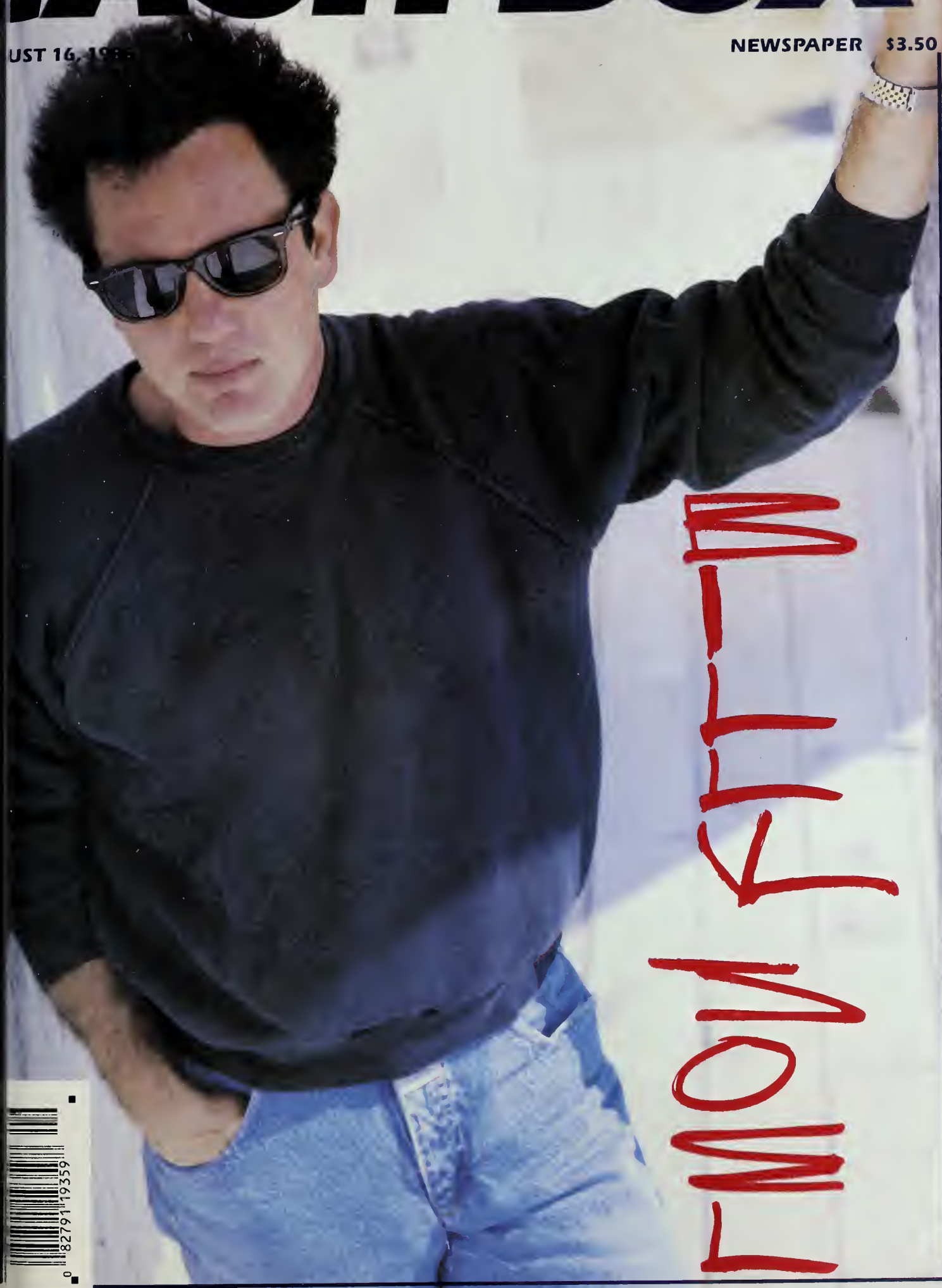


CASH BOX

AUGUST 16, 1986

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Guest Editorial

Coming Together Through Networking

By Pluria Marshall, chairman, National Black Media Coalition

"Conquering Attitudes, Pressures and Politics" is the theme of the National Black Media Coalition's 13th Annual Communication Conference, October 22-25, in Washington, D.C., which will bring together some of the most notable radio and media professionals in the industry.

NBMC, a non-profit civil rights communications organization is dedicated to increasing black America's access to the telecommunications industry. We are here to help black media professionals. We believe there isn't enough communications amongst those who are working in the business. Our conference, among other things, stresses the importance of networking.

NBMC will offer four days of informative, instructive and networking workshops on topics (some of which will be of particular interest to radio professionals) such as: How To Achieve Successful Programming Packaging for Maximum Profit; Preserving and Improving Black Radio; Sales Strategies for Increasing Revenue for Black Radio; Black College Radio: Problems and Solutions; Women In Ownership and Management; and Everything You Wanted To Know About Buying or Building a Broadcast Station.

As a media advocacy group, NBMC has the duty and responsibility to address al-



ways interesting and sometimes controversial issues such as: Husbands and Wives in Media; Dual Career Families; Drugs and Alcohol: The Executive's Lethal Enemy; Training, Promotion and Retention of Print Journalists; Black Men: An Endangered Species; Survival Techniques for the Account Executive; The Image Makers: Successful Black Advertising Agencies; as well as many others.

Some of the noteworthy panelists who have already agreed to participate are: Dick Ferguson, president, KATZ Broadcasting; Walter Liss, president, Cox Enterprises Inc., Broadcast Division; Ragan Henry, president, NewSystems; and Barry Mayo, general manager of WRKS-FM, in New York.

NBMC's presence in the communications industry as an advocate of black interests has increased awareness at every level of the need to consciously include black Americans in policy making areas from which they have historically been excluded by design. Congressman William Gray, chairman of the House Budget Committee (D-PA), and last year's banquet keynote speaker, may have said it best: "Some of you are where you are today because of the vigilance, the courage, and the dedication of the Coalition."

TOP POP DEBUTS	
SINGLES	42 THROWING IT ALL AWAY — Genesis — Atlantic
ALBUMS	59 THE BRIDGE — Billy Joel — Columbia
POP SINGLE	POP ALBUM
#1 PAPA DON'T PREACH Madonna Sire	#1 TRUE BLUE Madonna Sire
B/C SINGLE	B/C ALBUM
#1 SWEET LOVE Anita Baker Elektra	#1 RAISING HELL Run D.M.C. Profile
COUNTRY SINGLE	COUNTRY ALBUM
#1 HEARTBEAT IN THE DARKNESS Don Williams Capitol	#1 STORMS OF LIFE Randy Travis Warner Bros.
JAZZ	MUSIC VIDEO
#1 DOUBLE VISION Bob James/David Sanborn Warner Bros.	#1 MAD ABOUT YOU Belinda Carlisle IRS
COMPACT DISC	12" SINGLE
#1 INVISIBLE TOUCH Genesis Atlantic	#1 RUMORS Times Social Club Jay/Macola

WINNER'S CIRCLE

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

AM-2855
Flyte Time
Times, Inc.
(ASCAP)
Time:
3:56
©1986
(AM-02855-A)
Co-Producer
Janet Jackson
Executive
Producer
John McClain
B
JANET JACKSON
Produced by Jimmy Jam and Terry Lewis for
Flyte Time Productions, Inc.
Rhythm & Vocal Arrangers: Jimmy Jam
Terry Lewis and Janet Jackson
©1986 A&M Records, Inc.

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.

August 11

Title	W	W	Artist, Label, Number	L	O	Artist, Label, Number	L	O
Producer (Songwriter)	W	C		W	C		W	C
1 PAPA DON'T PREACH MADONNA (Sire/Warner Bros. 7-28660) MADONNA, S. BRAY (B. ELLIOT, MADONNA)	2	8	34 LOVE ZONE BILLY OCEAN (Jive/Arista JS1-9510) W. BRATHWAITE, B.J. EASTMOND (B.J. EASTMOND, W. BRATHWAITE, B. OCEAN)	39	4	67 LOVE ALWAYS EL DEBARGE (Gordy/Motown 1857 GF) B. BACHARACH, C.B. SAGER (B. BACHARACH, C.B. SAGER, B. ROBERTS)	43	4
2 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)	1	11	35 WALK THIS WAY RUN D.M.C. (Profile PRO-5112) R. SIMMONS, R. RUBIN (S. TYLER, J. PERRY)	43	4	68 ALL CRIED OUT LISA LISA & CULT JAM WITH FULL FORCE (Columbia 38-05844) FULL FORCE (FULL FORCE)	40	8
3 SLEDGEHAMMER PETER GABRIEL (Geffen/Warner Bros. 7-28718) D. LANOIS, P. GABRIEL (P. GABRIEL)	3	15	36 THE CAPTAIN OF HER HEART DOUBLE (A&M AM-2838) DOUBLE (K. MALOO, F. HAUG)	40	8	69 WHAT DOES IT TAKE HONEYMOON SUITE (Warner Bros. 7-28670) B. FAIRBAIRN (D. GREHAN)	16	12
4 MAD ABOUT YOU BELINDA CARLISLE (I.R.S./MCA 52815) M. LLOYD (P. BROWN, J. WHELAN, M.Y. EVANS)	6	14	37 TAKE IT EASY ANDY TAYLOR (Atlantic 7-89414) R.T. BAKER (A. TAYLOR, S. JONES)	18	15	70 EVERY LITTLE KISS BRUCE HORNSBY AND THE RANGE (RCA PB-14361) B. HORNSBY, E. SCHEIDER (B. HORNSBY)	23	14
5 HIGHER LOVE STEVE WINWOOD (Island/Warner Bros. 7-28710) R. TITLÉMAN, S. WINWOOD (S. WINWOOD, W. JENNINGS)	8	10	38 DIGGING YOUR SCENE THE BLOW MONKEYS (RCA PB-14325) P. WILSON (DR. ROBERT)	24	18	71 SPIRIT IN THE SKY DOCTOR AND THE MEDICS (I.R.S./MCA 52880) G. LEON (N. GREENBAUM)	49	4
6 INVISIBLE TOUCH GENESIS (Atlantic 7-89407) GENESIS, H. PADGHAM (P. COLLINS, M. RUTHERFORD, A. BANKS)	4	12	39 NASTY JANET JACKSON (A&M AM-2830) J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, J. JACKSON)	24	18	72 AIN'T NOTHIN' GOING ON BUT THE RENT GWEN GUTHRIE (Polydor/Polygram 885 106-7) M.S. BERRY (G. GUTHRIE)	56	3
7 LOVE TOUCH (THEME FROM "LEGAL EAGLES") ROD STEWART (Warner Bros. 7-28668) M. CHAPMAN (M. CHAPMAN, H. KNIGHT, B. BLACK)	7	12	40 THERE'LL BE SAD SONGS (TO MAKE YOU CRY) BILLY OCEAN (Arista JS1-9465) B. EASTMOND, W. BRATHWAITE (W. BRATHWAITE, B. EASTMOND, B. OCEAN)	56	3	73 WRAP IT UP FABULOUS THUNDERBIRDS (CBS Associated Z54 06270) I. HAYES, D. PORTER (D. EDMUNDS)	53	2
8 DANCING ON THE CEILING LIONEL RICHIE (Motown 1843MF) L. RICHIE, J.A. CARMICHAEL, L. RICHIE, C. RIOS	14	5	41 VELCRO FLY ZZ TOP (Warner Bros. 7-28650) B. HAM (GIBBONS, HILL, BEARD)	46	6	74 SO FAR SO GOOD SHEENA EASTON (EMI America B-8332) N.M. WALDEN (T. SNOW, C. WEIL)	51	5
9 WE DON'T HAVE TO TAKE OUR CLOTHES OFF JERMAINE STEWART (Arista AS1-9424) N.M. WALDEN (P. GLASS, N.M. WALDEN)	11	13	CHARTBREAKER	47	6	75 ANOTHERLOVERHOLENOHEAD PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28620) PRINCE AND THE REVOLUTION (PRINCE AND THE REVOLUTION)	55	5
19 THE EDGE OF HEAVEN WHAM! (Columbia 38-06182) G. MICHAEL (G. MICHAEL)	12	7	42 THROWING IT ALL AWAY Chart breaker GENESIS (Atlantic 7-89372) GENESIS, H. PADGHAM, (A. BANKS, P. COLLINS, M. RUTHERFORD)	DEBUT		76 I DIDN'T MEAN TO TURN YOU ON ROBERT PALMER (Island/Atlantic 7-99537) B. EDWARDS (J. HARRIS, T. LEWIS)	54	5
11 YOU SHOULD BE MINE (THE WOO WOO SONG) JEFFREY OSBORNE (A&M AM-2814) P. PERRY (A. GOLDMARK, B. ROBERTS)	13	13	43 HEAVEN IN YOUR EYES LOVERBOY (Columbia 38-06178) P. DEAN, J. DEXTER (P. DEAN, M. RENO, J. DEXTER, M. MOORE)	53	2	77 NO ONE IS TO BLAME HOWARD JONES (Elektra 7-69549) P. COLLINS, H. PADGHAM (H. JONES)	46	6
12 VENUS BANANARAMA (London/PolyGram 886 056-7) STOCK, AITKEN, WATERMAN (R. LEEUWEN)	17	8	44 PRESS PAUL McCARTNEY (Capitol B-5597) P. McCARTNEY, H. PADGHAM (P. McCARTNEY)	46	6	78 HOT WATER LEVEL 42 (Polydor/PolyGram 885-155-7) K. SCOTT (M. KING, P. GOULD, M. LINDUP, W. BADAROU)	51	5
13 RUMORS TIMEX SOCIAL CLUB (Jay/Macola 001) L. KING, D. FOSTER (M. THOMPSON, M. MARSHALL, A. HILL)	15	10	45 LOVE OF A LIFETIME CHAKA KHAN (Warner Bros. 7-28671) G. GARTSIDE, D. GAMSON, A. MARDIN (G. GARTSIDE, D. GAMSON)	51	5	79 LONELY IS THE NIGHT AIR SUPPLY (Arista AS1-9521) J. BAYLON (D. WARREN, A. HAMMOND)	47	6
14 TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN") BERLIN (Columbia 38-05903) G. MORODER (G. MORODER, T. WHITLOCK)	22	9	46 MONEYS TOO TIGHT (TO MENTION) SIMPLY RED (Elektra 7-69528) S. LEVINE (J. VALENTINE, W. VALENTINE, C. WIGGINS)	47	6	80 CAN YOU CALL ME AL PAUL SIMON (Warner Bros. 7-28667) P. SIMON (P. SIMON)	55	5
15 SWEET FREEDOM (THEME FROM "RUNNING SCARED") MICHAEL McDONALD (MCA 52857) R. TEMPERTON, D. RUDOLPH, B. SWEDEN (R. TEMPERTON)	19	10	47 WALK LIKE A MAN (FROM "A FINE MESS") MARY JANE GIRLS (Motown 1851MF) R. JAMES (B. CREWE, B. GAUDIO)	54	5	81 TWIST AND SHOUT THE BEATLES (Capitol B-5624) (B. RUSSELL, P. MEDLEY)	55	5
16 DANGER ZONE KENNY LOGGINS (COLUMBIA 38-05893) G. MORODER (G. MORODER, T. WHITLOCK)	5	15	48 TWO OF HEARTS STACEY Q (Atlantic 7-89381) J. ST. JAMES (J. MITCHELL, S. GATLIN, T. GREENE)	54	5	82 WALK AWAY RENEE SOUTHSIDE JOHNNY & THE JUKES (ATLANTIC 89394) J. ROLLO, J. LYON (M. BROWN, B. CALILLI, T. SANSONE)	68	2
17 MODERN WOMAN BILLY JOEL (Epic 34-06118) P. RAMONE (B. JOEL)	10	11	49 OH, PEOPLE PATTI LABELLE (MCA 52877) R. PERRY (B. ROBERTS, A. GOLDMARK)	68	2	83 IT'S YOU BOB SEGER & SILVER BULLET BAND (Capitol B-5623) B. SEGER AND PUNCH (B. SEGER)	25	19
18 OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) PET SHOP BOYS (EMI America B-3321) J.J. JECZALIK, N. FROOME (N. TENNANT, C. LOWE)	9	12	50 WHEN I THINK OF YOU JANET JACKSON (A&M AM 2855) J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, J. JAM)	25	19	84 SWEET LOVE ANITA BAKER (Elektra 7-69557) M.J. POWELL (A. BAKER, L. JOHNSON, G. AS)	64	5
19 ALL THE LOVE IN THE WORLD THE OUTFIELD (Columbia 38-05894) W. WITTMAN (J. SPINKS)	21	11	51 HOLDING BACK THE YEARS SIMPLY RED (Elektra 7-69564) S. LEVINE (HUCKNALL, MOSS)	64	5	85 LOOK AWAY BIG COUNTRY (Mercury/Polygram 884 645-7) R. MILLAR (S. ADAMSON)	58	5
20 FRIENDS AND LOVERS GLORIA LORING & CARL ANDERSON (Carreter/CBS Z54 06122) J. AVERBACH (G. LORING, T. CAMPBELL)	31	6	52 MISSIONARY MAN EURYTHMICS (RCA PB 14414) D.A. STEWART (D.A. STEWART, A. LENNOX)	72	2	86 PARANOIMIA THE ART OF NOISE (Chrysalis VS4-43002) THE ART OF NOISE (DUDLEY, JECZALIK)	72	2
21 BABY LOVE REGINA (Atlantic 7-89417) S. BRAY (S. BRAY, R. RICHARDS, M. KESSLER)	26	9	53 SOMEBODY LIKE YOU 38 SPECIAL (A&M AM-2854) K. OLSEN (D. BARNES, J. VALLANCE, J. CARLISI, D. VAN ZANT, L. STEELE)	41	17	87 TAKE ME HOME TONIGHT EDDIE MONEY (Columbia 38-06231) R. ZITO, E. MONEY (M. LEESON, P. VALE, P. SPECTOR, E. GREENWICH, J. BARRY)	41	17
22 STUCK WITH YOU HUEY LEWIS AND THE NEWS (Chrysalis VS4 43019) H. LEWIS AND THE NEWS (C. HAYES, H. LEWIS)	33	3	54 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)	42	9	88 PLAYING WITH THE BOYS KENNY LOGGINS (Columbia 38-05902) P. WOLF (K. LOGGINS, P. WOLF, I. WOLF)	42	9
23 WORDS GET IN THE WAY MIAMI SOUND MACHINE (Epic 34-06120) E. ESTEFAN, JR. (G.M. ESTEFAN)	28	9	55 YOUR WILDEST DREAMS THE MOODY BLUES (Polydor/PolyGram 883 906-7) T. VISCONTI (J. HAYWARD)	63	7	89 WEATHERMAN NICK JAMESON (MOTOWN 1853) N. JAMESON (N. JAMESON, K.O. LEARY)	20	9
24 SUZANNE JOURNEY (Columbia 38-06134) S. PERRY (S. PERRY, J. CAIN)	20	9	56 A KIND OF MAGIC QUEEN (Capitol B-5590) QUEEN, D. RICHARDS (R. TAYLOR)	63	7	90 EARTH ANGEL NEW EDITION (MCA 52907) F. PERRIN (C. WILLIAMS, D. WILLIAMS)	27	13
25 ONE STEP CLOSER TO YOU GAVIN CHRISTOPHER (Manhattan/Capitol B-50028) C. STURKEN, E. ROGERS (ROGERS, STURKEN, PESCIETTO, GRANT)	27	13	57 POINT OF NO RETURN NU SHOZ (Atlantic 7-89392) J. SMITH, R. WARRITZ (J. SMITH, V. DAY)	65	3	91 BEFORE I GO STARSHIP (Grun/ RCA FB-14393) P. WOLF, J. SMITH (D. ROBERTS)	32	7
26 MAN SIZE LOVE (THEME FROM "RUNNING SCARED") KLYMAXX (MCA 52841) R. TEMPERTON, D. RUDOLPH, B. SWEDEN (R. TEMPERTON)	32	7	58 RUTHLESS PEOPLE MICK JAGGER (Epic 34-06211) D. HALL, M. JAGGER, D.A. STEWART (D. HALL, M. JAGGER, D.A. STEWART)	75	2	92 WHEN THE HEART RULES THE MIND GTR (Arista AS1-9470) G. DOWNES (HACKETT, HOWE)	29	10
27 HANGING ON A HEART ATTACK DEVICE (Chrysalis VS4 42996) M. CHAPMAN (H. KNIGHT, M. CHAPMAN)	29	10	59 A MATTER OF TRUST BILLY JOEL (Columbia 38-06108) P. RAMONE (B. JOEL)	60	5	93 NO PROMISES ICEHOUSE (Chrysalis VS4 42978) R. DAVIES (I. DAVIES, B. KRETSCHMER)	30	7
28 THAT WAS THEN, THIS IS NOW MICKY DOLENZ and PETER TORK (of The Monkees) (Arista AS1-9505) M. LLOYD (V. BRESCIA)	30	7	60 IF LOOKS COULD KILL HEART (Capitol B-5605) R. NEVISON (J. CONRAD, B. GARRETT)	45	13	94 VICTORY LINE LIMITED WARRANTY (Atco/Atlantic 7-99541) B. TENCH (NEWMAN, LIMITED WARRANTY)	38	3
29 DREAMTIME DARYL HALL (RCA PB-14387) D. HALL, D.A. STEWART, T. WOLK (D. HALL, J. BEEBE)	38	3	61 SECRET SEPARATION THE FIXX (MCA 52832) R. HINE (CURNIN, WEST-ORAM, WOODS, GREENALL, BROWN, J. OBSTO)	75	2	95 LIKE A ROCK BOB SEGER & THE SILVER BULLET BAND (Capitol B-9697) B. SEGER, PUNCH (B. SEGER)	36	6
30 DON'T FORGET ME (WHEN I'M GONE) GLASS TIGER (Manhattan/Capitol B-50037) J. VALLANCE (GLASS TIGER, J. VALLANCE)	36	6	62 WHO'S JOHNNY ("SHORT CIRCUIT THEME") EL DEBARGE (GORDY/MOTOWN 1842GF) P. WOLF (P. WOLF, I. WOLF)	70	4	96 ON MY OWN PATTI LABELLE and MICHAEL McDONALD (MCA 52270) B. BACHARACH, C.B. SAGER (B. BACHARACH, C.B. SAGER)	35	8
31 TAKEN IN MIKE & THE MECHANICS (Atlantic 7-89404) C. NEIL (M. RUTHERFORD, C. NEIL)	35	8	63 NOTHING IN COMMON THOMPSON TWINS (Arista AS1-9511) G. DOWNES, T. BAILEY, T. BAILEY, A. CURRIE)	73	3	97 KISS THE DIRT (FALLING DOWN THE MOUNTAIN) INXS (Atlantic 7-89418) C. THOMAS (A. FARRIS, M. HUTCHENCE)	34	8
32 RUMBLESEAT JOHN COUGAR MELLENCAMP (Riva/PolyGram 884 856-7) LITTLE BASTARD, G. GEHMAN (J. MELLENCAMP)	34	8	64 PRIVATE NUMBER THE JETS (MCA-52846) D. POWELL, D. RIVKIN, J. KNIGHT, A. ZIGMAN (J. KNIGHT, A. ZIGMAN)	50	17	98 JUNGLE BOY JOHN EDDIE (Columbia 38-05858) B. DRESCHER (J. EDDIE)	37	7
33 YANKEE ROSE DAVID LEE ROTH (Warner Bros. 7-28656) T. TEMPLEMAN (D. LEE ROTH, S. VAI)	37	7	65 TUFF ENUFF THE FABULOUS THUNDERBIRDS (CBS Associated Z54 05838) D. EDMUNDS (K. WILSON)	44	11	99 CRUSH ON YOU THE JETS (MCA 52774) D. POWELL, D. RIVKIN, J. KNIGHT, A. ZIGMAN (J. KNIGHT, A. ZIGMAN)	38	3
			66 HYPERACTIVE ROBERT PALMER (Island/Atlantic 7-99545) B. EDWARDS (D. NELSON, T. HAYNES, R. PALMER)			100 LIKE NO OTHER NIGHT 38 SPECIAL (A&M AM 28311) K. OLSEN (D. BARNES, J. BETTIS, J. VALLANCE, J. CARLISI)		

ALPHABETICAL LISTING ON INSIDE BACK COVER

Heated Debate Continues Over Home Taping Bill

By Earl B. Abrams

WASHINGTON—Slim possibility exists that the Senate Judiciary Committee will act on a proposal to impose a royalty fee on audio recording equipment (S-1739) before Congressional summer recess begins August 15. The committee is scheduled to consider pending matters a day before that date, but home taping legislation is believed to be at the bottom of its schedule.

If the committee recommends passage, the full Senate must still act. Congress resumes September 8.

Meanwhile, at a hearing by the full Judiciary Committee August 4, the Reagan administration's position on S-1739 was enunciated for the first time by Donald J. Quigg, commissioner of patents and trademarks. He expressed opposition to S-1739 and urged consideration of legislation mandating the use of decoder systems, leaving a royalty fee and distribution to market forces. In this way, he said, consumers who wish to make copies of pre-recorded audio material would pay for the privilege by buying "copyable" records or tapes, presumably to be priced higher than the non-copyable versions.

Others at the hearing repeated familiar positions. Favoring the passage was Stanley Gortikov, president of the Recording Industry Association of America, who urged immediate passage to cover copyright losses due to home taping until the decoding system can be perfected, perhaps in five years. Gortikov also spoke for the Department of Professional Employees, AFL-CIO; the National Music Publishers Association; and the Songwriters Guild of America. Other witnesses favoring passage were Jack Eugster, president, Musicland retail chain; Lucille Ward, National Federation of Music Clubs; Jane King, National Consumers League; and Niles Borop, a Nashville songwriter.

Charles Ferris, a Washington lawyer representing equipment manufacturers, repeated his opposition to S-1739 on the ground that it was not needed; that the music industry is not suffering from the home taping phenomenon. Also opposing were John V. Roache, president, Tandy Corp. (\$3 billion sales), who charged that the proposed legislation would create a "costly, confusing... mess"; Edward Jarman, a South Carolina retailer; Mark Silbergeld, Consumers Union; Oral Miller, American Council For The Blind; Frank Yudkin, Consumers Association of Kentucky; and Jim Bitchey, a North Carolina songwriter.

As reported to the full committee last May by the Copyright subcommittee which deleted reference to a fee on blank tapes, S-1739 would impose a 5% charge on the first wholesale price for single-drive recorders; 25% for dual-drive recorders. Fees would be paid to the Copyright Office and distributed by the Copyright Royalty Tribunal under a complex formula to copyright owners (see *Cash Box*, April 5, 1986), including 2% to the National Endowment for the Arts for the benefit of fledgling artists. Exempted from this impost would be recorders with a decoder element, microphone-only input, play-only devices without recording capability, and multiple-drive recorders for legitimate commercial purposes. Also exempt would be certain non-infringing users. The bill would permit home-taping without copyright liability.

Meanwhile, companion bill H.R. 2911 is in the hands of the House Copyright Subcommittee that reportedly is awaiting Senate action before beginning consideration. No action in either the Senate or the House is seen before fall at the earliest on similar legislation dealing with home copying of television programs or pre-recorded movie cassettes.



SIGNS GREAT WHITE—Capitol Records has signed rock group Great White, label president Don Zimmermann, and released the band's debut Capitol album, *Dark*. Pictured at the recent signing (l-r) are: Walter Lee, Capitol's VP of promotion; Green, Capitol's director of business affairs; Zimmermann; Lorne Black and Audie Great White; Ray Tusken, Capitol's VP of rock promotion; Mark Kendall and Jack eat White; Alan Niven, manager; and Kick Van Hengel, Capitol's VP of International.

MTV Announces Awards Finalists

By Gregory Dobrin

MTV Networks recently announced the finalists in each of the categories due to be honored at The Video Music Awards, set for August 5 at L.A.'s Universal Amphitheatre in New York's Palladium, where two shows, including satellite transmissions around the world, will be broadcast.

The videos nominated on the first night include Dire Straits' *Money For Nothing*, in 10 categories, including Best Art Direction, Editing, Special Effect, Overall Performance, Stage Performance, Group Video, Most Experienced and Best Video of the Year. A-Ha's *Take On Me* and Pat Benatar's *Sex As Us* have seven nominations each, while *Rough Boy* has six.

The show is produced in association with MTV Communications and will spawn a television version to be distributed by Viacom.

At a press conference to announce the nominees, executive producer Don Schlitz also announced other changes in the annual awards ceremony, held pre-emptively at Radio City Music Hall. An over-the-top production includes a "party" in which black-tie dress will be required, open bars during the show, and increased focus on live performances. Awards presentation will be on the show's pace, will be on the stage altogether and held in various spots in either venue.

Innovation to this year's show includes the availability of public seating, rather than the industry in previous years. The best seats will be sold for the show, 1,000 for the East, Ohio. The show will be a two-hour "Pre-Game" patterned after sportscasts, and will feature sports announcer Bob Crosby and singing artist sports fan Huey Lewis. Performers slated to appear on the show include Tina Turner, Van Halen, Pet Shop Boys, Simply Red, Genesis, 'til Tuesday, the B-52's, Whitney Houston, Mr. Mister and the B-52's. Other performers include the Bangles, Belinda Carlisle, Panarama, Rod Stewart, Motley and Johnny Johnson, Elvira and comics Jay

Leno and Steven Wright.

A complete list of nominees follows:

Best Video of the Year

- A-Ha - *Take On Me*
- Dire Straits - *Money For Nothing*
- Godley and Creme - *Cry*
- Robert Palmer - *Addicted To Love*
- Talking Heads - *Road To Nowhere*

Best Male Video

- Bryan Adams - *Summer Of '69*
- Phil Collins - *Take Me Home*
- Robert Palmer - *Addicted To Love*
- Bruce Springsteen - *Glory Days*
- Sting - *If You Love Somebody, Set Them Free*

Best Female Video

- Kate Bush - *Running Up That Hill*
- Aretha Franklin - *Freeway Of Love*
- Whitney Houston - *How Will I Know*
- Grace Jones - *Slave To The Rhythm*
- Tina Turner - *We Don't Need Another Hero*

Best Concept Video

- A-Ha - *Take On Me*
- Dire Straits - *Money For Nothing*
- Godley and Creme - *Cry*
- Talking Heads - *And She Was*
- Talking Heads - *Road To Nowhere*

Best Group Video

- A-Ha - *Take On Me*
- Dire Straits - *Money For Nothing*
- INXS - *What You Need*
- The Rolling Stones - *The Harlem Shuffle*
- Talking Heads - *And She Was*

Best Stage Performance In A Video

- Bryan Adams/Tina Turner - *It's Only Love*
- Dire Straits - *Money For Nothing*
- Huey Lewis and the News - *The Power Of Love*
- Robert Palmer - *Addicted To Love*
- Pete Townshend - *Face To Face*

Best New Artist In A Video

- A-Ha - *Take On Me*
- The Hooters - *And We Danced*
- Whitney Houston - *How Will I Know*
- Pet Shop Boys - *West End Girls*
- Simply Red - *Holding Back The Tears*

Best Overall Performance In A Video

- David Bowie and Mick Jagger - *Dancing In The Streets*
- Dire Straits - *Money For Nothing*
- Robert Palmer - *Addicted To Love*
- Bruce Springsteen - *Glory Days*
- Sting - *If You Love Somebody, Set Them Free*

(continued on page 25)

First-Time Gold LPs Bountiful In July

NEW YORK—The RIAA certified 14 gold and three platinum LPs during July, and half of the gold certifications went to artists who had never achieved that mark. First-time gold albums went to The Fabulous Thunderbirds' "Tuff Enuff," Peter Gabriel's "So," "GTR," Simply Red's "Picture Book," UB-40's 1983 "Labour of Love," Rene and Angela's "Street Called Desire," and Starpoint's "Restless."

July gold albums also went to The Moody Blues' "The Other Side of Life," 38 Special's "Strength in Numbers," Jackson Browne's "Lives in the Balance," Neil Diamond's "Headed for the Future," and "Jane Fonda's Workout Record New And Improved"; with Run-D.M.C.'s "Raising Hell" and the original soundtrack to "Top Gun" taking simultaneous gold and platinum awards. The Talking Heads' "Stop Making Sense" won the other platinum LP for July, a month that saw no multi-platinum albums certified.

The non-theatrical music video category of the RIAA's video certifications saw a record seven gold and three platinum awards distributed. Gold videos went to Whitney Houston, Hall & Oates, Police, Elvis Presley's '68 *Comeback Special* and Aloha From Hawaii, Sade: *Diamond Life Video*, and Barbra Streisand's *Putting It Together*. . . The Making of the "Broadway" Album. Whitney Houston and Aloha From Hawaii were joined by Alabama's *Greatest Hits* on

the list of platinum winners.

In the theatrical video category, simultaneous gold and platinum honors went to *Jagged Edge*, *White Nights*, *Agnes of God*, *A Nightmare on Elm Street II*, *Cocoon*, *Rocky IV*, and *The Jewel of the Nile*, with *Casablanca* also garnering a platinum award. Gold awards went to *No Small Pictures*, *Big Trouble*, *Day of the Dead*, *School Spirit*, *Creature*, and *Creepers*.

The non-theatrical video category saw three sports tapes taking gold awards: *Wrestlemania 2*, *The Saint Louis Cardinals (The Movie)*, and *Mickey Mantle's Baseball Tips for Kids of All Ages*. No platinum certifications were made.



CRAY MATES—Newly signed Hightone-Mercury/PolyGram recording artist Robert Cray recently completed a successful European tour, including six support dates for Eric Clapton. Pictured backstage at the Antibes Jazz Festival on the French Riviera are (l-r): Eric Clapton, Robert Cray and Phil Collins.

Atlantic Promotes Rhone

LOS ANGELES—Sylvia Rhone has been promoted to the post of vice president/general manager of black music operations for Atlantic Records. Based in New York City, Rhone will oversee all phases of black music released by Atlantic, Atco and Custom Labels.

Rhone joined Atlantic Records in June, 1985, as director of national promotion for the company's black music division, a position she held until her new appointment. Prior to Atlantic, she served as director of marketing, special markets, for Elektra from 1983 to 1985, preceded by a three-year stint as Elektra's Northeast regional promotion manager, special markets. She also worked as Northeast regional promotion manager for both Ariola Records and ABC Records, as well as serving as national promotion coordinator for Buddah Records.



Sutherland Named At Windham Hill

LOS ANGELES—Sam Sutherland has been appointed to the newly-created post of vice president/managing director for Windham Hill Records. In his new position, Sutherland will oversee Windham Hill's music and video operations as principal liaison between its Palo Alto, CA, headquarters and the company's marketing and promotion arm in Los Angeles, with responsibilities to include coordination of all phases of project development.

A 15-year industry veteran, Sutherland

most recently served as Los Angeles bureau chief for *Billboard* magazine. Prior to that, he served as West Coast Editor for *Record World* magazine, West Coast press relations Manager for Elektra/Asylum Records and as a reporter and editor for *Billboard's* New York office.

Sutherland will be based at Windham Hill's Los Angeles office on the A&M lot. He reports to Windham Hill president and chief operating officer Anne Robinson.

Michael Johnson Promoted At EMIA

LOS ANGELES—Michael Johnson has been promoted to the position of vice president, R&B promotion for EMI America, where he previously served as national R&B promotion director.

In announcing the promotion, Dick Williams, vice president, promotion for the label, said Johnson will now "have the necessary tools to break the many black artists who are signed here or are in the process of joining the EMI roster."



CBS Records Intl. Names Friedus

LOS ANGELES—Bunny Friedus has been promoted to the position of senior vice president, creative operations, CBS Records International. The promotion recognizes her already increased responsibilities in the areas of marketing, A&R, artist development and publicity. Her previous post was vice president, creative operations for the company.

Reporting directly to Friedus will be Joe Senkiewicz, vice president, promotion and international artist development; Bob Campbell, vice president, marketing; Mauri Lathower, vice president, creative operations, CBS Records International, West Coast.



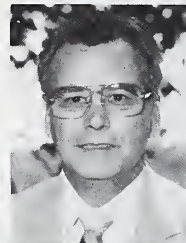
EXECUTIVES ON THE MOVE



McCubbin



Johnson



Myers



Friedman

Appointments at Capitol—Capitol Records announced the appointment of Paulette McCubbin as national secondaries promotion manager for AC radio formats. McCubbin will work with secondary radio stations around the country promoting Capitol product in the easy listening and Top 40 formats. She is based in Los Angeles and will report to Tom Gorman, national promotion manager. Previous to her appointment, the Washington, D.C. native was an operations coordinator at Du Art Video, a post-production house in New York City. Capitol also announced the appointment of Michaelle Johnson as national secondary promotion manager/R&B. Johnson will work with secondary radio stations across the country in promoting Capitol's R&B artists. She will be based in Los Angeles and will report to Ronnie Jones, vice president of Black Music promotion. Prior to her appointment, Johnson was an executive secretary at Capitol in its promotion department.

Myers Named—Robert E. Myers has been appointed vice president, CBS Manufacturing, CBS Records Operation (U.S.), as announced by Seymour Berg, senior group vice president, CBS/Records Group. Mr. Myers will oversee the operations of the CBS Records Carrollton, Georgia plant and continue to supervise their efforts to improve product quality and reduce costs at the facility. He will report to William Almroth, vice president, CBS Manufacturing, CBS Records Operations (U.S.). Myers has been with CBS Records Carrollton, since 1985. Before joining CBS Records Carrollton in 1981 as director, audio and video manufacturing, he was superintendent of manufacturing for RCA's videodisc operations in Indianapolis.

Friedman Promoted—E. Fritz Friedman has been promoted to the new position of director of publicity for RCA/Columbia Pictures Home Video immediately. The announcement was made by Gary Khammar, senior vice president of the joint venture to whom Friedman will report. Friedman's duties will include acting as liaison between RCA/Columbia and the media with responsibilities for the overseeing of all press releases and publicity events for the company's three product lines—theatrical, music (MusicVision) and consumer (Magic Window). He will also be in charge of all public relations, special events and trade shows. Friedman, whose former title had been senior manager of publicity, will be based in Burbank.

Pisano To Priority/PRI—Alyssa Pisano, formerly administrative assistant to A&M Records' chairman Jerry Moss, moves to Priority/PRI Records as a

manager, it was announced this week by Priority/PRI president Bryan Tunney. **Barton and Hlopeck Named**—Jack Barton has been appointed the regional credit manager and Joseph A. Hlopeck the northeast regional manager for MCA Distributing, it has been announced by David Durchin, national credit manager for MCA Distributing. Barton joined MCA after 2 years in the department of the Walt Disney Studios, and is based in the company's Southern California branch. Hlopeck comes to MCA after 7 years with Capitol Records, where he worked with PolyGram. He is located in MCA's New York offices in Manhattan.

Sanjek Joins BMI—BMI president and chief executive officer Frances Taylor has announced that Rick Sanjek has joined BMI in New York as director of writer/publisher relations. Sanjek formerly worked on the BMI writer/publisher relations staff in 1971-72. He is the son of the late Russell Sanjek, former president, public relations.

TICKERTAPE

NEW YORK—Faris Bouhafa, public relations director of the American-Arab Discrimination Committee, has sent a letter to Elektra Records chair Chris Krasnow protesting the inclusion of a song called "Killing An Arab" on the "Standing On A Beach" LP... Composer Earle Brown has been elected president of the American Music Center... Madhouse Management has signed Pete Solley, who has worked with the Nails, Oingo Boingo, and many others. A move is being made to have Glenn Miller adorn a U.S. postage stamp. If that is right to you, write to Bill Halstead, Citizens' Stamp Advisory Committee, Postal Service, 475 L'Enfant Plaza SW 20260... Bunny Wailer, usually seen as a recluse, will be signing albums in the Greenwich Village Tower Records 15—a day before he appears at Madison Square Garden... R.A.L.I., the Royal Association for the Longevity and Preservation of The Honeymoon, will hold its annual convention, Aug. 23 at N.Y.'s Felt Forum.

CASHBOX INTERVIEW



Morton Gould

amount of time and concentration. It has to, it must—we're going through some crucial times now, in relation to this source licensing bill in Washington.

Cash Box: I assume that's your top priority now. Tell me about how the fight is going, and how you feel about the chances of defeating the bill.

Gould: Let's put it this way—I look forward to defeating it. It is something that I think is a threat to the writer and the publisher, and a very serious threat, because it can seriously weaken and damage certain fundamental concepts that have made ASCAP—and BMI, for that matter, and SESAC—economically feasible and equitable kinds of operations, in relation to the uses of our music. It's a way of life that has been around for a long time, after many battles to establish certain principles, and we have had equitable dealings with the users—we negotiate, we bargain, nothing is done arbitrarily—and this is something that ultimately has the danger of setting us back to square one.

Cash Box: Do you feel that the members of congress are really aware of the issues involved here, or are they just feeling the pressures of a very strong broadcasters' lobby?

Gould: The local TV broadcasters obviously have a strong presence. I'm not questioning the legitimacy—these are valid business people, but they have a tremendous amount of clout. I don't think that there's any group that has the kind of muscle that a broadcaster has.

My feeling is that many of the senators and congressmen are really not aware of all the issues, and understandably so. On the face of it, it's not a subject that the average person in the street would be cognizant of—it's a technical kind of problem in a way. The

congressmen and senators, as we know, have so many things on their minds, so many pressures, it's very difficult for them to keep up with all the facts and the real backgrounds of everything that comes up, so it's understandable that this is something that they were asked to support—this source licensing bill—and they did it because they were told by people they were friends with, and who are an important part of their constituency, that this is a good thing for them. I think that were many of these people aware of the true fact and the dangers inherent in this legislation, they would not be supportive. So one of the important things is to inform our legislators what this is all about and what this implies—what the fallout will be and what the end result will be. But I must tell you, I think that amongst the local TV broadcasters themselves, I don't think there is necessarily a wide agreement with this kind of procedure. But it's gone through the courts, it's gone the whole legal route, and they lost and now they figure if they lost in the courts they're going to try and come in the other way. What they're doing is they're attempting to dismantle something that is operative and that works, and has worked, and to start the thing all over again. It's going to be chaos.

Cash Box: Like the phone company.

Gould: In a way, yes. They're going to take it apart and then try to put it back together again, and if it gets put back together again it would be at the expense of all the rights and all the gains that the writers and their publishers have made over these years.

We have a lot of grass roots activity on this, because there is the attack on ASCAP—which has been going on through the years—that we represent what can be called "fat cats". Well sure

we do, there's nothing wrong with that. The fat cats are the people who've written some of the great lyrics, the great music, that has become part of our national character and our world image—the best commodity that we have. You go to Europe, you go to anyplace in the world, and what do you hear? You hear all the great American popular music. But we also have writers who are not fat cats and who don't get as many performances, but they are important too. And we have the new writers, the young writers, who are starting, and the only way they can survive is if they have the chance to become fat cats. The fat cats started out as skinny cats, they start out as alley cats, and they've earned whatever fat they've got. Now there are younger writers, and the only chance that they have to become fat cats—or medium-sized cats or just a cat—is to have the chance to collect payment if their music is played, on the same format that made possible the great rich repertory that ASCAP has.

Historically speaking—going beyond this bill or ASCAP or BMI—the creator, the poet—using poet in a generic sense—is always an endangered species in one form or another. In some parts of the world he's endangered because there are governments that censor what the artist does. The artist, the creator, has always expressed his time and his society, and has very often been attacked by that same society that he, in a sense, articulates and represents. Now, talking about a society like ASCAP or BMI or SESAC, we find that the users either don't want to pay anything—which is understandable, I would like to be able to get whatever I want for nothing—or they want to pay less. And we, the supplier of this creative product, want more. So you have to negotiate, which is the way we've done it—sometimes with hard-line negotiations, sometimes with a softer line. But it's gone through courts, it's been arbitrated, we have rate proceedings, we are a regulated society, we don't go off into the wild blue yonder in just an arbitrary way. And generally, and basically over the years we have a good track record and, generally, we have good relations with the users of our music. But every now and then something erupts, a group of the users decides now is that time to try and make a better deal. In this case they've taken it to Washington. And they're using up congressional time on something that should really be a free market matter.

Cash Box: Are you planning any changes here at ASCAP?

Gould: Every president has his own way of doing things, his own style, and some of his own particular ideas. I have a number of ideas that I'd like to see put into place at some point, but it would take time. But the board of directors is ASCAP. The president really, in a sense, reflects what the board wants, but the board makes and decides policy. My predecessors—Hal David before me, and Stanley Adams before him—improved certain things that needed improving. And there are certain ideas that I have, and I just hope that I do the right thing by the Society. Without get-

(continued on page 32)

K—Morton Gould, who was president of ASCAP on April 1971, when a member of the music organization for over 50 years and member for over 25 years. His achievements in music are legendary. His classical works have been performed by virtually every major orchestra, under the batons of conductors as Toscanini, Stokowski, and Ormandy; he has written many of the orchestras himself. He has scored ballets for such choreographers as Balanchine, Robbins, and Agnès de Sola-Pool; he has composed for films like *Vertigo*, *On the Beach*, *Allyou're Really Dangerous*, *Broadway Melody*, *Harlem Nights*, and television (*Honky-Tonk*). He has completed dozens of recordings. He is a Grammy winner, a recipient of the American Symphony Orchestra's Gold Baton Award, a recipient of the Medal of Honor for Music from the National Arts Club, and a member of the American Academy of Arts and Letters. Lee Jeske interviewed Gould with the busy president at his New York offices last week to discuss his feelings about his new role and his priorities as ASCAP's

Cash Box: You're a very busy conductor and composer. Why take on this

because I'm demented. No, that's a very good question—somebody asked myself that same question. In a way, a special kind of sense that I've done many things, I've been very active in many kinds of music before we had crossover or fusion. This kind of musical chemistry. And I've been very active as what I would call a musical citizen. In other words, I've been involved in things that go with, hopefully, improving the composer. I've been on committees and different things. I've given a lot of time in addition to my own immediate work as a composer, conductor, and arranger. Over the years there has been discussion about the possibility of being president of ASCAP, but I've been involved with other things and I don't even consider it. And for a lot of reasons, a combination of circumstances made it possible, feasible, and logical for me to consider the presidency at this time. Now, this is a tremendous responsibility. I'm very aware of that. The Society is mine. When I say "our", I mean ours—the creators—and the users. And it is a most crucial and important part of our existence, other than the work that we do. We create, and our creations have to be compensated. And ASCAP is the society that does that.

Cash Box: Has this caused you to curtail composing and conducting?
Gould: At the moment, yes. But I've been involved with doing a number of things at the same time, and I can handle a pretty heavy schedule. So what I'm doing is I'm condensing a lot of my work and I will not do as many outings as I've done before, because ASCAP takes a tremendous

ALBUM RELEASES

OUT OF THE BOX

HOWARD THE DUCK—Music From The Motion Picture Soundtrack—MCA 6173—Producers: Thomas Dolby-John Barry—List: 9.98—Bar Coded

One side of this soundtrack contains fiery pop songs featuring Thomas Dolby, Cherry Bomb and Tata Vega with guests George Clinton and Joe Walsh. The other side contains a rich and evocative score from veteran film music composer John Barry (*Out Of Africa*, for which he received the Academy Award; *Jagged Edge*; most of the James Bond pictures). Sure to be propelled by the successful Lucas film in which the music is featured.



OUT OF THE BOX



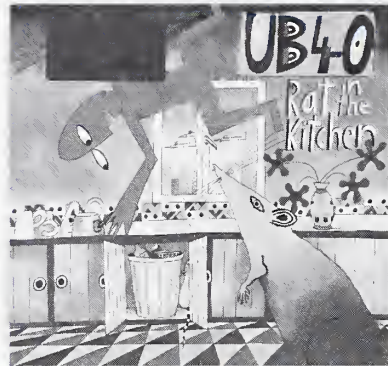
BONNIE RAITT—Nine Lives—Warner Bros. 25486—Producers: Bill Payne-George Massenburg-Fraboni—List: 8.98—Bar Coded

Raitt has re-signed to Warner Bros. and comes out of the shoot firing missiles. 10 songs are among the strongest of her career. Payne, Massenburg and Fraboni have captured the gutsy singer in a way that highlights her raw side without it getting out of control.

OUT OF THE BOX

UB40—Rat In The Kitchen—A&M SP-5137—Producer: UB40—List: 8.98—Bar Coded

For some time UB40 has been steadily penetrating the American mainstream with its reggae sounds. "Red, Red Wine" cracked the singles charts in 1983. Its latest LP features another set of infectious rhythms and melodies and should score big with a market that is becoming increasingly sensitized to third world sounds via their inclusion in many superstar projects (eg. Peter Gabriel).



NEW AND DEVELOPING



GENE LOVES JEZEBEL—Gene Loves Jezebel—Geffen GHS 24118—Producers: Gary Lyons-Michael A. Balzano—List: 8.98—Bar Coded

A strong and growing presence in the import group with some success here has created quite a buzz. U.K. band. The sound is atmospheric, urgent, haunting and seductive. Tern psychedelia is at once adventurous but on this record accessible as a gender bending Aston brothers group and will no doubt create interest.

FEATURE PICKS

BACK TO SCHOOL—Music From The Motion Picture Soundtrack—MCA 6175—Producer: Linda Goldner Perry—List: 9.98—Bar Coded

A poptrack from the hugely successful film features newcomers and vets such as Oingo Boingo in a fun collection.

THE LOVER SPEAKS—A&M SP6-5127—Producers: Jimmy Iovine-The Lover Speaks—List: 6.98—Bar Coded

Led by the interesting and captivating "No More 'I Love You's'," The Lover Speaks debuts with this engaging set.

AMY GRANT—The Collection—A&M SP-3900—Producer: Brown Bannister—List: 8.98—Bar Coded

Secular audiences will now be brought up to date on gospel's Grant with this hits collection that picks up in 1979 and includes two new songs.

SERGIO MENDES—Brasil 86—A&M SP-5135—Producers: Sergio Mendes-Peter Wolf—List: 8.98—Bar Coded

While the most compelling and memorable material on this LP is Mendes' Latin contributions, there is ample mainstream pop, R&B and AC to be a multi-format success.

FRED SIMON-LIZ CIFANI—Time And The River—Quaver Q1009—Producers: Fred Simon-Benj Kanters—List: 8.98—Bar Coded

A truly elegant addition to the "New Age" genre. Classical colorings and musicianship combine with Virginia Astley-like effects to produce a compelling, beautiful album.

CHRISTMAS—In Excelsior Dayglo—Big Time 10013—Producer: Lou Giordano—List: 8.98—Bar Coded

Christmas hails from New England and has delivered a wacky and delightful album that defies categorization. A c1977 punk/pop sensibility ala Talking Heads combines with aware, if skewed, lyrics and modern sounds. Representative song titles?: "Everything You Know is Wrong," "A Pig Amongst Men" and "Fish Eye Sandwich."

THE DAZZ BAND—Wild And Free—Geffen GHS 24110—Producers: Harris—List: 8.98—Bar Coded

Here is a state-of-the-art dance record with spit-shine grooves. Guaranteed dance floor and the record store. Red hot synths, fiery guitars, killer drums, playful singing and a couple of ballads thrown in for relief—watch out!

THE ARTFUL BALANCE COLLECTION-VOLUME 1—Various Artists—Balance ABI-7201—Producers: Various—List: 8.98—Bar Coded

Another contender in the burgeoning "new age" marketplace is Artful Balance roster is introduced here in this collection. Particularly noteworthy are Jeremy's three pieces.

BLUE MAGIC—Greatest Hits—Omni 90527—Producers: Norman Panama-Alan Rubens—Steve Bernstein-Bobby Eli—List: 8.98—Bar Coded

Mid-seventies masters of the romantic falsetto ballad get a reprise here in a package that includes "Sideshow."

GEORGE CARLIN—Playin' With Your Head—Eardrum/Atlantic 90527—Producer: George Carlin—List: 8.98—Bar Coded

The hip funnyman is back on vinyl in a live set that includes more of his creations of human behavior. The all new bits rank among the comedian's best material.

THINKMAN—The Formula—Island 90515—Producers: Rupert Hine-W Taylor—List: 8.98—Bar Coded

A high-gloss project featuring the Fixx's producer Hine. Many sonic similarities exist, but the group has its own solid songs and a good shot.

RECORDS TO WATCH

EARL KLUGH—Life Stories—Warner Bros. 25478—Producer: Earl Klugh—List: 8.98—Bar Coded

CHRIS DANIELS—Has Anyone Seen My Keys?—Harmony HRS-1001—Producer: Bob Burnham—List: 8.98

PSYCHO III—Music From The Original Motion Picture Soundtrack—MCA 6174—Producer: Carter Burwell—List: 9.98—Bar Coded

GROK—We Never Sleep—ZYX ZYX-001—Producers: Jimmy Iovine-White—List: 8.98

PKM—Compleat 671021—Producer: PKM—List: 8.98—Bar Coded

LARRY JOHN MC NALLY—Fade To Black—Atco 90524—Producers: Katz-Larry John McNally—List: 8.98—Bar Coded

SINGLE RELEASES

OF THE BOX

KENNY LOGGINS (Columbia 38-

With The Boys (3:57) (Milk Wolf adm by Chappell-Fa-SP-Kikko adm by Unichap-BMI) (K. Loggins-P. Wolf-I. cer: Peter Wolf)
as already soared on one *Top*. This one is loaded with his sexy voice and hooks galore — land up there with “Danger” (flying arrangement and solid production highlight the driving singable chorus.



OUT OF THE BOX



DEPECHE MODE (Sire 7-28697)
A Question Of Lust (4:16) (Emile/ASCAP) (M.L. Gore) (Producers: Depeche Mode-Gareth Jones-Daniel Miller)
Depeche Mode has cracked the Top 40 once before with “People Are People.” This single contains the same tension between the dark and the bright that has characterized many of the group’s singles. The appeal of the chorus should carry the record high onto the charts.

OF THE BOX

Atlantic 7-89372)
It All Away (3:41) (Anthony Collins-Michael Rutherford-n/ASCAP) (A. Banks-P. Col-merford) (Producers: Genesis-am)
Genesis success-story keeps un- his single is bound to become apter. Romantic and wistful, e is searching and poignant. and single, a sure-fire CHR



NEW AND DEVELOPING



IT BITES (Geffen 7-28618)
Whole New World (3:54) (Copyright Control) (It Bites) (Producer: Alan Shacklock)
New U.K. band about to take a bite out of American airwaves, It Bites debuts with this jazzy-poppy serving of shimmering melodies, horn lines and crisp vocals. Watch for multi-format acceptance and good chart performance.

FEATURE PICKS

(Sire 7-28599)
To Believe In (4:09) (Taco Tunes-Hot Boy/ASCAP) (Dee Dee Ramone-Jean producer: Jean Beauvoir)
ones, users of the fastest chugging guitar riffs in history, might have a hit on with this believable, accessible pop cut.
ner Bros. 7-28608)
ple (4:20) (Troutman’s-Saja/BMI) (Larry Troutman-Zapp Troutman) (Producer: man)
puter-operated single is energetic, melodic and extremely appealing. Definite possibilities.
OSBORNE (A&M 2863)
52) (Joe’s/ASCAP-Copyright Control) (Hamish Stuart-Elizabeth Lamers-Frank oducers: Jeffrey Osborne-Hamish Stuart-Philip Moores-Frank Musker)
y and ample vocal sound of Osborne is put to good use on this moral appeal theid in S. Africa. Strong production featuring an African children’s choir in the adds up to an effective and captivating track.
JACKSON (Columbia 38-06197)
3:58) (Colgems-EMI/ASCAP) (D. Conley-D. Townsend-B. Jackson) (Producer: Conley)
who scored big last year with “Centipede,” is out again with a cool and physical e that features her silky voice.
CKER (Capitol B-5626)
Love Me Anymore (4:09) (Edition Sunset adm by Merit-Albert Hammond c/o P) (D. Warren-Albert Hammond) (Producers: Albert Hammond-Diane Warren)
tional ballad features the gravelled voice of Cocker in a winning and memorable. The soaring chorus and lingering hook bode well for a strong chart run.
BODY INSPECTORS (Warner Bros. 7-28637)
Pulled A Dog (3:36) (Mad-Inspectors/BMI-Churchout/ASCAP) (Michael Whit- n Whitfield, Jr.) (Producer: Norman Whitfield, Jr.)
nky cut with a humorous edge.

BOB JAMES/DAVID SANBORN (Warner Bros. 7-28603)
Maputo (4:34) (Thriller Miller-MCA/ASCAP) (Marcus Miller) (Producer: Tommy LiPuma)
The perfect easy jazz, AC or CHR daypart single with a sophisticated appeal.
NEIL DIAMOND (Columbia 38-06136)
The Story Of My Life (3:42) (Stonebridge/ASCAP) (N. Diamond) (Producer:Neil Diamond)
An emotional AC charmer for Diamond’s many faithful fans.
CAMEO (Atlanta Artists 884 933)
Word Up (4:15) (T-Man-Larry Junior/BMI-All Seeing Eye/ASCAP) (L. Blackmon-T. Jen- kins) (Producer: Larry Blackmon)
The funksters from down south are back with this ultra-cool dance floor filler.
THE PRIME MOVERS (MCA 52895)
Strong As I Am (3:59) (Island-Bad Basket/BMI) (Severs Ramsey-Gary Putman-Curt Lichter-Gregory Markel) (Producer: Chris Tsangarides)
L.A.’s Prime Movers will have this song featured in the upcoming film *Manhunter*. Definitely from the U2 school of rock emotion, still, Prime Movers have their own appeal that will eventually create for them their niche.
ALICE COOPER (MCA 52904)
He’s Back (The Man Behind The Mask) (3:23) (Ezra-Ensign-Denise Barry-Screen Gems-EMI/ASCAP-BMI) (A. Cooper-T. Kelly-K. Roberts) (Producer: Michael Wagener)
Alice Cooper is on the comeback trail with this rocking theme song for Jason of *Friday The 13th* fame.
JOHNNY KEMP (Columbia 38-06220)
Cover Girl (4:06) (Kid Wiz-Heavy Scene-New Music Group-Music Corporation of Ameri- ca/BMI) (H. King-K. Grady-K. Robinson) (Producers: Brian Morgan-Shelley Scruggs)
The young and talented Kemp is featured in this uptempo, danceable R&B format.
BEAU WILLIAMS (Capitol B-5611)
There’s Just Something About You (4:25) (Beau Williams/BMI) (Beau Williams) (Pro- ducers: Beau Williams-Larry Ball)
The dynamic soul voice of Williams in a classic urban ballad setting.

RECORDS TO WATCH

JACKSON (Waylo 3008A)
Lin (3:45) (JEC/BMI) (Willie Mitchell-Earl Randle) (Producer: Willie Mitchell)
WRIGHT (T-Jaye Tj-787)
A Day (3:50) (Ted Jarrett/BMI) (Ted Jarrett) (Producer: Ted Jarrett)
(Glamorous GR-7001)
All (3:50) (Wet Lips-Cardster-Szczmith-Strait Life-Greatful/CAPAC-PRO) (L. Mann-P. Cardinali-T. Szczesniak-K. McKenzie) (Producer: The Men)
WILLIAMS (Knobhill F-970)
Of Loving You (3:30) (Len-Ion-Glasshouse-Ildnycerd/BMI) (L. Williams-P. lucer: F.L. Pittman)
EVER (RCA JK-14406)
The Ride (*56 T-Bird) (3:47) (Bicameral-Slavetone/ASCAP) (Danny O’Keefe- Producer: Roger Nichols)

SURFACE (Columbia 38-06273)
Let’s Try Again (3:44) (Colgems-EMI/ASCAP) (B. Jackson-D. Townsend-D. Conley) (Pro- ducers: David “Pic” Conley-David Townsend-Bernard Jackson)
NANCY MARTINEZ (Atlantic 7-89371)
For Tonight (3:26) (Pezaz/PRO-Kish Kish/CAPAC) (Phil George-Donna Pacifici) (Produc- ers: Teenen Ali-Sergio Munzibai)
BILLY GRIFFIN (Atlantic 7-89374)
Believe It Or Not (4:04) (Elliott/ASCAP) (Billy Griffin-Derick Nakamoto) (Producer: Der- ick Nakamoto)
BEAU WILLIAMS (Capitol B-5611)
There’s Just Something About You (4:25) (Beau Williams/BMI) (Beau Williams) (Pro- ducers: Beau Williams-Larry Bell)
GOLDEN EARRING (21/Atlantic 7-99515)
Why Do I (3:59) (Fever/ASCAP) (G. Kooymans-B. Hay) (Producer: Shell Schellekens)

ROCK AGAINST WASTE—That toxic waste has become an insidious threat to humanity is no secret, particularly in California these days, where a statewide initiative (Proposition 65) is underway to give a boost to laws governing waste. If MCA's **Irving Azoff** has any say in the matter, Proposition 65 will find smooth passage November 4. He's been instrumental, along with **Don Henly**, in organizing the August 28 **Long Beach Arena** benefit concert designed to bring more money to the initiative. Participating in the show, which is being promoted by the **Universal Amphitheater's Larry Valion**, will be such concerned performers as Henly, **Jackson Browne**, **Stevie Nicks**, **Joni Mitchell**, **Glenn Frey**, **Jimmy Buffett**, **Lindsey Buckingham**, and **Neil Young** (certain "surprise guests" are also slated to appear). Money from the event is expected to amount to "a couple hundred thousand" dollars, according to a source at Councilman **Zev Yaroslavsky's** City Hall office, and will be divided 60-40 between the toxic waste initiative and "Citizens For A livable Los Angeles", a city-wide campaign directed at limiting commercial development in L.A., another key environmental concern. The concert will help stave off efforts by business and agricultural interests to defeat Prop 65 in particular, which they've been quoted as calling "massive overkill", and at which reports say they'll soon level a multi-million dollar TV and radio attack. Tickets for the Long Beach show (a second date is under consideration at press time) are \$22.50, and can be had at Ticketmaster outlets and at the Long Beach Arena box office, or from Ticketmaster Charge-by-Phone (213) 480-3232.



CAUGHT IN THE ACT—Andy Taylor recently joined Belinda Carlisle on stage at the Roxy in L.A. to provide his "Mad About You" guitar solo.

IT'S ABOUT TIME DEPT.—Many of you might be as surprised as we were to learn that the **Everly Brothers** don't have a star on Hollywood Blvd. Now, don't get me wrong. Large numbers of people have been known to lead long and happy lives without having their names smeared with bubble gum on some grimey sidewalk, but there is a certain distinction, dubious as it may be, to the Hollywood Walk of Fame, and, well, seems the Brothers Everly earned that credit long ago. But not to fret. A star will be dedicated to the duo October 2 (the second date in their two-night Universal Amphitheatre gig), on that part of "the walk" that graces the newly refurbished Hollywood Roosevelt Hotel. The placement is prime, considering the fabled hostelry's status as a

symbol of an overall Hollywood house-cleaning, and because brother Phil happens to be an investor in the hotel's restoration.



ROCK AGAINST DRUGS—The above photo dramatizes why drugs are not the answer, a theme espoused by RAD.

DES BARRING DRUGS—The **Power Station's Michael Des Barres** is making a public commitment in support of the anti-drug campaign led by manager **Danny Goldberg** and Attorney General **John Van De Camp**. Seems part of the proceeds from his forthcoming five-show mini Southern California concert tour will go to **RAD** (Rock Against Drugs), including a date at L.A.'s Roxy August 19. "I would like," Des Barres says, "to de-mythologize the absurd notion that one has to swill Jack Daniels and do cocaine in order to be a rock'n'roll star. At the same time, it's important for people to know that you can have fun and create just as much mayhem without having to succumb to the idiocy of self-abuse and the loss of life." Incidentally, Des Barres has an MCA single coming soon called, oddly enough, "Too Good To Be Bad", which he debuted last year with The Power Station.

RHYME AND RHYTHM—The **Eurythmics** recently launched their worldwide tour with a string of West Coast dates, beginning in Portland, Ore. July 25, and including a series of warm-up appearances in such Southern California bergs as Santa Barbara and San Bernardino. Cut to: **The Greek Theatre**, L.A., Monday night, August 4. Opening night of a three-date stay here. **Annie Lennox**, platinum blonde hair tossed into a casual pompadour, is mincing along a specially-built runway to the beat of "Would I Lie To You", clad in a pair of black leather pants and a flaming red brassiere. The band will soon break for a first encore (a slammer rendition of "Original Sin" and an affective, if Aretha-less, "Sisters Are Doin' It For Themselves"), but Los Angeles is sufficiently entranced. **Clem Burke's** drums and **Patrick Seymour's** keyboard have kept the evening on a steady roll, with glimmers of brilliance emanating from **Dave Stewart's** guitar, the bass of **Chucho Murehan** and the sensational sax and harmonica of **Jimmy "Z" Zavala**. High-flying backup vocals by **Jonice Jamison** kept pace with Lennox's powerful pipes. The show unfolded a mite sluggishly to this scribe's taste, but the sound neared nirvana. Those warm-up gigs have paid off, evidently. A hot summer night made hotter in the hills above L.A.

Gregory Dobrin

When all around you the executives call it "product," it's easy to become cynical about music. In the nascent days of your rock and roll consciousness, music represented a powerful symbol of freedom, a loosing of the chains. For you, something's wrong when a popular singer can hawk soda as convincingly as they do true love.

But take heart. A new band has emerged, cascading out of the Pacific Northwest, that just may reinstate your confidence in the power of rock and roll. **54•40**—they get their name from President Polk's campaign slogan referring to the American imperialist dream of annexing everything from Oregon to Alaska—has just signed to Reprise Records and released a stunning eponymous debut LP.

Neil Osborne, Brad Merritt, Philip Comparelli and Matt Johnson (not The The's Matt Johnson) comprise a sinewy new rock and roll outfit whose sound is easier to like than describe. Sure, there's the reliance on a guitar-based, driving sound just like a horde of other new music ensembles, each claiming to possess the true spirit of rock. But the lynch-pin argument in favor of **54•40** is the guileless lack of pretense in their approach.

Their's is an aware, nervous innocence. A slight and apprehensive unease is the cover for an underlying confidence that has endured five years of ups and downs for the Vancouver band. They can surprise you as well with their hands-in-the-dirt realism as with their romantic idealism.

"Hold me hold me/'Cause I wanna get high and higher/Higher than," they sing in "I Go Blind." You get the picture that there is real youth angst going on here. This is not teenage optical illusion, but sincere vision. They evince a wisdom beyond their years.

"We try to play music that inspires," offered lead singer and principal lyricist Osborne. And then added, perhaps naively, but with great conviction, "We're trying to promote peace and love, those



54 • 40

kind of things, rather than at Peace and love? You mean the hippie ethic? Damn right, and palpable results. What *could* end the cliché dump heap ends up highly charged and animated syncopated rock and roll magic.

"Everytime you do something going to run into road blocks and cisms and you have to really have of resolve," stated bassist Merritt philosophy is that nothing gets at the music. The music comes first.

It has been because of their commitment to the music that came to the attention of Warner early in 1985. A dedicated following growing in their native Pacific west via live shows and the two EPs: 1981's "Things Are Singing Ashore" and 1982's "Selected

In June of 1982 a personnel resulted in Philip Comparelli joining the group. Comparelli brought a lot to the sound of **54•40** with his proficiency on a number of instruments, including trumpet and keyboards as well as guitar. Soon after, they released *The Fire*, the first LP.

On the strength of this all-encompassing resulting tours into California, the **Bros.** decided to sign the band in June of 1986. The band is about to head out on road in support of "54•40."

The group is full of the sort of confidence and conviction that makes rock and roll so important to some of us. It's important to you, then pick up your guitar. The rock and roll spirit is alive and bubbling over the northern

Peter Cetera, Rock's Mr. Clean Scales The Charts

By Paul Iorio

NEW YORK—Peter Cetera was climbing the Grand Teton while his single, "Glory Of Love" (Theme From The Karate Kit Part II), was scaling the charts to number one.

"I told my manager, 'The single's done, I absolutely love it. I'm going up to Idaho to go climb a mountain.' I climbed the mountain the week before it went number one," Cetera told *Cash Box*.

Cetera experienced the pleasures and perils of getting to the top. "You always have close calls when you climb a mountain... There is something to be said about hanging off a thousand foot cliff looking straight down, knowing that if something were to happen you'd be a can of Hunt's tomatoes. There's no safety net beneath you. Kind of like the music industry (laughs)," said Cetera.

"Glory Of Love" was a collaboration between Cetera, David Foster, and Cetera's wife, Diane Nini. "When I was writing the melody I got an idea of what the chord structure was and I started singing sort of

babbling sounds. And Diane would say 'Oh I love that, glory of love,' said, 'glory of love?' And she'd say 'you just sing those words?' And (continued)



Peter Cetera



Joel Comes Of Age With New Album That's Younger Than Yesterday

By Paul Iorio

— You can often tell when a comes of age. They abandon affectations. They forget about artistry. They suddenly seem they return to what they do best. discover the value of collaboration. The Bridge" (Columbia records), is come of age with a sound that than yesterday.

ge" is Joel's twelfth album, his ng a songwriting collaboration er co-wrote "Code of Silence"). ngs and plays piano with Ray "Baby Grand" and brings Steve o play keyboards on "Getting The Bridge" is a stylistically age of hit-bound songs reminiscent's lively blockbusters of the late his album is, in fact, a 'bridge' l back to the big-hearted pop- does best and that he temporarily in the mannered "Innocent he arty "Nylon Curtain."

probably more like an older Billy harking back to '52nd Street' ranger," said Joel in an inter- cted by CBS records. "There's a to the older stuff, (a) bridge . . . I d that's been playing on albums nce 'Turnstiles,' going back to

what you hear on 'The Bridge' ed all in one shot. We don't like of overdubs. I don't like to do ple of days after we've done the so most of the vocals on the live," Joel told CBS.

of "The Bridge" is what AOR ns like to call a 'perfect album sequencing is impeccable, the ods staggering, and the density pparalleled. "Running On Ice" is e-style rock while "This Is The n emotive ballad constructed in dition of pop songcraft.

er Of Trust," the album's strong- e current single, debuting on the ngles chart at seventy-five bul-

let. It rocks-out at mid-tempo with a Stones-ish guitar riff and a McCartneyesque sense of melody that will draw listeners back to the album time and again. The uptempo "Modern Woman," the album's first single and also a track on the *Ruthless People* soundtrack, is currently a top ten hit.

The album's centerpiece is side one's closing ballad, "Baby Grand," a song destined to become a pop standard. Recalling Joel classics like "Just The Way You Are" and "New York State Of Mind," this ballad features a duet with Joel's long-time idol Ray Charles. "I was told that Ray Charles would be interested in doing something with me on the album because he heard I named my daughter Alexa Ray after him . . . I heard that and the next day I wrote 'Baby Grand.'"

"It was time to sing ('Baby Grand') and I didn't know how much of this soul thing I could get into because now I'm starting at the guy I've been trying to sing like," said Joel in the CBS interview. "There he is (in the studio) and I can't do Ray Charles because there's Ray Charles. So I start to sing like this little white kid from the suburbs. And Ray heard me and he started to sing like a little white kid from the suburbs. So we stopped and (producer) Phil (Ramone) said, 'No, no kid, you gotta go after him, you gotta get Ray to sing like Ray because he's following your cue.' Now I'm not a great believer in my own voice but Ray got into it."

In the past, critics have noted that Joel's vocals tend to be too literal, too emphatic, too enunciated. But on "The Bridge" Joel's voice has a new emotional honesty, a soulful feel and fluidity that perhaps comes from actually working with a great singer like Charles. "You should learn something on every album . . . The main thing I learned I could do on this album was write with somebody else." The days when Joel tried to write and sing like someone else, instead of with someone else, are gone. Joel was so much older then, he's younger than that now.

THIS IS THE NEW MODEL X— This is the new model X, starring **Sammy Hagar**— wait, wrong band. This is the new model X, varying its multi-platinum formula with the addition of **Randy Piper** and **Jay Jay French**. Wrong again. This is the new model X, **John Doe** and **Exene Cervenka's Golden Palominos** performing their Rainbow Concert. Close, but not quite.

The facts: X comes to New York without **Billy Zoom** who's been replaced by two new guitarists—**Lone Justice's Tony Gillison** and **The Blaster's Dave Alvin**. Question: do they really need two ace guitarists to get across? "Wild Thing," after all, only has three chords. Was it worth busting up The Blasters? Wasn't the point of punk to pare away the excesses? Wasn't punk a reaction against concerts in which fifteen virtuosos hacked away at "Smokestack Lightning"? Band mergers and supergroups are happening again. Bad sign, I'm telling you. These thoughts raced through my mind as I watched X's Ritz show August 2nd.

All doubts were partially dispelled by a surprisingly tight and charismatic performance. I say 'partially' because I still wish Alvin were with The Blasters where he belongs. Alvin is superfluous with X; it's like **Elvis Costello** playing rhythm guitar with **Bob Dylan**.

The band is still magical though. Dow and Cervenka traded vocals like a country and western duo on "I'll Stand Up For You" ("Ain't Love Grand" LP/Elektra), and the power-chording thrilled the enthusiastic crowd. "Los Angeles" and other early songs were made fresh by Cervenka's technique of stretching and holding back lyrics with brilliant elasticity.

X also played several new songs and some of them were instantly appealing, particularly "When It Rains" which had the poignancy of "Around My Heart." Verdict: X remains a great American band despite the group's mistaken decision to become a quintet.

NOT TO BE CONFUSED WITH . . .— There's **Beat Rodeo**, not to be confused with **Rubber Rodeo**, **Sweethearts Of The Rodeo**, or the beat generation. Then there's **Art Farmer**, not to be confused with **Mark Farner** or **Arto Lindsey**. Then there is this band called **The Beat Farmers** who are not to be confused with any of the above because they are a one-of-a-kind kind of band who play it fast and loose and you wouldn't want to get in their way. Especially when **Country Dick Montana** gets from behind his drum kit to do some **Waylon Jennings**-styled singing, and jumps into the crowd and growls a song atop the shoulders of an audience member. The rest of their Ritz show July 24 alternated between blues and original country-rock tunes. And their blast-out-the-jams version of "Riverside" ("Van Go" LP/Curb/MCA) was the deciding vote that probably made true believers out of anyone within earshot.

THE CRAMPS AT THE RITZ, 8/1— Cool and creepy.

COMMITTEE AGAINST ROCK CENSORSHIP— **Howard Bloom**, **Bob Guccione, Jr.**, and **David Krebs** have formed a committee to combat the religious right's assault on free expression in rock music. Anyone who wants to help should call **Vikki Rovner** at 212-644-8900.



BULLSEYE— **R.E.M.'s** new album, "Life's Rich Pageant" (IRS), hits the mark. If you can't get a promo copy, buy it. If you can't buy it, steal it.

THE RAUNCH HANDS AT THE RITZ, 8/2— Raunchy.

LIKE A CAR WRECKING INTO A DISPLAY WINDOW OF CLOCK BELLS AND GUITARS— Few bands can match the surreal and eerie resonance and aura of **SST's Sonic Youth**. People packed CBGB July 26, standing on tables, chairs, aesthetic principles, and each other, to glimpse these gimpins of cacophony. Though **Sonic Youth** experimented with what sounded like tape loops in one song, and pounded out *Led Zeppelinish* rock in another, they stayed close to unorthodox rhythms, tunings, and arrangements throughout their forty-minute set. At several points they beat their guitar strings with sticks *a la Mofungo*. The show ended with an extended instrumental passage that sounded like a car wrecking into a display window of clock bells and guitars. Actually, it sounded more like they were bashing through the barriers of rock itself.

SOME GURLS— "That sunset is fitting for this song," said **The Bangle's Vicki Peterson**, pointing to a gorgeous orange sunset, at their Pier 84 show opening for **Mr. Mister** August 4. The song they played was "Different Light" ("Different Light" LP/CBS) and it made people see The Bangles in, well, a different light as they played that song and others with a sturdiness not heard on the band's records. **Alex Chilton's** "September Gurls" typified the band's easy ensemble interplay, and "If She Knew What She Wants" had a natural, breezy flow. Occasionally their splashiness got muddy but more often than not, as on "Manic Monday," the sound was crisp and the piano embellishment trickled like a clear brook. The closest reference point to The Bangles's playful and charming musical interaction is The Beatles, and indeed there are some similarities. Even though it was a **Mr. Mister** (who wowed the crowd with a powerful **Police**-like sound) audience, The Bangles were better received than any Pier opening act in recent memory.

Paul Iorio



THE ROCK GREETS REED—L.A.'s Rock, KROQ, played host to Lou Reed on his recent visit. Pictured (back row, l-r) are Rick Carroll, PD, KROQ, Reed, Scott Mason, KROQ, and Greg Phifer, RCA promotion. (front row, l-r) Jeff Naumann, RCA promotion and Jed-The-Fish, KROQ, DJ



ANOTHER OPENING OF ANOTHER SHOW—This time Lou Christie and Lesley Gore team up in another revival show from the '60's. Pictured here at WCBS are (l-r): Lou, Jeff Mazzei, MD, WCBS, and Lesley.

William B. Williams, NY Radio Personality, Dies

NEW YORK—William B. Williams, for 42 years a steadfast advocate of the Great American Songs on New York's WNEW-AM, died of cancer August 3, at the age of 62. Williams, whom many considered the dean of New York disc jockeys, joined WNEW towards the tail end of the Swing Era, and the music he played for the next four decades (the music of the likes of Frank Sinatra, who Williams dubbed "The Chairman of the Board", Benny Goodman, Perry Como, Glenn Miller) was music with its roots in the Swing Era. For much of his stint at WNEW, he hosted "The Make Believe

Ballroom", a show started in the '30s by Martin Bloch, and his familiar opening greeting, "Hello world", was a palliative to two generations of listeners who, in many cases, felt alienated by the rise of rock and roll. William B. Williams, a noted philanthropist who was said to never turn down a benefit was also a popular commercial spokesman, and an officer of the Friars Club. His funeral, Aug. 5 in New York City, was attended by a large percentage of "Willie B.'s" playlist Lena Horne, Woody Herman, Tony Bennett, Sylvia Syms, Arthur Prysock, and many others.

AIRPLAY

A HEARTY HIP, HIP AND ALL THAT - to *KIIS-FM* in L.A. for a spectacular job on the first annual beach scene. It, of course, came under the category of a lot of work, long hours and mucho dinero but it all paid off. It's wonderful to talk about promotions that work, and this one did. Anticipated crowds, over 200,000 per day, came with enthusiasm and their well-behaved caps on. All the groups that showed up to perform, and which are being played on *KIIS*, were very grateful for the experience and excited about playing to the throngs. L.A. Department of Beaches couldn't have been happier and if you can make the county happy, you can probably make anyone happy. These aren't easy promotions to pull off, so hats off to all who made it the success it was.

LOUISVILLE PICKS THE BEST - *WHAS RADIO* air personalities, Terry Meiners, Wayne Perkey, Milton Metz and Liz Curtis were voted the best radio personalities in the annual "Best of Louisville" awards sponsored by "Louisville Magazine." The ballot was a great resource for market/listener research. Questions range from, "your favorite place for a romantic dinner" to "the best body repair shop."

CHRISTMAS IN AUGUST - seems that *WETA - FM 91* in Washington, DC actually pulls off this mid-year event. Within five years, this has grown dramatically from an on-air promotion to a full-blown concert, with the United States Air Force Band on the grounds of the Washington Monument, which is attended by over 10,000 people. The originator of this idea, and host, Bill Cerri, says that people listen entirely different to the music when it's played at this time.

ROW ROW ROW YOUR BOAT - *KISS-FM* will be taking off September 7 when the great New River raft race roars through downtown Ft. Lauderdale. Not only is this tons of fun for the enteries but they are able to let their creative juices flow. This year there will

be an award for the most people on a boat and one for the most enthusiastic crew. In the past, they had a space shuttle, fire breathing dragon, lawnmower and a 12-foot Ivory soap. Their tie-in is 7-11 anticipated 100,000 spectators.



ON HIS OWN—Michael McDonald visited the United Stations studio for an interview with Jancie Ginsberg, disc jockey and artist relations.

EXTENDED SYMPATHY - family and station members of Syracuse, our deepest sympathy passing away of their general manager, George Plavocos.

FIXX "ROCK STARS" - This will be featured in a 90-minute interview, with group leader Cyndi Lauper on *ABC ROCK RADIO NETWORK* "Rock Stars." The host is George White formerly of *ROLLING STONE MAGAZINE*.

REP RAP: McGavren Guild names to lofty positions. Jeff Dashev is executive vice president/west coast and Mary Beth Garber vice president/sales manager in L.A. Fred Ward, Mark F. Maddrey and Peter Akerstrom have been appointed clearance reps for *United States Programming network's* Washington office. Deborah Wood named *HNW&H's* Philadelphia office. Maureen Toomey moves into office.

Mardi Ne



LITTLE RICHARD "ASKS RONA"—Rona Barrett, America's foremost entertainer, talks with Little Richard for an upcoming "Ask Rona" special. The national program will air 8-17 over the Mutual Broadcasting system.

POP RADIO/RETAIL

COST ADDED Out of a Possible 157 Stations.



155 Stations Reported This Week

When I Think Of You—Janet Jackson—A&M 47 Adds

Love Walks In—Van Halen—Warner Bros. 37 Adds

I Didn't Mean To Turn You On—Robert Palmer—Island 30 Adds

A Matter Of Trust—Billy Joel—Columbia 27 Adds

RETAIL PICK

**Retailer—Cheryl Bertin
Store—Record Outlet
Market—Michigan**

**Single: "We Don't Have To Take Our Clothes Off"
Artist: Jermaine Stewart
Label: Arista**

Comments:
"It took a while for this one to take off, but it's really selling good now. I'm restocking it all the time!"

RADIO PICK

**Programmer—Frank Lacomba
Station—WNOK FM
Market—Columbia, S.C**

**Single: "Stop Me From Starting This Feeling"
Artist: Lou Rawls
Label: Epic**

Comments:
"Nice flavor, a record for midday with heavy adult appeal. Perfect for the summer."

NEW HAVEN, CT—MIKE SCALVI—PD—2-1 MADONNA

J. Stewart, (8-4) Timex Social Club, (7-5) Bananarama, (10-6) Steve Winwood, (15-11) B. Carlisle, (27-14) Berlin, (18-15) J. Osborne, (24-17) Miami Sound Machine, (25-21) Double, (26-22) M. McDonald, (28-23) Monkees, (30-25) Run D.M.C., (32-25) Klymaxx. DEBUTS: (X-24) H. Lewis, (X-29) G. Loring, (X-30) B. Ocean, (X-31) Lisa Lisa, ZZ Top, Genesis, Loverboy

BALTIMORE, MD.—AMY KRONPHAL—M.D.—1-1—P.

C. Anderson & G. Loring, (5-3) Madonna, (7-5) J. Stewart, (11-9) Berlin, (13-10) D.L. Roth, (14-11) B. Carlisle, (17-14) Wham!, (20-16) Regina, (21-18) L. Richie, (22-19) S. Winwood, (24-21) J. Osborne, (25-22) H. Lewis, (29-23) Janet Jackson, (30-25) B. Ocean. DEBUTS: (X-24) Lisa Lisa, (X-28) Jets, (X-29) D. Hall, (X-30) Thompson Twins, Stacy Q, Genesis, Anita Baker.

PHILADELPHIA, PA.—GLEN KALINA—M.D.—2-1 MADONNA

B. Carlisle, (4-3) Bananarama, (8-5) J. Stewart, (9-7) D.L. Roth, (13-9) Social Club, (13-9) S. Winwood, (11-15) Berlin, (16-12) L. Richie, (19-14) M. McDonald, (21-17) Glass Tiger, (27-18) Miami Sound Machine, (26-19) Run D.M.C., (32-25) C. Anderson & G. Loring, (30-26) ZZ Top, (31-27) D. Hall, (37-28) D. Hall, (33-29) J. Cougar, (34-30) P. McCartney, (36-31) Honeymoon Suite, (38-33) Klymaxx, (39-34) Van Halen, (40-35) H. Lewis. ADDS: B. Ocean, P. Labelle, A. Baker, R. Palmer, N. Jameson.

East Retail Breakouts

This Way — Run D.M.C. — Profile
Two Of Hearts — Stacey Q — Atlantic
All Cried Out — Lisa Lisa & Cult Jam with Full Force — Columbia

WEST

KFSM-(FM102)—SACRAMENTO, CA—CHRIS COLLINS—M.D.—2-1 MADONNA

JUMPS: (6-2) Stacey Q, (5-3) C. Anderson & G. Loring, (10-6) Berlin, (11-8) B. Carlisle, (17-10) Regina, (19-11) New Edition, (16-13) L. Richie, (21-14) Run D.M.C., (18-15) M. McDonald, (22-19) The Jets, (24-21) Lisa Lisa. DEBUTS: (X-22) Bananarama, (X-23) H. Lewis & The News, (X-24) P. LaBelle. ADDS: S. Winwood, J. Jackson, Thompson Twins, A. Baker

KZZU—SPOKANE, WA.—JOHN LANGAN—P.D.—2-1 MADONNA

JUMPS: (5-3) B. Carlisle, (8-4) Outfield, (11-5) Bananarama, (9-6) A. Taylor, (13-7) S. Winwood, (14-9) J. Stewart, (19-10) H. Lewis & The News, (16-11) Device, (15-12) L. Richie, (18-14) Journey, (20-17) Wham!, (21-18) M. McDonald, (23-19) D.L. Roth, (26-20) Depeche Mode, (24-21) J.C. Mellencamp, (27-22) Regina, (32-23) Berlin, (29-24) Klymaxx, (30-27) Double, (21-28) Simply Red, (33-29) G. Christopher, (40-41) Mike & The Mechanics, (35-32) Nu Shooz, (36-33) ZZ Top, (37-34) Honeymoon Suite, (38-35) 38 Special, (39-36) Glass Tiger. DEBUTS: (X-37) C. Anderson & G. Loring, (X-38) P. Simon, (X-39) Van Halen, (X-40) N. Jameson. ADDS: The Lover Speaks, Run D.M.C., Boys Don't Cry, Genesis, Billy Joel.

KIMN—DENVER, CO—GLORIA PREZ—M.D.—1-1 P. CETERA

JUMPS: 5-2 Madonna, (7-5) S. Winwood, (9-7) B. Carlisle, (11-8) Wham!, (14-10) J. Stewart, (18-11) Miami Sound Machine, (16-12) M. McDonald, (17-13) L. Richie, (21-15) J. Osborne, (22-16) Berlin, (20-17) Mike & The Mechanics, (28-20) Bananarama, (29-23) B. Hornsby, (30-24) H. Lewis & The News. DEBUTS: (X-27) C. Anderson & G. Loring, (X-28) Outfield, (X-29) Double, (X-30) P. LaBelle. ADDS: B. Joel, Simply Red, B. Ocean, Loverboy, P. McCartney, P. Simon.

West Retail Breakouts

Missionary Man — Eurythmics — RCA
Two Of Hearts — Stacey Q. — Atlantic
All Cried Out — Lisa Lisa & Cult Jam with Full Force — Columbia

MIDWEST

WZOK—ROCKFORD—IL.—LISA DENT—M.D.—1-1 MADONNA

JUMPS: (4-2) S. Winwood, (5-3) J. Stewart, (6-5) Wham!, (15-9) Berlin, (16-13) G. Christopher, (17-14) Mike & The Mechanics, (18-15) Klymaxx, (19-16) Miami Sound Machine, (26-17) H. Lewis & The News, (24-19) Glass Tiger, (27-22) D.L. Roth, (30-23) Monkees, (28-25) D. Hall, (29-26) Run D.M.C. DEBUTS: (X-18) Regina, (X-24) Double, (X-27) ZZ Top, (X-30) Simply Red. ADDS: Janet Jackson, S. Easton, Loverboy, Eurythmics, Van Halen, B. Ocean.

KBEQ—Q-104—KANSAS CITY, MO—KAREN BARBER—M.D.—1-1 P. CETERA

JUMPS: (16-9) B. Carlisle, (19-15) S. Winwood, (7-4) J. Stewart, (20-17) Bananarama, (8-5) Timex Social Club, (12-10) Berlin, (15-11) H. Lewis & The News, (22-18) Falco, (27-20) Run D.M.C. (25-22) Stacey Q. DEBUTS: (X-23) M. McDonald, (X-28) Lisa Lisa, (X-29) Janet Jackson. ADDS: Genesis.

WSPN—STEVENS POINT, WI.—JERRY STEFFEN—M.D.—2-1 MADONNA

JUMPS: (6-5) Bodeans, (13-8) J. Stewart, (22-10) Berlin, (16-11) L. Richie (17-12) Miami Sound Machine, (21-15) Monkees, (23-17) Klymaxx, (26-20) Mike & The Mechanics (32-22) H. Lewis & The News, (31-25) P. LaBelle, (33-26) Glass Tiger, (37-27) Run D.M.C., (34-28) Simply Red, (35-29) 38 Special, (39-34) Double, (40-36) Device. DEBUTS: (X-33) Moody Blues, (X-35) Timex Social Club, (X-37) Regina, (X-39) ZZ Top, (X-40) Mary Jane Girls. ADDS: Genesis, S. Easton, Loverboy, Janet Jackson, Thompson Twins, Van Halen.

WGRD—GRAND RAPIDS, MI.—LARRY OLEK—M.D.—1-1 P. CETERA

JUMPS: (3-2) Madonna, (5-3) J. Stewart, (7-4) B. Carlisle, (9-7) S. Winwood, (12-9) Outfield, (14-10) Wham!, (15-11) J. Osborne, (17-12) Journey, (18-13) L. Richie, (19-16) Bananarama, (20-17) M. McDonald, (21-18) Timex Social Club, (22-19) Mike & the Mechanics, (25-20) Berlin, (26-22) Miami Sound Machine, (27-23) J.C. Mellencamp, (28-24) Device, (30-25) D.L. Roth, (31-26) H. Lewis & the News, (31-28) Glass Tiger, (33-29) Klymaxx, (35-30) D. Hall, (36-31) Regina, (37-32) C. Anderson & G. Loring, (38-33) Run D.M.C., (39-34) 38 Special, (40-38) Double. DEBUTS: (X-35) Monkees, (X-37) B. Ocean, (X-39) Eurythmics, (X-40) Loverboy. ADDS: P. McCartney, Van Halen, B. Joel, B. Seeger, B. Hornsby.

GREENVILLE, SC.—TOMMY SMITH—M.D.—1-1 MADONNA

C. Anderson & G. Loring, (5-3) S. Winwood, (6-4) L. Richie, (7-5) Timex Social Club, B. Carlisle, (10-8) Berlin, (13-9) Wham!, (18-13) M. McDonald, (22-14) Miami Sound Machine, (25-15) D.L. Roth, (21-16) Bananarama, (28-19) Regina, (29-20) Klymaxx, (30-25) Monkees. DEBUTS: (X-25) D. Hall, (X-28) P. Labelle, (X-29) Double, (X-30) Run D.M.C. ADDS: S. Easton, Genesis, Air Supply, Van Halen, B. Seger, Eurythmics.

South Retail Breakouts

Money's Too Tight (To Mention) — P. McCartney — Capitol
When I Think Of You — P. Labelle — MCA
Nothing Like You — 38 Special — A&M

MIDWEST

WZOK—ROCKFORD—IL.—LISA DENT—M.D.—1-1 MADONNA

JUMPS: (4-2) S. Winwood, (5-3) J. Stewart, (6-5) Wham!, (15-9) Berlin, (16-13) G. Christopher, (17-14) Mike & The Mechanics, (18-15) Klymaxx, (19-16) Miami Sound Machine, (26-17) H. Lewis & The News, (24-19) Glass Tiger, (27-22) D.L. Roth, (30-23) Monkees, (28-25) D. Hall, (29-26) Run D.M.C. DEBUTS: (X-18) Regina, (X-24) Double, (X-27) ZZ Top, (X-30) Simply Red. ADDS: Janet Jackson, S. Easton, Loverboy, Eurythmics, Van Halen, B. Ocean.

KBEQ—Q-104—KANSAS CITY, MO—KAREN BARBER—M.D.—1-1 P. CETERA

JUMPS: (16-9) B. Carlisle, (19-15) S. Winwood, (7-4) J. Stewart, (20-17) Bananarama, (8-5) Timex Social Club, (12-10) Berlin, (15-11) H. Lewis & The News, (22-18) Falco, (27-20) Run D.M.C. (25-22) Stacey Q. DEBUTS: (X-23) M. McDonald, (X-28) Lisa Lisa, (X-29) Janet Jackson. ADDS: Genesis.

WSPN—STEVENS POINT, WI.—JERRY STEFFEN—M.D.—2-1 MADONNA

JUMPS: (6-5) Bodeans, (13-8) J. Stewart, (22-10) Berlin, (16-11) L. Richie (17-12) Miami Sound Machine, (21-15) Monkees, (23-17) Klymaxx, (26-20) Mike & The Mechanics (32-22) H. Lewis & The News, (31-25) P. LaBelle, (33-26) Glass Tiger, (37-27) Run D.M.C., (34-28) Simply Red, (35-29) 38 Special, (39-34) Double, (40-36) Device. DEBUTS: (X-33) Moody Blues, (X-35) Timex Social Club, (X-37) Regina, (X-39) ZZ Top, (X-40) Mary Jane Girls. ADDS: Genesis, S. Easton, Loverboy, Janet Jackson, Thompson Twins, Van Halen.

WGRD—GRAND RAPIDS, MI.—LARRY OLEK—M.D.—1-1 P. CETERA

JUMPS: (3-2) Madonna, (5-3) J. Stewart, (7-4) B. Carlisle, (9-7) S. Winwood, (12-9) Outfield, (14-10) Wham!, (15-11) J. Osborne, (17-12) Journey, (18-13) L. Richie, (19-16) Bananarama, (20-17) M. McDonald, (21-18) Timex Social Club, (22-19) Mike & the Mechanics, (25-20) Berlin, (26-22) Miami Sound Machine, (27-23) J.C. Mellencamp, (28-24) Device, (30-25) D.L. Roth, (31-26) H. Lewis & the News, (31-28) Glass Tiger, (33-29) Klymaxx, (35-30) D. Hall, (36-31) Regina, (37-32) C. Anderson & G. Loring, (38-33) Run D.M.C., (39-34) 38 Special, (40-38) Double. DEBUTS: (X-35) Monkees, (X-37) B. Ocean, (X-39) Eurythmics, (X-40) Loverboy. ADDS: P. McCartney, Van Halen, B. Joel, B. Seeger, B. Hornsby.

GREENVILLE, SC.—TOMMY SMITH—M.D.—1-1 MADONNA

C. Anderson & G. Loring, (5-3) S. Winwood, (6-4) L. Richie, (7-5) Timex Social Club, B. Carlisle, (10-8) Berlin, (13-9) Wham!, (18-13) M. McDonald, (22-14) Miami Sound Machine, (25-15) D.L. Roth, (21-16) Bananarama, (28-19) Regina, (29-20) Klymaxx, (30-25) Monkees. DEBUTS: (X-25) D. Hall, (X-28) P. Labelle, (X-29) Double, (X-30) Run D.M.C. ADDS: S. Easton, Genesis, Air Supply, Van Halen, B. Seger, Eurythmics.

Midwest Retail Breakouts

Money's Too Tight (To Mention) — Simply Red — Elektra
When I Think Of You — J. Jackson — A&M
Nothing In Common — T. Twins — Arista

BLACK CONTEMPORARY

THE BEAT

MELBA THE MIGHTY—Melba Moore, the diminutive package of dynamite whose talents are encompassing virtually every area of the entertainment business, received her first real break on Broadway with roles in *Hair* and *Purlie* (for which she won the Tony Award, N.Y. Drama Critics Award and Drama Desk Award). In talking with Melba you can feel her sincerity and genuine concern with being a good Christian, caring, loving, and helpful person.

She spoke of the brother-sister type of relationship she has with **Freddie Jackson**, and the fact that she had been where Freddie was, trying to hold a regular job while seeking to get a break in show business. She merely gave him a full-time opportunity as a back-up singer with her in order for him to concentrate solely on his career in show business. "I simply afforded him a platform to display his abilities and his incredible talent has taken him to this point in his career," she said. "I provided the platform for him and he provided

another entertaining aspect to my show; therefore it was mutually beneficial."

In addition to her singing career, Melba has *three* television projects in the works all at once. There is her nationally syndicated show, *Melba Moore's Love Songs* and a special called *Melba and Friends*, with special guest stars Freddie Jackson and **Joe Cocker**.

Last but not least is her CBS sitcom, *Melba*, which a lot of people thought had been cancelled. The show was scheduled to debut on the day of the shuttle tragedy, but as she said, "who would think of anything other than praying for the families who lost a family member? Certainly the show was the furthest thing from my mind." Additionally, there was a change in management at CBS which caused another delay. The show, a mid-summer replacement, has Melba playing the deputy commissioner of the board of tourism in N.Y., with a white male assistant. The home arena has Melba as a single, divorced parent of a nine year old

daughter who's living at home with her mother. Contrary to this story line, Melba herself has been happily married for ten years (although like her television alter ego, she also has a nine year old daughter). Her husband heads up Hush Productions, which has very carefully plotted her career moves.

She spoke very fondly and appreciatively of the outstanding job the members of Hush Productions have done in guiding not only her career, but the careers of Jackson, **Melisa Morgan**, **Force M.D.'s**, **Beau Williams**, and **Willie Clayton**. Melba was also very excited over the possibility that her collaboration (the chart climbing single "Love The One I'm With" (currently at #6 with a bullet) with singer, songwriter, producer **Kashif** has in becoming a number one record. And so, the diminutive package of dynamite is about to explode and the world will know and appreciate the incredible talents of the multi-faceted "Mighty Ms. Melba."

MANHATTAN MEETS ATLANTA—**Varnell Johnson**, VP market-

ing, Manhattan Records, and **N. Johnson**, newly appointed VP R&B promotions, EMI-America, have filled their regional positions around the country somewhat of a get together meeting, the entire staff will be in Atlanta during the Rapper's meeting. Knowing these two fine executives and many of their staff members will be some heavy discussions on selling, marketing, promotional relations and just plain getting done. Congratulations to Mr. Johnson, newest V.P.

MADAME VICE PRESIDENT—Congratulations also to Ms. **Sylvia**, one of the industry's finest executives on her promotion to V.P. of R&B promotions at Atlantic Records. That's a real winner and she will get done. Has **Richard Nash** been to National? Congrats Sylvia, you paved the way for many more!

Bo

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

#	ALBUM	W		#	W		#	W			
		L	O		L	O		L	O		
		W	C		W	C		W	C		
1	RAISING HELL RUN D.M.C. (Profile PRO-1217)	2	11	22	STAY THE CONTROLLERS (MCA 5681)	20	15	41	CHILDREN OF THE NIGHT 52nd STREET (MCA 5738)	39	10
2	CONTROL JANET JACKSON (A&M SP 5106)	3	26	23	EMERALD CITY TEENA MARIE (Epic FE 40318)	23	7	42	TO BE CONTINUED... THE TEMPTATIONS (Gordy 6207GL)	54	1
3	WINNER IN YOU PATTI LABELLE (MCA 52770)	1	14	24	ALWAYS IN THE MOOD SHIRLEY JONES (Philadelphia Int'l. ST 53031)	34	2	43	CHILLIN' FORCE MD'S (Tommy Boy/Warner Bros. 1-25394)	41	31
4	EMOTIONAL JEFFREY OSBORNE (A&M SP 103)	4	9	25	CASH FLOW (Atlanta Artist/PolyGram 826 028-1)	24	20	44	JOYRIDE PIECES OF A DREAM (Manhattan ST 53023)	49	2
5	RAPTURE ANITA BAKER (Elektra 9-60444-1)	7	20	26	TEASE (Epic BFE 40091)	25	16	45	JOHNNY KEMP (Columbia BFC 40192)	43	11
6	LOVE ZONE BILLY OCEAN (Jive/Arista JL8-8409)	5	14	27	BURNIN' LOVE CON FUNK SHUN (Mercury/PolyGram 826 963-1)	27	7	46	ROSE BROTHERS (Muscle Shoals Records 2201)	46	23
7	HEADLINES MIDNIGHT STAR (Solar/Elektra 9-60454)	6	12	28	HIGH PRIORITY CHERRELLE (Tabu/CBS BFZ 40094)	28	38	47	ABSTRACT EMOTIONS RANDY CRAWFORD (Warner Bros. 9-25423)	48	6
8	SANDS OF TIME S.O.S. BAND (Tabu/CBS FZ 40279)	8	13	29	FULL FORCE GET BUSY 1 TIME FULL-FORCE (Columbia BFC 40395)	42	2	48	THE JETS (MCA 5667)	44	37
9	PARADE PRINCE AND THE REVOLUTION (Paisley park/Warner Bros. 9-25395)	9	18	30	SURVIVAL OF THE FRESHEST BOOGIE BOYS (Capitol ST 12488)	36	5	49	BLOODLINE LEVERT (Atlantic 81668)	56	2
10	BACK IN BLACK WHODINI (Jive/Arista JL8-8407)	12	14	31	DOUBLE VISION BOB JAMES/DAVID SANBORN (Warner Bros. 9-25393)	32	6	50	FRANTIC ROMANTIC JERMAINE STEWART (Arista AL8 8395)	55	2
11	STEPHANIE MILLS (MCA 5669)	11	19	32	POOLSIDE NU SHOOZ (Atlantic 9-81647)	26	12	51	IN SQUARE CIRCLE STEVIE WONDER (Tamla/Motown 6134TL)	50	38
12	DO ME BABY MELISA MORGAN (Capitol ST-12434)	10	27	33	FROM THE LEFT SIDE SKYY (Capitol ST-12480)	33	10	52	WORKIN' IT BACK TEDDY PENDERGRASS (Asylum 9-60447-1)	51	46
13	THE FLAG RICK JAMES (Gordy/Motown 6185GL)	13	10	34	TRUE BLUE MADONNA (Sire 25442-1)	37	4	53	MAZARATI (Paisley Park/Warner Bros. 1-25368)	52	18
14	EL DeBARGE (Gordy/Motown 6181GL)	14	11	35	PROMISE SADE (Portrait/CBS FR 40263)	30	35	55	WALL TO WALL JOHNNY TAYLOR (Malaco 7431)	58	2
15	STREET CALLED DESIRE RENE & ANGELA (Mercury/PolyGram 824-6071 M-1)	15	59	36	AS THE BAND TURNS ATLANTIC STARR (A&M SP-5019)	31	65	55	ONE STEP CLOSER GAVIN CHRISTOPHER (Manhattan ST 53024)	59	2
16	BIG & BEAUTIFUL FAT BOYS (Sutra SUS 1017)	17	15	37	R&B SKELETONS (IN THE CLOSET) GEORGE CLINTON (Capitol ST-12481)	29	14	56	COLONEL ABRAMS (MCA 5682)	54	34
17	PICTURE BOOK SIMPLY RED (Elektra 60452-1)	18	10	38	RADIO LL COOL J (Columbia BFC 40239)	38	29	57	GOOD TO GO LOVER GWEN GUTHRIE (Polydor 829 532-1Y-1)POL	DEBUT	
18	CLOSER THAN CLOSE JEAN CARNE (Omni/Atlantic 90492)	21	4	39	ALL FOR LOVE NEW EDITION (MCA 5679)	35	36	75	PLEASE PET SHOP BOYS (EMI America ST-17193)		
19	WHITNEY HOUSTON (Arista AL1-8212)	19	68	40	INSIDE OUT PHILIP BAILEY (Columbia AL 40209)	40	35				
20	SKEEZER PLEAZER U.T.F.O. (Select FMS 21616)	22	8								
21	THEATER OF THE MIND MTUME (Epic FE 40262)	16	7								

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

CASH BOX TOP BLACK CONTEMPORARY SINGLES

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

August 16, 1986

Artist (Songwriter)	W	L	O
	W	C	C
LET LOVE A. BAKER (Elektra 7-69557) WELL (A. BAKER, L. JOHNSON, G. BIAS)	4	11	
YOU GET ENOUGH LOVE EY JONES (Philly International/Manhattan B 5003) LER (B. SIEGLER/K. GAMBLE)	3	14	
NER THAN CLOSE CARNE (Omni/Atlantic 7-99531) SHINGTON, JR. (T. PRICE, B. WELLS)	1	13	
E THE ONE I'M WITH (A LOT OF) A. MOORE & KASHIF (Capitol B 5577) F. KASHIF)	6	9	
ORS (SOCIAL CLUB (Jay/Macola 001) D. FOSTER (M. THOMPSON, M. MARSHALL, A. HILL)	2	18	
E ME A REASON ER VANDROSS (Epic 34-06129) DROSS, N. ADDERLY, JR. (L. VANDROSS, N. ADDERLY)	9	9	
I SHOULD BE MINE (THE WOO) EY OSBORNE (A&M AM 2814) RD PERRY (A. GOLDMARK, B. ROBERTS)	5	13	
ININ' LOVE FUNK SHUN (Mercury/PolyGram 884-762-7) A. ZANE GILES & BILLY OSBORNE (A. ZANE GILES & B. OSBORNE)	8	12	
IN' IT (TO YOU) (Capitol B 5560) Y. MULLER & SOLOMON ROBERTS (RANDY MULLER)	7	15	
ITY T. JACKSON (A&M AM 2830) T. LEWIS (J. HARRIS III, T. LEWIS, J. JACKSON)	10	18	
E ZONE OCEAN (Jive/Arista JS 1-9510) W. BRATHWAITE, B. EASTMAN (B. OCEAN, W. BRATHWAITE, B. EASTMAN)	15	6	
ATHLESS E (Epic 34-05899) E. J. MTUME)	12	15	
'T NOTHIN' GOIN' ON BUT THE IT GUTHRIE (Polydor 885-106-7) S. BERRY (G. GUTHRIE)	19	8	
ET AND SEXY THING JAMES (Gordy/Motown 1844GF) AMES (RICK JAMES)	11	14	
PEOPLE I LaBELLE (MCA S2877) RD PERRY (A. GOLDMARK, B. ROBERTS)	18	7	
ING DESIRE HANIE MILLS (MCA S2843) EDDUKE (M. JAY, M. WATSON)	14	11	
ADIDAS O. M.C. (Profile Pro 5102) LL SIMMONS (J. SIMMONS, D. McDANIELS, R. RUBIN)	13	13	
ROWED LOVE BAND (Tabu/CBS Z54 6164) JAM, T. LEWIS (JIMMY JAM, T. LEWIS)	27	7	
ID OF LA LA E WONDER (Tama/Motown 1846) NDER (S. WONDER)	20	11	
MEBOY E ARRINGTON (Atlantic 7-89397) INSON, W. RAGLIN (S. ARRINGTON, I. ARRINGTON)	22	10	
P, POP, POP, POP) GOES MY MIND RT (Atlantic 7-89389) INSON, W. RAGLIN (G. LEVERT, M. GORDON)	35	6	
' LA LA S OF A DREAM (Manhattan B 50038) TE (B. WRIGHT/C. CAMPBELL)	25	9	
IPORARY LOVE THING FORCE (Columbia 38-06116) ORCE, J.B. MOORE (FULL FORCE)	26	10	
ICING ON THE CEILING EL RICHIE (Motown 1843MF) IE, J.A. CARMICHAEL (L. RICHIE, C. RIOS)	28	5	
E ALL MINE I FLOW (Ariana Artist/PolyGram 884-722-7) CXMOM (M. BURNETT/K. BECK)	16	12	
CRIED OUT LISA AND CULT JAM WITH FULL FORCE ring PAUL ANTHONY & BOW LEGGED LOU mbia 38-05894) ORCE (FULL FORCE)	29	12	
DLINES IGHT STAR (Solar/Elektra 7-69547) LOWAY, MIDNIGHT STAR (B. SIMMONS, V. CALLOWAY, A. R. CALLOWAY, B. GENRY, B. LOVELACE)	17	16	
ET FREEDOM (THEME FROM INNING SCARED") AEL McDONALD (MCA S2857) PERTON, D. RUDOLPH, B. SWEDIEN (R. TEMPERTON)	31	8	
MPH ARTI (Paisley Park/Warner Bros. 7-2870S) N MARK, DAVID J. (PRINCE)	21	15	
E OF A LIFETIME (A KHAN (Warner Bros. 7-28671-A) ITSIDE, D. GAMSON, A. MARDIN (G. GARTSIDE, D. GAMSON)	37	6	
LOVE DINI (Jive/Arista JS1-9507) Y SMITH (J. HUTCHINS/L. SMITH)	34	4	
OTHERLOVERHOLENYOHEAD E AND THE REVOLUTION (Paisley Park/Warner 7-28620) E AND THE REVOLUTION (PRINCE AND THE REVOLUTION)	40	4	
ING MYSELF TO YOU N JONES (RCA PB 1439S) WOLLINSKI (G. JONES, H. WOLLINSKI)	36	7	
INT YOUR BLESSINGS ORD & SIMPSON (Capitol B 5598) ONASHFORD (N. ASHFORD, V. SIMPSON)	43	4	

Artist (Songwriter)	W	L	O
	W	C	C
35 THERE'LL BE SAD SONGS (TO MAKE YOU CRY) BILLY OCEAN (Arista JS1-9465) B. EASTMOND, W. BRATHWAITE (W. BRATHWAITE, B. EASTMOND, B. OCEAN)	23	18	
36 HEY GOOD LOOKIN' GEORGE CLINTON (Capitol B 5602) G. CLINTON (G. CLINTON, S. WASHINGTON, G. SHIDER)	39	7	
37 L.O.V.E. M.I.A. THE DAZZ BAND (Geffen 7-28635-A) B. HARRIS (B. HARRIS, K. HARRISON)	38	4	
38 FOOL'S PARADISE MELI'SA MORGAN (Capitol B-5600) L. WILSON, M. MORGAN (L. WILSON, M. MORGAN)	42	6	
39 WITH YOU ALL THE WAY NEW EDITION (MCA 52829) G. TOBIN (C. WURTZ)	24	13	
40 YOU DON'T HAVE TO CRY RENE & ANGELA (Mercury/PolyGram 884-S87-7) B. WATSON, B. SWEDIEN, RENE & ANGELA, (R. MOORE, A. WINBUSH)	30	17	
41 MIDAS TOUCH MIDNIGHT STAR (Solar/Elektra 7-69525) R. CALLOWAY, MIDNIGHT STAR (B. WATSON, J.W. WILLIAMS)	55	2	
42 ALWAYS JAMES INGRAM (Qwest/Warner Bros. 728669) K. DIAMOND (K. DIAMOND, J. INGRAM)	54	4	
43 WISER AND WEAKER DENICE WILLIAMS (Columbia 38-06157) G. MATHIESON (D. WILLIAMS, F. BASKETT, G. MATHIESON)	47	5	
44 SOWETO JEFFREY OSBORNE (A&M AM-2863) J. OSBORNE, H. STEWART, P. MOORES, F. MUSKER (H. STEWART, E. LAMERS, F. MUSKER)	51	4	
45 POINT OF NO RETURN NU SHOOZ (Atlantic 7-89392) J. SMITH, R. WARITZ (J. SMITH, V. DAY)	49	7	
46 PRIVATE NUMBER THE JETS (MCA S2846) J. KNIGHT, D. RIVKIN, D. POWELL, A. ZIGMAN (J. KNIGHT, A. ZIGMAN)	50	6	
47 WORD UP CAMEO (Atlanta Artist/Polygram 86 C851) L. BLACKMON (L. BLACKMON, T. JENKINS)	69	2	
48 WHEN I THINK OF YOU JANET JACKSON (A&M AM-0285S) J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, J. JACKSON)	57	2	
49 KISSES IN THE MOONLIGHT GEORGE BENSON (Warner Bros. 7-28640-A) N. M. WALDEN (N. M. WALDEN, P. GLASS, J. COHEN)	59	2	
50 LOVE ALWAYS EL DeBARGE (Gordy/Motown 1857GF) B. BACHARACH, C.B. SAGER (B. BACHARACH, C.B. SAGER, B. ROBERTS)	62	2	
51 MAN SIZE LOVE KLYMAXX (MCA S2841) R. TEMPERTON, D. RUDOLPH, B. SWEDIEN (R. TEMPERTON)	56	5	
52 PASSION FROM A WOMAN KRYSTOL (Epic 34-06046) R. JACKSON (N. M. WALDEN, R. JACKSON, L. JACKSON, T. SCOTT, R. STIGER)	58	2	
53 WHAT'CHA GONNA DO O.C. SMITH (Ren 101) CHARLES WALLERT (L. WELCH/D. FRANK)	53	14	
54 LADY SOUL THE TEMPTATIONS (Gordy/Motown 1856GF) P. BUNETTA, R. CHODACOFF (M. HOLDEN)	61	2	
55 THE RAIN ORAN "JUICE" JONES (Def Jam/Columbia 38-06209) V.F. BELL, R. SIMMONS (V.F. BELL)	66	4	
56 DISTANT LOVER THE CONTROLLERS (MCA S2865) R. BENATAR, G. SENOGLES (M. GAYE, G. FUQUA, S. GREENE)	60	7	
57 SWEETHEART RAINY DAVIS (Supertronics 13) P. WARNER, U. KESSLER, D.R. DAVIS (D.L. DAVIS, R. WARNER)	32	17	
58 STAY A LITTLE WHILE CHILD LOOSE ENDS (MCA-52820) N. MARTENELLI (MONTOSH, NICHOL, EUGENE)	63	2	
59 IN THE HOUSE THE FAT BOYS (SUA 156) M. MORALES, G. PICKETT, D. ORGIN (M. MORALES/G. PICKETT)	65	5	
60 I WANNA BE WITH YOU MAZE Featuring Frankie Beverly (Capitol B 5599) F. BEVERLY (F. BEVERLY)	70	2	
61 WALK THIS WAY RUN-D.M.C. (PRO-S112) R. SIMMONS, R. RUBIN (S. TYLER, J. PERRY)	67	2	
62 ALL THE WAY TO HEAVEN DOUG E. FRESH (Reality/Danya/Fantasy F969) D. BELL/O. COTTON (D.E. FRESH)	68	4	
63 I'M FOR REAL HOWARD HEWETT (Elektra 7-69527) H. HEWETT, S. CLARKE (H. HEWETT, S. CLARKE)	74	2	
64 NOT TONIGHT JUNIOR (London/PolyGram 886-064-7) D. WANSEL (JUNIOR)	64	5	
65 CAN'T WAIT FOR ANOTHER MINUTE FIVE STAR (RCA PB 1442) R.J. BURGESS (S. SHERIDAN, P. CHITEN)	71	2	
66 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.)	72	4	

Artist (Songwriter)	W	L	O
	W	C	C
69 WALK LIKE A MAN (FROM A FINE MESS) MARY JANE GIRLS (Motown 1851MF) R. JAMES (B. CREWE, B. GAUDIO)	76	2	
70 HOW CAN WE BE WRONG TRINERE (Jam Packed JP1 2003) P. TONY (T. BUTLER, BAKER, B. SMITH)	77	2	
71 WRAPPED AROUND YOUR FINGER YARBROUGH & PEOPLES (Total Experience/RCA TES 1-2441) J. ELLIS (J. ELLIS)	78	2	
72 RING RING TMP BAND (GOLDEN BOY/CRITIQUE CR724) C. CRAIG (C. CRAIG)	73	6	
73 DUKE IS BACK RAPPIN' DUKE (Tommy Boy TB 881A) R. SPELLS, S. BROWN (S. BROWN)	80	2	
74 EARTH ANGEL NEW EDITION (MCA S2907) F. PERREN (C. WILLIAMS, D. WILLIAMS)			DEBUT
75 LIPS TO FIND YOU TEENA MARIE (Epic 34-05872) T. MARIE (T. MARIE/BENDIX)	41	12	
75 FOOL'S PARADISE MELI'SA MORGAN (Capitol B 5600) L. WILSON, M. MORGAN (L. WILSON, M. MORGAN)	42	6	
76 ROACHES BOBBY JIMMY & THE CRITTERS (Macola MRC 0924) R. PARR (R.L. PARR)	86	2	
77 NURSERY RHYMES L.A. DREAM TEAM (MCA 52860) L.A. DREAM TEAM (M. PERISON, R. ANTHONY)			DEBUT
78 WHAT DOES IT TAKE (TO WIN YOUR LOVE) KENNY G. (Arista ASI-9516) P. GLASS (G. BRISTOL, V. BULLOCK, H. FUQUA)			DEBUT
79 (I'M A) DREAMER B. B. & Q (Elektra 7-69514) K. WILLIAMS (K. WILLIAMS)			DEBUT
80 TWO OF HEARTS STACEY Q (Atlantic 7-89381) J. ST. JAMES (J. MITCHELL, S. GATLIN, T. GREENE)	88	1	
81 TELL ME (HOW IT FEELS) 52ND STREET (MCA 23623) N. MARTINELLI (T. HENRY)	44	17	
82 IN THE HEAT OF PASSION ATLANTIC STARR (A&M AM-2849) J. GALLO, W. POTTS, PIERRE (W. I. LEWIS, W. SHELBY, W. POTTS JR.)	90	2	
83 HEAVEN IN YOUR ARMS RU'S LATEST (Manhattan B-50040) THE WIZ (G. GLEN, D. QUANDER)			DEBUT
84 BABY LOVE REGINA (Atlantic 7-89417) STEPHEN P. BRAY (STEPHEN BRAY, REGINA RICHARDS, MARY KESSLER)	45	14	
85 MOUNTAINS PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28711) PRINCE AND THE REVOLUTION (PRINCE AND THE REVOLUTION)	46	12	
86 WHO'S JOHNNY (SHORT CIRCUIT THEME) EL DeBARGE (Gordy/Motown 1842GF) P. WOLF (P. WOLF, I. WOLF)	48	17	
87 FRIENDS AND LOVERS GLORIA LORING AND CARL ANDERSON (Carre Z54 06122) Y. DESSCA (P. GORDON, J. GRUSKA)			DEBUT
88 JUMP BACK (SET ME FREE) DHAR BRAXTON (Sleeping Bag SLX-19) J. FAIR (J. FAIR)	52	8	
89 I WOULDN'T LIE YARBROUGH & PEOPLES (Total Experience/RCA TES 1-2437) L. SIMMONS, J. HAMILTON (L. SIMMONS, J. HAMILTON, R. ADAMS)	75	16	
90 ONE PLUS ONE FORCE M.D.'S (Tommy Boy 7-28619) R. HALPIN (A. LUNDY, R. HALPIN, J. DANIELS)			DEBUT
91 WHAT ABOUT ME NICOLE (Portrait 37-06004) L. PACE (N. McCLOUD, L. PACE, R. BUJE)	79	10	
92 GIRL TALK THE BOOGIE BOYS (Capitol B 5594) T. CURRIER (STROMAN-SHERIE, MALLOW)	81	9	
93 BANG ZOOM LET'S GO GO! THE REAL ROXANNE WITH HITMAN HOWIE TEE (Select-FMS 62269) FULL FORCE (FULL FORCE, HOWIE TEE, REAL ROXANNE)	82	10	
94 THE SUN DON'T SHINE BETTY WRIGHT (First Strike/Fantasy F968) M. RADCLIFF, B. WRIGHT (B. WRIGHT)	83	8	
95 TENSION AFRIKA BAMBATAA (Tommy Boy TB 879) R. SERRANO, L. EVANS, A. BAMBATAA (J. CARPENTER)	84	7	
96 IS IT A CRIME SADE (Portrait/CBS 37-06121) ADU-MATTHEWMAN HALE (ROBIN)	85	8	
97 GETTING AWAY WITH MURDER PATTI AUSTIN (Qwest/Warner Bros. 7-28659) R. TITELMAN (S. SHRIFIN, T. BRITTEN)	87	7	
98 DO YOU REMEMBER ME JERMAINE JACKSON (Arista ASI-9502) M. OMARTIAN (J. JACKSON, M. OMARTIAN, B. SUDANO)	89	11	
99 ONE STEP CLOSER TO YOU GAVIN CHRISTOPHER (Manhattan/Capitol 50028) C. STURKEN, E. ROGERS (ROGERS, STURKEN, PESCIETTO, GRANT)	91	17	
100 BURNIN' UP MICHAEL JONZUN (A&M AM 2840) M. JONZUN (M. JONZUN)	92	6	

CHARTBREAKER

67 SHAKE YOU DOWN GREGORY ABBOTT (Columbia 38-05894) G. ABBOTT (G. ABBOTT)			DEBUT
68 ARTIFICIAL HEART CHERRELLE (Tabu/CBS Z54-05901) J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	33	14	

ALPHABETICAL LISTING ON INSIDE BACK COVER

BLACK RADIO/RETAIL

MOST ADDED Out Of A Possible 85 Stations



82 Stations Reported This Week
Earth Angel—New Edition—MCA—19 Adds
When I Think Of You—Janet Jackson—A&M 14 Adds
What Does It Take (To Win Your Love)—Kenny G.—Arista—14 Adds
Shake You Down—Gregory Abbott—Columbia—12 Adds

RADIO PICK

Programmer: Mike Kelley
Station: KAPE
Market: San Antonio, Texas

Song: "Midas Touch"
Artist: Midnight Star
Label: Elektra

Comments:
"Another great song from this talented group. Certainly in the groove with the summer of 86 sound. A Winner!"

RETAIL PICK

Retailer: Dave Nida
Store: Record Rendezvous
Market: Cleveland, Ohio

Song: "Pop, Pop, Pop (Goes My Way)"
Artist: Levert
Label: Atlantic

Comments:
"The record is selling extremely well. It's a breakout for these native sons. It's a huge hit!"

WEST

KJLH—LOS ANGELES, CA—CLIFF WINSTON—PD
HOTS: J. Osborne, L. Vandross, A. Baker, S. Jones, B. Ocean, J. Carne, SOS Band, Timex, Stacy Q, Confunkshun, S. Maze, Ashford & Simpson, Klymaxx, N. Shooz, G. Guthrie, M. McDonald, C. Kahn, J. Ingram, H. Hewett, Debarge, G. Benson, Piece of Dream, G. Jones, Trouble Funk, Trinere.

KACE—LOS ANGELES, CA—PAM ROBINSON—PD
HOTS: J. Carne, A. Baker, L. Vandross, Sade, Starpoint, S. Mills, S. Jones, R. Crawford, Piece of Dream, M. Moore. ADDS: G. Abbott, Junior, Fox.

KDIA—OAKLAND, CA—BARRY POPE—PD
HOTS: Levert, S. Jones, Lisa-Lisa, G. Guthrie, M. Morgan, Juice, Five Star, Dazz, Deshawn, Labelle. ADDS: Ashford & Simpson, G. Christopher, G. Abbott, R.J.'s Latest, Cameo, "D" Train, Madonna.

KSOL—SAN FRANCISCO, CA—MARVIN ROBINSON—PD
HOTS: J. Osborne, G. Christopher, A. Baker, Skyy, J. Stewart, Confunkshun, J. Carne, Full Force, L. Vandross, S. Arrington. ADDS: H. Hewett, J. Osborne, Five Star, Maze, J. Jackson, Levert, Meshay, J. Ingram, Mary Jane Girls, Whodini, "D" Train, Run DMC, Debarge, N. Shooz, Main Attraction.

KRIZ—SEATTLE, WA—FRANK BARROW—PD
HOTS: J. Osborne, Mtume, Timex, Mazarati, 52nd Street, R. James, C. Flow, Full Force, S. Jones, A. Baker. ADDS: Cameo, H. Hewett, Five Star, Doug Fresh, G. Benson, D. Wms., Rappin' Duke.

XHRM—SAN DIEGO, CA—GENE HARRIS—PD
HOTS: Roxanne, J. Jackson, A. Baker, Confunkshun, M. Moore, Labelle, L. Vandross, L.A. Dream, S. Mills, S. Arrington. ADDS: Cameo, Five Star, J. Osborne, Whodini, H. Hewett, G. Benson, Ashford & Simpson.

West Retail Breakouts

Soweto — Jeffrey Osborne — A&M
Lady Soul — Temptations — Gordy
Walk This Way — Run D.C.M. — Profile

South Retail Breakouts

Always — James Ingram — Qwest
Duke Is Back — Rappin' Duke — Tommy Boy
All The Way To Heaven — Doug E. Fresh — Reality

MIDWEST

WCIN—CINCINNATI, OH—STEVE HARRIS—PD
HOTS: A. Baker, J. Carne, B. Jimmy, L. Vandross, S. Jones, B. Ocean, SOS, LA Dream Team, Labelle, Prince, Boogie Boys, J. Osborne, Midnight Star, Whodini, ADDS: M. McDonald, El. Debarge, Temptations, Rappin Duke, A. O'Neal.

WDMT—CLEVELAND, OH—DEAN RUFUS—PD
HOTS: A. Baker, S. Jones, Boogie Boys, Roxanne, Fat Boys, Full Force, Whodini, Prince, M. Moore, B. Ocean, Timex, S. Mills, ADDS: New Edition, G. Abbott, J. Ingram, Bobby Jimmy, Howard Hewett.

WCKX—COLUMBUS, OH—RICK STEVENS—PD
HOTS: A. Baker, S. Jones, M. Morgan, Labelle, G. Guthrie, SOS, Piece Of Dream, Levert, Fat Boys, B. Ocean, Whodini, L. Vandross, ADDS: Kopper, Cameo, Ashford&Simpson, Doug E. Fresh, P. Bailey.

WVKO—COLUMBUS, OH—K.C. JONES—PD
HOTS: S. Jones, A. Baker, J. Carne, G. Guthrie, M. Moore, B. Ocean, L. Vandross, P. Labelle, C. Kahn, SOS, Confunkshun, L. Richie, S. Mills, Pieces Of Dream, Ashford&Simpson. ADDS: Midnight Star, Howard Hewett, Janet Jackson, Controllers, James Ingram.

WZAK—CLEVELAND, OH—LYNN TOLLIVER—PD
HOTS: Boogie Boys, S. Jones, A. Baker, L. Vandross, B. Ocean, Full Force, Whodini, Levert, Dazz Band, J. Osborne, Janet Jackson, Fat Boys, Oran "Juice" Jones, Bobby Jimmy, ADDS: Rebie Jackson, Al Jarreau, Force M. D., New Edition, Midnight Star.

KMJM—ST. LOUIS, MO—MIKE STRADFORD—PD
HOTS: J. Ingram, N. Edition, L. Vandross, G. Guthrie, Juice, Debarge, S. Murdock, M. Moore, G. Clinton, Klymaxx, H. Hewett. ADDS: Main Ingredient, New Edition, Rebie Jackson, Jermaine Stewart, G. Abbott, J. Jackson, Whitehead Bros., Trouble Funk.

Midwest Retail Breakouts

Private Number — The Jets — MCA
Can't Wait Another Minute — Five Star — RCA
When I Think Of You — Janet Jackson — A&M

EAST

WDJY—WASHINGTON, D.C.—BRUTE BAILEY—PD
HOTS: S. Jones, A. Baker, Lisa Lisa, Whodini, D. Braxton, Midnight Star, G. E. "Juice" Jones, Doug E. Fresh, H. Hewett. ADDS: J. Jackson, El Debarge, L. Main Ingredient.

WUSL—PHILADELPHIA, PA—FRANK CERAMI—MD
HOTS: J. Carne, Timex, J. Osborne, A. Baker, R. James, Run DMC, Labelle, Roxanne, M. Morgan, A. Starr, Janice, Debarge, B. Ocean. ADDS: Run DMC, J. G. Guthrie.

WILD—BOSTON, MA—ELROY SMITH—PD
HOTS: Timex, J. Carne, S. Jones, A. Baker, B. Ocean, G. Guthrie, S. Arrington, Lisa Lisa, Whodini, Levert, Prince, M. Morgan, J. Jackson, Oran "Juice" Jones, Temptations, New Edition, P. Hyman, Controllers.

WDKC—ROCHESTER, NY—ANDRE MARCEL—PD
HOTS: L. Vandross, A. Baker, New Shooz, Timex Social Club, J. Carne, G. Labelle, Regina, B. Ocean, M. Moore, G. Clinton, Cashflow, Whodini, L. Rich Fresh. ADDS: Krystol, Juice, Loose Ends, Midnight Star, Geo. Benson, P. Hyman.

WRKS—NEW YORK, NY—TONY GREY—PD
HOTS: Timex Social Club, Jeffery Osborne, G. Guthrie, Lisa Lisa, J. Jackson, Angela, B. Ocean, P. Labelle/M. McDonald, Simply Red. ADDS: Midnight Star, Hewett.

WNHC—NEW HAVEN, CT—JAMES "JAZZY" JORDAN—PD
HOTS: J. Carne, C. Flow, R. James, A. Baker, Mazarati, Lisa-Lisa, M. Moore, funk shun, G. Guthrie, G. Clinton, Timex. ADDS: Midnight Star, Run DMC, Skipworth & Turner, O'Chi Brown, H. Hewett, G. Benson.

East Retail Breakouts

Walk This Way — Run D.M.C. — Profile
In The House — Fat Boys — Sutra
When I Think Of You — Janet Jackson — A&M

CASH BOX TOP 12" DANCE SINGLES

	L	W		L	W		L	W		L	W
	W	O		W	O		W	O		W	O
	C	C		C	C		C	C		C	C
1 MORS/VICIOUS MORS (EXTENDED VERSION) K SOCIAL CLUB (Jay 001)	1	14	20 JUMP BACK (SET ME FREE) DHAR BRAXTON (Sleeping Bag SLX 19)	13	15	39 THE FINEST (SPECIAL DANCE MIX)/6:38 S.O.S. BAND (Tabu/CBS 429 05364)	33	20	58 MAD ABOUT YOU (EXTENDED VERSION)/5:13 BELINDA CARLISLE (I.R.S./MCA 23629)	58	9
2 ACHES BY JIMMY & THE CRITTERS (la 0924)	2	6	21 I'LL TAKE YOU ON/HUNGRY FOR YOU LOVE/7:18 HANSON AND DAVIS (Fresh FRE-005X)	18	11	40 MISS YOU THE FLIRTS (CBS Assoc. 429 05914)	40	5	59 SWEET AND SEXY THING RICK JAMES (Gordy/Motown 4561GG)	64	2
3 DIUS (EXTENDED VERSION) ANARAMA (London/PolyGram 56-1)	3	6	22 BANG ZOOM LETS GO-GO! REAL ROXANNE with HITMAN HOWIE TEE (Select FMS 62269)	23	11	41 STAY A LITTLE WHILE, CHILD (EXTENDED VERSION)/8:11 LOOSE ENDS (MCA 23635)	45	3	60 BASSLINE (REMIX)/6:00 MANTRONIX (Sleeping Bag SLX-18)	52	8
4 WE DON'T PREACH DONNA (Sire/Warner Bros. 0-2)	6	4	23 MY ADIDAS/PETER PIPER/4:10 RUN D.M.C. (Profile Pro 7102)	20	13	42 WE DON'T HAVE TO TAKE OUR CLOTHES OFF (DANCE REMIX)/5:45 JERMAINE STEWART (Arista AD1-0423)	49	19	61 SWEET FREEDOM (REMIX) MICHAEL McDONALD (MCA 23641)	DEBUT	
5 IT'S NOTHIN' GOIN' ON 'TIL THE RENT GUTHRIE (Polydor 885 106-1)	5	8	24 WE WORK HARD/5:21 U.T.F.O. (Select SEL 21616)	24	8	43 I CAN'T WAIT (EXTENDED VERSION) NU SHOOUZ (Atlantic 0-86828)	42	26	62 FUNKY BEAT (EXTENDED VERSION)/5:02 WHODINI (Jive/Arista JDI 9462)	54	19
6 WE MANTAINS (REMIX)/13 DE AND THE REVOLUTION (Park/Warner Bros. 0-2478)	4	9	25 BORROWED LOVE (REMIX) S.O.S. BAND (TABU/EPIC 429-05920)	39	3	44 HOMEBOY (REMIX)/7:03 STEVE ARRINGTON (ATLANTIC DMD 949)	48	3	63 SET FIRE TO ME (REMIX) WILLIE COLON (A&M SP 12181)	63	5
7 POINT OF NO RETURN (MIX) SHOOZ (Atlantic 0-86829)	7	5	26 BYE-BYE (EXTENDED VERSION)/7:47 JANICE (4th & Broadway/Island PRO-424)	25	14	45 TELL ME (HOW IT FEELS) (EXTENDED VERSION) 52nd STREET (MCA 23623)	46	14	64 I WANNA BE A COWBOY/6:05 BOYS DON'T CRY (Profile Pro 7084)	53	11
8 DGEHAMMER (EXTENDED DANCE MIX)/7:20 GABRIEL (Geffen/Warner Bros. 56)	8	11	27 GIRL TALK (LONG DISTANCE VERSION)/4:40 BOOGIE BOYS (Capitol V-15230)	30	8	46 PRIVATE NUMBER (REMIX) THE JETS (MCA 23637)	61	2	65 WHAT I LIKE (EXTENDED DANCE MIX)/6:36 ANTHONY AND THE CAMP (Warner Bros. 0-20449)	55	17
9 SOFT HEARTS (DANCE MIX)/6:00 EY Q (Atlantic 0-86797)	9	9	28 MUSIC THAT YOU CAN DANCE TO SPARKS (Curb/MCA 23640)	32	4	47 INVISIBLE TOUCH GENESIS (Atlantic 81641)	47	4	66 SAY IT, SAY IT E.G. DAILY (A&M SP 12175)	60	17
10 THE WAY TO HEAVEN/6:06 E. FRESH & THE GET FRESH (Reality/Fantasy D264)	10	5	29 ARTIFICIAL HEART CHERRELLE (Tabu/CBS 429-05385)	21	7	48 ON MY OWN (EXTENDED VERSION)/7:13 PATTI LABELLE and MICHAEL McDONALD (MCA 23607)	41	20	67 FUNKY BEAT (EXTENDED VERSION)/5:02 SECRET TIES (Nightwave NWDS 2001)	66	5
11 STY (EXTENDED MIX)/13 T JACKSON A&M SP 12178)	14	16	30 AIN'T NOBODY'S BUSINESS BILLIE (Fleetwood FW 008)	27	6	49 THE RAIN (LONG VERSION)/5:05 ORAN "JUICE" JONES (Def Jam/Columbia 44-05930)	DEBUT		68 I'LL BE YOUR FRIEND/6:15 PRECIOUS WILSON (Jive/Arista JDI 9457)	67	11
12 WALK THIS WAY/5:11 D.M.C. (Profile 7112)	26	2	31 RISING DESIRE/I HAVE LEARNED TO RESPECT THE POWER OF LOVE STEPHANIE MILLS (MCA 23644)	34	4	50 YOU & ME SIMPHONIA (Atlantic/Cotillion 0-96811)	57	3	69 LIVE TO TELL (EXTENDED VERSION)/5:49 MADONNA (Sire/Warner Bros. 0-20461)	65	15
13 MY LOVE (EXTENDED VERSION)/6:30 A (Atlantic DMD 939)	12	12	32 NURSERY RHYMES/4:46 L.A. DREAM TEAM (MCA 23639)	36	3	51 YOU'LL ROCK (REMIX)/4:32 LL COOL J (Def Jam/Columbia 44-05907)	38	9	70 EXPERIENCE (EXTENDED VERSION)/5:26 CONNIE (Sunnyview SUN 438)	69	15
14 THE END OF A LIFETIME (EXTENDED DANCE MIX)/6:09 A KHAN (Warner Bros. 0-20487)	22	3	33 PEE-WEE'S DANCE/4:29 JONESKI LOVE (Vintertainment/Electra ED5147)	28	19	52 YOU SHOULD BE MINE (THE WOO WOO SONG)/6:20 JEFFREY OSBORNE (A&M SP 12169)	50	8	71 I'M YOUR MAN (CLUB MIX)/6:10 BARRY MANILOW (RCA JD-14330)	72	10
15 HEART Y DAVIS (Supertrones RYO013)	15	13	34 TROW THE D. AND GHETTO BASE 2 LIVE CREW (GHETTO STYLE) (Luke Skywalker 100)	29	8	53 YOU DON'T HAVE TO CRY RENE AND ANGELA (Mercury/PolyGram 884 5871)	44	7	72 FIRESTARTER (EXTENDED VERSION)/5:32 TEASE (Epic/CBS 49-05339)	62	13
16 CLOSER THAN CLOSE CARNE (Omni/Atlantic 096816)	16	4	35 SMURF ROCK GIGOLO TONY (Gold Star 100)	31	7	54 ERIC B. IS PRESIDENT/ MY MELODY/5:00 ERIC B. FEATURING RAKIM (Zakia ZK014)	59	3	73 LOVE THE ONE I'M WITH (A LOT OF LOVE) MELBA MOORE & KASHIF (Capitol V-15236)	73	6
17 OPPORTUNITIES (LET'S SEE WHAT WE CAN DO) (LET'S SEE WHAT WE CAN DO) (LET'S SEE WHAT WE CAN DO) HOP BOYS (EMI America V-1)	11	19	36 (YOU ARE MY) ALL AND ALL JOYCE SIMS (Sleeping Bag SLX-17)	35	25	55 BREATHLESS MTUME (Epic 49-05385)	51	9	74 C'MON C'MON (REMIX) BRONSKI BEAT (MCA 23630)	70	7
18 LOLINES (EXTENDED MIX)/6:00 GHT STAR (Solar/Elektra ED 56)	17	12	37 DANCE WITH ME ALPHAVILLE (Atlantic 0-86806)	37	5	56 UNDERGROUND (REMIX) DAVID BOWIE (EMI AMERICA V-19210)	56	3	75 LOVE TAKE OVER (REMIX) FIVE STAR (RCA PW 14324)	75	12
			38 HOW CAN WE BE WRONG/5:30 TRINERE (Jam Packed JPI-2003)	43	3	57 PARANOIMIA (REMIX) THE ART OF NOISE (CHRYSALIS 4V9-43010)	DEBUT				

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

New 12" Releases

- BOYS** (EMI America V-19218)
- nes Quickly** (7:34) (N Tennant/C.Lowe) (Cage Music/Ten Music-ASCAP/ all music/Charisma Music-BMI)
- Stephen Hague)
- S** (Next Plateau NP 50050)
- tomorrow** (6:26) (Stock/Aitken/Waterman) (Terrace Music/ASCAP) (Pro- rock/Aitken/Waterman)
- & THE REVOLUTION** (Paisley Park 0-20516)
- ROVERHOLENYOHEAD** (7:52) (Prince) (Controversy Music/ASCAP) (Prince)
- PALMER** (Island PR 891)
- ean To Turn You On** (3:43) (J.Harris/T.Lewis) (Flyte Time Tunes/Avant ic Publishing/ASCAP) (Producer: Bernard Edwards)
- Z BAND** (Geffen 0-20499)
- M.I.A.** (6:15) (B.Harris/K.Harrison) (Dazzberryjam Music Co./April Musi- AP/BeDazzle Music/BMI) Pub/Urban Contempo Pub/ASCAP) (Producers- e/Questar Welsh)
- HRISTOPHER** (Manhattan SPRO-9791)
- our Arms** (5:55) (Rogers/Sturken/Christopher) (Music Corp. Of Ameri- yun Beat Music/WB Music Corp./God's Little Publishing Co.-BMI/ASCAP) (Carl Sturken/Evan Rogers)

MOST ACTIVE



Papa Don't Preach—Madonna— (Sire/Warner Bros.)

STRONG ACTIVITY

- Walk This Way**—Run DMC— (Profile)
- Love Of A Lifetime**—Chaka Khan— (Warner Bros.)
- Roaches**—Bobby Jimmy & The Critters—(Macola)
- Soweto**—Jeffrey Osborne—(A & M)

CLUB PICK

"Hit The Road Jack"—Sheilah Chambers—(Davante)
D. J.: Dave Phillips
Club: Nippers
Location: Beverly Hills

Comments:
"Super hot high energy remake of the Ray Charles classic The people on the dance floor really get involved with this one. should be a big club hit."

RETAILER'S PICK

"Stay With Me"—Johnny Island— (Futuristic)
Store: Amaya Music
Manager: Allan Amaya
Location: Walnut, CA

Comments:
"This song is actually the B-Side of the 12". It's a mellow cut with a lot of groove. Could be a big crossover surprise. This one should be added to most urban radio formats"

CASH BOX TOP 100 ALBUMS

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

August 16,

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

		L	W		L	W		L	W	
		W	O		W	O		W	O	
1	TRUE BLUE 9.98 MADONNA (Sire 25442-1) WEA	4	5							
2	INVISIBLE TOUCH ★ 9.98 GENESIS (Atlantic 81641) WEA	2	8							
3	TOP GUN ORIGINAL MOTION PICTURE SOUNDTRACK (Columbia SC 40323) CBS	1	11							
4	EAT 'EM AND SMILE 8.98 DAVID LEE ROTH (Warner Bros. 25470) WEA	9	4							
5	SO ★ 8.98 PETER GABRIEL (Geffen GH5 24088) WEA	3	11							
6	CONTROL 8.98 JANET JACKSON (A&M SP-5106) RCA	5	25							
7	RAISING HELL □ ★ 8.98 RUN D.M.C. (Profile PRO 1217) IND	7	11							
8	BACK IN THE HIGH LIFE 8.98 STEVE WINWOOD (Island/Warner Bros. 25448-1) WEA	10	5							
9	WHITNEY HOUSTON 8.98 (Arista AL8-821) RCA	6	73							
10	LOVE ZONE ★ 8.98 BILLY OCEAN (Jive/Arista JL8 8409) RCA	8	14							
11	MUSIC FROM THE EDGE OF HEAVEN WHAM! (Columbia OC 40285) CBS	13	5							
12	THE OTHER SIDE OF LIFE ★ 8.98 THE MOODY BLUES (Polydor 829-179-1) POL	11	15							
13	5150 ★ 8.98 VAN HALEN (Warner Bros. 25394-1) WEA	14	19							
14	WINNER IN YOU ★ 8.98 PATTI LABELLE (MCA 5737) MCA	12	14							
15	LIKE A ROCK ★ 9.98 BOB SEGER & THE SILVER BULLET BAND (Capitol PT 12398) CAP	15	18							
16	PLAY DEEP ★ THE OUTFIELD (Columbia BFC 40027) CBS	17	44							
17	PICTURE BOOK ★ 8.98 SIMPLY RED (Elektra 60452-1) WEA	16	21							
18	REVENGE EURYTHMICS (RCA ATL1-5847) RCA	40	3							
19	STRENGTH IN NUMBERS 8.98 38 SPECIAL (A&M SP S115) RCA	19	14							
20	SOLITUDE/SOLITAIRE 8.98 PETER CETERA (Warner Bros. 25474) WEA	23	6							
20	ROD STEWART 8.98 (Warner Bros. 25446-1) WEA	22	6							
22	PLEASE 8.98 PET SHOP BOYS (EMI/America PW 17193) CAP	20	19							
23	TUFF ENUFF THE FABULOUS THUNDERBIRDS (CBS Associated BFZ 40304) CBS	18	24							
24	GTR ★ 8.98 (Arista AL8 8400) RCA	21	14							
25	WHO MADE WHO ★ 8.98 AC/DC (Atlantic 7-81650) WEA	26	10							
26	EMOTIONAL 8.98 JEFFREY OSBORNE (A&M SP S103) RCA	28	9							
27	BELINDA 8.98 BELINDA CARLISLE (I.R.S. S741) MCA	30	11							
28	HEART ■ ★ 8.98 (Capitol ST 12410) CAP	25	58							
29	RAISED ON RADIO ★ JOURNEY (Columbia OC 39936) CBS	27	15							
30	PARADE ★ 9.98 PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros.25395) WEA	24	18							
31	POOLSIDE 8.98 NU SHO OZ (Atlantic 81647-1) WEA	29	12							
32	RUTHLESS PEOPLE ORIGINAL SOUNDTRACK (Epic SE 40398) CBS	37	6							
33	THE MONKEES THEN & NOW 8.98 THE MONKEES (Arista AL9 8432) RCA	45	5							
34	EMERSON, LAKE & POWELL 8.98 (Polydor 827 297-1) POL	33	11							
35	NO JACKET REQUIRED ■ ★ 9.98 PHIL COLLINS (Atlantic 81240-1) WEA	34	76							
36	RIPTIDE ★ 8.98 ROBERT PALMER (Island 90471) WEA	36	37							
37	BACK IN BLACK 8.98 WHODINI (Jive/Arista JL 8-8407) RCA	31	14							
38	WORLD MACHINE ★ 8.98 LEVEL 42 (Polydor 827 427-1) POL	38	20							
39	HEADED FOR THE FUTURE ★ NEIL DIAMOND (Columbia OC 40368) CBS	39	13							
40	AFTERBURNER ■ ★ 8.98 ZZ TOP (Warner Bros. 25342) WEA	42	40							
41	DOUBLE VISION ★ 8.98 BOB JAMES/DAVID SANBORN (Warner Bros. 25393-1) WEA	35	11							
42	THE KARATE KID PART II ORIGINAL MOTION PICTURE SOUNDTRACK (United Artists SW 40414) CBS	46	5							
43	RAGE FOR ORDER 8.98 QUEENSRYCHE (EMI America ST 19197) CAP	47	4							
44	STANDING ON A BEACH 8.98 THE CURE (Elektra 60477-1) WEA	48	12							
45	THOSE OF YOU WITH OR WITHOUT CHILDREN, YOU'LL UNDERSTAND 8.98 BILL COSBY (Geffen GHS 24104) WEA	32	9							
46	TURBO JUDAS PRIEST (Columbia OC 40158) CBS	41	19							
47	RAPTURE ★ 8.98 ANITA BAKER (Elektra 9-60444) WEA	52	19							
48	KNOCKED OUT LOADED BOB DYLAN (Columbia OC 40439) CBS	62	3							
49	SCARECROW ■ ★ 8.98 JOHN COUGAR MELLENCAMP (Riva 824 86-1) POL	49	49							
50	SANDS OF TIME ★ THE S.O.S. BAND (Tabu FZ 40279) CBS	44	14							
51	PRIMITIVE LOVE ★ MIAMI SOUND MACHINE (Epic BFE 40131) CBS	56	38							
52	ACTION REPLAY 6.98 HOWARD JONES (Elektra 60466-1-Y) WEA	51	8							
53	HEADLINES 8.98 MIDNIGHT STAR (Solar 60454-1) WEA	43	12							
54	EL DeBARGE 8.98 (Gordy/Motown 6181GL) MCA	54	10							
55	LANDING ON WATER ★ 8.98 NEIL YOUNG (Geffen GHS 24109) WEA	72	2							
56	WALKABOUT 8.98 THE FIXX (MCA S705) MCA	50	10							
57	THE JETS 8.98 (MCA 5667) MCA	55	19							
58	MIKE & THE MECHANICS ★ 8.98 (Atlantic 81287) WEA	57	35							
CHARTBREAKER										
59	THE BRIDGE BILLY JOEL (Columbia OC 40402) CBS									DEBUT
60	TRUE CONFESSIONS ★ 8.98 BANANARAMA (London 828 013-1) POL	78	2							
61	BROTHERS IN ARMS ■ ★ 8.98 DIRE STRAITS (Warner Bros. 25264) WEA	58	64							
62	THE QUEEN IS DEAD 8.98 THE SMITHS (Sire/Warner Bros. 25426-1) WEA	63	6							
63	LIVES IN THE BALANCE 8.98 JACKSON BROWNE (Elektra 60457) WEA	61	24							
64	DIRTY WORK ★ ROLLING STONES (Rolling Stones OC 40250) CBS	53	19							
65	THE ULTIMATE SIN ★ OZZY OSBOURNE (CBS Associated OZ 40026) CBS	60	27							
66	FRANTIC ROMANTIC 8.98 JERMAINE STEWART (Arista AL8-8395)									
67	MONTANA CAFE 8.98 HANK WILLIAMS, JR. (Curb/Warner Bros.25412-1)									
68	THE SEER 8.98 BIG COUNTRY (Mercury 826 844-1) POL									
69	QRIII ★ QUIET RIOT (Pasha OZ 40321) CBS									
70	LISTEN LIKE THIEVES ★ □ 8.98 INXS (Atlantic 81277) WEA									
71	LIFES RICH PAGEANT R.E.M.(I.R.S.5783)MCA									
72	MISTRIAL 8.98 LOU REED (RCA AFL 1-7190) RCA									
73	SLEIGHT OF HAND 8.98 JOAN ARMATRADING (A&M SP 5130) RCA									
74	THE WAY IT IS 8.98 BRUCE HORNSBY & THE RANGE (RCA NFL1-8058) RCA									
75	ANIMAL MAGIC 8.98 BLOW MONKEYS (RCA NFL1-8065) RCA									
76	STORMS OF LIFE 8.98 RANDY TRAVIS (Warner Bros. 25435-1) WEA									
77	BIG WORLD ★ 9.98 JOE JACKSON (A&M SP 6021) RCA									
78	FALCO 3 ★ 8.98 FALCO (A&M SP 5105) RCA									
79	IN VISIBLE SILENCE THE ART OF NOISE (Chrysalis BFFV 41528) CBS									
80	A KIND OF MAGIC 8.98 QUEEN (Capitol SMAS-12476) CAP									
81	FLORIDAYS 8.98 JIMMY BUFFETT (MCA S730) MCA									
82	BIG & BEAUTIFUL 8.98 FAT BOYS (Sutra SUS 1017) Sutra									
83	PROMISE ★ 5ADE (Portrait FR 40263) CBS									
84	LABYRINTH 8.98 THE ORIGINAL SOUNDTRACK OF THE FILM (EMI America SV 17206) CAP									
85	UNDER LOCK AND KEY ★ □ 8.98 DOKKEN (Elektra 60458) WEA									
86	NO GURU, NO METHOD, NO TEACHER ★ VAN MORRISON (Mercury 830 077-1 M-1) POL									
87	SKEEZER PLEEZER U.T.F.O. (Select SEL 21616) IND									
88	DOWN TO THE MOON ANDREAS VOLLENWEIDER (CBS FM 42255) CBS									
89	CHANGE OF ADDRESS 8.98 KROKUS (Arista AL8 8402) RCA									
90	ALABAMA GREATEST HITS ★ 8.98 ALABAMA (RCA AHL1-7170) RCA									
91	DIFFERENT LIGHT ★ BANGLES (Columbia BFC 40039) CBS									
92	MASTER OF PUPPETS 8.98 METALLICA (Elektra 60439-1) WEA									
93	NERVOUS NIGHT ★ ■ HOOTERS (Columbia BFC 39912) CBS									
94	COCKER 8.98 JOE COCKER (Capitol ST 12394) CAP									
95	BOYS DON'T CRY 8.98 (Profile PRO-1219) IND									
96	WELCOME TO THE REAL WORLD ★ ■ 8.98 MR. MISTER (RCA NFL 1-8045) RCA									
97	INTERMISSION 6.99 DIO (Warner Bros. 25443-1) WEA									
98	ABOUT LAST NIGHT 8.98 ORIGINAL SOUNDTRACK (EMI America SV 17210) CAP									
99	NIGHT SONGS ★ 8.98 CINDERELLA (Mercury 830 076-1M-1) POL									
100	EMERALD CITY TEENA MARIE (Epic FE 40318) CBS									

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

CASH BOX TOP ALBUMS/101 to 200

August 16, 1986

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		C			C			C		
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		W			W			W		
101	THE BIG PRIZE ★ 8.98 NEEMOON SUITE (Warner Bros. 25293-1) WEA	23	135	THE FINAL FRONTIER 8.98 KEEL (Gold Mountain/MCA 5727) MCA	116	18	170	ANOTHER PLACE HIROSHIMA (Epic BFE 39936)CBS	172	12
98	ROCKIN' WITH THE RHYTHM ★ ■ 8.98 J. JUDDS (RCA/Curb ALH1-7042) RCA	38	136	HOW TO BE A ZILLIONAIRE 8.98 ABC/Mercury 824 904-1)POL	129	46	171	22B3 DEVICE (Chrysalis BFV 41526)CBS		DEBUT
93	FOR LOVE ★ □ 8.98 EVOLUTION (MCA 6579) MCA	38	137	INTRODUCING JONATHAN BUTLER 8.98 (Jive/Arista J18-8408)RCA	139	18	172	COLOR IN YOUR LIFE MISSING PERSONS (Capitol ST 12465)CAP		DEBUT
104	ROCK CELEBRATION 8.98 SHECHE MODE(Sire/Warner Bros. 25429-1)WEA	19	138	RUNNING SCARED 9.98 ORIGINAL SOUNDTRACK (MCA 6169) MCA	154	3	173	LIFE! FOR LIFE 8.98 VARIOUS ARTISTS (I.R.S. 5731)MCA	159	10
105	GUITARS, CADILLACS, ETC., ETC. 8.98 LIGHT YOAKAM (Reprise/Warner Bros. 1S372-1) WEA	22	139	ONCE UPON A TIME ★ ■ 8.98 SIMPLE MINDS (A&M/Virgin 5092) RCA	130	40	174	DETROIT DIESEL ALVIN LEE (21/Atco 90517)WEA		DEBUT
95	COOL J (Def Jam/Columbia BFC 40239) CBS	34	140	OUT OF MIND OUT OF SIGHT 8.98 MODELS (Geffen GHS 24100)WEA	136	10	175	LIKE A VIRGIN 8.98 MADONNA (Sire 251S7-1)WEA	166	80
118	LEAKOUT 8.98 TROY GRAY (MCA 5753)MCA	4	141	RENDEZ-VOUS 8.98 JEAN-MICHAEL JARRE(Dreyfus/Polydor 829 125-1 Y-1)POL	132	14	176	SILK & STEEL 8.98 KIM CARNES (EMI America ST-17198)CAP	167	11
123	THE UNCLE (A&M SP 5133) RCA	4	142	THE FLAG 8.96 RICK JAMES (Gordy/Motown 6185 GL) MCA	143	8	177	CLASSICS LIVE AEROSMITH (Columbia FC 40329)CBS	169	17
117	MEASURE FOR MEASURE HOUSE (Chrysalis BFV 41527)CBS	10	143	TO BE CONTINUED . . . 8.98 THE TEMPTATIONS (Gordy/Motown 6207GL) MCA	152	3	178	SONGS FROM LIQUID DAYS PHILIP GLASS (CBS Masterworks FM 39564)CBS	171	21
106	ORANGE STRAIT (MCA 5750) MCA	10	144	THE THIN RED LINE 8.98 GLASS TIGER (Manhattan ST S3032) CAP	156	3	179	DRUMS ALONG THE MOHAWK JEAN BEAUVOIR (Columbia BFC 40403) CBS	180	3
96	SIDE OUT ★ LILLIP BAILEY (Columbia FC 40209) CBS	13	145	CHILDREN OF THE NIGHT 8.98 52ND STREET (MCA 5738)MCA	142	9	180	LUXURY OF LIFE 8.98 FIVE STAR (RCA NFL 1-8052)RCA	178	47
108	THE BAND TURNS ★ □ 8.98 LANTIC STARR (A&M SP 5019) RCA	47	146	FINE YOUNG CANNIBALS 8.98 (I.R.S. 5683)	134	31	181	HIGH PRIORITY CHERRILLE(Tabu BFZ 40094)CBS	174	31
90	BETTY IN PINK ★ 9.98 ORIGINAL SOUNDTRACK (A&M SP 5113) RCA	25	147	CLOSER THAN CLOSE 8.98 JEAN CARNE (Omni 90492) WEA	158	3	182	LOVE 8.98 THE CULT (Sire 25359)WEA	183	30
107	ORN IN THE U.S.A. ★ ■ BUCE SPRINGSTEEN (Columbia QC 38653) CBS	112	148	CLOSER TO THE FLAME 8.98 ROB JUNGKLAS (Manhattan ST-53017)CAP	150	8	183	PRECIOUS MOMENTS 8.98 JERMAINE JACKSON (Arista AL8-8277)RCA	175	24
109	DEEP IN THE HOOPLA ★ ■ 8.98 ARSHIP (Grunt/RCA BXL 15488) RCA	44	149	TRUTHDARE DOUBLEDARE 8.98 BRONSKI BEAT (London/MCA 5751)MCA	140	8	184	THE BLIND LEADING THE NAKED 8.98 VIOLENT FEMMES(Slash/Warner Bros. 25340-1)WEA	170	26
111	AMOND LIFE ★ ■ DE (Portrait BFR 39581) CBS	77	150	LOVIN' EVERY MINUTE OF IT LOVERBOY(Columbia FC 39953)CBS	145	49	185	THE DREAM OF THE BLUE TURTLES 8.98 STING (A&M SP 3750)RCA	177	61
125	JO FAR TO WHISPER ADOWFAX (Windham Hill WH 1051)RCA	7	151	STREET CALLED DESIRE 8.98 RENE AND ANGELA (Mercury 824 607-1)POL	147	58	186	LOVE WILL FOLLOW GEORGE HOWARD (TBA-TB 210)JIND	184	20
114	DOCK A LITTLE ★ ■ 8.98 EVIE NICKS (Modern/Atlantic 90479) WEA	37	152	SONGS FROM THE BIG CHAIR ★ ■ 8.98 TEARS FOR FEARS (Mercury 824 300-1)POL	137	53	187	THE DREAM ACADEMY 8.98 (Reprise/Warner Bros. 25266)WEA	168	41
133	NE STEP CLOSER 8.98 VIN CHRISTOPHER (Manhattan ST 53024) CAP	3	153	CLUB PARADISE ORIGINAL SOUNDTRACK (Columbia SC40404) CBS	155	3	188	HOME OF THE BRAVE 8.98 LAURIE ANDERSON (Warner Bros. 25400-1)WEA	176	18
121	JOHN EDDIE Columbia BFC 40181)CBS	8	154	LIGHTNING STRIKES 8.98 LOUDNESS (Atco/Atlantic 90512-1) WEA	153	11	189	FITS LIKE A GLOVE 8.98 HOWIE MANDEL (Warner Bros. 25427) WEA	185	4
110	JEAN BUSINESS 8.98 THE FIRM (Atlantic 7-81628) WEA	26	155	COBRA ORIGINAL SOUNDTRACK (Scotti Bros. ZS 40325)CBS	141	7	190	RUSSIAN ROULETTE ACCEPT (Portrait BFR 40354)CBS	179	14
124	LOVE & HOPE & SEX & DREAMS 8.98 DEANS (Slash/Warner Bros. 25403)WEA	10	156	THE SECRET VALUE OF DAYDREAMING 8.98 JULIAN LENNON (Atlantic 81640) WEA	146	18	191	WON'T BE BLUE ANYMORE 8.98 DAN SEALS (EMI America ST-17166)CAP	181	25
99	FROM LUXURY TO HEARTACHE ULTURE CLUB (Virgin/Epic OE 40345) CBS	17	157	RECONCILED 8.98 THE CALL (Elektra 60440)WEA	157	15	192	LET'S GO ALL THE WAY 8.98 SLY FOX (Capitol ST-12367)CAP	182	23
135	AMERICAN ANTHEM 9.98 ORIGINAL MOTION PICTURE SOUNDTRACK (Atlantic 661-1) WEA	4	158	THE BROADWAY ALBUM BARBRA STREISAND(Columbia OC 40092)CBS	144	39	193	MIAMI VICE 9.98 ORIGINAL TELEVISION SOUNDTRACK (MCA 6150)MCA	188	45
		DEBUT	159	KING OF AMERICA THE COSTELLO SHOW(Featuring ELVIS COSTELLO)(Columbia FC 40173)CBS	149	22	194	BOSTON MASS. 8.98 THE DEL FUEGOS (Slash/Warner Bros. 25339)WEA	190	42
			160	DESTINY CHAKA KHAN (Warner Bros. 25425-1)WEA		DEBUT	195	LIVE IN NEW YORK CITY 9.98 JOHN LENNON (Capitol SV-12451)CAP	186	22
			161	CHILLIN' 8.98 FORCE MD'S (Tommy Boy/Warner Bros. 1-25394)CBS	148	23	196	BOUGEIS TAGG 8.98 (Island/Atlantic 90496-1)WEA	187	22
			162	LOST IN THE FIFTEEN TONIGHT 8.98 RONNIE MILSAP (RCA AHL1-7194)RCA	160	13	197	CRUSH 8.98 ORCHESTRAL MANOEUVRES IN THE DARK(A&M/Virgin SP 5077)RCA	193	13
			163	DOMESTIC 17 ★ 8.98 LIMITED WARRANTY (Atco 90513)WEA	173	2	198	LYLE MAYS 8.98 (Geffen GHS 24097)WEA	192	14
			164	LITTLE CREATURES 8.98 TALKING HEADS (Sire 25305-1)WEA	162	62	199	GUILTY 8.98 YARBROUGH & PEOPLES (Total Experience TEL 8-5715)RCA	189	20
			165	FACE VALUE 8.98 PHIL COLLINS (Atlantic 16029)WEA	164	34	200	SEAMLESS 8.98 NYLONS (Open Air/A&M OA 0304)RCA	191	13
			166	ABSTRACT EMOTIONS 8.98 RANDY CRAWFORD (Warner Bros. 25423-1)WEA	163	7				
			167	LIGHT HOUSE 8.98 GIUFFRIA (Came/ MCA 5742)MCA	151	8				
			168	THEATRE OF PAIN 9.98 MOTLEY CRUE(Elektra 60418-1)WEA	161	57				
			169	SONG X 8.98 PAT METHENY/ORNETTE COLEMAN (Geffen GHS 24096)WEA	165	12				

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

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

136	Collins, Phil	35, 165	Giuffria	176	Lennon, Julian	156	Osborne, Jeffrey	26	Talk Talk	128
190	Cosby, Bill	45	Glass, Phillip	178	Level 42	38	Osbourne, Ozzy	65	Talking Heads	164
125	Costello, Elvis	159	Glass Tiger	144	Limited Warranty	163	Outfield	16	Tears For Fears	152
177	Crawford, Randy	166	GTR	24	L.L. Cool J	106	Palmer, Robert	36	Temptations	143
90	Cult, The	182	Hear 'N Aid	131	Loudness	154	Pet Shop Boys	22	38 Special	173
188	Culture Club	123	Heart	28	Loverboy	150	Prince	30	Thoroughgood, George	125
73	Cure, The	44	Hiroshima	170	Madonna	1, 175	Queen	80	Travis, Randy	62
79	Del Fuegos	194	Honeymoon Suite	101	Mandel, Howie	189	Queensryche	43	U.T.F.O.	87
112	Depeche Mode	104	Hooters	93	Marie, Teena	100	Quiet Riot	69	Van Halen	13
111	Device	71	Hornsby, Bruce	74	Mays, Lyle	198	Reed, Lou	72	Various Artists	173
47	Diamond, Neil	39	Houston, Whitney	77	Mellencamp, John	49	R.E.M.	22	Violent Femmes	184
60	Dio	97	Howard, George	186	Metallica	92	Rene & Angela	151	Voltenweider, Andrea	88
91	Dire Straits	61	Icehouse	109	Metheny, Pat/Coleman,Ornette	169	Rolling Stones	64	Wham!	37
179	Dokken	105	INXS	70	Miami Sound Machine	51	Roth, David Lee	4	Whodini	11
68	Double	108	Jackson, Janet	6	Midnight Star	53	Run D.M.C.	7	Williams, Hank Jr.	67
75	Dream Academy	187	Jackson, Jermaine	183	Mike & Mechanics	58	Sade	83, 116	Winwood, Steve	8
122	Dylan, Bob	48	Jackson, Joe	77	Mills, Stephanie	134	Scals, Dan	191	Wonder, Stevie	133
196	Eddie, John	120	James, Bob & Sandborn, David	41	Missap, Ronnie	162	Seger, Bob	15	Yarbrough & Peoples	199
95	El DeBarge	54	James, Rick	142	Missing Persons	172	Shadowfax	117	Yoakam, Dwight	105
149	Emerson, Luke & Powell	34	Jarre, Jean-Michel	141	Models	140	Simple Minds	139	Young, Neil	55
63	Eurythmics	18	Jets, The	57	Monkees	33	Simply Red	17	ZZ Top	40
81	Fabulous Thunderbirds, The	23	Joel, Billy	59	Mosby Blues	11	Sioaxsie And The Banshees	132	SOUNDTRACKS	
137	Falco	78	Jones, Howard	52	Morgan, Mel	129	Sly Fox	192	About Last Night	98
27	Fat Boys	82	Journey	29	Morrison, Van	86	Smiths, The	62	American Anthem	124
147	Fine Young Cannibals	145	Judas Priest	46	Motley Crue	168	S.O.S. Band	50	Club Paradise	153
167	Firm, The	121	Jungklas, Rob	102	Mr. Mister	96	Springsteen, Bruce	114	Cobra	155
121	Flaco	126	Kean, Chaka	135	Mtume	127	Spyro Gyra	107	Karate Kid	42
181	Flux, The	56	Khan, Chaka	135	New Edition	103	Starship	115	Labyrinth	84
119	Force M.D.'S	161	Krokus	89	Nu Shooz	31	Stewart, Rod	66	Miami Vice	193
99	Full Force	126	LaBelle, Patti	14	Nylons	200	Sting	21	Pretty In Pink	113
130	Gabriel, Peter	5	Lee, Alvin	174	O'Connell, Billy	10	Strait, George	185	Running Scared	138
94	Genesis	2	Lennon, John	195	O.M.D.	197	Streisand, Barbra	110	Ruthless People	32
								158	Top Gun	3

Dave Robinson's Stiff Records—the forerunner of indie labels—faces bankruptcy. Most of the staff have left, and studios all around the country who have not been paid are holding back tapes. The biggest casualty must be **Furniture**, whose debut single, "Brilliant Mind," went top 20 last month. Their eagerly anticipated new album is apparently locked in a studio, and the studio has not relinquished it. With no product it seems unlikely that Stiff can ever recouperate their losses said to be about 100£1m. **The Pogues**, Stiff's most lucrative act, are rapidly searching a new deal. Last week Robo had assured everything will be alright. It seems likely that MCA will take over the name and inherit the acts still contracted to Stiff. MCA is said to have owed monies to Stiff as a result of a licensing pact where MCA worked the Stiff catalogue in the U.S. However this amount, now paid, was not it seems, enough to save Stiff. . . .

The Band of Holy Joy will make you shudder, and wince with delight. They are the most original band of the year. They are not a religious cult, although they do like to play in churches. They also play in mental homes. "All the patients have a mental age of six, they love our songs because they are like nursery rhymes," says lyricist **Johnny Brown**. Their mini-LP, "The Big Ship Sails" (Flim Flam), shows a glimpse of their starry eyed gutter songs. Next month they accompany novelist **Kathy Acker** to Vienna where they will play while she recites.

Streetwaves "King Of The Street" competition was won by **Family Quest** who are hoping to win prestige for UK rappers. **Mystery MC**, 18, breaks some traditions by being a fe-

male and white. "You can be any color to be streetwise," she says. She lives in a hostel for homeless young people and is certainly 'street.' "I like to rap about men the way they do about women. I also do it to make me feel good. Rapping is about ego tripping." . . . **Mike Alway** has a new label, EI, under the Cherry Red umbrella. He has just put out a set of single releases from **Rosemary's Children**, **The Cavaliers**, **Anthony Adverse**, **The King of Luxemburg** and **Louis Philippe**. Wanting to keep all these characters as ambiguous as possible, only fictitious biographical information is supplied. "They are whatever they are to you," says manipulative Alway. He had invited journalists to make their own bios for the acts and include them with reviews. He adds, "The characters are totally made up, fabricated like in the bubblegum era when they made "The Monkees." All of these singles, released simultaneously, have a sixties feel to them; Luxemburg's "Valleri" could be mistaken for The Monkees; Rosemary's Children's "Southern Fields" is gentle with insistent nostalgic guitars, poppy and sad; The Cavalier's "The I.T. Man" is a heavy handed ode to cricketer Ian Botham; Anthony Adverse's "Our Fairy Tale" sounds like a children's TV theme with clanky guitars, smug oboes and a cloying voice; finally Louis Philippe's "Twangy Twangy" is precisely that. Alway is the man who took Cherry Red to the top of wimp rock when he discovered **Tracey Thorn** and **Ben Watt**, **Everything But The Girl**.

Peter Gabriel will be touring the States for six weeks later this year, but his British fans will have to wait at least another year before they see him.

The reason for the delay is Gabriel's ambitious plans to mount a hi-tech spec-

tacular show which will be so costly that he is seeking sponsors willing to part with around \$3 million.

Gabriel, whose hit "Sledgehammer" reached number two in the U.K., has not played here for three years. His planned shows are in the theatrical tradition he established with Genesis, before he left in 1975.

"He would like to do a futuristic show using video," says his manager **Gail Colson** . . .

Meanwhile, **Prince** fans are gearing themselves up for his Wembley Arena appearance this month. It will be the first time the purple one has played here since 1981 when he appeared at the tatty Lyceum Theatre . . .

The **Pet Shop Boys** are also off on a major tour of the U.K. in September. Their stage set is by the designer for the English National Opera . . .

Sigue Sigue Sputnik's new album comes in the most impressive package of the year. Titled "Flaunt It (A 20th Century Toy)," it comes in a brightly colored box with a Mohawk robot in the front. A perspex window shows a booklet containing pictures of the band and of the products advertised on the space between the tracks, which include i-D magazine and cellular telephones.

Sputnik leader **Tony James** says he wants to extend the idea of advertising on records so that their price can be brought down by 25 per cent. He wants the second Sputnik album to have an advertisement on the entire back cover as well as using the space between tracks for commercial breaks. "I absolutely believe that advertising is the way to go," Tony says. "I think it will radically reduce the cost of records. I see the stage where you can cover the cost of making an album by pre-selling advertising."

The group seem to be victims of their own hype. They are suffering from at times vindictive backlash in the press, and their last single "21st Century Boy," despite going Top 20, received three plays on Radio 1. Some people are saying the look forward to the adverts on the album because they can't stand the music. Actually I feel the Sputniks innovative and power is underrated, "Flaunt it" a great album . . .

Avant garde film director **D. Jarman** and artist **John Maybury** at present editing a short film for **Smiths**. It will accompany their latest single, "Painted Ladies," and "There's a Hand That Never Goes Out." At the moment it is unsure whether this will go out on general release on video . . .

Mark Rogers, aka **Holly Beyond**, is a boy to be watched. His debut single, "What's the Cost of Living," which he describes as soulful funk, has already gone to number four in the charts. "I don't want to number one with my first single," says Rogers. "I don't want it to happen quickly and be over quickly . . ."

James Grant, from funk group **Love and Money** is another afraid of fame. "I learn't all about it can do to you when I met **Andrius**, who produced several songs on our album." Both have agreed they will not work together again, but they insist they got on reasonably well. James co-wrote a song called "Wings of Love" for Taylor's album. Phonogram missed a production credit for the track "Cheeseburg" on the album which has miffed Taylor. "I don't blame him," says **James Grant**.

Chris

THE MELODY MAKER TOP 10

TOP TEN 45s

- 1 **The Lady In Red**—Chris DeBurgh—A&M
- 2 **Papa Don't Preach**—Madonna—Sire
- 3 **Find The Time**—Five Star—Tent
- 4 **So Macho**—Sinitta—FanFare
- 5 **Camouflage**—Stan Ridgeway—IRS
- 6 **I Didn't Mean To Turn You On**—Robert Palmer—Island
- 7 **Let's Go All The Way**—Sly Fox—Capitol
- 8 **What's The Colour Of Money?**—Hollywood Beyond—WEA
- 9 **Panic**—The Smiths—Rough Trade
- 10 **Some Candy Talking**—The Jesus and Mary Chain—Blanco Y Negro

TOP TEN LPs

- 1 **True Blue**—Madonna—Sire
- 2 **Into The Light**—Chris DeBurgh—A&M
- 3 **Revenge**—Eurythmics—RCA
- 4 **Wham!**—The Final-Wham!—Epic
- 5 **Every Bit Of My Heart**—Rod Stewart—Warner Bros.
- 6 **Riptide**—Robert Palmer—Island
- 7 **A Kind Of Magic**—Queen—EMI
- 8 **Back In The High Life**—Steve Winwood—Island
- 9 **Now—The Summer Album**—Various Artists—EMI/Virgin
- 10 **Picture Book**—Simply Red—Elektra

Management Changes At CBS UK

LOS ANGELES—Significant changes at the senior management level were announced last week by Paul Russell, managing director and chief executive officer, CBS. Tony Woollcott becomes deputy managing director, CBS UK, Ltd., and vice president of CBS Records International. He brings with him his previous responsibilities for Distributed Audio and Video Labels, Special Products, Record Club, CBS Eire, as well as Manufacturing and Distribution, the recent consolidation of which he successfully oversaw at the company's facility in Aylesbury. He now assumes responsibility for the Sales and Marketing areas of the company and will act as deputy in Russell's absence.

David Black, previously senior director, Administration, Finance and M.I.S. is appointed senior director, Finance and Opera-

tions and assumes responsibility for Manufacturing and Distribution to his previous responsibilities. Eire, the company in December, 1987, is appointed accountant.

Tim Bowen was appointed senior director, Commercial Operations and assumes responsibility for the commercial side of the company: CBS Eire, the Studio City, Special Products and the Distribution Video Labels, as well as for Performance Facilities. Bowen joined CBS UK as senior manager, Business Affairs. He was previously director, Business Affairs before moving to CRI New York in 1981 where he was recently vice president, CRI International.

"It is great having Tim Bowen in the U.S. and I am pleased for the executives concerned," said Russell.

GO ON—Teddy Wilson, July 31 at the age of 73, was one of the very best jazz pianists ever. His quartet of pre-bop keyboard players—**Earl Hines, Fats Waller, and Tatum**—were the others—Teddy was a graceful miniaturist who conveyed every note with a pianistic touch. He didn't attempt to sound like a saxophone—whose sound he virtually every jazz pianist preceded him.

Wilson's 57-year career—dedicated to jazz—was dotted with highlights—beardings as a leader of his own soloist, or backing the likes of **Holiday**—but his greatest work was done as a member of the **Goodman Trio and Quartet**. With Goodman, **Teddy Wilson, Gene Krupa, and Lionel Hampton**—aside from a pioneering integrated band—performed a form of jazz that was often breathtaking in complexity, cohesiveness, and although the band—which was enlarged to a sextet—only together from 1935–39, the four held reunions in the recording studio or concert hall. Gene Krupa died in 1973—shortly after a brief re-union—and Benny Goodman died weeks ago. Their recordings are as much in print.

Wilson was a pure jazz style—his sound was a distillation of all that came before him, but it was his own. It is a sound that will be missed. A memorial service for Wilson will be held August 24 at Peter's Lutheran Church, 619 W. 11th Ave. in Manhattan.



ON BRIO—Horst Liepolt (c), co-leader of the Greenwich Village Jazz Festival and part of the brain trust of Sweet Basil hangs out at the club with a celebration of listeners - Wynton Marsalis (l) and Taylor.

TOWN—The Greenwich Village Jazz Festival has survived the ignominy of having its sponsor (Dewar's) drop its sponsorship; **Horst Liepolt and Bill Litoff**—the Festival's producers—have taken the bullet and put the whole thing together without a sponsor. The Festival is the only jazz festival in New York that allows you to experience jazz on its own turf—the clubs of New York City. A Festival Pass allows you to tempt fate at a slew of clubs—giving you more than stinking-rich the opportu-

nity to club-hop like a millionaire. The Festival kicks off August 22nd with a free—free!!!—concert at the Village Gate featuring **Art Blakey & The Jazz Messengers, Chico Freeman, Tim Berne, Herb Robertson, John Lindberg, Junior Mance/Marty Rivera, and Dotty Stallworth**, and continues through September 1. The clubs (and some of those who will perform in them during the festival) are Arthur's Tavern (**Al Bundy**), the Blue Note (**Tania Maria, Dizzy Gillespie**), Carlos 1 (**Hamiet Bluiett, Doc Cheatham**), Discovery of SoHo (**Mike Morgenstern, Joe Lee Wilson**), Fat Tuesday's (**Betty Carter, Gary Burton/Ralph Towner**), Sweet Basil (**Abdullah Ibrahim, McCoy Tyner**), the Village Corner (**Lance Hayward**), the Village Gate (**Mance/Rivera**), the Village Vanguard (**Jon Faddis, Terence Blanchard/Donald Harrison**), and the 55 Bar (**Mike Stern**). There will also be special events—jazz cruises, free concerts, Sweet Basil's all day "Music Is An Open Sky" extravaganza, a jazz film series, who knows what else. For information all of this, call Sweet Basil at (212) 242-1785.

SLIGHTLY TO THE WEST—Forget the stinking-rich, you can be dirt poor and still partake of the Chicago Jazz Festival, running from August 27–31 in Grant Park. You see, the whole thing is free—won't cost you a centime. And not only that, you don't even have to travel—NPR is going to bring the whole shebang to a radio near you. Just a taste of the line-up: **Joe Williams, Humphrey Littleton, Ellis Marsalis/Alvin Battiste (8/27); Cab Calloway, Tete Montoliu, Hal Russell (8/28)**; a tribute to **Thelonious Monk with Charlie Rouse, Steve Lacy, Barry Harris, Mal Waldron (8/29)**, and almost worth going to Chicago for by itself; and **Von Freeman, Pierre Dorge, the Jazztet, Sarah Baughan (8/30)**.

MASTERS—Storyville, the fine Swedish jazz label, has just issued a dozen LPs under the banner "Masters Of Jazz" and, **begorrah**, each album is by a bone fide jazz master. Intended as introductions to the works of these greats, the series succeeds nicely; and each album features a splendid cover by **Johannes Vennekamp** and informative liner notes by **Mike Hennessey**. The "Masters of Jazz" are **Louis Armstrong, Earl Hines, Billie Holiday, Sidney Bechet, Ben Webster, Duke Ellington, Lester Young, Art Tatum, Johnny Hodges, Jack Teagarden, Teddy Wilson, and Coleman Hawkins**. **Karl Emil Knudsen** produced the series.

Lee Jeske

CASH BOX JAZZ ALBUMS

Title, Artist, Label, Number, Distributor		L	W	W	W	W
★ = Available on Compact Disc		L	W	W	W	W
■ = Platinum (RIAA Certified)		L	W	W	W	W
□ = Gold (RIAA Certified)		L	W	W	W	W
1	DOUBLE VISION BOB JAMES/DAVID SANBORN (Warner Bros. 25393)	1	10			
2	BREAKOUT SPYRO GYRA(MCA 5753)	3	7			
3	LOVE WILL FOLLOW GEORGE HOWARD (TBA-TB 210)	2	22			
4	MAGIC TOUCH STANLEY JORDAN(Blue Note BT 85101)	4	75			
5	ANOTHER PLACE HIROSHIMA(Epic BFE 39938)	6	41			
6	SHADES YELLOW JACKETS(MCA 5752)	7	8			
7	ROSSITER ROAD AHMAD JAMAL(Atlantic 81645-1)	5	18			
8	SONG X PAT METHENY/ORNETTE COLEMAN(Geffen/Warner Bros. GHS 24096)	8	16			
9	LYLE MAYS (Geffen/Warner Bros. GHS 24097)	9	16			
10	THE CHICK COREA ELEKTRIC BAND (GRP-A-1026)	10	20			
11	SCHUUR THING DIANE SCHUUR(GRP-1022)	11	38			
12	CLOSER TO THE SOURCE DIZZY GILLESPIE(Atlantic 81646-1)	13	16			
13	TOO FAR TO WHISPER SHADOWFAX(Windham Hill/A&M WH-1051)	15	7			
14	SAVE TONIGHT FOR ME CHUCK MANGIONE(Columbia FC 40254)	12	8			
15	ALONE/BUT NEVER ALONE LARRY CARLTON(MCA 5689)	16	21			
16	KEEP YOU SATISFIED NANCY WILSON(Columbia FC 40330)	14	14			
17	POWERPLAY BILLY COBHAM (GRP-A-1027)	19	6			
18	FLOPPY DISK KIRK WHALUM(Columbia FC 40221)	17	27			
19	THIS IS THIS WEATHER REPORT (Columbia FC 40280)	23	3			
20	THE BOHEMIANS SKYWALK (Zebra/MCA ZEB 5715)	18	20			
21	IT TAKES TWO RODNEY FRANKLIN (Columbia FC 40307)	24	2			
22	PARKER'S MOOD SADAO WATANABE LIVE AT BRAVAS CLUB '85(Elektra 60475)	20	22			
23	SLICE OF LIFE SPECIAL EFX (GRP-A-1025)	25	5			
24	LIGHT STRUCK DAVE VALENTIN (GRP-A- 1028)	26	4			
25	IS THAT THE WAY TO YOUR HEART THE KAZU MATSUI PROJECT (Passport Jazz PJ 88011)	27	5			
26	ATAVACHRON ALLAN HOLDSWORTH (Enigma/ Capitol ST- 73203)	22	7			
27	JOYRIDE PIECES OF A DREAM (Manhattan ST53023)	30	2			
27	JOYRIDE PIECES OF A DREAM (Manhattan ST53023)	30	2			
28	DIALECTS JOE ZAWINUL (Columbia FC-40081)	21	23			
29	INTRODUCING JONATHAN BUTLER (Jive/Arista JL8-8404)	34	19			
30	STILL WARM JOHN SCOFIELD (Gramavision 18- 8508)	28	22			
31	BLACK CODES(From The Underground) WYNTON MARSALIS(Columbia FC 40009)	29	45			
32	ROAD HOUSE SYMPHONY HANK CRAWFORD(Milestone M9140)	32	24			
33	SAND DANCE JETSTREAM (TBA-TB 211)					DEBUT
34	DOUBLE TAKE FREDDIE HUBBARD/WOODY SHAW(Blue Note BT 85121)	33	18			
35	THIS SIDE UP DAVID BENOIT(Spindle Top STP 104)	31	26			
36	WAITING CLIFF SARDE (Curb/MCA S704)	35	8			
37	SEVEN STANDARDS 1985, VOLUME II ANTHONY BRAXTON(Magenta/ Windham Hill MA- 0205)	36	15			
38	A HOUSE FULL OF LOVE/ MUSIC FROM THE BILL COSBY SHOW GROVER WASHINGTON JR./ VARIOUS ARTISTS (Columbia FC- 40270)	37	23			
39	WATER FROM AN ANCIENT WELL ABDULLAH IBRAHIM (BLACKHAWK 50207)	39	7			
40	NITE STREET ROB MULLINS(RMC 1006)	38	10			

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

JAZZ FEATURE PICKS

GROOVIN'—Idrees Sulieman/Per Goldschmidt/Horace Parlan/Mads Vinding/Billy Hart—Steeplechase SCS 1218—Producer: Nils Winther

Bebop quite eloquently spoken here—by a pair of Americans-in-Europe (Sulieman, Parlan), a pair of Europeans in Europe (Goldschmidt, Vinding), and an American-in-America (Hart). A driving, high-spirited, old-fashioned blowing date.

BYRD & BRASS—Charlie Byrd/The Annapolis Brass Quintet—Concord Jazz CJ-304—Producers: Charlie Byrd, Chris Long

An interesting combination: the chamber jazz of the Charlie Byrd Trio blended with the chamber chamber of the Annapolis Brass Quartet. At times precious, but always very pretty and musical. Proof that soft jazz doesn't have to be unswinging and mundane.

AMANDA—Randy Brecker/Eliane Elias—Passport Jazz PJ 88013—Producers: Randy Brecker, Eliane Elias

Eliane Elias' Brazilian origins are heavily-evident on this mixture of jazz, jazz fusion, and Brazilian pop. A bright, attractive LP that features good work from Mr. & Mrs. Brecker, with brother Michael, Sadao Watanabe, and others chipping in nicely.

DOUBLE BASS—Nabil Totah—Consolidated Artists 103-A—Producer: Nabil Totah

Veteran bassist Nabil Totah has a fat, rich bass sound and he's a fluent soloist. Here, in the company of pianist Mike Longo and drummer Ray Mosca, he swings through a number of standards deftly, with the bass frequently, and effectively, taking the lead.

MUSICLAND PUBLIC OFFERING—The Musicland Group, the Minneapolis-based retail giant, has announced plans to make an initial public offering of 1,750,000 shares of common stock reportedly at \$15-17 per share. The sale would gross \$26,250,000-29,750,000 and represent 16 percent of outstanding shares. Musicland, which recently purchased the Licorice Pizza chain from Record Bar, operates more than 500 stores nationwide via its retail names Musicland, Sam Goody, Discount Records and Licorice Pizza. Musicland has been wholly owned by parent American Can Corp. and this represents the first time Musicland's stock has been offered to the public. Jack Eugster, president of the Musicland Group, told *Cash Box* "This is an initial public offering and it represents 16 percent of the company. American Can will continue to consolidate afterwards in its financial statements." According to Eugster, the decision to make a public offering at this time has nothing to do with his company's recent Licorice Pizza purchase. "The principal reason is to allow the market to better understand the value inherent in this business in American Can and to allow shareholders the opportunity to participate." American Can will retain in excess of 80 percent interest in The Musicland Group, which is part of the parent's specialty retailing sector. The Musicland Group had revenues last year of \$327,500,000 with an after tax net of \$8,800,000.

BLOODIED, BUT UNBOWED—It's

been no secret that Durham, NC-based retailer The Record Bar has taken their share of tough knocks in the recent past. We're glad to learn that things are finally taking a turn toward the brighter side for the good people in Durham. Having recently unloaded costly operations in the west and other regions, the "new" Record Bar is lean and mean. A casual read through the company's newsletter, *Off The Record* is positive proof of an upbeat confidence that is sure to become infectious chainwide. The company's "Scratch And Win" contest has yielded great results both in sales and morale and it seems that the Record Bar is back on track.

VIDEO PRICING DEALS—From MGM/UA Home Video comes another installment of its highly successful "Movies Great Movies" promotion. The earlier promotion offered a dozen titles at \$29.95, but this sale, which runs from September 1 through the end January, 1987, offers another dozen at \$19.95. The titles include *The Marx Brothers: At The Circus; Coma; The Hunger; Jailhouse Rock; Midnight Cowboy; Network* and *North By Northwest*. MusicVision has announced its first price promotion, "Music In Motion." During the sale, 18 music videos from the catalog and three new releases will come at special prices lasting from August 13, 1986 until the end of the year. There will be videos by **The Monkees, U2, Eurythmics, John Cougar Mellencamp, Tears For Fears** and **Roxy Music**. Not to be outdone, MCA Home Video has announced that be-

ginning October 9 for four months 13 **Alfred Hitchcock** titles will be reduced in price to \$24.95. MCA Home Video promises to support the venture with extensive advertising and promotion and the titles offered include: *Psycho, The Birds, Vertigo, Rear Window* and a host of other horrific thrillers, including the first-time-on-video release, *Marnie*. Special POPs are available from your distrib. VidAmerica distributed by **Lightening Video**, has announced a dramatic price reduction on 88 of its titles. According to **Gary Needle**, vice president/general manager, "Titles have been permanently reduced from as high as \$69.95 to \$19.95, \$29.95 or, in the case of the **John**

Wayne and Classics gift packs will include three cassettes in each, reduced from \$99 to \$59.95." The pricing go into effect in September in time for the Christmas retailing season. Annually, as a bonus to consumers of a specially-priced line of "Western" films, **Republic Pictures Home Video** is offering a Western wear collector's item from August through September, according to **Nick Drake**, senior vice president of Republic Pictures Home Video. A \$19.95 shirt available to consumers for \$11.95 with proof of purchase of any "Western" video until Sept. 30. Titles include *Johnny Guitar*, the original *Bonnie and Clyde*, and *Maverick Queen*.



NYLONS SING & SIGN AT TOWER RECORDS—Open Air recording artists Nylons sign copies of their new "Seamless" LP at Tower Records' downtown New York location, following a 30-minute in-store performance. Pictured signing (l-r) are: Arnoldson, Marc Connors, Paul Cooper and (obscured) Claude Morrison of the group.

CASH BOX TOP 40 COMPACT DISCS

		W		W		W
		L	O	L	O	L
		W	C	W	C	W
1	INVISIBLE TOUCH GENESIS (Atlantic 81641-2)WEA	1	6	12	4	20
2	SO 15.98 PETER GABRIEL (Geffen 24088)WEA	2	8	13	3	30
3	WHITNEY HOUSTON (Arista JRCD-8221)RCA	3	47	14	7	21
4	THE OTHER SIDE OF LIFE THE MOODY BLUES (Polydor 829-179-2)POL	4	12	10	9	23
5	5150 15.98 VAN HALEN (Warner Bros. 25394-2)WEA	6	12	11	11	23
6	BROTHERS IN ARMS 15.98 DIRE STRAITS (Warner Bros. 25264-2)WEA	5	62	22	2	31
7	LIKE A ROCK BOB SEGER & THE SILVER BULLET BAND (Capitol 46195)CAP	9	5	17	5	32
8	HEART (Capitol CDP46157)CAP	7	28	15	7	25
9	TOP GUN ORIGINAL SOUNDTRACK (Columbia CK 40323)CBS	19	2	16	15	24
10	NO JACKET REQUIRED 15.98 PHIL COLLINS (Atlantic 81240-2)WEA	8	67	18	13	28
11	EMERSON, LAKE & POWELL (Polydor 829297-2)POL					
12	THE WINNER IN YOU PATTI LABELLE (MCA MCAD 5737)MCA					
13	DOUBLE VISION 15.98 BOB JAMES & DAVID SANBORN (Warner Bros. 2-25393)WEA					
14	GTR GTR (Arista JRCD 8400)RCA					
15	CONTROL JANET JACKSON (A&M CD-5106)RCA					
16	REVENGE EURYTHMICS (RCA PCD1-5847)RCA					
17	PICTURE BOOK 15.98 SIMPLY RED (Elektra 60452-1)WEA					
18	TUFF ENUFF THE FABULOUS THUNDERBIRDS (CBS Associated ZK 40304)CBS					
19	MIKE & THE MECHANICS 15.98 (Atlantic 81287-2)WEA					
20	PLAY DEEP THE OUTFIELD (Columbia CK 40027)CBS					
21	LOVE ZONE BILLY OCEAN (Arista JRCD 8409)RCA					
22	BACK IN THE HIGH LIFE STEVE WINWOOD (Island/Warner Bros. 25448)WEA					
23	LIVES IN THE BALANCE 15.98 JACKSON BROWNE (Asylum 960457-2)WEA					
24	BELINDA CARLISLE (I.R.S. 5741)MCA	DEBUT				
25	BIG WORLD JOE JACKSON (A&M CD 6021)RCA					
26	RIPTIDE 15.98 ROBERT PALMER (Island 2-90471)WEA					
27	CHRONICLES CREEDENCE CLEARWATER REVIVAL (Fantasy FCD 623-CCR2)IND					
28	THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP 46001)CAP					
29	RAISED ON RADIO JOURNEY (Columbia CK 39936)CBS					
30	WINDHAM HILL RECORDS SAMPLER '86 VARIOUS ARTISTS (Windham Hill/A&M CD-1048)RCA					
31	SCARECROW JOHN COUGAR MELLANCAMP (Riva 824 865)POL					
32	WORLD MACHINE LEVEL 42 (Polydor 827 487-2)POL					
33	DIRTY WORK THE ROLLING STONES (Rolling Stones/CBS CK 40250)CBS					
34	PARADE 15.98 PRINCE AND THE REVOLUTION (Warner Bros. 25395)WEA					
35	HEADED FOR THE FUTURE NEIL DIAMOND (Columbia CK 40368)CBS					
36	A DECADE OF STEELY DAN STEELY DAN (MCA MCAD-5570)MCA					
37	DAYS OF FUTURE PAST MOODY BLUES (Threshold 826 006-2)POL					
38	PROMISE SADE (Portrait RK 40263)CBS					
39	STRENGTH IN NUMBERS 38 SPECIAL (A&M 5115)					
40	FALCO 3 FALCO (A&M CD-5105)RCA					

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

DIO/VIDEO

PARTY—Anyone who went to last year's MTV Awards at Radio City Hall knows how boring it can be on a small screen in the comfort of your home. It can be a real drag, especially when you're all suited up in formal wear. And we were the "lucky" ones. MTV had 18,000 requests for tickets. So, while we were being kept in our evening wear, apparently 6,000 others were prodding rather disgruntled at not being able to share in the experience. This year's party! The post-awards party podium was a mob scene that you yearn for the seat you want to get out of back at Radio City. Exaggerate, of course, but that year, and it was a lesson for the next year had, after all, made quite a bit with the first awards show. This year's (scheduled for September 5) is very different, according to announcements made at a recent press conference at Sylvio's restaurant in Hollywood (a New York press conference was held the same day at the Rock Cafe). First of all, it's bi-coastal, with simultaneous transmissions from L.A.'s Universal Theatre and the Palladium in New York, together with satellite hook-ups around the world. As for ticket prices, 1,900 will be on sale to the public (not industry-only, like last year) for the L.A. show, 1,000 for New York festivities, and these will be the best seats, not the back ones. No Radio City, and, according to executive producer **Don Ohlmeyer**, "I caught wearing black tie will be rewarded." The emphasis this year is on performing and on performances. Stars will be featured on each during the ceremony. MTV to get away entirely from the business of traditional awards ceremonies with this year's show, to the effect that the only thing we'll be seeing at either venue will be a musical act. Awards presentations will take place at varying locations between the two theatres. To give an indication of the caliber of performers, the first list reads as follows: **Pet Dinko, Simply Red, Tina Turner, Whitney Houston, Mr. Mister, Genesis, 'til Tuesday, The Police, The Monkees** and **Van**



PLAYING CHINA—New from CBS/Fox Video is *Wham! In China: Foreign Skies, the first western pop show presented there.*

Halen. A list of celebrity presenters has also been announced (the first three might be referred to as the "B" girls, collectively!): **Belinda Carlisle, Bananarama, the Bangles, Elvira, Gilbert Godfried, Janet Jackson, Don Johnson, Jay Leno, Motley Crue, Rod Stewart** and **Steven Wright.** Seventeen awards will be presented in total. "We will drop all the mindless banter," Ohlmeyer reported. "...we think it'll be a very fast-paced evening that's going to be very enjoyable, not only to watch on television, but particularly to be there in person."

HOME VIDEO REVIEW: Neil Young: Berlin — VidAmerica — \$29.95 Neil Young is not one of your more visual performers, but then anyone who might think so probably wouldn't be out buying Neil Young videos to begin with. The man is of an era, there's just no escaping it, and the weak attempts at a high-tech performance style seen at intervals on this tape prove this conclusively. What's good about the West German concert captured here is Young's older material, songs of a generation, such as "Old Man", "After The Gold Rush" and "Hey, Hey, My, My." Impossible as it may seem, Young delivers these tunes as if they were written on the flight over, and these sequences alone are enough to recommend this hour-long cassette. Segments deserving of fast-forward are Young's adventures with a vocoder, particularly the embarrassingly dramatized "Terminator Man". An extra boost to the tape's appeal are Young's tour mates Nils Lofgren, Bruce Palmer (Buffalo Springfield) and Ralph Molina (Crazy Horse), though none of these musicians is given any particular spotlight.

Gregory Dobrin

NEW RELEASE BEAT

One of MCA Home Video's releases for September is the highly acclaimed (and seven Academy Awards) **Sydney Pollack** film *Out Of Africa*, starring **Isabella Rossellini** and **Robert Redford**. Based on the writings of **Isak Dinesen**, the video's retail is \$79.95, VHS Dolby HiFi Stereo Surround and Beta HiFi Stereo Surround, duplicated from digital audio masters, closed-captioned in both formats. On **CBS/Fox Video** comes *Target*, starring **Gene Hackman** and **Matt Dillon**, with a screenplay by **Howard Berk** and **Don Peterson**, directed by **Arthur Hiller**. **MGM/UA Home Video** brings 12 titles in its "Movies Great Movies" series to retail Sept. 30 thru Dec. 31 at \$19.95.

CASH BOX TOP 40 VIDEOCASSETTES

		W		W			
		L	O	L			
		W	C	W			
1	BACK TO THE FUTURE MCA Home Video 80196	1	15	21	RETURN OF THE LIVING DEAD Thorn/EMI/HBO Video TVA 3395	32	2
2	JAGGED EDGE RCA/Columbia Pictures Home Video 60591	2	9	22	POWER Karl/Lorimar Home Video 401	18	9
3	THE JEWEL OF THE NILE CBS-Fox Video 1491	6	5	23	SILVERADO RCA/Columbia Pictures Home Video 60567	19	23
4	WHITE NIGHTS RCA/Columbia Pictures Home Video 6061	7	5	24	REVOLUTION Warner Home Video 11532	23	5
5	A NIGHTMARE ON ELM STREET 2 FREDDY'S REVENGE Media Home Entertainment M838	4	6	25	RETURN OF THE JEDI CBS-Fox Video 1478	22	12
6	COCOON CBS-Fox Video 1476	3	14	26	TROLL Vestron Video 5121	28	4
7	ROCKY IV CBS-Fox Video 4735	5	9	27	TWICE IN A LIFETIME Vestron Video VA 5119	24	9
8	WITNESS Paramount Home Video 1736	8	14	28	A CHORUS LINE Embassy Home Entertainment 2183	25	13
9	TO LIVE AND DIE IN L.A. Vestron Video 5123	9	11	29	INVASION U.S.A. MGM/UA Home Video MB 800764	26	6
10	SPIES LIKE US Warner Home Video 11533		DEBUT	30	PEE-WEE'S BIG ADVENTURE Warner Home Video 11523	29	23
11	THE BEST OF TIMES Embassy Home Entertainment 1307	11	5	31	BEVERLY HILLS COP Paramount Home Video 1134	31	40
12	AGNES OF GOD RCA/Columbia Pictures Home Video 6-20563	10	12	32	MAXIE Thorn/EMI/HBO Video TVA 3672	21	3
13	BLACK MOON RISING New World Video 8503	12	9	33	RAMBO: FIRST BLOOD PART II Thorn/EMI/HBO Video TVA 3002	27	17
14	REMO WILLIAMS: THE ADVENTURE BEGINS Thorn/EMI/HBO Video TVA 3676	13	7	34	PRIZZI'S HONOR Vestron Video VA 5106	35	30
15	COMMANDO CBS-Fox Video 1484	16	19	35	FRIGHT NIGHT RCA/Columbia Pictures Home Video 20562	34	17
16	KING SOLOMON'S MINES MGM/UA Home Entertainment MV 800876	17	8	36	MASK MCA Dist. Corp. 80173	37	30
17	BRAZIL MCA Dist. Corp. 80171		DEBUT	37	SWEET DREAMS MCA Home Video	30	15
18	KISS OF THE SPIDER WOMAN Charter Entertainment 90001	14	18	38	THE GOONIES Warner Home Video 11474	33	18
19	DEATH WISH 3 MGM/UA Home Entertainment MV 800821	15	12	39	YEAR OF THE DRAGON MGM/UA Home Video 800713	36	19
20	THAT WAS THEN... THIS IS NOW Paramount Home Video 1954	20	6	40	ST. ELMO'S FIRE RCA/Columbia Pictures Home Video 6-20559	38	27

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



GRABBING THE SILVER—RCA recording group Alabama was recently awarded platinum RIAA certification for the video compilation, *Alabama's Greatest Video Hits*, released by MusicVision. Pictured (l-r) are the band's Jeff Cook and Teddy Gentry; MusicVision national sales manager Jim Crowley; and Randy Owen of the band.

MUSIC VIDEO

MOST ADDED



RUN DMC—Walk This Way—Profile

STRONG ADDS

The Edge Of Heaven—Wham!—Columbia
Point Of No Return—Nu Shooz—Atlantic
Two Of Hearts—Stacey Q—Atlantic
Nothing In Common—Thompson Twins—Arista.

PROGRAM ADDS

RADIO 1990—Nancy Henry—Associate Producer—New York City
Simply Red
Honeymoon Suite
Eurythmics
The Ramones

FRIDAY NIGHT VIDEOS—Bette Hisiger—Program Director—New York City
Wham
Ashford & Simpson
Run DMC
J.C. Mellencamp
Lisa Lisa

THE RECORD BUYERS GUIDE—Beth Comstock—Program Assistant—New Jersey
Bananarama
Wham
ABC
Madonna
The Moody Blues
J. Osborne
Quarterflash
Tears For Fears
GTR
E. John
Level 42
J. Cocker

V-66—Roxy Myzell—Program Director—Framingham, MA
Prince
Run DMC
Dr. & The Medics

Mike & The Mechanics
Nu Shooz
World Where You Live
Lesson In Love
AC/DC
Southside Johnny & The Jukes

HIT VIDEO USA—Mike Opelka—

Program Director—
Fabulous Thunderbirds
Thompson Twins
Nu Shooz
Arcadia
Boys Don't Cry
Stacey Q
Simply Red
David Lee Roth

TV69—Tom Zingale—Program Director—Gainesville

38 Special
UB40
Falco
Stacey Q
Nu Shooz
Thompson Twins
The SOS Band
B. Seger
Arcadia
The Jets
AC/DC
Crowded House
Run DMC
Boys Don't Cry
T. Cockren

NIGHT TRACKS—Tom Queally—Program Director—Los Angeles

Nu Shooz
Stacey Q
Run DMC
T. Cockren
Simply Red
Wham
Missing Persons
Man Crab
Regina
Dr. & The Medics
J. Mitchell
Blow Monkeys
Aerosmith

CATCH 22—Jennifer Thompson—Program Director—Anchorage

Thompson Twins
Dr. & The Medics
Run DMC
The Jets
Keep It Dark
Loose Ends
Dokken
Style Council
Dolby, s Cube featuring Cherry Bomb
Falco
Keel
Dopuble
Cinderella
Beach Boys

VIDEO PROGRAMMER'S PICK

PD Bob Michaels **PROGRAM** TV 69 **MARKET** Gainesville

Video: *A Matter Of Trust*
Artist: Billy Joel
Label: Columbia

Comments:

"A real colorful video and a nice concept. A well put together song and video. This is good Billy Joel."

CASH BOX TOP 30 MUSIC VIDEOS

1	MAD ABOUT YOU Belinda Carlisle (I.R.S.)	1	8	16	YANKEE ROSE David Lee Roth (Warner Bros.)				
2	LOVE TOUCH Rod Stewart (Warner Bros.)	2	7	17	SWEET FREEDOM Michael McDonald (MCA)				
3	INVISIBLE TOUCH Genesis (Atlantic)	3	5	18	ALL THE LOVE IN THE WORLD The Outfield (Columbia)				
4	SLEDGEHAMMER Peter Gabriel (Geffen)	4	8	19	YOU SHOULD BE MINE Jeffrey Osborne (A&M)				
5	GLORY OF LOVE Peter Cetera (Warner Bros.)	5	6	20	NASTY Janet Jackson (A&M)				
6	TAKE IT EASY Andy Taylor (Atlantic)	9	5	21	THE EDGE OF HEAVEN Wham! (Columbia)				
7	VENUS Bananarama (London)	15	3	22	DANGER ZONE Kenny Loggins (Columbia)				
8	PAPA DON'T PREACH Madonna (Sire)	10	3	23	ONE STEP CLOSER TO YOU Gavin Christopher (Manhattan)				
9	TAKE MY BREATH AWAY Berlin (Columbia)	13	2	24	ANOTHERLOVER HOLENYOHEAD Prince & The Revolution (Paisley Park)				
10	HANGING ON A HEART ATTACK Devo (Chrysalis)	11	3	25	JUNGLE BOY John Eddie (Columbia)				
11	WHAT DOES IT TAKE Honeymoon Suite (Warner Bros.)	17	3	26	WALK THIS WAY Run DMC (Profile)				
12	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) Pet Shop Boys (EMI America)	7	7	27	HOLDING BACK THE YEARS Simply Red (Elektra)				
13	HIGHER LOVE Steve Winwood (Island)	18	2	28	BABY LOVE Regina (Atlantic)				
14	WE DON'T HAVE TO TAKE OUR CLOTHES OFF Jermaine Stewart (Arista)	16	2	29	DIGGING YOUR SCENE Blow Monkeys (RCA)				
15	FEEL THE HEAT Jean Beauvoir (Columbia)	12	6	30	TWO HEARTS John Parr (Atlantic)				

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

CASH BOX TOP 15 MUSIC VIDEOCASSETTES

1	THE #1 VIDEO HITS Whitney Houston (MusicVision 6-20631)	1	6	8	LOOK TO THE RAINBOW Patti LaBelle (USA Home Video 312847)
2	DICK CLARK'S BEST OF BANDSTAND Various Artists (Vestron Music Video 1028)	2	6	9	ROCK ME FALCO Falco (A&M Video 6-21015)
3	THE ULTIMATE OZZY Ozzy Osbourne (CBS-Fox Music Video 6199)	5	2	10	MADONNA LIVE - THE VIRGIN TOUR Madonna (Warner Music Video 38105)
4	I CAN'T WAIT Stevie Nicks (MusicVision 6-20524)	4	8	11	BROTHERS IN ARMS Dire Straits (Warner Reprise Video 38119)
5	IMAGINE John Lennon (Sony Video R0429)	3	8	12	U2 LIVE AT RED ROCKS U2 (MCA Dist. Corp. 80067)
6	MOTOWN 25: YESTERDAY, TODAY, FOREVER (MGM/UA Home Video 300302)	6	35	13	NO JACKET REQUIRED Phil Collins (Atlantic Video 50104)
7	RIPTIDE Robert Palmer (MusicVision 6-20635)	8	6	14	JOHN LENNON LIVE IN NEW YORK John Lennon (Sony Video 96W50128-00127)
				15	FUEL FOR LIFE Judas Priest (CBS-Fox Music Video 7104)

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



GENOBIA PHOBIA—Singer Genobia Jeter has signed an exclusive worldwide contract with RCA Records. Her debut album, "Genobia", is released this month. The Washington, D.C. artist visited RCA's New York headquarters to meet with company executives, some of whom are shown here. **Standing (l-r)** are: Tony Wells, director, black music A&R; Rick Dobbis, vice president, RCA Records, U.S.A.; Basil Marshall, director, black music promotion; and Pat Benatar, product manager. **Sitting (l-r)**: Louise West, Genobia's manager; Genobia; and Stuart Watson, president, RCA Records.

Nominees

(from page 5)

Best Effects In A Video

Take On Me - Michael Patterson
Star - Sex As A Weapon - Daniel Kleinman
and Richard Uber

Suits - Money For Nothing - Ian
Barrows
Running House Of Love - Daniel

Rough Boy - Max Anderson

Best Direction In A Video

The Sun Always Shines On TV - Ian
Barrows
Star - Sex As A Weapon - Daniel

Suits - Money For Nothing - Steven

Don Suite - Feel It Again - David

Rough Boy - Ron Cobb

Best Acting In A Video

The Sun Always Shines On TV - Ian
Barrows
Star - Sex As A Weapon - Richard

Suits - Money For Nothing - David

Running House Of Love - Dan Blevins

Rough Boy - Richard Uber

Best Choreography In A Video

The Sun Always Shines On TV - Ian
Barrows
et on

Pat Benatar - *Sex As A Weapon* - Peter
 McKay

Joe Walsh - *The Confessor* - Jan Keisser
 X - *Burning House Of Love* - Ken

Barrows
 ZZ Top - *Rough Boy* - Alan Jones

Best Choreography In A Video

Pat Benatar - *Sex As A Weapon* - Russell
 Clark

Morris Day - *Oak Tree* - Russell Clark
 Madonna - *Dress You Up* - Brad Jeffreys

Madonna - *Like A Virgin* - (Live version)
 Brad Jeffreys

Prince And The Revolution - *Raspberry
 Beret* - Prince

Best Direction In A Video

A-Ha - *Take On Me* - Steve Barron
 Pat Benatar - *Sex As A Weapon* - Daniel

Kleinman
 Dire Straits - *Money For Nothing* - Steve

Barron
 X - *Burning House Of Love* - Daniel

Kleinman
 ZZ Top - *Rough Boy* - Steven Barron

Most Experimental Video

A-Ha - *Take On Me* - Steven Barron
 Pat Benatar - *Sex As A Weapon* - Steven

Barron
 Dire Straits - *Money For Nothing* - Steven

Barron
 X - *Burning House Of Love* - Daniel

Kleinman
 ZZ Top - *Rough Boy* - Daniel Kleinman

a

(from page 10)

so." So we played back the tape
 and out I was just mumbling," said

and writer's block when he tried
 with lyrics for the song. His wife,
 otherwise never collaborates with
 helped him out. "I told her: I'm
 ; you and I can be co-writers and
 come out with words."

wrote the song I knew it was
 a big hit," he said. "I always
 write a song about knights in shin-
 ing armor making a princess to a castle . . .
 really what it is—a fairy tale of

is established himself as a Mr.
 rock. For over seventeen years
 of the voices and songwriters in
 Chicago, and now with his second
 solo he has a single that approaches
 the success. Cetera hit his stride
 with Chicago near the end of the
 decade and he is responsible for sev-
 eral number one hits. Among the
 songs he wrote for the band are: "You're
 So Close," "Hard To Say I'm Sorry,"
 "I'm Not a Love," "Baby What
 You Can Do for Me Now," and "Baby What
 You Can Do for Me." But those days are behind

him now.

"I had to do it on my own," says Cetera
 of his split with Chicago. "I just got very
 tired of having everything being voted on by
 everybody and musically I was never satisfied
 with the group. I was never into jazz.
 And having other people interpret your material
 is not the greatest thing in the world,"
 he said.

Cetera rejects what he considers typical
 rock star trappings and behavior, preferring
 instead an Idaho lifestyle that has turned
 him into as much of a family man as an
 outdoorsman. "I don't sit around listening
 to music all day," said Cetera. "I'd rather
 listen to sports radio . . . I don't listen to
 anybody actually. I'm a song person and not
 an album person. I've simply stopped buy-
 ing albums that have only two good songs
 on it."

His new solo album, "Solitude/Solitaire"
 (Warner Bros.), is full of songs in a middle-of-
 the-road vein that are poised for chart ac-
 tion. Cetera is particularly enthusiastic
 about his duet with Amy Grant on "The
 Next Time I Fall." "Whatever I've done in
 the past I'm more than happy about," said
 Cetera. "But I'm trying to catch-on on my
 own."

Film Soundtracks: The International Market

By Peter Berk

LOS ANGELES—We all know how well 'poptracks' fare in the current domestic music marketplace. And why shouldn't they? After all, not only are these albums generally replete with cuts by prominent artists, but they also frequently benefit from the considerable promotional support of a high profile motion picture to boot. It's really the perfect combination. Or at least it is in this country.

Overseas, however, those same high profile movies often fail to win over a comparable widespread audience. And when a particular film has no sizeable foreign following, it of course follows that the soundtrack's international impact may be substantially hindered. Complicating matters further, the kinds of films most likely to play well overseas are the least likely to feature pop songs. Conversely, the teen-oriented, music-infested pictures which speak to young American audiences often have no identification factor with young audiences in other countries.

How, then, do the labels go about promoting soundtracks abroad when that seemingly all-important movie tie-in is, in some cases, meaningless? That's the question *Cash Box* posed to several top marketing executives in a recent survey. Not surprisingly, most said their job often entails playing down, or even completely ignoring, any connection to the films from which the music emanates. Obviously, each case is different, and the key to success lies in gauging whether or not there's any benefit to be gained from the type of two-fold promotional assault undertaken in the U.S. Here, then, are some comments from those in the know:

Jay Durgan, international marketing promotional director, A&M: "When a soundtrack comes in, the first question I ask myself—not on a global basis but on a territory by territory basis—is what the potential of that film is in each market. For example, *Pretty In Pink* did phenomenally well here, but as fine a picture as it was, it was geared toward the American marketplace. Yet, even though there was less potential for the film itself overseas, it was still a dynamite soundtrack and therefore when we marketed the album abroad, we somewhat divorced it from the movie. There simply was no cross-promotional value to tying the album to the picture in that case. And the album did very, very well. In some places, such as Australia, we actually did a half-slip on the sleeve over the jacket, using the same jacket design, and listed the artists involved...On the other hand, with *Bring On The Night*, in Australia and Japan we made a real concerted effort to tie the film and LP together, so the strength of the music would help the film out and vice versa...Thanks to the great cooperation of the film companies, we can give our global record licensees sneak previews of the films in question so they can then determine how those films will fare. If the consensus is a film won't work in a particular market but we all feel it still has a strong soundtrack, we'll release the LP before the film is released and let it work on its own merits."

Andrea Standley, marketing and promotion coordinator, Warner Bros. Records International: "The whole process of marketing can differ with each project, but generally listening parties are coordinated trying to tie in the LP's release with the

film's release. But that can't always happen. What we often do is a 'second phase promotion' when the soundtrack is strong enough to go out on its own before the film is released (which is almost always quite a bit later abroad than in the U.S.). For instance, *Under The Cherry Moon* won't open at the same time around the world, but we went ahead with 'Parade' because of Prince's universal popularity, and we knew it would do well. Then, when the movie comes out overseas, we'll kick in a 'second phase promotion' and utilize the movie tie-in. In doing that, we'll be working closely with the movie company and hopefully triggering even more interest in 'Parade.' Soundtracks with 'traditional' scores still don't do terrific business, but in our biggest foreign markets (Japan, Australia, Canada, the United Kingdom, Germany, Holland, France, Sweden, Spain and Italy), the compilation soundtracks are really doing well. Sometimes the album sells the film, in fact."

Stuart Watson, vice president, MCA Records International: "One of the most memorable projects I've been involved with was the marketing of *FM*. In that case, we had a very strong soundtrack with tremendous artists and we didn't even have a film release because the movie company decided the film wouldn't work overseas. But we saw that as a perfect opportunity to market it solely as a compilation LP, and it was extremely successful . . . *Beverly Hills Cop* was a quadruple platinum album in the U.S. and was the soundtrack of the year in Europe last year, selling over 550,000 copies. *There* we had hit singles and a hit film working together. Certainly we've been fortunate over the years to have so many of our soundtracks (even those which feature purely orchestral scores) come from hit films, like *Jaws*, *Out Of Africa*, *Beverly Hills Cop* and now, *Running Scared*...Also, the MCA reissues of old MGM musicals (such as *Guys and Dolls*, *The King And I*, *Oklahoma* and *Carousel*) have become some of our best mid-priced sellers in many countries outside of the U.S. . . . We plan far ahead, often six months before a soundtrack or film is due to be released, and we strategize territory by territory how to launch our marketing campaigns. We frequently have 35mm versions of music videos made available theatrically, which is a vital facet of our promotional assault. We do everything we can do to ensure maximum exposure to movie-goers and record-buyers."

Eliza Brownjohn, senior director for international operations, Arista Records: "Overseas, you frequently have to count far more on the appeal of the music . . . you just can't always depend on a film translating well in other countries. Ideally, of course, the music will be strong on its own and marketable as a completely separate entity from the film (often with different cover artwork). Then when the film comes out, hopefully that will greatly add to the success of the LP...Obviously, once the film does come out, we'll work with the studios to cross-promote, something which worked out especially well with *Ghostbusters*. In general, though, we do have to remain more dependent on the international popularity, and naturally the quality, of the music, unless we're talking about an out and out smash film. And that just doesn't happen all that often."

COUNTRY RADIO

MOST ADDED



STRONG ADDS

I'm Not Trying To Forget You—Willie Nelson—(Columbia)
Honky Tonk Crowd—John Anderson—(Warner Bros.)
So This Is Love—Charly McClain—(Epic)
What's Your Name—The Almost Brothers—(MTM)
Didn't We—Lee Greenwood—(MCA)
How Much Do I Owe You—Toni Price—(Master)

STATION ADDS

KEED—Eugene—Billy Pilgrim
 Gary Morris
 Juice Newton (Pick)

Dark Horse: Toni Price

WOST—Forest—Wayne Sheffield
 Restless Heart (Pick)
 Barbara Mandrell
 Lee Greenwood
 Gary Morris

Dark Horse: Toni Price

KFGO—Fargo—Don Roberts
 Steve Wariner
 Randy Travis (Pick)
 Charly McClain
 John Anderson
 Rockinhorse
 Indiana
 Susan Oliver
 Lanier McKuhen
 Toni Price
 Cal Meece
 The Hutchins Brothers
 Skip Graves
 Trace

Dark Horse: Burbank Station

KSO—Des Moines—Jim Patrick
 Sylvia
 Exile
 Willie Nelson
 John Anderson

Dark Horse: Jerry Lee Lewis

WMLR—Hohenwald—Ron Dunkle
 Southern Pacific
 Tari Hensley
 Two Hearts
 Larry Boone
 Willie Nelson
 Robin Lee (Pick)
 David Allan Coe
 Roger Miller
 Marty Stuart
 The Almost Brothers
 Butch Baker
 Tom Wopat
 The Vega Brothers

Dark Horse: Mason Dixon

KINO—Winslow—Tom Piper
 Ren Ashley
 Leon Everette
 Ogden Harless
 Ray Price
 Slewfoot
 T.C. Roberts
 Lyn Childress
 Beth Williams
 Gordon Dee
 Cal Smith
 Bill Arwood
 Trace
 Tammy Wynette
 The Vega Brothers
 The Everly Brothers (Pick)
 Barbara Fairchild
 John Anderson
 Chance
 Jerry Lee Lewis
 J.D. Martin
 John Denver
 Lana Puckett
 Lee Greenwood
 Billy Mata
 Bobby G. Rice
 Carla Ladd

Dark Horse: Roy Clark

KAYZ—El Dorado—Dave Sehon
 Earl Thomas Conley & Anita Pointer
 Eddie Rabbitt & Juice Newton
 Schulyer, Knobloch & Overstreet
 Mickey Gilley
 Lee Greenwood
 Charly McClain
 Pam Tillis
 Billy Burnette
 John Anderson

Dark Horse: Johnny Duncan

HOT PHONES

Country State of Mind—Hank Williams, Jr.—(Warner/Curb)
Heartbeat in the Darkness—Don Williams—(Capitol)
Little Rock—Reba McEntire—(MCA)
In Love—Ronnie Milsap—(RCA)
Guitars, Cadillacs—Dwight Yoakam—(Warner/Reprise)
Desperado Love—Conway Twitty—(Warner Bros.)
Sometimes A Lady—Eddy Raven—(RCA)

WJAZ—Albany—Jim Bell and Lee Johnson
 David Allan Coe
 Willie Nelson
 Restless Heart
 Charly McClain
 Donna Fargo
 John Anderson (Pick)
 Toni Price
 Burbank Station
 Cal Meece
 Todd Joos
 Marcia Lynn

Dark Horse: Melba Montgomery

KKTC—Brownfield—Robin Jenkins
 Roger Miller
 Charly McClain
 Chance
 Lee Greenwood
 Earl Tomas Conley & Anita Pointer
 Gordon Lightfoot
 Southern Pacific
 David Allan Coe & Willie Nelson
 Jerry Lee Lewis
 Willie Nelson
 J.D. Martin
 Mickey Gilley
 Marty Stuart (Pick)
 Tom Wopat
 The Ron Coleman Band

Dark Horse: Robin Lee

WKTY—La Crosse—Jim Crowley
 Mason Dixon
 Rockinhorse

Billy Burnette
 Restless Heart (Pick)
 Earl Thomas Conley & Anita Pointer
 Mickey Gilley
 Glen Campbell
 Johnny Duncan
 Butch Baker

Dark Horse: Crossroads

WATZ—Alpena—Elaine Wils
 Susan Oliver
 Chance
 The Almost Brothers
 Lyn Childress
 Trace
 Branson!
 Doug Peters
 John Anderson
 Barbara Mandrell
 Steve Wariner
 John Denver
 Donna Fargo

Dark Horse: Mason Dixon

KICE—Bend—Sue Daniels
 Gordon Lightfoot
 Pinkard & Bowden
 Steve Wariner
 John Anderson (Pick)
 Nancy Griffith
 Ray Price
 Nick Seeger
 Tom Graham
 Leon Everette

Dark Horse: Jerry Lee Lewis

DJ DISC-DISCOVERY

BETH WILLIAMS (BGM 7108) Wrong Train (2:50) (Chiplin/April)
 (E. Penney, J. McBee) (Producer: E. Penney)

Okay, it's been a few weeks since we've had one of these, but Casey KYKX got our attention by waving this audience-pleaser at us. Casey's closely by KNSS, KJJR, WMGR, WSCG and WJJC. Nice picking, guys.



FASTEST CRAWFISH TROPHIES—Everyone had a cajun good time at KY Cajun Fest in Austin, TX this year. On hand to award trophies to winners of the were (l to r) jock Tweed Scott, Promotions Director Shari Bishop, and air pers Marcum.

CMA Broadcast Finalists

NASHVILLE—The finalists for the 1986 Broadcast Personality of the Year Award have been announced by the Country Music Assn. (CMA). An anonymous panel of judges, all of whom are leaders in the field of broadcasting, will review air checks from each finalist and select a winner in each market category. Winners will be announced on the CMA Awards Show in October.

Following are the nominees listed alphabetically within each market category:

LARGE MARKET

Cindie Brooks, WNOE—New Orleans; Del De Montreux, WHN—New York; Terry Dorsey, KPLX—Dallas-Ft. Worth; Joe Hop-

pel, WCMS—Norfolk-Virginia Beach and David Lawrence, WDAF—Kansas City.

MEDIUM MARKET

Tom Allen, KASE—Austin; Coyote Calhoun, WAMZ—Louisville; Eddie Edwards, WSIX—Nashville; Sabrina Sproules, WQIK—Jacksonville and Al Wyntor, WSM, Nashville.

SMALL MARKET

Donna Dee, KSJB—Jamestown; Jay Kinder, KJNE—Waco; Dana Webb, WBHP—Huntsville; Chuck Webster, WKTE—King; and "Cousin" Ray Woolfenden, WPWC—Dumfries.

MEET TALK

WARDS SHOW TICKETS-anges have been made con-
is year's Awards Show tickets
of the growing problem of lim-
g in the Opry House. Joe GA-
A board chairman, said that
CMA members had to be
way last year. So, this year
miting the number of tickets
company can buy to 90 and
tigated a two-tiered pricing
for the Awards show and
rds Party which also includes
se in the cost of Party tickets.
or the Show and Party will be
n and patron tickets, which en-
erential seating on the main
be \$200. All tickets will be
date-received basis.

RED SINGER/SONG-

PAUL DAVIS was shot in
ach on July 29 during an at-
obbyery in front of the Hall of
tor Inn in Nashville. Although
ndergo surgery, he is getting
as evidenced by his reaction
visitor mentioned his recent
uet release with **Marie Os-**
aul quipped, "This is the first
er got a bullet before a record
sed." Yep, he's definitely on
l. **RADIO NEWS: Sammy**
and Jim "W.W." Travis, two
s most highly rated air person-
ave returned to KVET-AM.
the two will co-host the morn-
slot, dishing out news, views,
along with great country mu-
Radio Television News Direc-
eciation has named **WWVA** in
l, WV the winner of its 1986
Edward R. Murrow Award for
cellence in radio news...**KFDI**
n Wichita, KS has donated
for a new Kansas landmark -
ld's Largest All American
v. The Land of Oz figure
36 feet tall and is holding
and Kansas flags. **ON THE**
VAL SIDE: Jerry and Ho-
Clower celebrate their 39th
anniversary Aug. 15. Their
Sue will be celebrating hers
c. 27 after this year's (when
ved in Yazoo City)...The story-
n T. Hall's fourth book, a
of short stories titled "The
ife," will hit the bookstores in
CHIT CHAT: The winning

combination of **Tammy Wynette** and
Billy Sherrill was put back together
again when Sherrill returned to CBS,
signing a long term production agree-
ment with the company. He produced
Wynette's latest release, "Alive and
Well," and is currently working on her
50th career album. Sherrill, by the way,
was the one who named Virginia Wyn-
ette Pugh "Tammy."...The movie
Hoyt Axton has been filming in the
Dallas area is based on the true story of
Lenell Geter, who was falsely convicted
and imprisoned in Texas for two years.
Axton plays the employer who support-
ed him through the ordeal. It will be
aired as a CBS Movie of the Week...
Larry Gatlin and **Ricky Skaggs**
will join Mutual Radio Network's **Larry**
King on his late night talk show, **Gatlin**
on Aug. 19 from Washington, D.C. and
Skaggs from New Orleans on Sept. 11
in conjunction with the annual NAB
conference there...MTM's **Girls Next**
Door will perform "Slow Boat to Chi-
na" on *Hee Haw* during a debut appear-
ance on the show this fall...Meanwhile
the **Sweethearts of the Rodeo** will
be seen on upcoming episodes of *Dance*
Fever and *Austin City Limits*...And
Margo Smith will guest host *Nashville*
Now on Aug. 15 while Ralph Emery is
on vacation. **UPCOMING EVENTS**
AND TOURS: On Sept. 26-28, a long
list of country entertainers will help
celebrate Texas' 150th Birthday during 48
hours of continuous entertainment at
the San Antonio Raceway. A few of the
acts on line so far are **Nitty Gritty**
Dirt Band, John Anderson, Lacy J.
Dalton, The Kendalls, and Vern
Gosdin...The Academy of Country
Music's 4th Annual **Celebrity Golf**
Classic for charity will be held on Mon-
day, Oct. 20 at the De Bell Golf Course
in Burbank, CA. **Glen Campbell** will
host the event...**The Legends of**
Bluegrass Tour kicks off in Washing-
ton, DC on Aug. 13. The package show
features **Bill Monroe, Jim and**
Jesse, Mac Wiseman, and Ralph
Stanley...**Roy Clark** will be at Billy
Bob's Texas in Ft. Worth on Aug. 23 for
a charity event benefiting the Easter
Seal Society...The **Folgers Wakin' Up**
Country Concert Tour starring **T.G.**
Sheppard, Ronnie Milsap and
Dwight Yoakam will have its kickoff
show in Dallas on Sept. 5.

Valerie Hansen

NEA Board Elects VPs

E-The Nashville Entertain-
ation, a sort of chamber of com-
the entertainment industry in
cently announced the outcome
ions for the 1986/87 slate of
vid Skepner was reelected to a
as Board chairman, Mary M.
returns as president, and Tom
mains in his position as treasur-
Rodgers was elected executive
nt, and C. Dianne Petty is the
ry.

The new vice presidents for the NEA,
each of whom has expertise in a different
field of entertainment, are: Debbie Alan,
Vicky Branton, Anne Brown, Don Butler,
Margaret Callihan, Teena Camp, Joseph
Casey, Karen Conrad, Tony Conway, Rob-
ert Frye, Ted Hacker, Judy Harris, Pat Hig-
don, Merlin Littlefield, Matt Maddin, Grace
Reinbold, David Ross, Vic Rumore, Laura
Stillman, Gerry Tiefer and Kay Shaw West.

OUT OF THE BOX



LARRY, STEVE, RUDY: THE
GATLIN BROTHERS (Columbia 38-
06252)

She Used To Be Somebody's Baby
(3:17) (Larry Gatlin-BMI) (L.Gatlin)
(Producer: Chip Young)

Whatever it is they're calling them-
selves this week, the Brothers Gatlin are
riding a winner with this gospel-flavored
(remember the old Oak Ridge Boys?)
powerhouse. Strong stuff that reeks
with chart-topping potential and walks
off with this week's high score.

COUNTRY FEATURE PICKS

JUICE NEWTON (RCA JK-14417) **Cheap Love** (3:29) (Shidel/Bug—BMI) (D.
Shannon) (Producer: R. Landis)

If you liked the rockin' country sound of "Queen of Hearts," you'll like this
strong new one by Juice. Lots of airplay seen for "Cheap Love."

ORLEANS (MCA 52909) **Grown Up Children** (3:37) (Irving/Schmirving/Lynde-
lane—BMI) (L.Hoppen, J.Hall) (Producers: D.Hungate, T.Brown)

Good harmonies on this fast-moving tune are punctuated by strong acoustic
breaks.

BARBARA FAIRCHILD (Capitol P-B-5607) **All My Cloudy Days Are Gone**
(3:04) (Tree—BMI) (A.Rhody) (Producers: D.Williams, A.Reynolds)

Fairchild's pleasant vocals make this ballad easy on the ears.

ALBUM RELEASES

STREET LANGUAGE—Rodney
Crowell—(Columbia 40116)—
Producers: R.Crowell, B.T. Jones

This new one by Rodney has cuts for
both traditionalists and those who like
rock 'n' roll country. "The Ballad of
Fast Eddie" is a catchy rock tune, but
the ballads have a lot to offer those who
prefer softer sounds and great lyrics.
"When The Blue Hour Comes," co-
written by Crowell, Roy Orbison and
Will Jennings, and "Past Like A Mask"
are stand-outs. Listen for Vince Gill's
back-up vocals.



TWO FIRSTS—Cash Box's Richard (Tony) D'Antonio (left) gives Judy Rodman a CB "Victory
Hug" at the MTM party to celebrate Rodman's first #1 single and the label's debut #1, "Until I
Met You." MTM's Scott Borchetta (right) was also on hand for the festivities.

CASH BOX TOP INDIE SINGLES

	L	W		L	W
	W	C		W	C
1 LOVE KEEP YOUR DISTANCE A. J. MASTERS (Bermuda Dunes C114) Contact: (619) 345-2851	1	5	13 HOW MUCH DO I OWE YOU Toni Price (Master MR-01) Contact: (615) 254-4900	17	2
2 HOME GROWN MASON DIXON (Premier P.O.R. 101) Contract: (615) 321-5566	5	4	14 DIXIE U.S.A. CRAIG SOUTHERN (Royal Master RM-8605) Contact: (615) 824-8025	16	4
3 BIRTH OF ROCK & ROLL CARL PERKINS (America Smash884 760-7) Contact: (615) 244-3776	2	10	15 NEXT TO YOU TOMMY OVERSTREET (Silver Dollar SD7-70002) Contact: 2400 Fall Creek Rd., Branson, Missouri 65616	3	7
4 GEORGIA BLUE EYES JACKY WARD (LUV 119) Contact: 3784 Realty Dallas, TX 75244	6	7	16 HAVE I GOT A HEART FOR YOU ROCKINHORSE (Long Shot LSR-1002) Contact: (919) 663-2822		DEBUT
5 IF YOU'RE ANYTHING LIKE YOUR EYES ROBIN LEE (Evergreen EV 1043) Contact: (615) 327-3213	10	4	17 I'M HAVING A FOGGY MOUNTAIN BREAKDOWN BRANSON (Ramblin' R 861) Contact: (615) 876-1729		DEBUT
6 MY WIFE'S HOUSE GENE KENNEDY (Society S 86-110) Contact: (615) 383-6002	8	14	18 OH LOUISIANA JIM AND JESSE (MSR 198310) Contact: P.O. Box 24646, Nash., TN 37202		DEBUT
7 GOOD AND LONESOME THE LOWES (Soundwaves SW-4775) Contact: (615) 385-2704	7	4	19 INDIAN LAKE CROSSROADS (Moore MR-1931) Contact: (317) 259-6290		DEBUT
8 SAD STATE OF AFFAIRS LEON EVERETTE (Orlando ORC-114) Contact: (615) 451-3920	14	2	20 SMACK DAB IN LOVE TRACE (Senator S-86-1001) Contact: (615) 327-1700		DEBUT
9 SLOW MOTION MALCHAK & RUCKER (Alpine APS-003) Contact: (615) 327-2227	13	2	21 YOUR LOVE BURBANK STATION (LUV 123)		DEBUT
10 FEEL LIKE I'M FALLING FOR YOU TWO HEARTS (MDJ 5832) Contact: (615) 320-5545	9	4	22 WE BUILT A MANSION OF LOVE A. J. McBRIDE (Lamon LR 10145-45)		DEBUT
11 TEXAS MOON JOHNNY DUNCAN (Pharoah PR-2503) Contact: (615) 320-1985	12	4	23 THAT ALL OVER LOOK, IS ALL OVER YOU CARLA LADD (Fifth Street CR 1061)		DEBUT
12 YOU CAN HAVE HER BOOT CLEMENTS (West W-721) Contact: P.O. Box 8875, Universal City, CA. 91608	4	9	24 MIAMI DREAMIN' SKIP GRAVES (Hornet HR 1012)		DEBUT
			25 KING LEAR CAL SMITH (Step One SOR-358)		DEBUT

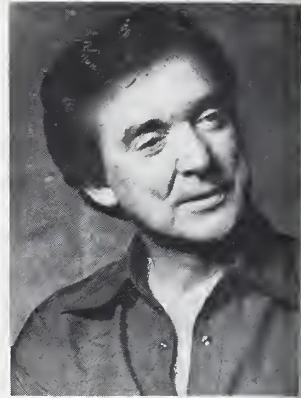
UP AND COMING

- I WONDER IF WILLIE KNOWS** SOUTHERNER (MPO 1407) Contact: (615) 254-4900
LOVE ISN'T ALWAYS THE GOOD TIMES BLANE GUASS (Saturn S45 862) Contact: (615) 747-4565
PULL UP A PILLOW DAVE HOLLADAY (Step One SOR 356) Contact: (615) 255-3009
OH LOUISIANA JIM AND JESSE (MSR 198310) Contact: (P.O. Box 24646, Nashville, TN. 37202)
HOW MUCH DO I LOVE YOU TONI PRICE (Master MR-01) Contact: (615) 254-4900

INDIE SPOTLIGHT

RAY PRICE (Step One SOR 361)
Please Don't Talk About Me When I'm Gone (2:25) (Remick-ASCAP) (S. Clare, S. Strept) (Producer: Ray Pennington)

This last minute entry wound up taking the Blue Ribbon of the Week. Nothing new about the song or the singer, just a fresh approach from producer Pennington and presto! a summer sparkler. Your entire audience can hum along with this one.



INDIE PICKS

ROY CLARK—(Silver Dollar SD7-0004A) **Juke Box Saturday Night** (Blackwood/Priority—BMI/ASCAP) (S.Harris/J.Rosasco) (Producers: B.R.Dillard)

This honky-tonk jitterbug comes through with good pickin' as expected, a nice unexpected saxophone lick or two.

BETH WILLIAMS—(BGM 710086) **Wrong Train** (2:50) (Chiplin, ASCAP) (E.Penney, J.McBee) (Producer: E.Penney)

Here's another fun train song movin' right on down the line, aided country vocal power.

MALINDA LIBERTY—(River Records) **The Two Of Us** (3:30) (ASCAP) (Producers: T.Blackwell, C.Fullam)

Nice love song by an artist with a clean, textured delivery.

MITCH TODD—(Trend TR-194) **Are You Lonely Tonight** (3:50) (House—BMI) (M. Todd) (Producer: K. Carter)

This steel-guitared two step (not the old standard) makes good use of vocals.

TECIA—(Rustic R-1031 A) **Who's the Fool** (2:33) (King's X—ASCAP) (D.Woodward) (Producer: H.Bradley)

Fast-moving, traditional country tune with strong instrumentation and r style.

DARK HORSE CONSENSUS

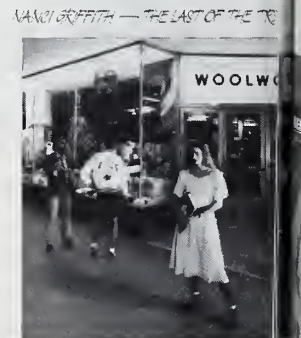
TONI PRICE—**How Much Do I Owe You** — (Master MR 01)

Lots of strong comment on this one, with Dark Horse picks at KXS, KNEU, WQST, WPNX, KEED, WMML, KNOE, KIXZ, WGSQ and WAT. TeePee have another Indie chart-topper here?

INDIE LP REVIEW

LAST OF THE TRUE BELIEVERS—Nancy Griffith (Philo PH-1109)
Producers: Jim Rooney and Nanci Griffith

Since we first introduced this talented singer/songwriter she's signed with MCA and also helped Kathy Mattea up the charts with "Love at the Five and Dime." That song is among the nine written by Nanci on this acoustic country album. Though her clear, sweet vocals are definately Griffith, the style is reminiscent of Emmy Lou's country-folk sound. If you're looking for a good uptempo, bluegrass-flavored cut, try "Banks of the Pontchartrain." Also watch the new ballad release off this one called "Go'ing Gone."



NEW PROMO MAN—Country music veteran John Capps (left), president of Music Publishers Outlet and owner of K-Ark Records, congratulates Ken Cameron, newly appointed promotion director for MPO and K-Ark.

EVER IS RISING—Greg
lyrrh 7-01-6846067—
er: Johnathan David

olz, former lead singer for the
rary Christian rock band Pe-
entured out on his own. His
ect, "The River is Rising,"
ittle like Petra, of course, yet
s more modern pop-oriented.
single off the LP, "Man Like
uld inspire a lot of listeners.
flexibility sends chills up this
spine on the title cut. We will
more of his solo work in the
d he will be touring this fall,
Petra, but with labelmate and
Kim Boyce.



**BREATH ON THE WINDOW-
PANE**—David Martin—Green-
tree RO3950 - Producer: David
Martin

David Martin's debut release on the
Greentree label, "Breath on the Win-
dowpane," features his distinctive writ-
ing style, smooth vocals and easy adult
contemporary music, delivered with
quality and sincerity. As well as singing
all ten songs on the album, Martin also
wrote and produced them. Highlights
include, "The Eyes of a Child," a mov-
ing rock ballad through a child's point
of view and the easy jazz tune "Blind
Love," which he co-wrote with Dwight
Liles.

ATTED—Rosie Grier—
01-900110-6—Producer:
iney

Great Rosie Grier has put to-
very inspiring and soulful al-
example: "... You're the only
ne will ever see/You're the
of life/some will ever read/
hine/let Him show/let them
in you/you gotta let them
Other good songs are "Late-
ssage to a friend, "Are You
d," the faith-filled "Move On
ountain" and "Cleanse Your



FROM A SERVANT'S HEART—
Larnelle Harris—Benson RO
3956—Producer: Greg Nelson

It's very likely that more awards are
in Larnelle Harris' future. His latest mat-
erial is truly from a servant's heart, full
of beautiful arrangements and strong
lyrics. Two old favorites, "His Eye is on
the Sparrow" and "Oh, Happy Day"
are included, as well as some brand-new
songs, like the emotional "I Miss My
Time With You." Dottie Rambo
penned the cut, "I Will Glory in the
Cross," which is dynamic to say the
least. Harris' remarkable voice sings on!



So What's So Interesting About Church Music?

By Dennis Worley

Recently, I was having lunch with a col-
league of mine in the Gospel Music Associa-
tion; we were talking about a project we had
in the works. He leaned back from the table.
"Worley," he asked, "what on earth do you
find so interesting about church music?"

Okay, so it's not on the cutting edge, in
technology or style. It's not what most of us
pop into our cassette decks on a sunny after-
noon. Differ with it stylistically . . . but let
me tell you why I find the church music
business, as a *market*, to be a challenge:

First, it's the only market within
our industry where we can put our
finger directly on the consumer. We
know his name and address. We
know who he buys from and when
he makes his buying decisions.
That's something Madison Avenue
pays big dollars to discover.

Second, we have a built-in de-
mand for our supply. A customer
does not *have* to buy a record, but
52 Sundays out of every year, a
church has to have music on Sunday
morning . . . and Sunday night, and
Christmas and Easter, etc.

Third, it requires much fewer dol-
lars to reach the church music buyer
than the record buyer. And so, we
can be more cost effective in our
marketing approach.

I believe that it's time for us to change the
way we approach church music publishing;
we need to approach it not as creators or
producers. Rather, our creative ideas must
be borne out of our understanding of the
needs of the marketplace.

Since we know who our customer
is, we must *get to know* him. What is
he looking for, what is he trying to
say, what helps him do his job bet-
ter? A great example of this is the
development of the Practice Trax/
Rehearsal Tapes product. Some-
body figured out that a choir direc-
tor spends hours of frustrating
rehearsal time pounding out notes
for his choir members; now we're
producing products to help him elim-
inate that time . . . *that's* need-ori-
ented product development.



Dennis Worley
creative director-A&R publishing
Star Song

Second, since we're dealing with a
supply-oriented market, we must fo-
cus more attention on *service* in ad-
dition to product. In a recent survey
done for us by Keckley Market Re-
search, we found the number one
need to be a workable discount and
service policies; it was also the num-
ber one complaint against every ma-
jor supplier of Gospel music.

Third, I believe we need to invest
our marketing dollars toward the
education and equipping of our
mainstay retailers. We can't expect
them to sell church music in the
same way they display and sell re-
cords, books and gifts. We must be-
gin to provide them with tools and
ideas to better reach their local
church buyers.

What did I tell my friend at lunch that
day? I told him all that I've told you . . . and
you know what? Now *he's* interested!!



NEW VIDEO—Carman gets some finishing touches from the makeup man as he prepares for the
shooting of his first concept video, "A Little More Conviction." The video, off his "The Champi-
on" LP, is filmed in black and white and has a 1940's flare.

CLASSIFIEDS

CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted \$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 following issue pending receipt of your check or cash. NOTICE—\$203 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at a rate of 35¢ per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office. 6363 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

COIN MACHINES

FOR SALE: GAUNTLET 4 Player \$1895, RING KING \$1395, LODGE RUNNER \$575, PACER POKER \$695, CHILLER \$1695, KONAMI GT \$1895, JAILBREAK \$1295, ARM WRESTLING \$795, PUNCH OUT \$675, CHOPLIFTER \$1095, MAJOR LEAGUE \$1495, GRIDIRON FIGHT \$1395, ROCK \$1045, HELICOPTER \$1395, ROBERT E. LEE \$1795. **KITS: BALLYSENTE:** NAME THAT TUNE \$195, STOMPIN' \$295, GIMME A BREAK \$165, STOCKER \$125. PLEASE CALL FOR PRICES ON KITS AND BOARDS. ALL NINTENDO KITS INCLUDING GOLF, TENNIS, EXCITEBIKE, PINBALL, HOGANS ALLEY, DUCK HUNT, SUPER PUNCH OUT AND MACH RIDER. **CALL EDDIE OR ROSE IN SALES, OR LEP OR HAROLD IN PARTS FOR REPAIRS.** Call or write NEW ORLEANS NOVELTY CO., 3030 No. Arnoult Road, Metairie, LA 70002. Tele: (504) 888-3500

SEEBURG Jukeboxes and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Alleys and your specific requests are our Command. **JUKEMUSIK** and Games, Box 262, Hanover, Pennsylvania 17331—Telephone (717) 632-7205.

DISTRIBUTORS/OPERATORS for Canadian made coin operated Counter Top Games and Electronic Scales. High quality and profit. Low cost direct from manufacturer. Contact **ASTRO VISION INC.**, 145-9 Bentley Ave., Nepean, Ont., Canada K2E 6T7, Tel: (613) 226-7515.

AUCTION ... September 6 ... 11:00 AM., Hanson Distributing Co., 36339 Groesbeck Hwy., Mt. Clemens, Michigan. Phone (313) 792-7020. Over 100 Pinball, Video, Phonographs & Pool Tables. Consignments Welcome.

ATTENTION JUKEBOX OPERATORS—Sunbelt Music, Texas leading supplier to Jukebox Vendors, has the best selection of 45s at the best price! With PRE-PRINTED TITLE STRIPS for all new releases, and 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.

DYNAMO POOL TABLES 4x8-\$1,000 each 1/3 deposit & balance C.O.D. I want to buy 22 Crownline Cig Machines in good condition. Henry Adams Amusement Co. 114 South 1st, P.O. Box 3644, Temple, TX 76501.

WIRELESS VOLUME Control & Reject Unit—Minute installation time on Juke box. Choice wall mount or hand held. Interference free \$180.00. Berkhoff Designs, 2561 Montaur Hy, Brookhaven, NY 11719, (516) 282-4527.

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; M-4—\$495; Anti Aircraft—\$295; **MICKEY ANDERSON, INC.**, P.O. BOX 6369 ERIE, PA 16512 PHONE (814) 452-3207

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FOR SALE—Blue Chip Stock Market Wall Street tickertapes, Hi-flyers, Dixie-lands & uprights. We also carry a complete line of Bingo & Upright parts. Antique slots for legal areas. Draw 80 Pokers. Call Was-sick Dist., Morgantown, West Virginia (304) 292-3791.

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

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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.

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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.

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SUCCESSFUL EUROPEAN Management firm expanding to ing new talent: composers and Please send demos and pictures **POOL INC.**, P.O. Box 1709 V 90294-1709.

ACCOUNTING HEADQUARTERS CALL (818) 506-084

SONGWRITERS

SONGWRITER'S MONTHLY LETTER, 1626 N. Wilcox, #4, Wood, CA 90028. For current \$1.00. Every Songwriter show copy!!

SONGWRITERS: Million Seller producer, 29 years in industry, in contacts, now accepting contracts accepting contract material/terminating agenting to major outlets. **PROFESSORS ONLY PLEASE** write for information, submission instructions. Hecht Organization, Box 2848, Florida 33037-7848, or phone

Morton Gould

(continued from page 7)
ing specific, I would hope for a very specific, in my presidency, to continue to attract creative people, young and the younger writers. And we must see that. Because it's important that the repertoire be replenished, I would see that the distribution of our work be made as fairly as possible. I would like to see all our writers and composers get as many benefits from the Society as possible—financially, and otherwise, because, as I have said, the Society is a home. I would see, hopefully, a period of peace and the users of our music and these conflicts all the time.

Around The Route

Camille Compasio

Manufacturers are certainly the news. We're hearing all sorts of things about the Rowe Video Seeburg presented the trade with compact disc machine — the Laser Ram (which is currently in shipment) to keep the momentum going. European response has been "terrific!"

released "nostalgia" unit, part of the jukebox of the 50's. Picture and you'll get an idea of the of the machine. As executive **te Lockhart** described it, the will have the Sonata door with indications at the front and the stem inside. It's a 160-selection although it is designed for coins, tune with its 50's decor, there is a bill acceptor. The new jukebox is the first of October and will be featured at AMOA Expo '86. The best part — Bette tells us "we've had three runs already sold out!"

hetti has departed his post at the sales staff at Atlas Dist. go.

anolo? If so, you'll be interested in the Witelco 5000 pay phone language now that it has the for both English and/or Spanish. ch, the current English speaking models can be converted to bi-

it that negotiations should be mid-August for the purchase of Merit Industries.

Chuck Wilhem, upon his return from a trip to England, reports that the market is still very strong with Snooker being a dominant 8-ball not too far behind. We'll bring else to report regarding this in the near future. For the present, **ck** also mentioned a new problem in the works for about a year of Valley's diversification — a combi-case, television, stereo . . . for market and Valley is just about the organizational set-up.

soon. The first post-vacation into production at the Williams into Kings", their latest contender. Designed and developed **itchie** (Steve's brother), the

new model employs the Yamaha sound chip, for full orchestra background and contains plenty of play action to keep the pinball buffs happy. Company exec **Marty Glazman** advised that domestic samples have been shipped and volume U.S. deliveries should begin sometime in mid or late September. European response has been "terrific!"

Attention jukebox ops. **Dee Mullins** of Orlando Records gave us a call about current single "Sad State Of Affairs" by **Leon Everett** (Orlando 76) which he feels is a natural for jukebox programming. Ops may secure promo copies by contacting Dee at Orlando Records, P.O. Box 1255, Gallatin, TN 37066 or phoning 615-415-3920.

The new Atari "Road Runner" seems to be off to a good start at Atlas Dist. in Chicago. Early reports are most encouraging. Distrib is anxiously awaiting the arrival of the new Sega "Enduro Racer". As to "summer sellers" out there, kits continue to top the list and these include Cinematronics "World Series" (the dedicated piece was also a biggie), Taito America's "Gladiator", Memetron's "Mania Challenge" — to name a few. They also have a couple of hot pins, namely, Premier's "Hollywood Heat" and Williams' "Grand Lizard".

Going, going . . . Everything's all set for the next Hanson Dist. equipment auction which is being held September 6 in Mt. Clemens, Michigan, with an assortment of over 100 pieces up for bid. Firm's **Jeff Neumann**, who heads up the branch, said these events have been running on a continuing basis for some time and have been very successful. In addition to the auction, Jeff is prepping for the annual MCMOA (Michigan state ops) annual convention Sept. 19-20 at the Hyatt Regency in Flint where Hanson will be hosting an exhibit and among the star attractions will be Seeburg SCD-1 Crusader Laser Music System. Michigan ops will thus get their first glimpse of the new compact disc jukebox. Jeff sees it as the "first significant change in the phonograph in thirty years . . . or since Seeburg first introduced the 45 rpm jukebox" and recommends that ops "initially utilize this piece in top earning locations to establish an advantage in the commission split."

All the best to **Terry Moss**, whose Moss Distributing opened its doors on June 1 at 2130 Delaware Ave. in Des Moines, Iowa
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The Value Of Organized League Play

By **Charles P. (Chuck) Milhem**, president-The Valley Company

(Cash Box called upon **Charles P. (Chuck) Milhem**, president of The Valley Company, for this week's guest editorial. His expertise in the area of organized league play is reflected in the noted 8-ball league program Valley has been promoting on a continuing basis, with much success. This article should bring enlightenment to those who might be unaware of the wide range adaptability of the league concept.)



Charles P. (Chuck) Milhem

Although I was briefly involved in the initial development and introduction of Air Hockey as a member of the marketing team at Brunswick in the late 1960's and early 1970's, my career in the coin amusement industry really began in 1979 when I assumed my present position with The Valley Company. Therefore, from the standpoint of years of experience I would be considered a relative newcomer. Yet, by virtue of the vast changes our industry has undergone in the short span of seven years, I don't think it would be presumptuous to say that I am now a seasoned veteran, representing a company that has played a major role in the development of the coin machine industry for almost 40 years and is committed to continue these efforts in the future. I will take this opportunity to offer my personal assessment of where we have been, where we are and where we should be going.

I think it is universally accepted that the adaptation of state-of-the-art electronics had the most significant role in changing our industry from a mature, easy-going, fairly successful entity resembling a "loveable sheep dog" to an impatient, aggressive, and, much of the time, greedy "flame-spouting dragon". Manufacturers begat manufacturers, new factories sprang up, and the participants increased in numbers almost as fast as the proliferation of new games. Suddenly our quiet, obscure industry was cast in the limelight — on television, in the newspapers, *Time*, *Forbes* and *Newsweek* magazines. The message heard around the world, "Get into video games! You can make BIG BUCKS!" Suddenly, *everyone* was a coin operator and the subject of video games dominated the conversation at every cocktail party and social gathering. The middlemen, the distributors, watched with controlled elation as their sales and profits mushroomed with the unveiling of each new game.

Unfortunately, for all three; the manufacturers, distributors and most of the new operators, it was not a reality they were dealing with but a gigantic pyramid of paper profits and expectations built on a huge base of instability — Then the bubble burst! The positive outcome of the resulting "shake-out" was the quality of the "survivors" which we will all have to rely on to capitalize on the opportunities in the future. Just as the future has no place for the flame-spouting dragon, it has no place for the complacent loveable sheep dog. We must aggressively pursue these opportunities, even if it means changing the way we conduct our business. Changes are necessary if we are going to grow and prosper in the future.

An interesting parallel to our "Boom to Bust" experience with video games was the "Rise and Fall" of bowling in Japan. From 1971 to 1973, the Japanese bowling lane

population exploded from 10,000 to over 120,000 lanes. Over 60,000 lanes were installed in 1972 alone — and 90,000 removed the following year when their "Shake-out" occurred. The significance of these numbers can only be appreciated when compared to similar statistics for the U.S. with population figures *three times* greater than Japan — there are slightly more than 140,000 lanes in this country. During the peak year back in 1961, about 14,000 lanes were installed with almost the same number taken out the following year in well publicized U.S. *Bowling Bust*. Suffice to say the financial impact on all participants both in Japan and the U.S. was considerable. It would take a volume to relate the overall financial ramifications. The most important single factor that made this country's "Fall-out" less severe was the cushioning effect of leagues. Unlike their Japanese counterparts, the U.S. proprietors had developed a strong base of committed league bowlers that provided them with predictable income every week up to 36 weeks a year. As with most "fads" the throngs of "open" bowlers that packed the Japanese centers in the early days disappeared at the end.

Recognizing the value of organized league play, many coin operators across the nation and Canada who have embraced a league program have not only survived but have achieved maximum earnings from their equipment investments the past few years. Since Valley is most readily identified with its efforts to promote The Valley National 8-Ball League Association (V.N.E.A.), our recent personal experience in the coin industry's league activities has been with the pool table. However, the concept of leagues is adaptable to any sport or game that offers competition. It follows then that leagues have been or could be established on such industry staples as shuffleboard, darts, bumper pool, air hockey, foosball, pinball and video games — yes, even video games. The growth of V.N.E.A. during the video aberration from a handful of dedicated coin operators with a total of 2,500 players to 120 equally dedicated coin operators in 29 states and three Canadian provinces with the current level of men and women players close to 24,000 is testimony to the value these operators have placed on the program. While other operators were "licking their wounds" these people were enjoying the stability and monetary rewards organized league play was achieving in their

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ACTION — AAMA officers, led by president Maury Ferchen, met at Bally Corporation last month to develop a new 1986/87 plan for the association. The resulting draft covers a wide range of industry and association issues and will be reviewed by the board at its September 12 meeting in Denver, Colorado. The board meeting is open to all members and a thorough discussion of the new plan will highlight the meeting. Pictured (seated, l to r) are: AAMA treasurer Frank Ballouz (Nintendo); Bob Fay; AAMA director of sales and enforcement; vice president Ben Har-El (Konami); secretary Joe Dillon and (standing, l to r) are: AAMA executive vice president David Weaver; and Maury Ferchen (Bally).

Around The Route

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(50317) as a full line distributorship. "We're all settled in and doing business," he said, "with most of the lines we previously carried" (and it's an impressive roster, we might add).

Said a quick hello to Loewen America prexy **Rus Strahan**, who's been quite the man on the go these past weeks, visiting factory distribs all over the country. He told us the "Concert 240" jukebox is doing very well in the domestic market—"beyond expectations", as a matter of fact.

Dateline Pittsburgh, home of Banner Specialty where there appears to be no evidence of the summer doldrums. Sales have been up about 40% across the board and have remained consistent even during the summer months. "We work on a fixed margin," said veepee **Doug Wilson**, "and any advantage we might get from a factory goes right back to our customers." As you will recall, this former Bally distributorship was purchased by a group of employees in January of this year and the secret to their

success lies in the dedication of everyone involved in the company and their willingness to give a little extra in time and effort to make things work. And indeed things must be working because expansion is definitely on the agenda for 1987. At present, "cranes and the new pinballs are dominating our market," according to Doug, "and vending equipment is picking up very well."

Here's word from AAMA that the conviction of **Timothy O'Reilly** has been upheld by the 11th Circuit Court of Appeals in Atlanta, Georgia. **Assistant U.S. Attorney Lark Tanksley**, who prosecuted the O'Reilly case, stated that the Court Of Appeals decided that the government had provided sufficient evidence that O'Reilly had violated federal copyright laws. O'Reilly is the 23 year old Canadian citizen who was convicted on criminal charges of dealing in counterfeit amusement machines and sentenced to five years in prison in addition to being ordered to pay restitution to the manufacturer. He was convicted on July 24, 1985.

Valley Announces New Lease Purchase Program

CHICAGO—A new program that enables operators to lease Valley equipment has been announced by Alan Schafer, Valley vice president, marketing. A first for Valley, this program is designed to benefit distributors and operators alike by helping to stimulate pool table activity and income on a year 'round basis.

The lease/purchase program makes it possible for operators to lease Valley equipment, through authorized Valley distributors, for as long as 48 months, with lease payments at a low fixed amount per month. At the end of the lease period, the operator owns the equipment for a token payment of \$1.00.

As Schafer explained, lease payments can be generated out of monthly rentals, enabling operators to add more steady prof-

it pool tables to their routes with up cash.

"Leasing has been so successful in many areas as a source for extending, it's surprising it has not been used in the coin game business. "But we think the timing is right certain we have the program right for our operators. It not them more options, but also help have the use of vital equipment that leaves their financial flexibility unperpered while holding down costs, "and that has to be in everyone."

Further information about this may be obtained through Valley or by contacting Alan Schafer at 4536.

Value Of League Play

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locations. The following excerpts from a letter I recently received from one of our participating operators illustrate the benefits I have mentioned.

"We're doing everything we can to expand this program (V.N.E.A.). It has really given a boost to business. Not only has it increased pool table revenues, but it has also been instrumental in getting us into new locations."

"The team members are all enthused over their participation. The tavern owners welcome the additional revenues that they have realized."

"It's been a lot of work getting things going as well as they have been, but I feel the results have been well worth the efforts. Everyone is looking forward to next season."

Following our very successful 6th annual international championships recently held in the Bally Grand Hotel in Las Vegas where 2,500 representing their leagues, states or provinces competed for more than \$50,000 in prizes and awards, I received an elated call from one of our very active operator members informing me that he had purchased four location owned tables as a direct result of the feedback from players participating in the league program.

Similar results to the two I have related have occurred again and again across the U.S. and Canada. Results that certainly justify the extra work an effective league program demands. The rewards are there for the asking-but unfortunately "out of reach" to the operator who "doesn't have the time" or "doesn't believe promoting the use of equipment is his job!"

Leagues are not the total answer to the survival and prosperity of this industry. In fact, there will be no locations for equipment much less leagues unless we all address ourselves to the product liability/insurance crisis. How many locations have you lost because the owner has been unable to obtain or pay for adequate insurance coverage? What has the impact of these geometrically increasing insurance premiums been on product costs? The current situation which seemed to creep up on us almost overnight was caused by the greed of the legal and insurance professions. With 650,000 lawyers and a \$350 billion insur-

ance industry in the United States, it is no wonder both groups are lobbying hard to resist tort law reform. By outlawing contingency fees and capping punitive damage awards it is estimated that the number of lawyers would drop to 250,000 and the insurance industry would shrink to \$150 billion. Before you think the Congress will deal with this disgrace evenhandedly you should know that 192 members of the House and 62 members of the Senate are lawyers. What do you think they will be doing when they leave Washington? Probably the same thing as the thousands of additional lawyers who go back into private practice after taking a fling at politics at the state and local level. The only way to work out of this mess is to maintain pressure on the elected officials to be responsive to the concerns we all share—both through your personal efforts or through your various business associations. Participate in PAC funds to help elect individuals who will work on your behalf in Congress or the State House. If your association doesn't have a PAC fund, get one started—before it's too late!

In addition to actively promoting the use of your equipment with leagues, tournaments etc. and addressing yourself to the need for greater involvement in influencing politics, the constantly changing business environment as well as the competition for the consumer's dollar demands that we all do a better job of merchandising our products or services. As a direct result of the public outcry against drunk driving, the tavern owner's food and beverage sales are much lower, thereby increasing the importance of more revenue coming from the jukebox, pinball, pool table, cigarette machines, etc. Many manufacturers, suppliers, distributors and industry associations offer seminars and programs to help the operator in getting a maximum return on his investment and solidifying his position with the locations. Operator to operator interchanges at association meetings is another vehicle for problem solving and identifying opportunities. In summary, the operator who puts out the effort and uses all the "tools" that are at his disposal will succeed while others will fail. "Business as usual" has gone the way of the Nehru jacket and the five cent cigar.

High Riding Action

"Enduro Racer", new from Sega Enterprises, Inc., presents a revolutionary video experience that allows the player to perform the ultimate in riding realism by actually utilizing various motorcycle techniques. For example, the player can perform a "wheelie" to jump over barriers, pass through mud puddles and strategically avoid obstacles on the course. When cornering at high speed, the "countersteering" feature allows the rider to regain the cycle's balance. "Counterjumping" is a technique to change the cycle's direction in the air in order to cut a corner or to keep from going off the track when landing. All of these elements contribute to the excitement of the play.

In addition, "Enduro Racer" has a unique software feature which enables the player to truly understand the motion and excitement of jumping and riding over hills. This effect is created by an unusual up and down rolling feature exclusive to "Enduro Racer."

The "Enduro Racer" "wheelie" type allows the player an astonishing range of upward, downward and sideways movement, yet it uses no motors or other drive devices, ensuring high reliability and ease of service, according to the factory. The new model is available in both upright and "wheelie"

versions.

Further information may be obtained through factory distributors or through Sega Enterprises, Inc. (U.S.), Paragon Drive, San Jose, California.



Counterfeit Boards Seized U.S. Customs

CHICAGO—One hundred counterfeit boards were seized by U.S. customs officials at Los Angeles airport on June 18, 1986 in a tightening of security of illegal boards entering the United States.

Robert C. Fay, director of industry affairs and enforcement for AAMA, stated that Customs officials seized fifty counterfeit Ring Kings and fifty counterfeit Green Berets. Fay advised that the illegal boards were being shipped from Korea to Toronto, Canada. He also reported that Los Angeles Customs officials have increased their scrutiny of shipments from Korea to Canada and that stepped-up enforcement will result

in additional seizures in the future.

Fay further advised that AAMA is working very closely with Customs in Los Angeles, as well as other U.S. cities. He has provided names of suspects and importers of illegal boards to assist in its enforcement activities.

Maury Ferchen, president of the industry, praised the recent Customs action. He stated that once again the recent seizures indicate that AAMA will cooperate completely with law enforcement to bring counterfeit product from entering into the States.

ART INDEX

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Beechwood—BMI).....56	If Looks (Blackwood/Stone Diamond—BMI).....60	Opportunities (Cage/Ten adm. by Virgin—ASCAP).....18	The Captain (Z Muzik adm. by Almo—ASCAP).....36
not listed).....80	Invisible Touch (Anthony Banks/Phil Collins/M. Rutherford/Hit And Run—ASCAP).....6	Papa Don't (Elliot/Jacobsen—ASCAP).....1	The Edge (Morrison/Leahy/Chappell—ASCAP).....10
Wesley/My! My! admin. by Careers—68	It's You (Gear—ASCAP).....83	Paranoia (Buffalo—ASCAP/Perfect—BMI).....86	There'll Be (Zomba—ASCAP).....40
Warning Tracks—ASCAP).....19	Jungle Boy (John Eddie—ASCAP).....98	Playing With (Adm. By Unichappell/Ensign—BMI)88	Throwing It All Away (Hit And Run—ASCAP).....42
(Controversy—ASCAP).....75	Kiss The (MCA—ASCAP).....97	Point Of (Poolside—BMI).....57	Tuff Enuff (Fab Bird adm. by Bug—BMI).....65
lack Lion/Regina Richards/Deutsch-75	Like A (Gear—ASCAP).....95	Press (MPL Communications—ASCAP).....44	Twist And Shout (Screen Gems—EMI/Hill And Range—BMI).....81
'Maz Appeal—ASCAP).....21	Like No (Rocknocker/John Bettis adm. by Warner Bros.—ASCAP/Irving—BMI/Calypto Toonz-PROC).....100	Private Number (Almo/Crimco/Irving—ASCAP/BMI).....64	Two Of (On The Note—BMI adm. by Bug/Tim Green—ASCAP).....48
Chappell—BMI/David Roberts—91	Lonely Is (ASCAP).....86	Rumbleseat (Riva—ASCAP).....32	Velcro Fly (Hamstein—BMI).....41
o/Crimco/Irving—BMI/ASCAP)99	Look Away (Nymph—BMI).....85	Rumors (J. King IV—BMI).....13	Venus (Dayglow—ASCAP).....12
rockman—ASCAP).....8	Love Always (New Hidden Valley—ASCAP).....85	Ruthless People (Unichappell—BMI/Promopub—PRS/Arista/Blue Network—ASCAP).....58	Victory Line (Pink Bat).....94
Famous—ASCAP).....16	Love Of (Gamson/WB/Jouissance adm. by WB—ASCAP).....45	Secret Separation (Colgems-EMI/Copyright Control/"Rats" Said The Tyrant—ASCAP).....61	Walk Away (New York Times—BMI).....90
Blue Network—ASCAP).....38	Love Touch (Makiki/Arista—ASCAP).....7	Sledgehammer (Clifone/Hidden Pun—BMI).....2	Walk Like (Claridge, a div. of MPL—ASCAP).....47
Colgems—EMI/Tiger Shards/Irving/—ASCAP/CAPAC/BMI/PROC).....30	Love Walks (Yessup—ASCAP).....54	So Far (Triple Star/Snow/Dyad—BMI).....74	Walk This (Daksel—BMI).....35
xious—BMI).....38	Love Zone (Zomba—ASCAP).....39	Somebody Like (Rocknocker—ASCAP/Irving—BMI/Calypto Toonz-PROC).....53	Weatherman (Jobete/Sea Of Keys/Up The Charts/China Plate—ASCAP).....89
ootsie Williams—BMI).....90	Mad About (Publisher Pending).....4	Spirit In (Westminster).....71	We Don't (Bellboy—BMI/Chappell—ASCAP).....9
appo—ASCAP).....70	Man Size (April/MGM/UA adm. by Almo—ASCAP).....26	Stuck With (Hulex—ASCAP).....22	What Does (Screen Gems-EMI/Autotunes, a div. of Suite—BMI).....69
Window Music).....20	Missionary Man (RCA/Red Network—BMI).....52	Suzanne (Street Talk/Frisco Kid adm. by Colgems-EMI—ASCAP).....24	When I Think (Flyte Times—ASCAP)68
Line Orange—ASCAP/Air bear/—BMI).....27	Modern Woman (Joel—BMI).....17	Sweet Freedom (Rodsongs/April/MGM-UA adm. by Almo—ASCAP).....15	When The Heart (Basedown—PRS/W.B.—ASCAP/Kid Glove—BMI/Steve Hackett).....92
lane—adm. by Arista—ASCAP).....27	Money\$ Too (Stan Flo adm. by Otis—BMI).....46	Sweet Love (Old Brompton Road, Adm. By Jobete—ASCAP).....84	Who's Johnny (Petwolf/Chappell—ASCAP/Kikiko/Unichappell—BMI).....62
akiki adm. by Arista—ASCAP).....43	Nasty (Flyte Tyme—ASCAP).....39	Take It (Poetlord/Marlor—ASCAP).....37	With You (George Tobin—BMI).....79
rid/Duke Reno/Poetical License/Fa-43	No One (Howard Jones adm. by Warner-Tamerlane/Warner Bros.—BMI).....77	Take Me Home (Adm. By Warner—Tamerlane—BMI).....87	Words Get (Foreign Imported—BMI).....23
(F.S.—PRS/Willin' David/Blue Sky—ASCAP)51	Oh, People (Broozertoones/Nonpareil—ASCAP/BMI).....49	Take My (GMPC/Famous—ASCAP).....14	Wrap It Up (East/Memphis/Irving/Pronto—BMI)83
April—ASCAP)51	On My (New Hidden Valley/Carole Bayer Sager—ASCAP/BMI).....96	Taken In (Michael Rutherford/Pun/63/Arlon/Chappell—ASCAP).....31	Yankee Rose (Diamond Dave/Syvy—ASCAP).....33
appell/Island—ASCAP/BMI).....78	One Step (Music Corp. of Amer./Bayjun Beat/Rahida/MCA—BMI/ASCAP).....25	That Was (Mosquitos—ASCAP).....28	You Can Call (Paul Simon—BMI).....88
(Island—BMI/Gungalow adm. by Miles De La Musique—ASCAP).....66			You Should (Nonpareil—ASCAP/Broozertoones—BMI).....11
an (Flyte Tymes/Avant Garde—75			Your Wildest (WB—ASCAP).....55

ALPHABETIZED TOP B/C SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Dum Di Dum—ASCAP).....13	Give Me (Epic—ASCAP).....6	Love The (Kashif/Rare—BMI/ASCAP).....4	Almo—ASCAP).....28
Wesley/My! My! adm. by Careers—26	Givin' It (One to One—ASCAP).....9	Love Zone (Zomba—ASCAP).....11	Sweetheart (Warner-Tamerlane/Warner Bros./Real Deal/Frederick—SESAC).....57
ing/Dancia—BMI).....62	Giving Myself (Warner Bros./Overdue—ASCAP/Songs Of Solomon—BMI).....33	Man Size (April/MGM/UA adm. by Almo—ASCAP).....51	Sweet And (Stone City adm. by National League—ASCAP).....14
h Diamond/Willesden/Yah Mo—	Good To (Ackee/Maxx Kidd—ASCAP).....66	Midas Touch (Hip-Trip/Midstar—BMI).....41	Sweet Love (Old Brompton Road adm. by Jobete—ASCAP).....1
holenohead (Controversy—	Headlines (Hip-Trip/Midstar—BMI).....27	Mine All (Personal/All-Seeing Eye—ASCAP).....25	Tell Me (Ackee—ASCAP).....81
Flyte Time Tunes—ASCAP).....68	Heaven In (WB/Silver Sun/DQ—ASCAP).....83	Mountains (Controversy—ASCAP).....85	Temporary Love (Forceful adm. by Willesden—BMI).....83
lack Lion/Regina Richards/Deutsch-84	Hey Good (Warner-Tamerlane/X-O Skeletal—BMI).....36	My Adidas (Protoons/Rush Groove—ASCAP).....17	Tension (Tommy Boy—ASCAP).....95
'Maz Appeal—ASCAP).....84	Homeboy (Konglather—BMI/Motor/Cheyenne—ASCAP).....20	Nursery (Beblica—ASCAP).....77	The Rain (Def Jam—ASCAP).....55
okojumbi/Willesden—BMI)93	How Can (Music Specialists—BMI).....90	Nasty (Flyte Tyme—ASCAP).....10	The Sun (Miami Spice—ASCAP).....94
e (Flyte Tyme—ASCAP).....18	How To (Profile—ASCAP).....75	Not Tonight (Junior/EMI—ASCAP).....64	There'll Be (Zomba—ASCAP).....35
lack Lion, Captain Z, Billy Osborne—8	(I'm A) Dreamer (Pizzazz—ASCAP).....79	Oh People (Broozertoones/Nonpareil—ASCAP/BMI).....15	Two Of Hearts (On The Note BMI Admin by Bug/Tim Green ASCAP).....80
Joe—BMI).....8	I'm For (Lakiva/Nominee—ASCAP/Clarkee—BMI).....63	100 MPH (Controversy—ASCAP).....29	Walk Like (Claridge—ASCAP).....69
son Int./T-Boy—ASCAP)100	In The Heat (Almo/Jodaway/Richer—ASCAP).....82	One Love (Zomba—ASCAP).....31	Walk This (Chappell/Daksel—BMI).....61
me Co.—BMI).....12	In The House (Fools Prayer/Gordy Grove—BMI)59	One Plus (T-Boy/Fly Girl/Force M.D.—ASCAP)90	What About (Living Disc—BMI).....91
Ensign/Boomers Mothers/Naked—65	Is It (Silver Angel—ASCAP) c/o Famous.....96	Over And (MCA/Uncity/Moonwalk—ASCAP).....93	What's Cha Gonna (Alain/Figsikibow/D. Frank—BMI).....53
oopus—BMI).....3	I Wanna (Amazement—BMI).....60	Passion From (Gratitude Sky—ASCAP/Alexander-kee—BMI).....52	What Does (Jobete—ASCAP/Stone—BMI).....78
ick-O-Val—ASCAP).....34	I Wouldn't (Temp Co.—BMI).....89	Point Of (Poolside—BMI).....45	When I (Flyte Tyme—ASCAP).....48
rockman—ASCAP).....24	Jump Back (Beach House/Munich Madness—ASCAP).....88	Private Number (Almo/Irving—ASCAP/BMI).....46	Who's Johnny (Petwolf/Chappell—ASCAP/Kikiko/Unichappell—BMI).....86
ssorted/Henry Suma adm. by Mighty—2	Kisses In (Gratitude Sky—ASCAP/Bellboy/When Words/Collide—BMI).....49	Pop,Pop (Trycet/Ferncliff—BMI).....21	Wiser And (Black Eye adm. by WB—ASCAP/Maneley/Mighty Mathieson—BMI).....43
mber (See This House/Sudano/Soft—92	Lady Soul (Dream Dealers/Buchu—ASCAP).....54	Ring Ring (not listed).....72	With You (George Tobin—BMI).....39
Stallion—BMI)98	Land Of (Jobete/Black Bull—ASCAP).....19	Rising Desire (WB/Zubaidah—ASCAP).....16	Word Up (T-Man/Larry Junior/All Seeing Eye—ASCAP).....71
tee Girl/Rap City—BMI).....73	Lips To (April/Midnight Magnet/Te'Ma Eloipe—ASCAP).....75	Roaches (King IV/Grandma Hands—BMI).....76	Wrapped Around (Temp Co.—BMI).....40
ootsie Williams—BMI).....74	Lips To (April/Midnight Magnet/Te'Ma Eloipe—ASCAP).....75	Rumors (J. King IV—BMI).....5	You Don't (A La Mode adm. by WB—ASCAP).....40
B/French Surf/Colgems-EMI—87	Love Always (New Hidden Valley—ASCAP/Carole Bayer Sayer/Broozertoones—BMI).....50	Say La (Screen Gems-EMI/Bernard Wright/Mchomo—BMI).....22	You Should (Nonpareil—ASCAP/Broozertoones—BMI).....7
(Fuss—ASCAP).....38	L.O.V.E. M.I.A. (Dazzberryjam—ASCAP/Be Dazzie—BMI).....37	Shake You (Charles Family/Alli Bee/Grabbitt—BMI).....67	
(Rightsong/Sookloozy—BMI/Chap—92	Love Of (Gamson/WB/Jouissance adm. by WB—ASCAP).....30	Soweto (Joe's—ASCAP).....44	
—BMI).....92		Stay A (MCA/Brampton/Virgin—ASCAP).....58	
		Sweet Freedom (Rodsongs/April/MGM-UA adm. by	

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

bit/Admin. by Careers—BMI).....18	Good and Lonesome (Tree/Crosskeys—BMI/ASCAP).....66	Love Won't (Alabama Band—ASCAP/Monk Family—BMI).....86	ASCAP).....24
at's What She Said/Long Tooth/—53	Got My Heart (Simonton/NZD—BMI/ASCAP).....21	My Wife's (Auff-Rose Opryland—BMI).....67	Stranger Things (Milene-Opyland—ASCAP).....72
(Texican/Cavesson Co. c/o Merit—334	Guilty Eyes (April—ASCAP/Monk Family—BMI)79	Next To (Hitop/MCA—BMI).....55	Strong Heart (Chappell/MCA/Chriswald/Hopi Sound/Bibo—ASCAP).....10
e/Strawberry Lane/Tree Group—	Guitars, Cadillacs (Coal Dust West—BMI).....23	Nobody In (Hall-Clement c/o Welk—BMI).....7	Take A Walk (Little Bill—BMI).....97
29	Guitar Town (Goldline—ASCAP).....38	Nothing Ventured (MCA/Don Schlitz/April/Welbeck/BlueQuill—ASCAP/Sheep/Tow—BMI).....45	Tears On My (Glady's/Vanderbilt—ASCAP).....91
ca (Crosskeys—Ascasp).....78	Heartbeat (MCA/Patchwork—ASCAP).....38	Old Flame (Englishtown—BMI).....41	Ten Feet Away (WB/Two Sons—ASCAP/Algee/Blue Lake—BMI).....33
ather—BMI).....28	Heartraged (Doug Peters—BMI).....77	Old Violin (Dwight Manners—BMI).....27	Texas At Heart (Turner And Hamptor—ASCAP)90
Other (Colgems-EMI/Warner Bros.—42	Heart's Aren't (Tom Collins—BMI).....22	Pictures Fade (Doug's—BMI).....88	Texas Moon (Magneto/Blackwood—ASCAP/BMI).....73
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