Happy Holidays from Cashbox Radio Report! Our staff would like to thank all of our industry sources for their 1986 support. We are now gearing up for an even better 1987, as The Radio Report returns with the most in-depth research available anywhere. Wishing you all the best for the New Year...Cashbox Radio Report

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SINGLES
78 WITHOUT YOUR LOVE — Toto — Columbia

ALBUMS
76 UNDER THE BLUE MOON — New Edition — MCA

Top Pop Debuts

POP SINGLE

#1 EVERYBODY HAVE FUN TONIGHT
Wang Chung
Geffen

B/C SINGLE

#1 GIRLFRIEND
Bobby Brown
MCA

COUNTRY SINGLE

#1 CRY TO MYSELF
The Judds
RCA/Curb

JAZZ

#1 TUTU
Miles Davis
Warner Bros.

COMPACT DISC

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

WINNER'S CIRCLE

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

BRUCE SPRINGSTEEN & THE E STREET BAND LIVE/1975-85
Columbia

BRUCE SPRINGSTEEN & THE E STREET BAND LIVE/1975-85
Columbia

JUST LIKE THE FIRST TIME
Freddie Jackson
Capitol

STORMS OF LIFE
Randy Travis
Warner Bros.

TO BE A LOVER
Billy Idol
Chrysalis

12" SINGLE

SHAKE YOU DOWN
Gregory Abbott
Columbia
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<th>CASH BOX TOP 100 SINGLES</th>
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**CASHBOX CHARTBREAKER WITHOUT YOUR LOVE (10/27/84)**

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**December 1984**

**ALPHABETICAL LISTING ON INSIDE BACK COVER**
WHY THE LAST 12 MONTHS HAVE BEEN 1 GREAT A&M YEAR
Japan Rejects Record Industry Plea For Home Taping Curbs

By Stephen Padgett

LOS ANGELES—Record company executives from America and Europe meeting with representatives of the Japanese consumer electronics industry could not come to an agreement on the controversial issue of an anti-home taping "chip" last week in Vancouver, British Columbia.

The Electronic Industry Association of Japan rejected pleas from representatives of the recording industry to install a lockout device in new digital audio tape (DAT) machines that would prevent consumers from taping commercially recorded music. The DAT machines, which will hit the consumer market place as early as the first quarter of 1987, pose a serious threat to the viability of pre-recorded music, according to members of the recording industry. DAT can reproduce master-quality sound matching that of the compact disc. DAT cassettes are about half the size of conventional audio cassettes. "The meeting failed to reconcile sharp differences on whether to shield copyrighted sound recordings from master-quality home taping facilitated by DAT", according to a statement issued by the Recording Industry Association of America (RIAA).

The record industry hoped that the Japanese would cooperate in supporting legislation to be brought before Congress that would require manufacturers of DAT to install the copyright protection chip to prevent home taping.

In a statement released Thursday, December 11, Shoichi Saba, chairman of Toshiba and chairman of the EIAJ, said, "The electronics industry is moving toward an era of all-digital products. To cripple or delay one of the key elements of this era simply would mean less growth, less progress and a poorer environment for consumers and the industries that serve them."

The RIAA already insists that home taping siphons $1.5 billion in revenues from the record industry annually. The advent of the tonally perfect digital taping process makes home taping now a real threat to record manufacturers.

Schochi rejected this reasoning by record company representatives, stating, "We believe the digital audio recorder, like every other consumer electronics product, will be used wisely and responsibly by consumers to the benefit of the hardware and recording industries alike." It is the electronics industry opinion that the most aggressive home tapers are also the largest consumers of pre-recorded music.

The record industry representation was in the one-day meeting by executives from WEA International, Capitol Industries EMI, and Nissan Records.

Smith Appointed Vice-Chairman, Chief Executive, Capitol-EMI, Berman Appointed President

LOS ANGELES—Capitol Industries EMI, Inc. has formally announced the appointment of Joe Smith to the post of vice chairman and chief executive, and David Berman to president, effective February 1, 1987. Smith reports to Capitol EMI chairman of the board, Bhaskar Menon, while Berman reports to Smith. Both will be based in Los Angeles.

Smith

Smith is a Yale graduate, and former chairman of Elektra/Asylum/Nonesuch Records and president of Warner Bros./Reprise Records. With his acceptance of the Capitol EMI offer, Smith resigned his position as the first paid president of NARAS, just six weeks after his election.

Exclusively other than Berman reporting to Menon will be Manhattan Records president prima Luna, Vail, EMI America Records president Jim Mazza, Capitol Records president Don Zimmerman, Angel Records president Bob eggen, and vice president and staff assistant Hal Posner.

Berman

Berman is a graduate of Harvard Law School, and a former partner in the law firm of Mitchell, Silberberg & Knupp. He has been with Warner Bros. Records since 1976, most recently as senior vice president, business affairs.

Executives reporting to Berman will be Bob Brown, vice president, human resources and administration; Ralph Cousins, vice president, technology development and manufacturing, magnetic products; Charles Fitzgerald, president, finance; Ed Khoury, president, magnetic products; Richard Lyttleton, president, Capitol/Canada; Bob O'Neill, vice president and general counsel; Lee Simpson, vice president, manufacturing and operations, recorded music products; Dennis White, executive vice president, group record services; and Fred Wilkins, president, music publishing.

The Year In Review '86: Of Legal Problems And Boxer Sets And Benefits Galore

By Lee Jeske

NEW YORK—For the music industry, 1986 may be remembered as the year of the court, the jury box, and the alleged theft of various wrongdoings were released almost as quickly as compact discs. It will certainly be remembered as the year the CD took hold—really took hold—and the year of the Bruce box. Executives were on the move at a brisk pace in '86, and companies came and went with unusual alacrity—there were a whole lot of shake-ups going on. And the music industry continued its giving ways: with new benefits raising money and consciousness and old benefits reaping in some additional green.

On the legal side of things, NBC Television opened a seamy can of worms early in the year with a report linking various independent promoters to organized crime. Labels panicked, dropping their indices; indices panicked, scuffling to pay their bills. Mafia connections were also mentioned as Roulette Records president Morris Levy was arrested, along with Roulette controller Howard Fisher, and charged with extortion and racketeering. Probes of possible payola and strong-arm tactics in the music business were said to be well under way in New York, Los Angeles, Newark, Cleveland, Miami, and Philadelphia.

"See You, Sue Me," may resound as an '86 theme. Solar brought a breach of contract suit against Electra/Asylum and Warner Comm.; Sugar Hill named MCA in a $240 million suit claiming "concerted participation in fraudulent, illegal, and corrupt activities" regarding the sale of the Checkers/Cadet catalogues; MCA filed a $10 million suit against Scorpio Records; the RIAA filed a suit to try to keep Tower Records from reaping in parallel imports (that was later settled) and then saw to it that the largely scheme in which Dharmawani was duly convicted and sentenced (two year suspended sentence and a $100,000 fine). And the Dead Kennedys were charged in L.A. with distributing harmful material to minors, thanks to a questionable poster containing with their "Frankenchrist" LP.

Congress had music in its ears this year—in fact, the RIAA announced it was moving to D.C. next year to get close action. Home taping—and, in part the dreaded approach of Digital Tape recorders—had the record label in arms. To that end, a Senate subcommittee approved home tape legalization in the spring and held a hearing on recording equipment. In a bill was introduced in the Senate to that DAT recorders include "copy-encoders. Earlier this month, the companies and the RIAA headed to court to meet with representatives of Japan based manufacturers, who, in effect told the guys to jump in the lake. But the RIAA is the only music industry watching in astonishment this year, as BMI and ASCAP used their uphill battle to protect blanket licensing deals with broadcast that was joined in front of the Judiciary Committee in the spring. Everyone's surprise, the PMRC was through most of '86, but, just before mas was reared their heads once naming 15 '85 albums that they serve warning stickers.

On the companies on the go side, men bought up all of RCA Records' E.G., a move that was finally signed, and delivered just last week. Not cor, RCA offered its employees "volu lay-offs" in the fall as part of an effort by its staff; an effort that, apparently, may some success. Also rolling along was (continued on next page)
Ray, Goodman & Brown

Take It To The Limit

Features the first single "Take It To The Limit"* produced by Rahni Song for Orpheus Productions executive producer Beau Huggins management: Hush Productions
1986 Was A Stormy Year In Video

By Gregory Dobrin

LOS ANGELES—1986 was the year in which the home video industry further reassessed the nature of the business. A new dollar, and music video clips received their first bad ratings as programming. It was a year of belt tightening in corpor- ate America. As the company’s name was changed to high-end titles and less music video empha- sis from record companies.

1986 saw continued dominance of MTV in the cable music video market. As has become the norm in recent years, the chan- nel was continually in the news. Where 1985 saw several competitors to the throne, in 1986, no one challenged the MTV music machine. In fact, the empire one no one expected the ratings services.

Early in the year, A.C. Neilson told a significant drop in the MTV national ratings. For the first time since the channel’s de- but at the dawn of the decade that its ratings didn’t grow, and the findings became a mat- ter of dispute for the 24-hour music channel, who claimed unrealistic demographic repre- sentation as cause these numbers. In August of 1986, the channel an- nounced plans to implement a new viewer- ship monitoring service, the AGB National Television Monitoring Service’s “Peoplemeter,” beginning in September of 1987.

Word of a ratings lag for MTV, whatever its validity, seemed to represent a general sense of negativity concerning music video in much of the record industry. Top executives, including CBS’ Al Teller, ques- tioned the role of music video in selling es- tablished acts. Though denied by insiders, rumors of video cutback in the companies’ business models. For the first time, its inception as a major promotion- al music video clips began to look less like the artistic commodity of the past. And the expensive projects item many had always thought they and a discretionary one at that. overexposure and “video burnout” discussed. Costs soared. For many record industry, the music video moon seemed to be nearing its end.

Meanwhile, the MTV Video Awards made a splashy showing in Los Angeles and hookups from other cities. Warner Bros.’ A-Ha was bid winners, walking off with several aw- areness prizes.

In August it was learned that MCA works Inc. president Robert Pittman blazed in the 24-hour cable music scene. The new MTW Video Records would have MTV in 1987 to pursue many other uses, including a new re- cord label, with MCA and MTV per- mitted. In December, key MTV figure, senior vice president of music programming Les Geldof, announced he would also be leaving his post to join Pittman in his new venture.

The effectiveness of video ex- citing, boosting sales of music configurations gained a key issue in the early 1986, and the music industry contin-

(continued on page 35)

DAT Conference

CBS (International and Sony Group, Japan), Chrysalis, PolyGram International and Warner Pioneer. In addition, representa- tives from the RIAA were also present, in- cluding Stan Gorickov, president, and Jason Berman, general manager of the delegation that included representatives from Sony, Toshiba, Matsushita, Hitachi and JVC.

The record industry response came in a statement from Neshi Erturgen, president of the International Federation of Phonogra- ph and Videogram Producers (IFPI), who released a statement expressing their constructive response that would be sensitive to the rights and career needs of our artists, our songwriters and our companies. In- stead, we found these concerns unheeded and the makers of DAT will ignore our copyrights. In the long run, long consumer music lovers will suffer.”

The recording industry, while the wa- tions of the Copy-Code chip leg- islation by the U.S. Congress and the Eu- ropean Economic Community. However, it is likely that this legislation will pass the first DAT machines hit the mar- ket. Currently, the tariff is 35 percent tariff in the United States new machines until the issue is resolved.

The Copy-Code technology was oped by the CBS Technology Center. Copyrights are encoded during mastering. Inability to authorize home copy- equipment containing the Copy-Code.
Thanks for a great year

Van Halen
Arista Announces Restructuring Of Pop Promotion Department

LOS ANGELES—Don Tennon, Arista Records’ senior vice president of marketing and promotion, has announced the restructuring of the label’s national pop promotion department. Heading up the overall pop promotion efforts under this new alignment is Rick Bisceglia, who has been named senior director of national singles promotion.

The position of national singles director is being taken on by Jeff Backer who, in addition to being involved with radio at the major market level, will act as liaison between the field and the New York office. Backer was director, East Coast promotion.

Joan Lawrence has been named Arista’s national director of adult contemporary promotion and trade relations. She will direct all of the label’s efforts at A/C radio, and will continue to liaison to the trades on a day-to-day basis. Lawrence was previously the label’s director of national secondary promotion.

Bisceglia

Bruce Schoen has been promoted to national director, Top 40 secondary promotion, from his position of director, adult contemporary promotion. He will deal with top 40 stations at a secondary level as well as interact with the Arista field staff.

Named to the newly created position of National promotion coordinator is Maureen Guinan, who will assist the field in areas that relate to promotion and contacts with other Arista departments.

Making the announcements Tennon said, “I take real pride in the new national leadership of our promotion department, and feel that we now have in place a team with strength down the line. Rick started out four years ago in A/C promotion and has been a tremendous asset to Arista.”

EXECUTIVES ON THE MOVE

Hubbard

Appointed — Eliot Hubbard has been appointed vice president, sales and marketing, Epic/Portrait/Associated Labels, CBS Records Direct, according to Ray Anderson, senior vice president, marketing, E/P/A. Hubbard was director in the same capacity for the East Coast offices of E/P/A since 1978. Before joining CBS, he served as a member of the admissions committee of the School of Visual Arts, was a founder of the Renzo Strauss night club in New York and was head of public relations for Crawford

Vallet Moves — Miki Vallet has been promoted to divisional vice president, and promotion and administration for Capitol Records Group Services, previously was formerly director, administration for the label and to report to L. White, executive vice president, Capitol/EMI/Manhattan/Angel. She will be responsible for supervising the areas of music research, customer advertising, alternative marketing, subscription services, department records and administration, and alternative college marketing. Since joining Capitol in 1983 Vallet has served in a variety of positions in the music and market research departments.

Surdi Appointed — Deborah Surdi has been appointed U.S. product manager, RCA Red Seal, according to newly appointed director of U.S. sales and marketing, Peter Elliott. She was previously appointed director of national/retail promotion and moved to RCA Red Seal in 1980 as assistant to the director of marketing.

Bermingham Promoted — John Bermingham has been promoted to senior vice president, sales and marketing, for Sony Magnetic Products Company. He has been with Sony four years ago as vice president of sales and marketing. Prior to this, he was with Vestron Video and Warner Bros. Telev.

Stephen Minsky has been named director of publicity. Prior to joining, he was president and CEO of Richard Simmons.

Quartararo Appointed — Phil Quartararo has been appointed to vice president of national promotion for Virgin Records, U.S., according to managing director, Jordan Harris and Jeff Ayeroff. Quartararo joins Virgin following his position at Arista Records, where he served as vice president, national singles promotion. Prior to that, he was vice president of national promotion at Island records.

Steele Promoted — George Steele has been promoted to vice president of marketing at Pacific Arts Video, according to Robert Feen, resident Steele served as the Pacific Arts in 1984 as director of marketing. He will develop ancillary market and sales and oversee distribution of Overview, the first magazine on video cassette covering the home entertainment industry.

Porter Promoted, Publicity Realignied — Richard Porter has been appointed vice president of media for MGM, according to Gregory Morrison, president of worldwide marketing for MGM Pictures, Inc. A fifteen year veteran in the entertainment advertising field, he joins from Bozell, Jacobs, Kenyon & Eckhardt, where he served as VP, management supervisor. He has been associated with such firms as Ogilvy & Mather, Universal Studios and Jack Wollman, Inc. Wollman, J. Walter Thompson and Wells, Rich, and Green. In a realignment of the G&M marketing division, publicity and promotions director, Dawn McElwain has been named director of national publicity, Brett Dicker has been advanced to director of national promotion, and Claudia Gray has been promoted to director of broadcast promotion.

Vestron Video Promotions — David Ray has been promoted to telemedia manager and Karen Keasler has been promoted to manager, sales administration. Other appointments include: Paul Jasko and Tim Bumm to telemedia representatives, Su Corbin to sales administration coordinator, Scott Davidson to sales administrator, and Kimberly Kelly, Kimberly Walter and Michelle Noel to administration.

Two Join Sparrow — Beth Driver has been appointed as international man for the Sparrow Corporation. She will act as a liaison between the Sparrow Corporation and Sparrow’s foreign distributors and suppliers in international markets and sales. Michelle Buskirk has joined the publicity department as a publicist.

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“BEST NEW FEMALE SINGLE ARTIST”

“BEST NEW MALE SINGLE ARTIST”

GOLD SPACESHIP MANAGEMENT

CONGRATULATES THEIR CLIENTS ON A GREAT FIRST YEAR!

With Love,

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Penny Muck
Burt Stein
Ron Stone
With the joining of the Westwood One Radio Networks and The Mutual Broadcasting System the dream became a reality - for us and you - because what we have you get: the best of everything. In programming and audience.

More than 5,000 stations strong, we are by far the largest source of exposure on American radio. We bring the Music, News, Concerts, Sports, Talk and Major Events of America to America...and the World.

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Westwood One continues to dominate the field of Entertainment and Special programming. We present more Music, Interviews, Concerts, Countdowns and Big Events than anyone (over 30 regularly scheduled programs a week and 40 specials a year). And we've revolutionized the world of Music Marketing with our Media-Driven concepts.

From the heights of our ratings to the depths of our resources: We dream; We innovate; We achieve and deliver...the best of everything!

*Radar 32, Volume 2 (Fall 1985) Mon.-Sun., 6 AM-12 MID.
DEAD YEAR IN REVIEW

For the best way to sell music video to a channel, while using it to promote records, priced compilation and concert videos he stands in force this year, but still it's made as a large sales dent as expected. Home video stocks dropped in 1986, and illness was felt when several of the IRS announced cutbacks, and at least company, Video Associates, dropped together CBS/Fox Video announced all-tight in November that it would result in the closing of its West Coast Video and Playhouse Video offices and laying off of several staffers. This fol-
ding an announcement in October from Columbia Pictures Home Video, a ir music product, which said it would on its MusicVision staff at the end of the year and absorb its music video tasks within.

Despite these ominous moves, said to be to increased competition for “quality” and corporate shifts of focus, video and sales remained strong for many labels. The largest record/video store

HOMETOWN BOYS MAKE GOOD—A hometown party was recently held in honor of MCA recording act Boston at the Allegro On Boylston restaurant to celebrate the release of the band's LP, "Third Stage.". The album includes the singles, "Amends" and "We're Ready." Pictured at the celebration are (l-r): Joe Diorio, Radio WELM (CT), Brian Felix, Radio WFRF (MD); Bob Bittens, Radio WQZ (MD); Steve Backette, Radio WQFM (PA); Brad Dolga of Boston, Gestion Von Krause, Radio WGR (NY) and Randy Hock, East Coast album promotion director, MCA Records.

RCA/Ariola Red Seal Int'l's Emerson Looks To Future

By Chrisy Ivey

LONDON — After his first career in organiz-
ing prestigious British festivals, and a sec-
ond with London Artists managing James
Galway, Michael Emerson has embarked on
this third career. He has become president of
RCA/Ariola Red Seal International with respon-
sibility for all the company’s product and mar-
ting strategy.

While sipping mint tea in his London of-
ifice, Emerson talked about his new position:
"It all happened quite spontaneously.
The job became available when I was look-
ing for a new direction. It's a three year con-
tract, and I've had to come from London Artists — it would have been an invidious position. James Galway is con-
tacted to RCA and I will remain his execu-
tive producer. His touring is set for the next three years anyway.

"I am looking for musicians with distinc-
tive personalities so that they can be pro-
 moted on television and be instantly recog-
nizable to the public. Too many people
have been snobbish about classical mu-
ic and have imagined the music may speak
for itself.

"Julian Bream has been with the label for 27
years. He is not only a brilliant guitarist,
he is a very appealing person. The business
has changed so that it is a business of per-
onalities. The classical business finally has
admitted that, as with the pop business, it is
the personality that counts.

"We are about to record the complete
Beethoven symphonies, but I wouldn't do it
with Joe Boggia. I am doing it with Andre
Previn because I think he is one of the most
visible, reputable musicians there is.

"I think we can earn big numbers in the
jazz market because that's been long ne-
eglected. We've also done a deal with Irish
folk group the Chieftains. They have done
an album with James Galway and a televisi-
on program to accompany it called In Ire-
land. Television is such an important tool.

"I hope we’ll get through to younger peo-
ple. The children of the baby boom are now
in their 30s and looking for a different kind
of music. I think there's a huge market to
meet. We can lead them into classical and into
a wider appreciation of all kinds of music.

(continued on page 17)
**Beatles Collector Offers $750,000 Collection To Star Fab Four Museum**

By Lee Jeske

**NEW YORK —** My Beatles collection has been valued at about $750,000 and as far as I'm concerned, I would be more than happy to give that away to the first group of reputable businesses, perhaps a corporate sponsor, who can present to me a firm plan for putting together a permanent place to all the people who love the Beatles and the '60s to come and enjoy that again in a Beatles way. It's a labor of love.

“Not only would I be happy to give that away, but I would, on behalf of the band, go around the world and solicit, from the Beatles, their friends, family, and coworkers, comics, cartoonists, and anyone else to join us in this little black book of Beatles collectors around the world and get them all to donate something. Believe me, it's not a pipe dream.”

In the book, the screams of the fans, the music, the history, the stories, the experiences, the songs, the concerts, everything will be documented in this little book.

**IN-PARTING —** The replacements are in the studio finishing up their new Warner Bros. album with producer Jim Dickinson. The LP's due in early '87.... and Diana Ross will host the 14th annual American Music Awards, held January 25 at L.A.'s Shrine Auditorium... Happy Holidays, ya'll.

Gregory Dobrin

**Points West**

**DEAD KENNEDYS, R.I.P. —** San Francisco's Dead Kennedys were an integral part of the bay-area punk scene and managed to slug it out long after that sensibility got stilled or slide tracked. News of their final breakup, said to have been set in motion a year ago when guitarist East Bay Ray gave notice, wasn't much of a surprise, but bad tidings none the less. The band has been hobbled beyond belief over the past year — purveyors of creative excellence in the anti-art '80s. Was it the decade that got the best of them? Perhaps not, perhaps it was simply time to move on (let's not honor the thought-police "moralityists" with credit for the band's demise, shall we?). Suffice it to say they'll be sorely missed as a band, though Jello Biafra undeniably be busy on the West Coast circuit he's recently been playing and East Bay Ray's new band, an art-pop project called the Kage, has only begun to be reckoned with. A few words about the past year — purveyors of creative excellence in the melodic than the Dead Kennedys, but as intense, featuring poet-vocalist Bana Witt, who co-writes with Ray, drummer Andy Kaps (of New Orleans, bassman Mat Bernstein and keyboardist/back-up vocalist Bonnie Kirkpatrick (formerly of S.F.'s The Defectors and Jain). No recording projects have been announced as we go to press.

**Injuries —** Drunk drivers have plagued 415 recording act Until December of late.

**Indigestion —** Fans were sickened by the news of the Dead Kennedys' breakup.

**Instrumentation —** Did you see the Communards last week at the Palace? I counted 10 people on stage, and maybe double that many instruments. There was a cello up there for God's sake, and three violins. They used noise makers — lots of them — several of which must've been lifted from some cultural exhibit somewhere — shakers, rattlers, rollers. Boy hoody! They were serious about it, too, and ya know what? Believe it or not (I still can't believe it)... worked. In making it out to the Palace that evening, Points West never imagined we'd wind up listening to a big girl with tall hair sing "Senti-nal Journey" dressed in a low-cut floral print party dress with puffy sleeves and a crinoline. Totally the wrong aesthetic, not at all what we had expected (I no longer recall what that was, but this 'wasn't it. Jimmy Som-erville's sometimes crazy making Syl-ester-like vocals had already given us cause enough to reconsider our attendance at this particular show. But geeze-leweeeze, this band could have Sid Vicious humming "Lover Man" like a born again Billy Holiday. Some-erville's sideline vocalist, Sarah Jane Morris (of the above description), has a lower register like Cleo Laine's, and a surprising range to match. Somerville's maddening falseto makes a whole lot more sense on stage than it does on record. His delivery is genuine, not barry. He and Richard Cole's audacity in leading the band through 40's classics, 70's dis- co and assorted latin sounds (I mean like heavy, Spanish toreador stuff) with a medium of attitude but apparent be-lief, helped make this bold diversity work. The Communards have a charming refreshment because it has to do with honest musicianship, arrange- ments filled with excellent choices and a savvy, invigorating stage show.

**New Face of the Year**

In April, Cash Box featured an as yet unknown Manchester, England band called Simply Red in its weekly New Faces To Watch column. Three years ago, the "New Faces" feature has been an uncanny barometer of future trends and hit makers in the record busi- ness. This year alone, our savvy eyes (and ears), picked such prominent new chart phenoms as The Blonds Monkeys, L.L. Cool J, Outkast, Fine Young Con- nibles, Glass Tiger, Cinderella and Rob- Nievel.

But our feature on Simply Red was really on the money. Simply Red deliv- ered a glorious bit of jazzy pop in the form of "Holding Back The Years" that toppled up the Cash Box Singles chart. "Holding" debuted in Cash Box on April 12 at 80 bullet. In the succeeding weeks in marched up the charts until it landed in the Top Five on July 12. "Pic- ture Book," Simply Red's debut album for Elektra, had a similar run of fortune, finishing its chart drive at 13 on August 2.

What follows is an excerpt from the New Faces To Watch that we ran back in April.

Simply Red is rare. You don't often hear a Manchester, England band — fronted by Mick Hucknall sporting brill- iant red hair — sing such convincing soul. What's more, Hucknall, the key player in the Simply Red story, can at times be easily mistaken for one of his childhood favorites, Aretha Franklin.

Hucknall playfully put up his dukes at the suggestion he, a blue-eyed white boy from the north, would ever sound like one of America's best black female singers. But he admits to the influence, "particularly Aretha... I mean, I have most of her records for a start," he boasts.

There are many arguable sine qua

**Simply Red**

**For a soul singer. One is certain of con- viction. No one had the voice belonging to Mick Huck- nall could doubt his conviction. No one record- ing this voice writing its hand songs like "Come To My Aid" or "Old Red" has any trouble believing. Grammy means it. Hucknall looks up to James Brown in this respect ("I'm like someone like James Brown doin' it") and Hucknall stated, "He's just so convinc- ing, I can't believe the story words.")

"Picture Book" is stylistically char- acterized by Hucknall as "synthesis of the people I like to listen to, but I'll sound like none of them real. And this is the key. Hucknall and, five compatriots — Tim Kelly, Steve Richardson, Tony Bowers, Fritz Huhn, Charles Bowers — must’ve combined to elements that are at one familiar, yet in their hands become refreshingly new.

"All I've ever tried to do," plans Hucknall, "is make music that my people. I'd like to get out of the American music and get it accomplished and progressive album he added. So, in addition to posses- sing one of the great new voices on an stage, Hucknall also possesses a head. And these days, that is sin rare.
Bruce Springsteen's Hometown: The Story Of A Place

By Paul Iorio

ORK - Bruce Springsteen's story is not one of Freehold, New Jersey, his own. Freehold is a quiet place with a dreary face, a town with no rhythm, not rural nor urban. More than anything, it is responsible for shaping Springsteen's vision of America. In a 1972 interview, he stated his love for the E Street Band Live 1975/ (Columbia Records), and explored on seven albums. And it is a vision of America that first after first understanding old itself.

Ireland is Springsteen's America, Cape, high highway and half sky, full towns and fms, chrome-wheel fueled hemispheres on independent, high-hammed with broken heroes. D&H Home Of The Miracle Car, says, "The Biggest Little Ford Dealer In town." The B&O with the freeway, the language Spring- borbred. This is the land of refrains, fields behind the dynamo, of a train bringing long-distance salvation to the small town.

The back streets of Freehold, New Jersey, in a two-hued between a gas station parking lot. Outside his bedroom window, a big flamin' sign advertising the, regular, and lead-free at popular prices. If most of his songs involve cars, probably because as a child Spring- went to bed at night sleeping in a car that looked like a really small school. Springsteen didn't take to the St. Rose's Catholic training, as rings would later make clear. John, who signed Springsteen to Co- lumbia in 1973, said this was an event even from their first meeting. "I was enough to ask him whether he had anybody he'd want to date," said John.

The day I visited Freehold, there was an accident between a Toyota and a pick-up truck in front of the South Street house. A policeman arrived along with a tow truck in a scene that looked like a video for "A Wreck On The Highway" or "State Troop- er." Springsteen describes a motorcycle accident he had in Freehold when he was a teenager, in the "Live '75-'85" version of "Growing Up." "I was in a motorcycle acci-

1986 WAS something like 1963 or 1975 in that, amidst mainstream stagnation, there were signals from the fringes that a climatic change was in the winds. The Police's "The Bed's Too Big Without You," Sigue Sputnik's "Everything But The Girl, Buster Poindexter, The Ordinaires, and The Charlie Watts Orchestra," and albums like "The Inde-

East Coastings:

1986 WAS something like 1963 or 1975 in that, amidst mainstream stagnation, there were signals from the fringes that a climatic change was in the winds. The Police's "The Bed's Too Big Without You," Sigue Sputnik's "Everything But The Girl, Buster Poindexter, The Ordinaires, and The Charlie Watts Orchestra," and albums like "The Inde-

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CASH BOX JAZZ ALBUMS

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CASH BOX JAZZ ALBUMS

LIVE AT THE BROOKLYN ACADEMY OF MUSIC—The World Saxophone Quartet—Black Saint BSR 0095 (dist. by PSI)—Producers: World Saxophone Quartet

Another excellent album from the WSQ (the second is as many months). This one features dandy sax section essays its own music with characters:

A NICE PLACE TO BE—George Howard—MCA-5855—Producers: George Howard, George Duke

Howard's major label bow is a typically slick funk/fusion affair that should head directly to the top of the jazz charts.

GALLERIES—18-SOULFLY-1—Producer: Jonathan F.P. Rose

A beautiful record that shows cases Lake's fine contemporary writing and allows him to stretch out on alto, tenor, soprano, and flute.

MORE MILES...MORE STANDARDS—Butch Miles—Famous

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

JAZZ FEATURE PICKS

LIVE AT THE BROOKLYN ACADEMY OF MUSIC—The World Saxophone Quartet—Black Saint

This landmark album from the WSQ is a must-listen for jazz aficionados. The quartet's seamless fusion of smooth jazz and soulful R&B creates a mesmerizing listening experience.

NO MORE BOUNDARIES—Kenny Garrett

Garrett's saxophone virtuosity is on full display in this album, allowing him to explore a range of emotions and styles.

BLUES & BALLADS—Buddy Guy

A soul-stirring collection of blues and ballads that showcases Buddy Guy's blues guitar mastery and soulful vocals.

LIVE AT THE BBC—Keith Jarrett

Jarrett's live performance at the BBC captures the essence of his improvisational jazz style, offering a raw and intimate musical experience.

THE MUSIC OF JOHN COLTRANE—The Crusaders

This album pays tribute to the legendary saxophonist with a dynamic blend of jazz and funk, featuring the Crusaders' signature sound.

A NIGHT IN JAPAN—Miles Davis

A seminal recording of Miles Davis' music in Japan, showcasing his innovative approach to jazz and his ability to captivate audiences around the world.
INTERNATIONAL

K BUZZ

Sputnik drummer Ray Mayhew is threatening to pursue an acting career. He claims to have been offered a part in a new 
Vincent Price horror movie where he takes over the world from Vincent.

Kool Moe Dee’s “See the Doc” on Jive Records has had some very strange reactions. It’s quite obscure in its 
graphic imagery, but the message behind it is one of anti-promiscuity. He is using it to influence the British anti-
Aids campaign.

The Communards. It’s hard to be-
lieve that the Royal Albert Hall could be 
won over by Jimmy Somerville, the 
singing barked angel. But the Commun-
ards performance was one of the most 
uplifting shows I have ever seen.

The combination of tiny Jimmy
and his unnaturally high-pitched 
operatic voice and low wiggly 
Sarah Jane Morris and her deep, 
dark vocals is more than intriguing.

The inversion of the vocal roles 
mirrors their attempt to turn sexual stereo-
types inside out. The string section 
and the drummers are all females. Jimmy
sings like an angel, and Sarah Jane like 
his mother. They have a sparkly rapport 
that excites the audience.

Richard Coles on the piano directs us through a steamy pastiche of “So 
Cold the Night,” the poignant love song “C Minor,” dotty dance numbers 
“Don’t Leave Me This Way,” and 
seamy sambas like “La Dolores.”

To the disc. We were standing on Bond-
more, performed live at their Royal
brett Hall concert. It also features 
footage from the movie Terminator. Are
they too scared to compete in the sin-
ister chart?

CA/ARIOLA (continued from page 13)

the whole I think that New Age music is 
sublime. It has a very limited ap-
pearance because it does the opposite of bring-
out personalities. Windham Hill did that 
right thing — you can’t look over your 
shoulder at the disc and wonder what you 
to do is find new path, new directions. 
Ex stunt today’s trend and try not to react 
reality’s.

What I do in the future depends on how 
success I make of things now. Those 
events which fall tend to be 
short-lived. I’d like to think that I will make a great 
and I will get my contract renewed after three years. But all I can really do in three 
is to get things moving. Apart from any-
place I am creating an international divi-
where there has never been one before. 
Also, there was a Red Seal, which was 
vision of the US company, but it did not 
group of worldwide responsibilities.

Another one of our responsibilities is to 
Broadway cast albums and we are hop-
got a new one from Stephen Hillen.

Los Angeles — Edward C. Khoury, 
chairman of chief executive officer of Capi-
tol Records-EMI of Canada Limited an-
nounced last week that J. David Evans 
had tendered his resignation as president and chief 
executive officer and his directorship of 
the company. Evans had been with Capit-
ol for 18 years. Richard C. Lyttleton replaces Evans as 

president and COO. Lyttleton was Capitol/
Canada’s managing director since June of 
After periods of business on his own and 
with EMI Leisure Enterprises in the U.K., he 
rejoined EMI Music in 1976 where he was 
successively managing director, Finland, 
director International for EMI Records U.K.; 
and managing director, South Africa.

Lyttleton Replaces Evans At 
Capitol/Canada

TOKYO — Pony Canyon Corporation re-
ported first six-month results of fiscal year 
1986 (March 21-September 20). Revenues 
were up 33.3 percent to 22,374,000,000 yen 
($46,000,000). Records, which included CDs, 
were up 26 percent to 260,000,000 yen ($46,000,000), while pre-recorded cas-
settes showed an increase of 48 percent, up 
to 4,247,000,000 yen ($82,000,000). CDs 
separated from LPs amounted to 
2,150,000,000 yen ($13,400,000).

Japan’s Top Ten

Top Ten 45s
1. Waku Waku Saseete—Miho 
Kayakaya—King
2. Sayajo No Holy Night—Ryotaka 
Sagayama—Vap
3. May—Yukio Sayuki—Canyon
4. Kogarashi Ni Dakarete—Kyoko 
Koyumizu—Victor
5. Roppongi Junjouha—Yoko Ogin-
ome—Victor
6. Waza Ari—Ushirobuii Saseasaguchi 
—Can
7. One Day—Kawara Band—Victor
8. Ballade No Yumi Nureme—Shon-
entayi—Warner Pioneer
9. Believe—Misato Watanabe—Epic/
Sony
10. Monochrome Venus—Satoshi Ike-
da—Teichiku

Top Ten LPs
1. Alarm A La Mode—Yumi Matsu-
toya—Tochiba
2. 36.5°C—Miyuki Nakajima—Canyon
3. Alfalfa—Minayo Watanabe—CBS/
Sony
4. Beat Emotion—Boowy—Tochiba/
EMI
5. Time—Becca—CBS/Sony
6. Mona Lisa—Akiemi Ishigki—CBS/
Sony
7. Live 1975—Bruce Springsteen 
The E Street Band—CBS/Sony
8. Holy Night—Ayumi Nakamura— 
Homing Bird
9. Acre—Sent Ooe—Epic/Sony
10. Cafe Bohemia—Motohara Sano— 
Epic/Sony

Japan

Alfa Records reported its second half fis-
cal year results. Business was off 15.5 per-
cent, down to 1,734,000,000 ($10,800,000) 
over the comparable period last year. LPs 
were down 49 percent to 696,000,000 yen 
($4,570,000). CDs were the bright spot for 
Alfa, increasing 108 percent up to 
699,000,000 yen ($4,370,000). Pre-rec-
corded cassettes went the way of the LP, 
losing ground by 22 percent, down to 
324,000,000 yen or $2,030,000.

England’s Top Ten

Top Ten 45s
1. Sometimes—Eraume—Mute
2. Final Countdown—Europe—CBS
3. Caravan Of Love—Housemartins 
Go Discs
4. You Take My Breath Away— 
Berlin—CBS
5. The Rain—Orr “Juice” Jones—Def 
Lace
6. Each Time You Break My Heart— 
Nick Caramen—WEA
7. French Kissing In The USA—Debbie 
Hart—Chrysalis
8. Shake You Down—Gregory Abbott— 
CBS
10. Living On A Prayer—Bon Jovi— 
Vertigo

Top Ten LPs
1. The Whole Story—Kate Bush—EMI
2. Now That’s What I Call Music 8— 
Various Artists—EMI—Virgin
3. Hits 5—Various Artists—CBS
4. Every Breath You Take—The Sin-
gles—The Police—A&M
5. Top Gun—Soundtrack—CBS
6. Slippery When Wet—Bon Jovi— 
Vertigo
7. Bruce Springsteen And The E Street 
Band Live 1975—CBS
8. Through The Barricades—Spandau 
Ballet—KReformation

England

Silk And Steel—Five Star—Tent 
Melody Maker Chart

Glass Box December 27, 1986
FOGELMAN TO RECEIVE AWARD — The American Jewish Committee, a national pioneer human-relations agency dedicated to the protection of civil and religious rights of Jews here and abroad, and advancing the cause of improved human relations for all people, founded in 1906, will honor Lou Fogelman, president of Show Industries, at a dinner-dance to be held at the New York Hilton Hotel on Saturday evening, February 7, 1987. The announcement that Fogelman would receive AJC's annual Music Industry Human Relations Award was made by Joe Cohen, of Leslie Group, the general chairman of the dinner. Cohen listed the following industry leaders involved in various aspects of the planning: Paul Smith, of CBS; Henry Droz, of WEA; Sal Licata of RCA; and Nicholas Santrizos, of Vista Home Video, co-chairpersons. Harry Eastman, program chairman, and other presidents were Marcia Kesselman, of Coliseum Video, East Coast chairperson; Paul David, of Came-lot Enterprises; Joe and Rachelle Friedman, of J&R Music World; Jim Schwartz, of Schwartz Brothers, Inc.; Carrie Bergman, of Record Bar; and Roy Imber, of Elroy Enterprises, honorary chairpersons.

"This year's recipient of the Human relations award is a very special man," says David M. Gordis, executive vice president of the AJC. "A man of purpose and of destiny, a man with a dream who has won the respect and admiration of all who know him by his extraordinary example he has set." Fogelman left Holland for the United States World War II. "At the young age of seen, he came alone from Holland as a stranger in a strange land, unfamiliar with its customs or its language, fortified only by a deep sense that all would be possible in the United States." Indeed, that dream became reality 12 years ago. Fogelman and three close friends opened the first four Music Plus record stores. Today he is president of Show Industries which encompasses 46 Music Plus stores, and the largest One Stop Operation on the West Coast — City 1 Stop. In 1979, the National Association of Record Merchandisers (NARM) presented the Retailers of the Year Award to Music Plus, and in 1980, Fogelman was honored as Music Retailer Personality of the Year.

A long-time member of NARM, he has served on its Board of Directors as its president. He was also instrumental in the chartering of the Video Software Dealer's Association (VSDA) and currently serves on its Board of Directors as vice president. Cohen says Fogelman deserves the committee's tribute as "an individual who had had a profound impact on both home video and the music industry as a whole, while adhering to the highest standards of personal integrity and dedication to the betterment of the community as a whole. He is being honored not merely because he has the skills of a successful leader in exceptional measure, but more, because of the underlying principles which have governed his choices and the direction of his efforts.

RHINO BRINGS BACK THE 78 RPM — The Santa Monica, CA based Rhino Records, purveyors of unusual recordings, oldies and a recent surprise CHR hit, Billy Vera's "At This Moment," have done it again. They're bringing back the 78rpm record as part of "Jukebox Classics," a 25-disc box set which features 50 (count 'em) 1950's hits such as Jerry Lee Lewis' "Whole Lotta Shakin' Going On" and the Chordettes' "Mr. Sandman," which were released in the format at one time. The set is primarily of interest to collectors whose classicly designed jukeboxes only play 78s, for the first time since 1959, 78 format, contrary to popular misconception, disappeared because of bulk, not audio technology. The news and 33 1/3 pressings were more acceptable. According to musicologist radio show host Dr. Demento, "a 1950's 78 sounded better than my collection of 45s. For instance, Elvis' Sun singles sound much better in their pressing than at 45." With the appearance of the 12-inch single in the last few years, bulkiness no longer seems to be an issue with customers.

Brian Kass.

CASH BOX TOP 40 COMPACT DISCS

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<td>BRUCE SPRINGSTEEN AND THE E STREET BAND LIVE 1975-85 (Columbia CK 25028/CBS)</td>
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<td>3RD STAGE</td>
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<td>GRACE LAND</td>
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<td>SLIPPERY WHEN WET</td>
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<td>INVISIBLE TOUCH</td>
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<td>EVERY BREATH YOU TAKE THE SINGLES THE POLKMAK CD 392/BCA</td>
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<td>7</td>
<td>BOSTON</td>
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<td>8</td>
<td>88 THE ONE HIGH LIFE STEVE WINWOOD /Blind (Warner Bros. 25485W)</td>
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<td>21</td>
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<td>9</td>
<td>THE WAY IT IS BRUCE HORNSBY &amp; THE RANGE RIAA E CD 19592/BCA</td>
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<td>10</td>
<td>DANCING ON THE CEILING LADY PINK RICHIE / Michael 6158 MUSICA</td>
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THE CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

RÉTAL

SHOP TALK

Cash Box  December 27, 1986

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<td>TOP GUN ORIGINAL SOUNDTRACK (Columbia CK 40387/CBS)</td>
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<td>TRUE COLORS CYNDI LAUPER (Epic 24031/BCA)</td>
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<td>FOR SENTIMENTAL REASONS LINDA RONSTADT (Epic 90471/2WA)</td>
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<td>15</td>
<td>NO JACKET REQUIRED HILL &amp; TOLLY (Atlantic 235036/WEA)</td>
<td>18</td>
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<td>16</td>
<td>TRUE BLUE MADONNA (25244/WEA)</td>
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<td>17</td>
<td>THE BRIDGE BILLIE JOE (Atlantic 24942/WEA)</td>
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<td>FORE! HUGH LEWIS AND THE NEWS ECHORDS 29343/2WA)</td>
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<td>DOWN TO THE MOON ANDREW VOLLHANREN (CBS Masterworks 190345/56)</td>
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<td>20</td>
<td>LED ZEPPLIN II (Atlantic 2192/WEA)</td>
<td>24</td>
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21 | THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CD 49012/EMC) | 22 | 120 |
| 22 | FRESH AIR CHRISTMAS IAN BUMSTEAD & OLLIE (American Geophonette AGC 1984) | 23 | 3 |
| 23 | BREAK EVERY RULE TINA TURNER (Capitol CD 26082) | 15 | 9 |
| 24 | LITTLE CREATURES TALKING HEADS (Wea 22550/WEA) | 20 | 10 |
| 25 | CHRONICLES COLESLAND CLEARWATER REVIVAL (Fantasy FC 625/COBS) | 26 | 68 |
| 26 | EAT EM AND SMILE STEVE MILLER BAND (Atlantic 254700/WEA) | 27 | 26 |
| 27 | ARCH OF A DIVER STEVE WINWOOD (Blind 254768/2WA) | 29 | 7 |
| 28 | GET CLOSE THE RIGHTEOUS (Wea/Warner Bros. 25358/2WA) | 32 | 2 |
| 29 | A DECADE OF STEELY DAN STEELY DAN (MCA/MCA CD 576) | 30 | 44 |
| 30 | WHITNEY HOUSTON (Atlantic 283322/BCA) | 27 | 66 |

31 | 5150 VAN HALEN (Warner Bros. 25394/2WA) | 28 | 31 |
| 32 | BROTHERS IN ARMS STEVIE BANH (Warner Bros. 25304/2WA) | 34 | 81 |
| 33 | DECEMBER GEORGE WINSTON (Wea/GOCH 6/WEA) | 35 | 4 |
| 34 | HEART 45th CD 46:157/EMC | 31 | 47 |
| 35 | THE OTHER SIDE OF LIFE THE MOODY BLUES (POH 29179/2PO) | 34 | 5 |
| 36 | GREATEST HITS CCR (Columbia CK 299022/2PO) | 35 | 4 |
| 37 | Riptide ROBERT PALMER (B) | 36 | 26 |
| 38 | EMERSON, LAKE & POWELL Polydor 2565/2PO | 37 | 23 |
| 39 | LIs FOR LOVER AL JARREAU (Warner Bros. 254771/2WA) | 38 | 8 |
| 40 | REVENGE EDITIONS RCA PCD 5879/2PO | 39 | 21 |
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LES CHANG 213 • 271-3346

FIRST LOS ANGELES BANK
Member FDIC
CASH BOX TOP 40 MUSIC VIDEOS

1. TO BE A LOVER
   Billy Idol (Chrysalis)
   10

2. WILD WILDE
   T'Pau/Hugh Hunt (Warner Bros.)
   9

3. THE WAY IT IS
   Bruce Hornsby and the Range (RCA)
   8

4. THE NEXT TIME
   Peter Cetera with Amy Grant (Warner Bros.)
   7

5. THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES
   Tobias (R.E.S.)
   6

6. VICTORY
   Kool & the Gang (PolyGram)
   5

7. DON'T GET ME WRONG
   Rembranders (Warner Bros.)
   4

8. WORD UP
   Cameo (Atlantic Artists)
   3

9. YOU GIVE LOVE A BAD NAME
   Bon Jovi (PolyGram)
   2

10. HUMAN
    Human League (A&M)
    1

CASH BOX TOP 15 MUSIC VIDECASSETTES

1. EVERY BREATH YOU TAKE - THE VIDEOS
   The Police (A&M Video 61022)
   8

2. CONTROL - THE VIDEOS
   Janet Jackson (A&M Video 61021)
   2

3. THE VIDEO ALBUM, VOLUME I
   Billy Idol (CBS Music Video 61989)
   9

4. WHAM IN CHINA - FOREIGN SKIES
   K-Tel Video (FilmVision Video 77462)
   8

5. COLOR ME BARBRA
   Barbara Streisand (CBS/Fox Music Video 3684)
   6

6. THE #1 VIDEO HITS
   Whitney Houston (MCA Video 620633)
   4

7. STARRING AT THE SEA
   The Cure (Elektra Entertainment 40181)
   2

8. GENESIS LIVE - THE MAMA TOUR
   Genesis (Atlantic Music Video 501113)
   1

THE CASH BOX TOP 15 MUSIC VIDECASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES.
VIDEO NEWS

VIDEO/DVD

CING—CBS/Fox Video has an-
next plans to up the pricing on its
titles to a suggested $99.95 list-
equivalent of an approximate 12 per-
centage increase. Distributors, who
paid roughly $50 per top title, will
pay about $56, according to re-
gular from the title; the titles
and prices will appear in Feb-
uary, while the company has also an-
the third installment of its "Te-
series of sale-priced cas-
es, to be released January 1, which
for a suggested $29.98.

CLIPS—MTV has shown unde-
ble good taste in selecting
World
"Ship of Foals" to launch its
Hip Clip of the Week program.
video was directed by Jeff
ynes, and a delectable little clip it is,
Karl Wallinger (formerly of the
Waterboys) has been a favored
at any label for years, but it's a
fine showing in this artfully di-
ted video (this label, Chrysalis, uses
word "videogenic" to describe him.
it ain't just hype). MTV ran the clip
least 50 times last week, which the
and says the is the same thing for-
for the band. It's all about the
and strategy, and the strategy - to
vide video exposure to a promising
outfit - sounds like a good one. The
rer is simply enough: "a great song,
ong video, and a great new act."
while, Wallinger was in L.A.
ents of this clip for another new
World Party's debut LP ("Private
olution") called "Ballad of the Little
in which is being used in a new film,
nde in U.S.A., starring Lori Singer
phery and Brian Meade.
video was shot at an old steel mill in
L.A.

EBUT SUCCESS—Enigma Mu-
Video's been doing rather well
with its debut titles, most notably the
minute Striper concert video,
pyper—Live in Japan. Maybe it's
theark of the PMRC (maybe not), but
ese Christian rockers have moved ap-
proximately 20,000 units since the
pe's release late last summer.
ACIFIC ARTS GOES TO COL-
—Pacific Arts Video is taking
their latest title, the Michael Nesmith
medy Dr. Duck's Super Secret All-
Surprise Sauce, directly to the college
arket by way of a promotional cam-
aign targeted at college newspapers, ac-
tivities departments and local deal-
ers. The promotion last month
the tape was released, and is tak-
ing place at such campuses as Ohio
State University of Texas, University
of Minnesota, University of Wisconsin,
Arizona State, Michigan State, Univer-
sity of Maryland, Texas A&M, UCLA,
University of Florida and the University
of Iowa. The campaign includes a pro-
motional kit and full-page black & white
ads...and that's about it for 1986.
Hope your holidays are maelstrophic.
Talk at ya' in two weeks.

TEAMWORK—Ray Charles puts in a
appearance in Billy Joel: The Video Album,
Vol II from CBS/Fox Video.

HOME VIDEO REVIEW: Echo Park - Paramount Home Video - $79.95. This Robert Dornhelm-directed
turkey about three young adults trying to
survive and maybe even progress in
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Thank You Black Radio for making 1986 a chart breaking year for the Triple T family of labels:

Four (4) in a row with more to go!!!

“CHOCOLATE LOVER” by DONELLE PITMAN
“YOU BRING ME UP” by CAPTAIN SKY
“LUCY” by GENE CHANDLER
“YOUR LOVE IS DYNAMITE” by DONELLE PITMAN

Hot And New On Your Desk In 1987
“IN COMING TO GETCHA’” by ESSENE

Triple T “In Tune With Young America” 1552 W. Madison Chicago, Illinois 60607 (312) 829-6116

Milton Crump, Chairman
Donald L. Burnside, C.E.O.
A Passion Awaits: The Story of Yvonne Daniels

Yvonne Daniels
Afternoon Drive Personality
WGCI-FM

When you’re speaking of female pioneers in radio, you must include in that list of lovely ladies, one Yvonne Daniels. Currently the mid-day drive personality for WGCI FM, Chicago, Yvonne has stepped beyond traditional boundaries in almost every position she has ever held.

Having already developed a fine tuned ear for music (father, mother and aunt all sang, and grandmother a pianist), Yvonne played the clarinet by ear, and was the head majorette in her high school band.

In college, Yvonne studied English and social studies, without suspecting that she would one day end up in broadcasting. Nevertheless, “the girl with the unusual voice” according to the announcer who auditioned her, landed a small, once a week role in a local show. She read her part so beautifully each week that the owner of the station decided to hire her on for WOBS, Jacksonville, FL. She started out broadcasting job, tech, production, and public service announcements & recorded public service announcements, as well as hosting a weekend gospel program. From there, she began an experimental telephone request show called “Requestfully Yours.” The show, which was broadcast from a man’s store window, was so good that it tied up all the downtown phone lines, thus forcing WOBS to give it up. Once back inside the station, however, Yvonne was given the 10am-2pm spot where she became #1, gaining the station highest ratings.

Her claim to fame, however, does not stop at radio. In fact, the lady can sing, and did so by nightfall, backed up by none other than her program director on guitar. People use to ask her, “Are you the same Yvonne Daniels on the radio?” or vice versa.

After Florida, Yvonne was transferred to a bigger market, East St. Louis, where she had 2 shows daily and set up the same traffic system that was being used in Florida. Also, while in St. Louis, a Chicago program director commissioned her to combat a very popular jazz D.J. named Sid McCoy. Much to everyone’s surprise, however, Sid and Yvonne developed a friendship that ended up in the broadcasting of a very successful show called, “Sid and Yvonne,” which aired on a 50,000 watt station, WCFL.

Then, answering a call from the windy city, Yvonne moved on to WSDM for the 7-11 pm slot and a show called “Daniels Den,” where she once again became #1, this time in Chicago.

By then, Ms. Daniels had become quite well known in her area, and WLS was hot on her trail. She accepted an offer from Mr. Paul, general manager at WLS, and found that she was the first woman there ever to be hired on as a jock, once again filling the shoes of a pioneer.

On June 1, 1982, Yvonne Daniels became the first morning drive D.J. (5-10am) for WGCAM 1390. Her show consisted of

---

Judie Haymes

Yvonne Daniels is truly an inspiration to young and old professionals everywhere.

HIT CITY WELCOMES LUTHER CCR Video/Monument production of ‘Hit City’ scheduled for the Christmas weekend will feature none other than Luther Vandross who is shown here (L) stressing a point to host Warren Epps during the recent recording of the show.

DR. DAVE SPEAKS OUT Dave Clark, the dean of promotions, divulges some of his promotion secrets to a capacity crowd during the National Black Media Coalition recently held in Washington, D.C.

THE MESSAGE OF SOWETO Jeffrey Osborne visited the Z-103, Columbus, OH., to help with their campaign to send at least 100,000 signatures to the government of Soweto. Osborne pictured holding up some of the signatures with 2:103’s p.d. and morning personality Mike J Davis.

SNB TO SIMULCAST UNCF TELETEN For the second consecutive year, the Sheridan Broadcasting Network will simulcast the United Negro College Fund’s “Lou Rawls Parade of Stars” telethon, Saturday, December 27th, 6pm in most markets. Affirming the commitment are L) Ronald Davenport, chairman of SNB, and (R) Christopher F. Edley, president & CEO of UNCF.”

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

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<td><strong>1</strong> JUST LIKE THE FIRST TIME</td>
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<td><strong>2</strong> GIVE ME THE REASON</td>
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<td><strong>3</strong> LICENSED TO ILL</td>
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<td><strong>4</strong> RAPTURE</td>
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<td><strong>5</strong> WORD UP</td>
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<td><strong>6</strong> SHAME YOU DOWN</td>
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<td><strong>7</strong> DANCING ON THE CEILING</td>
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<td><strong>8</strong> RAISING HELL</td>
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<td><strong>9</strong> LONG TIME COMING</td>
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<td><strong>38</strong> SHIRLEY MURDOC!</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.**

Cash Box December 27, 1987
is serious!

J. Blackfoot
Marshall & Babb
The Main Ingredient
David Dee
Bobby McClure
December 27, 1980

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<thead>
<tr>
<th>Number</th>
<th>Artist</th>
<th>Song</th>
<th>Chart Position</th>
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<tr>
<td>1</td>
<td>GIRLFRIEND</td>
<td>&quot;I'd Rather Have You&quot;</td>
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<td>2</td>
<td>VICTORY</td>
<td>&quot;Unchain My Heart&quot;</td>
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<td>&quot;Countdown&quot;</td>
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<td>&quot;Goin' to the Bank&quot;</td>
<td>&quot;Call Me Where You Live&quot;</td>
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<td>&quot;Love You Down&quot;</td>
<td>&quot;Sweet, Sweet Soul Sister&quot;</td>
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<td>TASTY LOVE</td>
<td>&quot;Saxa&quot;</td>
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<td>&quot;I Love You More Than You'll Ever Know&quot;</td>
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<td>SEXY</td>
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<td>JIMMY LEE</td>
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<td>&quot;As We Lay&quot;</td>
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<td>BABY</td>
<td>&quot;It's Still You&quot;</td>
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<td>&quot;Crazy&quot;</td>
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ALPHABETICAL LISTING ON INSIDE BACK COVER
New 12" Releases


JESSE JOHNSON (A&M SP-12219) She (I Can't Resist) (7:22) (Shockadelica, Almo—ASCAP) (J. Johnson) (Producer: J. Johnson)

THE MAIN INGREDIENT (Edge Ed 12-004) "If I Were Your Woman (If You Were My Woman)" (5:05) (Jobete — ASCAP) (L. Ware, P. Sawyer, C. McMurray) (Producers: B. Scott, Vice Versa)

SPENCER JONES (Profile Pro-7129) Miss Friday (6:00) (Protoons — ASCAP) (C. Jennings, S. O'Donnell, M. Lascelles) (Producers: S. O'Donnell, M. Lascelles)

THE THE (Epic 49-05982) Infected (6:10) (Publisher not listed) (M. Johnson) (Producers: W. Livesey, M. Johnson)

DOUG WAUN (Wainwave WW 5458-205) Turn Me On (4:16) (WainWave — ASCAP) (D. Wain) (Producers: D. Wain, J. Lesley)

MOST ACTIVE

Crazy—Jesse Johnson—(A&M)

It's The New Style/ Paul Revere—Beastie Boys—(Def Jam/ Columbia)

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

You Love Down—Ready For The World—(MCA)

CRAZY LOVE

JIMMY JAM & TERRY LEWIS

"Crazy Love" (RECORDS, INC.—BMI/ASCAP) (2:42/4:29)

Producer: M. Johnson

New 12" Releases

TERRA Hollywood—(5:27)—Pacman Int—BMI/ASCAP

JESSE JOHNSON She—I Can’t Resist—(Shockadelica, Almo—ASCAP)

THE MAIN INGREDIENT—If I Were Your Woman—Jobete—ASCAP

SPENCER JONES Miss Friday—Protoons—ASCAP

THE THE—Infected—(Publisher not listed)

DOUG WAUN Turn Me On—WainWave—ASCAP

THE CASH BOX TOP 75 12" SINGLES CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
Jim Ladd  
_Inner-View'_ Host  

"This is Jim Ladd . . . Inner-View . . . It's the voice that gets you to you first. It's as deep as an ocean, as smooth as a silky sax solo, and it rumbles like a faraway train at mid-night. It's the voice of a man born to radio. It's the voice of Jim Ladd . . ."

A veteran of sixteen years on the Los Angeles radio scene, Ladd has become nationally renowned for his 'Inner-View' radio programs: a first-of-its-kind phenomenon that has become successful enough to spawn a host of imitators, forcing Ladd to create his own Inner-View Radio Network to syndicate the show nation-wide. Recently, however, Ladd has been conspicuously absent from the local radio scene, and this hiatus can be attributed to a creative collaboration with talented TV producer Nancy Gaelen. Ladd is gain 'up-time' - he's making the show to television!

It's a concept that has been in the back of Ladd's mind for five years, and it seems his most natural: the same insightful and intriguing give-and-take that characterized the wildly popular radio show translated to the visual medium. Actual production was held at bay until the proper team could be assembled, and it took a fateful meeting last year to bring the idea to fruition. "I was working over at Carson doing a pilot at the time," Gaelen recalls, "and Jim Ladd and Jim Rogers (the show's executive producer) came in one day with this idea. I knew it was right up my alley: credible music television with some blood and guts, with no stuff, something that had never been done before. So I just latched on to it and kept nagging at them until they told me I could do it." Ladd agrees, laughing. It did not take long. "Nancy was the first person ever to really see the show for what it is and truly believe in it," Ladd remembers. "She saw what the show was supposed to be and understood it."

What the show is supposed to be is a fast-paced, entertaining, and, above all, informative and depth look at top rockers: the 'headline acts.' The pilot has been shot, featuring Steve Nicks, and the series promises to fill a gap in the entertainment chain. "There isn't any music information show that gives you what the artist is really like. For some reason it's not a popular angle but it's what the fans want to know," claims Gaelen. The format will be essentially identical to the radio show; thoughtful questions written and posed by Ladd to the artists. However, the production team (Executive Producer Rogers, Producers George Paige, Lee Caplan, and Gaelen, as well as the always helpful John Collins) faced an aesthetic dilemma: how to make the process visually appealing? They decided to stay away from plug and produce videos because of their omnipresent saturation, and decided instead to offer the viewer a much more energetic and personal look at the featured rocker. "We're going to be airing a lot of stuff that has never been seen before from the artists' private collections, including live performances, home movies, and still photos," states Ladd. If the song in question has no relevant video material available, then the "Inner-View" team will produce their own visual accompaniment using material at hand.

Artists being interviewed will be discouraged from merely promoting their current gigs. "We want to keep this as timeless as possible, so we don't want to talk about their current album or tour," says the vivacious Gaelen. "We want to be able to play these forever. This is not news - this is information.

Dispensing creative and informative entertainment to Los Angelinos is a concept that Jim Ladd is not unfamiliar with, as he has been a mainstay album radio jock since the early 70's, most notably at KMET. He bemoans the restrictive and conservative nature of radio in the 80's, believing with firm conviction that it handicaps both the artist and the audience. 'I think it's sad. I have worked with and against some of the best air talent that has ever been on the radio, and it bothers me that these very creative people have their hands tied behind their backs and are being reduced to cardboard readers.'

Ladd lays the burden of blame squarely at the feet of formats who allow computer and still finds time to teach a course of radio promotion at the Music Business Institute in Atlanta. It's the little benefits that bring her the most joy. "We spend so much time schmoozing people to try to get on the air and then once in a while a PD or MD will do or say something nice and that makes all the hard work on hold worthwhile. And, hey, where could you have this much fun and get it for it?"

Nancy Gaelen  
_Inner-View' Producer  

Deborah LeWan  
MS Distributors  

Let's see... independent promoters. Oh yeah, those sly schmoozers who hang out with the Mafia and slip their local PD's a couple of grams along with the latest single, right? WRONG! Just ask Deborah LeWan, a hard-working, dedicated and professional promoter based out of Atlanta, GA.

Deborah works for MS Distributors, an independent firm that provides sales and promotion services for small independent labels. "Basically, the majority of our labels are the black 12" labels like Profile, Nicola, Select, Sleeping Bag, and a few others. We also do some jazz promotion with theGRP label," she adds. Deborah is responsible for pop and jazz promotion with MS, and within his pop category comes any dark crosses. "We will get a project like a Run-DMC that breaks big in the black market and then begins to cross over into pop, and then it becomes my responsibility. Another example would be Nocera, which is breaking big out of Miami. My priorities are based strictly upon how well the record is performing, and the chances of it crossing over to the pop chart. I listen to each record, determine which one I can do the best job on, and horse race the ones that I concentrate on.

Promoting radio stations is nothing new to Deborah - she's been involved in the promotion business for 13 years, dating back to its infancy with ABC Records beginning in 1973. Eventually, she became the assistant programmer at ABC's National Director of Album Promotion in Los Angeles, but she quickly tired of the L.A. scene and headed back to Atlanta in 1976. She then caught on with United Artists Records as their S.E. Regional Promoter until 1979, when she accepted a position with Frontline Management as National Director of Promotion. This lasted until Frontline closed their New York offices, which forced Deborah back down to Atlanta. After taking two years off to start a family, she found the job at MS, and, as she says, "the rest is history."

Deborah's formula for promotion is simple: does the sound fit the format of the individual station, and what are the PD's criteria for adding a new record? "I like a PD with a no bullshit approach. I want them to shoot me straight. If they're not going to play the record until it's Top 10 - fine, then I'll leave you alone and do my best to get the record up to that point and then come back. The best things that a PD or MD can do are to be honest and to be available."

1986's indie promotion scandal left its scar on many a promoter, but Deborah was one who actually welcomed the change. "Prior to the investigation, most of the indie scenes were on retailer 52 weeks a year with the majors. Then when the majors went to the public policy of not hiring them, all of a sudden they were available to work for the independently distributed labels. That gave birth to the success of 'Wanna Be A Cowboy,' 'Walk This Way,' and 'Rumours.' The scandal actually helped us a great deal - it made it much easier to get records added." However, a few of her associates were put out of work, as they weren't even getting enough business to pay their phone bills.

Needless to say, the majors found a way to get around this problem, as they allegedly funneled money earmarked for "tour support" to independent promoters through the act's manager. This system kept many indie promoters in business, but as Deborah notes, "they may not have the volume or the chops that they once had."

Deborah thoroughly enjoys her work, and still finds time to teach a course of radio promotion at the Business Institute in Atlanta. It's the little benefits that bring her the most joy. "We spend so much time schmoozing people to try to get on the air and then once in a while a PD or MD will do or say something nice and that makes all the hard work on hold worthwhile. And, hey, where could you have this much fun and get it for it?"

HAPPY NEW YEAR!!! . . . WNCR-FM Morning show host Bob "Al Blues" Evans tries to convince good sports to help the Columbia Lions break their losing streak as NBC News reports the moment for posterity. This new move by a commercial classical station has attracted support from sports lovers everywhere.
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The Toast of Both Coasts

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ON PARR—John Parr recently dropped by United Stations Radio Network’s New York studios to chat about his latest Atlantic release, “Running The Endless Mile.” Pictured after the interview (l-r) are: Janice Ginsberg, director artist relations, US; John Wolff, Parr’s manager; Denise Oliver, director of programming, US; Parr; and Lori Levin-Hayms, account exec, Ravenhead Public Relations.

BOSTON ON BOYLSTON—MCA Records recently hosted a listening party for Boston’s newest album release, “Third Stage.” The party held at Boston’s Allegro On Boylston, was attended by local radio, press and retailers. Pictured (l-r) are: Roman Marcinkiewicz, northeast regional promotion manager, MCA Records; Sunny Jo White, program director, WXKS Radio; and Tom Scholz of Boston.

JUST LIKE RONNIE SAID—Eddie Money and Ronnie Spector perform their recent Columbia single, “Take Me Home Tonight” on a recent edition of Dick Clark’s American Bandstand for ABC-TV.

PROMOTION ... WHAT A CONCEPT—During a promotional tour to support his debut album for Columbia Records, “A Night At The Met,” Robin Williams visited Z-93 in Atlanta. Pictured at the posh affair (l-r) are: Dave Croft, Columbia Records’ LPM; Bob Case, program director Z-93; (in front) Mary Glen Lassiter, Z-93; and the Man himself.

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ANNUAL SHOWCASE: JOIN THE COUNTRY MUSIC BUSINESS. SATURDAY, SEPTEMBER 12, 1981, 9:45 A.M.—5:30 P.M. For more information write to: Southern Social Club, P.O. Box 475, Nashville, TN 37202. (615) 244-0270.


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in it, like downtown London or New York. I also don’t think it should be a dead head, with things behind glass. I think it did utilize the technology of 1986 — humans, computerized this and that, wax- ing poetic about the music and the crowd. So I was curious to see what John Lennon’s been up to, and what his fans have been up to, and what he’s been up to, and what he’s been involved in, and what he’s been doing.“

Tours are restricted to a certain number of days, and many are still focusing on “hit prod- ucts, leaving a space in most labels’ ago CD offerings. At the NARM awards-morning approximately, the retailer reported that U.S. sales of compact discs went up 3.6% in the October-November period. The “diversified” list containing over 1,000 titles for which retailers would like to see available in CD format.

New Age has stuck to the burning number of artists whose music is derived from elements of jazz, clas- sical, and folk, is striving to sell enough units to turn retailer’s heads. With labels springing up, the “New Age” market, the “New Age” market, the “New Age” market, the “New Age” market, the “New Age” market, the “New Age” market.

The 1986 edition of the New Age title was a huge success, and the aw- nage category had been in use for 1986. A section in one of the stores because the New Age category had been mixed in with jazz section. It was a category of music that was popular because of the popularity of the music. A section in one of the stores because the New Age category had been mixed in with jazz section.

Boston, Mass., March 29 — The Rolling Stones are on the verge of breaking up, according to an anonymous source close to the band. The anonymous source says that the band is planning to make a statement in the near future about their plans for the future.

The Rolling Stones, who have been together for over 40 years, are reportedly considering breaking up due to internal issues and the lack of a clear direction for their future. The band has not released an album in over a decade, and many members have expressed frustration with the direction of the band.

An anonymous source close to the band said, "We're at a crossroads. We've been together for a long time, and we need to make a decision about our future. We're not sure we want to go on tour again, or whether we want to continue making music together. Our lo- cation has become a real issue, and we're not sure how we're going to move forward."
THE NEW ALBUM
BREAK EVERY RULE

OVER 3 MILLION COPIES SOLD WORLDWIDE (So Far!)

TINA—Thank You, From Your Friends at CAPITOL & EMI MUSIC
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**World Tour Starts March 1987**
thought
thought

We'd stamped a bullet on our neighbors' rocket crafts. Those on that issue, for the year to come, and for extending our best wishes to our friends, neighbors and associates for the year to come. A time for sharing and for joyful celebration, a time for reflection on the challenges we've met, and for basking in the glow of our achievements.

With those things in mind, we offer our sincere thanks to all of those who've lent their support and encouragement during a most demanding period. Without that positive input and feedback, 86 might have been a grey time, indeed.

We'd also like to take a moment to offer a round of congratulations to those whose accomplishments have been stamped on the pages of history, and who have helped make this year a noteworthy one for Nashville and for country music. To Dan Seals, whose personal rocket finally broke through "the envelope"; and to Randy Travis, who created a whole new fuel-injection system for launching vinyl craft. To Holly Dunn, who apparently inherited a terrific guidance system from her daddy's hands, and to Billy Joe Royal, who's learned quite a bit about rocket traveling, himself. To young Michael Johnson, who earned his wings during '86, and to Lyle Lovett, who's about to earn his own. To pioneer astronauts Conway Twitty, Marie Osmond and Tanya Tucker, who've rediscovered the view from above the earth, and to Keith Whitley, Marty Stuart and Steve Earle of the astronaut cadet force.

To Judy Rodman, who made it from the background to the foreground, to "His T-Ness," who told us like it's gonna be, and to Dwight Yoakam, who took his guitar, his Cadillac, etc. for a ride to top. To Restless Heart, who have found the upper end of the chart a place to settle down, to the Sweethearts of the Rodeo, who are catching on to the art of laser-beam at a hit, and to the Girls Next Door, who are becoming familiar faces in the neighborhood of the upper numbers. And to Southern Pacific, who have been sprinting ever upward along the right track.

A tip of the hat to all the award winners and poll winners, and to the freshest, newest names, filled with confidence and eagerness to get into the coming year, we offer our sincerest support: Larry Boone, Tom Wopat, The O'Kanes, Patty Loveless and the law firm, Schuyler, Knobloch and Overstreet. And the same to the old-timers who have been filling the charts and the airwaves with country music since before a lot of those others were born: Ray Price, Ed Bruce, Cash and, naturally, Waylon and Willie and the boys.

And let's not forget the indie label acts who have to tough it out with more grit, on a day-to-day level, than anybody as they grab for the brass ring. There's not enough room here for all of them, but certainly we can mention such representatives as A.J. Masters, Hob-in Lee, Beth Williams, Toni Price, Darlene Austin, Mason Dixon, Adam Baker and James and Michael Younger, to name just a few.

And, of course, a gigantic round of applause, thanks, congratulations and best wishes for all of the consistent chartbreakers whose names are household words, as well as for the songwriters, producers, studio pickers and background singers. And let's not forget the guys in the trenches, handling the promotion, marketing and price of product, as well as the radio guys who hear the word "please", more than the word "thanks."

And one more final round for the reporters and the publicists.

To all of you whom we've honored, and to the many, many more whom we didn't (the result of decaf and an outlawing of hollering, which causes serious brain cell decay), we offer the wish that you succeed in the coming year in all your endeavors, and that the fruits of your endeavors be sweet and bountiful. If you truly deserve them. That your stations all be lasting ones, and that you may be the very best representation of you that you can possibly create.

That all your songs be written from the heart, so they may touch the hearts of all who hear them. That all your words be recorded from the soul of each of them become Number One on somebody's hit parade.

And that all of us see our worlds without limitations, and that we learn to see each other, not as competitors, but as vital and invaluable individuals with abundance to share.

And that, whatever we learn to do well in peace, we learn to do it well—and in peace. Love to all!
Joint Publishing Deal Signed

VILLE—Nobody told The Writers that youngsters should be seen and not heard. The upstart company has scored up 10 songs in their two-year history, with writers such as Thom Schuyler, Knobloch, Paul Overstreet and Al Anderson writing such songs as "On the Hand," "Used to Blue" and "Diggin' Bones." President James Stroud and his burgers have made a smoky noise that it is. But a deal with Screen Gems/Columbia-EMI makes their work while at the same time expanding the boundaries of possibility. The deal with Screen Gems/Columbia-EMI is that three writers affected by the venture are Schuyler, Knobloch and Gore. Schuyler's songs will be published by Screen Gems/EMI/Writers Group Music/Bethlehem Music; Knobloch's will be published by Colgems-EMI/Little More Music—ASCAP; and Gore's material by Screen Gems-EMI/Writers Group Music—BMI. Also, Audretch will become a professional manager for Screen Gems while Bob Palmer remains professional manager of The Writers Group. Stroud, president and founding father of The Writers Group, stays just that, although the offices of the company will move to 1207 16th Ave. South.

CASH BOX COUNTRY ALBUMS

Title, Artist, Label, Number, Distributor

1. **ROCKIN' WITH THE RHOMY** — THE JUDDS (BIS/EMI 742)
2. **SWEETHEARTS OF THE ROdeo** — DOLLY PARTON (CBS 3717)
3. **LYLE LOVET** — LYLE LOVETT (EMI 5764)
4. **GREATEST HITS VOLUME 2** — WILLIAM BROTHERS (EMI 5813)
5. **WALK THE WAY THE WIND BLOWS** — RAY BROWN (EMI 5813)
6. **Bigger and Better** — RAY BROWN (EMI 5764)
7. **I JUST CAN'T SIT DOWN** — WWII MCGUIRE (EMI 5813)
8. **COUNTRY AFFILIATE** — RAY BROWN (EMI 5764)
9. **THE CHIEF'S NEW** — WWII MCGUIRE (EMI 5813)
10. **THE SEALS** — RAY BROWN (EMI 5764)
11. **THE DIRTY BROTHERS** — RAY BROWN (EMI 5764)
12. **THE DIRT BROTHERS** — RAY BROWN (EMI 5764)
13. **THE STATLER BROTHERS** — RAY BROWN (EMI 5764)
14. **THE TOLBERTS** — RAY BROWN (EMI 5764)
15. **THE TEAGUE BROTHERS** — RAY BROWN (EMI 5764)
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26. **THE SEALS** — RAY BROWN (EMI 5764)
**COUNTRY UT OF THE BOX**


Last time the boys released the gos-
tune from their album, this time it’s the bluegrass song. We’re a’ galloping “contemporary blue-
” with the top flight vocal harmon-
we take for granted when a Gatlin kid spins in. And spin this one will. Brothers are shootin’ for the moon more time.

**EATURe PICKS**

RIE OSMOND (Capitol P-B-5663) I Only Wanted You (3:21) (Tree/Cross riy Tree Group – BMI/ASCAP) (Shapiro, Garvin, Jones) (Producer: P.Worley) The girl’s on a roll! Another great big sound for little Marie that radio will find sittable, especially those stations that lean toward crossover.

NE STROMAN (Capitol P-5662) Goodbye Song (3:54) (A Little More sic/Sharp Circle – ASCAP) (J.F.Knobloch, D.Tyler) (Producer: T.Chaote) The “You Can Be A Star” winner sings his hello song, hoping it’s not his idbye song to Capitol. The CB vote is a solid thumbs up.

GHWAV 101 (Warner Bros. 7-28483) The Bed You Made For Me (3:28) /sman – BMI /P.T.Carlson (Producer: P.Worley) The vocals may remind ears a bit of Stevie Nicks, but this highway is definitely a entry road — with all the potholes filled in.

**NASHVILLE CHATTER**

Whew, there are way too many things cookin’ in Nashville and not near-
ly enough room in this week’s skimpy column to cover them. The holiday sea-
son in Music City is almost as hectic as October, what with everyone wining and dining, showcasing and fundraising. Among us the Cash Box crew is trying to do their part and attend as many par-
ties as we can. It’s a dirty job, but...

The 2nd Annual Symphony Ball last weekend was a maalyious suc-
cess. Billed as the event of the “season” and the meeting ground for classical and country music aficionados in Nash-
ville, this year’s ball marked the initial presentation of the Harmony Award by the Symphony Ball Advisory Commit-
tee to Barbara Mandrell for being “...an individual who...publicly exempli-
fies the unique harmony between the many worlds of music that exist only in Nashville.” Among the 500 or so guests dancing to The Bob Hardwick Sound of New York and Palm Beach (who, inci-
dently, got down and boogied a few times while their string section sat dead-
p) were Buddy Killen, Jerry and Connie Bradley, Mr. & Mrs. (Minnie Pearl) Henry Carlson, Merlin Littlefield and many others from both the country music and symphony sec-
tors of the city. (Thanks, Arch, it was bunches of fun — I mean I had a simply delightful time.)

CHIT CHAT: According to Gary Morris’s publicist, when he found out his recent Tulsa performance was a benef-
it for the Oklahoma Boys Home, his holiday spirit took over and he donated his performance fee.

INDIE NEWS: Lots of activity with indie labels and artists right now—

George Peterson, chief executive officer of West Records, plans expansion of the label into four new areas next year: telemarketing, artist endorse-
mits, videos and increased regional marketing. Little Richie Johnson will record Ron Urban, Vic Chavez and Carlos Quintas in January...Com-
plete Records has signed T.L. Lee to a long-term contract...Liz Boardo has reached an agreement with songwriter/producer Don Goodman to handle all A&R aspects of her career...Bart Bar-
ton, president of Canyon Creek Re-
cords has signed two new artists to the label: Rosemary Sharp and Billy Parker, program director of KVOO-
Tulsa...Fairly new label Vine Street Re-
cords (Family Brown) has a reciprocal dist-
bution agreement with RCA-
Canada.

Valerie Hansen

---

**SEASONS GREETINGS**

Ending Our Year With A Hit

“WHEN YOU GAVE YOUR LOVE TO ME”

Ray Price

Thanks To Radio & Our Distributors
For A Great Year.
COUNTRY INDIES

INDIE FEATURE PICKS

This country blues ear-catcher kicks off a great lineup of indie offerings. Don't hesitate to pick up on lots of these – starting here.

Smooth vocals, light and airy contemporary sound a la Conley/Twitty/Raven.

PAUL PROCTOR (Aurora AP 1003-PP) Net Tonight (3:02) (Tree – BMI/Cross Keys – ASCAP/Tree Group)
The sound is almost ditto Thomas, but vocal style and quality differentiate the two.

"BIG" AL DOWNING (Vine St. VSR 103) How Beautiful You Are (To Me) (3:12) (Port St. Joe/Julian – BMI) (A. Downing) (Producer: N. Wilburn)
This one may remind you of a previous cross over hit with almost the same title, but it doesn't matter really because it's a timeless message and Big Al sings his heart out on it.

AMANDA (Sundial SR 116) I Ain't Got Time (To Rock No Babies) (2:27) (Opryland Music – ASCAP) (G. Colman) (Producer: D. Day)
Amanda snaps out a kicker and wraps up the top five indie picks in country jitterbuggin' style.

WORTH MENTIONING

LISA CHILDRESS (A.M.I. 1947) It's Goodbye And So-Long To You
KENNY ARLEDGE (Spectrum SOS 008) The Wild Side Of Life
BOBBY BORCHERS (Longhorn LH 453002) It Was Love What It Was

THANKS FOR A WONDERFUL YEAR!

Carlton Moody & the Moody Brothers

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#77 CASH BOX
#16 CASH BOX INDIE
#23 INDIE BULLET
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"FIRST NATIONAL CHART SINGLE"
"Midnight Flyer" #58 CASH BOX

"TWO SUCCESSFUL BRITISH TOURS IN 1986"
BBC Television Special – "Sing Country"

"APPEARANCE AT THE FIRST COUNTRY MUSIC FESTIVAL"
In Prague, Czechoslovakia

"RELEASE OF GRAMMY NOMINATED ALBUM"
"Cotton Eyed Joe" in Europe

"VOTED ONE OF THE TOP INDIE VOCAL GROUPS"
For 1986 by Cash Box Magazine

"NOMINATED "MOST PROMISING INTERNATIONAL ACT"
1986 Intl' Country Music Awards

INDI SPOTLIGHT

It doesn't really matter whether or not these guys are "the original Diamonds" or not. If they continue to put out records like this, sooner or later they'll be scoring big, just on their own sound. There's a "fun" element here that's missing in a lot of other group endeavors. But why take our word for it? Let your listeners vote.

INDIE LP REVIEW

NORMAN WADE—Remember Country—(NCR NCLP-501) — (Producer: J. Elgin)
If you've found yourself forgetting country, Norman's here to help you back on track. The sound is heavy with G. Jones influences and Wade sings it most plausibly. Quite a few of these cuts are very listenable when you're in a two-step frame of mind, but the one you definitely won't want to skip is the cock tail waitress/bar tender theme song, "Shut Up And Drink Your Beer."

THE NASHVILLE BLUEGRASS BAND—Idle Time— (Rounder 0232) — Producer: B. Fleck/Nashville Bluegrass Band
Nothin's better to fill idle time with than good bluegrass, and this album has plenty of that. The a cappella harmonies of "My Lord Heard Jerusalem When She Moaned" are right on target, but I didn't hear any that missed when it comes right down to it. Even the liner notes by John Hartford are entertaining.

ANOTHER LOCKER ROOM EXECUTIVE DECISION—David Frizzell, center, "we out" the details of his new recording contract with Complete Records recently. The members of his team are (l-r) Charles Fanch, president of Complete; Jacky Agency Vice Pres George Mallard; Roger Holmes, vice president, Exes Management; producer Ken Mann; President Mike Smith of Eues Management.

Cash Box  December 27, 1986
THE NELSONS LANDED A REAL SUCCESS FOR GOSPEL MUSIC recently when their video, “Faminie In Their Land,” won third place — in the country category — of New York’s International Film Festival. Producer Robert Deaton submitted “Faminie” as a country video after learning there was no Gospel category, and The NELSONS marched in and snatched third place, giving way only to Dwight Yoakam (1st) and Larry, Steve and Rudy: The Gatlin Brothers (2nd). They even placed above country superstars The Oak Ridge Boys, who came in fourth (should have stayed in gospel, boys). Media appearances for Amy Grant recently included Entertainment Tonight, PM Magazine, The Tonight Show and The Today Show, to promote her NBC Christmas special, filmed on location in the Big Sky Country of Montana and featuring guests Garfunkel, Ed Begley Jr., Dennis Weaver and Amy’s husband Gary Chapman ... Russ Taff, unlonely man that he is, filmed the video “I’m Not Alone” recently in San Diego and Colorado Springs. This is the second video from his award-winning album, “Medals.” “I’m Not Alone” will be released in January....Ever wondered if people at record labels can sing? Well, you can find out by listening to Benson newcomer Laura Compton’s album, “Nothing Compares.” Employees from Benson’s accounting, publicity and other departments, as well as other gospel industry harmonizers, joined in to sing backup on the title cut in Benson’s Great Circle Sound studio.

This Journey Led to Success — Kelly Nelson Thompson on location for “Faminie In Their Land,” which won third place in the NY IFF category recently “Faminie” is from The Nelson’s album “Journeys.”

CASH BOX TOP 30 INSPIRATIONAL ALBUMS

1. Mornin’ Like This
   SANDY FATTI (Word/WEA)
   L 1 36

2. The Big Picture
   MICHAEL W. SMITH (Reunion/701)
   L 3 19

3. The Champion
   TOM GATLIN BROTHERS (Word/WR)-6
   L 2 32

4. Chronology
   DAVID WEDO (Myrrh/8044436-4)
   L 8 19

5. Scandalon
   MICKAEL CARD (Sparrow/SP-117)
   L 4 34

6. Back to the Streets
   PATRICK SCHULTE (Word/WR)-6
   L 15 12

7. Giants in the Land
   WAYNE WATSON (Daystar/413)
   L 7 40

8. Don’t Wait for the Movie
   DONNY FRANKLIN (Daystar/SSR)
   L 13 14

9. Undivided
   FIRST CALL (Daystar/SSR)
   L 9 28

10. Medals
    RUS TAF (Word/WR)-6
    L 10 74

11. So Glad I Know
    DENNIE WILLIAMS (Sparrow/SW)
    L 11 16

12. From A Servant’s Heart
    LONNIE HARRIS (Benson/RO-996)
    L 12 12

13. Electric Voice
    JANN FRED (Heartbeat/Maron/3839)
    L 13 24

14. Voices in the Wind
    DERAL “PAPA” PACCO (Word/413)
    L 5 31

15. Holley Rolly
    BRYAN DUNCAN (Tri-901)
    L 6 28

16. Here’s to the King
    PATRICK SCHULTE (Word/WR)-6
    L 12 14

17. I’ll Never Be Dancer
    DON TAIT (Word/WR)-6
    L 9 13

18. A Vision of Jesus
    LONNIE HARRIS (Benson/RO-996)
    L 4 13

19. A Fire in the Sky
    LONNIE HARRIS (Benson/RO-996)
    L 5 28

20. Get a Load of Me
    DON TAIT (Word/WR)-6
    L 10 13

21. Friday Night on The Freeway
    DON TAIT (Word/WR)-6
    L 3 13

22. Daybreak
    DON TAIT (Word/WR)-6
    L 4 28

23. Sunday’s Child
    DON TAIT (Word/WR)-6
    L 6 28

24. Keep On Singing
    DON TAIT (Word/WR)-6
    L 7 28

25. Keep On Singing
    DON TAIT (Word/WR)-6
    L 8 28

26. Keep On Singing
    DON TAIT (Word/WR)-6
    L 9 28

27. Keep On Singing
    DON TAIT (Word/WR)-6
    L 10 28

28. Keep On Singing
    DON TAIT (Word/WR)-6
    L 11 28

29. Keep On Singing
    DON TAIT (Word/WR)-6
    L 12 28

30. Keep On Singing
    DON TAIT (Word/WR)-6
    L 13 28
Springsteen (continued from page 35)

had met and married in Freehold a year before Bruce was born in 1949, had decided to move to California. Springsteen later addressed the experience of leaving behind roots in "My Hometown": "Last night me and Kate, we laid in bed, talking about getting out/Packing up our bags, maybe heading down south." Bruce, however, stayed in New Jersey, attending Ocean County Community College and playing with his new band, a power trio called Earth, and later with Child.

In sea-side Asbury Park, a new club had opened in 1968, The Upstage, and the kick that you didn't have to be of drinking age to play because they didn't serve alco-
hol. "Everybody played the Upstage," Southside Johnny told Cash Box. "There was no alcohol so we could play even though we weren't old enough to play in bars. We would jump from band to band and have a lot of jam sessions. A lot of times we would hustle some bar owner to give us a gig five nights a week, five sets a night, and we didn't even have a band. Then we'd call up all our friends, put a band together and learn songs, and go play blues or rhythm and blues."

"When Springsteen walked into the Up-
stage for the first time, in 1968, people took notice. "He came up very politely and said, 'Excuse me, would you mind very much if I borrowed your guitar?' The gentleman downstairs said it would probably be okay," said Upstage owner Margaret Por-
ter in Robert Hilburn's book Springsteen (Rolling Stone Press). "I said sure and stuck around a while while he plugged in, to make sure he understood the system. He played some blues thing and I said 'Oh Lord!' and went back down to the second floor. Vini Lopez, the first drummer in the E Street Band was sitting down there with Miami Steve and Southside Johnny all playing Mo-

nopoly, which is what you did while you waited to get up. And I told them they better get upstairs. They were involved in the game, and asked why. I said, 'Hey guys, there's some kid up there who can really play.'"

Southside Johnny Lyon also recalls seeing Springsteen that day. "Every time he got on stage everybody at the Upstage Club knew that he was going to be definitely someone to reckon with," Lyon said. "Potentially a big star. I didn't know he was going to be this big, but certainly every time he got on stage he evinced the same qualities he has now even back then. Everybody said, 'Hey man, who is this guy?' I remem-
ber the first time I saw him he was doing a BB King-style blues, telling a story about the nuns who taught him the blues because they brought in BB King records or something. Who is this guy? Still asking that actually."

Child soon changed its name to Steel Mill, and by that time, Springsteen had dropped out of college. At a concert some eight years later, Springsteen told a story about his leaving college. "I think my mother and my sister—they're here tonight. For six years they've been following me around California trying to get me to come back home. Hey mom, give it up. Give me a break. But they're still trying to get me to go back to college. Every time I come in the house (they say) 'You know, it's not too late, you can still go back to college.'"

"My father always said you should be a lawyer, get a little something for yourself," he said. "My mother, she used to say no no he should be an author, she should write books. That's a good life, you can get something for yourself. But what they didn't un-
derstand was that I wanted everything. And so one of you wanted a lawyer and the other person wanted an author—well tonight you're just both gonna have to settle for rock 'n' roll."

But Steel Mill also folded, as did his next group, Dr. Zoom and the Sonic Boom, and he was now twenty-one and still without a contract. Many of his old friends in Freehold were abandoning their rock 'n' roll dreams, and marrying and settling on the quiet streets of their hometown. Springsteen, though, remembered his father working his whole life for nothing but the pain," sitting alone in the kitchen after a day at the factory. As he would later write, it was a town full of losers and he was pulling out to win.

"The thing that separates him from the rest of us (in Freehold) is that he made it. But I could see that he would make it. He was so dedicated," said Diana Thei,
wife of the leader of Springsteen's band, The Castles, in the Hiltun book remember being outside a club years ago and I had (my son) in a backpack. I pointed to us and told (my hus-
band) 'You're not going to make it with the way they aren't trying to be mean, he was just figuring out how much dedication it takes.

The next year, 1972, John Ham signed Springsteen to Columbia. But this story—the story of Freehold ends here. Rock 'n' roll had delivered from nowhere, delivered him from hometown. "But no matter what you hear it out, he said of a friend, "it's always in your blood."

Today, Springsteen lives in Rum-
New Jersey, twenty minutes from Free-

Retail '86 (continued from page 35)

honored as retailer of the year by California State University at Los Angeles. Tower Re-

Icds opened 16 new video and/or records store locations, including a store in London, this year bringing their total to some 90 stores.

In March, the RIAA on behalf of several major labels filed a federal lawsuit against Tower Records for "parallel importing." Both chains received injunctions against carrying product covered by U.S. copy-

right. "We never did bring in any product intentionally as a parallel," said Towers' Koontz. "What we've done is when we know something's coming out we advise the manu-

facturer that such and such record is being released in Britain. Is it okay to import? So we do it on an individual basis." Koontz says while most manufacturers have been coopera-
tive, some are slow in responding.


WOMAN IN LOVE — Maureen McGovern pictured during a N.Y. promotional swi-

Cash Box December 27, 1985.
Throughout The Year
We Honor Our Members

ASCAP Celebrates
Harold Arlen

ASCAP Founders Award
Bob Dylan

ASCAP Award Dinner
HonoringPRS Members

Special Awards:
Phil Collins
Billy Ocean
Julian Lennon

ASCAP 3rd Annual
Pop Awards Dinner
Songwriter of the Year
Lionel Richie
Song of the Year
"I Just Called To Say I Love You"
Writer: Stevie Wonder
Publisher of the Year
Chappell & Co., Inc.

ASCAP Film & Television
Music Awards
Golden Soundtrack Award
Alex North

ASCAP 24th Annual
Country Music Awards
Songwriter of the Year
Troy Seals
Song of the Year
"Lost In The Fifties Tonight"
(In The Still Of The Night)
Writers: Mike Reid,
Troy Seals
Publisher of the Year
Warner Bros., Inc.

ASCAP Pulitzer Medallion
George Perle

Throughout The Year
They Honor Us.

Billboard 1986 Hot 100 Singles

ASCAP Members Capture
8 of Top 10
17 of Top 20
82% of Entire
Year-End Chart

Cash Box 1986 Top 100 Singles

ASCAP Members Capture
9 of Top 10
17 of Top 20
88% of Entire
Year-End Chart

RR 1986 Year-End Air Play Chart

ASCAP Members Capture
8 of Top 10
16 of Top 20
85% of Entire
Year-End Chart
Epic Records congratulates
the #1 Top New Group and
the #1 New Male Vocalist.

Miami Sound Machine
"Primitive Love." The platinum
debut album, now into its 4th
Top-10 single: "Falling in Love
(Uh-Oh)."

Don Johnson
"Heartbeat." The gold debut album
and Top-5 single. The new hit single
"Heartache Away."
Music in 1986 was a mixed bag of old names, new names, sur- ses and sure things. The Cash Box Year End Polls reflects a show of activity that befits the diversity of the music business. From a gentle Whitney Houston to the urban tension of Run D.M.C., single major “trend” failed to emerge. Once again, musicians and the industry that supports them owed concern for the world. This summer’s highlight of the con- tinent was the ambitious and successful “Conspiracy Of Love” tour. Amnesty International, the human rights watchdog organization, benefitted from the generosity of artists such as U2, Peter Gabriel and others, who took their mammoth and lov- ing effort on a six-city caravan.

John Cougar Mellencamp and Willie Nelson again focused the nation’s attention on the plight of America’s beleaguered farmers. Mellencamp took time out during each of his concerts to enlist the support of concertgoers in a letter-writing campaign to behalf of farm- ers. Nelson sponsored the Farm Aid II concert to aid farmers losing their farms to the banks. Together with the Texas Agriculture Depart- ment, Nelson and friends, Mellencamp, Neil Young, Johnny Cash, Merle Haggard, Emmylou Harris and Kris Kristopherson filled Austin’s Texas Memorial Stadium this summer.

These events, certainly the most important in human terms, are the ones reflected in the Year End Polls. This year’s polls reveal me surprises. It was the year that Whitney Houston, ‘85’s big winner, dominated the charts. It was also the year Prince proved he was less than invincible. His album, “Parade,” spawned some hit me singles, but it was not the sales force that his previous albums loved to be. It winds up a disappointing 21 on the Top 50 LP Poll. Perhaps the biggest surprise of all was the trio of inner-city New York kids known as Run D.M.C. They put their tantalizing back beat together with savvy social observation and a menacing delivery and struck a resonant chord with young record buyers coast to coast. “Rap” had its biggest year ever thanks to Run D.M.C.’s “Raising Hell” (Profile/LP) and its indefatigable singles, “Walk This Way” and “You Be Illin’. “. They wind up with the sixth most popular album, a rare feat for an independently released pop record.

Women made great gains on the charts in 1986. We’ve already mentioned the huge success of Whitney Houston, but she was joined by a number of sisters who flexed their muscles this year. Janet Jackson scored the Number Two album with “Control” (A&M). Her smart and spunky singles, “When I Think Of You” and “Nasty” paved the way for this latest Jackson sibling to have music business success. Other feminine success stories this year include Heart (#5), Madonna (#7) and Sade (#8).

Along with the cadre of long-time veterans who enjoyed big years in 1986 (Van Halen, Heart, Madonna, Dire Straits, Steve Winwood, Genesis and Peter Gabriel), there were a healthy handfull of first-timers on board. These included Run D.M.C., Outfield (#20), Bon Jovi (#26) and Pet Shop Boys (#38).

Two veterans who have been locked out of chart contention for a long time came roaring back in 1986 to become two of the most talked-about artists of the year. Steve Winwood and Peter Gabriel, both former members of super groups (Traffic and Genesis, respectively), had their biggest years ever as solo artists. Winwood clocked in with the Number One single (“Higher Love”) and the Number Ten LP (“Back In The High Life”). Gabriel managed to secure the Number 14 slot for best single of the year, (“Sledgehammer”) and wound up with the twelfth best album (“So”).

Some of the albums dominating the Top Ten LP poll have showed surprising chart longevity. “Whitney Houston” started its chart run 92 weeks ago. “Heart” began 77 weeks ago, and “Brothers In Arms” (Warner Bros. #9) has been on the charts for 82 weeks.
### TOP 100 SINGLES

| 2.                 | West End Girls — Pet Shop Boys — EMI |
| 4.                 | Can't Stop — Red Hot Chili Peppers — Capitol |
| 6.                 | Stuck With You — Huey Lewis And The News — Chrysalis |
| 7.                 | Human — Human League — A&M |
| 8.                 | These Dreams — Heart — Capitol |
| 10.                | On My Own — Pati LaBelle And Michael McDonald — MCA |

### POP SINGER AWARDS

**TOP MALE ARTISTS**

1. Billy Ocean — Jive/Arista
2. Lionel Richie — Motown
3. Robert Palmer — Island/Atlantic
5. Peter Gabriel — Geffen/Warner Bros.

**TOP NEW MALE VOCALISTS**

1. Don Johnson — Epic
2. Eddie Murphy — Columbia
3. El DeBarge — Gordy/Motown
4. George Michael — Columbia

**TOP A/C MALE ARTISTS**

1. Lionel Richie — Motown
2. Billy Ocean — Jive/Luv — Vanishing
4. Robert Palmer — Island/Atlantic
5. Peter Cetera — Full Moon/Warner Bros.

**TOP B/C MALE ARTISTS**

1. Billy Ocean — Jive/Arista
2. Lionel Richie — Motown
3. Eddie Murphy — Columbia
4. R&B DeBarge — Gordy/Motown

**TOP FEMALE ARTISTS**

2. Janet Jackson — A&M
3. Whitney Houston — Arista
4. Cyndi Lauper — Portrait/CBS
5. Tina Turner — Capitol

**TOP NEW FEMALE ARTISTS**

1. Belinda Carlisle — I.R.S./MCA
2. Stacey Q — Atlantic
3. Regina — Atlantic

**TOP A/C FEMALE ARTISTS**

2. Whitney Houston — Arista
3. Cyndi Lauper — Portrait/CBS
4. Tina Turner — Capitol
5. Sade — Portrait/CBS

**TOP B/C FEMALE ARTISTS**

1. Janet Jackson — A&M
2. Whitney Houston — Arista
3. Tina Turner — Capitol
4. Sade — Portrait/CBS
5. Anita Baker — Elektra

**TOP GROUPS**

1. Genesis — Atlantic
2. Huey Lewis & The News — Chrysalis
3. Heart — Capitol
4. Mr. Mister — RCA

**TOP NEW GROUP**

1. Miami Sound Machine — Epic
2. Mike & The Mechanics — Atlantic
3. Simply Red — Elektra
4. Jets — MCA

**Special Achievement Award**

Dionne Warwick & Friends — Arista

**TOP FEMALE GROUP**

1. Bangles — Columbia
2. Bananarama — London/PolyGram
3. Klymaxx — Constellation/MCA

**TOP A/C GROUPS**

1. Genesis — Atlantic
2. Mr. Mister — RCA
3. Human League — A&M
4. Dionne & Friends — Arista
5. Starship — Grunt/RCA

**TOP B/C GROUPS**

1. Atlantic Starr — A & M
2. Jets — MCA
3. Cameo — Atlantic Artists/PolyGram
4. Timex Social Club — Jay/Macola
5. Run D.M.C. — Profile

**TOP MIXED GROUPS**

1. Heart — Capitol
2. Human League — A&M
4. Starship — Grunt/RCA

**TOP DUO**

1. Pet Shop Boys — EMI
2. Patti LaBelle & Michael McDonald — MCA
3. Wham! — Columbia
4. Nu Shooz — Atlantic
5. Gloria Loring & Carl Anderson — Carrere/CBS

**TOP NEW DUO**

1. Pet Shop Boys — EMI
2. Patti LaBelle & Michael McDonald — MCA
3. Na Shooz — Atlantic
4. Gloria Loring & Carl Anderson — Carrere/CBS
5. Phil Collins & Marilyn Martin — Atlantic
pet shop boys

C O N G R A T U L A T I O N S!

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TOP MALE ARTISTS
4. John Cougar Mellencamp—Riva/Polycraft
5. Lionel Richie—Motown

TOP NEW MALE ARTISTS
1. Sting—A & M
2. Don Johnson—Epic
3. L.L. Cool J—Def Jam/Columbia

TOP A/C MALE ARTISTS
2. Lionel Richie—Motown
3. Billy Joel—Columbia

TOP B/C MALE ARTISTS
2. Billy Ocean—Jive/Arista
3. Stevie Wonder—Tamla/Motown

TOP COUNTRY MALE ARTISTS
1. Hank Williams, Jr.—Curb/Warner Bros.
3. Randy Travis—Warner Bros.

TOP AOR MALE ARTISTS

TOP FEMALE ARTISTS
1. Whitney Houston—Arista
2. Janet Jackson—A & M
4. Sade—Portrait/CBS
5. Barbra Streisand—Columbia

TOP NEW FEMALE VOCALISTS
1. Belinda Carlisle—I.R.S./MCA
2. Stacey Q—Atlantic
3. Regina—Atlantic

TOP A/C FEMALE ARTISTS
1. Whitney Houston—Arista
2. Sade—Portrait/CBS
3. Barbra Streisand—Columbia

TOP B/C FEMALE ARTISTS
1. Whitney Houston—Arista
2. Janet Jackson—A & M
3. Sade—Portrait/CBS

TOP AOR FEMALE ARTISTS
1. Stevie Nicks—Modern/Atlantic
2. Tina Turner—Capitol
3. Kate Bush—EMI/America

TOP SOUNDTRACKS:
1. Top Gun—Columbia
3. Pretty In Pink—A & M

TOP COMEDY

TOP MIXED GROUP
1. Heart—Capitol
2. Starship—Grunt/RCA
3. Atlantic Starr—A&M

TOP DUO
1. Pet Shop Boys—EMI America
2. Tears For Fears—Mercury/Polycraft
3. Wham!—Columbia

TOP A/C GROUP
1. Genesis—Atlantic
2. Mr. Mister—RCA
3. Simply Red—Elektra

TOP AOR GROUP
2. Cameo—Atlantic Artists/Polycraft
3. Atlantic Starr—A&M

POP ALBUM AWARDS

TOP FIFTY POP LP's
1. Whitney Houston—Whitney Houston—Arista
2. Control—Janet Jackson—A & M
3. Original Motion Picture Soundtrack—Top Gun—Columbia
5. Heart—Heart—Capitol
6. Run DMC—Profile
8. Promise—Sade—Portrait/CBS

TOP COUNTRY ARTISTS
1. Bruce Springsteen—Atlantic
2. Bob Seger—Capitol
4. John Cougar Mellencamp—Riva/Polycraft

TOP COUNTRY GROUPS
2. Heart—Capitol
3. Run D.M.C.—Profile
5. Genesis—Atlantic

TOP NEW GROUPS
1. Outfield—Columbia
2. Simply Red—Elektra
3. Cinderella—Mercury/Polycraft

TOP B/C GROUP
1. Boston—Columbia
2. Cameo—Atlantic Artists/Polycraft

TOP BAND
1. Bruce Springsteen—Columbia

SPECIAL ACHIEVEMENT AWARD
Bruce Springsteen—Columbia
The album "Bruce Springsteen and the E Street Band/Live 1975—85" shipped too late to be included in the ballot for the year end awards, however, it was the first record to debut at #1 since 1979 and thus deserves special recognition for this monumental accomplishment.
GIVE THE FINER THINGS IN LIFE.
POLYGRAM'S FINEST.
BLACK CONTEMPORARY SINGLES AWARD

TOP FEMALE ARTISTS
1. Janet Jackson - A&M
2. Meli'sa Morgan - Capitol
3. Whitney Houston - Arista
4. Sade - Portrait/CBS
5. Anita Baker - Elektra

TOP MALE ARTIST
1. Billy Ocean - Jive/Arista
2. Prince - Paisley Park/Warner Bros.
3. Lionel Richie - Motown
4. Freddie Jackson - Capitol
5. Stevie Wonder - Tamla/Motown

TOP NEW MALE ARTISTS
1. Oran “Juice” Jones - Def Jam/Columbia
2. Gregory Abbott - Columbia
3. Howard Hewett - Elektra

TOP NEW FEMALE ARTISTS
1. Meli'sa Morgan - Capitol
2. Anita Baker - Elektra
3. Cheriele - Tabu/CBS

TOP MALE VOCALISTS
1. Oran “Juice” Jones - Def Jam/Columbia
2. Falco - A&M
3. James Brown - Scotti Bros./CBS
4. Stevie Wonder - Tamla/Motown
5. Peter Gabriel - Geffen/Warner Bros.

TOP NEW FEMALE VOCALISTS
1. Stacey Q - Atlantic
3. Cheriele - Tabu/CBS
4. Stacy Q - Atlantic
5. Gwen Guthrie - Polydor/PolyGram

TOP FEMALE VOCALISTS
1. Janet Jackson - A&M
3. Cheriele - Tabu/CBS
4. Stacy Q - Atlantic
5. Gwen Guthrie - Polydor/PolyGram

TOP NEW GROUPS
1. Jets - RCA
2. Tease - Epic
3. Cashflow - Atlantic Artists/PolyGram

TOP POP CROSSOVER DUO OR GROUP
1. Simply Red - Elektra
2. Gloria Loring and Carl Anderson - Carrere/CBS
3. Patti LaBelle and Michael McDonald - MCA

12" SINGLES AWARDS

TOP THIRTY 12" SINGLES
1. Rumors - Times Social Club/Jay/Macola
2. I Can't Wait - Nu Shooz - Atlantic
3. Nasty - Janet Jackson - A&M
4. On My Own - Patti LaBelle and Michael McDonald - MCA
5. Word Up - Cameo - Atlanta Artists/PolyGram
6. The Finest - S.O.S. Band - Tabu/CBS
8. Saturday Love - Cheriele - Tabu/CBS
9. The Rain - Oran "Juice" Jones - Def Jam/Columbia
10. Pee Wee" Dee - Jodeci Love - Vintertainment/Elektra
11. Two Of Hearts - Stacye Q - Atlantic
12. Vienna Calling - Falco - A&M
13. Ain't Nothin' Goin' On But The Rent - Gwen Guthrie - Polydor/PolyGram
14. When I Think Of You - Janet Jackson - A&M
15. Living In America - James Brown - Scotti Bros./CBS
16. My Addidas - Run D.M.C. - Profile
17. Point Of No Return - Nu Shooz - Atlantic
18. How Will I Know - Whitney Houston - Arista
19. Jealousy - Club Nouveau - King Jay/Tommy Boy
20. Walk This Way - Run D.M.C. - Profile
21. (You Are My) All And All - Joyce Sims - Sleeping Bag
22. Human - Human League - A&M
25. Digital Display - Ready For The World - MCA
26. Versus - Bananaera - London/PolyGram
27. Headlines - Midnight Star - Solar/Elektra
28. West End Girls - Pet Shop Boys - EMI
29. Do Me Baby - Meli'sa Morgan - Capitol
30. Feel The Spin - Debbie Harry - Geffen/Warner Bros.
31. What's The World - Book Of Life - Capitol
32. If You Keep Knockin' - James Ingram - Warner Bros.
33. I Can't Help Myself - Four Tops - Motown
34. You Can't Hurry Love - The Commodores - Motown
35. I'll Be There - The Jackson 5 - Epic
36. I Can't Stand The Rain - Berlin - MCA
37. You Can't Hurry Love - The Commodores - Motown
38. I Can't Help Myself - Four Tops - Motown
39. I Can't Help Myself - Four Tops - Motown
40. (I Can't Help Myself) Baby - The Four Tops - Motown
41. I Can't Help Myself - Four Tops - Motown
42. I Can't Help Myself - Four Tops - Motown
43. I Can't Help Myself - Four Tops - Motown
44. I Can't Help Myself - Four Tops - Motown
45. I Can't Help Myself - Four Tops - Motown
46. I Can't Help Myself - Four Tops - Motown
47. I Can't Help Myself - Four Tops - Motown
48. I Can't Help Myself - Four Tops - Motown
49. I Can't Help Myself - Four Tops - Motown
50. I Can't Help Myself - Four Tops - Motown

TOP GROUPS
1. Timex Social Club - Jay/Macola
2. Run D.M.C. - Profile
3. Cameo - Atlanta Artists/PolyGram
4. S.O.S. Band - Tabu/CBS
5. Club Nouveau - King Jay/Tommy Boy

TOP DUOS
1. Rene & Angela - Mercury/PolyGram
2. Patti LaBelle & Michael McDonald - MCA
3. Melba Moore & Kashif - Capitol

TOP FEMALE GROUPS
1. Bananarama - London/PolyGram
2. The Flirts - CBS Associated
3. Bangles - Columbia
4. Klymaxx - Constellation/MCA

TOP DUOS
1. Nu Shooz - Atlantic
2. Patti LaBelle & Michael McDonald - PolyGram
3. Rene & Angela - Mercury/PolyGram
4. Melba Moore & Freddie Jackson - Capitol
5. Ashford & Simpson - Capitol

Cash Box December
BLACK CONTEMPORARY ALBUM AWARD

BLACK CONTEMPORARY TOP FORTY ALBUMS
1. Control—Janet Jackson—A & M
2. Rapture—Anita Baker—Elektra
3. Promise—Sade—Portrait/CBS
4. Raising Hell—Run D.M.C.—Profile
5. Whitney Houston—Whitney Houston—Arista
6. Winner In You—Patti LaBelle—MCA
7. As The Band Turns—Atlantic Starr—A & M
8. Love Zone—Billy Ocean—Arista
10. Street Called Desire—Rene & Angela
11. Do Me Baby—Meli’sa Morgan—Capitol
12. Back In Black—Whodini—Arista
14. High Priority—Cherelle—Tabu/CBS
15. Dancing On The Ceiling—Lionel Richie—Motown
16. Emotional—Jeffrey Osborne—a & M
17. Word Up—Cameo—Atlantic Artists/PolyGram
18. In Square Circle—Stevia Wonder—Tamba/Motown
19. Sands Of Time—S.O.S. Band—Tabu/CBS
22. Stephanie Mills—Stephanie Mills—MCA
23. All For Love—New Edition—MCA
24. Headlines—Midnight Star—ELEKTRA
25. Juice—Omar “Juice” Jones—Def Jam/Columbia
27. Workin’ It Back—Teddy Pendergrass—Elektra
28. Rock Me Tonight—Freddie Jackson—Capitol
29. To Be Continued—Temptations—Gordy/Motown
30. Dionne Warwick—Dionne Warwick—Arista
31. Breaking Every Rule—Tina Turner—Capitol
32. Give Me The Reason—Luther Vandross—Epic
33. Real Love—Ashford & Simpson—Capitol
34. Chillin’—Force MD’s—Tommy Boy/Warner Bros.
35. Lisa Lisa And Cult Jam With Full Force—Columbia
36. Shake You Down—Gregory Abbott—Columbia
37. Live In Los Angeles—Maze Featuring Frankie Beverly—Capitol
38. Always In My Mood—Shirley Jones—Philadelphia International/Manhattan
39. Who’s Zoomin’ Who—Aretha Franklin—Arista
40. Big & Beautiful—Fat Boys—Sutra

TOP FIVE MALE ARTISTS
1. Billy Ocean—Jive/Arista
3. Freddie Jackson—Capitol
4. Lionel Richie—Motown
5. Jeffrey Osborne—a & M

TOP FEMALE ARTISTS
1. Janet Jackson—a & M
2. Anita Baker—Elektra
3. Sade—Portrait/CBS
4. Whitney Houston—Arista
5. Patti LaBelle—MCA

TOP NEW MALE ARTISTS
1. LL Cool J—Def Jam/Columbia
2. Omar “Juice” Jones—Def Jam/Columbia
3. Gregory Abbott—Columbia

TOP NEW FEMALE ARTISTS
1. Meli’sa Morgan—Capitol
2. Shirley Murdock—Elektra
3. Cherelle—Tabu/CBS

TOP SOUNDTRACKS
1. Parade—Paisley Park/Warner Bros.
2. Color Purple—Warner Bros.
3. Running Scared—MCA

TOP ELECTRIC JAZZ GROUPS
1. Spyro Gyra—MCA
2. Jean Luc Ponty—Atlantic
3. Hiroshim—a Epic

TOP ACOUSTIC JAZZ GROUPS
1. Wynton Marsalis—Columbia
2. Ahmad Jamal—Atlantic
3. Larry Carlton—MCA

SOLOISTS
1. Stanley Jordan—Blue Note/Manhattan
2. Wynton Marsalis—Columbia
3. George Howard—T.B.A.

NEW ARTISTS
1. Lyle Mays—Geffen/Warner Bros.
2. Jeff Berlin—Passport
3. Russ Freeman—Brainchild

COLLABORATIONS
2. Song X—Pat Metheny & Orni Coleman—Geffen/ Warner Bros.

TOP FIVE DUOS
1. Rene & Angela—Mercury/PolyGram
2. Ashford & Simpson—Capitol
3. Nu Shooz—Atlantic

TOP NEW GROUPS
1. Levett—Atlantic
2. Simply Red—Elektra
3. Cashflow—Atlantic Artists/PolyGram
4. Tease—Epic

TOP TEN JAZZ
1. Magic Touch—Stanley Jordan—Blue Note/Manhattan
2. Dancing In The Sun—George Howard—T.B.A.
4. Black Codes From The Underground—Wynton Marsalis—Columbia
5. Breakout—Spyro Gyra—MCA
6. Fables—Jean Luc Ponty—Atlantic
7. Song X—Pat Metheny & Orni Coleman—Geffen/Warner Bros.
8. Another Peace—Hiroshim—a Epic
9. Down To The Moon—Andreas Vollenweider—CBS Masterworks
10. Oasis—Joe Sample—MCA

COLLABORATIONS
2. Song X—Pat Metheny & Orni Coleman—Geffen/ Warner Bros.

SAXOPHONE
1. George Howard—T.B.A
2. David Sanborn—Warner Bros
3. Kenny G—Arista

KEYBOARDS
1. Chick Corea—G.R.P.
2. Lyle Mays—Geffen/Warner Bros
3. Ahmad Jamal—Atlantic

GUITARISTS
1. Stanley Jordan—Blue Note/Manhattan
2. Pat Metheny—Geffen/Warner Bros
3. Earl Klugh—Warner Bros

TRUMPET
1. Wynton Marsalis—Columbia
2. Miles Davis—Warner Bros
3. Dizzy Gillespie—Atlantic

Cash Box—December 27
STANLEY JORDAN • BOBBY McFERRIN

For Stanley Jordan and Bobby McFerrin recognition is nothing new, but this year has been something else. Stanley Jordan proved he does indeed have the MAGIC TOUCH (BT 85101, CDP-7-46092-2)—a first album which left an indelible impression on both consumers and the industry. Recognized by CASHBOX as the #1 artist in three categories—Jazz Album, Jazz Soloist and Jazz Guitarist—calling Stanley’s debut auspicious may be somewhat of an understatement.

And Bobby McFerrin. His SPONTANEOUS INVENTIONS (BT 85110, CDP-7-46298-2) and live performances have brought him outstanding critical and audience acclaim. In just the last two months, he’s appeared on TONIGHT SHOW that many times, and now his position in CASHBOX’s year-end poll as #2 Jazz Vocalist is some tasty topping on the cake.

So from Stanley and Bobby and all of us at Manhattan/Blue Note...Thanks radio. Thanks retail.
And thank you, CASHBOX, for all your praise and support.

New From Stanley Jordan—STANDARDS, VOLUME I (BT 85130, CDP-7-46333-2)

THANKS.

MAN
HAT
TAN

BUILDING SUCCESS FROM THE SOUND UP
Music Video Awards

Top Male Vocalists
1. Robert Palmer - Island/Atlantic
3. Billy Ocean - Jive/Arista
4. Charlie Sexton - MCA
5. Howard Jones - Elektra

Top New Male Vocalists
1. Oran "Juice" Jones - Def Jam/Columbia
2. Chico DeBarge - Motown
3. Gregory Abbott - Columbia
4. Luis Cardenas - Allied Artists/Capitol
5. Bobby Brown - MCA

Top Female Vocalists
1. Janet Jackson - A&M
2. Whitney Houston - Arista
5. Sade - Portrait/CBS

Top Groups
1. Simple Minds - Virgin/A&M
2. Huey Lewis & The News - Chrysalis
3. Glass Tiger - Manhattan/EMI
4. Run D.M.C. - Profile
5. Culture Club - Virgin/Epic

Top New Group
1. The Dream Academy - Warner Bros.
2. Mike & The Mechanics - Atlantic
3. The Jets - MCA
4. Bruce Hornsby & The Range - RCA
5. Miami Sound Machine - Epic

Top Duos
1. Bryan Adams & Tina Turner - A&M
2. Patti LaBelle & Michael McDonald - MCA
3. Peter Cetera & Amy Grant - Full Moon/Warner Bros.
4. Phil Collins & Marilyn Martin - Atlantic
5. Nu Shooz - Atlantic

Video Cassette Awards

Top Thirty Video Cassettes
1. Back To The Future - MCA Home Video
2. Witness - Paramount Home Video
3. Prizzi's Honor - Vestron Home Video
4. Rambo II - Thorn/EMI/HBO Home Video
5. Return Of The Jedi - CBS/Fox Video
6. The Jewel Of The Nile - CBS/Fox Video
7. Cocoon - CBS/Fox Video
8. Spies Like Us - Warner Home Video
9. Murphy's Romance - RCA/Columbia Pictures Home Video
10. Commando - CBS/Fox Video
11. Jagged Edge - RCA/Columbia Pictures Home Video
12. Rocky IV - CBS/Fox Video
13. Silverado - RCA/Columbia Pictures Home Video
14. Iron Eagle - CBS/Fox Video
15. Mask - MCA Distribution Corp.
16. Gremlins - Warner Home Video
17. St. Elmos Fire - RCA/Columbia Pictures Home Video
18. Pale Rider - Warner Home Video
19. Kiss Of The Spider Woman - Charter Video
20. White Nights - RCA/Columbia Pictures Home Video
21. Out Of Africa - MCA
22. To Live & Die In L.A. - Vestron Video
23. Nightmare On Elm Street II - Freddie's Revenge - Media Home Entertainment
24. Mad Max Beyond Thunderdome - Warner Home Video
25. Gung Ho - Paramount Home Video - Paramount Pictures
26. Pee Wee's Big Adventure - Warner Home Video
27. Agnes Of God - RCA/Columbia Pictures Home Video
28. The Goonies - Warner Home Video
29. Invasion USA - MGM/UA Home Video
30. The Emerald Forest - Embassy Home Entertainment

Compact Disc Awards

Top Ten Compact Discs
1. Brothers In Arms - Dire Straits - Warner Bros.
2. Whitney Houston - Whitney Houston - Arista
3. Save - Peter Gabriel - Geffen/Warner Bros.
4. No Jacket Required - Phil Collins - Atlantic
5. The Broadway Album - Barbra Streisand - Columbia
7. 5150 - Van Halen - Warner Bros.
8. The Other Side Of Life - Moody Blues - Polydor/PolyGram
9. Screencrow - John Cougar Mellencamp - Riva/PolyGram
10. Dirty Work - Rolling Stones - Rolling Stone/CBS

Top Three Soundtracks
1. Top Gun Original Soundtrack - Columbia
2. Miami Vice - MCA
3. Back To The Future - MCA

Cash Box December 27, 1986
CHR'S GOT A "BRAND NEW LOVER": DEAD OR ALIVE!

America's No. 1 dance record, DEAD OR ALIVE's "BRAND NEW LOVER," is exploding at CHR!

Radio and retail in Boston, Houston, Miami, San Francisco, New York, Philadelphia, Los Angeles and Minneapolis are pumping DEAD OR ALIVE in heavy rotation and heavy in-store traffic!

Get in on the hottest action in town!

DEAD OR ALIVE. "BRAND NEW LOVER." The 7" and 12" from their smash album, "MAD, BAD AND DANGEROUS TO KNOW."

ON EPIC RECORDS, CASSETTES AND COMPACT DISCS.

© Epic

COUNTRY AWARDS

ENTERTAINER OF THE YEAR — Alabama

SPECIAL ACHIEVEMENT AWARD — Warner Bros

COMPOSER/PERFORMER
Hank Williams, Jr.

BOOKING AGENT
Keith Fowler Productions

ALBUM LABEL
1. RCA
2. MCA
3. Warner Bros.
4. Columbia/Epic
5. Capitol

SINGLES LABEL
1. RCA
2. MCA
3. Warner Bros.
4. Columbia/Epic
5. Capitol

MANAGER
Sherman Halsey

MANAGER
Dale Morris

PUBLISHING COMPANY
Tree Publishing

NEW RECORD COMPANY
MTM

COMPOSER
Bob McDill

INDEPENDENT RECORD COMPANY
Door Knob

PRODUCER
Brent Maher
THANKS TO CASH BOX!
Entertainer Of The Year
Vocal Group Of The Year→Albums
Vocal Group Of The Year—Singles
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Nashville, Tenn. 37203
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COUNTRY SINGLES AWARDS

SINGLE OF THE YEAR
Diggin’ Up Bones — Randy Travis — (Warner Bros.)

VOCAL GROUP
1. Alabama (RCA)
2. The Forester Sisters (Warner Bros.)
3. Exile (Epic)
4. The Statler Brothers (Mercury/PolyGram)
5. The Oak Ridge Boys (MCA)

NEW VOCAL GROUP — The Forester Sisters (Warner Bros.)

NEW MALE VOCALIST — Dwight Yoakam (Warner Bros.)
NEW FEMALE VOCALIST — Tari Hensley (Mercury/PolyGram)

MALE BREAKOUT — Randy Travis (Warner Bros.)
FEMALE BREAKOUT — Judy Rodman (MTM)

VOCAL DUET
1. The Judds (RCA)
2. Marie Osmond and Paul Davis (Capitol/Curb)
3. Marie Osmond and Dan Seals (Capitol/EMI America/Curb)
4. Crystal Gayle & Gary Morris (Warner Bros.)
5. Charly McClain & Wayne Massey (Epic)

NEW VOCAL DUET — Marie Osmond and Dan Seals (Capitol/Curb)

TOP FIFTY COUNTRY SINGLES
1. Diggin’ Up Bones — Randy Travis — (Warner Bros.)
2. 1982 — Randy Travis — (Warner Bros.)
3. Everything That Glitters Is Not Gold — Dan Seals — (EMI America)
4. You Can Dream Of Me — Steve Wariner — (MCA)
5. Grandpa — The Judds — (RCA/Curb)
6. Ain’t Misbehavin’ — Hank Williams, Jr. — (Warner Bros./Curb)
7. Honky Tonk Man — Dwight Yoakam — (Warner Bros./Reprise)
8. Rockin’ With The Rhythm Of The Rain — The Judds — (RCA/Curb)
9. You’re Still New To Me — Marie Osmond with Paul Davis — (Capitol/Curb)
10. She and I — Alabama — (RCA)
11. There’s No Stepping Your Heart — Marie Osmond — (Capitol/Curb)
12. Nobody In His Right Mind Would Have Left Her — George Strait — (MCA)
13. I’ll Never Stop Loving You — Gary Morris — (Warner Bros.)
14. One Love At A Time — Tanya Tucker — (Capitol)
15. Happy Happy Happy Birthday Baby — Ronnie Milsap — (RCA)
16. Whoever’s In New England — Reba McEntire — (MCA)
17. Some Fools Never Learn — Steve Wariner — (MCA)
18. Living In The Promised Land — Wilie Nelson — (Columbia)
19. Think About Love — Dolly Parton — (RCA)
20. On The Other Hand — Randy Travis — (Warner Bros.)
21. Once In A Blue Moon — Earl Thomas Conley — (RCA)
22. What’s A Memory Like You — Doing In A Love Like This — John Schneider — (MCA)
23. Something Special — George Strait — (MCA)
24. You’re The Last Thing I Needed Tonight — John Schneider — (MCA)
25. Life’s Highway — Steve Wariner — (MCA)
26. Touch A Hand (And Make A Friend) — The Oak Ridge Boys — (MCA)
27. Can’t Keep A Good Man Down — Alabama — (RCA)
28. Bop — Dan Seals — (EMI America)
29. Until I Met You — Judy Rodman — (MTM)
30. Old School — John Conley — (Columbia)
31. Cry — Crystal Gayle — (Warner Bros.)
32. Somebody Else’s Fire — Janie Frickie — (Columbia)
33. Torn Of The Unknown Love — Kenny Rogers — (RCA)
34. I Could Get Used To You — Exile — (Epic)
35. The Nitty Gritty Dirt Band — Home Again In My Heart — (Warner Bros.)
36. Just Another Love — Tanya Tucker — (Capitol)
37. Hearts Aren’t Made To Break (They’re Made To Love) — Lee Greenwood — (MCA)
38. Lost In The Fifties Tonight — Ronnie Milsap — (RCA)
40. Morning Desire — Kenny Rogers — (RCA)
41. 100% Chance Of Rain — Gary Morris — (Warner Bros.)
42. Too Much On My Heart — The Statler Brothers — (Mercury/Polygram)
43. Count On Me — The Statler Brothers — (Mercury/Polygram)
44. No One Mends A Broken Heart Like You — Barbara Mandrell — (MCA)
45. I Fell In Love Again Last Night — The Forester Sisters — (Warner Bros.)
46. Savin’ My Love For You — Poke McIntyre — (RCA)
47. At The Sound Of The Tone — John Schneider — (MCA)
48. You Make Me Want To Make You Mine — Judy Newton — (RCA)
49. Just In Case — The Forester Sisters — (Warner Bros.)
50. I’d Lie To You For Your Love — The Bellamy Brothers — (MCA/Curb)

COUNTRY INDIE AWARDS

TOP MALE VOCALIST
1. Ray Price (Step One)
2. A.J. Masters (Bermsuda Dunes)
3. Adam Baker (Avista)

TOP FEMALE VOCALIST
1. Robin Lee (Evergreen)
2. Darlene Austin (CBT)
3. Toni Price (Master)

INDEPENDENT RECORD OF THE YEAR
I’ll Take Your Love Anytime — Robin Lee — Evergreen

VOCAL GROUP
1. Mason Dixon (Premier One)
2. Carlton Moody and the Moody Brothers (LaMon)
3. Gerry Baze & Touch Of Country — (OL)

VOCAL DUET
1. Jason & Michael Younger (Air)
2. Cash Box
3. December 27

YEAR END POLLS — 1986
Manager
Dale Morris
&
Promoter
Keith Fowler

An
Award-Winning Team
For Country’s No. 1 Group

ALABAMA

Thanks For A Great 1986!
<table>
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<th>YEAR END POLLS — 1986</th>
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## COUNTRY ALBUM AWARDS

### ALBUM OF THE YEAR

Rockin' With The Rhythm Of The Rain — The Judds — RCA

### MALE VOCALIST

1. George Strait (MCA)
2. Hank Williams, Jr. (Warner Bros.)
3. Roni Milsap (RCA)
4. Willie Nelson (Columbia)
5. Dan Seals (E.M.I. America)
6. Randy Travis (Warner Bros.)
7. Steve Wariner (MCA)
8. Ricky Skaggs (Epic)
9. Earl Thomas Conley (RCA)
10. Dwight Yoakam (Warner Bros.)

### TOP FIFTY COUNTRY ALBUMS

1. Rockin' With The Rhythm Of The Rain — The Judds — (RCA/Curb)
2. Whoever's In New England — Reba McEntire — (MCA)
3. Something Special — George Strait — (MCA)
4. Greatest Hits — Alabama — (RCA)
5. Guitars, Cadillacs, Etc. Etc. — Dwight Yoakam — (Warner Bros./Reprise)
6. Won't Be Blue Anymore — Dan Seals — (E.M.I. America)
7. Storms Of Life — Randy Travis — (Warner Bros.)
8. Five — O — Hank Williams, Jr. — (Warner Bros.)
9. Rhythm And Romance — Rosanne Cash — (Columbia)
10. George Strait #7 — George Strait — (MCA)
11. Live In London — Ricky Skaggs — (Epic)
12. Greatest Hits — Roni Milsap — (RCA)
13. Shakin' — Sawyer Brown — (Capitol/Curb)
14. Montana Cafe — Hank Williams, Jr. — (Warner Bros./Curb)
15. Partners In Rhyme — The Statler Brothers — (Mercury/PolyGram)
16. Greatest Hits — Earl Thomas Conley — (RCA)
17. Anything Goes — Gary Morris — (Warner Bros.)
18. Forty Hour Week — Alabama — (RCA)
20. A Friend In California — Merle Haggard — (Epic)
21. A Memory Like You — John Schneider — (MCA)
22. Heart Of The Matter — Kenny Rogers — (RCA)
23. Lost In The Fifties — Roni Milsap — (RCA)
24. The Forester Sisters — (Warner Bros.)
25. There's No Stopping Your Heart — Marie Osmond — (Capitol/Curb)
26. I Have Returned — Ray Stevens — (MCA)
27. Streamline — Lee Greenwood — (MCA)
28. Twenty Years Of Dirt — The Nitty Gritty Dirt Band — (Warner Bros.)
29. Hall Nelson — Willie Nelson — (Columbia)
30. The Promised Land — Willie Nelson — (Columbia)
31. Greatest Hits Vol. II — Hank Williams, Jr. — (Warner Bros./Curb)
32. Four For The Show — The Statler Brothers — (Mercury/PolyGram)
33. Will The Wolf Survive — Waylon Jennings — (MCA)
34. Robbirt Trax — Eddie Rabbitt — (RCA)
35. Black & White — Janie Fricke — (Columbia)
36. Sweet Dreams (Soundtrack) — Patsy Cline — (MCA)
37. Howard And David — The Bellamy Brothers — (MCA/Curb)
38. I Tell It Like It Used To Be — T. Graham Brown — (Capitol)
39. Old Flame — Juice Newton — (RCA)
40. Partners, Brothers And Friends — The Nitty Gritty Dirt Band — (Warner Bros.)
41. Who's Gonna Fill Their Shoes — George Jones — (Epic)
42. Hang On To Your Heart — Exile — (Epic)
43. Greatest Hits — Exile — (Epic)
44. Something To Talk About — Anne Murray — (Capitol)
45. Guitar Town — Steve Earle — (MCA)
46. Last Mango In Paris — Jimmy Buffett — (MCA)
47. Kern River — Merle Haggard — (Epic)
48. Thirteen — Emmylou Harris — (Warner Bros.)
49. Sawyer Brown — Sawyer Brown — (Capitol/Curb)
50. Session — The Oak Ridge Boys — (MCA)

### TOP FEMALE VOCALIST

1. Rosanne Cash — (Columbia)
2. Reba McEntire — (MCA)
3. Marie Osmond — (Capitol/Curb)
4. Juice Newton — (RCA)
5. Anne Murray — (Capitol)
6. Crystal Gayle — (Warner Bros.)
7. Janie Fricke — (Columbia)
8. Barbara Mandrell — (MCA)
9. Tanya Tucker — (Capitol)
10. Dolly Parton — (RCA)

### VOCAL GROUP

1. Alabama — (RCA)
2. Sawyer Brown — (Capitol/Curb)
3. The Statler Brothers — (PolyGram)
4. The Forester Sisters — (Warner Bros.)
5. The Nitty Gritty Dirt Band — (Warner Bros.)

### NEW VOCAL GROUP

The Forester Sisters — (Warner Bros.)

### VOCAL DUET

The Judds — (RCA/Curb)

### NEW VOCAL DUET

Sweethearts Of The Rodeo — (Columbia)

### NEW MALE VOCALIST

Dwight Yoakam — (Warner Bros.)

### NEW FEMALE VOCALIST

Judy Rodman — (MTM)

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*Cash Box* December 2
1986—The Best Year Ever

TULSA, OKLAHOMA—The Jim Halsey Company has had its best year ever in 1986. To prove the point the company is growing at neck-breaking pace, having expanded its Nashville operation in June and adding a slew of stars to its already accomplished roster. 1986 celebrated Roy Clark's 25th anniversary as a solo performer and his quarter century association with Jim Halsey. The near-record partnership is a perfect representation of the company's firm commitment to deliver the best to its artists and buyers; and the Halsey Company did just that during 1986.

Halsey artists have leave a trail of award winning performances across the country, scoring top grosses. The Oak Ridge Boys started the year off right by selling out five shows at the Fox Theatre in St. Louis, grossing $124,461. Canada is still reeling from the Judds' tour during May. The mother/daughter duo chalked up grosses ranging from $103,000 to $277,000 during their seven-day trek through Canada. Halsey artists dominated the Great North American Country Music Festival July Fourth celebration in Lake City, South Dakota. The three-day festival featuring Merle Haggard, The Judds, Tammy Wynette, Dottie West, The Forrester Sisters, Southern Pacific and Dwight Yoakam grossed between $900,000 and $1,000,000, while a crowd of 45,000 shared in the excitement generated by these performers.

Halsey artists were recognized by the Grammy's, the Country Music Association, the Academy of Country Music and Music City News in 1986. Award nominees included The Oak Ridge Boys, Reba McEntire, The Judds, Lee Greenwood, The Forester Sisters, Dwight Yoakam and Rockin' Sidney.

The company continues to expand in the areas of motion pictures, video, television and corporate sponsorship. Freddy Fender landed a role in Robert Redford's new film, The Milagro Beanfield War which wrapped in November. Sherman Halsey, vice chairman of the board for the Halsey Company, received a gold medal at the New York International Film Festival in November for the production of Dwight Yoakam's first video, Honky Tonk Man. Negotiations were recently completed for the development of a new primetime sitcom featuring Halsey sensations The Judds. Mother Naomi and daughters Wynonna and Ashley will tape the half-hour pilot for 20th Century Fox during March or April of 1987. The Judds have also signed a tour sponsorship package with Westwood One and Sun Country for 1987, while Lee Greenwood has renewed his contract with Coors for the third consecutive year. Finishing the year off right, The Halsey Company again lit the marquees of the Las Vegas strip during the annual I.A.F.E. convention during December with 10 Halsey superstars, featuring an exciting combination of long-time Halsey veterans as well as some of the roster's hottest newcomers.

The line-up read: The Oak Ridge Boys and The Forester Sisters at Caesar's Palace; Roy Clark, Reba McEntire and Williams & Ree at Bally's Grand Hotel; The Judds at the Las Vegas Hilton; Mel Tills at the Sahara Hotel; and The Righteous Brothers followed the next week by Lee Greenwood and Bill Medley at the Frontier.

With this record behind them, The Jim Halsey Company is primed for 1987. One project in the works for the new year is a series of nationwide seminars entitled "Careers In Entertainment." The seminars, which will offer an insider's look into the industry and outline the job opportunities therein, will kick off during February in Oklahoma at Oklahoma University on the 14th and the University of Tulsa on the 21st.
Thanks, Radio, for another RCA–Nashville Year!

1986

OUR TEAM

Alabama
Ed Bruce
Earl Thomas Conley
Vince Gill
Michael Johnson (1st #1)
The Judds
Louise Mandrell
Pake McEntire
Ronnie Milsap

Juice Newton
K.T. Oslin
Kyle Petty
Eddie Rabbitt
Eddy Raven
Restless Heart (1st #1)
Kenny Rogers
Sylvia
Keith Whitley
Wild Choir

YOUR TEAM

Joe Galante
Jack Weston
Mike Siris
Gaylen Adams

Allen Butler
Gary Greenberg
Carson Schreiber
Dale Turner

TEAMWORK will win us all a Great ’87!

HAPPY HOLIDAYS!

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FIRST LOS ANGELES BANK

Member FDIC
by Camille Compasio

M Monroe knowledge that Williams' need made a major contribution to all of the pinball machine. This be the number "10" that was stir up player interest and breathe into an ailing, though not terminally via. There was a forewa.. and could not be discounted, since it a way, back in November of '84, Williams introduced it to a very recen.. pate to the AMOA convention, w... "Space Shuttle" and it's that really began turning the tide. ak. Shuttle actually started the ball o.. observed Joe Dillon, Williams' vice of marketing and assistant general. "It proved that good games w... ther they be pinballs, videos, or ally:-. Following this model were an "Aster" and the success of these, back to back, continued to rate to the operator and to the in.. as there is always the fact that there few as sales... this investment. "he continued. "The sells came with High Speed. There's a.. about it. It's a phenomenal pin.., but we cannot ignore the fact that other games set the stage for. other pertinent observation Dillon r... the European market where Williams' impact originated. The n.. the dollar and the increase in val-.. of foreign currency has generated a sig-.. nificant boost in sales, not only for High Speed but for competitive models as well. These games are no longer price prohibitive in Europe. Dillon acknowledged the tremen-.. dous contributions of Hans Rosenzweig (Williams European rep) who believes very strongly in pinball. "Hans took Space Shut-.. tle at a time when the dollar was very high," said Dillon. "He continued to push pinball and now we are reaping the rewards of his efforts. Cash Box could go on enumerating the hit pins produced by Williams. This company made its mark long before High Speed but this particular model came at a time when the market was hurting, proceeded to generate a dramatic turnaround, and thus deserves a special place in the annals... alongside "Flash" the factory's reigning biggie. Just prior to the opening of this year's AMOA convention, Cash Box toured the spacious Williams Electronics Games facili-.. ties at 3401 N. California Ave. in Chicago. an got our first glimpse of some of their new products Williams would be revealing, ini-.. tially at their pre-convention distributors sales meeting and then in the company's Expo exhibit. These products included the n.. "Pin Bot" pingame (which went on to captivate the Expo audience); the outstand-.. ing "Tic Tac Strike" shuffle alley (another.. crowd pleaser at the show) and the much anticipated "Joust 2" Williams' first video game release since January 1983. As you will see in the photos accompany-.. ing this feature, Williams maintains a total facility in Chicago, equipped with full in-.. house capabilities and a staff of highly quali-.. fied professionals. Their departmental structure encompasses every single aspect of the manufacturing process, from concep-.. tion to final assembly. They have the re-.. sources and the talent right here for creating their own products and bringing them, full circle, from the designing board to the ultimate attention of the player. Most recently Neil Smithwick rejoined Williams team and among his various responsibilities is the coordination of the factory's compre-.. hensive testing program, which is another important phase of the operation. As Dillon affirmed, "We have to know the strength of games allowed, based on percentage of games played). When we sat down to talk with Joe Dil-.. lon, one of the first questions we asked fo-.. cused on Williams' re-entry into video game produc-.. tion. The factory's newly intro-.. duced "Joust 2" is the first dedicated, in-.. house video game they've released since about January of '83 and its impending ar-.. rival had been subject of discussion and curii.. ory in the trade. The protagonist ranked among the factory's most successful pieces in this product category. In ad-.. dress the question Dillon stressed that it a lot of carefullight and research went into the decision to resume video production. "First of all, we see a great opportunity in the video, because there seems today to be a bit of a void in the production of those games that are made for street locations," he told Cash Box. "Joust 2 penetrated into street locations. It is a multi-player game, it has the buy-in feature, all new backgrounds, the graphics and artwork are mind-boggling. It's a sensational game with all the ingredients pased for success." Joust 2 went into deliv-.. y in December. At the present time Williams is the indus-.. try's only major producer of shuffle alleys and they've enjoyed a distinguished track record with these machines over the years. They do not, however, intend to rest on past laurels or merely capitalize on their market position. Enter "Tic Tac Strike", the latest addition to the lineup, which was fea-.. tured at AMOA Expo. The scoring has a unique and yet familiar twist inn that it is patterned after the popular tic-tac-toe. "I really think that this particular shuffle alley, with the tic tac strike feature is going to be a very hot produe for us. Actually, this mod-
(continued on page 68)
COIN MACHINE

Williams (continued from page 67)

el serves to demonstrate our commitment to continue to come up with new designs and new ideas for the shuffle alley,” Dillon noted.

The current Williams product line basically consists of pinballs, video games and shuffle alleys along with, as defined by Joe Dillon, “amusement games” and their self-contained factory facilities are adequately positioned to provide this equipment. However, being a progressive organization, the door is always open for possible licensing or future diversification.

With the winding up of what has emerged as a prosperous ‘86 for Williams and the approaching new year, Cash Box was interested in hearing about some of the company’s plans for 1987. Richard Wilkus, general manager of the firm, provided some insight for us, “We are committed to pinball,” he stressed, “it’s our primary product, our bread and butter. I believe we have taken all of the necessary steps, in terms of investment in time, resources and personnel to achieve our present position as number one and we have every intention of retaining this position. However, we do recognize the fact that we cannot rely on pinballs alone, in this regard, we took a very important step in the future of the company, last year, by getting into the coin-operated pay telephone business,” he continued.

Wilkus referred to the formation in 1984 of Witelco, Williams subsidiary company that produced the 5000 payphone model. The latest addition to the line is the Witelco 6000 which accepts credit cards as well as coins. Wilkus explained that as the market stands right now, the Witelco phones will accept credit card calls for AT&T but, unfortunately, AT&T has chosen not to share the revenue so Williams has addressed this issue by designing a phone (a 6000) that will accept other credit cards such as Visa, Mastercard and American Express. With the new Witelco model operators will be allowed to earn revenue on credit card calls. “The credit cards companies have been very receptive,” said Wilkus, “and we are hoping that our payphone will pioneer an opening into this market.”

He went on to say, “I would also like to restate our commitment to video. We’ve enjoyed a tremendous amount of success in the video market.” As a further point of emphasis he advised that Eugene Jarvis, a principal designer of such games as “Defender”, “Stargate” and “Roboroton” is back at Williams and will play a major role in the company’s video plans.

Is there a magic formula for producing a hit game? “Maybe it’s oversimplistic,” responded Joe Dillon, “but the key word is fun.” When a player walks away from a game and tells you he had fun playing it, that’s the best indication of the game potential.

A perfect example of this philosophy is the factory’s latest pingame, “Pin Bot.” It’s an outstanding machine, abundant in play action and equipped with all of the audio and visual elements for a total play environment. But most importantly . . . it’s fun.

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Cash Box December 1986
The Flip Side Of Pinball

By Roger Sharpe

The East has had an incredible history in the pinball industry, going back to the days of the Coin-Cassette System, which was far ahead of its time. There has been a string of game hits including Karate Champ, Joust, Master, Commando, Ring King, Buggy and Shootout.

The significance of such a decision was not minimized in evaluating the impact of pinball's continued success, one who go back far enough. Atari won an opportunity to capitalize on the growth of pinball, during a time when the industry was still a strong willed game. It was getting into the pinball business under the direction of Gary Stern, who had personal credits go back to Williams Electronics in the mid Seventies and Stern Electronics, which Gary had helped resurrect from the ashes of Coin, Data East was going to invest in Chicago-based operation dedicated to design and production of flipper machines.

While the data sheet may be considered a subject of the major players. But the result in advance of the convention was to be true on the show floor. Data East was getting into the pinball business, and the work began in the early Seventies. In my personal experience, it is possible to achieve incredible design and production of flipper machines.

At the Holiday Season, Our Thoughts
Turn Gratefully To Those Who
Have Made Our Progress Possible
It Is In This Spirit We Say . . .

THANK YOU AND
BEST WISHES
FOR THE
HOLIDAYS
AND A
HAPPY NEW YEAR

WILLIAMS ELECTRONICS GAMES, INC.
COIN MACHINE

Pinball (continued from page 69)
that hard-core audience. Perceptability of re-
epeated play is also an issue, regardless of
the frequency of free plays and with this
the manufacturers have shown some
accounting and perceptability methods "built
into" the test mold of the game. Norms are
displayed on the LED readouts for the
operator so he/she knows exactly how
many plays, game time, amount of free
play, and at what point in the game what
will be occurring when we think of
pinball machines for 1987 and beyond.

In practical terms, the major challenge
facing pinball machines, as well as all other
coin-operated amusement games, is the ris-
ing cost of production and how to cover
these costs so that the caliber of equipment
continues to improve. With pinball the prob-
lem has become much more immediate be-
cause of the extras that every manufacturer
must put on a game in order that
game to have a chance with the
distributor, operator and the player.
The fact of life is that with pinball, prices
will continue to rise...they have to. With
this as a given, the question becomes "how do
we break the increased costs?"

The most simplistic response to this di-
lemma would be to 'penalize' the player and
increase his cost to cover the expense of
purchasing new equipment. However, it's
not as cut and dry as that. Many players are
already used to fifty cent play on three ball
games, so where do you go from there? Inter-
estingly, except for a very few areas in the
country, the vast majority of players play the
free play. You may be charging fifty
cents per play, but that 'good' player is now
twenty-five cents, or even less depending upon
what area you are in.

Apart from a drastic measure of lessen-
ing the number of free plays available on
any given pinball machine (an issue better
left for another article, that is if you are
looking for a hardware experience.
Well, the talk today, in the inner sanc-
tums of William's Electronics, is to test out
this concept again on upcoming machines,
and if it works as expected, we'll be able to
play three games for a dollar. This is one
measure that has a great deal of merit for
street locations and other non-competitive
areas where token play hasn't already eroded
general game pricing (five tokens or
more for a dollar).

However, I propose another option that
might be more viable over the long haul
and help wean players on the ideas of "play
for more pay." The idea would be accom-
plished through programming and more in
to "playfield design, where pinball
machines could offer a buy-in capability.
After the player had played his three balls,
he would have the option to 'buy in' (at an
additional cost or token) another ball or
two in order to get a higher score or reach
free play levels that would automatically
be reset once the extra coin has gone in the
slot.
The 'buy-in' has worked already for vid-
eo, so players aren't foreign to it. And pin-
ball has additionally shown that it can
benefit by some basics which were begun
via video—such as having high scores dis-
displayed (along with initials) on the
background readouts.

The approach has some merit but it does
raise the obvious question of "what do con-
designers and programmers who would have
to rethink some of their scoring, sequencing
and general board layout ideas, in order to
accommodate such a move. On a test basis
it would be interesting to see if pinball earn-
ings could increase based on the 'extra'
coinge going into the cashbox.

Whatever way you slice it, however,
pinball manufacturers have a limited number of
alternatives for making back enough money
to stay in business—and continue to develop
and produce such high quality, feature-
mnt models. The dollar bill acceptor will
undoubtedly be the first reality you'll face in
1987, but I do offer some food for thought if
you don't think that is the only option open
to you.

Bottomline is to better understand the
playing audience; what they want, what
they're willing to spend and what consti-
tutes full entertainment value for the invest-
ment. Going off in arbitrary directions could,
ultimately, do more harm than good.
And, although everyone recognizes that pin-
ball has returned to popularity, the balance
is a tenuous one, at least, especially given
the fickle nature of the coin-op buyer. Then
that's just the 'flip side' of the pinball saga.

Konami's 'WEC Lemans'

"WEC Lemans", the exciting, new driv-
ing game from Konami is patterned after
the noted 24-hour world endurance champi-
nship, complete with all of the challenges
and excitement that the race is known for.
The player becomes the driver who must
push himself and his car far beyond the
limits required by any other race.

During the course of the game, the car simula-
tor not only jumps up and down but turns
back and forth and even spins up to 180
degrees. As all this is happening the player
cannot lose focus on the game and this is done in an environment
of realistic graphics and sounds. Players expe-
rience the day and night driving of the actu-
al race, with the feeling of the steering wheel is
required to avoid spins out and the games
World-class driver are needed to negotiate the hills
and curves along the way. The game simu-
lates the course, so exactly that it has been
approved by Automobil Club De L'Est (A.C.O.).

WEC Lemans comes in three styles: Spin-
ning, Mini-Spin and Upright. The mini spin
version has all of the excitement of the big-
er model without the size and it reacts to
the action of the steering wheel, however
it doesn't spin up to 180 degrees. The up-
right model offers all of the game play and
graphics of the other versions in a sleek,
upright cabinet.

WEC Lemans was among the most popu-
lar new games featured at the recent AMOA
convention. It will be available through
Konami's distributor network.

Memtron's 'Solar Warrior'
Set For Jan. Release

CHICAGO—"Solar Warrior," the latest
from Memtron has been scheduled for
shipment in mid-January of '87, according
to Jim Campbell, Memtron's vice presi-
dent of sales. "Since we were working on
the pack in '86 with 'Mat Mania' and 'Mania
Challenge'" he said and "we expect Solar
Warrior to set the course for '87."

Solar Warrior is fast paced, space-
theme game enhanced by bold, striking
graphics. It is a product of Taito America
Corp. licensed exclusively to Memtron.

"Based on the strong test earnings, I
anticipate it being part of our early orders,"
commented Tom Campbell, Memtron's vice president of
sales, "however, Solar Warrior will be available on a limited basis until late Febru-
ary of '87."

Kit Of The Year

With regard to the company's award win-
ning 'Mania Challenge' kit Campbell ad-
vised that they are just about winding up
delivery of this model. "We are nearing the
end of what has been a tremendous,
cessel year for Memtron," he
"Commencing with 'Mat Mania' a
number of our games, including 'Mania Challenge' and
tron kits were rated at or near the top
charts for the entire year of 1986. This,
to the cake for Memtron was being
"rolled" by the kit of the year award at
the November AMOA show in Chicago.
We are obviously proud and especially pleased that
tron kits have consistently returned to the top of the
inventory of 'Mania Challenge' sales. It is
by the mid-January of '87, a time
we will be bringing, on a basis, our next kit Solar
Warrior to extend a broad 'thank you' to
tomers for their support of Memtron
udcts during 1986."

Memtron, Inc. is headquartered at
Brickvale Drive in Elk Grove Village,

Atari's '720°'

Atari Games Corporation has just intro-
duced its latest video game video "720°" and
the company is optimistic about this
in this first-ever skateboard-themed game.

By definition, a 720 is one of the ultimate moves in skateboarding, where the skater
attempts a full 360-degree twist while surf-
ning through the air... Atar had live skate-
board demonstrations in its exhibit at the
recent AMOA convention, where 720° was
introduced.

"This game has everything going for it,"
commented Mary Fujihara, marketing direc-
tor for Atari Games. "The theme and game
format are totally unique and that seems
to be what a player needs right now. We've
added some superior features like a 25°
higher resolution monitor, 8 speakers, and
a new control to give the game exceptional
experience power."

720° is a dedicated game for one or two
players. The new cabinet has been specially
designed to highlight the 25° monitor and the
8 speakers are situated to look like a
cassette player or "boom box." The
graphs and animation are outstanding and the
audio includes custom music scores, sound
effects, and voice.

In 720° then player portrays the skater
who must earn the right to compete in the
skatepark's city and ultimately win the
title of champion of the skating world.
The action starts with the player in the middle
of 'Skate City' where all surfaces are skate-
able. The player earns tickets for performing
skillful skate maneuvers in the city. These
tickets allow entry into one of the
coin operated "skate shops" to play the
the clock for gold, silver or bronze

"Cash" prizes are awarded to the
who qualifies for a medal and these prizes are
awarded by the operators of various
skate shops located throughout the
whole city. Boards, helmets, shoes, and
pads each add more skillful moves.

Incidentally, there are no hazards to create a scenario in the

In the game, there are over 20
skateparks including a downhill, a
downhill, a ramp, a slalom and a slalom
and a slalom. The player needs to

For information on the various 72°
ematic items that are available (see
children's t-shirts as well as a new
"soundcard" which is a record
features the original soundtrack for
the game) call Atari Games Customer
Service (408) 434-3950.

AAMA Urges Support Of 'Harmless'

 Statements

CHICAGO—Maury Ferchen, president of
the American Amusement Machine Associa-
tion, announced that "it is time to close
the loophole that allows operators to
the difference between coin-operated and
 illegally distributed amusement games.

Ferchen recommends that all operators
in the industry insist on getting "hold harm-
less" disclaimers on all promotional mater-
als when they buy games. This
hold harmless statement will have the effect of
indemnifying good faith buyers of games and
shifting the responsibility for copyright
compliance to the seller. "If your supplier is
unwilling to hold you harmless, then
 chances are he either knows that the
games he is selling you are being sold illegally or he
is unable to attest to their legality,"

Ferchen在他在Amusement Machine Association的活动
中发出了警告说，制造商必须告诉分发商在购买游戏时
时的状态，从而确保游戏的合法性和可追溯性。

Ferchen强调了游戏制造商必须对游戏提供“保持无害”声明
的义务，以保障购买者的权益。如果供应商无法提供
声明，供应商可能知道这些游戏是非法销售的。

Cash Box  December 27
Discover why "STRANGE SCIENCE"™ was voted the Best Pinball of the 1986 AMOA Expo by the U.S. National Video Game Team. See your authorized Bally Midway Distributor today.
Wait 'til they see what's under the tree!

Happy Holidays from Warner Bros. Records