HOT ARTIST

HOT MUSIC

"BETWEEN TWO FIRES"

THE NEW PAUL YOUNG ALBUM

Featuring the single, "Some People," the follow-up to last year's sensation No. 1 hit, "Everytime You Go Away."

Produced by Hugh Padgham, Paul Young and Ian Keve

ON COLUMBIA RECORDS,
CASSETTES AND COMPACT DISCS.

Management: Gerd Ohme for Renegade Artist's Management.
Tribune Entertainment, Don Cornelius Productions, and Emmy Award-Winning Producer-Director, Steve Binder, proudly announce

The First Annual

SOUL
TRAIN
Music Awards

A prime-time nationally syndicated television special co-hosted by

Dionne Warwick – Luther Vandross

and scheduled for broadcast during April, 1987.

Musical direction by George Duke, supported by an all-star orchestra.

The First Annual Soul Train Music Awards

will be video-taped before a live black-tie audience on Tuesday, March 24, 1987, at Hollywood Center Television Studios, Hollywood, California.

Further details will be contained in your personal ballot package.

Ballots will be submitted to all program directors and music directors of radio stations which report R&B playlists to either or all of the four leading music trade publications and to all dealers which provide jazz or gospel sales reports.

Ballots will also be submitted to all recording artists and producers of R&B, Urban Contemporary, Rap, Jazz, or Gospel recordings which charted in either or all of the four leading music trade publications during the eligibility period between November 31, 1985 and November 31, 1986.
CBS Completes Publishing Unit Sale

NEW YORK—CBS has completed the sale of its music publishing business to SBE Entertainment World Inc., a corporation controlled by Stephen Swid, Charles Koppelman and Martin Bandier, for $125 million. The assets purchased are CBS Catalogue Partnership, April Music Inc., Blackwood Music Inc., Music Theatre International, and CBS Songs International. The sale also includes administrative rights for Michael Jackson's ATC Beatles catalogue. SBE has also entered into a separate four-year agreement to administer worldwide newly-acquired copyrights for the CBS/Records Group.

In a statement, SBE said it "intends to become a major new entertainment company and expects to make additional acquisitions in the industry as opportunities present themselves. Future acquisitions may come from areas other than the music industry per se."

CBS said it expects to show a gain on the sale in the fourth quarter of 1986.

CBS Declines Billion-Dollar Bid; Opt To Retain Record Unit

LOS ANGELES—At their monthly board meeting last week, CBS directors turned down a $1.25-billion offer for its record arm from an investor group led by CBS Records president Walter Yetnikoff, and including New York-based manufacturer Triangle Industries. The decision ends widespread speculation as to the immediate fate of CBS Records following the takeover of the financially ailing CBS by Laurence Tisch. Speculation on the eve of last wednesday's meeting centered on a group of other buyers, which according to reliable sources included Coca-Cola, Gulf & Western, Walt Disney Productions and Amoco.

CBS decided to sell, a deal could have been finalized in time to take advantage of existing tax laws before a general tax revision phases them out. January. The Yetnikoff group offered to buy the unit for $1 billion, which CBS declined. The company then marketed the unit to other parties, including the Triangles, which offered $1.25 billion.

CBS has decided to retain the record unit, which includes the CBS, Epic, Goody's, Columbia, A&M, and Casablanca labels. The unit is expected to generate $1 billion in sales this year.

An EMBARRASSMENT OF RICHES—Island/Warner Bros. recording artist Steve Winwood was recently honored with Platinum RIAA certification for his "Back In The High Life" album. The label's multi-instrumentalist/vocalist was in L.A. recently as part of his continuing tour. Celebrating the riches are (frt): Label president Larry Waronker, Winwood, and label chairman Mo Ostin.

NEW YORK—New York is mad about The Box. There are lines outside record stores, lines inside record stores, and lots of big bucks being spent for what has become the album of 1986. Indeed, this is no ordinary box; it is a forty-song, five-record set called "Bruce Springsteen and The E Street Band Live 1975-85" (Columbia) and it is already making music industry history.

"Live '75-'85" has set pre-release dollar records, and will almost certainly debut at the highest chart position ever for a five-record set. This is all the more amazing when one considers that it is priced between $19.99 and $24.99, and that most consumers consider that a bargain.

On the day of its release (10), Springsteen fans lined up outside a midtown Goody's store some two hours before it opened so they could be among the first to buy the album. At Tower Records uptown, perhaps seven out of ten people waiting were holding The Box, and retail forty-titles on the back cover, titles that the story of coming-of-age in the 1975-78 is a three-hour epic of "Grown Up" and "Independence," about seeking for "The Promise" in places like "Darlington County," about finally finding a "Reason To Believe," and about the prize-takes it's all a smattering of all that Springsteen's career, and includes a songs he's never recorded on any album: the time he's said goodbye to Bobbie and pledged his love to a Jersey girl listener has been through one of the emotional experiences one can have with a pop record.

"On a one to ten scale, S is a nine," said one young business man leaving Tower Records with The Box. "I don't love him like everyone else does. I only have maybe three or four albums."

"The cuts I've heard on this album pretty good for a live album," said an aged man who had purchased the record for his son. "I'm not really a fan. My son's major fan. Since my son moved out of house I haven't been listening to his stuff. I know most of the older songs, and I haven't heard many of the others."

One female executive in her late twenties was also buying the set for someone else.

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PARTYERSCraig Scanman, president of the newly-formed Cypress label, hosted a at the G Ray Hawkins Gallery in L.A. to celebrate the release of the company's first two "Famous Blue Raincoat," by Jennifer Warnes, and "High Risk," by Tim Webserg, among the well-wishers were members of the PolyGram staff (distributors of Cypress and the label's staff and artist roster. Pictured at the party are [frt] Cypress artists Tim Webserg and Johnny Z (of the Johnny Z Band), Cypress vice president, marketing, Ted Cohen, in artist Wendy Waldman, Scanman, and Cypress artists Jennifer Warnes and Kenny Rankin.
ORIGINAL MOTION PICTURE SOUNDTRACK FEATURING

SAM MOORE & LOU REED MODELS
NU SHOOZ
MARTHA DAVIS & SLY STONE RICKY
BRENDA RUSSELL VESTA WILLIAMS
RAE DAWN CHONG TOM SCOTT

SOULMAN

SEE THE SMASH NEW WORLD PICTURE.
HEAR THE MUSIC ON A&M RECORDS AND BASF CHROME TAPE
ALBUM RELEASES

OUT OF THE BOX

BRUCE SPRINGSTEEN—Bruce Springsteen and The E Street Band Live 1975-85—Columbia CX540555—Producers: Bruce Springsteen-Jan Landau-Chuck Plotkin—No List (5-record set)—Bar Coded

It's every bit as great as you think it is, a five-record, forty-song behemoth destined to blast from every speaker in the western world. Includes seven previously unreleased songs, and classics from all seven albums. Three hours later, it climax with eight "Born In The U.S.A." tracks that touch almost every human emotion. An unparalleled event.

DEBBIE HARRY—Rockbird—Geffen GHS 24123—Producer: Set Justman—List: 8.98—Bar Coded

Harry ends her hiatus with her sixth debut. The album contains a lot of wistful Blondesque elements, but also veers into some new direction, most successfuly in the LP's current single, "French Kissing." Harry continues to embody so modernism, captured in the Warhol cow and the album's nine eclectic tunes.

OUT OF THE BOX

BEASTIE BOYS—Licensed To Ill—Def Jam/Columbia BFC 40238—Producer: Rick Rubin—No List—Bar Coded

New York's wacky hip hop trio in a def rocking workout. The way having been paved by Run DMC, Beastie Boys' crash and burn abandon is right on the money. The set blasts off with "Rhymin' & Stealin'" continues on Side Two with the current 12" hit, "Paul Revere," and the heat doesn't stop. An aside: The LP's foldout cover has won honors for best cover of the year.


"Victory," the first single, is already explosive crossover hit. The quintessial party band, Kool & The Gang contues to take the lead in the dance flic sweepstakes. With thumping bass lines and catchy melodies, the formula remains the same as the sizzling results.

OUT OF THE BOX

LOOSE ENDS—Zagora—MCA 5745—Producer: Nick Martinelli—List: 8.98—Bar Coded

Cool and sophisticated sounds from Britain's leading soul expert. Their exotic image and modern sensibilities create a winning combination.

SAM KINISON—Louder Than Hell—Warner Bros. 25503—Producers: Sam Kinison-Elliot Abbott-Mark Linett—List: 8.98—Bar Coded

Engorged with X-rated gloss, Kinison puts a scathing bright light on just about every privately held taboo in the book. Vulgar to many, his comedy is often enlightening social criticism.

COLIN NEWMAN—Commercial Suicide—Enigma ST-73245—Producer: not listed—List: 8.98—Bar Coded

Former Wire singer/writer in his fourth solo effort, first with U.S. distribution. The songs have a brutal elegance, directness and intelligence. For Wire fans and modern ears.

MARK RENNER—All Walks Of This Life—The Gate International TGI-003—Producers: Mark Renner-John Grant—List: 8.98

Sade One reminds one of Eno, Virginias Ashley and other experimental instrumentists; a gentle synthesizer voyage detailing simple emotions as well as grand landscapes. For electronic music mavens and the adventurous new age consumer. Side Two contains four vocal songs als Felt, Eyelids In Gaga, et al.

THE COLOR OF MONEY—The Original Motion Picture Soundtrack—MCA 6189—Producers: Various—List: 9.98—Bar Coded

The hit movie has a potent soundtrack lineup, led of rock radio favorites, "Who Can This Place," by Don Henley. The set is filled out with cuts by Robert Palmer, Eric Clapton, Mark Knopfler and Warren Zevon.


This beautiful and icy album contains music from the soundtrack to a Japanese film at Arctic explorer Naomi Uemura. It features Windham Hill artists Philip Aaberg doing most of the score, joined by labelmates Michael Hedges and William Ackerman on a few songs.


Sequenced synthesizers in a dramatic, sweeping new age record destined for widespread acceptance.


Late 60s pioneers of the British traditional music scene in an instrumental package: reeds and jigs and other fun stuff. Former member Richard Thompson joins in on one track.

ONE WAY—IX—MCA 5823—Producer: Eumir Deodato—List: 8.98—Bar Coded

Jazzy and sophisticated R&B with a decidedly cool, urban romanticism.

ROBERT CRAY—Strong Persuader—Mercury 830 568—Producers: Bremberg-Dennis Walker—List: 8.98—Bar Coded

Phenomenal young blues guitarist in his major label debut. Cray combines the elements of blues with a pure lyrical melancholy sculpture a tempting musical creation.

OUT OF THE BOX

THE RECORDS TO WATCH


THE COLOR OF MONEY—The Original Motion Picture Soundtrack—MCA 6189—Producers: Various—List: 9.98—Bar Coded

This is the movie making record with odd track list of rock radio favorites, "Who Can This Place?" by Don Henley. The set is filled out with cuts by Robert Palmer, Eric Clapton, Mark Knopfler and Warren Zevon.

ROSE ROYCE—Fresh Cut—Omni 90557—Producers: Various—List: 8.98—Bar Coded

ROSE ROYCE—Fresh Cut—Omni 90557—Producers: Various—List: 8.98—Bar Coded

ROSE ROYCE—Fresh Cut—Omni 90557—Producers: Various—List: 8.98—Bar Coded

HEAVY TRAFFIC STARRING "V"—Atlantic 81682—Producers: Brian Down and Harold Beatty-Norman Whitfield—List: 8.98—Bar Coded

KRISTI ROSE AND THE MIDNIGHT WALKERS—Some People—Boulevard 9002—Producers: James A. Ball-Chris Christos—List: 8.98—Bar Coded

Cash Box November 22,
null
MADNESS—Suffering the tragic with draw symptoms of “Bruce abuse,” a fan gets crazy when stocks of the new album run low.

Quaint anecdotes of “Bruce mania” incident at record stores, stories of violence. Indeed, Columbia has hit on a Christmas buying season bonanza unheard of since Cabbage Patch dolls. Mob scenes have been reported at local one-stop... as early as 5am, no less! And, of course, price wars have erupted, with tags ranging from Tower Records’ $19.99 (LP) to $24.99 (LP) at Music Plus (CD prices have varied accordingly, starting at around $33). An actual fist fight broke out at the Sherman Oaks Tower outlet when supplies ran low. Was it the current rash of Santa Ana winds (known for mysteriously increasing L.A.’s crime rate) that caused the fracas, or is this album worth a broken jaw? I mean, sure, it’s a great recording and all, but it’s not like we’ve never heard most of these tunes before in one form or another. Gene lawless! Gone Platinum records in Thousand Oaks reports one young customer who paid the store’s $20.98 LP price all in coins. Are kids breaking their piggy banks for this collection? I guess so. Still, stores do exist where Bruce Mania isn’t all it’s been cracked up to be. “It’s a hype,” said Jeff Platt, of the Canoga Park Mobky Disc branch (the store sold 15 Springsteen albums the first day, as compared to the 400 LP’s sold at the West Hollywood Tower the first day out). Nevertheless, Bruce Mania covers the nation. North and south and coast to coast like a storm of locusts, and folks are snatching up the record faster than you can misinterpret “Born In The U.S.A.”

Rock Walk—What a great idea! The ultimate promotion. What better way to get customers into your store, especially a guitar shop, than to create a shrine to music legends outside your door? We’re talking about Rock Walk, the sidewalk hewl of fame of handprints and signatures similar to that of the Hollywood Walk of Fame (and located in the same town, too). The tribute comes free of charge to inductees, and they’re not paid to participate, either, but it’s fairly obvious who benefits most from it. The Guitar Center, that’s who, at $125,000, outside which you’ll find: Roy Orbison, Dion, Elton John, Stevie Wonder and Eddie Van Halen.

In PARTING—Encino’s Bao Wow is becoming one of the music biz chow houses of late (if you’re into dim sum). It’s owned by, among others, Weird Al Yankovic, Bernice Taupin and Eivira. The trendy, hip, the terminal faaabulous have been spotted eating It there with such notables as Tito and LaToya Jackson, Pat Benatar and Mick Fleetwood. Trouble is you have to enter The Valley to go there. Need less to say, I have never been... The Forum plays host to David Lee Roth.

IT’S NOT JUST A JOB—Pasadena’s The New Marxmen, fresh from opening dates for Epic Pipp, The Weenderogs and of Smithereens, come to Club Lingerie November 19. Saturday, December 20 as part of his “Eat Em And Smile” tour. Cinderella opens... Coming to the Beverly Theatre in December are the Mcgaregg sisters (Kate & Anna), along with Bill Bragg... while Miles Davis and Al Jarreau make it to the Universal Amphitheatre for a string of late December dates, including a New Year’s Eve show. Gregory Dobrin

Stanley Clarke: Return to Fusion

By Lee Jeske

“I feel that right now is a nice period for people who play instrumental music,” says Stanley Clarke. “There’s kind of a resurgence, people are kind of taking notice of it again. It’s funny, it happens every 10 years. I have no idea why — it’s the stupidest thing ever — but, hey, that’s the way it is.”

Hey, so Stanley Clarke — the sultan of the electric bass — is cooling off on his rich pro jects, slowing down on his producer for hire gigs, and getting ready to jump back into fusion waters. “H隐身,” his latest Epic LP, which Stanley terms a “transitional album,” features such mavens of instrumental jazz fusion (or almost jazz fusion) as Stanley Jordan, Herbie Hancock, Stewart Copeland, George Howard, and Alphonso Johnson. He credits an openness on the part of audiences to instrumental music as the catalyst for its “resurgence.”

“It’s a nice period again. See, for me, this is the second one. Because when Return To Forever came out, when the whole fusion thing was at its peak, whatever happened. It happened so fast: It went up really fast, everybody made a whole lot of money, real fast, and then when it died it died fast. I was like ‘voom’ and it was over. It was really, really something. I have a feeling that...”

(continued on page 26)
Duran Duran is ‘Notorious’ For Going Platinum

By Paul Iorio

W YORK — Duran Duran is back. “Notious” (Capitol), the band’s first LP since 84’s “Arena,” is likely to become their platinum album in as many years. The single, the title track, accompanied by a video directed by Peter Kagen and Paula ied, and other tracks sound like potential hits as well.

Though drummer Roger Taylor and gui- and Andy Taylor are no longer with the band, Simon LeBon, Nick Rhodes, and Rhys Taylor stay true to the sound that first ruled their worldwide success. Steve Ferrone, for- South of The Average White Band and ritti Politi, is the drummer on “Notious,” and Nile Rodgers and Warren Cuccur- oio play lead guitar (Andy Taylor is shirted on four tracks). The result is a ten- collection that is as percussive and melodic as anything the group has ever done.

The song “Notious,” which was report- one of the last cuts recorded for the LP, sounds certain to be a hit, and the other songs on the album will have appeal A Duranies as well. “Shin Trade” is per- the catchiest and most easily danceable, while the other songs run a wide gamut from the McCartney-esque “So Missh” to the moody “Winter Marches On.”

I’m a restless sort of person in that I’m not sure I can do the same thing for too long,” Nick Rhodes told Cash Box some months ago. “Despite that, I’ve found our stay in this group is that we do writing and recording and playing and doing this sort of thing.

This restlessness has resulted in Rhodes id the other band members engaging in extra-curricular projects. Last fall, Rhodes, John, and Roger Taylor formed Arcadia and recorded a successful album called “So Had The Rose.” Prior to that, John and Duran Taylor made an album with The Beat that featured two hit singles in “Some Like It Hot” and “Fang A Gong (Cut On).” Indeed one can see the influence of new single on “Notious” “Propositions,” and hints of Arcadia on “Winter Arcs On.”

“I have been listening to a lot of experi- mental music,” said Rhodes after the re- lease of “So Had The Rose.” “Some of it is obscure just for the sake of it and some of it is very original. What I’d like to do is combine some of the originality with something that relates to people, something that is slightly accessible. Because I still have an urge to communicate with people and I think it’s always important to move music on to something else. I like things to be very modern. I don’t like things that take too many ideas from the sixties or rock roots. I like something that might develop in sound but is still a damned good song.”

For all his experimental leanings, Rhodes has kept it accessible on “Notious,” which should go a long way toward expanding this band’s already solid commercial base. Another thing that has ‘moved forward’ the Duran sound is the addition of Nile Rodgers as co-producer of the album. He affords some tracks a percussive authenticity that may take some people by surprise.

Video has played an important part in this band’s development from the time of their 1981 self-titled debut album to their current “performance” video for “Notious.” In fact, this band could be called one of the first bands of the video age. “I like video,” said Rhodes. “I think Duran Duran really pioneered it and moved it into new areas, but I think we always had our priorities right as well, that the song was the most important thing. Now I think it’s time for a little more simplistic videos.”

Duran Duran’s tour in support of “Notious,” slated for a February kick-off, will begin in Australia, and will swing around to Japan and the U.S. later in the year. Cer- tainly their repertoire — whether from 82’s “Rio,” 83’s “Seven and The Bagged Ti- ger,” 84’s “Arena,” or their debut album — will be more hit-packed than ever. Not only that but Rhodes said that “I would hope that we’d include both Arcadia and Power Station songs as well.” But, clearly, the focus will be on “Notious” — and a band that has a notorious reputation for going platinum.

By Paul Iorio

OVER STORY

EAST COASTINGS

CHRONIC MURMURING — R.E.M.’s first of two sold-out Fodor concerts (11/06) was much better than their show last year at Radio City, but not quite as riveting as their show the year before at the Beacon Theatre. What made it better than last year’s was the inclusion of songs from “Murmur” (IRS), their best album, and “Lifes Rich Pageant” (Reprise), their second best album. What made it worse than the Bea- con show was that Michael Stipe, the most

compelling and charismatic member of the band, was not always the focus on- stage. In fact, this show was more an effort, and on such songs as “Fall On Me” and “So Much for the Afternoon,” Michael Stipe was in the background, letting other people such as Peter Buck for a cover of The Beatles’ “She Said, She Said.”" well, I could sud- denly hear the striking similarity be- tween the guitar riff in that song and the one Buck plays in “Begin The Begin.”) Some years ago, The Feudles were a big influ- ence on a nascent R.E.M.; today, it’s the other way around. Whatever the case, the Feudles sound more effort- less and natural than ever. Their second album, “Plasticity,” which I’ve only heard once, is a major hit. And their show in concert. Songs like “Slip- ping (Into Something)” and “The Last Roundup,” make novel use of vocal and guitar textures. Gauging from the crowd’s enthusiastic reaction to the forty minute set, a major label deal can’t be too far off.

The RAMONES LIVE! — The rockin’ Ramones gave one of their pat- ented non-stop shows at the Ritz No- vember 8, unleashing a sound and fury that still leaves many audiences breathless. After eleven years, going on twentysixfour into “Teenage Lobotomy,” “Psychother- apy,” “Rock ‘n Roll High School,” “Glad To See You Go,” all without a break, and, get this, even playing lost-in- the-cracks classics like “Carbona Not Glue” and “I Don’t Want Money” (which still has only nine words in the lyric), while de-pectorizing “Rock ‘n Roll Radio” and metalizing the “K.K.K. Took My Baby Away” and “Mama’s Boy,” before a packed house.

When the Ramones first hit the manager of a club in New York was so impressed he gave a performance on his local radio show. The band continued to grow in popularity, and in 1974 they released their first album, “Ramones,” which contains many of their most well-known songs. The album was critically acclaimed and helped to popularize the punk rock genre.

The band's second album, titled “Rocket to Russia,” featured several popular songs such as “Pinhead,” “Repo Man,” and “I Wanna Be Sedated.” These albums, along with subsequent releases, established the Ramones as one of the most influential bands in the history of rock and roll.

The band went on to release several more albums and performed on countless tours around the world. Despite their success, the band members were known for their down-to-earth nature and their dedication to the punk rock movement.

CLAPTON AT RITZ — Eric Clapton in clubland? That's what's going to happen No- vember 23 and 24 at the Ritz.

TRAGEDY — Horace Burrell of the Atlantic Records publicity depart- ment passed away Nov. 1 at the age of 36. Those who knew him are filled with a sense of loss, and will long remember his easygoing charm and quick wit. A statement from Atlantic Records sums up the feelings of all who knew him: "His warmth and kindness and great humor will always be a part of our lives and the life of Atlantic Records, and for that we are so very thankful."
EMERSON, LAKE & POWELL

THE GREEK THEATRE/PACIFIC AMPHITHEATRE, L.A. — To the delight of thousands of eager, adoring fans, Keith Emerson, Greg Lake and Cosmo Powell (Powell has been left unturned as the band’s drummer/percussionist) made a triumphant return to Southern California with a splicable two-hour performances at both The Greek Theatre and Pacific Amphitheatre.

Better known as ELP, the band established itself in the 70s as one of the leading practitioners of classical/rock music, relying almost exclusively on the keyboard expertise of Emerson for his musical identity.

Despite a several year-long absence since disbanding in the late 70s, and despite the many critics who castigate ELP as being pompous, pretentious and unimaginative, a group couldn’t ask for a more loyal following of fans and friends than those who attended its concerts during this recent tour.

And so it was, appropriately, in this reunion-like atmosphere, that some of the loudest cheers rang out during the opening number, “The Score,” as Lake belted out the lyrics, “It’s been so long your welcome back my friends, to the show that never ends.”

Emerson, Lake & Powell responded in turn to the crowds enthusiastic approval and gave them a stirring version of their first number “Pirates” from the “Works Vol. 1.”

For hardcore ELP fans, “Pirates” was truly one of the highlights for it was previously performed during the unsuccessful, short-lived “Works” tour that featured a complete orchestra. The orchestra was certainly not missed and if anything, these performances conveyed an even greater flair for the song’s Elashickling theme.

While there were some younger fans drawn to the show, the majority of fans most likely were the same that followed to ELP shows in the early and mid-70s. No doubt the group gave its fans everything from “Tarkus” to “Lucky Man” and other ELP chestnuts like “Still You Turn Me On,” “From the Beginning,” “Koile Edge” and “Parture For The Common Man” to mention a few. However, in addition to the old ELP pleasers, songs from the new album like “The Score,” “Touch and Go” and “Mars” were received equally well.

Welcome back my friends to the show that never ends. Based upon the crowd’s overwhelming, favorable reaction, it is doubtful if many left disappointed. ELP — it’s like you never left.

Mark Albert & Craig Williams

THE BOTTOM LINE, NYC — At his Haloween show here, Steve Earle debuted seven new songs from an as-yet untitled album he’ll record in January and release next April or May. Many of these new songs emphasize the rock aspect of his country-rock, and a couple of them sound like instant classics. If this show was any indication, there’s reason to “Guitar Town” (MCA) will be a major industry event.

The big question is whether he has come up with songs that equal “Someday,” “Good Ol’ Boy (Gettin’ Tough),” and “Guitar Town.” Apparently he has. “Sweet Little 66” is the best of the new batch, scaling down Springsteen themes to Chuck Berry size with a ferocity that would burn ears in Opus 3. “Nowhere Road” is the best lyric, a kind of “Desolation Row Revisited” about a boomerang road of life that “don’t go nowhere/it just takes you back again.”

“I Love You Too Much” is pure Buddy Holly roots pop. “Angry Young Man” is a melodic, harmonica-driven tune, and “San Antonio Girl” has more of a hint of The Beatles and mid-sixtiesfarfisa pop.

But the new album is months away, and most of the crowd came to hear Earle perform “Guitar Town” songs. From the moment he opened with the title track, Earle played it raw and fast, articulating every musical surface and depth with an exquisiteness that suggested the E Street Band, particularly with Harry Simonson’s “Born In The USA” drumming on “Somewhere” and Ken Moore’s bell-like keyboard work on the touching “Little Rock ‘n’ Roller.” Earle even covered Springsteen’s “State Trooper” and when he sang the “radio’s jammed up with talk show stations” Moore created a desert highway feel with some key, three in the morning organ falls.

While Springsteen characters are often just passing through on a highway trek to nowhere, Earle’s characters know the local roads, drink the local beer, and can smell the speed traps half a mile away — in short, they live around here. There is transience, yes, but there’s also a sense of regional allegiance that is so provincial it’s universal. Perhaps that’s why Earle has crossed over from the country to the rock charts with ease, and is equally compatible touring with both George Jones and The Replacements.

On the cover of “Guitar Town” Earle is pictured with a guitar that has a broken D string. At this show, Earle broke no less than three strings, and one song was even interrupted while a roadie handed him a new guitar — which is testament to his intensity. Earle thrashes his acoustic if he were trying to make it sound like a steel or a percussive instrument. He may sing with a twang, and write songs about ‘good ol’ boys,” but he’s a rocker in the purest sense of the word, as this concert and his new songs attest.

Paul Iorio

GREAT HALL, COOPER UNION, NYC — The American Jazz Orchestra, the jazz repertory band founded by jazz critic Gary Gildins, got off to a somewhat slow start this year, but the band fell into line for its debut concert of the ’86-87 season, “A Tribute To Benny Goodman.” The band, remarkably, sounded like a band (something it didn’t at its debut) as it poured through the program of Goodman Big Band chestnuts with sleek a lap.

The case for jazz repertory — something fiercely debated at the AJO’s debut — was clearly made here. The Goodman charts — by such marvelous arrangers as Fletcher Henderson, Eddie Sauter, Jimmy Mundy, Mel Powell, and Edgar Sampson — are best heard live, with a well-groomed big band swinging the hell out of them. Music director John Lewis this time had the right guys for the job — can one imagine a better big band trombone section than Jimmy Knepper, Jack Jefers, and Uribe Gandy? — and he whipped them into major league shape. The rhythm section — Dick Katz, Rufusfield, and Kenny Washington was spry and elastic, and the choice to fill Goodman’s clarinet shoes — Walt Levinsky — was a wise one: Levinsky’s rich sound is pure Goodman and his own musical personality was subsumed here, without being compromised, into that of Goodman’s. (Levinsky also served as guest conductor — John Lew-is had to make a Modern Jazz Quartet gig across town.)

But the stars of the evening were, naturally, the arrangements: some of the swinging jazz arrangements ever made. Such favorites as Henderson’s charts of “King Porter Stomp,” “Let’s Dance,” “Down Soul Camp Meeting,” and “Stealin’ Apples,” Sauter’s challenging later charts things like “Clarin La King,” and the marvelously performed “Benny Rides Again” and Mel Powell’s lesser-known, but no less effective, “The Earl” and “I’m Here,” we given a wonderfully exuberant spin by the band. Solos were kept properly short, with such players as Green, Knepper, Katz, sopranoist Lorenzo Schoenberg, and trumpeter Virgil Jones making good use of their given spots.

The concert opened with “Tribute Benny,” a concerto for clarinet and jazz orchestra commissioned from Bob Brookmeyer, with BMI’s help, expressly for a AJO. The concerto combined Goodmanque swing passages with warm pastels and the unmistakable staves of both Goodman and Brookmeyer — and it showed how the AJO has more up its sleeve than jazz repertory. Today’s equivalents of the Hensons and Sauters of yesteryear are here and this band can develop into a whole new kind of band, for their work; they certainly seemed to do justice to Brookmeyer’s fine piece.

The American Jazz Orchestra carefully avoided one of the pitfalls of jazz repertory, it so easily falls into at its debut: to do better six months ago; the idea that a mixed group jazz personalities can overnight be transformed into a band. One needs players and the right team players to make a band. The young American Jazz Orchestra, which will offer its next concert December 1st, seems to, after a bumpy maiden voyage, be ready to take flight.

Lee Jazz

READY FOR THE ROAD — Alice Cooper recently performed at a Hollywood sound stage for a dress rehearsal for his “Nightmare Returns” tour. The show, which includes Cooper’s classic hits and music from his recent “Constrictor” LP for MCA, is expected to tour through 1987. Pictured after the rehearsal are (l-r) Irving Azoff, president, MCA M. Entertainment Group, Cooper; Bill Bentley, vice president of AOR promotion, MCA Records; Shop Gordon, president, Alive Enterprises; Pat Martine, West Coast regional promotion director, MCA Records; and Billy Brill, national singles promotion director, MCA Records.

Cash Box November 22, 1986
The UK music industry had been counting on the government to introduce a levy on blank tapes. Francky lobbyng had been going on in the hope of speeding up the process—all to no avail. The cabinet committee has pushed aside the copyright bill, which included the levy proposals, claiming the next Parliament session is already overcrowded.

BPI director general John Deacon is furious. He predicts “a kind of anarchy in the realm of copyright reform if it is not reformed.”

The Performing Rights Society, the Musicians Union, and an impressive array of publishing bodies are all behind the BPI push for the bill to go through.

“Our industries say that it is absolutely essential that this bill go before Parliament this year,” says Deacon, who fears that the opportunity for radical copyright reform may be lost for years.

Iggy Pop is in London rehearsing for his world tour, which starts in December. His performances have always been legendary, although, this time, he says he will not be taking his clothes off.

“I have always wanted to give a good performance. I’ve been to so many gigs where the band on stage was said to be in town. Their bodies were there and their product was on sale, but they were nowhere else.

“What happens at my gigs happens in my soul and the soul of the audience. I don’t think I am going to drop my trousers this tour. I now try to get the same strength out of my sobriety as I did out of my drug use. I have been a singer for 18 years and I have gone full circle. When I started off I was the same as I was now. I looked the same, I had the same weight and the same hair. I graduated into drugs and more drugs and the side effects caught up with me.”

He puts his reformed character down to his Japanese wife, Suchi.

“She was taught me a lot about quiet and sustained effort, which is something I had when I was 19 and lost.”

Iggy explains his personality is best summed up in two childhood memories.

“When I was three, I was in a little blue sailor suit and I was with my par-
ents visiting my mother’s friend and she said, ‘And since we had Jimmy...’ and I started screaming ‘waaah!’ and I said, ‘You didn’t have me, I don’t belong to you, I was sent here.’ I said, ‘I am from Mars!’ and I think that was very indicative of a certain line of thinking.

“When I was in the third grade, I had a sourpuss teacher, who said I was hyperactive and couldn’t stand seeing me running around the class and I wouldn’t shut up. I don’t remember being this way, but, then again, I don’t remember half my adult life. She took me and sat me down in my chair and she bound me in class, round and round and around—it has must have been 100 times—with bright red string. I remember that very vividly. I have a very fond memory of that, I think it affected me. It made me a little bit kinky, I thought to myself, proudly, ‘Hey, I’m in the red string...’

Recommended: The Weather Prophets new single [Creation] “Naked as the Day You Were Born.” It is compelling, haunting, and very Velvet Underground, but there is nothing wrong with that.

Not to be missed. Furniture’s new album (Stiff) “The Wrong People.” Classic, beautifully-constructed ballads like “Love Your Shoes” and “Brilliant Mind” sit tight between the waiting saxophones on the looser, jazzier tracks. The love song “I Miss You” portrays wincing vulnerability. Sad, simply lyrics are back with a sparse and soulful pinano, bass and sax. The kind of song that writer Jim Irvin admits he is embarrassed to listen to. He is at his best when he wears his hear on this sleeve. The maudlin tracks are infinitely more interesting than the snug, uptempo ones.

Chrispy Ikey

**HAT’S WHY I’M HERE — CBS recording artist James Taylor recently completed a concert tour of Brazil. During his stay in Rio, Taylor held a press conference at which he was awarded a golden record award for “That’s Why I’m Here.” Pictured: r-l: Claudio Conde, sc vp, CBS records Brazil, Taylor, Waldemar Takao, m’l label chief, CBS Brazil; and Peter Asher, Taylor’s g.”**

**Dash Box** November 22, 1986

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**McEAN SIGNING — Peter McEan has signed a publishing agreement with Polygram/EMI Music for the U.S. and Canada. The producer/engineer/songwriter, known for his work on the first two multi-platinum Men At Work albums, most recently wrote and produced all songs on the debut LP for Chrysalis’ The City. Featured (lr) are Clifford Sessions, Capitol’s attorney; Leonard Richard- son, professional manager; Jack Rosser, senior vice president of business affairs and administra-
tion; Judy Staker, general professional manager, West Coast, David Landau, creative manager for motion picture and television; and Carol Mulke, vice president, talent acquisition. Seated: McEan and Chrysalis president Fred Willims.**

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**England’s Top Ten**

Melody Maker Chart

**Top Ten LPs**
2. Every Breath You Take - The Police - A&M
3. No. 100 Upping Street — Big Audio Dynamite — CBS
4. Liverpool — Frankie Goes To Hollywood — ZTT
5. Between Two Fires — Paul Young — CBS
6. Whiplash Smile — Billy Idol — Chrysalis
7. Top Gun — Soundtrack — CBS
8. Get Close — The Pretenders — WEA
9. True Blue — Madonna — Sire
10. Cork And Steel — Five Star — Tent

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**Italy’s Top Ten**

**Top Ten 45s**
1. Holiday Rap — M.C. Mike “G” & D.J. Swan — CDD/Debut
2. Bello E Impossible — Gianna Nanni — Ricordi
3. True Blue — Madonna — WE/A&ME
5. Notorious — Duran Duran — EMI
7. Rage Hard — Frankie Goes To Hollywood — Ricordi/ZZT
8. Don’t Leave Me This Way — Communards — PolyGram/London
9. Wonderland — Paul Young — CBS

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**Top Ten LPs**
1. True Blue — Madonna — WE/A&ME
2. Si Buena — Mino — EMI/PDI
3. Profumo — Gianna Nanni — Ricordi
4. Giori Infiniti — Poo — CGD
5. Dallamericano — Lucio Dalla — RCA
6. Orinella & — Orinella Vanoni — CGD
7. Top Gun — Original Soundtrack — CBS
8. Venditti E Segreti — Antonio Venni — Ricordi/Heiz Music
10. Liverpool — Frankie Goes To Hollywood — Ricordi/ZZT
Abbey Lincoln, Gil Evans, and many others. It'll take place from 2 to 10 p.m, and a call to (212) 280-5223 will get you ticket details.

EKA SP—Abdulrah Ibrahim is, to my mind, one of the very best pianists, composers, and bandleaders currently working. A complete original, he is responsible for the leading edge of this year—"Water From an Ancient Well" (Blackhawk) and "South Africa" (Enja). Now Blackhawk has picked up distribution of Eka—a label that Ibrahim began a couple of years ago with his vocalist Sathima Bee Benjamin—releasing Sathima's "Memories and Dreams" (as well as the new "Wind Song"), and Ibrahim's "Eka Y." and "Live At Sweet Basil, Volume 1." They are all worth watching, and Ibrahim is particularly worth hearing live: he'll be setting up in N.Y.'s Sweet Basil the first two weeks in December and a stop there is highly recommended.

Lee Jeske

**CASH BOX JAZZ ALBUMS**

* *= Available on Compact Disc
+ = Platinum (RIAA Certified)
+ = Gold (RIAA Certified)

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

**JAZZ FEATURE PICKS**

**LIVE AT THE MONTREAL JAZZ FESTIVAL—Ahmad Jamal—Atlantic 81699-1—Producers: Shubha Productions, Ahmad Jamal, Laura Hess-Hay**

The always tasty Jamal—one of the doyens of small-group piano jazz—gets the chance to stretch out here: only eight numbers make up this double LP and Jamal and company (bass, drums, percussion) make the very most of them.

**ARIO—Jerry Goodman—Private Music 2013-1—Producer: Jerry Goodman**

Jerry Goodman's violin is revved up high on this engaging fusion album, which has far too much muscle to be tagged "new age."

**VOL. 3—Warren Marsh/Lee Konitz—Storyville SLP 4096—Producer: Arnold Meyer**

One of the most gratifying confirmations in jazz—Konitz's gentle, intelligent alto and Marsh's tenor—lau in the third album culled from a rewarding

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**Cash Box** November 22, 1975

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**Jazz Finds A Home** is the name of a benefit that WCRX-FM, Columbia University's jazz-filled radio station, is lining up for that school's Wollman Auditorium on November 23, fitting the Sun-

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**INNERMISSION—Richard South- ern—Meaworkal MRL 7012—Producer: Peter York**

Subtitled "Synthesizer Realizations," this album is a new age/fusion blend that is like a soundtrack from some unrealized western: it's big and broad, like aural Cinemascop

**Lew Anderson All-American Big Band—Sea Breeze SB 243—Producers: Joe Crayborn, Lew Anderson**

A full-bodied, properly swinging big band LP from a line composer/arrange-

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**Images—Bill Meyers—Spindle top SPT 1114—Producer: Bill Meyers**

For his debut LP, keyboardist Meyers, a studio vet, holds nothing back; some 50 musicians and 40—40—syn-

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A LOT OF MUSIC—Melba Moore is shown here with Freddie Jackson on the set of Soul Train, along with the show’s host, Don Cornelius. On the show, Moore performed her current hit single, “Falling,” from her Capitol LP, “A Lot Of Love.” She also performed her #1 R&B single, “A Little Bit Moore,” a duet with Freddie Jackson, also from the album. Pictured (l-r) are: Jackson, Moore and Cornelius.

SHUFFLIN’ BEARS—The Chicago Bears “Shufflin’ Crew” and Dick Meyer, Red Label president and executive producer of “The Super Bowl Shuffle,” celebrate the announcement of the project’s 9-month charity results, which so far means $331,880 in food funds for Cook County, Ill. Pictured with Meyer (r) are: Mike Richardson, Walter Payton, Willie Gault, William Perry, Otis Wilson, Richard Dent, Gary Fencik, Steve Fuller, Mike Singletary and Jim McMahon.

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

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

V VIDEO—Constellation/MCA recording act Klymaxx are pictured wearing some of the 13 guises featured in their new video, Sex. The single is from their new, self titled LP, and (r) are: Cheryl Cooley, Fenderella, Lorena Shelby, Robbin Grider, Bernadette Cooper and Malaya.
They have defined what's best
in rock'n'roll. They have had
classic hit after hit... "You
really got... all day and all
of... dedicated follower of...
tired of... lola... come dancin'..."
and now, their latest single
release

The Originals
And
Still
The Greatest

Ray Davies.
Dave Davies
Ian Gibbons
Bob Henrit
Jim Rodford
Mick Avory

Produced by Ray Davies at Konk Studios, London

On MCA compact discs, HQ cassettes and records
CASH BOX PRESENTS

The Music Times

AN IN DEPTH ANALYSIS OF THE MARKETS

NOVEMBER 22, 1986

MARKET AT A GLANCE

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

Two People—Tina Turner—Capitol
35 Adds

Shake You Down—Gregory Abbott
Columbia
20 Adds

Control—Janet Jackson—A&M
19 Adds

Coming Around Again—Carly Simon
Arista
17 Adds

This Is The Time—Billy Joel
Columbia
16 Adds

PETEAL

Word Up—Cameo
Atlanta Artists/PolyGram

True Blue—Madonna
Sire/Warner Bros.

You Give Love A Bad Name
Bon Jovi—Mercury/PolyGram

Human—Human League—A&M

REQUESTS

Walk Like An Egyptian—Bangles
Columbia

Amanda—Bostan—MCA

True Blue—Madonna
Sire/Warner Bros.

Human—Human League—A&M

ALBUM ALLEY

Bruce Springsteen & The E Street Band Live/1975-85—Columbia
This record set focusing on ten years of Springsteen live shows.

"War" is this week's CHARTBREAKER at #44 bullet.

Walter—Lone Justice—Geffen

Underkind Maria McKee returns with a revamped band and slightly altered sound this week, the follow-up to their acclaimed 1985 debut album. LP is check-full of 28 gems.

Dickbird—Debbie Harry—Geffen

"Kiss Me," punk rock diva makes an impressive return to the recording scene with this high tech album. "French Kissin'," the first single, charts this week at #88 bullet.

I Need Your Loving—Human League—A&M

Love Will Set You Free—Smokie Robinson/Tamla/Motown

Two People—Tina Turner—Capital

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

Big Time—Peter Gabriel—Geffen

CROSSOVER POTENTIAL

"Victory," (bullet at #40 this week) should propel this strong follow-up to 1984's multi-platinum release "Emergency."
LUTHER!

STOP TO LOVE!

FROM HIS B/C LP, A SMASH SINGLE.

Solid sales base off B/C airplay, developing well with pop airplay, extremely strong retail activity.

ALREADY ADDED AT:

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On Epic Records and Tapes
# TOP 40 PLAYLIST SCOREBOARD

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* Soundtrack ** MTV—Exclusive NV—No Video NR—Not Ranked Y—Yes, On Tour X—All
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<td>BRUCE SPRINGSTEEN—War—Columbia</td>
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<td>ANDY TAYLOR—When The Rain Comes Down—MCA</td>
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<td>TINA TURNER—Two People—Capitol</td>
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## Multi Format Playlist

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<td>1 Lionel Richie—Love Will Conquer All—Motown</td>
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<td>6 Billy Ocean—Love Is Forever—Jive/Arista</td>
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<td>77%</td>
<td>98%</td>
<td>39.8%</td>
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<td>8 Kool &amp; The Gong—Victory—Mercury/PhyGn</td>
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<td>9 Benjamin Orr—Stay The Night—Elektro</td>
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<td>11 Boston—Amanda—MCA</td>
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NORTHWEST

BIG CLAPTON—It's In The Way That You Use It—Duck/WB
1st single from "The Color of Money" soundtrack, and his forthcoming "August" LP

EASY FOR THE WORLD—Love You Down—MCA
B/C hit with hot phones starts to cross over with add at WAVA

COMMUNARDS—Don't Leave Me This Way—MCA
WXKS latest to join this bondwagon—Bond has "Bronski Beat" alumnus

SOUTHEAST

EM—Superman—I.R.S.
60's cover continues to move far Athens, GA band

ARETHA FRANKLIN—Jimmy Lee—Arista
Debut B/C chart at #73 bullet

NOCEA—Summertime, Summertime—Sleeping Bag
#6 bullet Dance chart—#82 bullet on B/C chart

SOUTHWEST

BOB OF LOVE—You Make Me Feel So Good—WB
Still testing well in Houston—Add at KRGV this week

BOBBY BROWN—Girlfriend—MCA
Ex-lead singer for New Edition steps out on his own

ANITA BAKER—Caught Up In The Rapture—Elektra
#19 bullet B/C chart for silky smooth songbird

IDWEST

DEAD OR ALIVE—Brand New Lover—Epic
Testing well in the heartland with odds at WMMS and WAHC

REM—Superman—I.R.S.
America's most important new band—Now on at KWK

NU SHOOZ—Don't Let Me Be The One—Atlantic
WAHC puts on the shoos

ACIFIC NORTHWEST

NU SHOOZ—Don't Let Me Be The One—Atlantic
Third single from LP "Poolside"—We dare you to sit still during this one!

WEST

JARVIS COULTER—Crazay—A&M
Prince protege meets legendary funkster—#6 bullet on B/C chart

STACY Q—We Connect—Atlantic
Second single off "Better Than Heaven" album

DAVID LEE ROTH—That's Life—Warner Bros.
'Ole' blue eyes' would be proud
ON THE CIRCUIT

ROCK 'N' ROLL DAY IN L.A.: November 13th marks the first year anniversary of Rock 'n' Roll Day as proclaimed by Mayor Tom Bradley. To celebrate the event, Little Richard will be honored by adding his hand prints and signature to the ROCK WALK located in front of the Guitar Center on Sunset Boulevard in Hollywood. The ceremony promises top rockers as well as the master of ceremonies, Gary Owens, and will preview Little Richard's new album "Lifetime Friend" which is due out December 8th. The Los Angeles Chamber of Commerce has a committee which selects those who have 'paved' the way for great rock. Previous rockers to be preserved in cement include: Stevie Wonder, Eddie Van Halen, Les Paul, Robert Moog, C.F. Martin III, Jim Marshall and Bill Ludwig. Soon to be inducted are: Rod Stewart, Crosby, Stills, Nash & Young, Ricky Nelson, Elvis Presley and Jimi Hendrix.

HALL OF FAME: The National Association of Broadcasters is accepting nominations from its radio members for two inductees into NAB's Radio Hall of Fame. NAB Radio Board Chairman B.E. Brown, owner/manager, KGAS, Cortez, Texas, said, "This is an excellent opportunity for broadcasters to publicly salute the accomplishments of the champions in the industry. I urge all NAB radio members to participate."

The Hall of Fame was established in 1976 to recognize and honor those individuals who have made outstanding contributions to the radio industry. To be eligible for nomination a person may be involved in any area of radio broadcasting, must have been active in radio for at least 10 years and may be nominated posthumously if the person has been deceased for at least two years. Ballots have been mailed to members and must be returned by Dec 31st. Each broadcaster may nominate one person. Those receiving the most nominations will be reviewed by NAB's Board of Directors which will choose the two new members during its semi-annual meeting next February.

Last year's inductees were sportscaster Mel Allen and commentator Earl Nightingale.

"60 SECONDS IN ROCK!" (Son Francisco, CA) On November 10th, 97.3 KRQR The Rocker, will mark the the debut of "60 Seconds In Rock!", a chronological history of Rock 'N Roll as it happened to the day, including biographical capsules and reviews of significant events. The show contains relevant points of interest about artists and their music spanning three decades of Rock 'N Roll with an emphasis on the 60's and 70's. The show is hosted and produced by KRQR's Production Director, Mercy Hawkes.

BEATLEMANIA REVISITED: On November 26, 002 special will air at 9 p.m. EST/PST on most PBS stations. "Yoko Ono presents John Lennon: A Journey in the Life", a 60-minute dramatized version of the ex-Beatle's life starring Benji Lawrence and Tim McEnvoy as the childhood and teenage Lennon and Bernard Hill as the adult rock star.

During Thanksgiving week Westwood One Radio Network offers THE BEATLES: TWIST & SHOUT. The program features music and interviews, including Paul McCartney's most recent interview in which he discusses early days of Beatlemania and his songwriting partnership with John Lennon. The program runs 3 hours and is hosted by Roger Scott. John Lennon In His Own Write, a one-hour-long special celebrating the career and music of this rock legend, will be broadcast the week of December 8th.

ON THE MOVE: Rick Gillette will assume the position of Program Director for WHYU Power 96 FM/Detroit, on Monday, December 1st. Rick comes to WHYU with 12 years of radio experience. Most recently he held the position of Operations Manager for KFAM AM/FM in Sacramento, CA, and prior to that he held on-air and management posts at several West Coast stations including KWSS in San Jose and KGB in San Diego. Acting PD Michael Waite will remain at WHYU as ASST. PD... KDON in Salinas, CA has a new Program Director in the form of Jeff Hunter. Jeff's most recent post was as Music Director with KKDQ in Sacramento, CA, where he hosted the afternoon drive. During his career in radio he has worked at KITs in Son Francisco, and The Mighty 690 which broadcast throughout Southern California. ... Scott Lockwood has been promoted to Production Director at KFI-AM and KOST 103 FM in Los Angeles, CA. Laurie Sanders can now be heard 2am-6am weekdays on KOST 103 taking over Scott's previous shift. Laurie, prior to her promotion, served as weekend personality on KOST, and before joining KOST last March, she was an announcer at WLS AM/FM in Chicago and WISN in Milwaukee, Wisconsin. Scott on the other hand, in addition to his new position will serve as weekend personality on KOST. During his radio career Scott worked on-air at KISI-FM, KUTE-FM, and KRTH-FM, all in Los Angeles. He also does a variety of freelance radio and television commentaries, and is currently involved with a weekly show on KCOP-TV, "Meet Your Next Employer." . . .

RADIO LEGEND SCOTT MUNI (WJNEW GIG—East Coast radio icon Scott Muni, pictured here, will team with KMET-FM's David Perry to host "One," Westwood One's weekly five-hour music, interview, and collar program, which has been with WNEW-FM since its inception 1967.

LOOP ABUSE: Chicago's LOOP 98, has just kicked off a PSA campaign against substance abuse. The campaign began with 10-second television spots against drinking and driving, featuring afternoon personalities Steve Da Garry Meier. In the PSA Steve says, "When I drink, Garry drives." Garry counters, "When I drink, we can't." The crawl across the screen reads, "Don't Drink and Drive." Local TV stations are donating time to run the announcements, and the TV run is supported by magazine and busker hopes that Chicago will have a much quieter holiday season.

PROMOTION OF THE WEEK

CITY—HOUSTON, TX

STATION—KKHT-FM 96.5

D.J.—Morning Man BOBBY MITCHELL salutes a different "Secretary of the Week" each Thursday morning.

PROMOTION—HIT 96.5'S TRIBUTE TO THE "HARDEST WORKING PEOPLE IN THE WORLD"

Finally a contest to honor the real backbone of most organizations! KKHT is combing the city to search for Houston's hardest-working, most dedicated secretaries, and a different "life-saver" will be named each week. Winners receive a dozen roses and a Seiko watch worth $200.00 courtesy of Gordon's Jewelers. As DJ Mitchell comments, "Your secretary, tomorrow's CEO."
REGIONAL BREAKOUTS

NORTHEAST

1 TINA TURNER—Two People—Capitol
2 NANCY MARTINEZ—For Tonight—Atlantic
3 BILLY JOEL—This Is The Time—Columbia
4 ROD STEWART—Every Beat Of My Heart—Warner Bros.
5 GEORGIA SATELLITES—Keep Your Hands To Yourself—Elektra

SOUTHEAST

1 TINA TURNER—Two People—Capitol
2 GEORGIA SATELLITES—Keep Your Hands To Yourself—Elektra
3 JETS—You Got It All—MCA
4 CARLY SIMON—Coming Around Again—Aristo
5 BILLY JOEL—This Is The Time—Columbia

SOUTHWEST

1 TINA TURNER—Two People—Capitol
2 CARLY SIMON—Coming Around Again—Aristo
3 BILLY JOEL—This Is The Time—Columbia
4
5

MIDWEST

1 TINA TURNER—Two People—Capitol
2 B. VERA & THE BEATERS—At This Moment—Rhino
3 BILLY JOEL—This Is The Time—Columbia
4 CARLY SIMON—Coming Around Again—Aristo
5

PACIFIC NORTHWEST

1 TINA TURNER—Two People—Capitol
2 BILLY JOEL—This Is The Time—Columbia
3 VAN HALEN—Best Of Both Worlds—Warner Bros.
4 LUTHER VANDROSS—Stop To Love—Epic
5

WEST

1 BILLY JOEL—This Is The Time—Columbia
2 JETS—You Got It All—MCA
3 PETER GABRIEL—Big Time—Geffen
4 B. VERA & THE BEATERS—At This Moment—Rhino
5 CHICO DEBARGE—Talk To Me—Motown

COMMENTS

Some strong adds. Included on: WPHD, WBZZ, WPRW, WHTX & WKSE

Some stations on: WHIT, WKKS & WKRR. WPRW, WCAU, WPLJ, & WBZZ all added this week

 Stations already on include: WPHD, WPRO, WBLU. Adding this week WBEN, WKSE & WFLY

Out of the box adds this week include: WPHD, WKKS & WCAU

Building nicely in Northeast. Some adds this week are: WCAU, WPHD, & WKRR.

Second single debuts @ #71 bullet. Looking strong in all regions.

Following the early lead of Y100 last week, this week adds: Z93, WQXL, WROQ & WBCY

Some S.E. stations on already: WRBQ, WBCY, WBBQ & WZAT. New adds are: WSSX, WNJV, & WNOK

Building nicely. Some new adds include: Z93, WBCY & WANS

Some stations already on or I93, Z93, WANS & WQUT. Joining the list this week are: WBBQ, WMC & WRSR

Major odds this week including: B97, KTJK, KJYO, KAYI & KRGV

Texas leads the way with: KKBQ, KAMZ, KRBE, KZPS & KHFI

Jumps from debut #80 to #66 bullet this week

In Cleveland WNCX & WMMS are adding. Other MW adds include: WBAM, WCCY, KHTR, WQDD & WABC

Early jump last week for: WZEE, KBEQ & WKDD. Bollard adds this week @ WMMS, WNCX & WNCI

3rd single off album. “The Bridge”

Pauses @ #60 bullet this week. From the movie “Heartburn”

Plenty of strong adds in N.W. including: KPLZ, KKRZ, KSND & KZZU

Phil Romone produced single still on @ KUBE, KPLZ, KZZU, KKRZ & KSND

Hard rock party boys debut #90 bullet

Starting to cross over—#26 bullet on B/C Chart

This is the time for KZZP, KJMN, KPKE, KCPX & KNMQ

KMEI, KROQ, KSFM & KCAQ were on last week. Adds this week @ KZZP, KCPX & KIIX

West shows 1st on Gabriel’s 3rd single. KMEI, KSDO & KNMQ odd this week.

LA bond breaks in the West on KIIS & KZZP

#9 bullet on B/C Chart—Crosses over @ KIIS, KSFM, KMEI, KLUC & KHTZ

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.

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

Name

Address
City_________State_________Zip

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with all the powers to get your station flying high again? Well, removing his glasses and stepping from the nearest phone booth is the answer to all your prayers.

His name is Steve LaBeau. He is a man who has logged many miles and many years in AM radio and he has recently formed AM Media Consultants, a firm devoted exclusively to helping AM radio stations. "During my years spent with AM radio it has become obvious that AM listening patterns have evolved in such a way that there are special needs and problems that need to be addressed," LaBeau comments.

A native Californian, LaBeau's career has taken him from the wilds of Colorado through stops in Las Vegas, Orlando, and Detroit before landing him back in Los Angeles, where he has served as Program Director at KFI-AM for the last 4 years.

LaBeau finds programming extremes to be one of the major problems with AM formats today. "A lot of AM stations are just grabbing at anything, and others have programmers more concerned with playing the Hot Hits than they are about really appealing to the demographics available and making more money for their radio station. Between these two extremes is programming that really does work."

In order to help Fine-Tune an AM station with problems, LaBeau has the necessary resource of experience to draw upon, and plans to use consistent programming and focused marketing to appeal to the big-bucks 35-49 demos. "Programming has to come first. You must define just who it is that you want listening to your station, then make sure that your programming is matching that audience," he insists. "If you have the right programming to reach the right audience, and you know how to properly market that radio station, then AM radio can and will continue to be a significant force. But you must market it so that it is successful as a business."

LaBeau plans to use his strategies to compete within the AM market for the most part, especially in the larger areas. However, he notes, "I do want to make myself available from small to major markets and each market will have different situations. The key is getting the right number of programming combinations together to grab new listeners and yet maintain a certain consistency and image for your station." He is sure that there are plenty of PD's across the country who would like to use that key to unlock the gateway to higher ratings.

"To my knowledge, there is nobody who is consulting AM and AM exclusively. I think we are unique. Hopefully the credibility I have established throughout the years in AM radio, as well as my willingness to work with AM radio and not just throw it by the wayside will carry some weight."

LaBeau speaks enthusiastically about the future of AM radio, but warns that it must be overseen with patience and foresight so it is to be successful again. "It is a future that has to be forged with quality decisions and the commitment to stick with the decisions you've madesexclusively through to their completion. These changes will take some time to become visible, and it won't happen in one or two books."

So take heart all of you in AM-Radio land: the man of steel has landed and programming that promises to increase your share and make you more profitable is just a phone call away.

Steve LaBeau and AM Media Consultants can be reached in Los Angeles at (213) 857-8402, so pick up the phone and give them a call. Today.

Rob Yardumian

HOT O' SQUIER — Capital recording artist Billy Squier stopped by KLOS recently to promote his latest LP "Enough is Enough," and his upcoming single release, "Shot O' One." Pictured here just shavin' off are (l-r): Kurt Kelly (KLOS assistant PD), Squier, Bab Amen (KLOS air personality), and Tim Kelly (KLOS PD).

IT'S STILL A WONDERFUL LIFE — The sincere one, Jimmy Stewart, will serve as the host for "Moonlight, Memories, and Miller," a three hour retrospective on the life and music of the 1945 big band-er of them all, Glenn Miller, which is a set to air over Thanksgiving weekend on the Mutual Broadcasting System. Pictured here are (l-r): Marcia Hirschman, producer of the show; Stewart; and Gary Landis, director of programming for "Westwood One."
CASH BOX PRESENTS
The Music Times
BLACK CONTEMPORARY
AN IN DEPTH ANALYSIS OF THE MARKETS
NOVEMBER 22, 1986
MARKET AT A GLANCE
MOST ADDED Out Of A Possible 85 Stations
77 Stations Reported This Week
Shiver
George Benson—Warner Bros.
16 Adds
Tenderoni
O'Bryan—Capital
14 Adds
Tell Me What I Gotta Do
Al Jarreau—Warner Bros.
12 Adds
Do You Want It Bad Enuff
Jenny Burton—Atlantic
11 Adds

RETAIL
Shake You Down
Gregory Abbott—Columbia
A Little Bit More
Melba Moore—Capitol
Love Will Conquer All
Lionel Richie—Motown
Human
Human League—A&M

REQUESTS
Tasty Love
Freddie Jackson—Capitol
As We Lay
Shirley Murdock—Elektra
Girlfriend
Bobby Brown—MCA
Love You Down
Ready For The World—MCA

ALBUM ALLEY
Just Like The First Time—Freddie Jackson—Capitol
Contains the number one smash b/c hit "Tasty Love." Other standouts include "Have You Ever Loved Somebody" and "I Don't Want To Lose Your Love," A natural on all urban and quiet storm formats.
The Best Of George Clinton—Capitol
Mr. P-Funk is back with all of your funk favorites. Includes "Atomic Dog," "Da Fries Go With That Shake," and "Hey Gaad Lookin" among others. A perfect gift for that Parliament-Funkadelic fan in the house.
An Imitation Of Love—Millie Jackson—Live/RCA
The queen of class and sass is back with a new hit album. Included is the top 15 b/c hit "Hurt Wild! Unrestricted! Crazy Love." Other standouts include "Love Is A Dangerous Game," and the title song. This album has the bite of Millie Jackson that will be a very pleasant surprise to programmers and fans.
Vicious Rumors—Timex Social Club—Danya/Fontesy
The controversy continues as we see the long awaited debut LP from Timex Social Club. Includes versions of the #1 dance hit at 1986 "Rumors/Vicious Rumors."

NEW AND HOT 45'S
U-Turn—Jay Blackfoot—Edge Records
Two People—Tina Turner—Capitol
I Need Your Loving—The Human League—A&M Records
Since I Held You Close—Billy Preston—Motown
I'm In Love—Ruby Turner—Live/Arista
Listen to These Lessons in Love.

Jeff Lorber
“Facts Of Love”
featuring Karyn White

Al Jarreau
“Tell Me What I Gotta Do”

James Ingram
“Never Felt So Good”

George Benson
“Shiver”

Chaka Khan
“Tight Fit”
<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst. Wk.</th>
<th>Tri. Wks.</th>
<th>Req. Rank</th>
<th>Rotation</th>
<th>Sales Rank</th>
<th>Video</th>
<th>Current LP This Wk.</th>
<th>Current LP This Wk.</th>
<th>Hot Cuts</th>
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<tbody>
<tr>
<td>1</td>
<td>Freddie Jackson—Tasty Love—Capitol</td>
<td>1</td>
<td>9</td>
<td>2</td>
<td>H</td>
<td>2</td>
<td>Y</td>
<td>Y</td>
<td>11</td>
<td>Have You Ever Loved</td>
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<tr>
<td>2</td>
<td>Melba Moore—Little Bit More—Capitol</td>
<td>2</td>
<td>12</td>
<td>3</td>
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<td>3</td>
<td>Y</td>
<td>Y</td>
<td>28</td>
<td>Falling/Stay</td>
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<tr>
<td>3</td>
<td>G. Abbott—Shake You Down—Columbia</td>
<td>3</td>
<td>15</td>
<td>1</td>
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<td>Y</td>
<td>Y</td>
<td>7</td>
<td>Get The Feeling</td>
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<td>4</td>
<td>Stacy Lattisoff—Sock It—Motown</td>
<td>4</td>
<td>11</td>
<td>14</td>
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<td>10</td>
<td>Y</td>
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<td>Jump Into My Life</td>
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<td>5</td>
<td>Lionel Richie—Love Will Conquer Motown</td>
<td>12</td>
<td>8</td>
<td>10</td>
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<td>Y</td>
<td>Y</td>
<td>4</td>
<td>Say It/Don’t Stop</td>
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<td>6</td>
<td>Jesse Johnson—Crazy—A&amp;M</td>
<td>6</td>
<td>9</td>
<td>16</td>
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<td>8</td>
<td>Y</td>
<td>Y</td>
<td>18</td>
<td>Shockadelic</td>
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<td>7</td>
<td>One Way—Don’t Think About It—MCA</td>
<td>8</td>
<td>8</td>
<td>15</td>
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<td>9</td>
<td>Y</td>
<td>Y</td>
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<td>Whommy/Who Does She</td>
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<td>8</td>
<td>Commodores—Goin’ To The Bank—Polydor/Polygram</td>
<td>11</td>
<td>8</td>
<td>11</td>
<td>H</td>
<td>11</td>
<td>Y</td>
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<td>47</td>
<td>Can’t Dance/Take It From</td>
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<td>9</td>
<td>Chico DeBarge—Talk To Me—Motown</td>
<td>10</td>
<td>9</td>
<td>12</td>
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<td>6</td>
<td>Y</td>
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<td>I Like Your Body</td>
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<td>10</td>
<td>Human League—Soulful—MCA</td>
<td>5</td>
<td>10</td>
<td>13</td>
<td>M</td>
<td>4</td>
<td>Y</td>
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<td>50</td>
<td>Need Your Love</td>
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<tr>
<td>11</td>
<td>Ready For The World—Love You—MCA</td>
<td>17</td>
<td>7</td>
<td>4</td>
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<td>19</td>
<td>Y</td>
<td>Y</td>
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<td>Mary Goes Round</td>
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<td>12</td>
<td>Millie Jackson—Hot Wild Jive—RCA</td>
<td>14</td>
<td>9</td>
<td>17</td>
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<td>16</td>
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<td>13</td>
<td>Cameo—Word Up—Atlantic Artist</td>
<td>7</td>
<td>16</td>
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<td>14</td>
<td>Patti Labelle—Kiss Away The Pain—MCA</td>
<td>24</td>
<td>7</td>
<td>8</td>
<td>H</td>
<td>20</td>
<td>Y</td>
<td>Y</td>
<td>16</td>
<td>Back Together/Something Special</td>
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<td>15</td>
<td>Anita Baker—Caught In The Rapture—Elektra</td>
<td>19</td>
<td>6</td>
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<td>26</td>
<td>Y</td>
<td>Y</td>
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<td>You Bring Joy</td>
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<td>16</td>
<td>Kool &amp; Gong—Victory—Mercury</td>
<td>28</td>
<td>3</td>
<td>24</td>
<td>M</td>
<td>28</td>
<td>Y</td>
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<td>LP forthcoming</td>
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<td>17</td>
<td>Full Force—Unfaithful Columbus</td>
<td>23</td>
<td>7</td>
<td>7</td>
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<td>18</td>
<td>Y</td>
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<td>18</td>
<td>Levert—Let’s Go Out Tonight—Atlantic</td>
<td>20</td>
<td>7</td>
<td>21</td>
<td>M</td>
<td>13</td>
<td>Y</td>
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<td>19</td>
<td>Bobby Brown—Girlfriend—MCA</td>
<td>29</td>
<td>3</td>
<td>26</td>
<td>M</td>
<td>27</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>Girl Next Door/King Of Stage</td>
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<tr>
<td>20</td>
<td>Howard Hewett—I’m For Real—Electro</td>
<td>9</td>
<td>17</td>
<td>6</td>
<td>M</td>
<td>5</td>
<td>Y</td>
<td>Y</td>
<td>17</td>
<td>Committed To Love</td>
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<tr>
<td>21</td>
<td>General Kane—Apple Jack—Motown</td>
<td>13</td>
<td>11</td>
<td>18</td>
<td>M</td>
<td>24</td>
<td>Y</td>
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<td>Hairdoz</td>
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<td>22</td>
<td>Jeff Lorber—Facts Of Love—Warner Bros.</td>
<td>31</td>
<td>6</td>
<td>27</td>
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<td>NR</td>
<td>Y</td>
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<td>23</td>
<td>Temptations—Lovin’ Soul—Gordy</td>
<td>15</td>
<td>16</td>
<td>9</td>
<td>M</td>
<td>14</td>
<td>Y</td>
<td>Y</td>
<td>6</td>
<td>To Be Continued</td>
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<td>24</td>
<td>Run DMC—You Be Ill—Profile</td>
<td>44</td>
<td>3</td>
<td>33</td>
<td>M</td>
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<td>Y</td>
<td>Y</td>
<td>9</td>
<td>Is It Love?</td>
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<td>25</td>
<td>James Brown—Gravity Scotti Bros/CBS</td>
<td>25</td>
<td>8</td>
<td>NR</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
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<td>Luther Vandross—Stop To Love—Epic</td>
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<td>30</td>
<td>M</td>
<td>21</td>
<td>Y</td>
<td>Y</td>
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<td>Really Didn’t Mean It</td>
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<td>27</td>
<td>Janet Jackson—Control—A&amp;M</td>
<td>38</td>
<td>2</td>
<td>31</td>
<td>M</td>
<td>23</td>
<td>Y</td>
<td>Y</td>
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<td>SOS Band—Even When You Sleep—Tobias/CBS</td>
<td>32</td>
<td>6</td>
<td>NR</td>
<td>M</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
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<td>29</td>
<td>Choko Khan—Tight Fit—Warner Bros.</td>
<td>35</td>
<td>4</td>
<td>29</td>
<td>M</td>
<td>29</td>
<td>Y</td>
<td>Y</td>
<td>40</td>
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<td>30</td>
<td>Club Nouveau—Jealousy—T.B./Warner Bros.</td>
<td>16</td>
<td>12</td>
<td>19</td>
<td>M</td>
<td>17</td>
<td>Y</td>
<td>Y</td>
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<td>LP forthcoming</td>
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<tr>
<td>31</td>
<td>Kurtis Blow—I’m Chillin’—Mercury</td>
<td>34</td>
<td>9</td>
<td>28</td>
<td>M</td>
<td>31</td>
<td>Y</td>
<td>Y</td>
<td>37</td>
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<tr>
<td>32</td>
<td>Phyllis Hyman—Old Friend—Manhattan</td>
<td>18</td>
<td>14</td>
<td>23</td>
<td>M</td>
<td>12</td>
<td>Y</td>
<td>Y</td>
<td>21</td>
<td>Living Alone</td>
</tr>
<tr>
<td>33</td>
<td>New Edition—Once In A Lifetime—MCA</td>
<td>41</td>
<td>4</td>
<td>32</td>
<td>M</td>
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<td>Billy Ocean—Love Is Forever—Aristo</td>
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<td>37</td>
<td>Jean Corne—Flame Of Love/Omni/Atlantic</td>
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<td>Women In Love</td>
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<td>38</td>
<td>Jeffery Osborne—Room With A View—A&amp;M</td>
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NR—Not Ranked  Y—Yes  N—No
### ON DECK

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<td>O.C. Smith—You're The First—Rendezvous</td>
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<td>James Williams—Miaunderstanding—Columbia</td>
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<td>Tease—Wish You Were—Epic</td>
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<td>Manhattan—Where Did We Go—Columbia</td>
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<td>Al Jarreau—Tell Me What—Warner Bros.</td>
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<td>Maze—When You Love—Capitol</td>
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<td>20</td>
<td>Shannon—Prove Me Right—Atlantic</td>
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### INDIE TOP 20

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<th>Title</th>
<th>Last wk. on Chart</th>
<th>Wks. on Chart</th>
<th>Stations</th>
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<td>1 R. Justice Allen—Crockin' Up—Cotowbo</td>
<td>1</td>
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<td>KSOL, KQXI, WKOK, WKXI, WZEN, WQNJ, WAOK, KHYS, KMJM, WPEG, WZEN, WQMG, KOKY.</td>
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<tr>
<td>2 Chocolate Milk Mama—The Rain Answer—Road Runner</td>
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<td>WEKS, WNUR, WPAL, WMIN, WTMP, WZAZ, WZPP, WWDAM, WZEN.</td>
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<td>3 Marshall &amp; Babb—Let It Be Me—Edge</td>
<td>3</td>
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<td>WKXI, WKOK, WTKL, WQXI, KOKY, WLQ, WVOI, WDJIA, WEKS, WNOO, WJIZ, WENN, WACR.</td>
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<tr>
<td>4 Kortoon Krew—Batman—Profile</td>
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<td>4</td>
<td>WEDR, KSOL, WTLT, WZAZ.</td>
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<td>5 Nocera—Summer Time—Sleeping Bag</td>
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<td>5</td>
<td>WJIZ, KUKE, WILD, WRRS, XHRM, WANN, WWZZ, WPQG, WPLZ, WHYZ, KYOK.</td>
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<td>6 Donnell Pittman—Chocolate Lover—Footfire</td>
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<td>KSOL, WENN, WFXC, WWDM, WAOK, WZAZ, KHYS, WXLJ, KMJQ, WDIJ, KOKY, KHYS, WNHG.</td>
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<tr>
<td>7 U-Vee Hoyes—He's My Mom—Bunky 7</td>
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<td>WOUL, WAAA, WPLZ, WJUR, WAMO, WDAS, WEBB, WBBY, WWIN.</td>
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<tr>
<td>8 Cerone/Latoya Jackson—Oop! Oh No—Macola</td>
<td>8</td>
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<td>WDLA, WTMP, JET4, WKNX, WATL, WQPR.</td>
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<tr>
<td>9 S. Payne &amp; P. Ingram—On &amp; On—Superstar International</td>
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<td>10</td>
<td>WHRK, KACE, KHYS, WKXI, WCKX, KPRS.</td>
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<td>10 Bunny Sigler—Never Let Them—Star Island</td>
<td>11</td>
<td>4</td>
<td>WOLF, WAAA, WPLZ, WHUR, WAMO, WDAS, WEBB, WWIN.</td>
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<td>11 Lamar Barry—Nothing Better—Tomacoma</td>
<td>13</td>
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<td>WNNM, KNJO, WTMP, WBLX, WFXC.</td>
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<td>12 FDR—Stole My Mouse—Fantasy</td>
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<td>WDAS, WDLA, KQXI, WFXC, WQFX, WQPR, WWWW, WPAL, WFXA, WQMG.</td>
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<td>13 Infinity—Come On Be My Girl—Trumpet</td>
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<td>KCOC, WNJR, WDIK, WZEN, WQXW, WTKL, WDAS, WQIV, WEAS, KYOK, WBLT, WAAA.</td>
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<td>14 Donna Allen—Serious—21/ATCO</td>
<td>19</td>
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<td>WTLT, WDAS, WEKS, WIGO, WAOK, WTMP, WRRB, WEDR, WEAS, WJIZ, KQDA.</td>
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<td>15 Joy Blackfoot—U-Turn—Edge</td>
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<td>WDLA, WHRK, KRRN, WKKI, WTKL, WYLD-FM, WTLT, WAMO, WDAS, WLOU, KOKY, WUFO, WTMP.</td>
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<td>16 James A. Johnson—Too Much Is Never—Tuxedo</td>
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<td>WDJY, WTLT, WQPG, WPAL, WAOK, WIGO, KDIA, WDLA, WQOK, WLOU, WFXC, WXXI.</td>
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<td>17 Octavia—To The Limit—Pow Wow</td>
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<td>KDAY, XHRM, WFXA, WPAL, WBLX, WQFX, WAOK, WUSI, WQMG, KJHH, WEDR.</td>
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<td>18 Trinere—You Love Me—Jompacked</td>
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<td>WYLD-FM, WQWL, WQGI, WKOK, WENN, WJMI.</td>
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<tr>
<td>19 Ben E. King Jr.—Spanish Harlem—Lifesong</td>
<td>19</td>
<td>4</td>
<td>WRAP, WIBB, WAAA, WLOK, WFXC, WEAS, KHYS, WSOX.</td>
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<tr>
<td>20 Lyn Roman—Don't Look Back—Ichiban</td>
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<td>4</td>
<td>WDLA, WQWL, WQGI, WKOK, WENN, WPAG, KQKO, WTMP.</td>
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# REGIONAL BREAKOUTS

## Comments

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<tbody>
<tr>
<td>Pointer Sisters—Goldmine</td>
<td>RCA</td>
<td>The title is correct—This one is headed for the gold.</td>
</tr>
<tr>
<td>NFINITY—Came On And Be My Girl—Trumpet</td>
<td></td>
<td>This may turn into one of the big surprises in the industry.</td>
</tr>
<tr>
<td>L. Justice Allen—Crocking Up—Catawba</td>
<td></td>
<td>The message is spreading rapidly—this is a big one.</td>
</tr>
<tr>
<td>Marshall and Babb—Let It Be Me—Edge</td>
<td></td>
<td>Al's army of pros are working hard on this record.</td>
</tr>
<tr>
<td>J. Bryan—Tenderani—Capitol</td>
<td></td>
<td>Out of the box reaction has been outstanding.</td>
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## Comments (Consortium by Region)

### NORTH

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<thead>
<tr>
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<tbody>
<tr>
<td>Donna Allen—Serious—21</td>
<td>ATCO</td>
<td>This will seriously turn into a major hit.</td>
</tr>
<tr>
<td>Jay Blackfoot—U-Turn</td>
<td>Edge</td>
<td>You can expect massive support on this projected smash.</td>
</tr>
<tr>
<td>Lay Goodman &amp; Brown—Take It To The Limit</td>
<td>EMI</td>
<td>This veteran group has the next big one for Michael.</td>
</tr>
<tr>
<td>D.C. Smith—You're The First—Rendezvous</td>
<td></td>
<td>Support is getting M-U-C-H stronger for Al and Charlie.</td>
</tr>
<tr>
<td>Young &amp; Co.—Such A Feeling—Atlantic</td>
<td></td>
<td>Sylvia and Company are really doing a job on this one.</td>
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### MIDWEST

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<th>Name</th>
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<tr>
<td>Jay Blackfoot—U-Turn</td>
<td>Edge</td>
<td>This is truly sitting on the (Edge) verge of being H-U-G-E.</td>
</tr>
<tr>
<td>Grace Jones—I'm Not Perfect—Manhattan</td>
<td></td>
<td>The only question now—is how big will it become?</td>
</tr>
<tr>
<td>Lay Goodman &amp; Brown—Take It To The Limit</td>
<td>EMI</td>
<td>Expect big numbers from this team of pros!</td>
</tr>
<tr>
<td>Cool &amp; The Gang—Victory—Mercury/PolyGram</td>
<td></td>
<td>Anyway you say it—this is all out smash.</td>
</tr>
<tr>
<td>Commodores—Gain To The Bank—PolyGram</td>
<td></td>
<td>Another smash for Mr. Little and Company.</td>
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### WEST

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<tbody>
<tr>
<td>Heavy Traffic Starring “V”—Jealousy—Atlantic</td>
<td></td>
<td>Another in the list of hits for Ms. (VP/GM) Rhone.</td>
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<tr>
<td>Manhattans—Where Did We Go Wrong—Columbia</td>
<td></td>
<td>This talented group has scored big again.</td>
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<tr>
<td>Jay Blackfoot—U-Turn—Edge</td>
<td></td>
<td>The L.A. Club scene is running with this out of the box.</td>
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<tr>
<td>Luther Vandross—Stop To Love—Epic</td>
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<td>Luther has quite simply done it again—another smash.</td>
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## Test Records

### Comments:

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<th>Name</th>
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<tr>
<td>Ben E. King Jr.—Spanish Harlem—Lifesong</td>
<td></td>
<td>Son of a legend is making a name for himself.</td>
</tr>
<tr>
<td>B&amp;B Q—Genie—Elektra</td>
<td></td>
<td>Earl &quot;The Pearl&quot; Monroe, Primus and Company looking good!</td>
</tr>
<tr>
<td>Robbie Nevil—C'est Lo Vie—Manhattan</td>
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<td>Turning into a big urban hit.</td>
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### SOUTH

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<tbody>
<tr>
<td>Miami Sound Machine—Falling In Love—Epic</td>
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<td>Jimi (The Truck) and Company breaking this one urban.</td>
</tr>
<tr>
<td>Givens Family—Someday, Somehow—PJ</td>
<td></td>
<td>N.J. based indie label continues to make some noise.</td>
</tr>
<tr>
<td>Janice McClain—Possion &amp; Poin—MCA</td>
<td></td>
<td>JB's team continues to bring home the hits.</td>
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### MIDWEST

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<tr>
<th>Name</th>
<th>Label</th>
<th>Comments</th>
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<tbody>
<tr>
<td>Robbie Nevil—C'est Lo Vie—Manhattan</td>
<td></td>
<td>Reggie believed in this far urban radio—now it's gone!</td>
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<tr>
<td>Glass Tear—I Was Born To Dance—Avon</td>
<td></td>
<td>J.L. Wright is determined to bring this home.</td>
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<tr>
<td>Shirley Murdock—As We Lay—Elektra</td>
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<td>This is shaping up as her biggest to-date.</td>
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### EAST

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<tr>
<td>Jay Blackfoot—U-Turn—Edge</td>
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<td>Tested in various clubs—response—&quot;sensational.&quot;</td>
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<tr>
<td>Miles Davis—Tutu—Warnor Bros.</td>
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<td>Mr. Draper has on out and out smash from Mr. Davis.</td>
</tr>
<tr>
<td>Al Jarreau—Tell Me What I'm Gonna Do—Warner Bros.</td>
<td></td>
<td>Another big one for Tom Draper &amp; his pros.</td>
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</table>
**IT'S YOU**—EPA recording artist Carl Anderson (left) knows that Maurice Warfield, associate director EPA West has done an outstanding job promoting his latest release.

**KEEP 'KOOL' ON CRACK!**—Numerous performers and music industry professionals participated in a recent concert event and dinner party supporting the anti-crack movement in New York. Robert 'Kool' Bell, of Mercury/PolyGram recording group Kool & The Gang, was spotted mingling with other luminaries at the post-concert reception hosted by radio station WRKS-"KISS"FM. He’s pictured here on the right with Michael Bivins of New Edition (left) and Tony Gray, program director, KISS FM (center).

**MELBA VISITS CLEVELAND**—Sang stylist Melba Moore adds more to Northern Entertainment/Aviion Records as she stops by while promoting her latest album release "A Lot Of Love." Pictured are (l to r): Joe Simon, chairman of the board and president of Northern Entertainments; Melba Moore; and J.L. Wright, vice president of special projects/block music.

**NEVER FELT SO GOOD**—While on a promotional tour on behalf of his latest album, "Never Felt So Good" Warner Bros/QWest recording artist, James Ingram, was presented with the key to the city by Atlanta police chief, Eldrin Bell. Pictured are (l to r): Ted Asin, southeast promotions manager, Warner Bros. records; Eldrin Bell, James Ingram; Debbie Ingram, wife/man; Jackie Thomas, director of artist development, Warner Bros. records; and Trupieda Chase, promotional manager for the Carolinas, Warner Bros. records.

**HIGH PRIORITY**


Doug Wilkins
National Director Jazz Promotion
Columbia Records

Maurice Warfield
Director of Black Music Marketing and Promotion
Epic Records

At EPA right now we are very excited to enter the fourth quarter with hits by stars James Brown and MTUME. We've got the S.O.S. Band and Krystol, as well as New Order's "Blue Monday." Turned out to be tremendous successes. We've also had a smash on our new group Tease, "Wish You Were Here." Knowing that this is the time we had our big hits coming from Lude Vandross, "Stop to Love," and Robert Anderson, "Can't Stop The Feeling." To make things even better, we've on the way a new album from Miami Sound Machine. Star Clarke has a tremendous album titled "The Hits," Hideaway. New artist Robin Angel is releasing a new album and a soon to be released titled "I'll Be Loving You Forever." EPA: Always bringing you the best...
1PC MEET—This was a really exciting week for yours truly. I had the pleasure of attending the Y.B.P.C. Young Black Programmers Coalition meeting in Houston. It gave me an opportunity to meet and meet many of the industry pros that I’ve known for several hundred years as well as meet many for the first time face to face. Let me get on the cord and say that your comments, and con, your present and future support has been and will always be greatly appreciated and needed in order to help serve the needs of the entertainment business. Hopefully, you can all share in my excitement over the expanded coverage that is being forced blocks in the industry. I can’t say it enough, and it will grow bigger with “OUR” support. I know this is the last coverage for us via a “major publication” that I have seen in my 17 years in the business. A very special salute, and “definite” commitment to do whatever possible to and as much support as needed, to the Young Black Programmers Coalition, the finest and most efficiently organized group dealing with the interest of blacks in the form of “ides and gentleman let us support Y.B.P.C.!”

EML 1ST—This week saw the first official release from Al Bell’s new Edge Records, by Jay Lackfoot (af Taxi fame) titled “U R N.” The response has been nothing short of absolutely sensational. Many stations started playing the record via the test pressing. Based on the response with airplay and sales, releases coming in so quickly, I believe it is safe to say that an awful lot of industry people are very excited and pleased that this giant among men, and “brilliant” businesswoman, is back in the business that he knows and loves so very much. Mr. “B,” on behalf of the many well-wishers who have not spoken to you personally, may I convey their wishes for health, happiness and a very fruitful and successful return to the business that you have given so much to, not only entertainment but employment. “Al” touched, influenced, employed many and really changed the course of the music business.” “I know as you grow, having worked with you during the Stax days, that more unemployed pros will once again become unemployed,” stated a Stax veteran.

MET THE VOICE—This week was very special in that I met the multi-gifted man who, at the tender age of 11, played piano on Jesse Belvin’s hit “Goodnight My Love” record in 1956. Currently, he is very actively involved with KDAY radio Los Angeles in an effort to help curb gang violence. Having been a part of that life during his younger days, he speaks about gangs and violence with first-hand knowledge. As an ex-program director, and a big fan of this gentleman, I was very excited to hear that he has signed a record deal with A&M Records and his first of many hits will be released in early 1987. Music lovers, it gives me G-E-A-T pleasure to say welcome back to the one and only, the maestro, Mr. Barry White.

COMMODORES VISIT CASH-BOX—A very special thanks to Natar velan Hunt, of PolyGram for bringing my fellow Tuskegeean Milan and William along with new “Mate” J.D. by Cash Box to talk about the tremendously positive airplay support and sales response they are receiving with their smash single “Goin’ Ta The Bank” from their hit filled album “United” on Polydor records and tope. Milan (The golfer, who has given me 18 strokes for our upcoming golf match, “I wish he would”) reminded me, as much as I wanted to forget, how my knees were knocking while serving as M.C. for the show at the Cincinnati Garden when The Commodores were on opening act for the then Jackson Five. That is not (ha ha) funny Milan. Congratulations to these fine human beings, talented entertainers and one “almost” comedy on their initial success and new label affiliation.

SCHOLARLY SINGERS—industry veteran Paul Kyser, president of Trumpet Records, is all smiles considering the tremendous response he is receiving around the country with his hot tenaged group of scholarly singers called Infinity. These five young men are not only talented, but they are all “A” students in respective grades in school. Their single titled “Come On And Be My Girl” is very well received with an impressive list of radio airplay around the country that is growing daily. Equally as impressive with airplay is the group Level Four and their rapid rising single titled “Are We On The Air.” Paul Kyser is another in the long list of youthful veterans who knows how to find, refine, produce and market hit records. For more information on copies of those hits, contact Paul at (201) 539-9503.

BASTON OF BRAINS AND BEAUTY—While gathering information and putting the thought processes in order to prepare this week’s column, I was listening to a song from the brilliant minds of Edward and Brian Holland’s production company. The song, “Jealousy,” by Heavy Traffic Starring “V” made me reflect on the many gifted and lovely ladies within the Atlantic structure. Certainly we have to start with the multi-talented lady that sits in one of the, if not the most, powerful positions in the record industry. When you speak of brains and beauty, you are speaking of Atlantic’s vice president/general manager of block music, Ms. Sylvia Rhone, and Ms. Simo Doe, who guides all p.r. information into the right places regarding their many artists. Speaking of artists, check this brief list of talented and beautiful ladies: “V,” the voice of Heavy Traffic, with a potential smash called “Jealousy,” Micki Howard, formerly at Side Effect, with an octave range in the same class as the late Minnie Riperton, whose hit “Come shore my Love,” is happening big, Jenny Burton, with features reminiscent of Traci Ross (the big winner on Star Search, model category) last but not least, and certainly there are many others I just don’t know all of the names and faces, Shannon, who scored a major success with “Let the music play.” Maybe we should call the company, Atlantic Records, the home of many beauties and brains!

CREATIVE CONCEPTS

ITY—TALAHASSEE, FLA
ATION—WANM
D.—JOE BULLARD
ROM +OTION—Wonderful show—Joe is running a contest, registering listener to win tickets for the upcoming Stevie Wonder show. First prize—winner can take seven friends to this musical extravaganza.
Second prize—two front row seats to the same.
Richard Mack
President/Catawba Record Corporation

"Nothing is done overnight. It takes a lot of planning and hard work." R.M. After 20 years and two medals in the United States Coast Guard, Richard Mack retired as chief petty officer and decided that the music business was where he belonged. He wet his wings and his appetite in February of 1966 with Koppelman and Rubin Associates, N.Y., an associate of United Artists. After a year there, he was ready for Atlantic Records, N.Y. where he enjoyed the positions of not only assistant to the vice president, but also as national promotion director. Five years at Atlantic gave Richard the experience he needed to move to CBS Records where he was both the national promotion director for special markets and the vice president of national promotion.

Off to a great start, Richard had paved his way for what was yet to come. In July of 1978, Richard went into business for himself as president and chief executive officer of a land development company called Nature's Development Corporation. So far to date, the company has developed some 400 tracks of land in South Carolina, and is starting up deals overseas, particularly in the Philippines and Barbados.

While he was getting his land development company off the ground, another very special project was also in the making. That project was Catawba Record Corporation which jumped quite strongly into the music scene in January of 1981.

Catawba has an exciting catalogue of artists including R. Justice Allen whose recent release entitled "Crockin' Up," has made it onto the Block Contemporary singles chart, and whose follow up entitled "Babes Making Babes" is scheduled for release this February. Also on the roster is a Dutch Robinson record called "Lowdown," a new Son- dro Fevo LP, and new artist Eleanor Grant is scheduled to release her record called "Wind Me Up."

Mack's favorite part of the job is the molding of Catawba into a solid independent company. He feels that the company now has the, "right personnel. We are very close to busting wide open, and by the 1st of the year we will be moving into an upper grade." Tommy Young from Poly-Grom has recently come on board as vice president general manager, and with Richard Eric Mack, his eldest son, as director of a&r, and Mack's wife Fanny as senior vice president, secretary-treasurer, and controller, this thriving family business can only win.

Judie Haymes

Gwen Franklin
National East Coast Promotion Director
A&M Records, Inc.

Want to see a beautiful and intelligent lady in action? Check out Gwen Franklin over at A&M Records. Since 1984, she has been their national east coast promotions director. She has had the "pleasure," as she puts it, of working with such artists as Cameo, Starpoint, Donna Summer, Parliament-Funkadelic, Janet Jackson, Jeffrey Osborne, Atlantic Starr and Jesse Johnson (a great pleasure, I agree). Believe me, Gwen has certainly worked her way up to this one. Starting with education, having been cum laude in the dept. of radio with a minor in television at Howard University, Gwen received scholarship tuition for three of the four years that she spent obtaining her B.A. in Communications. Her forth year scholarship came from RCA-NBC in 1973-74 for scholar of the year in telecommunications.

Bock then, Gwen's interests spread beyond radio into the field of law. In fact, while in high school, she was awarded another scholarship from the Washington Workshop, a government seminars program. As a result, from 1974-76, she held a position as a staff aid in the Low Enforcement Assistance Administration, U.S. Dept. of Justice (audiovisual branch).

At the same time, not yet being fully aware of her fascination for radio, Gwen became an announcer for WGTB-FM at Georgetown University. From that point on, the ball started rolling up the music industry path. In 1974, while still attending college, Gwen was hired by Andre' Perry, program director for WHUR-FM, Washington, D.C., to be his associate program manager, announcer and public affairs assistant. After two years there, and upon graduation from college, she moved on for a short stint at Harmony Hut, Schwartz Bros., Inc. to be administrative assistant to the president.

In 1977, Gwen became the r&b promotions manager at Zomoski Distributors handling record lines from various labels including United Artists, Blue Note, ABC and Casablanca, to name a few, covering the areas of Maryland, Washington, D.C. and Virginia.

She thanks God for the guidance of Vernell Johnson, Mike Abbott and Gubby Patterson.

In 1978, Ruben Rodriguez and Ed Pugh decided that Ms. Franklin belonged on the Casablanca team as their regional r&b promotions manager. For over three years, she handled Massachusetts, Connecticut, Maryland, Washington, D.C. and Virginia. Heavily inspired by Jeryl Busby, she describes him as "the best teacher, motivator," and the Casablanca staff as "a warm & sincere group of human beings."

Finally, in 1981, she joined the A&M staff, first as mid-atlantic regional promotions director with Busby, and then as the national east coast promotions director with Stepp-Johnson, vice president of r&b promotions. Gwen, with her promotion at A&M to "marketing point of view" which has towards his job. "With the autonomy that I am given," Gwen says, "is the opportunity to experiment with new promotional concepts. I believe that creativity is desperately needed in gaining the competitive edge, especially in today's dynamic marketplace."

Since her promotion, Gwen has attributed her success at A&M to "threatening the best regional promotion people out of the business; Don Sellers, northern; Woody Johnson, mid-atlantic; and Keith Frye, southern." Her business influences were not only Jeryl Busby but also Vi Higginson, one of the first contemporary black woman in communications. Perhaps the most important influence in Ms. Franklin's life has been her father, who, as she describes it, "dedicated his life to making this world better for his kids."

Gwen's overall philosophy is, "If your negatives into positives." Here she has proven her philosophy.

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

101 Stations Reported This Week

Right Hand Man—Eddy Raven—(RCA)
34 Adds

How Do I Turn You On—Rennie Milsap—(RCA)
34 Adds

Me And You—Donna Fargo—(Mercury/Polygram)
31 Adds

Fire In The Sky—The Nitty Gritty Dirt Band—(Warner Bros.)
26 Adds

It Won't Hurt—Dwight Yoakam—(Warner Bros./Reprise)
23 Adds

These Eyes—Beth Williams—(BGM)
21 Adds

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

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

Wine Colored Roses—George Jones—(Epic)
18 Adds

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

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

Mind Your Own Business—Hank Williams Jr.—(Warner Bros./Curb)
18 Adds

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It Ain't Cool To Be Crazy About You—George Strait—(MCA)
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<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</th>
<th>This Wk.</th>
<th>Ttl. Wks.</th>
<th>Hot Cuts</th>
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<td>1</td>
<td>Alabama—Touche Me When We're Dancing—RCA</td>
<td>5</td>
<td>10</td>
<td>1</td>
<td>Hot</td>
<td>2</td>
<td>Y</td>
<td>N</td>
<td>8</td>
<td>4</td>
<td></td>
<td>Let's Hear It For The Girls/Cruise'</td>
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<td>George Strait—It Ain't Cool To Be Crazy...—MCA</td>
<td>1</td>
<td>11</td>
<td>3</td>
<td>Hot</td>
<td>3</td>
<td>N</td>
<td>Y</td>
<td>3</td>
<td>24</td>
<td></td>
<td>Rhythm Of The Road/Deep Water</td>
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<td>3</td>
<td>The Gatlin Bros.—She Used To Be...—Columbia</td>
<td>4</td>
<td>13</td>
<td>11</td>
<td>Hot</td>
<td>4</td>
<td>N</td>
<td>Y</td>
<td>35</td>
<td>3</td>
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<td>From Time To Time/Tokin' To The Moon</td>
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<td>John Schneider—At The Sound Of The Tune-MCA</td>
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<td>12</td>
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<td>Med.</td>
<td>9</td>
<td>N</td>
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<td>7</td>
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<td>Better Class Of Losers/Take The Long Way Home</td>
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<td>T. Graham Brown—Hell And High Water—Capitol</td>
<td>6</td>
<td>12</td>
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<td>11</td>
<td>Y</td>
<td>Y</td>
<td>6</td>
<td>24</td>
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<td>Don't Go To...She's Mine</td>
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<td>Hally Dunn—Daddy's Hands—MTM</td>
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<td>14</td>
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<td>The Sweetest Love I Ever...Burnin' Wheel</td>
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<td>Bellamy's/Foresters—Too Much Is Not...—MCA/Curb</td>
<td>8</td>
<td>9</td>
<td>5</td>
<td>Hot</td>
<td>5</td>
<td>N</td>
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<td>1</td>
<td>N</td>
<td>Y</td>
<td>26</td>
<td>7</td>
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<td>Everybody's Crazy 'Bout...More Than Dancing</td>
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<td>9</td>
<td>George Jones—Wine Colored Roses—Epic</td>
<td>12</td>
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<td>Hot</td>
<td>19</td>
<td>N</td>
<td>Y</td>
<td>20</td>
<td>4</td>
<td></td>
<td>These Old Eyes Have...The Right Left Hand</td>
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<td>11</td>
<td>Ricky Skaggs—Love's Gonna Get You Someday—Epic</td>
<td>17</td>
<td>8</td>
<td>13</td>
<td>Hot</td>
<td>13</td>
<td>N</td>
<td>Y</td>
<td>15</td>
<td>4</td>
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<td>A Hard Row To Hoe/Love Can't Ever Get Better</td>
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<td>Hank Williams Jr.—Mind Your Own...—WB/Curb</td>
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<td>10</td>
<td>N</td>
<td>Y</td>
<td>5</td>
<td>20</td>
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<td>Montana Cafe/You Can't Judge A Book</td>
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<td>13</td>
<td>Mel McDaniel—Stand On It—Capital</td>
<td>16</td>
<td>9</td>
<td>19</td>
<td>Hot</td>
<td>15</td>
<td>N</td>
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<td>Chain Smokin'...Just Can't Sit Down</td>
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<td>15</td>
<td>Michael Johnson—Give Me Wings—RCA</td>
<td>18</td>
<td>9</td>
<td>12</td>
<td>Hot</td>
<td>21</td>
<td>N</td>
<td>Y</td>
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<td>Cool Me In The River/Hangin' On</td>
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<td>16</td>
<td>Reba McEntire—What Am I Gonna Do About You—MCA</td>
<td>26</td>
<td>7</td>
<td>6</td>
<td>Hot</td>
<td>14</td>
<td>Y</td>
<td>Y</td>
<td>10</td>
<td>4</td>
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<td>No Such Thing/Till It Snows In Mexico</td>
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<td>17</td>
<td>The Judds—Cry Myself To Sleep—RCA</td>
<td>28</td>
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<td>23</td>
<td>N</td>
<td>Y</td>
<td>22</td>
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<td>River Roll On/Workin' In The Cool Mine</td>
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<td>18</td>
<td>Judy Radman—She Thinks That She'll Marry—MTM</td>
<td>24</td>
<td>8</td>
<td>25</td>
<td>Med.</td>
<td>24</td>
<td>Y</td>
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<td>Do You Make Love...Came Next Monday</td>
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<td>Waylan Jennings—What You'll Do When I'm Gone—MCA</td>
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<td>NR</td>
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<td>32</td>
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<td>Pake McEntire—Bad Love—RCA</td>
<td>29</td>
<td>7</td>
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<td>NR</td>
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<td>Too Old To Grow Up...Coraline's Still In GA.</td>
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<td>21</td>
<td>Barbara Mandrell—No One Mends A Broken Heart—MCA</td>
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<td>25</td>
<td>N</td>
<td>Y</td>
<td>33</td>
<td>3</td>
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<td>You're Still My Hand...Love's Gonna Get You</td>
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<td>Restless Heart—That Rock Won't Roll—RCA</td>
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<td>T.G. Sheppard—Half Past Forever—Columbia</td>
<td>30</td>
<td>7</td>
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<td>26</td>
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<td>Y</td>
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<td>The Bad Thing About...Pointin'...</td>
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<td>Conway Twitty—Follin' For You—Waver Bros.</td>
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<td>6</td>
<td>20</td>
<td>Hot</td>
<td>27</td>
<td>N</td>
<td>Y</td>
<td>23</td>
<td>16</td>
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<td>Only The Shadow Knows/You're The Best</td>
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<td>25</td>
<td>Steve Wariner—Storin' Up Again—MCA</td>
<td>10</td>
<td>14</td>
<td>39</td>
<td>RC</td>
<td>28</td>
<td>N</td>
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<td>Back Up Grinnin'/She's Crazy For Lovin'</td>
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<td>The Statler Brothers—Only You—Mercury</td>
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<td>Eddie Rabbit—Gotta Have You—RCA</td>
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NR—Not Ranked  
Y—Yes  
N—No
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<td>I'd Take You Back Again/Nothing Left To Say</td>
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<td>Earl McCowan - Me, Myself And I Door Knob</td>
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<td>Tim Malach with Dwight Bucker - Easy Does It Alpine</td>
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<td>Carlette - We Belong Together-Luv</td>
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<td>NORTH CENTRAL</td>
<td>&quot;The Trip That I've...&quot; - Larry Boone/Mercury/Polygram</td>
<td>Biggest mover, most active.</td>
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<td>&quot;Won't Hurt&quot; - Dwight Yoakam/Warner Bros./Reprise</td>
<td>Lots of interest.</td>
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<td>&quot;Be My Woman&quot; - Girls Next Door - MTM</td>
<td>Early response, good store sales.</td>
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<td>&quot;Heart To Heart&quot; - Wild Choir - RCA</td>
<td>Taking off.</td>
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<td>&quot;Think Your Own Business&quot; - Honk Williams Jr. - Warner/Curb</td>
<td>Hottest request of the year.</td>
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<td>NORTHWEST</td>
<td>&quot;Deep River Woman&quot; - Lionel Richie/Alabama-Motown</td>
<td>Amazing phones.</td>
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<td>Great phones.</td>
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<td>&quot;Heart To Heart&quot; - Wild Choir - RCA</td>
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<td>&quot;All Come Back As Another Woman&quot; - Tonya Tucker - Capitol</td>
<td>Everyone's going crazy over this one from Tonya.</td>
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<td>&quot;You Still Move Me&quot; - Don Seals - EMI America</td>
<td>Taking off like a rocket.</td>
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<td>&quot;Too Much Is Not Enough&quot; - Bellamys/Foresters - MCA/Curb</td>
<td>Red hot!</td>
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<td>&quot;Leave Me Lonely&quot; - Gary Morris - Warner Bros.</td>
<td>Lots of early phones, more traditional.</td>
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<tr>
<td></td>
<td>&quot;You Still Move Me&quot; - Don Seals - EMI America</td>
<td>At the top. Great.</td>
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<td></td>
<td>&quot;Jaddy's Hands&quot; - Holly Dunn - MTM</td>
<td>Hot rotation and response.</td>
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<td>SOUTHERN CENTRAL</td>
<td>&quot;Deep River Woman&quot; - Lionel Richie/Alabama-Motown</td>
<td>Hottest record we've got.</td>
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<td>&quot;Cry Myself To Sleep&quot; - The Judds - RCA/Curb</td>
<td>Hot rotation.</td>
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<td></td>
<td>&quot;You Still Move Me&quot; - Don Seals - EMI America</td>
<td>Gigantic!</td>
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<td>&quot;Cowboy Man&quot; - Lyle Lovett - MCA/Curb</td>
<td>Good song, good pickin'.</td>
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<td>SOUTHEAST</td>
<td>&quot;It Won't Hurt&quot; - Dwight Yoakam - Warners/Reprise</td>
<td>Great traditional song.</td>
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<td>&quot;Cowboy Man&quot; - Lyle Lovett - MCA/Curb</td>
<td>Climbing charts faster than his last one.</td>
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<td>&quot;Touch Me When We're Dancing&quot; - Alabama/RCA</td>
<td>Strongest record here.</td>
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<td></td>
<td>&quot;Deep River Woman&quot; - Lionel Richie/Alabama-Motown</td>
<td>Lights up board all day long.</td>
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<td></td>
<td>&quot;One Man Band&quot; - Moe Bandy - MCA/Curb</td>
<td>Good listener response.</td>
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NASHVILLE FORUM

Tommy West

(The following is the completion of an interview with Tommy West, senior vice president and head of A&R for MTM Records, and part of an executive partnership that also includes Howard Stark [president] and Alan Bernard [CEO]. Part One of the interview was printed in last week's issue.)

"What we're really selling, besides music, is lifestyles. And to me, it's inevitable that there's gonna be an acoustic boom, because that's what's being written now...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 spurs, this creative unrest that's in town now—this grasping for something new—will yield something great. And everybody benefits from it."

In addition to the quest for the new and creative product, there is, naturally, a quest for a new airplay format: that product. As West sees it, the bulk of country radio can be segmented into "three little subdivisions: you have the traditionalists, then you have the middle-of-the-roaders and you have the 'left-wing' country stations who don't want to play George Strait, for instance, unless they 'have to.' And then you have people who will play only that sort of product and will only play the Almost Brothers if forced."

Still in all, he sees the country market as being the natural outlet for the type of records that he likes to make.

"The only acoustic area left, radio-wise, is the country format," he aptly observes. As a result, perhaps, "country has become almost like a dumping ground for a lot of music that isn't too techno-pop, or too rock 'n roll. It's like a middle ground now. Which I think could be good. Where else can you go but country radio? Because if you produce a sensitive record you can't go to a heavy rock station with that."

"Maybe what's come out of it is a new format—what I would call 'acoustic wave,' a newer acoustic kind of direction, if radio will allow itself, because the people here are writing differently now, they're producing differently.

"If that happens, the record buyer of 25-44, or 18-54, whatever the demographic is, may say, 'Gee, on this Hally Dunn, I can relate to these things. I can like this, and I live in Sheepshead Bay, Brooklyn.'"

"That's what I'm trying to get to—because there's a big void. Why is it that all of us down here who are marketing and trying to sell records are getting massive airplay and not selling through, when other kinds of music get no airplay and sell a lot? To me, that means there's a market out there that is looking for something better, or something different, and it isn't responding.

"They may listen to the records on the radio, but they're not going out and buying. So if you figure that you have to come out with songs that really hit people, somehow, there's gotta be some kind of either depth or uniqueness to it, or irony to it, to make 'em think a little bit. To touch them.

"Now, the people who live in Chicago or New York or San Francisco and L.A. and markets like that don't relate, on a lifestyle level, to what [many traditional artists] are doing, to any great extent. I think they're still turned off in certain markets to what they think of country music. And that image may be being sustained and perpetuated by people who want to keep it the way it is. I don't know. Sometimes I almost think that this is the only form of music—country—that sort of resists change. The only area I've seen fight about what the record should sound like is country. That's so surprising to me. And so annoying. There's more arguments over how a record should sound in this genre than I've ever seen. It's like 'well, we can't put that on the record because maybe the guitar's too loud, or too much drums, etc.'"

"One major record [radio guy] who really has resisted our product—almost in toto—said he would play Hally Dunn's record, maybe, if I took the fiddle off the beginning. Well, I'm not gonna do a special mix for one radio station. I said, 'Let 'em talk loud over it.' No way am I gonna do that. That introduction is valid to that record, and it was purposefully put there. And the song is so rite—I mean everybody has a father.

"As far himself, West says, "I just see it as music. I don't see it as country music, I don't see it as folk music. To me the key is good. Give them unique, make unique records. Don't be afraid to try things. As a commercially-oriented person I'm certainly not gonna be so out of the ballpark that somebody can't play it."

The music itself has to be special. What they're telling us out there, from a sales point of view, is that it's not special enough to buy. I'll listen to it because I punch it up on the radio, and I don't like what the AOR station's playing and I don't like what the block station's playing, so the only choice is the country station."

"I look at the success of all these new-age artists who don't get played on the radio and whose records sell more than our records are selling. That's the direction we're trying to hit. It's like something is going on that we have to pay attention to, and maybe it is. Is it to make better product, make better music? Don't depend so much on the drum machine and the synthesizers. Make move people.

"For country music to survive as a carding thing it has to appeal to masses. Because you can't make alb for $6,000 anymore. As a business it just can't do it.

"At the same time, he concludes, 'to think that there's a seg of the population that is ready to be cued up to this product to make it possible to make records."

"What we're developing here (MTM) is a point of view. Not that an record sounds alike, but sonically our cards have a sound that radio likes. It's done very carefully, mixed very carefully. Mastered very carefully. There point of view here, I think, that I make us unique—and that's what has to be of a certain quality. We've turned out a few shooters that have gone on to be other places because we felt that just didn't fit into our mix, it has been, haughtily, or whatever, but I think they have to have that."

"I look at the great pop labels, when it was Warner Bros, or A&M, Atco or Matown. They had a point of view. And that's what we want to keep being here, and I think we're off to a good start. I really believe, along my partners Howard and Alan, we're moving in the right direction."

Tom McEneny

COUNTRY PROMOTION OF THE WEEK

WICHITA, KS

KFH—PETE BRIER—MUSIC DIRECTOR

PROMOTION—COUNTRY BINGO

A phone number has seven characters, and, coincidentally, so does the word COUNTRY. For fans of country music and bingo in Wichita, this is a nice arrangement.

Listeners use a 'bingo card' with the word COUNTRY written across the top and their phone number filled in below it, thus making each number correspond to a letter. Every hour, the station announces a country bingo number, and the players keep track of these on their card. If in fact the station has zeroed in on a listener's number, and that card is completed, the listener has 13 minutes to call in and say "COUNTRY BINGO!" What happens next? The listener-winner gets $130.00 in cold, hard cash.

Country bingo started at KFH Sept. 25 and has garnered 9 winners so far.
N CARLILE—Program/Music Director
WKNX—Columbus, GA

OOLUMBUS, GA—In most people’s lives, it’s a road not taken. That’s not true of Ken Carlile, who stuck to a single career path. Carlile was raised around music and has always had a love for it. He attended WCLS in downtown Columbus, where he worked as a DJ from the age of 18. His early years were spent on the radio, and he quickly gained a reputation as a talented musician. In 1981, he was asked to take over as program director for WKNX, a station that had seen better days. Carlile was determined to turn things around and started his own business, working at the station at night and at his music store during the day.

He spent a year “working himself to death” so that when another side path suddenly opened up, he didn’t need much persuasion to work on both the music store business and WKNX to take a position at a local TV station, WTVM, as an engineer. The job offered more money and less hardship, and Ken enjoyed himself in that role, both technically and financially. In fact, he liked it so much that he almost made it another (you guessed it) seven years at WTVM. But the truth was, he missed radio and in 1980 he took a $500-a-month pay cut and went home to WKNX.

“After a while, I could have made a lot of money doing something different, but those things weren’t making me happy,” he says with a mental shrug. “This is a fascinating business.”

That fascination, for Ken, includes the country music industry as a whole. Although radio continues to be his main road through that land, the side roads continue to draw him away from time to time. During one of his pilgrimages to Nashville, Ken made the acquaintance of Rozzy Bailey, and the two found a lot in common—the same kind of music, the same kind of songwriting, the same kind of feeling of the heart.

In 1984 Ken set off on a more focused road—on the radio—with Rozzy as his road manager. During those months the two wrote a number of songs written as “Modern Day Marriages.”

Ken thoroughly enjoyed the touring life, but the fun was still with radio, and when port-holder of WKNX Jim Martin asked him to come back to the station as producer and manager, Ken went along willingly. His knowledge of country music—as a songwriter and producer—has grown as he traversed life’s musical highways, and the effects can be seen in the success WKNX has had under Ken’s directorship. The station’s ratings have increased from 3.5 to 12.5 since he took total control of the wheel.

If you think Ken’s interstate life is over, however, think again. “I know the day will come when I will move to Nashville,” Ken says. “I’m more creative when I’m around creative people, and my goal is to live in Nashville and be a songwriter and producer.”

Well, Ken, looking at the all-7-year clock on the wall, 1980 was the year you started on your lost venture. You know, 1987 is looming just over the next hill...
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CASH BOX TOP 100 ALBUMS
November 22, 1986

THE TERM CASH BOX REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.
HE MOSS "CD WALLET": AN ITEM WHOSE TIME HAS COME —

no surprise that compact disc sales exceeded everyone's expecta-
tions. As more CD plants go on line, availability, which has been a major
contributing factor in keeping CD prices high, is starting to loosen and a
lot more compact disc players can be found for under $100, yet the
price of the average CD (around $13) is still prohibitively high for the
average American music consumer. Ira Moss, resident of the
Moss Music Group, independent distributor, has devel-
oped a new package for the compact disc, the "CD Wallet," a self-contained
orange protector and marketing tool which is cheaper to produce than all
of the components which comprise the

RETAIL
HOP TALK

aren't CD packaging — the jewel box is a plastic insert, which is now being
engaged into a cumbersome clam shell

long box which the consumer

randomly disposes of. "Comparing it to
ejewel box, the insert and the long box,

at a difference is a minimum of a half-

dollar savings to the manufacturer," says Moss. This, he says, translates to at

least a $2 savings at list price. "A jewel box is very cumbersome, rigid and dura-
ble package, but this (the wallet) does

the same trick and allows the consumer
to get into the price area of CD's." The

D Wallet, constructed of durable card,
similar to traditional LP packag-
ing, stores the CD in a special pro-
ductive plastic cloth, the same which

stores to ship them in, which fits
to the wallet. The package measures

5 x 11 ¼ x 1 ¾" when displayed with a

sticker, which can be used to adver-
tise catalog which is discarded after

the package is opened. The wallet is one-
third the thickness of the standard CD

long box, making them lighter, and

therefore cheaper to ship, display and

warehouse. "Three of them will fit in

the counter in the place of one long box," Moss explains. "If you can stack

one 3 x 5" table with CD's in the

store, you can fit 1000 CD wallets, but

you can only fit 350 in the jewel box in
either of the long box configurations.

You can ship five CD wallets for the

price of shipping one CD jewel box."

When the consumer opens the wallet, there is ample room for liner notes,
credits and an extra pocket for another

CD. The wallet is then folded to 4 1/2 x

5", the same size as the jewel box, for

easy storage. "From the consumer's

point of view, this packaging is intended
to offer a safe and adequate stor-

ability. It has considerably more liner

notes than do most records, the pack-

age is not breakable, the CD can't fall

out. It's like a double record jacket." While Moss acknowledges that a cos-

metic comparison of the CD wallet with the

jewel box is not to "compare a Cadil-

car with a Chevrolet," he empha-

sized that since the CD itself is a much

more durable format than vinyl, the jew-

el box is not a necessity. Indeed, the

wallet is actually more functional to

the consumer and more cost effective

for the manufacturer and the dealer. Moss,

who won a NARM award for Marketing
Achievement in 1983, for expanding

the base of the classical market relative
to previously priced cassettes, developed

the wallet to differentiate Moss Music's

new Vox Prima classical line since clas-

sical CDs are sort of out by composer making them "unbrow-

sale." Since promotion is very expen-
sive now, the most important thing for

us is to get our merchandise segregated

from the rest of the product by having

unique packaging," says Moss. Since

Moss has made the wallet available for

licensing, sample wallets have been sent
to all the major labels, manufacturers,

and independents. Dealer reaction has

been enthusiastic including retailing

headaches Russ Solomon, (Tower Re-

cords), Barry Bergman (Record

Bar) and Joe Bressi (Camelot).

"We've had definite and specific inter-
ests from some of the independent

labels, but the majors, with all of their

unlimited budgets and to make decisions are

waiting to see what happens," says

Moss. P.O.P displays are now in the

stores with 25 CD titles which list for

$12.98, yet most retailers are selling them at $9.98! He is concerned that his
classical CD line may not be a true indi-
cator since the classical target market is

more affluent and don't mind paying for

the"Cadillac." "They're (manufactur-

ers) missing the boat by not going into

top right away. From a pop point of

view, the wallet makes more sense." Moss

says the wallet has only been ship-

ping for two weeks and not all of the

responses have been positive. "Some

are very negative, to be honest, but out

of 105 responses, 91 said they would

look for more market and see a cate-

gory for them, more interestingly, a

number of them said, if this packaging

is what brings the price down, we're all

for it. We recognize that if we went out

at the same price as a jewel box, we

wouldn't stand a chance." In an infor-

mal Shop Talk poll, I found that CD

aficionados who purchased their play-
ers early on, many to satisfy their audi-

ophile needs, tended to be stuck on the

"high-tech" aesthetics of the jewel box.

Since the prices of the units have
dropped, however, the complexion of the

CD buyer is rapidly changing.

Newer players owners, I found, are all

for the package if it reduces prices.

Being a member of the CD elite corps my-

self, I was skeptical about the CD

wallet, yet when all the benefits are

weighed, it won me over. For me, the

extensive liner note area and the ease

of removing the disc from the plastic

pouch instead of wresting it off of the

plastic insert inside the jewel box are

important benefits, but the prospect of

paying $10 instead of $13-$16 for a CD

is particularly convincing, especially

when statistics say I'll purchase about

50 of these addictive polycarbonate
discs per year. In sum, the CD wallet is

not only a viable alternative to current

CD packaging, it could be a catalyst for

CD sales for the industry and make the

CD more accessible to the average con-
sumer. "After all," says Moss, "they're

not buying a package. They're buying

the music."

Brian Kassan

CASH BOX TOP 40 COMPACT DISCS

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<td>13 BREAK EVERY RULE</td>
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<td>18 EAT EM AND SMILE</td>
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THE CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

Mr. Box November 22, 1986
CASH BOX TOP 40 MUSIC VIDEOS

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<td>HUMAN</td>
<td>Human League (A&amp;M)</td>
<td>7</td>
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<td>2</td>
<td>I DIDN'T MEAN TO TURN YOU ON</td>
<td>Pet Shop Boys (Mute)</td>
<td>11</td>
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<td>3</td>
<td>THE NEXT TIME</td>
<td>Erasure (A&amp;M)</td>
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<td>STUCK WITH YOU</td>
<td>Huey Lewis &amp; the News</td>
<td>11</td>
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<td>5</td>
<td>THE WAY IT IS</td>
<td>Bruce Hornsby &amp; The Range (A&amp;M)</td>
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<td>6</td>
<td>THE RAIN</td>
<td>Depeche Mode (Dee-Jay, Columbia)</td>
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<td>7</td>
<td>YOU CAN CALL ME AL</td>
<td>Paul Simon (Warner Bros.)</td>
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<td>8</td>
<td>TYPICAL MALE</td>
<td>Tina Turner (Columbia)</td>
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<td>9</td>
<td>WILD WILD LIFE</td>
<td>Talking Heads (Warner Bros.)</td>
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<td>10</td>
<td>WORD UP</td>
<td>Cameo (Atlantic Artists)</td>
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<td>11</td>
<td>TRUE COLORS</td>
<td>Cyndi Lauper (CBS/CBS)</td>
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<td>12</td>
<td>JUMPIN' JACk FLASH</td>
<td>Andra Franklin (Atlantic)</td>
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<td>13</td>
<td>WALK LIKE AN EGYPTIAN</td>
<td>Baquitos (Columbia)</td>
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<td>14</td>
<td>TO BE A LOVER</td>
<td>Phil Joel (Chrysalis)</td>
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<td>15</td>
<td>WHEN I THINK OF YOU</td>
<td>Jermain Jackson (A&amp;M)</td>
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<td>16</td>
<td>I'LL BE OVER YOU</td>
<td>Tom Scott (Def Jam)</td>
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<td>17</td>
<td>EAT 'EM AND SMILE</td>
<td>Dire Straits (Warner Bros.)</td>
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<td>18</td>
<td>DON'T FORGET ME</td>
<td>Glen Tiger (Manhattan)</td>
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<td>19</td>
<td>HEARTBEAT</td>
<td>Don Johnson ( Epic)</td>
<td>16</td>
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<td>20</td>
<td>YOU GIVE LOVE A BAD NAME</td>
<td>Bon Jovi (PolyGram)</td>
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THE CASH BOX TOP 40 MUSIC VIDEOS CHART IS BASED ON TELEVISION ROTATION AT VARIOUS STATIONS AND NETWORKS.

CASH BOX TOP 15 MUSIC VIDEOCASSETTES

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<td>1</td>
<td>STAIRING AT THE SEA</td>
<td>Whitney Houston (Music Vision Video 10109)</td>
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<td>2</td>
<td>THE #1 VIDEO HITS</td>
<td>Whitney Houston (Music Vision Video 10203)</td>
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<td>3</td>
<td>DICK CLARK'S BEST OF BANDSTAND</td>
<td>Various Artists (CBS/Fox Video Music Video 10289)</td>
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<td>4</td>
<td>THE ULTIMATE OZZY</td>
<td>Ozzy Osbourne (CBS/Fox Video Music Video 6199)</td>
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<td>5</td>
<td>MTV CLOSET CLASSICS</td>
<td>Various Artists (Vonstar Video Music Video 1040)</td>
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<td>RUPTIDE</td>
<td>Robert Palmer (Music Vision Video 10235)</td>
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<td>7</td>
<td>WHAM IN FOREIGN SKIES</td>
<td>(CBS/Fox Video Music Video 7142)</td>
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<td>8</td>
<td>BELINDA</td>
<td>Belinda Carlisle (MCA-15550)</td>
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<td>9</td>
<td>THE VIDEO ALBUM, VOLUME I</td>
<td>Billy Joel (CBS Music Video 6198)</td>
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<td>10</td>
<td>MADONNA-LIVE THE VIRGIN TOUR</td>
<td>Madonna (Warner Music Video 34013)</td>
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<td>11</td>
<td>SOME GREAT VIDEOS</td>
<td>Deep Purple (DEF Video 38124)</td>
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<td>12</td>
<td>GENESIS LIVE THE MAMA TOUR</td>
<td>Genesis (Atlantic Video 50111-3)</td>
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<td>13</td>
<td>HARD TO HANDLE</td>
<td>Dick Dyer and Tom Petty (CBS/Fox Music Video 3500)</td>
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<td>14</td>
<td>I CAN'T WAIT</td>
<td>Stevie Nicks (CBS Video Pool Inc./Music Vision Video 25026)</td>
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<td>15</td>
<td>FUEL FOR LIFE</td>
<td>Judas Priest (CBS/Fox Music Video 7104)</td>
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THE CASH BOX TOP 15 MUSIC VIDEOCASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES.
THAT OLD JACKSON MAGIC—What would a Michael Jackson extravaganza be without a “making of” piece to follow? Now that Captain Eo on Jackson’s hit-bet, multi-million dollar 3-dimensional music video has been released to the public via Paramount/OUT Thom/EMI/HBO BACK 39 26 36 RCA/Columbia Warner OF 3 5 CBS-Fox 24 $59.95 26 7 4 2 8 3 26x247 cent costumes auditions and examined seen when have premiered photography techniques, nonetheless, who called made. But a little more was needed to bring out the ingredients of that film. The recipe is simple: two actors, one director, and an audience. From December, Ally Houston introduces a new generation of filmgoers to the world of film. Ally plays the role of a young woman who, in her search for identity, discovers the power of film. In her hands, film becomes a tool for self-expression, allowing her to explore her inner demons and confront the challenges of life. But Ally’s journey is not without its trials. She must overcome the obstacles that stand in her way, including her own demons and the judgments of others. Yet, through it all, Ally remains true to herself, finding the strength to overcome even the most difficult obstacles. In the end, Ally’s story is a testament to the power of film and the human spirit. From December, Ally Houston brings a new perspective to the world of film, reminding us that every story is a mirror of our own lives.
WEI's Kwiker Honored As 'Retailer Of The Year'

Stephen Padgett

ANGELES — Wherehouse Entertainment president and CEO Louis A. Kwiker heralded Retailer of the Year at last Thursday (July 16) by the Institute of Retail Management at the California State University of Los Angeles. Kwiker is the fifth recipient of the award and the first from the record industry. The luncheon, held in Los Angeles at the Regency Hotel, was attended by 800 retailers and business executives from the Los Angeles area.

Kwiker was the only second-year award given to the executive department manager and recognized the phenomenal growth of Warner Bros. in the industry. In this role, he has spearheaded the company's expansion into the retail sector.

Kwiker, who joined WEI in 1980 as COO, guided the struggling retail organization out of the economic malaise that had affected the entire recorded music industry in the late 70s and early 80s. He became CEO in February 1982. Under his leadership, WEI anticipated and quickly entered the video market.

Kwiker (l) receives 'Retailer of the Year' award

Windham Hill Launches

Children’s Line

ANGELES — Windham Hill Records announced the inauguration of Rabbit Ears, a line aimed at the children's market. Rabbit Ears will be a joint venture with Windham Hill and the Kids of the World Institute. The label was launched last year with a successful children's line. "The Velveteen Rabbit," the first such line, recorded the classic tale with music by pianist George Winston. The release, "The Velveteen Rabbit," featured music by composer and pianist George Winston and was released in 1987. The Rabbit Ears recordings will feature traditional children's songs and music by contemporary composers.

UAA Sets DAT Meeting With Japan's EIAJ

By Lee Jaskie

YORK — The Electronic Industries Association of Japan has agreed to meet representatives of the RIAA and the International Recording Industry Association of Japan to discuss the Digital Audio Tape, which the Asian Association of Independent Records and Filmmakers sees as a potential threat to record companies. Specifically, the RIAA is looking for an agreement that would establishment the capability of expand sales, distribution, and home taping, since sales are our companies' only source of revenues.

DAT equipment is expected to be available in the United States sometime in 1987. The copyleft program, developed by the CBS Technology Center, requires placement of a copy-code chip in recording equipment, which would prevent that equipment from being copied.
Children's Line (continued from page 25)

The Rabbit Ears/Windham Hill LP will also be stocked in the Dayton Hudson stores. The "Santabear" promotion will enjoy other product tie-ins, including General Mills' use of the character in a national cereal ad, and American Express' four-color gatefold spread which kicked off national pre-order exposure in the November 6 issue of USA Today.

Record retailers can tap into "Santabear's" visibility with specially created merchandising aids including 2x2 posters and a catalog insert to be distributed in time for the holidays. Co-op advertising money is also available.

RIAA (continued from page 25)

interdependence through mutually acceptable legislation and also to respect the self-interest of all participants. However, we cannot compromise the rights and foundations of our own constituencies.

Attending the meeting are expected to be Gorkiov, Neslu Ertogun, president of IFPI and chairman of WEA Int'l., Ian Thomas, Clarke (continued from page 10)

this period is not growing as fast as the last one, so I think this one is going to sustain a little bit more. It's something that's not going to be able to be stopped.

During a recent interview about fusion, Stanley Clarke says that he is not one-too-impressed with the current crop of fusion bands. He goes to clubs in L.A., where he resides, and he finds himself yawning. Flash, he thinks, is replacing substance.

"I have a feeling it has something to do with the fact, to be point blank about it, that the guys don't practice like we practiced. I just know that they don't. I can tell. I've taught a lot of bass players and I can look at a musician and tell when they've spent more time on their equipment. It sounds to me, when I go to these clubs, that I'm hearing four individuals that kind of just walked off the street from different locations and started playing. There's some semblance of something happening, but they just didn't practice enough together.

"It's funny, I can't even blame the musicians, totally. There just ain't enough time to figure out how to put a whole MIDI system together, and get that going, and then practice, really practice, in one day. We had shitty equipment back then, but we used to practice 10 hours a day. Religiously, every day.

The "back then" Stanley refers to is the early '70s, the glory days of fusion; the "we" is Return To Forever -- Chick Corea, Al DiMeola, Lenny White, and Stanley Clarke. If Clarke and DiMeola and White have their druthers, Return To Forever will return to performing -- and show these young fusion whippersnappers a thing or two.

Lenny and Al and I are ready to go," says Stanley. "We are definitely going to tour. We're just waiting on a few little things in Chick's head, which I think will be real easy to solve, and we're going to go.

"When we got together for the last reunion, I had to stop everything that I was doing: I couldn't produce anybody, I couldn't see my family, I was constantly doing interviews, touring and rehearsing. It reminded me of when I was 19 or 20 and basically all I used to think about was music. So it's nice. That would actually, for me, be kind of an icing on the cake that would help propel this instrumental thingy seriously into the '90s. RTF could do it real easy.

In the meantime, Stanley will hit the road with his own ensemble, finish producing flutist James Walker's classical fusion LP, and begin preparing the follow-up to "Hideaway," which he says will "probably be more along the lines of some of the more creative songs on that album." However, don't look for it to contain Stanley's best bass playing.

"I'm not so serious about albums as some people are," he says. "I think a lot of jazz musicians are like that, because you usually play your better stuff live anyway. I've never been, and probably never will be, captured on a record.

Kwiker (continued from page 25)

market, which at the time had yet to take off. Now, Wherehouse is an industry leader in the sales and rentals of video and blank video product. Also during Kwiker's tenure, Wherehouse, as a result of tremendous growth in new store openings, from 126 in 1983 to 190 today. Kwiker also initiated a unique stock ownership plan that has become a model for other industries.

Kwiker counched his acceptance in a message to students, some of whom were on hand to accept scholarships. "In selecting a career," Kwiker advised, "choose a company that's growing." He went on to include innovativeness, hustle and ethics as qualities of "great growth retailers." Citing the prevalence of unfriendly corporate takeovers, Kwiker also advised students to choose a company that is not going to fail. "Too often, a retailer gets crucified in a takeover," he warned.

Before joining The Wherehouse, Kwiker had practiced law on Wall Street. He was formerly vice president of mergers and acquisitions at Latred and Company and president of rack giant, The Handlerman Company. As the 1986 recipient of the Retailer of the Year award, a scholarship in Kwiker's name has been established in previous winners' names.

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IFPI director general; Capitol/EMI chairman Bhaskar Menon; Warner Bros. chairman Mo Ostin, CBS Records Group president Walter Yetnikoff; PolyGram Int'l president Jan Timmer; Chrysalis chairman Chris Wright; CBS Int'l president Bob Sumner; and RIAA president-elect Jay Berman and general counsel Joel Schoenfeld.

Springsteen (continued from page 6)

more important to eager fans. "We haven't heard people gripping," said Chronis. "At this point, they want to get the album and they're enjoying just being able to get it.

Indeed, there were reports of a fist fight between two customers over a final copy at a local Tower Records store.

Steve Kahl, who owns an independent one-stop, Pacific one-stop, said he had ordered 14,000 units which was enough to service his stores. "I had enough for all my accounts. I bought enough product that I thought it would last through December," says Kahl, who ended up selling much of his product to Licorice Pizza, not one of his usual accounts. "Even though it only lasted a day, I still have some product today if it wasn't that the major chains needed it."

Many stores took pre-orders from customers. The Studio City Music Plus store led the chain in preorders with a total of 206. "It's been crazy," said clerk and self-confessed Springsteen fan, Michael Zorek, "getting them out and getting the preorders in a timely order has been a real project. We guarentee a copy will be here for them.

Zorek said the phone was constantly ringing with people asking, "Is it in?" "We say, 'yeah, it's in.' They don't even ask for Springsteen and everyone knows what they're talking about," he laughed. Zorek was so enthusiastic about the release, he handed out copies of the song list a friend had acquired to customers days before the release. "We had it before Wherehouse and Tower," he said proudly.

Tower Records on Sunset Boulevard, in West Hollywood had 20 people and several news crews waiting before they opened. Howard Krummholz, buyer for the location, said, "95 percent came in to buy Bruce. I can't say 100 percent because I just saw someone buy a Judas Priest album. The store had stocked about 1,000 LP sets, 800 cassette boxes, and 500 CD boxes.

Box (continued from page 6)
bought it for a friend," she said. "He's as big a New Jersey fan can be for Springsteen. I've never seen him in concert but I love his lyrics and that's why I like Springsteen." For a Fordham University law student, "Live 75-85" was only the second Springsteen album she ever bought. "I only own one album but I think if I'm going to buy any of his albums this one is the one because it's live and it's a three record set (sic) and it's got a lot of songs on it and it's a good price," she said.

CBS (continued from page 6)

largest in record industry history, is said to lose its feasibility once the new tax laws go into effect.

CBS' decision to retain its record unit is the latest wrinkle in the media giant's corporate shakedown, which has already involved its sale of both its book and re-

Cash Box November
Country Takes Top Honors
At AMOA Banquet

NASVILLE - The Amusement and Music Operators Association (AMOA) hosted their annual Awards Banquet on Friday, Nov. 7 at the Hyatt Regency in Chicago. The banquet is a tradition of the organization’s annual trade show. This year, along with the Juke Box Awards, the AMOA also gave out Rising Star Awards. The Juke Box Awards, based on a "highest revenue producer" criteria, are voted on by the membership of operators, according to Fred Newton of the AMOA. The Rising Star Awards, a separate honor, are voted on by a nominating committee of AMOA board members.

The Juke Box Awards are given in the categories Best Country Record of the Year, Best Pop Record of the Year, and Best Soul Record of the Year. The songs that generated the most revenue, according to the AMOA vote, between June 1985 and June 1986 in their respective categories were: "Bop" by Dan Seals, EMI America (continued on page 31).
Now She's In Paris

BY DAVE HOLLADAY

Joe Bonsall of the Oak Ridge Boys was watching Johnny Carson chat with pop artist Patti LaBelle on The Tonight Show recently. When Carson asked her if there was anyone she would particularly like to record with, LaBelle mentioned the Oaks. Bonsall called her the next day and invited her to sing on the album the boys just happened to be cutting. LaBelle will sing a duet with William Lee Golden on the LP. The cut is titled “Rainbow At Midnight.”

NASHVILLE NEWS: Former band directors W.C. Gore and Jay Dawson, along with partner Herbert Morgan, have opened an educational print company, Arrangers’ Publishing Company, at 1503 Division Street in Nashville. John Brunning has been promoted to the position of vice president/general counsel for Chappell & Co. Inc., parent company of Chappell and Intersong Music Group, headquartered in New York.

INDIE NEWS: A.M.’s Records will close their 24 track recording studio in Hendersonville, TN by the end of November, according to President Michael R. Radford. The company will focus on their newly formed Alpha Video Productions division; Lou Miller, president of Blossom Gap Records, has announced the relocation of his offices to Suite 500-A, United Artists Tower, 50 Music Square West...Lake Country Media, Inc. of Branson, MO has been retained by Janbill Ltd. for public relations representation of the vocal group Branson! and female vocalist Kate Landers, as well as a Janbill’s Country Music World theater.

COUNTRY TV: “My Home’s In Alabama,” the first network television special for Alabama, will air November 28 on CBS. The group’s guests will include The Judds, Willie Nelson and The Charlie Daniels Band...TNN’s country music game show, Fanchango, has undergone a face-lift for the new season. Among the changes are bigger prizes, a new set and a broader musical focus. In addition, the program will follow in the winning footsteps of Wheel Of Fortune when host Bill Anderson introduces his pretty new co-host, model Blake Pickett...While we’re on the subject of The Nashville Network, Loretta Lynn will be accompanied by more than her 20-piece Coal Miner’s Band when she makes a USO tour of bases in the Philippines and South Korea during the holiday season. A TNN camera crew will be tagging along to film the performances for two hour-long specials, one scheduled for airing in December, the other for April broadcast.

COUNTRY RADIO: The Storyteller, Tom T. Hall, will be the featured guest on a 90-minute live radio show which will be taped in Nashville by National Public Radio affiliate WPLN-FM. Titled “Live from the Hungry Ear Coffee House,” the program will also include comedy and jazz crew and will be made available for live or taped transmission to all NPR affiliates in the country via satellite.

Valerie Hansen


If anything can get the Sweethearts out of their Sunset Town, a hot-cut turned-hot-single could do it. The up-tempo, traditional country tune is a good showcase for the duo’s harmonies, and chances are good that it may not only get them on the road, but face up the sought-after path that leads to the top of the chart.

FEATURE PICKS

RONNIE MILSAP (RCA 50337) How Do I Turn You On (4:20) (Lodge/I. Rick Hall – ASCAP) (M.Reid, R.Byrne) (Producers: R.Milsap, T.Collett, R.Galbraith)

The magic Milsap ballad style is clearly at work here, and that seems to turn radio listeners on without any problem at all.


More than the morning dew has been stirred up with this slightly controversial release. The song’s double meaning, like its lyrical beauty, clearly lies in the ear of the listener.


The infusion of the blues into the Kendall sound here creates a welcome change and may swing this one right up the charts.

JEFF STEVENS AND THE BULLETS (Atlantic 7 99494) Darlington County (Bruce Springsteen/Ensign – ASCAP/BMI) (B.Springsteen) (Producer: N.Larrieux)

Jeff and the boys have taken one of Springsteen’s best songs and moved it from New York to Nashville. Country softens some of its punch, but the tune doesn’t seem to mind the change.

CHRISTMAS SONGS

RANDY TRAVIS (Warner Bros. 7 28556-A) White Christmas Makes My Blue
CRYSTAL GAYLE (Warner Bros. 7 28555) Have Yourself A Merry Little Christmas

JUKE BOX GIANT:

Marty Stuart, voted BEST MALE RISING STAR by the Association of Music Operators of America!

Catch the rising star’s new single, “Do You Really Want My Lovin’” from the debut album, “Marty Stuart.” 86C 40302

On Columbia Records and Cassettes.
**COUNTRY**

**INDIE FEATURE PICKS**

**MARK LaPOINTE** (Door Knob DK 86-260) **Chosen** (3:02) (Door Knob – BMI)

chmld, R.Boone) (Producer: G. Kennedy)

Put the pure of voice has been chosen once more by the CB staff as having one of the strongest indie releases of the week, this time with a clear-as-a-bell ballad.

**RE BRICKERS** (db db86110) **Southern Comfort** (3:07) (Fortson Flash – BMI)

(Producer: T.Crab) 

question: country rock sound + lyrics about the South + good lead and backup vocals = lots of airplay on country stations.

**LORRAINE KING** (Evergreen EV 1047) **Her Tears In Texas** (2:10) (Maplehill/Hallmark/Bibo/Cross Roads/BMI/ASCAP) (D.Lee, T.Rocco, B.Jones) (Producer: B.B.)

a good, basic country sound wraps around Jada’s pleasing vocals — and the mention Texas, Tennessee, Colorado and Chicago.


his one is just plain fun. It makes you want to tag along as Luke and his honey down a dusty country road to the picture show, circa 1949.

**ALSO MENTIONABLES**

**RETTE ELLIS** (Motion M-1028) **Woman In The Middle**

**DODDIE FRENCHIE BURKE** (TNT TNT-551) **Louisiana Fiddlin’ Man**

**EDWARDS** (Motion M-1027) **It’s Pure Love**

**DE ROBERTSON** (Berlan 860801-A) **Bound For Houston**

**INDIE LP REVIEW**

**MILY BROWN** — Feel Thee (RCA-Canada KPL 1-164) — (Producers: N.Wilburn, Lawrence)

these folks aren’t exactly finding the soul into the U.S. smooth goin’, which is shame because the family packs a rich of talent. The cut to play from LP is probably the same as their hit, “Wouldn’t You Love Us Togeth-again.” The album cuts feature the vocal harmonies of Willie Nelson, along with his picking skills. However, there are many good, radioable male/female duets on here.

**INDI SPOTLIGHT**

**SOUTHERN REIGN** (Regal RR82R-2)


They scored well right out and this time they’ve scored even better. Give a teeny bit of the credit to producer Don Goodman (and his shoebbox of snapshot), but not much or it might go to his head. We expect this one to see a lot of time on radio turntables.

**AMOA Awards**

(continued from page 27)

“Addicted To Love” by Robert Palmer, Atlantic

“What Have You Done For Me Lately” by Janet Jackson, A&M

Country artists swept all three categories in the Rising Stars Awards during this year’s banquet. John Estridge, past president of the AMOA, officiated over the ceremonies during which the following artists were honored:

- Best Female Rising Star — Judy Rodman, MTM
- Best Male Rising Star — Marty Stuart, Columbia
- Best Rising Group — Girls Next Door, MTM

Two of the winners, Judy Rodman and Girls Next Door, also entertained for banquet attendees that evening.

**SIGN HIM UP** — General Manager Jerry Bradley (center) oversees the signing of Tommy Brasfield (right) to the Opryland Music Group, a sober moment for Ronnie Gant, director of professional development. Artists such as Ronnie Milsap, John Anderson and Barbara Mandrell have enjoyed chart success with Brasfield compositions.
Gospel Views

MUSIC’S MIGHTY MISSION

By Phil Driscoll

Music is powerful. It stirs emotions and reaches the senses in a way that nothing else can. It is a universal communicator.

In I Samuel, the Bible gives the account of King Saul, who was under a spirit of oppression. When young David played music for the monarch, Saul’s heaviness was relieved. That force is still at work through music today.

In order to fully understand its vast potential it is necessary to define music’s mission as it relates to the gospel of hope. Music can be used to actually penetrate areas where the church cannot reach. Missions is going to Honduras, The Philippines and Africa. By the same token it is reaching a kid in the ghetto or even the man who is depressed, fearful and full of guilt as he sits in his Rolls Royce in Beverly Hills. They all need Jesus. Music is the one thing that could potentially touch their world with hope.

Through travelling overseas, we’ve seen evidence that music actually transcends economic, political, social, geographic and even denominational borders. At a recent anti-drug rally in Tegucigalpa, the capital city of Honduras, the power of God was unleashed through music and literally hundreds of lives were transformed. That is the potential before us.

On the home front there are many challenges to be addressed. Recently the plague of drug abuse has begun to receive national attention. Drugs have truly taken a toll on this nation and there is a vital role music can play in reversing this trend by taking a grass roots approach to reaching those in the grips of addiction as well as informing those who might be tempted.

In “Just Say No,” and anti-drug single released by The Benson Company and Mighty Horn, we are attempting to reach out to the world in their vernacular: music. A Christian version of the song pointing to Jesus as the alternative to drugs will be sent to gospel stations nationwide while a second version, geared for secular radio, without the blatant gospel message, states “There’s a better way to fly than drugs.” Both renditions will be promoted nationally; however, the mission potential of this single goes far beyond radio airplay.

The message included in this song could reach the homes of millions through a cooperative effort between the music industry and responsible corporations. Imagine if a company included 45 RPM sound sheets of this song on the back of cereal boxes or on top of pizza cartons, in a magazine or even with a six pack of beer. The slogan on such a package might read, “ABC Pizza Cares For The Family—Say No To Drugs.”

The public service message could have profound impact on the homes it enters through that distribution. The company who makes the effort to publicize this positive message would also benefit from a boost in company image.

As opportunities continue to present themselves to gospel musicians and more is learned about the world-changing power that is made available through the medium of musical expression, we must work to forge ahead and pioneer new ways to reach the vast mission field before us.

EVIE—When All Is Said and Done—(Word 7-01-902810-1)—Producer: P. Karlsson

It’s been awhile since we’ve heard from Evie, but this album was worth the wait. Her accomplished vocals have only improved, her songs strengthened. In fact, each song on here may become your favorite as you hear them. She sings with much conviction on “United We Stand” (a duet with Pelle Karlsson.) Karlsson’s strong lyrics stand out on the title cut and “Another Angel In The Sky.” (Listen for the cosmic production sounds on “Another Angel.”) Evie’s sweet power comes to the forefront on “Make Straight The Way For The Lamb Of God” and “Winter To Spring.”

CANDY HEMPHILL—Arms Of Love—(GreenTree RO3999)—Producer: L. Goss

With a clap of thunder, the stage is set for a dramatic, storm-tossed rendition of “Hallelujah.” The production techniques are definitely effective and well placed. And you know, “There’s Nothing Wrong With Being Right” (another good one). More than anything, “You Got To Trust Somebody.” Okay, all cleverness aside, another goodie on here is Candy’s version of “Oh It Is Jesus,” a favorite chorus of many churches. The energetic congregational harmonies and simple piano instrumentation on the cut stir up some old-time memories.

CHRISTMAS LP REVIEWS

SHIRLEY CAESAR—Christmas—(Rejoice 7-01-501228-6)—Producer: N. Putnam

Shirley Caesar lets her voice soar with this collection of Christmas tunes as she stamps her unmistakable soul-filled vocals on newly-arranged standards and first-time offerings. If you go Christmasing with Shirley, you’ll hear her chilling rendition of “O Holy Night,” as well as other traditional favorites.

Gospel Bits

NASHVILLE—ASCAP’s second annual Gospel songwriters’ workshop will begin Nov. 25 and take place on four consecutive Tuesday nights from 7 to 9 p.m. at ASCAP’s Nashville offices. Writers Jim Weber (co-writer of The Race Is On, a Dove-award winning musical) and John Elliott (composer of Where The Joy Comes From and “Pray, Pray, Pray”) will lead the workshop, which is free of charge and open to all interested songwriters, regardless of performing right society affiliation. At each session, songwriters’ material will be heard and critiqued. In addition, guest speakers representing different areas of the gospel music industry will be featured. Interested persons should contact Evie Vaupel at ASCAP, (615) 244-3936, for more information...Cynthia Clawson was scheduled to perform on Lou Rawls “Parade of Stars” telethon to be aired Dec. 27th. The telethon, in its fifth year, benefits the United Negro College Fund. Other celebrities set to perform include Deniece Williams, Lenny White, Shirley Caesar...R&R Street Productions (a division of Lorenz Creative Services) has added to its list as a producer Phil Naish, whose production credits include Kathy Vocoli, Scott Wesley Gordon, Brent Lamb. Naish has also formed his own publishing company, Benacus Music, which will be administered by Lorenz.

Kenny Marks Re-Marks DaySpring—Christian rocker Kenny Marks has signed with DaySpring records, a division of Word, Inc. Marks’ contract calls for three albums to be released over the next three to five years. We can expect his next album in early ’87. He’s shown here with Neal Joseph, executive director of DaySpring records.

Cash Box—November 29, 1986
**COIN MACHINE**

**Arachnid Announces $50,000 Tournament**

CHICAGO — Arachnid, Inc., of Rockford, Ill., has launched what promises to be the largest English Mark Darts promotion in the history of the sport. The $50,000 Bull-Shooter II National Grand Tour. Over the next seven months, five $5,000 regional tournaments will be sponsored by Arachnid culminating in a $25,000 National Championshy, May 23-24-25 in Chicago. In addition to the $5,000 in cash prizes awarded at each of the regionals, first, second and third place winners in each of the main events will be given free entry certificates to the Bull-Shooter II $25,000 finals in May. Operators will still be able to enter local league players in the $25,000 finals just as they did in the '86 Bull-Shooter National Challenge. Qualifying kits for the Bull-Shooter II finals will be available to English Mark Darts International Association operators member November 1.

Each of the 5,000 regional tourneys are “open” tournaments where players from a designated region may enter for $10 per person, per event. All of the main events, namely, Open Singles, Mixed Doubles, Open Doubles and Women’s Doubles are double elimination. The first $5000 tournament will be the Midwest Regional, held November 21-22-23 in Des Moines, Iowa. The grand tour moves to Roanoke, Virginia, December 13 and 14. The next regional will be held in Portland, Oregon, January 17-18, followed by the Western Regional in California, February 21-22 and the Grand Tour will wind up in Buffalo, New York on March 14-15.

“These regionals have been created to fill the demand English Mark Darts players across the country have for open tournaments to participate in,” Arachnid’s tournament director Russ Peters. “An average player is a little intimidated by big money tournaments. These regionals will show that player that he or she can be competitive in the larger events. We’ve formulated a generous pay scale for both the regionals and the finals so that every player will have a good chance to come away with some sort of prize.”

The ‘86 Bull-Shooter National Challenge was a tremendous success with over 1,300 entries in the four events. Operators from 37 different states and three foreign countries participated in the international event. Further information may be obtained by contacting Arachnid at (800) 435-8319 or (in Illinois) (815) 654-0212.

**Atari’s Dick Needlemann Goes Into Semi-Retirement**

After nine years of dedicated service to Atari, Richard Needlemann will be bidding farewell to his sales accounts in the South on January 1, 1987. As he nears retirement age, Dick will be giving up his position as a full time sales manager but has agreed to remain on the Atari staff for at least one year as a consultant for the firm’s new market development program.

“We just couldn’t let him fully retire, we still need him,” commented Shane Breaks, senior vice president of sales for Atari Games, “but after all of his years of hard work and dedication traveling around the country, he deserves a rest! We are looking forward to continuing to work with Dick as a consultant, channeling his expertise in public relations into our new market development program.”

Dick made the following statement to his many friends in the industry, “I have enjoyed working in the coin industry, and look forward to our future association with the contacts I have made here. After so many years on the road I am looking forward to a little quieter public relations work. Then I can work promoting the positive side of our industry and encourage controlled growth into other markets.”

Dick will continue to work out of his Florida office as a consultant for Atari’s New Market Development Program.

**Bally Earnings For Third Quarter Show 20% Increase**

CHICAGO — Robert E. Mullane, president and board chairman of Bally Manufacturing, announced net income, revenues and earnings per share for the third quarter and nine month period ended September 30, 1986.

For the third quarter of 1986 net income was $17,655,000 up over 20 percent from the net income of $14,687,000 reported in the same period in the prior year. Revenues were $551,129,000, compared to $443,315,000 earned in the same period in the prior year. Earnings per share were $54 compared to $45 reported in the third quarter a year ago. The 1986 share amounts are based upon an increase in average common shares outstanding, primarily reflecting additional shares issued in the merger of Bally’s Park Place, Inc.

For the nine months ended September 30, 1986 net income was $33,928,000 up from $320,251,000 in 1985. Revenues were $1,278,495,000 compared to $1,086,079,000 reported in the prior year. Earnings per share were $1.18 compared to $1.12 earned in the nine months of 1985.

“Bally’s amusement game division has produced solid earnings in the quarter and has compiled a profitable record in each of the last five quarters,” according to Mullane. “Arcade operations were profitable, manufacturing activities returned profitability as a result of an improved market demand for new equipment and Bally expects future operations to maintain a record of profit contribution to the company’s overall results.”

Improved results were reported for other various companies that are part of the Bally Organization.

Mullane noted that “the current results underline our confidence that Bally has a mix of business ideally suited to America’s leisure time marketplace.”

**SHOWTIME AT HANSON—Operators from six states along with a good number of manufacturers representatives were on hand for the recent Hanson Distributing Company showing in Bloomington, Minnesota. The day’s activities began with the factory’s executives vice president Joe Funkus, with an assist from Seeburg engineer Warren McDonald. Next up was Valley’s Tom Shelton who demonstrated the new ZD-4 pool table and detailed the Valley lease program for operators, followed by Cinematronics’ Ken Ander son who reviewed Cinematronics’ new CounterTop Cinemat System Cabinet, which is now available for both World Series and Alley Master and also showed the factory’s kit for converting existing Merit countertop to World Series. Jim Pietrangolo of SMS Manufacturing focused on crane, field operator questions regarding this product and Ben Santucci of Merit Industries updated the assemblage on Merit’s recent introduction of Nomac and forthcoming plans stemming from the acquisition along with a demonstration of their Riveria video poker. The event provided plenty of time for one on one dialogue between operators and manufacturer reps plus a delectable buffet luncheon. Pictured in the accompanying photos are (photo 1) Valley’s Tom Shelton, thoroughly examining the changes on the popular Defects ZD-4 table; (photo 2) Cinematronics’ Ken Anderson, at the new World Series conversion kit; (photo 3) SMS’s Jim Pietrangolo at the Skill Crane machine and (photo 4) Ben Santucci at the factory’s new Riveria poker machine.”

**LOOKING BACK—Would you believe there was a time when pinball games sold for $16,000? (that was in 1937) and jukeboxes were going for under $300? (that was in 1947)? There was a couple of interesting items contained in the two editions of Cash Box you see here, in the February 21, 1937, page 5. The (left) John Neville, proxy Frank Gumm and veepie Frank Guma Jr. of American Vend犀e. The cover dates are January 17, 1948 and January 24, 1948. Following are a few more facts—the Frogman was $15,000; a new line of Atlas chrome, the Flashy was $25,000; a new line of super rolls, or the Sunny was introduced by Williams. The full story is an assortment of games including “Wild Lemon”, “Jockey Club”, “Double U. Boy” and “Triple Bell”... These two editions of Cash Box are classics—real collector’s items and we’d like to thank John Neville for supplying them to us.”