GREGORY ABBOTT
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SO WHAT!

Lots of records have bullets, but the simple fact of a bullet tells you very little about the records' value to your marketplace, your target audience, your ratings!

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Cover photography by Gilles Larrain
Radio Vision Strengthens European Identity With London Base

By Gregory Dobrin

ANGELES — In recognizing a need for serious presence in the growing European market for television and home video cassettes, Radio Vision International, the firm U.S. and Foreign Broadcasting and Music Licensing and Distribution agent, recently opened a Los Angeles West End office. Headed by Ted Moss and Marcia Woff, the office is in association with leading British entertainment corporation Allied Entertainment Group. Allied, owner of top British concert promoters Harvey Goldsmith productions, has made "substantial" investments in the three-year-old Radio Vision, which remains independent.

The new West End office, headed by Englishman Tony Brownlow, was in association with leading British entertainment corporation Allied Entertainment Group. Allied, owner of top British concert promoters Harvey Goldsmith productions, has made "substantial" investments in the three-year-old Radio Vision, which remains independent.

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Music Is Changing The Way We Watch T.V.

By Phillip Carter
President of Phillip Carter Music, a music consultant group that creates and produces music scores for commercials, industrials and other film projects.

There's a new challenge facing producers and composers today: commercials. Instead of television viewers rustling around in the kitchen during commercials (some people can make it to the kitchen and back in 30 seconds), we find them becoming involved in watching commercials again. One of the primary reasons is music.

The demand for popular music in commercials is becoming more important, and no longer are we consistently bombarded with the "bouncing ball" mentality in ads. In some cases we may even find ourselves thinking and possibly waiting that extra 30 seconds before hitting the bathroom.

Music in a commercial, if it's strong or unusual, may attract a viewer back to the tube, grab them before they leave or better yet, get them to buy the product being advertised.

Which would you rather be? A victim of a jingle or the person who feels that they've made an intelligent decision staying in front of the TV or not punching their radio to another station while driving home from work.

Producing music that will hold an audience the way Rod Stewart, Elton John, Michael Jackson or Phil Collins can hold an audience is no easy task. Yet, major corporations have seen the merits of how these artists can sell their products.

Today's young audience expects their audio and visual mediums to be equally hot. They are aware of the technology in music and they want the ads to sound the same way. Why shouldn't they?

That Phil Collins and Genesis may work with one beer company on and off screen to support an extensive tour has become the norm. The challenge becomes one of writing music that turns heads for the product the same way hit records do. Of course, they are done on a schedule that can be grueling. The music must sound like a record; it must have a hook; it must employ state of the art technology and if all goes well, it will magically end at 30 seconds. Plus, it must complement the film. These demands can only make good composers better (or lose them completely).

Artists are reaping the benefits of participating in these multi million dollar campaigns. In some instances, record companies are enjoying revenues from licensing hit tracks. These tracks have to be carefully monitored, and the products, and out of respect for the music, a concept may be dropped completely. But for certain groups, the exposure of performing in commercials can really give a boost to their careers. We've all seen ads featuring The Long Riders or the Bus Boys. Regionally, viewers even got to see Aretha drumming her pink Cadillac into a certain type of gas station askin' to fill 'er up. These spots were done to entertain, not bore.

Working with the professionals in advertising, we find that they are open to the possibilities that are available to them in music. There is a change from "safe" to "bold" in the choice of music. Of course, the quality of the film helps. More and more advertisers feel compelled to link the power of the "hit" record with the product. Hearing hit music in the ad gives on the feeling that, as a consumer, you are not really being sold something.

One of the advantages all products can be supplied with a proven "hit." Budget considerations, you know... So then the task of the composer becomes one of creating a hit feeling within the ad.

At Phillip Carter Music, we have met the challenge of composing music for Jordache Basics, Gillette and Vidal Sassoon. In each of these campaigns, this year, we have had to satisfy the appetites of the youth audience or be zapped!

The way young people watch TV and commercials has changed. We are a breed of music that has slid down into advertising. Sadly, not all commercials which borrow from music video make it as entertaining. Smoke screens and drum machines do not always add up to success in spots. The standards are high for what works, and with this new level of achievement, we are seeing more performers leaving the arenas and collaborating on music for commercials. It's challenging, fun, fresh and very lucrative for them.

Agencies and their clients place music high on the list of production choices. Account execs are becoming film and A&R specialists. They read the trades, have relationships with managers and other music types because the need is there. What we all hope for is that these innovators don't stick in the same groove that many of the music video directors have gotten caught in. We have to continue to attract more talent to this part of the media industry, rather than isolate them from it.

EXECUTIVES ON THE MOVE

Kittle Named – Ronald Kittle has been named Warner Bros. records coordinator, according to Murray Gitlin, executive vice president and treasurer. Kittle began working for the label in 1973 as a senior staff accountant. In 1975, he was named chief accountant, a post he held eight years until he was named direct of financial planning in 1983.

Duties Expand – PolyGram Records is strengthening its commitment to record accounts nationwide with the expansion of the duties of Jeff Brody, vice president of national accounts. Brody has been with PolyGram sales for over nine years in various capacities. 

Brody now reports to Bruce Rekoff, director of special markets & products for the label. He will license TV masters for film and television programs, television commercials and various video projects. He has been with the label for three years and has been the coordinating film and TV licensing for the past year.

Jeffries Named – Paula Jeffries has been named vice president of the newly formed Gold Castle Records, an artist-oriented vocal and instrumental label targeted to listeners over 25 years old. A 20 year veteran in the industry, Jeffries has been head of operations for Windham Hill records. Prior to that she served in A&R departments of 20th Century and RCA records. The label, owned by Don Goldberg, will feature folk singers, jazz artists, and "new age" acoustic acts. Distribution deal has been inked with PolyGram USA, regional vice president, culminating as vice president, national accounts.

Hart Named – Jeff Hart has been promoted to the newly created position of executive vice president, film and television licensing for MCA Records, according to Bruce Rekoff, director of special markets & products for the label. Hart will license MCA masters for film and television programs, television commercials and various video projects. He has been with the label for three years and has been the coordinating film and TV licensing for the past year.

Duval Appointed – Clark Duval has been appointed product manager, W. Coast, Columbia Records, according to Bob Wilcox, vice president, product marketing, West Coast. He will develop marketing strategies and coordinate all phases of product development for selected Columbia artists on the west coast. He has been with the label since 1978, most recently as singles record coordinator.

Donohue Named – Joe Donohue has been named director, finance and administration, PolyGram Classics, according to Bruce Rekoff. He will report for all financial reporting, analysis and control, MIS and administrative matters for Manhattan/Blue Note Records. Form 1978-1984, he worked at Morgan Guaranty Trust Co.

Several Named at PolyGram – Cliff O'Sullivan has been named director, product development, in a newly created position according to PolyGram senior vice president marketing Harry Anger. O'Sullivan, who joins CBS, will head new product development department, a division which includes four newly appointed product managers: Rick Hunt, formerly with the product management team from Time, Inc. and present PolyGram employees Marty Diamond who joins the label in May as manager, international artist development, Steve Kleinberg who has been with the label for a year and a half and merchandising specialist. Appointed to the post of manager, regional album promotion – RCA Records. Prior to this, he served as filed manager, representative, RCA Records, for the New York metropolitan area and surrounding markets. He joined the label in November 1984.

Long Appointed – Trudi Long has been appointed to the new post of administrator, marketing at RCA/A&M/Arista distribution. She joined RCA Records in 1982 with several years experience as a manager and buyer in retail.

Higgins Promoted – Brian Higgins has been promoted to vice president, sales and marketing for Dunhill Compact Classics, Los Angeles (Northridge), according to president, Marshall Blonstein. Higgins has been with the company since inception earlier this year, serving as sales manager for the company, which manufactures and markets compact discs exclusively. Previously, he was international sales/marketing manager for Eastern Pacific Sounds and associate sales manager with the publications division of A&M Records.

Buchanan Named – Steve Buchanan has been appointed managing director of MTR Europe, serving as chief executive of the new venture, with overall responsibility for programming, production, marketing, advertising sales and affiliate sales. Buchanan had been vice president, affiliate sales and marketing, MTV Networks.

Kopel Appointed – Danny Kopel has been named vice president/marketing Continental Video, according to Bob Cook, executive vice president and general manager. Kopel has been in charge of advertising and packaging at Continental Video for the past two years. He has added 20 years of experience in advertising and packaging, merchandising, packaging, promotion and publicity.

Three Promoted – The Sony Video software company has promoted Mike Hefner from national sales manager to director of sales. Holzman will oversee sales of all Sony Video Software distribution in two-step markets and for direct sales in one-step markets. Paul Daly was promoted from Northeastern regional sales manager and Lisa Johnson was appointed from senior account executive to northeastern regional sales manager.
ork—The United States Eleventh of Appeals recently upheld and af-

lower court’s permanent injunction of
cr, CBS, and against Charles
and his family-owned corporations,
usic Corp., Joyce Music Corp., and
records Inc. Garrod’s companies were
ed in illegally copying records and
from the major record companies, in
CBS. The “bootlegs” were then
ed through record clubs and through
ors in New York, San Francisco, 
City, and London, England. In late

las (continued from page 5)
people who have bought CD players
ast year? What nice gift to give to
less than two compact discs. You’re spending
$30, but you can tailor it to a per-

intensities.”
ed, sales of the CD players have risen
ically since last year, accounting
for¼ million units sold to dealers and more
$50 million in factory sales in 1986
ng to the Electronic Industries Asso-

cisions. For 1987 place the CD
sales at more than 2.5 million units
25 million in factory sales,

are’s a lot of CD players out their for
$199,” Heilicher says. “Why not buy
and get one or two CDs so on
mas you can unaplug it, wrap it up
in it out. I can’t think of anything more
ning than to just get a CD player without

Records’ Stan Goman is very con-
about the upcoming week’s “I would
we’ll be up to 25 percent. It all

d on how the Christmas holiday
out, especially that last week. It’s to
be a great Christmas and it’s been a
year.” He says CD supplies are “bet-
he expects to have few shortages
ear. While Tower’s Springsteen disc
is almost depleted, Goman says the
figuration faced earlier. “The
was slowed down a bit,” he says. “Hit-
c is not of prime importance to Tow-
tils only account for 17 percent of our
Girl, and our mail shunts. Catalog is what we
lassies.”
don’t want to be overly optimistic,”
fan Petit, director of purchasing
World/Etroy Enterprises, “but, I’m
ing at least a 10 percent increase
is going to be marginally due to the
et disc. It’s exploding in our stores—
olutely phenomenal.” While he ac-
 supply is better, he is xoimptimistic about their supply for the
next weeks. “I’m assuming it’s going to
up in the next week or so at the
ears selling and they (manufacturers)
are shipping” he says. “if they could keep it
up it would be fantastic.” Petit says they
are still waiting for their allocation of Spring
steen products and they will be “the end of
this year.”

Many agreed that the “new age” music cat-

gory is becoming quite important with
more and more customers asking about
product. “Whatever tag you want to put
on new age,” says Heilicher. “It’s attract-
ng a consumer we haven’t had for a long
time” Petit says that they still are in the process of
setting up “new age” areas in their stores.
Video and music video are starting to make
a sizable dent for most retailers. “Music
video is an important part of our mix,”
Hei-
icher says, “but we haven’t committed to
the movie market yet.” Goman is very bull-
ish on the subject of video, especially music
video. “They’ve been doing very well and
we’re putting a big push on video sales this
Christmas and it’s working.” Music video,
which many retailers are starting to treat as
a new configuration, has been doing well for
them. “It’s not a record and it’s not a CD.
We have video departments in some of our
stores and I think music video would sell
better if it was with the music and some of
the stores want to keep it in video.” With
the new Police video, Goman says the re-
cord companies are getting behind music
video as well. “Music video is kind of a hit
business,” says Goman. “It just has to get
a track record. I’m really interested in the fu-
ture at it. Proctor & Gamble are getting
into this department of our store and if
we think music video would sell better
it was with the music and some of
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the stores want to keep it in video.”

Radio Vision (continued from page 5)
from Big Country and UB40 are now being
handled by Radio Vision.

the company has also increased its visi-
bility on the BBC, ITV and Channel 4. Wall
estimates he’s done 75 percent more busi-
ness at those networks since organizing the
new office over the last three months.

The company has but one significant
competitor, London-based NBD Prod-
uctions, over which Wall sees a distinct advan-
tage. “I think through us moving into that
domain we’re on a different plane,” he says.
I look at them as less and less of a competitor.
Since we’re based out of the United States
primarily, where the strongest shows come
from, I think we can give them a competitive edge
against anyone else.”

Radio Vision already represents product


RIAA (continued from page 5)
Wendy Carlos; "Blood, Sweat & Tears
Greatest Hits;” "Wired;” "Blow By Blow;”
Jeff Beck; "Stand;” Sly & the Family
Stone; "Gunlighter Ballads & Trail Songs;”
Marty Robbins; "Somewhere My Love;”
Ray Coniff; "The Byrds Greatest Hits;”
"Then Came the Shark;” "Sesame Street
Original T.V. Cast Album;” "Baby, Don’t
Get Hooked On Me,” Mac Davis; "There
Goes Rhymin’ Simon;” "Paul Simon;”
"Family Reunion;” O’Jay’s; "Gary
Puckett & The Union Gap’s Greatest;”
"Behind Closed Doors, “Charlie Rich;”
"Carlos Santana & Buddy Miles Live;”
"Caran


Rhythms;” "Santana’s Greatest Hits;”
San Bernadino; "It’s Only The End Of
The World;” "Rose Garden;”


Outlaws―The Outlaws, whose new album is “Soldiers Of Fortune;”


World/head—The Original Story, and
Jane Fonda’s Low Impact Aerobic Work-
out. Also certified platinum was Bugs
Bunny’s Wacky Adventures, and also
certified platinum was The Road Runner
Sharks; National Geographic Video: Land
of The Tiger; Speedy Gonzales’ Fast
Funnies; My Sesame Street Video: Play Along
dGames & Songs; Sesame Street Home Video:
I’m Glad I’m Me; Sesame Street Home Video:
Getting Ready To Read; and
Playboy Video Centerfold Vol. 3.

In the theatrical video category, sim-
ultaneous gold and platinum awards went
to The Wilds, Police Academy 3: Back in
Training, Santa Claus The Movie, and Legend.
Gold awards were also taken by Holiday
The Escape, Born American, Future Kill, At
Close Range, and Salvador.
**ALBUM RELEASES**

**OUT OF THE BOX**

**MIAMI VICE II**—New Music From The Television Series Miami Vice—Various Artists—MCA 6192—Producers: Various—List: 9.98—Bar Coded

The second collection of music from the hit television series is another all-star package that should shine this Christmas. The eclectic set includes everything from former Sex Pistol Steve Jones to Gladys Knight and the Pips. Jan Hammer checks in with a new instrumental (“Crockett’s Theme”) to complement last year’s “Atlantic Vice Theme.” Other hits include Phil Collins “Take Me Home,” and Jackson Browne’s “Lives In The Balance.”

**SINGLE RELEASES**

**OUT OF THE BOX**

**BOSTON** (MCA 52865)

We’re Ready (3:49) (Hideaway / ASCAP) (T. Schoz) (Producer: T. Schoz)

In spite of nine years off, mainstay standard-bearers demonstrate their intimated potency at radio and retail as comeback single, “Amanda,” went 1 propelling “Third Stage” to the pinnacle of the LP chart. No surprises here — diversity of layered guitars, spatial background vocals and Brad Delp’s stratospheric m. or. The Tom Scholz-penned tune an AOR and CHR hooks by the truckload and will help turn up the retail heat like the radio buying frenzy.

**OUT OF THE BOX**

**BON JOVI (Mercury 888 184)**

Livin’ On A Prayer (4:12) (Bon Jovi / PolyGram) (MCA) (J. Bongiovi / V. Romeo / M. Jovik) (Producers: John Bon Jovi, John Farrar)

Proving that CHR can still program “right” hard rock cut, Bon Jovi comes with their 1 “You Give Love A Bad Name” with this crunching, melodic follow-up. MTV helped deliver the last single easily, and there’s no doubt contribute to this single’s success. Solid chorus and ringing guitar highlight Jon Bon Jovi’s gutsy singing.

**RECORDS TO WATCH**

**KLYMAXX—Constellation/MCA 5832—Producers: Various—List: 8.98—Bar Coded**

A supercharged and sexy set of funk from the all-woman band. A pleasant mix of scorching dance cuts and soulful, more melodic ballads. Already flying high is the first single, “ Sexy,” which should power the LP up the charts. High tech, high-step- ping and high-energy — just right for dance clubs, urban radio and BC. Should get some pop attention, as well.

**BON JOVI—Livin’ On A Prayer (4:12) (Bon Jovi / PolyGram) (MCA) (J. Bongiovi / V. Romeo / M. Jovik) (Producers: John Bon Jovi, John Farrar)**

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**OUT OF THE BOX**

**CAMEO (Atlantic Artists 888 193)**

She’s Strange (4:20) (All Seeing Eye PolyGram / ASCAP Cameo Five / BMI) (L. Black / J. C. Singleton / L. Jeffries / T. Jenkins)

The funky creators of “Word Up!” are back with single number two from the LP and same name. Lots of dance, R&B and pop crossover appeal. Drum machine-based funks beneath the group’s sassy vocals and jazzy arrangements.

**FREDDIE JACKSON (Capitol B-5661)**

Have You Ever Loved Somebody (4:16) (Zomba Enterprises / Williams / ASCAP) (B. Eastmond / J. Skinner) (Producers: Barry Eastmond)

Jackson’s sensational vocal appeal is here again in this classy, mid-tempo ballad. For his BC chart-topping single, “Tasty Love.”

**FRANKIE GOES TO HOLLYWOOD (Island 7-94986)**

Winners Of The Wasteland (3:54) (Perfect adm by Island / BMI) (P. Gill / H. John / N. M. O’Board) (Producer: Stephen Lipson)

Frankie Goes To Hollywood in another production extraordinaire, replete with the art synthetics, pounding rhythm section and gang vocal choruses.

**EDDIE MONEY (Columbia 38-06569)**

I Wanna Go Back (3:54) (Donny adm by Warner-Tamerlane / BMI) (B. Davis / S. Raskin) and WB / ASCAP (D. Schurman / B. Byrom / D. Walker) (Producers: Richie Zito Eddie Money)

Money puts his grizzly, expressive voice to work on this hook-laden mid-tempo ballad. Solid follow up to his Top 10 “Take Me Home Tonight.”

**MIDNIGHT STAR (Solar 7-06501)**

Engine No. 9 (3:49) (Flip / Trip Midstar / BMI) (Gentry-Love / Gentry) (Producers: Calloway / Midnight Star)

Dance floor specialists in another catchy, funkied out outing. Guaranteed to burn the clubs.

**JAMES BROWN (Scotti Bros. 254-06568)**

How Do You Stop (3:59) (pub not listed) (D. Hartman / C. Midnight) (Producer: D. Hartman)

The unparalleled soul voice of Brown captured in this melodic, modern mid-tempo ballad.

**FEATURE PICKS**

**SOMETHING WILD—Music From The Original Motion Picture Soundtrack—Various Artists—MCA 6194—Producers: Various—List: 9.98—Bar Coded**

The soundtrack to Jonathan Demme’s whimsical new film is this exciting collection pop songs from various quarters. Included are cuts from David Byrne, Fine Young Cannibals and New Order, to name just a few.

**DONNA ALLEN—Perfect Timing—21/Atlantic 90548—Producer: Lou Pace—List: 8.98—Bar Coded**

Newcomer from Florida has had success in the indie dance market. She gets her first major label shot here, powered by the infectious groove, “Serious.”

**BIRDLAND WITH LESTER BANGS—Add On AD#101—Producer: list not available—List: 8.98**

Rock critic (Rolling Stone, Creem) Bangs died in 1982, but not before collaborating on this powerful recording with Mickey Leigh. He not only wrote about rock and roll, he wrote some pretty challenging rock himself, as evidenced here.

**HAROLD BUDD—Lovely Thunder—Ediciones EG / Jem EGED 46—Producers: Harold Budd / Michael Hoening—List: 8.98**

Fans of progressive, electronic and ambient music will love this latest from Eno and sometime collaborator.

**JANICE MC CLAIN—MCA 5740—Producers: Various—List: 8.98—Bar Coded**

McClain’s debut for MCA contains the charting single, “Passion And Pain” and a fist full of other R&B gems.
CHRISTMAS RELEASES

NEW CHRISTMAS ALBUMS

JOHNNY MATHIS—Christmas Eve With Johnny Mathis—Columbia FC 40447—Producer: Denny Diente—No List—Bar Coded
Traditional and modern songs given the smooth Mathis treatment.

New and old favorites given a country/pop flavor.

Traditional Christmas carols in Gayle’s superb country vocalizing.

Some well known and some not so well known Christmas music done on a range of synthesizers, recorded digitally, and available on CD only.


NEW CHRISTMAS SINGLES

PAUL FREEMAN (Columbia 38.06576)
Carol Of The Birds (3:22) (John Tatgenhorst/ASCAP) (John Tatgenhorst) (Producer: Paul Freeman)

ART GARFUNKEL-AMY GRANT (Columbia 38.06590)
Carol Of The Birds (2:07) (White Oak/ASCAP) (Bass-Querry-J.L. Webb) (Producers: Art Garfunkel-Jimmy Webb-Geoff Emerick)

WHAM! (Columbia C57 2591)
Last Christmas (4:24) (Morrison-Leahy-Chappell/ASCAP) (G. Michael) (Producer: George Michael)

PERENNIAL CHRISTMAS FAVORITES

LUCIANO PAVAROTTI—O Holy Night—London 414 044

JOHN DENVER—Rocky Mountain Christmas—RCA 1201

DISNEY’S CHRISTMAS FAVORITES—Disneyland 2506

JOHN DENVER AND THE MUPPETS—A Christmas Together—RCA 3451

THE STATLER BROTHERS—Christmas Card—Mercury 5012

CARPENTERS—Christmas Portrait—A&M 3310

CARPENTERS—An Old Fashioned Christmas—A&M 3270

RAY CHARLES—The Spirit Of Christmas—Columbia 40125

AMY GRANT—A Christmas Album—A&M 5057

MANNHEIM STEAMROLLER—The Mannheim Steamroller Christmas—American Gramaphone 1984

A WINTER’S SOLSTICE—Various Artists—Windham Hill 1045

EMMYLOU HARRIS—Light Of The Stable—Warner Bros. 3484

WILLIE NELSON—Pretty Paper—Columbia 36189

THE NEW AMERICAN GUITAR ENSEMBLE—A Collection of Favourite Christmas Carols—Revere 182
WILD, WITTY AND IRREVOCABLE—Austin's Wild Seeds have made their LP debut on Jungle Records with a whole-hearted rock 'n' roll record entitled "Brave, Clean and Reverbent." Frontman Michael Hall has his own gutsy way with words and music, and this LP's got scorching roots rock cut molded with some of the gentlest little tunes you ever heard. We still haven't figured out just what the heck is meant by the gender-bending "Sharlene," since the sheer-male of the tune's lyrics sounds like an actual female in a fade-out squabble, but it's a nifty cut anyhow. Then there's the all-out rockers, like "Love Will Make You Weak," and the easy-beat ballad, "Big Moon." All in all, I'd say we've got a winner here. The Wild Seeds have successfully emerged from their reorganization last year (only Hall remains from the original band), and the good news is they've got several L.A. area dates coming up, so pay attention: See them at the Blue Lagoon in Marina Del Rey December 9, The Music Machine in Santa Monica December 11, or at Hollywood's Club Lingerie December 13.

SAMPiER—The age of "new age" is definitely upon us, make no mistake about that. Sonoma, CA-based Global Pacific Records recently released its first sampler LP, said to be the first double-album new age sampler ever. It's a 16-song, 89-minute offering, and it also marks the label's first simultaneous release in all three commercial formats. The cream of Global's roster are featured here, including violinist Steve Kindler, acoustic guitarist Paul Greaver, bassoonist Robert Aeolus Myers, and lots more.

RIGHTiGEOUS ROCKS—San Francisco's Righteous Records (the label with the catchy slogan, "available whenever Righteous Records are sold," which we think is kinda cute), is preparing to release its very first rock album, "Start Breathing," by a four-piece bay area rock outfit known as The McGuire's. Righteous, headed by Marty Kemple, made its name in blues and jazz, you may recall Seams Kemple saw The McGuire's play one night, and was so impressed, he signed them up. The soon-to-be-released LP includes 12 songs, and hey, you'll know where to find it.

CRAY AND CO.—In blues news from Bagdad-by-the-bay, The Robert Cray Band, currently scurrying Ronny and Nancy's nation in a coast-to-coast tour, are coming to the Palace in Hollywood December 19. It's been a busy year for this act, what with being featured in a film tribute to Chuck Berry (Hall Hall Rock & Roll, with Eric Clapton, Keith Richards, Linda Ronstadt, Etta James and Julian Lennon), a three-week tour of the British Isles, a BBC Christmas TV special with Tina Turner, winning six categories at the W.C. Handy Awards, a video in active rotation on MTV, and...well, you get the idea. The band winds up its North American tour at the Great American Music Hall in S.F. December 21.

MELANIE—The woman credited with originating the candle-lighting tradition at concerts comes to At My Place December 27.

IN PARTING—Local L.A. country rockers Tin Star make it to the Music Machine December 11 (they've got a debut Wrestler LP, "Somebody's Dreams")—hakker Dd's second Warner Bros. LP, due the first of the year, is the label's first double LP since Prince's '89,'99,' and after hearing an advance cassette of it, the record sounds like the band's best to date...Britain's controversial rockers, New Model Army, come to Omni in S.F. December 13, and to the Whiskey in West Hollywood December 14. The band has a new LP on Capitol called "The Ghost of Cain." Their national tour began December 4 at Spit in Boston, and ends December 15 at the Lone Star Cafe in New York. It's primed for African acts since the recent Fela Anikulapo Kuti show at the Olympic Auditorium. Also on the West Coast recently for three dates were the Congolese band from Zaire, The Four Stars... Now ya' know ya' can't miss Wally George at At My Place in Santa Monica December 19. And speaking of At My Place, remember Melanie? The woman is supposedly credited with starting the tradition of lighting candles at rock concerts when she appeared in the rain at Woodstock (subsequently writing one of her most popular tunes, "Candles In The Rain"). See her at At My Place December 27.

Gregory Dobrin

NEW FACES TO WATCH

"We're ready to take on Bruce head to head," jokes John Flansburgh of They Might Be Giants. "Our next album is going to be a six-record box." They Might Be Giants certainly have enough songs for a six-record set. The duo, consisting of Flansburgh and John Linnell, is so prolific one might think they are driven by some form of glandular disorder. Whatever the cause, the result is a tuneful, witty, and eccentric self-titled debut album on Bar/None Records. "We have nineteen songs on this album and they're all hits, nothing but hits," says Flansburgh. "We're waiting until each and every song charts before we release any more.

Chart success, though, may not be that far off for the duo. Not only have they got such magazines as People and Spin written about them, but their MTV video for "Put Your Hand Inside The Puppet Head" is on breakout rotation. "We were on MTV and they showed our video right after the new Springsteen video. Of course, that just illustrates the whole 'great boy/bad boy, Beatles/Rolling Stones thing that everybody's talking about," deadpans Flansburgh. Has all this high-level exposure gotten them stopped by fans in airports yet? "Well, the bag boy at the grocery store gives me a funny look every now and then," says Flansburgh. "But it might be because you didn't pay for your food," says Linnell.

If the two seem to have a telepathic level of rapport, that's because they've known each other since high school when they worked on the student newspaper together ("We also had a little traveling sideshow," quips Flansburgh). Linnell, 27, plays the piano, guitar, and the violin, while Flansburgh, 26, plays the guitar, and they both write and sing the songs, accompanied by a tape loop. "Usually when we're getting mugged we find the most inspiring songs," says Flansburgh.

One thing is for certain, no one writes 'em like They Might Be Giants: "Nothing's Gonna Change My Clothes," "She's An Angel," "Youth Culture"

THEY MIGHT BE GIANTS

Killed My Dog," and "Absolutely Bin Mood" are pop music with a performance-1st attitude—something like R. Davies gone Soho by way of The 13. But for all their experimental leanings (one song even features a guitar solo phoned in by a friend in North Carolina) this duo always keeps it accessible, catchy, and entertaining.

"I don't see us getting any more involved with a rock band than we already are," so Flansburgh. "I think we rock about as hard as we want to and we can rock pretty hard. At the same time wouldn't be so interesting if it were just a rock band. I think the thing that goes on, it's more interesting if it's a musical thing, it might be a new band that's pretty strong. We do shows people really respond the fact that it's not the same old stuff.

In concert, Flansburgh and Linnell use such stage props as masks and oversized cue cards with lyrics written on them—the latter indispensable for audience participation on "I Hope They Get Old Before I Die."

Would they like to change their show in order to play, Giants Stadium? "We'd have a whole lot of bits," says Linnell. "We've got to bigger props." (Bar None Records; P.O. Box 170 Main Post Office; Hoboken, N.J. 07030 Dial A Song service: 718/962-9692.)

Crowd Control—Capitol Records recently threw a string of promotional parties to promote its long term commitment to Crowded House, to the band's debut self-titled LP and its single, "Don't Dream It's Over." Parties were held in L.A., Seattle, Minneapolis, Cleveland, New York and Boston. Similar celebrations are scheduled for the UK. and Australia. Pictured at the Los Angeles bash on L.A. are (l-r): Don Zimmerman, president of Capitol Records; Paul Hester of Crowded House, Tom Whalley, Capitol director of adrv; Neil Finn of Crowded House; Bill Burke, Capital vice president, artist and product development, Nick Seymour of Crowded House and Ml Stolzer, Capitol artist and product development director.

Cash Box December 13.
Gregory Abbott: All Dressed Up And Ready To Shake You Down

By Lee Jeske

ORK — Any kid who ever aspired to be a musician or writer or actor was 'some thing by his parents. "I'd degree in education," they said. "You'll have something to fall back on — you can always teach.""

Gregory Abbott, whose debut single, "You Down," from his debut album, "Columbia," is currently up the pop charts in a hurry and a way different. He, however, followed his parents' advice. How, did he get his B.A. in psychology. Then I to grad school and got an M.A. in psychology with a minor in English. And I continued in grad school, pursing H.D. in English. I did all the course and I'm halfway through the intro.

As I was that sort of cast in a role that put education first. But, in to that, my parents taught me that if you pursue, you do it seriously. It's a hobby, even if it's basketball. They took music, and pursued music, but, more as an avocation not as a role. While I was getting my degree, I was music all along and growing as an Then, after I got out of graduate school, I decided that I had learned a little about music and learned about song and commercial songwriting and that there were many areas to participa in the music business that could fill a full-time job."

First, the green-eyed handsome who refuses to reveal his age — took in Wall Street. Wall Street? Oh, when I first came to New York I in a brokerage house, but I was in on radio by night. Whatever money I'd put towards tapes in the studio would come in during the daytimes me of the investment bankers would talk with a Walkman on my ears. And they were curious as to what I was doing, so when they heard my music and saw I was serious they took a financial interest in me — financed a studio for me and my first 24-track tapes. To this day, they finance different creative projects that I'm involved in. So we started a label and we put out a couple of records, and then we began to get major label interest."

This all sounds unlikely, like many American success stories. But the proof is in the product — the slick Columbia album, get this, was produced by Gregory Abbott, written, and arranged by Gregory Abbott, and featured Gregory Abbott on keyboards and drums. I mean, this guy is serious.

Now I don't want you to think that "Shake You Down" is the first Gregory Abbo on L.P. No way. Gregory's on numerous albums. Albums by the St. Patrick's Cathe dinal Choir.

"Well I grew up in a musical household and we always had a piano. My mother sang and she gave us vocal training and piano training. And I went to private parochial school, a place called St. Ann's Academy, and from there they auditioned the choristers who were to be the boy sopranos in the St. Patrick's Cathedral Choir. So I sang there for about six years — we sang every Sunday mass, we did an album every year, and we did a televised mass every year."

After that, the usual stuff: high-school musicals, high-school rock bands, listening to the likes of Smokey Robinson, Al Green, Marvin Gaye.

Now the future Dr. Abbott is ready to pursue other goals — he's looking seriously at doing some movie or television acting. But it's music that seems to be his main interest, and he talks eagerly about the possibility of writing for and, producing, other artists. His album is polished enough, rich enough, and diverse enough (dig the calypso rhythm on "Rhythm and Reason," some what was going to happen with it," he says. "But exactly at that moment, a lot of good things started happening. The whole year before — all of '85 — was just a horrific year for us. Everything was going wrong until the last few months. Once that single put Berlin back on the charts, the threesome — vocalist Terri Nunn, drummer Rob Brill, and Crawford — set out to rockify their sound. "We wanted to achieve a sort of live imperfection (on record) instead of the sort of synthesized computer perfection," he says. "On songs like 'Trash' and 'Sex Me, Talk Me' we wanted something that sounded like a garage band."

Indeed their show here was a step in that direction and with some rigorous touring they should be able to achieve that goal.

N.Y. DEBUT—David Ricketts (l) and Dave Boerwald (r), better known as David & David, played and songs from "Boohtown" (A&M) at their first N.Y. gig (11/28, the Bott om Line)

SPIRIT OF ST. LOUIS—Are The Rainmakers the best American rock band to debut in '86? Lots of people are bearing about various reasons, more under the news after their recent opening gig for Ber lin (Ritz, Nov. 20). They get better each time out, proving that relentless touring can turn a good band into an excellent one, and turn throwaways like "No body Knows" (from The Rainmekers' "Mercy- PolyGram") into substantial tunes. Bob Walkenhorst, who writes and sings 'em, gives a new dimension to irreverence as he takes on both church and state with heretical pugnacity. The highlight: "Downstream," helped along here by Steve Philipps' busy slide work. (The Rainmak ers are currently on tour in Europe.)

THAT SUCCLENT SOUND—Though David & David's first N.Y. concert (Bottom Line, Nov. 28) was not as stunning as their vinyl debut, it was full of fine musical moments. The show clearly established that David, Boerwald — the singer, guitarist, and songwriter — is the focus of the group, while the other David, David Ricketts, just blended into the rest of the four-piece touring band. The result was a sound just south of Steely Dan, north of the Eagles, and bordered on both sides by funk and story-song folk. Crowded faves: the set-opening "A Rock For The Forgotten" and "Welcome To The Boontown," the first single from "Boohtown" (A&M). All told, the show was percussive and hookey, and was consistently interesting thanks to Baerwald's affable and engaging stage presence.

BACK TO BASICS — Berlin has gotten harder-edged in the two years since their last album and tour. They've gone from six to three members, changed producers, and consciously gone about creating a garage band feel to some songs. At the Ritz (Nov. 20), they hocked their often irresistible melodies to driving rhythms and the result was sometimes exciting. Songs like "Will I Ever Understand You" ("Count Three And Pray"/Geffen), "Dancing In Ber lin," and "Can't Get Enough Of Your Love, Baby" were featured. "Suffragette City" showed that the best means as much to them as the mel ody, though ballads like "Take My Breath Away" had at least as much power. According to bassist John Crawford, the recording of "Take My Breath Away" marked an unexpected upturn in the band's career. "When we went into the studio we had no idea in Brief — Peter Case opened for David and David at the Bottom Line, playing a combination of his own songs and folk covers. Case has tightened his act since his show last summer at the L.A. Live. His set (see CB, August 30, 1986) and the crowd responded best to origi nal material like "Steel Strings." A first listen to Sam Kinison's "Loud Than Hell" (Warner Bros.) album suggests favorable comparisons to Lenny Bruce. But after seeing him live (Ritz, Nov. 29), one senses that he's closer to John Belushi of the Animal House, albeit more mean-spirited. Still his sex-advice to Dr. Ruth is not to be missed... Billy Bragg played a mini-set at the United Nations November 23 as part of WNEW-FM (NYI)'s Humin ethon. Bragg's new album is called "Talking With The Taxman About Po etry." (Elektra)

DEBUT LP — The Wild Seeds, one of Austin, Texas' best bands, recently released their first album, "Brave, Clean + Reverent" (Jangle Records).

IN BRIEF — Peter Case opened for David and David at the Bottom Line, playing a combination of his own songs and folk covers. Case has tightened his act since his show last summer at the L.A. Live. His set (see CB, August 30, 1986) and the crowd responded best to original material like "Steel Strings." A first listen to Sam Kinison's "Loud Than Hell" (Warner Bros.) album suggests favorable comparisons to Lenny Bruce. But after seeing him live (Ritz, Nov. 29), one senses that he's closer to John Belushi of the Animal House, albeit more mean-spirited. Still his sex-advice to Dr. Ruth is not to be missed... Billy Bragg played a mini-set at the United Nations November 23 as part of WNEW-FM (NYI)'s Humilthon. Bragg's new album is called "Talking With The Taxman About Poetry." (Elektra)

The Feelies are prominently featured in Jonathan Demme's new movie Something Wild, where they play a band at a high school reunion. The intro to their song "Slipping (Into Something?)" (from "Something Wild") has been used for background music in another part of the film, during a desperate drive down a Virginia highway. Check it out... The Georgia Satellites open for Jason and the Scorchers Dec. 19 at the Ritz... The Cramps play the Ritz Dec. 21 and 22... "Hound Dog" from Elkie's "Suffragette City" showed that the best means as much to them as the melody, though ballads like "Take My Breath Away" had at least as much power. According to John Crawford, the recording of "Take My Breath Away" marked an unexpected upturn in the band's career. "When we went into the studio we had no idea..."
JAPAN'S TOP TEN

Top Ten 45s
1. Sayage No Holy Night — Kayotaka-Sugiyama
2. One Day — Kuwata Band — Victor
3. Believe — Misato Watanabe — Epic
4. Roppongi Junjoh — Yoko Oigume — Victor
5. Koyuwa Question — Onyanko Club — Canyon
6. Aoi Memories — Kazuko Uchiumi — Canyon
7. Najuyo De Roman Eigy — Love Story — Fri Nitta — Canyon
8. Friend — Anzenchitai — Kitty
9. Cha-Cha-Cha — Akemi Ishijl — CBS
10. San — Checkers — Canyon

ITALY'S TOP TEN

Top Ten 45s
1. Notorious — Duran Duran — EMI
2. Through The Barricades — Spandau Ballet — CBS
3. Holiday Rap — M.C. Miker "G" & D.J. Sven — CDD/Debut
4. Bello E Impossible — Gianna Nannini — Ricordi
5. Don't Leave Me This Way — Commundas — Polygram/London
6. True Blue — Madonna — EMI/Sire
7. Typical Male — Tina Turner — EMI/Capitol
8. Venus — Bananarama — Polygram/London
10. Via D'Ou — Mina & Fausto Leali — EMI/Capitol

WEA PROMOTES TWO

NEW YORK — WEA International chairmanNesuhi Ertegun and vice chairman Ramon Lopez announced the promotions of Anne Manbidge to vice president, business and legal affairs, and Ruby Merjan to vice president, A&R.

Manbidge joined WEA International in 1982 when she served at WEAE Records Ltd. in the U.K. She was later transferred to WEA International's New York office where she assumed the position of manager, Business Affairs. Earlier this year she was named director, Business and Legal Affairs.

ITA ADDS NINE DIRECTORS

NEW YORK — The International Tape/Disc Association recently elected nine new directors to its Board. All nine are filling vacancies created during the year due to resignations and will thus serve one-year terms. The newly elected members are: Jaeger Blank, vice president, Audio/Video Sales and Marketing, BASF Corp.; Information Systems, Andrew Bourne, director of Sales and Marketing, Rank Video Services, Ltd.; Drew Davis, division vice president, Music; Joseph Gelardi, president, Spade, Inc.; the Karl, president, Karl/Lorimer Home Video; Eugene Madison, group general manager, Tandy Corp.; Morty Miller, vice president, Marketing, Home Electronics Group, America; Robert Wilson, vice president and general manager, Apex Music Tape Division; and Donald P. Winn, executive vice president, Magno, Inc.;
ALENT ON STAGE

Eric Clapton

TZ, N.Y.C. — “The old ‘Layla’ riff, I used to sing, ‘La, azya azya...’ I always thought of one particular electric guitarist, the only one who could have done it better than me.” — Eric Clapton, speaking in his recent Rolling Stone magazine interview. Indeed, Eric Clapton has never had a hit as big as his classic “Layla” with Derek and the Dominos, or as many other hits as he has had since then, but he’s still considered one of the greatest guitarists of all time.

Nathan "Fuzz" Warren, "Sunshine, sweet sunshine," he sang, "I just wanna feel you every single day..." Warren has written and produced for some of the biggest names in rock and roll, and his influence is felt in the music of countless artists.

THE RITZ, N.Y.C. — Since Mick Jagger decided to cash in on the Rolling Stones as a touring act, at least for now, his four cohorts have about as much to do as Walter Cronkite did to have CBS say that he would move on. Retired gentlement, they pad around in their slippers looking for ways to amuse themselves. Keith Richards and Ron Wood are jammers — Richards, in two nights in New York recently, sat in with Rob Cray and Eric Clapton; both Wood and Richards have shadowed Chuck Berry, and Wood has shown up with Bob Dylan, Fats Domino, and several others. Bill Wyman does a benefit here, makes a video there. Charlie Watts has decided to live out a fantasy and put together a jazz big band. When the call went out, the calls began coming in. Watts, apparently, couldn’t say no, so his big band is a bohemeth — a lumbering 31-piece ensemble stocked with something of a Who’s Who of British jazz. The band did a few gigs in London, made a record, and, the ultimate fantasy for European jazz music buffs, was rushed to pull together a quickie tour of the states (the northeast, actually).

There were few surprises at the opening night of a three-night stand at the Ritz. Although the audience never would have missed this band had it not been fronted by a Rolling Stone, those who turned up were attentive and supportive. The band, he does it on its new Columbia L.P., played big band chests — you know, “Robbin’s Nest,” “Skyliner,” “Lester Leaps In,” that sort of thing — in workmanlike arrangements that rarely swung and rarely took off. The band, you see, was too big, too heavy. Watts, who seemed at sea much of the way, flanked himself with a pair of extra drummers, tossed in a couple of bassists and a couple of vibist players, and they practically dragged the whole band under in their rhythmic undertow. Oh sure, hearing an 11-man sax section at full tilt is quite something, and there were good, if brief, solo spots from, among others, trumpeter Harry Beckett, trombonists Annie Whitehead and Paul Rutherford, saxophonists Don Woller and Danny Moss, bassists Ron Mathewson and Dave Green, but the soloists all had to fight to get through the rhythm section. And the band neither disintegrate and rely on generalizations, or, as might have been expected, any particular sense of fun. It is sort of plodded along, trampling subtleties underfoot.

Charlie Watts, for my money, gets a big fat “E” for effort. If he is serious about this enterprise, he needs to trim the band, make better use of his players (Rutherford, for example, is a lead avant-gardist and, with him there, the big band should have made room for some modern sounds), and work on a sound or a raison d’etre. Having somebody do up some big band arrangements of Jini Hendrix material, or even digging up big band arrangements of a number of the tunes that the Stones recorded early on (Jay McShann must have his old big band dusted off, “Colesin’ the Blues,” to name one), would have been an inspired move. But, I gather, inspiration is not the keynote here — it’s just a chance for the Rolling Stones’ drummer to have some good, honest fun while waiting — waiting and waiting — for the Rolling Stones to once again get rolling.

Lee Jeske

Eric Clapton

BANDSTANDERS — Epic recording act ‘til Tuesday perform their current single “What About Love” on a recent edition of Dick Clark’s American Bandstand for ABC TV. Featured (fr) are: the band’s Joey Pesto, Aimee Mann, Michael Hausman and Robert Holmes.

THE ROKY, L.A. — It’s a shame that rock ‘n’ roll historians and critics have to formulate a picture of the band as a “roots rock,” which end up being banded about, tagging promising bands like the Bo-Deans into generic obscurity. After all, the sharp, exhilarating, frequently transcendent performances these four Wisconsinites (yes, it’s correct) gave here recently, deserve some objective attention.

Hailing from Waukesha, the band to their name “The Bo-Deans,” Hillbilly’s family moniker — Bodine. Luckily, the band hooked up with Slash records, an L.A.-based label who nurtured the careers of L.A.’s own X, Los Lobos and Boston’s Del Fuegos. On the band’s T-Bone Burnett produced debut, “Love & Hope & Sex & Dreams,” the title aptly taken from lyrics in the Rolling Stones’ cut “Shattered” (the Bo-Deans’ present their band of stripped-down, no-frills country/50’s type rock and roll with honesty, infectious melodies, and just plain ol’ good songwriting. Some folky numbers, some rockers and some ballads, this is perhaps one of the years’ strongest debuts. Burnett left the edges in, but the energy level which the Bo-Deans displayed in live performance is something that the record only hinted at.

The Bo-Deans are fronted by vocalist/acoustic guitarist Sammy Llanas (a.k.a. Sammy BoDean) who thanked the packed crowd for “coming on a Tuesday night” and vocalist/electric guitarist Kurt Neumann (a.k.a. Beau BoDean, Yep, just like the Ramones). Buddies since high-school, they both possess strong melodic voices. Llanas’ voice is the more distinctive of the two. His delivery is a high-pitched, shrill scream. No, such contrasting vocal styles, their harmony produces a surprisingly smooth mesh which is one of their strongest features. Whether they know or not, the vocals did come across too echo laden here which is not apparent on vinyl.

Neumann’s guitar stylings are clean riffs, always tasty, never overpowering or rage-like. Llanas’ strong sound on rhythm guitar buoys Neumann perfectly. Lyrically, they paint streetwise romantic portraits like the “Angels” and “Misery.” The beautifully slower tempo “Rickshaw Riding,” with Neumann’s far-east guitar modality, was one of the evening’s highlights. Along with a punchy, recently added, rhythm section — bassist Bob (BoDean) Griffin and drummer Cary (BoDean) Hoffman — the Bo-Deans are all economical, yet deft instrumentalists.

At one point, the two performed without their rhythm section, as they had for years, with great aplomb. A new song, “I’m In Trouble Again,” was especially heartfelt with the lyric “Ever since you left me baby, you should see the shape I’m in.”

Vocally-perfect, instrumentally, comparisons to the Eagles are obvious, but make no mistake, these guys have crafted a natural sound which captures the essence of the past without sounding rehearsed or gimmicky — something that many of the so-called “roots rock bands” will be searching for, never to find. The Bo-Dean’s don’t do anything especially different or unique, they just play and write so damn well.

Brian Kassan

The Rolling Stones' "Shattered" cut featured on their album 'Sticky Fingers.'
Featuring the late, undated saxophonist in a fine '72 session (originally out on Cobblestone, now on Muse). Also on Muse, the previously unpublished "Sung Heroes," clarinetist Tony Scott in '59 sessions with Bill Evans, Scott LaFaro, and Paul Motian. From PolyGram comes "Elle Fitzgerald Sings the Irving Berlin Songbook," "Fred Astaire Sings the Irving Berlin Songbook," "Glen Miller in Hollywood," and "Dinah Washington Sings the Bessie Smith Songbook." I don’t know if I have to tell you about three of those, but if you think Fred Astaire is only a great dancer, get that Fred Astaire album. Sunny side has reissued a previously impossible-to-find album from one of my favorite contemporary singers, Meredith D’Ambrosio’s "An Album in Time," (she made it for her own label a few years back). And Mobile Fidelity Sound Labs— you know, the people who license albums and then half-speed master them into aural heaven—have just spiffed up along with classic Beatles and Bob Dylan albums Albert King’s "Live Wire/Blues Power," Srah Vaughan’s "A Time In My Life," and Maynard Ferguson’s "The Blues Roar" (those three on CD, and on LP and cassette) Gerry Mulligan’s "Live at the Village Vanguard."
The prime time dramas like Mission Impossible and Secret Agent Man. Steve Gotlieb, president of "Tee Vee Toons," explains, "The sound quality possible with compact discs made it a medium we felt would do justice to the TV tracks we had so arduously put together. To bring the master album tapes up to audiophile standards, Hank Waring, was brought in. Using his unique Waring FDS mastering, which re-aligned the frequencies so that they hit the listener's ear at exactly the same time, removing 'phase distortion,' he gave every track new life and clarity."

Brian Kassin

BLAHBLAHBLAH — Veteran rocker Iggy Pop autographs copies of his A&M LP, "Blah, Blah, Blah," at Tower Records' Greenwich Village location. Later that night, Pop performed to an SRO crowd at The Ritz.

CASH BOX TOP 40 COMPACT Discs

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

**December 13, 1985**

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**CHARTBREAKER**

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**THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.**
AN IN DEPTH ANALYSIS OF THE MARKETS

IARKET AT A GLANCE

MOST ADDED Out Of A Possible 157 Stations

156 Stations Reported This Week

We’re Ready—Bostan—MCA
38 Adds

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

Ballerina Girl—Lionel Richie—Motown
26 Adds

Change Of Heart—Cyndi Lauper—Portrait
22 Adds

I’ll Be Alright Without You
Journey—Columbia
22 Adds

#1 SINGLES

CROSSOVER POTENTIAL

Candy—Comeo—Atlanta Artists/PolyGram

I Wanna Go Back—Eddie Money—Columbia

Have You Ever Loved Somebody—Freddie Jackson—Capitol

How Do You Stop—James Brown—Scotti Bros/CBS

Engine No. 9—Midnight Star—Solor/Elektro

DECEMBER 13, 1986

ETAIL

The Way It Is
Bruce Hornsby & The Range—RCA

Walk Like An Egyptian
Bangles—Columbia

Word Up—Comeo
Atlanta Artists/PolyGram

Shake You Down
Gregory Abbott—Columbia

REQUESTS

You Give Love A Bad Name
Bon Jovi—Mercury

The Way It Is
Bruce Hornsby & The Range—RCA

At This Moment
Billy Vera & The Beaters—Rhino

Everybody Have Fun Tonight
Wong Chung—Geffen

ALBUM ALLEY

Whole Story—Kate Bush—EMI/America

Early Christmas gift from EMI & Kate Bush. A “Best of” collection (lady!) spanning the breadth of the eclectic songbird’s career. From her UK smash “Wuthering Heights,” to her latest hit “Running Up That” from 1983’s acclaimed “Hounds Of Love”). Album should generate new interest in Kate and garner her quite a few new fans. BONUS: A newly added Kate classic, “Experiment IV” that should attract AOR attention.

For Amnesty—Various Artists—Mercury/PolyGram

This benefit project will join together to honor Amnesty International’s 25th anniversary in an exceptional compilation LP. The collection features previously unreleased material by such artists as Dire Straits, Paul McCartney, John Cougar Mellencamp, Peter Gabriel, and Elton John among others. Featured is Elton John’s rendition of the Billie Holiday classic “Strange Fruit,” recorded especially for this album.
EDDIE MONEY
“I Wanna Go Back”

Fresh new Money from his top 20 album “Can’t Hold Back”

PAUL YOUNG
“Some People”

From the same artist who brought you the #1 hit “Every Time You Go Away”

Look for the same top 5 reaction that you got by playing “Take Me Home Tonight”

Major Market
OUT OF THE BOX Breakouts
WKSE, WPHD, 94Q, PWR 99.7, WRSR, KHTR.

... and has sold more than one million LPs

Major Market
WXKS, WKSE, WPHD, PRO FM, 94Q, Z93, 95INZ, WRSR, WMMS, 99DTX, KHTR, KWK, KMJK, KWOD

Top 20
PWR 99.7, KTTS, OK95
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* * Soundtrack  * MTV-Exclusive  NV—No Video  NR—Not Ranked  Y—Yes, On Tour  X—All
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## MULTI FORMAT PLAYLIST

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<td>13 Billy Joel—This Is The Time—Capital</td>
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<td>16 Miami Sound Machine—Falling In...—Epic</td>
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**COMMENTS:**

### ORTHEAST
- **CROWDED HOUSE**—Don't Dream It's Over—Capitol
  - Currently on tour, getting critical raves! Testing well in Delaware
- **THE ARROWS**—Talk Talk—Avian
  - Shaved up last week in Cleveland—this week shot over to WPHD/Buffalo
- **HUEY LEWIS**—Jacobs Ladder—Chrysalis
  - This will no doubt be Huey's 3rd big single off the "Fore!" album

### OUTWEST
- **FIVE STAR**—If I Say Yes—RCA
  - New single debuts at #83 on B/C chart this week

### MIDWEST
- **RICHARD & THE HEARTBEATS**—Somebody Loves You—Mber
  - Local band getting hat requests at WNCX/Cleveland
- **LIONEL RICHIE**—Deep River Woman—Matawn
  - Album cut recorded with Alabama—added at WHTZ/Chicago
- **NATION OF ONE**—Because You're Mine—No Label Records
  - Uptempo ballad from this local band getting attention in Cleveland

### PACIFIC NORTHWEST
- **CAMEO**—Candy—Atlanta Artists/PolyGram
  - Follow-up to "Word Up" is at #42 bullet in it's 4th week on the B/C charts
- **JAMES BROWN**—How Do You Stop?—Scatti Bros./CBS
  - The Godfather of Soul's follow-up to "Gravity"

### EAST
- **BELINDA CARLISLE w/ FRIEDA PAYNE**—Band Of Gold—I.R.S. Remake of Frieda's hit should fare well—this tune was the #3 single of 1970!
- **CLUB NOUVEAU**—Situation #9—Warner Bros.
  - Debuts at #86 on the B/C chart this week—starting to cross here

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**HIGH PRIORITY**

### ED MASCOLO
RCA

The Bruce Hornsby LP went platinum and RCA wishes to thank everyone. Pointer Sisters doing great at all formats and is a major item. Samantha Fox is a monster record. The new 5 Star is an out and out smash at KRBE, KWSS, FM 102, and WPOW.

### WALTER WINNICK
E/P/A

James Brown single is gaining wide acceptance at radio including KMJK, and WPST, where they are screaming smash. Cheap Trick has their best effort out in a long time. Dead Or Alive exploding in the clubs and KITS, KATD, KRBE, 93 FM, and Y100, all reporting top ten phones.
### Crossover Penetration

**Luther Vandross:**
- *Stop To Listen*
- Album: *Give Me The Reason*
- **Record:** *Stop To Love*
- **Team:** Epic

**Glass Tiger:**
- Continues to grow
- Album: *The Thin Red Line*
- **Record:** *Someday*
- **Team:** Manhattan

**Chicaco:**
- Established hit-makers
- Album: *Chicago 18*
- **Record:** *Will You Still Love Me?*
- **Team:** Full Moon/WB

**Chicco DeBarge:**
- Listen to me . . .
- Album: *Chico DeBarge*
- **Record:** *Talk To Me*
- **Team:** Gordy/Motown

**Huey Lewis:**
- Hip hit for Huey
- Album: *Fore!*
- **Record:** *Hip To Be Square*
- **Team:** Chrysalis

**Billy Idol:**
- #9 bullet on pop chart
- Album: *Whiplash Smile*
- **Record:** *To Be A Lover*
- **Team:** Chrysalis

**O.M.D.:**
- Album: *The Pacific Age*
- **Record:** *(Forever) Live And Die*
- **Team:** A&M

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**Solid graph = last week; White graph = this week**
different identities: on-air personality at New York’s WYNY-FM, president of his own consultancy firm; and author of a book about his experiences at MTV. However, it is a recent addition to this impressive list that Buzz is the most excited about.

The United Stations Programming Network recently named Buzz as the new host for their weekly music and interview program “Hot Rocks.” This show, which began as a weekly Sunday special, has evolved into a year-round attention-getter, with guests including Eurythmics, Madonna, Phil Collins, and Robert Palmer. Buzz’s first show, which aired over the Thanksgiving weekend, was “The Genesis Story.”

“We really feel like we have the hottest line up of artists on the air today,” comments Buzz on his newest assignment. “They tell us about the early days of their career, the people who influenced them, and the music they created.”

Buzz plans for changes to the show’s format, and espouses an if-it-can’t-break-don’t-fix-it philosophy. “We’ve been pretty successful the way we’re going right now. As time goes on the show will continue to evolve, and of course feedback from our stations is always beneficial.” Buzz’s dream list of performers he would love to interview includes Paul McCartney (who will appear on the “Hot Rocks” Christmas show), Billy Joel, Boston, Bruce Springsteen, and Lionel Richie. “I think that rock and roll artists are such a fascinating group of people because they’re constantly growing and changing. It seems to me that they’ve got a lot to offer in terms of their insights.”

Buzz has been actively involved in radio since 1969, and the experience and expertise he has accumulated over the years led him to create his own company in 1985. The Brindle Company is a New York firm that provides marketing services to the video music and radio broadcasting industries, and Buzz will be hosting a seminar in early 1987 entitled “Beyond MTV: Marketing Music Videos Into the 1990’s,” to which he will invite industry people with vested financial interests in the future of music videos.

Yet another interesting aspect of Buzz’s professional life is his foray into the literary world. He served as Director of Music Video Services for MTV from 1981 until 1985, and witnessed the birth, struggle for acceptance, and eventual success of that network from a corporate viewpoint, and he is currently working on a book about his experiences there. “I just want to give a perspective and an overview. I think that MTV is revolutionary in the way it has changed the marketing of popular music. It’s affected us sociologically through the way we watch television, and financially through the way that Wall Street now looks at marketing the youth culture. I think that there are many lessons to be learned from such a phenomenon.” The book should hit the bookstores in the fall of next year.

Buzz Brindle: radio personality, corporate executive, author, and now host of one of the most popular nationwide syndicated rock and roll interview shows in the country. Keep an eye out for Buzz—he’s a man on the move.

Rob Yardumian

---

**FLASH BOX**

**EEESE!** A seriously happy group of campers gathered backstage at a recent Port Belle show in Poplar Creek. Labelle, the center with the big hair, is touring behind her album, LP Winner In You. KNMQ-FM in Santa Fe gave away trips to the show to lucky winners, and shown here backstage are (L-R): Contest winner Nicki Spollar, KNMQ DJ Kyle Altland, Labelle, former KNMQ staffer Russ Roundtree and contest winner Sandra Johnson.

**MUNI AND ORR GO ON LINE**—Scott Muni (L) rapidly becoming a regular on these pages, welcomed The Cars’ Benjamin Orr to Westwood One’s Line One microphones for Muni’s debut broadcast on November 10. The Professor and Orr chatted about, among other things, why Ben won’t go on tour and the differences between his solo music and that of the Cars.

**SOME HAPPY TRADERS** On December 1st, the Street Level Trading Company celebrated their one-year anniversary with a 1930’s bash at the Angel City Grill. Some all-time rock and roll greats were on hand to help along the party, including Hank Ballard and Johnny Christie. Ballard is pictured here with SLTC’s President Jacques Hober (L) and Promotions Manager Michael Baylar (R).

**TURNIN’** ... EMI America’s Jason and the Scorchers rocked out a sold-out Palace in Hollywood on the western swing of their national tour, and the boys partied after the show with various friends and business associates. Shawn enjoying the extra-curricular activities are (L-R): John Hey, EMI’s National Album Promotion Director, Rick Williams, Program Director of Santa Barbara’s KYD, Perry Boggis and Warner Hodges of the band, a random KYD staffer, the Scorchers’ Jeff Johnson and Jason Ringenberg, Ken Benson, EMI’s Manager of Album Promotion, and Colin Stewart, EMI’s VP of Marketing.

**AW, LIGHTEN UP, ALICE** ... The always light-hearted and affable Alice Cooper stopped by the studios of Boston’s KISS-108FM during his recent tour, and staffers were overjoyed that he decided to leave the pet snakes at home this time. Thanks, big guy. KISS 108 morning personalities Matt Siegel and Lisa Lips discussed with Alice his new album, his home life, and his new on-stage antics, which promise to be quite a change. Posing here are (L-R): Miss Lips, MCA’s Roman Markenchikowicz, Siegel, Alice, and the main responsible for everything, morning show producer Rich Buono.
### EAST

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<td>WSVS</td>
<td>Cleveland, OH</td>
<td>Hot</td>
<td>スプレッド</td>
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## Regional Breakouts

### Comments

**NORTHEAST**

1. **Cyndi Lauper**—"Change Of Heart"—Parlophone
   - WRQX, WBZZ, & WCAU are among those adding Lauper's latest.

2. **Samantha Fox**—"Touch Me...Live"—RCA
   - Slow but steady mover in the East - WRQX, WAVA, WBBB and others adding.

3. **Human League**—"I Need Your Loving"—A&M
   - Second single off "Crash" jumps to #73 in it's second chart week.

4. **Madonna**—"Open Your Heart"—Sire/WB
   - WXKS, WBLU, WCAU are all adding the Material Girl's newest.

5. **Bon Jovi**—"Livin' On A Prayer"—Mercury/PG
   - This week's CHARTBREAKER at #83 bullet.

### SOUTHEAST

1. **Peter Gabriel**—"Big Time"—Geffen
   - Third single released off "So" LP is seeing action at Z93, WBQB, W93, and others.

2. **Beastie Boys**—"It's The New Style"—Def Jam/CBS
   - WRQO & WBQB are among those adding the Bays in the Southeast.

3. **Bon Jovi**—"Livin' On A Prayer"—Mercury/PG
   - Second release off "Slippery When Wet" seeing action at WQXI & Z93 among others.

4. **Boston**—"We're Ready"—MCA
   - Bastian's latest is this week's WINNER'S CIRCLE at #45 bullet.

5. **Lionel Richie**—"Ballerina Girl"—Makaw
   - Lionel's latest jumps 15 places to #38 in it's second chart week.

### SOUTHWEST

1. **Madonna**—"Open Your Heart"—Sire
   - Heavy action for Madonna's newest; KEGL, KKBQ, KRBE, & WQUE.

2. **Cinderella**—"Nobody's Fool"—Mercury/PG
   - Strong adds at WRNO, KEGL, KTKS, & KRBE among others.

3. **Bon Jovi**—"Livin' On A Prayer"—Mercury/PG
   - WRNO & KKBQ are adding. Single is bubbling under the Top 40.

4. **Ann Wilson**—"Best Man In The World"—Capital
   - Theme song from Eddie Murphy's latest film, "The Golden Child" bullets to #72 this week.

5. **Journey**—"I'll Be Alright Without You"—Columbia
   - Among those adding Journey's latest are WRNO & KTKS.

### MIDWEST

1. **Madonna**—"Open Your Heart"—Sire
   - Madonna bullets 13 spots to #34 in only two weeks. Sure to hit Top Ten.

2. **Bon Jovi**—"Livin' On A Prayer"—Mercury/PG
   - WMMS, KDWB, KWK, & WYZT are all picking up Bon Jovi's latest.

3. **Boston**—"We're Ready"—MCA
   - Bastian continues to dominate the charts. LP holds at #2 this week.

4. **Peter Gabriel**—"Big Time"—Geffen
   - Gabriel's latest jumps to #53 bullet in it's third week. KDWB, WCZY, & WBBM are all adding.

5. **Ric Ocasek**—"True To You"—Geffen
   - Ric's newest enters the charts at #89 bullet this week.

### PACIFIC NORTHWEST

1. **Ann Wilson**—"Best Man In The World"—Capital
   - A Heart beats solo . . . (Get it???) Adding This week at KKRZ & KUBE.

2. **Chicago**—"Will You Still Love Me?"—Full Moon/WB
   - Single jumps 6 places to #46 this week.

3. **Aretha Franklin**—"Jimmy Lee"—Arista
   - "The Queen Of Soul" bullets to #75 on this week's chart.

### WEST

1. **Bob Seger**—"Miami"—Capitol
   - HOT on the west coast. Adding are KIIS, KSDB, KRXY, & KAMEL.

2. **Lionel Richie**—"Ballerina Girl"—Makaw
   - KSFM, KWSS, & KAMEL are all picking up Lionel's newest.

3. **Human League**—"I Need Your Loving"—A&M
   - "Crash" LP produces another contender for the Top O' The Charts.

4. **Aretha Franklin**—"Jimmy Lee"—Arista
   - Aretha's follow up to "Jumpin' Jack Flash" moving fast.

5. **Five Star**—"If I Say Yes"—RCA
   - Newest single out - should do well or CHR.

---

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CASH BOX

The Music Times

BLACK CONTEMPORARY
AN IN DEPTH ANALYSIS OF THE MARKETS

DECEMBER 13, 1986

MARKET AT A GLANCE
MOST ADDED Out Of A Possible 85 Stations

77 Stations Reported This Week

Stay
Howard Hewett—Elektra
18 Adds

Candy
Comome—Atlanta Artists/PolyGram
17 Adds

Have You Ever Loved Somebody
Freddie Jackson—Capitol
16 Adds

Doesn’t Have To Be This Way
Rose Royce—Omni/Atlantic
14 Adds

#1 SINGLES

Caught In The Rapture
Anita Baker—Elektra
Don’t Think About It
One Way—MCA
Kiss Away The Pain
Patti Labelle—MCA
Love Will Conquer All
Lionel Richie—Motown

REQUESTS

Girlfriend
Bobby Brown—MCA
Candy
Comome—Atlanta Artists/PolyGram
Caught Up In The Rapture
Anita Baker—Elektra
Control
Janet Jackson—A&M

ALBUM ALLEY

TIsn’t J. Blackfoot—Eged
This debut LP has something for every musical taste,
musically and commercially.

Wrapping—Various Artists—Select
Ideal rap compilation gift for the rap lovers in
our family. This will be a big favorite with the teenagers.

Under The Blue Moon—New Edition—MCA
This talented group has put together a
collection of great remixes. Superb music for most formats.

Make It To The Limit—Ray, Goodman & Brown—EMI/America
The original Moments
Ray, Goodman & Brown return with an album that is great for in-store and pwever
station play. This will go to the limit.

NEW AND HOT 45’S

Have You Ever Loved...—Freddie Jackson—Capitol
Situation #9—Club Nouveau—Warner Bros./King Joy
Easy Love—Rose Brothers—Muscle Shoals
Baby Don’t Go...—Luther Ingram—Profile
Let It Be Me—Marshall & Babb—Edge
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<th>Ttl Wks</th>
<th>Req Rank</th>
<th>Rotation</th>
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<td>G. Abbott—Shake You Down—Columbia</td>
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<td>Melba Moore—Little Bit More—Capital</td>
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**ON DECK**

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<td>M</td>
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<td>5-Kartoon Keyboard—Profile</td>
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<td>M</td>
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<td>6-Bunny Sigler—Never Let Them—Star Island</td>
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<td>M</td>
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<td>M</td>
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<td>10—Sandra Feva—Here Now—Katawba</td>
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<td>NR</td>
<td>M</td>
<td>NR</td>
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<td>Y</td>
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COMMENTS

AST

RJ'S LATEST ARRIVAL—Hold On—Manhattan

Excitement continues to grow as this record moves upward.

INFINITY—Come On And Be My Girl—Trumpet

Shaping up as his biggest to date for Paul Kyster and Co.

SANDRA FEVA—Here Now—Catawba

Out of the box adds indicate Richard and Tommy may have a hit on their hands.

MARSHALL AND BABB—Let It Be Me—Edge

Very strong message for lovers of all ages.

O'BRYAN—Tenderoni—Capitol

This could be his biggest to date for this Don Cornelius managed artist.

SOUTH

DONNA ALLEN—Serious—21/ATCO

Bob Patton & Associates are seriously turning this into a major hit.

J. BLACKFOOT—U-Turn—Edge

This looks like an absolute smash in this first release for Al Bell bringing a pro back where he belongs.

RAY, GOODMAN & BROWN—Take It To The Limit—EMI

Last weeks chartbreaker and still climbing.

CAMEO—Candy—Atlanta Artists

Mr. Blackman has simply done it again—hit record.

BOBBY WOMACK—(I Wanna) Make Love...—MCA

The preacher is back weaving his musical mastery.

MIDWEST

J. BLACKFOOT—U-Turn—Edge

This one is turning up on stations all over the country, urban and chr.

GRACE JONES—I'm Not Perfect—Manhattan

This is a home run.

RAY, GOODMAN & BROWN—Take It To Limit—EMI

The radio and retail response has been massive around the country.

KOOL & THE GANG—Victory—Mercury/PolyGram

The most prolific group of the 80's have scored another S-M-A-S-H!

CARL ANDERSON—Can't Stop This Feeling—Epic

The "Truck," Reece and Co., are determined to bring this one home.

WEST

BOBBY BROWN—Girlfriend—MCA

Just another hit for president Busby and Co.

HEAVY TRAFFIC STARRING "V"—Jealousy—Atlantic

Brian and Edward Holland are once again bringing another talented female artist to the musical forefront.

MIKI HOWARD—Come Share My Love—Atlantic

Recent showcase has certainly made believers out of many industry insiders.

J. BLACKFOOT—U-Turn—Edge

Still taking the West by storm. Watch out for winning LP!

LUTHER VANDROSS—Stop To Love—Epic

LP is already platinum with many more hits inside.

TEST RECORDS

(CONSENSUS BY REGION)

[KEY]

AST

BEN E. KING JR.—Spanish Harlem—Lifesong

Like father, like son, a hit record for both.

BB&Q—Genie—Electra

This genie is turning into a jewel for Earl "The Pearl" Monroe.

SANDRA FEVA—Here Now—Catawba

First real week of activity has been sensational.

SOUTH

MIAMI SOUND MACHINE—Falling In Love—Epic

The truck (Jimmy Starks) has a full head of steam and is rolling full speed ahead with this one.

FOCUS—Zero In July—EMI/America

This is shaping up as a big one for ex-Bar-Kays members James Alexander and Mark Bynum.

NAJEE—Sweet Love—EMI/America

Outstanding remake of Commodores hit, destined to be a hit the second time around.

MIDWEST

ROBBIE NEVIL—C'est La Vie—Manhattan

This crossover hit is making life for Robbie great.

ROSE BROTHERS—Easy Love—Muscle Shoals Sound

Very strong radio activity for this talented group.

SANDRA FEVA—Here Now—Catawba

Picking up major response in the United States and starting out strong in Europe.

WEST

J. BLACKFOOT—U-Turn—Edge

Coming in strong, club play phenomenal.

MILES DAVIS—Tutu—Warner Bros.

The Warner bunny is proud of this exceptional debut from the wizazzry of Miles.

AL JARREAU—Tell Me What I'm Gonna Do—Warner Bros.

Breaking strong in the West, another Jarreau hit.
SUPPORT FOR BLACK COLLEGES—Low Rawls, host of the United Negro College Fund's "Parade of Stars" telethon, along with recording industry stars Freddie Jackson and Bobbi Humphrey, addressed nearly 500 UNCF supporters at a recent Anheuser-Busch sponsored kick-off for the 1986 telethon at Lincoln Center's Vivian Beaumont Theater. Also on hand for the celebration was actor Irving Allen Lee.

SOBER UP—Kool & The Gang, having been involved with anti-drunk-driving efforts in New Jersey for several years, were named spokespersons for the state's anti-drunk-driving prog-

GETTING ENOUGH LOVE IN NASHVILLE Manhattan Records recording artist Piece A Dream, joined Shirley Jones in celebrating her #1 single "Do You Get Enough Love" a Capital/EMIA/Manhattan International Conferences in Nashville recently. Pictured from Cedric Napolian, Shirley Jones, Curtis Harper and James Lloyd.

HIGH PRIORITY

Bobby Womack explodes all over the country with his new hit single, "I Wanna Make Love To You," while retailers and radio stations are receiving his new album appropriately titled "Womagic." A major breakout is the multi-platinum selling New Edition. While their current single "Once In A Lifetime Groove" makes its way to the top of the charts, their new album "Under The Blue Moon" continues to show versatility with songs for all radio formats.

Programmers!!! Do you want your audience to display a reaction of listener's satisfaction? We'll, saturate your airwaves with Heavy D & The Boys' "Mr Big Stuff," Loose Ends' latest hit single "Slow Down" and The Controllers' latest, "Breakout The Love." Keep reading for more fresh cuts from MCA.

Ernie Singleton
Vice President/Black Music Promotion
MCA Records

Richard Mack
President
Catawba Records

Sandra Feva's "Here Now" is an out-
out smash record! Picking up heavy r
adds, this one in a lifetime ballad is re-
coming thru. Sandra is an outright star
has been well accepted by radio in the
and I think that this record will show the
cess of her future. Last week's release in
dan of Sandra's up tempo dance t
"Betcha," was very well received, almo-
immediately hitting London's Up and Co-
Chart. We are looking to drop "Betcha" in
U.S. and Canada by January or Marc
next year. Also up and coming for Cataw
the signing of new artist Wade Mar
Stay tuned for more.
THE BEAT

SIMPLY THE BEST—Eddie and an Holland, the Gershwins of temporary music, have an enviable track record of developing the careers of female recording artists. Name some such as The Marvelettes, Diana Ross, The Supremes, Martha and The Vandellas, Freda Payne, The N eycombs, etc., and you will be the recipients of the brothers totally some songwriting and production talent. Moreover, covers of their highly acclaimed compositions such as Barbra Streisand and Linda Ronstadt, making many is in between to include the likes of Dionne Warwick, Bonnie Raitt, Nicolette Larson... If the female dynasty goes on, will enter Heavy Traffic Stargazers 'V'. Eddie and Brian Holland were set in motion strategic musical nuances geared to propel yet another female to stardom...V. Algh 'V' comes walloped in the image of Heavy Traffic, her talent...through as being unique. Posed in a rare musical soul, the others feel 'V' is destined to give great heights. Considering an incredible track record in the industry, who is going to doubt the lands. To me, it is like that commercial, "When E.F. Hutton speaks, people listen," thus when the Hólands speak, write and produce music, artists and records score major commercial successes. The legend of the Ford's leadership over two decades... as their hit tradition continues with their release "Jealousy" by Heavy Traffic starring 'V' on Atlantic Records. Having propped many of the hit records often and produced by these brilliant brothers, they probably could produce a hit record with "me", sing. Just kidding gentlemen, I promise to stick with playing or writing about your brilliant works. I "will not" attempt to sing...except in my shower. Very seriously, it is great to know that your musical genius will once again be heard and enjoyed by the world. By the way, is it true that you will start your own record company in 1987?

MIKI'S SOIREE—Atlantic Records recently held an elegant affair honoring the multi-talented and lovely Miki Howard. This gala affair brought out the wha's who of Atlantic Records: vp/gm Sylvia Rhone, vp Paul Cooper, national promotion director Richard Nash, regional promotion director Marty Mack, etc. Other attendees included one half of the most prolific songwriting teams of our time Mr. Edward Holland at Hall and Holland. Also Richard Davis, president of Holland Group and their artist 'V', songwriters/producers Ker Johnson, Wilmer Ragan & Rich Cason, and programmer directors Pam Robinson at KACE, and Jeff Wyatt of KPWR. The guest list brought out representatives from the major industry publications as well as other record company executives. As one record executive said, he had to see how well the competition did for their artist showcase in order to be competitive in their future showcases. The affair was very well attended, and I might add that Mr. Howard's performance was nothing short of elegant. I can understand Sylvia's excitement about Miki's talent. This lady is destined to be a recording "Star."

STONG MESSAGE—Lamar Barry is receiving some very strong response to what seemingly will be his next single "You've Got To Keep On Hanging In There," from his debut album "There's Nothing Better Than Love" on TenthCRONCO Records. It seems that some friends were listening to this cut, and a local L.A. DJ heard the tune, liked it, and the word started to spread. That's all veteran promoter Ed Crawley, president of TenthCRO Records, needed to hear to send him off promoting this record everywhere that there is a turntable. Considering the great response, airplay and sales, that Lamar received with his first release, there is reason for the excitement over the follow-up single, particularly when that enthusiasm is shared by members of the world of radio. This could be the one that brings the enormous talents of Lamar Barry to the forefront of the music industry.

ODEREK IS UPFRONT—It was Keith O'Derek who single handedly cracked down on Los Angeles with the largest anti-drug campaign produced by any television station. "I personally feel celebrities have a strong influence on many individuals." So he began to call on various celebrities to be involved in this campaign. O'Derek was surprised at how many celebrities volunteered their time to the campaign that was conceived and executed in just two months. KHJ-TV (9) was very actively involved, providing time for airing of the announcements. Keith O'Derek, born and raised in L.A., was recently awarded for best musical video program for Group W Cable in the South Bay Cluster. He has received awards such as Model Search by 84, 1st runner-up, community service awards from KDAY Radio and the list goes on. You can expect more from this talented model, actor & producer.

PRESIDENT BUSBY—Jherl Busby, like many industry veterans who received their basic training for the music business through Stax University, was recently promoted to president block music of MCA Records. Busby, who is known and respected industry wide, not only scored major successes with Al Bell's Stax Records, but also with Casablanca and A&M, and is now the first black record executive to be appointed president of black music for a major label. Hopefully, this is just the beginning, wherein more record executives will be recognized and rewarded for their significant contributions to their respective labels, disregarding the fact that he is black, but realizing that the individuals are quite simply, good executives. Considering the increase of hit talent since Busby's arrival, and the lengthy list of hit records and artists that continue to flow from MCA, the promotion was certainly deserved. He is on an outstanding record executive. The word is MCA will reactivate the UNI Records Label to accommodate some of the hit product, because radio stations around the country are winds up playing "many" hit records on MCA, same as many os 9-10 records. These situations in the past have caused complaints from various radio stations and promoters, thus commencing the evolution of subsidiary labels. Having known Jherl Busby for many years, he always impressed me as a very secure person. He knows how to surround himself with the very best aggressive individuals he can find, which ultimately makes his job easier. Jherl, you certainly epitomize the self-assured executive that subscribes to the theory of working smart by surrounding yourself with the best. We at Cash Box solute and pledge our support to you and your fine staff of professionals. More power to you Mr. President!

Bob Long

CREATIVE CONCEPTS

ITY—DALLAS, TX
ATION—KKDA
D.—TERRI AVERY
ROM + OTION—KKDA is throwing their 15th annual benefit promotion entitled "A Child Is Waiting." Proceeds and gifts will be donated to The Black Adoption Council for the children in the Arlington area. The kids have been requested to send in their preferred gifts on paper for the station to broadcast. What a wonderful idea!
CASH BOX

The Music Times

COUNTRY

AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 118 Stations

100 Stations Reported This Week

No Place Like Home—Randy Travis—(Warner Bros.)
48 Adds

When You Gave Your Love To Me—Ray
Price—(Step One)
33 Adds

Baby's Got A New Baby—Schuyler,
Knobloch & Overstreet—(MTM)
27 Adds

Deep River Woman—Lionel Richie—
(Motown)
23 Adds

Countrified—John Anderson—(Warner
Bros.)
22 Adds

Killbilly Hill—Southern Pacific—(Warner
Bros.)
22 Adds

RETAIL

Cry Myself To Sleep—The Judds—(RCA)

Mind Your Own Business—Hank
Williams Jr.—(Warner Bros.)

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

Daddy's Hands—Holly Dunn—(MTM)

Love's Gonna Get You Someday—
Ricky Skaggs—(Epic)

Give Me Wings—Michael Johnson—(RCA)

Wine Colored Roses—George Jones—
(Epic)

REQUESTS

Cry Myself To Sleep—The Judds—(RCA/ Curb)

Give Me Wings—Michael Johnson—

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

Too Much Is Not Enough—The Bell
Brothers with The Forester Sisters—(MCA/
Curb)

Cowboy Man—Lyle Lovett—(MCA/Curb)

You Still Move Me—Don Seals—(EMI/
America)

 Hell And High Water—T. Graham
Brown—(Capitol)

HOT CUTS

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 Yo)
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 Honeymoon—(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>Raitation</th>
<th>Sales Rank</th>
<th>Video</th>
<th>Current Tour</th>
<th>Current LP This Wk.</th>
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<td>2</td>
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<td>1</td>
<td>Y</td>
<td>Y</td>
<td>Y</td>
<td>5</td>
<td>27-Don't Go To.../She's Mine</td>
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<td>Hank Williams Jr.-Mind Your Own Business-WB/Curb</td>
<td>3</td>
<td>10</td>
<td>1</td>
<td>Hot</td>
<td>3</td>
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<td>Y</td>
<td>Y</td>
<td>4</td>
<td>23-Montana Cafe/You Can't Judge A Book</td>
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<td>Lick Skaggs-Love's Gonna Get You Someday-Epic</td>
<td>4</td>
<td>11</td>
<td>12</td>
<td>Hot</td>
<td>6</td>
<td>N</td>
<td>Y</td>
<td>8</td>
<td>7</td>
<td>3-A Hard Row To Hoe/Love Can't Ever Get...</td>
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<td>Bellamy/Foresters-Too Much Is Not...-MCA/Curb</td>
<td>1</td>
<td>12</td>
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<td>N</td>
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<td>34</td>
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<td>5</td>
<td>The Judds-Cry Myself To Sleep-RCA/Curb</td>
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<td>9</td>
<td>2</td>
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<td>River Roll On/Workin' In The Coal Mine</td>
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<td>Reba McEntire-What Am I Gonna Do About You-MCA</td>
<td>11</td>
<td>10</td>
<td>4</td>
<td>Hot</td>
<td>41</td>
<td>Y</td>
<td>Y</td>
<td>6</td>
<td>7</td>
<td>No Such Thing/Till It Snows In Mexico</td>
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<td>7</td>
<td>Kathy Mattea-Walk The Way...Mercury/Polygram</td>
<td>8</td>
<td>12</td>
<td>10</td>
<td>Med.</td>
<td>10</td>
<td>Y</td>
<td>Y</td>
<td>36</td>
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<td>Mel McDaniel-Stand On It-Capitol</td>
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<td>22</td>
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<td>40</td>
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<td>Chain Smokin'/Just Can't Sit Down</td>
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<td>9</td>
<td>Michael Johnson-Give Me Wings-RCA</td>
<td>12</td>
<td>12</td>
<td>3</td>
<td>Hot</td>
<td>7</td>
<td>N</td>
<td>Y</td>
<td>43</td>
<td>2</td>
<td>Coal Me In The River/Hangin' On</td>
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<td>WQTE 30/27, WQPY 47/45, WQPY 36/33, WSGQ 47/44, WCCN 46/41, WSDS 41/34</td>
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<td>WQTE 30/27, WQPY 47/45, WQPY 36/33, WSGQ 47/44, WCCN 46/41, WSDS 41/34</td>
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<td>15 Gail O'diski-Please Have Your Number Changed-Door Knob</td>
<td>16 3</td>
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<td>16 Norman Wade-We And My Broken Heart NCR</td>
<td>18 2</td>
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<td>17 Tony McGIll-Ike An Oklahoma Morning Killer</td>
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<td>19 Perry LaPoinje-Chosen-Door Knob</td>
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<td>NORTH EAST</td>
<td>One Man Band</td>
<td>Moe Bandy</td>
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<td>Homcoming '63</td>
<td>Keith Whitley</td>
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<td>Gotta Have You</td>
<td>Eddie Rabbitt</td>
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<td>How Do I Turn You On</td>
<td>Ronnie Milsap</td>
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<td>It Won't Hurt</td>
<td>Dwight Yoakam</td>
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<td>SOUTHEAST</td>
<td>These Eyes</td>
<td>Beth Williams</td>
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<td>Partners After All</td>
<td>Willie Nelson</td>
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<td>Baby I Want It</td>
<td>Girls Next Door</td>
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<td>Baby's Got A New Baby</td>
<td>Schuyler, Knobloch &amp; Overstreet</td>
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<td>SOUTHWEST</td>
<td>White Christmas Makes Me Blue</td>
<td>Randy Travis</td>
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<td>One Of The Boys</td>
<td>Cheryl Handy</td>
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<td>Mornin' Ride</td>
<td>Lee Greenwood</td>
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<td>Straight To The Heart</td>
<td>Crystal Gayle</td>
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<td>Don't Bury Me 'Til I'm...</td>
<td>Johnny Paycheck</td>
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<td>It Won't Hurt</td>
<td>Dwight Yoakam</td>
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<td></td>
<td>Deep River Woman</td>
<td>Lionel Richie &amp; Alabama</td>
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<td>No Place Like Home</td>
<td>Randy Travis</td>
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<td>NORTH CENTRAL</td>
<td>Oh Darlin'</td>
<td>The O'Kanes</td>
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<td>How Do I Turn You On</td>
<td>Ronnie Milsap</td>
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<td></td>
<td>Stand On It</td>
<td>Mel McDaniel</td>
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<td></td>
<td>Someday</td>
<td>Steve Earle</td>
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<tr>
<td></td>
<td>Fire In The Sky</td>
<td>The Nitty Gritty Dirt Band</td>
</tr>
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</table>
A week we promised that the "No Bullet" dith would be rest in a very short time. We to deal with the subject, once or all, in this column.

Let's take a look at the comments we've received on the subject of no bullets or not bullets on the chart any meaning. Most of our re-

gistration stations are in favor of the use of bullets—or at least most of all extraneous bullets. Some don't care, one way or another, since the over-population of bullets in the country chart simply alized their significance, any-

resulting in a lookalike chart provides little real information.

any of the quotes had an almost similarity, with the idea of re-

"earning" (or being "deserv-

of) bullets being expressed ove-

rere:

record should definitely have earned its bullet."—Larry Tucker, 
O, Mineola, TX.

"everything can't have a bullet. If a thing has a bullet it doesn't tell anything."—Steve Holl, WTHI-

erre Haute, IN.

"I'm in favor of a record earning bullet."—Bob Wood, KUX-

os, NM.

"When a record has to earn its bullet, you get a better representa-

of what's happening."—Joel 

er, KROW, Reno-NV.

A bullet should be something special."—J.C. Siman, KFMS-Las 

as, NV.

A bullet should be used to signify a great and wonderful things hav-

ing to a record. It should not be used merely to mark the upward movement of a record."—Chris Tay-

lor, KIXZ-Amarillo, TX.

"A record should have to earn its bullet."—Nina Ryder, WDLW-Waltham, MA.

"Sometimes (a bullet) helps, and other times it doesn't matter at all."—Pete Brier, KFH-Wichita, KS.

"We've bullets) makes it more definite. Then a record has to be good to earn a bullet."—Joe Benson, KOF-

Saint Maries, ID.

"I'm in favor of records earning bullets."—B. Mitchell, KRRV-Alex-

andria, LA.

..."If records are going exceptionally well, then some recognition should be given to them. I've always felt there were too many of them (bullets)."—Henry Joy, WGTO-Cypress Gardens.

"The bullet system means nothing to me, although records with tremendous amounts of sales, heavy airplay, etc. should show something."—Wade Jessen, KSOP-

FM-Salt Lake City, UT.

A similar pattern of comments has been received from those on the re-

cord side of the fence, lending a cer-

tain amount of universality to the desire for a bullet system that highlights only the most outstanding in-

ners. Sound familiar? As we pointed out in this column a few months back, the original application of bul-

lets to the country chart (back in 1966) had exactly that intent.

As we have also mentioned in this column, the primary function of a trade magazine is to serve its industry. One of the best ways it can do that is to provide the industry with clear, concise and helpful information. And it is toward that end that we continue to put our best efforts, whether it be in the farm of such innovative strokes as the Music Times, with its comprehensive, in-depth analysis for individual records, or in the reinstating of certain basic values to the country chart.

With that in mind, the bullet is being returned to next week's country chart. Not en masse, or to the point that a bullet can spell the life or death of a record, but with great care and discrimination, highlighting only the most superior product, in terms of radia and audience acceptance.

So while the most outstanding mavers each week will be awarded bullets, other product—"average"—

UNSHARPING records—will not be shot to death in the process.

We might all like the new bullet methodology to the honor roll sys-
tem of our school days. While only a handful of students made the honor roll each marking period, the other students didn't necessarily flunk out for not making it.

In truth, the bullet, of itself, has absolutely no importance. The only thing about them that has impor-

tance is the amount and the value of information they provide. To that end, you might say, the bullets have been re-hired.

As long as they behave themselves!

Tom McEntee

THUMBIN' THRU MONTGOMERY—One of the stops on The Almost Brothers' recent radio tour was WLVI in Montgomery, where the nearly-siblings visited with the station's MD and PD.

Pictured (l to r): Mike Ragagno, AB; Greg Mazono, MD; Dr. Som, PD; and Steve Mosto, the other AB.

COUNTRY PROMOTION OF THE WEEK

DORADO, AR

KAYZ-FM—DAVE SEHON—MUSIC DIRECTOR

PROMOTION—MORNING SWAP SHOW

This promotion is a little different. It's not promoting the station as much as "good will toward men." In or-
der to help supply Christmas for the needy in El Dorado, the crew at KAYZ-FM are broadcasting a 'morning swap show' live from their parking lot, which happens to be located on the busiest street in town.

People drive through the station's parking lot between 7 and 9 a.m., bestowing a canned good, toy, clothes or whatever they can give, and in exchange receive a free cup of coffee. The show goes on all week, and then the goods will be delivered to the Salvation Army, who distributes the gifts to needy families.
YLPISTANTI—At 21, Clyde Beaver is p.d. and m.d. at WSDS-Ypsilanti. That's a pretty hefty accomplishment for his age, but Clyde did have a head start on radio—in more ways than one.

When Clyde was just a youngster (younger than he is now, that is), he used to entertain his family and whoever else would listen by imitating Bob Bobler. He'd use an imaginary microphone and practice his "announcing" for hours at a time, whether or not he had an audience. He also took a shine to Johnny Cash tunes, which he would sing with a great deal of time vocalizing. So you might say that Clyde always had an idea of what direction he wanted to take.

A high school internship program in his hometown of Livonia, MI, gave Clyde a boost, earning him credit and experience through a two-year stint at a station, whose call letters, he says, have slipped his mind (it's a competitor now, don't you know).

That experience really paid off when, shortly after commencement in 1983, Clyde began working for WSDS, and it wasn't too long before his natural broadcasting talent would help him move up the ladder to p. and m.d.

The freedom to play "whatever music the d.j.'s want to play," Clyde says, keeps the station going strong. "Nobody wants a computer or front office telling them what records to play," he adds. "What radio is all about is having fun and enjoying what we do."

Clyde admits to being a die-hard country fan ("Give me a Randy Travis or Ricky Skaggs anyday"). This preference is reflected in his playlist. He devotes 50 percent of airtime to artists who, he feels, made country music what it is today: Loretta Lynn, Honk Williams Sr., Ernest Tubb and others of the same ilk. "Radio is too neglectful of those people who made the country music industry what it is," he says admonishing. On the other hand, he says, "there are a lot of good artists out there that deserve airplay," and makes a point of giving new artists a chance on his playlist.

RENO—There's an old saying to the effect that, if you need a good worker to help get a job done, ask a busy man. By that line of thought, KROW's Joel Muller ought to be getting a lot of invitations to join work parties, as full as his dance card is now. Even though 19-year-old Joel has only been radiating for a wee bit over three years, he's managing to pack his days with at least twice that in terms of experience.

A rarity among most of the broadcasters we talk to, Joel actually always wanted to be in radio. (There goes our theory that everybody in radio got there by some sort of fluke.) Even as a toddler, he was greatly influenced by "Lough In" announcer Gary Owens.

In fact, he wasn't much older than a toddler when he landed his first radio gig. (Well, maybe 16 isn't a toddler, but he was still on his first razor blade.) A high schooler with his fingers in lots of pies, even then, (class president, candidate for West Point, honor society member with lots of scholarships available, etc.), he decided, after taking a ribbon in his first speech tournament, that money was even better than ribbons and radio stations paid people to talk. (Not much, maybe, but a buck is a buck, after all.)

Armed with that decision and a voice that had just finished changing, Joel took the opportunity of his 16th birthday to land a part-time announcing job at (now KJCY) in Mountain Home, AR. He stayed roughly a year before his family moved to Reno and Joel's chords moved to KOLO, where, part-time weekender, he became youngest radio voice in the city.

After high school graduation a short fling at college last year, he was on to KROW, and in February 1, year, inherited the m.d. slot. He inherited as the months went by, the service responsibilities as well as the commercial production chores, rem promotions director duties and a one-end air shift. (He didn't have even time for a 5-day air gig.)

We told you he's a busy man! He credits KOLO's Tony Thompson being very instrumental in "teaching large market radio," and his current Gary DeMaroney as being "my brother" and a major influence in radio-schooling.

All of his time in radio has been country stations and he feels the future medium looks bright. "We'll see more country stations with more numbers," a situation that will from "country music broadening the base" with such new artists as Reba McEntire, Southern Pacific, Lyle Lovett, Travis and the like, he says.

COUNTRY PROFILES

Clyde Beaver—Program/Music Director
WSDS—Ypsilanti, MI

High Priority

Our top priority this week is the Schuyler-Knablock-Overstreet single, the biggest out-of-the-box record for MTM since we started in business. Response has been terrific!

Judy Rodman continues her success with "She Thinks That She'll Marry," which is pulling heavy female phones.

Girls Next Door, with a great-sounding radio record, continue up the chart, also pulling good phones. And the Almost Brothers single continues to increase in airplay, making this the best effort yet from the boys.

Frank Leffel
Mercury/Polygram

The Statler Brothers' impact is noticeable, as "Forever" is the highest Country debut this week and is blowing out phones everywhere, immediately following airplay, it is destined to be one of their biggest numbers ever...

Donna Fargo is a smash where played, evidenced by super phones (WAMS, WLW, WHOO, KRAK, KRKT, just to mention a few.)

Receiving great comments and rave views from radio on Lynn Anderson's "Didn't We Shine" and Tommy Lee's "Let's Be Fools Like That Again."
FAMILY GOLD—A Celebration and presentation was held recently at the Universal City, CA offices of MCA Records in honor of The Jets’ debut self-titled LP, which was recently certified Gold. Shown during the presentation (l-r) are: Dr. Jerald Basky, executive vice president of acquisition and development, MCA Records, Irving Azoff, president, MCA Music Entertainment Group; Steve Meyer, senior vice president of promotion, MCA Records; Richard Palmese, executive vice president of marketing and promotion, MCA Records; Ernie Sington, vice president of R&B promotion, MCA Records. Rounding (l-r) are: Eddie, Rudy, Manso, and Leroy Wolfgan of The Jets.

MCLAIN ON BET—During a recent promotional tour, Philadelphia songstress Janice McClain visited the nation’s capital, where she appeared with Black Entertainment Television (BET) host Donnie Simpson in a segment focusing on her debut MCA Records album, “Passion and Fury.” Shown at the BET studios are McClain and Simpson.

AUTHENTIC—Reggae producer Dr. “Sir Coxonz” Dodd (l) and Ras label head Gary “Dr. Dreed” Hunteh (r) of the Ras corporate headquarters in Washington, D.C. to sign a deal beginning their joint venture. The Real Authentic Sounds of Stash. Also present was singer Peter Brooks who has recorded for both labels.

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

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<td>56</td>
<td>57</td>
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<td>59</td>
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<tr>
<td>KLYMAXX (MCA SP 3051)</td>
<td>ONE WAY XI (MCA SP 3052)</td>
<td>FULL FORCE GET BUSY 1 TIME (Columbia BFC 40071)</td>
<td>SHIRLEY MURDOCK! (Elektra 9 60444)</td>
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<td>44</td>
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<tr>
<td>WHISTLE (Select SP 31544)</td>
<td>DO ME BABY (MELISA MORGAN) (Capital ST 12434)</td>
<td>UNDER THE BLUE MOON (NEW TONEST) (MCA 9172)</td>
<td>QUIET STORM (FEAR IN BRESIA) (Elektra 60481)</td>
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<td>WILD AND FREE (DAZZ BAND) (K6315)</td>
<td>AFTER ALL (BOBBY BLAND) (Mloco 7479)</td>
<td>STREET CALLED DESIRE (KORE &amp; ANGELA) (Mercury/PolyGram 82446071 M 1)</td>
<td>THEATER OF THE MIND (MCA 915507)</td>
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<td>FRANTIC ROMANTIC (JASMINE STEWART) (Arts ALA 83995)</td>
<td>REACTION (REBECCA JACSON) (Columbia BFC 40064)</td>
<td>BIG &amp; BEAUTIFUL (FAT BOYS) (Stax SP 31510)</td>
<td>EMERALD CITY (TEE TAITE) (Eve 29031)</td>
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THE CASH BOX TOP 75 BLACK CONTemporARY ALBUM CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
### Music Video Most Added

**STRONG ADDS**

- **Sexy**—Klymaxx—MCA
- **Notorious**—Duran Duran—Capitol
- **C'mon Everybody Beat Box**—Big Audio Dynamite—Columbia
- Welcome To The Boomtown—David & David—A&M

### Program Adds

#### NIGHT TRACKS—Giles Ashford—Program Director—Los Angeles
- Duran Duran
- Klymaxx
- Bell Stars
- Pet Shop Boys
- C. Lauper
- A. Franklin
- H. Crey

#### CATCH 22—Jennifer Thompson—Program Director—Anchorage
- Georgia Satellite
- Simply Red
- L. Reed
- Y. Mahonek
- Kool & The Gang
- Hunters & Collectors
- General Public
- Rainmakers
- H. Hewett
- Housenartins
- J. Johnson
- P. Febron
- One To One
- Grapes Of Wrath
- Everything But The Girl
- M. Davis
- New Order
- Kraftwerk

#### HIT VIDEO USA—Mike Opelka—Program Director—Texas
- Ready For The World
- Black & Blue
- A. Giant
- Klymaxx
- E.G. Daila
- Eight Seconds
- B.B.S.
- A. Taylor
- Dead Or Alive
- Fishbone
- Big Audio Dynamite
- David & David

#### THE RECORD BUYERS GUIDE—Beth Comstock—Program Director—New York City
- Genesis
- Madonna
- Duran Duran
- A. Franklin
- Wang Chung
- B. Hornsby & The Range
- B.E. King
- C. Lauper
- G. Abbott
- Pretenders

### Video Programmer's Pick

- **PD**
  - Jeff Most
- **Program**
  - Top 40 Videos
- **Market**
  - National

#### Comments:
- Good old Lou returns as a hipster rapping away in his hot new clip by Z Big Z Big.
- Back to his old tricks turning magic in front of our eyes...what a combo.

### CASH BOX Top 40 Music Videos

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Format</th>
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<tbody>
<tr>
<td>1</td>
<td>The Way It Is</td>
<td>Bruce Hornsby &amp; The Range</td>
<td>RCA</td>
<td>W</td>
<td>0:57</td>
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<tr>
<td>2</td>
<td>Wild Wild Life</td>
<td>Talking Heads</td>
<td>Warnstar</td>
<td>L</td>
<td>0:58</td>
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<tr>
<td>3</td>
<td>Human</td>
<td>Human League</td>
<td>A&amp;M</td>
<td>L</td>
<td>0:57</td>
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<tr>
<td>4</td>
<td>The Next Time</td>
<td>Peter Cetera</td>
<td>Warnstar</td>
<td>W</td>
<td>0:54</td>
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<tr>
<td>5</td>
<td>I Don't Mean To Turn You On</td>
<td>Robert Palmer</td>
<td>Island</td>
<td>W</td>
<td>0:54</td>
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<tr>
<td>6</td>
<td>To Be A Lover</td>
<td>Billy Idol</td>
<td>Chrysalis</td>
<td>W</td>
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<td>7</td>
<td>Walk Like An Egyptian</td>
<td>Bangles</td>
<td>Atlantic</td>
<td>W</td>
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<tr>
<td>8</td>
<td>Jumpin' Jack Flash</td>
<td>J. Franklin &amp; Germs</td>
<td>Chrysalis</td>
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<td>9</td>
<td>The Rain</td>
<td>O. Jones</td>
<td>PolyGram</td>
<td>W</td>
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<td>You Can Call Me Al</td>
<td>Paul Simon</td>
<td>Warnstar</td>
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<td>Word Up</td>
<td>Cameo</td>
<td>Atlanta</td>
<td>L</td>
<td>1:16</td>
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<td>The Future's So Bright, I Gotta Wear Shades</td>
<td>T. B. &amp; O.S.</td>
<td>A&amp;M</td>
<td>W</td>
<td>0:54</td>
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<tr>
<td>13</td>
<td>Typical Male</td>
<td>T. Turner (Cubetone)</td>
<td>CBS</td>
<td>L</td>
<td>0:54</td>
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<tr>
<td>14</td>
<td>You Give Love A Bad Name</td>
<td>B. Johnson (PolyGram)</td>
<td>A&amp;M</td>
<td>W</td>
<td>0:55</td>
</tr>
<tr>
<td>15</td>
<td>I'll Be Over You</td>
<td>T. Core</td>
<td>Columbia</td>
<td>L</td>
<td>0:59</td>
</tr>
<tr>
<td>16</td>
<td>Don't Get Me Wrong</td>
<td>P. Wember (Germ)</td>
<td>A&amp;M</td>
<td>W</td>
<td>0:54</td>
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<tr>
<td>17</td>
<td>Love Will Conquer All</td>
<td>L. Howie</td>
<td>Motown</td>
<td>W</td>
<td>0:58</td>
</tr>
<tr>
<td>18</td>
<td>Stuck With You</td>
<td>H. Lewis &amp; The News</td>
<td>Chrysalis</td>
<td>W</td>
<td>0:58</td>
</tr>
<tr>
<td>19</td>
<td>Forever Live &amp; Die</td>
<td>D. Manawaves &amp; The Dark</td>
<td>Warnstar</td>
<td>L</td>
<td>0:57</td>
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<tr>
<td>20</td>
<td>Victory</td>
<td>B. &amp; The Gang</td>
<td>PolyGram</td>
<td>W</td>
<td>0:55</td>
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### CASH BOX Top 15 Music Videocassettes

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Format</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>Wham In China-Foreign Skies</td>
<td>Wham</td>
<td>CBS-Fox Music Video</td>
<td>7142</td>
<td>0:25</td>
</tr>
<tr>
<td>2</td>
<td>The #1 Video Hits</td>
<td>Whitney Houston</td>
<td>Music Video</td>
<td>6:2091</td>
<td>0:23</td>
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<tr>
<td>3</td>
<td>Stairing at the Sea</td>
<td>The Cars</td>
<td>Elektra Entertainment</td>
<td>40101</td>
<td>0:11</td>
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<td>4</td>
<td>MTV Closest Classics</td>
<td>Various Artists</td>
<td>Fresh Music Video</td>
<td>1043</td>
<td>0:35</td>
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<tr>
<td>5</td>
<td>The Ultimate Ozzy</td>
<td>City College</td>
<td>CBS-Fox Music Video</td>
<td>6:499</td>
<td>0:25</td>
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<tr>
<td>6</td>
<td>Dick Clark's Best of Bandstand</td>
<td>Various Artists</td>
<td>CBS/Fox Music Video</td>
<td>10298</td>
<td>0:26</td>
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<tr>
<td>7</td>
<td>The Video Album, Volume 1</td>
<td>B. Joel</td>
<td>CBS-Fox Music Video</td>
<td>6:190</td>
<td>0:25</td>
</tr>
<tr>
<td>8</td>
<td>Color Me Barbra</td>
<td>Barry White</td>
<td>CBS-Fox Music Video</td>
<td>5:5150</td>
<td>0:25</td>
</tr>
<tr>
<td>9</td>
<td>Riptide</td>
<td>Robert Palmer</td>
<td>Music Video</td>
<td>6:2036</td>
<td>0:23</td>
</tr>
<tr>
<td>10</td>
<td>Genesis Live—The Mama Tour</td>
<td>Genesis</td>
<td>Atlantic</td>
<td>5:5113</td>
<td>0:11</td>
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<tr>
<td>11</td>
<td>Some Great Videos</td>
<td>Depatchi</td>
<td>Warner Bros</td>
<td>5:3813</td>
<td>0:25</td>
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<tr>
<td>12</td>
<td>2 Live At Red Rock</td>
<td>U2</td>
<td>CBS-Fox Music Video</td>
<td>6:2036</td>
<td>0:23</td>
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<td>13</td>
<td>Madonna Live—The Virgin Tour</td>
<td>Madonna</td>
<td>Warner Bros</td>
<td>5:3815</td>
<td>0:25</td>
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<td>14</td>
<td>My Name Is Barbra</td>
<td>Barry White</td>
<td>CBS-Fox Music Video</td>
<td>5:5150</td>
<td>0:25</td>
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<td>15</td>
<td>Belinda</td>
<td>Belinda</td>
<td>MCA</td>
<td>4:4064</td>
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### The Cash Box Top 15 Music Videocassettes Chart is Based On Television Rotation At Various Stations And Networks.
CASH BOX TOP 40 VIDEOCASSETTES

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist/Producer</th>
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<tbody>
<tr>
<td>1</td>
<td>21 MIGHTY WAYS TO DIE</td>
<td>CBS/FOX Video</td>
</tr>
<tr>
<td>2</td>
<td>PINOCCHIO</td>
<td>Walt Disney Home Video</td>
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<tr>
<td>3</td>
<td>MURPHY’S ROMANCE</td>
<td>RCA/Columbia Pictures/FOX Video</td>
</tr>
<tr>
<td>4</td>
<td>THE CAGE</td>
<td>Paramount Home Video 6009/01</td>
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<tr>
<td>5</td>
<td>YOUNG SHERLOCK HOLMES</td>
<td>Amblin Est./Paramount Home Video 6170</td>
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<tr>
<td>6</td>
<td>GHOSTBUSTERS</td>
<td>RCA/Columbia Pictures Home Video 6 2043</td>
</tr>
<tr>
<td>7</td>
<td>CRITTERS</td>
<td>RCA/Sony/FOX Video</td>
</tr>
<tr>
<td>8</td>
<td>JANE FONDA’S PRIME TIME WORKOUT</td>
<td>RCA Video Productions/Karl Loomes/FOX Home Video</td>
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<tr>
<td>9</td>
<td>SANTA CLAUS THE MOVIE</td>
<td>Metro Goldwyn Mayer/FOX Home Video 1183</td>
</tr>
<tr>
<td>10</td>
<td>MY NAME IS BARBARA</td>
<td>CBS/FOX Video 9109</td>
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<td>11</td>
<td>IRON EAGLE</td>
<td>CBS/FOX Video 6160</td>
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<td>12</td>
<td>ALIEN</td>
<td>CBS/FOX Video 1495</td>
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<td>13</td>
<td>HIYA!</td>
<td>CBS/FOX Video 6159</td>
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<td>14</td>
<td>BODY HEAT</td>
<td>Warner Home Video 11473</td>
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<td>15</td>
<td>SPIES LIKE US</td>
<td>CBS/FOX Video 6159</td>
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<td>16</td>
<td>THE HOBBIT</td>
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<td>CLUE</td>
<td>Paramount Home Video 1980</td>
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<td>18</td>
<td>THE TWILIGHT SAGA</td>
<td>Columbia Pictures Home Video 6009/01</td>
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<td>19</td>
<td>THE HUNT FOR RED October</td>
<td>Columbia Pictures Home Video 6009/01</td>
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<tr>
<td>20</td>
<td>THE FRENZY</td>
<td>Columbia Pictures Home Video 6009/01</td>
</tr>
</tbody>
</table>

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

AUDIO/VIDEO

BILLION-DOLLAR VIDEO BREAKDOWN — The National Cable Television Association (NCTA) is reeling from its own estimation of what the latest (and last) FCC "must carry" ruling could cost. The ruling, which calls for special A/B switches for cable and on-air channel availability to be installed in all new, and some existing cable households, would cost the cable industry a whopping $1.4 billion. And that’s not including service costs! You can bet the NCTA is pumping up and down over this, especially since, according to their research, the switches aren’t likely to last until they become useful when “must carry” ends five years from now. Over that five year period, the cost of supplying the initial switches is estimated at $860 million. But the NCTA says it has “every reason to believe” that many of the switches (which are highly susceptible to corrosion) won’t be used during the five-year interim, and the cost of replacing switches that fail with age is estimated at another $539 million — both figures below industry’s standards. And that’s not all. A plethora of technical problems will accompany the switches, according to the NCTA. Reduced signal quality and noticeable interference will result from poor “isolation” of cable and on-air signals. Incorrect installation of the switches will pose a signal-leakage hazard that could even affect commercial airlines. Subscriber converter boxes will be temporarily damaged if the switches are left in the on-air position for any length of time, and, says the NCTA, the switches will also interfere with channel tuning, which means subscribers will have to re-tune a channel every time they switch from cable to broadcast. Armored with this new data, the cable association is currently seeking reconsideration of the FCC order.

Dweezil Zappa’s new album on Barking Puppies (the Zappa family label) has spawned its first single and video, a tune called “Let’s Talk About It,” sung by sister Moon. The video, which was directed by Ken Weizer and recently released to MTV, features a heffy array of stellar appearances, including Dweezil, sis and dad, plus, among others, Jane Fonda and Don Johnson (scratch mine, I’ll scratch yours). Dweezil plays guitar on a track from Johnson’s Epic. The band calls this as part of their video set.

SEDENTARY — From Playhouse Video in early ‘87, The Dollmaker, starring Jane Fonda.

HOME VIDEO REVIEW: Dr. Duck’s Super Secret - Pacific Arts Video - $39.95. The latest installment in Michael Nesmith’s “Television Parts” comedy concept is a primarily uncut ‘90-minute adventure in hilarity. Dr. Duck’s Super Secret is full of surprises, mostly because of its top-name guest talents. Among the regulars are, Whoopi Goldberg, Jimmy Buffet, Martin Mull, Rosanne Cash, Bobcat Goldthwait, Jay Leno and Garry Shandling. Nesmith’s secret formula for laughs is a mish mash of comedy shorts, some as brief as 5 seconds, with some music videos thrown in for good measure (clips from Rosanne Cash, Jimmy Buffet and The Coyote Sisters are seen). While many of the segments — music included — are anything but new, Nesmith’s format breathes new life into the older material. Lois Bromfield’s classic “Sorcery Girls From Hell” sequence seems new again sandwiched between newer segments. So do Whoopi Goldberg’s sensitive character sketches, variations of which she’s been doing for years. Jim Stafford’s musical tale of hangover anxiety is also familiar. But in the context of Nesmith’s Original Second Theatre and other original segments, the pieces (or “parts,” if you will) dovetail into a satisfying whole. For its sheer scope of entertainment, Dr. Duck’s Super Secret makes for lively, colorful, and generally hilarious home video viewing.

Gregory Dobin

THE RELEASE BEAT

Leading the pack from RCA/Columbia Pictures Home Video for January is The Karate Kid Part II, starring Pat Morita and Ralph Macchio. Suggested retail price is $79.95, Dolby Surround stereo VHS and Beta, with closed captions. Vestron Music Video releases Goldie & Creme’s “History Mix” to home video in January. The tape is a reissue of the famed video and recording duo’s best clips, featuring such artists as Sting, Eric Clapton, Status Quo, Boy George, Howard Jones, Frankie Goes To Hollywood, Asia, Graham Parker, Yes, Elton John, Duran Duran, The Police and Herbie Hancock. Running time is 18 minutes, with a suggested retail price of $16.95, VHS and Beta. Some Sony Video Software’s hefty January slate of releases are four music titles. They are Zoot Sims - In A Continental Mood, an hour-long program featuring the legendary sax man in performance segments ($29.95, VHS and Beta); Harvest Jazz - Airto/Flora Purim, a 60-minute concert tape of easy-listening jazz ($29.95, VHS and Beta); Saturday Night Specials - Breakin’ Metal Special, a 51-minute collection of lesser known heavy metal acts ($19.95, VHS and Beta); and More Women In Rock ($19.95, VHS and Beta).
New 12” Releases

FREDDIE JACKSON (Capitol V-15269)

CHUBBY CHECKER AND THE WILDCATS (Sea Bright PAL-7128)
Read You Like A Book (4:08) (Bright Sea/Fun Key — ASCAP) (T. Thompson) (Producer: B. Conrad)

MIDNIGHT STAR (Solar ED 5103)
Engine No. 9 (6:48) (Hip Trip/Midstar — BMG) (Gentry, Lovelance, Gentry) (Producers: R. Calloway, Midnight Star)

THE KINKS (MCA L3 17207)
Rock 'N Roll Cities (3:42) (Publisher Pending) (D. Davies) (Producers: D. Davies)

B.B. KING & FREDDIE PAYNE (R.I.S. IRS 23706)
Got It All (4:42) (Gold Foreward, adm. by Blackwood — BMG) (R. Darber, E. Wayner) (Producer: M. Lloyd)

B.B. KING & FREDDIE PAYNE Featuring FREDRA PAYNE (R.I.S. IRS 23706)
CASH BOX COUNTRY MAKERS

Title, Artist, Label, Number, Distributor
- = CASH BOX Country Disc
∴ = Platinum (RIAA Certified)
□ = Gold (RIAA Certified)

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<th>Distributor</th>
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<tbody>
<tr>
<td>1 THE TOUCH</td>
<td>Alabama</td>
<td>RCA</td>
<td>5649</td>
<td>L O</td>
</tr>
<tr>
<td>2 STORMS OF LIFE</td>
<td>Hank Williams Jr.</td>
<td>RCA</td>
<td>3530</td>
<td>W C</td>
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<tr>
<td>3 CARRIERS, I</td>
<td>Alabama</td>
<td>RCA</td>
<td>5649</td>
<td>2 7</td>
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<td>4 CARRIERS, II</td>
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<td>RCA</td>
<td>5649</td>
<td>3 3</td>
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<td>5 TELL IT LIKE IT IS</td>
<td>Alabama</td>
<td>RCA</td>
<td>5649</td>
<td>6 27</td>
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<td>6 WHAT AM I GONNA DO ABOUT YOU</td>
<td>Alabama</td>
<td>Columbia</td>
<td>5649</td>
<td>7 7</td>
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<td>7 GUITAR TOWN</td>
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<td>RCA</td>
<td>5649</td>
<td>3 8</td>
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<td>RCA</td>
<td>5649</td>
<td>8 7</td>
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<td>RCA</td>
<td>5649</td>
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<td>Alabama</td>
<td>RCA</td>
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<td>Alabama</td>
<td>RCA</td>
<td>5649</td>
<td>27 11</td>
</tr>
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KENNY ROGERS—RCA 5633-1-R—(Producers: J.Graydon, D.Malloy, K.Mims, B.Bacharak, C.B.Sager)

This is quite a pair of albums: the king of contemporary country and one of its newer princes. For the millions of listeners who love Kenny’s love songs, here you go. Seven out of ten cuts are of that genre. Two dissenters — and definite stand-outs — are Dave Loggins’ “Anything At All” and the powerful, nostalgic “Twenty Years Ago.”
W
Title | Artist, Label, Number
---|---
33 SOMEDAY | STEVE EARLE (RCA 52190)
34 FIRE IN THE SKY | THE NITTY GRITTY DIRT BAND (Warner Bros. 7 28547)
35 RIGHT HAND MAN | EDDY RAVEN (BNA PB 51527)
36 STRAIGHT TO THE HEART | CRYSTAL DAVIS (Warner Bros. 7 28548)
37 YOU'RE STILL NEW TO ME | MARILYN COMERD WITH PAUL DAVIES (Curb/Cap B P 5163)
38 IT SHOULD HAVE BEEN EASY | THE WRITERS (Curb/Cap B 5203)
39 MIDNIGHT/SUNSET TOWN | SMITH/HEARTS OF THE BROWN (Capitol/Curb 38 0625)
40 STILL IN THE PICTURE | LEON EVELSON (MTM CRC 115)
41 DON'T BURY ME 'TIL I'M READY | JOHNNY PAYCHECK (Mercury/Polygram 888-0818)
42 MORNIN' RIDE | LEE WILSO (Capitol/Curb 38 06415)
43 AT THE SOUND OF THE TONE | JOHN SCHNEIDER (Curb/Cap B 5204)
44 ONE MAN BAND | MOE BANDY (BNA PB 52041)
45 ME AND YOU | DONNA FARRG (Mercury/Polygram 888-0917)
46 I CAN'T WIN FOR LOSIN' YOU | EARL THOMAS CONELY (Capitol/Curb 38 0613)
47 SHE'S GONNA BE SOMEBODY'S BABY | LARRY STEVE RUDY; THE GATLIN BROTHERS (Capitol/Curb 38 0652)
48 TOUCH ME WHEN WE'RE DANCING | ALABAMA (Curb/Cap B 52047)
49 LITTLE DOLL | THE RENDALLS (RCA 52063)
50 WHEN I'M FREE AGAIN | ROBBY WILLOW (Capitol/Curb 38 06145)
51 PARTNERS AFTER ALL | WILLIE NELSON (Capitol/Curb 38 06539)
52 THESE EYES | BETSY WILLIAMS (Curb/Cap B 52048)

CHARTBUSTER
53 FOREVER | THE STALLER BROTHERS (Mercury/Polygram 888 2193)
54 BABY'S GOT A NEW BABY | SCHEFFLER, KNORRICH & OVERSTREET (MTM B 7254)
55 WICKED WAYS | PATTY LOVELACE (MCA 52069)
56 KILLIBILLY HILL | SOUTHERN PACIFIC (Warner Bros. 7 28554)
57 YOUR LOVING SIDE | BUCK BAKER (Mercury/Polygram 888 1337)
58 NO PLACE LIKE HOME | CHARITY BLOOM (Warner Bros. 7 28552)
59 COUNTRYFIED | JOHN ANDERSON (Warner Bros. 7 28502)
60 OLE ROCK AND ROLLER (WITH A COUNTRY HEART) | KEITH STEGALL (Capitol/Curb 38 06148)
61 DON'T LET IT GO TO YOUR HEART | BILL HAM (Warner Bros. 7 28552)
62 LET A LITTLE LOVE IN (TENNESSEE SATURDAY NIGHT) | ROCKIN' N RHYTHMS (Longhorn LSR 1001)
63 EASY DOES IT | FRANK MALCHI WITH DAVID RUCKER (Arista APS-004)
64 DEEP RIVER WOMAN | LIONEL RICHIE (Motown 187191)
65 WHEN YOU GAVE YOUR LOVE TO ME | BAY PRICE (Doo 51 301 346)

CASH BOX COUNTRY SINGLES
December 13, 1986

ALPHABETICAL LISTING ON INSIDE BACK COVER
NASHVILLE CHATTER

The Maggie Cavender Roof has been postponed until February due to the fact that three of the key figures involved discovered that they could not rearrange their schedules in order to attend.

CHIT CHAT: Johnny Paycheck, we’re pleased to announce, is out of the Mercy Medical Center in Redding, and—at press time—was resting at Merle Haggard’s residence in the Northern California town. Paycheck collapsed on Saturday, Nov. 29, during his 16th concert in 16 days. According to his manager, Charles Emmerson, exhaustion was complicated by emphysema and bronchitis...A Special Musical Salute to Dean Dillon, sponsored by the Spring Music Fest ’87 committee, will take place on Dec. 15 at 9:00 p.m. in the Music Row Showcase Club in Nashville...Independent recording artist Marcia Lynn had a nice surprise recently when Waylon Jennings stopped by the studio where she was recording. After spending three hours not listening to the tracks she was putting down, he gave her approval, saying that he would like to work with her some time.

RADIO NEWS: Country Radio Broadcasters, Inc. is requesting material from stations for demonstration and display during the Country Radio Seminar, scheduled for Feb. 19-21, 1987 in Nashville. Deadline for the items is Friday, Jan. 9. For further information, call Frank Mull, (615) 327-4488...The radio shuffle took place recently at a couple of CB reporting stations. GM Ken Fearnow of WOW-Omaha appointed Gene Bridges p.d. of WOW AM and FM, while former WOW man, Chris Collier, moved over to KTOM as p.d. of both the AM and FM sides. Other newcomers appointed by Community Pacific Broadcasting Board Chairman David J. Benjamin to KTOM’s staff are Charles W. Banta as GM, Bob Sherry to Station Manager, Jef Iler to assistant p.d./m.d. and Buddy Wheeler is production director...WWW/Detroit’s afternoon jock, Sharon Foster, is now morninging with Chuck Santoni following a mix-up, according to the station, when both showed up for the same shift and discovered that they worked pretty well as a team...It’s Christmas time in the country (radio country, that is). United Stations Programming Network will air the Country Six Pack special “Christmas Around The Country 1986” Dec. 20-25. Meanwhile, the Weedeck Radio Network announced the availability of a new 12-hour country special, “A Weedeck Country Christmas,” hosted by Ron Martin, which can be programmed into the hours and minutes, has six two-minute stops for local sales...On the Nashville front, NEJA past president Stacy Harris will represent ABC Radio News in Music City. Her duties will include writing and producing segments of the daily series, “Today’s People.”

“COUNTRY TV: Alex Harvey ("Hell And High Water," "Delta Dawn") just completed taping a new CBS television series called “Houston Knights,” on which he will be a regular guest star.

Valerie Hansen

EASY DOES IT

Tim Malchak
(With Dwight Rucker)

CASH BOX TOP 100 — #3
CASH BOX INDIE CHART — #5

1025 17th Ave. S.
Nashville, TN 37212
(615) 327-2227
JENNIFER WARNES—Famous
Blue Raincoat—(Cypress 661 111-1)-Producers: C.R. Beck, J.Warnes)

Yes, country music has expanded its
domains, but no, it hasn’t enlarged
even enough to annex Cohen as yet. Don’t
get me wrong—Warnes does a great
job, the poetry herein is magnificent,
and there’s no denying the power of
“First We Take Manhattan.” Just don’t
be misled by the release of “Ain’t No
Cure For Love,” it’s one of two vaguely
country cuts on the LP.

INDIE FEATURE PICKS

T L. LEE with Kathy Walker (Compleat CP-164) A Silent Understanding
(4:06) (Thrag—BMI) (T, L. Lee, Edra) (Producer: T. Blixseth)

T. L. gets some quality help from Walker on this full ballad that’s a
Christmas cross-over duet.

BILLY D. HUNTER (Axbar AX 6049-A) Snap Your Fingers (2:48) (Atlantic
Opryland—BMI) (A. Zanetis, G. Martin)

Songs like these should be re-cut every few years just because. You’ll snap
fingers, bob your head, and maybe even shuffle a bit when Billy D. does him

WORTH MENTIONING

LEO RICHARDSON (Tamara TA 109 AA) It’s Been One Of Those Days
ELAINE JARVIS (Roto No. RN 1029) Every Time We Touch
BARTON FARLEY (Horganew U-17458 M) Thinkin’ & Drivin’
OGDEN HARLESS (Cypress CYP 8515) It Ain’t Country
OZZIE OSMENT (Grats GR 103186) I’m In Love

CHRISTMAS RELEASES

MASON DIXON (Premier One P.O.R. 107) A Down Home Christmas
TIM MALCHAK (Alpine APS-005) Christmas Is For Kids
DAVE PLUMMER (Cypress CYP 8516) It’s Christmas Everywhere
J.C. WEAVER (Wild Turkey WT 7721) I Hope You Have A M Christmas
JACK ELTON (RCI R 2401) Jingle Bell Rock

MISCELLANEOUS RELEASES

MARSHA LYN (Electric ER-1017) Helping Mama Bring The Groceries
RAY JENNINGS (K-Ark K 1334) Grace Land Tour
RAY LANSBERRY (Comstock COM 1655) Heartache Remover
KENNY ANTCLIFF (Timestar TS-2388) Cold Day In Love
GRIZZ SAWBUCK (Fresh Squeezed FS 4501) Big Ole Easy Chair
THE KING & KELLI (Le Cam LC 81677) I Love A Rainy Night

THE EVER-ENDURING EVERTRE—Leon Everette (center) celebrated his 25th
year as a major recording artist and songwriter in the indy market in 1986 on the same label (Orlando) that he first hit with back. Everette spent four years with RCA and two with Mercury before his managers ran
out of money and the label went belly-up. Everette signed with Orlando earlier this year. Promoting his recent single on Nashville Now, Everette is
also on the set with Tompall Glaser and Nicolette Larson.

INDIE LP REVIEW

JENNIFER WARNES—Famous
Blue Raincoat—(Cypress 661 111-1)-Producers: C.R. Beck, J.Warnes)

Yes, country music has expanded its
domains, but no, it hasn’t enlarged
even enough to annex Cohen as yet. Don’t
get me wrong—Warnes does a great
job, the poetry herein is magnificent,
and there’s no denying the power of
“First We Take Manhattan.” Just don’t
be misled by the release of “Ain’t No
Cure For Love,” it’s one of two vaguely
country cuts on the LP.

Alabama Honors
Music Makers
(continued from page 28)

ALABAMA has expanded its
horizons with three new releases
that offer a glimpse into the
world of country music and its
influences.

The three albums—“Ain’t
No Cure For Love,” “Christmas
Songs,” and “Christmas
Makers”—each showcase the
talents of Alabama’s most
popular musicians and
songwriters.

“Ain’t No Cure For Love”
delivers a mix of
up-tempo and
slow numbers,
highlighting
Alabama’s
ability to
accommodate
a wide
range of
styles.

“Christmas Songs”
features a
variety of
Christmas
themes,
including
“Silent
Night” and
“Hark! The
Herald
Angels
Sing.”

“Christmas Makers”
focuses on the
musicians and
songwriters who
have contributed
to Alabama’s
country music
success.

The albums are
available
now at
independent
music stores
across the
country.

HAPPY HOLIDAYS

The staff of Cash Box
wishes you and your
family a joyous
Christmas and a
happy New Year!

J.C. WEAVER
Double Exposure

“On The Run”
WT 7720
(Shipped to Radio
on 11/12/86)

Distributed By:
FISCHER AND LUCAS INC.
1618 16th Ave. South
Nashville, TN 37212
Phone (615) 292-3611

“I Hope You Have A
Merry Christmas”
WT 7721
(At Radio Stations Now)

WATCH FOR THE NEW ALBUM
BY J.C. WEAVER
TO BE RELEASED SOON!
Produced by Jack Brown & J.C. Wea
at WTM Studios in Clearwater, FL

Cash Box December 1, 1986
CASH BOX TOP 30 INSPIRATIONAL ALBUMS

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<td>BAVNDRASS, PAUL SIMON, ED-HAWKINS, ANDRAE CROWN</td>
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<td>DAVID MELEE (Myth 701 68468-4)</td>
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<td>PETRA (Star Song 7-102736-0)</td>
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CASH BOX TOP 30 SPIRITUAL ALBUMS

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<td>17 BLACK AND WHITE IN A GREY WORLD</td>
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<td>LESLIE PHILIPS (Myth 701.66406-6)</td>
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<td>AMY GRANT (Myth 701.664068-5)</td>
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<td>19 FOR GOD AND GOD ALONE</td>
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<td>STEVE GREEN (Sparrow 1128)</td>
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<td>ROB FRAZIER (Light SPN 7-11570066-6)</td>
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<td>21 LIVE AND LEARN</td>
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<td>PAUL SMITH (DaySpring 4139)</td>
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<td>22 SHADOWLAND</td>
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<td>23 KALEIDESCOPE</td>
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<td>KEITH THOMAS (DaySpring SPN 7-0414689-0)</td>
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<td>CHRISTIAN (Eaton Reunion 7-10101321)</td>
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<td>25 IMMORTAL</td>
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<td>ROBY DORE (Good News 701.812110)</td>
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<td>27 COMMANDO SOZO</td>
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<td>DEGAYMEN AND KEY (Benison/Pow-er Disc 0779)</td>
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<td>GREG K. V. WERZ (Moody 6646)</td>
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<td>29 KINGDOM SEEKER</td>
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<td>TWELPA FORD (Brother SPN 7-006362-5)</td>
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<td>30 SOMEBODY’S BROTHER</td>
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<td>SCOTT WISELEY BROWN (Sparrow SPN 1112)</td>
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GOSPEL LP REVIEWS

PHIL DRISCOLL — The Spirit Of Christmas — (Benson RO-2308) — Producers: P. Driscoll, K. Pen nell, L. Goss
If the right one don’t get you, the left one will—if Phil’s rough, R&B voice doesn’t capture your attention, his mastersh ip of the trumpet surely will. Whatever your favorite style of Driscoll music, there’s plenty of it to enjoy. Starting with his soulful rendition of “Joy To The World” and continuing through the surging power of the self-penned (with Lari Goss) “A Star Is Born” and “Shepherd’s Song” to the brilliancy of “O Holy Night.”

CARMAN — (A Long Time Ago...In A Land Called) Bethlehem — (Power Discs PWRO 1086) — Producers: J.A. Schreiner, Greg Nelson
Leave it to Carman to come up with a unique musical Christmas tale featuring almost every “sound” around! The first side of the album spins a traditional yarn using beautifully done carols, segueing into original selections and interspersed with fireside biblical narration. The flip side really is one, with a different theme and a wide variety of musical styles, from the title song (a Christmas rock ‘n’ roll) if there ever was one, to the break-dance feelin’ “Jesus Is,” the choir-like “I Feel Jesus” and a 50’s hopper, “Celebrating Jesus.”

AMY LAVELLE — Stay For Awhile — (Reunion 1121) — Producers: P. Driscoll, K. Pen nell, L. Goss
If the right one don’t get you, the left one will—if Phil’s rough, R&B voice doesn’t capture your attention, his mastersh ip of the trumpet surely will. Whatever your favorite style of Driscoll music, there’s plenty of it to enjoy. Starting with his soulful rendition of “Joy To The World” and continuing through the surging power of the self-penned (with Lari Goss) “A Star Is Born” and “Shepherd’s Song” to the brilliancy of “O Holy Night.”

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GOSPEL BODY BITE

OAK RIDGE BOYS are re- 

on their Gospel roots for a 

iday Cinemax special, “Gospel Ses-

Everybody Say ‘Yah!’” A few 

other performers scheduled are 

Vondrell, Paul Simon, Ed- 

Hawkins, Andrae Croun-

Their Own: Jim Murray, 

ly of The Imperials, is releas-

LP in early ’87, titled “Chris-

Another former Imperial-

ler Terry Blackwood, who 

ad singer for the group for nine 

Family Music: Reunion Re-

is releasing “Prism Blue” in De-

the first product in a new series 

designed to target the pre-teen market 

and their parents. The series combines 

traditional children’s song lyrics with 

adult/contemporary arrangements, 

and the first single is (what else?) “Jesus 

Loves Me.” ...New Appointment: 

Dan Johnson has been appointed Se-

ior Vice President of Corporate Devel-

opment for Word, Inc. Formerly Senior 

VP of A&R and Marketing in the re-

 cords/music division, Johnson will now 

be initiating new opportunities of 

growth and development for the entire 

company.

Amy Lavelle

DONNA STAY FOR AWILE—Amy Grant and director Jack Cole are shown 

location during the filming of Grant’s new video, “Stay For Awhile.” Cole has just 

he Nashville-based Scene Three, a full service film and videotape production compa-

Los Angeles affiliate.

December 13, 1986

27
COIN MACHINES

FOR SALE: GAUNTLET 4 Player $1895, RING KING $1935, LODE RUNNER $575, PACER POKER $665, CHILLER $1695, KONAMI GT $1895, JAILBREAK $125, ARMS WRESTLING $795, PURCHASE $675, CHOPPFLISTER $1095, MAJOR LEAGUE $1495, GRIDIRON FIGHT $1395, ROB ROY $1795, ROBERT E. LEE $1795, KITS: BALSVENTE: NAME THAT TUNE $195, STOMPIN $295, GIMME A BREAK $165, STOCKER $125. PLEASE CALL FOR PRICES ON KITS AND BOARDS. ALL NINTENDO KITS INCLUDING GOLF, TENNIS, EXCITEBIKE, PINBALL, HOGANS ALLEY, DUCK HUNTER, SUPER PURCH OUT ANY MACHINE RIDER, CALL EDDIE OR ROSE IN SALES, OR LEP OR HAROLD IN PARTS FOR REPAIRS. Call or write NEW ORLEANS NOVELTY CO., 3030 No, Armond Road, Metairie, LA 70002, Tel. (504) 888-2800.

SEEBURG Jukeboxes and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Ball machines, Videos, Shuffle Alleys and your specific requests are our Command. JUKEMUSIK and Games, Box 262, Hanover, Pennslvania 17331—Telephone (717) 623-7205.

DISTRIBUTORS/OPERATORS for Canadian made coin operated Counter Top Games and Electronic Scales. High quality and reliable products. Send your name, address, and name of manufacturer. Contact ASTRO VISION INC., 145-9 Bentley Ave., Nepean, Ont., Canada K2E 6T7, Tel: (613) 226-7915.

AUCTION...December 6...11:00 AM, Hanson Distributing Co., 24020 Gibson Drive, Warren, Michigan 48089. Phone: (313) 756-6500. Over 100 Pinball, Video, Phonographs & Pool Tables. Consignments Welcome.

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CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum as 1 word at a time. CASH or CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT encosed with your order your classified ad will be held for 10 days. NOTICE: Classified Advertisers Outside following issue pending receipt of your order (check or cash). USA add $.70 (for postage and subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you desire. All words beyond 40 will be billed at a rate of $5.00 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office.


JUKEBOX OWNERS—Sell your used 45 turntable machine, We will pay cash for any quantity. Records or sleeves, A's 2249 Cottage Grove Cleveland, Ohio 44118 (216)323-0175.

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CONTEST

COUNTRY MUSIC "STORVING ARTIST CONTEST"—Judged by Darlene Austin, Tillman Franks, Mayf. Nutter. For details and sample copy INDIGUS BULLET Trade Magazine, Box 1464-CA, Jacksonville, TX 75766.

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SIGHT-READ WITH CONFIDENCE! Finally, an innovative, step-by-step program for keyboard players that really works. "Super Sight Reading Secrets" (book) is guaran- teed to help both professional and amateurs alike. Only $9.50, postpaid, (CA residents add $2.50 tax) to: SOUND FEELINGS PUBLISHING, Suite 40-C, 2466 Walnut St., Newhall, CA 91321. Dealer inquiries invited.

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ACCOUNTING HEADACHES, Call (818) 506-0546.

SWORDWRITE

SONGWRITER'S MONTHLY LETTER, 1625 N. Wilcox, #494 wood, CA 90028. For current issue $1.00. Every Songwriter should have it.

SONGWRITERS: MillionSeller wholesale ducer, 29 years in industry, international contracts, now accepting contracts for up and coming artists. Major outlets (SILVER PROFESSIONALS) PLEASE write for information, submit samples. DHON Derrick Horsa Organ Co., Box 2848, Key Largo, Florida 33037, USA 807-354-3717 or 305-613-5276. A Recording Music, 88 Hampton Road,Forest Cen- ONU, London, England 534-3715.

Gregory Abbott

(continued from page 11)

thing Abbott credits to his Antiguan dad) so that, investment bankers or no investment bankers, he won't be teaching English at some university in the foreseeable future. My music," he says, "is largely to entertain. I am not what I don't really get. It's just a groove, to make music, terms of preaching or giving messages. I just want get you a good sound, in terms of music. My music, I want to keep it's what I do. I guess by tempera- ment I'm a teacher, even now, in terms of helping people, aspiring artists, if they have some obstacle they're trying to overcome in terms of their penetrating the business to help people, I get a great kick out help people with their successes as much as I move out of my own. But music is what I now, and it's a full enough life that I'll keep my interest.

THE REICH STUFF — Steve Re

(continued from page 11)

minimalist composer, recently celebrated 50th birthday with a BMF luncheon. (For- mally): Barbara Petersen, BMF ass' y, con- sic; Roch; and Frances W. Preston. E. and CEO.

Cash Box, December 1, 1989
in the Nov. 8 issue of Cash Box of an interview with Ron Colucci, raiser operator who has been in this industry for 12 years. Ron's outlook on this is how business has been over the past decade and to feel the different types of games that are available. That was only the 1 of Ron's story and Cash Box is present Part II, in which the discussion is future plans and needs for the game arcade.

OK: You've been very active in a community affairs. Tell us how you start and what are the benefits as on them to be.

OLUCCI: Actually, it's been very hard to do anything because I don't think the industry join any organizations. However, I started realizing just how important involvement is on a person-as professional level. Everybody comes more together on these issues, regardless of what business are in, but specifically for the business. We've worked hard to get something going, but we've really made some of the nicest people. I've met so far. There is no line of business sense. There are so many options about our business. In my case, along with the fact that some people still owned the door to Game Town but really believe that inside there's a red room, with teenagers hanging around very hard to drape those is my industry. The Game Town is as many other arcades do not have all I element of some years ago. It isn't exist here and I'm personally by the fact that some people still own my business, my industry, in such a type.

BOX: It would be easy to say that of thinking doesn't exist any more, really existence. The Game Town is, as many other arcades do not have all I element of some years ago. It isn't exist here and I'm personally by my business, my industry, in such a type.

CC: Don't get me wrong. I've also done good things happen because of are not in and the way I run it. For there's a church in the area that received gift certificates every year. Two boys. To receive a gift certificate for a community leader, he's bringing his children to Game Town, is what makes everything worthwhile.

CASH BOX: Let's face it, not every arcade can get this close to the community it is located in. Have you been able to turn adversity around to your advantage?

OLUCCI: There are a number of ways to be involved. This is not an absentee-ownership business. Problems have occurred in this industry because so many individuals came in during the video hype years and thought that having an arcade would be a great sideline or a can't-miss scheme to generate large sums of money than playing the stock market. These people found out that there was more to the business than emptying overflowing cashboxes. But the legacy they left were thousands of poorly managed businesses that tended to color the legitimate, hardworking people who was on the floor from the beginning.

CASH BOX: Recognizing all of the hardships, what's the secret of your longevity in the business and what advice can you offer other operators who might be up against the same obstacles you've encountered?

OLUCCI: Well, there is really no single formula for success, but you have to like what you're doing. I love this business. When I first got into the arcade business, I was almost like a kid being put into a candy store and being told to enjoy everything. I have loved pinball machines for as long as I can remember. So it was fortuitous for me to have the opportunity to get into a business I always loved as a player. Getting back to community involvement, my original reason for becoming active was to help my business, but eventually, that all turned around and I was glad that I did get involved, not just for my business but also for myself and my family.

CASH BOX: You've branched into private parties in a big way at Game Town. Tell us about this aspect of your operation.

OLUCCI: I was fortunate because I started with two other partners who taught me a great deal about the industry. Irving Morris and Phil Eisman were in a valuable helping in getting to Game Town to where it is today. From the very beginning department, they built and ran the business, and we've changed a few things that would help the business. Birthday parties were something we discussed, and we started in on a very small level with a program we felt we could handle. Then we developed it and continued to develop it in terms of what people expect from a birthday party. We offer a package that covers just about everything. We have a private room, downstairs, which is situated near the front door of Game Town. In this special area, the games are on free play and we've set up various wall decorations. We supply all the party goods along with hot dogs and soda, and even cake if the parents want us to do the ordering. We also provide the children with free game tokens and let them run around the arcade a little bit, so the party is continued in the arcade. As all of the time and acre we've taken to put a successful program together, our birthday parties have become very popular. We hold the parties on weekends, after school, whenever the customer wants it, we'll make ourselves available. It's interesting to note that when we first started the average age was about 8 to 13 years old, but now it's come Continued 2. Game Town has been open for some of the big days and is something when it comes to celebrating their birthdays.

CASH BOX: With the parties and everything else going on, does the arcade benefit from other metamorphosis of sorts in terms of what Game Town is today and what it will be tomorrow. Would you go into this for.

OLUCCI: We need to move ahead if we want to continue to be successful, but I'm somewhat disappointed because it doesn't seem that we have equipment for 'the eighties' yet. The industry is moving in the right direction, but the pace has been slow. I would love to see mini-environments, may be taking up as much space as a pool table, with microphones where multiple players could compete together or against each other in a game with a contemporary theme. With respect to Game Town I'm taking steps to better control my own destiny and that of this operation. First off, I'm going to try out Steve Epstein (of The Broadway Arcade) and Roger Sharpe's pinball league concept beginning in December. I really think this is a good concept. We're also looking at the potential for generating increased income on my machines but, more importantly, to organize players around specific hours where we're open. There's also somewhat of a demand as well as recognition for being the best. It's worked for bowling and I think it's a natural for pinball and I am surprised that it's taken so long for someone to get the concept off the ground, but Steve and Roger have a complete package and program that I can easily follow and maintain. In addition, however, is a major renovation I'm planning for Game Town. As I said before, a smart operator has to hedge against those cycles when business from games might not be the best and what we're going to create here is something that will play off the appeal of the games, but also bring in new customers. By the spring, Game Town will not only offer a place for parties and games but also a setting for the whole family where they'll still exclude pinball machines but also have an arcade with novelties like hot dogs and hamburgers, but also salads and eventually, if all goes well, breakfast. America's eating habits have changed and so are the places where one goes to eat. I think it's a market of the same size. I will bet all how many times can you go back for the same sandwiches and other offerings? At Game Town we hope to capitalize on this new wave of eating establishments and provide a limited menu with daily specials where the entire family can find something to eat.

Another element of this plan is to incorporate the feel of an old ice cream parlor where we'll have the newest blends and concepts in this food for our clientele. There will be a deck on the outside of the existing building, with tables and umbrellas for dinning outside, so that Game Town can be a place for everybody to go.

In the final analysis you have to do more and work harder to stay ahead in this business. And that's what I'm prepared to do. I believe in arcade games and also some of the new ingredients I'll be adding to my location. It's something that every serious operator has to face sooner or later; which is how to take advantage of the inherent appeal and fantasy of coin-op games and go one step further. Until the games catch up to the tastes and demands of the next generation. I want to ensure that my business will be there, getting better and better.
Cash Box Tours The AMOA Expo ’86 Exhibits

Wurlitzer’s Jerry Reeves (l-r) and Bill Carnahan of State Sales in Richmond pose at a familiar looking jukebox. This year’s model is appropriately called the “1015 One More Time.”

Surrounding the popular “Arkaneol” kit, which was a feature attraction in the Romstar exhibit are Messrs. Yasuki and Suzuki with Rene Lopez (l) and Joyce Kaehler.

Williams’ pin designers Barry Oursler (l) and the legendary Steve Kordel (r), in their exhibit where “Pin Bot” proved to be a hit of the show.

C.A. Robinson’s Leah Bettelman has the distinction of being chosen for a special “coinwoman” award at Williams’ pre-convention meeting. Pictured with her are son, Ira and Williams’ Joe Dillon, who did the honors.

Lots of redemption equipment was shown at Expo, to the tune of maybe 17-20 or more displaying this product category. Here you see Grayhound prexy Carmen Ricci (l) Dennebell at the “Skill Crane.”

Ohio op Frank Provenza (c) is another Expo regular who hasn’t missed a show in years and around he was accompanied by crew members (l-r) Burt Manning, Dean DeCarlo, Devenza and Joe D’Silvester.

CIRA's Joe Cirelli (2nd from right) with team members Dave Yudikowitz, Bob Geshuna, Neal Rosenberg, Simon Dettl and Art Warner amidst the array of redemption equipment featured in their Expo exhibit.
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