WAS THE NIGHT BEFORE CHRISTMAS
AND ALL THROUGH THE DAY
WE'D STOCKED UP ON NEW ALBUMS
FROM E/P/A!

JAMES BROWN DRESSED AS SANTA!
“WEIRD AL” AS AN ELF!
QUIET RIOT AS BODYGUARDS
FOR JAMES’ SLEIGHRIDIN’ SELF!

JOAN JETT IN THE MORNING
DON JOHNSON WHILE WE LAY
WERE JUST SOME OF THE GOODIES
FROM E/P/A!

THE STOCKINGS WERE HUNG
BY THE JACUZZI WITH CARE
IN HOPES LUTHER VANDROSS
WOULD SERENADE THE NIGHT AIR!

“ON MACEO, BOOTSY,
AND DON’T FORGET ERED!
GOTTA LOTTA DELIVERIES
HAUL ASS ON THIS SLED!”

WITH MIAMI SOUND MACHINE
CRANKED UP ALL THE WAY

“I’M THE B-BOY SANTA
FROM THE COOL NORTH POLE
AND I GOT WHAT YOU NEED
TO FILL THE HOLE IN YOUR SOUL!”

“FOR YOU LITTLE BROTHER
THE FAB T-BIRDS HOT BLUES PLAY!”
AND MAMA IN HER KITCHEN
HAD SETTLED OUR HASH
FOR A LONG WINTER'S VISION!

WHEN UP ON THE ROOF
THERE AROSE SUCH A CLATTER
WE TURNED DOWN CHEAP TRICK
TO SEE WHAT WAS THE MATTER!

THE MOON ON THE BREAST
OF THE NEW FALLEN SNOW
GAVE A LUSTRE OF MIDDAY
TO OBJECTS BELOW!

THEN WHAT TO MY BLOODSHOT EYES
DID APPEAR
BUT A CUSTOMIZED SLEDMOBILE
FILLED WITH HOLIDAY CHEER!

STARTED DOING THE SPLITS
THEN SPLIT UP THROUGH THE CHIMNEY
SLAPPED FIVE ALL AROUND
THEN HOPPED INTO HIS JITNEY!

BUT WE HEARD HIM SCREAM
AS HE RODE OFF ON HIS WAY—
"MERRY CHRISTMAS TO ALL
FROM E/P/A!!!!!!!!!!!!!!"

YOUR LAST CHANCE TO STOCK UP ON HIT ALBUMS FROM EPIC, PORTRAIT AND THE CBS ASSOCIATED LABELS!
ALL AVAILABLE ON RECORDS, CASSETTES AND COMPACT DISCS.

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#1 YOU GIVE LOVE A BAD NAME
Bon Jovi
Mercury/PolyGram

B/C SINGLE
#1 CRAZY
Jesse Johnson (w/Sly Stone)
A&M

COUNTRY SINGLE
#1 TOO MUCH IS NOT ENOUGH
The Bellamy Brothers
w/The Forester Sisters
Curby/MCA

JAZZ
TUTU
Miles Davis
Warner Bros.

COMPACT DISC
#1 BRUCE SPRINGSTEEN & THE E STREET BAND LIVE/1975-85
Columbia

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

TOP POP DEBUTS

B/C ALBUM
#1 GIVE ME THE BEATS
Luther Vandross
Epic

COUNTRY ALBUM
#1 STORMS OF LIFE
Randy Travis
Warner Bros.

MUSIC VIDEO
#1 THE WAY IT IS
Bruce Hornsby & The Range
RCA

12" SINGLE
#1 SHAKE YOU DOWN
Gregory Abbott
Columbia
USA For Africa Distributes First HAA Monies

LOS ANGELES—United Support of Artists for Africa (USA for Africa) have announced the distribution of domestic grants to 15 states for short-term emergency and interagency projects. States represented in this first round include Alaska, Delaware, Hawaii, Idaho, Maine, Montana, Nebraska, New Hampshire, North Dakota, Rhode Island, Utah, Vermont and Wyoming. The types of organizations funded include a variety of local and statewide food banks, homeless shelters, low-income housing groups, tenant assistance programs, legal groups, grassroots organizing efforts, hotline/referral services.

In October of this year, USA for Africa raised $12 million in emergency and emergency program support on a state-by-state basis. Service providers in states authorized to distribute funds included more than 30,000 food banks that were instructed to submit proposals for programs to be funded. Grants currently being announced are from this set of states.

In states authorized for more than $1,000, USA for Africa has been assisting service organizations in developing a strategy to address the problems.

Welk Record Group Purchases Vanguard Records

The Welk Record Group has acquired the library of Vanguard Records, comprising a substantial collection of classical, jazz and folk recordings. The sale includes more than 20,000 master tapes plus all music publishing rights.

Larry Welk, president of Welk Records, closed the deal with Maynard and Seymour Solomon of Vanguard. "We're delighted," says Welk. "We feel we've bought a treasure of great music, and in the next few weeks we'll be able to release and release it in formats that will be available as soon as possible.

Welk Records plans to immediately market much of the Vanguard library into a variety of formats, including master tapes for sale to a network of labels.

The Solomon brothers established Vanguard in June of 1950. The label has always sold a broad spectrum of classical music including world-class caliber artists such as Segisetti and Mischa Alchin, conductor Leopold Stokowski and singer Jan Peerce; counter-tenor Mark Deller, pianist Peter Serkin and festival organizer Paul Robinson.

Orchestral recordings include the Vienna State Opera Orchestra, the London Philharmonic and the Soloists of Zagreb among others. Welk has retained the husband and wife team of Jim Frey and Scott Mape, formerly with Classics International Polygram Corporation, U.S., Deutsche Gramophone, Philips and Mercury Records. The famed team will choose selections from the Vanguard collection for conversion into CD and cassette.

"We feel fortunate to have them with us," says Welk.

The Vanguard folk roster contains such stars as Joan Baez, Pete Seeger, Woody Guthrie, Buffy Sainte-Marie, and the Weavers among others. It also includes many live festival recordings such as the 1963 Newport Folk Festival.

The jazz recordings include those of Lou Is Armstrong to Larry Coryell.

Los Angeles—On November 21, MTV debuted the first in a series of seven anti-drug public service spots, each featuring a different rock artist. The ads are part of the most public awareness program launched by Rock Against Drugs (RAD), an anti-drug organization founded last year by Gold Mountain Records president Danny Goldberg and rock artist Michael Des Barres, with support from anti-drug crusader California Attorney General John Van de Camp.

While the spots are available to any network that chooses to air them, MTV Networks announced at a recent press gathering that it will donate what amounts to $3 million in air time, production expertise, creative input, editorial assistance, as well as press and promotional support to the campaign.

The spots are being produced with a $50,000 grant from the Attorney General's office, and an undisclosed amount from the Pepsi-Cola Co. (which recently launched its own $100,000 anti-drug campaign). Other donations were provided by the various music video producers and directors involved in the project, and by supporters from within the music community.

In helping to announce the channel's involvement, MTV Networks Entertainment President Thomas Freanston said, "Our ability to reach our target audience, the 12-34 year old rock music fan, perfectly positions MTV to deliver this unique campaign featuring rock music artists who have a special role model appeal." The first group of seven spots feature such artists as Andy Taylor, Jon Bon Jovi, Vince Neil of Motley Crue, Ronnie Dio, Richard Page of Mr. Mister, ex- Sex Pistols Steve Jones and Gene Simmons of Kiss. A second batch of PSAs will include The Bangles, Belinda Carlisle, Michael Des Barres, Dennis DeYoung, the Fabulous Thunderbirds, Lou Reed, Bob Seger, Dee Snider of Twisted Sister, Paul Stanley of Kiss, ‘til Tuesday, and Moon and Dave Zappa.
EXECUTIVES ON THE MOVE

Two Move At EMI—Dave Geekman has been appointed local promotion manager in Denver, according to Tony Smith, vice president of promotion at EMI America. Jim Davenport, who had held that position, now moves to Dallas to fill the spot vacated by John Hey, recently named national album promotion director.

One Promoted, One Appointed At Island—Bobby Ghossein has been promoted to director, A&R, for the Black Music Division of Island Records. Ghossein will be responsible for talent acquisition. He has been with Island for three years, most recently as director, dance music promotion. Jean-Pierre Wellar has been appointed to director of Jazz, Island/Antilles Records. He was previously president of Europe records for five years.

Murphy Named—Daniel Murphy has been named market planning and product manager for general audio products with responsibilities for Discman portable compact disc player, Boodo Kahn's headphone cassette player and tape recorder at general audio products, Sony Consumer Audio Division. He will oversee pricing, allocation, forecasting, product development and promotions. Murphy joined Sony in 1983 as a dictatorship systems marketing manager for Sony Information Products Division and was promoted to national marketing development manager in 1985. Prior to joining Sony, he was a product sales manager at Lanier Business Products.

Sandhaus Joins—Philip Sandhaus has been named vice president of creative operations/project development at Isolar, David Bowie’s management company, according to president, Bruce Dunbar. He will be responsible for coordinating all creative efforts for David Bowie, including recorded music and soundtracks, as well as film, theater and television development. Sandhaus comes to Isolar after nine years with Columbia Records, most recently as National Director, Marketing Development.

Hoffman Joins—Melissa A. Hoffman has been appointed creative director of Esquire Video, a division of the Esquire magazine group, according to Janet Muir, vice president and marketing director. Hoffman has nearly 10 years of original programming and experience encompassing the syndicated and cable Home video fields. Hoffman joins from Vestron Video, where she was director of specialty programming. At Vestron, Hoffman developed innovative ad sponsored home video programming and was the liaison for projects involving Vestron and ABC, Time/Life, National Geographic and Rand McNally Travel. She had been vice president of programming for LBS Communications, Inc.

Two Appointed—Krisky Loveman has been appointed an account executive for Polygram Publishing & Company and Jane Blumenfeld appointed account supervisor for the New York-based publicity and promotion firm. In their new positions, Loveman and Blumenfeld will work with a variety of broadcast, cable and other entertainment accounts as well as develop and execute various special events and promotions for all accounts. Loveman had been with the National Broadaming Company, Marcus Advertising, Inc. and Enter-Tel, Inc., a syndication company. Blumenfeld joined the company over a year ago following her publicity efforts for “Farm Aid 1” with the Home Room Organization. Prior to that she had been with Zarem, Inc., Public Relations and Columbia Pictures.

Two Appointed—Steve Cooper and Mike Gardner have been appointed as co-directors of the Los Angeles office of Willard Alexander, a booking agency. Gardner was a 17-year veteran with G.A.C. through its transformations into ICM. Cooper, who has been in the L.A. office of the agency for the past 8 months, was most recently with Fox Associates in St. Louis.

Warner Music Group—Jody Raithel has been appointed to national director of product development for the Warner/Elektra/Atlantic Corporation. Formerly, the firm’s national specialty projects/singles sales coordinator. Raithel joined WEA in 1971.

Ellis Appointed—Richard Ellis has been appointed manager-branch marketing for RCA/A&M/Arista distribution. He joined RCA Records in 1984.

Baldwin Appointed—George Baldwin has been appointed director of print and advertising for the Sparrow Corporation. He joined the company in 1980.

Cohen Named—Donnie Cohen has been promoted to promotion coordinator, secondary markets and adult contemporary for MCA Records. He has been with MCA for over three years.

Krugman Joins Columbia—Jay W. Krugman has been appointed associate director, product marketing, East Coast, Columbia Records. He has an extensive background as a record producer and engineer, as well as film and video marketing. Pritchard Joins—Donal Pritchard has joined Warner Music Group as a licensing and special marketing arm for the Warner Communications family of record labels, in the newly-created post of A&R manager-domestic. She was previously with both K-Tel and World Communications Inc.

Jeffries Joins—Barbara Jeffries has been appointed Scoring Administrator for Records Plant Scoring, Inc., which leases and manages studios “L” and “M” on the Paramount Pictures movie lot. Jeffries was formerly with Evergreen Studios as their music administrator.

Maxwell Promotes Two—Peter B. Gallo has been promoted to the position of manager of advertising and merchandising and Linda Healy has been promoted to the post of assistant advertising manager for the Maxwell Corporation of America.

Heller Joins Triad—Rob Heller has been appointed as music agent for the personal appearance department at Triad Artists. He spent 10 years at ICM, departing as vice-president in their variety division.

Schickersky Promoted—Greta Schickersky has been promoted to manager, production and order services for WEA International. She has been with the company since 1981 and was previously production coordinator/order processing.

MCA Records Restructures departments; Busby, Palmese and Burns Executive VPs

Departmental restructuring at MCA has been announced by president of Music Entertainment Group, Irving Azoff. As a result, each of the department will report directly to Mr. Roth, cent of MCA Records. Cheryl Busby was promoted to the position of executive vice president of promotion and development, MCA Records, and president, music for the label. Richard Palmese is executive vice president, market—entertainment, MCA Records. John Burns has been promoted to executive vice president, MCA distributing and marketing.

Palmese

is with extreme pleasure that I make appointments," says Azoff. "This is a major step in MCA’s evolution. The emphasis is on developing artists’ careers."

In his new position, Busby will be responsible for all A&R and artist development projects for the label as well as continuing his position as vice president, Black music for MCA.

Kardashian

Named President

MC Music Entertainment Group has announced the formation of MCA Radio Syndication, and concurrently Irving Azoff, president, announced the appointment of Bob Kardashian as president of the division.

The new syndication will be creating programming for all formats for radio stations around the world and will announce its offerings within the next few weeks.

Kardashian is the former co-founder of & Records, where he spent 11 years as president. Azoff says, "It is exciting to attract an executive as talented as Bob who can lend his efforts in this new MCA venue.

MCA Radio Sydication will be headquartered at 80 Universal City Plaza, Los Angeles, California.

ICKERTAPE

VOR—Hawaii’s Hula Records and Kona Kai Distributing have settled with cation. Music, Melene Music, Granite Music, Criterion Music, and Acuff-Rose Publishers, in a copyright infringement suit brought by the publishers; Hula and Kona Kai admit liability for copyright infringement and agree to pay $45,000 in injunctive and $20,000 in attorneys’ fees . . . Baltimore’s Vision Quest tapes has signed with New York’s Compass Distributing Co. for distribution of their records . . . The Campus Network will present a live-closed circuit concert of Steve Earle, the Smithereens, and The Hill Tuesday to its affiliates Dec. 4, the event will originate from Detroit’s Royal Oak Music Theatre . . . New on the shelves: In The Groove: The Men Behind the Music by Ted Fox ($18.95, St. Martin’s Press) and Monkeemania: The True Story of the Monkees by Glenn A. Baker ($10.95, St. Martin’s Press).
OUT OF THE BOX


The British master of blues guitar releases a set of largely pop-oriented and slickly-produced material here. His lean and gifted band (Greg Phillinganes, Nathan East and Phil Collins) play with economical virtuosity. Standout tracks include a duet with Tina Turner (“Tearing Us Apart”) and a cover of Clapton admiral Robert Cray’s “Bad Influence.”

DEAD OR ALIVE—Mad, Bad and Dangerous To Know—Epic FE 40572—Producers: Stock-Aitken-Waterman—No List—Bar Coded

The wild and outrageous British dance band has released another set of hard-hitting and melodically infectious rhythm workouts. Their visual image aside, the group can keep up a relentless musical pace with just the right amount of tongue-in-cheek to be charming.

JUAN MARTIN—Painted In Sound—Novus/RCA 3005—Producers: Juan Martin-Mark Isham—List: 9.98—Bar Coded

Guitarist Martin is joined by keyboardist Isham for a truly memorable joint venture. “Painted In Sound” is a new age record which gracefully spans the genres of bossa nova, flamenco, classical and popular music. Isham’s expansive and evocative synths provide the ambience in which Martin crafts musical images of 10 masterpiece paintings.


Senegale’s spectacular pop star is featured on Peter Gabriel’s “In Your Eyes,” which has prompted the release of this LP in America. A highly rhythmic, energetic music with African melodies and passion. A blazing band supports the music.

AFRIKA BAMBAATAA AND FAMILY—Beware (The Funk Is Everywhere)—Tommy Boy TBLP 1008—Producers: Various—List: 8.98

One of the fathers of hip hop continues his rhythmic attack with these nine socially incisive, blistering tracks.

O’BRYAN—Surrender—Capitol ST-12520—Producers: O’Bryan-Jerry Knight-Aaron Zigman—List: 8.98—Bar Coded

O’Bryan’s multifaceted and elastic voice is featured in this convincing set of R&B gems.


One of the first releases through Nara’s distribution agreement with MCA is this beautiful recording that encompasses acoustic folk and Irish melodies. A solid new age release.


Haunting and poignant compositions realized on the piano by Ursula Oppens and Frederick Rzewuski.


THE WALLETTS—Take It—Twin Tone TTR8685—Producer: Allen Toussaint—List: 8.98


A BRIGHT NEW WORLD Comes The Hammer—MCA 5834—Producers: Peter Jenner-Tom Scott-J. Holman-Bess Fraser-Ross Cackle—List: 8.98—Bar Coded

ALBUM RELEASES


British group, now a trio, comes out of the box with this slick, funk-ended production. The Nile Rodgers production tribute a seamless sheen over the group’s sound. Horn jabs, synth polish and spastic dance floor guitars add luster. Leftfield voice has grown into a much more versatile instrument.


Ray, Goodman & Brown’s first for America features the three in a winner collection of textured soul ballads. The three voices blend in a sensual way sound guaranteed to impact BC formats. Soaring ladders, smooth jazz chords and lush production combine to make this one to watch.

RACY A MOUSE—King And I—RAS 3016—Producer: Cliften Carnegie—List: 8.98

The wacky Eek A-Mouse in another dub poet/reggae outing. Very engaging.


A mainstream power rock/pop effort from Christian rockers. Loaded with a commercial appeal; could cross into the rock arena.

DRIVIN’ N CRYIN’—Scarred But Smarter—688 688-2—Producer: Gary Pappas—List: 5.98

A folk blend of hardcore energy and modern pop sensibilities.

ROKY ERICKSON—Gremlins Have Pictures—Pink Dust 72109—Producer: Karl Derfler-Craig Lucklin—List: 8.98—Bar Coded

Former 13th Floor Elevators’ second Pink Dust album is another dark, rocking evocation of his one-of-a-kind vision. This LP chronicles the work that he did with former bassman. The Explosives and The Allens, none of which made it onto U.S. LPs and some unreleased studio outakes.


L.A.’s Nixon is a less-than-serious blues artist with a reputation for iconoclasm and outrage. This six-song, colored vinyl EP contains plenty of his unique, fun musical style.

LITTLE SHOP OF HORRORS—Original Motion Picture Soundtrack—GHS 24125—Producer: Bob Gaudio—List: 9.98—Bar Coded

The Broadway play’s screen version is accompanied by this Bob Gaudio-produced soundtrack that sparkles with top-notch session players.

GARY SPANOEA—Project One—Right Track T-3425—Producer: Spanoea—List: 6.98

WALKING WOUNDED—Stone Garden SGN 260—Producer: Bob Shulman—List: 8.98


THE SCENE IS NOW—Total Jive—Twin Tone TTIL8678—Producer: Producer—List: 8.98

MOVIE GREATS—Various Artists—MCA 6183—Producers: Various—List: 9.98—Bar Coded

FEATURE PICKS

RECORDS TO WATCH

OUT OF THE BOX

Cash Box December 69
**SINGLE RELEASES**

**OUT OF THE BOX**

DONNA (Sire 7-28509)

*Your Heart* (3:59) (WB-Blu Ex-Disco) Girl adm by WR-Refaelson/
"AP-Warner-Tamerlane-Dorallo-Ber- 

a"-Gardiner: Cole-Peter: Refaelson) 

advmadonna Patrick Leonard)

hit-making duo of Madonna and 

Leonard are back with the fourth 

single of the hugely successful ! "True 

LP. It will change up the charts like 

others, filled as it is with Madonna’s 

inscrutable and seemingly endless 

skill.

**OUT OF THE BOX**

OCASEK (Geffen 7-28504)

*To You* (4:01) (Ric Ocasek-Lido/ 

CAP) (Ric Ocasek) (Producers: Chris 

Rich/Ric Ocasek-Ross Cullum)

his Cars’ chief sparkplug releases the 

first single from his Top 30 LP, “This 

Of Paradise.” It is quirky, trademark 

of synth-pop, teen romance and 

well viewpoint. Will have no trouble 

a new sound into the AER rushes of the single chart.

**OUT OF THE BOX**

NEL RICHIE (Motown 1873MF)

*Jerina Girl* (3:35) (Brockman/ASCAP) (L. Richie) (Producers: Lionel Richie-James 

tom Carmichael)

ich is in unrelenting in his ability to cross formats with his sentimental, melodic ap-

ach. This ballad, in his “Lady”, “Still” style, is romantic and richly produced and 

leak playlists at AC, CHR, BC and quiet storm formats.

**OUT OF THE BOX**

TLE RICHARD (Warner Bros. 7-28491)

*Everybody’s Comin’* (3:40) (John David Ltd./PRS adm by WB/ASCAP) (John David) 

(Producers: Stuart Colman)

is career revived by Beverly Hills Cop, Richard makes his Warner Bros. debut. The 

father Of Soul delivers this sweet pop song with uncommon feeling, owing to his 

edible skill as a singer.

**OUT OF THE BOX**

AU WILLIAMS (Capitol B-5653)

*Be Gone To Stay* (4:40) (Ensign-Beau Williams/SMI) (Beau Williams) (Producers: 

au Williams-Larry Ball)

ke silky-smooth and sensual Williams sinks into this rich and soulful ballad. 

ble to AC; definite BC contender.

**OUT OF THE BOX**

THE OUTLAWS (Pasha 254 (6550)

*Last Ride* (3:58) (Boomba-The Grand Pasha/BMI) (C. Glass-R. Bishop) (Producers: 

y Bishop-Spencer Proffer)

southern rock veterans blend those themes with a more mainstream pop/rock produc-

approach for this moody and eerie cut. Right for rock radio.

**FEATURE PICKS**

MTUME (Epic 34-06560)

*Body & Soul (Take Me)* (3:58) (Mtume / BMI) (J. Mtume) (Producer: James Mtume)

A sensual and grooving tune from Mtume is perfect for BC, urban and easy jazz formats.

COREY HART (EMI America B-8368)

*Can’t Help Falling In Love* (4:24) (Gladow/ASCAP) (Creatore-Perretti-Weiss) (Producers: 

Phil Chapman-Corey Hart)

Hart follows “I Am By Your Side” with this tender and emotional reading of Elvis 

Presley’s 1961 Top Five hit. The Canadian’s expressive and reedy voice is a favorite with 

CHR and this cut should work well in that format as well as AC.

REBBIE JACkSON WITH ROBIN ZANDER (Columbia 38-05663)

You Send The Rain Away* (4:04) (Irving-Glass House-American League/BMI) (P. Glass G. 

Sklenor-L. Macaluso) (Producer: Reggie Lucas)

The unlikely pairing of Jackson with Cheap Trick’s Zander has produced a startlingly 

fresh pop/R&B single. A lush melody and production form a perfect foundation for these 

two gifted voices.

**RECORDS TO WATCH**

JIM DUNPHY (Atlantic 7-89346)


NY HAWKINS (Amherst AM-309)

*La La* (4:10) (Stone City adm by National League/ASCAP) (Rick James) (Producer: 

Ruffin, Jr.)

ET JACKSON (A&M AM-290)

*Edited Video Mix* (4:33) (Flyte Tyme/ASCAP) (James Harris III-Terry Lewis- 

et Jackson) (Producers: Jimmy Jam-Terry Lewis)

EYH HUMAN (Philadelphia International B-50059)

*All Alone* (3:16) (Downstairs’C’index adm by The Mighty Three/BMI) (Wansel-

ville-Buggsi) (Producer: Dexter Wansel)

*Soul Box* December 6, 1986

KATE BUSH (EMI America B-8363)

*Experiment IV* (4:19) (Screen Gems-EMI/BMI) (Kate Bush) (Producer: Kate Bush)

Bush’s mystical musical vision is here in force in this single recorded during the 

“Hounds Of Love” sessions, her uncompromising artsy and pioneering experiment-

alism combine here for yet another experience fans of Bush have grown to 

expect. It is included on a soon-to-be-released hits package, “The Whole Story.”
NEW FACES TO WATCH

In the middle of the ninety mile no
where stretch separating Atlanta, Ga.
from Macon, Ga. is a town called Jack-
on (pop. 5,000). “Used to be a mill
town,” says Kodac Harrison, “but
that’s kind of died out now.” Harrison
grew up there, and drew from it the
inspiration for the songs he would later
write when he moved to Atlanta.
The result is a bright debut album on Lucky
Street Records called “Tear The Old
House Down.”
Most listeners will be lured by Harri-
on’s instrumental bookiness, the ele-
gant simplicity of his words, and the
solid structure of such songs as the
title track and “Call The Game.” Harri-
on sounds a bit like Van Morrison, or,
more accurately, Springfield imitating
Van Morrison) though there is more
than a hint of Otis Redding as well as a
sense of nineties pop-rock.
Lyrically, Harrison is best when he
keeps it simple, on choruses as unas-
suming as “Turn around/come alive”
and “ Ain’t that lov’n’ you.” If Harrison
overreaches a bit on some other lyrics,
one most remember that so did Spring-
field...”

Anyway, the Georgia Sateans got
their first big break in England at
EP they put out over there. There
then all of a sudden people said oh,
like it over there they must be ok.
Sometimes it takes somebody somewhere else to make people in
town appreciate what they have here.

Harrison is half of Lucky Street
Records’ entire roster (the other act
band called Operator), but the tiny
town has clearly signed a big talent. He
d recently has tentatively plans to tour
beyond the regional circuit, something
and his band look forward to. “If I could
told me I just had to be a songwriter
sit in a room and write I’d be a lot
disappoiyed,” he says, “because I actual-
ly love to perform live.”

(Cypress Street Records: P.O. Box
1762, Atlanta, Ga.; 30316)

Paul Riu

Cypress Records: Offering Its Artists The Personal Touch

by Peter Berk

LOS ANGELES—“This is something I’ve
always wanted to do, and all the puzzle
pieces finally came together in my mind last
year. It was something I didn’t have to do; I had
the time and the good fortune, but it wasn’t
very special to me.” So says Craig Suss-
man, founder and president of an increas-
ingly visible independent/label called
Cypress Records. And now, with the con-
current release of “Family Blue Record-
cot” by Jennifer Warnes and “High Risk”
by jazz/rock flutist Tim Weisberg, his pas-
sionate belief in Cypress is definitely start-
ing to pay off. Early on, Sussman was
making sure the label a formidable presence is its vice
president of marketing. Ted Cohen, who
also left behind a secure career in the indus-
ty because he believed in what Cypress
was trying to do. In a recent interview with
Cash Box, both men discussed what led to
their joint venture, and what they hope to
accomplish with it.

Sussman and Cohen hooked up last
year, they first recalled, at a time when both
had grown wary of the corporate tactics em-
ployed at the major labels. Sussman had
just formed Cypress, after a six year tenure
as CBS Records’ west coast head of admin-
istration, and was actively seeking someone
with considerable marketing expertise.
W经营理念 had found A&R responsibilities at Warner
7 years, dealt with talent acquisition
Westwood One for a year, and most of-
ly, he had been a management executive bi-
the artist roster and allow for a per-
ized, hands-on approach to manage-

“From the beginning.” Sussman remar-
the philosophy at work here has be-
keep our roster to the point where
single record would be profitable for
artists for we could not make
great deal of attention to every proj-
work on. “This same concept was ap-
pied to Consenting Adults, a manage-
pany Sussman and Cohen formed after
pooring their talents at Cypress.
capacity, they deal with such artists as
R. Wright, Kent Jordan and Steve Smith.
As the two executives see it, too, artists
that individual to mismanagement

a single record might be of interest
to the artists because we could not
make a great deal of attention to every project.
work on. “This same concept was appli-
ced to Consenting Adults, a management-
Ray, Goodman & Brown Take It To The Limit

By Paul Iorio

“V” YORK—Ray, Goodman & Brown just released “Take It To The Limit” (A&M), their first album since 1969, many of them as Moments, and five albums as Ray, Goodman & Brown. Their first LP as Ray, Goodman & Brown, in 1974, was their big seller, and they hope that “Take It To The Limit” will at least equal the golden status that band had. Their formula after all 3 years remains the same; they still sing songs, nothing but love songs. “Love’s going to always be around,” says Brown, “our up tempo songs are love songs.”

Ray explains the trio’s appeal. “I think we really want to get back into love, to get away from that everyday ss and strain, the hustle and bustle, and sing five days a week. I think our music’s to where they want to be.”

Another much-neglected aspect is the lead vocals in which Al Goodman makes a significant and much-needed contribution. His ballads, his crooning, his passion, and his ability to make the music come alive are all vital ingredients in the success of the album. Though the majority of the album is composed and arranged by Ray and Brown, Goodman’s contributions are clearly heard on songs such as “I’ll Sing No More,” “The Loner,” and “If I Could Find Someone Like You.”

The album is a tribute to the golden age of popular music, and it succeeds in capturing the essence of that era. Ray, Goodman & Brown have created a timeless masterpiece, and their fans have every reason to be excited about this new release.
MAJESTIC THEATRE, N.Y.C.— Irving Berlin, the doyen of American songwriters, said it best, in a message read by ASCAP president Morton Gould: "He wasn't as well known as some of us, but he was more talented than most of us, and he will be missed by all of us.

Harold Arlen was not only one of the truly great American songwriters, he was one of the most unique. His music was drenched in jazz and the blues and his songs frequently managed to capture some of the essence of black America, something many of his colleagues attempted but never quite succeeded at.

At ASCAP's tribute to Arlen, held a couple of weeks ago at Berlin's Majestic Theatre, the ensembles were thick and effusive (from people like Sinatra in absentia; from people like Bernstein in the flesh), but the greatest tribute to the late songwriter was in April, as the sundial endurability of his songs.

To wit: Lena Horne and Tony Bennett ended the program with a medley of nearly two-dozen Arlen standards, each singing their voice—betting the numbers with satiny panache—they gave the songs a dizzying spin. The songs included: "I'll Wind," "I Got a Right To Sing in the Night," "It's Only a Paper Moon," "Over the Rainbow," "My Shining Hour," "Old Black Magic," "Happiness is Just a Thing Called Joe," "A Shining Moment," "Get Happy," "Accentuate the Positive," "Come Rain or Come Shine," "When the Sun Comes Out," "I've Got the World on a String," "Who Was It for Me?," "My Shining Hour," "Good Morning, Angel Face! Hang My Hat is Home," "Let's Fall in Love," "Clear Out of This World," and, of course, "Stormy Weather," sung, in an odd twist, by Tony Bennett (Lena Horne was introduced with the film clip of her singing her signature song as the young star of the film Stormy Weather and she probably didn't want to compete with her co-star). Nonetheless, these are, as a man, great, great songs, songs that will stand as some of the finest musical achievements of this century as long as the lyricist, Arlen, has not.

The program, free and open to the public, offered other Arlen treasures, sung by other Arlen admirers. Four songwriters of approximately the same vintage as Arlen—Johnny Green, Burton Lane, Jule Styne, and Cy Coleman—each offered an Arlen number and, on four pianos (they looked like a piano class), collaborated on a light-as-a-train "Call Out the Rainbow." Harold Nicholas, one half of the elegant singing and dancing Nicholas Brothers, almost stole the show with a class and theatrical "Come Rain of Come Shine" (which he introduced decades ago and "Riding on the Moon," for which he uncorked some sparkling, ageless, tap dancing. And Bobby Short wowed through "Hooray for Love," a perfect vehicle for the sultan of the cabaret. Sammy Cahn and Cole Porter were known for one or two kooky words, as, of course, was Morton Gould, and film clips of—Arlen playing and singing, of Arlen talking, of Barbra Streisand and Andre Previn and Yip Harburg and others talking about Arlen, of Judy Garland in The Wizard of Oz—spiced the presentation. But the one-hour show's spartan polish was provided by the Home/Bennett duo—two singers with the same blend of show business and blues as the best of Arlen's numbers.

The Great American Songwriters are, unfortunately, a vanishing breed. "ASCAP Celebrates Harold Arlen" was a splendid celebration of an extraordinary American musical talent.

Lee Jeske

the Woodendots

THE PALACE, L.A.—Britain's Woodendots returned to the L.A. club scene with their potent, lively blend of folk/rock and hard-core energies, and over a thousand fans packed into the Palace to witness the triumphant return of the band. Melody Maker has labelled "innovational," a "revolution," and "the band of 1986.

There is little evidence on the Woodendots' debut LP "Giant" (Rough Trade/Columbia) to prepare the concertgoer for the good-natured but ferocious stage show that this five member band produced. The record, produced by Bob Sargeant, is chock-full of acoustically flavoured and lyrical numbers that evoke comparisons to Aztec Camera or the ska sounds of the Sergeant-produced early English Beat. These songs are, well, peaceful. However, give this band a stage to burn and a transformation occurs.

The undeniable star of the show is lead vocalist Rolo McGinty—his impish grin, quirky mannerisms, and full throttle energy crack the whip and drive songs like "Love Train" on a double-time pace that leaves band and audience alike exhausted but satiated. His lightening/quick guitar strum served more as punctuation, lacerating the songs with dynamic bursts, than innocuous rhythmic backdrop.

Guitarist Simon Mawby becomes a more vital force in the band's live sound than he is on vinyl, contributing dangerous, fuzz-laden slashes that underscore the Woodendots' allegiance to certain hard-core roots. Drummer Benny Lee Stapleton is a truly gifted percussionist who does the work of three. His stand-up style appears at first glance to be awkward and forced, but his brilliant use of an array of unusual percussion effects, combined with his blinding speed and deathless chops were awesome.

The bottom line of the Tops' sound is laid down by bassist Frank de Frietas. Keyboardist Allen Thompson adds backing vocals and just the right melodic accompaniments.

Among the many highlights to this show were a soulful and heartfelt rendition of the catchy "Good Thing" with its sing-alongs. The powerful but light-footed rave-up of "Love Affair With Everybody," featuring Mawby and his hypnotic aggressing guitar, and an appropriately cinematic version of "Traveling Man," which binned the best elements of the sound—the punchy, tight-as-a-drum section, the seating scratch guitar, the ragged keyboards leading the melody line McGinty's smooth, expressively shout-swells and impassioned strumming.

Rob Yvard

MONKIE MANIA—In recognition of MTV's contribution in kicking off the 1996 revival of "Monkee Mania," Arista Records presented MTV executives with Gold albums for "Then and Now . . . The Best of the Monkees." Pictured at the presentation are (l-r): Abby Knollwich, vice president, video and artist development, Arista; Les Garland, senior vice president, music promotion, MTV; Bob Friedman, vice president, marketing and promotion development, MTV; Tom Preston, president, MTV Entertainment; MTV; Bob Pittman, president and CEO, MTV; Jim Del Balzo, director, talent relations, MTV; Peter Baron, associate director, video production/promotion, Arista.

THE UNIVERSAL AMPHITHEATRE, L.A.—Chaka Khan's exuberant sensuality has come to the fore of pop music recently, and while her joyous, sexy voice flew high and mighty through much of her recent show here, she lacked a certain vitality.

The audience? What a high! Hard to say. Her movements conservative in a way that clashed with action-packed danceability of much of her music.

Nevertheless, Khan's voice is aasset, and despite a rough note or two, she used it to its fullest for many tunes. Songs from her Rufus-slash-the funk/rock classic "Tea for Something Good," and the soulful "That Thing," were served up in a Rufus-slash-as well as numerous tunes from her hit, such as the mesmerizing "Tell Me How You Feel," and the sparkling "I Feel You," plus several tunes from her current Warner Bros. release. Each was delved with a minimum of animation, but powerfully.

She was at her best with a scat-indulgence of the jazz classic "Night in Khan's Elia Fitzgerald like abrilliantsong, Khan pulled off an entire evening of such material. It's the contemporary R&B/Pop tune that seemed to underperform her classic style. Her delicious voice is probably better suited to smaller, smoke-filled venues where she can languish on a stool new-piano and concentrate on singing, wit, worries about working a stage, the hustling of a theatre. As a point to upbeat pop and R&B material formed on a large scale, Khan seems relevant.

Her band, though slow on the warm made a fine showing. Their expertise a variety of music, from funk bass line, climbing rock guitar and electronic tunes was the show's backbone, but they break the odd pop bass call by Khan's approach to lack of energy. Two female back-up singers appeared to be trying to fill the gap, accentuated Khan, but gave the sound with overblown gesticulation, and we up looking like a couple of iteens on or more just a parody of an R&B trio. Whatever the case, Khan's staging, one of it, gave its efforts a somewhat conical flavor.

Still, Khan put in a lengthy set of music and gave as much with her voice as seemed to be holding back with her. But with more spark in her mow, the singer's undisputed ascension to god might make for a more intense stage show. Meanwhile, aside from hersly, her passionate, sultry singing, mesmerizing as ever, remains her one performance calling card.

Gregory Do

Cash Box December 6, 1995
**Rolling Stone guitarist Ron Wood moves back to Wimbledon in South London. He has taken his four children to New York private schools because $7,000 each a term was too much. At first I was very upset when I heard there would be no Rolling Stones in the next year because I haven't got enough money," says Wood. "Money has never flowed like water for me. When I got it I spent it straight away. I still can't educate my children privately, it's much cheaper over here. Besides I think England is really happening again and I don't feel bad about it as when I left nine years ago.

"In a way I like being a bit broke cause it makes me feel sharper. It's titter to be hungry and get that street look I was inspired to get together with Bobby Womack and do something serious about the solo career. It's all come together for Bobby who wrote our first American hit, 'It's All Over Now.'"

"He has written songs especially for me. He's been coaching my voice so I'm singing lead vocals for the first time. When I played the tracks to my brother said that's very nice Ron but why aren't you on it. He didn't even recognize me singing."

"I was always fairly competent and don't strumming behind the likes of Jeff Beck, but this has given me real form. I am confident instead of imbecile for the first time in my life."

When I went to hear a few tracks on the album at London's Westside studio I was impressed. The song 'High' sounds like a Top Ten single at home, even in its rough mixed form. Womack and Wood package will surprise everyone.

Womack is in London for a few weeks looking after Wood. He has been serving him away from the drink and the studio. Although Ron claims he has never felt better and he is not strain ing at the leash, he has consumed a massive amount of Bloody Mary's before his day of interviews was through. Womack, still obsessed with Sam Cooke, feels that his relationship with God is as close and follows in a similar direction of mentor and student. This is because Womack sees himself in the Sam Cooke role. While Womack here is he even cooking for Wood. His specialty is pork in a blanket, one of the recipes which will appear in the Womack cookbook, to be published in the spring. Jermaine Stewart has been spending some time in London recording. Although he loves London because of the shops he is looking forward to spending the first Christmas in his own home in L.A. "I am going to celebrate by marrying my girlfriend under the Christmas tree on Christmas day. I am also looking forward to being back in my apartment in L.A. and just hanging out with some friends. Prince will come over and we will eat microwave popcorn together and talk about girls and watch TV."

"Bizarre Love Triangle" is the single which is climbing the charts for New Order. Singer Bernard Sumner hopes his four year old son James has inherited some of his eccentricity. "I went to my first parents day at James' school. I was really proud, all the other kids had drawn pictures of their dad washing the car and doing the garden. James had done a picture called 'A Man Came To Our House And Put Blood All Over A Monster.'"

**Kool and the Gang's DT stopped off in London for a day in the midst of their hectic European tour. He has a news hobby. "I walk on fire. It is part of a course I'm doing." And Mr. Robert Kool Bell, what do you walk on?"

**Chrssy Iley**

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**Japan**

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**Top Ten 45's**

1. **Believe**—Misato Watanabe—Epic Sony
2. **Cha-Cha-Cha**—Akemi Ishii—CBS Sony
3. **Nana**—Checkers—Canyon
4. **Cosmetic Love**—1986 Omega Tribe—Vap
5. **Fine**—Akina Nakamori—Warner Records
6. **Kanashimi Yuru Tome te**—Sonoko Kawaji—CBS Sony
7. **Ninjyo Misaki**—Tunnels—Canyon
8. **Friend**—Amaneishi—Kitty
9. **Roppongi Junyohu**—Yoko Ogimune—Vicor
10. **Yuki No Kaeirimichi**—Minayo Watanabe—CBS Sony

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**Italian Top Ten**

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**Top Ten 45s**

1. **Notorious**—Duran Duran—EMI
2. **Holiday Rap**—M.C. Miker & D.J. Sven—CGD/Debut
3. **Bello E Impossible**—Gianna Nannini—Ricordi
4. **Don't Leave Me This Way**—Common guards—PolyGram/London
5. **True Blue**—Madonna—WEA/Sire
6. **Venus**—Bananarama—Polygram/London
7. **Typical Male**—Tina Turner—EMI/Capitol
8. **Through The Barricades**—Spandau Ballet—CBS
10. **Take My Breath Away**—Berlin—CBS

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**Firm To Sponsor Cultural Exchange With China**

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Santa Monica-based China Amusement and Leisure, Inc., (CAL) has signed a five-year bilateral talent exchange agreement to act as the Chinese government's exclusive agent to bring a full range of live English language entertainment to the Peoples Republic of China and to provide Chinese cultural and entertainment attractions to American audiences.

The agreement marks the first commercial entertainment exchange deal with an American firm, according to Tiffany Chu, Cal president and Liu Nianju, deputy director of the Shanghai Municipal Bureau of Culture and director of China Musicians Association, Shanghai Branch. Previous cultural exchanges have been between government agencies.

Chu, who was raised and educated in Shanghai, said the exchange marks a dramatic softening of China's attitudes towards the west and a surge in Chinese interest in western entertainment.

CAL's first China tour, the China Friendship Tour, which was announced recently at the California Museum of Science and Industry, will be headlined by 1960s rockers Ian and Dean.

England's superstar group Genesis is scheduled for a CAL tour of China in March followed by Fleetwood Mac in May. 

United Airlines has signed on as a major sponsor of the first tour and CAL is negotiating sponsorship deals with other leading American firms.
ON JAZZ

ATLANTIC JAZZ—Last year Atlant­ic released a stunning collection, “At­lantic: River Of Blues: 1949 – 1989” (18CD record set also available in nine dou­ble albums) that handily summed up an entire musical era. When it comes to vintage r&b, Atlantic is the label of re­cord (oh sure, there are exceptions, James Brown and the soul al­bum crowds being the most obvious). Now Atlantic has tried a similar approach with its jazz catalogue. “Atlantic Jazz” is a 15-re­cord set (available boxed or as three dou­ble and nine single albums) and, for obvious reasons, it’s not on the punk or r&b set.

Atlantic Records simply was not nearly as meticulous about covering the jazz field as it was about covering the r&b field and when Atlantic was found­ed the great eras of New Orleans-style jazz, swing, and bebop were more or less. Atlantic came along too late to document jazz’s golden ages. So this whole set—taken as a set—is just what it’s advertised to be—a survey of jazz recording on Atlantic Records—it is by no means a comprehensive survey. The story of Atlantic Records could approach that, and, indeed, they have had a similar 15-record series on the shelf now for about four years. The album breakdowns, then, are somewhat misleading. They are “New Orleans,” “Kansas City,” “Bebop,” “West Coast,” “Mainstream,” “Post Bop,” “Singers,” “Piano,” “Soul” (the last three are the doubles), the “Avant­Garde,” “Introspection,” and “Fusion.”

The point is, Atlantic did the lion’s share of its recordings from about 1955 to about 1963 and, not surprisingly, the albums here that are the strongest are the ones that capture the essence of those very important years: the vol­umes dedicated to the avant­garde, west coast jazz, soul jazz, post­bop, sing­ers, and “mainstream” jazz. Except for these volumes paints a successful por­trait of a time and place. Atlantic was savvy enough to record the jazz avant­garde at its birth, and that album in­cludes works by Ornette Coleman, John Coltrane, Eric Dolphy (with Charles Mingus), Rahsaan Roland Kirk (never strictly an avant­gardist), and The Art Ensemble of Chicago. The west coast set includes Shelly Manne, Shorty Rogers, Jimmy Giuffre, and Jerry Valache, with the likes of Shirley Scott, Jack McDuff, and King Curtis. The post­bop album contains pieces by Teddy Char­les, Sonny Rollins (with the Modern Jazz Quartet), the Jazz Modes, and others. The singers album, though, is generally composed of a generous sample of such warblers as Herman Miller, Betty Carter, and Chris Connor. And the “mainstream” set—a fairly all­encompassing term—that includes Ira Sullivan, Tony Fruscella, Coleman Hawkins, and guys like that. The piano, “introspec­tion” (Atlantic’s term) and a good one, for pretty acoustic music from mos­sionaries of the sorts associated with fusion), and fusion sets are okay spot surveys (the piano set is a particularly wide survey), but the New Orleans, Kansas City, and bebop sets are less-useful. The New Or­leans set features New Orleans revival bands of the ‘50s and ‘60s but none of that city’s great jazz innovators. The Kansas City album doesn’t scratch that surface of Kansas City swing, though it does include some fine later Joe Turner and McKin­Shan. And the bebop set is stretching things: some of it would have fit more comfortably under a “post­bop” heading.

Part of the problem here—and this is really no problem at all—is that Atlan­tic has been unusually conscientious about keeping albums in print. Many of the LPs of Ornette Coleman, John Coltrane, the MJQ and others have re­mained in print since they were recorded. And Atlantic has done a pretty good job in resting out­of­print items to their catalogue via their Jazz­lore series. 15 well­chosen full albums from the Atlantic catalogue could make a nicely representative series of jazz cir­ca 1955­63. This set doesn’t quite do it, though, like I said, a number of the al­bums are worthy in their own right. What is tantalizing here are the numer­ous tracks from collectors items Atlantic records still long out of print, by Teddy Charles, The Jazz Modes, Max Roach and Hasaan Ibn Ali, and Buster Smith. Hopefully, the Jazzlore series will restore these, and several other out­of­print items represented here, to print in the near future. For the most part, the albums in “Atlantic Jazz” can be most useful as samplers.

CASH BOX JAZZ ALBUMS

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

| TUTU | MILES DAVIS (Warner Bros. 9 25140-1) | L W O W | 1 8 2 1 |
| JAZZ | WINTON MARAUS (Columbia FC 40898) | W | 2 11 |
| DOWN TO THE MOON | ANDREAS VÖLKER (Mastersound 25433) | W C | 3 16 |
| EARTHRUN | UAKUG (GRP A 1012) | W | 5 11 |
| DOUBLE VISION | BEE JAMES/DAVIS SANBORN (Warner Bros. 25450) | W | 4 26 |
| LIFE STORIES | UAKUG (Warner Bros. 25478) | W C | 6 12 |
| SPONTANEOUS INVENTIONS | BARRY McIVER (Blue Note DT 85110) | BT | 7 11 |
| WHILE THE CITY SLEEPS | GEORGE BENSON (Warner Bros. 25475) | W | 10 10 |
| HIDEAWAY | ANDREY CLARKE (US: FE 407927) | BT | 11 9 |
| WHAT IT IS, WHAT IT IS | DREYER & JORDAN (Warner Bros. 25471) | W | 8 12 |
| ROYAL GARDEN BLUES | COLUMBIA (Warner Bros. 25472) | W | 14 6 |
| JOYRIDE | PIECES OF A DREAM (Marriage 5T 8427) | W C | 12 18 |
| DUTONES | KENNY G (Atlantic 48147) | W | 13 14 |
| TIMELESS | DANIEL SCHULZ (GRPA 1030) | W | 18 6 |
| OBSESSION | BEE JAMES (Warner Bros. 1-25496) | W | 20 4 |
| BREAKOUT | WICE (Warner Bros. 57593) | W | 16 23 |
| IT TAKES TWO | RODNEY FRANKLIN (Columbia FC 40898) | W | 15 18 |
| ONE OF A KIND | ANTHONY SANBORN (Columbia 12003) | W | 17 16 |
| ROUND MIDNIGHT | VARIOUS ARTISTS (Atlantic SC 40499) | W | 23 6 |

LIVE AT FULHAM TOWN HALL—The Charlie Watts Or­chestra—Columbia 45070—Pro­ducers: Charlie Watts, John Stevens

Good grief: a 33-piece big band, stuff­ed with some of England’s finest jazz musicians (from trad to avant­garde), led by a Rolling Stone and play­ing things like “Stomping at the Savoy,” “Robbins Nest,” and “Flying Home” (in a jazz ’50s version)—what a band—and we do mean big band—colossus in a high­s spirited blowing session.

THE LONELINESS OF A LONG DISTANCE RUNNER—David Liebman—CMP CD-24—Pro­ducers: Kurt Renter, Walter Quintus, David Liebman

The veteran soprano saxophonist carries the ball alone —abjected by some tasteful overdubbing —on this dream­like CD, filled with contemporary classical tingles.

TRANSFORMATIONS—Joachim Kuhn—CMP CD-29—Producers: Kurt Renter, Walter Quintus

Kuhn, long one of Europe’s fine jazz pianists, calls his solo music “contem­porary European piano music” on this CD, so it is: it’s jazz, neo­classi­cal, European, and quite good.

LOVE, FANTASY—Alphonse Mouzon—MPC-6001—Produce­rs: Alphonse Mouzon

The fusionmeister of the drums big­ two paths here: true neo fusion and is de­voted vocal and instrumental R&B.

CROSSINGS OF THE SPIRIT—Marl Irwin/Daniel Carillo—IRIL 1000—Producers: Marl Irwin/ Daniel Carillo

A pleasant new age piano/guitar duo that are two or three in pretty jazzy.

FIRST ENCOUNTER—George Robert—GPR 1001—Produces: George Robert

Solid debut, on his own label, from well­rooted young Swiss reclame and his adroit quintet.

JAZZ FEATURE PICKS
### New 12" Releases

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### MOST ACTIVE

#### Club Pick
**So Glad—Pepper Watkins**
- **Artist:** The Sylvers
- **Label:** Warner Bros.
- **Year:** 1980
- **Location:** Pasadena

**Comments:**
- "Easily the strongest record in weeks."

### STRONG ACTIVITY

#### Talk To Me—Chico DeBarge
- **Artist:** Chico DeBarge
- **Label:** Motown
- **Year:** 1980

#### Brand New Lover
- **Artist:** B. B. King
- **Label:** Motown
- **Year:** 1980

#### Crazy
- **Artist:** Blackstreet
- **Label:** Warner Bros.
- **Year:** 1980

#### I'll Be Sure
- **Artist:** Jackson
- **Label:** Motown
- **Year:** 1980

### CLUB PICK
**RETAILER’S PICK**
- **Artist:** The Sylvers
- **Label:** Warner Bros.
- **Year:** 1980
- **Location:** Chicago

**Comments:**
- "Very good combination of Chicago’s house and England’s funk."

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**THE CASH BOX TOP 75 12" SINGLES CHART BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.**
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<td>SCOUNDREL DAYS</td>
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THE CARTHRAYER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.
CASH BOX PRESENTS
The Music Times
AN IN DEPTH ANALYSIS OF THE MARKETS

DECEMBER 6, 1986

MARKET AT A GLANCE

MOST ADDED  Out Of A Possible 157 Stations

131 Stations Reported This Week

We're Ready—Boston—MCA
52 Adds

Change Of Heart—Cyndi Lauper
Portrait—40 Adds

Ballerina Girl—Lionel Richie
Motown—27 Adds

At This Moment
Billy Vera & The Beaters—Rhino 24 Adds

#1 SINGLES

RETAIL

Walk Like An Egyptian
Bangles—Columbia

Stand By Me—Ben E. King
Atlantic

Word Up—Comeo
Atlanta Artists/PolyGram

Amanda—Boston—MCA

REQUESTS

You Give Love A Bad Name
Bon Jovi—Columbia

The Way It Is
Bruce Hornsby & The Range—RCA

Hip To Be Square
Huey Lewis & The News—Chrysalis

The Next Time I Fall
Cetera/Grant—Full Moon/WB

ALBUM ALLEY


"Slow hand." Clapton returns, once again with Phil Collins at the
production helm. First single released is "It's In The Way That You Use It,"
featured in the box movie "The Color Of Money." Also featured is a high-powered duet with
Mark Knopfler, "Tearing Us Apart."

Pop In The Heart Of Nowhere—Bob Geldof—Atlantic

"Heart Of Nowhere" is the lead off single from Geldof's first attempt at solo stardom. Lead off
tune, the anthem-like "This Is The World Calling," should do well. Album
features an all star line-up including the Eurythmics, Eric Clapton, Allison
Lyon, Brian Setzer, and Lone Justice's Maria McKee.

Bad, Bad, And Dangerous To Know—Dead Or Alive—Epic

Intriguing English techno-pop quartet fronted by androgynous lead vocalist Pete
Evans return with this hit-bound L.P. - tailor made for the dance floor. Album
contains a hearty push from advance single, "Brand New Lover."

CROSSOVER POTENTIAL

Someone—El DeBarge—Gordy/Motown

Open Your Heart—Madonna—Sire/WB

Somebody's Coming—Little Richard—WB

True To You—Ric Ocasek—Geffen

Stay—Howard Hewitt—Elektra

CLUB REQUESTS

72 Adds

OPEN YOUR HEART
Madonna
72 Adds

CROSSOVER POTENTIAL

Someone—El DeBarge—Gordy/Motown

Open Your Heart—Madonna—Sire/WB

Somebody's Coming—Little Richard—WB

True To You—Ric Ocasek—Geffen

Stay—Howard Hewitt—Elektra
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<td>TULSA/LITTLE—You Be Blin'—Profile</td>
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## ON DECK

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<td>MIA MI SOUND MACHINE—Falling In Love—Epic</td>
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<td>BILLY JOEL—This Is The Time—Columbia</td>
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<td>CARLY SIMON—Coming Around Again—Arista</td>
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<td>B. VERA &amp; THE BEATERS—At This Moment—Rhino</td>
<td>59</td>
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<td>X X X</td>
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<td>NANCY MARTINEZ—For Tonight—Atlantic</td>
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<td>MADONNA—Open Your Heart—Sire/WB</td>
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<td>BENJAMIN ORR—Stay The Night—Elektra</td>
<td>56</td>
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<td>CYNDI LAUPER—Change Of Heart—Portrait</td>
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<td>CHICAGO—Will You Still Love Me?—Columbia</td>
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<td>JETS—You Got It All—MCA</td>
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<td>SAMANTHA FOX—Touch Me—Jive/RCA</td>
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<td>DON JOHNSON—Heartache Away—Epic</td>
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<td>LUTHER VANROSS—Step To Love—Epic</td>
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<tr>
<td>15</td>
<td>STACEY LATTISAW—Nail It To The Wall—Motown</td>
<td>58</td>
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<td>X X</td>
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<td>GEORGIA SATELLITES—Keep Your Hands...—Elektra</td>
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<td>NR 3p-mid</td>
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<tr>
<td>17</td>
<td>BOSTON—We’re Ready—MCA</td>
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<td>Debut</td>
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<td>18</td>
<td>BOB SEGER—Miami—Capitol</td>
<td>67</td>
<td>4</td>
<td>M M M</td>
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<td></td>
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<tr>
<td>19</td>
<td>EURYTHMICS—Thorn In My Side—RCA</td>
<td>71</td>
<td>3</td>
<td>X X</td>
<td></td>
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<td>10a-6a</td>
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<tr>
<td>20</td>
<td>CHICO DeBARGE—Talk To Me—Gordy/Motown</td>
<td>74</td>
<td>3</td>
<td>X/F</td>
<td>X/F</td>
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## MULTI FORMAT PLAYLIST

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<tr>
<th>Title</th>
<th>Format Penetration</th>
<th>Comments</th>
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<tbody>
<tr>
<td>Top 4</td>
<td>Country</td>
<td>Urban</td>
</tr>
<tr>
<td>1</td>
<td>Gregory Abbott—Shake You Down—COL</td>
<td>84%</td>
</tr>
<tr>
<td>2</td>
<td>Kool &amp; The Gang—Victory—Mercury/PhaGm</td>
<td>64%</td>
</tr>
<tr>
<td>3</td>
<td>Billy Ocean—Love Is Forever—Jive/Arista</td>
<td>55%</td>
</tr>
<tr>
<td>4</td>
<td>Benjamin Orr—Stay The Night—Elektra</td>
<td>32%</td>
</tr>
<tr>
<td>5</td>
<td>Bruce Hornsby—The Way It Is—RCA</td>
<td>90%</td>
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<tr>
<td>6</td>
<td>Janet Jackson—Control—A&amp;M</td>
<td>69%</td>
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<tr>
<td>7</td>
<td>Lionel Richie—Love Will Conquer All—Motown</td>
<td>66%</td>
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<tr>
<td>8</td>
<td>Pointer Sisters—Goldmine—RCA</td>
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<td>9</td>
<td>Human League—Human—A&amp;M</td>
<td>71%</td>
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<tr>
<td>10</td>
<td>Pretenders—Don’t Get Me Wrong—Sire/WB</td>
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<td>11</td>
<td>Anita Baker—Caught In The Rapture—Elektra</td>
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<td>12</td>
<td>Bruce Springsteen—War—Columbia</td>
<td>73%</td>
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<tr>
<td>13</td>
<td>Cetera/Grant—Next Time...—Full Moon/WB</td>
<td>85%</td>
</tr>
<tr>
<td>14</td>
<td>Billy Joel—This Is The Time—Capitol</td>
<td>54%</td>
</tr>
<tr>
<td>15</td>
<td>Miami Sound Machine—Falling In ...—Epic</td>
<td>53%</td>
</tr>
<tr>
<td>16</td>
<td>Survivor—Is This Love—Scotti Bros./CBS</td>
<td>85%</td>
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<tr>
<td>17</td>
<td>Chico DeBarge—Talk To Me—Gordy/MD</td>
<td>26%</td>
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<tr>
<td>18</td>
<td>Daryl Hall— Foolish Pride—RCA</td>
<td>62%</td>
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<tr>
<td>19</td>
<td>Huey Lewis—Hip To Be Square—Chrysalis</td>
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<tr>
<td>20</td>
<td>Bon E. King—Stand By Me—Atlantic</td>
<td>66%</td>
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</table>
TEST RECORDS

COMMENTS:

NORTHEAST
1. V. WILLIAMS—Once Bitten, Twice Shy—A&M
   Could be a "sleeper" dance hit.

SOUTHEAST
1. TIME CODE—LaVie, LaVie—Marcollea
   Hi-tech instrumental remake of '60s hit.
2. BEASTIE BOYS—Fight For Your Right To Party—Def Jam/CBS
   White boys of rap—testing well in Southeast.
3. T. MARIE—Lead Me On—Columbia
   Latest single culled from "Top Gun."

SOUTHWEST
1. BEASTIE BOYS—Fight For Your Right To Party—Def Jam/CBS
   Off "Licensed To Ill" LP—testing well in Houston.

MIDWEST
1. CLAPTON & TURNER—Tearing Us Apart—Duck/Warner Bros.
   Hot Duet! Not yet released as a single.
2. THE WALLETS—Totally Nude—Twin Tone
   Local band testing well in Minneapolis.

PACIFIC NORTHWEST
1. DAVID LEE ROTH—That's Life—Warner Bros.
   Roth croons on a classic.

WEST
1. BANANARAMA—Trick Of The Night—LanDan/PG
   Third single produced off "True Confessions" LP.
2. EUROPE—The Final Countdown—Epic
   Hat requests in Reno—rockin' single from bond's debut album.

HIGH PRIORITY

JOHN BRODEY
Geffen

Throw another log on the air conditioner, it's getting hot in here. Peter Gabriel's "Big Time" is going to be just that— it's got that "Sledgehammer" vibe. Debbie Harry's "French Kissin' In The U.S.A." is a dream record and is testing better than cold beer in the U.S.A. Ric Ocasek is "True To You" and to the sound that sold millions of Cars albums. Lone Justice's "Shelter," just out, is the song that's going to break them wide open.

ARNIE ORLEANS
Rhino Records

Billy Vera has been asked to his second Johnny Carson appearance in two months. "At This Moment" is just exploding and is Cash Box Winners Circle record of the week. It got a first week # at KSFM at #30, with hot rotation at #3 requests; and is #1 phone Z100 and listed at #29. Now a hot single, it includes B96, 795, 94Q, KMKS103, Q105, and is #10 @ KE in just three weeks. Thanks for your support, this record is a smash.
ON THE CIRCUIT

NATURE OF THE BEAST: Or more appropriately 'the future of the Biz'... the Angels Chapter of the National Society of Recording Arts & Sciences will sponsor a panel debate to be held today, December 4th, 7:00-10:00pm at A&M Soundstage at 1416 N. Vir Brea, Where does the future of music lie? Who controls the sounds we hear on the air today? These questions and more are being discussed by some of the most powerful and influential radio and recording industry executives in the business.

Representatives of the record labels include Sony, senior VP of promotion and marketing at Capitol Records, Charlie Minor; VP of promotion at A&M Records; and Ward Palmbes, executive VP of marketing and promotion at MCA Records.

Representatives of the radio stations include Wyatt, program director of KPWR; Rick Carrol, program director of WRXL-FM; Jhane Kaye, program director of CFS-FM; and Mike Schaefer, program director of KISS-FM.

SON" AWARDS: The Radio Advertising Bureau is now soliciting entries for their 1987 competition for The Orson Welles Creative Advertising Award, in memory of the late Orson Welles. The award is designed to identify and recognize creativity and innovation in the writing and production of radio commercials by radio station personnel. Entries in ten retail business categories make writers and producers eligible for cash prizes and statues called "Orsons." 30 or 60 second spots, written, produced and aired at radio stations during 1986 are eligible. The deadline for entries is March 1, 1987. The awards, assessed by market size, will be judged by a nationally known panel of creative experts and will be presented at the annual ANA-RAB Radio Workshop in June 1987. William L. Stakelin, president & CEO, said, "Orson Welles is often thought of for his film work, yet he creatively transformed radio at a crucial period in the development of our medium. In honoring his memory, the RAB wants to identify and recognize top-flight creative work being done by radio people all across America. In the spirit which Orson left behind, we hope to find and reward innovation, creativity and genius." For information or entry materials, call Rob Schmit at (800) 222-3131.

WHITE 'XMAS': WRXL-FM in Richmond, VA held a Radiothon last week to benefit the Central Virginia Foodbank. Each contributor of $50.00 or more received a white vinyl copy of "Happy Xmas (War Is Over)" by John Lennon and Yoko Ono. Capital Records pressed 2,000 limited edition 12-inch singles. The cover has a message from Yoko Ono and a shot of the WRXL aircast on the back.

JOURNEY TO THE ORIENT: On October 9th, from Joe Louis Arena in Detroit, MI, Journey rocked not only for their motor city fans, but for an estimated 50 million people in Japan. It was a broadcast first for Westwood One in conjunction with it's For East subsidiaries Westwood One/Japan and FM-Tokyo. Broadcast live, via satellite to 21 stations... all was not quiet on the Eastern front!

... AND ON THE WESTERN FRONT: Westwood One lends a hand to the International Radio and Television Society's Annual Christmas Benefit by presenting Chaka Kahn in concert on Thursday, December 18 at noon at the Woldef-Astoria in New York. This annual IRS benefit luncheon will be attended by more than 1600 broadcasting, cable and advertising executives from around the country who'll gather in this effort to raise funds for the underprivileged.

WNEW-FM "HUNGERTHON": In association with World Hunger Year and UNICEF - WNEW broadcast "Hungerthon '86" live from the United Nations. Beginning at 8am on Saturday, Nov. 22, and broadcasting until 8am on Sunday, Nov. 23, "Hungerthon '86" took place at the U.N.'s visitor lobby, and was hosted by Pete Forstale, on-air personality for WNEW. Various musical artists performed live from the U.N., and Bruce Springsteen started off the donations with a $5,000.00 contribution. A total of $104,000.00 was reached by press time, topping the goal of $102,700.00! If you missed it but would still like to show your support, write: Hungerthon '86, PO Box 1027, Radio City Station, New York, NY, 10101. Hey, there's only 18 more giving days 'til Christmas...

'80s Talk . . .

WANEY TALKS . . . Eddie Money paid a recent visit to Westwood One's Los Angeles studio for an appearance on Line One. Money discussed recording his latest album "Can't Hold Me"... his upcoming tour with Cyndi Lauper, and his work with Ronnie Spector on his new Top-40 hit "Take Me Home Tonight." Shown here (from left) are: David Perry, co-host of Line One; Pat Carney, producer of the show; Money; and Jim McKeen, Columbia Records' album promotion director.

HOWARD STERN BEFRIENDS A COP? — Police drummer Stewart Copeland joined the always controversial Howard Stern for an exclusive interview last week. The DIR Network will be airing a 90-minute special in December entitled The Police. Then and Now featuring past concert performances and recent interviews. Shown at the taping of Stern's national DIR show are, from left, Copeland, Stern, and his co-host Robin Quivers.

AND THE STARS COME OUT AT NIGHT . . . WNEW-FM recently celebrated their 19th year as the #1 station in New York with their annual Shoutout 'At The Hard Rock Cafe, and a stellar list of guests DJ's were on hand to help afternoon DJ "Professor" Scott Muni keep the party going all week long. Shown at the Rock are (LR): Concert Promoter Bill Graham, Muni, and Southside Johnny.

A ONE AND A TWO AND AWAY WE GO . . . Yet another classic rock station has been born - this time in Houston. KZBX-FM has hit the airwaves, and the city's advertising community helped them celebrate in style with a Sgt. Pepper's Lonely Hearts Club Band Party. Shown here asking for more money are Z107's management team of (LR): General Manager John Dew, Operations Manager Ted Carson, Program Manager Blake Lawrence, and General Sales Manager Mark Krueger.

NOH BOSS, ZEE PLANET, ZEE PLANET! — Joining Mr. Rourke on Fantasy Island this week are young kids from Iowa. No, actually, the dapper guy in the middle is Quayl Hoyt, the host of the 1987 Southern California Entertainment Guide, and Capital/Eagam with Poison stopped by to help celebrate the Guide's release. Shown at the left are Poison members Bret Michaels and Rikki Rockett, Hoyt, and Poison's C.C. DeVille and Bobby Dall.
PROFILES

WNXC 98.5 FM—Cleveland, Ohio

Ever wondered what it would be like to work for the #1 radio station in America? Well, according to the Rolling Stone Readers Poll, WMMS-FM in Cleveland has reigned since 1979 as the most popular station in the country. Seems like suicide to try to challenge that kind of track record, doesn’t it? Yet, on October 22nd, a brand new CHR station hit the Cleveland airwaves, and surprise, the entire administration and half of the airstaff are WMMS alumni! The new kid on the block is WNCX (98.5), and their staff just can’t wait to take a crack at the Cleveland market.

It seems that much of the credit for this daring scheme must go to the small but ambitious Metropolis Broadcasting, headed by Jim Harper, Lorraine Golden, and Harvey Deutsch. They were in the process of purchasing WGCL, the previous tenant at 98.5, and decided to create a brand new station outlet, in effect erasing the memory of WGCL forever. But where to begin?

They needed a strong, capable leader to take them to the top, and they found what they were searching for right across town. John Gorman had been with WMMS for 13 years, and was growing increasingly disinterested with the working environment under the watchful eye of the Malrite Corporation, WMMS’s parent company. “We had built one hell of a radio station, but the more successful we become, the more scrutinized we were by Malrite. It no longer was a comfortable place to work, and we felt like we had taken that station as far as it could go.” Gorman met with the top brass from Metropolis, and the attraction was mutual and instantaneous. He realized that he was being handed the chance of a lifetime - every true radio man’s dream: “How many opportunities do you get to create the dream team?”

Gorman became the new V.P. and Operations Manager of WNCX, and to fill out his staff, he ripped the heart out of WMMS by luring Denny Sanders (13 years @ WMMS, and Gorman’s longtime friend), Rhonda Kiefer (10 years @ WMMS), and Gina lorillo (also a WMMS veteran) to the positions of Program Director, Music Director, and Promotion Director, respectively. These four now form the core of a shiny new CHR station with golden dreams of unseating the perennial champion of the Cleveland airwaves.

The people at WNCX don’t view the situation as a personal battle with WMMS; rather, they are excited about the possibilities that WNCX has to offer. An amiable, friendly, and very hands-on approach to the radio business, Gorman and his staff are determined to prove that WNCX is the best station in Cleveland, and they are working hard to make that happen.

Rhonda Kiefer comments that “we left a lot of good friends behind there, but we left for what we felt were better positions. It wasn’t until we were looking for another job, it was just that this opportunity arose and we decided to pick up the ball and run with it. Plus, after meeting with the three figureheads of Metropolis, we knew that they were great people and we wanted to work with them very much. Frankly, it’s been so busy here that we haven’t had time to think of the situation (as a competition)!”

Gorman and his staff filed their on-air positions with names and voices that are instantly recognizable to longtime Cleveland area radio listeners, and they are delighted with the results. “We’ve put together what we feel is the air staff of today playing the music of today, and we’ve assembled one hell of a staff. I literally can’t turn off the radio!” The Monday-Friday staff reads like a who’s who of Cleveland radio, consisting of Paul Tapie in the morning drive slot, Bernie Kimble mid-days, Denny Sanders an afternoon drive, Spaceman Scott from 6-10pm, and Nancy Alden late night. Saturday mornings feature Catrina, who comes to WNCX fresh from a stint with Radio Osaka in Japan.

This crack staff of personalities (with a capital P!) puts on the air a music mix that Gorman is proud to call “not your everyday CHR” radio. The station has made conscious decisions to skew their mix toward the street, and as Kiefer cries, “hey, we’re playing 12 dance mixes at 9:00 in the morning!” New and local music will also have a place here too, as WNCX foresees the current trend toward the classics as keeping their collective eyes on the future.

Unfortunately, technical and logistical problems have beset the station in their first month of existence. WGCL was broadcasting at only 80% strength when it was bought out, and the music library left WNCX was virtually nil. All the excess money is going into improving signal strength rather than into flashy promotions, a hiring the Steve Church as Head Engineer from, yes, you guessed it, WMMS. WNCX must get the air sound full top quality in a short time. “Steve is the best engine in America,” Kiefer claims.

So this last month has witnessed an exciting debut from an ambitious group of people dedicated to giving the listeners Cleveland the hottest and freshest sound on the airwaves today. They were given the opportunity to create their dream station in the next time you’re in Cleveland, check out WNCX at 98.5FM. It may change your mind about who’s really #1.

Rob Yardumian

Rhonda Kiefer
WNXC Music Director

Gina lorillo
WNXC Promotion Director

John Gorman
WNXC V.P./Operations Manager

Denny Sanders
WNXC Program Director, 2pm-6pm Air Personality

PROMOTION OF THE WEEK

CITY—NEW YORK, NY
STATION—WNBC-660AM
D.J.—IMUS in the morning will give away $660 and a key that might fit a 1957 Thunderbird to one lucky listener every morning.

PROMOTION—WNBC PREMIERES THE "IMUS IN THE MORNING MYSTERY THEATRE" FEATURING MATT HATTAN AND CHERRY HILL
This crazy contest runs every weekday morning from 6-10am as WNBC morning man Imus presents a different five minute mini-mystery each day. Listeners can send in their names for a chance to solve the puzzles. Those whose names are drawn get their shot at being Sam Spade, and if their solution is correct they win $660 and a key. On December 18, WNBC will host a gala bash at the New York Hilton where one lucky key-holder will win the dream car, plus sleuth Matt Hattan’s 1957 Thunderbird. Listeners with incorrect solutions will still win consolation prizes. All would-be private eyes in Gotham City listen up!
### ORTHEAST

- **MADONNA**—Open Your Heart—Sire
- **COREY HART**—Can't Help Falling In Love—EMI
- **BOSTON**—We're Ready—MCA
- **B. VERA & THE BEATERS**—At This Moment—Rhino
- **LIONEL RICHELIE**—Ballerina Girl—Motown

**COMMENTS**

- The Material Girl returns with a sure hit - HUGE odds.
- Charts this week at #86 bullet. Impressive odds: WAVA, WXKS, WPRO, WBSB, WPHD.
- Bostan continues strong comeback - odds at WZOU, WPLJ, WAVA, WCAU.
- Still getting odds this week at WRQX, WKSE, WHFX.
- Pop balladeer continues winning streak. Already hot on A/C.

### OUTHEAST

- **MADONNA**—Open Your Heart—Sire
- **LIONEL RICHELIE**—Ballerina Girl—Motown
- **BOSTON**—We're Ready—MCA
- **R.F.T.W.**—Love You Down—MCA
- **CYNTHIA LAUPER**—Change Of Heart—Portrait

**COMMENTS**

- This week's CHARTBREAKER at #47 bullet.
- 293 & Y100 are among those adding Lionel's latest.
- Impressive odds for this tune - expect heavy saturation.
- R.F.T.W. bullet to #71 in their second chart week.
- Louper's latest jumps 20 places to #50 this week.

### OUTHWEST

- **BOSTON**—We're Ready—MCA
- **B. VERA & THE BEATERS**—At This Moment—Rhino
- **DON JOHNSON**—Heartsache Away—Epic
- **R.F.T.W.**—Love You Down—MCA
- **LIONEL RICHELIE**—Ballerina Girl—Motown

**COMMENTS**

- Bostan's latest enters the chart this week at #59 bullet.
- Five year-old song continues to see new chart life.
- KTKS & KRBME are among those adding Miami Dan's latest.
- Powerful ballad from R.F.T.W. won't slow down.
- Richie has another sure hit. Third release from "Dancing On The Ceiling."

### MIDWEST

- **MADONNA**—Open Your Heart—Sire
- **BOSTON**—We're Ready—MCA
- **PAUL YOUNG**—Some People—Columbia
- **JOURNEY**—I'll Be Alright Without You—Columbia
- **MCHE & DANSE**—Talk To Me—Gordy/Motown

**COMMENTS**

- Madonna's newest seeing action from WMMS, KRKQ, WKRE, WHY, WCZY, WNCX, & others.
- WMMS, WNCK, WCZY, & WBEQ are already on Boston's latest.
- Slow but steady moving single for Young - #67 bullet this week.
- Veteran rock band seeing substantial odds.
- Still picking up odds in the midwest.

### PACIFIC NORTHWEST

- **LIONEL RICHIE**—Ballerina Girl—Motown
- **MADONNA**—Open Your Heart—Sire
- **BOSTON**—We're Ready—MCA
- **JANN WILSON**—Best Man In The World—Capital
- **CYNTHIA LAUPER**—Change Of Heart—Portrait

**COMMENTS**

- KMJK, KKRZ, KPLZ, KUBE and others adding Richie.
- Madonna picking up odds with latest from "True Blue" album.
- "Third Stage" produces another contender for the top ten.
- Theme from the upcoming film "The Golden Child" shoots to #81.
- This week's WINNER'S CIRCLE at #50 bullet.

### WEST

- **MADONNA**—Open Your Heart—Sire
- **CYNTHIA LAUPER**—Change Of Heart—Portrait
- **MIAMI SOUND MACHINE**—Falling In Love—Epic
- **BOSTON**—We're Ready—MCA

**COMMENTS**

- Adding Madonna are KIS, KZP, KSF, & KWSS among others.
- Cyndi's second release from "True Colors" looks hit-bound.
- "Primitive Love" LP still hot and producing hits.
- Watch for single to move FAST! Adding are KPKE & KSF.

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

The Music Times BLACK CONTEMPORARY
AN IN DEPTH ANALYSIS OF THE MARKETS

DECEMBER 6, 1985

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 85 Stations

77 Stations Reported This Week

- U-Turn
  J. Blackfoot—Edge
  15 Adds

- Falling
  Melba Moore—Capital
  14 Adds

- Take It To The Limit
  Ray, Goodman & Brown—EMI-America
  13 Adds

- Stay
  Howard Hewett—Elektra
  11 Adds

RETAIL

Shake You Down
Gregory Abbott—Columbia

Caught In The Rapture
Anita Baker—Elektra

Don't Think About It
One Way—MCA

Love Will Conquer All
Lionel Richie—Motown

REQUESTS

Girlfriend
Bobby Brown—MCA

As We Lay
Shirley Murdock—Elektra

Crazy
Jesse Johnson—A&M

Tasty Love
Freddie Jackson—Capitol

ALBUM ALLEY

Back To Basics—Manhattans—Columbia
This veteran vocal group have not only gone back to basics with their title but also with the sound that made the Manhattans famous.

After All—Bobby Bland—Malaco
This blues giant offers another hit-filled album that expands the blues musical spectrum. Something for everyone to enjoy.

Standing On The Shoulder Of Giants—The Gappo Band—Total Experience
Fans of the Gappo Band will certainly be enduring upon listening to their title.

NEW AND HOT 45'S

You’re Gonna Come Back...—Prince Phillip Mitchell—Ichiban

Take Your Time—Lynn White—Waylo

Living Alone—Phyllis Hyman—P.I.R.

Don’t Be Gone To Stay—Beau Williams—Capitol

Our Lives—R. Brockins—MCA
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<td>L</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td></td>
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<tr>
<td>18</td>
<td>Donna Allen — Serious</td>
<td>72</td>
<td>4</td>
<td>NR</td>
<td>L</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Janice Mcclain — Passion &amp; Pain</td>
<td>79</td>
<td>3</td>
<td>NR</td>
<td>L</td>
<td>NR</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Keith Patrick — A Night To</td>
<td>-</td>
<td>1</td>
<td>NR</td>
<td>L</td>
<td>NR</td>
<td>-</td>
<td>-</td>
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## INDIE TOP 20

<table>
<thead>
<tr>
<th>Title</th>
<th>Last Week</th>
<th>Wks. on Chart</th>
<th>Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. R. Justice Allen — Crackin' Up — Catawba</td>
<td>1</td>
<td>6</td>
<td>KSOI, KQXL, WXOK, WWX, WZEN, WQNN, WAOX, KHYT, KEDW, WPEG, WZEN, WQMG, KOKY</td>
</tr>
<tr>
<td>2. Marshall &amp; Bob — Let It Be Me — Edge</td>
<td>2</td>
<td>6</td>
<td>WXXI, WXOK, WTKE, WWX, KOKY, WLOK, WVAL, WDIA, WEK, WNOO, WJZ, WENN, WACR</td>
</tr>
<tr>
<td>3. Joy Blackfoot — U-Turn — Edge</td>
<td>5</td>
<td>3</td>
<td>WDIA, WHEI, KRNB, WWX, WTKE, WYLD-FM, WTLN, WANO, WDAS, WLOU, KOKY, WUFO, WTI</td>
</tr>
<tr>
<td>4. Notera — Summertime — Sleeping Bag</td>
<td>4</td>
<td>5</td>
<td>WJZ, KUBE, WRLS, WXRT, WTRM, WANN, WWWW, WPEG, WPLZ, WETH, WYKV</td>
</tr>
<tr>
<td>5. Donnell Pittman — Chocolate Lover — Triple T/After Five</td>
<td>6</td>
<td>6</td>
<td>KSOI, WENN, WFXC, WWDJ, WAOX, WZAZ, KHYT, WXLA, KMIQ, WDJY, KOKY, KHYT, WNNH</td>
</tr>
<tr>
<td>6. Chocolate Milk Mama — The Rain (Answer) — Road Runner</td>
<td>3</td>
<td>6</td>
<td>WEK, WNR, WAPL, WMIN, WTMP, WZAJ, WZSP, WWDJ, WZEN</td>
</tr>
<tr>
<td>7. Kartoon Krew — Botman — Profile</td>
<td>7</td>
<td>6</td>
<td>WEDR, KSOI, WITC, WZAZ</td>
</tr>
<tr>
<td>8. U-Vee Hayes — He's My Man — Bunky 7</td>
<td>8</td>
<td>6</td>
<td>WRD, WJZ, WUSL, WUSQ, WDAS, WHAT, WOWI, WRAP, WOJ, WDJY, WWIN, WREB, WWYV</td>
</tr>
<tr>
<td>9. Donna Allen — Serious — 21/ATCO</td>
<td>15</td>
<td>4</td>
<td>WTLN, WDAS, WINGS, WAOX, WTME, WMD, WRBD, WEDR, WJZ, WKDA</td>
</tr>
<tr>
<td>10. Infinity — Come On Be My Girl — Trumpet</td>
<td>12</td>
<td>5</td>
<td>KCOH, WNR, WDKX, WWX, WXY, WTKL, WDAS, WGV, WEDR, WYY, WKKO, WBJE, WAAA</td>
</tr>
<tr>
<td>11. S. Payne &amp; P. Ingram — On &amp; On — Superstar International</td>
<td>10</td>
<td>6</td>
<td>WHR, WACE, KHYT, WWX, WCKX, KPRS</td>
</tr>
<tr>
<td>12. Cerone/Lotaya Jackson — Oop! Oh No! — Morala</td>
<td>11</td>
<td>6</td>
<td>WDDI, WTMP, JETR4, WXKI, WAIW, WGPR</td>
</tr>
<tr>
<td>13. Bunny Sigler — Never Let Them — Star Island</td>
<td>9</td>
<td>6</td>
<td>WOL, WAAA, WPPE, WJHU, WAMO, WDAS, WBB, WWIN</td>
</tr>
<tr>
<td>15. Johnny Taylor — Just Because — Malaco</td>
<td>20</td>
<td>2</td>
<td>WDIA, KRN, WWX, KQXX, KDAS, KDB, KOKY, KDIZ, WPGR, WNOY, KPRS, WDZQ</td>
</tr>
<tr>
<td>16. Lyn Roman — Don't Look Back — Ishiban</td>
<td>18</td>
<td>3</td>
<td>WDDI, WWOI, WENN, WPDQ, WDAC, WMTM</td>
</tr>
<tr>
<td>17. Pamelia King — Spanish Harlem — Lifesong</td>
<td>19</td>
<td>3</td>
<td>WRAP, WIBB, WAAA, WWOL, WFXC, WEDR, KHYT, WSOX</td>
</tr>
<tr>
<td>18. Limar Davrey — Nothing Better — Tombonca</td>
<td>14</td>
<td>6</td>
<td>WNN, KNJO, WTM, WBLX, WFXC</td>
</tr>
<tr>
<td>19. P.E.R. — With My Mouse — Fantasy</td>
<td>13</td>
<td>6</td>
<td>WDAS, WDDI, WWXX, WFXC, WWFX, WPGR, WWWW, WPAL, WFXA, WQM</td>
</tr>
<tr>
<td>20. Octavia — Too Precious — Pow Wow</td>
<td>17</td>
<td>6</td>
<td>KDAM, WXX, WFXA, WPAL, WBLX, WPEG, WAOX, WUSL, WQMG, KJU, WEDR</td>
</tr>
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</table>
### REGIONAL BREAKOUTS B/C

#### EAST

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Title</th>
<th>Region</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>RJ'S LATEST ARRIVAL—Hold On—Manhattan</td>
<td>EAST</td>
<td>The Manhattan movers are destined to take this one all the way.</td>
</tr>
<tr>
<td>2</td>
<td>INFINITY—Come On And Be My Girl—Trumpet</td>
<td>EAST</td>
<td>Shaping up as his biggest to date for Paul Kyser and Co.</td>
</tr>
<tr>
<td>3</td>
<td>R. JUSTICE ALLEN—Cracking Up—Catawba</td>
<td>EAST</td>
<td>Richard Mack and Tommy Young are spreading the message.</td>
</tr>
<tr>
<td>4</td>
<td>MARSHALL AND BABB—Let It Be Me—Edge</td>
<td>EAST</td>
<td>Let it be said that Al Bell knows how to pick the talent.</td>
</tr>
<tr>
<td>5</td>
<td>O'BRYAN—Tenderani—Capital</td>
<td>EAST</td>
<td>This could be his biggest to date for this Don Cornelius managed artist.</td>
</tr>
</tbody>
</table>

#### SOUTH

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Title</th>
<th>Region</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DONNA ALLEN—Serious—21/ATCO</td>
<td>SOUTH</td>
<td>Bob Patton of BPA Associates is making the world aware of this diminutive talent.</td>
</tr>
<tr>
<td>2</td>
<td>JAY BLACKFOOT—U Turn—Edge</td>
<td>SOUTH</td>
<td>In its first real week of activity, this debut release scored 26 major adds for Edge. Inside tip: You'll love the LP!</td>
</tr>
<tr>
<td>3</td>
<td>RAY, GOODMAN &amp; BROWN—Take It To The Limit—EMI</td>
<td>SOUTH</td>
<td>Michael and his staff are in the process of taking this one all the way.</td>
</tr>
<tr>
<td>4</td>
<td>CAMEO—Condy—Atlanta Artists</td>
<td>SOUTH</td>
<td>Tasting the sweet smell of success with their follow up to the smash hit &quot;Ward Up.&quot;</td>
</tr>
<tr>
<td>5</td>
<td>BOBBY WOMACK—(I Wanna) Make Love—MCA</td>
<td>SOUTH</td>
<td>The Womack of Bobby's talent is sure to be a smash for this veteran artist.</td>
</tr>
</tbody>
</table>

#### MIDWEST

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Title</th>
<th>Region</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JAY BLACKFOOT—U Turn—Edge</td>
<td>MIDWEST</td>
<td>Joy's debut release has everybody making U-Turns on the dance floor.</td>
</tr>
<tr>
<td>2</td>
<td>GRACE JONES—I'm Not Perfect—Manhattan</td>
<td>MIDWEST</td>
<td>This one has exploded nation wide.</td>
</tr>
<tr>
<td>3</td>
<td>RAY, GOODMAN &amp; BROWN—Take It To Limit—EMI</td>
<td>MIDWEST</td>
<td>This one has all the ingredients to, in fact, reach the limit.</td>
</tr>
<tr>
<td>4</td>
<td>KOOL &amp; THE GANG—Victory—Mercury/PolyGram</td>
<td>MIDWEST</td>
<td>The most prolific group of the 80's have scored another S-M-A-S-H!</td>
</tr>
<tr>
<td>5</td>
<td>COMMODORES—Goin To The Bank—PolyGram</td>
<td>MIDWEST</td>
<td>They're really cashing in on this one.</td>
</tr>
</tbody>
</table>

#### WEST

<table>
<thead>
<tr>
<th>Rank</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BOBBY BROWN—Girlfriend—MCA</td>
<td>WEST</td>
<td>This talent laden young man has all the tools to reach stardom.</td>
</tr>
<tr>
<td>2</td>
<td>HEAVY TRAFFIC STARRING &quot;V&quot;—Jealousy—Atlantic</td>
<td>WEST</td>
<td>This is only the beginning for the prolific songwriting team of Brian and Edward Holland.</td>
</tr>
<tr>
<td>3</td>
<td>MIKI HOWARD—Come Share My Love—Atlantic</td>
<td>WEST</td>
<td>This lovely lady's voice, having been compared to the late Minnie Ripperton, is well on her way to major success.</td>
</tr>
<tr>
<td>5</td>
<td>LUTHER VANROSS—Stop To Love—Epic</td>
<td>WEST</td>
<td>Massive west coast activity!</td>
</tr>
</tbody>
</table>

### TEST RECORDS

#### COMMENTS:

#### EAST

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Title</th>
<th>Region</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BEN E. KING JR.—Spanish Harlem—Lifesong</td>
<td>EAST</td>
<td>The rose is beginning to bloom.</td>
</tr>
<tr>
<td>2</td>
<td>BB&amp;Q—Genie—Elektra</td>
<td>EAST</td>
<td>Earl &quot;The Pearl&quot; Monroe scores major support for BB&amp;Q.</td>
</tr>
</tbody>
</table>

#### SOUTH

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Title</th>
<th>Region</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MIAMI SOUND MACHINE—Falling In Love—Epic</td>
<td>SOUTH</td>
<td>The truck (Jimi Starks) has a full head of steam and is rolling full speed ahead with this one.</td>
</tr>
<tr>
<td>2</td>
<td>GIVENS FAMILY—Someway, Somehow—PJ</td>
<td>SOUTH</td>
<td>Growing weekly support for this N.J. based indie label.</td>
</tr>
<tr>
<td>3</td>
<td>JANICE McLAIN—Passion &amp; Pain—MCA</td>
<td>SOUTH</td>
<td>Jheryl and Ernie have done it again.</td>
</tr>
</tbody>
</table>

#### MIDWEST

<table>
<thead>
<tr>
<th>Rank</th>
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<th>Comments</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>ROBIE NEVIL—C'est La Vie—Manhattan</td>
<td>MIDWEST</td>
<td>Manhattan continues to move and shake with this one.</td>
</tr>
<tr>
<td>2</td>
<td>ROSE BROTHERS—Easy Love—Muscle Shoals Sound</td>
<td>MIDWEST</td>
<td>Indications are this will be their biggest to date.</td>
</tr>
<tr>
<td>3</td>
<td>SANDRA FEVA—Here Now—Catawba</td>
<td>MIDWEST</td>
<td>This one is spreading quickly far Richard and Tommy.</td>
</tr>
</tbody>
</table>

#### WEST

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Title</th>
<th>Region</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JAY BLACKFOOT—U Turn—Edge</td>
<td>WEST</td>
<td>All tests indicate this will no doubt be a top ten record.</td>
</tr>
<tr>
<td>2</td>
<td>MILES DAVIES—Tui—Warner Bros.</td>
<td>WEST</td>
<td>The brilliance of Miles continues to be profoundly expressed on his Warner Bros. debut.</td>
</tr>
<tr>
<td>3</td>
<td>Tyrone-image What I'm Gonna Do—Warner Bros.</td>
<td>WEST</td>
<td>The vocal genius strikes again!</td>
</tr>
</tbody>
</table>
Catowba is looking very good for this Christmas and year end activity. R. Justice Allen is breaking through quite heavily now after having been on the charts for just six weeks. Starting November, 20, Allen's world premiere will air on WBLS's Mr. Magic show. Sandra Feva's new release is no doubt a runaway, runaway, runaway picking up adds on Philadelphia's WDAS (am & fm) and on the quiet storm Power 99. This 100% smash ballad is one of the best Sandra Feva releases yet. Also, look out for David Ashbury, Catowba's last release for the year, and stay tuned for Dutch Robinson & Eleanor Grant scheduled for 1987.

We couldn't be happier about the response to Jay Blackfoot's "U-Turn." The 12" dance mix is a smash both at the station level and at the club level. Also, CHR has jumped on the bandwagon with its immediate attention to the single. Tested beautifully in the markets, I hasten to admit that the response is coming in as fast as it is from sales and from airplay. It is beyond our wildest expectations. Look forward to Blackfoot's LP which is due to be shipped in time for the holidays, in December. Thanks to all for their enduring efforts and continual support.
SOUL TRAIN AWARDS—Don Cornelius, host of the very popular, long running televised music show Soul Train, presents the First Annual Soul Train Awards Show. Cornelius started his broadcasting career in Chicago as a newsmen on the legendary WVON during the late 60’s. Known as an enterprising visionary individual, Don, in what seemed like a short time, persisted with omnipotent determination thus bringing to fruition his dream of a nationally syndicated television show that we have known and enjoyed for fifteen plus years as Soul Train. Shortly after the successful launching of Soul Train, Don formed a partnership with record executive Dick Griffey. That pairing saw the start of a highly successful record label called, what else, Soul Train Records, capitalizing on the name value of the show. The result being an excellent marketing strategy which propelled several artists into the forefront of the music industry. If all of this sounds like it was a leisurely walk in the park for Don, let me assure you that it was not. Don often encountered less than enthusiastic response from prospective sponsors as well as the television executives around the country who felt that a show of this type would not be received well enough by their viewers, therefore not garnering enough (Nielsen) ratings to merit the time allocation. Through it all, Don was able to get the show started. But wait! The scenario does not end there. During my years in Cincinnati, the local TV station seemingly moved Soul Train from its ‘tentatively’ scheduled time to “anytime” of the day or night. You almost had to watch TV all day on Saturdays or have a network of people assigned to watch at certain times in order to see the program. Soul Train seemed to have been the first “stand-by, we can pre-empt it anytime-anywhere” program. Despite the many inconveniences encountered over the years, Don has orchestrated Soul Train into a long running highly successful music show that launched, assisted and rejuvenated the musical careers of many of the top named artists today. Additionally, Don has been very successful as an artist’s manager and record producer, and is currently enjoying strong radio support for his artist, O’Bryan on Capitol Records with his latest single titled “Tenderoni” from his new album “Surrender.”

The first annual Soul Train Music Awards will be video-taped before a live black-tie audience on Tuesday, March 24, 1987 at the Hollywood Center Television Studios, KTAL-TV, Hollywood, CA. This primetime nationally syndicated television special will be co-hosted by two of the industries musical giants, Dionne Warwick and Luther Vandross, and will feature George Duke as musical director supported by an all star orchestra. Emmy award winning Steve Binder will serve as producer-director. Tribune Entertainment Company will handle syndication. The broadcast is scheduled for April 1987. We will give you the exact date as soon as we know it. Ballots will be submitted to all program and music directors of the radio stations who report 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 that charted in either or all of the four leading publications during the eligibility period (November 31, 1985-November 31, 1986). Don Cornelius, you epitomize the fact that persistence and determination are omnipotent and we (Cash Box) salute you for your boundless energy in bringing this much needed form of musical expression and appreciation to the forefront. You have my “hatol” unmitigated support!

SUCCESS WITHOUT MAJOR SUPPORT—The Tunica Jam held recently in Jackson, Miss. to aid the citizens of Tunica, Mississippi was a major success even without the benefit of some of the industries top named recording artists. A very special thanks goes out to everyone who participated in any capacity. Hopefully, the next time “every” individual involved in music can and/or will lend their support for this city and its citizens in an effort to eradicate the huge problem of hunger and homelessness. There will be a Tunica Jam #2. Please start thinking of how you can lend some much needed support.

OCEAN PASSES ON MILLIONS—Superstar recording artist Billy Ocean was just offered a whopping two million dollars to perform his current smash single, “Love Is Forever” at the wedding of one of the richest diamond moguls in the world. Ocean thought it was small sailing straight to the bank until he found out it was the wedding of South African millionaire, Horatio. Billy immediately nixed the idea stating he would never set foot, to mention perform in a country that is still exercised apartheid. Hots off the press you Billy, that shows money can’t buy love or Billy Ocean.

INDUSTRY ACTIVITIES—Kool & The Gang have filmed two of a crock public service television announcements. One spot says simply “Crock, why get involved with a drug that makes friends with death.” Willie Tucker is off and running on the west coast with the new single by The Rose Brothers titled “Easy Love.” Early indications are this will be a major hit. Norman Whitfield and Barrett Strong must have tremendous smiles on their faces considering the overwhelming success of the recent Bruce (the boss) Springsteen release “War,” which they co-wrote. By way, “Raise Your Hand,” written by Al Bell, is also on the Springsteen album and is getting phenomenal airplay.

Bob Lorn

CREATIVE CONCEPTS

CITY—LOS ANGELES, CA
STATION—KJLH
P.D.—CLIFF WINSTON
PROMOTION—Once again, KJLH’s annual Thanksgiving food drive has proven to be a huge success. Last year’s drive fed over 100 needy families, while the massive response to this year’s drive will feed well over 3000 families. Listeners from as far away as Orange County have dropped off canned goods. Also, G. Heileman Brewers has contributed $8000 to the fund, and Mr. T unexpectedly dropped off a whopping $10,000. Way to go guys!
Radio dedicated people tip their hats to Lee Bailey, creator and president of Bailey Productions, and a
name in the promotion and advancement of black awareness through music, history and civil rights.

Thanks to Lee’s contributions, black radio has a strong voice, and an equally strong gamut of ears.

It all started when Lee was discharged from the air force. He rediscovered his fascination for radio, and
needed to fill the need for a black music show in an area without a black station. So, KPOP, which is located just
outside of Sacramento, became the target station for airing on evening and soul shows during their regular sign off.
No sooner did Lee begin, than did the show become an overnight success.

As a result, Bailey spent nine years on radio as a highly successful disc jockey for stations such as KPOP, KUTE, D.C.’s
radio stations. Bailey Productions, which continuously produces an impressive list of syndicated radio shows,
among the entertaining on-air educational shows created by Bailey and his team are “Legacy Of Drums,” his
chronicles of Black American in music, “King, From Atlantic To Mountaintop,” an extensive 2 hour biography of the late Dr. Martin Luther
King, Jr., “Broken Chains,” an in-depth look at some of the sung and unsung heroes in Black American history
(1400-1987), “Gospel Spotlights,” designed to be a controversial look at

subjects surrounding Christianity, “First Class,” a profile show for the quiet storm format artists like Grover
Washington, Jr., Sade and Whitney Houston, and “Rhythms,” a teen-oriented music entertainment show.

Sitting at the top of the list, however, is what is known as Bailey’s on-the-air entertainment magazine otherwise
known as “RadioScope.” First premiering May 9, 1983, on over 35 stations, the show has been heard 7 days a week in over 90 American markets.
It features segments like in-depth celebrity profiles which cover the more personal sides of the artists. Also
“Showcase,” where aspiring performers can have their music critiqued by music industry stars. If you’re in the mood for comedy, you can catch the
totality of the radio shows, even when there’s no radio show. They even have a Feedback line for listeners and sponsors
who can call in brief selling messages, supply coupons or gift certificates, or request information on
previous shows and artists or upcoming concert tours, and they do by the hundreds every week.

The success of RadioScope, as well as Bailey’s other shows, is an excellent reflection on the man behind “the voice.”
(“a nickname he picked up along the way). The combination of Bailey’s talent, foresight and experience have
given him the knowledge to fill the needs of advertisers, promoters, producers and record labels. Because of
this knowledge, Bailey is able to provide them with top quality commercial production at modest prices.

Thanks to people like Mr. Bailey, black radio has rapidly moved into a level of maturity and significance. He
honors Mr. Bailey for his contributions to black radio, and for his constant and continuous support to the
community.

Maria Gibson

Bobby Bennett
Program Director
WHUR, Washington, D.C.

A multi-faceted personality only begins to describe active Bob Bennett, current program director at Washing-
ton, D.C.’s WHUR, manages to find time for his share of duties as a partner in Wheeler, Maryland’s Bennett Pro-
duction & Marketing, a home base just outside of Washington.

Bob has both radio and television work to his credit. Appearance on the ever popular A.M. Washington and
news segments on the area’s stations 4, 5, 7 and 9, accompany a long list of others on the local news front. Local
industry still demands his voice-over talent regularly. From car dealers to
men’s clothes, Bob Bennett has been a busy man, both in and out of the studio.

The demand for his talent may be, in part, attributed to an advertising contest Bob entered in 1971 for a particular hot sauce. The contest was
sponsored by the manufacturer, and Bob’s entry was first place out of twenty-five of America’s top
disc jockeys who participated. His winning streak continued as he gained recognition from Billboard Magazine in
1972 as the “No. 1 Disc Jockey of the Year,” in ’73 from Charisma Productions for “Disk Jockey of the Year,” in ’76, the National Association of Radia
and Television Announcers did the same at their annual convention in August that year, and again in 1978 by the Black Music Association.
Perhaps the most prestigious of all honors is his listing in Who’s Who In Black America, a distinction shared only with
others of his caliber.

Bob started his career in broadcasting with WAMO, Pittsburgh, Pennsylvania, after having graduated from
local colleges with degrees in business/administration and communications.

After working for some time in ’66 with WAMO as a part-time announcer, he moved to a full-time position as
afternoon drive announcer with WZUM, Pittsburgh. Then, with a move to Washington, D.C. in August of ’67, he began a thirteen year relationship

with local station WOL. He started as afternoon drive personality and moderator of sportsline, then climbed the corporate ladder until 1979, when he attained the position of program di-
rector. From ’79 through ’80, Bob not only worked as WOL’s program direct-
or, but also held down the positions of afternoons drive personality, and moderator of “Sportsline,” on Washing-
ton’s WTOP news format. Most recently, Bennett was appointed pro-
dgram director of Howard University’s top rated WHUR, which is currently rated #3 in the market, and is well on
its way to #1.

With all the recognition he has received locally and nationally, I need not boast of his refined and well developed
production and programming abilities.

On behalf of your many friends and fans Bobby, it is truly a pleasure to have you, one of the consummate profes-
sionals, at the helm of one of the top radio stations in the country. You’re the type of professional that radio
needs and must have to cultivate the many fertile grounds of the entertainment business and make things better
for future young pros. Bobby Bennett, a youthful veteran, we salute you, wel-
come you and will support your efforts to the maximum. We know that you will be and make everything and
everyone around you the best.

Judie Haymes

Drums,” a profile show for the quiet storm format artists like Grover
Washington, Jr., Sade and Whitney Houston, and “Rhythms,” a teen ori-
ented music entertainment show.

Sitting at the top of the list, however, is what is known as Bailey’s on-the-air entertainment magazine otherwise
known as “RadioScope.” First premiering May 9, 1983, on over 35 stations, the show has been heard 7 days a week in over 90 American
markets. It features segments like in-depth celebrity profiles which cover the more personal sides of the artists. Also
“Showcase,” where aspiring performers can have their music critiqued by music industry stars. If you’re in the mood for comedy, you can catch the
ongoing series of comedy skits, resembling the old “theatre of the mind” days from live radio. They even have a Feedback line for listeners and
sponsors who can call in brief selling messages, supply coupons or gift

certificates, or request information on previous shows and artists or upcoming concert tours, and they do by the hundreds every week.

The success of RadioScope, as well as Bailey’s other shows, is an excellent reflection on the man behind “the voice.”
(“a nickname he picked up along the way). The combination of Bailey’s talent, foresight and experience have

given him the knowledge to fill the needs of advertisers, promoters, producers
and record labels. Because of this knowledge, Bailey is able to provide
them with top quality commercial production at modest prices.

Thanks to people like Mr. Bailey, black radio has rapidly moved into a level of maturity and significance. We

honors Mr. Bailey for his contributions to black radio, and for his constant and continuous support to the

community.
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

104 Stations Reported This Week

Baby's Got A New Baby—Schuyler, Knobloch & Overstreet—(MTM)
31 Adds
Countriified—John Anderson—(Warner Bros.)
26 Adds
Partners After All—Willie Nelson—(Columbia)
26 Adds
How Do I Turn You On—Rinnie Milsap—(RCA)
23 Adds
I Can't Win For Losin' You—Earl Thomas Conley—(RCA)
23 Adds
Mornin' Ride—Lee Greenwood—(MCA)
22 Adds

RETAIL

She Used To Be Somebody's Baby—Larry, Steve and Rudy: The Gatlin Brothers—(Columbia)
Hell And High Water—I. Graham Brown—(Capitol)
Wine Colored Roses—George Jones—(Epic)
Cry Myself To Sleep—The Judds—(RCA/Curb)
Touch Me When We're Dancing—Alabama—(RCA)
Too Much Is Not Enough—The Bellamy Brothers with The Forester Sisters—(MCA/Curb)
Mind Your Own Business—Hank Williams Jr.—(Warner Bros.)

REQUESTS

What Am I Gonna Do About You—Reba McEntire—(MCA)
It Ain't Cool To Be Crazy About You—George Strait—(MCA)
Give Me Wings—Michael Johnson—(RC)
Wine Colored Roses—George Jones—(Epic)
Too Much Is Not Enough—The Bellamy Brothers with The Forester Sisters—(MCA/Curb)
Cry Myself To Sleep—The Judds—(RCA/Curb)
Hell And High Water—I. Graham Brown—(Capitol)

HOT CUTS

Lionel Richie/Alabama—Deep River Woman—(Dancing on the Ceiling)
Hank Williams Jr.—Montana Cafe—(Montana Cafe)
Reba McEntire—Take Me Back—(What Am I Gonna Do About You)
Randy Travis—Storms Of Life—(Storms of Life)
Dan Seals—Guitar Man Out Of Control—(On The Front Line)
Ricky Skaggs—A Hard Row To Hoe—(Love's Gonna Get Ya)
The Gatlin Brothers—Talkin' To The Moon—(Partners)

Marie Osmond—Everybody's Crazy 'Bout My Baby—(I Only Wanted You)
George Jones—These Old Eyes Have Seen It All—(Wine Colored Roses)
George Strait—Cow Town—(#7)
Sawyer Brown—Savin' The Honey For The Honeyman—(Out Goin' Cattin')
Merle Haggard—My Life's Been Grand—(Out Among The Stars)
Alabama—Let's Hear It For The Girl—(The Touch)
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<th>Lst. Wk.</th>
<th>Ttl. Wks.</th>
<th>Req. Rank</th>
<th>Rotation</th>
<th>Sales Rank</th>
<th>Video</th>
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<th>Current LP This Wk.</th>
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<td>I'd Take You Back Again/Nothing Left To Say</td>
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NR-Not Ranked  Y—Yes  N—No
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</tr>
<tr>
<td>49</td>
<td>Earl Thomas Conley-I Can't Win For Losin'-You-MCA</td>
<td>63</td>
<td>2</td>
<td>NR</td>
<td>Med.</td>
<td>NR</td>
<td>N</td>
<td>Y</td>
<td>10</td>
<td>5</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>50</td>
<td>Willie Nelson-Partners After All-Columbia</td>
<td>66</td>
<td>2</td>
<td>NR</td>
<td>Med.</td>
<td>NR</td>
<td>N</td>
<td>Y</td>
<td>39</td>
<td>2</td>
<td>Heart Of Gold/Home Away From Home</td>
<td></td>
</tr>
<tr>
<td>51</td>
<td>Rodney Crowell-When I'm Free Again-Columbia</td>
<td>70</td>
<td>3</td>
<td>43</td>
<td>Med.</td>
<td>NR</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
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<tr>
<td>52</td>
<td>The Kendalls-Little Dell-MCA/Curb</td>
<td>65</td>
<td>2</td>
<td>NR</td>
<td>Med.</td>
<td>NR</td>
<td>N</td>
<td>N</td>
<td>-</td>
<td>-</td>
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<td>-</td>
</tr>
<tr>
<td>53</td>
<td>Beth Williams-These Eyes-BGM</td>
<td>61</td>
<td>3</td>
<td>NR</td>
<td>Lite</td>
<td>NR</td>
<td>N</td>
<td>N</td>
<td>-</td>
<td>-</td>
<td>-</td>
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<tr>
<td>54</td>
<td>Potty Loveless-Wicked Ways-MCA</td>
<td>64</td>
<td>2</td>
<td>NR</td>
<td>Med.</td>
<td>NR</td>
<td>N</td>
<td>N</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>55</td>
<td>Southern Pacific-Killbilly Hill-Winner Bros.</td>
<td>D</td>
<td>D</td>
<td>NR</td>
<td>Med.</td>
<td>NR</td>
<td>N</td>
<td>N</td>
<td>49</td>
<td>23</td>
<td>Rood Song./Hearts On The Borderline</td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>Jerry Naylor-For Old Time's Sake-West</td>
<td>62</td>
<td>3</td>
<td>NR</td>
<td>Lite</td>
<td>NR</td>
<td>N</td>
<td>N</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>57</td>
<td>Butch Baker-Your Loving Side-Mercury/Polygram</td>
<td>67</td>
<td>2</td>
<td>NR</td>
<td>Med.</td>
<td>NR</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
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<tr>
<td>58</td>
<td>SKO-Baby's Got A New Baby-MTM</td>
<td>D</td>
<td>D</td>
<td>NR</td>
<td>Med.</td>
<td>NR</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>59</td>
<td>John Anderson-Countrified-Winner Bros.</td>
<td>D</td>
<td>D</td>
<td>NR</td>
<td>Lite</td>
<td>NR</td>
<td>N</td>
<td>Y</td>
<td>D</td>
<td>Y</td>
<td>You Can't Judge A Book (By The Cover)</td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>Keith Stengl-Ole Rock And Roller-Epic</td>
<td>D</td>
<td>D</td>
<td>NR</td>
<td>Lite</td>
<td>NR</td>
<td>N</td>
<td>Y</td>
<td>-</td>
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### INDIE TOP 20

<table>
<thead>
<tr>
<th>Title</th>
<th>Last Week</th>
<th>Wks. on Chart</th>
<th>Stations</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Leon Everett-Still In The Picture-Orlando</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>Beth Williams-These Eyes-BGM</td>
<td>6</td>
<td>9</td>
</tr>
<tr>
<td>5</td>
<td>Jerry Naylor-For Old Time's Sake-West</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>Jim Collins-Romance-TKM</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>7</td>
<td>Bonnie Nelson-Don't Let It Go To Your Heart-Door Knob</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>10</td>
<td>Dave Holladay-Now She's In Paris-Step One</td>
<td>11</td>
<td>6</td>
</tr>
<tr>
<td>11</td>
<td>Dow Jones/N'ville Stock Exchange-Dreamer-CCR</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>12</td>
<td>Lanier McKuen-Small Change-Soundwaves</td>
<td>13</td>
<td>2</td>
</tr>
<tr>
<td>13</td>
<td>Marcia Lynn-Just When Soundwaves</td>
<td>14</td>
<td>2</td>
</tr>
<tr>
<td>14</td>
<td>Craig Southern-What's A Little Love...Royal Master</td>
<td>15</td>
<td>2</td>
</tr>
<tr>
<td>15</td>
<td>Leona Williams-No Love Line-Loveskne</td>
<td>17</td>
<td>2</td>
</tr>
<tr>
<td>16</td>
<td>Gail O'Doncki-Please Have Your Number Changed-Doorknob</td>
<td>16</td>
<td>2</td>
</tr>
<tr>
<td>17</td>
<td>Leona Williams-No Love Line-Loveskne</td>
<td>19</td>
<td>2</td>
</tr>
</tbody>
</table>
### NORTHWEST

- **WSCP**
  - Pulezki, NY
  - Daniel Dunn-PD #1 Hank Williams Jr. ADDS
  - Willie Nelson (P)
  - Joe Edwards (DH)
  - Joe LeVack
  - John Conley

- **WICO**
  - Salisbury, MD
  - C.R. Hook-PD #1 George Strait ADDS

- **KRWG-FM**
  - Gold Hill, OR
  - Sam Dunlap-PD #1 T. Graham Brown ADDS
  - Keith Staggell
  - Rodney Cravell
  - Butch Baker
  - The Almost Brothers
  - Dobie Gray

### SOUTH EAST

- **WRFX-FM**
  - Anderson, SC
  - Dann Scott ADDS
  - Ronnie Milsap (P)
  - Ray Price (DH)
  - Roy Acuff (P)
  - Janie Frickie

- **WPCM-FM**
  - Burlington, NC
  - Tim Roberts-PD #1 Hank Williams Jr. ADDS
  - Adam Baker (DH)
  - Sweethearts of the Rodeo
  - Janie Frickie

### NORTHEAST

- **WSCE**
  - Pulaski, NY
  - Daniel Dunn-PD #1 Hank Williams Jr. ADDS
  - Willie Nelson (P)
  - Joe Edwards (DH)
  - Joe LeVack
  - John Conley

- **WICO**
  - Salisbury, MD
  - C.R. Hook-PD #1 George Strait ADDS

### NORTH CENTRAL

- **WCOL**
  - Richmond, OH
  - T. Graham Brown ADDS
  - Earl Thomas Conley (P)
  - Kathy Mattox
  - Lee Greenwood
  - Tonya Tucker

- **KSYR**
  - Joseph, MO
  - Kid-Ol-PD #1 George Strait ADDS
  - Earl Thomas Conley (P)
  - Kathy Mattox
  - Lee Greenwood
  - Tonya Tucker

### SOUTH WEST

- **KJMB**
  - Minot, ND
  - Joy Davis-PD #1 The Bellamy Brothers with the Forester Sisters ADDS

- **KKX-FM**
  - Fayetteville, AR
  - Tom Slecker-PD #1 George Jones ADDS

### SOUTH CENTRAL

- **KMOO**
  - Mineola, TX
  - Larry Tucker-PD #1 Steve Wariner ADDS

- **WKY**
  - Kent, OH
  - Steve Jones-PD #1 Steve Wariner ADDS

- **KHHH**
  - Mineola, TX
  - Larry Tucker-PD #1 Steve Wariner ADDS

- **KKBX**
  - Mineola, TX
  - Larry Tucker-PD #1 Steve Wariner ADDS

- **KBSU**
  - Mineola, TX
  - Larry Tucker-PD #1 Steve Wariner ADDS

- **KCON**
  - Mineola, TX
  - Larry Tucker-PD #1 Steve Wariner ADDS

- **KNN**
  - Mineola, TX
  - Larry Tucker-PD #1 Steve Wariner ADDS
<table>
<thead>
<tr>
<th>REGIONAL BREAKOUTS</th>
<th>COMMENTS</th>
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</thead>
<tbody>
<tr>
<td><strong>COUNTRY</strong></td>
<td><strong>NORTHEAST</strong></td>
</tr>
<tr>
<td></td>
<td>1 Mind Your Own Business-Hank Williams Jr.-Warner Bros./Curb</td>
</tr>
<tr>
<td></td>
<td>2 What Am I Gonna Do About You-Reba McEntire-MCA</td>
</tr>
<tr>
<td></td>
<td>4 Give Me Wings-Michael Johnson-RCA</td>
</tr>
<tr>
<td></td>
<td>5 Love's Gonna Get You Someday-Ricky Skaggs-Epic</td>
</tr>
<tr>
<td></td>
<td>Tons of requests.</td>
</tr>
<tr>
<td></td>
<td>What a voice.</td>
</tr>
<tr>
<td></td>
<td>Extremely hot.</td>
</tr>
<tr>
<td></td>
<td>Excellent phones.</td>
</tr>
<tr>
<td></td>
<td>They love it here.</td>
</tr>
</tbody>
</table>

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Continued U.S. Only
gotta tell you something. It's hard to say, after all my thinking about this, but I gotta say, anyway. The truth is, I'm starting to miss the little buggers! Can you believe it? I mean, calling them "waterbugs" and pairing them to mean and all-powerful tawn marshalls, and And now I'm saying I miss it?! Wheeeewww!

Well, I hate to seem wishy-washy on this, but the plain fact is, chart even looks different with them. Naked, like. Kind of like turkey without trimming. Or a Christmas tree without balls (ar ices or tinsel or any other Christmas paraphernalia). The chart without bullets. It just isn't looking the same.

Of course, "looks" are not real. The important thing here, are they? The physical appearance of the chart is not the number one priority, so to give any consideration the reinstatement of the little rascals on the basis of "looks" would pretty frivolous, I gotta admit. That needs to be considered, instead, is their validity in the first place. And then any validity that may lend to (or subtract from) the chart.

Interesting word, validity. Kind like its cousin, credibility. Seems to be the definition of wards of that are as slippery as the word "Bullets"; there's just about a different definition for every individual using it. But in this case, when I use word validity, I'm referring to soundness, as in substance and meaning.

So the real question, then, is: is there a valid basis for reinstating the bullet on the country chart? Will the reinstatement of the bullet satisfy anybody's need for information? Can there be any substance or soundness added to country chart with the re-establishment of the bullet syndrome?

Does the bullet itself have any validity? Is it, or can it be, of any legitimate value? To any one?

As Yul Brynner used to say when he pranced around on stage, a barefoot and perplexed King of Siam, "Tis a puzzlement."

But maybe not such a puzzlement, when one looks far the answer in the needs of the entirety of the music "industry," and its close relatives (such as the broadcasting industry). The trade magazine still acts as the voice of the industry it serves. And the key word here is "serves." When all is said and done, the trade magazine is still the servant of the trade.

Does it, then, serve the needs of the industry to re-add the bullet to the country chart? Does it make the chart—a measure of relativity—any clearer? Any easier to read or to understand?

Those are some of the questions now surfacing as a result of our recent "firing" at the country bullets. Questions certainly not at the top of the industry agenda on any given Monday morning, perhaps, but which are, nonetheless, more than just an exercise in academia.

Questions which are still not put to rest.

As this year draws to a close, we expect to answer many of those questions. Within a short space of time the question of "Bullets—No Bullets" will be put to rest, once and for all.

So, if the outcome of the bullet has you hooked (like any good soap opera), stay tuned.

* * * *

Eddie Rabbitt, Eddie Rabbitt, Eddie Rabbitt. (Now, if Alabama starts reading the column every week, I'll mention their names, too.)

Tom McEntee

"BROTHER" BRENT WELCOMES A VISITOR FROM NASHVILLE—A.J. Masters (left) just happened to be in the neighborhood, so he dropped by the KFEQ-St. Joseph studios recently to convince "Brother" Brent Harmon that he "don't mean maybe" about the promotion of his current single.

COUNTRY PROMOTION OF THE WEEK

AVRE, MT

KPQX—BILL WRIGHT—PROGRAM DIRECTOR

Promotion—NAME THAT SOUND!

Ever heard a can being opened over the airwaves? Or how about a filing cabinet drawer opening and closing? These and other sounds were what callers had to identify during a recent promotion on KPQX, sponsored by Northern Electronics Listen Inn.

The callers only had one chance to guess the sound. If they were right, they received a prize, in addition to being made eligible for the grand-prize drawing of a color television set. 700 listeners won prizes during the promotion, and the lucky winner of the TV was Marcia Badgley.

"Name That Sound" was created by Bill Wright and his assistant Phlash Phelps.
CARTERSVILLE-Surely you've heard more than one performer say something like, "I was born in show biz niz." Or, at least you've probably heard more than one broadcaster say, "I was born in radio." In Julie Frew's case, she actually was born in radio! No, not at a station, itself, but as the daughter of sure-nuff owners of WYXI in Athens, TN. So, it's no wonder that, by the time she was out of toddling tags, there was no more mystery left for her in all the switches and dials in the studio. At the age that most kids are learning to turn the knob on the car radio, Julie could already operate the board. In fact, it seems that one day during her 10th year she was hanging around the station and the other only person there capable of handling the board was a salesman who had to go out on a call. "It's all yours, girl," he told her as he walked out the door. Like most kids who are familiar with their surroundings, she wasn't fazed a bit. She just turned on the mike and began deejaying. Talk about learning how to swim by being thrown in the pool!

After that it was a matter of working on the air whenever the opportunity presented itself. After two years of being an exploited child, she finally earned a full-time gig on the air. She was only 12 but "I sounded like I was 35," she maintains, suspecting that that was why the "guys would call and ask me out." (Obviously she hadn't been told about Southern guys). Meanwhile, her biggest problem with the gig (generally 3-sign off), was the difficulty of getting out of school early to go to work. (I really was a deejay, teach. Honest!)

After she put in six years as a pro with WYXI, during which time she also inherited her music director's wings, her folks bought another station— a rocker called WKRW—and changed the format to country and calls to WYXC. (Papa Frew formerly jacked at WYXI in Atlanta and apparently got hooked on the sound of those calls.

By this time she had graduated to program director, salesperson and all the other seats that any six-armed person can handle at one time at a small-town country station, and for a while she was handling both stations at once, driving the 200-mile round trip between them an average of once a week.

Now an old hand at the age of 24, Julie programs music with "gut instinct." She also adds a heaping portion of listener input. "If we don't get action or requests after about a month," on a record, she'll remove it from the playlist.

RICHWOOD—"We're just an old-time country station," says Dennis Jackson, p.d. at WVAR-Richmond. "People around here like to hear artists from West Virginia (such as Kathy Mattea, Charlie McCoy, The Wyatt Brothers, etc.), they like novelty records (like Ray Stevens) and they like the old-timers."

That's what his audience likes, but Dennis himself, all 29 years of him, likes contemporary country music, the likes of Michael Johns and The Oaks, and appreciates the field of country music for being so all-encompassing. He says it's still too early to know if his audience will really accept the 'new' country coming out of Nashville.

Dennis was born and raised in Richwood, and went to Concord College in Athens, W.Va, majoring in commercial arts, when lo and behold, the college radio station needed someone. Apparently radio was to be his calling, since he took on the midnight to 2:00 a.m. shift while having 8:00 a.m. classes. For two years he managed to spin records at the college rocker (WAVZ) and continue his schooling.

However, jobs in radio were scarce, come graduation day, so he jumped ship and swam ashore, landing at General Electric, where he spent three years, all the time looking for a radio job.

As they say, you can find what you're looking for at home, and it was when he returned home to Richwood that he found a slot at WVAR (thanks, Ron Smith—p.d. at the time).

In March of 1984, Dennis replaced Smith as p.d.

Dennis likes to experiment with the format, and also likes production work, writing and making commercials and station promotions. The thought of being a record producer is intriguing to him, but he says he "wouldn't mind it at all." The time he was in Nashville, he sat in on session at Hilltop Studio, where Deverall was producing Bobby Rich, and enjoyed it. But for now, he's content at WVAR, and is looking, though not hard, for "bigger and better things in radio."

Hank is still real strong! Gary Morris is getting across-the-board acceptance and Dwight Yoakam's latest is real country but real good when you play it.

New releases by Southern Pacific and John Anderson are just hitting stations. Randy Travis' "No Place Like Home" is an instant smash—the perfect record for this time of year.

Look out for Highway 101, this could be Warner Bros. new "find" for 1987.

Our top priority this week is to thank everyone for the outstanding support in taking Graham Brown's "Hell And High Water" to number one...it was his first.

New this week from Capitol is J.J. Reed's "You Can't Get The Hell Out Of Me" and from EMI America Tom Waits' "Rock And Roll Of Love."
THE RETURN OF TAJ MAHAL—Legendary musician Taj Mahal has returned to the recording scene after a long absence. Celebrating the release of his self-titled debut Gammavision Records LP, the musician recently visited New York City to appear on the CBS Morning News, make in-store appearances and do press and radio interviews. Pictured above during these activities are (L-R) Suzanne Bong, Gammavision national promo director, Brian Bacchus, Tower Jazz buyer, Kenny Altman, Tower assistant manager, Mahal, Jerry Rappaport, Tower Country, International, Blues buyer, and John Newcott, PolyGram sales representative.

MOONLIGHTERS—Total Experience recording artist Steven Paul Perry, the label's first pop artist, surrounds himself with top talent during a recent L.A. recording session. Jamming with Perry are percussionist Pau-niho De Costa, singer Patti Brooks, and Jimmy Hamilton, who co-produced with Lonnie Simmons. Perry's debut single, "Under The Latin Moon," is due for a January release.

Hines Shines—Gregory Hines and his Vandrass team up for a duet on his new Epic LP Here, at the session is Hines, Larkin Arnold, senior VP, Records, and Vandrass.

READY FOR THE VIDEO—Directors Don Gibbons (l) and Ready For The Video's lead singer Melvin Riley (r) pictured shooting the video for the band's new single, "Love You Down," from their MCA LP, "Long Time Coming."

CASH BOX TOP BLACK CONTEMPORARY ALBUMS
TOP 40 VIDEOS—Jeff Most—Program Director—Los Angeles
Durian Durian
J. Jackson
C. Fox
UFO
Crowsed House
David & David
Moody Blues

TRACKS & FACTS—Mike Ossley—Program Director—Alabama
Kool & The Gang
New Edition
A. Taylor
Cinderella
Timbuk 3
General Public
R. Ocasek
B. Idol
Talking Heads

23 MUSIC AKRON—Billy Soul—Program Director—Ohio
Survivors
Eurythmics
A. Grant
Fine Young Cannibals
Ready For The World
C. DeBarge
Preachers
Chicago
Five Star
Klymaxx
L Ronstadt/J. Ingram

CMC NETWORK—Rick Kurkjian—Program Director—Oakland
New Edition
Southside Johnny & The Jukes
L. Cardenas
Bananarama
Dr. & The Medics
Four Tops

FRIDAY NIGHT VIDEOS—Bette Hisinger—Program Director—New York City
Genesis
Madonna
Duran Duran
A. Franklin
Wang Chung
B. Hornsby & The Range
B. E. King
C. Lauper
G. Abbott
Preachers

THE RECORD BUYERS GUIDE—Beth Comstock—Program Director—New Jersey
Iggy Pep
A. Taylor
"Til Tuesday
Big Audio Dynamite
Triumph
Cactus World News
S. Jones
B. Idol
C. Cockburn

CASH BOX TOP 40 MUSIC VIDEOS

1 THE WAY IT IS
2 WILD WILD LIFE
3 HUMAN
4 THE NEXT TIME
5 I DIDN'T MEAN TO TURN YOU ON
6 TO BE A LOVER
7 WALK LIKE AN EGYPTIAN
8 JUMPIN' JACK FLASH
9 THE RAIN
10 YOU CAN CALL ME AL
11 WORD UP
12 THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES
13 TYPICAL MALE
14 YOU GIVE LOVE A BAD NAME
15 I'LL BE OVER YOU
16 DON'T GET ME WRONG
17 LOVE WILL CONQUER ALL
18 STUCK WITH YOU
19 (FOREVER) LIVE & DIE
20 VICTORY

CASH BOX TOP 15 MUSIC VIDEOCASSETTES

1 WHAM IN CHINA
2 THE #1 VIDEO HITS
3 STAIRING AT THE SEA
4 MTV CLOSET CLASSICS
5 THE ULTIMATE OZZY
6 DICK CLARK'S BEST OF BANDSTAND
7 THE VIDEO ALBUM, VOLUME 1

CASH BOX TOP 15 MUSIC VIDEOCASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES.
documents the duo’s 1983 comeback concert at London’s Royal Albert Hall.}

**HOME VIDEO REVIEW: Women in Rock — RCA Records — $9.95**

It’s a fact of life that rock ‘n’ roll emerged during the phallic 1950s. The era shaped our first perception of rock, and with precious few exceptions, it took a good twenty years before women were taken seriously as bona-fide rockers. Today we’ve got Christie Hyndes, our Tina Turner, our Joan Jett and Annie Lennox, but women in rock still fall victim to male ideas of what a woman should be. Rock music does tend to be inherently un-feminine, I suppose, whatever its glam-drag pretensions, but what we’re basically talking about are age-old bedroom insecurities. Rock ‘n’ roll has always borne a close relationship to sexuality, much of it adolescent, and God knows what a hornet’s nest of emotions that can be. Whatever the reason, women are only beginning to be reckoned with as rock artists. Women In Rock, directed and produced by Stephanie Bennett (The Complet Beatles, Girl Groups) gives us an overview of those women, and if anything is proven by this hour-long tape, it’s that women rockers have resoundingly progressed beyond the novelty stage. Videos ‘a plenty are seen, plus interviews with many top female acts, including Pat Benatar, Tina Turner, Linda Ronstadt, Jackie De Shannon, Carole King, Kim Carnes, Whitney Houston, Rosanne Cash and Bette Midler. Mind you, many of the performers interviewed or profiled in this piece don’t exactly fall into the rock genre (Whitney Houston?), but it’s an entertaining, informative essay none the less.

Gregory Dobrin

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**CASH BOX TOP 40 VIDEO CASSETTES CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.**

**THE RELEASE BEAT**

**GRABBING THE GOLD** — A&M Video has simultaneously shipped Gold on their two latest home video releases by the Police and Janet Jackson. This represents the label first for A&M. Pictured receiving the Gold Video Awards to RCA/Columbia Pictures Video (distributors of the cassette) are (l-r): Standing: Dick Pinnow, vice president of sales, RCA/Columbia; Sherry Goldsher Mar, director, A&M Video; Gary Khanamir, senior vice president of sales, RCA/ Columbia; Seated: Dick Pinnow, vice president of sales, RCA/Columbia; Sherry Goldsher Mar, director, A&M Video; Gary Khanamir, senior vice president of business development, A&M Records.
THE BOOK OF DISCS—Since the 1984 premiere issue of Digital Audio, a magazine wholly dedicated to reviewing and rating those keen little polycarbonate discs, many early CD consumers who read the publication began to rely on the 50-100 CD reviews which appeared in each issue before plunging down $20 (prices have been dropping, although import CDs will still cost an arm and a leg) for a new disc to feed the hungry machine. Indeed, publisher Wayne Green, in the first issue proclaimed, “If I can save you from buying one bummer of a Compact Disc at around $20 a whack, you’re a winner.” As the number of titles has increased from a mere 16 CDs in April 1983 to more than 6000 midway through 1986, the need for a CD reference guide has become apparent. Presto! Bantam Books has published Digital Audio’s Guide to Compact Discs, a 320-page compilation which presents over 1500 reviews and ratings from the first two years of the publication in concise, quick reference form. The guide is alphabetically arranged by musical categories which include pop/rock, country, jazz, folk/trad, original cast, Christmas, jazz, classical and classical collections. It also includes informative articles titled “The Compact Disc Phenomenon: How It All Began,” “How To Buy A CD Player: A Basic Shopping Guide,” and “The CD Player Checklist: Some Expert Advice” and a short editorial, “When Will CD Prices Come Down?”, all of which Shop Talk found informative, and easy to understand. Each rating consists of two graphic 1 to 10 scales or “digital thermometers” which rate the artist’s performance (definitely a more subjective category and not the prime consideration here) and the more important of the two—the disc’s sound quality. Each review contains the CD’s playing time, the year of release, and the year of recording for each classical disc. The SPARS (Society of Professional Audio Recording Studio) code (AAD, ADD, DAD, or DDD), which is a summary of the disc’s recording source, the recording mix-down and the mastering, is also included. While the SPARS code appears on a minority of discs, some aficionados contend that a DDD would be vastly superior to an AAD or an ADD. Just how important the code is in relation to sound quality still seems a matter of personal taste and more importantly, the quality of the original recording which cannot be measured until it is heard. The mostly brief reviews which follow focus, for the most part, on the sound quality of the disc in a well written, interesting manner. Disc retailers would be well-advised to sell the book over the counter, or at least own a copy to increase product knowledge among store employees.

NARM CONVENTION SET—Music: The Beat Goes On” is the theme for the 29th annual NARM Convention which takes place at the Fountainbleau Hotel in Miami Beach, Florida, February 13-17. Each year, the convention attracts top level business people in the music industry, from retailing, rack jobber and manufacturing segments. “Product presentations have become key events,” says 1987 NARM convention chairman Patricia Moreland of Show Industries. “These presentations give each major distribution company the opportunity to reach the universe of retailers, rack jobbers and one stops. The beat will go on with an energy only our industry can generate.” Suppliers of products and services to the recorded music industry meet with customers and prospective customers every afternoon of the convention, in outdoor exhibit booths and cabanas, basking in the Florida winter sun. This year’s keynote speaker is list Goldman, president and chief executive officer of RCA/Ariola. To cause the convention takes place on the President’s Weekend—a beach tourist time—convention registrants should be completed immediate NARM members who have not yet received their forms should call (609) 740-4054. Only NARM members may attend.

Brian Kass

12”


Matt Johnson continues to set his jaundiced gaze on the darker side of human consciousness. His bitterness is never self pity, though, and his records catch up in an enchantment of sorts.

LPs

THE WEATHER PROPHETS—Diesel River—Rough Trade—Creation RTD/CRE 2-40—Producer: not listed

Now Quentin gets a bit more attention for their folk-based, melodic and intelligent music. No pretense, no flashy musicianship—just purity. Refreshing.

W.0.M.A.D.—WOMAD Talking Book—Volume Three: An Introduction to Europe—Womad 005—Producers: Various

The international musical/cultural cooperative which Peter Gabriel created leases its third record/magazine combo media package. The Europeans are represented by a diverse collection of cuts including those from Bulgaria and Russia as well as Ireland and England.

HAROLD BUDD—ELIZABETH FRASER—ROBIN GUTHRIE—SIMO RAYMONDE—The Moon and the Melodies—4AD Cad611—Producer: Budd—Fraser—Guthrie—Raymonde

The collaboration of Harold Budd and the Cocteau Twins has created a beautiful, eerie, expansive, experimental record on which Fraser’s signature vocals elicit an spectrum of emotions.

CASH BOX TOP 40 COMPACT DISCS
**ALBUM REVIEWS**

**WILD CHOIR—(RCA AEL-8310)—Producers: G. Davies, D. Pendras**

Gail and the girls could gallop into the "contemporary country" winners' circle riding material this strong. Some slid a bit too far over the pop line in that race, but the majority of the tunes, written by Davies and friends, is firmly positioned smack in the middle and should please younger audiences. However, technically tracks are all wet and that could handicap their chances to the trophy with this particular LP.

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**CASH BOX COUNTRY ALBUMS**

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<tr>
<th>Title, Artist, Label, Number, Distributor</th>
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<td>NARRE OSMOND—Capitol/Curb ST-12548</td>
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<td><strong>STRAIGHT TO THE HEART</strong></td>
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<td>CRYSTAL GAYLE—Warner Bros. 9 0405-1</td>
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<td><strong>FOUR IN THE SHADOW</strong></td>
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**CHRISTMAS ALBUM REVIEWS**

**THE OAK RIDGE BOYS—Christmas Again—(MCA MCA-5799)—Producers: R. Chancey**

In a clever technique, the selections on the first side are all new Christmas tunes introd with a taste of tradition in the form of appropriate carols. After the package is entertaining, with flurries of originality in the production.

---

**FRANK YANKOVIC—Christmas Memories—(Smash 422-830 396-1)—Producers: J. Miskulin, S. Sillovitz**

Waltz and polka through the Christmas season with Yankovic and friends. If the holiday blues ever try to knock you off your feet, get back on the floor with a high flying Polish polka.
CASH BOX COUNTRY SINGLES

December 6, 1986

Title | W | L | O | C
---|---|---|---|---
33 GOTTA HAVE YOU (Eddie Rabbit (RCA 55617)) | 36 | 6 | W | L
34 I'LL COME BACK AS ANOTHER WOMAN (Tanya Tucker (Capitol B 65562)) | 40 | 5 | W | L
35 HOMECOMING '83 (Keith Welker (RCA 55617)) | 41 | 4 | W | L
36 IT WON'T HURT (Dwight Yoakam (Capitol W 73856)) | 42 | 4 | W | L
37 HOW DO I TURN YOU ON (Junior Maui (Capitol B 73577)) | 55 | 3 | W | L
38 FIRE IN THE SKY (The Nitty Gritty Dirt Band (Warner Bros. W 75541)) | 44 | 4 | W | L
39 RIGHT HAND MAN (Eddy Raven (RCA B 55532)) | 51 | 3 | W | L
40 STRAIGHT TO THE HEART (Crystal Gayle (Warner Bros. W 75519)) | 54 | 3 | W | L
41 IT SHOULD HAVE BEEN EASY (The Wïtes (MCA 75525)) | 50 | 5 | W | L
42 STILL IN THE PICTURE (LeAnn Rimes (MCA-Capitol) C 75515) | 52 | 4 | W | L
43 DON'T BURY ME 'TIL I'M READY (Johnny Paycheck (Mercury/Polygram W 75539)) | 53 | 4 | W | L
44 DON'T I MEAN MAYBE (A.J. Masters (Mercury/Decca C 75515)) | 45 | 5 | W | L
45 WEREN'T YOU LISTENING (Adam Baker (Atlantic W 75402)) | 37 | 9 | W | L
46 ONE MAN BAND (Kris Bowers (Capitol B 75525)) | 56 | 4 | W | L
47 ME AND YOU (Donna Fargo (Polygram W 75539)) | 58 | 3 | W | L
48 MIDNIGHT GIRL/SUNSET TOWN (Sweethearts Of The Rodeo (Capitol C 75525)) | 59 | 2 | W | L
49 MORNING RIDE (Lee Greenwood (MCA W 75539)) | 60 | 5 | W | L
50 I CAN'T WIN FOR LOSIN' YOU (Earl Thomas Conley (MCA 75547)) | 63 | 2 | W | L
51 HEART TO HEART (Wild Cheryl Featuring Carl Devereaux (Capitol B 75517)) | 47 | 5 | W | L
52 SHE'S THE TRIP THAT I'VE BEEN ON (Lowrie Boone (Mercury/Polygram W 75547)) | 38 | 8 | W | L
53 ROMANCE (Jim Collins (TriState W 75519)) | 46 | 8 | W | L
54 PARTNERS AFTER ALL (Willie Nelson (Capitol C 75583)) | 66 | 2 | W | L
55 WHEN I'M FREE AGAIN (Rodney Crowell (Capitol C 75693)) | 70 | 3 | W | L
56 LITTLE KNECKLASH (K.C. & The Sunshine Band (Capitol) C 75908) | 65 | 2 | W | L
57 THESE EYES (Ira Hayes & The Brotherhood Of Man (Epic C 75911)) | 61 | 3 | W | L
58 WICKED WAYS (Patty Loveless (MCA W 75957)) | 64 | 2 | W | L

CHART BREAKER

59 KILLIBY HILL (Southern Pacific (Weaver Bros.) 75554))

DEBUT

60 FOR OLD TIMES' SAKE (Jerry Taylor (West W 755))

62 | 6 | W | L
61 YOUR LOVING SIDE (Stu Baker (Mercury/Polygram W 75539))

67 | 3 | W | L
62 BABY'S GOT A NEW BABY (Sh muddy, Knowles & Overstreet (Warner Bros. W 75581))

DEBUT

63 COUNTRYFIED (Karyn Anderson (Warner Bros. W 75525))

DEBUT

64 OLE ROCK AND ROLLER (WITH A COUNTRY HEART) (Keith Stegall (Epic C 75641))

DEBUT

65 DON'T LET IT GO TO YOUR HEART (Ronnie Nelson (Kohe Kith B 75637))

68 | 5 | W | L

ALPHABETICAL LISTING ON INSIDE BACK COVER

DEBUT

66 LET A LITTLE LOVE IN (Tennessee Saturday Night) (Rock Bottom (Kingo LSR 1003))

69 EASY DOES IT (Sonny Bono (Capitol W 75547))

71 | W | L
68 NOW SHE'S IN PARIS (Dave Hilday (Capitol W 75515))

74 | W | L
69 WHEN LOVER IS RIGHT (Chub Walkern & Wayne Massey (Epic C 75642))

72 | W | L
70 DREAMER (Dow Jones & the Nashville Voice Exchange (CRR 1016))

57 | W | L
71 SMALL CHANGE (Laney Murhagen (Southwind W 75781))

76 | W | L
72 JUST WHEN (Marcia Lynn (Southwind W 75780))

77 | W | L
73 WHAT'S A LITTLE LOVE BETWEEN FRIENDS (Crazy Southern (Royal Master Inc. WR 6607))

78 | W | L
74 I DON'T LOVE HER ANYMORE (The Almost Brothers (MCA W 75727))

79 | W | L
75 DO YOU REALLY WANT MY LOVE (Marty Stuart (Columbia 33649))

80 | W | L
76 FROM WHERE I STAND (Dobie Gray (Capitol W 75747))

81 | W | L
77 NO LOVE LINE (Linda Williams (Linda Lee CL 2))

80 | W | L
78 PLEASE HAVE YOUR NUMBER CHANGED (Gail O'Dohern (Door Knob DK-86-258))

81 | W | L
79 RUNAWAY (Snowa Records (Capitol W 75751))

86 | W | L
80 ME AND MY BROKEN HEART (Norman Wade (CRI 328))

82 | W | L
81 AFTER ALL THESE YEARS (Johnny Reid (Capitol W 75751))

95 | W | L
82 TRADIN' TEARDROPS (FOR NEW MEMORIES) (Gary Morris (Capitol W 75751))

82 | W | L
83 LIKE AN OKLAHOMA MORNING (Tony Mull (Mull W 1004))

84 | W | L
84 CHAINED (Perry LaPorte (Door Knob DK-86-262))

85 | W | L
85 BAD MEMORY (Carlton Moody & The Moody Brothers (LaMon Records W 75739))

86 | W | L
86 GUARDIAN ANGEL (Sherry London (Capitol CL-162))

87 | W | L
87 I'M NOT SOMETHING GOOD (Cerritos (International) R 757))

87 | W | L
88 SHEET MUSIC (Hill And Range (Atlantic Tracks S 1067))

88 | W | L
89 CANDY COATED LOVE (Todd Gooch (Stargate SG 238))

89 | W | L
90 SOUTHERN COMFORT (The Brian's (MTM Records W 75739))

26 | W | L
91 NO ONE MENDS A BROKEN HEART LIKE YOU (Barbara Mandrell (MCA 75901))

91 | W | L
92 DIGGIN' UP BONES (Ralph Trux (Warner Bros. W 75849))

30 | W | L
93 HAS ANYBODY SEEN MY HEARTACHE LEAVING TOWN (Johnny Gatewood (Horse Shoe H 8025))

89 | W | L
94 YOUR STEPPIN' STONE (Tommy Nelson (MCA-W 75583))

29 | W | L
95 STARTING OVER AGAIN (Steve Wariner (MCA 75537))

29 | W | L
96 LEAP IT NEVER TURN (Ray Lynch (Warner Bros. W 75849))

31 | W | L
97 COWBOY BOOTS AND SOFT BLUE DENIM (Sonny Martin (John R 75505))

88 | W | L
98 THAT ROCK WON'T ROLL (Rhythm Heaven (MCA-CH 75947))

39 | W | L
99 DO YOU MIND IF I STEP INTO YOUR DREAMS (The Cannons (Mercury/Polygram 888 4897))

75 | W | L
100 WALK SOFTLY ON THE BRIDGES (Dwayne Ealy (Evan's W 75849))

75 | W | L
THE STATLER BROTHERS (Mercury 888 219-7) Forever (2:53) (Statler Bros. - BMI) (J.Kennedy) (Producer: J.Kennedy)

The tail end of '86 looks like the season of new sounds, and Fortune steady, the tales have jumped into the spirit of things. By the way, this is another hot-cut, ear-pleasing single.


This is a good treatment of the classic, and although these are some pretty big shoes to walk in, Robbins should find himself jumping up the chart hill in 'em.

OMMY ROE (Mercury 888 206-7) Let's Be Fools Like That Again (3:14) (Old friends - BMI) (L. Anderson) (Producer: N. Larkin)

What is it about the sound of the fifties that warms up a room? Everything about its one - the artist, the lyrics, and even that wonderful horn break - amid the clock of years.

RONNIE MCDOWELL (MCA MCA 29944) Lovin' That Crazy Feelin' (2:54) (R.McDowell, J.Meador, B.Conn) (Producer B. Killen)

All those female radioers are gonna go crazy over Ronnie's lovin' feeling - or at least his crazy feeling - or something like that.

ICKY VAN SHLETON (Columbia 38-0654) Wild-Eyed Dream (2:47) (A.Rhody) (Producer: S. Buckingham)

Newcomer Van Shelton has been tossed into radio waters at the mercy of a slick'n'wild-eyed dream.

CHRISTMAS SINGLES

RANK YANKOVIC (Smash 888 196-U) Old Fashioned Christmas Polka

THE STETLER BROTHERS

Forever

(2:53)

(Statler Bros. - BMI)

(Producer: J.Kennedy)

(Continued from page 23)

BY LIONEL RICHIE says the Motown legacy. At last, after three months aft

the album cut began its play on country music charts, a single, along with the previously

released 12" disc, arrived on the scene.

So, the reason that almost was has the record that almost wasn't. Or, the record that almost wasn't. Now, the remission of a song that boasted its own

to the top slots on scores of the na-

tional charts can at least be acknowledged, in some small measure, historically. It may be too late, in terms of the lifespan of singles, for it to achieve the chart status it might have had, but on the other hand, it also might have
gone completely unnoticed in the smoke of
today's high tech pace.

"Deep River Woman," you're a gutsy lady and country radio knows one when it sees one.

and no recognition in the national charts can

be acknowledged, in some small measure, historically. It may be too late, in terms of the lifespan of singles, for it to achieve the chart status it might have had, but on the other hand, it also might have
gone completely unnoticed in the smoke of
today's high tech pace.

"Deep River Woman," you're a gutsy lady and country radio knows one when it sees one.

by the Girls Next Door.

Shoji Tabuchi is an unlikely name for the 1986 Osark Music Awards Instrumentalist of the Year, but the Japanese fiddler has won the honor the last three years. Tabuchi began studying violin as a young child in Japan, but when Roy Acuff visited there on tour, the Suzuki method found its way into the country fiddlin' dance. Pictured with Ta-

buchi (second from right) are Obie

Jones, Danny Yancey and George

Horne of The Night Way Band.

RADIO NEWS: Control Data Corpora-
tion, parent company of Arbitron Ratings, has signed a letter of intent to purchase Broadcast Advertiser Reports Inc., a television commercial monitoring service, and its subsidiary, Radio-TV Reports Inc. NASHVILLE NEWS: Eda Galeno has been appointed publ-

city director of Greenwood/McFadden Inc. Jimmie O'Hara and Kieran Kane, the O'Kanes, have been signed to Buddy Lee Attractions Inc. Seth R. Davis has been appointed general manager of Country Music Television in Nashville. In his turn, Davis promoted Nan Olson to director of Per Inquiry Advertising and Melissa Stephens to controller. Brownlee Ferguson, owner/general manager of Bluewater Music Corporation, announced the acti-

vation of the music publishing company with the signing of David Lynn Jones, Paul Naumann and Ezra Charles.

Valerie Hansen
CRAIG SOUTHERN—Southern Comfort—(Royal Master RM 19865)—Producer: J. Eubanks

There is no doubt that the theme of this project is that it’s got your “Dixie USA,” “Carolina Rain,” and “Down Home Dixie.” But two of the best thematic pieces are “Rebel Gray, Yankee Blue” and “Down Home Dixie.” If lyrics on some of these tunes won’t make the South rise again, Southern’s vocals and the sounds built around him certainly have lots of charm.

TONY MCGILL (Killer K 1004) Like An Oklahoma Morning (2:50) (Little Bill /Little Amber – BMI) (T. Dee, A Morton) (Producer: T. Dee)

Well, we finally got Tony’s release in for review, and you Dark Horse pickers were right: the man and his song are smooth stuff.


Ralph and the boys win this week’s “fun lyrics” contest. Listen as they make use of every syllable in the word “cardiac.”


If your audience is still hungry for the patriotic lyrics that have enjoyed popularity this past year, here’s another one for them.

DALE CHRISTENSON (CNW SCE 8692) Love Sure Knows Its Way Around (3:15) (Tapaderos) (L. Williams) (Producer: J. Carlson)

Dale shows us that he knows his way around a good, basic country song.


Powerful song, powerful sounds around it. It was first an LP cut, but now it’s suddenly a single.


Here’s a rocker for nostalgia buffs who don’t go as far back as the 50s.

WORTH MENTIONING & CHRISTMAS RELEASES

BC AND THE DARTZ WITH WAYNE JACKSON (Track 45-105) Memphis (A Tribute)

J.C. WEAVER (Wild Turkey WT 7720) On The Run

MASON DIXON (Premier One P.O.R. 106) A Down Home Christmas

BERT STRATTON (Gallery II G-008) Tiny Christmas Heart

Thanks, Radio, for the Christmas Present

"Southern Comfort"
The Brickers

(db 86110)
CASH BOX DEBUT 90

db records
P.O. Box 589
Charlotte Hall, MD 20622
Elwin Raymer’s Gospel News and Views

WHAT’S A WATERSHED?

Steve Brallier

The word “watershed” means a crucial point or line. Upon looking at the mid-80’s, will this period be dawned a “watershed” for gospel music? Consider the events.

All on the appeal and strength of Grant and Sandi Patti, the market for gospel music has grown dramatically, and this is now an industry of major importance.

Some of the new entries are:

- Dr. Brallier (new president of A&R)
- Randy(four new titles)
- Debby (four new titles)
- Patti (nine new titles)
- Chris (four new titles)
- Brallier (nine new titles)

Steve Brallier is Vice President/Marketing for Spring House Associates in Alexandria, Indiana. Spring House Associates was in charge of production/promotion for Praise Gathering. Steve is also a member of the Gospel Music Association Board.

GOSPEL LP REVIEWS

STEVE CAMP—One On One—Sparrow SPR 1129—Producers: S. Camp and J. Rosasco

Talk about intense. Camp uses strong, soul-searching lyrics, getting his message across poignantly with powerful music. Some of the cuts that are particularly thought provoking are “The Other Side Of The World,” “Boat It Out On The Thrashing Floor,” “One On One,” “Mr. Brokenhearted” and the list goes on.

THE TALLEYS—United—Canada 7-01-995613-0—Producers: B. Gaither and G. McSpadden

If there is any one word that describes this music, it’s contagious. Before long you’ll be tapping and clapping and singing along with the Tallies’ perfectly-blended harmonies on “The Name Of The Lord (Worship)” “It Runs In The Family,” “fun” tunes in the Southern Gospel tradition. But there’s some real soul-stirring music here too—sweet, beautiful ballads like the hopeful “I Can Touch Him” and “We’re Building Temples.”


This isn’t a card—it’s a gift! And what a gift. Our friends in L.A., members of The Church On The Way, have put together a Christmas musical with medleys containing just about every carol you can think of, plus a whole lot more. There’s some narration, leading into different songs, and solos by favorite Gospel artists—Pat and Debbie Boone, Rick Rees, Debbie McClendon, The Lambs Choir, Leslie Phillips and Michael Omartian. This Church must have been in the Christmas Spirit all year long to have recorded this album—and it’s sure to get you in the Spirit too.

JAY, OKAY, I’LL SIGN—Jack Fowler (right) recently signed as an exclusive songwriter with Meadowgreen Music Company. Being threatened with a drowning in a 12” pond is exactly the genre, and Randy Cox of Meadowgreen doesn’t think he had to twist the writer’s arm too hard to get his signature.

Dash Box December 6, 1986

When we’re losing, forming alliances based on strengths, and in a nutshell, coming to the industry as full partners.

Finally, laudable spiritual motives are not an excuse or a substitute for doing a job badly. I would hope that one mark of our concert promotion is the desire to be used in helping to fill spiritual needs. However, God can accomplish His purposes in any quarter He chooses.

A “watershed” is of necessity good news and bad news. But the good news seems to be the best place to focus attention. Joy is still there because we are privileged to witness God meeting spiritual needs through contemporary Christian music. The market is still there because spiritual and entertainment needs are there. Who can manage well the filling of those needs remains to be seen.

You can take two immediate actions on the upside of this. Write to me (some of you already have) if you would like to help form a Promoter’s Association under the wing of the Gospel Music Association. Secondly, plan on attending Gospel Music ’87, April 5-9 in Nashville.
Atlantic Records Sets Pact With Mardin’s Deniz Productions

Atlantic Records vice president, Arif Mardin, has made an agreement with the label which will distribute and market product from his Deniz Productions.

Mardin will hand-pick all Atlantic/Deniz releases, and will personally oversee every project as executive producer and/or producer. “We are going to develop new and modern musical talent from the ground up,” Mardin says.

The first Atlantic/Deniz (which means “the sea” in Turkish) release is the debut 12-inch single from Joshua, the New York-based composer and performance artist. Entitled “My Hippie” (My Name Is), the single was produced by Joe Mardin and Arif Mardin who served as executive producer as well. Vicky Germaine has joined Deniz Productions as creative director.

Arif Mardin’s career spans over twenty years of hit records, ranging from the Young Rascals’ “Good Lovin’” in 1966 to the Phil Collins/Marilyn Martin duet, “Separate Lives,” in 1985. Over the years, he has produced/arranged top-charted recordings by such artists as Chaka Khan, Howard Jones, David Bowie, The Bee Gees, Average White Band, Aretha Franklin, Donny Hathaway, and Judy Collins.

Berman (continued from page 5) assets.”

Jay Berman is quick to point out that DAT is not the only issue the RIAA will be dealing with ahead.

In “irrespective of what happens with DAT,” he says, “home taping is still a massive problem. We are going to back up and try to seek some kind of royalty solution to home taping. We’re not going to be able to stop it, and we’re not going to convince people to stop it. So what we’re really asking for is to be compensated for the fact that they take our works and make copies of them. It’s an effective way of freeing them for awhile now, and we’ll probably be engaged in it again in the next congress as well.”

He also says that he’d like to revive the issue of performance royalties for radio broadcast performances, something he describes as “an issue that was around in the 1920s and 30s there. The United States is one of the few major industrial countries in the world that does not provide its artists and recording companies with performance rights. So broadcasters beware.”

On the question of the PMRC and the issue of record-sticking, Berman says it is time for a review of the issue. “The PMRC has asked for a meeting and we’ve said we’ll go to a meeting. We’ve given one year from our agreement with the PMRC on the lyric issue and the PMRC wants to take a look back on that year.”

Acknowledging a “censorship problem that is beginning to emerge in the United States,” Berman says he doesn’t “agree that the PMRC and the lyric issue with that cause I take the PMRC at its word, as for the moment, that they’re not into in censorship.”

Jay Berman estimates that the RIAA will complete its move to Washington in the fall, as they will be chairman when Berman assumes the position and will remain in New York, he will, according to Berman, “lead fight, which I hope are negative with the music publishers over the mechanical royalty issue, which is another issue we have on our agenda for 1987.”

Asked to sum up what he feels RIAA’s role is in the current situation, Berman generally responds: “I see two things right of this is before I’ve actually started in the first is to speak more frequently forcefully in behalf of our member companies, within the public policy arena in Washington. The second is to continue to provide some of the essential services that we currently provide, including things like anti-censorship, which we’ve had an enormously successful operation trying to try to find ways to expand on that area. We are basically in the business trying to service our member companies, and on the second and in some other ways in which we can do that, and I’m going to go out and do and our companies more content with the that they have agreed to come together have an Association.”

Cypress (continued from page 10) both seen the best and the worst at a lot of companies, and too often they don’t avail themselves of the opportunities possible. We both know what can happen when things get committed, and we realize that if you wait too long, the key moment can pass you by.”

According to Sussman, Cypress’s impact will be due to a combination of quality product and rapid decision making. “We’re so much on top of the marketing plans for our artists that we can always re-act very quickly,” he mentioned. “We’re constantly on the lookout for indicators which will suggest fast marketing moves.”

Currently, Cypress (which this summer concluded a distribution arrangement with PolyGram) has a roster which includes not only the Rascals, but also the Lovin’ Spoonful, Wendy Waldman and Kenny Rankin, who are both presently working on new albums. Asked what identity he hopes to forge for Cypress, Sussman commented, “When the label was first conceived about a year and a half ago, there were several trends in the works which I took into consideration. CD’s, of course, were growing steadily in popularity, and we are making music and marketing it to an older consumer. There were also some great performers from the 70s who weren’t making records anymore. Taking these artists’ current interests, we had to consider digitalization and making unusual, sometimes concept-oriented records (such as “Famous Blue Raincoat,” which is completely made up of songs written by Leonard Cohen) . . . that we have at Cypress is all about.”

What Cypress isn’t about, Sussman and Cohen are interested in is spewing out hits singles at the expense of everything else. Obviously, both have been world-class hit-makers, but their ultimate goal with the label is to produce, as Cohen put it, “albums which are well thought out, albums which aren’t formula and imaginative. People are amazed with Jennifer’s album in that there’s no point where they want to stop playing it; it’s not based on one hit and eleven tracks that are just filler. We want to be proud and we want the artists to be proud of every record we release.” In light of Cypress’s music entertainment, the label is geared primarily toward the 25-49 demographic, record by who have perhaps grown bored with the standard high-tech, super slick pop fare.

At Cypress, sales of a given album are expected to range from 50,000 units up, and their current concept is to glorify an expansiveness at a major label, Sussman and Cohen benefit from a lower overhead of a higher degree of patience. They’re not selling every song to make a big hit they’d prefer to nurture a release over a certain period of time and to establish a label that is consistently dependable and not one-songs phenomenon. So far, the response has been good, with开辟 the radio stations like L.A.’s KUTE are usually embracing the materials Cypress is putting up. The label has also fine distribution deals in Sweden, Japan, Canada, with Europe and Australian works.

Whatever happens, then, both Sussman and Cohen are more than glad to do things their way. They may sound hokey, but they feel they’ve created something to a family enterprise, as with the way everything is going, they are understandably encouraged, to say the least.

THE OTHER “The other” Pet relaxing the Australian-born producer—recently the Wang Chung’s backup band for a tape Solid Gold Wolf produced the Gefenstein ing act’s recent LP, “Mosaic.” Picture stage during the taping are (l-r): Nick Few of the band; Wolf; and Jack Hans of the

Cash Box December 6, 1986
by Camille Compasno

First off, Cash Box would like to acknowledge the 50th anniversary of prominent Chicago operator Arthur Velasquez of Velasquez Automatic Music, Inc. who is a friend and colleague of mine who has been in the industry for many years. He was much more excited to announce that he and his wife, Sheila, are expecting their third child. Happy news.

Cash Box felicitations to Konami weepee Steve Kaufman who recently celebrated his 40th birthday. But let’s put this aside. When I saw the就好了(あっしー) which is the world’s largest video game market, I was much more excited to note that his wife, Sheila, is expecting their third child. Happy news.

Then take the advice of Singer One Stop For Ops Gas and Tantal and be sure to program “That’s Life” by David Lee Roth (Warner Bros. Records) along this tip at the AAMA convention.

We’re still getting a lot of good feedback on AOMA Expo ’86. The increase in opera- tor attendance was a big plus this year. Many of you were commending the AOA as a smooth running, well-organized show. As a member of the trade press I’d like to add my personal commendation to AOMA management for helping to make my job a little easier... Taito America proxy Paul Moriarty said AOMA Expo “was the best show we've had in years,” besides which “we wrote up a lot of busi- ness.” Their “Kick ‘R Run” soccer game was a big draw for the European market and was a surefire hit in the U.S. level. “Darius” was another outstanding attraction at the Taito America exhibit. It’s a 2-player futuristic underwater action game in an innovative cabinet design where you have three monitors spread across to create one large panoramic playground. It’s really different and the graphics are super. Look for production sometime after the first of the year. Paul also mentioned that Merit will be offering Taito America’s popular “Big Event” gold game in a counter top unit... Grand Products, one of our newest manufacturers (although the company officials are all well seasoned coinbird veterans) enjoyed a good Expo. As weepee Stan Jarocik told us “operator attendance was good and we had heavy traffic at our exhibit... and a lot of favorable response to our new Up Scope game as well as our Grand Baseball.” The “Up Scope” game will be put on test in early December with an initial production target for sometime in January 87. Incidentally, Grand Products had a special offer in their exhibit which also attracted a lot of attention. And here’s what it was—the company offered their Grand BaseBall and Four Kings games to ops attending AOMA Expo ’86 at the special price of $995 each. That ain’t bad. For further info contact your Grand Products distributor or Grand Prod- ucts at (312) 593-2770. We’ll have more to report on AOMA Expo ’86 — so keep tuned.

**Richard Hawkins Is New AOMA President**

CHICAGO — Richard F. Hawkins, presi- dent of D & R Novelty, Inc. (Rochester, Min- nesota), officially took over as the 87th president of the Amusement & Music Operators Association at AOMA Expo ’86, the association’s 37th annual exhibition and education seminar, held November 6-8 in Chicago.

During the past year, Hawkins served as AOMA first vice president and was instru- mental in launching the AOMA National Dart Association. He was elected president at a spring (1986) meeting of the AOMA board of directors, with his term officially ending November 8. He succeeds Alan Marsh, presi- dent of Hart Novelty (Bellingham, Washington).

**New Officers**

Other 1986-87 officers include Walter G. Bohr Jr. (Bolingbrook, Ill.), first vice president; and Jack Kerner (Melo- Tone Vending, Inc. Somerville, Massachu- setts), secretary. Re-elected treasurer was Clyde F. Knapp (Amuse-O-Matic Co., Dodge, Iowa).

In addition to the above, three AOMA vice presidents and ten directors to board, also took office during convention.

**AMOA JB, Games & Cig Vending Awards Winners**

CHICAGO — Among the highlights of the AOMA convention were the awards presentations, which take place during the annual banquet. The categories include the AMOA JB (jukebox), games and cigarette vending awards. These awards are voted upon by members of AMOA. In the jukebox and games categories, the winners reflect top revenue producers from the period of July 1, 1985 through June 30, 1986.

- Robert Palmer’s “Addicted To Love” (Atlantic) was voted “best record of the year”;
- Janet Jackson’s “What’s Love Got To Do For Me Lately” (A&M) received “best soul record of the year” honors; and
- Dan Scaler “Bop” (EMI America) was voted “best country record of the year”.

In the “rising star” categories, the win- ners were Judy Rodman for female artist, Marty Stewart, male artist and The Girls for male artist. Next Door for best rising star group three were in attendance to personal- ly accept their awards. Winners of the AMOA Games Awards were: “Gauntlet” by Atari as “most popular (dedicated) video game”; “Mat Man” Metronet as “most played conversion” (“High Speed”) by Williams Electronics; “most played pinball game” (Circus Ceyzeme) by The Valley Co. as Mushroom pool table (winning for the fifth consecutive year); and “Trivial” by Mentl as the popular Other award.

Winner of the AMOA Cigarette & Machine Promotion Award for the the consecutive year was R.D. Reynolds to Co. of Weston, Conn. The presentation ceremony took place on Friday Night, November 7 at the Regency Hotel in Chicago.
STOP TO LOVE” THE NEW SINGLE FROM “GIVE ME THE REASON”...ALREADY THE FASTEST-SELLING ALBUM OF LUTHER’S MULTI-PLATINUM CAREER.

THE REASON IS LUTHER VANDROSS. ON EPIC RECORDS CASSETTES AND COMPACT DISCS.