner—Typical Male—Capitol</td>
<td>18</td>
<td>12</td>
<td>18</td>
<td>M</td>
<td>16</td>
<td>Y</td>
<td>Y</td>
<td>6</td>
<td>- Right Man</td>
</tr>
<tr>
<td>31</td>
<td>Jeff Lorber—Facts Of Love—Warner Bros.</td>
<td>42</td>
<td>6</td>
<td>33</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>32</td>
<td>SOS Band—Even When You Sleep—Tabu/CBS</td>
<td>43</td>
<td>6</td>
<td>NR</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>12</td>
<td>26</td>
</tr>
<tr>
<td>33</td>
<td>Janet Jackson—When I Think Of You—A&amp;M</td>
<td>21</td>
<td>15</td>
<td>30</td>
<td>M</td>
<td>16</td>
<td>Y</td>
<td>Y</td>
<td>10</td>
<td>39 Funny</td>
</tr>
<tr>
<td>34</td>
<td>Kurtis Blow—I’m Chillin’—Mercury</td>
<td>38</td>
<td>6</td>
<td>41</td>
<td>M</td>
<td>30</td>
<td>Y</td>
<td>Y</td>
<td>12</td>
<td>-</td>
</tr>
<tr>
<td>35</td>
<td>Chaka Khan—Tight Fit—Warner Bros.</td>
<td>41</td>
<td>3</td>
<td>35</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>36</td>
<td>14</td>
</tr>
<tr>
<td>36</td>
<td>Peabo Bryson—Good Combination—Elektra</td>
<td>38</td>
<td>2</td>
<td>NR</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>53</td>
<td>-</td>
</tr>
<tr>
<td>37</td>
<td>Shirley Jones—Last Night I Needed—Manhattan</td>
<td>38</td>
<td>6</td>
<td>25</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>21</td>
<td>15</td>
</tr>
<tr>
<td>38</td>
<td>Janet Jackson—Control—A&amp;M</td>
<td>53</td>
<td>2</td>
<td>38</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>2</td>
<td>- Funny</td>
</tr>
<tr>
<td>39</td>
<td>Vesta Williams—Once Bitten Twice—A&amp;M</td>
<td>44</td>
<td>3</td>
<td>NR</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>- Get Out</td>
</tr>
<tr>
<td>40</td>
<td>Luther Vandross—Step To Love—Epic</td>
<td>68</td>
<td>1</td>
<td>50</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>- Really Didn’t Mean It</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>41</td>
<td>New Edition—Once In A Lifetime—MCA</td>
<td>61</td>
<td>31</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>42</td>
<td>Isaac Hayes—Love It—Columbia</td>
<td>49</td>
<td>44</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>Eyes Off You</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>43</td>
<td>Billy Ocean—Love Is Forever—Arista</td>
<td>47</td>
<td>4</td>
<td>NR</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>12</td>
<td>27</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>44</td>
<td>Run DMC—You Be Illin’—Profile</td>
<td>48</td>
<td>48</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>Is It Live</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>45</td>
<td>Shirley Murdock—As We Lay—Elektra</td>
<td>50</td>
<td>8</td>
<td>NR</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>46</td>
<td>Kylymaxx—Sexy—MCA</td>
<td>73</td>
<td>3</td>
<td>NR</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>47</td>
<td>Pointer Sisters—Goldmine—RCA</td>
<td>83</td>
<td>2</td>
<td>NR</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>48</td>
<td>Grace Jones—I’m Not Perfect—Manhattan</td>
<td>60</td>
<td>2</td>
<td>NR</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>53</td>
<td>3</td>
<td>Victor</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>Micki Howard—Share My Love—Atlantic</td>
<td>59</td>
<td>5</td>
<td>NR</td>
<td>L</td>
<td>NR</td>
<td>-</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>50</td>
<td>O.C. Smith—You’re The First-Rendezvous</td>
<td>57</td>
<td>3</td>
<td>NR</td>
<td>M</td>
<td>NR</td>
<td>-</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>51</td>
<td>Krystal—Precious Precious</td>
<td>69</td>
<td>2</td>
<td>NR</td>
<td>L</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>52</td>
<td>Oliver Cheatham— SOS—Critique</td>
<td>63</td>
<td>6</td>
<td>NR</td>
<td>L</td>
<td>NR</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>53</td>
<td>Eric B-Eric B Is Pres.—Island</td>
<td>66</td>
<td>4</td>
<td>NR</td>
<td>L</td>
<td>NR</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>54</td>
<td>James Williams—Misunderstanding—Columbia</td>
<td>63</td>
<td>D</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>55</td>
<td>Tease—Wish You Were Epic</td>
<td>70</td>
<td>5</td>
<td>NR</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>-</td>
<td>59</td>
<td>13</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>56</td>
<td>El DeBarge—Someone—Gordy</td>
<td>77</td>
<td>3</td>
<td>NR</td>
<td>L</td>
<td>NR</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>57</td>
<td>Whodini—Growing Up—Jive/Aristo</td>
<td>78</td>
<td>3</td>
<td>NR</td>
<td>L</td>
<td>NR</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>58</td>
<td>Pieces Of A Dream—Joyride—Manhattan</td>
<td>67</td>
<td>5</td>
<td>NR</td>
<td>L</td>
<td>NR</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>59</td>
<td>UFO—Split Personality—Select</td>
<td>75</td>
<td>4</td>
<td>NR</td>
<td>L</td>
<td>NR</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>60</td>
<td>Gap Band—Big Fun—Total Experience</td>
<td>-</td>
<td>D</td>
<td>NR</td>
<td>L</td>
<td>NR</td>
<td>-</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. R. Justice Allen—Crackin’ Up—Catawba</td>
<td>1</td>
<td>3</td>
<td>KSOL, KQXL, WXOK, WXKI, WZEN, WQNJ, WAO, KYHS, KJMJ, WPEG, WZEN, WQMG, KOKY.</td>
</tr>
<tr>
<td>2. Chocolate Milk Mama—The Rare Answer—Road Runner</td>
<td>2</td>
<td>3</td>
<td>WEKS, WNJR, WPAL, WAMN, WTMJ, WAZ, WZDP, WZDM, WZEN.</td>
</tr>
<tr>
<td>3. Marshall &amp; Babb—Let It Be Me—Edge</td>
<td>3</td>
<td>6</td>
<td>WXKI, WXOK, WXL, WXKI, KOKY, WLOK, WPAL, WQNJ, WAO, KYHS, KJMJ, WPEG, WZEN.</td>
</tr>
<tr>
<td>4. Kartoow Krewe—Batman—Profile</td>
<td>4</td>
<td>3</td>
<td>WJIZ, WJBE, KLLE, WKR, WXKI, WLOK, WPAL, WQNJ, WAO, KYHS, KJMJ, WPEG, WZEN.</td>
</tr>
<tr>
<td>5. Nacere—Summer Time—Sleeping Bag</td>
<td>5</td>
<td>3</td>
<td>KSOL, WQMG, WDAS, WZEN, WQNJ, WAO, KYHS, KJMJ, WPEG, WZEN.</td>
</tr>
<tr>
<td>6. Donnell Pittman—Chocolate Lover—Postfire</td>
<td>6</td>
<td>3</td>
<td>WJIZ, WJBE, KLLE, WKR, WXKI, WLOK, WPAL, WQNJ, WAO, KYHS, KJMJ, WPEG, WZEN.</td>
</tr>
<tr>
<td>7. U-Wee Hayes—He’s My Man—Bunky J</td>
<td>7</td>
<td>3</td>
<td>WEDR, KLLE, WKR, WXKI, WLOK, WPAL, WQNJ, WAO, KYHS, KJMJ, WPEG, WZEN.</td>
</tr>
<tr>
<td>8. Cerone/Latawa Jackson—Oops! Oh No—Macala</td>
<td>8</td>
<td>3</td>
<td>WDIA, WMY, JETR, WXKI, WMAT, WQMG.</td>
</tr>
<tr>
<td>9. Jazzy Jeff—Trouble—Word WD1</td>
<td>9</td>
<td>3</td>
<td>WDAW, KACE, WLOR, WPAL, KOKY, WATV, WPAL.</td>
</tr>
<tr>
<td>10. S. Payne &amp; P. Ingram—On &amp; On—Superstar International</td>
<td>10</td>
<td>3</td>
<td>WHRK, KACE, KYHS, WXKI, WQMG.</td>
</tr>
<tr>
<td>12. FDR—Still My Mouse—Fantasy</td>
<td>12</td>
<td>3</td>
<td>WDAS, WDIA, KQXL, WQMG, WDAS, WZEN, WQNJ, WAO, KYHS, KJMJ, WPEG, WZEN.</td>
</tr>
<tr>
<td>13. Lamar Barry—Nothing Better—Tomiaca</td>
<td>13</td>
<td>3</td>
<td>WQMG, WDAS, WQMG, WDAS, WZEN, WQNJ, WAO, KYHS, KJMJ, WPEG, WZEN.</td>
</tr>
<tr>
<td>14. Lee Fields—Stopwatch—B.D.A</td>
<td>14</td>
<td>3</td>
<td>KOKY, WTXL, WZEN, WQMG, WDAS, WZEN, WQNJ, WAO, KYHS, KJMJ, WPEG, WZEN.</td>
</tr>
<tr>
<td>15. Infinity—Come On Be My Girl—Trumpet</td>
<td>15</td>
<td>3</td>
<td>WQMG, WQMS, WPAL, WQMG, WDAS, WZEN, WQNJ, WAO, KYHS, KJMJ, WPEG, WZEN.</td>
</tr>
<tr>
<td>16. Voltage Bros.—Insuree—MTM</td>
<td>16</td>
<td>3</td>
<td>WXOK, WQMG, WPAL, WQMG, WDAS, WZEN, WQNJ, WAO, KYHS, KJMJ, WPEG, WZEN.</td>
</tr>
<tr>
<td>17. Octavia—To The Limit—Pow Wow</td>
<td>17</td>
<td>3</td>
<td>KDAY, WQMG, WPAL, WQMG, WDAS, WZEN, WQNJ, WAO, KYHS, KJMJ, WPEG, WZEN.</td>
</tr>
<tr>
<td>18. Triviera—You Love Me—Jammed</td>
<td>18</td>
<td>3</td>
<td>KDAY, WQMG, WPAL, WQMG, WDAS, WZEN, WQNJ, WAO, KYHS, KJMJ, WPEG, WZEN.</td>
</tr>
<tr>
<td>19. Donna Allen—Serious—21/ATCO</td>
<td>19</td>
<td>3</td>
<td>WTXL, WDAS, WEK, WQMG, WDAS, WZEN, WQNJ, WAO, KYHS, KJMJ, WPEG, WZEN.</td>
</tr>
<tr>
<td>20. James A. Johnson—Too Much Is Never—Tuxedo</td>
<td>20</td>
<td>3</td>
<td>WTXL, WQMG, WPAL, WQMG, WDAS, WZEN, WQNJ, WAO, KYHS, KJMJ, WPEG, WZEN.</td>
</tr>
</tbody>
</table>
# REGIONAL BREAKOUTS

## B/C

<table>
<thead>
<tr>
<th>REGION</th>
<th>SONG</th>
<th>ARTIST</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>EAST</td>
<td>1. <strong>POINTER SISTERS</strong> - Goldmine</td>
<td>RCA</td>
<td></td>
</tr>
<tr>
<td>EAST</td>
<td>2. <strong>INFINITY</strong> - Come On And Be My Girl</td>
<td>Trumpet</td>
<td></td>
</tr>
<tr>
<td>EAST</td>
<td>3. <strong>R. JUSTICE ALLEN</strong> - Cracking Up</td>
<td>Catowbo</td>
<td></td>
</tr>
<tr>
<td>EAST</td>
<td>4. <strong>MARSHALL AND BABB</strong> - Let It Be Me</td>
<td>Edge</td>
<td></td>
</tr>
<tr>
<td>EAST</td>
<td>5. <strong>KOOL AND THE GANG</strong> - Victory</td>
<td>Mercury/Polygram</td>
<td></td>
</tr>
<tr>
<td>SOUTH</td>
<td>1. <strong>DONNA ALLEN</strong> - Serious</td>
<td>21/ATCO</td>
<td></td>
</tr>
<tr>
<td>SOUTH</td>
<td>2. <strong>JAY BLACKFOOT</strong> - U-Turn</td>
<td>Edge</td>
<td></td>
</tr>
<tr>
<td>SOUTH</td>
<td>3. <strong>JAMES A. JOHNSON</strong> - Too Much Is Never Enough</td>
<td>Tuxedo</td>
<td></td>
</tr>
<tr>
<td>SOUTH</td>
<td>4. <strong>RAPPER'S CONVENTION</strong> - The Wiggle</td>
<td>EMI/America</td>
<td></td>
</tr>
<tr>
<td>SOUTH</td>
<td>5. <strong>O.C. SMITH</strong> - You're The First</td>
<td>Rendezvous</td>
<td></td>
</tr>
<tr>
<td>MIDWEST</td>
<td>1. <strong>JAY BLACKFOOT</strong> - U-Turn</td>
<td>Edge</td>
<td></td>
</tr>
<tr>
<td>MIDWEST</td>
<td>2. <strong>GRACE JONES</strong> - I'm Not Perfect</td>
<td>Manhattan</td>
<td></td>
</tr>
<tr>
<td>MIDWEST</td>
<td>3. <strong>RAY, GOODMAN &amp; BROWN</strong> - Take It To The Limit</td>
<td>EMI</td>
<td></td>
</tr>
<tr>
<td>MIDWEST</td>
<td>4. <strong>CHOCOLATE MILK MAMA</strong> - The Rain</td>
<td>The Answer/RoadRunner</td>
<td></td>
</tr>
<tr>
<td>MIDWEST</td>
<td>5. <strong>COMMODORES</strong> - Goin' To The Bank</td>
<td>Polygram</td>
<td></td>
</tr>
<tr>
<td>WEST</td>
<td>1. <strong>BOBBY BROWN</strong> - Girlfriend</td>
<td>MCA</td>
<td></td>
</tr>
<tr>
<td>WEST</td>
<td>2. <strong>HEAVY TRAFFIC STARRING &quot;V&quot;</strong> - Jealousy</td>
<td>Atlantic</td>
<td></td>
</tr>
<tr>
<td>WEST</td>
<td>3. <strong>MANHATTANS</strong> - Where Did We Go Wrong</td>
<td>Columbia</td>
<td></td>
</tr>
<tr>
<td>WEST</td>
<td>5. <strong>LUTHER VANDROSS</strong> - Stop To Love</td>
<td>Epic</td>
<td></td>
</tr>
</tbody>
</table>

## TEST RECORDS

**COMMENTS:**

### EAST

<table>
<thead>
<tr>
<th>SONG</th>
<th>ARTIST</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>U-VEE HAYES</strong> - He's My Man</td>
<td>Bunky 7</td>
<td></td>
</tr>
<tr>
<td>2. <strong>BBQ</strong> - Genie</td>
<td>Elektra</td>
<td></td>
</tr>
<tr>
<td>3. <strong>BEN E. KING JR.</strong> - Spanish Harlem</td>
<td>Lifesong</td>
<td></td>
</tr>
</tbody>
</table>

**COMMENTS:**

1. **U-VEE HAYES** - He's My Man: This one continues to show great potential.
2. **BBQ** - Genie: Former basketball great Earl Monroe may have the winning shot.
3. **BEN E. KING JR.** - Spanish Harlem: Big hit for Aretha — his father did likewise — now Ben E. Jr. has a hit.

### SOUTH

<table>
<thead>
<tr>
<th>SONG</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>GIVENS FAMILY</strong> - Some Way, Some How</td>
<td>PJ</td>
</tr>
<tr>
<td>2. <strong>JANICE MCCLAIN</strong> - Possion &amp; Pain</td>
<td>MCA</td>
</tr>
<tr>
<td>3. <strong>KRYSOTL</strong> - Precious, Precious</td>
<td>Epic</td>
</tr>
</tbody>
</table>

**COMMENTS:**

1. **GIVENS FAMILY** - Some Way, Some How: This is turning into a big one for N.J. based on P.J. Records.
2. **JANICE MCCLAIN** - Possion & Pain: Burly and Silos have produced a projected hit.
3. **KRYSOTL** - Precious, Precious: Roberto — Robbie — Tino: Continuing the EPA tradition bringing you the best.

### MIDWEST

<table>
<thead>
<tr>
<th>SONG</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>ROBBIE NEVIL</strong> - C'Est La Vie</td>
<td>Manhattan</td>
</tr>
<tr>
<td>2. <strong>GLASS TEAR</strong> - I Was Born To Dance</td>
<td>Avian</td>
</tr>
<tr>
<td>3. <strong>SHIRLEY MURDOCK</strong> - As We Loo</td>
<td>Elektra</td>
</tr>
</tbody>
</table>

**COMMENTS:**

1. **ROBBIE NEVIL** - C'Est La Vie: Mr. R.B. started in midwest, the world is coming aboard.
2. **GLASS TEAR** - I Was Born To Dance: Very strong airplay and sales showing up in this region.
3. **SHIRLEY MURDOCK** - As We Loo: Midwestern mega-talent scores another musical success.

### WEST

<table>
<thead>
<tr>
<th>SONG</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>MILES DAVIS</strong> - Tutu</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>2. <strong>BUNNY SIGLER</strong> - Never Let Them See You Sweat</td>
<td>Star Island</td>
</tr>
<tr>
<td>3. <strong>MARSHALL &amp; BABB</strong> - Let It Be Me</td>
<td>Edge</td>
</tr>
</tbody>
</table>

**COMMENTS:**

1. **MILES DAVIS** - Tutu: Talent extra-ordinaire scores major hit with his WB debut LP.
2. **BUNNY SIGLER** - Never Let Them See You Sweat: This one continues to spread — it could be huge.
3. **MARSHALL & BABB** - Let It Be Me: Newly signed to edge — the ink is dry — now off and running.
COMMUNITY MINDED (PRO) GENE HARRIS—Better Music 92.5 receives accommodation award for participating as the official radio station for "Crock Killed Applejack Week" say no to drugs (10-5 to 10-12-86). Pictured (l to r), special assistance to the Mayor Elizabeth Yanez, 92.5 program director Gene Harris and 92.5 public affairs director Joe De La Guerra.

WRBD GREETS BEAU—Capitol recording artist Beau Williams (center) is warmly greeted at WRBD Fort Lauderdale, Fla by Rory Thomas, WRBD personality (l) and Rodney Baltimore, WRBD's music director (r).

WJLB JOINS CIRCUS—Walter Neal, WJLB's tune-up man (r), recently joined the Greatest Show On Earth to raise money for their "Coats For Kids Campaign." The festive evening raises $5,000. That's clowning for a worthy cause.

FLASH BOX

SAMPSON MEETS WHOOP!—Roy Sampson, program director WXVX (V-102) Baltimore, MD is shown with the winner of the Whoopi Goldberg Look-A-Like Contest, Deborah Branch of Washington, D.C. Two judges gave their approval.
THE BEAT

NEW BEGINNING-Club Nouveau originated after the breakup of Timex Social Club in late June. The producer, Jay King, desired very much to create a follow-up group to the Social Club, in order to complete his musical ideas for the "Rumors and Jealousy" audience. His final judgment created a group with five performers: Valerie Watson, Denzil Foster, Thomas McElroy, Samuelle Prater and of course Jay King. This group was dubbed "Club Nouveau."

Jay King, the key motivational force of the group, says that Club Nouveau is a vehicle to adequately express his inward feelings through what he writes. It is a single dimension of Jay King: the songwriter.

During his formative years, King attended Valleja High School. Upon graduation, he joined the Air Force for a one year term, after which he was enthralled in the art of break-dancing during a stay in Alaska. When King finally tapped the source of his true passion, music, he extended himself fully to become a Bay-area best, which he has accomplished in a short span with the rapid success of the single "Rumors." Jay, being an excitable, yet very serious-minded human being, is driven by extensive pressure. He expects nothing short of excellence from himself and his crew, which performs up to standards to maintain Jay's utmost respect.

Jay feels that this group is a never-ending, close-knit, family entity. "The worst thing they ever did was allow me into the record industry because now I am here to stay," clasps Jay.

The next member, Denzil Foster, has accompanied Jay even previous to the Timex Social Club. Denzil was studying music in college, when he and Jay began a collaboration producing the song "The Battle Beat." His talent and creativity dominate throughout the group's songwriting, although he is at a very laid-back temperment. Denzil loves movies and comedy, and feels that the group's relationship is that of a family's. "I would be doing this even if I was not receiving any monetary rewards...just don't ever lose sight of your dreams."

Thomas McElroy, who was also with Jay and Denzil originally, is the quiet relaxed member of the group. Thomas and Denzil first met Jay's acquaintance while at ex-Confunkshun member's house, Felton Pilat. It was there where they began their discussions of music in the making. Thomas, Jay and Denzil are the backbone to all music made within the group.

Thom studied music in college, where he acquired the talent to efficiently manipulate a keyboard. Thomas McElroy enjoys relaxing, and conversing with his close friends. He feels the relationship the group has is special. Thomas McElroy's philosophy on life states, "Life is nothing without friends, the ones who are good to you that you can really trust and love."

The youngest member of the group, at 19, is Samuelle Prater. Samuelle and Denzil Foster became a musical delinquent in high school, in Pinole Valley. Samuelle was later introduced to Jay, and on the same day they recorded "Jealousy." Samuelle, a very excitable but controlled young man, feels mutually about the group's family-like relationship. Samuelle says that the group is "In no hurry to hit the tap because they know they will arrive soon enough."

Valerie Watson, the only female member, came to know Jay when they were neighbors. "Jay and I were childhood companions who played war games together." Jay and Valerie last contact for approximately nine years. Ironically, their paths crossed again when Jay was about to sing with Timex Social Club. You can imagine how astounding she was to find that the Jay King of TSC was the same Jay King who resided only a few houses away as a child. Valerie is a fun to talk with, yet mysteriously woman. Her voice is priceless; like that of a reincarnated Minnie Ripperton, yet her appeal is similar to that of the late Billy Holiday.

Valerie is the special sister in the family, and simply states, "I just want to sing...and I want to be bad."

Well, there you have it, Club Nouveau, the anxiously-awaited sound and touch of the music industry. The answer to the TSC and the question above all rumors. Club Nouveau is the hottest new group around that rewards their audiences with a sense of total satisfaction.

INDUSTRY ACTIVITIES-RENDEZVOUS RECORDS expands...The legendary songwriter/producer Thom Bell and Charlie Walters, who produced the O.C. Smith album have joined forces to beef up the creative end of Rendezvous Records. Look for some major musical happenings from this dynamic team, as well as some other well known industry people to join the staff.

Robb Longgg

Club Nouveau

CREATIVE CONCEPTS

CITY—BALTIMORE, MD
STATION—WXYV (V-103)
P.D.—ROY SAMPSON
PROMOTION—$24,000 power charge—listeners can call in during various times of the day and become instant winners of $103.00 cash. If the caller has a power charge card they will win an additional $100.00. All instant winners are eligible for the grand prize drawing of a $24,000—24 hour chauffeur driven limo shopping spree.
Earnest L James
President/General Manager
J.A.C.I. Inc., Ohio

Earnest L. James is president and
general manager of J.A.C.I. Inc., a
broadcast communications company
which owns and operates WCIN-AM
in Cincinnati, Ohio. Previous to his
founding of J.A.C.I., Inc., in 1985,
James held the position of vice presi-
dent of Viacom's black radio division,
of which he was responsible for the
management of KDIA in Oakland,
Ca., WDIA in Memphis and WWRM
in New York City.

James' career spans over a three
decade period, which initiated in
Oklahoma, in 1966, an KIOO where
he was a volunteer announcer. He lat-
ter moved anta work with KYAC of Se-
attle, and KPRS of Kansas City,
Missouri.

The management phase of his ca-
reer began with WABQ, Cleveland,
where he was the program director.
He later held similar posts with
WJMO, Cleveland and WDWO, Day-
ton. In 1979, he relocated to Chicago
to secure a position as program dir-
ector of WBAM. Under his direction,
the station soared to the number one posi-
tion in the 18-34 year old market.
James then graduated to vice presi-
dent and general manager of
WVON/WGCI. He quickly earned a
pramotion to president a year later
through his outstanding efforts.

While in Chicago, James was quite
active in civic and community activities.
His efforts and contributions were of-
ten rewarded. He won the "NAACP
Merit" award in 1977, was the recipi-
ent of the "Outstanding Business and
Professional Person" award in 1979,
and received the Paul J. Hall Boys
Club "Distinguished Humanitarian"
award in 1980. He was also an active
member of Big Brothers, and currently
holds a lifetime membership with Op-
eration Push.

Upon returning to Ohio in 1985,
James has continued to demonstrate
an enormous commitment to communi-
ty service. He currently maintains a
membership in Rotary Club #17, Re-
gion 667, the Chamber of Commerce,
the Cincinnati Minority Development
Council and serves on the board of
directors for numerous organizations
including Parents Anonymous, the lo-
cal chapter of TransAfrica, the advisa-
cy committee of the School for
Creative and Performing Arts and is a
division leader of the 1986 United Ap-
peal Drive.

Earnest is presently the host of
AWARE, a public service program
which features some of Cincinnati's
most exemplary citizens discussing
troversial issues.

Born in Admare, Oklahoma, he is a
graduate of Governors State Univer-
sity, in Park Forest Illinois, with a Bach-
elars Degree in Business and Com-
 munications. He later went on to
earn a Presidential Key Executive MBA
from Pepperdine University in Malibu,
California.

Robb Long

Melonae McLean, daughter of the
world renowned alto saxophonist
Jackie McLean, was introduced to
broadcasting at the University of Har-
tford's WWUH/FM. For one year, be-
fittingly, Melonae did a jazz/r&B
show while working toward her de-
grees in communications & theater.

Melonae started her professional
career with WKND/AM, Hartford,
CT, and a part from her fathers influ-
ence, she has attributed a large part of
her success in radio to mentor Bob
Scott (KNB’s program director at the
time). "He gave me the tools I sorely
needed to survive in this business."
says McLean. And survive she has
done. Bob's replacement, Mr. James
Jack, continued to develop her "on
air" personality but moved Melonae
into her first full time position as "Af-
fternoon Drive" personality. This put
her in a unique position as the first
(and currently the only) woman in a
drivetime slot in Connecticut.

Despite her distinction at KND,
Melonae moved on to WILD/AM, Bosten,
Mass. There she went on the air as Mid-day personality for one
year. In 1981, however, she moved
back to Hartford, and after a short
stint with WTIC/AM returned to
WKBD.

"Not only did she return to her "Af-
fternoon Drive" position, but to
the more often than not prestigious
position of Music Director. In addition,
in August, from Jack The Rapper, she
received the Bob Randtweed award for
female air personality of 1985. Reffer-
ing to her receipt of the award Mel-
one said, "This award has been the
highlight of my career, especially con-
sidering the source (Mr. Jack Gibson),
and his total dedication to Black/Ur-
ban radio and the music industry."

Maria Gibson

Pam Robinson
Program/Music Director
KACE-FM, Los Angeles, Ca.

Go lady go!
Pam Robinson is not only a radio
dynamo with the experience and cred-
its to prove it, but also manages to
maintain a simultaneous and extensive
television career.

In 1977 at KACE where she
was on an on-air personality as well
as assistant music director. She en-
joyed four years there, during which
time she received her B.A. in radio
and television from California State
University at Long Beach, was associate
producer for an On-Line Entertainment
production of an internationally dis-
tributed music mini-series called "Pro-
files In Rock", and received highest
arbitration ratings for her work at KACE.

The years between 1981 and the
present are jam packed with an im-
pressive list of projects and positions.
In radio, 1981-1984, Pam was an
air-personality for KIUH-FM, Los An-
geles, again receiving highest arbitran
ing ratings for all urban contemporary
formats in the Los Angeles market (fall
1983).

In television, 1981-1983, Pam
found herself as West Coast director
for another On-Line production of
MTV's "Fast Forward". Her responsi-
bilities included talent acquisition, loca-
tion scouting, production scheduling,
research operating cost reports and
camera direction.

You may have also caught Pam's
appearance in March of 1984 on the
USA Network's cable magazine show,
"Alive and Well" where she discussed
working women's evening attire. There
is no end to this woman's get up and
go!

Since September 1984, Pam has
been and stil is an instructor at the
Columbia School of Broadcasting
where she has critiqued beginning,
termediate and advanced students
from across the country.

In September 1985, she was an on-
camera host for a special segment of
KCBS-TV's "Two On The Town" enti-
tled "Rhythm at Watts", a half-hour
coverage of the Ninth Annual Watts
Tower Festival. Her responsibilities for
that show included all on-camera cov-
age and voice-over tracks.

Also in 1985, she began, and con-
tinues now in 1986; to do voice-over
and production for a one hour music
countdown show airing twice monthly
in Japan on JORL-Odawara & Jor-
Nippon-Shanen Exclusive Air 1485
S.E.A.

Finally, Pam Robinson is back at
KACE and for the past year has been
program director and afternoon drive
personality. You can catch her show
Mondady through Friday between the
hours of 2-6pm.

Well Pam, you certainly have con-
tributed your share to the entertain-
ment community. We look forward to
future contributions and wish you con-
tinued success.

Judie Haymes

Melonae McLean
Music Director/Air Personality
WKND, Hartford, Connecticut

"Alive and Well" where she discussed
working women's evening attire. There
is no end to this woman's get up and
go!

Since September 1984, Pam has
been and stil is an instructor at the
Columbia School of Broadcasting
where she has critiqued beginning,
termediate and advanced students
from across the country.

In September 1985, she was an on-
camera host for a special segment of
KCBS-TV's "Two On The Town" enti-
tled "Rhythm at Watts", a half-hour
coverage of the Ninth Annual Watts
Tower Festival. Her responsibilities for
that show included all on-camera cov-
age and voice-over tracks.

Also in 1985, she began, and con-
tinues now in 1986; to do voice-over
and production for a one hour music
countdown show airing twice monthly
in Japan on JORL-Odawara & Jor-
Nippon-Shanen Exclusive Air 1485
S.E.A.

Finally, Pam Robinson is back at
KACE and for the past year has been
program director and afternoon drive
personality. You can catch her show
Mondady through Friday between the
hours of 2-6pm.

Well Pam, you certainly have con-
tributed your share to the entertain-
ment community. We look forward to
future contributions and wish you con-
tinued success.

Judie Haymes
CASH BOX PRESENTS

The Music Times COUNTRY

AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 118 Stations

91 Stations Reported This Week

Fire in the Sky—The Nitty Gritty Dirt Band—(Warner Bros.) 29 Adds
One Man Band—Moe Bandy—(MCA/Curb) 29 Adds
I’ll Come Back as Another Woman—Tanya Tucker—(Capitol) 25 Adds
When a Woman Cries—Joni Frickie—(Columbia) 24 Adds
Homecoming ’63—Keith Whitley—(RCA) 21 Adds
Gotta Have You—Eddie Rabbitt—(RCA) 20 Adds
Touch Me When We’re Dancing—Alabama—(RCA)
Daddy’s Hands—Holly Dunn—(MTM)
You’re Still New to Me—Marie Osmond with Paul Davis—(Capitol/Curb)
At the Sound of the Tone—John Schneider—(MCA)
No One Mends a Broken Heart Like You—Barbara Mandrell—(MCA)
She Used to Be Somebody’s Baby—Larry, Steve and Rudy: The Gatlin Brothers—(Columbia)

REQUESTS

Touch Me When We’re Dancing—Alabama—(RCA)
Too Much is not Enough—The Bellamy Brothers with the Forester Sisters—(MCA/Curb)
Mind Your Own Business—Hank Williams Jr.—(Warner Bros.)
You’re Still New To Me—Marie Osmond with Paul Davis—(Capitol/Curb)
Wine Colored Roses—George Jones—(Epic)
Diggin’ Up Bones—Randy Travis—(Warner Bros.)
Daddy’s Hands—Holly Dunn—(MTM)

HOT CUTS

Lionel Ritchie—Deep River Woman—(Dancing on the Ceiling)
Randy Travis—Messin’ With My Mind—(Storms of Life)
Erl Thomas Conley—Dancin’ With The Flame—(Too Many Times)
George Jones—The Right Left Hand—(Wine Colored Roses)
Sweethearts of the Rodeo—Midnight Girl/Sunset Town—(Sweethearts of the Rodeo)
Southern Pacific—Road Song—(Kilbilly Hill)
Gary Morris—Ain’t Got Nothin’ But The Blues—(Plain Brown Wrapper)
Lee Greenwood—Love Will Find Its Way To You—(Love Will Find Its Way To You)
Dwight Yoakam—Ring Of Fire—(Guitars, Cadillacs, Etc. Etc.)
Dan Seals—On The Front Line—(On The Front Line)
# COUNTRY TOP 40 PLAYLIST 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>George Strait-It Ain't Cool To Be Crazy...-MCA</td>
<td>5</td>
<td>10</td>
<td>1</td>
<td>Hot</td>
<td>1</td>
<td>N</td>
<td>Y</td>
<td>3</td>
<td>23</td>
<td>Rhythm Of The Road/Deep Water</td>
</tr>
<tr>
<td>2</td>
<td>Marie Osmond/Paul Davis-You're Still...-Cap./Curb</td>
<td>1</td>
<td>12</td>
<td>5</td>
<td>RC</td>
<td>4</td>
<td>N</td>
<td>Y</td>
<td>35</td>
<td>6</td>
<td>Everybody's Crazy 'Bout.../More Than Dancing</td>
</tr>
<tr>
<td>3</td>
<td>John Schneider-At The Sound Of The Tone-MCA</td>
<td>4</td>
<td>11</td>
<td>19</td>
<td>Med.</td>
<td>5</td>
<td>N</td>
<td>Y</td>
<td>12</td>
<td>9</td>
<td>Better Class OfLosers/Take The Long Way Home</td>
</tr>
<tr>
<td>4</td>
<td>The Gatlin Bros.-She Used To Be...-Columbia</td>
<td>7</td>
<td>12</td>
<td>14</td>
<td>Med.</td>
<td>7</td>
<td>N</td>
<td>Y</td>
<td>45</td>
<td>2</td>
<td>From Time To Time/Talkin' To The Moon</td>
</tr>
<tr>
<td>5</td>
<td>Alabama-Touch Me When We're Dancing-RCA</td>
<td>11</td>
<td>9</td>
<td>2</td>
<td>Hot</td>
<td>2</td>
<td>Y</td>
<td>N</td>
<td>20</td>
<td>3</td>
<td>Cruisin'/'The Touch</td>
</tr>
<tr>
<td>6</td>
<td>T. Graham Brown-Hell And High Water-Capitol</td>
<td>8</td>
<td>11</td>
<td>13</td>
<td>Hot</td>
<td>9</td>
<td>Y</td>
<td>Y</td>
<td>9</td>
<td>23</td>
<td>Don't Go To.../She's Mine</td>
</tr>
<tr>
<td>7</td>
<td>Holly Dunn-Daddy's Hands-MTM</td>
<td>10</td>
<td>13</td>
<td>9</td>
<td>Hot</td>
<td>3</td>
<td>Y</td>
<td>Y</td>
<td>40</td>
<td>2</td>
<td>The Sweetest Love I Ever.../Burnin' Wheel</td>
</tr>
<tr>
<td>8</td>
<td>Bellamy/Foresters-Too Much Is Not...-MCA</td>
<td>12</td>
<td>8</td>
<td>3</td>
<td>Hot</td>
<td>10</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>9</td>
<td>Barbara Mandrell-No One Mends A Broken...-MCA</td>
<td>2</td>
<td>13</td>
<td>22</td>
<td>RC</td>
<td>6</td>
<td>N</td>
<td>Y</td>
<td>41</td>
<td>2</td>
<td>You're Still My Hand.../Love's Gonna Get You</td>
</tr>
<tr>
<td>10</td>
<td>Steve Wariner-Staring Over Again-MCA</td>
<td>6</td>
<td>13</td>
<td>24</td>
<td>RC</td>
<td>8</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>She's Crazy For Leavin'/Back Up Grinnin'...</td>
</tr>
<tr>
<td>11</td>
<td>Restless Heart-That Rock Won't Roll-RCA</td>
<td>3</td>
<td>14</td>
<td>23</td>
<td>RC</td>
<td>13</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>12</td>
<td>George Jones-Wine Colored Roses-Epic</td>
<td>15</td>
<td>6</td>
<td>6</td>
<td>Hot</td>
<td>18</td>
<td>N</td>
<td>Y</td>
<td>25</td>
<td>3</td>
<td>These Old Eyes Have.../The Right Left Hand</td>
</tr>
<tr>
<td>13</td>
<td>Randy Travis-Diggin' Up Bones-Warner Bros.</td>
<td>16</td>
<td>6</td>
<td>30</td>
<td>Med.</td>
<td>31</td>
<td>Y</td>
<td>Y</td>
<td>6</td>
<td>22</td>
<td>Messin' With My Mind/Storms Of Life</td>
</tr>
<tr>
<td>15</td>
<td>Sawyer Brown/Joe Bonsall-Out Goin...-Capitol/Curb</td>
<td>18</td>
<td>6</td>
<td>38</td>
<td>Med.</td>
<td>38</td>
<td>Y</td>
<td>Y</td>
<td>38</td>
<td>-</td>
<td>Graveyard Shift/Savin' The Honey...</td>
</tr>
<tr>
<td>16</td>
<td>Mel McDaniel-Stand On It-Capitol</td>
<td>20</td>
<td>6</td>
<td>16</td>
<td>Med.</td>
<td>31</td>
<td>N</td>
<td>Y</td>
<td>7</td>
<td>-</td>
<td>Chain Smokin'/Just Can't Sit Down...</td>
</tr>
<tr>
<td>18</td>
<td>Michael Johnson-Give Me Wings-RCA</td>
<td>22</td>
<td>6</td>
<td>15</td>
<td>Hot</td>
<td>23</td>
<td>N</td>
<td>Y</td>
<td>7</td>
<td>-</td>
<td>Cool Me In The River/Hangin' On</td>
</tr>
<tr>
<td>19</td>
<td>Juice Newton-Cheap Love-RCA</td>
<td>16</td>
<td>13</td>
<td>41</td>
<td>RC</td>
<td>11</td>
<td>N</td>
<td>N</td>
<td>7</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>20</td>
<td>Hank Williams Jr.-Mind Your Own Business-WB/Curb</td>
<td>26</td>
<td>6</td>
<td>4</td>
<td>Hot</td>
<td>11</td>
<td>N</td>
<td>Y</td>
<td>5</td>
<td>19</td>
<td>Mamma Tried/You Can't Judge A Book</td>
</tr>
<tr>
<td>21</td>
<td>John Anderson-Hank Williams-Warner Bros.</td>
<td>11</td>
<td>12</td>
<td>20</td>
<td>RC</td>
<td>18</td>
<td>N</td>
<td>Y</td>
<td>Not Yet</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>22</td>
<td>Waylon Jennings-What You'll Do When I'm Gone-MCA</td>
<td>25</td>
<td>6</td>
<td>NR</td>
<td>Med.</td>
<td>NR</td>
<td>N</td>
<td>Y</td>
<td>21</td>
<td>32</td>
<td>You're Feelin' /...Suddenly Single</td>
</tr>
<tr>
<td>23</td>
<td>Earl Thomas Conley/Anita Pointer-Too Much...-RCA</td>
<td>13</td>
<td>6</td>
<td>31</td>
<td>RC</td>
<td>15</td>
<td>Y</td>
<td>Y</td>
<td>30</td>
<td>7</td>
<td>Can't Win For Losin'/...Wild Life</td>
</tr>
<tr>
<td>24</td>
<td>Judy Rodman-She Thinks That She'll Marry-MTM</td>
<td>21</td>
<td>7</td>
<td>26</td>
<td>Med.</td>
<td>25</td>
<td>Y</td>
<td>Y</td>
<td>7</td>
<td>-</td>
<td>Do You Make Love.../Come Next Monday</td>
</tr>
<tr>
<td>25</td>
<td>Exile-It'll Be Me Epic</td>
<td>11</td>
<td>15</td>
<td>47</td>
<td>RC</td>
<td>30</td>
<td>Y</td>
<td>Y</td>
<td>11</td>
<td>15</td>
<td>Kiss You All Over</td>
</tr>
<tr>
<td>26</td>
<td>Reba McEntire-What Am I Gonna Do About You-MCA</td>
<td>33</td>
<td>6</td>
<td>8</td>
<td>Hot</td>
<td>11</td>
<td>Y</td>
<td>Y</td>
<td>23</td>
<td>3</td>
<td>No Such Thing, Till It Snows In Mexico</td>
</tr>
<tr>
<td>27</td>
<td>Gene Watson-Everything I Used To Do-Epic</td>
<td>21</td>
<td>7</td>
<td>31</td>
<td>Med.</td>
<td>25</td>
<td>N</td>
<td>Y</td>
<td>7</td>
<td>7</td>
<td>Atlanta Anymore/Starting New Memories</td>
</tr>
<tr>
<td>28</td>
<td>The Judds-Cry Myself To Sleep-RCA/Curb</td>
<td>37</td>
<td>5</td>
<td>16</td>
<td>Hot</td>
<td>22</td>
<td>N</td>
<td>Y</td>
<td>11</td>
<td>51</td>
<td>River Roll On/Workin' In The Coal Mine</td>
</tr>
<tr>
<td>29</td>
<td>Pake McEntire-Bad Love-RCA</td>
<td>39</td>
<td>6</td>
<td>25</td>
<td>Hot</td>
<td>38</td>
<td>N</td>
<td>Y</td>
<td>Not Yet</td>
<td>-</td>
<td>Too Old To Grow Up.../Corinna's Still In GA.</td>
</tr>
<tr>
<td>30</td>
<td>T.G. Sheppard-Half Past Forever-Columbia</td>
<td>37</td>
<td>6</td>
<td>26</td>
<td>Med.</td>
<td>22</td>
<td>N</td>
<td>Y</td>
<td>33</td>
<td>14</td>
<td>The Bad Thing About.../Paintin'</td>
</tr>
<tr>
<td>31</td>
<td>Crystal Gayle-Cry-Warner Bros.</td>
<td>28</td>
<td>11</td>
<td>NR</td>
<td>RC</td>
<td>22</td>
<td>N</td>
<td>Y</td>
<td>7</td>
<td>13</td>
<td>Take This Heart/Deep Down</td>
</tr>
<tr>
<td>32</td>
<td>The Statler Brothers-Only You-Mercury</td>
<td>36</td>
<td>7</td>
<td>10</td>
<td>Med.</td>
<td>24</td>
<td>Y</td>
<td>Y</td>
<td>12</td>
<td>22</td>
<td>Forever</td>
</tr>
<tr>
<td>33</td>
<td>Tanya Tucker-Just Another Love-Capitol</td>
<td>23</td>
<td>13</td>
<td>NR</td>
<td>RC</td>
<td>24</td>
<td>N</td>
<td>Y</td>
<td>36</td>
<td>30</td>
<td>Daddy Longlegs/Girls Like Me</td>
</tr>
<tr>
<td>34</td>
<td>Conway Twitty-Fallin' For You Years-WB</td>
<td>30</td>
<td>5</td>
<td>47</td>
<td>Med.</td>
<td>26</td>
<td>N</td>
<td>Y</td>
<td>13</td>
<td>15</td>
<td>Only The Shadow Knows/You're The Best</td>
</tr>
<tr>
<td>35</td>
<td>Lee Greenwood-Didn't We-MCA</td>
<td>26</td>
<td>15</td>
<td>NR</td>
<td>RC</td>
<td>NR</td>
<td>N</td>
<td>Y</td>
<td>15</td>
<td>7</td>
<td>Silver Saxophone/Love Will Find Its Way...</td>
</tr>
<tr>
<td>36</td>
<td>Merle Haggard-Long Black Night-Epic</td>
<td>41</td>
<td>6</td>
<td>32</td>
<td>Lite</td>
<td>38</td>
<td>N</td>
<td>Y</td>
<td>42</td>
<td>2</td>
<td>Pennies From Heaven/Suicide</td>
</tr>
<tr>
<td>37</td>
<td>Don Williams-Then It's Love-Capitol</td>
<td>42</td>
<td>5</td>
<td>16</td>
<td>Hot</td>
<td>38</td>
<td>N</td>
<td>N</td>
<td>47</td>
<td>35</td>
<td>Send Her Roses/Desperado</td>
</tr>
<tr>
<td>38</td>
<td>Anne Murray-My Life's A Dance-Capitol</td>
<td>30</td>
<td>11</td>
<td>NR</td>
<td>RC</td>
<td>38</td>
<td>N</td>
<td>Y</td>
<td>NOT Yet</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>39</td>
<td>Eddie Rabbitt/Julie Newton-Both To Each Other-RCA</td>
<td>37</td>
<td>13</td>
<td>NR</td>
<td>RC</td>
<td>12</td>
<td>N</td>
<td>Y</td>
<td>17</td>
<td>28</td>
<td>-</td>
</tr>
<tr>
<td>40</td>
<td>Dan Seals-You Still Move Me-EMI America</td>
<td>45</td>
<td>4</td>
<td>18</td>
<td>Med.</td>
<td>37</td>
<td>N</td>
<td>Y</td>
<td>46</td>
<td>2</td>
<td>Three Time Loser/Lullaby</td>
</tr>
</tbody>
</table>
ON DECK

--- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | ---
41 | The Carpenter - John Conlee-Columbia | 46 | 4 | 42 | Med. | 40 | N | Y | 43 | 34 | The Day He Turned Sixty-Five/Cors
42 | Girls Next Door - Baby I Want It-MTM | 48 | 3 | 27 | Lite | 41 | Y | Y | 26 | 15 | Pretty Boy's Codilloc/The Fool In Me
43 | Gary Morris - Leave Me Lonely-Warner Bros. | 50 | 3 | 43 | Lite | 39 | N | Y | 28 | 8 | Today I Started Loving You Again/11th Hour
44 | The O'Kanes - Oh Darlin'-Columbia | 51 | 7 | 44 | Lite | 43 | N | N | NOT | YET | Just Lovin'/You/That's All Right Moma
45 | Someday - Steve Earle-MCA | 53 | 4 | 39 | Lite | 42 | Y | Y | 2 | 25 | Good Ole' Boy Gettin'/Think It Over
46 | Lyle Lovett - Cowboy Mon-MCA/Curb | 56 | 3 | 28 | Lite | 44 | N | Y | NOT | YET | Closing Time/You Can't Resist It
47 | Adam Baker - Weren't You Listening-Arista | 57 | 6 | 35 | Lite | NR | N | N | - | - | -
48 | James Ed Harris - Thinkin' Bout You-CBT | 54 | 8 | NR | Lite | NR | N | N | - | - | -
49 | Jim Collins - Romance-TKM | 55 | 5 | 36 | Lite | NR | N | N | - | - | -
50 | Eddie Rabbitt - Gotta Have You-RCA | 61 | 3 | 45 | Med. | N | N | Y | 17 | 28 | Singin' In The Subway/Letter From Home
51 | Larry Boone - She's The Trip... Mercury/Polygram | 60 | 5 | 29 | Lite | NR | N | N | - | - | -
52 | Jonie Frickle - When A Woman Cries-Columbia | D | D | NR | Lite | NR | N | Y | 10 | 15 | I'd Take You Back Again/Nothing Left To Say
53 | Keith Whitley - Homecoming '83-RCA | 57 | 5 | NR | Lite | NR | N | Y | 38 | 5 | -
54 | Tony Tucker - I'll Come Back As Another Woman-Cap. | 66 | 2 | NR | Lite | NR | N | Y | 36 | 30 | 'Teddy Longlegs/Girls Like Me
55 | A.J. Masters - I Don't Mean Maybe-Bermudo Dunes | 65 | 2 | 46 | Lite | NR | N | Y | - | - | -
56 | Roger Martin - Almost Gone-Premier One | 59 | 5 | NR | Lite | NR | Y | Y | - | - | -
57 | Dwight Yoakam - It Won't Hurt | D | D | NR | Lite | NR | N | Y | 4 | 48 | Bury Me/Ring Of Fire
58 | Dow Jones & The 'N'ville Stack Exchange - Dreamer-CCR | 63 | 4 | NR | Lite | NR | Y | Y | - | - | -
59 | Wild Chair - Heart To Heart-RCA | 76 | 2 | NR | Lite | NR | N | N | - | - | -
60 | Nitty Gritty Dirt Band - In The Sky-WB | D | D | NR | Lite | NR | Y | Y | 8 | 23 | -

INDIE TOP 20

Title | Last Week | Wks. on Chart | Stations
--- | --- | --- | ---
1 | Adam Baker - Weren't You Listening-Arista | 4 | 6 | WCVR 15/12, WKCW 22/17, KKKR 24/22, KASE 31/27, KGB 31/27, WSCG 33/24.
2 | James Ed Harris - Thinkin' Bout You-CBT | 2 | 6 | WQTE 21/20, YXSA 17/11, KYX 22/19, KNEU 29/22, KJUN 26/23, KVGB 28/23.
3 | Jim Collins - Romance-TKM | 3 | 4 | KNEU 17/12, KYX 23/20, KFRR 29/24, KXQ 33/26, WQTE 19/17, KJIR 31/28.
5 | Roger Martin - Almost Gone-Premier One | 5 | 4 | WPNX 31/30, WKCW 42/36, KAYZ 41/37, WSGQ 42/39, KVGB D/39, WAGI 45/41.
6 | Dow Jones & The 'N'ville Stack Exchange - Dreamer-CCR | 6 | 4 | WQTE 25/23, KJUR 32/29, KYX 30/30, WQTE 24/33, WSCG D/30, WSCG 34/28.
7 | James & Michael Younger - She Wants To Marry A Cowboy-Orlando | 1 | 8 | KNEU 13/10, WKCW 18/14, WYAC 11/9, KOLY 17/12, KBS 18/13, WSCP 18/16.
8 | Southern Reign - The Auction Regro | 10 | 4 | WQTE 32/29, WSCG 36/33, KSO 38/40, KSWI 40/34, WJWA 47/33, WBYT 50/43.
9 | Patsy Muir - It Ain't Till It's Ove'rv | 11 | 4 | WSCG 13/10, WSDS 30/27, WCCN 38/34, WSCP 47/36, WCMX 43/39, WOPO 26/23.
10 | Leon Everette - Still In The Picture-Orlando | D | 7 | WQTE 32/29, WSCG 36/33, KSO 38/40, KSWI 40/34, WJWA 47/33, WBYT 50/43.
11 | Jerry Nayler - For Old Time Sake-West | 9 | 3 | KVOO 48/45, KFGO D/46, KJRR 30/41, WKCW 49/45, KAYZ 47/44, KJTS D/37.
12 | The Wyatt Bros - Wyatt Liquor-Wyatt Bros. | 14 | 4 | WCVR 21/20, KYX 31/26, WQTE 31/28, WKAW 37/34, WSCP 44/33, KFBS 42/39.
13 | Earl M. Cowan - Me, Myself And I-Doob Knob | 15 | 4 | WQTE 20/19, WSCP 25/23, WSCG 32/29, WKCW 28/24, KFRR 37/33, KJNN 35/37.
14 | The Lowes - Cry Baby-American Phonograph International | 16 | 3 | KNEU 27/25, WKCW 47/27, WSCG 22/14, KJTS 33/30, KAYZ 35/40, WJWA 41/37.
15 | Bonnie Nelson - Don't Let It Go To Your Heart-Doob Knob | 18 | 2 | WQTE 42/39, WKCW 50/42, WSCP 46/42, KPOW 46/41, KNEU D/46, WJWA 48/44.
17 | Mark Maseley - Patiently Waiting-Mosque | 19 | 2 | WSCG A, WVCR 45/41, KOLY A, WQTE 48/44.
18 | Sammy Sodler - You Don't Have To Be Lonely-Evergreen | 20 | 2 | KCTY 45/39, KNEU 42/36, WQST D/44, WKCW 46/33, WQTE 36/33, KPOW 47/42.
COUNTRY PLAY BY PLAY

NORTHWEST

KJIR
Whitefish, MT
Art Jackson-PD
#1 Larry, Steve and Rudy: The Goofin' Brothers

ADDs
Johnny Paycheck
Dottie West
Tony Tucker
Roy Charles
Patsy Montana
John Fogerty

REQUESTs
More Osmond with Paul Davis
Lianal Ritchie
Michael Marc
Murphy

KPOW
Powell, WY

ADDs
Don Jones & the
NASHVILLE STOCK EXCHANGE

KAZS-FM
Austin, TX
Steve Gary-PD
#1 Restless Heart

ADDs
Eddy Raven (P)
Janie Fricke
Tanya Tucker
Butch Baker

REQUESTs
George Strait
F lou Sbrt

ADDs
A.J. Masters (DH)
Don Halladay
Daniel Taylor
John Rees Reeves

REQUESTs
More Osmond with Paul Davis
John Anderson

ADDs
A.J. Masters (DH)
Steve Wariner

REQUESTs
REQUESTS
REQUESTS
REQUESTS
REQUESTS

ADDs
Eddy Raven (P)

SOUTH WEST

KUX
Hobbs, NM
Bob Wooten-PD
#1 Restless Heart

ADDs
Eddie Raven (P)
Bonnie Leigh (DH)

REQUESTs
George Strait
Sheba Springs Brothers with the Forester Sisters

ADDs
A.J. Masters (DH)
Lyle Lovett

REQUESTs
REQUESTs
REQUESTs
REQUESTs

ADDs
Waylon Jennings

SOUTH CENTRAL

KYKK-FM
Longview, TX
Bill McClean-PD
#1 Restless Heart

ADDs
Rodney Crowell (DH)
Tim Malchak (DH)
Eddie Raven (P)

REQUESTs
KAAA-FM
Austin, TX
Steve Gary-PD
#1 Restless Heart

ADDs
Eddy Raven (P)

ADDs
Tanya Tucker (P)

REQUESTs
REQUESTs
REQUESTs
REQUESTs

ADDs
Tanya Tucker (P)

WVLM-FM
Pensacola, FL
Steve Ryan-PD

ADDs
Tanya Tucker (P)

REQUESTs
REQUESTs
REQUESTs
REQUESTs

ADDs
Tanya Tucker (P)

WRRS-FM
Kinston, NC
Kevin O'Neal-PD
#1 Restless Heart

ADDs
Gary Morris (P)
John Canale

REQUESTs
REQUESTs
REQUESTs
REQUESTs

ADDs
Jerry Naylor (DH)

WDSW
Waltham, MA
Nina Ryder PD
#1 Randy Travis

ADDs
Crystal Gayle (P)
Girls Next Door

REQUESTs
REQUESTs
REQUESTs
REQUESTs

ADDs
Tomi Malchak (DH)

WDLW
Waltman, VA

ADDs
Mike Miller (DH)
Johnny Gatewood

REQUESTs
REQUESTs
REQUESTs
REQUESTs

ADDs
Addie Seals

KTS
Springfield, MO
Tony Michaels-PD
#1 John Anderson

ADDs
Tanya Tucker (P)

REQUESTs
REQUESTs
REQUESTs
REQUESTs

ADDs
Tanya Tucker (P)

KVOC
Cairns, WA

ADDs
Tanya Tucker (P)

REQUESTs
REQUESTs
REQUESTs
REQUESTs

ADDs
Tanya Tucker (P)

WWW-FM
Pensacola, FL
Steve Ryan-PD

ADDs
Tanya Tucker (P)

REQUESTs
REQUESTs
REQUESTs
REQUESTs

ADDs
Tanya Tucker (P)

WGSQ
Cataula, TN

ADDs
Tanya Tucker (P)

REQUESTs
REQUESTs
REQUESTs
REQUESTs

ADDs
Tanya Tucker (P)

WWMM
Mobile, AL

ADDs
Tanya Tucker (P)

REQUESTs
REQUESTs
REQUESTs
REQUESTs

ADDs
Tanya Tucker (P)

WWEI-FM
Fayetteville, AR

ADDs
Tanya Tucker (P)

REQUESTs
REQUESTs
REQUESTs
REQUESTs

ADDs
Tanya Tucker (P)

WODM
Walton, VA
Nina Ryder PD
#1 Randy Travis

ADDs
Crystal Gayle (P)

REQUESTs
REQUESTs
REQUESTs
REQUESTs

ADDs
Tomi Malchak (DH)

WRNS-FM
Kinston, NC
Kevin O'Neal-PD
#1 Restless Heart

ADDs
Gary Morris (P)

REQUESTs
REQUESTs
REQUESTs
REQUESTs

ADDs
Jerry Naylor (DH)

WYOY
Wyncote, UT
Charlie Cruise
#1 George Strait

ADDs
Tomi Malchak (DH)

WYAL
Dallas, TX

ADDs
Addie Seals

REQUESTs
REQUESTs
REQUESTs
REQUESTs

ADDs
Addie Seals

WYGL
Columbia, GA

ADDs
Tomi Malchak (DH)

REQUESTs
REQUESTs
REQUESTs
REQUESTs

ADDs
Addie Seals

WZFX
Muscle Shoals, AL

ADDs
Tomi Malchak (DH)

REQUESTs
REQUESTs
REQUESTs
REQUESTs

ADDs
Tomi Malchak (DH)
## Regional Breakouts

### Country

<table>
<thead>
<tr>
<th>NORTH CENTRAL</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> Deep River Woman-Lionel Ritchie &amp; Alabama-Motown</td>
<td>Number 1 here!</td>
</tr>
<tr>
<td><strong>2</strong> Cowboy Man-Lyle Lovett-MCA</td>
<td>Bright uptempo tune.</td>
</tr>
<tr>
<td><strong>4</strong> You Still Move Me-Don Seals-EMI America</td>
<td>Real hit with ladies.</td>
</tr>
<tr>
<td><strong>5</strong> Someday-Steve Earle-MCA</td>
<td>Good early phones.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NORTHWEST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> Diggin' Up Bones-Randy Travis-Warner Bros.</td>
<td>Still smokin'!</td>
</tr>
<tr>
<td><strong>2</strong> You Don't Have To Be Lonely-Sammy Sadler-Evergreen</td>
<td>Lots of play-highest debut.</td>
</tr>
<tr>
<td><strong>3</strong> I Don't Mean Maybe-A.J. Masters-Bermuda Dunes</td>
<td>Doing real well.</td>
</tr>
<tr>
<td><strong>4</strong> Mind Your Own Business-Hank Williams Jr.-Warner Bros./Curb</td>
<td>Lots of calls.</td>
</tr>
<tr>
<td><strong>5</strong> Give Me Wings-Michael Johnson-RCA</td>
<td>Biggest mover.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NORTHEAST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> Deep River Woman-Lionel Ritchie &amp; Alabama-Motown</td>
<td>I heard there was a 12&quot; single taped from the CMA awards sent only to large mks.</td>
</tr>
<tr>
<td><strong>2</strong> Your Hiding Place-Jim Stricklin-Hornet</td>
<td>It's hot here.</td>
</tr>
<tr>
<td><strong>3</strong> Someday-Steve Earle-MCA</td>
<td>&quot;Hot!&quot;</td>
</tr>
<tr>
<td><strong>4</strong> Cowboy Man-Lyle Lovett-MCA</td>
<td>The record is exploding.</td>
</tr>
<tr>
<td><strong>5</strong> Love's Gonna Get You Someday-Ricky Skaggs-Epic</td>
<td>Heavy phones.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SOUTH CENTRAL</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> I Don't Mean Maybe-A.J. Masters-Bermuda Dunes-</td>
<td>Super independent. Good as majors.</td>
</tr>
<tr>
<td><strong>2</strong> It Won't Hurt-Dwight Yoakam-Warner Bros./Reprise-</td>
<td>Good requests-great traditional song.</td>
</tr>
<tr>
<td><strong>3</strong> Daddy's Hands-Holly Dunn-MTM</td>
<td>Hottest record we've got. Strong sales.</td>
</tr>
<tr>
<td><strong>4</strong> Deep River Woman-Lionel Ritchie &amp; Alabama-Motown</td>
<td>Hottest record-where's single!</td>
</tr>
<tr>
<td><strong>5</strong> Fallin' For You For Years-Conway Twitty-Warner Bros.-</td>
<td>Good response.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SOUTHEAST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> You Still Move Me-Don Seals-EMI America-</td>
<td>A lot of female requests.</td>
</tr>
<tr>
<td><strong>2</strong> Weren't You Listening-Adam Baker-Avista-</td>
<td>Believe it or not, the record is picking up requests-can't find it in stores.</td>
</tr>
<tr>
<td><strong>3</strong> Deep River Woman-Lionel Ritchie &amp; Alabama-Motown</td>
<td>Hottest request-would love single.</td>
</tr>
<tr>
<td><strong>4</strong> Mind Your Own Business-Hank Williams Jr.-Warner Bros./Curb</td>
<td>Extremely hot.</td>
</tr>
<tr>
<td><strong>5</strong> Give Me Wings-Michael Johnson-RCA</td>
<td>Women call all day for this record.</td>
</tr>
</tbody>
</table>
The first thing you'll probably notice, when you step into Tommy West's office in the MTM Records building, is the distinctly un-efficiency about it. It's as if you walked, instead, into someone's home—like the den or the workroom, maybe, of some obviously creative personality. With the exception of my own beloved workspace, "The Swomp," it may be the most informal "office" on Music Row.

The first thing you'll probably notice about West himself, when you sit down (or stand, if that's what you prefer) with him in conversation, is his softspoken manner, his subdued persona. And, after about 10 minutes of conversation, you might find yourself in the middle of realizing that this is a person with some concise, clear-cut thoughts and ideas about the music industry and his place in it. And that those thoughts, those ideas, are supported by a torrent of data, gathered through research and painstaking experience, both in Nashville and beyond. At times, you'll likely notice, those thoughts express a great deal of originality, and at other times they echo the frustrations that have been expressed many times before by others seeking acceptance and success in the Nashville Music-Go-Round. Frustrations that result when an implacable force meets an immovable object. When old meets new, when North meets South, when tradition meets change.

West, originally a New Jerseyite, is a producer—a maker of records, to use his words—a sensitive music man with a distinct feel for acoustic arrangements. Not the least of his successes in that arena have been the eminently successful records that he made with the late Jim Croce back in the 70's.

He is also a proponent of finding fresh new talent and "developing" that talent, from the ground up to the top. In 1984, the last time I sat with West in an interview, he and his wife Ann were operating their own company called Further West. At that time he had this idea that it would be good to put together 3...4...5 artists and then look for either separate deals for them or one place. In the back of my mind was always a label deal where (I could have) everybody at one place."

Among the acts that he had managed to put together under that company banner were Judy Rodman, Holly Dunn, the Girls Next Door and a trio (at that point) called the Almost Brothers. Further West had finished product as far back as '82 when he cut five sides with Rodman and began to shop it around.

"And na'lin' happened," he found such non-acceptance to be a constant, even as he continued to expand his operation, eventually cutting as many as 28 masters on his young roster.

"I just felt that the future of this part of the music business had to have a lot more new blood in it. In growing up and listening to country, the average country artist always seemed to be...not old, but certainly middle-aged. Now, maybe that went with the territory. Maybe you couldn't sing about life until you've lived."

Nonetheless, he continued to invest both time and money in the "new blood." Whatever the reasons, you can put a lot of your own money into these artists. I don't know if I'd ever take that risk again, personally. It was scary for a while.

"But, it probably worked out okay. MTM bought up Further West with its 28 masters and all of a sudden we had finished product to put out. We didn't have to start looking for acts."

Among those masters was the Judy Rodman single, "Until I Met You," which originally found no acceptance on Music Row, and which ultimately topped the Cash Box country singles chart late this summer. Similarly, Holly Dunn is showing exceptional strengths in the CB chart at the current time.

Despite these single successes, he's not naive enough to believe that a new record label, however sufficiently they might be funded, can make its mark on the basis of selling single records.

"I don't even know if singles can sell, unless it's a real topical song, or if that's the only piece of product available on somebody—like if it's a first single (and there's no album) and (it's) so unique that they buy it as a single.

"What this company is is a publishing company that has a record company, too—in the sense that, if you're in the country business and you're starting with all new acts, and all new writers, I think the returns can be maximized a lot more if you have copyright interests.

"Now, we don't just put out our own music. As a producer of the Girls Next Door, for instance, I don't just go in and do 10 MTM tunes....unless the 10 MTM tunes are clearly better than what's out there on the street—which is hardly ever the case.

"On another level, record sales being what they are, if a Girls Next Door album (gives birth to) 4, 5 or even 6 singles that we have some publishing on, that makes a lot of performance income. "Slow Boat To China" was the first song that we published to go Top 10. That's already in the bank. That's money for next year, like deferred income."

Like many who arrived on Music Row before him, West has run up against the wall that separates traditionalists from the proponents of a contemporary approach to making country music. It's a wall created by definition.

"When I think of 'country,' I don't think of rural, I think of the country America—the United States. Down here I think the framework is that country almost automatically means Southern, or rural. Whereas 'country' in the Northeast over the years, meant 'folkie.' Just a different accent.

"People settled here, and that became 'country' music. Up in the North east, you have a much bigger ethnic diversity. So you have more types of music to draw from. And so acoustic music became folk music—it became what the Weavers were doing, much more topical, much more protest-oriented. 'Cause there was so much going on in the big cities."

"What we're really selling, besides music, is lifestyles. And to me, it's inevitable that there's gonna be an acoustica boom, because that's what's been writen about. Now and the writers are way ahead of radio, they're way ahead of producers, they're way ahead of the audience. We think we're going through a real exciting thing now. There's still the formula—a most like Southern Brill Building—kind of stuff that comes across my desk every day, but all-in-all it's a good time to be making (acoustic) kinds of records. I feel really optimistic for the people coming in. All these little spots, this creative unrest that's in town now, this groping for something new—will yield something new. And everybody benefits from it."

(More next week)

Tom McEntee

---

**COUNTRY PROMOTION OF THE WEEK**

**HAVRE, MT**

**KPQX—BILL WRIGHT-PROGRAM DIRECTOR**

**PROMOTION—THE WHEEL OF STARDOM**

Based on "The Wheel of Fortune" game show, the station selects a certain number of callers to play "The Wheel of Stardom" on the air live. Air personalities read the first word of five song titles on the wheel—each having three words—and the callers choose one of the tunes to guess at. The wheel is then spun (complete with sound effects) to clue the callers in on the second word of the title, and again for the third and final word, if the listener has not guessed by then. Callers have to guess the title before that time in order to walk away a winner. Over 30 listeners received Seattle blue jeans, totalling over $1,000 in merchandise.
COUNTRY PROFILES

MONTGOMERY, AL—How many youthful radio jocks hear, in one form or another, “Radio is fine as a hobby, son, but when are you going to get a job?” In 1979, at the age of 18, Greg Mozingo was working part time at WABT-Montgomery, an adult contemporary station which he affectionately refers to as "Wabbit." However, after a year there, he entered Troy State as a business major, perhaps succumbing to the choose-a-career syndrome. But the radio bug had bitten hard and, even while he was taking all the required business courses, Greg was working at the college station, WTBF. When it dawned on him that maybe radio was a "real job," it came with a flash of realization that he’d known it all along. “Since I was 14, I’d been interested in radio, how it worked behind the scenes, how the records were cued,” Greg says. “And I wanted to be in radio rather than business.” Thus, with the decision made, Mozingo became a man with a plan. In 1981 the prodigal wabbit returned to WABT and found his old job waiting for him—definitely a good sign that he’d taken the right path.

A few months later the correctness of his decision was once again reinforced when a door opened at WLWI-FM, a Montgomery country station. Armed with the experience received at WABT, he ventured away from the wabbit hole to make his way as a full-time jack, starting on the 7 p.m. to midnight shift at WLWI. After three years of spinning discs for nighttime listeners, he was promoted to his current midday shift.

With the exit of Rhiubarb Jones to WYAF-Atlanta in early 1985, Greg was promoted once more, this time to Music Director. He’s kept consistent with the previous m.a.’s 65 + playlist; the only change he’s made is to help new artists a little bit more. WLWI-FM could be labeled a “starter station,” a term that is used to describe a station that boosts the careers of new artists by giving them airplay.

Mozingo refers to himself as “label-blind.” As he puts it, “My policy is to play songs, not singles. If I hear a song and I think it’s good and the artist does a good job on it, I’ll play it. I don’t care what label it’s on.”

Greg also sees a lot of potential in the future of country music. “I love what country music is doing now,” he says, “how it’s broadening its boundaries. I think it gives new artists a better chance, a better home.” Many new artists have found that home in WLWI’s playlist.

And Greg has found a happy home in radioland. It’s where he was meant to be.

WINSWOL, AZ—One of the most common denominators you’re likely to find among members of the entirety of the broadcasting community (at least in the announcing segment of that community) is the accidentalness of radio careers, the fatefulness which seems to govern those born under the sign of “On The Air.”

“It was a fluke,” you’re likely to hear. “I was walking down the street one day and this thing fell out of the sky into my hand and it turned out to be a microphone and I began to talk into it and next thing you know I’m the operations manager here at WZZZ in Pretzel Bend, South Carolina.”

If you think we’re gonna say that it wasn’t that way for KINO’s Tom Piper, you’ve got another think coming. “It was kind of a fluke,” says Piper, who really just wanted to make lots of money as a race car driver. “All I wanted to do was race cars.”

Unfortunately, when the first choice isn’t putting any vegetables in the vegetable soup, then it’s time to look elsewhere. And when “elsewhere” doesn’t ring the dinner bell, either, there’s always radio. Well, at least you can give it a try. Which is what Piper did, after remembering that his oldest brother once worked at a college station. He tried it himself, the college level route, at Miami of Ohio and, armed with that experience, headed Westward to preach the gospel of country music to the Navajo and Hopi Indians of Arizona.

While the flukiness of his entrance into radio is common enough, there is a good deal of uniqueness in the fact that his first station, KINO, is still his only station after five years in the trenches.

Now, having earned his p.d. and m.d. stripes along the way, Piper’s perspective is one that has little affinity for “pigpenholing” music or for tight playlists. At the same time, he’s “real excited about being in country music because of all the changes that are going on at this time,” a circumstance that allows him to expose his audience to lots of different product. “People want to hear new music,” and not the same Top 20 over and over, he opines.

KINO is the only station in Winslow, although there are signals interloping from Flagstaff, 60 miles down the road. Among his audience he boasts numbers of Hopis and Navajos, whose nearby reservations are sometimes the site of station-related dances. Although not in an Arbitron market, a recent business survey showed that 40 percent of the radio audience listens to KINO.

Hank is hot! Conway never ceases to amaze and Gary Morris is back with an across-the-board smash. Dwight Yoakam keeps the New Tradition alive with a pure country record, and early reports on Crystal Gayle and The Nitty Gritty Dirt Band are strong.

Be on the lookout for Randy Travis’ instant classic Christmas record.

Country music is alive at Warner Brothers’ records!

The best pair to draw to in the country music business today is Johnny Paycheck and Donna Fargo. We’re experiencing great reaction to both records after initial airplay.

Dwight Baker’s “Your Loving Side” is creating a strong initial stir on radio stations and we’ve just shipped off a ready Tom T. Hall effort. (We will see you all, “Down At The Mall.”)

Looking forward to the new Statler single, “Forever,” from the “Four For The Show” LP. Due for release in the next week or two, the song is written by Jonny Fortune, who’s been batting 1,000 as the group’s newest tunesmith. Three “A” side singles — three number one records — so far.

COUNTRY PROFILES

GREG MOZINGO—Music Director
WLWI-FM—Montgomery, AL

TOM PIPER—Program Director/Music Director
KINO—Winslow, AZ

HIGH PRIORITY

Hank is hot! Conway never ceases to amaze and Gary Morris is back with an across-the-board smash. Dwight Yoakam keeps the New Tradition alive with a pure country record, and early reports on Crystal Gayle and The Nitty Gritty Dirt Band are strong.

Be on the lookout for Randy Travis’ instant classic Christmas record.

Country music is alive at Warner Brothers’ records!

FRANK LEFFEL
MERCURY/POLYGRAM
SUBSCRIPTION ORDER:
PLEASE ENTER MY CASHBOX SUBSCRIPTION:

NAME
COMPANY TITLE
ADDRESS BUSINESS HOME APT NO.
CITY STATE PROVINCE COUNTRY ZIP
NATURE OF BUSINESS PAYMENT ENCLOSED
SIGNATURE DATE

SUBSCRIBE NOW. SPECIAL INTRODUCTORY RATE ON CASH BOX PLUS THE MUSIC TIMES at $150.00 PER YEAR FOR A LIMITED TIME ONLY

Continental U.S. Only
IN MEMORIAM—Rob Myers, a 12-year employee for Camelot Enterprises, passed away August 24 after a lengthy and brave struggle with leukemia. He leaves his wife Cindy, also a Camelot employee for the past 12 years, and their two children, Lindsey, 7, and Adam, 2. A piece that appears in the November/December issue of Just For the Record, the Camelot Enterprises newsletter, contains the following portrait of this extraordinary individual.

"The overwhelming sadness that all of us felt here at 8000 Freedom (Camelot's Ohio Headquarters) was only overcome by the inspiration Rob gave all of us as he refused to give in to his illness and managed to maintain as normal a life as possible under circumstances more trying than most of us can even imagine. Rob came to work each and every day right up until he went to the hospital for the last time in August. His job was a physical one, moving skids of merchandise through our warehouse. He was often very ill from the disease or in great pain from his chemotherapy treatments, yet he literally limped through his duties each day and seldom missed any work. Rob always had a smile for you, a good word—and never a complaint. He's gone but he won't be forgotten by his extended family here at 8000 Freedom." A college fund has been set up for his children. Anyone who wishes to participate can send a donation to: The Lindy and Adam Myers Education Fund c/o Cindy Myers, Camelot Enterprises, Inc., P.O. Box 2169 North Canton, Ohio 44720-0169.

RETAILERS HESITANT ON NON MUSIC AUDIO CASSETTES—A recent Audio Publishing Report survey of 40 of the largest record store chains found that while approximately 43% of the stores carry non-music audio cassettes, an "overwhelming number" of stores that carry audio only handle a small amount of product and enthusiasm for the product was mild at best, with few stores saying they planned to add additional tapes in their outlets." Tapes of old radio shows were found to be the best sellers "as long as they're priced under $4." The other popular categories were self-help tapes and children's cassettes. Many of the chains in the study are still testing the market, trying small quantities while others have given up, such as Camelot Music, who say tried carrying them last holiday season and had "no luck."

CYPRUS RECORDS SHIPS FIRST TWO ALBUM RELEASES—Cypress Records, a newly formed label focusing on new product by artists from the "baby boomer" generation, has released its first two albums—"Famous Blue Raincoat," by Jennifer Warnes, and "High Risk" by Tim Weisberg. Warnes' new LP is her first since recording the Grammy-winning duet "Up Where We Belong" with Joe Cocker. The album contains material written by Canadian composer/poet Leonard Cohen, including three new compositions written specifically for this album. Weisberg's LP had been previously released late last year through an independent distributor and mail order set up by Weisberg and is now being re-released by Cypress. The LP was inspired by Weisberg's penchant for airplanes, the theme of "High Risk" is flying with special thanks to his friends in the Blue Angels flight squadron. The releases are being distributed in the U.S. by PolyGram.

VSDA CONVENTION HIGHLIGHTS—This year's Video Software Dealers Association's 5th annual convention, which took place September 23-25 in Las Vegas, saw presentations of a slew of Hollywood's catalog and hit movie product at prices for the most part under $29.95. Sell-through, something which had been eluding most video retailers who were relying on rental for the bulk of their income, is now becoming a reality. Some of the show stoppers were Paramount's Indiana Jones & The Temple of Doom, which retails for $29.95 along with 20 other titles for $19.95 including Witness, Beverly Hills Cop and White Christmas. Sleeping Beauty, which grossed over $15 million at the box office last April and at $29.95 has already been topping many store's best seller lists. Also Karate Kid, Amadeus, Gremlins, and The Shining as well as Children's video generated excitement.

Brian Kassan

---

CASH BOX TOP 40 COMPACT DISCS

<table>
<thead>
<tr>
<th>W</th>
<th>L</th>
<th>C</th>
<th>W</th>
<th>L</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BACK IN THE HIGH LIFE</td>
<td>STEVE WINWOOD (Island/Warner Bros.) 25448/A</td>
<td>17</td>
<td>17</td>
<td>14</td>
</tr>
<tr>
<td>2</td>
<td>FORE!</td>
<td>Huey Lewis &amp; The News (Atlantic/Warner Bros.) 25864/C</td>
<td>16</td>
<td>10</td>
<td>12</td>
</tr>
<tr>
<td>3</td>
<td>INVISIBLE TOUCH</td>
<td>Genesis (Atlantic) 35161/A/WEA</td>
<td>12</td>
<td>11</td>
<td>10</td>
</tr>
<tr>
<td>4</td>
<td>DOWN TO THE MOON</td>
<td>Andreas Vollenweider Musikverlag (CBS/EMI) 45570/C</td>
<td>11</td>
<td>10</td>
<td>8</td>
</tr>
<tr>
<td>5</td>
<td>GRACELAND</td>
<td>Paul Simon (Warner Bros./Reprise) 29476/C</td>
<td>10</td>
<td>9</td>
<td>7</td>
</tr>
<tr>
<td>6</td>
<td>THE BRIDGE</td>
<td>Billy Joel (Columbia/CBS) 40440/C</td>
<td>9</td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>TOP GUN ORIGINAL SOUNDTRACK</td>
<td>(Columbia/CBS) 40326/C</td>
<td>8</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>8</td>
<td>SO</td>
<td>Peter Gabriel (Virgin) 20089/C</td>
<td>7</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>9</td>
<td>DANCING ON THE CEILING</td>
<td>Lionel Richie (Motown) 6158/C</td>
<td>6</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>10</td>
<td>BREAK EVERY RULE</td>
<td>Tina Turner (Capitol/CAP) 25381/C</td>
<td>5</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>11</td>
<td>THE DARK SIDE OF THE MOON</td>
<td>Pink Floyd (Capitol/CAP) 25401/C</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>12</td>
<td>TRUE BLUE</td>
<td>Madonna (MCA/MCA) 25425/C</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>WHITNEY HOUSTON</td>
<td>Whitney Houston (Arista/JRCD) 25362/A</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>14</td>
<td>FOR SENTIMENTAL REASONS</td>
<td>Linda Ronstadt (Elektra) 96074/CWEA</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>15</td>
<td>THE OTHER SIDE OF LIFE</td>
<td>The Moody Blues (Polydor) 820-197/C</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>16</td>
<td>TRUE COLORS</td>
<td>Cyndi Lauper (Epic) 40307/C</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>17</td>
<td>EAT EM AND SMILE</td>
<td>David Lee Roth (Warner Bros./25472/A</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>18</td>
<td>BROTHERS IN ARMS</td>
<td>Dire Straits (Warner Bros./25384/A</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>19</td>
<td>NO JACKET REQUIRED</td>
<td>Phil Collins (EMI) 25802/C</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>20</td>
<td>CHRONICLES</td>
<td>Creedence Clearwater Revival (Fantasy/CAP/25389/C</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

---

VINNIE INVADES CHICAGO—Vinnie Vincent and bassist Dana Strum made a recent in-store appearance in support of their debut album, "Vinnie Vincent Invasion," at Rolling Stone Records in Chicago. The event drew over 600 fans.
**NEWS**

**SCORING AT THE RECORD PLANT** — A symphony of synthesizers was recently assembled at the L.A. Record Plant to score the upcoming Jerome Hellman/Saul Zaentz production, *The Mosque Cow*, to be released by Warner Bros. The film was directed by Peter Weir and stars Harrison Ford. Its score was composed by Maurice Jarre. Pictured (l to r are: *Front row:* Hellman; Jarre; musician Judith Miller; and recording engineer Joel Moss. *Middle row:* musician Michael Fisher; music editor Jim Harrison; musician Nyle Steiner; musician Ian Underwood, and *Back row:* assistant engineer Nick "Beemer" Basich, musician Ralph Grierson, musician Michael Boddecker, and production assistant Steve Dewey.

**Marubeni, Laser Video To Assist New CD Plants**

The Marubeni corporation of Japan and LaserVideo, Inc., a subsidiary of the Quartz Corporation (NASDAQ:QUX), have announced that they have agreed to cooperate in providing assistance to developers of compact disc manufacturing plants throughout the world.

Under the arrangement, Marubeni, a leading Japanese trading company, will provide equipment and material procurement services, as well as financial assistance to the new ventures. LaserVideo will provide the new ventures with design and process know-how, technical data, and start-up training assistance. Together, Marubeni and LaserVideo will promote marketing assistance worldwide.

Marubeni and LaserVideo will receive equity interests in the manufacturing operations they assist. The two companies hope to create a worldwide network of CD plants that can interrelate on technical improvements, technical training and kitting matters.

The first project for the construction plant with a third partner in a country out of the U.S. and Japan are currently underway.

LaserVideo was the first to manufacture a compact disc in the U.S. The compact plant in Anaheim, California, has been opening CD’s in volume since January of this year and has a $2 million CD per year and most cases not the marketing plant, 16 times bigger than the plant, will eventually manufacture 60 million CD’s per year.

**Blues Singer Sippie Wallace Dies**

Blues singer Sippie Wallace, known during the Roaring ’20s as the “Texas Nightingale” has died on her 88th Birthday in Detroit.

Wallace, a petite woman with a steamy voice, was one of the dwindling number of original blues singers who gained fame in the early ’20s before the Depression. She had recently been hospitalized earlier this year after suffering a heart attack while she was on a German concert tour. Her remarkable career began as a young woman, singing in saloons and clubs in America and Europe. She was rediscovered by a modern counterpart, Bonnie Raitt, with whom she toured, playing to audiences who had not yet been born when Wallace was at her peak.

**The Kinks Sign With MCA**

The Kinks, one of the diminishing crop of 1960s British invasion groups still together, famous for such classic hits as “You Really Got Me,” “Lola” and “Come Dancing,” have signed a long-term contract with MCA Records with their first MCA LP. “Think Visual,” set for release on November 24 1986.

Recorded at Kork Studios in London, England, the album features nine new songs written, produced and sung by Ray Davies and a pair written, produced and sung by his brother Dave. The first single is “Rock ’N Roll City.” Other songs include “Lost and Found,” and “The Video Shop.” The Kinks lineup still includes: Ray Davies, vocals; guitar; Dave Davies, lead guitar, vocals; Ian Gibbons, keyboards; Bob Henrit, drums, percussion; Jim Rodford, bass. The Kinks burst upon the American scene during the first wave of the British Invasion with three straight top ten hits — “You Really Got Me,” “All Day And All Of The Night,” and “Tired Of Waiting For You.”

**B-52s (continued from page 10)**

...tour, and just get a new guitarist.

As one might guess, replacing Wilson looms as the most important of the band’s many tasks. If anything can be said of the B-52s, it is that they are a close-knit unit. “To us, the band is like a family,” Pierson quietly reflected. “We’re like friends, and Ricky was Cindy’s brother... it’s a very hard thing to do, and we couldn’t just get up and say ‘let’s go out on the road!’ Plus, everyone in the band works together, and we do everything collectively, so it was very difficult to think of replacing somebody, and we just couldn’t be replace Ricky, so we decided to not tour for this album.

As for actually breaking up, Pierson said the band had considered it. “We did wonder whether we could go on or not, but now I think we want to continue. We’ve written some new things already, so we’re forging ahead.”

And then there’s the question of the video. For one of the most visual American recording acts in the history of popular music, the relative lack of B-52 videos is an odd thing indeed. While they are no strangers to the medium (they’ve made several), their music video profile is surprisingly low. Perhaps

**CMJ (continued from page 5)**

...tunji, praised college radio but said they preferred more airline diversity. “I’d like to hear The Replacements and Bill Mau-roe played one after the other,” said Earle. “Music is a universal language (that can) bring people together,” said Olatunji. “Col-lege radio is important because it can break barriers between different types of music. The conservation of radio was examined from a corporate perspective on the A&R Panel: “We think that some of the stations that are following CHR playlists are asking Karin Berg, Warner Bros. east coast A&R director. “CHR and AOR are becoming the same thing in many regards. So it becomes more difficult to in-house even if the company wants to break the act — to do so... The conservatism doesn’t just come from the station. The network will think people should keep in mind.”

“From a major label perspective, most labels have college promotion departments and college programmers’ demands to deliver, and the consequence is the homogenization of the left-hand end of the dial where one would hope that wouldn’t go on,” said progressive album radio panel moderator John Moros of EMI.

What happens when bands who get to start on college radio go on to be successful? This question was addressed by several panelists. “There’s a problem with some acts that when they become suc- cessful, college radio stops playing them,” Steve Earle, “You’d get to open up on your playlists but you can’t totally those (successful) acts.”

The management side of this issue was discussed on the management panel, more specifically, the management of the biggest acts (the “major labels”) will be out of their jobs within weeks when their bands get their first No. 1 hit, while the A&R director will stay on board. It appears that even if they’re successful it’s aiming for, when they make a transition, they’ll be in a position to know that the manager they’ve to work with is the person they want to stick with.

“The manager who is the manager at the time the band is the band is playing The Las Vegas or Maxwell’s in Princeton,” the speaker said. “If you’re the person that they left, you’re the person they want to stick with.”

**TICKETTAPE**

**NEW YORK — Japan’s Marubeni Co. and Chicago’s LaserVideo Inc. have agreed to cooperate in providing assistance to developers of CD manufacturing plants around the world — they’ll set you up for equity interests. John K. Halvey, William A. Rome, David J. Meyer, David Einhorn and Erica Lehrer shared $8,000 in prizes in ASCAP’s 1985 Nathan Burkam Memorial Competition for outstanding law school essays on copyright law... Miami Sound Machine has signed a worldwide advertising and sponsorship agreement with Pepsi: the group will appear in commercials, and the soft drink will sponsor their ’87 tour... Cherry Lane Music has entered into an exclusive worldwide distribution agreement with the Lawson-Ould Music Co.; in an unrelated development, Cherry Lane has signed to print and distribute new song folios this month for Lionel Richie, Huey Lewis, and Placido Domingo... Winterland Rock Express is the name under which Winterland Productions and Verkere Reproductions/Artisens, Inc. will market international contem- porary music posters... New York City’s landmark Roseland Ballroom, which recently underwent a major renovation, will unveil its new look Nov. 16 for dancers of all ages. New on the bookshelves: The Joan Sutherland Album by Joan Sutherland and Richard Bonynge ($19.95, Simon & Schuster).**

**Cash Box** November 15, 1986

B-52s (continued from page 22) with signature B-52s wit - and, of course, wigs.

Which brings us to an oft-discussed topic where the B-52s are concerned. The band takes its name, after all, from the southern colloquialism for a bountiful heroine. Pierson admits that she and Cindy own about 15 wigs each, all of them bearing names. "Cindy and I have these big wig cases with these heads mounted in them that we bring on tour, and we have wigs for all the wigs," she said. "The wig in the video is called 'Ball of Confusion'. Or sometimes I call it 'Ruffles'."

But the wigs worn by the B-52s girls aren’t your average hair pieces. Far from it. They are "wig sculptures," meticulously crafted in collaboration with hair artisans, and made from a nuclear-age compound called "Auror-a," which, from Pierson’s description, could survive a nuclear blast perfectly intact. The wigs are a testament to our society’s habit of exaggerating femininity. "The exaggeration becomes sublime," laughed Pierson. "The wigs really become stairways to heaven! I do have a wig called Streetways to Heaven once - a huge spiral wig." Interestingly enough, the next video from the album will probably be "Wig," which also happens to be one of the first songs the band ever wrote.

Be that as it may, fans sometimes take the wig thing further than intended. "People expect us to wear them 24-hours a day," Pierson conciled. "Sleep in a wig, eat in a wig, we’re really just theatrical party clothes."

Because of the fanaticism of the cult they created, it comes as no surprise that the B-52s might find themselves feeling somewhat confined by it. Aside from wigs and outrageous get-ups that have become a trademark, they’ve also been pegged by the frenetic dance sounds of earlier albums. With “Bouncing Off The Satellites,” produced by Tony Mancini, and featuring cover art by Kenny Scharf, the band has begun to explore new musical directions, with more downtempo tunes, and to encourage corporate bits and pieces of their wider range of influences, which vary from the ordinary (country) to the obscure (Pygmy music).

"We’ve always been under pressure to stay the same," commented Pierson, with the confidence of a woman who’s lived to tell. "Any band is under pressure to do what you did before. I think we’ve kind of broken through with that album. There was sort of a crisis where people were very unsure, and when the record company heard it they were unsure about whether it sounded like the old B-52s. They were a little bit worried about that. Now, people like it, so it’s kind of confirmed that we can indeed do something different and have people like it.

"We’re a little bit trapped in the feeling of that ’60s sensibility, which to us was really just the energy of the ’60s. We never intended to do any revising of the ’60s - to recreate it in any way."

The future for the B-52s, now that fans can rest assured there’ll be a future, will undoubtedly hold more stylistic adventures. Not given to flight plans, theirs is the art of spontaneity. "There was a period when I think we felt like the band was a limiting thing," Pierson told Cash Box. "A lot of bands go through that. It’s a natural thing when you work together so closely. Now I think we realize that within that limitation there is so much to do, there’s so much more to explore that we haven’t done.

Serious artistic limitations are unlikely for a band like the B-52s. Some of their best music is written in a stream-of-consciousness jam style, with a communal exchange of ideas. Nevertheless, whatever evolution the band goes through from here, the fact remains that much of what they started getting into in the late ’70s has only recently become fashionable on a large scale, which figured partly in their decision to include "Wig" on the recent album. The tune that was once off-beat is now a nod to the mainstream. "This seems like a good time for wigs," mused Pierson. "I wonder if Nancy Reagan wears a wig."

BACKSTAGE - Genesis were visited backstage at Madison Square Garden recently by Ken Sunshine (c), ASCAP’s manager of public relations, and Julie Lipsius (l), president of their American publishing company, Hit & Run Music. You know the guys: (r) Tony Banks, Mike Rutherford, and Phil Collins.

RIAA (continued from page 5) neous gold and platinum awards went to The Cat of the Cave Bear, Target, Iron Eagle, Enemy Mine, F/X, and The Money Pit, with gold awards also going to South Pacific, The Maltese Falcon, 8 Million Ways To Die, and Howling II. In the non-theatrical music category, gold awards went to Let’s Go Mets, by the World Champion New York Mets, and Billy Joel: The Video Album Volume I. A non-theatri- cal gold award also went to The American College of Obstetricians and Gynecologists Pregnancy Exercise Program, with a plati- num award in the category going to Kathy Smith’s Body Basics.

CMJ (continued from page 22) general rule. He was the manager of R.E.M. in the beginning, he is the manager of R.E.M. today."

At last year’s New Music Awards, R.E.M. won the Best Album Award and performed a mini-set of acoustic and electric songs. This year the band was not part of the Awards ceremony. Groups who played this year included Gene Loves Jezebel, Fetchin’ Bones, Michael DesBarres, Jason and The Scorchers, Steve Earle and Bobby McFerrin. The Awards show, hosted by Ron Reagan and Sandra Bernhardt, will be aired on the USA Network on November 10 and No- vember 14.

10 Years Ago In Cash Box

November 18, 1946 - All the boys at a local Capitol distributing office are telling everybody in town about John- nle Mercer’s "Gal in Calico." And if you ask ’em to please change the record, they do. Give you the needle on "Oh Why, Oh Why, Did I Ever Have Wyoming," by Jerry Colonna. Once we release it, it’s going to be the biggest thing the music ops ever got!" Heyayer. Meanwhile, we’re getting sort of anxious to hear the plan for our- selves...From Cleveland comes the word that Sammy Kaye’s recording of 2ip-A-Dee-Doo-Dah” has been select- ed as "December Hit of the Month" by the Cleveland Phonograph Merchants association...Record review: "Good coming Heartache"/"No Good Man," Billie Holiday (Decca). Slow paced, true ballad, "Good Morning Heart- he" is offered here by the famed Billie holiday, and it’s an item worthy of con- deration by ops with "race type" loca- tions. It’s not the best composition she’s worked with by far, but, because it’s Billie who does it, it doesn’t fluff it off. You won’t ever tell with that gal. Flipp, CKSTAGE WITH MONEY - Columbus recording artist Eddie Money recently performed a great show at L.A.’s Wiltern Theatre in support of his new LP, "Can’t Hold Back." Pictured with Eddie Money after the show are (l-r) Bob Garland, local promotion, Columbia; Ron "Man," vice president, Sony, Columbia, West Coast; Jerrie Cohen, director of talent acqui- sition, Columbia, West Coast; Gene Sandblom, program director, KISS-FM; Money; Mick Brigdon, Graham Presents (Money’s management); Bob Wilcox, vice president, product marketing, Atlantic, West Coast; Peter Fletcher, product marketing director, Columbia, West Coast.

Cash Box November 15, 1986

23
SUBSCRIPTION ORDER:

PLEASE ENTER MY CASHBOX SUBSCRIPTION:

NAME

COMPANY  TITLE

ADDRESS  □ BUSINESS  □ HOME  APT NO

CITY  STATE/PROVINCE/COUNTRY  ZIP

NATURE OF BUSINESS  □ PAYMENT ENCLOSED

SIGNATURE  DATE

SUBSCRIBE NOW. SPECIAL INTRODUCTORY RATE ON CASH BOX PLUS THE MUSIC TIMES at $150.00 PER YEAR FOR A LIMITED TIME ONLY

Continental U.S. Only
Nostalgic Ramblings

At different times in their lives, many people experience the triggering of a specific memory from childhood by a certain smell or taste or sound. Music is a bit different in that it can conjure up a complete, sometimes more generalized, picture of what the person was doing at the time the song came out. Music seems to weave a web around many of our experiences throughout life.

With this in mind, Cash Box, Nov. 15, 1986, will take a look at Cash Box, Nov. 12, 1966. What were you doing when:

**Cover Shot**

Dean Martin was on the cover. Quoted from the “Front Cover” box is this interesting information: “...more recently, Dino has emerged as a top-rated TV attraction, hosting a weekly NBC television variety series... Reprise has just kicked off ‘Dean Martin Month,’ which, reports the label, is expected to sell about $4 million worth of his product.” 1966

Aside: “Shown with Martin in the lower left-hand cut is Jimmy Bowen, producer of Martin’s sessions.”

**In The News**

A potpourri of news items from 1966 included the following tidbits:

“NEW YORK—RCA Victor has signed a rock group known as the Youngbloods and will release the quartet’s first single, ‘Grizzle Bear,’ on Nov. 7.”...“Epic Records has undertaken, for the first time, the national distribution of another label. Deck is the Go Go Records production of The Eggplant That Ate Chicago’ by Dr. West’s Medicine Show and Junk Band.”...“Jefferson Airplane is in town cutting their second LP for RCA Victor.”...“HOLLYWOOD—Country favorite Sonny James has been chosen for honors this month as a result of Capitol Records’ world-wide ‘Artist of the Month’ promotion to be kicked off this week.”

**On The Pop Chart**

The number one song of the week of Nov. 12, 1966 was “Poor Side Of Town” by Johnny Rivers on Imperial. Numbers 2 through 5 were:

2. “Good Vibrations” The Beach Boys, Capitol

3. “Winchester Cathedral” New Vaudeville Band, Fontana

4. “Last Train To Clarksville” Monkies, Colgems

5. “Walk Away Renee” The Left

(continued on page 30)
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number</th>
<th>Producer</th>
<th>Country</th>
<th>Weeks</th>
<th>CASH BOX RANKING</th>
</tr>
</thead>
<tbody>
<tr>
<td>35 DIDN'T WE</td>
<td>LEE GREENWOOD (MCA 52906)</td>
<td></td>
<td></td>
<td>27</td>
<td>15</td>
</tr>
<tr>
<td>36 OUT AMONG THE STARS</td>
<td>MEL HAGGARD (Capitol B-5638)</td>
<td></td>
<td></td>
<td>41</td>
<td>6</td>
</tr>
<tr>
<td>37 THEN IT'S LOVE</td>
<td>DON WILLIAMS (Capitol B-5638)</td>
<td></td>
<td></td>
<td>42</td>
<td>5</td>
</tr>
<tr>
<td>38 MY LIFE'S A DANCE</td>
<td>ANNE MURRAY (Capitol B-5634)</td>
<td></td>
<td></td>
<td>30</td>
<td>11</td>
</tr>
<tr>
<td>39 BOTH TO EACH OTHER (FRIENDS AND LOVERS)</td>
<td>EDDIE RABBIT and JUICE NEWTON (MCA B-14377)</td>
<td></td>
<td></td>
<td>31</td>
<td>13</td>
</tr>
<tr>
<td>40 YOU STILL MOVE ME</td>
<td>DON SEAL of SHARI America 79853)</td>
<td></td>
<td></td>
<td>45</td>
<td>4</td>
</tr>
<tr>
<td>41 THE CARPENTER</td>
<td>JOHN CONNOLLY (MCA 56031)</td>
<td></td>
<td></td>
<td>46</td>
<td>4</td>
</tr>
<tr>
<td>42 LONELY ALONE</td>
<td>THE FOREST SiSTERS (Warner Bros. 7-28687)</td>
<td></td>
<td></td>
<td>35</td>
<td>19</td>
</tr>
<tr>
<td>43 BABY IT WANT</td>
<td>GIRLS NEXT DOOR (BMG B-70378)</td>
<td></td>
<td></td>
<td>48</td>
<td>3</td>
</tr>
<tr>
<td>44 ALWAYS HAVE, ALWAYS WILL</td>
<td>JANIE FLICKER (Columbia 266149)</td>
<td></td>
<td></td>
<td>38</td>
<td>20</td>
</tr>
<tr>
<td>45 LEAVE ME LONELY</td>
<td>GARY MURRAY (Warner Bros. 7-28543)</td>
<td></td>
<td></td>
<td>50</td>
<td>3</td>
</tr>
<tr>
<td>46 OH DARLIN'</td>
<td>THE OXANES(Columbia 386242)</td>
<td></td>
<td></td>
<td>51</td>
<td>7</td>
</tr>
<tr>
<td>47 SOMEDAY</td>
<td>STEVE EARLE (MCA 52934)</td>
<td></td>
<td></td>
<td>53</td>
<td>4</td>
</tr>
<tr>
<td>48 COWBOY MAN</td>
<td>LYTTIE LOTTED (MCA 52593)</td>
<td></td>
<td></td>
<td>56</td>
<td>3</td>
</tr>
<tr>
<td>49 WEREN'T YOU LISTENING</td>
<td>ADAM RASER (Warner Bros. 7-28660)</td>
<td></td>
<td></td>
<td>57</td>
<td>6</td>
</tr>
<tr>
<td>50 THINKIN' BOUT YOU</td>
<td>JANIE FLICKER (CET 1157)</td>
<td></td>
<td></td>
<td>54</td>
<td>8</td>
</tr>
<tr>
<td>51 ROMANCE</td>
<td>JIM COLLINS (TOM 11217)</td>
<td></td>
<td></td>
<td>55</td>
<td>5</td>
</tr>
<tr>
<td>52 GOTTA HAVE YOU</td>
<td>EDDIE RABBIT (MCA 51027)</td>
<td></td>
<td></td>
<td>61</td>
<td>3</td>
</tr>
<tr>
<td>53 SHE'S THE TRIP THAT I'VE BEEN ON</td>
<td>LARRY BOONE (Mercury 40-047 4)</td>
<td></td>
<td></td>
<td>60</td>
<td>5</td>
</tr>
</tbody>
</table>

**ChARTBREAKER**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number</th>
<th>Producer</th>
<th>Country</th>
<th>Weeks</th>
<th>CASH BOX RANKING</th>
</tr>
</thead>
<tbody>
<tr>
<td>54 WHEN A WOMAN CRIES</td>
<td>JANIE FLICKER Columbia 386417)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
</tbody>
</table>

**HOMETOWN '83**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number</th>
<th>Producer</th>
<th>Country</th>
<th>Week</th>
<th>CASH BOX RANKING</th>
</tr>
</thead>
<tbody>
<tr>
<td>55 I'M HOMECOMING</td>
<td>KOTT WITHERS (MCA B-52697)</td>
<td></td>
<td></td>
<td>__ _</td>
<td>__ _</td>
</tr>
<tr>
<td>56 I COME BACK AS ANOTHER WOMAN</td>
<td>TANYA TUCKER (Capitol B-5625)</td>
<td></td>
<td></td>
<td>66</td>
<td>22</td>
</tr>
<tr>
<td>57 I DON'T MEAN MAYBE</td>
<td>ANDREAS HARDEN (Berry/DEBI C-119)</td>
<td></td>
<td></td>
<td>65</td>
<td>2</td>
</tr>
<tr>
<td>58 ALMOST GONE</td>
<td>ROGER MARTIN (Premier One POR 102)</td>
<td></td>
<td></td>
<td>59</td>
<td>5</td>
</tr>
<tr>
<td>59 SHER WANT TO MAKE A MARRIAGE</td>
<td>JAMES MICHAEL YOUNG (Air 03106)</td>
<td></td>
<td></td>
<td>40</td>
<td>9</td>
</tr>
<tr>
<td>60 IT DON'T HURT</td>
<td>DARYL YOUNG (Bingay/Warner Bros. 7-28662)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>61 DREAMER</td>
<td>DON ANSEL and the NASHVILLE STOCK EXCHANGE (CCK 904)</td>
<td></td>
<td></td>
<td>63</td>
<td>4</td>
</tr>
<tr>
<td>62 HEART TO HEART</td>
<td>WILD COUNTRY (Farmingdale/Davies) (BMG B-5617)</td>
<td></td>
<td></td>
<td>76</td>
<td>2</td>
</tr>
<tr>
<td>63 FIRE IN THE SKY</td>
<td>THE NETTY GERTY BAND (Warner Bros. 7-28547)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>64 OUR LOVE SHOULD HAVE BEEN EASY</td>
<td>THE WHITE'S (MCA 51968)</td>
<td></td>
<td></td>
<td>61</td>
<td>2</td>
</tr>
<tr>
<td>65 STILL IN THE PICTURE</td>
<td>LEON EVETTE (MCA 51087)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
</tbody>
</table>

**66 FOR OLD TIME'S SAKE**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number</th>
<th>Producer</th>
<th>Country</th>
<th>Week</th>
<th>CASH BOX RANKING</th>
</tr>
</thead>
<tbody>
<tr>
<td>67 ONE MAN BAND</td>
<td>MEL BANDY (MCA/Curb 52956)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>68 WYATT-DUHR</td>
<td>THE WYATT B hard (RCA B-52697)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>69 ME, MYSELF AND I</td>
<td>EARL MCCOWN (Coastal Knob 86-246)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>70 CRY BABY</td>
<td>THE LOWES (American Phonogram International 3011)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>71 DON'T LET IT GO TO YOUR HEART</td>
<td>BONNIE NELSON (BMG B-52657)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>72 MATCHING WHITE CIRCLES</td>
<td>ALTON THEBERG (BMG 552)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>73 LET A LITTLE LOVE IN (TENNESSEE SATURDAY NIGHT)</td>
<td>ROCKIN' HORSER Lomoglo LSR 1003)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>74 PATIENTLY WAITING</td>
<td>MARK MOSELEY (Monke M 547-8064)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>75 YOU DON'T HAVE TO BE LONELY</td>
<td>SAMMY SADLER (Evergreen 0160)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>76 WALK SOFTLY ON THE BRIDGES</td>
<td>ROY GAY (Evergreen EV 1099)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>77 NINE OUT OF TEN</td>
<td>DAVE DAVIS (Kona 5663)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>78 BLUEOMNIA</td>
<td>VIC LEI (Diamante VLD 1400)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>79 WE BELONG TOGETHER</td>
<td>CARLLEETTE (Lav 128)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>80 EASY DOES IT</td>
<td>TIM RICKMAN (WITH DEAN RUBBER (Alpine AP-9)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>81 SOUTHERN UTER</td>
<td>RAY STEVENS (MCA 51966)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>82 CHEATER'S GAME</td>
<td>LARRY WAYNE KENNY (Ace 1004)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>83 WHEN YOU LOVE ME LIKE YOU DO</td>
<td>KATHY EDGE (KSD 210)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>84 IN YOU (FOUND ME)</td>
<td>TERRY RICE and CREG ALLMAN (BM Records Atlantic 7 94936)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>85 I MISS YOU ALREADY</td>
<td>BILLY JOE ROYAL (Atlantic/America 7 99513)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>86 FIRE AT FIRST SIGHT</td>
<td>THE KENDALLS (MCA/Curb 52933)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>87 SOUTHERN AIR</td>
<td>RAY STEVENS (MCA 51966)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>88 A LADY ASKIN'</td>
<td>TERESA LYNN (Ark A-K 1411)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>89 WHEN YOU HURT ME HURT</td>
<td>RONNIE McDOWELL (MCA/Curb 52867)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>90 GUITAR TOWN</td>
<td>STEVE EARLE (MCA 52966)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>91 LOVING YOU IS EASY</td>
<td>TIM BABBETT (Bellwood B-324)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>92 STANDING TOO CLOSE TO THE MOON</td>
<td>TINA DANIELLE (Charla CH 202)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>93 HOME AT LAST</td>
<td>DANIEL TAYLOR (Escalade RR 16692)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>94 SALUTE THE BOYS OF VIETNAM</td>
<td>J.C. WEAVER (Mud 77717)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>95 LOVE CAN CURE A HEARTACHE</td>
<td>LUCY HUTCHINS (Appaloosa ARC-0004)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>96 PRIDE OF TEXAS</td>
<td>GEARY HAMLEY (Koma 1A6279)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
<tr>
<td>97 MOONLIGHT</td>
<td>SUN CREEK BAND (CBO 149)</td>
<td></td>
<td></td>
<td></td>
<td>__ _</td>
</tr>
</tbody>
</table>
**TREAT TALK**

**MOE BANDY** (MCA MCA-52950) One Man Band (3:03) (Ensign/April/Butler’s Band) — BMI/ASCAP

One line in this good, basic country tune hooked it to the top of the release pile this week. There’s no doubt you’ll know which one.


Sometimes Patty found an upbeat Jude’s tune before they did and it should rock the airwaves really well for her.

**CRYSTAL GALAY** (Warner Bros. 7-28518 A) Straight To The Heart (3:55) (Rondor/Irving/Chappell — BMI/ASCAP) (G.Lyle, T.Britten) (Producer: J.E.Norman)

You liked the album cut, now see the single. Crystal in full regalia lets it all out on a great crossover country release.


How does he do it. How can Tom T. make a song about a shopping mall sound like a story?

**TASTY LEFTOVERS**—In our file of CMA Awards pictures were these hot shots in search of a page. Above, Lionel Ritchie front and center with Alabama during their collaboration on “Deep River Woman.” And to our right, a once-in-a-lifetime shot of Dan Seals and his first-ever CMA Award. Below is a picture of three ladies with futures as bright as the morning star, Naomi Judd, Amy Grant and Wynonna Judd.

**FEATURE PICKS**

**PS:** In the ad for Mason Dixon in October special, the zip code on Dixon Music was wrong. The correct address is Route 4, Box 407, TX 75762. CHIT CHAT: On a visit taping of Nashville Now, Way- Jennings discussed his drug problem without Ralph Emery. He said his son, Shooter, was the real inspiration for his kicking of the cocaine habit. One day I must have dropped some [I that I used for sniffing cocaine] in this house. Shooter was about four. I found one of the straws and he acted as hard as he could on it. That’s me. I thought “What am I doing?” A bouncing baby bunny was named the Rabbits on Dec. 26.

Jannine and Eddie Rabbit celebrated the birth of their son, Thomas Edward, in Franklin, TN. Ricky Skaggs got “tricked” Halloween night by his concert in Indianapolis when tour sponsor, Phillip Morris Companies, handed out Ricky Skaggs masks to thousands of concert-goers. The audience donned the masks for a song while yelling “Trick or treat” as he astounded the audience...A new ride will debut in Opryland Park this Spring season. The Old Mill was designed by Innaminets, the Swiss company that is responsible for the Screamin’ Delta Demon and the Zilker River Ramps in the park.

TOM BARRY: — This week’s Tasty Leftovers photo:asks us to look at the name change of a well-known recording artist. Paul Kantner of Jefferson Airplane/Starship fame has returned on the charts with his new act, Starship. The group has enjoyed great success with their hit singles “Maggie May” and “Lady of the Evening.” Kantner’s return to the spotlight has been fueled by his engaging stage presence and soulful vocals. Enjoy the story and old photos on page 27.
Troy Seals
ASCAP
Country Songwriter Of The Year

"Lost In The Fifties Tonight"
(In The Still Of The Night)
ASCAP Country Song Of The Year
Writers: Troy Seals, Mike Reid
Publishers: Lodge Hall Music Inc.,
Two-Sons Music, WB Music Corp.

Warner Bros., Inc.
ASCAP Country Publisher Of The Year
Pictured L-R: Pat Higdon, Tim Wipperman, Don Daily,
Johnny Wright, Chuck Kaye, Jay Morgenstern.

Pictured L-R: Troy Seals and Mike Reid, writers,
Joyce and Ronnie Milsap, and Rob Galbraith of Lodge Hall Music Inc.
**COUNTRY**

**INDIE SPOTLIGHT**

LEE CUMMINS (Blossom Gap BG 0024) *Whenever You Feel Like Hurtin' Him* (3:12) (Cookhouse — BMI) (G.Nelson, P.Nelson) (Producer: G.Lamb)

It's about time an Irishman came through with a spotlight pick, and a good one he is, too. The record, itself, is just about average, but the vocalist is a true Irish tenor (with a slightly country twang) who merits a second listen. We'd like to see what this guy could do with a strong record.

**INDIE FEATURE PICKS**


The collective Cash Box funny bone was tickled by the concept of this one, but when it was followed up by good lyrics and production, the result was one of the top picks of the week.


The strength of the vocals and the lyrics supports this sentimental ballad. Even though it's not perfect, it is radio wise.

**INDIE LP REVIEW**

J.D. CROWE AND THE NEW SOUTH — *Straight Ahead* (Rounder 0020) (Producer: J.D.Crowe)

J.D. and the boys named this one appropriately: it's straight ahead down a bluegrass road, with instrumentation and vocals that are right on track. If your audience needs a dose of this musical genre occasionally, you can feel comfortable traveling with J.D. An interesting aspect of the LP are the occasional side roads, such as the bluegrass versions of Crosby, Stills and Nash's "Helplessly Hoping," and Tom T. Hall's "Belleville, Georgia."

---

**Nostalgia** (continued from page 25)

Banke, Smash

Further down the chart was a "new" cut of the classic, *Louie, Louie*, this time by the Sandpipers.

Making its first appearance on the chart was another classic, the "chart-breaker" of the week (if they'd had one), *Mellow Yellow* by Donovan at #59.

**Pop Record Reviews**

In view of the country charts exactly 20 years later, a scan of the record reviews in the pop section turned up this interesting 1986 Aside: "Billy Joe Royal — Columbia — "Yo Yo" This rhythmic thumping rock outing bounces up and down just like its namesake. Might happen."

**Country Top 50**

Sitting pretty at number one in the Top 50 was "Open Up Your Heart" by Buck Owens on Capitol.

The next four singles were:

1. "Almost Persuaded #2" Ben Colder, MGM

2. "Room In Your Heart" S James, Capitol

3. "Blue Side Of Lonesome" Reeves, RCA

4. "The Bottle Let Me Down" Haggard, Capitol

5. "That's What You For Loving Me" was at #18 by D.F. Owens on Capitol.

Twenty years. Such a long time yet "only yesterday." So, what were they doing when jake boxes everywhere were weeping about the "Poor Sid Town?"
Classified Ads Close TUESDAY

**COIN MACHINES**


**JUKEBOXES**

Seeburg Jukeboxes and Used Amuse Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Alleys and your specific requests are our Command. Juremusik and Games, Box 262, Hanover, Pennsylvania 17331—Telephone: (717) 632-7200.

**DISTRIBUTORS/OPERATORS**

For Canadian made coin operated Counter Top Games and Electronic Scrolls. High quality and profit. Low cost direct from manufacturer. Contact: Astro Vision Inc., 1459 Bentley Avenue, P.O. Box 6177, Toronto, Ontario, Canada K2E 3N4. (613) 226-2714.

**AUCTION**

October 4—11:00 AM. Hanson Distributing Co., 3639 Groesbeck Hwy., Mt. Clemens, Michigan. Phone: (313) 792-7202. Over 100 Pinball, Video, Phonographs and Pool Tables. Consignments welcome.

**ATTENTION JUKEBOX OPERATORS**

Sunbelt Music, Texas leading supplier to Jukebox Vendors, has the best selection of 45's at the best price! With PRE-PRINTED TITLE STRIPS for all new releases, and over 50,000 old titles, all orders shipped the same day. Use our toll free # USA 1-800-527-5137 – Texas 1-800-442-3136.

**DYNASONIC POOL TABLES**

4x8 $1,000 each $1 deposit balance. C.O.D. I want to buy 22 Crowneidge Gig Machines in good condition. Henry Adams Amusement Co., 114 South 1st, P.O. Box 3644, Temple, TX 76501.

**WIRELESS VOLUME Control & Re-Set Unit**


**CAPCOM CO., LTD.**

The designers of "1942," "Commando," "Ghosts 'N Goblins," "Gumshoe" and the new releases "Section Z," has opened a new U.S. sales office. We invite you to contact us for the name of your nearest distributor. Capcom USA Inc. (802) 745-7081.

**MATA HARI**


**Payphones**

$65 as extensions. Add kit to require coins $98. Requiring coins with free 911, timed calls or not, genuinely FCC registered $295 one (325q) expected. Seeking our distance touch call under $400. Since 82 custom circuit board manufacturers for other payphone makers. Call 608-582-4124.

**FOR SALE**

Blue Chip Stock Market Wall Street tickettapes, Hi-flyers, Dixie, Dixie boards & uprights. We also carry a complete line of Bingo & Upright parts. Antique slots for legal areas. Draw 80 Pokers. Call Wasch Dist., Morgantown, West Virginia (304) 292-3791.

**WANTED**


**ATTENTION JUKEBOX OPERATORS**

Sunbelt Music, Texas leading supplier to Jukebox Vendors, has the best selection of 45's at the best price! With PRE-PRINTED TITLE STRIPS for all new releases, and over 50,000 old titles, all orders shipped the same day. Use our toll free # USA 1-800-527-5137 – Texas 1-800-442-3136.

**WANTED**

Miss Pac Man Cocktails, Whac-a-mole, Skeeball, Lucky Crane. For Sale: Shopped Regular Pac Man $395, Miss Pac $800, Frogger $295. Call Mike or Phil (717) 648-1846.

**SLOT MACHINES FOR SALE**

World's largest Manufacturer of Video Slots—in stock 100 assorted Bally-Lenkins—I.G.T. must be sold now! Si Redd, IGT, 521 So. Rock, Reno, NV 89502, (702) 323-5605.

**ATTENTION!**

Join the Illinois Coin Machine Operators Association Now! United We Stand Tall. For further information call 312-369-2401.


**JUKEBOX OPERATORS—We Want**

Your used 45's—J. John Aylesworth, Co., 9701 Central Ave., Garden City, N.Y. 11530. Call 262-57-5039.

**CLASSIFIED**

For Export: All labels of phonograph records, cartridges, cassettes. Also bently priced selections of close outs, 20 years of personalized service to importers worldwide. Wholesale only. DAR PORTS, LTD. 1468 Canyon Island, Brooklyn, N.Y. 11230 Cable: EXPO NEW YORK.

**FREE CATALOG:** New York's largest and most complete one-stop specialty store, Oldies But Goodsie—retail and wholesale. Write to: Paramount Records Dept. B1, 81 Sheer Plaism, Plainview 11803.

**SINGERS, MUSICIANS, PRODUCERS, ARRANGERS**

Record company seeks exceptional vocal talent, demo tape to bio to: ECLIPSE MUSIC, P.O. Box 95 Hollywood, CA 90093.

**SERVICES**

Ace Locks Keyed Alike: A locks and the key you've them Mastered to: $1.65 plus UPS Shipping Randle. 1 Service. 61 Rockaway Ave. Valley Stream, NY 11580. (516) 6216. Our 49th Year in Vending.

**ACCOUNTING HEADQUARTERS**

Call (818) 506-0846

**SOWNGRITTER**

**SONGWRITER’S MONTHLY N LETTER**

1626, N. Wilcox, #540, Wood, CA 90028. For current issue $1.00. Every Songwriter should have a copy!

**SONGWRITERS:** MillionSeller producer, 29 years in industry, contacts, now accepting contracts, accepting contractual material/mastertag, agenting to major outlets. PROFESSORALS ONLY, please write for information, submission instructions, DHO Hecht Organization, Box 2848, Key Florida 33037-7848 USA (305) 245-3 A.A. Best Lucky Star Music, 88 Hampton Road,Forest Gate E7-Ont don, England 534-3715.

**POORMAN AND BROKEN HOMES**

Prior to embarking on their first U.S. tour, L.A. rockers Broken Hones dropped by L.A. area radio station KROQ for an on-air interview to discuss their self-titled debut MCA LP. Pictured during the visit are: (l-r) Jimmy Ashbey, Angel, Kreg Ross and Mike Domani, with KROQ air personality Poorman at center.

**Cash Box** November 15.
Williams ‘Pin-Bot’ Pingame

Valley Licenses European Manufacturer

CHICAGO—The Valley Company, prominent Bay City, Michigan based manufacturer of coin-operated pool tables, has licensed D.P.T. Snooker Services of Liverpool, England to manufacture Valley “Cougar” coin-operated pool tables for sale and distribution in the United Kingdom and in the Far East.

“We believe this new relationship will be advantageous for all concerned,” stated Chuck Milhem, president of Valley. “Distributors and operators can now have fast delivery of Valley coin-operated Cougar tables,” he added. “These tables will be made to the same specifications and with many of the same components that have assured Valley quality for more than forty years. The serious, more accomplished European pool players will also benefit because they can now play on the same high quality pool tables the Americans play in the United States and Canada. “But, equally important,” Milhem continued, “these players can now have all of the advantages of shooting with Valley’s patented mechnical score ball that is the same size and essentially the same weight as the numbered balls.”

Milhem went on to say that, “We are very happy to have Tom Underwood, proprietor of D.P.T. Snooker Services, as a member of the Valley team. He has no stranger to Valley, as he has maintained our presence in the United Kingdom market for a number of years as a direct importer of our products. But now, with this new arrangement, Tom will help us to capitalize on the skyrocketing interest in American-style pool in the United Kingdom and other key European markets,” he concluded.

As reported by Peter Quinn, in the August issue of Pool and Billiard Magazine, the “American” game, introduced 15 years ago, seems to be following the same pattern of success as snooker did. According to Quinn, editor of Pool News in England, televised pool matches are drawing millions of viewers; the recent British Open Pool Tournament drew a record 65,000 entrants; the English Pool Association, the country’s largest, has more than 300,000 members on its roster.

D.P.T. Snooker Services will unveil the new English built Valley Cougar model at trade shows in Spain, France, and other shows both in the United Kingdom and on the continent. Tom Underwood will also promote league play as a participating member of the Valley National 8-Ball League Association, and already plans to send players to compete against American and Canadian teams at 1987 VNEA International Championships in Las Vegas, Nevada. These activities are all part of D.P.T. Snooker Services’ program to collaborate with Valley’s continuing efforts to promote the popularity of pool throughout the world.

Dynamo’s 1986 Hockey National Championships Are Held In Boulder, Colorado

VG—The Bank Saloon in Boulder did was the site for the 1986 Dynamo National Championships, September 14, sponsored by Dynamo, Corp., owners, the Bank Saloon, Video Sales and other local businesses. Event was sanctioned by the U.S. Air Hockey Assn., and a total of $4,000 in prizes were awarded.

The tournament provided many of the best Opportunity to see and play on new Dynamo hockey tables. Managed by Mark Robbins, who is commented to be enthralled about the attractiveness and especially about its concussiveness, that was the puck on the table much better than with the tables.

Two of the women’s division finalists (l to r) Patricia Nale of Houston and Lorraine Morrison of Boulder battle it out with Nale capturing second women’s title.

Thus, the Dynamo table will join the old Brunswick models as the only tables that are fully and unconditionally sanctioned for tournament play, meeting the group’s stringent criteria for performance and quality.

Arachnid Teams With ICMOA

CHICAGO—Arachnid, Inc. announced its participation in the 1987 Illinois Coin Machine Operators Association Illinois State Championship of English Mark Darts, marking the third year the firm will be providing a format for the qualifying tournaments and all dart games and personnel for the finals. Arachnid is also providing championship trophies and part of the more than $11,000 in cash prizes for this event.

In a formal letter of acceptance to Sam Zammuto, vice president of marketing at Arachnid, ICMOA’s executive vice president Arthur W. Seeds stated, “We look forward to working with you and your knowledgeable staff once again for another successful ICMOA Dart Tournament.”

Zammuto commented “Arachnid is always willing to work with state associations to bring about successful tournaments. This will be our third year with the ICMOA and each year we’ve had better and better participation on both the qualifying level and at the finals. Representatives of the ICMOA Dart Committee met with us in late September and made some very good suggestions on improving this year’s program. We’ve used those ideas to create a qualifying format that is more versatile and will appeal to the needs of operators in all parts of the state.”

A consolation bracket for the two events were added to the tournament finals. The “Sunday Second Chance Tournament” will be open to dart shooters who have been eliminated from main events on Saturday. This addition was made to help keep some of the dart shooters involved who otherwise would have left the tournament on Saturday night, thus bolstering revenue.

Dates for the finals are April 4 and 5, 1987 at the Civic Center Exhibition Hall in Peoria, Illinois.

Williams ‘Tic Tac Strike’

Here you have the largest 6-player shuffle alley from Williams Electronic. It’s not bet-ter yet, tic-tac-toe Williams style! It’s the classic game translated into shuffle alley play.

‘Tic Tac Strike’ has nine frames. Each strike earns 300 points and lights one square; each spare earns 100 points. However, when three strikes light up a row on the tic tac grid, either vertically, horizontally or diagonally, there’s a whopping 300 point bonus towards a possible top score of 9500.

The built-in appeal of shuffle alley play plus the popular tic-tac-toe theme make for winning combinations. Add then, also the game’s new sound effects and the choice of four other ways to play, as well. All game adjustments, diagnostics and bookkeeping functions are easily accessible from the front door.
**COIN MACHINE**

**VS SLALOM IN ACTION**—Everyone’s been talking about the new “VS Slalom” from Nintendo. It’s a ski game personalized—even the poles are there and the portrayal on the screen puts you right into the feel of the sport. Here are a couple of shots taken when Atlas Dist. of Chicago introduced the piece to area operators, Atlas exec Ed Pelligrini, a ski buff, plays the game as operator Tom Safranski (Keralt Amuse) awaits his turn (photo 1). Photo 2 gives you a clearer view of the game, which is surrounded by (l-r) Waukegan, Ill, op John Lewis, Atlas’ Ed Pelligrini, Atlas’ Jerry Marcus and Scott Braverman of Pioneer Corp.

**ATLAS HOSTS ‘NOSTALGIA’ GALA**—The new Rock-Ola “Nostalga” jukebox was the main attraction at the recently held regional showing hosted by Atlas Distributing, Inc. at the Zum Deutschen Eck restaurant in Chicago. It occupied center stage in the banquet hall so that attending operators (and they were there in big numbers) could reap the full benefits of the presentation and have the opportunity for hands on inspection. As previously reported in Cash Box (8/6/86 issue) the Rock-Ola “Nostalga” employs the advance technology of the present combined with the cosmetics and design that are reminiscent of the 50’s. The front door is the same as the Sonata, however, all of the parts are the same as those in the current Super Sound II machine. The new unit is a 160 selection model and it comes with the dollar bill acceptor. Rock-Ola’s executive vice president Bette Lockhart presided over the official unveiling of the “Nostalga” and then called upon the factory’s director of engineering Shuja Haque to thoroughly demonstrate the features and respond to questions from the attending operators. The presentation was brief but most productive. Cocktails and buffet dinner were provided and Atlas’ Jerry Marcus and Ed Pelligrini invited ops to stay as long as they wanted for any further assistance or dialogue regarding the machine—with food and bar service remaining available throughout the evening. If you went home hungry or thirsty, it was your own fault, however, one lucky op went home with a Rock-Ola 490 jukebox, which was offered in the grand prize drawing Chuck Bart of Prayshand Vending in Stratford, Ill. Pictured in the accompanying photos are (photo 1, l-r) Operator Jim Viltz, Atlas’ Ed Pelligrini, operator John Poulos and Atlas’ Jerry Marcus, (photo 2, l-r) operator Don Hesch, Rock-Ola’s Shuja Haque, Rock-Ola’s Bob Hesch and operator Ken Thom and Jerry Marcus.

**AT THE AVS ROWE SHOWING**—American Vending Saks of Wood Dale, IL hosted the first regional showing of the new Rowe R-91 jukebox (which offers the add-on feature for integrating the programming of compact discs and 45’s) at the Marriott O’Hare in Chicago on October 15. Event drew a big turnout of area operators, along with Rowe officials and factory representatives from some of the game lines handled by AVS. Pictured in the accompanying photos are (photo 1, l-r) Chicago operator Ed Valenzquez, Rowe’s Joel Friedman, AVS’ Gamm, operator Don Hesch and Rowe’s Ivan Sharps at the Rowe Video Jukebox; and (photo 2, l-r) Singer One Stop’s Carol and Jeff Tartol, Gus Tartol, operator Ken Thom, AVS Frank Jr. and Sharon Tartol at the Rowe R-91, which was equipped with the compact disc feature for the occasion.

---

**Rowe Offers Video Jukebox Guide For Operators**

CHICAGO—Rowe International, Inc. has produced a benefits-oriented guide to the Video Jukebox for music operators. As explained by Rowe vice president Joel Friedman, “We’ve developed this sales aid to assist operators who are introducing the Rowe Video Jukebox to their locations. We’ve found that the Video Jukebox needs to be presented differently than the traditional unit. Most operators have a clear picture of the income and traffic building potential of the Rowe Video Jukebox but, often, the location owners have yet to grasp the advantages.” he added.

Titled, “A New Profit Picture!,” the illustrated guide explains how the Rowe Video Jukebox helps draw in new customers—holding onto the regulars. It also describes the choices of video programs that locations can tailor the video music to chantele.

The Video Jukebox plays 160 selections in addition to the 40 video selections to provide the selectivity that builds location traffic.

The guide also discusses special features of the unit and compares its cost efficiency with live bands and deejays.

Copies are available through Rowe distributors or by contacting Joel Friedman, Rowe International, Inc., 75 Troy Road, Whippany, NJ 07981.
REFERENCE TOOLS FOR THE INDUSTRY

YEARS OF CHARTS AT YOUR FINGERTIPS
TWO CUMULATIVE VOLUMES

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 subscriber

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.

THE CASH BOX
SINGLES CHARTS
1950-1981

and

THE CASH BOX
COUNTRY
SINGLES CHARTS
1958-1982

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.