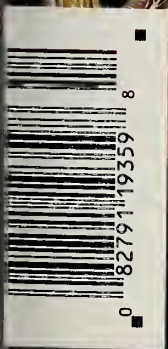


FASHION BOX

SEPTEMBER 5, 1986

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“Hey . . . Let’s Start Our Own Record Company.”

By Larry Rosen

Question: Can two musicians start a record company and make the venture profitable?

Answer: Yes.

I'm happy to say, at GRP Records this is the case. After working together as musicians, then producing albums together for “third party” record companies, and then a venture called “Artista/GRP Records”, Dave Grusin and I had come to the point of taking the plunge. This is the case for every musician/producer in the musical category called **JAZZ**, or **JAZZ FUSION**, or maybe **JAZZ/POP** or also known as **JAZZ/FUNK** or now known sometimes as **NEW AGE**—to become frustrated with the major label that is financing, marketing and selling your creative product. And when this frustration begins to build, the logical (or maybe not so logical) idea surfaces . . . “Hey . . . let's start our own record company.”

Needless to say, one must be either crazy or a dreamer. We chose to be dreamers and moved ahead.

The Opportunities Were There.

In 1982 major companies were suffering financial set backs and as usual the first to go was “Jazz”. “It's not going to sell **tonage**, who needs it?” was heard. This presented a wonderful opportunity for us. We could now start a company with some major jazz artists.

Next Opportunity . . . **Digital Technology**.

Since we have been recording digitally since 1979, we were very in tune with the emergence of the compact disc marketplace. Realizing the benefits of digital recording we were most convinced the CD, which delivers this superior sound quality to the consumer, would become a major factor in the storage and delivery of music.

Distribution, the Third Opportunity.

We met with the independent distributors, who were already familiar with our past product, i.e.: Earl Klugh, Noel Pointer, Patti Austin, Lee Ritenour, Angela Bofill, Tom Browne, Dave Valentin

and of course, Dave Grusin. At this point, the independents had lost all their major labels, and they said to us, “**We need you.**” After many meetings, we felt this was a good marriage.

Three Years Later.

I must say, it can be done. The opportunities are there for creative people coming from either the music side or the business side to create their own entity and become successful. The opportunities exist today, the same as in 1983 when we started GRP, but in an ever-changing form. The opportunity for the entrepreneur who takes the time to examine the music, the technology, the marketplace and create his or her own business has never been better. We live in a world of rapidly changing home entertainment technology. This must be the focus.

Over the past decades major record companies have built gigantic corporate bureaucracies. They are very slow in understanding change. Creatively they are always behind. They need small creative companies who are in touch with the “street” to create and break new ideas . . . only when they see it working, and can gear up, do they move like monsters in that direction. No doubt they have enormous power, and they must look to their survival by

selling the Mega Platinum Album. But while in this mode they completely miss major events happening around them. They still focus on music for 12-year-olds, even though we are experiencing a demographic shift to a more mature audience. They resist technological change, because they want to keep the status quo, even though new and better delivery systems are in place.

We have just broken through the “Digital” barrier. The compact disc success story is only the first step. R-DAT is waiting in the wings, and it will create a major technological shift from analog cassettes to digital audio tape. The video area is wide open for a new audio/visual product for the home to be developed. The opportunities are many . . . it just takes a crazy person or maybe a dreamer to make it happen.



TOP POP DEBUTS

SINGLES

83 25 OR 6 TO 4—Chicago—Full Moon/Warner Bros.

ALBUMS

63 SLIPPERY WHEN WET—Bon Jovi—Mercury/PolyGram

POP SINGLE

#1 HIGHER LOVE
Steve Winwood
Island/Warner Bros.

B/C SINGLE

#1 LOVE ZONE
Billy Ocean
Jive/Arista

COUNTRY SINGLE

#1 LITTLE ROCK
Reba McEntire
MCA

JAZZ

#1 DOUBLE VISION
Bob James/David Sanborn
Warner Bros.

COMPACT DISC

#1 SO
Peter Gabriel
Geffen

POP ALBUM

#1 TRUE BLUE
Madonna
Sire

B/C ALBUM

#1 RAISING HELL
Run D.M.C.
Profile

COUNTRY ALBUM

#1 STORMS OF LIFE
Randy Travis
Warner Bros.

MUSIC VIDEO

#1 SWEET FREEDOM
Michael McDonald
MCA

12" SINGLE

#1 PAPA DON'T PREACH
Madonna
Sire

WINNER'S CIRCLE

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



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MCA HITS THE WALL—Leeds Levy, president of MCA Music Publishing, has announced the signing of the group Wall Of Voodoo to a worldwide, co-publishing agreement. Pictured in the Los Angeles office (back, l to r) are: Ned Leukhardt; Mark Moreland; Bruce Moreland; Mike Gormley, manager; Chas Gray; Levy. (Front), Rick Shoemaker, vice-

New Payola Probes Reported

LOS ANGELES—According to a report in *Daily Variety*, federal investigations into possible music industry links with organized crime and/or "payola" have been launched in Cleveland, Miami and Philadelphia, making a total of six Grand Jury investigations nationwide, including Los Angeles, New York and Newark, NJ.

The report said that the Philadelphia inquest has subpoenaed documents from sev-

eral major record companies, and the Miami probe could have something to do with the assault of Don Cox, a Miami radio personality who was beaten severely after he spoke out against a widespread payola on an NBC news program in March.

The report is unconfirmed at present, and federal justice officials are forbidden from speaking about cases that have not progressed to the prosecution stages.

RIAA To Make D.C. Move And Seek Future President

NEW YORK—The Recording Industry Association of America will move its operations from New York City to Washington, D.C. by early 1987 and will seek a "prestigious political specialist" as its future president. The new RIAA chief will succeed Stanley M. Gortikov, president since 1972, who will become chairman of the board until his expected retirement in 1988 or 1989.

The decision to relocate, long under consideration, was made in a Los Angeles meeting by RIAA's Executive Committee. The action is subject to expected validation by the full Board of Directors.

"Our intended move to Washington," Gortikov said, "reflects the industry's growing need for closer contact with Congress and many government branches. The commercial and creative health and growth potential of our member companies are increasingly linked to Washington objectives."

RIAA's Washington issues are rapidly diversifying, according to Gortikov, and em-

bracing international as well as domestic arenas. In addition to House and Senate, consistent contact has proved essential with the Administration, Special Trade Representative, Commerce, Treasury, Justice, Copyright Office, Copyright Clearance Center, Copyright Tribunal and National Endowment for the Arts.

"The move is also expected to help RIAA to enhance its relations with state and local legislative bodies through participation in hearings and various caucuses," Gortikov added. "In addition, we can more effectively expand our involvement in important cultural, social betterment and public relations programs."

RIAA's Executive Committee includes Dick Asher, PolyGram; Irving Azoff, CBS; Jack Craigo, Chrysalis; Gil Friesen, Capitol; Elliot Goldman, RCA; Stanley Gortikov, RIAA; Dick Griffey, Solar; Bhaskar Ghosh, Capitol-EMI; Mo Ostin, Warner; and Bill Werber, CBS.

(continued on p. 34)

Hefner Decries Meese Report At VSDA

By Gregory Dobrin

LAS VEGAS—In a keynote address given before an audience of some 4,000 Video Software Dealers Association (VSDA) conventioners here, Playboy Enterprises Inc. president Christie Hefner boosted the company's "Freedom Of Choice" theme with a double-barrelled attack on the Meese Commission's Report On Pornography, a study that could impact on the sale of adult home video.

A variety of quotes and statistics supported Hefner's meticulous defusing of the Meese case, which she said uses adult materials as a scape goat for a spectrum of real-life social ills, and sways the layman with its catch-all definition of pornography.

"One of the intrinsic flaws in the report," Hefner told the assembly, "is that it applies this word 'pornography' - a highly derogatory word . . . to all sexual material . . . and then at the same time (the Meese Commission) use pornography in much of the report to focus on the most hateful, most abusive imagery out there, therefore giving the impression to the casual but concerned reader that the marketplace is dominated by very violent, degrading material."

Hefner said that a survey of violence in the 13 best-selling magazines for men found a percentage of less than one percent, a statistic she said vanished from the final Meese report because it is directly at odds with it.

Child pornography, which a recent Senate committee report concluded to be much less prevalent or readily available than the Commission would have us believe, she said is being used as a "hot button" to crack down on adult materials.

On a humorous note, Hefner also quoted a *Chicago Sun-Times* journalist who pointed out that the Commission has been exposed to more adult material over the last year and a half than most other Americans. If such material indeed causes sex crimes, the journalist quipped, "who's watching these guys?"

With a possible hint at the 7-11 chain, which dropped Playboy as a result of the Commission's report, Hefner addressed the retailers in the audience. "You, after all, are the ultimate gate-keepers and you will take the heat," she said, "because time and again

(continued on page 34)

CBS Records Group Pledge \$50,000 To "Crack-Down" Campaign

NEW YORK—Contingent upon proportionate matching pledges from other record companies (based on their size), the CBS/Records Group will make a "seed money" pledge of \$50,000 to the newly-announced "Crack-Down" campaign against cocaine abuse, which will draw on a coalition of entertainment industry and civic leaders to raise money for and focus attention on drug rehabilitation and education programs in New York City.

"This pledge reflects our total support for Bill Graham and the other organizers of

this effort," said CBS/Records Group president Walter Yetnikoff. "We all realize that musical artists have a unique influence on young people who are more susceptible to drug abuse, and we want to do whatever we can to use this ability to combat the tremendous threat that crack poses to our society."

The "Crack-Down" campaign, still in development, will be highlighted by an all-star benefit concert and by drug education programs.

FOR
YOUR
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Carter Named VP Of West Coast Operations At Chrysalis

ANGELES—Jack Craig, president, Jeff Aldrich, executive vice president of Chrysalis Records, have announced the appointment of John Carter to the position of vice president, west coast operations. In this capacity, Carter will direct and manage all west coast activities for the Chrysalis label music publishing company.

Carter comes to Chrysalis entering his 17th year in the music and recording industry. He began his career in the mid-sixties as a songwriter, penning the psychedelic berry Alarm Clock hit, "Incense and Peppermint."

In 1970, Carter joined Atlantic Records as west coast in promotion and artist development, where he oversaw the tours of such artists as the Rolling Stones, Yes, Frank Zappa and Led Zeppelin. He went on to join the A&R department of Capitol Records three years later, developing and signing Bob Seger for the label. He was elevated to the position of staff producer at Capitol, and produced a platinum album for Bob Welch with "French Connection." He also contributed to Tina Turner's best-selling LP, "Private Dancer," ending the title track. Carter most recently served as director of A&R for A&M Records.



Commenting on Carter's appointment, Craig said, "John Carter's experience and career successes provide the characteristics which match the growth plan for Chrysalis Records and music publishing, West Coast. He is a most welcomed addition to the team."

Aldrich also commented on the appointment, saying "We are thrilled to have John Carter on board and we look forward to his leadership in guiding our West Coast activities, especially the development of artist careers and soundtrack projects."

Westwood One Mutual Announce Two Veepees

ANGELES—In a further strengthening of the combined advertiser sales staffs at Westwood One and Mutual, Gary Schonfeld is promoted to vice president/New York sales manager for the Westwood One Radio Networks, and Greg Batusic has been named vice president/Midwestern region manager for both Westwood One and Mutual Broadcasting System.

Schonfeld, who arrived at Westwood One in August 1985 as director of new business development and was promoted to vice president/Eastern region in January, will continue to oversee all of Westwood One's East Coast advertising efforts from the company's New York offices. He'll report directly to Ron Hartenbaum, Westwood One's vice president/advertiser.

Batusic also came to Westwood One in the summer of 1985—first as sales director/Midwest region for the Westwood One Radio Networks and then in December, he was named Midwest region sales director for both Westwood One and the Mutual Broadcasting System. Batusic will continue to be based in Chicago and report to Mutual co-president Art Kriemelman.

Says Norman Pattiz, chairman of Westwood One Inc. and CEO of the Westwood One Radio Networks and the Mutual Broadcasting System: "Both Gary and Greg have been star performers since they joined Westwood One. I'm certain that as key management players, they'll both play important roles in the company's future."

EXECUTIVES ON THE MOVE



Steinmetz



Allen



Flynn



Lorick

Steinmetz Promoted to President and General Manager—Mark S. Steinmetz has been promoted to president and general manager of KQRS-AM/FM in Minneapolis, Minnesota, it was announced by Don P. Bouloukos, president, Capital Cities/ABC Owned Radio Stations. Mr. Steinmetz had been vice president and general manager of KQRS since January, 1985. Prior to joining KQRS, he had been with WCCO-FM, Minneapolis, for three years. He joined them in January, 1982, as an account executive. A year later he was promoted to local sales manager and in January, 1984, he was promoted to general sales manager.

Allen Appointed—Bob Catania, vice president, promotion, Island Records has announced the appointment of Andy Allen to director, national album promotion. Allen will be responsible for coordinating all national album promotion, as well as liaising with the Atlantic and Atco Records promotion departments. Allen spent nine years at RCA Records where he most recently was manager, national album promotion. He will be based in Island's New York office at 4th and Broadway, and will report directly to Catania.

Chrysalis Appoints Flynn—Elaine Schock, director, national publicity for Chrysalis Records, announced the appointment of Kathee Flynn to manager, West Coast publicity. She will be responsible for setting up interviews, reviews, and tour press for all Chrysalis artists in the western region of the country. Flynn joined Chrysalis in 1985 as marketing coordinator. Prior to Chrysalis, she worked at Avalon Attractions as production coordinator.

Rockbill Promotes Lorick—Rockbill, Inc., a leading music and entertainment marketing firm, has advanced Blake Lorick to the newly-created post of senior vice president, it was announced by Jay Coleman, president. Mr. Lorick, who had been vice president, program development since joining the company in 1984, takes on added responsibilities in strategic planning for Rockbill's corporate growth and will report directly to Mr. Coleman. Mr. Lorick will continue to develop and secure rights to innovative marketing vehicles for Rockbill's flagship accounts, Pepsico USA and General Foods, as well as develop new business for the company.

Cohen/Sussman Form New Company—Craig Sussman and Ted Cohen have joined forces to form Consulting Adults, a multi-faceted personal management company based in Los Angeles. The company's first signings include recording artist/producer Gary Wright and recording artists Ava Cherry, Network, Steve Smith, David Hallowren and Kent Jordan. Cohen brings to Consulting Adults more than 15 years of experience in the music business, most recently with Gallin, Morey and Associates, the entertainment management firm. He was director, talent acquisition and program development for the Westwood One Radio Networks, prior to which he was director of artist development for Warner Bros. Records for 13 years. Sussman was in the Business Affairs Department of CBS Records for six years, which included heading the A&R administration department on the west coast. Prior to joining CBS, he was on their professional staff of entertainment business management firm Gelfand, Breslauer, MacNow, Rennert and Feldman.

Green Named at MCA Distributing—Mike Green has been appointed director of classical sales for MCA Distributing, it was announced today by John Burns, senior vice president, MCA Distributing. In this newly created position, Greene will be involved in all sales and marketing aspects of the recently revived classical music line of MCA Records.

BMI Names Buckstein—BMI president & CEO Frances W. Preston has announced the appointment of Evelyn Buckstein to the newly-created post of assistant vice president and counsel, Performing Rights. The appointment is effective immediately. She will be consultant on performing rights legal questions to all members of the Performing Rights department in New York, Nashville and Los Angeles. Buckstein, formerly senior attorney of the Legal Department, joined BMI some 30 years ago from the law firm of Paul, Weiss, Rifkind, Wharton and Garrison.

Jensen Appoint Stewart—Jensen Communications announces the appointment of Susan K. Stewart to the newly created position of director of promotion. She will be responsible for implementing press campaigns for corporate clients such as Nocturne, Inc., Video Software Dealers Association and Music West Records as well as music accounts that include Nu Shooz and Raffi. Ms. Stewart will also begin to develop the merchandising arm of the company. Since 1982, Ms. Stewart was Director of Marketing for Success Alliance, Inc., a Sacramento-based business management company. Prior to 1982, Susan was a publicist at Columbia Records where she worked with artists such as Kenny Loggins, Judas Priest, Billy Joel and Chicago.

CKERTAPE

NEW YORK—The N.Y. chapter of the Black Music Association will hold its "Search for the Stars of Tomorrow" talent search, Sept. 11 at NYC's RCA Studios; contact Judy Weinstein at (212) 873-7668 for details. Then get ready for the BMA's annual Convention and Talent Search Showcase, Oct. 1-5 at Miami's Fontainebleau Hilton; write to the BMA at 1500 Locust St., Philadelphia, PA 19102 for details. Neil Diamond set the Madison Square Garden house record for the most performances in a single engagement - eight - so the Garden gave him their Gold Award. . . . Michael John Toste, formerly of the All Sports Band, has formed Gram Records - each record, including Toste's just-released "USA . . . For A New Way", will feature a hologram on its cover to prevent bootlegging. . . . "Cajun Acadiens" brings together all aspects of Cajun culture - including, of course, music - Sept. 20 & 21 in Lafayette, LA (where else?); a call to the Lafayette Convention and Visitors Commission at (318) 232-3737 gets details. . . . Michelangelo has been named to the Songwriters Guild of America. That same organization will be holding a reception in honor of former BMI president Ed Cramer, Sept. 11 at NYC's Lotos Club, for his "devotion to and defense of creators". . . . Infuture Records has been formed in NYC by Yvonne Turner and Karen Kohn. "Excite Me" by Carlton, is the first release. . . . New on the bookshelves: *Rock Guitar For Dummies* by Arlen Roth (\$3.95, Ballantine) and *I, Tina: My Life Story* by Tina Turner with Kurt Loder (\$16.95, Morrow).

ALBUM RELEASES

OUT OF THE BOX

PAUL MC CARTNEY—Press To Play—Capitol PJAS-12475—Producers: Paul McCartney-Hugh Padgham—List:9.98—Bar Coded

McCartney comes back to Capitol with a resounding LP that captures the thrill of the pop song as only he can. The Top 40 "Press" is only the start—some of his most compelling work in years appears here. He continues plying his craft as creatively and with as much excitement as ever—punctuating everything with a fascinating, experimental edge.



OUT OF THE BOX

HUEY LEWIS AND THE NEWS—Fore!—Chrysalis OV 41534—Producers: Huey Lewis And The News—No List—Bar Coded

Band back to repeat the multi-platinum success of "Sports." More good time, uplifting rock and roll sound with a nod to doo wop in places. The enormous popular success of the group will continue, led by the first high-charting single, "Stuck On You." As usual, unpretentious and straightforward.



OUT OF THE BOX

PAUL SIMON—Graceland—Warner Bros. 25447—Prod Paul Simon—List:8.98—Bar C

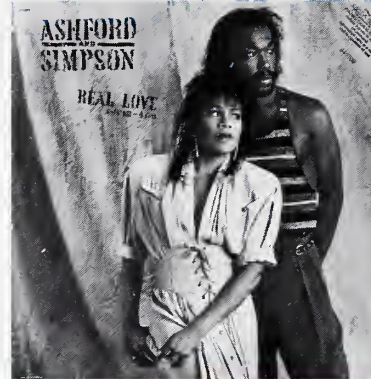
Simon's strongest record in years: heavily on African influences to pry in penetrating and history-spanning scope. In an effortless weave, he co-opts the African interior to the Mississippi river valley—especially on the title where South and West African join with Simon and The Everly Brothers on a song about Elvis Presley's town. Remarkable from start to finish: document of cultural diversity and al unity.



OUT OF THE BOX

ASHFORD & SIMPSON—Love—Capitol ST-12469—Producers: Nickolas Ashford-Valerie Simpson—List: 8.98—Bar Coded

Led by the beautiful and optimistic "Count Your Blessings," the new Ashford & Simpson LP is another glistening collection of songs from the legendary soul duo. Stevie Wonder lends trademark harmonica to the standard "Nobody Walks In L.A." From the "Relations" to the inspirational "Love," the LP is a delight.



FEATURE PICKS

LEO KOTTKE—A Shout Toward Noon—Private Music 2007—Producer: Buell Neidlinger—List: 9.98—Bar Coded

The groundbreaking and dazzling acoustic guitarist releases his first instrumental-only LP which is also his first for Private Music and its first via RCA Distribution. Lovely, virtuoso and indispensable for Kottke mavins.

BRILLIANT—Kiss The Lips Of Life—Atlantic 81660—Producers: Stock-Aitken-Waterman—List: 8.98—Bar Coded

Very hip, aware dance trio from the U.K. featuring sultry singer June Montana. The cool and sophisticated sounds are right for a mainstream breakthrough in the U.S.

FIVE STAR—Silk & Steel—RCA AFL1-5901—Producers: Various—List: 8.98—Bar Coded

Last year's bright debut from this British family only hinted at the talent and potential found here. Solid grooves, good songs and tight production throughout.

MARTI JONES—Match Game—A&M SP-5138—Producer: Don Dixon—List: 8.98—Bar Coded

Jones' second LP again highlights her sweet and country-flavored voice. Produce by Dixon and featuring guests Darlene Love, Marshall Crenshaw and Mitch Easter, the album elegantly dances across the boundaries of country and classic pop/rock.

JAMES—Stutter—Sire 25437—Producer: Lenny Kaye—List: 8.98—Bar Coded

Appealing to the college and new music import mavins, James, a Birmingham quartet, releases its first in the U.S. A fresh entry in the Aztec Camera/Bluebells tradition.

HUNTERS & COLLECTORS—Human Frailty—I.R.S. 5801—Producers: Gavin MacKillop-Hunters & Collectors—List: 8.98—Bar Coded

Some Hunters & Collectors records have been raucous, tribal affairs. While elements of the tribal remain here, some dangerous but appealing songs may fill the clubs and the airwaves.

THE BURNS SISTERS BAND—Columbia BFC 40340—Producer: Richard Tehrer—No List: Bar Coded

Modern perspectives on modern living from new quintet of sisters. A Bangor, ME effort with multi-format appeal.

GEORGE BENSON—While The City Sleeps . . . —Warner Bros. 25471—Producer: Narada Michael Walden—List: 8.98—Bar Coded

Walden places Benson squarely into a contemporary R&B setting on this latest outing. The voice and the guitar—both his distinctive signatures—never sounded better. **STRAY CATS—Rock Therapy—EMI America ST-17226—Producer: Tom Donahue—List: 8.98—Bar Coded**

The reunited Stray Cats are back with a roots rock/rockabilly celebration. The Thunderbirds breathed life back into the genre, and Stray Cats, with Brian Setzer and solid songwriting out front, stand a good chance of repeating their "Stray Cats" debut success.

ROSSINGTON—Returned To The Scene Of The Crime—Atlantic 81671—Producers: Jimmy Johnson-Peter Solley-Gary Rossington—List: 8.98—Bar Coded

One-time Lynyrd Skynyrd and Rossington-Collins Band guitarist Gary Rossington and wife/partner in RCA, Dale Krantz debut their new band. Features no frills, straight rock—hard and melodic.

MAZE FEATURING FRANKIE BEVERLY—Live In Los Angeles—SWBB-12479—Producer: Frankie Beverly—List:10.98—Bar Coded

The excitement and good vibes generated by Maze are captured on this two-reel set of live performances and one side with four new studio cuts—include a compassionate song about apartheid—fill out the package.

VINNIE VINCENT—Invasion—Chrysalis BFV 41529—Producers: Vinnie Vincent-Dana Strum—No List—Bar Coded

The Kiss guitarist launches his solo career with this propulsive metallic tour de force. **LUBA—Between The Earth & Sky—Capitol ST-12472—Producers: "Baz" Bazinet-Luba—List: 8.98—Bar Coded**

A stirring delivery of pop/dance material. Luba's writing and infectious singing are to get her noticed. Watch out for this one.

RECORDS TO WATCH

YANNI—Keys To Imagination—Private Music 2008—Producer: Yanni—List: 9.98—Bar Coded

THE LOUNGE LIZARDS—Live In Tokyo-Big Heart—Island 90529—Producers: John Lurie-Seigen Ono—List:8.98

GENOBIA JETER—Genobia—RCA AFL1 5897—Producers: Various—List: 8.98—Bar Coded

PRECIOUS WILSON—Jive/RCA 1003—Producers: Various—List:8.98—Bar Coded

MICHELLE GOULET—Island 90526—Producer: Jim White—List: 8.98—Bar Coded

THE QUICK—Wah Wah—A&M SP-6-5140—Producer: Philip Carden-Ley—List: 6.98—Bar Coded

THE ESCAPE CLUB—White Fields—EMI America ST-17215—Producer: Scott Litt—List: 8.98—Bar Coded

THE UNTOUCHABLES—Dance Party—MCA-36016—Producers: Various—List: 6.98—Bar Coded

JAMES BROWN—In The Jungle Groove—Polydor 829 624—List:11.98—Bar Coded

SHOCKING BLUE—Classics—21/Atco 90537—Producer: Robert Leeuwen—List: 8.98—Bar Coded

SINGLE RELEASES

IN THE BOX

OUT OF THE BOX

LAUPER (Portrait 37-06247)
Colors (3:45) (Denise Barry-Billy
 g/ASCAP) (T. Kelly-B. Steinberg)
 ers: Cyndi Lauper-Lennie Petze)
 er will beat the sophomore jinx
 tender ballad. Never one to fol-
 vention, she chooses not to re-
 uptempo first single—but never
 is one aches with vulnerability
 per's fragile and innocent voice
 with expression. Easily another
 for the wacky, unpredictable



CHICAGO (Warner Bros. 7-28628)
25 Or 6 To 4 (4:09) (Laminations-Aure-
 lius/ASCAP) (Robert Lamm-James Pan-
 kow) (Producer: David Foster)
 Chicago's remake of its classic hit is a
 thunderous, technological rocker. With
 updated horn lines making urgent irregu-
 lar jabs and reworked vocal harmonies,
 this one is guaranteed another ride up the
 charts. Foster's production is confident
 and aggressive.



IN THE BOX

NEW AND DEVELOPING

OCASEK (Geffen 7-28617)
In Motion (3:55) (Lido/
 Ric Ocasek) (Producers: Chris
 Ric Ocasek-Ross Cullum)
 ars' leader has embarked on his
 solo cruise here. A melodic and
 ballad rife with hooks and per-
 CHR and AC. Has a smooth
 th sparkling synths and an emo-
 ivery.



CROWDED HOUSE (Capitol B-5614)
Don't Dream It's Over (4:03) (Round
 head/BMI) (Neil Finn) (Producer: Mitchell
 Froom)
 Australia's Crowded House is looking
 for its first hit from the stunning self-title
 debut. The easy going and pretty song
 camouflages a pained longing. Neil Finn's
 voice, recognizable from his stint with
 Split Enz, is reedy and expressive and full
 of irony.



IN THE BOX

FEATURE PICKS

LEAGUE (A&M AM-2861)
3:46 (Flyte Tyme/ASCAP) (J. Harris III-T. Lewis) (Producers: Jimmy Jam-Terry
 antessential U.K. "new wave" band teams with the production team of Jimmy Jam
 Lewis. The result is a soulful and shimmering, mid-tempo ballad featuring Philip
 distinct voice.
12 (Polydor 885 284)
Me Now (3:31) (Chappell/ASCAP-Island/BMI) (M. King-P. Gould-W. Badarou)
 s: Wally Badarou-Level 42)
 blue-eyed soul group is beginning to make a splash on our shores. The new single
 s, solid musicality—perfect for CHR, AC and urban formats.
A CARLISLE (I.R.S. 52889)
he Magic (3:15) (She Devil-Spanish Johnny/ASCAP) (C. Caffey-J. Segal) (Produc-
 er: Lloyd)
 Go-Go follows her Top Five "Mad About You" with this perky, 50s-flavored pop
S KNIGHT AND BILL MEDLEY (Scotti Brothers ZS4 06267)
on Borrowed Time (Love Theme From Cobra) (3:59) (Island-Dancing Shad-
 Sweet Karol/ASCAP-Blade Point/PRS) (B. Short-E. Hamilton) (Producer: Joe
 i)
 omising pairing of Knight with Medley has led to this rewarding and successful
 e film *Cobra*.
OTHER/NANCY SHANKS (EMI America B-8344)
Step (4:27) (TSP-Ice Age/ASCAP-Triple Star-Seagrape/BMI) (J.D. Souther-K.
 roducers: Craig Doerge-J.D. Souther)
 ntic and touching ballad by Souther from the film *About Last Night*. An AC
DAY (Warner Bros. 7-28734)
it For Me (4:28) (Ya D Sir adm by WB/ASCAP) (Morris Day) (Producer: Morris
 ctious and funky cut right for BC and clubs.

BRILLIANT (Atlantic 7-89367)
Somebody (3:28) (EG/BMI) (Glover-Montana-Cauty-Chester) (Producers: Stock-Waterman-
 Aitken)
 A snappy and hard-hitting dance track from a bright new British export.
E.G. DAILY (A&M AM-2862)
Love In The Shadows (3:54) (Baby Tanzi/BMI-Famous/ASCAP) (E.G. Daily-Harold Fal-
 termeyer) (Producer: Harold Faltermeyer)
 Daily links up with Faltermeyer for this burning, but melodic, dance cut.
RENÉ AND ANGELA (Mercury 884 972)
No How, No Way (3:58) (A La Mode adm by WB/ASCAP) (R. Moore-A. Winbush)
 (Producers: Bobby Watson-Bruce Swedien-René and Angela)
 René and Angela keep strolling down a "Street Called Desire." Here's another sure fire
 BC cut. Possible cross to CHR.
THE DAZZ BAND (Geffen 7-28658)
Wild And Free (4:00) (Mac Man-Blackwood-Kuzu-Dazzberryjam-April/ASCAP) (M.
 McClain-B. Harris-J. Lorber) (Producer: Bobby Harris)
 Solid, grooving bunk guaranteed to set the dance clubs ablaze and garner heavy urban
 and BC play.
CHRIS THOMPSON (Atlantic 7-89368)
What A Woman Wants (3:44) (Zonder-Jonathon Three-Martin Bandier-Gary Klein-
 Charles Koppelman/BMI) (Henry Gaffney) (Producers: Phil Galdston-John Van Tongeren)
 A soulful ballad featuring the incredible voice of the former lead singer of Manfred Mann's
 Earth Band. Certain AC, good chances at CHR.
LOOSE ENDS (MCA 52820) (
Stay A Little While, Child (4:09) (MCA-Brampton-Virgin/ASCAP) (McIntosh-Nichol-
 Eugene) (Producer: Nick Martinelli)
 Cool and sophisticated English soul from slick trio.

IN THE BOX

RECORDS TO WATCH

L ZAPPA (Barking Pumpkin B-74204)
About It (3:56) (Munchkin/ASCAP) (Dweezil Zappa) (Producers: Frank Zappa-
)
& JOHNNY THE WHITEHEAD BROTHERS (Philadelphia International/
 B-50041)
37 (Assorted adm by Mighty Three-American League/BMI-ASCAP) (V. Carstar-
 hitehead-J. Whitehead III-A. Whitehead-D. Whitehead) (Producers: Kenneth
 on A. Huff)
CARROLL, II (Island 7-99507)
In The Wall (4:27) (Porter Carroll, Jr. adm by Ackee-Smokestone/ASCAP) (P.
 M. Colina) (Producers: Ray Bardani-Michael Colina-Porter Carroll, Jr.)
RNE (Omni 7-99511)
Love (3:58) (WB-Silver Sun-BQ/ASCAP) (Dianne Quander-Gerry Glenn) (Pro-
 ver Washington, Jr.)

DYNASTY (Solar B-70000)
Personality (3:58) (Hip Trip-Hip Chic-Midstar/BMI) (Edmonds-Reid-Ladd) (Producers: LA-
 Baby Face)
JONATHON BUTLER (Jive/RCA 1026-7-JAA)
Haunted By Your Love (4:02) (Zomba/ASCAP) (Jonathon Butler) (Producer: Barry
 Eastmond)
JEREMY WEST (Paylode PL 2004)
You're A Friend Of Mine (3:08) (Jeremy Westsongs/ASCAP) (Jeremy West) (Producer:
 Wilson Dyer)
THE QUICK (A&M AM-2870)
Down The Wire (3:16) (Virgin/ASCAP) (Campsie-McFarlane) (Producer: Philip Carden
 Thornalley)
GIUFFRIA (MCA 52882)
Love You Forever (3:56) (Herds Of Birds-Gregg Giuffria-Kid Bird-Frozen Flame/ASCAP-
 BMI) (G. Giuffria-D.G. Easley) (Producer: Pat Glasser)

ENDORSEMENT—The **National Academy of Recording Arts & Sciences (NARAS)** has sent out a letter detailing its support of the **Los Angeles Street Scene's First Annual Music Competition**, to be held September 17 at L.A.'s Embassy Theatre. The letter, written by L.A. Chapter trustee **Andre Fischer**, outlines five purposes of the competition which make it valuable to NARAS. They read as follows: to "strengthen cultural relations between nations through music", to "introduce new music concepts and enrich the international cultural fabric by giving visibility to performers of the highest quality", to "showcase Los Angeles as a multi-cultural center", to "stimulate cross-cultural consciousness of music as an international means of communication", and, on personal note for Andre (his personal anthem, he says), "to provide incentives for musicians, either amateur or professional, to always strive for and maintain the highest standard possible in their craft." Participants in the competition will perform at the L.A. Street Scene festival, September 21.



SANTANA PLAYS THE BAY—Carlos Santana has joined the line-up for the San Francisco Blues Festival.

BLUES JOINERS—Carlos Santana and Delbert McClinton have decided to lend their talents to the **14th Annual San Francisco Blues Festival**, which comes to the Great Meadow in Fort Mason the weekend of September 13. They join a line-up that's already headed by **Albert King, Etta James, Roy Buchanan**, and **Jr. Wells & Buddy Guy** (plus multitudes more). Plenty of Cajun-Creole eats will be on hand to give your stomach something to do while your ears are busy.

JOHN SELLS OUT—Yes, it's true—**Elton John** has sold out (gasp!) the **Universal Amphitheatre** October 7, 8, 10, 11 and 12. A press release from the Amphitheatre says that over a thousand fans lined up at the box office by 5am the morning tickets went on sale. Popular guy.

NANCY WILSON HAS HER DAY—Now *this* is really hot: August 15 has been proclaimed **Nancy Wilson Day** in Oakland, CA, by the mayor of that bayside city. All kidding aside, the singer was given the honor for her extensive—and I mean *extensive*—contributions to the underprivileged, such as opening up her ranch to inner-city kids and her work with the United Negro College Fund, the Association of Black

Psychologists and The March of Dimes. **THE WORD ON MISSING PERSONS**—The rumor stops here: L.A.'s **Missing Persons** have indeed broken up, according to **Lorne Saifer** of the **Arnold Stiefel Company**, the band's management firm. No reasons were given for the break-up, and your guess is as good as mine, but a certain level of critical approval has been known to help bands stay together, even if the records stiff commercially. Could this be the glue that Missing Persons was missing? **SHRAPNEL**—Metal fans who once banged their heads to the roar of **Kiss** will be interested to learn that drummer **Peter Criss** has bailed out of **Balls of Fire**, the L.A. band he teamed up with a few months back, and the reason is common, if not down-right boring, admits rhythm guitarist and lead vocalist **Jane Booke**. The reason? "Creative differences"(snore). Criss has gone off to follow the solo path, while the as-yet-unsigned Balls of Fire, a new drummer already tagged, is recording at A&M with producer **Gordon Fordyce** . . . And speaking of Kiss, maybe you remember a former lead guitarist for the band named **Vinnie Vincent** (Maybe you don't). Anyway, Vincent's got a new album out on Chrysalis called "Invasion", and it's a grinding collection of ditties, too. The dust cover reads, and I quote, "Made 2 B Played At Maximum Volume."(remember when every rock album seemed to include a quaint little directive like that?)



ON THE WATERFRONT—Athens, GA's Guadalcanal Diary plays the Roxy in L.A. Sept. 6.

IN PARTING—"Not since the big band days of the 1940's and **Gene Krupa** has a drummer recieved so much notoriety" - that's the word on **New Edition** drummer **Zorro** from his publicists. Seems **Teena Marie** is eying him for her forthcoming tour . . . Elektra's **Guadalcanal Diary** have a new LP called "Jamboree" which they'll push with a show at L.A.'s Roxy September 6 . . . **Freeway Records** is staging an evening that includes poetry from **Michael C Ford**, together with the **Doors' Ray Manzarek** on piano, and jazz from **Charlie Haden** and his trio, at **Mc Cabe's** in Santa Monica, September 12 . . . "Heaven" and "Hell", these are the names of two compact discs from S.F.'s **The Residents**, on Rykodisc, USA. "One is beautiful, the other is ugly!" The discs run 60 minutes each, and contain material gleaned from 12 Residents albums.

Gregory Dobrin

Three's a crowd. Unless you're talking about Neil Finn, Paul Hester and Nick Seymour. Together they comprise **Crowded House**, and this threesome creates decidedly *uncrowded* music.

When Split Enz called it quits after 12 years together in 1984, Neil Finn had already decided he wanted to branch out on his own. His old band was completing a farewell tour of Australia and New Zealand. "As soon as that all ended up, I had already talked with Paul Hester, who was the last drummer with Split Enz, about getting a new band together. We discussed loosely the fact that we wanted it to be quite guitar-y and fairly direct," remembered Finn. Shortly after this the two met up with Nick Seymour and the trio was complete.

The concept from the very beginning was for **Crowded House** to be very compact, and sparsely populated. "We did some demos and came over seas with them straightaway. We didn't really have management at the time and we thought, rather than accumulate middle men, let's just go straight to source and see if we can get a deal for the world out of wherever they'll have us," said Finn. Without management, **Crowded House** was able to establish a direct link with **Capitol Records**, the company who eventually showed the most interest in the band. "So, all along the way, 'eliminate the middlemen' has been ringing from the belfries," he joked.

The concept of less-is-more is at work in the sound of **Crowded House's** self-titled debut as well. This, Finn attributes to producer **Mitchell Froom**. "Yeah he's great. He never really put on too much. A real minimalist. The two fingered approach, mostly. I really like that," Finn said. From the Squeeze-like simplicity of "World Where You Live" to the brutal drive of "Mean To Me," **Crowded House** delivers its punch with finesse, not brawn. "The good thing about the arrangements, and that's Mitchell Froom really, is that there is an element of performance about every-



Crowded House

thing that was played on there sounds like a response to the s not like there are any sort of Martian landscape noises appe the middle 8 or anything," Finn

"He (Froom) basically worked songs first up, to get them into a shape, so that as songs, if you shape at a party, it would sound really good song. That was the ambition so that we could strip arrangements almost totally if ed to. That was different from Split because with Split Enz we were compelled with every song to certain lineup, you know, pe keyboards, guitar. You know body had to play on every song was counter productive at tim, Finn.

Fans of the Split Enz sound much about **Crowded House** Finn's voice graced many of his band's best songs. In his new brings with him the same tv sword songwriting skills. His sodies swirl around bittersweet moments. A spoonful of sugar medicine go down. "I Got Y "Message To My Girl," two of songs from Split Enz, are followed Finn with "World Where You" and "Now We're Getting Som two songs from the new album bound to be remembered for time. Really, the only thing about "Crowded House" is th of great songs they've managed into it.

Stephen

Hackford And Sill Join Forces At New Visions

By Peter Berk

LOS ANGELES—Over the past few years, companies designed to provide music for films have sprung up at nothing less than a feverish pitch. It's anyone's guess as to which of these will survive in the long run, but the recently-formed, L.A.-based **New Visions Music Group** is almost surely destined to be a winner in this highly competitive new field. The reason for this optimistic prognosis is simple; the company is a joint venture between the director of such cinematic hits as *An Officer And A Gentleman*, *Against All Odds* and *White Nights*; and one of the most respected and successful music executives on the scene today. Their names are Taylor Hackford and Joel Sill, and prior to their recent formal teaming, these two (separately or together) had already been integrally involved with chart-toppers like "Flashdance . . . What A Feeling," "Mani-

ac," "Up Where We Belong," "You Say Me." And so, with their talents now pooled on an every New Visions, one can only imagine many of tomorrow's hit songs tracks they will be responsible for.

In a recent conversation with Hackford and Sill discussed the goals of their new company. Working together on the score *For And A Gentleman* that struck up a solid business relationship, they merged their personal friendship, they merged their head of music at **Parade** joined the director in a last minute title song for the picture, and efforts led to "Up Where We Belong" which turned into an Oscar-winning hit. "It wouldn't have happened and I didn't think alike," Hack

(continued)



Cyndi Lauper Adds "True Colors" To Her Vast Musical Canvas

By Peter Berk

GELES—She burst on the scene a three years ago, and for a time into thinking she was yet another countless novelties, one more flash in with lots of style and little subtlety all, she dressed in outfits that fashion designers screaming into the void she said kooky and irreverent a voice that sounded like Brooklyner to "Mr. Bill." And so, to many, a bit of a fireball seemed to be simply a mad, a musical hula-hoop who gone tomorrow and never heard of. But wait, we grudgingly had to admit this girl can sing. And, you know, her songs are good . . . really good. Cyndi Lauper had a lot of laughs backing up the last one, since four hit albums later, it was clear the world had discovered one of the most original talents in recent

years. "She's So Unusual," her perfectly-timed album (on Portrait), Lauper managed to feed her wildly free-range (with hooky dance songs like "Time of My Life") and "Girls Just Want to Have Fun," at the same time, go directly to the heart with poignant ballads like "Time of My Life" and "All Through the Night"). There are more surprises ahead, too, because when it would have been so easy to capitalize on that new-found success with a follow-up album, she did the least expected and most artistic—she moved to all. She waited . . . She waited to do it right. And do it right as anyone knows who's heard her first release, the multi-layered and compelling "True Colors."

Lauper wanted to just whip out a second album to cash in last week. "I wanted to make sure it was good. It had to be good and it had to look right. I wasn't going to put out something I didn't like. We were very hard on "True Colors" because we wanted to make a record you could listen to from side to side without a single song that lacked merit." Lauper, as producer (with Lennie Petze), songwriter and vocalist, has made "True Colors" as many shades as she brings to her wardrobe. It is which, in typical Lauper fashion,

is replete with incredible diversity. Each song is a mini-adventure of its own; you never know what you're in for next. Want a passionate rocker? Check out "Change of Heart" (and listen for The Bangles in the background). In the mood for a fun-loving 50-ish romp reminiscent of Lauper's theme to *The Goonies*? "Maybe He'll Know" is for you (Billy Joel guests on this one). How about the touching and timeless "What's Going On" (co-written by Marvin Gaye) to stir your noblest dreams of peace on earth? Or the Cajun-flavored "Iko Iko" if you're in a lighthearted, playful mood? And the list goes on.

With it all, however, it is perhaps the LP's title song and first single (written by Tom Kelly and Billy Steinberg, who made Madonna "Like a Virgin") which best showcases Lauper's considerable vocal range and emotional depth. It's no wonder she's proud of the song, in which she smoothly goes from an ethereal whisper to a gritty intensity. "I really wanted to touch people with that song," Lauper commented. "I wanted it to be very real emotionally, since it has such a universal message (the song's lyrics deal with conquering self-doubt). It's a very soothing song that could mean so much to so many people. I felt it was an important song, and that it had to be done properly. Anyone could have sung it, but I was really looking to make it mine by bringing my own musical style to it."

Lauper's musical style, she mentioned, was born not many years after she was, the product of often polarized musical influences. Growing up, she often traveled on imaginative flights of fancy, dreaming of a career in music, and imitating a bevy of artists from Billie Holiday to Judy Garland to Edith Piaf. There were other musical heroes for Lauper, too; people like Joni Mitchell, Diana Ross, John Lennon. Yet, this eclectic background led for a time to confusion in her mind as to what her own style was, she admitted.

"No matter how many different things I tried to do, it always sounded like me," Lauper said. "Now I realize that's good, but when I first started, I thought having a sound that wasn't exactly like anyone else's was bad, so I studied vocal technique (with

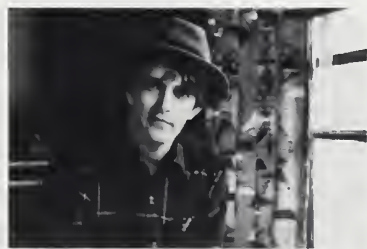
(continued on page 34)

A GOOD MAN IS HARD TO FIND—Peter Case joins **Shane MacGowan, Steve Earle, Declan McManus, Peter Stampfel, Bob Walkenhorst, Sammy Llanas and Kurt Newmann** as one of the top songwriters of 1986. But while the others hit me immediately (except Walkenhorst), Case is a slow burn whose eponymous solo album on Geffen didn't ignite at first listen. Several spins later it did, and in a big way. I found myself idly singing Case lyrics like "Do you want a man of steel?" just as the subway doors sliced open and a woman gave me a quizzical look that said 'Yes, but you're not him.' That's when these songs became real.

No tune at his solo Lone Star gig (8/14) was more real than "Walk In The Woods." Case even pulled the amp cord from his acoustic and played straight into the mike as if he were performing deep in the Georgia woods. The song, about walking in the woods and never coming back, recalls **Flannery O'Connor's A Good Man Is Hard To Find** in which a family is murdered on a dirt road when their station wagon breaks down. Case, who not only read the story but quoted parts of it to me, uses his growing-up-in-Hamburg, N.Y. experiences as source material in such songs as "Walk In The Woods" and, especially, "Small Town Spree" which sounds ready-made for a film soundtrack.

Case came alive during the piano part of his set, playing **George Jones's "Lonesome Life"** and covering **Porter Wagoner** with a lively, living-room-jam friendliness. He's one of the few singer/songwriters around who recognizes the value of simplicity, and such lyrics as "The sky turned black and rained icewater" ("Icewater") and "Nothing really happens until you start to dream" ("More Than Curious") point up the kind of lyric he's after.

Some of "Peter Case"'s tracks were written alone, some were written with the album's producer **T-Bone Burnett**, and others are covers. "You get them any way you can," Case told *Cash Box*. "A Pair of Brown Eyes" we heard before (**The Pogues**) record came out. **Elvis Costello** played it to us. He said, 'There's this guy **Shane MacGowan** who wrote this beautiful song.'" Perhaps Case should enlist some of his songwriting/musician collaborators for a band tour. Such a move might give structure and discipline to a set of songs that have made his solo album among the year's twenty best.



MAN THAT'S REAL—With just an acoustic guitar and a harmonica and a piano, ex-Plimsoul Peter Case played songs from his Geffen solo album at the Lone Star August 14.



HEART OF ROCK 'N' ROLL—Delilah Films and MCA Home Entertainment are producing an upcoming feature film on **Chuck Berry** called *Chuck Berry: Hail! Hail! Rock 'n' Roll!* Taylor Hackford (l) will direct and Keith Richards (c) is musical director. **Chuck Berry** is pictured at right.

COUNTRY AND EASTERN—**Loudon Wainwright, III** made the 1970's a lot easier for everybody. He was the heaviest lightweight in an era that took itself far too seriously. Now he's making the eighties a whole lot easier too with a solo tour that is introducing a whole new generation to his skewed vision of planetary absurdity. At the Bottom Line August 16, he played a hilarious 'unblues' song in which everything goes right, an 'unhappy anniversary' song uncelebrating the anniversary of a romantic break-up, a 'country and eastern' song about coming of age in Westchester County, and the crazed "Vampire Blues" which got the biggest hand of the evening. Wainwright's humor has a very serious quality that often blurs the fine line between comedy and tragedy, as in one very moving song about a divorce. He also picks up instantly on audience remarks and requests. During "Surfin' Queen" for example, a waitress brought him a glass of water and he took it, stopping the song dead and saying "I'll do this song some other time." "Better to be a has-been than a never-was" sang Wainwright at the end of a set that proved that he's neither one, and still vital after all these years.

NEW PAUL SIMON—Paul Simon's first album in about three years, "Graceland" (Warner Bros.), was released August 25. It's an excellent collection, perhaps Simon's most musically adventurous and diverse, incorporating various forms of African pop and Mexican accordion music along with Simon's patented folk-pop. Three tracks stand out immediately: "Graceland," "Diamonds on the Soles of Her Shoes" and "All Around the World or The Myth of Fingerprints." The title track is particularly appealing and the lyrics are his best in many, many years. Example: "The Mississippi Delta shines like a national guitar." Featured players include **Adrian Belew** and **Youssou Ndour**. Stay tuned for more about Simon and "Graceland" in a future issue.

SHORT CUTS—PolyGram Records plans to release a sizzling metalting album by **Billy Branigan** (yes, Laura's brother) early next year. . . . **Tupelo Chain Sex** plays CBGB Sept. 12 and **Fred Frith** performs there Sept. 3.

Paul Iorio

SPOTLIGHT ON JAZZ

American Classrooms Are Missing The Boat On Jazz

By Wynton Marsalis

Along the road, I go around to a lot of different schools and I get a chance to talk to students everywhere. And I noticed that the quality of our bands is getting lower and lower. Comprehension—what our students are thinking about jazz—is just incorrect. I know, because I grew up—and my father is a music educator—and until I was 18 or 19 I wouldn't even listen to a recording of Louis Armstrong. That's what level of ignorance I had to combat personally. And I was one of the few people fortunate enough to have access to Louis Armstrong records; needless to say, none of the guys that I grew up with knew more than, "Oh yeah, Louis Armstrong. 'Hello Dolly.'"

We should identify three types of music:

There's music that mainly serves to appeal to a subjective state—the type of music that's personally significant. You might like it, I might like it. That form of music is cool for whatever it is, and it doesn't make a difference what it is. It could be me knocking on a table—if you like it, then it's good.

Then there's the type of music that has spiritual implications. This is music which illuminates, identifies, and harmonizes a large area of human experience. This music has significance to all of us, because it tells us what's important in terms of the finest that our culture has to offer.

The third type of music is programmatic music. Like when you turn of the TV and hear a diminished chord and think, "Snidely Whiplash"; you know something horrible is about to happen. That music just describes something that takes place.

Undoubtedly, the most important type of music, from an educational standpoint, is the music that has spiritual implications. This is why when you go to conservatories and you study European music, you have to learn Bach chorales, you're responsible for learning the works of Beethoven. You don't have a choice—you don't say, "Well, I don't like Beethoven." You're taught, "Alright, Beethoven's music is significant for these and these reasons . . ."

The thing that disturbs me about the philosophy that we have in music today is something that I call the All Music Philosophy. The All Music Philosophy goes against the conception of a standard. If you create an art form, why would you try to convince yourself that it's just like everything else? That would be like a German saying, "Beethoven was cool, but this guy who was singing in the XX Bar and Grill was just as heavy as Beethoven to me. All music is great." There must be some difference in these two styles.

The basic racism that our country embraces with a fervor is the reason that we have such a lag in education

of American music. Music is one of the few areas in American life where we find that we have produced numbers of geniuses. And by geniuses, I don't mean music that you or I might like, but music that is significant to us whether we like it or not. And these people are never even alluded to. I'm still waiting to hear Thelonious Monk's name anywhere. I went to the best schools and I have never heard the name of Thelonious Monk in the classroom. I've heard Michael Jackson's name, Stevie Wonder's name, all kinds of names in classrooms; I've never heard Monk's name. The conception of who the great artists were is not there. Who was Charlie Parker? Who was Thelonious Monk? Who was Duke Ellington? What was their material? We have to understand that music can not be reduced to what the lowest level of mentality is capable of comprehending. There exists music for that purpose, and it is good for what it is.

What we are confronting is a basic fraudulence. I've read over and over again the embracing of the philosophy that music is something that just springs out of the ground, and if you paid some dues then you can play. If that was the case, Louis Armstrong could have been anybody. To just pick up a piece of metal and put it to your mouth and blow in it is not what did it—it required practice, dedication,

thought. I could have never played a note of jazz and jazz would be great. Louis Armstrong played stuff that was more profound than anything I can comprehend.

The thing that I push for is to identify those recordings, those moments in jazz, which are most valuable for us to pass on to our young musicians, so that we can raise the actual musicianship so that we have musicians coming up that think money is not important to know, that the study of music is so important that is only for intellectuals. It's because the record companies look at jazz in an artistic way—is it to make money. And they want to make as much money as they can make, but they also want to be able to say, "We're doing this and we're doing that." If they're doing so much, are the kids ignorant? Why can't a school of people playing in a band and say, "Let's play a blues and have somebody say, 'V blues?'"

In order to create young jazz musicians who can play we have to have an agenda for the teaching of American music with spiritual implications. Now.



Wynton Marsalis' new Columbia jazz album, "J Mood", is due out this week. This is an edited version of remarks he made on the Jazz Panel at this year's New Music Seminar.

CASH BOX SPOTLIGHT ON JAZZ '86

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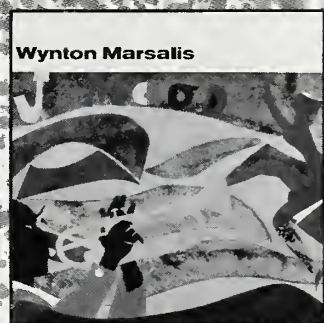
FC 40335*



SC 40464



FC 40396*



FC 40308



FC 40307*



FC 40280



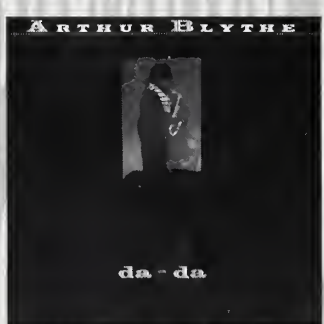
FC 40256



FC 40257*



FC 40240*



FC 40237*



FC 40156*



FC 40089*

Giant Steps: The Jazz Year In Review

By Lee Jeske

Last month, the NBC Radio Network ran a five part series out of its news division called "The Return of Jazz". Did jazz go somewhere? Has it been on an extended hiatus? Of course not—jazz is always there, hasn't stepped away from its desk for seventy or eighty years. But what the NBC report indicated was that the public and media at large—you know, the real world—is beginning to notice jazz again. The Wheel of Fortune spins jazz's way every so often, and the short year since the last JazzTimes Convention has been a particularly good one in the never-ending battle to get jazz a bigger slice of the world's entertainment pie.

The most encouraging news is the embracing of jazz by arms that wouldn't touch the stuff with a ten-foot pole in recent years. RCA—the label that turned the deafest ear to jazz this decade—announced a new jazz division with great fanfare. There will be newly-recorded jazz (under the Novus banner) and reissued jazz (under the Bluebird banner)—first product due next month. Atlantic, which has dripped out Jazzlore reissues, also got on the case this year—releasing new albums by Dizzy Gillespie, Lionel Hampton, and Ahmad Jamal and announcing a stepped-up jazz program that will bring us new material and more abundant reissues. MCA, which announced its jazz division at last year's JazzTimes Convention, delivered the goods—new product from Henry Butler and Mike Metheny and a batch of reissues from the Impulse catalog. The other major labels haven't been taking all of this sitting down—Columbia, who lost Miles Davis after 30 years, is about to turn the jazz jets up to high again; PolyGram, which continued its reissues with abandon, revved up its Brazilian Wave series, with releases by Milton Nascimento and Ivan Lins, and is seriously talking about recording new jazz albums next year; and Manhattan/Blue Note continued its fine record—issuing plenty of fine new, reissued, and previously-unissued jazz from the vaulted vaults of Blue Note.

The indies, as always, weren't exactly catching a nap over the past 12 months. New labels like Black Hawk

(which has already given us over a dozen eclectic jazz albums), Spindletop, and Enigma's Intima (due with fusion product any day now) have kept the ball rolling, and the old reliables (Muse, Concord Jazz, Steeplechase, Fantasy, Black Saint/Soul Note, Owl, etc., etc.) have been reliable. And the indies haven't been sleeping in the reissue department either—SuiteBeat has revived the old Vee-Jay catalog, and labels like Muse (Savoy Jazz) and Fantasy (Riverside, Contemporary, Prestige, et al) have been keeping the jazz bins brimming with classic and little-known jazz from yesteryear.

The spread of compact discs has also been on fast forward this past year, with labels like PolyGram, GRP, Denon, Pro Jazz, MCA, DMP, and others particularly bullish in the new format. Jazz fans who had been blasé about the high-tech doings started to prick up their ears—as extra tracks, longer solos, and previously-unissued alternate takes were made available only on CD.

But the proliferation of jazz was not only confined to the record labels. Radio began sneaking jazz in amongst its alphabet soup—CHR, AOR, etc. . New York's WNEW-AM and Kiss-FM, for example, added jazz shows, Skyline Jazz—a cable jazz radio network—has steadily increased its listenership in the New York area, and 92 markets around the country received "The Jazz Show", a weekly jazz talk show over the NBC Radio Network hosted by David Sanborn. And jazz sprouted up in various other arts and mediums—New York's Museum of Broadcasting ran a two-month "Jazz on Television" exhibit; the Alvin Ailey Dance Company—which has always had strong jazz ties—premiered its "To Bird with Love"; New York's WNYC television unreeled a "Jazz Hot Summer"; PBS showed the wonderful **Long Night of Lady Day** documentary, while Billie Holiday is the subject of a much less wonderful off-Broadway play, **Lady Day At Emerson's Bar and Grill**; and the movies gave us Frank Gilroy's charming **The Gig** and the soon-to-be-released **'Round Midnight** (directed by Bertrand Tavernier and starring Dexter Gordon), along with Shirley Clarke's



JAZZ AID—Over 40 jazz artists participated in an all-star recording of "Keep Dream Alive," part of the Jazz To End Hunger project organized by producer M. McIntosh. Via a single, album, video and long form TV special, Jazz To End hopes to raise between \$1 and \$2 million which will be given to various hungry organizations. Pictured at the L.A. press conference to announce the project (row, l to r): McIntosh; jazz artist Mark Murphy; executive director Diane Lalli; attorney for the project, David Helfant; associate producer Dana Victor. (Bottom row, l to r) artists Sue Raney and Bill Henderson.

long-awaited documentary about Ornette Coleman, **Ornette: Made In America**. Coming this fall are Anthony Davis' opera **X** (about the life and times of Malcolm X) and Robert Muggge's documentary about the great Sonny Rollins.

Jazz seemed to take a long-needed step towards putting its house in order during this past year. The National Jazz Service Organization (which is sponsoring an important conference in Wisconsin next week) and the National Academy of Jazz have begun to try to identify the problems that jazz has in getting itself more widely-heard—problems caused, frequently, by a general lack of organization and communication.

Wynton Marsalis, in his accompanying editorial, waxes rather eloquently about the sad situation jazz finds itself in in the classroom. A step forward may have been taken this year when the New School for Social Research unveiled its four-year degree program, "Jazz & Contemporary Music", with promised instructors ranging from Cecil Taylor to Jimmy McGriff, Sy Oliver to

Sam Rivers. And Wesleyan University last month hosted a big pow-wow "Jazz Improvisation In a World Context".

Jazz festivals, which have been bursting at the seams in Europe for years now, began to sprout up in parts of United States; almost every weekend this summer has seen a festival somewhere, from the spots—New York (whose spots went from Kool to JVC), L.A., Portland—to new locations—Reno, ample, and Mansfield, Mass. American jazz musicians who previously only could record in Europe coming home to U.S. labels to record. Bennie Wallace, the Don George Adams Quartet, and the World Sax Quartet are three examples of artists with large European catalogs who released their first U.S. albums over the past year (WSQ is due soon). But that's not all—the European labels didn't record the cutting edge of American music—labels like Hat Hut, JMT, and Nor Music, artists like Steve Lacy (continued on p. 12)



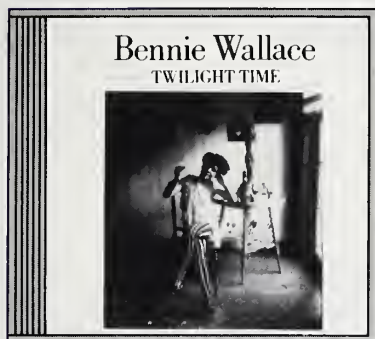
LAST CHORUS?—After 15 years together at the helm of Weather Report, Wayne Shorter (l) and Joe Zawinul, for now anyway, parted company. Shorter's on the road with his own band, while Zawinul has put together Weather Update.



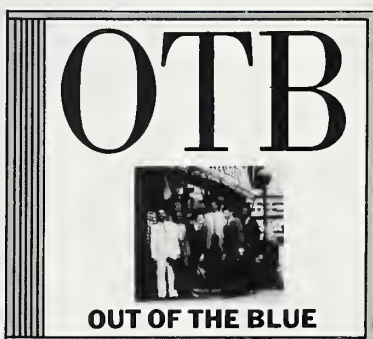
ON IMPULSE!—A celebration launching the return of the Impulse jazz label, distributed by MCA, was held at New York City's Sweet Basil, bringing Impulse artists back together with artists newly signed to the Impulse label. Shown during the party (l to r): Henry Johnson, newly signed Impulse artist; Michael Brecker, newly signed Impulse and Roy Haynes, who played on numerous original Impulse sessions.

BLUE NOTE

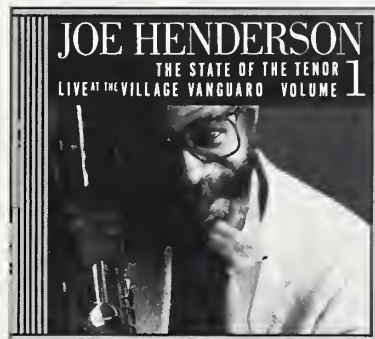
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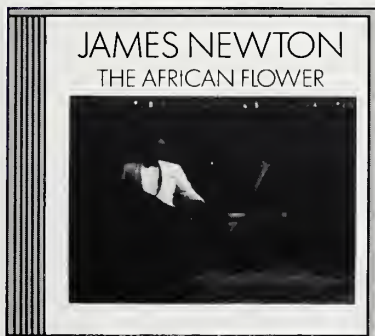
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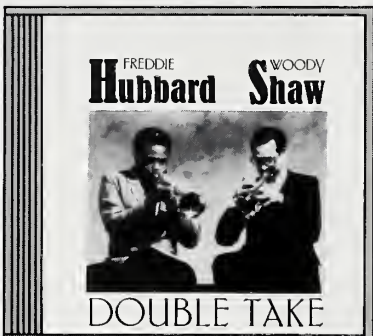
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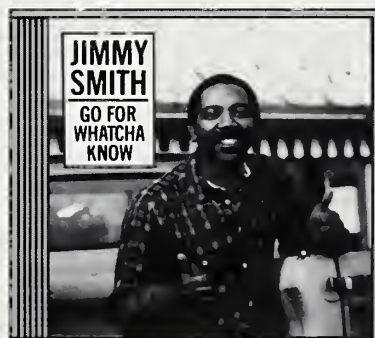
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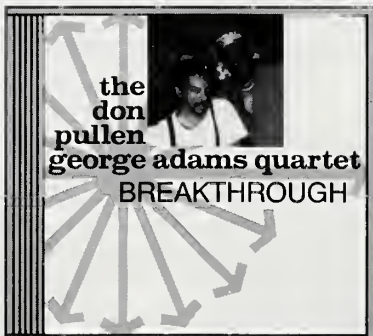
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SPOTLIGHT ON JAZZ

A Spotlight On The Fifth JazzTimes Convention

By Lee Jeske

This weekend, the jazz community gets together for its annual pow-wow—the JazzTimes Convention. Now in its fifth year, the JazzTimes Convention provides an opportunity for the various factions of the jazz community—radio, record companies, press, artists, etc.—to get together once a year and compare notes.

It's very worthwhile," says Dan Morgenstern, director of the Institute of Jazz Studies, Rutgers University, "because it brings together people who don't often get together. It establishes some . . . the fashionable word is networking. There is certainly the opportunity to learn something that can be really useful, but, in a sense, almost equally important is what goes on socially. People have a chance to get together and meet each other and establish contact and talk."

The jazz community is, traditionally, fraught with dissension. Beboppers vs. Moldy Figs. The avant-garde vs. the mainstream. Fusion vs. straight-ahead. Art vs. entertainment. Jazz has, since anybody can remember, been the subject of infighting and bickering that, everybody seems to agree, has helped keep the music on the backburners of both the art and entertainment world. I remember a woman from a cable tv company on a JazzTimes Convention panel a few years ago remarking how ballet and opera must be shown by her company all the time—if they neglect ballet and opera, the ballet and opera community rings their phones off the hooks. If they don't program jazz, nobody raises an objection.

"I saw a need for this 15 years ago," says JazzTimes publisher Ira Sabin, "when I was involved with the World Jazz Association. That all went down the tubes, but since that time, I've wanted to get something like this going."

Seven years ago, the first JazzTimes Convention was held in Washington D.C.—the home of JazzTimes Magazine. Another Washington Convention took place in 1980 and, after a three-year layoff, the Convention settled into New York's Roosevelt Hotel in 1984.

"I think what the jazz world has gotten out of the Convention," says Sabin, "is a networking vehicle and communication vehicle to get down to basic, specific things that help the jazz industry, the jazz community, the whole jazz picture. Everybody sitting down, seeing each other, and cooperating—coming up with ideas, plans and so forth."

Sabin is correct. Since 1979, when the first Convention was held, the jazz world has begun to put its house in order. The National Jazz Service Organization has been founded in Washington and the National Academy of Jazz has been established in L.A.—two organizations dedicated to improving the status of jazz. The JazzTimes Conventions are responsible for an increased awareness of the necessity for the various jazz factions to band together. There are other annual jazz gatherings—notably the National Association of Jazz Educators conventions—but the JazzTimes Convention is the one chance for everybody to get together in the world's jazz capital to talk shop. Part of this function used to be served at the original Newport Jazz Festival.

"Newport and Monterey used to be the gathering places for all kinds of people in jazz," says Herb Wong, president of Black Hawk Records and president of the NAJE. "Until all these festivals became part of the fabric of current history."

"Newport was like an annual convention," agrees Dan Morgenstern. "There it involved the musicians to a larger degree. I think it's very good that Sabin has always included musicians on the panels, had a guest of honor, and so on."

This year's Convention is dedicated to Roy Eldridge, one of the greatest jazz trumpeters of all time.

Here, then, is the line-up for the JazzTimes Convention 1986. While only festival registrants can attend the panels (it is not too late to register at the Roosevelt), lunchtime concerts and Sunday's jazz record fair are open to the public.

Thursday—September 4

10:00 am–6:00 pm—Registration, Colonial Room B.



IMPANELED ARTISTS—Billy Taylor (r), the keynote speaker at last year's JazzTimes Convention, makes a point as (l-r) Paquito D'Rivera, Nathan and David Amram look on.

11:00 am–12:45 pm—Joe Carter/Cecil Payne Quartet, Colonial Room A.

1:00 pm–2:30 pm—Legal and Business Seminar #1, Oval Room. Conducted by Alan S. Bergman, music business attorney and JazzTimes columnist, covering such topics as personal management agreements, contracts, copyright protection, and publishing.

1:00 pm–2:15 pm—Programming Jazz Radio In Today's Market, State Room. Moderator: Rick Petrone, program/music director, WYRS-FM Stamford, CT. Panelists: Charles Tomaras, music director, KPLU-FM, Tacoma, WA; Scott Hanley, program director/assistant station manager, WGVC-FM, Grand Rapids, MI.

1:00 pm–2:15 pm—American Federation of Jazz Societies Regional Meeting, Promenade Room.

2:15 pm–3:30 pm—Brian Melvin Quartet, Terrace Room. Nancy Mariano/Eddie Monteiro Duo, Lobby.

3:30 pm–4:45 pm—Legal and Business Seminar #2, Oval Room. Including a mock contract negotiation.

4:30 pm–5:30 pm—The Media and Jazz, Oval Room. "How the media can better present and promote jazz." Moderator: Representative John Conyers. Panelists: Shad Northfield, senior executive producer, CBS Sunday Morning; Peter Levinson, president, Peter Levinson Communication; others.

6:15 pm–???—Manhattan/Blue Note party, Colonial Room. Michel Petrucci in concert.

Friday—September 5

9:00 am–5:00 pm—Registration, Foyer Terrace Room.

10:00 am–11:15 am—Keynote Speech, Oval Room. Dr. Billy Taylor.

12:00 noon–1:15 pm—Little Jazz on Little Jazz, Oval Room. Roy Eldridge discusses his life in jazz with Dan Morgenstern and jazz historian Phil Schaap.

1:15 pm–7:00 pm—Exhibits open, Terrace Room.

1:15 pm–3:00 pm—The Donald Harrison/Terrence Blanchard Quintet, Terrace Room. Bob Lenox, Lobby.

3:00 pm–4:15 pm—Public and Private Fundraising for Jazz Artists and Jazz Organizations, Promenade Room. Moderator: Eunice Lockhart-Moss, executive director, National Jazz Service Organization. Panelists: Antoinette Handy, assistant director, NEA, Arts

Music Program; Howard Klein, director for Arts and Humanities, Rockefeller Foundation.

3:00 pm–4:15 pm—Straight Jazz Radio Service and Pro State Room. Moderator: Joe president, Muse Records. Panel san Levin, national jazz pro manager, Manhattan/Blue Note; DuBois, national promotion of GRP Records; Brenda Winfield, r promotion manager, MCA Jazz; Bob Cohen, president, Dr Operations.

5:00 pm–6:15 pm—Hitting the Jazz Jackpot with the American era of Jazz Societies, Oval. Discussing how volunteer gra organizations can "improve yo tion in the marketplace." Mod Lee Lockett, president, AF Coastal Jazz Association. Panel ard Jenkins Jr., jazz program ct or, Arts Midwest; Dick Ames, president, Jazz Appreciation of Syracuse; Gene Grisson, ex assistant to the president, AFJ dent, Gainesville Friends of Jaz **6:30 pm–???**—JazzTimes tion, Colonial Room. The Billy To the Teri Lyne Carrington group Drawing for free jazz cruise.

Saturday—September 6
9:00 am–5:00 pm—Regis Foyer, Terrace Room.

10:00 am–11:15 am—Ma and Presenting a Jazz Subscrip ries, Oval Room. "To enhance awareness in regard to marke presenting jazz music so tha reach the organizational statu other performing arts in the U: erator: Billy Taylor. Panelists: Ashby, Pittsburgh Symphony director, Jazzmarketing; Todd managing director, Boys Cho lem; Frank Malfitano, jazz serie nator, Cultural Resources C Syracuse, NY; Robin M. Troup, keting manager, Pittsburgh Sy **12:00 noon–1:15 pm**—CD, Jazz Explosion, Oval Room. Mc Larry Rosen, co-owner, GRP. Panelists: Mark Finer, consulta Audio Division; Ricky Schultz, e director, MCA Jazz/Zebra; Ke jazz CD buyer, Tower Reco Steve Backer, director of jazz cords; Rick Petrone; Ettore

(continued o



POST-DEPRESSION BAND—Artist manager Mike Caplin (l) and Columbia Record's George Butler introduce the Widespread Jazz Orchestra in a showcase at last year's JazzTimes Convention.

POTLIGHT ON JAZZ



-MEN—Guitarist Pat Metheny and saxophonist Ornette Coleman collabored on one of the year's truly landmark efforts, "Song X" on records.

er In Jazz

(from page 12)
 and Steve Coleman—and Enja, Europe's better jazz labels, a U.S. distribution pact with its past year also saw two significant events in jazz detente—East River Records began releasing the first Ornette Melodia, the official Soviet release, has licensed to the west; the Ornette Trio, whose recordings have been unofficially released, to Ornette's surprise, on Leo, became the first jazz group to tour the U.S. and to the irony of them being an avant-garde jazz group to appear on the **Today Show**).

Significant jazz events of the month: The American Jazz Orchestra, formed by jazz critic Gary Giddins and dedicated to jazz repertoire, formed, with the backing of

New York's Cooper Union and under the baton of John Lewis; New York's Public Theatre began a series of jazz commissions; the Apollo Theatre began welcoming jazz to its stage once again; Billie Holiday received a star on Hollywood Boulevard; jazz-inflected Brazilian pop music seemed on the verge of another assault on the American market, 25 years after the birth of bossa nova; Duke Ellington adorned a 22-cent stamp; Ornette Coleman returned to the scene in a big way (recording and touring with Pat Metheny, releasing an album on the new Caravan of Dreams label, being the subject of the aforementioned documentary); Sarah Vaughan, Herbie Hancock, Billy Eckstine, Ray Brown, and many others participated in "Jazz to End Hunger", organized by Michael McIntosh—a project that should soon spawn albums and videos a la the many "Aid" projects; and Wayne Shorter and Joe Zawinul, for now anyway, parted company.

For those who like to curl up with a good jazz tome, Count Basie's slightly-disappointing autobiography led the list of such items. There were also biog-



JAY & SANBORN—Host David Sanborn (l) and saxophonist Jay Beckenstein of Spyro Gyra in NBC Studio 8B for The Jazz Show, which airs on the Source Radio Network in 92 markets.



APOLLO VIBES—The Apollo Theatre sponsored, with WBGO-FM, a successful jazz series this year, including this vibes summit with (l to r) Joy Hoggard, Milt Jackson, and Bobby Hutcherson.

ographies of, or autobiographies by, Joe Williams, Clyde Bernhardt, Danny Barker, Lester Young, Fats Waller, and Red Callender, with the likes of Ira Gitler, Leo Feigin, and Gunther Schuller chiming in with volumes of their own.

As with every year, jazz suffered numerous losses over the past 12 months. Great jazz musicians are stylists—they're one-of-a-kind—so the deaths of Benny Goodman, Joe Thomas, David Eubanks, Teddy Wilson, Hank Mobley, Jimmy Lyons, Philly Joe Jones, Cootie Williams, Joe Farrell, Jo Jones, Curly Russell, and Thad Jones are particularly wrenching.

For those looking for trends, I didn't detect any over the past year. Many people are getting antsy waiting for the next thing—"We're looking for the equivalent of the Ornette Coleman Quartet", an owner of a new jazz label told me recently—but I see no particular revolutions about to burst into everybody's consciousness. The growth of new age is, I guess, a trend, but one only tangentially related to jazz. That is not to say there aren't any inspired young players—there is a wealth of inspired young players. Some resounding music is being made on the jazz front

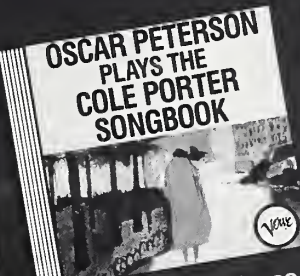
by players in their teens, twenties, and thirties (OTB, Greg Osby, Bobby McFerrin, Terence Blanchard/Donald Harrison, Carmen Lundy, and many others), as well as by players in their sixties, seventies, and eighties (Doc Cheatham, Jay McShann, Lionel Hampton, Buddy Tate, Red Norvo, Benny Carter, and many others). And Art Blakey (age 66) has yet another new band of fresh-faced Jazz Messengers. Artistically, I think 1986 is turning into an exceptionally strong year—making a 10-best LP list in three months is going to be difficult, I already have over 10 albums that would have made it in any of the past few years.

So I'm glad to see that NBC Radio is acknowledging "The Return of Jazz", I'm glad to see that greying baby-boomers are finding room for jazz in their crumbling collections of Simon & Garfunkel records, I'm glad to see one of the world's most invigorating art forms on everybody's lips. And I'm not particularly worried about jazz ending up on the scrap heap when this spin in the spotlight is finished. When NBC radio is broadcasting its series "The Death of Jazz"—in two years or five years or 20 years—you can be damn sure that jazz will be quite alive and well.



SINGING FOR SUPPER—Carmen McRae and Billy Eckstine raise their voices in song for the Jazz To End Hunger project.

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SPOTLIGHT ON JAZZ



AN OK KEYNOTE—Veteran record producer (and current president of Landmark Records), Orrin Keepnews (l), the keynote speaker at the second JazzTimes Convention, shares a moment with impresario George Wein.



JAM—The pots are on as (l to r) Frank Foster, Ray Drummond, Cecil Payne Muhammed tear it up at a JazzTimes Convention.



BOP TOPS—Dizzy Gillespie (l) hangs out with JazzTimes publisher Ira Sabin at a JazzTimes Convention of yore.



FROM THE FLOOR—Trumpeter Malachi Thompson, with trumpeter Mark right behind him, takes the floor at the '85 JazzTimes Convention.

Convention

(continued from page 14)

producer and conductor.

1:15 pm-7:00 pm—Exhibits open, Terrace Room.

1:15 pm-3:00 pm—JazzTimes luncheon, Madison Room. Harvie Swartz & Urban Earth, Terrace Room. David Lahm, Lobby.

3:00 pm-4:15 pm—The Future of Jazz in Home Video, Oval Room. Moderator: Larry Adler, president, Adler Video Marketing. Panelists: Ron Rich, v.p., Pioneer Artists; Bruce Buschel, president, Fat Lady Productions; Burril

Crohn, president, Jazz Images Inc.; Michel Petrucciani.

5:00 pm-6:00 pm—Historical Jazz Movies from the collection of David Chertok, Terrace Room.

6:30 pm-???—Impulse Records party, Colonial Room. Henry Johnson, Henry Butler, Michael Brecker in concert.

Sunday—September 7

9:00 am-5:00pm—Registration, Foyer, Terrace Room.

9:00 am-6:00 pm—Record Fair, Terrace Room.

11:00 am-12:15 pm—Jazz Radio and the Jazz Community, Oval Room. Moderator: Russ Neff, jazz producer, WITF-FM, Harrisburg, PA. Panelists: Dr. Chuck Berg, director of film studies, Uni-

versity of Kansas, broadcaster; Dr. Herb Wong, president, Black Hawk Records, KJAZ broadcaster; others.

1:00 pm-2:15 pm—The Jazz Revival on Major U.S. Labels: Fact or Fiction? Oval Room. Moderator: Alan Bergman. Panelists: Richard Seidel, vice president, jazz, PolyGram; Dr. George Butler, director, jazz, Columbia; Michael Cuscuna, Blue Note; Steve Backer, director, jazz, RCA; Harold Childs, president, Qwest; others.

1:00 pm-2:15 pm—Musicians Career Workshop, Colonial Room. A chance for musicians to "learn about the options that can be utilized in order to start and expand one's career in today's market." Presented by Vincent

Esposito, president, Kedara Entertainment, Terrace Room. **2:15 pm-3:30 pm**—The J.mond Quartet, Terrace Room. **3:30 pm-4:45 pm**—Ma Jazz Record, Oval Room. IV Jonathan F. P. Rose, president, mation Records. Panelists: Seidel; Bud Katzel, director GRP; Brad Simon, president, B Org.

5:15 pm-6:30 pm—I Paid Oval Room. "The elder stat jazz reminisce about the days." Moderator: Ira Gitte *Swing To Bop*. Panelists: Roy Dizzy Gillespie; Joe Segal, o Showcase, Chicago; others.

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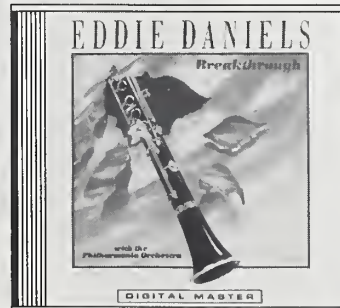
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PASSING ON—Thad Jones, who died August 20 in Denmark at the age of 63, was a fine trumpeter, but he will be best remembered as a composer and arranger—a man somewhat responsible for giving new life and vitality to big bands years after the death knell for such ensembles began being rung.

Thad Jones came out of the bustling Detroit-area jazz scene of the '40s. Dozens of Motor Town musicians of the period went on to national fame, including two of Thad's brothers—pianist **Hank Jones** and drummer **Elvin Jones**. The first national attention for Thad Jones came after he joined the **Count Basie Orchestra** of 1954; his trumpet was a mainstay of the band until 1963. But Thad Jones' shining accomplishment was the establishment, in 1965, of the **Thad Jones-Mel Lewis Orchestra**. What began as a Monday night blowing gig for New York studio musicians became a jazz institution—thanks to the talented musicians who crowded into the Village Vanguard every Monday, thanks to the unmatched big band drumming of Mel Lewis, and thanks, in greatest part, to the writing and arranging—modern, unique writing and arranging—of Thad Jones. There were few experiences in jazz more thrilling over the past 20 years than a Monday night at the Vanguard during the heyday of the Jones-Lewis Orchestra. About eight years ago, without warning, Thad Jones left the band—which is still playing those Monday nights at the Vanguard under the stewardship of Mel Lewis—and settled in Copenhagen. He was heard from infrequently stateside after that—though he worked extensively in Europe—until last year when he took over the reins of the Basie band, a relationship which ended earlier this year.

Thad Jones will, of course, be missed terribly in the jazz world, but he will live through his compositions and arrangements, compositions and arrangements that seem incapable of dating.

SWING OUT—DRG's Disguises Swing line has swung out five interesting LPs of reissued and previously-unissued-stateside material: "The **Rodgers And Hart Songbook**", a double **Tony Bennett** LP featuring some of the best, and jazziest, work the crooner has done, highlighted by superb backing from the wonderful **Ruby Braff-George**



REG-GIE, REG-GIE—Bassist/composer Reggie Workman (r) and dancer/choreographer Maya Milenovic (c) will team with the Rod Rodgers Dance Company (that's Rod on the left) for two evenings of dance/music/theatre, September 13-14 at N.Y.'s Middle Collegiate Church

Barnes Quartet; "Kenny Clarke In Paris Volume One", early European sessions from the drum pioneer and, among others, **Lucky Thompson**, **Don Byas**, and **Martial Solal**; "Porgy And Bess Revisited", which assigns roles in the opera to instruments (**Cootie Williams**' trumpet is Porgy, **Hilton Jefferson's** alto is Bess, etc.); "Bobby Jasper in Paris", teaming the late Belgian reedman with **Milt Hinton**, **Tommy Flanagan**, **Eddie Costa**, and **Barry Galbraith** (and recorded in New York); and "Cat Anderson & The Ellington All-Stars", French sessions with Ellingtonians (like **Russell Procope** and **Paul Gonvalves**) and non-Ellingtonians (like pianists **Joe Turner** and **Claude Bolling**).

BOPPING AROUND—"Long Live The Chief" is the name of the Count Basie Orchestra's first recording since the death of "The Chief" two years ago. The band, under the direction of **Frank Foster**, essays old material and new material; it's the first issue in a newly-recorded CD-only series from Denon Jazz... **Billy Taylor** and **Grover Washington** will be amongst a contingent of Americans taking part in "The Chataqua Town Meeting on U.S.-Soviet Relations" in Riga, Latvia, September 15-19... **Orrin Keepnews**, president of Landmark Jazz, has been awarded Down Beat Magazine's Lifetime Achievement Award... **Black Hawk** has just signed **The Leaders (Chico Freeman, Arthur Blythe, Lester Bowie, Kirk Lightsey, Cecil McBee, and Don Moye)**, and Contemporary has penned a deal with vocalist **Chris Connor**... **Saxophone Colossus**, **Robert Mugge's** appropriately titled documentary on **Sonny Rollins**, will premiere November 14 at the London Film Festival... **The Jazz Brothers**—you know, the reteaming, on the hard bop side, of **Chuck and Gap Mangione**—will pull into San Francisco's Great American Music Hall, September 9-11, where they will be taped for a "rush release" on Landmark... One of this season's more intriguing gigs should be "The Music of **Eric Dolphy** and **Booker Little** Remembered". It'll happen at New York's Sweet Basil, September 30-October 5, and the participants will be **Mal Waldron**, **Richard Davis**, **Ed Blackwell** (the original Dolphy/Little rhythm section), **Donald Harrison**, and **Terence Blanchard**... **A Life In Jazz** is the title of the autobiography of New Orleans guitar/banjo veteran **Danny Barker** (\$19.95, Oxford), and **Improvising Jazz**, **Jerry Coker's** book on that all-important topic, has just been reissued (\$7.95, Touchstone)... **Round Midnight**, **Bertrand Tavenier's** long-awaited film starring **Dexter Gordon**, will be shown at the New York Film Festival, September 30 & October 1, prior to a premiere, October 2, for WBGO, and a New York opening of October 3.

CASH BOX JAZZ ALBUMS

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

Title, Artist, Label, Number, Distributor	L	W	C	W	O	C	D	D										
									13	10	11	25	19	3	24	5	78	6
1 DOUBLE VISION BOB JAMES/DAVID SANBORN (Warner Bros. 25393)	1			1														
2 BREAKOUT SPYRO GYRA(MCA 5753)				2														
3 SHADES YELLOW JACKETS(MCA 5752)				4														
4 LOVE WILL FOLLOW GEORGE HOWARD (TBA-TB 210)				3														
5 SONG X PAT METHENY/ORNETTE COLEMAN(Geffen/Warner Bros. GHS 24096)				5														
6 DOWN TO THE MOON Andreas Vollenweider (CBS Masterworks FM42255)				9														
7 ALONE/BUT NEVER ALONE LARRY CARLTON(MCA 5689)				7														
8 JOYRIDE PIECES OF A DREAM (Manhattan ST53023)				8														
9 MAGIC TOUCH STANLEY JORDAN(Blue Note BT 85101)				6														
10 THIS IS THIS WEATHER REPORT (Columbia FC 40280)				13														
11 TOO FAR TO WHISPER SHADOWFAX(Windham Hill/A&M WH- 1051)				11														
12 POWERPLAY BILLY COBHAM (GRP-A- 1027)				14														
13 ANOTHER PLACE HIROSHIMA(Epic BFE 39938)				10														
14 ROSSITER ROAD AHMAD JAMAL(Atlantic 81645-1)				12														
15 THE CHICK COREA ELEKTRIC BAND (GRP-A-1026)				15														
16 SLICE OF LIFE SPECIAL EPX (GRP-A-1025)				19														
17 IT TAKES TWO RODNEY FRANKLIN (Columbia FC 40307)				17														
18 AROUND THE WORLD JETSTREAM (TBA-TB 211)				24														
19 DUTONES KENNY G.(Arista AL8 8427)																		
20 LIGHT STRUCK DAVE VALENTIN (GRP-A- 1028)																		
21 ONE OF A KIND FATBURGER (Golden Boy GBT 2001)																		
22 INTRODUCING JONATHAN BUTLER (Jive/Arista JL8-8404)																		
23 SCHUUR THING DIANE SCHUUR(GRP-1022)																		
24 LYLE MAYS (Geffen/Warner Bros. GHS 24097)																		
25 SAVE TONIGHT FOR ME CHUCK MANGIONE(Columbia FC 40254)																		
26 SAND DANCE Frank Potenza (TBA TB- 206)																		
27 IS THAT THE WAY TO YOUR HEART THE KAZU MATSUI PROJECT (Passport Jazz PJ 88011)																		
28 DOUBLE TAKE FREDDIE HUBBARD/WOODY SHAW(Blue Note BT 85121)																		
29 KEEP YOU SATISFIED NANCY WILSON(Columbia FC 40330)																		
30 FLOPPY DISK KIRK WHALUM(Columbia FC 40221)																		
31 CLOSER TO THE SOURCE DIZZY GILLESPIE(Atlantic 81646- 1)																		
32 THE BOHEMIANS SKYWALK (Zebra/MCA ZEB 5715)																		
33 NITE STREET ROB MULLINS(RMC 1006)																		
34 BLACK & BLUE RARE SILK (TBA-TB-214)																		
35 ATAVACHRON ALLAN HOLDSWORTH (Enigma/ Capitol ST- 73203)																		
36 DRINKN'FROM THE MONEY WATER GRANT GEISSMAN (TBA-TB 217)																		
37 PARKER'S MOOD SADAO WATANABE LIVE AT BRAVAS CLUB '85(Elektra 60475)																		
38 SPONTANEOUS INVENTIONS BOBBY McFERRIN (Blue Note BT- 85110)																		
39 STILL WARM JOHN SCOFIELD (Gramavision 18- 8508)																		
40 DIALECTS JOE ZAWINUL (Columbia FC- 40081)																		

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

FEATURE PICKS

NASCENCE—Donald Harrison/Terence Blanchard—Columbia 40335—Producers: Donald Harrison, Terence Blanchard, G Butler

A smoking Columbia debut for the latest graduates of the Art Blakey School of Hard Bops. This is a hard-edged, straight-ahead effort, with Harrison's and Blanchard's trumpet glistening over the solid rhythm of Mulgrew Miller, Bowler, and Ralph Peterson Jr.

AIR PLAY—Benny Goodman—Doctor Jazz W2X-40350—Producer: Bob Thiele

The classic Goodman big band and small groups of the '30s in two discs with newly-discovered airchecks. The sound is good, the tunes are mostly good chestnuts, and the players include, of course, Hampton, Wilson, Krupa, Elman, Musso, and the rest.

RHYTHM & BLU—John Blake, Didier Lockwood, Michal Urbaniak—Gramavision 18-8608-1—Producer: Johnathan F.P. Rose

Jazz violinists love to play together, and this Fiddler's Three—Blake, Lockwood and Urbaniak—offers an interesting mix: jazz violin styles from the U.S., Poland and blended with a down-home fusion rhythm section.

CLAIRVOYANT—Leni Stern—Passport Jazz PJ 88015—Producer: Hiram Bullock

Guitarist Leni Stern—wife of guitarist Mike Stern—has assembled a fascinating cast of characters for her debut LP—Bill Frisell, Bob Berg, Larry Willis, Swartz, and Paul Motian—and the project cooks with intelligence.



A N D

BMI

Let's hear it for the JazzTimes Magazine Convention and all the jazz composers whose talent and genius make the music soar.



THE MOST IMPORTANT LETTERS IN JAZZ

PCM DIGITAL

33CY-1018

DENON

LONG LIVE THE CHIEF

The Count Basie Orchestra



BASIE LIVES!

There is no doubt that the spirit of William "Count" Basie lives on in the countless Basie fans whose number keeps growing in legions. In fact, the Basie Orchestra just won *DownBeat's* 1986 International Critic's Poll. To celebrate the Count Basie Orchestra's 50th Anniversary and to honor the Count's birthdate (August 21st), Denon is releasing an historic compact disc, "Long Live the Chief!". Under the leadership of veteran Basie band

member Frank Foster, "Long Live the Chief!" puts new life in many of the Basie Band's standards (April in Paris, Li'l Darlin', Corner Pocket, and Shiny Stockings), and injects the Basie spirit into some brand new material.

New to the Basie Band, but certainly not new to the recording industry, is 75 year old Denon (Nippon-Columbia). Denon brings its unparalleled digital audio recording and compact disc pressing expertise to the party to

produce one of the most significant jazz recording events in recent years.

Join Denon and celebrate Basie's birthday and the 50th Anniversary of his band. All say, "Long Live the Chief!"

DENON

The First Name in Digital Recording

CASH BOX TOP 12" DANCE SINGLES

	W		W		W		W	
	L	O	L	O	L	O	L	
	W	C	W	C	W	C	W	
1 PAPA DON'T PREACH MADONNA (Sire/Warner Bros. 0-492)	1	7	20 CLOSER THAN CLOSE JEAN CARNE (Omni/Atlantic 096816)	16	7	39 WORD UP CAMEO (Atlanta Artists/Polygram 884 933-1)	60	2
2 UMORS/VICIOUS UMORS (EXTENDED VERSION) MEX SOCIAL CLUB (Jay 001)	2	17	21 SUMMER OF LOVE (REMIX) THE B-52'S (Warner Bros. 0-20509)	40	2	40 OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) PET SHOP BOYS (EMI America V. 19206)	26	22
6 TALK THIS WAY/5:11 JIN D.M.C. (Profile 7112)	6	5	22 GIRL TALK (LONG DISTANCE VERSION)/4:40 BOOGIE BOYS (Capitol V-1S230)	22	11	41 PRIVATE NUMBER (REMIX) THE JETS (MCA 23637)	30	5
4 AIN'T NOthin' GOIN' ON UP THE RENT WEN GUTHRIE (Polydor 885 106-1)	4	11	23 SWEET FREEDOM (REMIX) MICHAEL McDONALD (MCA 23641)	27	4	42 YOU & ME SIMPSONIA (Atlantic/Cotillion 0-96811)	42	6
5 POINT OF NO RETURN (REMIX) J SHOOZ (Atlantic 0-86829)	5	8	24 NURSERY RHYMES/4:46 L.A. DREAM TEAM (MCA 23639)	24	6	43 RISING DESIRE/I HAVE LEARNED TO RESPECT THE POWER OF LOVE STEPHANIE MILLS (MCA 23644)	28	7
9 WO OF HEARTS (DANCE MIX)/6:00 ACEY Q (Atlantic 0-86797)	9	12	25 SWEETHEART RAINY DAVIS (Supertrons RYO013)	23	16	44 HOW CAN WE BE WRONG/5:30 TRINERE (Jam Packed JPI-2003)	35	6
15 WHEN I THINK OF YOU (REMIX) NET JACKSON (A&M SP 12180)	15	3	26 BREAKING BELLS T L ROCK (Fresh FRE 6Y)	45	2	45 GIRLS AIN'T NOTHING BUT TROUBLE JAZZY JEFF AND FRESH PRINCE (Word WD1)	DEBUT	
8 FASTY (REMIX)/6:00 NET JACKSON A&M SP 12178)	8	19	27 SLEDGEHAMMER (EXTENDED DANCE REMIX) 7:20 PETER GABRIEL (Geffen/Warner Bros. 0-20456)	14	14	46 STAY A LITTLE WHILE, CHILD (EXTENDED VERSION)/8:11 LOOSE ENDS (MCA 23635)	37	6
12 ALL TAKE YOU ON/ HUNGRY FOR YOU LOVE/ 5:18 ANSON AND DAVIS (Fresh FRE-5X)	12	14	28 NIGHTMARE OF A BROKEN HEART/8:40 C-BANK (Next Plateau NP50045)	36	3	47 L.O.V.E. M.I.A. (REMIX) THE DAZZ BAND (Geffen/Warner Bros. 0-20499)	54	2
10 LOVE OF A LIFETIME (EXTENDED DANCE REMIX)/6:09 AKA KHAN (Warner Bros. 0-20487)	10	6	29 WE DON'T HAVE TO TAKE OUR CLOTHES OFF (DANCE REMIX)/5:45 JERMAINE STEWART (Arista ADI-0423)	29	22	48 ONE LOVE (REMIX) WHODINI (Jive/Arista JDI-9506)	DEBUT	
3 VENUS (EXTENDED VERSION) VANANARAMA (London/PolyGram 6 056-1)	3	9	30 OH PEOPLE (REMIX) PATTI LABELLE (MCA 23651)	34	3	49 AIN'T NOBODY'S BUSINESS BILLIE (Fleetwood FW 008)	33	9
19 DOWN AND COUNTING/ 07 AUDJA BARRY (Epic 49-05926)	19	3	31 PARANOIMIA (REMIX) THE ART OF NOISE WITH MAX HEADROOM (CHRYSALIS 4V9-43010)	31	4	50 MY ADIDAS/PETER PIPER/4:10 RUN D.M.C. (Profile Pro 7102)	39	16
7 COACHES BOBBY JIMMY & THE CRITTERS (A&M 0924)	7	9	32 LOVE ZONE (REMIX) BILLY OCEAN (Jive/Arista JDI-9509)	38	3	51 JEALOUSY CLUB NOUVEAU (King Jay/Tommyboy TB 884)	DEBUT	
32 THE RAIN (LONG VERSION)/5:05 ORAN "JUICE" JONES (Def Jam/Columbia 44-05930)	32	4	33 MOUNTAINS (REMIX)/ 10:03 PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 0-2478)	20	12	52 HEADLINES (EXTENDED MIX)/6:00 MIDNIGHT STAR (Solar/Elektra ED 51337)	41	15
11 ALL THE WAY TO HEAVEN/6:06 DUG E. FRESH & THE GET FRESH FEW (Reality/Fantasy D264)	11	8	34 GOTTA SEE YOU TONIGHT BARBARA ROY (RCA PW-1440S)	47	3	53 THE MIDAS TOUCH MIDNIGHT STAR (Solar/Elektra ED 51338)	DEBUT	
13 BABY LOVE (EXTENDED VERSION)/6:30 GINA (Atlantic DMD 939)	13	15	35 I WANNA BE WITH YOU MAZE FEATURING FRANKIE BEVERLY (Capitol V-9750)	43	2	54 WE WORK HARD/5:21 U.T.F.O. (Select SEL 21616)	44	11
17 MUSIC THAT YOU CAN DANCE TO MARKS (Curb/MCA 23640)	17	7	36 JUMP BACK (SET ME FREE) DHAR BRAXTON (Sleeping Bag SLX-19)	25	18	55 (YOU ARE MY) ALL AND ALL JOYCE SIMS (Sleeping Bag SLX-17)	48	28
21 DRORWED LOVE (REMIX) J.S. BAND (TABU/EPIC 4Z9-05920)	21	6	37 ANOTHERLOVER-HOLENYOHEAD/GIRLS AND BOYS PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 0-2051630)	DEBUT		56 EARTH ANGEL NEW EDITION (MCA-23669)	DEBUT	
18 OWETO JEFFREY OSBORNE (A&M SP 12190)	18	8	38 MISSIONARY MAN (REMIX) EURYTHMICS (RCA PD-14409)	49	2	57 BANG ZOOM LETS GO-GO! REAL ROXANNE with HITMAN HOWIE TEE (Select FMS 62269)	46	14
						58 TROW THE D. AND GHETTO BASE 2 LIVE CREW (GHETTO STYLE) (Luke Skywalker 100)	51	11
						59 LOVE IN THE SHADOWS (REMIX) E.G.DAILY (A & M SP-12187)	DEBUT	
						60 MAD ABOUT YOU (EXTENDED VERSION)/5:13 BELINDA CARLISLE (I.R.S./MCA 23629)	50	12
						61 DIAMOND GIRL NICE AND WILD (Top Hits TH-106)	DEBUT	
						62 BYE-BYE (EXTENDED VERSION)/7:47 JANICE (4th & Broadway/Island PRO-424)	53	17
						63 YOU SHOULD BE MINE (THE WOO WOO SONG)/6:20 JEFFREY OSBORNE (A&M SP 12169)	55	11
						64 TAKE ME AS I AM EROTIC EXOTIC (Atlantic DMD 966)	DEBUT	
						65 HOMEBY (REMIX)/7:03 STEVE ARRINGTON (ATLANTIC DMD 949)	56	6
						66 ERIC B. IS PRESIDENT/ MY MELODY/5:00 ERIC B. FEATURING RAKIM (Zakia ZK014)	62	6
						67 BASSLINE (REMIX)/6:00 MANTRONIX (Sleeping Bag SLX-18)	61	11
						68 THE FINEST (SPECIAL DANCE MIX)/6:38 S.O.S. BAND (Tabu/CBS 4Z9 05364)	52	23
						69 PEE-WEE'S DANCE/4:29 JOESKI LOVE (Vintertainment/Electra ED5147)	59	22
						70 DANCIN' IN MY SLEEP SECRET TIES (Nightwave NWDS-2001)	67	8
						71 MISS YOU THE FLIRTS (CBS Assoc. 4Z9 0S914)	63	8
						72 FUNKY BEAT (EXTENDED VERSION)/5:02 WHODINI (Jive/Arista JDI 9462)	66	22
						73 INVISIBLE TOUCH GENESIS (Atlantic 81641)	57	7
						74 SMURF ROCK GIGOLO TONY (Gold Star 100)	71	10
						75 DANCE WITH ME ALPHAVILLE (Atlantic 0-86806)	65	8

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

New 12" Releases

- STRUMMER** (MCA-23655)
- Hills** (6:41) (Copyright Control) (J. Strummer) (Producer: Eric "E.T." Thorngren)
- TURNER** (Capitol V-15249)
- Typical Male** (7:07) (Myaxe adm by WB-Almo/PRS-ASCAP) (T. Britten-G. Lyle) (Producer: Terry Britten)
- ...** (Sire 20529)
- Sound Of Musik** (10:00) (Bolland-Falkenhorst) (R. Bolland-R. Folland-Falco) (Pro-Rob Bolland-Ferdi Bolland)
- ...** (Capitol V-15251)
- ...** (5:31) (One to One/ASCAP) (Randy Muller) (Producers: Randy Muller-Solo-berets)
- ...** (MCA-23669)
- Angel** (3:59) (Dootsie Williams) (C. Williams-D. Williams) (Producer: Freddie)
- ...** (Atlantic DMD 966)
- ...** (5:30) (Joey Boy/BMI) (Al Perez-M. Gil-Gus) (Producer: B.T.S.)

MOST ACTIVE



When I Think Of You—Janet Jackson—(A&M)

STRONG ACTIVITY

- Papa Don't Preach**—Madonna—(Sire/Warner Bros.)
- Walk This Way**—Run DMC—(Profile)
- Down And Counting**—Claudia Barry—(Epic)
- The Rain**—Oran "Juice" Jones—(Columbia)

CLUB PICK

"Come On And Dance"—Stop—(Damabi)
D. J.: Bill Rickett
Record Pool: Ricketts Records
Location: Saddlebrook, N.J.

Comments:
"This 12" has a nice latin feel. Should crossover to all formats. A good energy level, better than their first."

RETAILER'S PICK

"Typical Male"—Tina Turner—(Capitol)
Store: Record Bin
Manager: Laurence John
Location: San Jose

Comments:
"It's been quite a wait, but worth it. This 12" is one of the most requested songs in the store. Should be one of my biggest sellers. A number one hit."

CASH BOX TOP 100 SINGLES

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

SEPTEMBER 6, 1985

Title	W	L	O	W	L	O
Artist, Label, Number						
Producer (Songwriter)	W	C		W	C	
1 HIGHER LOVE STEVE WINWOOD (Island/Warner Bros. 7-28710) R. TITTMAN, S. WINWOOD (S. WINWOOD, W. JENNINGS)	1	13				
2 TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN") BERLIN (Columbia 38-05903) G. MORODER (G. MORODER, T. WHITLOCK)	3	12				
3 VENUS BANANARAMA (London/PolyGram 886 056-7) STOCK, AITKEN, WATERMAN (R. LEEUWEN)	4	11				
4 DANCING ON THE CEILING LIONEL RICHIE (Motown 1843MF) L. RICHIE, J.B. CARMICHAEL (L. RICHIE, C. RIOS)	5	8				
5 PAPA DON'T PREACH MADONNA (Sire/Warner Bros. 7-28660) MADONNA, S. BRAY (B. ELLIOT, MADONNA)	2	11				
6 SWEET FREEDOM (THEME FROM "RUNNING SCARED") MICHAEL McDONALD (MCA 52857) R. TEMPERTON, D. RUDOLPH, B. SWEDEN (R. TEMPERTON)	7	13				
7 STUCK WITH YOU HUEY LEWIS AND THE NEWS (Chrysalis VS4 43019) H. LEWIS AND THE NEWS (C. HAYES, H. LEWIS)	9	6				
8 FRIENDS AND LOVERS GLORIA LORING & CARL ANDERSON (Carrere/CBS Z54 06122) J. AVERBACH (G. LORING, T. CAMPBELL)	10	9				
9 RUMORS TIMEX SOCIAL CLUB (Jay/Macola 001) L. KING, D. FOSTER (M. THOMPSON, M. MARSHALL, A. HILL)	8	13				
10 BABY LOVE REGINA (Atlantic 7-89417) S. BRAY (S. BRAY, R. RICHARDS, M. KESSLER)	12	12				
11 WORDS GET IN THE WAY MIAMI SOUND MACHINE (Epic 34 06120) E. ESTEFAN, JR. (G.M. ESTEFAN)	15	12				
12 GLORY OF LOVE (THEME FROM "THE KARATE KID PART II") PETER CETERA (Full Moon/Warner Bros. 7-28662) M. OMARTIAN (P. CETERA, D. FOSTER, D. NINI)	6	14				
13 WALK THIS WAY RUN D.M.C. (Profile PRO-5112) R. SIMMONS, R. RUBIN (S. TYLER, J. PERRY)	17	7				
14 DREAMTIME DARYL HALL (RCA PB-14387) D. HALL, D.A. STEWART, T. WOLK (D. HALL, J. BEEBE)	18	6				
15 MAD ABOUT YOU BELINDA CARLISLE (I.R.S./MCA 52815) M. LLOYD (P. BROWN, J. WHELAN, M.Y. EVANS)	11	17				
16 LOVE ZONE BILLY OCEAN (Jive/Arista JS1-9510) N. M. WALDEN, B.J. EASTMOND (B.J. EASTMOND, W. BRATHWAITE, B. OCEAN)	21	7				
17 MAN SIZE LOVE (THEME FROM "RUNNING SCARED") KLYMAXX (MCA 52841) R. TEMPERTON, D. RUDOLPH, B. SWEDEN (R. TEMPERTON)	19	10				
18 WE DON'T HAVE TO TAKE OUR CLOTHES OFF JERMAINE STEWART (Arista ASI-9424) N.M. WALDEN (P. GLASS, N.M. WALDEN)	14	16				
19 DON'T FORGET ME (WHEN I'M GONE) GLASS TIGER (Manhattan/Capitol B-50037) J. VALLANCE (GLASS TIGER, J. VALLANCE)	22	9				
20 THE EDGE OF HEAVEN WHAM! (Columbia 38-06182) G. MICHAEL (G. MICHAEL)	13	10				
21 THROWING IT ALL AWAY GENESIS (Atlantic 7-89372) GENESIS, H. PADGHAM, (A. BANKS, P. COLLINS, M. RUTHERFORD)	28	4				
22 WHEN I THINK OF YOU JANET JACKSON (A&M AM 2855) J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, J. JAM)	32	5				
23 YOU SHOULD BE MINE (THE WOO WOO SONG) JEFFREY OSBORNE (A&M AM-2814) P. PERRY (A. GOLDMARK, B. ROBERTS)	16	16				
24 THAT WAS THEN, THIS IS NOW MICKY DOLLENZ and PETER TORK (of The Monkees) (Arista ASI-9505) M. LLOYD (V. BRESCIA)	24	10				
25 HEAVEN IN YOUR EYES LOVERBOY (Columbia 38-06178) P. DEAN, J. DEXTER (P. DEAN, M. RENO, J. DEXTER, M. MOORE)	31	6				
26 THE CAPTAIN OF HER HEART DOUBLE (A&M AM-2838) DOUBLE (K. MALOO, F. HAGU)	29	11				
27 YANKEE ROSE DAVID LEE ROTH (Warner Bros. 7-28656) T. TEMPLEMAN (D. LEE ROTH, S. VAI)	27	10				
28 TWO OF HEARTS STACEY Q (Atlantic 7-89381) J. ST. JAMES (J. MITCHELL, S. GATLIN, T. GREENE)	35	8				
29 PRESS PAUL McCARTNEY (Capitol B-5597) P. McCARTNEY, H. PADGHAM (P. McCARTNEY)	36	5				
30 TYPICAL MALE TINA TURNER (Capitol B-5615) T. BRITTEN (T. BRITTEN-G. LYLE)	41	2				
31 HEARTBEAT DON JOHNSON (Epic 34 06285) C. SANDFORD (E. KAZ, W. WALDMEN)	43	3				
32 MISSIONARY MAN EURYTHMICS (RCA PB 14414) D.A. STEWART (D.A. STEWART, A. LENNOX)	38	8				
33 LOVE WALKS IN VAN HALEN (Warner Bros. 7-28629) V. HALEN, M. JONES, D. LANDEE (E. VAN HALEN, S. HAGAR, M. ANTHONY, A. VAN HALEN)	37	5				
34 VELCRO FLY ZZ TOP (Warner Bros. 7-28650) B. HAM (GIBBONS, HILL, BEARD)	34	7				
35 SLEDGEHAMMER PETER GABRIEL (Geffen/Warner Bros. 7-28718) D. LANOIS, P. GABRIEL (P. GABRIEL)	20	18				
36 MONEYS TOO TIGHT (TO MENTION) SIMPLY RED (Elektra 7-69528) S. LEVINE (J. VALENTINE, W. VALENTINE, C. WIGGINS)	39	8				
37 OH, PEOPLE PATTI LABELLE (MCA 52877) R. PERRY (B. ROBERTS, A. GOLDMARK)	40	8				
38 A MATTER OF TRUST BILLY JOEL (Columbia 38-06108) P. RAMONE (B. JOEL)	42	5				
39 INVISIBLE TOUCH GENESIS (Atlantic 7-89407) GENESIS, H. PADGHAM (P. COLLINS, M. RUTHERFORD, A. BANKS)	23	15				
40 TAKEN IN MIKE & THE MECHANICS (Atlantic 7-89404) C. NEIL (M. RUTHERFORD, C. NEIL)	30	11				
41 I DIDN'T MEAN TO TURN YOU ON ROBERT PALMER (Island/Atlantic 7-99537) B. EDWARDS (J. HARRIS, T. LEWIS)	46	4				
WINNER'S CIRCLE						
42 TRUE COLORS CYNDI LAUPER (Portrait 37-06247) C. LAUPER, L. PETZE (T. KELLY, B. STEINBERG)	54	2				
43 ALL CRIED OUT LISA LISA & CULT JAM WITH FULL FORCE (Columbia 38-05844) FULL FORCE (FULL FORCE)	49	6				
44 POINT OF NO RETURN NU SHOZ (Atlantic 7-89392) J. SMITH, R. WARITZ (J. SMITH, V. DAY)	48	10				
45 SWEET LOVE ANITA BAKER (Elektra 7-69557) M.J. POWELL (A. BAKER, L. JOHNSON, G. IAS)	50	4				
46 PRIVATE NUMBER THE JETS (MCA 52846) D. POWELL, D. RIVKIN, J. KNIGHT, A. ZIGMAN (J. KNIGHT, A. ZIGMAN)	51	6				
47 TWIST AND SHOUT THE BEATLES (Capitol B-5624) (B. RUSSELL, P. MEDLEY)	57	4				
48 NOTHING IN COMMON THOMPSON TWINS (Arista ASI-9511) G. DOWNES, T. BAILEY, (T. BAILEY, A. CURRIE)	53	7				
49 SOMEBODY LIKE YOU 38 SPECIAL (A&M AM-2854) K. OLSEN (D. BARNES, J. VALLANCE, J. CARLISI, D. VAN ZANT, L. STEELE)	47	8				
50 LOVE ALWAYS EL DEBARGE (Gordy/Motown 1857 GF) B. BACHARACH, C.B. SAGER (B. BACHARACH, C.B. SAGER, B. ROBERTS)	55	5				
51 WRAP IT UP FABULOUS THUNDERBIRDS (CBS Associated Z54 06270) I. HAYES, D. PORTER (D. EDMUMDS)	56	5				
52 LOVE TOUCH (THEME FROM "LEGAL EAGLES") ROD STEWART (Warner Bros. 7-28668) M. CHAPMAN (M. CHAPMAN, H. KNIGHT, B. BLACK)	25	15				
53 WHAT DOES IT TAKE HONEYMOON SUITE (Warner Bros. 7-28670) B. FAIRBAIRN (D. GREHAN)	58	8				
54 SO FAR SO GOOD (FROM THE MOTION PICTURE SOUNDTRACK "ABOUT LAST NIGHT") SHEENA EASTON (EMI America B-8332) N.M. WALDEN (T. SNOW, C. WEIL)	59	7				
55 GIRLS CAN'T HELP IT JOURNEY (Columbia 38-06302) S. PERRY (S. PERRY, N. SCHON)	73	2				
56 YOU CAN CALL ME AL PAUL SIMON (Warner Bros. 7-28667) P. SIMON (P. SIMON)	61	5				
57 PARANOIMIA THE ART OF NOISE WITH MAX HEADROOM (China/Chrysalis VS4 43002) THE ART OF NOISE (JUDLEY, JECZALIK)	65	4				
58 EARTH ANGEL (FROM THE MOTION PICTURE SOUNDTRACK "KARATE KID PART II) NEW EDITION (MCA 52907) F. PERREN (C. WILLIAMS, D. WILLIAMS)	68	4				
59 ANOTHER HEARTACHE ROD STEWART (Warner Bros. 7-28631) B. EZRIN (B. ADAMS, J. VALLANCE, R. STEWART, R. WAYNE)	77	2				
60 RUTHLESS PEOPLE MICK JAGGER (Epic 34 06211) D. HALL, M. JAGGER, D.A. STEWART (D. HALL, M. JAGGER, D.A. STEWART)	52	6				
61 IN YOUR EYES PETER GABRIEL (Geffen 7-28622) P. GABRIEL (P. GABRIEL)	78	2				
62 PLAYING WITH THE BOYS KENNY LOGGINS (Columbia 38-05902) P. WOLF (K. LOGGINS, P. WOLF, I. WOLF)	72	4				
63 TAKE ME HOME TONIGHT EDDIE MONEY (Columbia 38-06231) R. ZITO, E. MONEY (M. LEESON, P. VALE, P. SPECTOR, E. GREENWICH, J. BARRY)	70	4				
64 SPIRIT IN THE SKY DOCTOR AND THE MEDICS (I.R.S./MCA 52880) G. LEON (N. GREENBAUM)	64	6				
65 I'LL BE OVER YOU TOTO (Columbia 40273) TOTO (S. LUKATHER, R. GOODRUM)	80	2				
66 ALL THE LOVE IN THE WORLD THE OUTFIELD (Columbia 38-05894) W. WITTMAN (J. SPINKS)	26	14				
67 LONELY IS THE NIGHT AIR SUPPLY (Arista ASI-9521) J. BAYLON (D. WARRER, A. HAMMOND)	67	5				
68 IT'S YOU BOB SEGER & SILVER BULLET BAND (Capitol B-5623) B. SEGER AND PUNCH (B. SEGER)	69					
69 AIN'T NOthin' GOING ON BUT THE RENT GWEN GUTHRIE (Polydor/Polygram 885 106-7) M.S. BERRY (G. GUTHRIE)	66					
70 RUMBLESEAT JOHN COUGAR MELLENCAMP (Riva/PolyGram 884 856-7) LITTLE BASTARD, G. GEHMAN (J. MELLENCAMP)	33					
71 EVERY LITTLE KISS BRUCE HORNSBY AND THE RANGE (RCA PB-14361) B. HORNSBY, E. SCHEIDER (B. HORNSBY)	62					
72 DANGER ZONE KENNY LOGGINS (Columbia 38-05893) G. MORODER (G. MORODER, T. WHITLOCK)	44					
73 GIVE ME A REASON LUTHER VANDROSS (Epic 34-06129) L. VANDROSS, N. ADDERLY (L. VANDROSS, N. ADDERLY)	83					
74 ONE STEP CLOSER TO YOU GAVIN CHRISTOPHER (Manhattan/Capitol B-50025) C. STURKEN, E. ROGERS (ROGERS, STURKEN, PESCIETTO, GRANT)	45					
75 LOVE COMES QUICKLY PET SHOP BOYS (EMIB-8338) S. HAGUE (N. TENNANT, C. LOWE, S. HAGUE)	84					
76 SOMEBODY'S OUT THERE TRIUMPH (MCA-5786) M. CLINK (R. EMMETT, M. LEVINE, G. MOORE)	87					
77 THE OTHER SIDE OF LIFE THE MOODY BLUES (Polydor 885201-7) T. VISCONTI (J. HAYWARD)	79					
78 WILD WILD LIFE TAKING HEADS (Sire 7-28629) TALKING HEADS (D. BYRNE)	85					
79 ANGEL IN MY HEART ONE TO ONE (Warner Bros.) L. HOWE (L. HOWE, L. RENEY)	86					
80 THE HUNTER GTR (Arista ASI 9512) G. DOWNES (G. DOWNES)	82					
81 LOVE OF A LIFETIME CHAKA KHAN (Warner Bros. 7-28671) G. GARTSIDE, D. GAMSON, A. MARDIN (G. GARTSIDE, D. GAMSON)	60					
82 WALK LIKE A MAN (FROM "A FINE MESS") MARY JANE GIRLS (Motown 1851MF) R. JAMES (B. CREWE, B. GAUDIO)	71					
CHARTBREAKER						
83 25 OR 6 TO 4 CHICAGO (Full Moon/Warner Bros. 7-28628) DAVID FOSTER (ROBERT LAMM, JAMES PANKOW)	D					
84 HANGING ON A HEART ATTACK DEVICE (Chrysalis VS4 42996) M. CHAPMAN (H. KNIGHT, M. CHAPMAN)	63					
85 EMOTION IN MOTION RIC OCASEK (Geffen 7-28617) C. HUGHES (R. OCASEK)	D					
86 SUZANNE JOURNEY (Columbia 38-06134) S. PERRY (S. PERRY, J. CAIN)	74					
87 MODERN WOMAN BILLY JOEL (Epic 34 06118) P. RAMONE (B. JOEL)	75					
88 WEATHERMAN NICK JAMISON (Motown 1853) N. JAMISON (N. JAMISON, K. O'LEARY)	81					
89 YOU GIVE LOVE A BAD NAME BON JOVI (Mercury 884953-7) B. FAIRBAIN (J. BON JOVI, R. SAMBORA, D. CHILD)	D					
90 NO MORE "I LOVE YOU'S" THE LOVER SPEAKS (A&M 2846) J. LOVINE (D. FREEDMAN, J. HUGHES)	D					
91 ANOTHEROVERHOLENYOHEAD PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28620) PRINCE AND THE REVOLUTION (PRINCE AND THE REVOLUTION)	88					
92 WALK AWAY RENE SOUTHSIDE JOHNNY & THE JUKES (Atlantic 89394) J. ROLLO, J. LYON (M. BROWN, B. CALILI, T. SANSONE)	89					
93 OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) PET SHOP BOYS (EMI America B-8321) J.J. JECZALIK, N. FROOME (N. TENNANT, C. LOWE)	76					
94 TAKE IT EASY ANDY TAYLOR (Atlantic 7-89414) R.T. BAKER (A. TAYLOR, S. JONES)	91					
95 DIGGING YOUR SCENE THE BLOW MONKEYS (RCA PB-14325) P. WILSON (DR. ROBERT)	9					
96 IF LOOKS COULD KILL HEART (Capitol B-5605) R. NEVISON (J. CONRAD, B. GARRETT)	91					
97 THERE'LL BE SAD SONGS (TO MAKE YOU CRY) BILLY OCEAN (Arista JS1-9465) B. EASTMOND, W. BRATHWAITE (W. BRATHWAITE, B. EASTMOND, B. OCEAN)	91					
98 HOLDING BACK THE YEARS SIMPLY RED (Elektra 7-69564) S. LEVINE (HUCKNALL, MOSS)	9					
99 NASTY JANET JACKSON (A&M AM-2830) J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, J. JACKSON)	9					
100 A KIND OF MAGIC QUEEN (Capitol B-5590) QUEEN, D. RICHARDS (R. TAYLOR)	9					

ALPHABETICAL LISTING ON INSIDE BACK COVER

CASH BOX

PRESENTS

The Music TimesTM

AN IN DEPTH ANALYSIS OF THE MARKETS

SEPTEMBER 6, 1986

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 157 Stations

105 Stations Reported This Week



Girls Can't Help It—Journey—Columbia
27 Adds

Rod Stewart—Another Heartache—
Warner Bros.
27 Adds

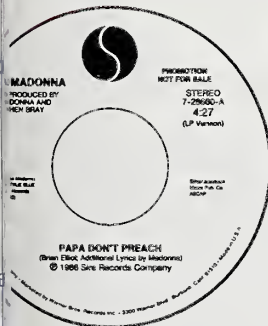
I'll Be Over You—Toto—Columbia
26 Adds

25 or 6 to 4—Chicago—Warner Bros.
20 Adds

1 SINGLES



TAIL



Higher Love—Steve Winwood—Island/
Warner Bros.

Friends & Lovers—Gloria Loring/Carl An-
derson—Carrere/CBS

Venus—Bananarama—London/PolyGram

**Glory Of Love (Theme from "The Kara-
te Kid Part II")**—Peter Cetero—Full Moon/
Warner Bros.

REQUESTS



Don't Forget Me (When I'm Gone)...—
Glass Tiger—Monhattan

When I Think Of You—Jonet Jackson—
A&M

Playing With The Boys—Kenny Loggins—
Columbia

Dancing On The Ceiling—Lionel Richie—
Motown

BUM ALLEY

—“Slippery When Wet”—Mercury/Polygram—Highest debut album this week.
band with good driving rock & roll.

veau—“Jealousy”—King Jay Records/Tommy Boy—New followup single
“tumors” (TSC) both written and produced by Jay King.

ison—“Heartbeat” album on Epic. Good collaboration with Ron Wood, Willie
Annie Raitt, Stevie Ray Vaughan and Michael Des Barres (from Power Station).
ions.

CROSSOVER POTENTIAL

Two Of Hearts—Stacy Q—Atlantic—From dance to top 40/Block Contemporary

My Life's A Dance—Anne Murray—Copitol—Country to AC

The Rain—Oron “Juice” Jones—Def-Jam/Columbia—Black Contemporary to top 40

Nursery Rhymes—L.A. Dream Team—MCA—Coming from dance/B.C. to top 40

Higher Love—Steve Winwood—Island/Worner Bros.—AOR/top 40 to Black
Contemporary

**HEAVYWEIGHT
ROCK
& ROLL**

NEIL YOUNG

"WEIGHT OF THE WORLD"

THE NEW SINGLE FROM THE ALBUM LANDING ON WATER

Produced By Neil Young and Danny Kortchmar • Lookout Management • © 1986 The David Geffen Company



TOP 40 PLAYLIST COREBOARD

Artist	Title	Lst. Wk.	Ttl. Wks.	Popularity Factor				Pop. Rank	Req. Rank	Sales Rank	Vid. Rot. Rank	Current Tour	Current LP	
				12-17	18-24	25-34	34+						This Wk.	Ttl. Wks.
STEVE WINWOOD	Higher Love—Island/WB	1	13			X	X	2	21	2	13	Y	5	8
ERLIN	Take My Breath Away—Columbia	3	12	X	X	X	X	6	14	7	2		2	14
ANANARAMA	Venus—Landon/PolyGram	4	11	X	X	X	X	4	9	4	9		20	5
ONEL RICHIE	Dancing on the Ceiling—Motown	5	8		X	X	X	10	29	6	7		13	2
ADONNA	Papa Dan't Preach—Warner Bros.	2	11	X				1	1	1	3		1	8
MICHAEL McDONALD	Sweet Freedom—MCA	7	13			X	X	8	45	15	1		95	6
JEY LEWIS	Stuck With You—Chrysalis	9	6	X	X	X	X	9	20	10	18	Y	Just	Out
BRING/ANDERSON	Friends & Lovers—Car/CBS	10	9		F	F	F	3	5	3	NV		159	DEBUT
ALEX SOCIAL CLUB	Rumors—JAY/Macola	8	13	X	X			5	4	8	NV		—	—
GINA	Baby Love—Atlantic	12	12		F	F		11	25	18	10		—	—
LAMI SOUND MACHINE	Wards Get...—Epic	15	12	X	X	X	X	13	15	16	NV	Y	36	41
TER CETERA	Glory of Love—Warner Bras.	6	14					7	2	5	27		35	8
IN D.M.C.	Walk This Way—Profile	17	7	X	X			12	3	11	4	Y	7	14
RYL HALL	Dreamtime—RCA	18	6		X	X		17	39	35	*		52	2
LINDA CARLISLE	Mad About You—MCA	11	17					14	7	12	34	Y	21	14
LY OCEAN	Love Zone—Arista	21	7		X	X	X	38	—	—	6	Y	16	17
YMAXX	Man Size Love—MCA	19	10		X	X		21	32	22	29		95	6
MAINE STEWART	We Don't Have Ta...—Arista	14	16					15	17	9	26		46	11
ASS TIGER	Don't Forget Me...—Manhattan	22	9		X	X		16	26	26	8	Y	89	6
IAM!	Edge of Heaven—Columbia	13	10					49	34	20	31		12	8
NESIS	Throwing It All Away—Atlantic	28	4	X	X	X	X	20	49	37	NV	Y	4	11
NET JACKSON	When I Think Of You—A&M	32	6	F	F			28	27	27	*		8	28
OSBORNE	You Should Be Mine—A&M	16	16					30	43	21	NR		31	12
ONKEES	That Was Then...—Arista	24	10	X	X	X	X	23	13	17	*	Y	22	7
VERBOY	Heaven In Your Eyes—Columbia	31	6		X	X		42	37	—	NR		2	14
UBLE	Captain Of Her Heart—A&M	26	11		X	X	X	26	40	28	5		65	7
VID LEE ROTH	Yankee Rose—Warner Bras.	27	10		M	M		36	8	19	20	Y	3	7
ACEY Q	Twa Of Hearts—Atlantic	35	8	X	X	X	X	18	12	13	30	Y	—	—
UL McCARTNEY	Press—Capital	36	5				M	43	—	—	11		—	—
IA TURNER	Typical Male—Capital	41	2					—	—	—	NV		—	—
N JOHNSON	Heartbeat—Epic	43	3		X	X		34	11	—	NV		Just	Out
RHYMICS	Missionary Man—RCA	38	8		X	X		27	33	40	15	—	10	6
N HALEN	Love Walks In—Warner Bras.	37	5		X	X		—	24	24	NV		11	22
TOP	Velcro Fly—Warner Bras.	34	7		M	M		33	—	—	NV		40	43
ER GABRIEL	Sledgehammer—Geffin	28	16					24	48	14	NR		6	14
PLY RED	Money\$ Taa Tight...—Elektra	39	8		X	X	X	44	—	—	25	Y	28	24
TI LABELLE	Oh, People—MCA	40	8				X	46	—	—	36		18	17
Y JOEL	A Matter Of Trust—Columbia	42	5		X	X	X	45	—	44	*		9	4
IESIS	Invisible Touch—Atlantic	23	15					—	—	37	NR	Y	4	11
E & THE MECHANICS	Taken In—Atlantic	30	11		X	X	X	—	—	39	16	Y	81	38

° Soundtrack

* MTV—Exclusive

NV—No Video

NR—Not Ranked

Y—Yes, On Tour

X—All


Hello:

This issue of CASH BOX features the second installment of THE MUSIC TIMES. This is strictly a programming tool for any of you who need concise, easy-to-find information. THE MUSIC TIMES will bring you the most thorough TOP 40 radio programming information possible. We have a "core" of Top 40 stations that are willing to share their information with the rest of you. Without their help we would not have the excellent reports that will appear each week. Research from the "core" stations will augment information that is already available to you from other sources.

We perceive THE MUSIC TIMES as a one-stop shopping list about any record. This is an easy, convenient way to choose what may be right for you and your market. Our research is only as good as the information we receive from the field. We will make every attempt to find out as much as we possibly can about artists and their records.

In the months to come we will be expanding into Black Contemporary, Country, Adult Contemporary and Album Rock radio. We encourage anyone at radio to become involved. This is *your* radio report. The more you participate, the better the information. These formats are reflected in the "Multi-Format Penetration" chart and the "Crossover Penetration" graph.

I hope that you will acquaint yourself with THE MUSIC TIMES and thus discover it's usefulness.



Mardi Nehrbass-Clahan, Editor

ANALYSIS OF "THE MUSIC TIMES" RESEARCH & INFORMATION:

This is a comprehensive RADIO report taken from a core of stations and "Cash Box" reporters. The core distinction is those that do "call-out" research. This is a source for MORE CONCISE data.

PAGE ONE:

At-A-Glance, a national picture of strangest and potentially strongest records.

SCOREBOARD:

Using the CASH BOX "Top 100 Singles" chart, the category breakdowns came from the "core stations" as tabulated from raw-research.

- **Popularity Rank:** Obtained from 20 most popular "call-out" selections.
- **Sales Rank:** Top 20 sales from "core," market-by-market.
- **Request Rank:** Same process as above two items.
- **Popularity Rank:** Reflects demographic information.

Rank is then formulated by assigning a numerical evaluation to each selection given in each category (#1 being the highest receives a value of 100 and #20 the lowest with 5). The percentage is figured on the number of reporting core stations.

— **Video Rotation Rank:** Based on various national, regional and local video programs obtained by CASH BOX video department. Exclusivity to MTV will be noted.

- **Current Tour:** Will be represented by a "Y" (yes) —only when an act is on tour.

ON DECK:

The next 20 "live" records on the CASH BOX 100 Chart appear in this category. Primarily, these will be selections moving up, however, if a record stalls at a number it will not be counted out.

DAY-PARTING:

For new records which may have to be treated differently, until proven, or those selections having distinct advantages in stating day-parts.

MULTI-FORMAT PLAYLIST:

Records started in one format and spreading into others and shows cross-over potential.

CROSSOVER POTENTIAL:

This will support the "multi-format playlist." Each week as a growth pattern develops, that growth will be measured. After achieving "maximum penetration," they will be removed.

TEST RECORDS: Those records that anyone is willing to share will be stated here, without being identified, but could be a valuable programming tool for other markets.

BREAKOUTS: Records that are really getting a break in any given market that may, or may not, have a proven track record.

HIGH PRIORITY:

On a rotating basis, promotion heads rap about company concentration on a brand new artist.

PLAY-BY-PLAY:

Rotating station reports indicating #1, adds, and 3 requests.

PROFILES:

One program director and a music director, or an on-air personality. Market size not a factor. Along with one artist manager.

ON-THE-CIRCUIT:

Editorial, discussion, news, etc.

PROMOTION OF THE WEEK:

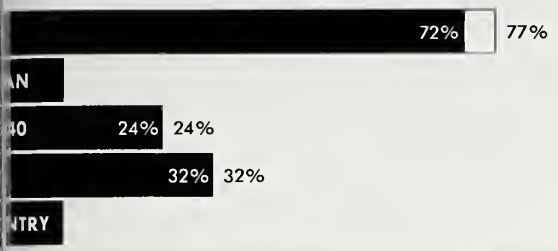
An outstanding and successful contest/promotion running or about to run.

ROSSOVER PENETRATION

BODY BLUES:
 Album: The Other Side Of Life



RECORD: The Other Side Of Life **TEAM:** Polydor



BANANARAMA:
 These girls made a steady break through
 Album: True Confession



RECORD: Venus **TEAM:** London/PolyGrom



AIN'T GUTHRIE:
 Album: Ain't No One Felt This
 Album: Good To Go Lover



RECORD: Ain't Nothin' Goin' On... **TEAM:** Polydor



DOUBLE:
 First LP/First single
 Album: Blue



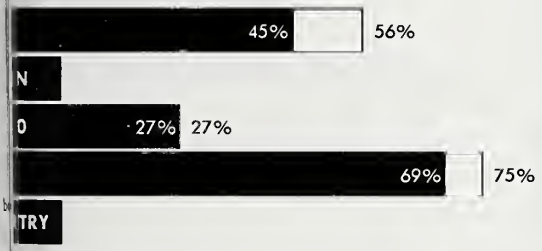
RECORD: Coptin Of Her Heart **TEAM:** A&M



SEGER:
 Album: Like A Rock



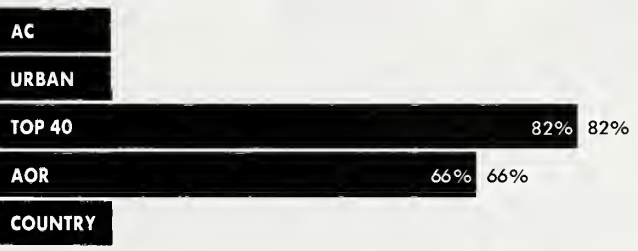
RECORD: It's You **TEAM:** Capitol



GLASS TIGER:
 Could be the sleeper of the year
 Album: The 3rd Red Line



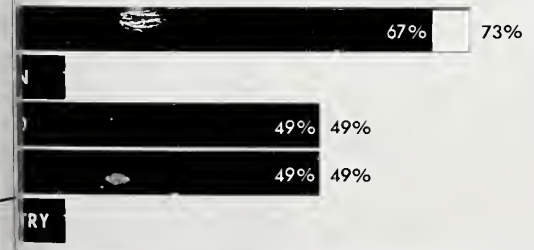
RECORD: Don't Forget Me **TEAM:** Manhattan



SIMON:
 Album: Graceland



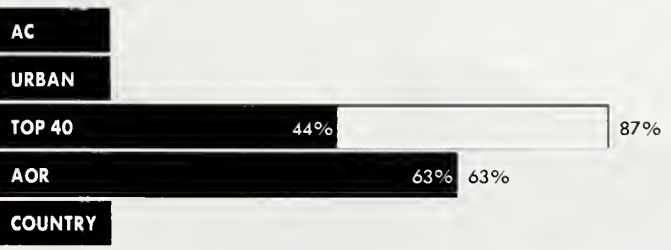
RECORD: You Can Call Me Al **TEAM:** Warner Bros.



DON JOHNSON:
 LP will be in stores soon
 Album: Heartbeat



RECORD: Heartbeat **TEAM:** Epic



Black = last week, white graph = this week

Corey Hart

I AM BY YOUR SIDE



THE SINGLE AND 12"

Produced by Phil Chapman and Corey Hart

An Aquarius Records Production
Equus Management

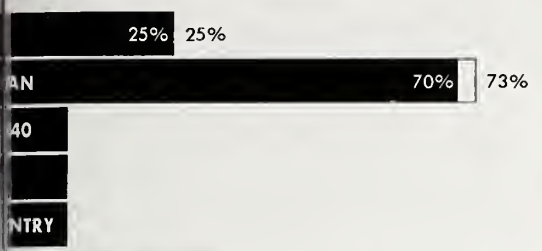
EMI
AMERICA®

CROSSOVER PENETRATION

APTATIONS:
m: To Be Continued...



WORD: Lady Soul **TEAM:** Gordy



JETS:
Young adult record
Album: The Jets



RECORD: Private Number **TEAM:** MCA



MAXX:
ing up
ing o solid foundation
the "Running Scored" soundtrack



WORD: Mon Size Love **TEAM:** MCA



LISA LISA:
Her Cult Jam & Full Force is
certainly not all cried out
Album: Liso Liso & Cult Jam w/Full Force



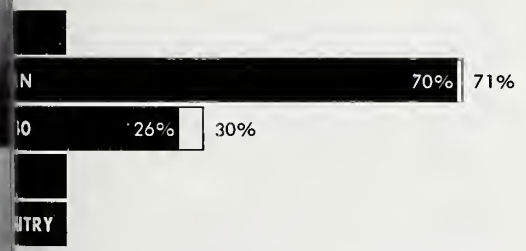
RECORD: All Cried Out **TEAM:** Columbia



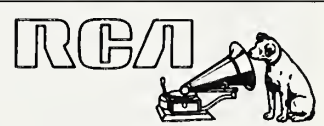
EDITION:
"Karate Kid" soundtrack



WORD: Earth Angel **TEAM:** MCA



RONNIE MILSAP:
Don't get a lat of these
Album: Last In The 50's Tonight



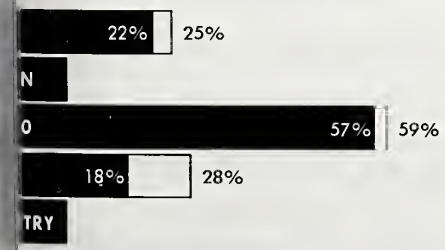
RECORD: In Love **TEAM:** RCA



BERT PALMER:
n is "Riptide"
in Conada



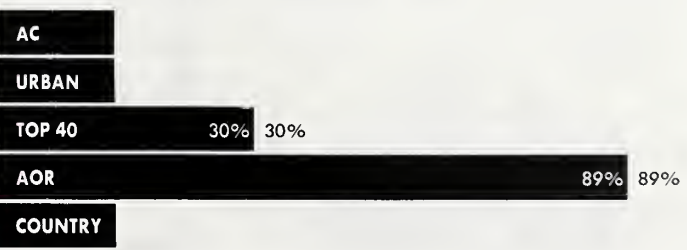
WORD: I Didn't... **TEAM:** Island



EDDIE MONEY:
On the chart 4 weeks—
everyone working hard—
will continue



RECORD: Take One Home Tonight **TEAM:** Columbia



PLAY BY PLAY

EAST

WFLY
Albony, NY
Mike Horris-PD
Tom O'Brien-MD
#1 Bononoromo
ADDS
Toto
Fob. T Birds
S. Easton
L. Vondross
REQUESTS
D. Holl
Genesis
Jonet Jackson

Q 100 (WQQQ)
Allentown, PA.
Bryon Geronimo-PD
ADDS
L. Vondross
Chicago
P. Gabriel
Pet Shop Boys
C. Thompson
REQUESTS
Run DMC
Timex Social Club
Berlin

K 106 (WMKR)
Baltimore, MD
Rolph Wimmer-PD
Tim Watts-MD
#1 G. Loring/
C. Anderson
ADDS
Von Holen
Fob. T. Birds
C. Louper
Stacey Q
A. Boker
REQUESTS
Run DMC
P. Cetero
G. Loring/C. Anderson

KISS 108 (WXKS)
Boston, MA.
Sonny Joe White-PD
Suson O'Connell-MD
#1 Bononoromo
ADDS
D. Johnson
Loring/Anderson
P. Gabriel
Triumph
R. Stewart
A. Cooper
REQUESTS
Liso Liso
Bononoromo
G. Guthrie

WZOU
Boston, MA
Pot McCoy-PD
Jim Cutler-MD
#1 S. Winwood
ADDS
R. Ocasek
P. LoBelle
R. Palmer
P. Gabriel
R. Stewart

REQUESTS
S. Winwood
Berlin
L. Richie

KISS 98 1/2 (WKSE)
Buffalo, NY
Scott Robbins-PD
Dove Gillmon-MD
#1 Timex Social Club
ADDS
Art Of Noise
C. Louper
Pet Shop Boys
K. Loggins
Chicago
Triumph
A. Cooper

ROCK 102 (WBEN)
Buffalo, NY
Honk Nevins-PD
Roger Christion-MD
ADDS
Dr. & The Medics
Stacey Q
D. Johnson
Toto
REQUESTS
G. Loring/C. Anderson
H. Lewis
Berlin

103 WPHD
Buffalo, NY
John Hoger-PD
Mindy Michaels-MD
#1 Berlin
ADDS
Bon Jovi
R. Stewart
R. Ocasek
REQUESTS
Run DMC
Monkees
Triumph

WNNK
Harrisburg, PA
Bruce Bond-PD
#1 L. Richie
ADDS
G. Tiger
P. Gabriel
Chicago
REQUESTS
L. Richie
Modonno

WFMJ
Lexington, KY
Charlie Fox-PD
Indiana Jonze-MD
Lexington, KY
#1 Timex Social Club
ADDS
Von Holen
Art Of Noise
Toto
REQUESTS
Timex Social Club
Stacey Q
G. Loring/C. Anderson

106FM (WBLI)
New York, NY
Bill Terri-PD
Ruth Tolson-MD
#1 S. Winwood
ADDS
C. Louper
Double
Von Holen
REQUESTS
Modonno
Miami Sound Machine
G. Loring/C. Anderson

WPLJ
New York, NY
Lorry Berger-PD
Liso Tonocci-MD
ADD
Double
REQUESTS
P. Cetero
Liso Liso
Stacey Q

Z100 (WHTZ)
New York, NY
Scott Shannon-PD
Frankie Blue-MD
#1 Bononoromo
ADDS
B. Joel

98 WCAU
Philadelphia, PA
Scott Walker-PD
Glen Kolino-MD
#1 S. Winwood
ADDS
Bricklin
Toto
Chicago
Journey

B94 (WBZZ)
Pittsburgh, PA
Nick Ferrero-PD
Lori Compbell-MD
#1 G. Loring/
C. Anderson
ADDS
G. Guthrie
Chicago
Double
REQUESTS
Run DMC
P. Cetero
Liso Liso

RI 104 (WERI)
Providence, RI
Jonathan Monk-PD
ADDS
El DeBorge
Jets
Liso Liso
Lower Speaks
R. Ocasek
B. Seger
D. Johnson
Chicago
REQUESTS
Stacey Q
G. Loring/C. Anderson
Liso Liso

WPRO
Providence, RI
Tom Cuddy-PD
ADDS
Nu Shooz
C. Louper
G. Guthrie
P. Gabriel
Triumph
Chicago
REQUESTS
G. Loring/C. Anderson
Bononoromo
M. McDonald

98PX (WPXY)
Rochester, NY
Tom Mitchell-PD
#1 Timex Social Club
ADDS
P. Gabriel
T. Turner
Beatles
R. Palmer
C. Louper
Eurythmics
Stacey Q.
REQUESTS
D. Johnson
Monkees
Timex Social Club

POWER 105 (WAVA)
Washington, DC.
Mork St. John-PD
Gene Boxter-MD
#1 Berlin
ADDS
Chicago
Eurythmics
REQUESTS
New Edition
The Beatles
Liso Liso

Q 107 (WRQX)
Washington, DC
Rondy Lone-PD
Paul Fuller-MD
#1 Berlin
ADDS
Run DMC
Thompson Twins
New Edition
REQUESTS
S. Winwood
H. Lewis
Glass Tiger

WKRZ
Wilkes Borre, PA
Jim Rising-PD
#1 L. Richie
ADDS
Jonet Jackson
T. Turner
Beatles
REQUESTS
Timex Social Club
Modonno
Bonanaromo

SOUTH

WANS
Anderson, SC
Tommy Smith-PD
ADDS
E. Money
K. Loggins
R. Stewart
Moody Blues
Triumph
R. Ocasek
It Bites
REQUESTS
G. Loring/C. Anderson
Run DMC
Double

Z93 (WZGC)
Atlanta, GA
Bob Cose-PD
Chris Thomos-MD
ADDS
Journey
L. Vondross
R. Palmer
R. Stewart
P. Gabriel

WBBQ
Augusta, GA
Bruce Stevens-PD
#1 One To One
ADDS
T. Turner
Stacey Q
C. Louper
Toto
P. Gabriel
R. Stewart
Liso Liso
REQUESTS
Bananaromo
Modonna
H. Lewis

KHFJ
Austin, TX
Barry Koye-PD
Selby Edwards-MD
#1 Berlin
ADDS
Art of Noise
S. Easton
Von Halen
REQUESTS
Timex Social Club
B.J. & Critters
Run DMC
Beatles

95X (WSSX)
Charleston, SC
Brion Philips-PD
Dove Allon-MD
#1 Berlin
ADDS
New Edition
R. Ocasek
A. Boker
REQUESTS
Run DMC
Stacey Q
Timex Social Club

KZPW
Dallas, TX
John Shomby-PD

#1 Double
ADDS
P. Gabriel
B. Hornsby
Toto
T. Turner
KEZB
El Poso, TX
Ron Honey-PD
Cot Simon-Asst. PD
#1 Stacey Q
ADDS
E. DeBarge
REQUESTS
Modonno
Beatles
Stacey Q
KEGL
Fort Worth, TX
P.J. Olsen
#1 Timex Social Club
ADDS
R. Ocasek
Simply Red
R. Palmer
J. Jackson
Talking Heads
WKDQ
Henderson, KY
Bruce Clarke-PD
John Christofer-MD
ADDS
C. Louper
Toto
C. Simon
J. Jackson
REQUESTS
S. Winwood
Berlin
L. Richie

POWER 104 (KRBE)
Houston, TX
Poul Christy-PD
Bobby Pino-MD
#1 Bonanaromo
ADDS
D. Johnson
T. Turner
Simply Red
Toto
Von Holen
Stacey Q
A. Cooper
REQUESTS
Modonna
Monkees
P. Cetero

WOKI
Knoxville, TN
Ron Horper-PD
Gary Beach-MD
#1 M. McDonald
ADDS
Thompson Twins
L. Vondross
Journey
Pet Shop Boys
Triumph
REQUESTS
Timex Social Club
S. Winwood
Miami Sound Machine.

WLRS
Louisville, KY
Rocky Knight-PD
Liso Lyons-MD
#1 H. Lewis
ADDS
H.L. Sumner
J. Fogerty
Stacey Q
R. Stewart
P. Gabriel
Chicago
REQUESTS
H. Lewis
Berlin
D. Johnson

WMC
Memphis, TN
John Conley-PD
#1 S. Winwood
ADDS
Von Holen
C. Louper
Moody Blues
REQUESTS
Monkees
G. Loring/C. Anderson
Madonna

WABB
Mobile, AL
Leslie From-PD
Mork Sowyer
ADDS
Chicago
R. Palmer
REQUESTS
S. Winwood
Bononoromo
Berlin

WWKX
Nashville, TN
Bobby Cook-PD
B. J. Horris-MD
ADDS
ZZ Top
Eurythmics
T. Turner
B. Joel
REQUESTS
Liso Liso
Loverboy
Run DMC

WYHY
Nashville, TN
Mike St. John-PD
Tom Peoce-MD
ADDS
Simply Red
Nu Shooz
Honeymoon Suite
Toto
REQUESTS
G. Loring/C. Anderson
Modonno
S. Winwood

B 97 (WEZB)
New Orleans, LA
Chris O'Kelly-PD
Greg Rolling-MD

ADDS
Double
Nu Shooz
Art of Noise
New Edition
Chicago
REQUESTS
The Beatles
Run DMC
Liso Liso

FM100 (WRN)
New Orleans, LA
Mike Castello-
Wayne Workin
#1 Monkees
ADDS
Simply Red
Bon Jovi
Triumph
REQUESTS
Bon Jovi
Fob. T Birds
Genesis

97 STAR (WV)
Norfolk, VA
Al Brock-PD
Doc Michael-M
#1 S. Winwood
ADDS
R. Stewart
R. Ocasek
REM
B. Roitt
REQUESTS
Cinch
D. L. Roth
D. Johnson

BJ 105 (WBJ)
Orlando, FL
Brion Thomas-
Dove Wright-P
#1 Berlin
ADDS
Eurythmics
Fob. T Birds
L. Vondross
Pet Shop Boys
REQUESTS
P. Cetero
B.J. & Critters
D. Johnson

WRVQ
Richmond, VA
Jim Payne-PD
#1 S. Winwood
ADDS
A. Boker
C. Louper
S. Winwood
Berlin
G. Loring/C.
WZAT
Savannah, GA
Brady McGre
Rondy Summ
#1 Berlin
ADDS
Double
R. Palmer
O.J. Jones

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/C. Anderson

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und Machine

J, CA
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h-MD

und Machine

S
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D

wood

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C. Anderson
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springs, CO
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REQUESTS
Berlin
Banonoroma
H. Lewis

KRXY
Denver, Co
Morc Bolke-PD
Tod Cobanah-MD
ADDS
R. Palmer
Journey
Janet Jackson
D. Jahnsan

KIMN
Denver, CO
Randy Jay-PD
ADDS
D. Jahnsan
Janet Jackson
T. Turner

KSND
Eugene, OR
Dove Shakes-PD
Jomey Hyatt-MD
ADDS
Chicago
R. Stewart
Toto
R. Ocosek
A. Baker
REQUESTS
Dr. & The Medics
Art Of Noise
Beatles

KLUC
Las Vegas, NV
Jerry Dean-PD
Scott Campbell-Asst.
PD
Jay Taylor-MD
#1 Berlin
ADDS
C. Louper
Chicago
A. Baker
Liso Liso
REQUESTS
B.J. & The Critters
Madanna
D. Jahnsan

KIIS-FM
Los Angeles, CA
Mike Schaefer-MD
Gene Sandbloom-Asst.
MD
ADDS
R. Palmer
A. Baker
P. Gabriel
L. Vondross
REQUESTS
Beatles
Liso Liso
Stacey Q

KZZP
Phoenix, AZ
Guy Zapoleon-PD
Steve Goddord-MD
#1 Bonanoromo

ADDS
Five Star
R. Palmer

KMJK
Portland, OR
Jan Barry-PD
#1 G. Loring/
C. Anderson
ADDS
Eurythmics
Simply Red
R. Stewart
Chicago
REQUESTS
Run DMC
Art Of Noise
D. Jahnsan

KWOD
Sacramento, CA
Tam Chase-PD
Jeff Hunter-MD
#1 G. Loring/
C. Anderson
ADDS
C. Louper
Journey
Tata
REQUESTS
Beatles
Run DMC
Miami Sound Machine

FM102 (KSFM)
Sacramento, CA
Rick Gillette-PD
Chris Collins-MD
#1 Stacey Q
ADDS
Miami Sound Mochine
S. Easton
R. Stewart
REQUESTS
Stacey Q
G. Loring/C. Anderson
Regino

KCPX
Salt Lake City, UT
Brad Stane-PD
ADDS
Stacey Q
Art Of Noise
Simply Red
Triumph
Bon Jovi
Toto
REQUESTS
Beatles
G. Loring/C. Anderson
Madonna

KMEL
San Francisco, CA
Steve Rivers-PD
Keith Naftaly-MD
ADDS
Comeo
Five Star
P. Gabriel
Pet Shop Bays

KITS
San Francisco, CA
Ritchie Scott-PD
ADDS
ZZ Tap
B. Jael
D. Johnson
R. Palmer
T. Turner
C. Louper
New Edition
Art Of Noise

KWSS
San Jose, CA
Dove Van Stone-PD
Robin Silvo-MD
ADDS
S. Easton
A. Baker
Art Of Noise

KHTY
Sonto Barbara, CA
Steve Amari-PD
#1 S. Winwood
ADDS
Jets
Fab. T Birds
Haneymaan Suite
GTR
R. Ocasek
REQUESTS
H. Lewis
Timex Social Club
Miami Sound Machine

Z101 (KPLZ)
Seattle, WA
Cosy Keating-PD
Mark Allen-MD
ADDS
Journey
P. Gabriel
Haneymaan Suite
Arcadia

KUBE
Seattle, WA
Wendy Christopher-PD
#1 Berlin
ADDS
Stacey Q
R. Palmer
Chicago
Journey

KZZU
Spokane, WA
John Longan-PD
#1 Bonanorama
ADDS
Jonet Jackson
Eurythmics
Stacey Q
T. Turner
C. Louper
R. Stewart
REQUESTS
Bonanoromo
Art Of Noise
Run DMC

WBBM-FM 896
Chicago, IL
Buddy Scott-PD
Joe Bohannon-MD
#1 S. Winwood
ADDS
Camea

Z95 WYZZ
Chicago, IL
Jon Jeffries-PD
Brian Kelly-MD
ADDS
B. Ocean
REQUESTS
P. Cetero
G. Loring/C. Anderson
C. Louper

Q102 (WKRQ)
Cincinnati, OH
Jim Fox-PD
Dove Allen-MD
ADDS
M. McDonald
R. Palmer
Stacey Q
D. Johnson

WGCL
Cleveland, OH
Phil LoCasia-PD
#1 S. Winwood
ADDS
B. Ocean
ZZ Tap
Simply Red

WMMS
Cleveland, OH
Kid Leo-OP. MGR
#1 S. Winwood
ADDS
R. Stewart
B Ocean
Journey
P. Gabriel
R.E.M.
Ban Jovi
P. Simon

WXGT
Columbus, OH
Adam Cook-PD
Kevin Haines-MD
#1 S. Winwood
ADDS
B. Joel
New Edition
Toto
Pet Shop Bays
R. Ocosek
REQUESTS
Top Gun (S.T.)
S. Winwood
Modanno

KZIO
Deluth, MN
Jahn Michaels-PD
ADDS
R. Palmer
C. Louper
Art Of Noise
Chicago

WCZY
Detroit, MI
Steve Weed-PD
Kathy Means-MD
#1 G. Loring/
C. Anderson
ADDS
Glass Tiger
Van Hulen
P. LaBelle
D. Johnson
REQUESTS
Stacy Q
G. Loring/C. Anderson
Run DMC

WHYT POWER 96
Detroit, MI
Gory Berkowitz-PD
Michael Waite-Asst. PD
Mark Jackson-MD
#1 Madonna
ADDS
Nane
REQUESTS
Run DMC
P. Cetera
Modonna

WGRD
Grand Rapids, MI
Matt Clenatt-PD
Larry Olek-MD
#1 S. Winwood
ADDS
Journey
P. Gabriel
P. Simon
REQUESTS
Bananarama
Berlin
Timex Social Club

WZPL
Indianapolis, IN
Gory Hoffman-PD
Steve Stiles-MD
#1 Berlin
ADDS
T. Turner
R. Palmer
D. Johnson
Journey
KHTR
St. Louis, MO
Dave Robbins-PD
Tom Kelly-MD
ADDS
D. Johnson
Chicago
Loggins
Thompson Twin:
P. LaBelle
Journey
REQUESTS
G. Loring/C. Anderson
Madonna
Timex Social Club
106.5 KWK
St. Louis, MO
Kim Pool-PD
#1 Berlin
ADDS
P. Gabriel
Journey
J. Fogerty
Toto

ADDS
Beotles
C. Louper
Double
Z 104 (WZEE)
Madison, WI
Jonathan Little-PD
Matt Hudson-MD
ADDS
Chicago
Stocey Q
Fab. T Birds
REQUESTS
G. Loring/C. Anseran
Miami Sound Machine
Run DMC
94 WKTI
Milwaukee, WI
Tim Fax-PD
Denise Lauren-MD
ADDS
Triumph
Eurythmics
Chicago
Jonet Jackson
KQKQ
Omaha, NE
Mark Evans-PD
Jahn Michaels-MD
#1 Bananarama
ADDS
Simply Red
Miami Sound Machine
Klymaxx
REQUESTS
Timex Social Club
C. Louper
L. Richie
WZOK
Rockford, IL
Steve Brill-PD
Lisa Dent-MD
#1 L. Richie
ADDS
T. Turner
R. Palmer
D. Johnson
Journey
KHTR
St. Louis, MO
Dave Robbins-PD
Tom Kelly-MD
ADDS
D. Johnson
Chicago
Loggins
Thompson Twin:
P. LaBelle
Journey
REQUESTS
G. Loring/C. Anderson
Madonna
Timex Social Club
106.5 KWK
St. Louis, MO
Kim Pool-PD
#1 Berlin
ADDS
P. Gabriel
Journey
J. Fogerty
Toto

99 1/2 WLOL
St. Paul, MN
Greg Swedburg-PD
Tom Holcomb-MD
#1 L. Richie
ADDS
G. Loring/Anderson
Journey
Tata

KDWB
St. Paul, MN
Dove Anthony-PD
Dan Michaels-MD
#1 S. Winwood
ADDS
Miami Sound Machine
Chicago
S. Easton

WSPT
Stevens Point, WI
Joy Bouley-PD
Jerry Steffen-MD
ADDS
Tata
K. Laggins
B. Seger
Triumph
REQUESTS
Timex Social Club
H. Lewis
Run DMC

KEYN
Wichita, KS
Tom Land-PD
Dan Pearman-MD
#1 Stacey Q
ADDS
Double
Klymaxx
C. Louper
T. Turner
REQUESTS
S. Winwood
Berlin
Madonna

KKRD
Wichita, KS
Jack Oliver-PD
Greg Williams-MD
#1 S. Winwood
ADDS
Stacey Q
R. Stewart
REQUESTS
Bonanoromo
D.L. Rath
Run DMC

WHOT
Youngstown, OH
Dick Thompson-PD
#1 S. Winwood
ADDS
Stacey Q
B.J. & Critters
T. Turner
Klymaxx
REQUESTS
S. Winwood
Bananarama
L. Richie

FIVE STAR

"CAN'T WAIT ANOTHER MINUTE"

Exploding on the West Coast, Detroit, Chicago, Atlanta, New York

ADDED THIS WEEK AT: FM102 KMEL KZZP

Already playing on:

B96 WCZY WPOW

KF95 KFIV KCAQ KTRS KATD



Record Rank	Title	Lst. Wk.	Tot. Wks.	Popularity Factor				Pop. Rank	Request Rank	Sales Rank	Day Part
				12-17	18-24	25-34	34+				
41	ROBERT PALMER—I Didn't Mean to...—Island	46	4		F	F		39	44	NR	Days
42	CYNDI LAUPER—True Colors—EPA	54	2			F	F	NR	19	NR	Days
43	LISA LISA—All Cried Out—Columbia	49	6		X	X		22	10	25	2p-6o
44	NU SHOOZ—Paint of Na Return—Atlantic	48	10	X	X			NR	NR	NR	6p-6o
45	ANITA BAKER—Sweet Love—Elektra	50	4			F	F	NR	NR	30	6a-6p
46	THE JETS—Private Number—MCA	51	6	X	X	X		NR	22	43	3p-6o
47	THE BEATLES—Twist and Shout—Capitol	57	4					19	6	23	6a-6p
48	THOMPSON TWINS—Nothing in Common—Aristo	53	7	X	X			NR	NR	NR	—
50	EL DEBARGE—Love Always—Motown	55	5	X	X			NR	41	NR	—
51	FABULOUS THUNDERBIRDS—Wrap it Up—CBS Assoc.	56	5	m	m			35	35	33	3p-6a
53	HONEYMOON SUITE—What Does It Take—WB	58	8		X	X		NR	NR	NR	6a-6p
54	SHEENA EASTON—Sa Far Sa Goad—EMI	59	7		X	X		NR	42	NR	Days
55	JOURNEY—Girls Con't Help It—Columbia	73	2					NR	NR	NR	All
56	PAUL SIMON—You Can Call Me Al—WB	61	5					48	NR	NR	2p-6p
57	ART OF NOISE—Poronaimia—Chrysalis	65	4	X	X			NR	31	NR	6p-6a
58	NEW EDITION—Earth Angel—MCA	68	4	X	X	X	X	40	18	32	—
59	ROD STEWART—Another Heartache—WB	77	2					47	NR	31	2p-6o
61	PETER GABRIEL—In Your Eyes—Geffen	78	2					24	48	14	All
62	KENNY LOGGINS—Playing With The Boys—Columbia	72	4		X	X		50	28	NR	All
63	EDDIE MONEY—Toke Me Home Tonight—Columbia	70	4					29	30	NR	6p-6a

MULTI FORMAT PLAYLIST

Title	Format Penetration						All Format %	Comb. Ret. Rank	Req. Rank	Comments
	Top 40	Country	Urban	AC	AOR	Dance				
1 Lionel Richie—Dancing On The Ceiling—Motown	90%		78%	92%		31%	58.5%	1	29	Wins
2 Janet Jackson—When I Think Of You—A&M	86%		90%	46%		91%	52.1%	22	27	Close second
3 Billy Ocean—Love Zone—Jive/Aristo	84%		79%	88%		44%	49.1%	4		Great moves
4 Genesis—Throwing It All Away—Atlantic	87%			92%	91%		45%	14	49	Always solid
5 Steve Winwood—Higher Love—Island/WB	91%			85%	83%		43.1%	2	21	Sensational comeback
6 Madonna—Papa Dan't Preach—Sire/WB	100%		11%	59%		87%	42.8%	9	1	Continues
7 Michael McDonald—Sweet Freedom—MCA	88%		34%	80%		49%	41.8%	8	45	Never misses
8 Tina Turner—Typical Male—Capitol	97%		64%	25%	28%	27%	40.1%	19	NR	Queen of R&R
9 Daryl Hall—Dream Time—RCA	90%			55%	72%		36.1%	10	39	First solo smash
10 Run DMC—Walk This Way—Profile	74%		63%			75%	35.3%	13	3	Solid gains
11 Loring/Anderson—Friends & Lovers—Corriere/CBS	85%		26%	95%			34.3%	5	5	Great love song
12 El DeBarge—Love Always—Gordy/Motown	29%		85%	91%			34.1%		41	Crashing well
13 Huey Lewis—Stuck With You—Chrysalis	90%			98%			31.3%	7	20	Long awaited
14 Eurythmics—Missionary Man—RCA	67%				62%	56%	30.8%		33	Monster LP
15 Anita Baker—Sweet Love—Elektra	42%		42%	97%			30.1%	6	NR	Sweet song
16 Berlin—Toke My Breath Away—Columbia	90%			90%			30%	3	14	Hot soundtrack
17 Billy Joel—A Matter Of Trust—Columbia	65%			43%	65%		28.8%			Steam rolling
18 Miami Sound Machine—Words Get In The Way—Epic	85%			85%			28.3%	11	15	Surprise superstars
19 Stacey Q—Two Of Hearts—Atlantic	78%		4%			84%	27.6%		12	Huge gains
20 Patti LaBelle—Oh, People—MCA	33%		49%	36%		91%	26.5%	12		Hot streak

COMMENTS:

SOUTHEAST

GIO MENDEZ Activity & good feedback—Long time for him

MIDWEST

BANG ORCHESTRA 12" big in clubs—urban jumping on it

IFORD & SIMPSON Breaking strong black contemporary

NORTHWEST

COUNTRY 12" out "One Great Thing"

MEO Doing very well—thru dance/top 20 soles

WEST

IN LEE Strong AOR—Upper M.D.—Twin Cities also

U COUP "Born & Roised on R & R—#2 request—From Cincinatti testing pretty well

ER SPEAKS A chart entry at 90 bullet

PACIFIC NORTHWEST

IGLES Out three (3) weeks—Third single from LP

EAST

BANG ORCHESTRA 12" big in clubs—urban jumping on it

ORNSBY Slow but stead—Denver was his market along with AOR & AC

I JOVI Entered CASHBOX top 100 at 89 bullet

HIGH PRIORITY



Walter Winnick
E/P/A

Very Excited about the F.M./U.K. song, "Frozen Heart" on Portrait; breaking AOR and beginning to cross. Will keep offer this one. Luther Vondross. This could be the one that takes him into the mass arena. It's slowly breaking into the other areas but it is doing good at radio. With the odds at KMEL and Z-93, confidence is growing. Till Tuesday. "Whot About Love"—Epic—Should be a #1 record. Album will be out in a month. Video done.



Ed Mascolo
RCA

Doryl Hall already top 10 and looking to go all the way. Five Star breaking big on the west coast, KMEL, FM 102, KZZP. Also B96, Chicago. Will spread to east and south next week. Eurythmics gongbusters. LP already gold, the tour is absolutely fantastic.



Charlie Minor
A&M Records

Our most exciting project in a long time is the Humon League single called "HUMAN". It was produced by Jimmy Jom and Terry Lewis. It's a wonderful, one listen record. Dovid and Dovid is an AOR smash, starting to make the transition to CHR. Fresh new sound.

REGIONAL BREAKOUTS

	LOCAL SALES	REQUESTS	POPULARITY
NORTHEAST			
1 ANITA BAKER—Sweet Love	Coming through	Upper demos	
2 TOTO—I'll Be Over You	—	—	Long awaited
3 ART OF NOISE—Paranoia	Company working hard	—	Carrying only one format
4 CHICAGO—25 or 6 to 4	Charted at 83 bullet in the top 100 chart		
5 RICK OCASEK—Emotion In Motion	Number 85 bullet		Cors always did well
SOUTHEAST			
1 JOHN FOGERTY—Eye Of The Zombie	Too soon		Participation high
2 ROBERT PALMER—I Didn't Mean To Turn You On	Canadian influence strong		
3 ANITA BAKER—Sweet Love		Older Demos	Strong BC/AC, should do some
4			
5			
SOUTHWEST			
1 LISA LISA—All Cried Out	Very strong	Very good	Picking up
2 PETER GABRIEL—In Your Eyes	Big	Mass appeal	
3			
4			
5			
MIDWEST			
1 BEATLES—Twist & Shout		Strong top 10	Everybody seems to love it
2 STACEY Q—Two Of Hearts		Hitting teens	In all 3 categories
3 TOTO—I'll Be Over You			Waiting for audience reaction
4 CHICAGO—25 or 6 to 4		7 yr. cycle	some as Beatles, etc.
5			
PACIFIC NORTHWEST			
1 ROD STEWART—Love Touch		Second single	Second week
2 TOTO—I'll Be Over You	Too soon	Ditto	Ditto
3 ROBERT PALMER—I Didn't Mean To Turn You On	Proven in Canada		Female appeal
4			
5			
WEST			
1 ROBERT PALMER—I Didn't Mean To Turn You On		Starting	Good
2 MADONNA—True Blue	LP wonderful	#10	
3			
4			
5			

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ON THE CIRCUIT

GARY OWENS GRABS THE BIG ONE -

At this year's NAB, Gary Owens will be the third person in history to receive radio's highest award - the "Radio Award." This award is given from the results of the NAB's 4700 nominating radio stations. One of the most incredible feats is that Mr. Owens has never had to leave Los Angeles. He has spent 25 years in the market where he has continued to be involved and has contributed much to the community and radio itself. Congratulations to a master who has stayed at the forefront of the broadcast industry. Gary currently is with KFI radio in L.A.

DIXON CROSSES THE LINE - In the attempt of doing good, Q-106's Mason Dixon held a "free" concert on the beach. Doing everything right, which included asking for extra time, etc; and having Atlantic recording artists Downes and Price perform, all went well until the end - all were cited by local Clearwater officials. The outcome has not been determined, but good luck to all of you.

KJ103 HAS NEW P.D. - Lou Patrick slips into this slot in Oklahoma City as he slipped out of his gig at WNKS.

KKXX, Bakersfield - DAVE KAMPER leaves past at KKXX as music director.

KLOS GIVES YOU HAWAII FOR A SONG - KLOS (L.A.) and Inacom Computer Centers sent lucky listeners to Kauai for a week. While there, KLOS did a live broadcast via satellite. Rita Wilde, Chuck Moshontz, Bob Coburn, Geno Mitchell kicked things off while Steve Downes brought the KLOS sound back to Southern California from paalside of the Sheraton Princeville. KLOS received over 1400 cassettes, which had a two minute song on each. In order to qualify, contestants had to state why they wanted to go to Hawaii.

I, TINA - The lady comes out with her own biography, written with Rolling Stone senior editor, Kurt Loder. It's due out in two weeks, and evidently she tells it all.

64TH HAPPY ANNIVERSARY KFI - This station has been on the air since 1922 and are running 60 second historical vignettes highlighting memorable moments. To think that they have actualities of Babe Ruth's 60th home run, the stock market crash, "Orson Wells Radio Show" which stirred America; Franklin Roosevelt's declaration of

WW II, Lou Gehrig stepping down, as well as; Apollo Moon Walk, Woodstock and Kent State. Can you imagine what will happen when they celebrate 65 years? **WNEW-AM LOOKING!** Quincy McCoy, pd, looking to replace the tradition of William B. Williams as host of the "Make Believe Ballroom." McCoy is looking for someone who understands the history and heritage of the "make believe ballroom" as well as a feel for personality radio; a knowledge of American popular music and can project the energy and style of New York City. Anyone who thinks they can fill this bill, should send tape and resume to Mr. McCoy at WNEW. Don't call.

NAB UPDATE: Ron Stevens and Joy Grdnic will host and emcee the convention. They currently write, produce and perform comedy vignettes syndicated by ALL STAR RADIO. Ron and Jay also have their own comedy album, "Somewhere Over The Radio" which was nominated for a Grammy. Probably will be an act we shouldn't miss.

SINGING SOAPS - The songs continue on day-time soaps in continuous supply. This time Michael McDonald will be heard on "The Young And The Restless" singing "Sweet Freedom"—he'll also participate in a benefit rock concert aimed at preventing teenage pregnancy.

MTV PREMIERES VIDEOS - Once again, MTV, made it's mark with the unveiling of David Lee Roth (Goin' Crazy) and John Fogerty (Eye Of The Zombie).

106/WCKG - Chicago's 106 WCKG announces it's newest personality, Dan Michaels. Dan will be responsible for delivering such features as the "Psychedelic Pupper" and "Nine Tanite." What a mouth full. Don Davis, pd, says, "The latest in the long line of Chicago rock music fans to switch to WCKG is Dan, and with his background and talent it adds a lot to the station." He's also glad to have him with them and not against them.

SAN FRANS "MAGIC 61" - When you have the professionalism that the guys at KFRC have, nothing gets in the way. CONGRATULATIONS to Dave Sholin, Dr. Don Rose, Don Sainte-John and Russ "The Moose" Syracuse for the "keep on, keeping on" spirit. Nothing gets in the way of these kind of guys—they can do anything which

includes playing music from any era. Presenting the "classics" is the way of the new KFRC. Dave says, "There's a gap in Northern California radio which will be filled by MAGIC 61. We know that if there is great music to be heard, Dave will come up with all the right songs.

NEWS - INTEREP: Erica Farber, spearheads the "Major Account Selling Program" and is named Executive VP/Radio Development Director. This is one of the ladies in this business which has done extremely well in advancing up the sales oriented ladder. The INTEREP program is designed to educate advertisers on how to effectively integrate radio into their overall marketing plan. Look for her at NAB.

ENOUGH OF DISNEYLAND, MICHAEL - With the premiering of Michael Jackson's "Captain Jack" at Disneyland and Disney World September 19, can we please expect some music soon from Captain Michael?

KMGR, Salt Lake City - Names Linda A. Harper as Administrative Assistant at KMGR FM and AM.

WMMS "STREET SHEET" - Far local, and

probably very effective, research, has an official rock 'n roll survey "STREET SHEET." It's based on research piled from record store sales and WJ tender requests. This four page booklet reveals the 40 top tracks and 20 top of the week. FREE to those that care to **WBL'S BRIDGE TO TV** - The DJs signed their favorite videos in a battle **WBL'S D.J.s** and called it "The S Nite Special." Could be a fun thing for you who have such a facility available. **G. COATES KCRW** - Since everyone to be into show "name-calling" he which really gets your mind w **George Coates of KCRW** has de a show called, "Castaway's Choice" he asks, "Which ten recordings would take with you if you were castaway sited island?" This is great theater mind. Have you made your list? I always get excited when I hear a positive radio rock 'n roll song - thank (R) for making it happen for me. Hope you all had a great safe holiday next week.



POWER 99, PHILLY RECEIVES MAYOR'S AWARD: Far promoting racial harmony Philadelphia the following were present to receive this award: (l-r) Tany Quartrane, p B. Kates, pd; Mayor W. Wilson Gaarde; Bruce H. Halberg, president and g.m.; Laraine Marrill, Power Community Project '86 coordinator and morning news anchor; Clint Fry affairs director.

PROMOTION OF THE WEEK

CITY—CLEVELAND—Forty-five contestants from all over the world participate. Some of them are: Rudolph's of Minneapolis, The Wild Boar BB Pits of Seattle, Smokey's in New York City, plus, of course, their local Tony Roma's. The greatest journey of all was for a whopping 7,926 miles. They are Ocean Pacific Restaurant in Hong Kong.

STATION—WMMS—Cleveland, Ohio—"Buzzard Country"

D.J.—Jeff Kinzbach, Lenn "Boom Boom" Goldberg and Kid Leo—They also invited other prominent Clevelanders to participate in judging.

PROMOTION—"BEST RIBS IN AMERICA"—The 1986 National Rib Cook-Off



L. J. FOXX—Assistant PD/Music Director, Top-10p Personality, WNCI

OH - Work, work, work is supposed to make Johnny a dull boy, however, Michael J. Foxx is the case with Michael J. Foxx being high in his multi-faceted position as Assistant Program Director, Music Director and disk jockey. A 20-hour day is common to this young man. A new COMMUNICATIONS chain; he has been chosen as a super contributor through his dedication and energy. A lot of things have occurred in the eight years he has been with his new company. Michael runs high at WNCI - the "Not Too Loud" radio station as they are the Columbus market in their attempt to position themselves while holding fast to their beliefs. In spite of a mammoth work schedule, Michael is very heady about his job. He is responsible for Michael J. Foxx's training schedule. Since, WNCI is Michael's flagship station, and since the station has gone through five program directors in years, this team means real business obviously been the force behind the station. "Knowledge is power," and he uses this knowledge with his people. Michael is impressed that he doesn't have a desk but sits behind a his desk, but is as busy as the rest of the staff. There are times when he believes everything that's happening is certainly grateful. The efforts of the staff have been so profound that they have made the station that everyone in Columbus wants to hear. This is also attributed to the station's LIVE and AGGRESSIVE positioning in the market. Michael contends that people still want to hear familiar music and that you can't play it slowly and at the least dangerous during the day. Knowing the "flow" of the music, and knowing which music which is popular, and which isn't, results in a key to their programming. He is also a pro in knowing that music has to be heard when it is on the air, and shouldn't be heard twice a day, as the results show. Everything is well planned and executed before action is taken. The system is sophisticated and well executed. It remains a key ingredient and they are thorough and concise. They're after the top. Michael has been able to inspire his staff by taking care of business." Realizing a constant force and new, and information is always being gathered and can be in passive or active cells. Information is always available, but to get it to need it, and getting it implemented is the hardest part - they know how Michael can safely say that he listens to the music and is apprised of need-

ed outside input as well. A record won't be added because he likes it - and that's a very easy trap to fall into - but will wait for the precise moment for a decision to be made. He gets into some balancing acts because there are only two or three positions open each week for new music, but the love of the music, is again, a factor in keeping the whole dream alive. Seems like this is the universal thread for all of us.

The real joy of the station comes from the emotion and excitement the team has been able to generate throughout the station, as well as the market. The SPIRIT and EMOTION factors certainly are the leading edge and force in creating the kind of listener loyalty and involvement. They believe in giving back, and involving the community as much as possible, as often as is acceptable, without overkill.

The morning team includes *Dave Ryan, Tom Kelly, and Jim Ginahl*. Dave is the main-stay, and Tom is the over half of this morning team. Tom acts as newsman and is quick to report the latest happenings. His weatherman, Jim, is a member of the local TV station's weather department. What is left, is a well-groomed Morning Team. This is a very young energetic team which has fun and a lot of inter-personal enthusiasm.

Promotions are constantly being used and updated. However, always remembering that you have to give the people what they want - good music. Michael knows that giving Fort Knox away isn't enough, you have to keep those people coming back to your station, spend time there and feel comfortable with you. Giving away "free" stuff isn't enough, nor can it always be perceived as important. Having a meaningful giveaway is important. They calculate the right percentage of all elements and know exactly the right implementation. The reaction stirring giveaways are always the best. For instance, the morning team had the opportunity of awarding a 16-year old (who had 15 major hip operations) with a thousand dollars. They took that one step further and they personally took this kid out shopping - which really put a different focus on the whole event. A situation like this is one of those "goose bump" moments, which no amount of money can buy. People in the audience will always perceive the station as one that does good things for people, and they will want to be a part of that. Another interesting point is that when you know the whole community is involved in a particular project, that it's all right to include the other stations which are putting the wrong emphasis on the competitors.

A good rule of thumb that M.J. uses is, "when you are on tap, you can't come in and coast - work harder, improve upon the methods you have implemented, and if you need to find better methods, find them. Keep your head on your shoulders and become a leader in keeping your staff together." Everyone at WNCI is anxious for the next book, and they are working daily on strengthening and tuning their theories. What is going on here is that Michael always knows that they can do better, they appreciate their accomplishments and they are proud to be a part of the whole. Michael is out in the public a great deal - whether he's doing a remote show, or entertaining. They have even drawn upwards of 600,000 people at the red, white and blue fireworks display on the 4th of July - that's really doing something.

Don't let this market fool you. It's happening. It may appear like a sleepy midwest town, but it has the energy of a cosmopolitan place filled with a lot of good ideas. It's a pleasure to find this type of atmosphere being shared.

MN

Remember, this is the place in which I want all of you to participate. Please send your photos, resumes or merely make your presence known so the rest of the world can participate in your enthusiasm. MN



DALE "THE VOICEMAN" REEVES—WRKI RADIO

Brookfield, CT - Dale "the voiceman" is returning to live radio with his own morning drive-time show at WRKI (I-95). He began this stint September 2 of this AOR outlet.

The weekday show - "The Morning Madness" - will feature Reeves' 150-plus funny voices, characterizations and impressions. Elvis Presley, President Regan, Roy Charles and Walter Cronkite are just a few of the celebrities Reeves will perform on his new show.

For the last three years Reeves has been the "Voiceman" for Bridgeport, Connecticut based AMERICAN COMEDY NETWORK, a syndicator of radio comedy with 25 million listeners and 151 stations nationwide. At ACN, Reeves has helped to develop some of America's most popular comic characters while serving as ACN's vice president/project director. Reeves will continue to hold his ACN positions as well.

"To be heard locally every morning on I-95, and nationally through ACN's affiliates, is a dream come true," says Reeves. "Like a screen actor returning to the stage, I feel the live show will enhance my skills as a radio performer," he explains.

Prior to ACN, Reeves had been a program director or morning air personality in four of the Top 10 markets. His new I-95 show marks his return to live radio following a five-year hiatus. In 1981 he completed a successful stint as both program director and morning air personality for WKTU (FM) New York (now known as WXRK).

Leaving the airwaves of WKTU, Reeves began a successful voice-over career in New York City. His plethora of announcer styles, impressions and character voices were heard on hundreds of commercials and promotional spots for the three television networks and such well-known shows as "Saturday Night Live" and "Captain Kangaroo." MN

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	L	W		L	W		L	W
	W	O		W	O		W	O
	W	C		W	C		W	C
TRUE BLUE 9.98 MADONNA (Sire 25442-1) WEA	1	8						
TOP GUN ORIGINAL MOTION PICTURE SOUNDTRACK (Columbia SC 40323) CBS	2	14						
EAT 'EM AND SMILE 8.98 DAVID LEE ROTH (Warner Bros. 25470) WEA	3	7						
INVISIBLE TOUCH ★ 9.98 GENESIS (Atlantic 81641) WEA	4	11						
BACK IN THE HIGH LIFE 8.98 STEVE WINWOOD (Island/Warner Bros. 25448-1) WEA	5	8						
SO ★ 8.98 PETER GABRIEL (Geffen GHS 24088) WEA	6	14						
RAISING HELL □ ★ 8.98 RUN D.M.C. (Profile PRO 1217) IND	7	14						
CONTROL 8.98 JANET JACKSON (A&M SP-5106) RCA	8	28						
THE BRIDGE BILLY JOEL (Columbia OC 40402) CBS	15	4						
REVENGE RHYTHMICS (RCA ATL1-5847) RCA	12	6						
5150 ★ 8.98 VAN HALEN (Warner Bros. 25394-1) WEA	11	22						
MUSIC FROM THE EDGE OF HEAVEN WHAM! (Columbia OC 40285) CBS	10	8						
DANCING ON THE CEILING LIONEL RICHIE (Motown 6158ML) MCA	33	2						
WHITNEY HOUSTON 8.98 (Arista AL88211) RCA	9	76						
PLAY DEEP ★ THE OUTFIELD (Columbia BFC 40027) CBS	14	47						
LOVE ZONE ★ 8.98 BILLY OCEAN (Jive/Arista JL8-8409) RCA	13	17						
LIKE A ROCK ★ 9.98 BOB SEGER & THE SILVER BULLET BAND (Capitol PT 12398) CAP	18	21						
WINNER IN YOU ★ 8.98 PATTI LABELLE (MCA 5737) MCA	17	17						
THE OTHER SIDE OF LIFE ★ 8.98 THE MOODY BLUES (Polydor 829-179-1) POL	16	18						
TRUE CONFESSIONS ★ 8.98 BANANARAMA (London 828 013-1) POL	32	5						
BELINDA 8.98 BELINDA CARLISLE (I.R.S. 5741) MCA	23	14						
THE MONKEES THEN & NOW 8.98 THE MONKEES (Arista AL9 8432) RCA	25	8						
TUFF ENUFF THE FABULOUS THUNDERBIRDS (CBS Associated BFZ 10304) CBS	22	27						
WHO MADE WHO ★ 8.98 A/C/DC (Atlantic 7-81650) WEA	24	13						
STRENGTH IN NUMBERS 8.98 8 SPECIAL (A&M SP 5115) RCA	19	17						
LIFES RICH PAGEANT R.E.M. (I.R.S. 5783) MCA	36	4						
RUTHLESS PEOPLE ORIGINAL SOUNDTRACK (Epic SE 40398) CBS	30	9						
PICTURE BOOK ★ 8.98 SIMPLY RED (Elektra 60452-1) WEA	20	24						
SOLITUDE/SOLITAIRE 8.98 PETER CETERA (Warner Bros. 25474) WEA	21	9						
GTR ★ 8.98 Arista AL8 8400) RCA	28	17						
EMOTIONAL 8.98 JEFFREY OSBORNE (A&M SP 5103) RCA	26	12						
PLEASE 8.98 PET SHOP BOYS (EMI/America PW 17193) CAP	29	22						
ROD STEWART 8.98 Warner Bros. 25446-1) WEA	21	6						
34 RAPTURE ★ 8.98 ANITA BAKER (Elektra 9-60444) WEA	37	22						
35 THE KARATE KID PART II ORIGINAL MOTION PICTURE SOUNDTRACK (United Artists SW 40414) CBS	35	8						
36 PRIMITIVE LOVE ★ MIAMI SOUND MACHINE (Epic BFE 40131) CBS	40	41						
37 RIPTIDE ★ 8.98 ROBERT PALMER (Island 90471) WEA	38	40						
38 RAISED ON RADIO ★ JOURNEY (Columbia OC 39936) CBS	31	18						
39 HEART ★ 8.98 (Capitol ST-12410) CAP	34	61						
40 AFTERBURNER ★ 8.98 ZZ TOP (Warner Bros. 25342) WEA	41	43						
41 NIGHT SONGS ★ 8.98 CINDERELLA (Mercury 830 076-1M-1) POL	52	5						
42 RAGE FOR ORDER 8.98 QUEENSRYCHE (EMI America ST 19197) CAP	39	7						
43 LANDING ON WATER ★ 8.98 NEIL YOUNG (Geffen GHS 24109) WEA	43	5						
44 STANDING ON A BEACH 8.98 THE CURE (Elektra 60477-1) WEA	42	15						
45 QRILL ★ QUIET RIOT (Pasha OZ 40321) CBS	51	5						
46 FRANTIC ROMANTIC 8.98 JERMAINE STEWART (Arista AL8-8395)	50	11						
47 LIVE GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST 17214) CAP	61	4						
48 NO JACKET REQUIRED ★ 9.98 PHIL COLLINS (Atlantic 81240-1) WEA	45	79						
49 BACK IN BLACK 8.98 WHODINI (Jive/Arista JL8-8407) RCA	48	17						
50 KNOCKED OUT LOADED BOB DYLAN (Columbia OC 40439) CBS	44	6						
51 POOLSIDE 8.98 NU SHOOUZ (Atlantic 81647-1) WEA	49	15						
52 THREE HEARTS IN THE HAPPY ENDING MACHINE DARYL HALL (RCA AUL1-7197) RCA	83	1						
53 PARADE ★ 9.98 PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25395) WEA	46	21						
54 EMERSON, LAKE & POWELL 8.98 (Polydor 827 297-1) POL	47	14						
55 SCARECROW ★ 8.98 JOHN COUGAR MELLENCAMP (Riva 824 86-1) POL	53	52						
56 DOWN TO THE MOON ANDREAS VOLLENWEIDER (CBS FM 42255) CBS	64	6						
57 DOUBLE VISION ★ 8.98 BOB JAMES/DAVID SANBORN (Warner Bros. 25393-1) WEA	56	14						
58 THE WAY IT IS 8.98 BRUCE HORNSBY & THE RANGE (RCA NFL1-8058) RCA	63	10						
59 THE QUEEN IS DEAD 8.98 THE SMITHS (Sire/Warner Bros. 25426-1) WEA	60	9						
60 EL DeBARGE 8.98 (Gordy/Motown 6181GL) MCA	58	13						
61 HEADED FOR THE FUTURE ★ NEIL DIAMOND (Columbia OC 40368) CBS	54	16						
62 HEADLINES 8.98 MIDNIGHT STAR (Solar 60454-1) WEA	59	15						
CHARTBREAKER								
63 SLIPPERY WHEN WET 8.98 BON JOVI (Mercury 83D 264-1M-1) POL						DEBUT		
64 NO GURU, NO METHOD, NO TEACHER ★ VAN MORRISON (Mercury 830 077-1 M-1) POL	70	4						
65 BLUE DOUBLE (A&M SP S133) RCA	76	7						
66 THE SEER 8.98 BIG COUNTRY (Mercury 826 844-1) POL	67	9						
67 THE JETS 8.98 (MCA 5667) MCA	62	22						
68 WALKABOUT 8.98 THE FIXX (MCA 5705) MCA	57	13						
69 WORLD MACHINE ★ 8.98 LEVEL 42 (Polydor 827 427-1) POL	55	23						
70 DESTINY CHAKA KHAN (Warner Bros. 25425-1) WEA	80	4						
71 ABOUT LAST NIGHT 8.98 ORIGINAL SOUNDTRACK (EMI America SV 17210) CAP	81	6						
72 BROTHERS IN ARMS ★ 8.98 DIRE STRAITS (Warner Bros. 25264) WEA	69	67						
73 MONTANA CAFE 8.98 HANK WILLIAMS, JR. (Curb/Warner Bros. 25412-1)	65	9						
74 STORMS OF LIFE 8.98 RANDY TRAVIS (Warner Bros. 25435-1) WEA	72	11						
75 CAN'T HOLD BACK EDDIE MONEY (Columbia FC 40096) CBS	87	1						
76 LIVES IN THE BALANCE 8.98 JACKSON BROWNE (Elektra 60457) WEA	73	27						
77 MISTRIAL 8.98 LOU REED (RCA AFL 1-7190) RCA	75	16						
78 RAT IN THE KITCHEN UB40 (A&M SP5137) RCA	102	1						
79 IN VISIBLE SILENCE THE ART OF NOISE (Chrysalis BFV 41528) CBS	82	20						
80 SLEIGHT OF HAND 8.98 JOAN ARMATRADE (A&M SP 5130) RCA	77	10						
81 MIKE & THE MECHANICS ★ 8.98 (Atlantic 81287) WEA	66	38						
82 TURBO JUDAS PRIEST (Columbia OC 40158) CBS	68	22						
83 MEASURE FOR MEASURE ICEHOUSE (Chrysalis BFV 41527) CBS	85	13						
84 SANDS OF TIME ★ THE S.O.S. BAND (Tabu FZ 40279) CBS	71	17						
85 LISTEN LIKE THIEVES ★ □ 8.98 INXS (Atlantic 81277) WEA	74	45						
86 A KIND OF MAGIC 8.98 QUEEN (Capitol SMAS-12476) CAP	79	8						
87 DIFFERENT LIGHT ★ BANGLES (Columbia BFC 40039) CBS	88	31						
88 THE ULTIMATE SIN ★ OZZY OSBOURNE (CBS Associated OZ 40026) CBS	86	30						
89 THE THIN RED LINE 8.98 GLASS TIGER (Manhattan ST 53032) CAP	105	6						
90 UNDER LOCK AND KEY ★ □ 8.98 DOKKEN (Elektra 60458) WEA	90	39						
91 COLOR IN YOUR LIFE MISSING PERSONS (Capitol ST 12465) CAP	104	4						
92 THE BIG PRIZE ★ 8.98 HONEYMOON SUITE (Warner Bros. 25293-1) WEA	100	26						
93 ACTION REPLAY 6.98 HOWARD JONES (Elektra 60466-1-Y) WEA	78	11						
94 FLORIDAYS 8.98 JIMMY BUFFETT (MCA 5730) MCA	89	12						
95 RUNNING SCARED 9.98 ORIGINAL SOUNDTRACK (MCA 6169) MCA	106	6						
96 BREAKOUT 8.98 SPYRO GYRA (MCA 5753) MCA	96	7						
97 FULL FORCE GET BUSY 1 TIME FULL FORCE (Columbia BFC 40395) CBS	98	6						
98 ONE STEP CLOSER 8.98 GAVIN CHRISTOPHER (Manhattan ST 53024) CAP	99	6						
99 BIG WORLD ★ 9.98 JOE JACKSON (A&M SP 6021) RCA	91	22						
100 THOSE OF YOU WITH OR WITHOUT CHILDREN, YOU'LL UNDERSTAND 8.98 BILL COSBY (Geffen GHS 24104) WEA	84	12						

THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.

CASH BOX TOP ALBUMS/101 to 200

September 6, 1986

	L	O	W		L	O	W	
	W	C			W	C		
101 GUITARS, CADILLACS, ETC., ETC. 8.98 DWIGHT YOAKAM (Reprise/Warner Bros. 15372-1) WEA	101	25		134 PRETTY IN PINK ★ 9.98 ORIGINAL SOUNDTRACK (A&M SP 5113) RCA	129	28	167 CLUB PARADISE ORIGINAL SOUNDTRACK (Columbia SC40404) CBS	158
102 SKEEZER PLEEZER U.T.F.O. (Select SEL 21616) IND	93	9		135 DIAMOND LIFE ★ ■ SADE (Portrait BFR 39581) CBS	131	80	168 ONCE UPON A TIME ★ ■ 8.98 SIMPLE MINDS (A&M/Virgin 5092) RCA	155
103 ANIMAL MAGIC 8.98 BLOW MONKEYS (RCA NFL1-8065) RCA	95	13		136 CLOSER THAN CLOSE 8.98 JEAN CARNE (Omni 90492) WEA	135	6	169 STEPHANIE MILLS 8.98 (MCA S669) MCA	157
104 DIRTY WORK ★ ROLLING STONES (Rolling Stones OC 40250) CBS	92	22		137 KNEE DEEP IN THE HOOPLA ★ ■ 8.98 STARSHIP (Grunt/RCA BXLL1-5488) RCA	134	47	170 FINE YOUNG CANNIBALS 8.98 (I.R.S. 5683)	161
105 BIG & BEAUTIFUL 8.98 FAT BOYS (Sutra SUS 1017) Sutra	94	17		138 MEAN BUSINESS 8.98 THE FIRM (Atlantic 7-81628) WEA	133	29	171 RECONCILED 8.98 THE CALL (Elektra 60440) WEA	167
106 BOYS DON'T CRY 8.98 (Profile PRO-1219) IND	103	11		139 ROCK A LITTLE ★ ■ 8.98 STEVIE NICKS (Modern/Atlantic 90479) WEA	132	40	172 HEAR 'N AID 8.98 (Mercury/PolyGram 826 044-1) POL	156
107 PROMISE ★ SADE (Portrait FR 40263) CBS	108	40		140 22B3 DEVICE (Chrysalis BFV 41526) CBS	150	4	173 ESPECIALLY FOR YOU 8.98 THE SMITHEREENS (Enigma ST-73208) CAP	DEB
108 FALCO 3 ★ 8.98 FALCO (A&M SP 5105) RCA	97	28		141 THE COLOUR OF SPRING 8.98 TALK TALK (EMI America ST 17179) CAP	137	25	174 FACE VALUE 8.98 PHIL COLLINS (Atlantic 16029) WEA	170
109 BLACK CELEBRATION 8.98 DEPECHE MODE (Sire/Warner Bros. 25429-1) WEA	109	22		142 THEATRE OF THE MIND MTUME (Epic FE 40262) CBS	136	98	175 DRUMS ALONG THE MOHAWK JEAN BEAUVOIR (Columbia BFC40403) CBS	175
110 NERVOUS NIGHT ★ ■ HOOTERS (Columbia BFC 39912) CBS	107	68		143 IN SQUARE CIRCLE ★ □ 9.98 STEVIE WONDER (Tamla/Motown 6134) MCA	140	48	176 TRUTHDARE DOUBLEDARE 8.98 BRONSKI BEAT (London/MCA S751) MCA	171
111 ROCKIN' WITH THE RHYTHM ★ ■ 8.98 THE JUDDS (RCA/Curb ALH1-7042) RCA	110	41		144 AS THE BAND TURNS ★ □ 8.98 ATLANTIC STARR (A&M SP 5019) RCA	138	50	177 RENDEZ-VOUS 8.98 JEAN-MICHAEL JARRE (Dreyfus/Polydor 829 125-1) Y-1POL	166
112 THE SPORT OF KINGS 8.98 TRIUMPH (MCA-5786) MCA			DEBUT	145 R&B SKELETONS IN THE CLOSET 8.98 GEORGE CLINTON (Capitol ST 12481) CAP	141	17	178 LOVIN' EVERY MINUTE OF IT LOVERBOY (Columbia FC 39953) CBS	164
113 AMERICAN ANTHEM 9.98 ORIGINAL MOTION PICTURE SOUNDTRACK (Atlantic 81661-1) WEA	113	7		146 NINE LIVES 8.98 BONNIE RAIT (Warner Bros. 25486-1) WEA	163	3	179 STREET CALLED DESIRE 8.98 RENE AND ANGELA (Mercury 824 607-1) POL	169
114 TO BE CONTINUED . . . 8.98 THE TEMPTATIONS (Gordy/Motown 6207GL) MCA	124	6		147 INTRODUCING JONATHAN BUTLER 8.98 (Jive/Arista JLS 8408) RCA	139	21	180 ABSTRACT EMOTIONS 8.98 RANDY CRAWFORD (Warner Bros. 25423-1) WEA	176
115 MASTER OF PUPPETS 8.98 METALLICA (Elektra 60439-1) WEA	114	25		148 HEARTS IN MOTION 8.98 AIR SUPPLY (Arista AL9 8426) RCA	162	1	181 THE SECRET VALUE OF DAYDREAMING 8.98 JULIAN LENNON (Atlantic 81640) WEA	177
116 ALABAMA GREATEST HITS ★ 8.98 ALABAMA (RCA AHL1-7170) RCA	112	28		149 CLOSER TO THE FLAME 8.98 ROB JUNGKLAS (Manhattan ST-53017) CAP	147	11	182 LITTLE CREATURES 8.98 TALKING HEADS (Sire 25305-1) WEA	179
117 #7 8.98 GEORGE STRAIT (MCA 5750) MCA	116	13		150 THE FLAG 8.96 RICK JAMES (Gordy/Motown 6185 GL) MCA	143	11	183 LOST IN THE FIFTIES TONIGHT 8.98 RONNIE MILSAP (RCA AHL1-7194) RCA	180
118 GOOD TO GO LOVER 8.98 GWEN GUTHRIE (Polydor 829 532-1) Y-1POL	130	3		151 LOOK WHAT THE CAT DRAGGED IN 8.98 POISON (Enigma ST 12523) CAP	160	3	184 SONGS FROM THE BIG CHAIR ★ ■ 8.98 TEARS FOR FEARS (Mercury 824 300-1) POL	173
119 CHANGE OF ADDRESS 8.98 KROKUS (Arista ALB 8402) RCA	111	19		152 DETROIT DIESEL ALVIN LEE (21/Atco 90517) WEA	153	4	185 LIKE A VIRGIN 8.98 MADONNA (Sire 25157-1) WEA	183
120 COCKER 8.98 JOE COCKER (Capitol ST 12394) CAP	117	20		153 LIMITED WARRANTY 8.98 (Atco 90513) WEA	152	5	186 THE BROADWAY ALBUM BARBRA STREISAND (Columbia OC 40092) CBS	178
121 INSIDE OUT ★ PHILIP BAILEY (Columbia FC 40209) CBS	118	16		154 FROM LUXURY TO HEARTACHE CULTURE CLUB (Virgin/Epic OE 40345) CBS	146	20	187 SILK & STEEL 8.98 GIUFFRIA (Camel/MCA S742) MCA	185
122 RADIO ★ L.L. COOL J (Def Jam/Columbia BFC 40239) CBS	122	37		155 THE COLLECTION AMY GRANT (A&M SP 3900) RCA	172	1	188 COBRA ORIGINAL SOUNDTRACK (Scotti Bros. ZS 40325) CBS	181
123 TOO FAR TO WHISPER SHADOWFAX (Windham Hill WH 10S1) RCA	115	10		156 CHILDREN OF THE NIGHT 8.98 52ND STREET (MCA 5738) MCA	151	12	189 CHILLIN' 8.98 FORCE MD'S (Tommy Boy/Warner Bros. 1-25394) CBS	184
124 NEVER FELT SO GOOD 8.98 JAMES INGRAM (Quest/Warner Bros. 25424-1) WEA			DEBUT	157 TINDERBOX 8.98 SIOUXSIE AND THE BANASHEES (Geffen 24092) WEA	145	18	190 THEATRE OF PAIN 9.98 MOTLEY CRUE (Elektra 60418-1) WEA	187
125 JOHN EDDIE (Columbia BFC 40181) CBS	123	11		158 FLAUNT IT SIGUE SIGUE SPUTNIK (Manhattan ST 53033) CAP	168	1	191 SONG X 8.98 PAT METHENY/ORNETTE COLEMAN (Geffen GHS 24096) WEA	182
126 INTERMISSION 6.99 DIO (Warner Bros. 25443-1) WEA	119	11		159 CARL ANDERSON CARL ANDERSON (Epic BFE 40410)			192 KING OF AMERICA THE COSTELLO SHOW (featuring ELVIS COSTELLO) (Columbia FC 40173) CBS	186
127 EMERALD CITY TEENA MARIE (Epic FE 40318) CBS	120	10		160 THE FINAL FRONTIER 8.98 KEEL (Gold Mountain/MCA 5727) MCA	149	21	193 CLASSICS LIVE AEROSMITH (Columbia FC 40329) CBS	188
128 BORN IN THE U.S.A. ★ ■ BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	126	115		161 LIGHTNING STRIKES 8.98 LOUDNESS (Atco/Atlantic 90512-1) WEA	159	14	194 SONGS FROM LIQUID DAYS PHILIP GLASS (CBS Masterworks FM 39564) CBS	189
129 LABYRINTH 8.98 THE ORIGINAL SOUNDTRACK OF THE FILM (EMI America SV 17206) CAP	121	8		162 HOW TO BE A ZILLIONAIRE 8.98 ABC (Mercury 824 904-1) POL	148	49	195 THE BLIND LEADING THE NAKED 8.98 VIOLENT FEMMES (Slash/Warner Bros. 25340-1) WEA	191
130 ALL FOR LOVE ★ □ 8.98 NEW EDITION (MCA 6579) MCA	125	41		163 DO ME BABY 8.98 MELISSA MORGAN (Capitol ST 12434) CAP	144	29	196 LIGHT HOUSE 8.98 KIM CARNES (EMI America ST-17198) CAP	190
131 WELCOME TO THE REAL WORLD ★ ■ 8.98 MR. MISTER (RCA NFL 1-8045) RCA	128	55		164 LIFE STORIES 9.98 EARL KLUGH (Warner Bros. 25478-1) WEA	174	1	197 LOVE WILL FOLLOW GEORGE HOWARD (TBA TB 210) IND	192
132 LOVE & HOPE & SEX & DREAMS 8.98 BODEANS (Slash/Warner Bros. 25403) WEA	127	13		165 ANOTHER PLACE HIROSHIMA (Epic BFE 39936) CBS	165	15	198 LIFE! FOR LIFE 8.98 VARIOUS ARTISTS (I.R.S. 5731) MCA	193
133 KING OF THE WEST COAST 8.98 L.A. DREAM TEAM (MCA 5779) MCA	142	3		166 OUT OF MIND OUT OF SIGHT 8.98 MODELS (Geffen GHS 24100) WEA	154	13	199 PRECIOUS MOMENTS 8.98 JERMAINE JACKSON (Arista ALB-8277) RCA	194
							200 LOVE 8.98 THE CULT (Sire 25359) WEA	195

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

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

ABC	162	Cosby, Bill	100	GTR	30	Lee, Alvin	152	Outfield	15	Talk Talk	15
AC/DC	24	Costello, Elvis	192	Guthrie, Gwen	118	Lennon, Julian	181	Palmer, Robert	37	Talking Heads	37
Aerosmith	193	Crawford, Randy	180	Hall, Daryl	52	Level 42	69	Pet Shop Boys	32	Tears For Fears	32
Alabama	116	Cult, The	200	Hear 'N Aid	172	Limited Warranty	153	Poison	151	Temptations	151
Air Supply	148	Culture Club	154	Heart	39	L.L. Cool J	115	Prince	53	38 Special	53
Anderson, Carl	159	Cure, The	44	Hiroshima	165	Loudness	161	Queen	86	Thorogood, George	86
Armatrading, Joan	80	Depeche Mode	109	Honeymoon Suite	90	Loverboy	178	Queensryche	42	Travis, Randy	42
Art of Noise	79	Device	140	Hooters	110	Madonna	1,185	Quiet Riot	45	Triumph	45
Atlantic Starr	144	Diamond, Neil	61	Hornsby, Bruce	58	Marie, Teena	127	Rait, Bonnie	146	UB40	146
Bailey, Philip	121	Dio	126	Houston, Whitney	14	Mellencamp, John	55	Reed, Lou	77	U.T.F.O.	77
Baker, Anita	34	Dire Straits	90	Howard, George	197	Metallica	115	R.E.M.	26	Van Halen	26
Bananarama	20	Dokken	90	Icehouse	83	Metheny, Pat/Coleman, Omette	191	Rene & Angela	179	Various Artists	179
Bangles	87	Double	65	Ingram, James	124	Miami Sound Machine	36	Richie, Lionel	13	Violent Femmes	13
Beauvoir, Jean	175	Dylan, Bob	50	INXS	85	Midnight Star	62	Rolling Stones	104	Vollenweider, Andreas	104
Big Country	66	Eddie, John	125	Jackson, Janet	125	Mike & Mechanics	81	Roth, David Lee	3	Wham!	3
Blow Monkeys	103	El DeBarge	60	Jackson, Jermaine	199	Mills, Stephanie	169	Run D.M.C.	7	Whodini	7
Bodenseas	132	Emerson, Lake & Powell	54	Jones, Howard	99	Misap, Ronnie	183	Sade	83,107,135	Williams, Hank, Jr.	83,107,135
Bon Jovi	63	Eurythmics	105	James, Bob & Sandborn, David	57	Missing Persons	91	Seger, Bob	17	Winwood, Steve	17
Boys Don't Cry	106	Fabulous Thunderbirds, The	23	Jones, Rick	150	Models	166	Shadowfax	123	Wonder, Stevie	123
Bronski Beat	176	Falco	108	Jarre, Jean-Michael	177	Money, Eddie	72	Simple Minds	168	Yoakam, Dwight	168
Browne, Jackson	76	Fat Boys	105	Jets, The	105	Monkees	25	Simply Red	28	Young, Neil	28
Buffett, Jimmy	94	52nd Street	156	Joel, Billy	156	Moody Blues	19	Snoosie And The Banshees	157	ZZ Top	157
Butler, Jonathan	147	Emerson, Lake & Powell	54	Jones, Howard	99	Morgan, Neil/Sa	149	Sique Sique Sputnik	158	SOUNDTRACKS	158
Call, The	171	Firm, The	138	Journey	38	Morrison, Van	68	Smitheers, The	173	About Last Night	173
Carlsle, Belinda	21	Fixx, The	68	Judas Priest	82	Motley Crue	190	Smiths, The	59	American Anthem	59
Came, Jean	136	Force MD'S	189	Judds, The	111	Mr. Mister	131	S.O.S. Band	84	Club Paradise	84
Carnes, Kim	196	Full Force	97	Jungklas, Rob	149	Mtume	142	Springsteen, Bruce	128	Cobra	128
Cetera, Peter	29	Gabriel, Peter	6	Keel	160	New Edition	130	Spyro Gyra	96	Karate Kid	96
Christopher, Gavin	98	Genesis	4	Khan, Chaka	70	Nicks, Stevie	139	Starship	183	Labyrinth	183
Cinderella	41	Giuffria	187	Klugh, Earl	164	Nu Shooz	51	Stewart, Jermaine	46	Pretty In Pink	46
Clinton, George	145	Glass, Phillip	194	Krokus	119	Ocean, Billy	31	Stewart, Rod	33	Running Scared	33
Cocker, Joe	120	Grant Tiger	89	LaBelle, Patti	18	Osborne, Jeffrey	81	Strait, George	117	Ruthless People	117
Collins, Phil	48,174	Grant, Arny	155	L.A. Dream Team	133	Osbourne, Ozzy	38	Streisand, Barbra	186	Top Gun	186

LACK CONTEMPORARY

THE BEAT

GOLDEN HEADLINES FOR MIDNIGHT It was like a family reunion when **Belinda, Bo Watson and Mel-Gentry** of **Midnight Star** stepped by **Cashbox** to visit with this reporter. In gatherings like this, it is natural to reflect on the old days. Certainly this reporter there is a great sense of joy and happiness for this talented group of individuals. Remembering formative years in the Cincinnati area they labored long, hard and diligently under the banner of deterioration perfecting their art form by playing Jazz, R&B, Pop music or whatever the club owners wanted in order to be consistent. I vividly remember the overwhelming excitement within the group when **Dick Griffey**, chairman of **Solar Records** first showed interest in signing them to a contract. Dick made several trips to Cincinnati to see this talented group in many different musical settings. Finally it happened, **Midnight Star** had signed a professional recording contract with a major record label. Signing a professional contract did not bring instant success, not that they were expecting it, they realized this was as close as they had been to major success, there was a little more time was not much to

give to achieve their goals. We recalled the release of their first Album on **Solar** and the listening party meeting with the group, **The Cork** and me, in the production room at **WCIN**. I had them autograph the album cover and told them I would hold this until they received their first gold record which came shortly thereafter. Certainly there is a feeling of pride in being remembered and thanked for the very minor role I may have played in exposing their recorded talents. I am elated over their success, but I am more gratified in knowing they have changed, (hit records and worldly acclaim) yet they have remained the same, professional, humble, caring and genuinely sincere about helping others. Now that is the real measure of success when you reach out to help open the doors of opportunity for someone else. As I told them then and now, regardless of your status, you never want to become successful, you should always be in the process of becoming successful. Much more success is definite for **Midnight Star** and **Solar Records** since chairman **Dick Griffey** hired one of the industries best record executives in the person of **Hank Caldwell** as executive vice president, who also has some strong Cincinnati

connections. May all of your Golden Star turn to Platinum.
WARNER SIGNS TEEN DREAM Excitement abounds in the Burbank facilities because of the recent signing of a hot new trio of lovely and truly talented teenaged ladies from the midwest music connection, this time from Columbus, Ohio. They are currently here on the west coast finishing up some vocal work for their upcoming album and refining the soon to be released hit titled, "Let's Get Busy", which was written and produced by one of the industries great young musicians, **Chris Powell**. While in L.A. the young ladies along with **Chris** and his business partner **Chris Dawkins** will also film a video. Lookout music industry the "Teen Dream" has arrived.
INDUSTRY ACTIVITY Word is that **Bob Gooding** may soon relocate to the east coast to head up **RCA's** new jazz label **Novus Records** as director of promotion and marketing. Speaking of moves, sources say that **Dean Rufus** currently handling the programming chores at **WDMT** in Cleveland, may make the switch to the big apple as pd of **WAPP**. Is it true that **Larkin Arnold** and **Jerome Gasper** may trade company names? Has **Andre**

Montell made the move to sunny Florida? **Don Eason** is officially associate director of promotion for **Epic** in the apple. We are awaiting official word on **Epic's** west coast promotion for **Maurice Warfield**. Some major pieces of product coming from **A&M**, one featuring **Sly Stone** doing some vocal work and **Jimmy Jam** and **Terry Lewis** have produced what will be a major hit on **Human League**. **Tom Draper**, **Ron Ellison** and the entire promotion staff heading for Miami to map out some major strategies. The **BMA** will converge on the same city real soon for some serious meetings. **Lynn Tolleriver**, pd of **WZAK**, Cleveland to do some more writing in addition to his programming. Expect **Hank Caldwell**, newly appointed executive vp at **Solar** to make some staffing announcements within a couple of weeks. Will **George Clinton** and **Larry Graham** really depart their current labels? **Isaac "Hot, Buttered, Soul" Hayes** lands a deal with **CBS**. The **Madd Hatter** has left **WGOK**, Mobile, Ala and reportedly headed to Florida. **Vernon Wells** is now wearing the pd's hat for **WGOK**.

Bob Long

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

L O C		W		L O C		W		L O C		W							
1	14	19	70	37	41	57	DEBUT	2	29	20	62	38	5	58	53	9	
MISSISSIPPI HELL JUN D.M.C. (Profile PRO-1217)		WHITNEY HOUSTON (Arista AL1-8212)		HIGH PRIORITY CHERRELLE (Tabu/CBS BFZ 40094)		NEVER FELT SO GOOD JAMES INGRAM (Qwest 25424)		3		STREET CALLED DESIRE RENE & ANGELA (Mercury/PolyGram 824-6071 M-1)		FRANTIC ROMANTIC JERMAINE STEWART (Arista AL8 8395)		ABSTRACT EMOTIONS RANDY CRAWFORD (Warner Bros. 9-25423)		4	
4		21		39		59		4		22		40		61		5	
CAPTURE NITA BAKER (Elektra 9-60444-1)		BLOODLINE LEVERT (Atlantic 81668)		JOYRIDE PIECES OF A DREAM (Manhattan ST S3023)		A LOT OF LOVE MELBA MOORE (Capitol ST-1247)		5		22		DANCING ON THE CEILING LIONEL RICHIE (Motown 6158 ML)		IN SQUARE CIRCLE STEVIE WONDER (Tamlam/Motown 6134TL)		6	
5		22		40		60		6		23		41		62		7	
LOVE ZONE LILLY OCEAN (Jive/Arista JL8-8409)		THE FLAG RICK JAMES (Gordy/Motown 6185GL)		DESTINY CHAKA KHAN (Warner Bros. 25425-1)		WALL TO WALL JOHNNY TAYLOR (Malaco 7431)		7		23		42		WORKIN' IT BACK TEDDY PENDERGRASS (Asylum 9-60447-1)		8	
3		23		43		63		7		24		43		COLONEL ABRAMS (MCA 5682)		9	
MOTIONAL FREDDY OSBORNE (A&M SP 103)		THEATER OF THE MIND MTUME (Epic FE 40262)		44		64		8		24		44		MAZARATI (Paisley Park/Warner Bros. 1-25368)		10	
6		24		45		65		8		25		45		RESTLESS STARPOINT (Elektra 9-60424)		11	
WINNER IN YOU ATTI LABELLE (MCA S2770)		BIG & BEAUTIFUL FAT BOYS (Sutra SUS 1017)		46		66		9		25		46		WHERE YOU GONNA BE TONIGHT WILLIE COLLINS (Capitol ST-12442)		12	
7		25		47		67		9		26		47		DIAL MY NUMBER PAULI CARMEN (Columbia BFC 40336)		13	
BACK IN BLACK HODINI (Jive/Arista JL8-8407)		CASH FLOW (Atlanta Artist/PolyGram 826 028-1)		48		68		10		26		48		IT TAKES TWO JUICY (Private I/Epic ZS4 05694)		14	
8		26		49		69		10		27		49		ALEXANDER O'NEAL (Tabu FZ 39331)		15	
PARADE KINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 9-25395)		STAY THE CONTROLLERS (MCA 5681)		50		70		11		27		50		BEDTIME STORIES MICHAEL HENDERSON (EMI America ST 17181)		16	
9		27		51		71		11		28		51		73 BEST FRIENDS ET (EDDIE TOWNS)/Total Experience/RCA TEL 6-5717		17	
HEADLINES MIDNIGHT STAR (Solar/Elektra 9-454)		TEASE (Epic BFE 40091)		52		72		12		28		52		SHIRLEY MURDOCK (Elektra 9-60443)		18	
14		28		53		73		12		29		53		RAIN AND FIRE DENISE LaSALLE (Malaco-7434)		19	
ALWAYS IN THE MOOD SHIRLEY JONES (Philadelphia Int'l. ST 031)		EMERALD CITY TEENA MARIE (Epic FE 40318)		54		74		13		29		54				20	
11		29		55		75		13		30		55				21	
LOSER THAN CLOSE IAN CARNE (Omni/Antalantic 90492)		TO BE CONTINUED... THE TEMPTATIONS (Gordy 6207GL)		56		76		14		30		56				22	
12		30		57		77		14		31		57				23	
AL DeBARGE Gordy/Motown 6181GL)		TRUE BLUE MADONNA (Sire 25442-1)		58		78		15		31		58				24	
18		31		59		79		15		32		59				25	
JILL FORCE GET BUSY 1 JILL FORCE (Columbia BFC 4039S)		BURNIN' LOVE CON FUNK SHUN (Mercury/PolyGram 826 963-1)		60		80		16		32		60				26	
10		32		61		81		16		33		61				27	
HOME BABY LIPSA MORGAN (Capitol ST. 12434)		SURVIVAL OF THE FRESHEST BOOGIE BOYS (Capitol ST 12488)		62		82		17		33		62				28	
17		33		63		83		17		34		63				29	
KEEZER PLEAZER F.F.O. (Select FMS 21616)		DOUBLE VISION BOB JAMES/DAVID SANBORN (Warner Bros. 9-25393)		64		84		18		34		64				30	
13		34		65		85		18		35		65				31	
BANDS OF TIME J.S. BAND (Tabu/CBS FZ 40279)		POOLSIDE NU SHOOZ (Atlantic 9-81647)		66		86		19		35		66				32	
16		35		67		87		19		36		67				33	
PICTURE BOOK APPLY RED (Elektra 60452-1)		RADIO LL COOL J (Columbia BFC 40239)		68		88		20		36		68				34	
15		36		69		89		20		37		69				35	
STEPHANIE MILLS CA 5669)		GOOD TO GO LOVER GWEN GUTHRIE (Polydor 829 532-1Y-1)POL		70		90		21		37		70				36	

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

CASH BOX TOP BLACK CONTEMPORARY SINGLES

THE CASH BOX BLACK CONTEMPORARY SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.

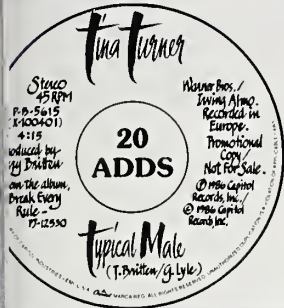
September 6, 19

Title	W	L	O	W	L	O	W
Artist, Label, Number							
Producer (Songwriter)	W	C		W	C		
1 LOVE ZONE BILLY OCEAN (Jive/Arista JS 1-9510) W. BRATHWAITE, B. EASTMAN (B. OCEAN, W. BRATHWAITE, B. EASTMAN)	3	9					
2 SWEET LOVE ANITA BAKER (Elektra 7-69557) M.J. POWELL (A. BAKER, L. JOHNSON, G. BIAS)	2	14					
3 AIN'T NOTHIN' GOIN' ON BUT THE RENT GWEN GUTHRIE (Polydor 885-106-7) MARK S. BERRY (G. GUTHRIE)	5	11					
4 GIVE ME A REASON LUTHER VANDROSS (Epic 34-06129) L. VANDROSS, N. ADDERLY, JR. (L. VANDROSS, N. ADDERLY, JR.)	4	12					
5 (POP, POP, POP, POP) GOES MY MIND LEVERT (Atlantic 7-89389) K. JOHNSON, W. RAGLIN (G. LEVERT, M. GORDON)	8	9					
6 DO YOU GET ENOUGH LOVE SHIRLEY JONES (Philly International/Manhattan B 5003) B. SIEGLER (B. SIEGLER/K. GAMBLE)	1	17					
7 CLOSER THAN CLOSE JEAN CARNE (Omni/Arista 7-99531) G. WASHINGTON, JR. (T. PRICE, B. WEILS)	6	16					
8 WHEN I THINK OF YOU JANET JACKSON (A&M AM2855) J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, J. JACKSON)	17	5					
9 OH PEOPLE PATTI LABELLE (MCA 52877) RICHARD PERRY (A. GOLDMARK, B. ROBERTS)	9	10					
10 DANCING ON THE CEILING LIONEL RICHIE (Motown 1843MF) L. RICHIE, J.A. CARMICHAEL (L. RICHIE, C. RIOS)	13	8					
11 BORROWED LOVE S.O.S. BAND (Tabu/CBS Z54 6164) J. JAM, T. LEWIS (JIMMY JAM, T. LEWIS)	11	10					
12 ALL CRIED OUT LISA LISA AND CULT JAM WITH FULL FORCE Featuring PAUL ANTHONY & BOW LEGGED LOU (Columbia 38-05894) FULL FORCE (FULL FORCE)	18	15					
13 RUMORS TIMEX SOCIAL CLUB (Jay/Macola 001) J. KING, D. FOSTER (M. THOMPSON, M. MARSHALL, A. HILL)	10	21					
14 THE RAIN ORAN "JUICE" JONES (Def Jam/Columbia 38-06209) V.F. BELL, R. SIMMONS (V.F. BELL)	26	7					
15 LOVE OF A LIFETIME CHAKA KHAN (Warner Bros. 7-28671-A) G. GARTSIDE, D. GAMSON, A. MARDIN (G. GARTSIDE, D. GAMSON)	16	9					
16 ANOTHER LOVERHOLENYHEAD PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28620) PRINCE AND THE REVOLUTION (PRINCE AND THE REVOLUTION)	20	7					
17 WORD UP CAMEO (Atlanta Artist/PolyGram 96 C851) L. BLACKMON (L. BLACKMON, T. JENKINS)	22	5					
18 MIDAS TOUCH MIDNIGHT STARR (Solar/Elektra 7-69525) R. CALLOWAY, MIDNIGHT STAR (B. WATSON, J.W. WILLIAMS)	27	6					
19 TEMPORARY LOVE THING FULL FORCE (Columbia 38-06116) FULL FORCE, J.B. MOORE (FULL FORCE)	19	13					
20 COUNT YOUR BLESSINGS ASHFORD & SIMPSON (Capitol B 5598) SIMPSON, ASHFORD (N. ASHFORD, V. SIMPSON)	23	7					
21 ONE LOVE WHODINI (Jive/Arista JS1-9507) LARRY SMITH (J. HUTCHINS/L. SMITH)	24	7					
22 LOVE THE ONE I'M WITH (A LOT OF LOVE) MELBA MOORE & KASHIF (Capitol B 5577) KASHIF (KASHIF)	7	12					
23 SOWETO JEFFREY OSBORNE (A&M AM. 2863) J. OSBORNE, H. STEWART, P. MOORES, F. MUSKER (H. STEWART, E. LAMERS, F. MUSKER)	32	7					
24 YOU SHOULD BE MINE (THE WOO WOO SONG) JEFFREY OSBORNE (A&M AM 2814) RICHARD PERRY (A. GOLDMARK, B. ROBERTS)	12	16					
25 LOVE ALWAYS EL DeBARGE (Gordy/Motown 1857GF) B. BACHARACH, C.B. SAGER (B. BACHARACH, C.B. SAGER, B. ROBERTS)	31	6					
26 GIVING MYSELF TO YOU GLENN JONES (RCA PB 14395) HAWK WOLLINSKI (G. JONES, H. WOLLINSKI)	28	10					
27 FOOL'S PARADISE MELISSA MORGAN (Capitol B-5600) L. WILSON, M. MORGAN (L. WILSON, M. MORGAN)	29	9					
28 I WANNA BE WITH YOU MAZE Featuring Frankie Beverly (Capitol B 5599) F. BEVERLY (F. BEVERLY)	39	6					
29 I'M FOR REAL HOWARD HEWETT (Elektra 7-69527) H. HEWETT, S. CLARKE (H. HEWETT, S. CLARKE)	41	6					
30 ALWAYS JAMES INGRAM (Qwest/Warner Bros. 728669) K. DIAMOND (K. DIAMOND, J. INGRAM)	34	7					
31 KISSES IN THE MOONLIGHT GEORGE BENSON (Warner Bros. 7-28640-A) N. M. WALDEN (N.M. WALDEN, P. GLASS, J. COHEN)	35	5					
32 WALK THIS WAY RUN D.M.C. (PROFILE PRO-5112) R. SIMMONS, R. RUBIN (S. TYLER, J. PERRY)	44	5					
33 LADY SOUL THE TEMPTATIONS (Gordy/Motown 1856GF) P. BUNETTA, R. CHODACOFF (M. HOLDEN)	37	5					
34 BURNIN' LOVE CON FUNK SHUN (Mercury/PolyGram 884-762-7) ATTALA ZANE GILES & BILLY OSBORNE (A. ZANE GILES & B. OSBORNE)	14	15					
35 PRIVATE NUMBER THE JETS (MCA 52846) J. KNIGHT, D. RIVKIN, D. POWELL, A. ZIGMAN (J. KNIGHT, A. ZIGMAN)	36	9					
36 NASTY JANET JACKSON (A&M AM 2830) J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, J. JACKSON)	15	21					
37 PASSION FROM A WOMAN KRYSTOL (Epic 34-06046) R. JACKSON (N.M. WALDEN, R. JACKSON, L. JACKSON, T. SCOTT, R. STIGER)	42	6					
38 CAN'T WAIT ANOTHER MINUTE FIVE STAR (RCA PB 1442) R.J. BURGESS (S. SHERIDAN, P. CHITEN)	48	5					
39 RISING DESIRE STEPHANIE MILLS (MCA 52843) GEORGE DUKE (M. JAY, M. WATSON)	21	14					
40 STAY A LITTLE WHILE CHILD LOOSE ENDS (MCA 52820) N. MARTENELLI (MANTOSH, NICHOL, EUGENE)	46	5					
41 EARTH ANGEL (FROM THE MOTION PICTURE SOUNDTRACK "KARATE KID PART II") NEW EDITION (MCA 52907) F. PERREN (C. WILLIAMS, D. WILLIAMS)	53	4					
42 ALL THE WAY TO HEAVEN DOUG E. FRESH (Reality/Danya/Fantasy F969) D. BELL, O. COTTON (D.E. FRESH)	50	7					
43 MAN SIZE LOVE KLYMAXX (MCA 52841) R. TEMPERTON, D. RUDOLPH, B. SWEDIEN (R. TEMPERTON)	43	8					
44 SWEET FREEDOM (THEME FROM "RUNNING SCARED") MICHAEL McDONALD (MCA 52857) R. TEMPERTON, D. RUDOLPH, B. SWEDIEN (R. TEMPERTON)	25	11					
45 DISTANT LOVER THE CONTROLLERS (MCA 52865) R. BENATAR, G. SENOGLIES (M. GAYE, G. FUQUA, S. GREENE)	45	10					
46 SHAKE YOUR DOWN GREGORY ABBOTT (Columbia 38-05894) G. ABBOTT (G. ABBOTT)	52	4					
47 TYPICAL MALE TINA TURNER (Capitol B-5615) T. BRITTEN (T. BRITTEN/G. LYLE)	65	2					
48 REACTION REBBIE JACKSON (Columbia 38-06197) D. CONLEY (D. CONLEY, D. TOWNSEND, B. JACKSON)	55	3					
49 ONE PLUS ONE FORCE M.D.'S (Tommy Boy 7-28619) R. HALPIN (A. LUNDY, R. HALPIN, J. DANIELS)	54	4					
50 WHAT DOES IT TAKE (TO WIN YOUR LOVE) KENNY G. (Arista ASI-9516) P. GLASS (J. BRISTOL, V. BULLOCK, H. FUQUA)	57	4					
51 WHAT'CHA GONNA DO O.C. SMITH (Rendezvous 1019) CHARLES WALLERT (L. WELCH/D. FRANK)	51	17					
52 GIVIN' IT (TO YOU) SKYY (Capitol B 5560) RANDY MULLER & SOLOMON ROBERTS (RANDY MULLER)	33	18					
53 HONEYBOY STEVE ARRINGTON (Atlantic 7-89397) K. JOHNSON, W. RAGLIN (S. ARRINGTON, I. ARRINGTON)	30	13					
54 POINT OF NO RETURN NU SHOOZ (Atlantic 7-89392) J. SMITH, R. WARITZ (J. SMITH, V. DAY)	38	10					
55 HEAVEN IN YOUR ARMS R.J.'S LATEST ARRIVAL (Manhattan B-50040) THE WIZ (G. GLEN, D. QUANDER)	68	4					
56 DUKE IS BACK RAPPIN' DUKE (Tommy Boy TB 881A) G. SPELLES, S. BROWN (S. BROWN)	63	5					
57 NURSERY RHYMES L.A. DREAM TEAM (MCA 52860) L.A. DREAM TEAM (M. PERISON, R. ANTHONY)	64	4					
58 WRAPPED AROUND YOUR FINGER YARBROUGH & PEOPLES (Total Experience/RCA TES 1-2441) J. ELLIS (J. ELLIS)	58	5					
59 ROACHES BOBBY JIMMY & THE CRITTERS (Macola MRC 0924) R. PARR (R. L. PARR)	59	5					
60 CAN'T GIVE HER UP SKIP WORTH AND TURNER (Warner Bros. 7-28695) P. ADAMS (R. SKIP WORTH, P. TURNER)	69	3					
61 YOU WERE MEANT TO BE MY LADY (NOT MY GIRL) ALEXANDER O'NEIL (Tabu/CBS Z54 06222) J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	67	3					
62 BREATHLESS MTUME (Epic 34-05899) MTUME (J. MTUME)	40	18					
CHARTBREAKER							
63 JEALOUSY CLUB NOVEAU (TOMMY BOY TB884) JAY KING, DENZIL FOSTER, THOMAS McELROY, (J. KING, T. McELROY, D. FOSTER)						DEBUT	
64 SAY LA LA PIECES OF A DREAM (Manhattan B 50038) L. WHITE (B. WRIGHT, C. CAMPBELL)	47	12					
65 SWEET AND SEXY THING RICK JAMES (Gordy/Motown 1844GF) RICK JAMES (RICK JAMES)	49	17					
66 FRIENDS AND LOVERS GLORIA LORING AND CARL ANDERSON (Carre Z54 06122) Y. DESSCA (P. GORDON, J. GRUSKA)	72	4					
67 YOU ARE EVERYTHING JAMES O TRAIN WILLIAMS (Columbia 38-06256) H. EAVES III, J. WILLIAMS (J. WILLIAMS, H. EAVES)	76						
68 THERE'S JUST SOMETHING ABOUT YOU BEAU WILLIAMS (Capitol B-5611) B. WILLIAMS, L. BALL (B. WILLIAMS)	75						
69 L IS FOR LOVER AL JARREAU (Warner Bros. 7-28686) N. ROGERS (D. GAMSON, G. GARTSIDE)	77						
70 OLD FRIEND PHYLLIS HYMAN (Philadelphia International/Manhattan 50031) T. Bell (T. Bell/L. Creed)	79						
71 JODY JERMAINE STEWART (Arista ASI-947) N. M. WALDEN (J. STEWART, N. M. WALDEN, J. COHEN)	85						
72 A LITTLE BIT MORE MELBA MOORE (Capitol B-5632) GENE McFADDEN (McFADDEN/WITTALL/McKINNEY)	DEB						
73 LOOK WHAT'S SHOWING THROUGH RODNEY FRANKLIN (Columbia 38-06203) T. CURRIER (STROMAN-SHERRIE, MALLOY)	81						
74 PAPPA DON'T PREACH MADONNA (Sire/Warner Bros. 7-28660) MADONNA, S. BRAY (B. ELLIOT, MADONNA)	74						
75 WONDER WHERE YOU ARE MICHAEL SEMBELLO (A&M AM-2850) R. RUDOLPH, M. SEMBELLO (M. SEMBELLO, D. SEMBELLO)	83						
76 ALL OF MY LOVE GENOBIA JETER (RCA-14415) T. WILSON, M. MORGAN (L. WILSON, M. MORGAN)	87						
77 100% PURE PAIN O'CHI BROWN (Mercury/Polygram 884 886-7) STOCK, AITKEN, WATERMAN (STOCK, AITKEN, WATERMAN)	80						
78 HEADLINE NEWS WILLIAM BELL (WRC-204) W. BELL, A. BURROUGHS (W. BELL, A. BURROUGHS)	86						
79 BROKEN GLASS GEORGE DUKE (Elektra 7-69524) GEORGE DUKE (GEORGE DUKE)	DEB						
80 MY ADIDAS RUN D.M.C. (Profile Pro 5102) RUSSELL SIMMONS (J. SIMMONS, D. McDANIELS, R. RUBIN)	56						
81 WALL TO WALL FREAKS THE ROSE BROTHERS (MSS 103) R. CARSON, J. LEWIS, (C. R. CARSON)	84						
82 HUNGRY FOR YOUR LOVE HANSON AND DAVIS (FRESH 7 RES) HANSON, DAVIS (HANSON DAVIS-MURDOCH)	DEB						
83 GOOD TO GO TROUBLE FUNK (T.T.E.D./Island 7-99538) R. FRABONI, TROUBLE FUNK (J. AVERY, T. FISHER, R. REED, T. REED, JR.)	60						
84 LAND OF LA LA STEVIE WONDER (Tamlam/Motown 1846) S. WONDER (S. WONDER)	66						
85 HOW CAN WE BE WRONG TRINERE (Jam Packed JPI 2003) P. TONY (T. BUTLER, BAKER, B. SMITH)	62						
86 WALK LIKE A MAN (FROM A FINE MESS) MARY JANE GIRLS (Motown 1851MF) R. JAMES (B. CREWE, B. GAUDIO)	61						
87 (I'M A) DREAMER B B & Q (Elektra 7-69514) K. WILLIAMS (K. WILLIAMS)	71						
88 RING RING TMP BAND (GOLDEN BOY/CRITIQUE CR724) C. CRAIG (C. CRAIG)	70						
89 TEN WAYS OF LOVING YOU LENNY WILLIAMS (Nobhill F-970) F. L. PITMAN (L. WILLIAMS-P. GLASS)	DEB						
90 TELL ME TOMMOROW PRINCESS (NP 50055) S. A. WATERMAN (STOCK, AITKEN, WATERMAN)	90						
91 IN THE HEAT OF PASSION ATLANTIC STARR (A&M AM-2849) J. GALLO, W. POTTS, PIERRE (W. I. LEWIS, W. SHELBY, W. POTTS JR.)	73						
92 TWO OF HEARTS STACEY Q (Atlantic 7-89381) J. ST. JAMES (J. MITCHELL, S. GATLIN, T. GREENE)	78						
93 HEY GOOD LOOKIN' GEORGE CLINTON (Capitol B 5602) G. CLINTON (G. CLINTON, S. WASHINGTON, G. SHIDER)	82						
94 NOT TONIGHT JUNIOR (London/PolyGram 886-064-7) D. WANSEL (JUNIOR)	88						
95 WISER AND WEAKER DENIECE WILLIAMS (Columbia 38-06157) G. MATHIESON (D. WILLIAMS, F. BASKETT, G. MATHIESON)	89						
96 MINE ALL MINE CASH FLOW (Atlanta Artist/PolyGram 884-722-7) L. BLACKMON/M. BURNETT (K. BECK)	91						
97 L.O.V.E. M.I.A. THE DAZZ BAND (Geffen 7-28635-A) B. HARRIS (B. HARRIS, K. HARRISON)	92						
98 IN THE HOUSE THE FAT BOYS (SUTRA 156) M. MORALES, G. PICKETT, D. ORGIN (M. MORALES/G. PICKETT)	93						
99 100 MPH MAZARTI (Paisley Park/Warner Bros. 7-28705) BROWN MARK, DAVID Z. (PRINCE)	94						
100 THERE'LL BE SAD SONGS (TO MAKE YOU CRY) BILLY OCEAN (Arista JS1-9465) B. EASTMOND, W. BRATHWAITE (W. BRATHWAITE, B. EASTMOND, B. OCEAN)	95						

ALPHABETICAL LISTING ON INSIDE BACK COVER

LACK RADIO/RETAIL

MOST ADDED Out Of A Possible 85 Stations



75 Stations Reported This Week

A Little Bit More—Melba Moore—Capitol—17 Adds

Nail It To The Wall—Stacy Lattisaw—Motown—14 Adds

Jealousy—Club Nouveau—Tommy Boy/Jay—13 Adds

Believe It Or Not—Billy Griffin—Atlantic—13 Adds

ST

BALTIMORE, MD—DON BROOKS—PDHOTS: Ashford & Simpson, Hanson & Guthrie, H. Hewett, Janet Jackson, A. Baker, Lisa Lisa, Levert, Maze, Midnight w Edition, M. Morgan, J. Osborne. **ADDS:** T. Turner, R. Franklin.

WINDSOR, CT—MELONAE MCCLEAN—MD

B. Ocean, Run DMC, Levert, J. Osborne, C. Kahn, D.E. Fresh, Midnight Star, A. Guthrie, J. Ingram, El. DeBarge.

Roy, G. Jeter, 52nd St., Krystol, J. Stewart.

BUFFALO, N.Y.—LAVERNE BAILEY—PD

A. Baker, L. Vandross, B. Ocean, G. Guthrie, Full Force, G. Jones, Whodini, M. Morgan, L. Richie, Nu Shooz, SOS Band, Juice Jones, Levert.

Temptations, Givins Family, R. Laws, B. Griffin, M. Henderson, Skipworth & J. Humphrey, Oliver Who, Atlantic Starr, G. Abbott.

ROCHESTER, N.Y.—ANDRE MARCEL—PD

D.E. Fresh, B. Ocean, G. Guthrie, P. LaBelle, L. Richie, C. Kahn, Levert, Run DMC, Jackson, Prince.

Skipworth & Turner, G. Jeter, B. Griffin, M. Moore & F. Jackson, Cashflow, Sweet Sens, Raww.

BOSTON, MASS—ELROY SMITH—PD

Lisa Lisa, S. Jones, A. Baker, G. Guthrie, Levert, Janet Jackson, Whodini, Juice Jones, B. Ocean.

Simply Red, S. Lattisaw, J. Williams, G. Jeter, Five Star.

NEW YORK, N.Y.—TONY GREY—PD

A. Baker, B. Ocean, L. Vandross, G. Guthrie, J. Carne, Janet Jackson, Lisa Lisa, El Timex Social Club, Rene & Angela.

East Retail Breakouts

Were Meant To Be My Lady (Not My Girl)—Alexander

—Tabu/CBS

Jealousy—Club Nouveau—Tommy Boy/Jay

Are Everything—James (D Train) Williams—Columbia

MIDWEST

MIAMI, FL.—GEORGE JONES—PD

L. Vandross, G. Guthrie, S. Arrington, Trouble Funk, Con Funk Shun, Full Force, B. Ocean, Mills, Whodini, Prince.

Club Nuveau, Temptations, J. Ingram, B. Griffin, R. Franklin, Junkyard Band, T. Turner, R.J.'s Latest, G. Jeter, Deshawn, G. Jeter.

NASHVILLE, TN.—J.C. FLOYD—PD

B. Jimmy, Juice Jones, Cameo, Trouble Funk, A. Baker, Rappin' Duke, Janet Jackson, Klymaxx, Five Star, Levert. **ADDS:** Force MD's, D. Train, Rene & Angela, R.J.'s Latest Arrival, G. Kane, Trinere, Atlantic Starr.

NORFOLK, VA.—CHESTER BENTON—PD

Lisa Lisa, Shirley Jones, L. Vandross, Whodini, Full Force, G. Guthrie, L. Richie, P. LaBelle, Levert, C. Kahn. **ADDS:** Givins Family, Klymaxx, R.J.'s Latest Arrival, L. Fields.

ALEIGH, N.C.—CASH MICHAELS—PD

H. Hewett, Trouble Funk, Temptations, Ebo, D. Train, Kenny G. Skipworth & Ashford & Simpson, J. Osborne, G. Abbott.

R. Martinez, Cashflow, R. James, G. Duke, Whitehead Bros, M. Day, Rockwell, G. Oys, Mission, P. Carmin, 52nd St, Rene & Angela, T. Marie, G. Christopher.

HATTANOOGA, TN.—FRANK ST. JAMES—PD

Nu Shooz, G. Guthrie, L. Vandross, P. LaBelle, SOS Band, Klymaxx, L. Richie, J. Osborne, Levert.

Givins Family, Four Tops, T. Turner, M. Anthony, Whistle, Club Nuveau.

ICHMOND VA—STEVE CRUMBLY—PD

G. Guthrie, L. Richie, Cameo, Juice Jones, Prince, C. Kahn, El. DeBarge, J. Ingram, M. Morgan, and Machine, Janet Jackson, Levert. **ADDS:** New Edition, A. Jarreau, Lisa Lisa, M. Morgan, T. Turner, R. Franklin.

BANY, GA—TONY WRIGHT—PD

G. Guthrie, Prince, Janet Jackson, C. Kahn, Levert, Juice Jones, L. Richie, Ashford & Simpson, Midnight Star, Shirley Jones. **ADDS:** M. Moore & F. Jackson, Boogie Boys, M. Morgan, Starr, Mtume, Shirley Jones, Cashflow, M. C. Chill.

South Retail Breakouts

Jealousy—Club Nouveau—Tommy Boy/Jay

Boogie Rhymes—L.A. Dream Team—MCA

Boys And Lovers—Gloria Loring & Carl Anderson—Carre

RETAIL PICK

Retailer: Arnette Burdette

Store: Spin City Records

Market: Boston, Mass.

Song: "Gonna Make You Mine"

Artist: Loose Ends

Label: MCA

Comments: "Typical Loose Ends groove with an added bonus of another excellent Timmy Regisford remix. There is a lot of anticipation of the new lp release titled Zagora".

RADIO PICK

Programmer: Neville Waters

Station: WOL

Market: Washington, D. C.

Song: "Nail It To The Wall"

Artist: Stacy Lattisaw

Label: Motown

Comments: "This is by far her best release since Dynamite. A good positive up tempo song that could be a smash for this talented D.C. native."

WEST

KRIZ-SEATTLE, WA—FRANK BARROW—PD

HOTS: J. Carne, A. Baker, Shirley Jones, L. Vandross, Prince, Midnight Star, M. Moore, C. Kahn, Levert, G. Guthrie. B. Ocean, Controllers. **ADDS:** The Movies, Atlantic Starr, T. Turner.

KDIA-OAKLAND, CA—BARRY POPE—PD

HOTS: Cameo, C. Kahn, H. Hewett, Maze, Five Star, Jets, Ashford & Simpson, P. LaBelle, El. DeBarge. **ADDS:** S. Lattisaw, M. Moore & F. Jackson, 52nd Street, B. Griffin, Rene & Angela, G. Kane, L.A. Dream Team, Dazz Band, D.E. Fresh.

KDKO-DENVER, CO—RON ASH—PD

HOTS: B. Ocean, Levert, G. Guthrie, Janet Jackson, Prince, Krystol, L. Richie, J. Osborne, P. LaBelle. **ADDS:** Rebbie Jackson, J. Stewart, Loose Ends, M. Anthony, S. Mendes, W. Beasley, Cashflow.

KUKQ-PHOENIX, AZ—RICK THOMAS—PD

HOTS: B. Ocean, Nu. Shooz, Lisa Lisa, G. Guthrie, Stacy Q., New Edition, Janet Jackson, Levert, C. Kahn, Midnight Star. **ADDS:** L. Richie, B-52's, Human League, G. Duke, S. Murdock, S. Lattisaw.

KACE-LOS ANGELES, CA—PAM ROBINSON—PD

HOTS: A. Baker, S. Jones, P. LaBelle, B. Ocean, M. McDonald, H. Hewett, R. Franklin, Levert, El. DeBarge, Janet Jackson, Temptations, D. Sanborn, M. Morgan, P. Hyman, G. Benson. **ADDS:** L. Williams, T. Marie, B. William, Fizzy Quick, T. Turner, Rene & Angela, D. Pack, UB-40, M. Moore & F. Jackson, B. James & D. Sanborn.

KJLH-LOS ANGELES, CA—CLIFF WINSTON—PD

HOTS: S. Jones, B. Ocean, Lisa Lisa, SOS Band, J. Carne, Juice Jones, Janet Jackson, A. Baker, L. Vandross, Madonna, Moore, Timex, Maze, Labelle. **ADDS:** J. Stewart, Main Ingredient, Club Nuveau, R. Franklin, M. Moore & F. Jackson.

West Retail Breakouts

Old Friend—Phyllis Hymann—Philadelphia International/Manhattan

What Does It Take (To Win Your Love)—Kenny G.—RCA

Nursery Rhymes—L.A. Dream Team—MCA

MIDWEST

WVOI-TOLEDO, OH—PAUL BROWN—PD

HOT: Temptations, L. Vandross, Midnight Star, B. Ocean, Janet Jackson, J. Osborne, P. LaBelle, Levert, El. DeBarge, A. Baker, Ashford & Simpson, Maze, Prince, M. Morgan. **ADDS:** Kenny G. S. Robinson, RunDMC, J. Stewart, Loose Ends, M. Anthony, Surface.

WCIN-CINCINNATI, OH—STEVE HARRIS—PD

HOTS: Juice Jones, S. Jones, Whodini, Cameo, Levert, Janet Jackson, Midnight Star, Nu Shooz, Maze, Lisa Lisa, L. Richie, Ashford & Simpson, B. Ocean, M. McDonald. **ADDS:** G. Jones, R.J.'s Latest Arrival, Kenny G.

WVCO-COLUMBUS, OH—K.C. JONES—PD

HOTS: S. Jones, SOS Band B. Ocean, G. Guthrie, J. Carne, Ashford & Simpson, Levert, P. LaBelle, C. Kahn, L. Vandross, Prince, A. Baker, L. Richie, Janet Jackson, Cameo. **ADDS:** Juice Jones, El. DeBarge, Lisa Lisa, G. Benson, T. Turner, Krystol, G. Jones.

KMJM-ST. LOUIS, MO. MIKE STRADFORD—PD

HOTS: H. Hewett, Maze, El. DeBarge, G. Guthrie, Krystol, Levert, Juice Jones, Whitehead Bros, S. Murdock, Stacey Q. **ADDS:** G. Jeter, Force MD's, C. DeBarge, S. Lattisaw, The Movies, 52nd Street.

WGPR-DETROIT, MICH.—JOE SPENCER—PD

HOTS: A. Baker, D.E. Fresh, P. LaBelle, Levert, M. McDonald, Jets, Klymaxx, B. Ocean, M. Morgan, Whodini. **ADDS:** Main Ingredient, Krystol, 52nd Street, E. Towns, Force M. D., M. Moore & F. Jackson, G. Benson, Stacey Q.

WJLB-DETROIT, MI.—JAMES ALEXANDER—PD

HOTS: El. DeBarge, Juice Jones, Janet Jackson, Levert, Lisa Lisa, Midnight Star, B. Ocean, L. Vandross, Ashford & Simpson.

ADDS: G. Benson, Club Nuveau, Force M. D., Main Ingredient.

WBMX-CHICAGO, IL—MARCO SPOON—PD

HOTS: A. Baker, G. Guthrie, B. Ocean, SOS Band, Whodini, El. DeBarge, Jets, Janet Jackson, M. McDonald, L. Richie.

ADDS: Yarbrough & Peoples, J. Stewart, S. Lattisaw, Main Ingredient, O.C. Smith.

Midwest Retail Breakouts

You Are Everything—James (D Train) Williams—Columbia

Heaven In Your Arms—R.J.'s Latest Arrival—Manhattan

Can't Give Her Up—Skipworth And Turner—Warner Bros.

MUSIC VIDEO

MOST ADDED



Glass Tiger—Don't Forget Me—A&M

STRONG ADDS

Parade—The Art Of Noise—
A&M
Don't Forget Me—R.E.M.—I.R.S.
Don't Forget Me—Southside Johnny
The Jukes—Atlantic
Don't Forget Me To The Boomtown—David
Lee Roth—A & M

PROGRAM ADDS

Don't Forget Me—Tom Zingale—Program
Director—Gainesville
Don't Forget Me—David
Lee Roth—Fly

NIGHT VIDEOS

Don't Forget Me—Bette
Midler—Program Director—New
Jersey
Don't Forget Me—Jennifer Thompson—
Program Director—Anchorage
Don't Forget Me—David
Lee Roth—Fly

NIGHT VIDEOS

Don't Forget Me—Bette
Midler—Program Director—New
Jersey
Don't Forget Me—Jennifer Thompson—
Program Director—Anchorage
Don't Forget Me—David
Lee Roth—Fly

VIDEO PROGRAMMER'S PICK

PD Bette Midler
PROGRAM Friday Night Videos
MARKET National

Video: Word Up
Artist: Cameo
Label: Polygram

Comments:
This is my favorite video right now. It has a great feel to it and everything moves to the music. It has a nice flow. This song is going all the way to number one."

Klymaxx
Ashford & Simpson
M.Bianco
B.Manilow

**V-66—Roxy Myzell—Program
Director—Framingham, MA**
38 Special
S.Easton
Doctor & The Medics
A.Baker
The Art Of Noise
Southside Johnny
Nu Shooz
El Debarge
R.Berlin
The Jets

**HIT VIDEO USA—Mike Opelka—
Program Director—**
K.Mitchell
J.Cocker
Glass Tiger
R.E.M.
The Art Of Noise
Poison

**U68—Steve Leeds—Program
Director—New York City**
P.McCartney
R.Cash
J.Ingram
P.Carmen
The Pandoras
TSOL
Sara Tuff
Ten Ten
L.Cardenas
R.E.M.
Pet Shop Boys
SOS Band
Girls Night Out
C.Perkins
38 Special
S.Copeland/A.Ant

**NIGHT TRACKS—Tom Queally—
Program Director—Los Angeles**
Shadowfax
H.Lewis
J.Taylor
O.J.Jones
Oingo Boingo
The Jets
The Moody Blues
Big Country
KTP
D.Yokum

**THE RECORD BUYERS GUIDE—
Beth Comstock—Program
Assistant—New Jersey**
P.McCartney
Dolby's Cube
Ten Ten
David Lee Roth
Arcadia
J.Cocker
Cactus World News
A.Cooper
Machinations
Bangles
El Debarge

CASH BOX TOP 30 MUSIC VIDEOS

	L	W	O	W	L	W	O
	W	C	C	C	W	C	C
1 SWEET FREEDOM Michael McDonald (MCA)	2	4			17	2	
2 TAKE MY BREATH AWAY Berlin (Columbia)	4	5			20	2	
3 PAPA DON'T PREACH Madonna (Sire)	1	6			5	11	
4 WALK THIS WAY Run DMC (Profile)	8	4			11	4	
5 VENUS Bananarama (London)	3	6			6	5	
6 THE CAPTAIN OF HER HEART Double (A&M)	13	2			29	2	
7 YANKEE ROSE David Lee Roth (Warner Bros.)	7	6					DEBUT
8 BABY LOVE Regina (Atlantic)	12	4			14	6	
9 WHAT DOES IT TAKE Honeymoon Suite (Warner Bros.)	9	6			22	3	
10 HIGHER LOVE Steve Winwood (Island)	10	5			21	11	
11 DANCING ON THE CEILING Lionel Richie (Motown)	26	2			16	8	
12 LOVE ZONE Billy Ocean (Arista)	23	2			24	3	
13 PRESS Paul McCartney (Capitol)	18	3			19	8	
14 WRAP IT UP Fabulous Thunderbirds (Epic)	15	3			25	10	
15 DON'T FORGET ME Glass Tiger (Manhattan)			DEBUT		28	9	
16 MISSIONARY MAN Eurythmics (RCA)							
17 TAKEN IN Mike & The Mechanics (Atlantic)							
18 MAD ABOUT YOU Belinda Carlisle (I.R.S.)							
19 THE EDGE OF HEAVEN Wham! (Columbia)							
20 WE DON'T HAVE TO TAKE OUR CLOTHES OFF Jermaine Stewart (Arista)							
21 LOOK AWAY Big Country (Polygram)							
22 RUNAWAY Luis Cardenas (Allied Artists)							
23 HANGING ON A HEART ATTACK Device (Chrysalis)							
24 PARANOIMIA The Art Of Noise With Max Headroom (Chrysalis)							
25 SLEDGEHAMMER Peter Gabriel (Geffen)							
26 INVISIBLE TOUCH Genesis (Atlantic)							
27 RUMBLE SEAT John Cougar Mellencamp (Riva)							
28 TAKE IT EASY Andy Taylor (Atlantic)							
29 LOVE TOUCH Rod Stewart (Warner Bros.)							
30 GLORY OF LOVE Peter Cetera (Warner Bros.)							

THE CASH BOX TOP 30 MUSIC VIDEOS CHART IS BASED ON TELEVISION ROTATION AT VARIOUS STATIONS AND NETWORKS.

CASH BOX TOP 15 MUSIC VIDEOCASSETTES

	L	W	O	W	L	W	O
	W	C	C	C	W	C	C
1 THE #1 VIDEO HITS Whitney Houston (MusicVision 6-20631)	1	9			8	38	
2 DICK CLARK'S BEST OF BANDSTAND Various Artists (Vestron Music Video 1028)	2	9					DEBUT
3 I CAN'T WAIT Stevie Nicks (MusicVision 6-20524)	3	11			11	4	
4 MADONNA LIVE - THE VIRGIN TOUR Madonna (Warner Music Video 38105)	5	39			10	5	
5 THE ULTIMATE OZZY Ozzy Osbourne (CBS-Fox Music Video 6199)	4	5			14	5	
6 RIPTIDE Robert Palmer (MusicVision 6-20635)	7	9			13	3	
7 ROCK ME FALCO Falco (A&M Video 6-21015)	6	11			15	7	
8 MOTOWN 25: YESTERDAY, TODAY, FOREVER (MGM/UA Home Video 300302)							
9 GENESIS LIVE Genesis (Atlantic Video 50111-3)							
10 FUEL FOR LIFE Judas Priest (CBS-Fox Music Video 7104)							
11 LOOK TO THE RAINBOW Patti LaBelle (USA Home Video 312847)							
12 BROTHERS IN ARMS Dire Straits (Warner Reprise Video 38119)							
13 THE MAKING OF GTR GTR (MusicVision 6-20633)							
14 IMAGINE John Lennon (Sony Video RO429)							
15 NO JACKET REQUIRED Phil Collins (Atlantic Video 50104)							

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

U.K. BUZZ

Prince and Prince fever hit London last week. He played not only to the thousands in Wembley Arena, but at two exclusive parties. I was among the privileged few at The Kensington Roof Gardens and I was suitably dazzled—wedged by the crowd to a position less than a foot away from this charming man, I can only say this is no lesser mortal. This is the man that has made stillets for men look elegant and macho. The performance at Wembley had been just brilliant; he had been brutal and vulnerable, a victim with an unerring coy command. He sang about lust and love from an ethereal plane. He also sang "How Much Is That Doggie In The Window" . . . Prince almost made me forget about **Queen**. They played Knebworth Park last week. The EMI coach arrived just as Belouis Some was leaving the stage. The 45 minute journey had taken four hours. That was nothing; when after the show we stumbled back through the millions of potholes, beer cans and collapsed bodies, we found the EMI coach had broken down. Those who remained endured three nightmare hours of the flat battery and a Fleet Street Choir singing their version of "The Twelve Days Of Christmas." Fortunately, I managed to hitch a lift . . . **Elvis Costello** is back in action. His new song, "Tokyo Storm Warning," was written with his pogue girlfriend, **Cait O'Riordan**. "We're the Sonny and Cher of the eighties, only I'm the Cher," he said. The single is a dig at the more sensationalist newspapers. His new album, "Blood and Chocolate," is complete and he is to embark on a November tour. He will use a giant spinning wheel labeled with Costello classics and whatever it stops at they will play . . . Liverpool duo **It's Immaterial** came up with their name when they couldn't decide what to call themselves. They decided a name was immaterial.

Anyway, they have just come up with the infectious "Ed's Funky



It's Immaterial

Diner" (Siren). **John Campbell** claims, "We are not a pop group; we have grown up with all the pop sensibilities and now we can mutate pop." He is often inspired by art. The surrealist sculpture of a bar scene with people's heads replaced by clocks, *The Beanery*, by **Edward Kienholz**, is the cover of the single. Partner **Jarvis Whitehead** practices fire-eating in his spare time. He is entirely self-taught and recently set fire to his living room . . . **Dave Stewart** of **The Eurythmics** discovered a tape by **The Lover Speaks**, signed them to his publishing company and enlisted **Jimmy Iovine** to produce them for A&M. **David E Freeman** (lyrics) and **Joseph Hughes** (music) met in the classroom when they were fourteen. They took their name from a discourse on love by French philosopher **Roland Barthes**. Hughes says their album will be about different connotations and philosophies on love. "I am a very passionate person. All the songs are fragments of a love affair." Based momentarily in Los Angeles, Freeman is experiencing the discourse "Absent One" (missing a girlfriend). He adds, "Musically, it's machismo/aggression and dreamy decadence, juxtaposed with elements bordering on the saccharine so the effect is neither aggressive nor sweet." **Chrissy Iley**

Brazil

RIO DE JANEIRO—Everything is ready for Brazil's second "Free Jazz Festival" which takes place in Sao Paulo August 27 through 31 before moving on to Rio De Janeiro for performances September 2 through 7.

The festival has been organized by two sisters, Monique and Silvia Gardemberg, who operate Duetto Promotions.

Duetto made their name in the U.S. as managers of Djavan, who played at the Kool Festival in 1984. Djavan also has a publishing contract with Quincy Jones, who, along with CBS, was a good source of reference for the international acts.

The Gardemeborgs hope that the "Free Jazz Festival" will now firmly establish itself in the international festival calendar as one of the world's major events.

This year, the festival has attracted Ray Charles, David Sanborn, Wynton Marsalis, Larry Carlton, Stanley Jourdan, Gerry Mulligan, The Dirty Dozen Brass Band, and the Manhattan Transfer, who have filled the space vacated by Keith Jarrett's Standards. The international acts will be supported by many of the top names in Brazilian jazz, including Azymuth, Dominginhos, Paulo Moura, Cesar Camargo Mariano and Egberto Gismonti.

Since 1985, the festival has expanded the mini-festival in Sao Paulo to be on the same footing as the Rio section of the festival. "In reality", says Monique Gardemberg, "we

are mounting two full festivals in ea At first we worried that the inten acts would not want to play one weel Paulo and then have to wait five mc to play their next date in Rio. This, er, has not been a problem this yeausly the artists don't mind spending in Rio!"

The festival has also reduced the of acts which perform each night t as some of the headline artists in 19: going on at 2 am or 3 am.

In Sao Paulo the festival is base 3,000 seat Anhembi Convention while in Rio its home is the 1,500 s atre of the Nacional Hotel. Tickets pected to have sold-out within thre of going on sale, priced at arou (U.S.).

Duetto sees the festival as a space duce new artists to Brazil and Braz artists. Their sole interest in the leaving the record companies to ex sales potential the festival offers. "I opened the space," says Silvia (berg, "it is now up to the individ companies concerned to capitalize

The "Free Jazz Festival" won't only live-action for jazz fans in the months as tours have been set for M vis, Flora Purim and Airto, all of whi finally establish Brazil as a major jaz for once and for all.

Record Sales Boom In Braz

RIO DE JANEIRO—Brazil's economy is once again booming and of the sectors to benefit most has been the depressed record industry. Sales from June 1985 to June 1986 have jumped 50% for records, according to industry sources; and a staggering 120% for cassettes.

New Brazilian pop groups have helped add to this boom. RPM's "Radio Pirata ao Vivo" shipped 550,000 units for CBS and firm sales have hit 650,000 in less than a month. Over at EMI, the company has seen Paralamas do Sucessos' "Selvagem" ship 350,000 units with the potential to hit the million mark by year end.

The international scene is just as Madonna has accumulated sales of units for "Like A Virgin" and 75,000 units for WEA on the la "True Blue." Dire Straits has st 450,000 units of "Brothers In Arm the recent offerings from Elton Johr Rolling Stones have quickly pas 100,000 mark. Even "newer" acts Cure and The Smiths have racked in excess of 50,000 units.

If the present boom continues, t be a few executives looking South U.S. as Brazil establishes itself as o world's main markets.

MELODY MAKER TOP TEN

TOP TEN 45s

- 1 **I Want To Wake Up With You**—Boris Gardiner — Review
- 2 **The Lady In Red**—Chris Deburgh — A&M
- 3 **So Macho**—Sinitta — Fanfare
- 4 **Girls And Boys**—Prince — Paisley Park
- 5 **Calling All The Heroes**—It Bites — Virgin
- 6 **Ain't Nothin' Goin' On But The Rent**—Gwen Guthrie — Boiling Point
- 7 **Dancing On The Ceiling**—Lionel Richie — Motown
- 8 **I Can Prove It**—Phil Fearon — Chrysalis
- 9 **Anyone Can Fall In Love**—Anita Dobson — Simon May — BBC
- 10 **Human**—Human League — Virgin

TOP TEN LPs

- 1 **Dancing On The Ceiling**—Lionel Richie — Motown
- 2 **True Blue**—Madonna — Sire
- 3 **Now That's What I Call Music**—Various Artists — Virgin — EMI
- 4 **Into The Light**—Chris Deburgh — A&M
- 5 **Riptide**—Robert Palmer — Island
- 6 **Revenge**—Eurythmics — RCA
- 7 **A Kind Of Magic**—Queen — EMI
- 8 **Rat In The Kitchen**—UB40 — DEP Int
- 9 **Wham!—The Final**—Wham — Epic
- 10 **Picture Book**—Simply Red — Electra

James Taylor Tour Set

RIO DE JANEIRO—After his triumphant performances at last year's "Rock In Rio," where he captivated a crowd of over 300,000, James Taylor is returning to Brazil in October for a full tour.

Promoter Manoel Poladian, who will bring Miles Davis to Brazil in September, has booked Taylor to play Rio De Janeiro,

Belo Horizonte, Sao Paulo, Curi Porto Alegre. The tour will last fre ber 8 through 25.

In Rio, Taylor will play the showhouse and a major outdoor co the Praca da Apoteose, where the mous parade of samba-schools end

Italy's Top Ten

TOP TEN 45'S

- 1 **Papa Don't Preach**—Madonna — WEA/Sire
- 2 **Lessons In Love**—Level 42 — PolyGram/Polydor
- 3 **Run To Me**—Tracy Spencer — CBS
- 4 **The Edge Of Heaven**—Wham! — CBS/Epic
- 5 **Touch Me**—Samantha Fox — CGD/Jive
- 6 **Easy Lady**—Spagna — CBS
- 7 **Geil**—Bruce & Bongo — CGD
- 8 **Live To Tell**—Madonna — WEA/Sire
- 9 **Sledgehammer**—Peter Gabriel — Virgin
- 10 **Innocent Love**—Sandra — Virgin

TOP TEN LP'S

- 1 **True Blue**—Madonna WEA/Sire
- 2 **Mixage**—Various Artists — Baby
- 3 **Oro Puro Estate**—Various Artist
- 4 **Vendetti E Segreti**—Anton ditti — Heinz Music
- 5 **Senza Avvisare**—Fabio Conca Gram/Philips
- 6 **The Final**—Wham! — CBS/Epic
- 7 **Festivalbar '86**—Various Artists
- 8 **Nuovi Eroi**—Eros Ramazzotti — I
- 9 **So**—Peter Gabriel — Virgin
- 10 **Knocked Out Loaded**—Bob CBS

SUITE BEAT—Faithful fans of **Lee Jeske's** *On Jazz* will already be aware that Hawthorne, CA-based **Suite Beat Music** has pacted with West Germany's Innovative Communications (*Cash Box* 8/30, P.20). The label specializes in electronic keyboard synthesizer music, according to **Peter Seiler**, the label's premier artists who with *Cash Box* last week. Innovative Communications was founded in 1977 by **Tangerine Dream** member **Schulze**. Label-spawning must be the Tangerine Dream experience you'll recall that founding TD member **Peter Baumann** is finding success with his **Private Music** company. Schulze's label has just released two new albums, all falling roughly in the progressive/new age/electronic/hodge podge. **Double Fantasy** (Universal Ave.), **Mergener/Seiler's** "Beam Scape" and **Soft-Shell's** "Chip Meditation" join Seiler's "Frames" to launch the label in the United States. Suite Beat is involved with Innovative Communications, according to Seiler, as a result of last year's MIDEM in southern France. Seiler's album is a beautiful "ammatic" series of musical impressions based on his wide and varied travels. "I've seen all of these places which are on the record. If I have a good idea," Seiler said, "I write it on a lead sheet and keep it, and when I start composing the whole picture maybe there is at once a theme, and I write it down and I arrange.

This could happen a half a year later. That's the way I do it." Seiler's musical experiences are as varied as the travels that have taken him to Africa and Far East. "You have to play everything. I played in rock bands. I had a classical band called Tritonus and this was similar to Emerson, Lake and Palmer. I had a jazz trio with only grand piano, bass and drums playing traditional jazz music. I played in nightclubs, piano solo hours, happy hours. In the last sixteen years I've played all kinds of music," he told me. The records on the Innovative Communications are available from Suite Beat Music Group. They can be reached at 3355 W. El Segundo Blvd., Hawthorne, CA 90250—(213) 973-8282.

SOUND VIDEO SOLD TO BAKER & TAYLOR—Sound Video Unlimited, the Niles, IL-based distributor of music and video software has been purchased by **Baker & Taylor**, a full service wholesaler serving libraries and bookstores. Baker & Taylor is a subsidiary of W.R. Grace & Company. The agreement between the companies was reached August 20. As part of Baker & Taylor's national distribution network, Sound Video Unlimited will expand its distribution facilities to include locations in Somerville, New Jersey and Commerce, Georgia. Sound Video currently operates distribution centers near Los Angeles; in Denver; Portland, OR; Phoenix; and Hollywood, FL, in addition to their company headquarters in Niles. Currently, Sound Video stocks over 8,000 video titles including many

exclusive items as well as new and classic videos from all major studios including feature films, children's materials, instructional tapes, and sports programs. Compact discs, records, music audio cassettes, and related accessories are also distributed by Sound Video. In addition to greater financial backing and the expanded distribution facilities, Sound Video's customer base will be strengthened with the inclusion of libraries and bookstores, according to Sound Video founder and CEO, **Noel Gimbel**. Gimbel stated, "It is certain that many of the programs we have developed for our retail accounts can be customized to accommodate the special needs of libraries and bookstores. We are anxious to begin this new phase of growth while offering expanded product lines and higher level of service

to our present customers." Baker & Taylor president, **August Umlauf**, said that the Sound Video purchase was a natural move for his company. "More and more of our customers want audio and video in their libraries and stores. We feel Sound Video will help them secure these products efficiently and economically." Sound Video Unlimited was originally formed in the early 1960's as a music distributor under the name Sound Unlimited. In 1977, Gimbel entered the video marketplace when he began duplicating public domain films in the Niles warehouse. The company then became Sound Video Unlimited and an agreement with **Magnetic Video** made Gimbel the first video distributor in America.

Stephen Padgett



CARLTON NEVER ALONE IN N.Y.—MCA jazz recording artist Larry Carlton was recently in New York where he played to a sold-out crowd at the Bottom Line in support of his top-selling debut MCA Records album, "Alone, But Never Alone." While in the Big Apple, Carlton dropped by Tower Records' downtown store to sign autographs. Pictured (l to r): Guy Ennis, New York field salesman, MCA Distributing; Randi Swindell, Tower Records' store manager; Carlton.

CASH BOX TOP 40 COMPACT DISCS

WEEK 1		WEEK 2		WEEK 3		WEEK 4	
L	W	L	W	L	W	L	W
W	C	W	C	W	C	W	C
15	11	12	65	22	29	33	32
ER GABRIEL (Geffen 24088)WEA		BROTHERS IN ARMS 15.98 DIRE STRAITS (Warner Bros. 25264-2)WEA		RAPTURE ANITA BAKER (Elektra 604442)WEA		WORLD MACHINE LEVEL 42 (Polydor 827 487-2)POL	
2	9	13	10	23	22	34	31
VISIBLE TOUCH YES (Atlantic 81641-2)WEA		LIKE A ROCK BOB SEGER & THE SILVER BULLET BAND (Capitol 46195)CAP		PLEASE PET SHOP BOYS (EMI America CDP-46271)CAP		LOVE ZONE BILLY OCEAN (Arista JRC 8409)RCA	
4	5	14	13	24	DEBUT	35	30
BACK IN THE HIGH LIFE BOB WINWOOD (Island/Warner 25448)WEA		NO JACKET REQUIRED 15.98 PHIL COLLINS (Atlantic 81240-2)WEA		MUSIC FROM THE EDGE OF HEAVEN WHAM! (Columbia CK 40285)CBS		SCARECROW JOHN COUGAR MELLANCAMP (Riva 824 865)POL	
3	5	15	16	25	24	36	33
P GUN ORIGINAL UNTRACK Columbia CK 40323)CBS		DOUBLE VISION 15.98 BOB JAMES & DAVID SANBORN (Warner Bros. 2-25393)WEA		CHRONICLES CREEDENCE CLEARWATER REVIVAL (Fantasy FCD 623-CCR2)IND		LIVES IN THE BALANCE 15.98 JACKSON BROWNE (Asylum 960457-2)WEA	
8	2	16	14	26	DEBUT	37	37
THE BLUE DONNA (Sire 2-25442)WEA		GTR (Arista JRC 8400)RCA		BREAKOUT Spyro Gyra (MCA MCAD 5753)MCA		DIRTY WORK THE ROLLING STONES (Rolling Stones/CBS CK 40250)CBS	
5	15	17	17	27	26	38	36
THE OTHER SIDE OF LIFE MOODY BLUES (Polydor 829-2)POL		CONTROL JANET JACKSON (A&M CD-5106)RCA		THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001)CAP		BIG WORLD JOE JACKSON (A&M CD 6021)RCA	
6	50	18	15	28	28	39	35
ITNEY HOUSTON Arista JRC 8221)RCA		TUFF ENUFF THE FABULOUS THUNDERBIRDS (CBS Associated ZK 40304)CBS		RIPTIDE 15.98 ROBERT PALMER (Island 2-90471)WEA		WINDHAM HILL RECORDS SAMPLER '86 VARIOUS ARTISTS (Windham Hill/A&M CD-1048)RCA	
9	5	19	20	29	23	40	38
VENGE YTHIMICS (RCA PCD1-5847)RCA		THE WINNER IN YOU PATTI LABELLE (MCA MCAD 5737)MCA		PICTURE BOOK 15.98 SIMPLY RED (Elektra 60452-1)WEA			
7	15	20	21	30	25		
15.98 HALEN (Warner Bros. 25394-2)EA		BELINDA CARLISLE (I.R.S. 5741)MCA		MIKE & THE MECHANICS 15.98 (Atlantic 81287-2)WEA			
18	3	21	4	31	27		
DOWN TO THE MOON JERAS VOLLENWEIDER (CBS Networks MK42255)CBS		EMERSON, LAKE & POWELL (Polydor 829297-2)POL		PLAY DEEP THE OUTFIELD (Columbia CK 40027)CBS			
11	31	19	7	32	34		
THE ART Columbia CDP-46157)CAP				A DECADE OF STEELY DAN STEELY DAN (MCA MCAD-5570)MCA			

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

FILMUSIC

TACKLING NEW FRONTIERS—

Keeping track of executives on the move in this oft-wacky business is on a par with, say, following the course of an individual fish on a **Jacques Cousteau** special. Recently, one of the more interesting shuffles came with the departure of **Gary LeMel** from Columbia Pictures' music division to a similar position as the new head of music at Warner Bros. In the process, Warner Bros.' **Joel Sill** joined forces with director **Taylor Hackford** to form a film music company named New Visions (please see accompanying story); and **Bones Howe** took over for LeMel at Columbia. Based on my conversations with them over recent weeks, it would seem these chess-like executive maneuvers have, fortunately, worked out beautifully for all four. Last week, I spoke with LeMel and asked him to reflect on his new job and what plans he has for Warner Bros.' music department. "It's great here," he unhesitatingly first said. "It's really a terrific company because the management is so stable and because they have such an aggressive and creative production staff which stimulates tremendous product." Asked how the atmosphere differs from that at Columbia, LeMel responded, "It seems to be more hands-on here. The people are much more involved with the day-to-day production of their films. It's an extremely creative environment." With it all, however, LeMel confessed it wasn't easy for him to leave Columbia, "primarily in light of the great staff we had built up there. The team we put together was simply extraordinary, and that's why it was so successful. We were pretty much left alone to do what we had to do. After all, we had six number one records in two and a half years at Columbia, and to even think of equalling or topping that here will be a definite challenge." Nevertheless, LeMel mentioned, he not only feels that his former digs couldn't be in better hands ("Bones is absolutely great"), but that Warner Bros. will provide him with even more creative musical frontiers to conquer. "Everyone here is very much attuned to music," he said. "They understand the value of music in film and couldn't be more supportive. And they're interested in a film's musical content right from the earliest stages of pre-production. I'm even working on films that haven't been green-lighted yet." As to what direction



PRE-FEATURE FEATURE—Once we had cartoons, newsreels or shorts like Trout Fishing In Canada before getting to the main feature. Now, there's something new for moviegoers—the group Broken Arrow making its national debut in a short titled To Whom It May Concern, a four-minute offering from ModernCinema 35.

he hopes to take his new company in, musically speaking, LeMel commented, "I'd like us to be as selective as possible with our use of music. For example, I'm working on the music for a new picture starring **Jack Nicholson** and **Cher** called *The Witches Of Eastwick*, and I agree with the director that we're far better off with opera source music, a **John Williams** score and no pop songs. The bottom line is that the freedom is there for us to do whatever we deem to be right for each project. Without question, working here is really wonderful. It's going to be a great ride."

TOGETHER AGAIN FOR THE FIRST TIME—

Mention director **Stanley Donen's** name to a group of people and you'll evoke thoughts of his musical classics like *Singin' In The Rain*, *My Fair Lady* and *Royal Wedding*; or of legends like **Gene Kelly** and **Fred Astaire**. But **Lionel Richie**??? Well, until recently, Donen and Richie were probably never mentioned in the same sentence, but now such is not the case. After this year's Donen-directed Academy Awards telecast, the famed director apparently approached the famed musician and asked him if he had a director in mind for his then-upcoming video version of "Dancing On The Ceiling." When Donen offered his considerable services, Richie wisely said "OUTRAGEOUS!" Well, the results of this unusual teaming premiered August 9 on HBO and then began airing on MTV August 12. And the "Dancing On The Ceiling" video is now understandably garnering a great deal of attention, since it features special effects recalling the Astaire ceiling-dancing sequence in *Royal Wedding*. Of this dizzying experience, Richie commented, "It wasn't easy. I can hardly even dance when both my feet are on the ground."

TODD ON THE TUBE—Rock pioneer **Todd Rundgren** has delved into writing television scores. To be more specific, he'll be providing the music for all 22 episodes of next season's *Crime Story*, an NBC offering from *Miami Vice* producer **Michael Mann**.

ODDS AND ENDS—**Pete Townshend**, **Phil Collins**, **Nick Rhodes**, **Sister Sledge** and **Simon Le Bon**, among others, all contributed cuts to the just-released soundtrack of Universal's *Playing For Keeps*. The first single from the LP, however, is "Say The Word" by **Arcadia**... "How Many Lovers," an **Anthony & The Camp** track produced by **John "Jellybean" Benitez**, will be heard in a new feature titled *Modern Girls*... BMI will be offering an 8-week film scoring workshop with noted composer **Earle Hagen** at the podium. The course will start the first week of October at the performing rights society's west coast offices (please contact BMI). Having studied with Mr. H. myself, I highly recommend this workshop to anyone who has any interest in film music.

Peter Berk



A GAS, GAS, GAS—Aretha Franklin and Keith Richards recently re-recorded the classic "Jumpin' Jack Flash" for the new 20th Century Fox film of the same name, w/ Whoopi Goldberg. After completing production on the video version of the song, Keith and friends posed for a flash! Pictured here (l-r) are: Jane Rose, executive, Rolling Stones Abbey Konowitch, v.p. video and artist development, Arista Records; Franklin; Domini video director; Richards, Elliot Lurie, v.p. of music, 20th Century Fox Films; Traci director, R&B artist development and publicity, Arista Records.

Hackford And Sill

(continued from page 8)

proved to be a really great collaboration with no egos clashing." According to Sill, "I had never worked prior to that with any filmmaker who had such a good sense of contemporary music."

Over the following years, Hackford went on to his next film projects and Sill took over the Warner Bros. music department. But even though the two often did make time to get together and share ideas, they felt their shared creative philosophies could only be put to proper use if they forged their own company. And thus New Visions was born. What, then, do Hackford and Sill primarily hope to accomplish with the company?

"One of our main objectives," Hackford commented, "is to think about a film's music right from the early script stage. The whole process of having a song specifically created to reflect the emotional content of a picture is very satisfying. Music, in many cases, can color a particular character or story point better than dialogue. The key for me as a filmmaker and to Joel, who has dealt with films so well for so long, is to really find the right music for each film. We want to deal with songwriters who can work closely with us, read the scripts and know the characters, just like anyone else on the crew. Only then will the songs work well for the film, and hopefully, the record will go on to have a life of its own."

"One of the hysterical scrambles that often occurs is the rush to choose an appropriate writer and artist," Sill remarked. "Putting those components together was often difficult for me because I was frequently dealing with filmmakers who didn't understand how to approach the whole issue. Taylor and I wanted to develop a company where we wouldn't be too overworked but where we would have a great deal of creative satisfaction. (After forming New Visions), we decided to sign our own writers, while not excluding the other independent talent out there, because it gives us a strong foundation to build on."

At the same time, Sill added, New Visions plans to avoid the soundtrack overkill syndrome. "Fortunately, the record labels

have gotten sophisticated enough choosing films that are appropriate artists. They've become more judicious and that's something we're especially concerned with also. We're aware of problems that arise when you have music merely as a marketing tool."

While New Visions' services will be able to outside filmmakers, its focus is especially enthused right now with its own in-house projects. The first of these is a musical biography of **Ritchie Valens**, *La Bamba*, on which Hackford is executive producer (Luis Valdez directed it). The feature film, slated for release toward the middle of next year, will be undertaken, Hackford and Sill mentioned, with the complete approval of the artist's family. The film stars **Lou Diamond Phillips**, and boasts appearances by **Crenshaw** as **Buddy Holly**, **Brian Auger** as **Eddie Cochran** and **Howard Hesse** as **Jackie Wilson**. In addition, Los Angeles band which has definite roots in Vietnam, **The Grass Roots** (music in *La Bamba* was brought in to re-record the singer's original material. The soulful *La Bamba* will be released next year on Warner Bros. Records.

With this, and other projects in the works, it would seem New Visions has a very healthy start, then. Yet, no matter how many job offers the company has, Hackford and Sill are only out to do one thing: to be prolific. Their primary concern, stressed, is to give a hands-on touch to each film they work on, however long that may take. As Hackford said, "We'll only work on pictures we're personally involved in. It's not just hiring talent and hoping something happens. We want the guidance you add to that to be completely open to the filmmaker. You've got to allow room and time for creative expression, and not just for the sake of the name. You've got to offer personal involvement... I'm convinced there will be an audience for good music in film that will continue to pursue that goal. We're in our infant stages, but I believe in it here and I definitely know the end result here."

TALENT ON STAGE



IPS AWAY AT THE PIER—As part of his current cross-country concert tour, recording artist Graham Nash recently played an ovation-gathering show at The Pier in New York City. Nash's itinerary follows the release of his new solo album, "Innocent Eyes." The new single this week, "Chippin' Away." Shown backstage at The Pier in N.Y. are, from left to right: Atlantic director of Nation Album Promotion Danny Bush; Atlantic vice president of Marketing & Video Mark Schulman; Nash; Atlantic vice president of National Album Promotion Bill Siddons; Nash's manager Bill Siddons and Atlantic Secondary Promotion manager Joe

Sonny Rollins

...SE, NYC—Sonny Rollins—the greatest living jazz soloist—thrives in any settings, so Musiccruise—which came for a Hudson River Dayliner cruise—seemed right up his alley: the joys of sailing in New York Harbor. Sonny is familiar with this now-legendary woodshedding years ago on the Williamsburgh Pier. He just the thing to bring out the best in the very best. But Sonny has a penchant for strolling; he walks out his tenor saxophone solos here and there. Well his strollings somewhere a week ago left Sonny Rollins with a broken arm and a hassock for the night. Sonny Rollins seated in a chair on a boat? Piece of cake—Sonny shut his eyes, leaned back in his chair like he was settling in for a TV show, and played his hair-raising tenor saxophone. Sonny Rollins is at the top of his game on this night—it is the best available in 1986 to the jazz world: the Lester Youngs, Ben Webster, Coleman Hawkins'. It is pure jazz.

...gig, Sonny fronted a band consisting of Mark Soskin on piano, Bobby Previte on guitar, Bob Cranshaw on bass, and Roy McCurdy on drums—Rollins veterans provided a firm cushion and—paraphrasing—were right with Rollins: not just enough, laying back at just the right moments. They each also contributed solos—though all Rollins faced with the problem of having to play with a thankless task.

...two sets on the boat, Sonny Rollins did massive improvisations on "Can't Stop the Carnival", ballads like "Mental Mood", with brilliant piano from guest Tommy Flanagan), playing a 12-bar stomper that found himself upward and upward—he screamed like this was the best of pop tunes. His solos, as usual, and swoop—they built in upon the melodies were fragmented and fragmented. After dozens of choruses "Can't Stop the Carnival"—spurred on by that hooting and stamping—Rollins leaned back in his easy chair, looking of utter contentment. The party then sailed by the window

and everybody cheered the birthday girl. For three hours on the water, all was right with the world.

The one problem Musiccruise has is that it's a huge boat and only a limited number of people could see each set. There's a floor of film, a disco floor, and an upper-deck where the music is piped-in and the view is priceless. But the hottest action on this night was on the second deck—where Sonny Rollins, in his easy chair, with his lame left arm on a marching ottoman, played the hell out of the tenor saxophone. There are very few undeniable jazz giants—players of the highest echelon—still active, and almost none who are currently playing at peak form. Too much attention can not be paid to Sonny Rollins.

Lee Jeske

The Smiths/Phranc

UNIVERSAL AMPHITHEATRE, LOS ANGELES, CA—The Smiths—fronted by the Scarlet Pimpernel of rock, Morrissey—flattered into Los Angeles for a two-night engagement at the Amphitheatre last week. Morrissey, a captivating though unlikely sex god, has an almost fanatical following among youths in the midst of their identity crisis. Perhaps it's because his songs are so descriptive of similar crises, or maybe it's because his persona exudes fragile vulnerability. Nonetheless, fans of The Smiths have bestowed upon their hero something resembling god-like stature.

The real question, it seems, is whether he is a god-like genius or just a whiney misfit. The evidence from Monday's show at the Amphitheatre is inconclusive. You just can't tell if the stuff he does is a joke or dead serious. Morrissey swirls and swoons. He bends like a sapling in a stiff breeze. His unbuttoned shirt exposes a bare chest. He falls to the ground. Girls (and boys) scream. But is this showmanship or self-delusion?

That Morrissey and guitarist Johnny Marr are two of the better songwriters to emerge this decade is beyond question. For sheer force of lyrical simplicity and aching melancholia, they can't be beat. "I Never Had No One Ever" and "Heaven Knows I'm Miserable Now" are as sad and believable as any songs ever written.

On record these songs stand on their own. Live, they are given a dramatic (melodramatic?) touch that sends warning signals up. As The Smiths came to the end of "Miserable," Morrissey struck a statuesque pose, back-lit, that looked everything like the

wounded fatale. If this is a bit of fun, self-deprecating humor, we can all join in. But the torture of some of these songs, and other behaviors that lead you to believe he is *deadly* serious, give one pause.

That aside, The Smiths are an original and thoroughly captivating band. Johnny Marr's guitar playing is nothing if not brilliant. The thunderous and driving rhythm section of drummer Mike Joyce and bassist Andy Rourke supplied a rock and roll foundation that you can miss if you only know The Smiths via their records. This was especially evident on the haunting "How Soon Is Now?"

But the nagging problem with The Smiths continues to be this quality of taking themselves a bit too seriously. The title track to their current Sire Records LP, "The Queen Is Dead" was the closing song for the regular set. With lights flashing and band thrashing, Morrissey picked up a placard upon which the title of the song was emblazoned. He succumbs to requests to relinquish his shirt. He tosses it into the audience. He parades with the "Queen Is Dead" sign. He sings, "life is very long when you're lonely." He smashes the "Queen Is Dead" sign. He trots off stage.

The show was opened by Los Angeles' own "average, all-American lesbian Jewish folksinger" Phranc. She proved her meddler, rendering a 30-minute set of captivating songs in an intimidating environment with self-assured ease. Her cool, confident and positively infectious manner won the hearts of her audience before she was half finished. Phranc's plainspeak, common sense approach was universal enough to garner sympathy and support from even unlikely quarters.

Stephen Padgett

Lee Ritenour, Dave Grusin, Stanley Jordan

What happens when you get the best fusion composers and players together on one stage? You wind up with a special kind of excitement and chilling enthusiasm. Lee Ritenour on guitar, Dave Grusin on keyboards, Abraham Laboriel on bass, Vinnie Colaiuta on drums and Paulinho DaCosta on percussion are just the ticket to this rare and unique kind of excitement. On Tuesday, Aug. 19, these musical geniuses gave a concert at the Universal Amphitheatre in Los Angeles. Not only did fusion lovers show up, but almost every guitar player and teacher in Los Angeles attended, each fully

equipped with pen and notepad, ready to write down whatever techniques they could pick up from these masters.

Warming up the audience was Blue Note artist, guitarist Stanley Jordan playing on only one guitar what sounded like fully orchestrated renditions of such well known tunes as "One Less Bell To Answer," "Overjoyed" and "Eleanor Rigby" among others. Even Lee Ritenour joked about the fact that although he didn't get to see Jordan play, he met some of the guys in his band backstage. Truly an amazing talent, Jordan was the perfect opener for what was yet to come.

A rip roaring jam brought the band on stage, while Ritenour put on the charm introducing himself as the "master of ceremonies by default" and then he introduced "Darth," his very fancy new SynthAxe (guitar/synthesizer). Then, after reciting a long wonderful list of Grusin's television and movie themes like "On Golden Pond," "Maude," "The Jefferson's" and "St. Elsewhere," to name a few, the band kicked off the rest of the evening with Grusin's "Early AM Attitude" from the Harliquin LP.

The early part of the set included songs from "Earth Run," Lee's up-and-coming LP on GRP Records. Ritenour's "Earth Run" marks his 16th album in a 10 year span, beginning with "First Course." "Earth Run" is dedicated to an international torch run sponsored by the United Nations in which a torch will be carried throughout the cities of 45 countries, including the United States, South America, the Far East, China and the Soviet Union. The run will be called Earth Run, and will honor the international year of peace, 1986. The proceeds will go to UNICEF.

Ritenour and his band went on to dazzle the audience with great tunes like "Mountain Dance" and "Cats Are Real," but the audience really went wild when vocalist Phil Perry and surprise artist Patti Austin joined the stage for "Sunset Driver." Austin remarked as she came on stage, "I couldn't find my seat, so I thought I'd come up here and sing." This was truly a highlight to an already extraordinary evening.

And if that wasn't enough, Grusin then performed a rare solo piano version of his theme from the movie *Tootsie*, dedicating it to Sydney Pollack and Marilyn and Alan Bergman.

And, for a standing ovation, Lee Ritenour, Dave Grusin, Abraham Laboriel, Vinnie Colaiuta, Paulinho DaCosta and vocalist Phil Perry once again prolonged the excitement with an encore of "This Is The Countdown," leaving a very enthusiastic crowd dancing in their seats and wanting more.

Judie Haymes



BUFFET BRINGS FLORIDAYS TO SO. CAL—Jimmy Buffett recently appeared for two sold-out nights at The Greek Theatre in Los Angeles during a national summer tour. Buffett played his previous hits as well as music from his current MCA Records album, "Floridays." Shown backstage after the show are (l to r): Myron Roth, president, MCA Records; Buffett; Irving Azoff, president MCA Music Entertainment Group; Howard Kaufman, president of Frontline Management; Richard Palmese, executive vice president of Marketing & Promotion, MCA Records.



POST "CRUSH" MANOEUVERS—Paul Humphreys and Andy McCluskey of OMD are pictured with producer Stephen Hague and engineer Tom Lord-Alge at Paris' Studio de la Grand Arme, where the group recently completed work on their third album for A&M, "The Pacific Age." "The Pacific Age," due for release on September 29, comes on the heels of two recent OMD breakthroughs: "Crush," the group's first Top 40 album in the United States, and "If You Leave," their Top Five single hit from the film *Pretty In Pink*. Pictured (l to r): Stephen Hague; Andy McCluskey; Tom Lord-Alge, and Paul Humphreys.

Karl-Lorimar Debuts KLV-TV Marketing Scheme At VSDA

By Gregory Dobrin

LAS VEGAS—In a new marketing strategy designed to give consumers a heightened sense of control over their home video programming, Karl-Lorimar Video (K-LV), a company that expects to become the #1 video manufacturer in two years, has announced Karl-Lorimar Video Television (KLV-TV), a blanket sales-oriented campaign that brings all K-LV product under the banner of a video "network" in which retailers act as "affiliates" and consumers become "programmers."

In making the announcement here, K-LV president Stuart Karl said "the consumer will have freedom of choice" in deciding which programs to screen (tying KLV-TV in neatly with this year's Video Software Dealers Association (VSDA) convention theme, "Freedom of Choice," which partly espouses such freedom for the consumer), and called it the consumer's "personal net-

work."

In retail outlets that so far number 30,000, K-LV product will be arranged in a special KLV-TV section which the company hopes will help alleviate the "blur" of videos on the market, and allow them to choose easily from the company's entertainment, fitness, how-to, sports, children and video publishing genres.

The company will spend \$5 million in television, newspaper and magazine advertising over the next several months, and offers extensive in-store displays and other p.o.p.'s to augment the debut. The adds will focus on dealers where KLV-TV is available.

"What we're trying to do," Karl told reporters, "is to change the scope of the video business. It's a move toward a consumer, rather than a manufacturer driven business."

Cyndi Lauper's "True Colors"

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an emphasis on jazz) for almost eight years."

Ironically, one of the keys to finding her initial confidence was in going back to square one, she mentioned. "I re-discovered the child in me. Everyone has that innocence still somewhere in them. There are so many different emotional levels. Being a singer, I learned how to call on those emotions, because singers have to use them and bend them, pull them in and spit them out. That's what singing is all about... creating feeling. That's what art is supposed to be."

How does Lauper feel about her voice these days, then? "It's a pain in the - really. Basically, it's alright... Actually, I love my voice now. I cherish it and I'm grateful for it. It was a gift, it really was a gift, and it saved my life many a time." And now, Lauper's

ability to be both ingenuous and outrageous is unquestionably one of the main reasons she has such an unusually commanding mystique.

So, with uncertainties in the past and continued success in the future, Cyndi Lauper's true colors are brighter than ever. "I'm not going to be exactly the same now as I was before," Lauper said about this latest phase in her career. "I'm always going to change and grow. I'm just glad to have a medium to do what I want to do. Everybody wants success because it enables you to be continuously creative, to do the work you live and die for, in a sense. When you have that kind of freedom, there's nothing better."

Lauper is set to embark on a worldwide tour this month, with her cross-country tour of the U.S. scheduled to get underway in late October.

Penguin Cafe Orchestra Waddles Through Malcolm

By Lee Jeske

NEW YORK—It's a match made in movie music heaven: the quirky, oddball, naive-yet-sophisticated music of England's Penguin Cafe Orchestra and Nadia Tass's *Malcolm*, which has a quirky, oddball, naive-yet-sophisticated title character. Simon Jeffes, the leader of the Penguin Cafe Orchestra, writes music that is guaranteed to raise a smile and, during an early sequence in *Malcolm*, when Malcolm is tooling around the streetcar lines of pre-dawn Melbourne on his own little tram, the music fits so snugly that it is obvious that Jeffes put in painstaking work to match music to action.

"Simon Jeffes wasn't involved at all," says David Parker, writer and co-producer of *Malcolm*—the first release from Vestron Pictures—which opened nationally last weekend. "Basically, what happened was we were looking for music for the film and one of our editors suggested listening to this band called the Penguin Cafe Orchestra. So he and I went down to the local record shop, an import record shop, pulled one of their records out and played a bit of it—played a couple of tracks—and we went for it. So we bought a couple of their records, brought them back, and tried fitting them into the film. Obviously this is a difficult way of doing things, but this was not a high budget film."

Malcolm is about a young Australian simpleton named Malcolm—an ingenuous soul, not unlike *Being There's* Chance the gardener, with an uncanny ability to build gadgets. When Malcolm meets up with a bank

robber named Frank, *Malcolm* take it's a delightful movie and much of light comes from the way such Penguin Cafe Orchestra pieces as "Telepho Rubber Band", "The Ecstasy of Fleas", and "Music For a Found Hum" are utilized beneath the whimsical Malcolm's geegaws. All of the music from the Penguin Cafe Orchestra's titles EG albums (distributed here by "Penguin Cafe Orchestra" and "Bring From Home.")

"We were dealing with his involvement," says director Nadia Tass. "Simon Jeffe's non-involvement in the film's production. "And it's through the manner that we've actually been able to acquire rights. And I believe the Penguin Cafe Orchestra are very happy that we've put their music in the film."

"I really have to hand it to our editor Sallows, who is the guy who first put out this music to us," says Parker. "Obviously felt that the music had an affinity to the character, and he was right. It was just a matter of finding the peak action that corresponded to the peak music and then run things back there—fitting the music in with the action."

And, although there's some local involvement, says Parker, "There were no other recordings. If you buy the records, it's the music as it is."

In an era of pop tunes being sold every which way into pre-fab formats, it's a pleasure to hear—and see—

Hefner

(continued from page 4)

these pressure groups have found that where they can get an inch they will take another inch and another inch, and those retailers who have chosen not to buckle have done so, I believe, not just on principle but on the reality that the list of what these people find objectionable is virtually never-ending—magazines, books, records, video-cassettes, contraceptives—if you ultimately allow only that which they find acceptable to be your inventory, you will be selling very little indeed."

While it presented overwhelming findings

that pornography is not directly responsible for sex crimes (including the fact that crimes occurred in abundance long before such material became available) Hefner's speech focused on the "skewed" government report by the Meese Commission's in a free society which she said endangers the First Amendment and flies in the face of our principal of individual responsibility. "We don't let alcohol stand as an excuse for drunk driving," she no-

RIAA

(continued from page 4)

Search for a Washington-based chief will begin at once with candidate screening by a four-member Search Committee chaired by Gortikov. Gortikov himself will continue to office in New York "to assure an orderly transition and to maintain essential contact with the industry."

"RIAA's non-Washington activities will continue on a business-as-usual basis," Gortikov explained, "even though our home base will change." The move will eventually include the office of executive director, general counsel, anti-piracy, legal, public relations, gold platinum, controller, and committee projects. Several key executives and staff are expected to join the move, while others will decline.

"There will be no diminution of focus on intra-industry problems and concerns," Gortikov clarified. "We will maintain priority attention to member wants and needs, whether they require action in New York, Los Angeles, Nashville, or Washington."



OUTFIELD POP-IN—ASCAP services manager Ellen Meltzer greets Outfield, following the group's recent performance at New York's Radio City Music Hall. Here are (l to r): drummer Alan Meltzer, guitarist John Spinks and bassist/vocalist Tony Lewis.



Jerry Bradley

a 3; it left us at a 6 or a 7.

"Now, while all that was happening, we increased our manpower and our spending to take care of the 10, like the factories that manufacture boots or something, but when the 10 left us, we didn't cut it back. And I think that's what's out of kilter.

"I think there's still a healthy market, it's just not as good as some major labels would like to see, because they want an Alabama or a Willie or a Kenny Rogers every day—and they have to have that.

But few acts "related to country music" are truly mega-sellers, he says. In fact, during his 13 years at RCA he witnessed the emergence on the music scene of only three acts—Kenny Rogers, Willie Nelson and Alabama—who could be counted on to sell in multi-million quantities consistently.

"Considering that fact, I hope to be able to run this label on a level where the costs and the sales should be somewhere in line. Some of these people are laying everything on the line, betting on the guy that's gonna sell 4 million every time out, and I don't think that, in our marketplace, you're gonna find that. So our company really needs to be structured on a lesser scale—to be able to handle that 3 or 4 million when it happens and then don't think you gotta do it all the time.

"Country music—whether you like it or not—is a good, steady flow of artists putting out records at a reasonable cost. Selling a considerable amount of records, with everything else—the expenses and all—being in line.

"Somebody'll still catch a 10, sales-wise, now and then, and then come back to a 6 or 7. Conway Twitty's done it for years. Waylon did it for years. Milsap's done it, Dolly's done it. I guess every label has done it.

Bradley projects that the new label, by basing their strategies on a balance of costs and sales, will be able to maneuver more realistically in the marketplace.

"When the opportunity comes, we're gonna be there to jump on it. We're gonna take the opportunity. But then you gotta sit down and look at what you really are—at who you really are."

As I leave the Bradley HQ I hear a sound, like the rat-tat-tat of distant drums. A signal that says it won't be long until the field commander will once again be leading the charge...

Attention radio owners: We know of a high-caliber individual looking for a manager's position. This guy can work miracles for you. All inquiries will be forwarded.

Tom McEntee

OUR APOLOGIES

Week's Premier One ad, Johanna Edwards' name was recently omitted from the list of promoters working Mason/Dixie Home Grown" single.

CASH BOX COUNTRY ALBUMS

Title, Artist, Label, Number, Distributor	W	O	C
★ = Available on Compact Disc	L	O	C
■ = Platinum (RIAA Certified)	W	C	
□ = Gold (RIAA Certified)			
1 STORMS OF LIFE RANDY TRAVIS (Warner Bros. 25435-1)	1	12	
2 MONTANA CAFE HANK WILLIAMS, JR. (Warner Bros./Curb 1-25412)	2	9	
3 WHOEVER'S IN NEW ENGLAND REBA McENTIRE (MCA 5691)	4	26	
4 GEORGE STRAIT #7 GEORGE STRAIT (MCA 5750)	3	13	
5 FOUR FOR THE SHOW THE STATLERS (Mercury 826-782-1M-1)	6	12	
6 GUITARS, CADILLACS, ETC., ETC. DWIGHT YOAKAM (Warner Bros./Reprise 25372-1)	5	38	
7 ROCKIN' WITH THE RHYTHM ★ THE JUDDS (RCA/Curb AHL1-7042)	8	41	
8 ALABAMA GREATEST HITS ★ □ ALABAMA (RCA AHL1-7170)	9	28	
9 RABBIT TRAX EDDIE RABBITT (RCA AHL1-7041)	10	18	
10 A FRIEND IN CALIFORNIA MERLE HAGGARD (Epic FE 40286)	7	24	
11 TWENTY YEARS OF DIRT THE NITTY GRITTY DIRT BAND (Warner Bros. 25382-1)	11	13	
12 CLASS OF '55 ★ C. PERKINS, J.L. LEWIS, R. ORBISON, J. CASH (America/Smash 830 002-1-M-1)	13	13	
13 I TELL IT LIKE IT USED TO BE T. GRAHAM BROWN (Capitol ST-12487)	15	13	
14 LOST IN THE FIFTIES TONIGHT ★ RONNIE MILSAP (RCA AHL1-7194)	12	22	
15 THE PROMISELAND WILLIE NELSON (Columbia FC 40327)	14	20	
16 PERFUME, RIBBONS & PEARLS THE FORESTER SISTERS (Warner Bros. 25411-1)	17	12	
17 BLACK & WHITE JANIE FRICKIE (Columbia FC40383)	18	5	
18 GREATEST HITS EXILE (Epic FE 40401)	19	5	
19 WON'T BE BLUE ANYMORE DAN SEALS (EMI America ST 17166)	16	48	
26 FALLIN' FOR YOU FOR YEARS CONWAY TWITTY (Warner Bros. 25408)	26	5	
21 GIRLS LIKE ME TANYA TUCKER (Capitol ST-12474)	22	20	
22 WILL THE WOLF SURVIVE ★ WAYLON JENNINGS (MCA 5688)	20	22	
23 A MEMORY LIKE YOU ★ JOHN SCHNEIDER (MCA 5668)	21	30	
24 HARMONY JOHN CONLEE (Columbia FC-40257)	24	24	
25 JUDY JUDY RODMAN (MTM ST-71050)	25	13	
26 GUITAR TOWN STEVE EARLE (MCA 5713)	28	15	
27 LIVE IN LONDON RICKY SKAGGS (Epic FE 40103)	23	40	
28 THE GIRLS NEXT DOOR GIRLS NEXT DOOR (MTM ST-71053)	30	5	
29 SEASONS ★ OAK RIDGE BOYS (MCA 5714)	27	20	
30 HEROES JOHNNY CASH & WAYLON JENNINGS (Columbia FC 40347)	29	10	
31 KILLBILLY HILL SOUTHERN PACIFIC (Warner Bros. 25409)	32	10	
32 FIVE-O ★ □ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25267)	31	50	
33 GREATEST HITS ★ □ GEORGE STRAIT (MCA 5567)	34	76	
34 STREAMLINE ★ □ LEE GREENWOOD (MCA 5622)	33	50	
35 SWEETHEARTS OF THE RODEO SWEETHEARTS OF THE RODEO (Columbia C 40406)	41	3	
36 IT STILL RAINS IN MEMPHIS T. G. SHEPPARD (Columbia FC 40310)	38	4	
37 ROSE OF MY HEART NICOLETTE LARSON (MCA-5719)	39	4	
38 STRAIGHT TO THE HEART CRYSTAL GAYLE (Warner Bros. 9-25405-1)	40	3	
39 SOMETHING SPECIAL ★ □ GEORGE STRAIT (MCA 5605)	35	51	
40 LOOKING AHEAD BILLY JOE ROYAL (Atlantic America 7-90508)	37	15	
41 GREATEST HITS ★ EARL THOMAS CONLEY (RCA AHL1-7032)	36	42	
42 FROM THE PAGES OF MY MIND RAY CHARLES (Columbia FC 40338)	45	3	
43 BORN YESTERDAY THE EVERLY BROTHERS (Mercury 826 142-1)	42	26	
44 STARTING NEW MEMORIES GENE WATSON (Epic FE 40306)	47	3	
45 THIRTEEN EMMYLOU HARRIS (Warner Bros. 9-25352-1)	43	26	
46 FROM WHERE I STAND DOBBIE GRAY (Capitol ST-12489)	DEBUT		
47 GREATEST HITS VOL. 2 ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25328)	44	40	
48 SHAKIN' SAWYER BROWN (Capitol/Curb ST-12438)	46	46	
49 GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL1-5425)	49	67	
50 NEW MOVES DON WILLIAMS (Capitol ST 12440)	48	25	

HOT CUTS

Hank Williams, Jr.—Mind Your Own Business—(Montana Cafe)
Randy Travis—Storms of Life—(Storms of Life)
Randy Travis—Send My Body—(Storms of Life)

Girls Next Door—Can't Say It On The Radio—(The Girls Next Door)
Sweethearts of the Rodeo—Midnight Girl/Sunset Town—(Sweethearts of the Rodeo)
Steve Earle—Goodbye's All We Got Left—(Guitar Town)
Hank Williams Jr.—Montana Cafe—(Montana Cafe)
George Strait—Rhythm of the Road—(#7)
Randy Travis—No Place Like Home—(Storms of Life)
The Statlers—Forever—(Four for the Show)
Dwight Yoakam—Bury Me—(Guitars, Cadillacs, Etc., Etc.)

CASH BOX COUNTRY SINGLES

September 6, 1986

Title	W	L	O	W	L	O	W
Artist, Label, Number							
Producer (Songwriter)	W		C	W		C	
1 LITTLE ROCK REBA McENTIRE (MCA 52848)	3		11				
2 DESPERADO LOVE CONWAY TWITTY (Warner Bros. 7-28692)	1		13				
3 IN LOVE RONNIE MILSAP (RCA PB-14365)	6		9				
4 GUITARS, CADILLACS DWIGHT YOAKAM (Warner Bros./Reprise 7-28688)	8		9				
5 SOMETIMES A LADY EDDY RAVEN (RCA PB-14319)	5		13				
6 SLOW BOAT TO CHINA GIRLS NEXT DOOR (MTM B-72068)	10		12				
7 COUNTRY STATE OF MIND HANK WILLIAMS JR. (Warner Bros. 7-28691)	2		13				
8 GOT MY HEART SET ON YOU JOHN CONLEE (Columbia 38-06104)	12		12				
9 STAND A LITTLE RAIN THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28690)	14		11				
10 CRY CRYSTAL GAYLE (Warner Bros. 7-28689)	13		7				
11 LONELY ALONE THE FORESTER SISTERS (Warner Bros. 7-28687)	15		9				
12 HEARTBEAT IN THE DARKNESS DON WILLIAMS (Capitol B-5588)	4		14				
13 JUST ANOTHER LOVE TANYA TUCKER (Capitol B-5604)	17		8				
14 ALWAYS HAVE, ALWAYS WILL JANIE FRICKIE (Columbia 38-06144)	19		10				
15 GUITAR TOWN STEVE EARLE (MCA 52856)	20		11				
16 BOTH TO EACH OTHER (FRIENDS AND LOVERS) EDDIE RABBITT and JUICE NEWTON (RCA PB-14377)	21		8				
17 STRONG HEART T.G. SHEPPARD (Columbia 38-05905)	11		17				
18 DIGGIN' UP BONES RANDY TRAVIS (Warner Bros. 7-28649)	27		3				
19 ROCKIN' WITH THE RHYTHM OF THE RAIN THE JUDDS (RCA/Curb PB-14362)	7		16				
20 TOO MANY TIMES EARL THOMAS CONLEY AND ANITA POINTER (RCA PB-14380)	24		5				
21 IT'LL BE ME EXILE (Epic 34-06229)	26		5				
22 THAT'S HOW YOU KNOW WHEN LOVE'S RIGHT NICOLETTE LARSON (MCA 52839)	23		13				
23 SINCE I FOUND YOU SWEETHEARTS OF THE RODEO (Columbia 38-06166)	32		7				
24 SECOND TO NO ONE ROSANNE CASH (Columbia 38-06159)	31		8				
25 A GIRL LIKE EMMYLOU SOUTHERN PACIFIC (Warner Bros. 7-28647)	33		5				
26 SAVIN' MY LOVE FOR YOU PAKE McENTIRE (RCA PB-14336)	9		17				
27 YOU CAN'T STOP LOVE SCHUYLER, KNOBLOCH, & OVERSTREET (MTM B-72071)	35		9				
28 HOME GROWN MASON DIXON (Premier One P-O-R-101)	37		5				
29 A FRIEND IN CALIFORNIA MERLE HAGGARD (Epic 34-06097)	18		14				
30 DIDN'T WE LEE GREENWOOD (MCA 52896)	41		5				
31 COUNT ON ME THE STATLER BROTHERS (Mercury/PolyGram 884-721-7)	16		16				
32 THAT ROCK WON'T ROLL RESTLESS HEART (RCA PB-14376)	44		4				
33 YOU'RE THE LAST THING I NEEDED TONIGHT JOHN SCHNEIDER (MCA 52827)	22		17				
36 LOVE KEEP YOUR DISTANCE A.J. MASTERS (Bermuda Dunes C114)	38		7				
35 HONEYCOMB GARY MORRIS (Warner Bros. 7-28654)	36		5				
36 NO ONE MENDS A BROKEN HEART LIKE YOU BARBARA MANDRELL (MCA 52900)	42		3				
37 TEN FEET AWAY KEITH WHITLEY (RCA PB-14363)	28		11				
38 DOO-WAH DAYS MICKY GILLEY (Epic 34-06184)	45		5				
39 YOU MADE A ROCK (OF A ROLLING STONE) THE OAK RIDGE BOYS (MCA 52873)	29		9				
40 WORKING CLASS MAN LACY J. DALTON (Columbia 38-06098)	30		12				
41 NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER GEORGE STRAIT (MCA 52817)	25		17				
42 WILL THE WOLF SURVIVE WAYLON JENNINGS (MCA 52830)	34		16				
43 STARTING OVER AGAIN STEVE WARINER (MCA 52837)	47		3				
44 IF YOU'RE ANYTHING LIKE YOUR EYES ROBIN LEE (Evergreen EV-1043)	48		5				
45 I'VE GOT A NEW HEARTACHE RICKY SKAGGS (Epic 34-05898)	39		15				
46 I'M NOT TRYING TO FORGET YOU WILLIE NELSON (Columbia 38-06246)	52		4				
47 HONKY TONK CROWD JOHN ANDERSON (Warner Bros. 7-28639)	56		4				
48 YOU'RE STILL NEW TO ME MARIE OSMOND WITH PAUL DAVIS (Capitol/Curb P-B-5613)	63		2				
49 DADDY'S HANDS HOLLY DUNN (MTM PB-72075)	55		3				
50 CHEAP LOVE JUICE NEWTON (RCA PB-14417)	59		3				
51 SLOW MOTION MALCHAK & RUCKER (Alpine APS-003)	53		5				
52 SO THIS IS LOVE CHARLY McCLAIN (Epic 34-06167)	61		4				
53 FARTHER DOWN THE LINE LYLE LOVETT (MCA/Curb 52818)	50		7				
54 THE PAGES OF MY MIND RAY CHARLES (Columbia 38-06172)	49		5				
55 ALL BECAUSE OF YOU MARTY STUART (Columbia 38-06230)	57		3				
CHARTBREAKER							
56 FIDDLIN' MAN MICHAEL MARTIN MURPHEY (Warner Bros. 7-28596)							DEBUT
57 HOW MUCH DO I OWE YOU TONI PRICE (Master MR-01)	65		4				
58 I'M HAVING A FOGGY MOUNTAIN BREAKDOWN BRANSON! (Ramblin' R681)	64		5				
59 HELL AND HIGH WATER T. GRAHAM BROWN (Capitol B-5621)							DEBUT
60 SHE USED TO BE SOMEBODY'S BABY LARRY, STEVE, RUDY: THE GATLIN BROTHERS (Columbia 38-06252)	67		2				
61 OH LOUISIANA JIM AND JESSE (MSR 198310)	70		4				
62 THAT'S WHAT HER MEMORY IS FOR BUTCH BAKER (Mercury 884-857-7)	66		3				
63 AT THE SOUND OF THE TONE JOHN SCHNEIDER (MCA 52901)							DEBUT
64 MY LIFE'S A DANCE ANNE MURRAY (Capitol B-5610)							DEBUT
65 FIRST TIME I SAW YOU LIZ BOARDO (Belmont BR-058)	68		3				
66 HAVE I GOT A HEART FOR YOU ROCKINHORSE (Long Shot LSR-1002)	69		4				
67 SMACK DAB IN LOVE TRACE (Senator S-86-1001)	71		3				
68 YOUR LOVE BURBANK STATION (Luv 123)							75
69 SIXTEEN CANDLES JERRY LEE LEWIS (America/Smash 884-934-7)							DEB
70 SAD STATE OF AFFAIRS LEON EVERETTE (Orlando ORC-114)							54
71 I WON'T LET YOU DOWN TOM WOPAT (EMI America P-B-8334)							74
72 YOU'VE TAKEN OVER MY HEART BOBBY G. RICE (Door Knob DK86-251)							82
73 WRONG TRAIN BETH WILLIAMS (BGN 71086)							83
74 ROCKIN' AT THE REUNION LANIER MCKUHEN (Soundwaves SW-4777-NSD)							85
75 INDIAN LAKE CROSSROADS (Moore NR-1931)							79
76 JUKE BOX SATURDAY NIGHT ROY CLARK (Silver Dollar SD7-0004)							81
77 TWO SIDES JIMMY MURPHY (Encore EN 10033)							86
78 ALIVE AND WELL TAMMY WYNETTE (Epic 34-06263)							80
79 SHAPED LIKE A BEND (IN THE RIVER) NICK SEEGER (Rumpelstiltskin RR1303)							87
80 YOU SHOWED ME HOW TO LOVE DON MALENA (Maxima MRC-1234)							DEI
81 GOOD OLE COUNTRY MOOD MARCIA LYNN (Soundwaves SW-4776)							DEI
82 THAT ALL OVER LOOK IS ALL OVER YOU CARLA LADD (Fifth Street CR-106)							84
83 SUSIE'S BEAUTY SHOP TOM T. HALL (Mercury 884-850-7)							77
84 HARD ON THE HEART GERRY BAZE AND TOUCH OF COUNTRY (OLR-45-115)							DE
85 KING LEAR CAL SMITH (Step One SOR 358)							90
86 WE BUILT A MANSION OF LOVE A.J. McBRIDE (Lamon LR 10145)							88
87 STRAIGHT TALKIN' MELBA MONTGOMERY (Compass CO-45-7)							DE
88 HONEY, CAN YOU MAKE IT OGDEN HARLESS (Cypress CYP-8511)							DE
89 BABY, YOU'RE SO YOUNG MAYF NUTTER (CBT-7777)							DE
90 THE NIGHT PORTER WAGONER CAME TO TOWN T.C. ROBERTS (db 86107)							92
91 ON A NIGHT LIKE THIS THE HUTCHINS BROS (Lamon LR 10147)							89
92 MIAMI DREAMIN' SKIP GRAVES (Hornet HR 1012)							94
93 LOST WITHOUT A TRACE DALE UPTON (Lamon LR 10148-45)							DI
94 'OLE LONE STAR MOON HAL GOODSON (Progress PR 117)							95
95 THE FAMILY FARM JOHN PAUL CODY (Canyon Creek CCR-86-0520)							D
96 ON THE OTHER HAND RANDY TRAVIS (Warner Bros. 7-28962)							40
97 YOU CROSSED MY MIND STEVE BART (Gold Rush GR-8601-1)							D
98 ACROSS THE ALLEY FROM THE ALAMO BILLY MATA (BGM 61986)							91
99 NOTHIN' VENTURED NOTHIN' GAINED SYLVIA (RCA PB-14375)							43
100 TEXAS MOON JOHNNY DUNCAN (Pharoah PR-2503)							58

ALPHABETICAL LISTING ON INSIDE BACK COVER

COUNTRY RADIO

STRONG ADDS



Still New To Me—Marie Osmond with Paul Davis—(Capitol)
Man—Michael Martin Murphey—(Warner Bros.)
Sound of the Tone—John Schneider—(MCA)
Life's A Dance—Anne Murray—(Capitol)
Seven Candles—Jerry Lee Lewis—(America/Smash)
Showed Me How to Love—Donna Summer—(Maxima)

STATION ADDS

Roosevelt—Charlie Cruise
 Mandrell (Pick)
 McKuhen
 Station
 Ze and Touch of Country
 ton
Dark Horse: Perry LaPointe
Ypsilanti—Clyde Beaver
 ey
 rt
 m Brown (Pick)
 ee
 ggard
 101
 ena
 artin
 cDowell
 e
 urphy
 ton
Dark Horse: Vern Gosdin

WKTY—La Crosse—Jim Crowley
 Randy Travis
 Holly Dunn
 Charly McClain
 Southern Pacific
 Jim & Jesse
 Burbank Station
 Bobby G. Rice
 Juice Newton (Pick)
 Lyle Lovett

Dark Horse: Beth Williams

WMLR—Hohenwald—Michael Kelly
 Marie Osmond with Paul Davis
 John Denver
 Shelly West
 Daryl and Don Gatlin
 Shelly West
 Michael Martin Murphey (Pick)
 J. D. Souther/Nancy Shanks
 Jenny Yates
 Orleans
 Holly Dunn
 Perry LaPointe
 Mayf Nutter
 T. Graham Brown
 Don Malena
 Steve Willoughby
 Billy Joe Royal
 Cal Meece

Dark Horse: Roy Clark

KAYZ-FM—El Dorado—Dave Sehon
 A.J. Masters
 The Stonehill Bros.
 Slewfoot
 Orleans
 Juice Newton (Pick)
 Don Malena
 Bobby G. Rice
 Melba Montgomery

Dark Horse: none

WYXC—Cartersville—Julie Frew
 Roy Clark
 Mayf Nutter
 Rockinhorse
 Daryl and Don Gatlin
 Marie Osmond with Paul Davis
 Johnny Bee
 Bobby Rich
 Steve Ricks
 Ray Price
 Cal Meece
 Branson!
 Cal Smith
 John Schneider (Pick)

Dark Horse: Mason Dixon

HOT PHONES

Diggin' Up Bones—Randy Travis—(Warner Bros.)
Little Rock—Reba McEntire—(MCA)
In Love—Ronnie Milsap—(RCA)

Guitars, Cadillacs—Dwight Yoakam—(Warner Bros./Reprise)
Both to Each Other (Friends and Lovers)—Eddie Rabbitt and Juice Newton—(RCA)
Desperado Love—Conway Twitty—(Warner Bros.)
Slow Boat to China—Girls Next Door—(MTM)

WQST—Forest—Wayne Sheffield
 Juice Newton
 Michael Martin Murphey (Pick)
 Billy Joe Royal
 Tammy Wynette
 Ronnie McDowell
 Southern Pacific
 Cal Smith
 Mickey Gilley
 Gerry Baze and Touch of Country
 Jim & Jesse

Dark Horse: None

KRRV—Alexandria—B. Mitchell
 Marie Osmond with Paul Davis
 John Schneider (Pick)
 Shelly West
 Todd Joos
 Branson!
 Jim & Jesse
 Lanier McKuhen
 Mason Dixon
 Beth Williams
 Don Malena
 Malchak & Rucker

Dark Horse: Toni Price

KSGM—Ste. Genevieve—Bob Scott
 Steve Wariner (Pick)
 Barbara Mandrell
 Marie Osmond with Paul Davis
 Shelly West
 Larry Boone

Dark Horse: None

KOFE—Saint Maries—Joe Benson
 Lee Greenwood
 Restless Heart
 Wayne Massey
 A.J. Masters
 Jack Strong
 T. Graham Brown
 Gene Watson
 Toni Price
 Michael Martin Murphey
 Shelly West
 Larry, Steve and Rudy: The Gatlin Brothers

Dark Horse: Roy Clark

WICO—Salisbury—C.R. Hook
 Beth Williams
 Sonny Martin
 The Solid Gold Band
 Barbara Mandrell (Pick)
 John Schneider
 Larry, Steve and Rudy: The Gatlin Brothers
 Marie Osmond with Paul Davis
 Robin Lee

Dark Horse: Steve Ricks

**"Thanks, Radio,
 For Your Support"
 T.C. Roberts
 The Night Porter Wagoner
 Came To Town**

#90 this week Cash Box Country Singles

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MONTANA'S NOT SO COLD—Bill Wright of KPQX in Havre warms up to Tanya Tucker after a recent concert in the Northern Montana town.

STREET TALK

ANOTHER TALENT SEARCH—Wrangler Jeans is conducting a major event titled the **Willie Nelson/Wrangler Music Invitational**. The best local blues, rock and country acts in ten major U.S. Markets will be given an opportunity for national exposure.

Unlike any other national talent search, this one is by invitation only. Sponsoring radio stations in Baltimore, New Orleans, Nashville, Houston, Seattle, St. Louis, Denver (CB reporter KBRQ), Tampa, New York and San Diego will select a nominating committee that will then invite up to seven acts to compete in each category. The act must already be in existence with a local following and must not have had a single or album on any national chart.

The winner of each category in the regional contests will then compete with the three winners from each of the remaining markets. The finals will be held Nov. 21 in Austin to select the national country, blues and rock winners.

RADIO NEWS: CB reporter **WRNS-Kinston, N.C.** scored heavily in the latest ARB results, reports P.D. Kevin O'Neil, who tells us that the station jumped in cumes from 45 to 109, while also knocking off #1s in 12+, 18+, 25+ and a #2 in 35+ in the Coastal N.C. area...Another CB reporting station, **KVOO-Tulsa**, didn't realize, when they did an on-air interview with the **Almost Brothers** (Mike Ragogna and Steve Mosto) recently, that it would result in a booking agreement for the two with the Halsey Company. **Jim Halsey** heard their rap with **Billy Parker** on the station and called KVOO to talk to them. One thing led to another and, *without even seeing the boys perform*, Halsey signed them with the agency...**Scott Piper**, Assistant P.D. for **KFDI-Wichita**, announced the station's involvement again this year in the Kidney Foundation's Annual Horse & Wagon Ride-For-Life on Sept. 27-28...**Bill Lawson, Jr.** was recently appointed General Manager of **WMTZ-FM, Augusta**. **CHIT CHAT:** **Freddie Fender** is spending his time in New Mexico with **Robert Redford** filming a movie titled *The Milagro Bean Field War*, in which he portrays the mayor of Mila-

gro...When **Carl Perkins** and his wife **Valda** returned home from a cruise recently (on which he was performing) they found a package waiting for them. Inside, Perkins found a handmade guitar with a heart-shaped sound hole and a silver plate engraved with his name on the front, and on the back was the message "To Our Rockabilly Buddy," signed **Dave, Eric, Ringo, George**. (Ringo and George are obvious, Eric refers to Clapton and Dave is producer Dave Edmunds)...Nashville songwriters **Pam Rose, Mary Ann Kennedy** and **Thom Schuyler** (of Schuyler, Knobloch and Overstreet) were recently in the Stargem studio remixing some of their songs—with folks from Warner Bros. Music listening in...The **International Country Music Awards**, voted by readers of Britain's *Country Music Round Up*, selected **Ricky Skaggs** the Most Popular International (Male) Solo Act of the year, and Janie Fricke received the same award in the female category...The **Oak Ridge Boys** held a press conference in Nashville to dispel rumors of their impending breakup. Even though they joked about it being great for their tour dates ("People are hearing this may be their last chance to hear us as a group"), they felt the rumors have gotten out of hand, and as they enter the recording studio with a new producer, **Jimmy Bowen**, they wanted to clear the slate. (After all, they have to make room for new rumors, don't they?)...Fans will get to hear **Dolly Parton, Linda Ronstadt** and **Emmylou Harris** perform a cut from their elusive album before the five-year project is completed when the trio performs at the CMA Awards in October. The busy girls' schedules have been hanging up the finishing touches of the LP, which is now hoping for an early 1987 release. **NASHVILLE NEWS:** **Johnny Cash** was signed to **Polygram Records** a couple weeks ago. He shares the label with one of his fellow "Highwaymen," **Kris Kristofferson**, and there may be a possibility, unconfirmed, that **Waylon Jennings** will be involved in the production end of a Cash project.

Valerie Hansen

OUT OF THE BOX

T. GRAHAM BROWN (Capitol P-B-5621) **Hell And High Water (3:08)** (April/Ides of March/Preshus Child-ASCAP/BMI) (T.G.Brown,A.Harvey) (Producers:B.Logan)

Does this guy really gargle with Drano? What a throat! Sounds like gravel under attack by acid rain. And, of course, it's not without strong effect, as evidenced by this gritty ditty which his T-ness co-created along with heavy-duty pen pal Alex Harvey. Expect him to score heavily with femme listeners.



COUNTRY FEATURE PICKS

GEORGE STRAIT (MCA-52914) **It Ain't Cool To Be Crazy About You** (Larry Butler/Blackwood/Southwing—BMI/ASCAP) (D.Dillon,R.Porter) (Producers: J.Bowen, G.Strait)

The cowboy dons a tux and slides smoothly into a new/old sound. From its bar simplicity to the full ballroom orchestration, this one'll knock you Strait.

THE O'KANES (Columbia 38-06242) **Oh Darlin' (2:51)** (Cross Keys—ASCAP) (J.O'Hara, K.Kane) (Producers: K.Kane,J.O'Hara)

The tune may sound vaguely familiar, but you'll still find your foot keepin' time in spite of itself.

KATHY MATTEA (Mercury 884 978-7) **Walk the Way the Wind Blows** (Colgems-EMI/White Sheep—ASCAP) (T.O'Brien) (Producer: A.Reynolds)

The wind's blowin' Mattea right into the hearts of tradition-loving two-steppers with this release.

GEORGE JONES (Epic 34-06296) **Wine Colored Roses (3:17)** (Hall-Cler Frizzell/Cavesson—BMI/ASCAP) (D.Knutson,A.L.Owens) (Producer: B.She

The soul-searing sounds of the legendary Jones voice are in full force. Nothing new—but then, he doesn't have to.

ED BRUCE (Duet with **Lynn Anderson**) (RCA 5005-7-RDA) **Fools For Other (3:55)** (Chappell—ASCAP) (G.Clark) (Producers: E.Bruce, B.Mevis)

E.B. gives the ballad a solid base, and Anderson shoots it full of energetic overdue vocal matchup.

JENNY YATES (Mercury 884 973-7) **Let It Be Love (2:28)** (Galleon—ASCAP) (J.Yates) (Producer: J.Kennedy)

Nice vocals with lots of backup harmonies on an upbeat tune.

ALBUM RELEASES

MOMENTS—Barbara Mandrell— (MCA MCA-5769)—**Producer: T.Collins**

For ballad-loving Barbara fans, we've got your staying-in-love ballads, falling-out-of-love ballads and looking-for-love ballads, each with their own strengths and weaknesses. "Love's Gonna Get You" has a pleasing lite rock sound, "Freedom Feels Like Lonliness Today" is strong lyrically, and "Come As You Were" has a great bluesy sax opening. For something more upbeat, try "You Know What I'm Not Talking About."



MARIE



I ONLY WANTED YOU—Osmond— (Capitol ST-125) **Producer: P.Worley**

If you're still in a lovin' state after Barbara, Marie will take over a selection of being-in-love-right songs. The tempo sways from the tiful "Cry Just A Little" and "The Feeling" to the mid-tempo "I Only Wanted You" and "New to the upbeat "Everybody's 'Bout My Baby." This one also contains that great Osmond/Davis "You're Still New To Me."



IT'S STUDIO TIME—Keith Whitley (right) and producer Blake Mevis returned to the studio recently to add three new cuts to Whitley's "L.A. to Miami" album.

CASH BOX TOP INDIE SINGLES

	L	W		L	W
	W	C		W	C
10 I'M GROWN DIXON (Premier One P.O.R.) Contact: (615) 321-5566	1	7	11 YOUR LOVE BURBANK STATION (Luv 123) Contact: 3784 Realty, Dallas, TX 75244	13	3
11 WE KEEP YOUR TANCE MASTERS (Bermuda Dunes C114) ct: (619) 345-2851	2	8	12 YOU'VE TAKEN OVER MY HEART BOBBY G. RICE (Door Knob DK 86-251) Contact: (615) 383-6002	16	2
12 YOU'RE ANYTHING BUT YOUR EYES N LEE (Evergreen EV 1043) ct: (615) 327-3213	3	7	13 WRONG TRAIN BETH WILLIAMS (BGM 71086) Contact: (512) 654-8773	17	2
13 NEW MOTION CHAK & RUCKER (Alpine APS) Contact: (615) 327-2227	4	5	14 ROCKIN' AT THE REUNION LANIER McKUHEN (Soundwaves SW-4777-NSD) Contact: (615) 385-2704	18	2
14 HOW MUCH DO I OWE PRICE (Master MR-01) Contact: 254-4900	8	5	15 SIXTEEN CANDLES JERRY LEE LEWIS (America/Smash-884-934-7) Contact: (615) 244-3776	DEBUT	
15 HAVING A FOGGY MOUNTAIN BREAKDOWN SON (Ramblin' R 861) Contact: 376-1729	7	4	16 TWO SIDES JIMMY MURPHY (Encore EM 10033) Contact: (818) 842-8300	19	2
16 LOUISIANA ND JESSE (MSR 198310) Contact: x 24646, Nash., TN 37202	10	4	17 INDIAN LAKE CROSSROADS (Moore MR-1931) Contact: (317) 259-6290	14	4
17 BEST TIME I SAW YOU ARDO (Belmont BR058) Contact: 666-4171	9	3	18 JUKE BOX SATURDAY NIGHT ROY CLARK (Silver Dollar SD7-0004) Contact: (417) 334-6655	15	2
18 WE I GOT A HEART FOR INHORSE (Long Shot LSR-1002) ct: (919) 663-2822	11	4	19 SHAPED LIKE A BEND (IN THE RIVER) NICK SEEGER (Rumpelstiltskin RR-1303) Contact: (212) 876-1445	20	1
19 TICK DAB IN LOVE E (Senator S-86-1001) Contact: 327-1700	12	4	20 YOU SHOWED ME HOW TO LOVE DON MALENA (Maxima MRC-1234) Contact: (714) 653-1556	DEBUT	

UP AND COMING

- SOLE COUNTRY MOOD** MARCIA LYNN (Soundwaves SW 4776)
- ON THE HEART** GERRY BAZE AND TOUCH OF COUNTRY (OLR-45-115)
- HT TALKIN'** MELBA MONTGOMERY (Compass CO-45-7)
- CAN YOU MAKE IT** OGDEN HARLESS (Cypress CYP 8511)
- EAR** CAL SMITH (Step One SOR-358)

DARK HORSE CONSENSUS

SHLEY—One Strike You're Out (West W-722)
alent radio response already coming in on this debut effort by ogster with the super voice. Dark Horse picks coming in from all directions, g KNEU, KBFS, WAMS, WCCN, KAYZ, WMLR, KFEQ, KVGB, KJJR, KWOC, WSCP and KPQX. Expect a good future from this one.

INDIE SPOTLIGHT

JERRY LEE LEWIS (America/Smash 884 934-7) **Sixteen Candles** (3:44) (Unichappell-BMI) (L.Dixon,A.K-hent) (Producer:C.Momam)

The Killer can still get a stranglehold on a lyric and just wear it out, as he proves with his updating of this ageless tale of pubescent warmies. Yanked from the "Class of '55" LP, the tune truly dates back to that original class (give or take a year) and should ignite a history-bookful of interest from old-timers as well as any younger folks counting candles at this time.



INDIE FEATURE PICKS

SUSAN ROSE (Sollie Sunshine SR-0001) **This Girl** (3:30) (Music City Maxie—BMI) (M.Lawrence, M.Barton, F.Palmer) (Producer: M.Lawrence)

Fiddle kicks off, steel kicks in, and pleasing female vocalist fills in the spaces of this two-stepper.

VANESSA PARKER (Lamon LR 10154-45-1) **Only A Fool** (2:51) (CDT—ASCAP) (M.Allen)

(Producer: D.Moody, C.Moody, D.Moody, T.Moody)
Nice, straight-forward country tune.

GEARY HANLEY (Kansa KA 629) **Pride of Texas** (2:29) (Jack and Bill/Amanda-Lin/Hall-Clement/Laurel Mountain/Ricky Skaggs—ASCAP/BMI) (L.Cordle, D.Clark, R.S.Clark) (Producers: K.Johnson, R.Light)

This ear-catcher will pluck the strings of Texans and Texans-at-heart.

NICKY HARRIS (Carolina CR-516) **Holy Cow** (3:16) (Marsaint—BMI) (A.Tous-saint) (Producers: N.Harris, C.Styron)

Country vocals teamed with Dixieland brass makes for a unique swing sound.

ALSO MENTIONABLES

- BILLY JOE BURNETT** (Orbit OR-2113) **It's So Easy**
- DAVE PLUMMER** (Cypress CYP 8512) **Waiting On You**

INDIE LP REVIEWS

NICK SEEGER (Rumpelstiltskin RRLP 1303-A) Producers: E.Roth-pearl, C.Cassone, R.Sabino

This LP offers quite a cross section of musical styles on mostly self-penned tunes. Seeger bounces through "Shaped Like a Bend in the River," croons the blues on "Don't Let the Past" and "So Familiar," and then steels his way into the basic country swing of "Take Two" and "You Said No." This is the kind of album that grows on you the more you hear it.



THANKS TO "CHARTMAKER"
STATIONS FOR OUR
BULLET DEBUT IN CASH BOX
AND INDIE BULLET

#89 Cash Box Top 100

"Baby You're So Young"
Mayf Nutter

on CBT Records



MILLING AROUND—It was grins in a circle at the Music Mill studio in Nashville when the crew listened to the final playback of Lanier McKuhen's "Rockin' at the Reunion" single. Pictured (l to r) are: engineer Gene Rice, McKuhen, and co-producers Jimmy Payne and Joe Gibson.

Lend A Hand: Help For The Homeless

By Amy Lavelle

"Lend a Hand," a national tour to benefit homeless people, has been organized jointly by the Benson Company and Rick Brenckman, founder of Home Aid, a relief project originally intended to help the homeless of New York City. Now that project has been expanded to include the homeless in the entire U.S.A.

The project was inspired by Brenckman's song "Not a Handout, Just a Hand," which Benson picked up and recorded with Jessy Dixon, Brent Lamb and Angie Lewis, in a Billy Smiley production. Plans were then set for a 29-date tour featuring these same artists. The tour will begin on September 6 in Columbus, Ohio and end in Chicago on December 13. Other cities included in the tour are St. Louis, Detroit and Atlanta.

All funds raised at each specific site will be used to benefit the homeless of that city. The Benson Co. is sponsoring the tour with a number of local groups from each urban area.

For more information on how you can "Lend a Hand" in your city, phone Atkins, Muse and Associates in Nashville at (615)259-9111.



From left to right: Jessy Dixon, Brent Lamb and Angie Lewis recording "Not a Handout, Just a Hand" at Hummingbird Studio in Nashville. The song is the theme of their upcoming "Lend a Hand" tour.

CASH BOX ANYTHING ELSE IS A COMPROMISE

CASH BOX TOP 30 SPIRITUAL ALBUMS

	L	W		L	W
	W	C		W	C
1 WE'RE WAITING SANDRA CROUCH (Light/Lexicon 5855)	1	43	16 LOVE ALIVE III WALTER HAWKINS (Light LS 5857)	16	81
2 CELEBRATION SHIRLEY CEASAR (Rejoice 7-01-500128-4)	2	37	17 THERE IS HOPE MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS (Rejoice 7-01-500528-X)	17	17
3 LET MY PEOPLE GO THE WINANS (Quest 9-25344)	3	29	18 MAYBE GOD IS TRYING TO TELL YOU SOMETHING SOUNDTRACK FROM THE COLOR PURPLE (Warner Bros. 20466)	18	11
4 THINGS ARE GOING TO WORK OUT SOMEHOW REV. CLAY EVANS AND THE FELLOWSHIP CHOIR (Savoy 14777)	4	23	19 HAND IN HAND THE WILLIAMS BROTHERS (Malaco 4409)	21	7
5 JUST A REHEARSAL WILLIE NEAL JOHNSON and the GOSPEL KEYNOTES (Malaco 4403)	5	39	20 WORK ON ME ALBERTINA WALKER (Savoy 14766)	20	23
6 HE IS THE LIGHT AL GREEN (A&M 5102)	6	29	21 YESTERDAY, TODAY, FOREVER DONALD VALES/CHORALEERS (S.O.G. 149)	19	23
7 HAVE MERCY EDWIN HAWKINS (Light 5887)	7	47	22 THE SEARCH IS OVER TRAMAINE HAWKINS (A&M 5110)	22	21
8 DEDICATED NICHOLAS (Command CRN 1003)	8	53	23 I GIVE MYSELF TO YOU THE RANCE ALLEN GROUP (Myrrh 7-01-678406-1)	23	57
9 JUST DARYL DARYL COLEY (Plumblinc 7012)	9	15	24 MISSISSIPPI POOR BOYS CANTON SPIRITUALS (Jay and Bee 0069)	24	39
10 MAKING A WAY THE TRUTHETTES (Malaco 4397)	10	57	25 BLESSED THE WILLIAMS BROTHERS (Malaco 4400)	25	43
11 GREATEST HITS JACKSON SOUTHERNAIRES (Malaco 4402)	11	47	26 SO GLAD I KNOW DENIECE WILLIAMS (Sparrow SPW 1121)	27	4
12 UNSPEAKABLE JOY DOUGLAS MILLER (Light 5876)	12	57	27 BETTER THAN BLESSED LOUISE CANDY DAVIS and FAITH (Malaco MAL 4405)	28	4
13 COME UNTO JESUS REV. CHARLES NICKS (Sound of Gospel 146)	13	41	28 LIVE AT THE WASHINGTON TEMPLE C.O.G.I.C. TIMOTHY WRIGHT (Gospearl PL-16021)	26	53
14 HOLD ON REV. F. C. BARNES & REV. JANICE BROWN (Atlanta International 10099)	14	43	29 I AM GOING ON COMMISSIONED (Light 5861)	29	57
15 JEHOVAH IS HIS NAME INEZ ANDREWS (Jewel 0191)	15	17	30 NO TIME TO LOSE ANDRAE CROUCH (Light LS 5863)	30	104

LP REVIEWS

THE COLLECTION — AMY GRANT—MYRRH 7-01-684306-8—PRODUCER: BROWN BANNISTER

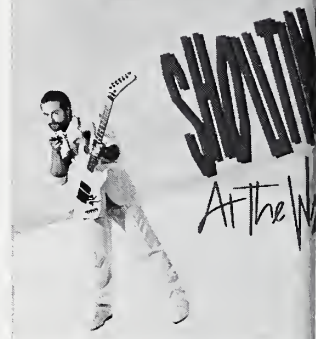
Amy Grant's "The Collection" features some of her best-known songs ("My Father's Eyes," "El Shaddai" and "Find A Way," to name a few) and two new ones: "Stay For Awhile" and the hopeful "Love Can Do." These two have much of the modern synchronization techniques added, in tasteful and fitting ways. A wonderful package that is no less than what we've been hearing from this energetic leader of Christian music.



SHOUTING AT THE WALLS—RICK RESO—HOME SWEET HOME 7-01-001439-6—PRODUCERS: RICK RESO AND TIM JAQUETTE

Good mood music! If you're not in a good mood when you begin listening to this, chances are you will be when it's over. The title cut is aggressive — and so is "No Fear of Flying," with its street-flavored rock n' roll beat. Towards the end, you'll find the peaceful and reassuring "Edge of Darkness," followed by "See the Light." The LP Reso-nates with soul and energetic vocals, which, when combined with some real nice harmonies, creates a flavorful sound.

RICK RISO



CASH BOX TOP 30 INSPIRATIONAL ALBUMS

	L	W		L	W
	W	C		W	C
1 MORNING LIKE THIS SANDI PATTI (Word 9003)	1	21	16 UNDIVIDED FIRST CALL (Dayspring 4144)	16	21
2 SCANDALON MICHAEL CARD (Sparrow SPR-1117)	3	19	17 SHAKE ME TO WAKE ME STEVE CAMP (Sparrow SPR 1103)	17	19
3 GIANTS IN THE LAND WAYNE WATSON (Dayspring 4135)	2	25	18 THE BIG PICTURE MICHAEL W. SMITH (Reunion 7-01-000512-5)	18	25
4 THE CHAMPION CARMAN (Word WR 8321)	5	17	19 LIVE AND LEARN PAUL SMITH (Dayspring 4139)	19	17
5 MEDALS RUSS TAFF (Myrrh 7-01-679206-4)	4	59	20 CHRONOLOGY DAVID MEECE (Myrrh 7-01-684406-4)	20	59
6 COMMANDO SOZO DEGARMO AND KEY (Benson/Power Disc PWR 01079)	6	37	21 NO KIDNAP TODAY MICHAEL JAMES MURPHY (Home Sweet Home 0012)	21	37
7 VOICES IN THE WIND TERI DESARIO (Dayspring 7-01-413103-X)	8	16	22 SHADOWLAND SHEILA WALSH (Myrrh 6838)	22	16
8 SOMEBODY'S BROTHER SCOTT WESLEY BROWN (Sparrow SPR-1112)	9	15	23 CHANGE THE WORLD DALLAS HOLMES AND PRAISE (Word 7-01-413801-4)	23	15
9 BENNY FROM HERE BENNY HESTER (Word SPCN 9-01-638357-3S)	7	51	24 WHAT YOU NEED THE ENGLISH BAND (Myrrh 7-01-681301-1)	24	51
10 HE HOLDS THE KEYS STEVE GREEN (Sparrow SPW 1104)	11	57	25 SO GLAD I KNOW DENIECE WILLIAMS (Sparrow SPW 1121)	25	57
11 BLACK AND WHITE IN A GREY WORLD LESLIE PHILLIPS (Myrrh 7-01-682606-6)	10	29	26 SHEEP IN WOLVES CLOTHING MYLON LEFEVRE AND BROKEN HEART (Myrrh 7-01-6790-06-1)	26	29
12 ARMED AND DANGEROUS MATHEW WARD (Lone Oak 0005)	13	9	27 LOVE AROUND THE WORLD LEON PATILLO (Myrrh SP 753)	27	9
13 UNGUARDED AMY GRANT (Myrrh 7-01-680606-5)	12	67	28 SILENT PARTNER JESSE DIXON (Power Disc/Benson PWR01078)	28	67
14 HOLY ROLLIN BRYAN DUNCAN (Light 70912)	14	13	29 SONGS FROM THE HEART SANDI PATTI (Impact RO3884)	29	13
15 ELECTRO VOICE DAN PEEK (Heartwarming/Benson 3834)	16	9	30 KINGDOM SEEKERS TWILA PARIS (Starsong SPCN 7-102-06186-2)	30	9

CLASSIFIEDS

CLASSIFIED AD RATE 35 CENTS PER WORD

Every word including all words in firm name. Numbers in address count as one word. Minimum ad \$10.00. CASH or CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for 15 days pending receipt of your check or cash. NOTICE—\$203 Classified Advertisers (Outside U.S. \$178 to your present subscription price). You are entitled to a classified ad of 40 words in each issue for a period of one full year, 52 consecutive weeks. You are allowed to change your ad each week if you so desire. All words over 40 will be billed at a rate of 35¢ per word. Please read ads carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office. Postmaster: Please send address changes to Classified Ad Dept., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

AMUSEMENT MACHINES

GAUNTLET 4 Player \$1895, KING OF THE MONKEYS \$1395, CINEMATRONICS SERIES (VIDEO GAME) \$1595, LODERUNNER \$1295, PACER POKER \$695, CHILLERS \$1295, KONAMI GT \$1895, BAK \$1295, ARM WRESTLING \$1295, PUNCH OUT \$675, CHOPLIFTER \$1295, MAJOR LEAGUE \$1495, GRIDIRON \$1395, ROCK \$1045, HELIUM \$1395, ROBERT E. LEE \$1795. ALLYSENTE: NAME THAT TUNE \$295, STOMPIN' \$295, GIMME A HAND \$165, STOCKER \$125. PLEASE ASK FOR PRICES ON KITS AND PARTS. ALL NINTENDO KITS INCLUDING GOLF, TENNIS, EXCITEBIKE, BUNNY HOGANS ALLEY, DUCK DUCK GO, PUNCH OUT AND MACH. ALL EDDIE OR ROSE IN THE HOUSE OR REPAIRS. Call or write LEANS NOVELTY CO., 3030 Metairie Road, Metairie, LA 70002. 888-3500

Jukeboxes and Used Amusement Machines for Sale. Old Style Electro-Mechanical Balls available. Videos, Shuffle and your specific requests are our specialty. JUKEMUSIK and Games, Box 100, Pennsylvania 17331—Tel: (717) 632-7205.

COIN OPERATORS/OPERATORS for Canada coin operated Counter Top Electronic Scales. High quality. Low cost direct from manufacturer ASTRO VISION INC., 145-9000 Hwy. 7, Nepean, Ont., Canada K2E 6L3 (416) 226-7515.

October 4... 11:00 AM., Distributing Co., 36339 Groesbeck Rd., Clemens, Michigan. Phone (313) 487-7410. Over 100 Pinball, Video, Phonograph Pool Tables. Consignments

UNBELT Jukebox OPERATORS—Sunbelt Music, Texas leading jukebox Vendors, has the best of 45s at the best price! With PRE-PRINTED TITLE STRIPS for all new releases over 5,000 oldie titles, all orders same day. Use our toll free # 1-800-527-5137... Texas 1-800-442-

POOL TABLES 4x8-\$1,000 deposit & balance C.O.D. I want Crownline Cig Machines in good condition. Henry Adams Amusement Co., 1st, P.O. Box 3644, Temple, TX

VOLUME Control & Repair—Minute installation time on Choice wall mount or hand held. free \$180.00. Berkhoff Dept. 1 Montaur Hy, Brookhaven, NY (609) 282-4527.

September 6, 1986

CAPCOM CO., LTD., the designers of "1942," "Comando," "Ghosts 'N Goblins," "Gunsmoke" and the newly releases "Section Z," has opened a new U.S. sales office. We invite you to contact us for the name of your nearest distributor. CAPCOM USA INC. (408) 745-7081.

MATA HARI—\$695; Evel Knivel—\$495; Strikes & Spares—\$595; Airborne Avenger—\$295; Atrians—\$225; Dolly Parton, Getaway—\$395; Thunderbolt—\$395; Nugent—\$695; Hot Tip—\$495; Wheels II—\$395; Sheets—\$295; Racer—\$295; M4—\$495; Anti Aircraft—\$295; MICKEY ANDERSON, INC., P.O. BOX 6369 ERIE, PA 16512 PHONE (814) 452-3207

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

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WANTED—Rowe Wall Boxes WRD-EF. Cannady Amusement Co., 2819 Detroit Rd., Niles, MI 49120. Phone: 616-683-5913.

ATTENTION JUKEBOX OPERATORS—SUNBELT MUSIC, TEXAS LEADING SUPPLIER TO JUKEBOX VENDORS, HAS THE BEST SELECTION OF 45S AT THE BEST PRICE! WITH PREPRINTED TITLE STRIPS FOR ALL NEW RELEASES OVER 5,000 OLDIE TITLES, ALL ORDERS SHIPPED THE SAME DAY. USE OUR TOLL FREE # USA-1-800-527-5137... TEXAS 1-800-442-3136.

WANTED: Miss Pac Man Cocktails, Whac-a-mole, Skee-ball, Lucky Craine. For Sale: Shopped Regular Pac Man \$395, Miss Pac Man \$800, Frogger \$295. Call Mike or Phil (717) 848-1846.

SLOT MACHINES FOR SALE—World's largest Manufacturer of Video Slots—in stock 1000 assorted Bally-Jennings—IGT—must be sold now! Si Redd, IGT, 520 So. Rock, Reno, NV 89502, (702) 323-5060.

ATTENTION! Join the Illinois Coin Machine Operators Association Now! United We State Tall. For further information call 312-369-2406.

Lucky Distributing Company. Distributors for: I.G.T. Credit Plays—Rock-Ola Phonographs—Irvine Kaye Pool Tables. (If It Takes Coins We Got It). 2179 Nolensville Rd., Nashville, TN 37211. (615) 242-3621. Steve Shacklett, owner.

WANTED—Quarter Horses Lasers—Kenos—Mach III—Dragons Lair Pole Position—Spy Hunter—Punchout—Crossbow—Paperboy—Hangons—Gauntlets—Will exchange for Belgian Cranes—Five Line Crisscross—Pokers—Bingos, etc. A&P Amuse, Hillside, New Jersey (201) 926-0700.

JUKEBOX OWNERS—Sell your used 45's and picture sleeves. Highest prices paid for any quantity. Records or sleeves, Al's 2249 Cottage Grove Cleveland, Ohio 44118 (216) 321-0175

WANTED—Man to service Poker Boards and Bingos. Must be married. Call (304) 292-3791.

CONTEST

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

MERCHANDISE

SIGHT-READ WITH CONFIDENCE! Finally, an innovative, step-by-step program for keyboard players that really works. "Super Sight-Reading Secrets" (book) is guaranteed to help students, teachers, and professionals alike. Only \$9.50, postpaid, (CA residents add 52¢ tax) to: SOUND FEELINGS PUBLISHING, Suite 40-C6, 24266 Walnut St., Newhall, CA 91321. Dealer inquiries invited.

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GOVERNMENT JOBS \$16,040-\$59,230/yr. Now Hiring. Call 805-687-6000 Ext. R-4415 for current federal list.

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RECORDS-MUSIC

FOR SALE: Twenty Warner Mack Tracks. "Top Songs", "Top Recordings". Excellent for TV Album \$7500.00. Call (615) 226-1723.



COCKSURE—CBS recording artists Cock Robin were recently presented with gold record awards earned for sales of their debut self-titled album in Europe. Cock Robin have earned awards in France and Holland. Pictured at the presentation are (l to r) Bunny Freidus; senior vice president, creative operations, CBS Records International; Bob Campbell, vice president, marketing and sales, CBS Records International; Richard Denekamp, marketing and sales manager, CBS Records Holland; Henri De Bodiant, managing director, CBS Records France; Jay Landers, Cock Robin's manager; and cock members Anna La Cazio and Peter Kingsbery.

JUKEBOX OPERATORS—We will buy your used 45's—John M. Aylesworth & Co., 9701 Central Ave., Garden Grove, Calif. 92644 (714) 537-5939

FOR EXPORT: All labels of phonographic records, cartridges, cassettes. Also excellently priced selections of close-outs. Nearly 40 years of personalized service to importers world over. Wholesale only. DARO EXPORTS, LTD. 1468 Coney Island Avenue, Brooklyn, NY 11230 Cable: EXPODARO. NEW YORK.

FREE CATALOG: New York's largest and most complete one-stop specializing in Oldies But Goodies—retail and chains only. Write to: Paramount Records Inc., Dept. CB, 81 Sheer Plaza, Plainview, N.Y. 11803

SINGERS, MUSICIANS, PRODUCERS, ARRANGERS Record company accepting material now. Send demo tape and bio to: ECLIPSE MUSIC, P.O. Box 931537, Hollywood, Ca. 90093

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ACCOUNTING HEADACHES?? CALL (818) 506-0846

SONGWRITERS

SONGWRITER'S MONTHLY NEWSLETTER, 1626 N. Wilcox, #940, Hollywood, CA 90028. For current issue send: \$1.00. Every Songwriter should have a copy!!

SONGWRITERS: MillionSeller writer/producer, 29 years in industry, international contacts, now accepting contracts, now accepting contractile material/masters for agenting to major outlets. PROFESSIONALS ONLY PLEASE write for information, submission instructions. DHO Donn Hecht Organization, Box 2848, Key Largo, Florida 33037-7848 USA (305) 245-3071 or A.A. Best Lucky Star Music, 88 Hampton Road, Forest Gate E7-ONU, London, England 534-3715.

Around The Route

By Camille Compasio

With the exception of maybe a handful of newcomers to the trade, is there anyone in coinbiz who does not recall the days when **Len Schneller** traveled far and wide in behalf of U.S. Billiards to set up, coordinate and promote coin-op pool tournaments? His name was synonymous with these events and he unhesitatingly gave his all whenever he was called upon because he loved doing them. What about his jokes and anecdotes? He had a million of 'em. You couldn't miss seeing him at industry trade shows. No way. If you didn't get to his exhibit he'd get to yours. I remember one particular year when I was sitting at the *Cash Box* booth and along came Lenny, slowly walking by with what appeared to be a small dog on a leash but was in reality a stiffened leash with nothing attached. I cracked up and so did everyone else he encountered that day at an AMOA convention. There was always something he would do to make people laugh and, in the process, he endeared himself to all of us. At the past few conventions, however, the effects of failing health were becoming progressively evident. When I saw him last, at the March '86 ACME convention in Chicago, he was in a wheelchair. That familiar voice which invariably announced his presence even before he came into view was softer and the wide Schneller grin was narrower but there was still a glimmer of sparkle in his eyes,, as he extended his hand to me in lieu of the

bear hug that was his traditional convention greeting. Lenny died on Tuesday, August 19. *Cash Box* expresses condolences to his wife, **Reba**, and the Schneller family. We shall all miss this beautiful man. May he rest in peace.

Windy City debut. We don't have an exact count as yet but an estimated 250 operators from Chicago and the surrounding areas were on hand at the Como Inn on Thursday evening, August 21, to view the new Seeburg "Laser Music System" compact disc jukebox. The showing was hosted by World Wide Distributors, with an assist from the entire Seeburg executive team, who provided ops with all of the particulars about the CD juke. The majority of those attending were seeing the machine for the first time. We'll have full coverage of the event in next week's issue, but suffice to say the op turnout is indicative of the kind of interest sparked by this machine. World Wide proxy **Fred Skor** was ecstatic over the response - which was totally positive - and the attendance, which was totally expected, based on the enthusiasm ops expressed to him when he announced his plans for the showing. We are all experiencing the start of the jukebox revolution - long may it prosper! And when it comes to pronouncing the word j-u-k-e-b-o-x, no one does it quite like Seeburg board chairman **Ed Blankenbeckler**, with his own personal flair!

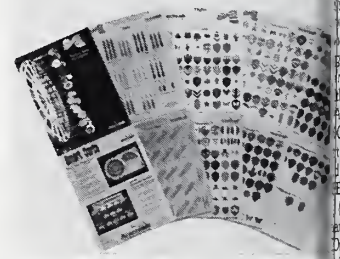
New Accessories From Arachnid

CHICAGO - Arachnid, Inc. is currently offering operators their new English Mark Darts full color accessory sheets which illustrate a wide variety of products such as dart collars and shafts, hundreds of flight designs and the new point of purchase display rack with blister packed products. These sheets are up to date with all of Arachnid's new part numbers and contain photos of many products never before offered by the company. One addition is the new 2ba/2ba collars (24 in all).

Additional sheets featuring other new items such as sportswear, and novelty items will be available in the series.

The individual sheet format will allow new sheets to be added as new products become available. Brochures may be ob-

tained by writing Arachnid at P.O. 2901, Rockford, Illinois 61132-2901, phoning the company at 815-654-02



Rock-Ola Intro's The 'Nostalgia' Jukebox

By Camille Compasio

CHICAGO - Rock-Ola Manufacturing Corp. has come up with a terrific idea for a phonograph. They've taken the advanced technology of the present in combination with the cosmetics and structural design of decades passed to produce the Rock-Ola "Nostalgia" jukebox. In appearance, it is unlike anything that's been on location for quite some time, and here you have the key for attracting patron interest. Since it is reminiscent of the 50's, there will be those who will gravitate to it simply because it represents a past era and, perhaps brings back youthful memories; but it also holds appeal for the younger generation who are naturally attracted to new concepts and new adaptations.

When *Cash Box* first learned of the piece, we contacted Rock-Ola's executive vice president Bette Lockhart, who obligingly arranged to have one model ready for us to look at and photograph. Marketing manager Frank Schulz and members of the factory's engineering team outdid themselves and worked up until the very last minute to provide a presentable model for our photographer. What you will see in the accompanying photos is the Rock-Ola "Nostalgia" at near completion, with some cosmetics and technical tuning still to be done, but even at that, the concept is apparent enough.

Bette Lockhart gave us a few particulars about the machine. The Nostalgia is a 160-selection coin-op unit, although it will have a dollar bill acceptor on it. Rock-Ola's current 200-selection mechanism is employed inside, however, as she pointed out, the remaining selections will be blocked out to avoid the possibility of other records being put in by mistake. The front door is the same as the Sonata (Rock-Ola has an agreement with the company) and the doors will be produced in Mexico, while the control board for the mechanism is strictly a product of Rock-Ola. "All of the parts in the Nostalgia will be the same as the parts in our current 'Super Sound II machine,'" she added. "The plastics are the original plastics from the Sonata machine."

The Nostalgia is scheduled for shipment to Rock-Ola's distributor network during the first week of October and will subsequently be displayed in the factory's exhibit at the Novem-

ber 6-8 AMOA convention in Chicago.

The machine will be produced in quantity, the primary market preferring the music operator. However, Bette stressed the obvious appeal of the Nostalgia to the home market. "This is a perfect fit for the home. You see it given away shows . . . you see big promotions, and, as a matter of fact, we are working various promotion ideas at Rock-Ola," she told us. In addition to which, the Nostalgia coming out right before the Christmas season so it is conceivable that holiday sales will be reflected in the sales.

We talked a bit about the jukebox market, its soft periods, and how the operator often needs a little shove toward direction of new equipment purchase. A major stimulus, of course, is an interesting product. "Music is a replacement for the home," said Bette, "to the tune where the operator will continue to upgrade their investment. If they maintain their music investment on it, this will make the difference. The trouble is "we make the difference good" so they have a long life span."

Speaking of which, among the jukeboxes in Bette's office is a current "Sound II" jukebox, which is in play a day. While it provides a pleasant environment, this is not its main attraction. "During the day I drop money on it though it was being played on location at night it is played on test so that it is functioning 24 hours a day, even when it happens to be out of the office, it is repaired. "If something goes wrong, we call the engineering department and it is checked out immediately to determine the extent of the difficulty. This is a great deal. After all, I am not a mechanic. I want to be able to talk about the machine when I go out on the street so that the operator comes to me and says such is happening on a machine. I want more of a feel for the problem."

The Rock-Ola organization is very excited about their latest creation and it is obvious from their distributor network. As Bette Lockhart related - the first two runs of the Nostalgia are already sold out!



The Rock-Ola "Nostalgia" jukebox, in the company of executive veepee Bette Lockhart and marketing manager Frank Schulz, who are very proud of this machine. Even at this stage of development, it looks mighty good!



The "Nostalgia" offers 160 selections and you can see the lineup in this photo. Stan Harris, Rock-Ola's purchasing manager, is pictured with Bette and Frank.



This is a coin-op jukebox. However, as Bette illustrates in this photo, there will be a dollar bill acceptor at the far right of this machine.



We told you about the jukebox that is currently on test in Bette's office. Well, here it is, the Super Sound II, and Bette is filling it up for its day's work as CB's Camille Compasio observes.



Picture a stage, complete with curtain, a dancing couple and floating musical notes and you'll have the scene that is depicted in the see-through front of the model. That's director of engineering Shuja Hague with his back to the camera.



Frank Schulz gave us a quick tour of the factory. This is part of the assembly area where the 490-I and II cabinets are being readied for completion before entering the next stage of production.

HART INDEX

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Queen/Beechwood - BMI	100	Holding Back (April - ASCAP)	98	Opportunities (Cage/Ten adm. by Virgin - ASCAP)	93	The Edge (Morrison/Leahy/Chappell - ASCAP)	20
Joe	38	I Didn't Mean (Flyte Tymes/Avant Garde - ASCAP)	41	Papa Don't (Elliott/Jacobsen - ASCAP)	5	The Hunter (Kid Glove - BMI)	80
Willesden/My! My! adm. by Careers -	69	If Looks (Blackwood/Stone Diamond - BMI)	96	Paranoia (Buffalo - ASCAP/Perfect - BMI)	57	The Other Side (W.B. - ASCAP)	77
ve (Warning Tracks - ASCAP)	43	I'll Be Over (Rehtakul Veets/California Phase - ASCAP)	65	Playing With (Adm. By Unichappell/Ensign - BMI)	62	There'll Be (Zomba - ASCAP)	97
ly (MCA, Div. of MCA - ASCAP)	79	In Your Eyes (Ciofline/Hidden Pun - BMI)	61	Point Of (Poolside - BMI)	44	Throwing It All Away (Hit And Run - ASCAP)	21
tearache (Irving/Calyppo Toonz/Adams - EMI - ASCAP)	59	Invisible Touch (Anthony Banks/Phil Collins/M. Rutherford/Hit And Run - ASCAP)	39	Press (MPL Communications - ASCAP)	29	True Colors (Dennis Barry/Billy/Steinberg - ASCAP)	42
over (Controversy - ASCAP)	91	It's Your Gear - ASCAP	68	Private Number (Almo/Crimco/Irving - ASCAP/BMI)	46	25 Or 6 To 4 (Laminations/Aurelius - ASCAP)	25
e (Black Lion/Regina Richards/Deutsch - pril/Maz Appeal - ASCAP)	10	Lonely Is (WB/Albert Hammond/Realsongs - ASCAP)	67	Rumbleseat (Riva - ASCAP)	70	Twist And Shout (Unichappell Screen Gems - EMI - BMI)	47
n (Brockman - ASCAP)	4	Love Always (New Hidden Valley - ASCAP)	50	Rumors (J. King IV - BMI)	9	Two Of (On The Note - BMI adm. by Bug/Tim Green - ASCAP)	28
ly (MCA, Div. of MCA - ASCAP)	79	Love Comes Quickly (Cabe/Ten - ASCAP - Unichappell/Charisma - BMI)	75	Ruthless People (Unichappell - BMI/Promopub - PRS/Arista/Blue Network - ASCAP)	60	Typical Male (Warner Bros./Irving Almo)	30
tearache (Irving/Calyppo Toonz/Adams - EMI - ASCAP)	59	Love Of (Gamson/WB/Jouissance adm. by WB - ASCAP)	81	Sledgehammer (Ciofline/Hidden Pun - BMI)	35	Velcro Fly (Hamstein - BMI)	34
over (Controversy - ASCAP)	91	Love Touch (Makiki/Arista - ASCAP)	52	So Far (Triple Star/Snow/Dyad - BMI)	54	Venus (Dayglo - ASCAP)	3
e (Black Lion/Regina Richards/Deutsch - pril/Maz Appeal - ASCAP)	10	Love Walks (Yessup - ASCAP)	33	Somebody Like (Rocknocker - ASCAP/Irving - BMI/Calyppo Toonz - PROC)	49	Walk Away (New York Times - BMI)	92
n (Brockman - ASCAP)	4	Love Zone (Zomba - ASCAP)	16	Somebody's Out There (Triumph - ASCAP)	76	Walk Like (Claridge, a div. of MPL - ASCAP)	82
ly (MCA, Div. of MCA - ASCAP)	79	Mad About (Alpine One/Careers/This Is Art - BMI/Arista - ASCAP)	15	Spirit In (Westminster)	64	Walk This (Unichappell/Daksel - BMI)	13
tearache (Irving/Calyppo Toonz/Adams - EMI - ASCAP)	59	Man Size (April/MGM/UA adm. by Almo - ASCAP)	17	Stuck With (Hulex - ASCAP)	7	Weatherman (Jobete/Sea Of Keys/Up The Charts/China Plate - ASCAP)	88
over (Controversy - ASCAP)	91	Missionary Man (RCA/Red Network - BMI)	32	Suzanne (Street Talk/Frisco Kid adm. by Colgems - EMI - ASCAP)	86	We Don't (Bellboy - BMI/Chappell - ASCAP)	18
e (Black Lion/Regina Richards/Deutsch - pril/Maz Appeal - ASCAP)	10	Modern Woman (Joel - BMI)	87	Sweet Freedom (Rodsongs/April/MGM-UA adm. by Almo - ASCAP)	6	What Does (Screen Gems-EMI/Autotunes, a div. of Suite - BMI)	53
n (Brockman - ASCAP)	4	Money\$ Too (Stan Flo adm. by Otis - BMI)	36	Sweet Love (Old Brompton Road. Adm. By Jobete - ASCAP)	45	When I Think (Flyte Times - ASCAP)	22
ly (MCA, Div. of MCA - ASCAP)	79	Nasty (Flyte Tyme - ASCAP)	99	Take It (Poetlord/Marlor - ASCAP)	94	Wild Wild Life (Index - Ascasp)	78
tearache (Irving/Calyppo Toonz/Adams - EMI - ASCAP)	59	No More (Anxious Adm. Warner-Tamerlane - BMI)	48	Take Me Home (Chappell Music/C and D Music - ASCAP Adm. By Warner - Tamerlane - BMI)	63	Words Get (Foreign Imported - BMI)	11
over (Controversy - ASCAP)	91	Nothing In (Zomba - ASCAP)	37	Take My (GMP/C/Famous - ASCAP)	2	Wrap It Up (East/Memphis/Irving/Pronto - BMI)	51
e (Black Lion/Regina Richards/Deutsch - pril/Maz Appeal - ASCAP)	10	Oh, People (Broozertoones/Nonpareil - ASCAP/BMI)	37	Taken In (Michael Rutherford/Pun/63/Arlon/Chappell - ASCAP)	40	Yankee Rose (Diamond Dave/Syvy - ASCAP)	27
n (Brockman - ASCAP)	4	One Step (Music Corp. of Amer./Bayjun Beat/Rashida/MCA - BMI/ASCAP)	74	That Was (Mosquitos - ASCAP)	24	You Can Call (Paul Simon - BMI)	56
ly (MCA, Div. of MCA - ASCAP)	79			The Captain (Z Muzik adm. by Almo - ASCAP)	26	You Give Love (Bon Jovi/April//Desmobile - ASCAP)	7
tearache (Irving/Calyppo Toonz/Adams - EMI - ASCAP)	59					You Should (Nonpareil - ASCAP/Broozertoones - BMI)	23
over (Controversy - ASCAP)	91						
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