

CASH BOXTM

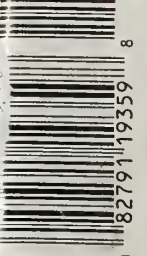
AUGUST 30, 1986

NEWSPAPER 11.50



Paul McCartney

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At Last . . . The Tip Of The Iceberg

Several weeks ago we debuted a new, more convenient size for *Cash Box*. The changes in size, style and layout have been greeted with universal acclaim. You like it, a lot, and we knew you would.

In that issue, now a collector's item, we promised you an iceberg. This week we proudly unveil the tip of that iceberg—*Music Times*! *Music Times* is conveniently located in the center of this issue, between the Top 100 singles chart and the Top 100 albums chart. It is a completely self-contained pull out section.

You will find *Music Times* to be an incomparable source for radio research information. It is on a level so vast that it required a whole new staff, separate and apart from the *Cash Box* research department. *Music Times* takes trade information to an entirely new plateau. A level of sophistication never before available. For the first time, you can find literally everything you need to know about a record in one place. And we do mean EVERYTHING! From demographics to television and tour activity, everything that you as a programmer need to know to make an intelligent, valid, well planned decision about records you are considering will be in *Music Times* every week.

In addition, *Music Times* places a heavy emphasis on new and developing acts and crossover records. We know that the information concerning these two types of records will help you make correct decisions early. It goes without saying, of course, that getting on the *right* records early helps everybody's bottom line.

But again, this is still just the tip of the iceberg. In a very few weeks, *Music Times* will take the next logical step and expand to include an Urban radio section, providing Urban stations with the same kind of concise, all-encompassing information that is necessary in today's competitive market place. The information in this section will be designed to cover the subtle, but distinct differences that programmers of Urban stations look for and depend upon.

Beyond this we have plans for . . . well . . . we'll leave that for another editorial. Let's just say that we have only just begun—THE ICEBERG COMETH!

TOP POP DEBUTS

SINGLES

41 TYPICAL MALE—Tina Turner—Capitol

ALBUMS

33 DANCING ON THE CEILING—Lionel Richie—Motown

POP SINGLE

#1 HIGHER LOVE
Steve Winwood
Island/Warner Bros.

B/C SINGLE

#1 DO YOU GET ENOUGH LOVE
Shirley Jones
Philadelphia Int'l

COUNTRY SINGLE

#1 DESPERADO LOVE
Conway Twitty
Warner Bros.

JAZZ

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

COMPACT DISC

#1 SO
Peter Gabriel
Geffen

POP ALBUM

#1 TRUE BLUE
Madonna
Sire

B/C ALBUM

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

COUNTRY ALBUM

#1 STORMS OF LIFE
Randy Travis
Warner Bros.

MUSIC VIDEO

#1 PAPA DON'T PREACH
Madonna
Sire

12" SINGLE

#1 PAPA DON'T PREACH
Madonna
Sire

WINNER'S CIRCLE

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





BOOGIE IN L.A.—Capitol Records executives congratulated the Boogie Boys after a recent Los Angeles concert performance in support of their second Capitol LP, "Survival Of The Freshest." Pictured with the band are seated (l-r): Don Grierson, Capitol's vice president of A&R; Little Rahmin, Boogie Boys; O'Bryan, Capitol labelmate; Romeo J.D. and Boogie Knight, Boogie Boys and Wayne Edwards, Capitol's vice president Black A&R. Standing, (l-r): Stephen Powers, manager of A&R, Jeremy Jammond, director of Artist and Product Development; Ronnie Jones, vice president of Promotion, Black Product; Tom Gorman, national promotion director; Susan Epstein, L.A. promotion manager and Michael White, L.A. promotion manager, Black Product.

Run-DMC Boycotts L.A.

By Gregory Dobrin

LOS ANGELES—Rap group Run-DMC abruptly cancelled a Hollywood Palladium show last week with an announcement that the duo would refuse further concert bookings in the Los Angeles area. The announcement came in response to an outbreak of violence during their August 17 appearance at the Long Beach Arena in which approximately 40 people were injured.

A formal press statement issued by the band blamed local law enforcement and security officials for the incident. "Run-DMC refuses to play Los Angeles," the statement said, "until police or other authorities take sterner measures to protect Run-DMC fans against local gangs."

Some 14,000 fans of the Profile Records recording act were present at the Sunday evening Long Beach concert, where hundreds of Los Angeles area gang members staged a violent upheaval in which metal chairs were hurled among audience members. At least one person was stabbed, and another shot during the rampage.

Long Beach Arena officials have banned Run-DMC appearances from the venue,

where thousands of dollars worth of damage was incurred as a result of the fracas.

Run-DMC's "Jam Master" Jason Mizell and Darryl McDaniels said in a press conference that their own security will be beefed up, but that they anticipated no problems with violence as their national tour continues for a series of Eastern seaboard dates. "Run-DMC is not the problem," Mizell said, "L.A. is the problem." The band said that gang violence is a scourge peculiar to Los Angeles, and that in order to protect their fans, future dates must be avoided here until "L.A. has solved this problem."

In defense of rap music, which PMRC leader Tipper Gore said in a *USA Today* report encourages youth violence, the band told reporters their music represents only positive things. "Our music has nothing to do with this type of behavior," McDaniels said. "In our records, all our lyrics are positive." The duo also expressed a desire to specifically discourage gang violence by addressing gang members more directly in future recordings.

RCA/Ariola Speculation Grows

Stephen Padgett

LOS ANGELES—In its Saturday editions (August 16), *The Los Angeles Times* reported that the General Electric Corp. had put its RCA/Ariola International Records division on the sale block. The speculation that GE was disenchanted with the fickle and faddish record industry surfaced almost immediately last spring when the GE acquired RCA Corp. According to insiders, it was only a matter of time before the record operations would be sold off, in part to reduce the debt incurred in \$6.28 billion purchase.

The *Times* cited the Coca-Cola Corp., MCA, Walt Disney Co., former 20th Centu-

ry Fox owner Marvin Davis, a partnership of Arista Records president Clive Davis and former 20th Century Fox chairman Alan Hirschfield and RCA/Ariola president Elliott Goldman as frontrunners in the stakes to purchase the company. *Cash Box* contacted Goldman's office and division vice president/Communications Robbin Ahrold, both of whom were unable to comment on the speculation. Bruce Bunch, a spokesman for General Electric, reiterated his company's policy against commenting on rumors of acquisitions, disposition and joint ventures.

VSDA Reaches Beyond Censorship With "Freedom Of Choice" Theme

By Gregory Dobrin

LOS ANGELES—With an overall theme of "Freedom Of Choice", the Video Software Dealers Association (VSDA) stages its fifth annual convention this week in Las Vegas, but other than concern over proposed censorship in the video marketplace by right wing factions, the theme of this year's convention has a much broader meaning.

"Once we chose the theme," VSDA executive vice president Mickey Granberg told *Cash Box*, "we realized that there was freedom of choice relative to many other kinds of decisions that retailers, distributors and manufacturers make."

Those decisions will be dealt with in series of seminars and workshops over the three convention work-week days, ranging in topics from retailer computerization to management of stress. In preparation for these meetings, the Association has sponsored extensive research relative to the retailer, such as an in-depth market research project conducted by The Fairfield Group in which consumer buying habits were studied.

Early on, consumer "freedom" in the marketplace turned out to be yet another offshoot to the original theme, Granberg explained. And while consumer studies became an important tool in devising ways to increase the retailer's bottom line, the several areas of retailer's freedom remains the key to this year's convention.

"There was an extensive consumer research project," Granberg said, "but also included in the final report will be questions of freedom of choice as to how individual retailers merchandise their stores and the perceptions they have of what their customers actions will be, and what the customers say their actions are."

Still, freedom of choice regarding the threat of censorship is a primary focus of VSDA. From the Meese Commission report to a Maine initiative that would have made possession of more than six adult videos a crime in that state (overwhelmingly defeated, partly due to an affective TV commercial aired with VSDA funds), 1986 goes on record as a year of censorship scares.

This year's keynote speech, given at the convention's opening by Christie Hefner, president of Playboy Enterprises Inc., was arranged to address the issue directly. A regular member's meeting will also detail the subject, Granberg told *Cash Box*, as will a regional chapter's meeting, scheduled for Thursday morning, the day after the convention.

Granberg's own feelings on the adult product issue? "Personally, I think there should be no restrictions at all on a creative artist. . . . However, I think when a retailer makes a decision as to what type of product he's going to carry in his store, he has to act on a very practical level and decide what kind of community he lives in, how much he is willing to deal with possible consequences relative to carrying a product, and the fact that all indications are no matter who does what survey, and even in the Meese Commission report, that the percentage of the total business in video specialty stores in adult product goes down every year.

"To my mind," Granberg continued, "the question as to whether you carry a product is a marketing decision. It's much the same kind of marketing decision as should I open on the southeast corner of 12th and Market, or on the northeast corner of 18th and Vine."

RCA/Ariola Signs Licensing Pact With Jive Records

NEW YORK—RCA/Ariola has concluded a licensing agreement with Jive Records for the U.S., Canada, Latin America, and portions of Europe. Under the agreement, RCA Records/U.S. is the licensee in the United States for all Jive product with the exception of Billy Ocean and Whodini. Under the terms of the former U.S. license between Arista Records and Jive, Arista will continue to license from Jive the rights to recordings by these two artists. Internationally, the new agreement covers Canada, France, Spain, and all of Latin America, including Mexico.

In announcing the agreement RCA/Ariola president and chief executive officer Elliott Goldman said, "Clive Calder and the Jive family represent one of the most vital, creative forces in the music industry today. Our experience in working with them to launch Jive and its artists in the U.S. market through the prior licensing agreement with

Arista, and our discussions of their future roster plans, make us extremely excited about this new expanded collaboration."

Jive chief executive Clive Calder said, "Elliott Goldman is building a formidable team of executives around him. Our relationship with Elliott and his key people goes a long way, so we've taking this key step in our long term vision of building a 'real based' major independent record company with absolute confidence."

Jive was founded four years ago as part of the Zomba Group of companies, which includes music publishing, recording studios, producer management, video, publishing, audio equipment rental and sign, and other activities. Jive's current roster includes Billy Ocean, Whodini, Jonathan Butler, Samantha Fox, Precious Wilson, Ruby Turner, A Flock of Seagulls, Milli Jackson, Vanessa Bell Armstrong, Mama Boy, and the Real Thing.



Paul McCartney

P R E S S T O P L A Y

The New Album, Cassette and Compact Disc



PRODUCED BY PAUL MCCARTNEY & HUGH PADGHAM
Engineered and Mixed by Hugh Padgham

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NEWS

Wasley Departs EMI America, Smith, Hey Upped to National Position

LOS ANGELES—Don Wasley, a 16-year veteran, promotion executive, has announced his resignation from EMI America Records, effective September 1, 1986. Wasley joined EMI America in 1982. Three months later he was named national album promotion director. Last December he was elevated to national singles promotion director.

Dick William, vice president, promotion, EMI America Records has announced, effective September 2nd, the promotions of Tony Smith to national singles promotion director and John Hey to national album promotion director for the label.

Six year company veteran Smith, who relocated from Chicago to label headquarters in L.A. just nine months ago, was previously national album promotion director. Hey, who has been with EMI America since its inception eight and half years ago, was recently regional AOR promotion manager, covering the southwest market out of Dallas. He will relocate to Los Angeles.

Commenting on the promotions, Dick Williams said, "Tony Smith has served the company well in the AOR department and I



Smith

look forward to his continued enthusiasm in his new position.

"John Hey was recently voted our Promotion Man of the Year for the best AOR performance in the field which makes him the ideal man to take over Tony Smith's responsibilities.

"It is with deep regret that I bid farewell to Don Wasley. His experience and his valued contributions to EMI America will be missed. I wish Don every success in his new career."

Commenting on his decision Wasley said, "Obviously, this was a difficult decision for me to make. On the one hand I've been presented with a fantastic career opportunity that provides me and my family with comfort and security, but I can't just walk away from my first love without wishing a fond and heartfelt farewell to all my friends in the industry who have supported me these past sixteen years."

Wasley can be reached at LA Gear at (213) 822-1995.



Hey

Sydney Named Senior Vice President And General Manager, West Coast

LOS ANGELES—Jeffrey M. Sydney has been named senior vice president and general manager, West Coast, according to Dick Asher, president and chief executive officer of PolyGram. He has served as vice president of Music Business Affairs at Universal Studios for the past year. In his new position, Sydney will oversee all West Coast operations, and will also be in charge of PolyGram's soundtrack activities, reporting directly to Mr. Asher.

"Working with Jeff represents PolyGram's commitment to the West Coast and its rich pool of talented artists, managers, and producers," Asher said. "We look forward to his business acumen and organization."

The appointment marks Sydney's return to the company, having joined PolyGram's West Coast office in July 1981 as director, legal and business affairs, and later became vice president, business affairs. At PolyGram, he aided in the success of the company's landmark soundtracks, including "Flashdance" and "Breakin'." He joined Universal in July 1985, where he was in-



involved in the music activities surrounding *Miami Vice* and the oscar-winning *Out of Africa*.

"I am extremely happy to be back at PolyGram," Sydney said, "and I look forward to working with Dick Asher and the opportunities that lie ahead."

EXECUTIVES ON THE MOVE



Litin



McKeown



Lapinsky



Greenblatt

Litin Named—Mike Bone, Sr. VP marketing/promotion announced that Ann Litin was named national single/sales manager at Elektra/Asylum Records filling the void left by the departure of Peter Steinberg. Litin will report to Eddie Gilreath, VP sales, on a daily basis as well as report to Bone on certain projects. She joined E/A in February of '85 working for several departments especially Elektra's classical division, Nonesuch Records. Prior to working at E/A, Ann worked with the Aspen Music festival in Colorado.

Arista Names McKeown—Roy Lott, senior vice president operations, Arista Records, has announced the promotion of Kay McKeown to the position of director, A&R administration, West Coast. In connection with this promotion, McKeown will be assuming new responsibilities in the area of Business Affairs, as well as continuing to fill her varied responsibilities in the areas of A&R administration and production. McKeown has been with Arista for six years and has most recently held the position of associate director, A&R administration, West Coast.

Lapinsky Appointment—Joyce Lapinsky has been appointed professional manager for the Los Angeles office of the Chappell/Intersong Music Group—USA. This announcement was made by Linda Blum, director of professional activities, U.S. Prior to joining Chappell/Intersong, Ms. Lapinsky was assistant to the a&r director at Motown Records. In her hometown of Minneapolis, she held the position of production assistant at Steven Productions, an independent record production company. Prior to Pickwick where she did record promotion.

Greenblatt Joins L.A. Record Plant—A Record Plant president Chris Stone has appointed Linda Greenblatt as studio manager of his new multi-million dollar facility. Since the late Seventies, Greenblatt has been active in film and TV production/post-production. She has served as location manager for Columbia Pictures and Embassy Television, production liaison for The Ladd Co./TAT Communications, and post-production supervisor for Embassy Television. She has also worked extensively in the fields of music video and concerts for television.

Blackwood Joins Paramount—Former MTV VJ Nina Blackwood has been named music correspondent for Paramount Domestic Television's *Entertainment Tonight*, it was announced by producer Jack Reilly. Blackwood will anchor a weekly music news report for the show, as well as conduct interviews with some of the biggest names in music today. Prior to joining *Entertainment Tonight*, Blackwood spent five years with MTV, as one of the cable music network's original "video jockeys." Her popularity has led to numerous film and television appearances. She has hosted "The British Phonograph Industry Awards" and "The Montreux Rock Festival," and has appeared in ABC-TV's *It's Your Move* and the new Warner Bros. feature *Rat Boy*.

Mennella Named—Saban Productions has named Mary Jo Mennella as vice president, Music Division, effective immediately, announced Haim Saban, president Saban Productions. In the newly created position, Mennella will be responsible for overseeing all aspects of the music division, domestic and international. This includes the dual role of directing both creative and administrative facets of the division.

Connery Appointed—George Rossi, executive vice president/marketing, for the Warner/Elektra/Atlantic Corporation, announces the appointment of Connery as video products manager. Connery joined WEA in August of 1978 as a member of the Los Angeles Branch's warehouse staff. He was promoted to Single Specialist in 1981 (at which time he was honored as WEA Singles Specialist of the Year), Branch Marketing Coordinator in 1982, and Video Sales Manager in 1984.

Matthews Named—Ian Matthews, formerly international A&R rep at Island Records, has now joined the Windham Hill A&R staff. He was responsible for signing Bourgeois-Tagg and The Prime Movers and he was with Island for 13 years. Matthews will be working under the direction of Will Ackerman, director of A&R and Dawn Atkinson, co-director of A&R. He will be based in Los Angeles and can be reached at 818/501-4929.

SRO Expands—SRO Marketing Research Services, a national marketing research and retail support company for recorded music product, has expanded its staff by adding three retail research coordinators, according to SRO president Scott Martin. The retail research coordinators are: Gary Calamar, previously assistant to the president of Alive films and before that he was manager of the Licorice Pizza record store in West Los Angeles for six years; David Orleans, formerly manager of several Music Plus record stores in the Los Angeles area; and Pete Preston, who worked at Warehouse and Musicland record stores in the Los Angeles area and a member of the rock group Mansfield. In addition, SRO has upped Ingrid Will from office manager to executive assistant.

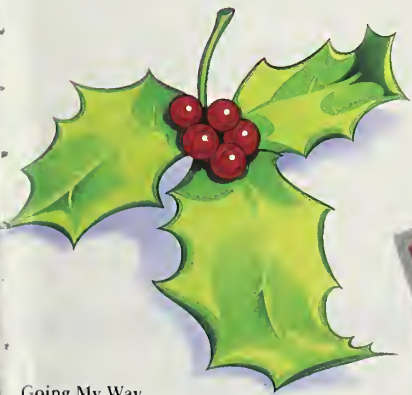


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ALBUM RELEASES

OUT OF THE BOX

TOTO—Fahrenheit—Columbia FC 40273—Producer: Toto—No List—Bar Coded

L.A.'s quintessential studio rock band, responsible for a sound virtually identified with the west coast, has unleashed its latest vinyl effort. Intricate and commercial arrangements of hooky songs form the basis for the introduction of new singer, Joseph Williams, whose talents are exceptional. Powered by the tender and forlorn first single, "I'll Be Over You."



TOTO

OUT OF THE BOX

JAMES INGRAM—Never Felt So Good—Qwest 25424—Producer: Keith Diamond—List: 8.98—Bar Coded

The versatile and talented vocalist works his magic on a group of pretty pop and R&B tracks. Ingram is poised for a commanding impact on the crossover market. His appeal to upper demographics has already been established. This record should be the one to take him all the way.



OUT OF THE BOX

BON JOVI—Slippery When Wet—Mercury 830 264—Producer: Bruce Fairbairn—List: 8.98—Bar Coded

Pop and metal in a seamless marriage that features Jon Bon Jovi's considerable talents as a singer. The strong production and solid songs put Bon Jovi ahead of the class of power/pop outfits. "Slippery When Wet" features a slamming, good-time attitude and captures perfectly the adolescent rebel urge. Typical cuts include "Wild In The Streets" and "Let It Rock."



NEW AND DEVELOPING

PHIL ALVIN—Un "Sung Stories"—Slash 25481—Producers: Phil Alvin-Pat Burnett—List: 8.98—Bar Coded

Blaster Alvin explores traditional American musical idioms in his first solo release. Eschewing rockabilly for a moment, Alvin delves headlong, and with rich rewards, into classic gems like "Someone Stole Gabriel's Horn," "The Ballad Of Smokey Joe," and others. Colorful characters come to life via lively performances from Alvin and guests Sun Ra and the Dirty Dozen Brass Band.



FEATURE PICKS

RODNEY CROWELL—Street Language—Columbia FC 40116—Producers: Rodney Crowell-Booker T. Jones—No List—Bar coded

Songsmith Crowell, known for his crafty writing and his lengthy stint in Emmylou Harris' Hot Ban, has never received his due as a solo artist. This record should change all that. Sweet country melodies mingle with blistering rock tracks that rival anything from the current crop, including Yoakam, Earle, et al. A crossover treat.

A = 440—Casablanca 830 268—Producer: Nick Brown—List: 8.98—Bar Coded

New signing for Casablanca features this quintet in a decidedly lively pop outing. Good songs and production likely to create a stir in many quarters.

AL CORLEY—Riot Of Color—Mercury 826 959—Producer: Helmut Zerlett—List: 8.98—Bar Coded

People will have to take Corley's musical career seriously now. He's not just a multimedia chameleon. His songwriting demonstrates subtlety and craftsmanship.

BEAU WILLIAMS—No More Tears—Capitol ST-12486—Producers: Various—List: 8.98—Bar Coded

The cool and effervescent singing of Williams is captured in a sensuous and soulful mix of romantic ballads and easy funk.

OUT OF BOUNDS—Original Motion Picture Soundtrack—I.R.S. 6180—Producers: Various—List: 9.98—Bar Coded

A diverse and engaging combination of artists contributes to this soundtrack for the teen-oriented film. Stewart Copeland/Adam Ant, The Cult, Siouxsie And The Banshees, Belinda Carlisle, Tommy Keene and Lords Of The New Church are among those featured.

HOWARD HEWETT—I Commit To Love—Elektra 60487—Producers: Various—List: 8.98—Bar Coded

Former Shalamar lead man steps out on his own with a smooth and tasty effort highlighting his expressive voice in an L.A. soul setting.

TOM DE LUCA—Down To The Wire—Epic BFE 40283—Producer: James Guthrie—No List—Bar Coded

A hard/pop outing from newcomer DeLuca could score with fans of Bryan Adams, et al.

NICK JAMESON—A Crowd Of One—Motown 6210ML—Producer: Nick Jameson—List: 8.98—Bar Coded

While on the face of it it is unlikely that Foghat's bass player would wind up making records for Motown, the proof is here. Jameson has a delicate tenor which is aloft of modern music pastiche of ballads and smooth pop.

COMMANDER CODY—Let's Rock—Blind Pig BP-2086—Producers: Tom Johnson-Austin de Lone—List: 8.98—Bar Coded

Commander Cody is still tearin' it up! Have a shot and a long neck and turn up stereo real, real loud.

FAIRPORT CONVENTION—House Full—Hannibal Records HNBL 1319—Producers: Joe Boyd-Frank Kornelussen—List: 8.98

Fans of the early U.K. amalgam of folk and rock will welcome this newly released live from 1970, recorded in Los Angeles. Features guitarist Richard Thompson and violinist Dave Swarbrick.

KIRKPATRICK & HUTCHINGS—The Compleat Dancing Masters—Carthage CGLP 4416—Producer: not listed—List: 8.98

A reeling and rollicking combo of Irish music and poetry—it is weird and wacky, really interesting as well.

GAME THEORY—The Big Shot Chronicles—Enigma ST-73210—Producer: Mitch Easter—List: 8.98—Bar Coded

At times sweet and lilting, at other times insistent and driving, Game Theory releases another collection exhibiting its flair for raw, immediate pop. Mitch Easter ably handles production chores.

L.A. DREAM TEAM—Kings Of The West Coast—MCA 5779—Producer: L.A. Dream Team—List: 8.98—Bar Coded

This is the rockin' rap debut LP for L.A. Dream Team. Plenty of heat.

GLORIA LORING—Atlantic 81679—Producer: Jerry Ragovoy—List: 8.98—Bar Coded

The latest soap opera-exposed hit is the *Days Of Our Lives*-featured "Friends Lovers," Loring's duet with Carl Anderson. That song sparkles and leads the way for LP's other cuts.

RECORDS TO WATCH

JOSEPH SPENCE—Happy All The Time—Carthage CGLP 4419—Producer: none—List: 8.98

RORY BLOCK—I've Got A Rock In My Sock!—Rounder 3097—Producer: Rory Block—List: 8.98

TINY TIM—The Eternal Troubadour—Playback L-123441—Producers: Jack Gale-Jim Pierce—List: 8.98

STAND BY ME—Original Motion Picture Soundtrack—Atlantic 81677—Producers: Various—List: 9.98—Bar Coded

ILLUSION—I Like It Loud—Geffen 24108—Producer: Jeff Glixman—List: 8.98—Bar Coded

BB&Q—Genie—Elektra 60497—Producer: Kae Williams—List: 8.98—Bar Coded

GEORGE DUKE—Elektra 60480—Producer: George Duke—List: 8.98—Bar Coded

OBSESSION—Scarred For Life—Enigma ST-73212—Producers: Obsession Brian Keane—List: 8.98—Bar Coded

SOCIAL UNREST—Before The Fall—Libertine LSU-3—Producers: Peter Dinkler-Social Unrest—List: 8.98

DISCHARGE—Grave New World—Profile PRO-1221—Producer: Ian Stone—List: 8.98

SINGLE RELEASES

OUT OF THE BOX

JOHN FOGERTY (Warner Bros. 7-28657)
Eye Of The Zombie (4:25) (Wanaha/ASCAP) (J.C. Fogerty) (Producer: John Fogerty)

Low down, dirty and gritty. Rock and roll with a vengeance. Fogerty's first single from the upcoming "Eye Of The Zombie" is the swamp beat and steamy title track. With a sound that harkens back to some of his best records with Creedence Clearwater Revival, this single is guaranteed a high ride on the charts.



OUT OF THE BOX

PETER GABRIEL (Geffen 7-28622)
In Your Eyes (4:36) (Ciofine/Hidden Pun/BMI) (Peter Gabriel) (Producers: Peter Gabriel-Daniel Lanois-Bill Laswell)

Gabriel follows his Top Five "Sledgehammer" with this sweet and tuneful ballad that features background vocal help from Simple Minds' Jim Kerr and The Call's Michael Been, among others. His plaintive voice and sensational spacious production work to create a moody, but accessible single.



OUT OF THE BOX

JOURNEY (Columbia 38-06302)
Girl Can't Help It (3:50) (Street Talk/ASCAP) (Dog-Frisco Kid adm by Colgems-MI/ASCAP) (S. Perry-J. Cain-N. Schon) (Producer: Steve Perry)

Journey's third from "Raised On Radio" is a melodic and driving mid-tempo rocker with the group's trademark soaring chorus. The record is made for radio with its solid hooks and Perry's distinctive vocals. Already breaking big at CHR, Journey has another big chart single on its hands.



OUT OF THE BOX

Toto



TOTO (Columbia 38-06280)
I'll Be Over You (3:47) (Rehtakul Veets-California Phase/ASCAP) (S. Lukather-R. Goodrum) (Producer: Toto)

In what has all the earmarks of a big hit, Toto comes off a lengthy time away with this lush ballad. Featuring a new vocalist and background assistance from Michael McDonald, watch for multi-format acceptance. The wistful and emotional song should make a strong showing.

FEATURE PICKS

ROD STEWART (Warner Bros. 7-28631)
Another Heartache (4:09) (Irving-Calyppo Toonz-Adams Communications/PRO-Rod Stewart adm by Intersong-ZOT/ASCAP) (B. Adams-J. Vallance-R. Stewart-R. Wayne) (Producer: Bob Ezrin)

Stewart gets some songwriting assistance from Bryan Adams and Jim Vallance on this instant pop/rock track.

DAVID PACK (Warner Bros. 7-28605)
Just Can't Let Go (4:39) (Art Street/BMI) (David Pack) (Producers: David Pack-Michael Pack)

A beautiful and mellow single from former Ambrosia lead singer. His soaring voice is aided by Michael McDonald and James Ingram in a solid AC and CHR cut.

UB40 (A&M AM-2858)
On Our Own Song (4:03) (pub not listed) (UB40) (Producer: UB40)

The marriage of perky pop and reggae is UB40's specialty. Here, they combine that with a political message and the result is a winning, meaningful effort.

EDDY GRANT (Portrait 37-06238)
Love Party (3:33) (Greenheart/ASCAP) (E. Grant) (Producer: Eddy Grant)

With Jamaican rhythms and inflections, Grant is back with an infectious and appealing dance single.

ASSURE (Sire 7-28614)
L'Amour (3:06) (Emile/ASCAP) (Clarke-Bell) (Producer: Flood)

The huge success of this record in the clubs suggests its value as a radio add. Synthesizers isolate underneath a catchy pop melody.

ANNIE RAITT (Warner Bros. 7-28615)
Way To Treat A Lady (3:52) (Irving/BMI-Adams Communications-Calyppo Toonz/DCAN) (Bryan Adams-Jim Vallance) (Producers: Bill Payne-George Massenburg)

Raitt may get her long-deserved and overdue hit with this Bryan Adams/Jim Vallance. Features her bluesy vocal and tight rhythm section.

JOHN EDDIE (Columbia 38-06277)
Headed (4:10) (John Eddie) (J. Eddie) (Producer: Bill Drescher)

Eddie has a shot here with this Springsteen-esque slow rocker.

JAMES TAYLOR (Columbia 38-06278)
Only A Dream In Rio (4:58) (Country Road/BMI) (James Taylor) (Producers: James Taylor-Frank Filipetti)

The smooth and familiar voice glides over this latest single from "That's Why I'm Here."

GAVIN CHRISTOPHER (Manhattan B-50042)
Back In Your Arms (3:52) (Music Corporation of America-Bayjun Beat-WB-God's Little/BMI-ASCAP) (Rogers-Sturken-Christopher) (Producers: Carl Sturken-Evan Rogers)

With loads of talent and a gifted voice, Christopher is a safe bet for a big career.

ATLANTIC STARR (Manhattan B-50043)
Armed And Dangerous (3:50) (Golden Torch-Saggifire adm by April-Zomba-Martin Page adm by Zomba-WB-Silver Sun-Silver Sun adm by WB/ASCAP) (White-Page-Glenn) (Producer: Maurice White)

From the John Candy film *Armed And Dangerous*, Atlantic Starr will continue its successful way with this crossover gem. Watch for instant radio acceptance.

WALTER BEASLEY (Elektra 7-69522)
Back In Love Again (3:57) (Snippets-Harrindur) (William Hagans-Lionel Job-Walter Beasley) (Producer: Lionel Job)

A grooving and captivating soul workout. Watch for solid BC acceptance.

THE CREEK (Beaver 861)
Arthur Whiteside (3:32) (Eyes Ahead/BMI) (West) (Producer: Steve Gronback)

The Creek is a North Carolina rock band that ought to catch the attention of the majors with this solid, catchy effort.

CHARLIE SEXTON (MCA 52864)
Hold Me (3:52) (CBS Robbins-Intersong-World/ASCAP) (L.J. Little-D. Oppenheim-I. Schuster) (Producer: Keith Forsey)

With a sexy rockabilly flourish and a James Dean sneer, Sexton rips through this romantic rocker that ought to catch some ears at radio.

RONNIE LAWS (Columbia 38-06240)
Come To Me (3:51) (Sweetbeat/ASCAP) (R. Laws) (Producer: Ronnie Laws)

Laws steps out with a cool and sophisticated soul ballad perfect for the AC, urban and BC formats.

RECORDS TO WATCH

BOB DYLAN (Motown 1864MF)
Want It Your Way, Always (3:59) (Jobete-Old Brompton Road-Loresta-Bug House/ASCAP) (S. Burnett-L. Abrams) (Producers: Romeo "Breath" McCall-Gregg Crockett)

GENERAL KANE (Gordy 1865GF)
Just Killed Applejack (4:20) (Jobete/ASCAP) (M. McDowell) (Producers: Mitch McCall-Curtis Anthony Nolen)

ROCKWELL (Motown 1863MF)
Sup (4:09) (Jobete/ASCAP) (Rockwell-J.Cole) (Producers: Rockwell-Kerry Ashby)

CHRIS DE BURGH (A&M AM-2848)
Ready In Red (4:16) (Almo/ASCAP) (Chris De Burgh) (Producer: Paul Hardiman)

TRICK JAMES (Gordy 1862GF)
Love And A Day (4:20) (Stone City adm by National League/ASCAP) (Rick James) (Producer: Rick James)

THE D WARRANTY (Atco 7-99510)
Love (3:35) (Pink Bat) (Brunskill-Limited Warranty) (Producer: Brian Tench)

CASHFLOW (Atlanta Artists 888 005)
Reach Out (4:23) (All-Seeing Eye/ASCAP) (J. Campbell) (Producer: Larry Blackmon)

52ND STREET (MCA 52887)
You're My Last Chance (3:30) (Ackee/ASCAP) (T. Henry) (Producer: Nick Martinelli)

JUDY COLLINS (Polydor 885 188)
Moonfall (3:35) (Holmes Line/ASCAP) (Rupert Holmes) (Producer: Rupert Holmes)

PAULI CARMAN (Columbia 38-06269)
You Impress Me (3:46) (Zadoch-Mitka-Paris-Jam/BMI) (D. Walden-P. Hammond-P. Carman) (Producers: Dana Walden-Barry Fasman)

JUDAS PRIEST (Columbia 38-06281)
Parental Guidance (3:25) (April-Crewglen-Ebonytree-Geargate/ASCAP) (G. Tipton-R. Halford-K.K. Downing) (Producer: Tom Allom)

THE VELLS (Mercury 884 967)
Girl Most Likely To (3:38) (Blackwood-Two Thousand/BMI-April-Motomachi/ASCAP) (not listed) (Producer: Steve Levine)

FALLEN ANGEL—Hey, guess what? L.A. is a big city, one of the big cities, and we've got all the general mayhem the term implies. We've even got some of your more ruthless gangs roaming the streets. Where's the surprise? There is no surprise. But as the world clings to myopic visions of swimming pools and movie stars when they think of L.A., events like the recent explosion of gang warfare at **Run-DMC's Long Beach Arena** show might seem a little shocking. Do Disneyland and vicious crime really co-exist in lotus land? Yeah, they do. At a press conference held at the Universal Sheraton Premiere Hotel (next door to another famed bastion of fantasy, the Universal Studios Tour) on the morning after the Long Beach fiasco, Run-DMC told reporters that other cities don't have gangs (except Detroit), including their native New York. Who would have thunk it? No gangs in New York. Imagine that! (and keep imagining). Anyhow, the band says they'll never play L.A. again until we've solved our crime problems. The Long Beach Arena says Run-DMC will never again play their venue regardless. And the blame is being tossed from law enforcement to arena security to the band's promoters, and, of course, to the very nature of rap music (How long do you think it took **Tipper Gore** to jump all over this latest PMRC fodder? Not long at all. The woman is omniscient). Does the blame lie with the arena's security? Late word has it that the gangs waited until they got inside before donning their colors, but even if they hadn't, are gang members to be barred from attending concerts? The police reportedly showed up late, after repeated calls from the band's production personnel, saying they needed to hear it from arena security. But the inside poop says that the police needed a little time to organize against a mob of more than 300 (some say as much as 500). Are rap musicians at fault? Of course not. The gangs? Sure they are, but what does that say about L.A.? Nothing new. What it really says is "welcome to the world" (No gangs in New York, eh? My word).



ROXY ROCK—For an encore rendition of "Bang A Gong," guitarist Andy Taylor and ex-Sex Pistol Steve Jones (l) recently joined Michael Des Barres on stage at L.A.'s Roxy.

IT'S ABOUT TIME DEPT.—Several weeks ago we waxed incredulous over the lack of a star on Hollywood's Walk Of Fame for **The Everley Bros.** (Points West, Aug 16, 1986), and re-

ported that they'll be getting one in October. And it isn't as if we thought everybody in entertainment had their names imbedded in that filthy stretch of sidewalk (with the exception of every forgotten contract player who ever worked in this town in the '50s), but there are certain people we just naturally assumed, in the nether reaches of our cluttered mind, already did. Take **Tina Turner** for example . . . I mean, wouldn't you have thought, along with **Ike**, maybe . . . ? Well, anyway, Tina Turner, now star-less, will be getting hers at a ceremony outside the Capitol Records Tower on Vine Street in Hollywood, August 28, at 12:30 pm.



JUICY—The PMRC has more to chew on in the aftermath of gang violence at Run-DMC's Long Beach Show.

RESTLESS PINK DUST SETTLES IN EL SEGUNDO—Residents of the tiny waste treatment settlement of El Segundo, CA report that a particularly restless pink dust has settled on the community. Actually, **Restless/Pink Dust Records** has been there all along, sharing digs with **Enigma Records**. The news is that Restless/Pink Dust has wafted upstairs in the same building, to offices of their own. Now that Enigma is distributed through Capitol, the labels have spun off entirely, retaining independent distribution. A new Restless/Pink Dust promotional staff has also been announced: **Ilene Barg** now serves as director of radio promotions, with **Juli Kryslar** as director of press relations. The new phone number is (213) 640-3772. The address is 1750 East Holly Ave., El Segundo, CA 90245.

IN PARTING—Check out **The Blasters** frontman **Phil Alvin's** solo debut on **Slash Records**, entitled "Un-Sung Stories". Alvin dedicates the record to blues legend **Big Joe Turner**, with indebtedness to **Sun Ra** and **The Dirty Dozen Brass Band** (who play on the album), **Cab Calloway**, **Henry Townsend**, **Bing Crosby** and **Peetie Wheatshaw**, just to give you an idea of the sound . . . Promoter extraordinaire **Bill Graham** will deliver the keynote address at the upcoming first annual **Contemporary Music Conference** in San Francisco (Sept. 17-20 at the Hyatt on Union Square) . . . **The Righteous Brothers** have set two So. Cal. dates, both at **The Hop**: the one in Fountain Valley (Sept. 3) and the one in Lakewood (Sept. 28).

Gregory Dobrin

Eric Johnson is a guitar hero's guitar hero. Guitarists ranging from The Doobie Brothers's Jeff Baxter to The Dregs's Steve Morse marvel at his playing and fans reportedly crowd the stage when he plays to see exactly how he gets those sounds. Johnson fuses jazz and classical licks with rock 'n' roll to create something that isn't easy to classify. His first Reprise Records album, "Tones," showcases compositions that will stand for years to come as classics of guitar impressionism.

Johnson hails from Austin, Texas where he is one of the most vital players in a very vital scene. "The Austin scene is always waxing and waning but for the most part there seems to be a larger music scene in Austin than in a lot of places," he says. But Johnson has taken to New York and its musicians as well. During our interview he talks excitedly about downtown Manhattan players like Arto Lindsey and Fred Frith. "All those people are into prepared guitar and strange stuff," he says. "I'd like to hear more of that."

Ironically, Johnson wrote some of the material on "Tones" on the piano. "A lot of times I'll write on piano and then transfer to guitar," says Johnson. "Usually I try to come up with a feeling that translates into certain chord changes and melodies."

He's most proud of the second side of "Tones" whose four songs merge seamlessly together, creating a sort of unit. "My favorites are 'Soulful Terrain' and the whole second side," he says. "I like 'Zap' a lot and I like 'Bristol Shore' . . . I feel (most of) the album succeeded



Eric Johnson

in accomplishing what I wanted to do. "I don't operate from a certain style. I'm freer that way. I'm basically into rock and pop kind of thing. As I grow and learn over the years, I'm able to draw from all sorts of sources," he says.

His early influences growing up in Texas included Jimi Hendrix, Eric Clapton, The Rolling Stones, and The Ventures. Later, he says, he got into jazz rock fusion, and today, he says he's open to all influences. Judging from "Tones" it sounds as if he's drawn from sources as far-ranging as Japanese music to American country.

Many of the songs on "Tones" are two and three years old and two tracks are about nine years old, according to Johnson. Much of the album has a practiced feel that Johnson would like to abandon on his second album. "The next album," he says, "I would like to be spontaneous, with a kind of straight-on-the-tape feel."

Producer Michael Lloyd Enjoys A Banner Year

By Peter Berk

LOS ANGELES—Part musician, part engineer, part moderator, part financial coordinator, part psychologist. That's what a record producer ideally should be. It's no wonder, then, why so many would-be producers aren't up to the task in one way or another. Yet, conversely, there are a select few producers who have not only mastered the complexities of their craft but have also managed to stay on top in what is, to say the least, a mercurial business. By just about anybody's standards, one of the preeminent members of that select group is Michael Lloyd, who has found success in almost every musical genre during his twenty years in the industry. And this most definitely is a banner year for this respected producer, as his two most recent efforts, "Then And Now . . . The Best Of The Monkees" (on Arista) and Belinda Carlisle's "Belinda" (on IRS) are both heading up the charts.

"Versatile" is definitely an overused word in artistic circles, but what other appellation could you give Lloyd, who's chalked up hits with such stylistically polarized performers as The Bellamy Brothers, Debby Boone, Diana Ross and Lou Rawls (among many others) over the years? Beyond that, he's been a prominent label executive (serving under Mike Curb at MGM Records during the 60's), and has tackled the worlds of film and television as producer, music consultant and composer. These days, his versatility

can easily be detected when comparing ingenuousness of his three new Monk songs to the straight-ahead grit of the "Belinda" cuts. In a recent interview to *Cash Box*, Lloyd discussed his career, touching on his unique reputation diversity.

"Some of that has been the luck of draw and some of it has to do with my having been head of A&R at MGM, which gave me a chance to work with a wide variety of artists," Lloyd commented. "I've always been a big fan of music in general and have never been pigeon-holed in terms of styles of music I appreciate. I'm always the lookout to try and broaden horizons."



(continued on page 36)



Paul McCartney Furtheres A Great Capitol Tradition With "Press To Play"

By Paul Iorio

NEW YORK—Paul McCartney's name somehow looks just right beneath the Capitol Records logo on his new album "Press To Play." The association stirs memories of the time when the name Beatles was also under that logo. McCartney's recent re-signing has brought him full circle with a new album that furthers his legacy as one of the great songwriters of the 20th century.

"Press To Play" is McCartney's fifteenth post-Beatle album and he's lined up some stellar support musicians for it. Phil Collins and Peter Dinklage take star turns on the funkish "Angry," and Carlos Alomar, Eric Stewart, and Rick Marotta back McCartney on other tracks.

The album is decidedly harder-edged than much of his other work. "Angry" is most Lennon-esque in intensity, "Move Over Busker" is flat-out Stones-style rock, and "However Absurd" is a quasi-avant-garde tune that dabbles in free-associative antics. Still, on "Stranglehold" and "Only Love Remains," McCartney plays the fancy pop-rock and heart-felt ballads that have become his trademarks.

The first single, "Press," is a song of unshined love set against a funkish beat, with a melody that can only be described as, well, McCartney-esque. McCartney is one of the few artists who can sing a line like "Darling, love you very, very much/And I am relying on your touch" and get away with it.

"Press" debuted on the *Cash Box* chart at #53 bullet and, as of this writing, is in the top forty even though the album has yet to be released. But the single and the album may well be only the first sign of renewed musical activity for McCartney. In a *Rolling Stone* interview in the September 11, 1986 issue McCartney suggests that a collabora-

tion with George Harrison may be in the offing. "George and I have talked once or twice about plonking a couple of acoustics together. . . . So I hope for the future in that direction," he told *RS*.

The pre-release acclaim for this album suggests that it may rank with "Band On the Run" and "Tug Of War" as being among his best post-Beatle efforts. Those albums were blockbusters. "Band On the Run" entered the *CB* album chart at #65 bullet in 1973, moved to #44 bullet the next week, before passing both "Ringo" and John Lennon's "Mind Games" on its way to number one. "Band . . ." 's critical success was summed up by a '73 review in *Cash Box*: "The music is the message here and each cut sparkles from the first single 'Helen Wheels' to the beautiful love ballad 'No Words' and the classic rocker 'Jet.' As always, the harmonies and musicianship are more than professional—they're brilliant."

McCartney proved himself a vital force in the '80's with "Tug Of War." That '82 album teamed McCartney with Beatle producer George Martin for a smash that debuted on the *CB* album chart at #5 and then a week later went to number one. Of that album, *Cash Box* wrote: "Superlative compositions, arrangements and production work combine to make this McCartney's most artistic solo album to date."

"Press To Play" is, in parts, unlike anything McCartney has done before. "Angry" and "Move Over Busker" recall nothing so much as the early rock 'n' roll The Beatles used to play in 1961 and 1962. And, of course that was one of the many things that first caught Capitol's attention in the early '60's. "Press To Play" continues and, more important, furthers that tradition.

ROLLIN' ON THE RIVER—Twelve bands, some of them surprisingly good, played Hoboken's River Festival August 16 and 17. The headliners, **The Raunch Hands** and **The Ben Vaughn Combo**, have been covered in past *East Coastings*, so let's look at the winners and losers among the lesser-knowns:



DARYL HALL—RCA has just released Daryl Hall's second solo album, an LP longest title in recent memory: "Three Hearts In The Happy Ending Machine."

GUTBANK—There's a riot going on in club-rock these days. **Mofungo**, **Sonic Youth**, **Swans**, even **The Ordinaires**—everywhere you turn rockers are getting atonal, and our guess is that this movement will crystallize in a "Talking Heads '77" for one of these bands one of these days. **Gutbank** is a leading contender as they jar listeners from their AOR-sleep by going against the grain of conventional rhythms and tones. Unfortunately, though, this Saturday afternoon audience was full of jersied Jerseyans who wanted to hear **Led Zeppelin** and the catalogue rock radio has made them accustomed to. Which meant that after covering **Hendrix** and **The Doors**, Gutbank gave the people what they wanted with a blistering "Whole Lotta Love." Like punk never happened, eh? (A Gutbank album will be released by Coyote Records in the fall, along with one by **Deep Six**.)

CRIES—This sextet has mastered that streamlined AOR sound, that appropriated-funk slickness and detailed proto-r&b-ness which sells by the crates even though no one ever knows who buys it. They will probably get signed one day by a conservative major, won't be darlings of the press, will get high-Arbitron airplay, debut at something like #127 bullet, peak at something like #59, and then never be heard from again.

THE LAST ROUND-UP—Highly authentic sounding country music reminiscent of some of the groups who played in the film *Nashville* but never made the soundtrack.

THE A-BONES—What makes **The A-Bones** work and work well is the engaging and charming tension and interplay between the **Richard Gere**-ish lead singer and the female back-up singer/drummer. The drummer has one of those pinched, hyper-nasal voices that shouldn't sound good in theory but in practice is eminently compelling. **Aldo Jones**, the saxophonist for **The Ben Vaughn Combo**, joined them for a rowdy cover of "Money" and the gui-

tarist sizzled and the drummer screamed like crazy. Good band.

CUTTHROATS—This group is on to something. **The Cutthroats** are perhaps Hoboken's first successful heavy metal band (aesthetically), playing arena-rock scaled to tavern size. They ingeniously swipe and fuse chops from very early **Black Sabbath**, very early **Cactus**, **Alice Cooper** circa "Killer," **Led Zeppelin** circa "The Wanton Song," and especially **AC/DC** though stopping just shy of, say, **Motorhead**. Their original tunes fared well alongside covers of "Born To Be Wild" and "You Shook Me All Night Long," and every riff was on the money. They could probably open an arena tour for a band like **Metallica** if not **AC/DC**, and could certainly do well as the third band in a triple bill on a Led Zeppelin reunion tour. Take note Atlantic and maybe PolyGram.

JJ JUMPERS—A funkish quintet fronted by a female singer in the **Patti LaBelle** mode. They play spare, accessible, if often undistinguished, pop-funk with confidence and assurance and more than a hint of "King Of Rock"-style crossover dreams. Definitely worth a listen. (Thanks to booker **Todd Abramson** for bringing a welcome bit of eclecticism to this year's festival.)

R.E.M. UPDATE—Several dates on **R.E.M.**'s fall tour will be opened by Coyote's **The Feelies**. **R.E.M.**'s new album, "Lifes Rich Pageant" (IRS), debuted on the *Cash Box* album chart at #71 bullet, only marginally higher than "Fables Of The Reconstruction" 's #73 entry a year earlier. Will "Fall On Me," the first single, increase **R.E.M.**'s market share any more than "Driver 8" did (didn't?) last year? Probably not, because it's a weaker single, though ". . . Pageant" is a stronger album than "Fables . . ." or even "Reckoning" for that



MR. ELY—Joe Ely, the man who must notta gotta lotta sleep, plays *The Bottom Line* September 11 and 12. K.D. Lang opens.

matter. The LP's best commercial bet is "Cuyahoga" and even that one is miles from the top ten. **R.E.M.** should go back to the studio before they hit the road and cut a competitive single, a cover of, say, **Neil Diamond**'s "Solitary Man." Think about it: "Solitary Man" is more like an **R.E.M.** song than most **R.E.M.** songs—simultaneously brooding and upbeat, and the vocal is positively **Stipe**-made. ". . . Pageant" is their best album since "Murmur" but, ironically, it may take an extra-album-single to make a larger audience aware of that

Paul Iorio

VIDEO NEWS

AUDIO/VIDEO

VSDA HITS VEGAS—The theme for this year's video seller's festival (the fifth annual **Video Software Dealer's Association (VSDA)** convention in Las Vegas), as you might well know by now, is "Freedom Of Choice", a particularly well-chosen one in this year of Gestapo-like censorship proposals, censorship that has spread beyond the moralizing logic of the Parents' Music Resource Center and the deaf ambition of **Tipper Gore**, beyond book discrimination in the heartland and California's bizarre **LaRouche** campaign, to the local video store, compliments of **The Meese Commission**. It's a subject no one in the entertainment industry can safely overlook these days. This, and many other pressing issues of the video industry are being dealt with this week in Las Vegas at a convention expected to be larger than ever (they get bigger every year), an event that no one in the video business can truly afford to miss. Apart from the many seminars, exhibits and et cetera, it's the greatest shmoozatorium known to videophiles!

FOR THE SOUNDS OF SIMON—While industry insiders say **Embassy Home Entertainment** has a license going for them, the fact remains that **Paul Simon** is none too pleased with the release of *The Graduate* on home video. His displeasure has taken the form of a law suit, which claims that Embassy had no rights to the musical soundtrack to the 1967 film. Seems the songs were only to be used in connection with the film itself, and not, reports of the suit imply, in a home video release (Embassy's legal department is hush-hush on the subject). Apparently, Simon never gave his consent to the home video marketing of the film, but he sure took his time in getting all worked up about it: the video was released by Embassy more than a year ago (March, '85, to be exact). Currently, the film is in *rerelease* from Embassy, included among a 4th quarter sell-through promotion called the "Gift Giving Catalog", along with 149 other titles. Its price has been reduced from \$59.95 to \$24.95. Maybe it was the promotion that finally caught Simon's attention, but anyway, the suit also says that beyond asking his permission to use the music, they never let him know how well the film has been selling, and, according to *Daily Variety*, won't cut him a slice of the profits. No one is speaking on this subject as we go to press, but details are certain to be forthcoming.

THE NEWS IS ROCK'N'ROLL—The weekend of September 12 marks the debut of the long-awaited *Rock'n'Roll Evening News*, a week-end TV news magazine distributed by **King World** and produced by **Andy Friendly Productions** in association with **A&M Entertainment**. The hour-long show, which is a sort of *Entertainment Tonight* of the music industry, will be hosted by **KCBS Los Angeles** newscaster **Steve Kmetko**, with contributions by such field reporters as **Robert Hilburn** (of the *L.A. Times*), **Adrienne Meltzer**, **Eleanor Mondale** and **Marianne Rogers** (wife of **Kenny**). So far, the show has been sold in 134 markets (83 percent of the U.S.).



BELINDAVISION—From *MCA Home Video* this month comes *Belinda*, a one-hour semi-documentary on *Belinda Carlisle*.

HOME VIDEO REVIEW: The Official Story — **Pacific Arts Video** — **\$79.95** That **Luis Puenzo's** *The Official Story* won an Oscar for Best Foreign Film is not surprising. Not a performance is out of synch, not a scene out of place in this tale of Argentine political and familial deceit. **Norma Aleandro**, one of Argentina's leading actresses, clocks in a haunting performance as a bourgeois foster mother who slowly uncovers the tragic circumstances of her young daughter's adoption. **Hector Alterio** is equally affective as her right-wing husband, caught in an ever tightening strangle hold of lies. The video is available in English subtitles or in dubbed English, but go for the subtitles to get the true sense of this film. It's a movie about humanity, with all the emotions the word implies, as well as a cultural adventure into a volatile political climate.

Gregory Dobrin

THE RELEASE BEAT

Warner Home Video brings **Goldie Hawn's** critical bomb *Wildcats* to home video in September, in which Hawn makes another foray into traditionally male territory, this time into the world of high school football. Suggested list is \$79.95, HiFi Stereo, VHS and Beta, closed captioned . . . **Paramount Home Video** has *The Young Sherlock Holmes*, *Gung Ho*, and *Lady Jane* among their top releases for September. All three films are closed captioned, available in Stereo HiFi VHS and Beta HiFi, for the suggested retail price of \$79.95 . . . **MCA Home Video** brings *The Last Radio Station*, a specially-produced mini-movie featuring Motown hits, to home video for September. Suggested list is \$29.95, HiFi Stereo, VHS and Beta.

CASH BOX TOP 40 VIDEOCASSETTES

	L	W		L	W
	W	C		W	C
1	2	7	22	19	8
2	1	17	23	16	2
3	6	3	24	22	20
4	4	7	25	27	14
5	3	11	26	28	11
6	5	8	27	18	12
7	17	1	28		
8	7	16	29	25	2
9	8	11	30	23	6
10	9	16	31	32	2
11	11	7	32	26	11
12		DEBUT	33	30	2
13	21	2	34		DEBUT
14	15	3	35	36	3
15	12	11	36	37	1
16	10	13	37	29	2
17	13	14	38	33	4
18		DEBUT	39	34	
19	20	4	40	35	1
20	24	2			
21	14	21			

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



A COSTLY COVER—*Allied Artists* recording artist **Luis Cardenas's** new video, a cover version of **Del Shannon's** "Runaway," cost \$500,000 to produce, mostly due to expensive animal effects. **Cardenas** is pictured (r) with production personnel during the L.A. shoot. Also included in the video are cameos by **Del Shannon** and **Donny Osmond**.



HAPPY ENDINGS FOR THREE HEARTS AND HALL—The release of the new Daryl Hall solo album, "Three Hearts In The Happy Ending Machine," was launched by RCA Records recently with a New York party. Program directors and music directors, as well as retail personnel, were treated to an advance listen to the LP. Pictured here at the party are (l to r): attorney Allen Grubman; RCA/Ariola president and CEO Elliot Goldman; Daryl Hall; and Hall's manager Tommy Mattola.

EMI America Explores Roots Of Rock In Revived Legendary Masters Series

By Lee Jeske

NEW YORK—"Be-Baba-Leba", "Ko Ko Mo", "Yak Yak", "Papa-Oom-Mow-Mow", "Ooh Poo Pah Doo", and 65 other gems from the early years—and early labels—of rock and roll are now available again on EMI America's newly-revived Legendary Masters series. Capitol/EMI has, over the years, acquired the holdings of a number of important independent rock and roll, rhythm and blues, and jazz labels. Manhattan's been exploiting the Blue Note catalog for a year-and-a-half now, and now, under the direction of independent producer Alan Warner (credited with conceiving, compiling, and documenting each LP) and EMI's A&R manager John Guarnieri (the series' coordinator), the Legendary Masters series—which was begun as a collector's series on Imperial in 1968—has been revived. Each of the first five LPs—out now at an \$8.98 list—contains 14 songs from a single independent label: Minit, Sue, Aladdin, Lib-

erty, and Imperial.

"Kick van Hengel—who runs international at Capitol—and I used to be at UA in England," says Warner, "and we've always stayed in touch. A few months ago he said, 'We must have lunch, because there's a guy at EMI America who really feels the way we do and they're talking about the catalog again.' So that's how John and I met, and we started talking about what we could do with the catalog. At long last, people were talking about not just putting out the hits packages, but they were talking about the music aesthetically. We sat down and I said I'd always wanted to take the individual labels and look at them in the ways that the first albums have started to."

The first five albums—each handsomely designed and including information about the artists and labels—are succinct introductions to the labels. "Rock Me All Night (continued on page 36)

Federal Court Approves Radio License Agreements Negotiated By ASCAP And Radio Industry

NEW YORK—Magistrate Michael H. Dolinger of the U.S. District Court for the Southern District of New York signed a Final Order, on consent, approving the local station blanket and per program license agreements negotiated between ASCAP and the All-Industry Radio Music License Committee as "reasonable and nondiscriminatory."

Highlights of the new blanket arrangement include an increase of approximately 7.5 percent in fees paid to ASCAP and greatly simplified reporting requirements

for the radio licensees. Stations will no longer need to report "trades" or pay a "sustaining fee." The new per program license has also been simplified with respect to music reporting.

Commenting on the new radio license agreements, ASCAP president Morton Gould said, "The successful completion of ASCAP's negotiations with the radio industry continues our tradition of reaching voluntary agreements with our customers without the need for any trial or court-imposed solution."

Fundamentalist Pressure Helps Bring Down Heavy Metal Magazine

By Peter Berk

LOS ANGELES—The First Amendment. How much latitude, if any, does it permit for the imposition of public 'moral' guidelines? Without question, the music industry has come to the forefront of this whole issue of late, in great part due to last year's heated debates on song lyrics and pressure this year from such high-profile Fundamentalists as Rev. James Swaggart to curb the sale of 'morally questionable' music magazines. Most recently, some believe as a result of this pressure, both the Arkansas-based Wal-Mart department store chain and Texas-based Randall's Food Markets (*Cash Box*, August 9 issue) opted to discontinue the sale of these magazines. In light of those actions and qualms in other retail sectors, Fundamentalism has seemingly claimed its first victim, the year-old heavy metal magazine *Hard Rock*.

The matter reportedly came to a head when several regional wholesalers in Wisconsin, Ohio and West Virginia refused to handle the September issue of the magazine, which features a scantily-dressed Wendy O. Williams on the cover as well as a centerfold shot of porndom's Seka posing with Motley Crue. *Hard Rock*, which was published in New York by The Starlog Group, had faced an uncertain future anyway, but Starlog chairman of the board Norman Jacobs contends its demise was nevertheless directly linked to retailers' recent concerns about the magazine's content.

"(Retailers) seem to feel it's bad for the youth and people who come into their stores," Jacobs told *Cash Box* last week. "You've got all these Fundamentalists thinking anything they say is the right way for this country. They think they're the politicians of this country. Well, they're dead wrong. They may be the free religious part of America . . . which I respect. They have

the right to believe in whatever they want to believe in and go to their house of worship whenever they want. But politics in this country has to be kept separate."

For Jacobs, who oversees over 40 publications, it isn't only the fate of *Hard Rock* which is in question. He fears that a wave of what he considers to be unconstitutional censorship could soon sweep away freedom of the press as a whole. "These people are forcing the issue on others who aren't necessarily of their faith," he stressed. "If they feel rock magazines are bad for their followers, that's who they should tell, not the rest of the country . . . unless we're going to have just one religion here and become like Iran."

"The Fundamentalists never tell the other side of the story," Jacobs continued. "They don't mention that all of this could lead to the demise of the First Amendment of the United States. Maybe the next magazine Reverend Swaggart will put his boycott on will be *Good Housekeeping* because of a recipe he doesn't like. If the public doesn't want to buy a certain magazine or record, it won't buy it. That's the American way. In Russia, they tell people what to read and write and listen to and what to do with their lives. And that's why they eat gray food, they look gray, they wear gray clothes, they have gray houses and they lead gray lives."

While Jacobs does vehemently oppose the sale of magazines dealing with child pornography, he maintains publications on the order of *Playboy*, *Penthouse* and, of course, those which deal with the world of music "should never be barred from any newsstand, because that's not what our country is about. Censorship weakens America and America's strength is reading."

Reverend Swaggart was unavailable for press time to comment on this issue.



CROWDED HOUSE PARTY—Capitol Recording group Crowded House celebrated the international release of their self-titled debut album at a recent party in the band's honor in Sydney, Australia. Pictured at the soiree, standing (l-r): Daymon Wynters, label manager, EMI Australia; Paul Hester, Crowded House; Rob Walker, director A&R and Promotion, EMI Australia; Don Grierson, vice president of A&R, Capitol Records and Brian Harris, general manager, EMI Australia. Pictured, front, are Nick Seymour and Neil Finn of Crowded House.

BLACK CONTEMPORARY

THE BEAT

FAMILY GATHERING—The ageless wonder **Jack "The Rapper" Gibson's** 10th annual family affair held in Atlanta last week brought the who's who and the who that is seeking to become who in the entertainment business.

Jack has for years stood up, spoken up and written up the people, places and things that affect the lives of individuals working within the industry. He has taken up many causes over the years where he felt justice had not prevailed. One of his recent crusades has been an ongoing campaign requesting that the **Grease** man of **WWDC** in **Washington** is removed from the airwaves because of his comments regarding the late **Dr. King**. He most recently stood up in support of one of "our" truly gifted artist, his royal badness **Prince**, who scored a major motion picture success with **Purple Rain** which didn't receive the type of reviews it deserved until it was an overwhelming success, thus "the critics" were perched to attack his latest effort. We

along with many others certainly enjoyed it and we encourage you to continue to exhort those creative energies within you, because as your growth expands that means jobs for talented but otherwise unemployed people.

The chain of events that transpired at the family affair included entertainment by **Kool & The Gang** (these gents are the consummate pros.) **Little Milton, Denise Lasalle, Latimore, Bobby Bland, Zapp, Pieces Of Dream, Shirley Jones, Red, Barbara Roy, Tease and Johnny Kemp**. There were some very informative seminars, programming radio successfully, headed by **Dean Landsman, Tony Dean** and **Andre Carson**. **Joe Shamwell G.M. WACR AM/FM** in Columbus Mississippi did an outstanding job talking about successfully selling black radio. **Attorney Gayle Nelson** conducted a seminar about owning or managing a radio station: how to make it work for you. Legendary radio veteran **Burke Johnson** conducted an inspirational hour Sunday morning

followed by the wedding of **Martha Thomas** of **MCA Records** to **Keith Frye** of **A&M Records** with **Rev Al Green** to perform the ceremonies and featuring **Tramaine Hawkins** as guest soloist. I tried to get Delta to wait for me to attend the wedding but they were committed to their schedule, therefore I will say again I wish the two of you lots of health, happiness and prosperity. Remember Keith when the two of you are servicing the same radio station and there is only one slot left for an add to the playlist, it is ladies first smile.

THANKS TO V.J. & M.J.—Many thanks to **Mr. Varnell Johnson** and **Michael Johnson, VP'S** of **Manhattan** and **EMI** respectively for giving me the opportunity to meet with them and their fine staff to discuss the changes, direction and how the entities (**Cash-box-Manhattan/EMI**) can work together so that the association is mutually beneficial. I appreciate the input and suggestions that you all gave me, we must do this again! Congratula-

tions again to Michael on his recent appointment to V.P. as well as **Jeffery Forman (Mtume's Brother)** on his position in **A&R** at **EMI**.

NICE TO MEET YOU—It was certainly a pleasure meeting so many of the radio professionals around the country that I have talked with for such a long time. Ladies and Gentlemen I appreciate, need and want your support.

THE AWARDS—Congratulations to all of the award winners at the Family Affair and Jack I thank you sincerely for bestowing an award on me, I will do everything I can to continue to be of service to our industry.

INDUSTRY ACTIVITY—**Al Bell** will announce some major artist signings very soon! **JAMES "JAZZY" JORDAN** rumored to be leaving **WNHC** Radio to take over as National Promotion Director for **Tommy Boy Records**? **RICHARD SMITH** ex-Arista VP takes over the National Consultancy for **Geffen Records** for some big paper.

Bob Long

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

		W			W			W			W				
		L	O		L	O		L	O		L	O			
		W	C		W	C		W	C		W	C			
1	RAISING HELL RUN D.M.C. (Profile PRO 1217)	1	13	20	STREET CALLED DESIRE RENE & ANGELA (Mercury/PolyGram 824-6071 M-1)	21	61	40	AS THE BAND TURNS ATLANTIC STARR (A&M SP-5019)	37	67	58	WORKIN' IT BACK TEDDY PENDERGRASS (Asylum 9-60447-1)	57	48
2	CONTROL JANET JACKSON (A&M SP 5106)	2	28	21	THE FLAG RICK JAMES (Gordy/Motown 6185GL)	14	12	41	GOOD TO GO LOVER GWEN GUTHRIE (Polydor 829-532-1Y-1)POL	52	3	59	MAZARATI (Paisley Park/Warner Bros. 1-25368)	58	20
3	EMOTIONAL JEFFREY OSBORNE (A&M SP 103)	3	11	22	BIG & BEAUTIFUL FAT BOYS (Sutra SUS 1017)	16	17	42	R&B SKELETONS (IN THE CLOSET) GEORGE CLINTON (Capitol ST-12481)	39	16	60	COLONEL ABRAMS (MCA 5682)	60	36
4	RAPTURE ANITA BAKER (Elektra 9-60444-1)	5	22	23	THEATER OF THE MIND MTUME (Epic FE 40262)	23	9	43	FRANTIC ROMANTIC JERMAINE STEWART (Arista AL8 8395)	44	4	61	GUILTY YARBROUGH & PEOPLES (Total Experience/RCA TEL 8 5715)	61	22
5	LOVE ZONE BILLY OCEAN (Jive/Arista JLB-8409)	6	16	24	STAY THE CONTROLLERS (MCA 5681)	24	17	44	INSIDE OUT PHILIP BAILEY (Columbia AL 40209)	41	37	62	RESTLESS STARPOINT (Elektra 9-60424)	62	52
6	WINNER IN YOU PATTI LABELLE (MCA 52770)	4	16	25	TEASE (Epic BFE 40091)	26	18	45	ALL FOR LOVE NEW EDITION (MCA 5679)	43	38	63	LISA LISA AND CULT JAM WITH FULL FORCE (Columbia BFC 40135)	63	51
7	BACK IN BLACK WHODINI (Jive/Arista JLB-8407)	7	16	26	CASH FLOW (Atlanta Artist/PolyGram 826 028-1)	25	22	46	CHILDREN OF THE NIGHT 52nd STREET (MCA 5738)	46	12	64	WHERE YOU GONNA BE TONIGHT WILLIE COLLINS (Capitol ST-12442)	64	13
8	PARADE PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 9-25395)	8	20	27	EMERALD CITY TEENA MARIE (Epic FE 40318)	27	9	47	ROSE BROTHERS (Muscle Shoals Records 2201)	45	25	65	WILD AND FREE DAZZ BAND (Geffen GHS 24110)	DEBUT	
9	HEADLINES MIDNIGHT STAR (Solar/Elektra 9-60454)	9	14	28	BURNIN' LOVE CON FUNK SHUN (Mercury/PolyGram 826 963-1)	28	9	48	ONE STEP CLOSER GAVIN CHRISTOPHER (Manhattan ST 53024)	50	4	66	DIAL MY NUMBER PAULI CARMEN (Columbia BFC 40336)	65	12
10	DO ME BABY MELISSA MORGAN (Capitol ST-12434)	11	29	29	TRUE BLUE MADONNA (Sire 25442-1)	29	6	49	DESTINY CHAKA KHAN (Warner Bros. 25425-1)	56	3	67	ALEXANDER O'NEAL (Tabu FZ 39331)	67	73
11	CLOSER THAN CLOSE JEAN CARNE (Omni/Atlantic 90492)	15	6	30	SURVIVAL OF THE FRESHEST BOOGIE BOYS (Capitol ST 12488)	30	7	50	TAKE IT FROM ME GLENN JONES (RCA A7L1-5807)RCA	55	3	68	BEDTIME STORIES MICHAEL HENDERSON (EMI America ST 17181)	68	21
12	EL DeBARGE (Gordy/Motown 6181GL)	13	13	31	DOUBLE VISION BOB JAMES/DAVID SANBORN (Warner Bros. 9-25393)	31	8	51	CHILLIN' FORCE MD'S (Tommy Boy/Warner Bros. 1-25394)	47	33	69	BEST FRIENDS ET (EDDIE TOWNS)Total Experience/RCA TEL 6-5717)	69	12
13	SANDS OF TIME S.O.S. BAND (Tabu/CBS FZ 40279)	10	15	32	BLOODLINE LEVERT (Atlantic 81668)	42	4	52	JOHNNY KEMP (Columbia BFC 40192)	48	13	70	IT TAKES TWO JUICY (Private 1/Epic ZS4 05694)	66	27
14	ALWAYS IN THE MOOD SHIRLEY JONES (Philadelphia Int'l. ST 53031)	20	4	33	POOLSIDE NU SHOOZ (Atlantic 9-81647)	34	14	53	ABSTRACT EMOTIONS RANDY CRAWFORD (Warner Bros. 9-25423)	49	8	71	SHIRLEY MURDOCK (Elektra 9-60443)	70	23
15	STEPHANIE MILLS (MCA 5669)	12	21	34	TO BE CONTINUED . . . THE TEMPTATIONS (Gordy 6207GL)	38	3	54	KINGS OF THE WEST COAST L.A. DREAM TEAM (MCA-5779)MCA	59	3	72	RAIN AND FIRE DENISE LaSALLE (Malaco-7434)	71	7
16	PICTURE BOOK SIMPLY RED (Elektra 60452-1)	17	12	35	RADIO LL COOL J (Columbia BFC 40239)	36	31	55	THE JETS (MCA 5667)	51	39	73	ACQUIRED TASTE JUNIOR (London/PolyGram S2S 001-1)	72	18
17	SKEEZER PLEAZER U.T.F.O. (Select FMS 21616)	18	10	36	HIGH PRIORITY CHERRELLE (Tabu/CBS BFZ 40094)	32	40	56	IN SQUARE CIRCLE STEVIE WONDER (Tamla/Motown 6134TL)	53	40	74	GETTIN' AWAY WITH MURDER PATTI AUSTIN (Qwest/Warner Bros. 1-25276)	74	43
18	FULL FORCE GET BUSY 1 TIME FULL FORCE (Columbia BFC 40395)	22	4	37	FROM THE LEFT SIDE SKYY (Capitol ST-12480)	33	12	57	WALL TO WALL JOHNNY TAYLOR (Malaco 7431)	54	4	75	GAP BAND VII (Total Experience/RCA TEL 8 5714)	73	35
19	WHITNEY HOUSTON (Arista AL1-8212)	19	69	38	PROMISE SADE (Portrait/CBS FR 40263)	35	37								
				39	JOYRIDE PIECES OF A DREAM (Manhattan ST 53023)	40	4								

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

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

August 30, 1986

Table with columns: Rank, Title, Artist, Label, Number, W, L, O, C. Contains entries 1-33.

Table with columns: Rank, Title, Artist, Label, Number, W, L, O, C. Contains entries 34-65.

Table with columns: Rank, Title, Artist, Label, Number, W, L, O, C. Contains entries 66-100.

HANDS UP AMERICA!

THE HOTTEST STAGE SHOW ON RECORD IS ABOUT TO BEGIN.



FEATURING FRANKIE BEVERLY



A VERY SPECIAL TWO LP SET OF MAZE AT THEIR BEST
PLUS FOUR NEW SOON-TO-BE MAZE CLASSICS, INCLUDING THE HIT, "I WANNA BE WITH YOU!"

by Frankie Beverly for Amazement Music, Inc

Capitol

1985 CAPITOL RECORDS, INC.

BLACK RADIO/RETAIL

MOST ADDED Out Of A Possible 85 Stations



75 Stations Reported This Week

Earth Angel—New Edition—MCA—15 Adds

One Plus One—Force MD's—Tommy Boy—14 Adds

Kisses In The Moonlight—George Benson—Warner Bros.—11 Adds

Passion From A Woman—Krystol—Epic—11 Adds

RADIO PICK

Programmer: Don Jones
Station: WEAS-FM
Market: Savannah, Georgia

Song: "Reaction"
Artist: Rebbie Jackson
Label: Columbia

Comments: "The Jackson Bros. gave the world music to remember in the 60's and 70's. Michael, Janet and Jermaine carried on into the 80's. Sister Rebbie was not to be left out, she scored big with 'Centipede' and has returned with another smash. My reaction, This song is a dynamite hit".

RETAIL PICK

Retailer: David L. Williams
Store: Soundtown's Preview Video Club
Market: St. Louis, Missouri

Song: "I'm For Real"
Artist: Howard Hewett
Label: Elektra

Comments: "Simply stated this is a great record that is selling. It is a Hit".

SOUTH

WGIV—CHARLOTTE, NC—KENNY "MOTOWN" MURPHY—MD

HOTS: G. Guthrie, B. Ocean, L. Vandross, J. Carne, Full Force, Prince, Cameo, Timex, Bobby Jimmy, Cashflow, Rene & Angela, Confunkshun.

ADDS: Zapp, Sandra Wright, Robert Ray, Genobia Jeter.

WTMP—TAMPA, FLA.—CHRIS TURNER—PD

HOTS: L. Vandross, B. Ocean, G. Guthrie, P. Labelle, L. Richie, Full Force, Prince, G. Jones, M. Morgan, Cameo, J. Osborne, J. Ingram, Maze, RunDmc, Doug Fresh. ADDS: The Movies, Jermaine Stewart.

WWDM—SUMPTER SC—TONY DEAN—PD

HOTS: Doug Fresh, Levert, J. Jackson, Klymaxx, LA Dream Team, Lisa Lisa, Loring & Anderson, N. Shooz, Juice, SOS Band, Timex, Ashford & Simpson, M. Moore, G. Guthrie. ADDS: Piece Of Dream, Rappin Duke, Al Jarreau, Liquid Heat.

KOKY—LITTLE ROCK, ARK.—BOBBY EARL—PD

HOTS: G. Abbott, Temptations, Klymaxx, Lisa Lisa, G. Jones, L. Richie, G. Guthrie, Cameo, Juice Jones, Fat Boys, Levert, Wm. Bell, J. Osborne, N. Edition, L. Vandross. ADDS: Bobby Jimmy, Rose Bros. L. Williams, Tina Turner.

KAPE—SAN ANTONIO, TEXAS—MIKE KELLEY—PD

HOTS: Levert, G. Jones, Debarge, J. Osborne, Labell, Temptations, B. Ocean, G. Guthrie, Maze, N. Edition, H. Hewett, G. Benson, Ashford & Simpson, SOS, L. Richie.

ADDS: Tina Turner, Kenny & Johnny, Full Force, Doug Fresh, J. Stewart, Whodini, P. Hyman, Juice Jones.

WJYL—LOUISVILLE, KY—JIM WILLIAMS—PD

HOTS: L. Vandross, A. Baker, G. Guthrie, J. Carne, M. Moore, Full Force, B. Ocean, Piece Of Dream, SOS Band, Lisa Lisa, M. Morgan, J. Osborne, Midnite Star, M. McDonald, Prince. ADDS: Juice Jones, A. Jarreau, Ivy, TMP Band, Cameo, R. J. Latest Arrival Force MDS.

WLOU—LOUISVILLE, KY—Tony Fields—PD

HOTS: L. Vandross, A. Baker, S. Jones, Full Force Levert, B. Ocean, G. Guthrie, J. Jackson, M. Morgan, G. Jones, Whodini, C. Kahn, Midnite Star, M. Moore, Sp. Jones. ADDS: Tina Turner, G. Benson, B. Roy, G. Abbott, Loose Ends, DJ Hollywood, L. Rawls, 52ND Street, Temptations, Force MDS, G. Jeter, M. Anthony, N.Y. Fat Girls, Trinere.

South Retail Breakouts

Wall to Wall Freaks—The Rose Brothers—Muscle Shoals Sound

Nursery Rhymes—L.A. Dream Team—MCA

Friends And Lovers—Gloria Loring & Carl Anderson—Carre

MIDWEST

WVOI—TOLEDO, OHIO—PAUL BROWN—PD

HOT: Temptations, Levert, M. Moore, A. Baker, C. Kahn, S. Wonder, P. Labelle, J. Osborne, Janet Jackson, B. Ocean, L. Vandross, Timex, Ashford & Simpson, Maze, J. Carne. ADDS: Cameo, Sergio Mendez, New Edition, Prince.

WCIN—CINCINNATI, OHIO—STEVE HARRIS—PD

HOTS: S. Jones, Whodini, Midnite Star, A. Baker, L. Vandross, Prince, Maze, Dazz Band, Janet Jackson, Lisa Lisa, J. Osborne, L. Richie, Levert, Cameo.

ADDS: Doug Fresh, Force MDS, Tina Turner, Five Star, Yarborough & Peoples.

WCKX—COLUMBUS, OH—RICK STEVENS—PD

HOTS: L. Vandross, B. Ocean, G. Guthrie, Levert, Labelle, SOS Band, Midnite Star, Fat Boys, Whodini, Juice, Prince, L. Richie, C. Kahn, Debarge, J. Osborne. ADDS: George Duke, George Benson, M. Sembello, Loose Ends, Ochi Brown.

WDMT—CLEVELAND, OHIO—DEAN RUFUS—PD

HOTS: Levert, Full Force, Whodini, Prince, M. Moore, A. Baker, Fat Boys, B. Ocean, L. Vandross, Piece Of Dream, D. Fresh, S. Jones, Roxanne, G. Guthrie. Lisa Lisa ADDS: Loose Ends, P. Hyman, Temptations, G. Benson, J. Reese, L. Williams. Anderson & Loring, Rebbie Jackson, Maze.

WGPR—DETROIT, MICH.—JOE SPENCER—PD

HOTS: A. Baker, Controllers, Doug Fresh, Labelle, Levert, Melba Moore, M. McDonald, Jets, Klymaxx, B. Ocean, M. Morgan, M. Curry, C. Kahn, Whodini, Temptations. ADDS: Rene & Angela, Bobby Jimmy & The Critters, Tina Turner, Burston & Littlejohn, LA Dream TEam, New Edition.

WBLZ—HAMILTON, OHIO—BRIAN CASTLE—PD

HOTS: A. Baker, L. Vandross, B. Ocean, G. Guthrie, Levert, C. Kahn, Janet Jackson, N. Shooz, D. Williams, RunDmc. ADDS: El Debarge, N. Edition, Trinere, Tina Turner.

WNOV—MILWAUKEE, WISC—ROBB HARDY—PD

HOTS: L. Vandross, G. Guthrie, Levert, Whodini, Midnite Star, G. Clinton, Cameo, Hewett, Fat Boys, Trinere. ADDS: Krystol, N. Edition, LA Dream Team, Force MDS, R.J. Latest Arrival.

Midwest Retail Breakouts

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

Heaven In Your Arms—RJ'S Latest Arrival—Manhattan

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

EAST

OC—104—OCEAN CITY, MD.—DAVID ALLAN—PD

HOTS: A. Baker, L. Vandross, B. Ocean, G. Guthrie, L. Richie, Labelle, C. Kahn, Ashford & Simpson, Janet Jackson, Klymaxx, Stacy Q., Madonna. ADDS: Tina Turner, Cameo, Krysto, Jermaine Stewart, Walter Beasley, The Movies.

WKND—WINDSOR, CONN—MELONAE MCCLEAN—MD

HOTS: Whodini, A. Baker, B. Ocean, J. Osborne, RunDmc, G. Guthrie, Levert, L. Vandross, C. Kahn, Doug Fresh, D. Train, R. Jackson, 5 Star, M. Moore, G. Jones. ADDS: A. Jarreau, Symphonia, Cameo, T. Turner.

WRKS—NEW YORK, NEW YORK—TONY GREY—PD

HOTS: #1 Timex Social Club, A. Baker, J. Carne, L. Vandross, B. Ocean, G. Guthrie, Lisa Lisa, J. Jackson, M. Morgan, J. Osborne, Debarge, Rene & Angela, B. Ocean Simply Red, N. Edition. ADDS: Loose Ends.

WXYV—BALTIMORE, Md—ROY SAMPSON—PD

HOTS: S. Jones, M. Moore, L. Vandross, Labelle, Levert, L. Richie, Full Force, Ashford & Simpson, J. Jackson, Juice Jones. ADDS: Five Star, O.C. Smith, Force MDS, Hanson & David, G. Jeter, The Movies.

WILD—BOSTON, MASS—ELROY SMITH—PD

HOTS: Lisa Lisa, S. Jones, A. Baker, J. Carne, Timex, G. Guthrie, Labelle, SOS Band, M. McDonald, Ashford & Simpson, M. Morgan, Midnite Star, N. Shooz, Loose Ends, Mary Jane Girls, Force MDS.

East Retail Breakouts

One Plus One—Force M.D.'S—Tommy Boy

Shake You Down—Gregory Abbott—Columbia

Roaches—Bobby Jimmy & The Critters—Macola

WEST

KDIA—OAKLAND, CALIF—BARRY POPE—PD

HOTS: J. Carne, C. Kahn, H. Hewett, Maze, Five Star, Jets, Ashford & Simpson, Labelle, Debarge, D. Train, Lisa Lisa, Loose Ends, Simply Red, Mary Jane Girls, Kenny Gee. ADDS: M. Henderson, G. Duke, Tina Turner, J. Stewart, Kenny & Johnny, Force MDS, S. Jackson, Krystol, D. Valentine.

XHRM—SAN DIEGO, CALIF—GENE HARRIS—PD

HOTS: Madonna, N. Edition, B. Ocean, G. Guthrie, L. Richie, L. Vandross, Janet Jackson, C. Kahn, Prince, Cameo, Midnite Stat, A. Baker, SOS Band, Jets, Doug Fresh. ADDS: Tina Turner, J. Ingram, Temptations, A. O'Neal, Princess, Force MDS.

KDKO—DENVER, CO—RON ASH—PD

HOTS: Labelle, B. Ocean, SOS, Levert, C. Kahn, G. Guthrie, Prince, L. Richie, Krystol, J. Osborne, J. Jackson, A. Baker, L. Vandross, Lisa Lisa, G. Jones. ADDS: Juice, Force MDS, G. Benson, Club Nuveau, T. Turner, G. Abbott, Jets, B. Wms, G. Duke, Trinere.

KUKQ—PHOENIX, AZ—RICK THOMAS—PD

HOTS: L. Vandross, J. Jackson, Lisa Lisa, G. Guthrie, N. Edition, B. Ocean, Stacy Q., N. Shooz, Midnite Star, L. Richie, Jets, SOS, C. Kahn, Cameo. ADDS: Force MDS, Berlin, Levert, Kenny Gee, Tina Turner, Juice.

KACE—LA CALIF—PAM ROBINSON—PD

HOTS: A. Baker, S. Jones, Labelle, B. Ocean, M. McDonald, H. Hewett, R. Franklin, Levert, Debarge, J. Jackson, Temptations, D. Sanborn, M. Morgan, P. Hyman, G. Benson. ADDS: L. Wms, T. Marie, B. Wms, Fizzy Quick, T. Turner, Rene & Angela, D. Pack, UB-40, Melba & Freddie, James/Sanborn.

West Retail Breakouts

Roaches—Bobby Jimmy & The Critters—Macola

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

Nursery Rhymes—L.A. Dream Team—MCA

CASH BOX TOP 12" DANCE SINGLES

	L	W		L	W		L	W
	W	O		W	O		W	O
	C	C		C	C		C	C
1 PAPA DON'T PREACH MADONNA (Sire/Warner Bros. 0-20492)	2	6	20 MOUNTAINS (REMIX)/ 10:03 PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 0-2478)	14	11	38 LOVE ZONE (REMIX) BILLY OCEAN (Jive/Arista JDI-9509)	55	2
2 RUMORS/VICIOUS RUMORS (EXTENDED VERSION) TIMEX SOCIAL CLUB (Jay 001)	1	16	21 BORROWED LOVE (REMIX) S.O.S. BAND (TABU/EPIC 429-05920)	23	5	39 MY ADIDAS/PETER PIPER/4:10 RUN D.M.C. (Profile Pro 7102)	22	15
3 VENUS (EXTENDED VERSION) BANANARAMA (London/PolyGram 886 056-1)	3	8	22 GIRL TALK (LONG DISTANCE VERSION)/ 4:40 BOOGIE BOYS (Capitol V-15230)	24	10	40 SUMMER OF LOVE (REMIX) THE B-52'S (Warner Bros. 0-20509)	DEBUT	
4 AIN'T NOTHIN' GOIN' ON BUT THE RENT GWEN GUTHRIE (Polydor 885 106-1)	4	10	23 SWEETHEART RAINY DAVIS (Supertrones RYO013)	15	15	41 HEADLINES (EXTENDED MIX)/6:00 MIDNIGHT STAR (Solar/Elektra ED 51337)	26	14
5 POINT OF NO RETURN (REMIX) NU SHOOZ (Atlantic 0-86829)	6	7	24 NURSERY RHYMES/4:46 L.A. DREAM TEAM (MCA 23639)	27	5	42 YOU & ME SIMPSONIA (Atlantic/Cotillion 0-96811)	46	5
6 WALK THIS WAY/5:11 RUN D.M.C. (Profile 7112)	7	4	25 JUMP BACK (SET ME FREE) DHAR BRAXTON (Sleeping Bag SLX- 19)	20	17	43 I WANNA BE WITH YOU MAZE FEATURING FRANKIE BEVERLY (Capitol V-9750)	DEBUT	
7 ROACHES BOBBY JIMMY & THE CRITTERS (Macola 0924)	5	8	26 OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) PET SHOP BOYS (EMI America V- 19206)	19	21	44 WE WORK HARD/5:21 U.T.F.O. (Select SEL 21616)	25	10
8 NASTY (REMIX)/6:00 JANET JACKSON A&M SP 12178)	9	18	27 SWEET FREEDOM (REMIX) MICHAEL McDONALD (MCA 23641)	39	3	45 BREAKING BELLS T LA ROCK (Fresh FRE 6Y)	DEBUT	
9 TWO OF HEARTS (DANCE MIX)/6:00 STACEY Q (Atlantic 0-86797)	11	11	28 RISING DESIRE/I HAVE LEARNED TO RESPECT THE POWER OF LOVE STEPHANIE MILLS (MCA 23644)	28	6	46 BANG ZOOM LETS GO- GO! REAL ROXANNE with HITMAN HOWIE TEE (Select FMS 62269)	31	13
10 LOVE OF A LIFETIME (EXTENDED DANCE VERSION)/6:09 CHAKA KHAN (Warner Bros. 0-20487)	12	5	29 WE DON'T HAVE TO TAKE OUR CLOTHES OFF (DANCE REMIX)/5:45 JERMAINE STEWART (Arista AD1- 0423)	32	21	47 GOTTA SEE YOU TONIGHT BARBARA ROY (RCA PW-14405)	57	2
11 ALL THE WAY TO HEAVEN/6:06 DOUG E. FRESH & THE GET FRESH CREW (Reality/Fantasy D264)	10	7	30 PRIVATE NUMBER (REMIX) THE JETS (MCA 23637)	30	4	48 (YOU ARE MY) ALL AND ALL JOYCE SIMS (Sleeping Bag SLX-17)	36	27
12 I'LL TAKE YOU ON/ HUNGRY FOR YOU LOVE/ 7:18 HANSON AND DAVIS (Fresh FRE- 005X)	18	13	31 PARANOIMIA (REMIX) THE ART OF NOISE WITH MAX HEADROOM (CHRYSALIS 4V9-43010)	48	3	49 MISSIONARY MAN (REMIX) EURYTHMICS (RCA PD-14409)	DEBUT	
13 BABY LOVE (EXTENDED VERSION)/6:30 REGINA (Atlantic DMD 939)	13	14	32 THE RAIN (LONG VERSION)/5:05 ORAN "JUICE" JONES (Def Jam/ Columbia 44-05930)	40	3	50 MAD ABOUT YOU (EXTENDED VERSION)/ 5:13 BELINDA CARLISLE (I.R.S./MCA 23629)	50	11
14 SLEDGEHAMMER (EXTENDED DANCE REMIX) 7:20 PETER GABRIEL (Geffen/Warner Bros. 0-20456)	8	13	33 AIN'T NOBODY'S BUSINESS BILLIE (Fleetwood FW 008)	29	8	51 TROW THE D. AND GHETTO BASE 2 LIVE CREW (GHETTO STYLE) (Luke Skywalker 100)	34	10
15 WHEN I THINK OF YOU (REMIX) JANET JACKSON (A&M SP 12180)	33	2	34 OH PEOPLE (REMIX) PATTI LABELLE (MCA 23651)	41	2	52 THE FINEST (SPECIAL DANCE MIX)/6:38 S.O.S. BAND (Tabu/CBS 429 05364)	38	22
16 CLOSER THAN CLOSE JEAN CARNE (Omni/Atlantic 096816)	16	6	35 HOW CAN WE BE WRONG/ 5:30 TRINERE (Jam Packed JPI 2003)	35	5	53 BYE-BYE (EXTENDED VERSION)/7:47 JANICE (4th & Broadway/Island PRO- 424)	42	16
17 MUSIC THAT YOU CAN DANCE TO SPARKS (Curb/MCA 23640)	21	6	36 NIGHTMARE OF A BROKEN HEART/8:40 C-BANK (Next Plateau NP50045)	52	2	54 L.O.V.E. M.I.A. (REMIX) THE DAZZ BAND (Geffen/Warner Bros. 0-20499)	DEBUT	
18 SOWETO JEFFREY OSBORNE (A&M SP 12190)	17	7	37 STAY A LITTLE WHILE, CHILD (EXTENDED VERSION)/8:11 LOOSE ENDS (MCA 23635)	37	5	55 YOU SHOULD BE MINE (THE WOO WOO SONG)/ 6:20 JEFFREY OSBORNE (A&M SP 12169)	51	10
19 DOWN AND COUNTING/ 9:07 CLAUDJA BARRY (Epic 49-05926)	43	2				56 HOMEBOY (REMIX)/7:03 STEVE ARRINGTON (ATLANTIC DMD 949)	44	5
						57 INVISIBLE TOUCH GENESIS (Atlantic 81641)	49	6
						58 ARTIFICIAL HEART CHERELLE (Tabu/CBS 429-05385)	45	9
						59 PEE-WEE'S DANCE/4:29 JOESKI LOVE (Vintertainment/Elektra ED6147)	47	21
						60 WORD UP CAMEO (Atlanta Artists/Polygram 884 933-1)	DEBUT	
						61 BASSLINE (REMIX)/6:00 MANTRONIX (Sleeping Bag SLX-18)	60	10
						62 ERIC B. IS PRESIDENT/ MY MELODY/5:00 ERIC B. FEATURING RAKIM (Zakia ZK014)	54	5
						63 MISS YOU THE FLIRTS (CBS Assoc. 429 05914)	53	7
						64 ON MY OWN (EXTENDED VERSION)/7:13 PATTI LABELLE and MICHAEL McDONALD (MCA 23607)	64	22
						65 DANCE WITH ME ALPHAVILLE (Atlantic 0-86806)	56	7
						66 FUNKY BEAT (EXTENDED VERSION)/5:02 WHODINI (Jive/Arista JDI 9462)	66	21
						67 DANCIN' IN MY SLEEP SECRET TIES (Nightwawe NWDS-2001)	67	7
						68 TELL ME (HOW IT FEELS) (EXTENDED VERSION) 52nd STREET (MCA 23623)	61	16
						69 SWEET AND SEXY THING RICK JAMES (Gordy/Motown 4561GG)	59	4
						70 SET FIRE TO ME (REMIX) WILLIE COLON (A&M SP 12181)	65	7
						71 SMURF ROCK GIGOLO TONY (Gold Star 100)	62	9
						72 I CAN'T WAIT (EXTENDED VERSION) NU SHOOZ (Atlantic 0-86828)	58	28
						73 YOU DON'T HAVE TO CRY RENE AND ANGELA (Mercury/ PolyGram 884 5871)	68	9
						74 YOU'LL ROCK (REMIX)/ 4:32 LL COOL J (Def Jam/Columbia 44- 05907)	63	11
						75 I'M YOUR MAN (CLUB MIX)/6:10 BARRY MANILOW (RCA JD-14330)	72	12

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

New 12" Releases

JEALOUSY (Tommy Boy TB 884)
Club Nouveau (6:35) (J.King/T.McElroy/D.Foster) (Jay King IV Publishing-BMI) (Producer: J.King, T.McElroy/D.Foster)

ANGLES (Columbia 44-05935)
Walk Like An Egyptian (5:48) (L.Sternberg)(Producer: David Kahne)

THE LOVER SPEAKS (A&M AMY 326)
No More "I Love You's" (5:56) (D.Freeman) (Producers: Jimmy Iovine & The Lover Speaks)

ARCADIA (Capitol V-15246)
The Flame (7:20) (Taylor/Rhodes/LeBon) (Tritec Music Limited) (Producers: Alex Sadkin & Arcadia)

NEW EDITION (MCA-23669)
Earth Angel (4:52) (R.Bell/M.Bivins/R.DeVoe/R.Tresvant) (Unicity Music, Inc./Jump & Shoot Music) (Producer: George Tobin)

ST. CY LATTISAW (Motown 4563MG)
Wai It To The Wall (4:46) (A.Roman/S.B.Lunt) (Jobete Music Co., Inc./ASCAP/Perfect Punch Music, Inc./BMI) (Producer: Jellybean)

MOST ACTIVE



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

STRONG ACTIVITY

- Walk This Way—Run DMC—
(Profile)
- When I Think Of You—Janet
Jackson—(A&M)
- Love Of A Lifetime—Chaka Khan—
(Warner Bros.)
- Ain't Nothin' Goin' On But The
Rent—Gwen Guthrie—(Polydor)

CLUB PICK

"Summer Of Love"—The B-52's—
(Warner Bros.)

D. J.: Jay Lerner
Club: Jakes
Location: Long Island

Comments:
"They're back, bigger than ever. Should be a national club smash, and expect most radio formats to pick up on this one. This is already the most requested record at my club."

RETAILER'S PICK

"Jealousy"—Club Nouveau—
(Tommy Boy)

Store: Musical Sales
Manager: Tom Kyle
Location: Baltimore

Comments:
"This 12" will be a monster hit A follow up to Timex Social Club's Rumors with a new twist on words. A nicely produced record"

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 30, 1986

Title	W	Artist, Label, Number	L	O	W	L	O	W	L	O
Producer (Songwriter)	W	C	W	C	W	C	W	C	W	C
1 HIGHER LOVE STEVE WINWOOD (Island/Warner Bros. 7-28710) R. TITTLEMAN (S. WINWOOD, W. JENNINGS)	3	12								
2 PAPA DON'T PREACH MADONNA (Sire/Warner Bros. 7-28660) MADONNA, S. BRAY (B. ELLIOT, MADONNA)	1	10								
3 TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN") BERLIN (Columbia 38-05903) G. MORODER (G. MORODER, T. WHITLOCK)	5	11								
4 VENUS BANANARAMA (London/PolyGram 886 056-7) STOCK, AITKEN, WATERMAN (R. LEEUWEN)	7	10								
5 DANCING ON THE CEILING LIONEL RICHIE (Motown 1843MF) L. RICHIE, J.B. CARMICHAEL (L. RICHIE, C. RIOS)	6	7								
6 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)	2	13								
7 SWEET FREEDOM (THEME FROM "RUNNING SCARED") MICHAEL McDONALD (MCA 52857) R. TEMPERTON, D. RUDOLPH, B. SWEDEN (R. TEMPERTON)	12	12								
8 RUMORS TIMEX SOCIAL CLUB (Jay/Macola 001) L. KING, D. FOSTER (M. THOMPSON, M. MARSHALL, A. HILL)	8	12								
9 STUCK WITH YOU HUEY LEWIS AND THE NEWS (Chrysalis VS4 43019) H. LEWIS AND THE NEWS (C. HAYES, H. LEWIS)	15	5								
10 FRIENDS AND LOVERS GLORIA LORING & CARL ANDERSON (Carrere/CBS Z54 06122) J. AVERBACH (G. LORING, T. CAMPBELL)	14	8								
11 MAD ABOUT YOU BELINDA CARLISLE (I.R.S./MCA 52815) M. LLOYD (P. BROWN, J. WHELAN, M.Y. EVANS)	4	16								
12 BABY LOVE REGINA (Atlantic 7-89417) S. BRAY (S. BRAY, R. RICHARDS, M. KESSLER)	16	11								
13 THE EDGE OF HEAVEN WHAM! (Columbia 38-06182) G. MICHAEL (G. MICHAEL)	10	9								
14 WE DON'T HAVE TO TAKE OUR CLOTHES OFF JERMAINE STEWART (Arista AS1-9424) N.M. WALDEN (P. GLASS, N.M. WALDEN)	9	15								
15 WORDS GET IN THE WAY MIAMI SOUND MACHINE (Epic 34 06120) E. ESTEFAN, JR. (G.M. ESTEFAN)	20	11								
16 YOU SHOULD BE MINE (THE WOO WOO SONG) JEFFREY OSBORNE (A&M AM 2814) P. PERRY (A. GOLDMARK, B. ROBERTS)	11	15								
17 WALK THIS WAY RUN D.M.C. (Profile PRO-5112) R. SIMMONS, R. RUBIN (S. TYLER, J. PERRY)	24	6								
18 DREAMTIME DARYL HALL (RCA PB-14387) D. HALL, D.A. STEWART, T. WOLK (D. HALL, J. BEEBE)	23	5								
19 MAN SIZE LOVE (THEME FROM "RUNNING SCARED") KLYMAXX (MCA 52841) R. TEMPERTON, D. RUDOLPH, B. SWEDEN (R. TEMPERTON)	22	9								
20 SLEDGEHAMMER PETER GABRIEL (Geffen/Warner Bros. 7-28718) D. LANOIS, P. GABRIEL (P. GABRIEL)	13	17								
21 LOVE ZONE BILLY OCEAN (Jive/Arista JS1-9510) W. BRATHWAITE, B.J. EASTMOND (B.J. EASTMOND, W. BRATHWAITE, B. OCEAN)	29	6								
22 DON'T FORGET ME (WHEN I'M GONE) GLASS TIGER (Manhattan/Capitol B-50037) J. VALLANCE (GLASS TIGER, J. VALLANCE)	28	8								
23 INVISIBLE TOUCH GENESIS (Atlantic 7-89407) GENESIS, H. PADGHAM (P. COLLINS, M. RUTHERFORD, A. BANKS)	17	14								
24 THAT WAS THEN, THIS IS NOW MICKY DOLENZ and PETER TORK (The Monkees) (Arista AS1-9505) M. LLOYD (V. BRESCIA)	26	9								
25 LOVE FIGHT (THEME FROM "LEGAL EAGLES") ROD STEWART (Warner Bros. 7-28668) M. CHAPMAN (M. CHAPMAN, H. KNIGHT, B. BLACK)	18	14								
26 ALL THE LOVE IN THE WORLD THE OUTFIELD (Columbia 38-05894) W. WITTMAN (J. SPINKS)	19	13								
27 YANKEE ROSE DAVID LEE ROTH (Warner Bros. 7-28656) T. TEMPLEMAN (D. LEE ROTH, S. VAI)	30	9								
28 THROWING IT ALL AWAY GENESIS (Atlantic 7-89372) GENESIS, H. PADGHAM, (A. BANKS, P. COLLINS, M. RUTHERFORD)	34	3								
29 THE CAPTAIN OF HER HEART DOUBLE (A&M AM 2838) DOUBLE (K. MALOO, F. HAUG)	33	10								
30 TAKEN IN MIKE & THE MECHANICS (Atlantic 7-89404) C. NEIL (M. RUTHERFORD, C. NEIL)	31	10								
31 HEAVEN IN YOUR EYES LOVERBOY (Columbia 38-06178) P. DEAN, J. DEXTER (P. DEAN, M. RENO, J. DEXTER, M. MOORE)	36	5								
32 WHEN I THINK OF YOU JANET JACKSON (A&M AM 2855) J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, J. JAM)	39	4								
33 RUMBLESEAT JOHN COUGAR MELLENCAMP (Riva/PolyGram 884 856-7) LITTLE BASTARD, G. GEHMAN (J. MELLENCAMP)	32	10								
34 VELCRO FLY ZZ TOP (Warner Bros. 7-28650) B. HAM (GIBBONS, HILL, BEARD)	37	6								
35 TWO OF HEARTS STACEY Q (Atlantic 7-89381) J. ST. JAMES (J. MITCHELL, S. GATLIN, T. GREENE)	41	7								
36 PRESS PAUL McCARTNEY (Capitol B-5597) P. McCARTNEY, H. PADGHAM (P. McCARTNEY)	40	4								
37 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)	45	4								
38 MISSIONARY MAN EURYTHMICS (RCA PB 14414) D.A. STEWART (D.A. STEWART, A. LENNOX)	44	7								
39 MONEYS TOO TIGHT (TO MENTION) SIMPLY RED (Elektra 7-69528) S. LEVINE (J. VALENTINE, W. VALENTINE, C. WIGGINS)	42	7								
40 OH, PEOPLE PATTI LABELLE (MCA 52877) R. PERRY (B. ROBERTS, A. GOLDMARK)	43	7								
CHARTBREAKER										
41 TYPICAL MALE TINA TURNER (Capitol B-5615) T. BRITTEN (T. BRITTEN, G. LYLE)			DEBUT							
42 A MATTER OF TRUST BILLY JOEL (Columbia 38-06108) P. RAMONE (B. JOEL)	47	4								
WINNER'S CIRCLE										
43 HEARTBEAT DON JOHNSON (Epic 34 06285) C. SANDFORD (E. KAZ, W. WALDMEN)	55	2								
44 DANGER ZONE KENNY LOGGINS (COLUMBIA 38-05893) G. MORODER (G. MORODER, T. WHITLOCK)	21	16								
45 ONE STEP CLOSER TO YOU GAVIN CHRISTOPHER (Manhattan/Capitol B-50028) C. STURKEN, E. ROGERS (ROGERS, STURKEN, PESCIOTTO, GRANT)	25	15								
46 I DIDN'T MEAN TO TURN YOU ON ROBERT PALMER (Island/Atlantic 7-99537) B. EDWARDS (J. HARRIS, T. LEWIS)	59	3								
47 SOMEBODY LIKE YOU 38 SPECIAL (A&M AM 2854) K. OLSEN (D. BARNES, J. VALLANCE, J. CARLISI, D. VAN ZANT, L. STEELE)	48	7								
48 POINT OF NO RETURN NU SHO OZ (Atlantic 7-89392) J. SMITH, R. WARITZ (J. SMITH, V. DAY)	52	9								
49 ALL CRIED OUT LISA LISA & CULT JAM WITH FULL FORCE (Columbia 38-05844) FULL FORCE (FULL FORCE)	58	5								
50 SWEET LOVE ANITA BAKER (Elektra 7-69557) M.J. POWELL (A. BAKER, L. JOHNSON, G. AS)	61	3								
51 PRIVATE NUMBER THE JETS (MCA-52846) D. POWELL, D. RIVKIN, J. KNIGHT, A. ZIGMAN (J. KNIGHT, A. ZIGMAN)	56	5								
52 RUTHLESS PEOPLE MICK JAGGER (Epic 34-06211) D. HALL, M. JAGGER, D.A. STEWART (D. HALL, M. JAGGER, D.A. STEWART)	53	5								
53 NOTHING IN COMMON THOMPSON TWINS (Arista AS1-9511) G. DOWNES, T. BAILEY, (T. BAILEY, A. CURRIE)	57	6								
54 TRUE COLORS CYNDI LAUPER (PORTRAIT 37-06247) C. LAUPER, L. PETZE (T. KELLY-B. STEINBERG)			DEBUT							
55 LOVE ALWAYS EL DEBARGE (Gordy/Motown 1857 GF) B. BACHARACH, C.B. SAGER (B. BACHARACH, C.B. SAGER, B. ROBERTS)	60	4								
56 WRAP IT UP FABULOUS THUNDERBIRDS (CBS Associated Z54 06270) I. HAYES, D. PORTER (D. EDMUNDS)	62	4								
57 TWIST AND SHOUT THE BEATLES (Capitol B-5624) (B. RUSSELL, P. MEDLEY)	69	3								
58 WHAT DOES IT TAKE HONEYMOON SUITE (Warner Bros. 7-28670) B. FAIRBAIRN (D. GREHAN)	63	7								
59 SO FAR SO GOOD (FROM THE MOTION PICTURE SOUNDTRACK "ABOUT LAST NIGHT") SHEENA EASTON (EMI America B-8332) N.M. WALDEN (T. SNOW, C. WEIL)	67	6								
60 LOVE OF A LIFETIME CHAKA KHAN (Warner Bros. 7-28671) G. GARTSIDE, D. GAMSON, A. MARDIN (G. GARTSIDE, D. GAMSON)	50	8								
61 YOU CAN CALL ME AL PAUL SIMON (Warner Bros. 7-28667) P. SIMON (P. SIMON)	68	4								
62 EVERY LITTLE KISS BRUCE HORNSBY AND THE RANGE (RCA PB-14361) B. HORNSBY, E. SCHEINER (B. HORNSBY)	64	5								
63 HANGING ON A HEART ATTACK DEVICE (Chrysalis VS4 42996) M. CHAPMAN (H. KNIGHT, M. CHAPMAN)	27	12								
64 SPIRIT IN THE SKY DOCTOR AND THE MEDICS (I.R.S./MCA 52880) G. LEON (N. GREENBAUM)	65	5								
65 PARANOIA THE ART OF NOISE WITH MAX HEADROOM (China/Chrysalis VS4 43002) THE ART OF NOISE (DODDLE, JECZALIK)	74	3								
66 AIN'T NOTHIN' GOING ON BUT THE RENT GWEN GUTHRIE (Polydor/Polygram 885 106-7) M.S. BERRY (G. GUTHRIE)	66	5								
67 LONELY IS THE NIGHT AIR SUPPLY (Arista AS1-9521) J. BAYLON (D. WARREN, A. HAMMOND)	72	4								
68 EARTH ANGEL (FROM THE MOTION PICTURE SOUNDTRACK "KARATE KID PART II) NEW EDITION (MCA 52907) F. PERREN (C. WILLIAMS, D. WILLIAMS)	79	3								
69 IT'S YOU BOB SEGER & SILVER BULLET BAND (Capitol B-5623) B. SEGER AND PUNCH (B. SEGER)	75	3								
70 TAKE ME HOME TONIGHT EDDIE MONEY (Columbia 38-06231) R. ZITO, E. MONEY (M. LEESON, P. VALE, P. SPECTOR, E. GREENWICH, J. BARRY)	78	3								
71 WALK LIKE A MAN (FROM "A FINE MESS") MARY JANE GIRLS (Motown 1851MF) R. JAMES (B. CREWE, B. GAUDIO)	54	8								
72 PLAYING WITH THE BOYS KENNY LOGGINS (Columbia 38-05902) P. WOLF (K. LOGGINS, F. WOLF, J. WOLF)	80	3								
73 GIRLS CAN'T HELP IT JOURNEY (COLUMBIA 38-06302) S. PERRY (S. PERRY, N. SCHON)			DEBUT							
SUZANNE JOURNEY (Columbia 38-06134) S. PERRY (S. PERRY, J. CAIN)	35	11								
75 MODERN WOMAN BILLY JOEL (Epic 34-06118) P. RAMONE (B. JOEL)	38	13								
76 OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) PET SHOP BOYS (EMI America B. 8321) J.J. JECZALIK, N. FROOME (N. TENNANT, C. LOWE)	46	14								
77 ANOTHER HEARTACHE ROD STEWART (WARNER BROS. 7-28631) B. EZRIN (B. ADAMS-J. VALLANCE, R. STEWART, R. WAYNE)			DEBUT							
78 IN YOUR EYES PETER GABRIEL (Geffen 7-28622) P. GABRIEL (P. GABRIEL)			DEBUT							
79 THE OTHER SIDE OF LIFE THE MOODY BLUES (Polydor 885201-7) T. VISCONTI (J. HAYWARD)	86	2								
80 I'LL BE OVER YOU TOTO (COLUMBIA 40273) TOTO (S. LUKATHER, R. GOODRUM)			DEBUT							
81 WEATHERMAN NICK JAMESON (MOTOWN 1853) N. JAMESON (N. JAMESON, K. O'LEARY)	81	3								
82 THE HUNTER GTR (Arista AS1 9512) G. DOWNES (G. DOWNES)	87	2								
83 GIVE ME A REASON LUTHER VANDROSS (Epic 34-06129) L. VANDROSS, N. ADDERLY (L. VANDROSS, N. ADDERLY)	89	2								
84 LOVE COMES QUICKLY PET SHOP BOYS (EMI-B-8338) S. HAGUE (N. TENNANT, C. LOWES, HAGUE)			DEBUT							
85 WILD WILD LIFE TAKING HEADS (Sire 7-28629) TALKING HEADS (D. BYRNE)			DEBUT							
86 ANGEL IN MY HEART ONE TO ONE (Warner Bros.) L. HOWE (L. HOWE, L. RENEY)	90	2								
87 SOMEBODY'S OUT THERE TRIUMPH (MCA 5786) M. CLINK (R. EMMETT, M. LEVINE, G. MOORE)			DEBUT							
88 ANOTHER LOVERHOLENOHEAD PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28620) PRINCE AND THE REVOLUTION (PRINCE AND THE REVOLUTION)	83	7								
89 WALK AWAY RENEE SOUTHSIDE JOHNNY & THE JUKE (ATLANTIC 89394) J. ROLLO, J. LYON (M. BROWN, B. CALILILI, T. SANSONE)	82	4								
90 TAKE IT EASY ANDY TAYLOR (Atlantic 7-89414) R.T. BAKER (A. TAYLOR, S. JONES)	49	14								
91 DIGGING YOUR SCENE THE BLOW MONKEYS (RCA PB-14325) P. WILSON (DR. ROBERT)	51	17								
92 IF LOOKS COULD KILL HEART (Capitol B-5605) R. NEVISON (J. CONRAD, B. GARRETT)	70									
93 THERE'LL BE SAD SONGS (TO MAKE YOU CRY) BILLY OCEAN (Arista JS1-9465) B. EASTMOND, W. BRATHWAITE (W. BRATHWAITE, B. EASTMOND, B. OCEAN)	73	20								
94 HOLDING BACK THE YEARS SIMPLY RED (Elektra 7-69564) S. LEVINE (HUCKNALL, MOSS)	76	21								
95 NASTY JANET JACKSON (A&M AM 2830) J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, J. JACKSON)	71	16								
96 A KIND OF MAGIC QUEEN (Capitol B-5590) QUEEN, D. RICHARDS (R. TAYLOR)	77	13								
97 YOUR WILDEST DREAMS THE MOODY BLUES (Polydor/PolyGram 883 906-7) T. VISCONTI (J. HAYWARD)	84	15								
98 TUFF ENUFF THE FABULOUS THUNDERBIRDS (CBS Associated Z54 05838) D. EDMUNDS (K. WILSON)	85	1								

UNITED KINGDOM

U.K. BUZZ

The Pogues have gone on strike from their record company, Stiff, which is in deep financial difficulties. Pogue manager Frank Murray says, "At the moment no one knows what's going on until the meeting of creditors. We are in limbo. We really should be bringing out a new album but we can't record. We want to be with a record company that will get behind us and promote us. Not the kind of people that won't tell you what's going on. We don't want to stay with a label that is dying."

It seems that there is diminishing hope for Stiff. Their MD, Dave Robinson, is reknowned for his ability to turn tables, but new acts are likely to be very suspicious... meanwhile The Pogues are filling in time. Next week they go to Spain to appear in a spaghetti western directed by Alex Cox (**Sid & Nancy**, **Repo Man**). Murray says, "We've read the script but we still don't know what it is about. The Pogues are a family who run a town that is attacked by bank robbers and then bounty men. It's either going to be called **The Legend Of Paddy Garcia** or **Straight To Hell**. The Strummer and Stephen Berkoff are in it as well."

"We are also doing a soundtrack to a film called **Something Wild**. But it's not the same as a real Pogues album and now we've got enough material to fill two."

Ironically enough The Pogues have a single from the **Sid & Nancy** soundtrack, "Haunted," out on MCA on the same day as the creditors meeting for Stiff...

The Blue Aeroplanes are an enigmatic new band from Bristol (on Fire Records). Their album "Tolerance" is positively inspirational. It is a collection

of disturbing melodies, off-beat rhythm, poetry and black humor. It features poems from Auden because lyricist Gerard Langley finds the sensibility of 30's poetry very applicable for today. Inspiration for his own poetry—he prefers to use the word poetry rather than lyrics—is drawn from various sets of images that relate to an emotional experience. Langley goes on, "'Tolerance' is both tuneful and weird—too weird to be a pop band but too tuneful not to be. Our songs are mostly about relationships between people. Our structure is fairly simple, I don't believe in rehearsing so it always sounds different..."

Also worth-while is Fire is Pulp and their EP, "Dogs Are Everywhere." Pulp got their name from tacky throwaway 30's fiction that was really deep and meaningful. Recent evidence shows man is a direct descendant of the dog and Pulp felt some of us are more close to their doggy roots than others. The track is bewitching, dreamlike—the band come from the industrial town of Sheffield which is very ugly. Singer Jarvis Cocker claims Sheffield inspired him to write songs of beauty to escape, rather than reflect, his surroundings. "In Sheffield no-one wants to listen to bands that sound like crashing steel. I played a Test Department track to my dad and he says he heard enough of that at the factory where he works. Most bands claiming to be inspired by the harsh sounds of Sheffield steel were only students here and have never had to put up with actually being inside a steel works." "Dogs Are Everywhere" is wistful, lingering and not easily forgotten.

Chrissy Iley

Michael Emmerson Appointed President, RCA Red Seal

NEW YORK—Michael Emmerson has been appointed president, RCA Red Seal according to Elliot Goldman, president and chief executive officer of RCA/Ariola, to whom Mr. Emmerson will report.

In his new position, Mr. Emmerson will oversee the worldwide operations of RCA's Red Seal label, an independent operating unit responsible for the company's classical music and original Broadway cast recordings. Mr. Emmerson will be based at RCA/Ariola's headquarters in New York.

In announcing the appointment, Mr. Goldman said, "Michael's extensive experience with and knowledge of classical music and of its very special worldwide market made him a natural candidate for the important position of president of Red Seal. His unique understanding of the Red Seal operation and its potential convinced me he was an excellent choice for the job."

"I'm extremely pleased we were able to persuade Michael to leave his successful management activities and take on the key responsibility and challenge of revitalizing the great classical heritage Red Seal represents."

Emmerson's rich background encom-

passes many aspects of the musical and dramatic arts.

Since 1973, Mr. Emmerson has been president of London Artists, an international artist management firm based in London whose roster includes the flutists James Galway and Elena Duran. Prior to that he worked in concert promotion, presenting such artists in Britain as Andres Segovia, Artur Rubinstein, Sarah Vaughan, and Pete Seeger.

Emmerson's involvement in professional theater has included stage direction for and management of his own company, work with the Royal Shakespeare Touring Company, and serving as Secretary of the Ulster Theatre Trust under Chairman Sir Tyrone Guthrie. He also founded and directed the Newcastle-Upon-Tyne Festival and, for eight years, ran the Belfast Festival in Northern Ireland.

Mr. Emmerson holds a Bachelor of Arts degree from Queen's University in Belfast. His numerous activities at University included setting up the school's Arts Center and founding University Festival, which became one of Britain's major arts festivals.



PROMISE HER ANYTHING—Epic Records U.K. artist Sade recently completed her first tour of Australia. After her last concert CBS Records executives presented Sade with a double-Platinum award for Australian sales of "Diamond Life" and a Platinum award for "Promise." Pictured at the presentation are (l to r): Standing—Lee Barrett, manager, Paul Denman, band; Mike Edwards, manager, business affairs, CBS Records Australia; Sade; Andrew Hale, band; Chris Moss, manager, national marketing, CBS Records Australia; Stuart Matthewman, band; Ian England, manager, national sales, CBS Records Australia; Denis Handlin, managing director, CBS Records Australia, and Peter Bond, regional vice president, Australia/Africa, CBS Records International. Kneeling—Gill Robert, director, marketing and sales, CBS Records Australia; and Viv Hudson, international product manager, CBS Records Australia.



ISLAND'S NEW EXIT—Island Records has become the new home for Exit Records. Pictured above (l to r, front) are Mary Neely, Exit ceo; Charlie Peacock, Exit/Island artist; Lou Maglia, Island president; and (rear) Joel Webber, Island V.P./A & R; and Jim Swindel, Island V.P. sales at an Exit showcase to celebrate the signing of the Exit label to Island. The self-titled Charlie Peacock LP will mark the debut of the Exit/Island association.

THE MELODY MAKER TOP 10

TOP TEN 45s

- 1 **I Want To Wake Up With You**—Boris Gardiner—RCA
- 2 **The Lady In Red**—Chris DeBurgh—A & M
- 3 **Anyone Can Fall In Love**—Anita Dobson/Simon May—BBC
- 4 **So Macho**—Sinita—FanFare
- 5 **Ain't Nothin' Goin' On But The Rent**—Gwen Guthrie—Boiling Point
- 6 **Calling All The Heroes**—It Bite—Virgin
- 7 **Shout**—Lulu—Jive
- 8 **I Can Prove It**—Phil Fearon—Chrysalis
- 9 **Dancing On The Ceiling**—Lionel Richie—Motown
- 10 **Panic**—The Smiths—Rough Trade

TOP TEN LPs

- 1 **True Blue**—Madonna—Sire
- 2 **Into The Light**—Chris DeBurgh—A&M
- 3 **Riptide**—Robert Palmer—Island
- 4 **Rat In The Kitchen**—VB40—DEP Int.
- 5 **Revenge**—Eurythmics—RCA
- 6 **A Kind Of Magic**—Queen—EMI
- 7 **The Final**—Wham!—Epic
- 8 **Picture Book**—Simply Red—Elektra
- 9 **Brother In Arms**—Dire Straits—Vertigo
- 10 **Back In The High Life**—Steve Winwood—Island

WHO'S THE HOTTEST?—In what may look like an intramural skirmish, but is actually a clever marketing scheme, **Musicland** and **Licorice Pizza** are one-upping their competition in the high-stakes Los Angeles retail market by sponsoring a contest dubbed, "Who's The Hottest?" Licorice Pizza, the Southern California retailer which was only recently acquired by The Musicland Group, and the chain's Musicland stores took out a four-page, four-color insert in the *Los Angeles Times* Sunday editions to tout the contest. By registering a vote either for Musicland or Licorice Pizza, the contestant is eligible to win a \$5,000 spending spree in either store. The advertising gives the impression of a price war, each store claiming to match the other's sale prices. The ad also capitalizes on the solid name recognition that both retailers have in the L.A. market, making them look like the two leading contenders. One winner from Musicland and one winner from Licorice Pizza can each purchase \$5,000 worth of merchandise, including movies—which are heavily featured in the ad—and portable stereos. All in all, it is a very clever move by The Musicland advertising department.

LIVING MUSIC CONTEST—I guess it's that time of year for contests. **Living Music**, the label which for years has released records by **Paul Winter** and artists associated with him, has announced plans to conduct a contest this fall. The label recently inked a distribution deal with **Windham Hill/A&M**. Since then they have

been steadily upping their profile in the marketplace to cash in on the enormous surge in popularity of so-called "new age" music. Living Music is sponsoring a two-tiered nationwide fall marketing campaign, involving both an in-store display contest and a consumer sweepstakes, designed to promote the label's entire line. The program will be launched September 1, 1986, to coincide with the September 3 airing of the *Canyon Consort* film nationwide on PBS. This film, which documents the recording of Winter's "Canyon" album in the Grand Canyon, has inspired Living Music's unique contest: one winner each from the trade and consumer levels will receive an expense-paid week-long trip for two to the Grand Canyon, including an 87-mile Colorado River rafting trip. Retail outlets can register in the promotion by calling the Living Music offices collect. They will then receive a package of promotional materials, including a copy of "Collection '86"—the label's compilation LP featuring cuts from several new releases—label posters, album jackets and flats, sweepstakes banners, and section divider cards. Also available in limited quantities will be inflatable rafts and copies of two music videos from *Canyon*. A Canyon trip will be awarded to the retailer who creates the most original and powerful Living Music display. Four Sony Discman compact disc players will be awarded as second prizes to retailers, and fifty customized satin jackets will be awarded as third prizes. In addition, all participating retailers will receive a Liv-

ing Music t-shirt. Consumers can enter the contest simply by filling out an entry blank that will be part of the retailer's display. "Over 500 retail outlets nationwide are expected to participate," said **Richard Perl**, president of Living Music. "We're aiming to increase consumer awareness of both the Paul Winter Consort's recordings and the Living Music label as a whole. All of the recordings on our label—including those of artists **Eugene Friesen**, **Paul Halley** and **Denny Zeitlin**—will be discounted to retailers during this promotion." **RKO CHRISTMAS**—**RKO Pictures HomeVideo** is gearing up for the Christmas season by offering retailers a chance at a \$100 rebate. In a promotion that runs from August 25 through November 7, any retailer whose order totals 48 pieces will be eligible to qualify for the rebate. An order of 24 pieces gets a \$35 rebate.

"The campaign is designed to support the traditional video distribution network while making available to the retailer proven sell-through product with the best margins ever," said **Ellen Wander**, vice president, ancillary sales for RKO Pictures. Some of the titles included in the promotion are: *Citizen Kane*, *King Kong*, *Gunga Din* and *Top Hat*.

IN MEMORIUM—**Doug McLeary**, merchandising, advertising and public relations manager for **EMI/Angel** died of pneumonia August 7. McLeary joined Angel in 1984. **Brown Meggs**, president of Angel, said "His contribution's to Angel's marketing successes in the past two years were invaluable. He was a most talented young man and a pleasure to work with. Those of us privileged to know him well will always miss him."

Stephen Padgett



HOWIE AND FRIENDS—Comic **Howie Mandel** was in Manhattan recently to celebrate the release of his debut album for Warner Bros. Records, "Fits Like A Glove." While in the Big Apple, the star of *St. Elsewhere* stopped by **Sam Goody Records** for a flesh pressing session with some local industry insiders. Among the privileged, (l-r): Warner Bros. sales manager **Craig Smith**; Warner Bros. promotion manager **Valerie Goodman**; WEA Branch manager coordinator **Warren Pujdak**; **Sam Goody Store** manager **Gabriel Romeu**; Mandel; WEA vice president and Branch manager **Pete Stocke**; Warner Bros. Records publicity director **Liz Rosenberg** and WEA sales representative **Ron Bernieri**.

CASH BOX TOP 40 COMPACT DISCS

RANK	ARTIST	TITLE	LABEL	WEEKS		RANK	ARTIST	TITLE	LABEL	WEEKS		RANK	ARTIST	TITLE	LABEL	WEEKS					
				L	O					L	O					L	O				
1	SO	15.98	PETER GABRIEL (Geffen 24088)WEA	1	10	12	BROTHERS IN ARMS	15.98	DIRE STRAITS (Warner Bros. 25264-2)WEA	6	64	22	PLEASE	PET SHOP BOYS (EMI America CDP-46271)CAP	24	2	32	WORLD MACHINE	LEVEL 42 (Polydor 827 487-2)POL	32	1
2	INVISIBLE TOUCH	GENESIS (Atlantic 81641-2)WEA	2	8	13	NO JACKET REQUIRED	15.98	PHIL COLLINS (Atlantic 81240-2)WEA	11	69	23	PICTURE BOOK	15.98	SIMPLY RED (Elektra 60452-1)WEA	19	7	33	LIVES IN THE BALANCE	15.98	JACKSON BROWNE (Asylum 960457-2)WEA	29
3	TOP GUN ORIGINAL SOUNDTRACK	(Columbia CK 40323)CBS	4	4	14	GTR	GTR (Arista JRCD 8400)RCA	13	11	24	CHRONICLES	CREEDEnce CLEARWATER REVIVAL (Fantasy FCD 623-CCR2)IND	25	51	34	A DECADE OF STEELY DAN	STEELY DAN (MCA MCAD-5570)MCA	35	2		
4	BACK IN THE HIGH LIFE	STEVE WINWOOD (Island/Warner Bros. 25448)WEA	9	4	15	TUFF ENUFF	THE FABULOUS THUNDERBIRDS (CBS Associated ZK 40304)CBS	14	9	25	MIKE & THE MECHANICS	15.98	(Atlantic 81287-2)WEA	20	17	35	WINDHAM HILL RECORDS SAMPLER '86	VARIOUS ARTISTS (Windham Hill/A&M CD-1048)RCA	34	1	
5	THE OTHER SIDE OF LIFE	THE MOODY BLUES (Polydor 829 179-2)POL	5	14	16	DOUBLE VISION	15.98	BOB JAMES & DAVID SANBORN (Warner Bros. 2-25393)WEA	17	9	26	THE DARK SIDE OF THE MOON	PINK FLOYD (Capitol CDP-46001)CAP	26	103	36	BIG WORLD	JOE JACKSON (A&M CD 6021)RCA	33		
6	WHITNEY HOUSTON	(Arista JRCD-8221)RCA	3	49	17	CONTROL	JANET JACKSON (A&M CD-5106)RCA	15	13	27	PLAY DEEP	THE OUTFIELD (Columbia CK 40027)CBS	23	15	37	DIRTY WORK	THE ROLLING STONES (Rolling Stones/CBS CK 40250)CBS	37			
7	5150	15.98	VAN HALEN (Warner Bros. 25394-2)WEA	7	14	18	DOWN TO THE MOON	ANDREAS VOLLENWEIDER (CBS Masterworks MK42255)CBS	22	2	28	RIPTIDE	15.98	ROBERT PALMER (Island 2-90471)WEA	27	8	38	RAISED ON RADIO	JOURNEY (Columbia CK 39936)CBS	36	
8	TRUE BLUE	MADONNA (Sire 2-25442)WEA	DEBUT	12	4	19	EMERSON, LAKE & POWELL	(Polydor 829297-2)POL	16	6	29	RAPTURE	ANITA BAKER (Elektra 604442)WEA	30	1	39	PARADE	15.98	PRINCE AND THE REVOLUTION (Warner Bros. 25395)WEA	38	
9	REVENGE	EURYTHMICS (RCA PCD1-5847)RCA	12	4	20	THE WINNER IN YOU	PATTI LABELLE (MCA MCAD 5737)MCA	18	5	30	SCARECROW	JOHN COUGAR MELLANCAMP (Riva 824 865)POL	31	45	40	DAYS OF FUTURE PAST	MOODY BLUES (Threshold 826 006-2)POL	39			
10	LIKE A ROCK	BOB SEGER & THE SILVER BULLET BAND (Capitol 46195)CAP	8	7	21	BELINDA CARLISLE	(I.R.S. 5741)MCA	21	3	31	LOVE ZONE	BILLY OCEAN (Arista JRCD 8409)RCA	28	11							
11	HEART	(Capitol CDP-46157)CAP	10	30																	

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

TALENT ON STAGE

Neil Diamond

THE GREEK THEATRE, L.A. — Columbia recording artist Neil Diamond last appeared here ten years ago, an absence that might jeopardize the popularity of less prolific singer/songwriters. In Diamond's case, the dearth of L.A. appearances seems to have fueled his legions of loyal fans, and while the bulk of his audience passed the 30-year mark long ago, their unbridled enthusiasm for this cool summer evening smacked of teenage fanaticism. It's fans like this that helped sell-out Diamond's 14 dates here, as advertised on a curtain banner at the beginning and end of his 2-hour plus performance.

With evangelical fervor, the course of the show had all the earmarks of a revival, both in the religious and career sense. Mass audience hand-clappings, swayings and vocal expressions of faith, not to mention banner waving, clued in this unsuspecting reviewer to the extent of Diamondite zeal.

And he worked for it. Twice in the show songs were given encores ("When I hear dreams like that, it makes me want to sing again!"), and nearly all of his vast repertoire of hits were performed. The veteran of such early successes as "Cherry, Cherry" and later ones like "Hello, Again", sang these tunes with an ageless vocal agility.

But aside from Diamond's performance, the show passed the perfunctory amount of spectacle. A dazzling assortment of lasers sliced the night as part of the opening fanfare, while pink neon outlined the Greek theatre's pediment. This was exciting enough, but anything beyond that was overkill, and go beyond it did. A well-executed "laser video" pictorializing the flight of Jonathan Livingston Seagull, however enjoyable, distracted from Diamond's musical show, rather than compliment it, and seemed like a nod to high tech commercialism.

Sound quality was muddled by the canned-sounding roar of Alan Lindgren's synthesizer, which provided the instrumentalism on Diamond's more lushly arranged tunes (One yearned for a real orchestra during these songs).

Also unsatisfying was Diamond's choice of a duet partner for "You Don't Bring Me Flowers." With the unenviable task of filling Barbara Streisand's shoes on the ballad, Linda Press' voice was competent enough, but lacked an engaging texture.

Rhythm was the strongest section of Diamond's musicians, especially the Congas of King Errison, which nearly set the hills afire

during an interlude on "Cherry, Cherry." Tom Hensley's versatile piano was also of special note.

For all his showroom-like glitz, Diamond's performance was a crowd pleaser substantiated primarily by his long list of memorable tunes, most of which were delivered with the consummate poise befitting a music industry legend. It was a giving performance. And while Diamond and his guitar might do better without the show-biz trappings of superstardom, his appearance here was shot-through with a hard-working generosity.

Gregory Dobrin

Mark Isham

THE PALACE COURT, LOS ANGELES — In a rare public performance, trumpeter/synthesist Mark Isham dug his heels into a set of scintillating modern music Friday evening, August 8. Laying to rest any lingering thoughts that the Windham Hill artist had taken a hopelessly mellow route, Isham and his band thundered through the hour-plus set that featured not only material from his "Vapor Drawings" LP, but from his former band, Group 87 as well.

The band featured the explosive drumming of Michael Barsimanto, the delicate cat like guitarist from Group 87, Peter Maunu and the virtuoso bassist Doug Lunn. These three provided the solid and always dependable canvas upon which Isham decorated his modern art with sparse, minimalist colors.

Isham's influences were recognizable — most notably Miles Davis and Steve Reich. The Davis was evident in Isham's moody, economical horn style which summoned images of Davis' great "Miles Ahead" period. The Reich showed its head in the repetitive synthesizer lines which layered upon one another, building to intense climaxes.

Maunu's light and linear guitar style was the perfect compliment to Isham's emotional, visceral trumpet blurs. With a host of ethereal effects, Maunu achieved a correct balance between the romantic and the modern. In fact, it is this marriage of modern, almost Bartok-like, aesthetics with truly romantic values that is responsible for the splendor of Isham's music. Maunu and Isham complemented each other beautifully.

Even when Isham delved into his Wind-



MUSICIANS AGAINST DRUGS—Mick Jagger, Melba Moore and David Bowie recently joined forces with Rev. Sharpton, head of the National Youth Movement, for an anti-crack campaign and met backstage at the Prince concert at New York's Madison Square Garden. Says Moore, who is spearheading a series of anti-crack concerts, "When you hear about a father throwing his nine-year-old stepdaughter off a balcony because he is high on crack, you just can't sit back and let that sort of thing go on. Crack isn't a poor person or a black person's problem exclusively. It is hitting all of America." Pictured above are from (l to r): Jagger; Rev. Sharpton; Moore; and Bowie.

ham Hill music, the live translation came off decidedly more aggressive. The electric, synergistic rapport between him and his supporting crew seemed to energize Isham. While Isham continues his work as an in-demand film composer, and we're told his next Windham Hill album is in progress, on the evidence of Friday's performance, we hope he won't give up on the concert stage. The results are too rewarding.

Stephen Padgett

Peter Stampfel And The Bottlecaps

SPEAKEASY, N.Y.C. — Peter Stampfel looks like a very popular but untended NYU artist-in-residence, the type who is great at parties, improvising foul ditties on piano after several scotches, and wearing wild Hawaiian shirts. His is a circus of pleasure and pain that proves that pleasure and pain are just different interpretations of the same nerve.

The first thing that grabs you is his child-like innocence, but don't let that fool you. Stampfel started an introduction to one song in a mock-child's voice, saying "On those days when the world isn't treating you right, the only thing to do is," and then he paused before yelling, "murder a stranger!" The Bottlecaps then kicked into the uproarious, countrified "Random Violence," as Stampfel sang "I don't know you/but I'm gonna kill you/Sorry for meeting this way" with a scary politeness unmatched since David Byrne sang "I hate people when they're not polite."

Most of his set was comprised of songs from his recent "Peter Stampfel and The Bottlecaps" album (Rounder Records). It's one of those rare LPs where every song is great, every lick superb, every arrangement inspired. And in concert, Stampfel's effectiveness was multiplied to the tenth power by a priceless spontaneity and keen sense of musicality unparalleled in folk-rock today.

The best song of the evening, and of the album, was "Everything Must Go." It's a deceptively simple and accessible tune built

around a nicely embellished calypso beat reminiscent of early Jimmy Buffet. But inside this sugar-coating is a tale of apocalypse. Those 'Final Clearance' signs in store windows become a metaphor for displacement, marital dissolution, and ultimately nuclear annihilation. Stampfel's voice was on the verge of cracking as he sang: "Neighbor says your wife ran off with your best friend/I closed my eyes and I could see the sign that read/Everything must go/This is the final clearance/there'll be no reappearance."

The brilliance of this lyric becomes more apparent when you speculate on how a lesser writer might have handled those lines, writing something like "I closed my eyes and cried" or "I closed my eyes and wondered why." But the big meaning of the song came through in the last verse. "Saw a blazing mushroom cloud on the tube/The newsmen spoke to me but I already knew/Everything must go..." Stampfel's circus of pleasure and pain is neither sentimental or cynical (they're really the same thing anyway). His humor is so deadly serious that audience members shrieked with a laughter that sounded like terror.

Paul Iorio



BUMMIN' WITH THE BANGLES AND BMI—BMI's Frances Preston got together recently with some rising BMI members. The Bangles, and Mrs. Preston, the president of BMI greeted each other backstage before the group's concert at New York's Pier 84. Pictured here are (l to r) Vicki Peterson; Preston; Susanna Hoffs; Debbi Peterson; and Michael Steele.



THOROGOOD BAD TO THE BONE—Ace guitar-slinger and rock & roll wildman Lonesome George Thorogood demonstrated what the shouting was all about during an impromptu live performance on a recent edition of Westwood One's Line One. During the hour-long program, Thorogood also talked with callers about his new live album, "George Thorogood & The Destroyers Live," which was recorded by Westwood One's mobile studios and released on EMI America.

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CASH BOX COUNTRY ALBUMS

File, Artist, Label, Number, Distributor	W	O	C
STORMS OF LIFE RANDY TRAVIS (Warner Bros. 25435-1)	1	11	
MONTANA CAFE HANK WILLIAMS, JR. (Warner Bros./Curb 1-25412)	2	8	
GEORGE STRAIT #7 GEORGE STRAIT (MCA 5750)	3	12	
WHOEVER'S IN NEW ENGLAND REBA McENTIRE (MCA 5691)	4	25	
GUITARS, CADILLACS, ETC., ETC. DWIGHT YOAKAM (Warner Bros./Reprise 25372-1)	5	37	
FOUR FOR THE SHOW THE STATLERS (Mercury 826-782-1M-1)	6	11	
A FRIEND IN CALIFORNIA MERLE HAGGARD (Epic FE 40286)	7	23	
ROCKIN' WITH THE RHYTHM ★ THE JUDDS (RCA/Curb AHL1-7042)	8	40	
ALABAMA GREATEST HITS ★ □ ALABAMA (RCA AHL1-7170)	9	27	
RABBIT TRAX EDDIE RABBITT (RCA AHL1-7041)	10	17	
TWENTY YEARS OF DIRT THE NITTY GRITTY DIRT BAND (Warner Bros. 25382-1)	11	12	
LOST IN THE FIFTIES TONIGHT ★ RONNIE MILSAP (RCA AHL1-7194)	12	21	
CLASS OF '55 ★ C. PERKINS, J.L. LEWIS, R. ORBISON, J. CASH (America/Smash 830 002-1M-1)	13	12	
THE PROMISELAND WILLIE NELSON (Columbia FC 40327)	14	19	
I TELL IT LIKE IT USED TO BE T. GRAHAM BROWN (Capitol ST-12487)	15	12	
WON'T BE BLUE ANYMORE DAN SEALS (EMI America ST 17166)	16	47	
PERFUME, RIBBONS & PEARLS THE FORESTER SISTERS (Warner Bros. 25411-1)	17	11	
BLACK & WHITE JANIE FRICKIE (Columbia FC-40383)	18	4	
GREATEST HITS EXILE (Epic FE 40401)	19	4	
WILL THE WOLF SURVIVE ★ WAYLON JENNINGS (MCA 5688)	20	21	
A MEMORY LIKE YOU ★ JOHN SCHNEIDER (MCA 5668)	21	29	
GIRLS LIKE ME TANYA TUCKER (Capitol ST-12474)	22	19	
LIVE IN LONDON RICKY SKAGGS (Epic FE 40103)	23	39	
HARMONY JOHN CONLEE (Columbia FC-40257)	24	23	
JUDY JUDY RODMAN (MTM ST-71050)	25	12	
26 FALLIN' FOR YOU FOR YEARS CONWAY TWITTY (Warner Bros. 25408)	26	4	
27 SEASONS ★ OAK RIDGE BOYS (MCA 5714)	27	19	
28 GUITAR TOWN STEVE EARLE (MCA 5713)	28	14	
29 HEROES JOHNNY CASH & WAYLON JENNINGS (Columbia FC 40347)	29	9	
30 THE GIRLS NEXT DOOR GIRLS NEXT DOOR (MTM ST-71053)	30	4	
31 FIVE-O ★ □ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25267)	31	49	
32 KILLBILLY HILL SOUTHERN PACIFIC (Warner Bros. 25409)	32	9	
33 STREAMLINE ★ □ LEE GREENWOOD (MCA 5622)	33	49	
34 GREATEST HITS ★ □ GEORGE STRAIT (MCA 5567)	34	75	
35 SOMETHING SPECIAL ★ □ GEORGE STRAIT (MCA 5605)	35	50	
36 GREATEST HITS ★ EARL THOMAS CONLEY (RCA AHL1-7032)	36	41	
37 LOOKING AHEAD BILLY JOE ROYAL (Atlantic America 7-90508)	37	14	
38 IT STILL RAINS IN MEMPHIS T. G. SHEPPARD (Columbia FC 40310)	38	3	
39 ROSE OF MY HEART NICOLETTE LARSON (MCA 5719)	39	3	
40 STRAIGHT TO THE HEART CRYSTAL GAYLE (Warner Bros. 9-25405-1)	40	2	
41 SWEETHEARTS OF THE RODEO SWEETHEARTS OF THE RODEO (Columbia C 40406)	41	2	
42 BORN YESTERDAY THE EVERLY BROTHERS (Mercury 826 142-1)	42	25	
43 THIRTEEN EMMYLOU HARRIS (Warner Bros. 9-25352-1)	43	25	
44 GREATEST HITS VOL.2 ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25328)	44	39	
45 FROM THE PAGES OF MY MIND RAY CHARLES (Columbia FC 40338)	45	2	
46 SHAKIN' SAWYER BROWN (Capitol/Curb ST-12438)	46	45	
47 STARTING NEW MEMORIES GENE WATSON (Epic FE 40306)	47	2	
48 NEW MOVES DON WILLIAMS (Capitol ST 12440)	48	24	
49 GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL1-5425)	49	66	
50 PORTRAIT OF A SINGER RAY PRICE (Step One SOR-0009)	50	15	

HOT CUTS

- Randy Travis—Storms of Life—(Storms of Life)
- Hank Williams Jr.—Mind Your Own Business—(Montana Cafe)
- Reba McEntire—You Can Take the Wings Off Me—Whoever's in New England
- Dwight Yoakam—Buy Me—(Guitars, Cadillacs, Etc., Etc.)
- Randy Travis—Send My Body—(Storms of Life)
- Randy Travis—My Heart Cracked (But It Did Not Break)
- Gene Watson—Atlanta Anymore—(Starting New Memories)
- George Strait—Rhythm of the Road—(#7)
- Willie Nelson—Pass It On—(The Promiseland)
- The Statlers—Forever—(Four for the Show)
- Boyz II Men—Coming Home—(Class of '55)
- Dwight Yoakam—South of Cincinnati—(Guitars, Cadillacs, Etc., Etc.)
- Hank Williams Jr.—Montana Cafe—(Montana Cafe)

NASHVILLE FORUM

"Being the little guy doesn't necessarily scare me. I think it means you gotta work harder, and it may cost a little more in the beginning—advertising and merchandising tools to get there—but I believe that, with a little bit of luck and the expertise of the caliber of people I intend to surround myself with, we could be a major force in country music in the next five to six years. I'm talking about a major force!"

On Music Row the wars continue, at times growing more intense. A short distance from the front lines, Jerry Bradley sits in a sparsely-furnished office in the old Acuff-Rose building on Franklin Road—an office that serves as his current field HQ—and observes the battlefield. The role of division commander isn't new to him, although this particular uniform is.

The last 13 years of his active music business service was spent under the banner of RCA, and before he departed, he left an indelible fingerprint on that label's final quarter of the 20th century. He brought aboard such names as Ronnie Milsap, Earl Thomas Conley, Gary Stewart, Dave & Sugar and, of course, the coup of the entire decade—Alabama.

You might say he won a few for the Nipper.

Now, after a three-year hiatus and a few deep breaths, he's preparing to go back into the fray, though without the security of a major label aegis. In fact, at the moment he's without a label banner of any fashion—just the vague, umbrella-like catch-all "Opryland Music Group." He's a field marshal still without artillery, a general without an army.

Yet, there doesn't seem to be any sweat on his brow, or any worry lines etched into his face. And he doesn't seem to be in any hurry as he carefully chooses his cadre of officers and staff.

The first CO he enlisted was Cecile Light, a longterm veteran of Bradley's Barn, the studio built by Jerry's legendary father. Next he added another long-term veteran of the industry

battleground, B.J. McElwee. A triple threat executive, McElwee earned his stripes in sales, promotion and marketing in the armies of Monument, MGM, ABC and Ariola before operating his own promotion/marketing company on Music Row.

As his staff begins their own networking functions, Bradley plans to scan the field for product—the weaponry that ultimately determines victory or defeat for any label.

"I'll just pick up where I left off with RCA in the signing of talent in my interpretation of what country music is. I don't think country music has changed that much in the past three years, although I think it's changed a little bit. I think right now it's somewhere between where it was three years ago and where some people are trying to get it to be.

"I'd like to be just a well-rounded label—if that means that I gotta have somebody more country, and somebody a little bit more 'progressive' and somebody a little more bluesy—or a group. In what order they'll come I can't tell you, but I know they're out there."

While the uniform of a major label once fit him quite well, he also finds the garb of an indie to suit some of his tastes.

"I'm not so sure that a pair of tennis shoes and a T-shirt with 'RUSH' written on it wouldn't be a pretty good thing for everybody to wear when they came to work. I mean, that's the kind of business we're in. When you get a nibble, you need to do something right away.

"My style has never been one of waiting. One of the things I disliked most about working at a big label was waiting and waiting. I think we'll be able to move quick. We can do things as fast—and probably even faster than a lot of major labels could."

After having been with a major for so long, one might expect the role of the "little guy" to be somewhat frightening. Not really, says Bradley.

Tom McEntee

Continued Next Week



Thanks to all the DJ's who helped chart our first Top 100 Cashbox Single.
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THE HUTCHINS BROTHERS

on

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LR10147

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CASH BOX COUNTRY SINGLES

August 30, 1986

Title Artist, Label, Number Producer (Songwriter)	W L O C	W L O C	W L O C
1 DESPERADO LOVE CONWAY TWITTY (Warner Bros. 7-28692)	3	12	
2 COUNTRY STATE OF MIND HANK WILLIAMS JR. (Warner Bros./Curb 7-28691)	3	12	
3 LITTLE ROCK REBA McENTIRE (MCA 52848)	4	10	
4 HEARTBEAT IN THE DARKNESS DON WILLIAMS (Capitol B-5588)	2	13	
5 SOMETIMES A LADY EDDY RAVEN (RCA PB-14319)	6	12	
6 IN LOVE RONNIE MILSAP (RCA PB-14365)	8	8	
7 ROCKIN' WITH THE RHYTHM OF THE RAIN THE JUDDS (RCA/Curb PB-14362)	5	15	
6 GUITARS, CADILLACS DWIGHT YOAKAM (Warner Bros./Reprise 7-28688)	12	8	
9 SAVIN' MY LOVE FOR YOU PAKE McENTIRE (RCA PB-14336)	7	16	
10 SLOW BOAT TO CHINA GIRLS NEXT DOOR (MTM B-72068)	11	11	
11 STRONG HEART T. G. SHEPPARD (Columbia 38-05905)	9	16	
12 GOT MY HEART SET ON YOU JOHN CONLEE (Columbia 38-06104)	15	11	
13 CRY CRYSTAL GAYLE (Warner Bros. 7-28689)	21	6	
14 STAND A LITTLE RAIN THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28690)	16	10	
15 LONELY ALONE THE FORESTER SISTERS (Warner Bros. 7-28687)	18	8	
16 COUNT ON ME THE STATLER BROTHERS (Mercury/PolyGram 884-721-7)	10	15	
17 JUST ANOTHER LOVE TANYA TUCKER (Capitol B-5604)	19	7	
18 A FRIEND IN CALIFORNIA MERLE HAGGARD (Epic 34-06097)	14	13	
19 ALWAYS HAVE, ALWAYS WILL JANIE FRICKIE (Columbia 38-06144)	22	9	
20 GUITAR TOWN STEVE EARLE (MCA 52856)	25	10	
21 BOTH TO EACH OTHER (FRIENDS AND LOVERS) EDDIE RABBITT and JUICE NEWTON (RCA PB-14377)	28	7	
22 YOU'RE THE LAST THING I NEEDED TONIGHT JOHN SCHNEIDER (MCA 52827)	13	16	
23 THAT'S HOW YOU KNOW WHEN LOVE'S RIGHT NICOLETTE LARSON (MCA 52839)	24	12	
24 TOO MANY TIMES EARL THOMAS CONLEY AND ANITA POINTER (RCA PB-14380)	35	4	
25 NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER GEORGE STRAIT (MCA 52817)	17	16	
26 IT'LL BE ME EXILE (Epic 34-06229)	30	4	
27 DIGGIN' UP BONES RANDY TRAVIS (Warner Bros. 7-28649)	41	2	
28 TEN FEET AWAY KEITH WHITLEY (RCA PB-14363)	29	10	
29 YOU MADE A ROCK (OF A ROLLING STONE) THE OAK RIDGE BOYS (MCA 52873)	31	8	
30 WORKING CLASS MAN LACY J. DALTON (Columbia 38-06098)	32	11	
31 SECOND TO NO ONE ROSANNE CASH (Columbia 38-06159)	34	7	
32 SINCE I FOUND YOU SWEETHEARTS OF THE RODEO (Columbia 38-06166)	40	6	
33 A GIRL LIKE EMMYLOU SOUTHERN PACIFIC (Warner Bros. 7-28647)	44	4	
34 WILL THE WOLF SURVIVE WAYLON JENNINGS (MCA 52830)	20	15	
35 YOU CAN'T STOP LOVE SCHUYLER, KNOBLOCH, & OVERSTREET (MTM B-72071)	38	8	
36 HONEYCOMB GARY MORRIS (Warner Bros. 7-28654)	37	4	
37 HOME GROWN MASON DIXON (Premier One P-O-R-101)	46	4	
38 LOVE KEEP YOUR DISTANCE A. J. MASTERS (Bermuda Dunes C114)	42	6	
39 I'VE GOT A NEW HEARTACHE RICKY SKAGGS (Epic 34-05898)	23	14	
40 ON THE OTHER HAND RANDY TRAVIS (Warner Bros. 7-28962)	26	19	
41 DIDN'T WE LEE GREENWOOD (MCA 52896)	47	4	
42 NO ONE MENDS A BROKEN HEART LIKE YOU BARBARA MANDRELL (MCA 52900)	50	2	
43 NOTHIN' VENTURED NOTHIN' GAINED SYLVIA (RCA PB-14375)	36	8	
44 THAT ROCK WON'T ROLL RESTLESS HEART (RCA PB-14376)	51	3	
45 DOO-WAH DAYS MICKEY GILLEY (Epic 34-06184)	49	4	
46 ROLLIN' NOWHERE MICHAEL MARTIN MURPHEY (Warner Bros. 7-28694)	27	15	
47 STARTING OVER AGAIN STEVE WARINER (MCA 52837)	54	2	
48 IF YOU'RE ANYTHING LIKE YOUR EYES ROBIN LEE (Evergreen EV-1043)	56	4	
49 THE PAGES OF MY MIND RAY CHARLES (Columbia 38-06172)	52	4	
50 FARTHER DOWN THE LINE LYLE LOVETT (MCA/Curb 52818)	53	6	
51 UNTIL I MET YOU JUDY RODMAN (MTM B-72065)	33	10	
52 I'M NOT TRYING TO FORGET YOU WILLIE NELSON (Columbia 38-06246)	58	3	
53 SLOW MOTION MALCHAK & RUCKER (Alpine APS-003)	60	4	
54 SAD STATE OF AFFAIRS LEON EVERETTE (Orlando ORC-114)	57	4	
55 DADDY'S HANDS HOLLY DUNN (MTM PB-72075)	64	2	
56 HONKY TONK CROWD JOHN ANDERSON (Warner Bros. 7-28639)	65	3	
57 ALL BECAUSE OF YOU MARTY STUART (Columbia 38-06230)	63	2	
58 TEXAS MOON JOHNNY DUNCAN (Pharoah PR-2503)	61	6	
59 CHEAP LOVE JUICE NEWTON (RCA PB-14417)	68	2	
60 HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE) LEE GREENWOOD (MCA 52807)	39	22	
61 SO THIS IS LOVE CHARLY McCLAIN (Epic 34-06167)	67	3	
62 I'VE CRIED A MILE TARI HENSLEY (Mercury 884 852-7)	59	4	
63 YOU'RE STILL NEW TO ME MARIE OSMOND WITH PAUL DAVIS (Capitol/Curb P-B-5613)			DEBUT
64 I'M HAVING A FOGGY MOUNTAIN BREAKDOWN BRANSON! (Ramblin' R681)	71	4	
65 HOW MUCH DO I OWE YOU TONI PRICE (Master MR-01)	72	3	
66 THAT'S WHAT HER MEMORY IS FOR BUTCH BAKER (Mercury 884-857-7)	69	2	
67 SHE USED TO BE SOMEBODY'S BABY LARRY, STEVE, RUDY: THE GATLIN BROTHERS (Columbia 38-06252)			DEBUT
68 FIRST TIME I SAW YOU LIZ BOARDO (Belmont BR-058)	77		
69 HAVE I GOT A HEART FOR YOU ROCKINHORSE (Long Shot LSR-1002)	73		
70 OH LOUISIANA JIM AND JESSE (MSR 198310)	78		
71 SMACK DAB IN LOVE TRACE (Senator S-86-1001)	75		
72 LOVE AT THE FIVE & DIME KATHY MATTEA (Mercury 884 573-7)	45	2	
73 I WANNA HEAR IT FROM YOUR LIPS LOUISE MANDRELL (RCA PB-14364)	43		
74 I WON'T LET YOU DOWN TOM WOPAT (EMI America P-B-8334)			DEBUT
75 YOUR LOVE BURBANK STATION (Luv 123)	85		
76 WOMAN OF THE 80'S DONNA FARGO (Mercury 884-712-7)	79		
77 SUSIE'S BEAUTY SHOP TOM T. HALL (Mercury 884 850-7)	80		
78 BIRTH OF ROCK & ROLL CARL PERKINS (America/Smash 884-760-7)	48	1	
79 INDIAN LAKE CROSSROADS (Moore NR-1931)	83		
80 ALIVE AND WELL TAMMY WYNETTE (Epic 34-06263)			DEBUT
81 JUKE BOX SATURDAY NIGHT ROY CLARK (Silver Dollar SD7-0004)			DEBUT
82 YOU'VE TAKEN OVER MY HEART BOBBY G. RICE (Door Knob DK86-251)			DEBUT
83 WRONG TRAIN BETH WILLIAMS (BGN 71086)			DEBUT
84 THAT ALL OVER LOOK IS ALL OVER YOU CARLA LADD (Fifth Street CR-1061)	90		
85 ROCKIN' AT THE REUNION LANIER MCKUHEN (Soundwaves SW-4777-NSD)			DEBUT
86 TWO SIDES JIMMY MURPHY (Encore EN 10033)			DEBUT
87 SHAPED LIKE A BEND (IN THE RIVER) NICK SEEGER (Rumpelstiltskin RR1303)			DEBUT
88 WE BUILT A MANSION OF LOVE A. J. McBRIDE (Lamon LR-10145)	93		
89 ON A NIGHT LIKE THIS THE HUTCHINS BROS (Lamon LR 10147)	91		
90 KING LEAR CAL SMITH (Step One SOR 358)			DEBUT
91 ACROSS THE ALLEY FROM THE ALAMO BILLY MATA (BGM 61986)			DEBUT
92 THE NIGHT PORTER WAGONER CAME TO TOWN T. C. ROBERTS (db 86107)			DEBUT
93 TEAR DOWN THE WALLS JOHNNY GATEWOOD (Horse Shoe DKD-HS 6024)	95		
94 MIAMI DREAMIN' SKIP GRAVES (Hornet HR 1012)			DEBUT
95 'OLE LONE STAR MOON HAL GOODSON (Progress PR 117)			DEBUT
96 I WISH THAT I COULD HURT THAT WAY AGAIN T. GRAHAM BROWN (Capitol/Curb B-5571)	62	3	
97 OLD VIOLIN JOHNNY PAYCHECK (Mercury 884-720-7)	55	6	
98 LIVING IN THE PROMISELAND WILLIE NELSON (Columbia 38-05834)	66	3	
99 WHAT'S YOUR NAME THE ALMOST BROTHERS (MTM B-72072)	74	3	
100 WHAT'S ONE MORE TIME TODD JOOS (Stargem SG-2376)	86	4	

COUNTRY RADIO

MOST ADDED



STRONG ADDS

The Used to be Somebody's by—Larry, Steve, Rudy: **The Gatlin Brothers**—(Columbia)
Won't Let You Down—Tom Wopat—(EMI/America)
Alive and Well—Tammy Wynette—(Epic)
Diggin' Up Bones—Randy Travis—(Warner Bros.)
Daddy's Hands—Holly Dunn—(TM)
Cheap Love—Juice Newton—(CA)

STATION ADDS

KJA—Belhaven—Jim Hinson
 Charles
 Lovett
 Gray
 Holly Dunn
 Williams
 Nelson
 Ashley
 Malena
 Murphy
 McKuhen
 Seeger
 Baze and Touch of Country
 Strong
 Montgomery
 Burbank Station
 Harless

Dark Horse: None
SWN—Belle Glade—Simon Train
 Stuart
 Travis (Pick)
 Price
 Crossroads
 Clark
Dark Horse: Jack Strong

JUN—Puyallup—John Clark
 Meece
 Joos
 m & Jesse
 Sheldon
 Bart
 Ashley
 Baze and Touch of Country
Dark Horse: Malchak & Rucker

DW—Waltham—Nina Ryder
 Schneider (Pick)
 Michael Martin Murphey
 Tammy Wynette
 Juice Newton
Dark Horse: Midnight Traveler

HOT PHONES

Desperado Love—Conway Twitty—(Warner Bros.)
Diggin' Up Bones—Randy Travis—(Warner Bros.)
Country State of Mind—Hank Williams Jr.—(Warner Bros./Curb)
In Love—Ronnie Milsap—(RCA)
Guitars, Cadillacs—Dwight Yoakam—(Warner Bros./Reprise)
Both to Each Other (Friends and Lovers)—Eddie Rabbitt and Juice Newton—(RCA)
Little Rock—Reba McEntire—(MCA)

KNOE—Monroe—Brian Ringo
 Gerry Baze and Touch of Country
 Ogden Harless
 Jimmy Murphy
 Marie Osmond with Paul Davis
 Jerry Lee Lewis (Pick)
 Billy Joe Royal
 Larry, Steve, Rudy: The Gatlin Brothers

Dark Horse: Nick Seeger
WSDS—Ypsilanti—Clyde Beaver
 Gerry Baze and Touch of Country
 Liz Boardo
 Burbank Station
 Holly Dunn
 Barbara Fairchild
 Larry, Steve, Rudy: The Gatlin Brothers
 Ogden Harless
 Lanier McKuhen
 Michael Martin Murphey
 Anne Murray
 Juice Newton
 Mayf Nutter
 Tammy Wynette (Pick)
 Orleans
 Marie Osmond with Paul Davis
 Ray Price
 Toni Price
 Jerry Reed
 Bobby G. Rice
 Bobby Rich
 John Schneider
 Ray Stevens
 Randy Travis
 Shelly West
 Beth Williams

Dark Horse: Roy Clark
WKTY—La Crosse—Jim Crowley
 John Anderson
 Cody Bearpaw
 Rosie Flores
 Randy Travis (Pick)
 Holly Dunn
 Charly McClain
 Southern Pacific
 Jim & Jesse
 Bobby G. Rice

Dark Horse: Burbank Station
WKKK—Rockford—Curtis King
 Johnny Duncan
 Hal Goodson
 Crossroads
 Jerry Lee Lewis (Pick)
 Butch Baker
 Tammy Wynette
 Charly McClain
 Willie Nelson
 Tom Wopat
 Anne Murray
 Mayf Nutter
 John Schneider
 Barbara Mandrell
 Marie Osmond with Paul Davis
 Ken Sheldon
 Jack Strong
 Lanier McKuhen
 Ren Ashley
 Jim Murphy

Dark Horse: None
KBFS—Belle Fourche—Dick Deno
 Randy Travis (Pick)
 John Anderson
 Burbank Station
 Liz Boardo
 Lanier McKuhen
 Beth Williams
 Earl Thomas Conley and Anita Pointer
 Gerry Baze and Touch of Country
 Nick Seeger

Dark Horse: Ray Price
KKTC—Brownfield—Robin Jenkins
 Holly Dunn
 Mason Dixon
 Don Malena
 Rockinhorse
 Juice Newton
 Marie Osmond with Paul Davis
 Jack Strong
 Roy Clark
 Branson!
 J.D. Souther/Nancy Shanks
 Cal Meece
 Perry LaPointe

Dark Horse: Beth Williams

I'M
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 a Foggy
 Mountain
 Breakdown



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Congratulations to Rumpelstiltskin Records on their debut chart single — 87 bullet "Shaped Like a Bend (In the River)" Nick Seeger



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STREET TALK

THE CMA AWARDS NOMINATIONS, recently announced in Nashville, offered both surprises and not-so-surprises. In the latter category are the multiple nominations garnered by **The Judds, Reba McEntire, George Strait** and **Randy Travis**. However, conspicuous by their absence were any nominations for superstars **Alabama** and **Barbara Mandrell**.

At the last minute, Travis was asked to announce the nominations (which caused more surprises — for him — since he wasn't told beforehand that he'd received four nominations himself). **Ricky Skaggs** was originally slated to host the press conference, but his son **Andrew** was hospitalized after a shooting incident in Virginia. The seven-year-old was injured when an irate motorist fired into a car driven by Skaggs' ex-wife, Brenda. Maryland truck driver Edward Dean Duehring is being held in connection with the incident.

(P.S. You'll be happy to know that Andrew is in satisfactory condition following surgery to remove a bullet in his throat. According to Gangwisch & Associates, Skaggs' PR, the spunky youngster has been asking for "Transformers," a popular toy on the market, and is looking forward to digging into some ice cream.)

OOPS: Songwriter **Al Gore** is going to

be diggin' up *my* bones if I don't tell you that, although the two Pauls (Overstreet and Davis) have co-written many songs, "Diggin' Up Bones" is not one of them. The hot Travis single was co-written by Overstreet and Gore. Overstreet and Davis *did* co-write the Davis/Osmond single, "You're Still New To Me." **ON THE PERSONAL SIDE:** Nashville songwriter **John Hurley** died Saturday, Aug. 16 from liver failure and brain hemorrhaging. The 45-year-old writer was the author of 200 songs, among them "Love of the Common People," "Son of a Preacherman" and "Land of Milk and Honey." **CHIT CHAT:** **Nicolette Larson** and **Harlan Howard** have been swapping lyrics by mail and plan to write together when their schedules allow, according to Larson's publicist. **RADIO NEWS:** CB reporters **WHIM-Providence, KIXZ-Amarillo, and WAMS-Wilmington**, are taking part in a national promotion involving the **Almost Brothers** called "Spend Almost a Weekend in Nashville on the Almost Brothers." ("Almost a weekend" is three days and two nights during the week.) **COUNTRY MUSIC TV: The Nitty Gritty Dirt Band** will host "The Country Express" when the PBS music video show begins its new season this October.

Valerie Hansen

COUNTRY FEATURE PICKS

DOLLY PARTON (RCA 5001-7-RDA) **We Had It All** (3:56) (Danor — BMI) (T. Seals, D. Fritts) (Producer: V. Garay)

A simple arrangement of a beautiful song infused with Dollymagic.

MARTY HAGGARD (MTM PB-72073) **Talkin' Blue Eyes** (3:10) (Alabama Band/QuillSong/DeJamus — ASCAP) (J. Jarrard, C. Quillen) (Producers: B. Strange)

Well-written lyrics and rich vocals are a good combo here.

GENE WATSON (Epic 34-06290) **Everything I Used To Do** (2:28) (Jack & Bill Little Will/Ernie Rowell — ASCAP) (E. Rowell) (Producers: G. Watson, L. Booth)

Watson is doing everything he's always done on a traditional toe-tappin' two step.

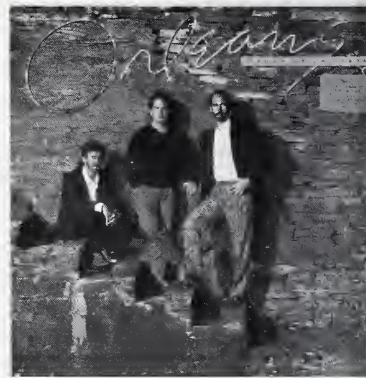
HIGHWAY 101 (Warner Bros. 7-28646-A) **Some Find Love** (2:50) (Music Corp. of Amer. — BMI) (C. Stone, B. Donnelly) (Producer: P. Worley)

If you like Stevie Nicks-type vocals and country instrumentation, this one's right up your alley.

ALBUM RELEASE

GROWN UP CHILDREN—Orleans—(MCA MCA-5767)—Producers: T. Brown, D. Hungate

John Hall, Larry Hoppen and Lance Hoppen have cut an album of strong original material, and they've got some pretty good visitors on the LP as well. Ricky Skaggs kicks off "Grown Up Children" (their current single) with an acoustic lead and also helps out on "On Hold." Steve Wariner adds harmony vocals to a cut he co-wrote, "Language of Love," Chet Atkins takes a smooth lead on "Circles," and banjodom's Bela Fleck's quick fingers can be heard on "Fly Away."



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FEATURE PICKS

JIMMY MURPHY . . . (ENCORE EM10033) "Two Sides" (3:12) (Hear No Evil-BMI) (S. Davis) (Producer K. Espy)

Murphy delivers this neatly produced, mid-tempo ballad in a smooth tantalizing style which should produce lots of points for this new label.



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COUNTRY

INDIE LP REVIEWS

ROCKIN' IN THE COUNTRY—Roy Clark (Silver Dollar SD12-01B) Producers: B.Millsap, Dillard

Lately our music seems to be cycling back to the sound of the '50s, and this spins right into the trend with "Mantilly Lace," "Memphis," "Too Much Monkey Business," "Tobacco Road" and a fine version of "Night Train." Not only do we get to visit a past era, but we get to do it with Roy Clark rockin' out the way. What a ride!



TRACE *Chasin' Love*



CHASIN' LOVE—Trace (Senator JM-LP-818) Producer: Chuck Howard

Ron Taylor's lead vocals, backed up by Steve Connery and T.J. Taylor keep the quality consistent on an LP that ranges from Springsteen's "Pink Cadillac" to the movingly patriotic "May Your Flame Burn On." In between, they've put a pair of cowboy boots on the classic rock tune "Working For A Living"—and it's a good fit. "Waitin' at the Corner" is a grabber at the intersection of rock and country.



WHAT A GROUP—An informal gathering offered up this surprise photo of CB's Tom McEntee (far left) and WAXX jock Tim Closson with a whole herd of independent artists you'll recognize. From left: McEntee, Darlene Austin, Don Roberts (Burbank Station), A.J. Masters, Robin Lee and Liz Boardo.

A.J. McBride

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COUNTRY

INDIE SPOTLIGHT

VERN GOSDIN (Compleat 138)
Time Stood Still (3:33) (Rockit/Blue Lake-BMI) (R.J.Jones)

One of these days the world is going to discover what a number of keen-eared folks are already aware of: namely that Vern Gosdin (aka The Voice) is one of the least acknowledged talents in the entirety of country music. And one of its finest stylists—especially when he's got a piece of material like this R.J.Jones killer to sink his tonsils into.



INDIE FEATURE PICKS

JOHNNY BEE (Universal UAR 1052) **She'll Be Gone** (2:58) (Bee-Rich—BMI) (J.Bee, B.Rich) (Producers: J.Bee, B.Rich)

Hoppin' tune with good instrumentation and strong vocals.

LEON (Stargem SG-2382) **Every Time I Reach For Her (I'm Touching You)** (3:09) (CBS-U-Catalog—ASCAP) (J.McBee, B.Arledge) (Producer: W.Hodge)

This ballad showcases the artist's rich delivery.

CHRIS LeDOUX (Amer. Cowboy Songs ACS 21003) **Cowboy Songs** (3:13) (Wyoming Brand—BMI) (C.LeDoux)

A conversational tune that invites us into the ex-rodeo rider's Wyoming home while he writes cowboy songs.

PERRY LaPOINTE (Door Knob DK86-252) **You're A Better Man Than I** (2:49) (Door Knob/Chip 'n' Dale—BMI/ASCAP) (J.Burton, F.Horton) (Producer: G.Kennedy)

This one catches the ear right at the beginning and keeps you listening all the way through. Neat electric-acoustic mixture.

PATSY MARIE AND TALL IN THE SADDLE (NV NV-1004A) **It Ain't Over 'Til It's Over** (3:30) (Something Wonderful/Marcellino—BMI) (T.M.Marcellino) (Producer: J.Marcellino)

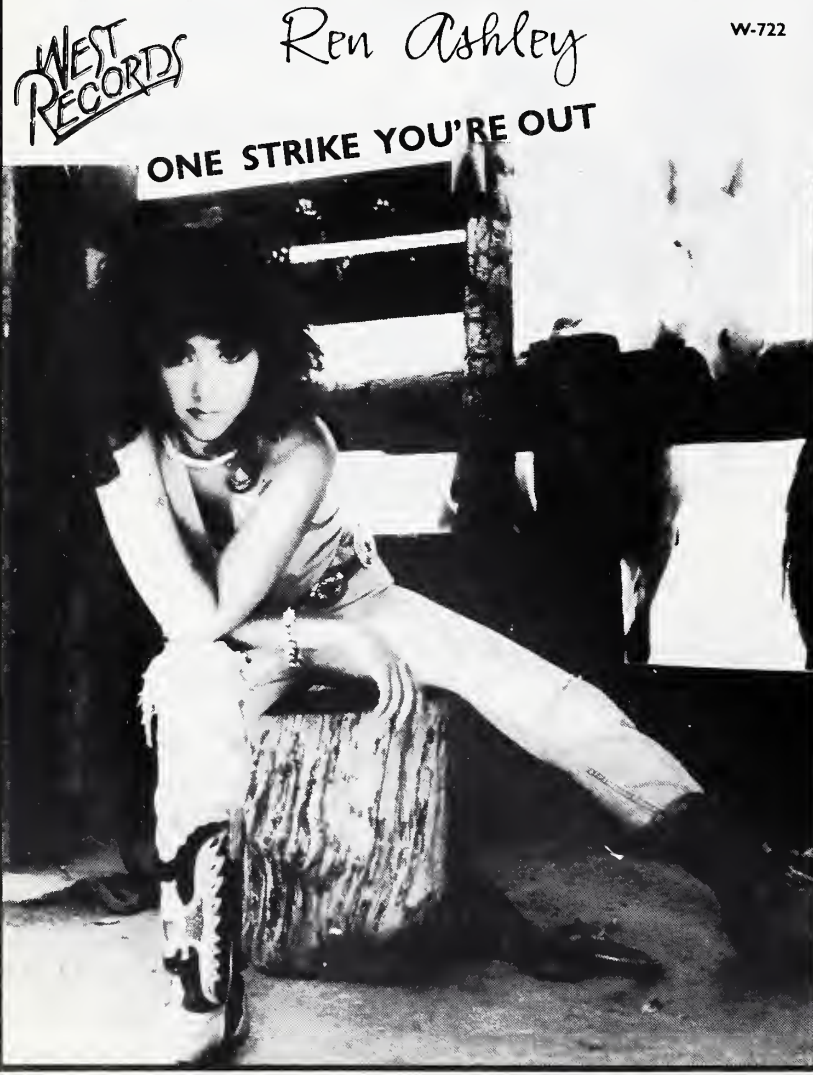
Good strong style surrounds lyrics that women will appreciate.

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Artist Accolades

HVILLE, TN — Given the opportunity, it seems appropriate to use this space to recognize those artists in the Christian music industry that have come to the forefront for their individual contributions of excellence. Though this is only a partial listing, the artists without doubt deserve the applause for the following achievements from which all of us in the industry have benefited.

THE GAITHER TRIO — This three-piece consisting of Bill and Gloria Gaither and Gary McSpadden have for the past several years made countless contributions to Christian family ministry and entertainment. In addition to this, they have helped expand the family of artists in Christian music by providing a launching platform for members of once-newcomers like Amy Grant, Carman, Sandi Patti, Don Francisco, Lela Clark, Larnelle Harris, Steven Curtis Chapman, and others.

SANDI PATTI — The spotlight focuses on this four-time female vocalist of the year and unmistakable talent. As evidenced by her national network recognition she received from "The Liberty Weekend" performance of David T. Clydesdale's arrangement of "The Star Spangled Banner," Sandi Patti well deserves the title she has been given by fans and colleagues: "The Queen."

ALLAS HOLM AND PRAISE — This man and four-member backup team were the first to apply evangelistic crusade methods to concerts. The resultant impact of Allas Holm and Praise has been felt by fans for over ten years.

AMY GRANT — This young lady has more than any other for the overall recognition and exposure of Christian music. She is our most visible representative.

THE CATHEDRALS — For their years of work at constructing a bridge spanning the gap between Southern gospel and rock, this quartet gets the attention.

MICHAEL W. SMITH — One of the best on this list, Michael W. Smith receives kudos for his innovative songwriting and musicianship.



Wayne Erickson

Wayne Erickson is president of Stronghold Inc., a new Nashville-based Christian music products and services company. Erickson was formerly with the Paragon Company, until their merger with Benson in 1980 when he became president of that company.

DEGARMO AND KEY — The introduction of music videos to the music industry as a promotional aid and a product has impacted us greatly. Special acknowledgment in this area goes to DeGarmo & Key for being the ones in Christian music to set the trends in music video excellence with their "Six, Six, Six" and "Competition" videos.

DENIECE WILLIAMS — Special attention belongs to this talented artist for staying true to her Gospel roots even while on the general music side before becoming an official part of the Christian music industry.

PETRA — This band has the distinction of being the first Christian rock group to be significantly embraced by the Christian record-buying and concert-going public.

Thanks to all of you and to so many more for the contributions you have made as trendsetters! May we all remember that the most important mission we have is to communicate God's truth through music. May we all contribute to confronting people with the fact that there is a spiritual void in their lives without Jesus Christ. Music has the power to do that, and you have the ability to use your music to affect anyone who hears.



WILSON AGREEMENT SIGNED — New artists Billy and Sarah Gaines recently signed an exclusive recording agreement with The Benson Company. Pictured (l to r) are: Sarah Gaines; Dan Cleary, president of Lorenz Creative Services; Billy Gaines (seated); and Dan Cleary, vice president of A&R for the Benson label.

LP REVIEWS

DON'T WAIT FOR THE MOVIE — WHITE HEART — SPARROW SPR 1128 PRODUCERS: BILLY SMILEY AND WHITE HEART

This aggressive, energetic group has done it again, this time being their first release on Sparrow. The cut, "Read the Book (Don't Wait for the Movie,)" is this reviewer's favorite: it's about reading the Bible vs. watching television or movies. For a real soothing effect, try "Fly Eagle Fly." Or if rock is what you're looking for, try "Convertibles." Another good one designed to stimulate thought is "Dr. Jekyll And Mr. Christian." The harmonies, production and songwriting on this project are outstanding.



IMMORTAL — CYNTHIA CLAWSON — DAYSPRING 7-01-414501-0 PRODUCER: JOHN ROSASCO

What a vocalist! (No wonder those folks at Dayspring have been sending over a lot of material about Cynthia Clawson lately.) Her easygoing, yet dramatic style is evident in each song. "Heartsong" is especially nice, with its classical guitar. The inspirational "Bring It To Jesus," a duet with Paul Smith, sure can take some weight off of one's shoulders just by listening. And "One More Dayspring" is very interesting — listen to it first thing in the morning.



SHADES OF GRAY — YOUTH CHOIR — SHADOW SPCN 7900600272 — PRODUCERS: DERRALD DAUGHERTY AND STEVE HINDALONG

A new group with new songs, Youth Choir is definitely not a choir full of kids. Their songs on this LP, all original, are eloquent. "Tears Don't Fall" is one example, a statement written "in reaction to our own apathy," as the group mentions on the inner sleeve. Treat yourself to some meaningful songs here. The entire album has only five cuts, but each is worth its weight.



CREATOR — ROBIN CROW — FORTRESS SPCN 7900600108 — PRODUCERS: RON KING AND ROBIN CROW

In a divergence from our usual reviews of lyrical albums, we are reviewing this instrumental LP, which is part of the "Impressions" series that was put out by Fortress Records. As in the case of any good instrumental project, each selection truly creates a vivid musical impression. With titles such as "Road to Emmaus," "Wedding Feast," "Thy Word," "Endless Journey" and more, Crow weaves his imagery, creating some nice effects for instrumental lovers.





REED ROLLS—RCA recording artist Lou Reed recently kicked off the first leg of his summer cross-country tour with warm-up dates at New York City's Ritz. Stopping by to wish him well were RCA promotion personnel (l to r): Butch Waugh, Larry Van Druff, Alan Wolmark, Mike Becce, Erica Linderholm and Jeffrey Naumann.

Faber & Faber Publishes Book On Music Industry Exploitation

By Paul Iorio

NEW YORK—Faber & Faber, the British publishing house, will release a study of the seamier side of the British music business, called *Money For Nothing: Greed and Exploitation In The Music Business*, by Simon Garfield. Its revelations, some of them new and involving well-known artists, promise to cause a stir throughout the industry.

The book details the management problems and bad business dealings of the Beatles, The Who, The Kinks, and Fleetwood Mac, and chronicles the poor publishing deals of such artists as Elton John and Sting. Garfield also describes how Wham! was taken in by a byzantine recording contract that resulted in legal battles. He also addresses general questions as to whether bad contracts can be avoided in an industry that must take chances on untried talent as a matter of course.

"Artists now realize that their career as a number one band will be short-lived. And because of this they realize that the money has to be right from day one," Garfield told

Cash Box. "Peter Townshend, especially, thought 'well, I'm going to be around for twenty years so if I don't make money for the first five years who cares.' But in fact The Who's early singles sold more than anything else so he sort of missed out on all that."

Garfield also talked about the arguments on both sides of the exploitation issue. "If a big company offered you a very low deal—say a six percent (royalty rate) instead of 14% or 18%—you might come back in a year's time and say 'I'm a big star now.' Then the company might say to you, 'yeah, but we've taken the risk on you and we've put all our company's efforts into making you a star.' There is always that trade-off."

Garfield says that most companies will renegotiate after two or three years in some cases but still an artist may not get what he wants or deserves. "Even if you're on an 18% (royalty rate) it's very easy for the company to ensure that they can clause that

(continued on page 38)

Michael Lloyd

(continued from page 10)

Perhaps as a reflection of their swelled egos, many producers tend to leave their individual musical imprints on each and every one of their productions. Lloyd, on the other hand, has gone out of his way *not* to establish any personal recording trademarks. "I really try not to make Michael Lloyd records per se," the producer remarked. "I have no interest in that and I'm sure no one else does. I'm interested in making artist records. It's these musicians' artistry we're selling. That's what the public is going to be attracted to. My job is to make records which are a reflection of what that artist is trying to accomplish, to enhance that artist's talent and charisma."

While Lloyd has certainly been no stranger to success over the course of his multifaceted career, this year is perhaps his most fulfilling one yet. Much of that is unquestionably due to his long-standing friendship with The Monkees' Mickey Dolenz. In light of that friendship, Lloyd was approached not too long ago by Arista president Clive Davis to be at the helm of the three new tracks for "Then And Now." Asked what in today's musical climate he feels led to the current renewed interest in the Monkees, Lloyd remarked, "Obviously, it turned out to be a great programming idea for MTV to run the group's old TV episodes, but I think it has to be something more than that. Maybe it's the zaniness, maybe it's the songs, and they did have wonderful songs. Probably, though, it has to do with the sense of innocence which The Monkees evoke. Whatever it is, something about the timing is exactly right and has hit a nerve with the public."

Discussing his other charting LP, Lloyd said he wound up producing Carlisle's post-Go Go's LP after meeting her last year and finding they shared similar thoughts to what direction her solo career should take. "I was completely overjoyed to have the opportunity of working with Belinda and Charlotte (Caffey, also a former Go Go), who wrote songs for and performs on 'Belinda' he mentioned. "I had been a tremendous fan of Belinda's for quite some time, and couldn't be happier with the way things had worked out for her. It's definitely exciting to have a record on the charts, especially since I had been concentrating on film and TV the past three or four years."

As to what musical identity he hoped to forge for Carlisle with the new album, Lloyd said, "I wanted it to be a different identity from the one she had before, but at the same time to still maintain a continuity with her career. She wasn't all of a sudden going to do something completely alien. She had to have a confidence in what she was doing but still be growing and looking to the future. We tried our best to set the foundation for that." The next single from "Belinda" called "I Feel The Magic", will be released at the beginning of next month.

Speaking to Lloyd, it's clear how fortunate he feels to be where he is in the music industry. Yet, it's also clear he would be passionate about his work even without success. As he put it, "This is a tough and cruel business at times. But I still love every minute of it. It's what I've done all my life and to have the opportunity to do what I love is truly a blessing."

EMI/America

(continued from page 14)

Long/Aladdin Records 1945-1958", which documents the West Coast r'n'b/jazz/blues label, includes Shirley and Lee ("Let the Good Times Roll"), Thurston Harris ("Little Bitty Pretty One"), and Louis Jordan ("Messy Bessy"); "Clap Your Hands And Stomp Your Feet/Imperial Records 1949-1957", which documents the eclectic West Coast label, includes Fats Domino ("I'm In Love Again"), "I'm Walkin'", Smiley Lewis ("One Night"), and Joe Turner ("Jumpin' Tonight"); "More Hits, More Often/Liberty Records 1958-1963", which documents the West Coast label that had a lot of success with early rock and roll, includes Jan and Dean ("Surf City"), Eddie Cochran ("Summertime Blues"), and the Fleetwoods ("Come Softly To Me"); "Itchy Twitchy Feelings/Sue Records 1958-1966", which documents the East Coast r'n'b label, includes Don Covay ("Believe It Or Not"), Charlie & Inez Foxx ("Mockingbird"), and Ike & Tina Turner ("It's Gonna Work Out fine", "A Fool In Love"); and "It Will Stand/Minit Records 1960-1963", which documents the short-lived New Orleans r'n'b label under the artistic direction of Allen Toussaint, includes early material by Aaron Neville ("Over You"), "How Could I Help But Love You", Ernie K-Doe ("Mother-In-Law"), "I Cried My Last Tear", and Jessie Hill ("Ooh Poo Pah Doo").

"I think the interest has always been there," says Guarnieri. "As music buyers grow and mature, they're going to want to buy music from the era that they remember.

Also, as contemporary acts happen, influences may come out of the '50s, '60s, and that can help turn on the consumer to the roots of where some of the music comes from. When a band like Strayhorn happens, all of a sudden people start investigating people like Gene Vincent and Eddie Cochran."

The Legendary Masters series spawned releases every month—it is part of the EMI America Treasury series which seen four Warner-produced rock collections and LPs of vault material from Thomas and Ike and Tina Turner reissue Label survey compilations—including other volumes from the catalogs of M Sue, Imperial, Aladdin, and Liberty, material from the extensive black music catalog of UA—will be released every six months, with full artist surveys—Sir Lewis, Bobby Womack, Fats Domino, King, Joe Turner, Charlie & Inez Foxx, Thurston Harris are on the slate—due every month. Warner says that further pages may dig deeper into the vaults previously-unissued songs and alter tracks that have never seen the light of

"As far as the A&R department is concerned," says John Guarnieri, "it's a glamorous job, doing research like. But we felt it was important from a corporate standpoint—not only just for income but it's part of rock and roll history. Much of this material pre-dates Motown and labels like that. A lot of the stuff began here."



WB MUSIC INKS HEWETT—Warner Bros. Music signs artist, songwriter, producer, Howard Hewett, to a worldwide co-publishing agreement. Shown are, from (l to r): Warner Bros. Music's chairman of the board Chuck Kaye, Warner Bros.' professional manager Rachelle Fields; Hewett; manager Ned Shankman, manager Ron DeBlasio and attorney Robert Lieberman.

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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.

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

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

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

CONTEST

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

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Faber & Faber

(continued from page 36)

cash back by another means. You may be at 18% but you turn to page 38 of the contract and find that the rate becomes operational only on 80% of sales."

The Wham! thing is interesting because George Micheal had received no earnings at all on 12" singles for the first year. Which is an incredible thing. Obviously at that time they were selling a lot of dance singles and they received no earnings at all. Those are the kinds of things you have to look out for," he says.

Still, he asserts that there is a danger in an artist being too cautious about contracts to the point of waiting too long to sign. He

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

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FREE CATALOG: New York's largest and most complete one-stop specialist **Oldies But Goodies**—retail and wholesale. Write to: Paramount Records Dept. CB, 81 Sheer Plaza, Plainview, 11803

SINGERS, MUSICIANS, PRODUCERS, ARRANGERS Record company accepting material now. Send demo tape bio to: **ECLIPSE MUSIC**, P.O. Box 931 Hollywood, Ca. 90093

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SONGWRITERS

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

SONGWRITERS: MillionSeller writer/producer, 29 years in industry, international contacts, now accepting contracts, now accepting contractible material/mastering agenting to major outlets. **PROFESSOR ALS ONLY PLEASE** write for information, submission instructions. **DHO Hecht Organization**, Box 2848, Key West Florida 33037-7848 USA (305) 245-3000. **A.A. Best Lucky Star Music**, 88 Harbor Road, Forest Gate E7-ONU, London land 534-3715.

considers that equal to the danger artist hastily signing a contract out of necessity to record. "Some artists feel they don't sign now it'll be too late says. "And many of them won't wait contract to go through the lawyers."

Garfield gives two bits of advice to one trying to make it through the business jungle. "One is to get (my) And two is to get an independent lawyer who will actually guide you through the minefields. After all, there's no way could expect an 18 year old or 25 year old who's been playing bass all his life to stand how the industry works."

Around The Route

By Camille Compasio

purchase of Nomic Ltd. by Merit Industries was finalized. Latter took over the Alton, Illinois facilities on August 18 and the company is now known as Merit-Nomic with the departure of Nomic president **McClore** and vice president **Fred Kelley**. Members of the Merit executive team will be engaged in various activities during the period of transition.

Y Sente will host their annual distributors Sept. 18-19 at the Bally Grand Hotel in Las Vegas at which time they will inaugurate their "sensational" new "Night King" game! ... Also coming up next is the annual Rowe distributors gathering which is scheduled for Sept. 25-26 at the Midway Grand Plaza Hotel in Grand Rapids, Michigan. Attendance at both functions is restricted to distributors only, of course. Received word from the Elk Grove Village headquarters of Grand Products - via **Stan Jarocki** - that their new "Kings" game is in sample shipment to Chicago. This is the first piece from the GP "City Ball" system - and there are differences coming up, so keep your eye on Grand Products!

Marty Kesselman, formerly executive vice president at Wico, has joined Williams as vice president of purchasing. Welcome aboard **Joe Dillon** recently returned from New York, where he firmed up the contract with Mondial as a Williams distributor. As previously reported in *Cash* (7/23 issue), Mondial purchased Albert Williams, Inc. on Tenth Avenue out there. Joe Dillon is pleased to have this "reputable distributor organization" as part of the Williams network and is looking forward to "a mutually beneficial relationship." As for "Road Kings", the new Williams company executive **Marty Glazman** tells us distributors have their samples and early test results are looking mighty good! Domestic distribution will begin around September 1. As a reporter got a look at the upcoming Rock-Ola "Nostalgia", which is targeted for an October release. The machine is not ready. The model we saw was at the mid-development stage or, perhaps a little beyond - but, even at that, it

looked great! More details later - so keep tuned.

Super Sprint contest. Eighteen Shakey's Pizza Parlors, owned by Jacmar Pacific Pizza and located throughout Los Angeles County and in Garden Grove, sponsored a month-long Super Sprint 500 contest (7/31) using the new Atari video game. On August 2, six winners from each of the participating locations competed in a Grand Finale at Shakey's in Culver City for the first place prize of a full size, sit-down version of Atari's "Star Wars". A portion of the proceeds was donated to the Los Angeles Make A Wish Foundation, which is a volunteer organization whose aim is to fulfill the "wishes" of terminally ill children. The brainchild of L.A. ops **Mike** and **Neil Mendelsohn** (Games Unlimited, Inc.), the contest was a big success. As Mike said, "the response reaffirmed reports that video games have again returned to the height of popularity, competing neck and neck with the movie industry for the teen and young adult dollars." Most of the players who competed were in the 10-18 year old bracket. The Make A Wish Foundation realized \$2500 from this event. Games Unlimited intends to continue the project and is planning another contest in about six months.

Seeburg has been monitoring play on the Laser Music System compact disc jukeboxes that are on test. Following are some of the most popular cd choices at two of these test locations: "Aerosmith's Greatest Hits"; Pink Floyd - "Dark Side Of The Moon"; Talking Heads - "Stop Making Sense"; Creedence Clearwater Revival - "Chronicle"; "The Cars Greatest Hits"; "Janis Joplin's Greatest Hits"; Dire Straits - "Brothers In Arms"; Robert Palmer - "Riptide"; Various Artists - "Soundtrack From *The Big Chill*"; John Cougar Mellencamp - "Scarecrow"; "Best Of ZZ Top"; David Allen Coe - "Greatest Hits"; Fabulous Thunderbirds - "Tough Enough"; Hank Williams Jr. - "50"; Charlie Daniels Band - "Decade Of Hits"; Supertramp - "Breakfast In America"; Eurythmics - "Revenge"; ZZ Top - "Afterburner"; and Hank Williams Jr. - "Greatest Hits".

Independent Pay Phone Operators Organize In Illinois

CHICAGO - The Independent Coin Payphone Association, a little more than two months old, officially, has boomed to more than 40 member companies. A long list of services has already been activated for the benefit of independent coin pay phone operators, distributors, manufacturers, suppliers and other companies associated with the business.

The primary association objective is to eliminate needless, costly, and restrictive regulations that seriously damage private pay phone operators' ability to compete in the market place.

Marty Segal (Republic Pay Telephone Corp. - Chicago), president of the Independent Coin Payphone Association, stated during a recent meeting of the association, "We have united as pay phone competitors expecting to win this battle and open up new sales opportunities for independent pay phone operators."

"Our association has retained one of the top legal firms in Chicago, with years of experience in ICC Regulations. Our legal approach to removing unnecessary anti-competitive restrictions from ICC Regulations from day to day is being refined and developed. On top of that," Segal continued, "we have obtained the services of Association Management Systems, Inc., a top flight association management company with years of experience in the coin-op field, lobbying at the state capitol, managing political action committees, and in general association management."

While the Independent Coin Payphone Association will concentrate on striking at the restrictive regulations, its long-term objective is beamed at developing a profitable growth market for private pay phone operators and the entire industry.

In addition to direct legal action to eliminate unnecessary regulation that helps maintain monopolistic control by the large public utility companies in Illinois, the association will make available legal representation for members to handle ongoing problems such as Public Utility Certification and regulatory analysis.

ICPA will hold 12 monthly meetings for all members as strategy development sessions and as a means for the exchange of information, the discussion of operational and technical problems and other critical operational problems.

To address the high demand for technical

knowledge, ICPA has already sponsored its first technical seminar on loss prevention, theft and vandalism, and telephone installation. The association has also published the ICC Docket #84-0442 on proposed final regulations covering the operation of customer owned pay telephone service in Illinois. Copies of the 58-page docket are available from the association. Interested parties may contact the Independent Coin Payphone Association, 710 East Ogden Avenue, Suite 113, Naperville, Illinois 60540

Background Data

In a surprise move, the Illinois Commerce Commission declared, in Docket #84-0442, issued June 11, 1986, that in order to install or operate pay phones in certain public areas, operators must be certified as Public Utility Companies. Within hours, ICPA leadership went into action and, subsequently, the ICC granted a delay in activation of the proposed regulation.

Following a complete analysis of the new docket at four industry meetings, during the period of July through August, 1986, action has been aimed at turning a negative into a positive so operators were instructed on how to become certified as a Public Utility Company.

Since the establishment of the headquarters office in June, "Membership has boomed," according to Segal. Management leadership is being provided by Arthur Seeds, executive director, and Arlene Bernicky, administrative director, who oversees day to day functions of the association.

In addition to other services, ICPA has developed a "Complaint Form" for use by operators who have difficulty working with the Public Utility Companies in establishing pay phone connections. There is also a "Legislative Analysis System" to compile a bank of information showing which operators know which members of the Illinois General Assembly and the depth of their acquaintanceship with key legislative representatives.

The new association will have two sources of revenue, including basic membership fees, which range from \$2500 down to \$100 and a \$1.50 per month legal assessment for all member company telephones installed in Illinois.

For additional information, contact ICPA at the aforementioned address or by phoning 312-369-2409.

Wahby Named Midway Sales Director

CHICAGO - Jan Wahby has been named director of sales for Bally Midway Mfg. Co. Her responsibilities include all three Bally coin-op product lines, namely, Midway Video, Midway Pinball and Sente Systems.

Ms. Wahby comes to Midway from Bally Distributing Corp. where she was sales and marketing director. Previously, she had held several other positions of responsibility during her six years with Bally's Distributing, Pinball and Gaming divisions.

Prior to joining Bally, Ms. Wahby served in the motion picture industry for a period

of eight years. She is a graduate of DePaul University in Chicago.

In commenting on the new appointment, Steve Blattspieler, Bally Midway's vice president of sales, said "Jan's broad background in the entertainment business will help her be a great asset to our sales organization. Her four years of recent experience in distributing will be especially helpful in enabling us to be even more responsive to the needs of our distributors and their customers - the operators."



WELL PARTY - Tom Potter, a veteran of thirty three years with the RCA Records Corporation, recently announced his retirement. He served as branch manager in the Chicago area for seventeen of those years and was among the area's most popular recordbiz figures. On the left, his many friends and colleagues gathered at the Starlight Inn to wish him well; among them, Gus (l) and Sharon (r) Tartol of Singer One Stop For Ops, who are pictured with the guest of honor and his wife, Joan.

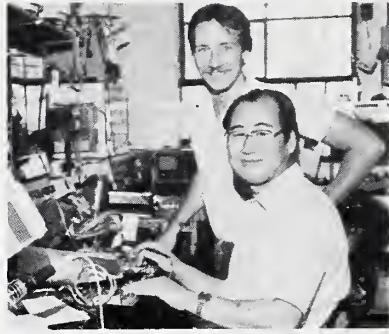
COIN MACHINE



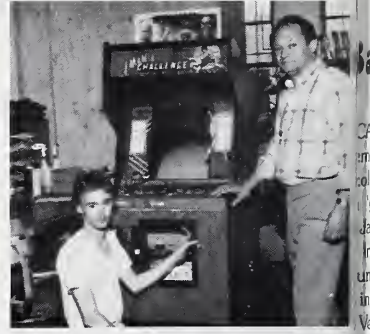
The Atlas parts department, where you get fast, efficient service, rendered by team members (l-r) John O'Neill and Moose Shaeffler and chief Mike Mazzaroli.



And this is the shop, where equipment is being reconditioned and serviced by (l-r) Jim Thornton and Tom Hansen as Jerry Marcus observes.



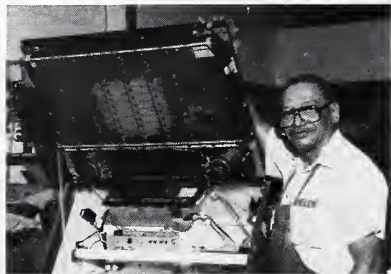
Board repair is another integral function which is expertly administered at Atlas by Kang Lee (seated) and Skip Hansen.



Conversion kits are big business at Atlas - this department has a full team which includes Ron Hayes, pictured at "Mania Challenge" with Jerry.



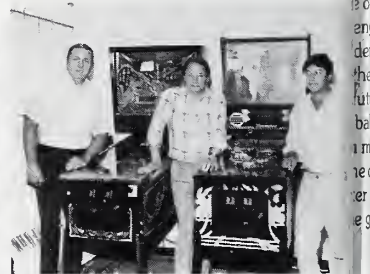
Pat Thornton is the lady in charge of shipping and receiving - and (l-r) Frank Mielneczek, Freddy Miles and Fernando Rendon said "she's the greatest!"



Irv Bryant, another member of the Atlas service staff, took a minute to pose for the CB photog as he was working on a Rock-Ola jukebox.



A view of the Atlas showroom with (l-r) Mac Brier, Paul Wiederanders, Alan Zeidman and Jerry Marcus at Atari's "Road Runner."



Jack Frugo, Jerry Marcus and Scott Lip at two of Atlas' hot pins - "Hollywood" and "Grand Lizard"!

Atlas Distributing, Inc.—One Year Later

By Camille Compasio

CHICAGO—Last summer, *Cash Box* visited Atlas Distributing, Inc. in Chicago, a short while after it had been purchased by Jerry Marcus and Ed Pellegrini. As a matter of fact, workmen were still putting the finishing touches to the extensive revamping and remodeling that had been going on during the previous weeks. It is now one year later - and, my, how this distributorship has grown and prospered, with a terrific lineup of major league equipment, a progressive management team and a staff of dedicated employees. We'd like to mention the names of some of the people who make things tick at Atlas. There's Mac Brier, Alan Zeidman, Paul Wiederanders, Scott Lippman and, the most recent addition, Ben Rochetti in sales; Mike Mazzaroli, John O'Neill and the diminutive Moose Schaeffler in parts; Jim Thornton and Tom Hansen in the shop; Skip Hansen and Kang Lee in board repair; Joe Wojcicki, Ron Hayes and Jim Thornton Sr. in conversions; Pat Thornton, the very competent lady who is in charge of shipping and receiving; Irv Bryant in service; Frank Mielneczek, Freddy Miles and Fernando Rendon at the loading dock; and Celso Molina, comptroller - along with helmsmen Jerry and Ed, the office staff, and Ernestine Lopez at the reception desk. The combined experience of the two gentlemen who started this company adds up to a good number of years and represents all levels of the coin-op industry. (Ed Pellegrini was away on business at the time of our visit and we're sorry

we missed him). The distributorship is housed in a 16,000 sq. ft. facility at 2122 N. Western Ave. in Chicago, which is well suited for its entire departmental operation, including parts, service, shop, showroom, offices and warehouse with an adjacent building for any possible future expansion.

Atlas has been enjoying a normal summer business season - although, as Jerry Marcus pointed out, "it's just been a little more than a year since we got things started out here so there's no element of comparison at this point." Pins have been selling very steadily for some time now. During the summer months, Premier's "Hollywood Heat" and Williams' "Grand Lizard" have topped the list in this category and, together with "High Speed", have put to rest the term "comeback" in favor of "pins are in . . . and here to stay." Conversion kits are still way up on the sales graph at Atlas and they're expected to remain consistent right into the fall season. "We sold a ton of driving games," said Jerry and, based on current as well as upcoming models, the demand for these pieces is expected to continue. How do things look for fall? Well, there's some good product coming out, the market climate is showing improvement, coinbiz in general is looking much better and Atlas, in particular, has come a long way in a short time. As Jerry put it, "I feel good about the industry . . . we're doing very well at Atlas . . . and I'm optimistic about the fall season."

Nintendo Wins Big Settlement In Universal Lawsuit

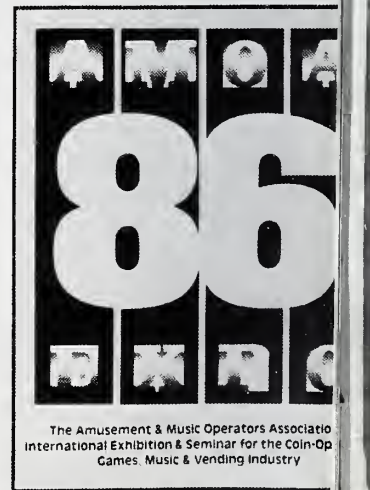
CHICAGO—The conduct of Universal City Studios, Inc., in bringing a lawsuit against Nintendo Company Limited and Nintendo of America, Inc., who manufactured and distributed the popular "Donkey Kong" video game was found by a federal judge to be "highly unreasonable" and "an extreme departure from the standards of ordinary care." A penalty of over \$1 million was assessed against Universal for its "bad faith" litigation.

In 1982, when the Donkey Kong game was at the height of its popularity, Universal, claiming that the game infringed on its right in "King Kong", had demanded royalties from sales of the game and threatened Nintendo and various Nintendo licensees with litigation. Universal subsequently filed a trademark infringement action seeking over a hundred million dollars from Nintendo. In 1983, Judge Sweet of the U.S. District Court for the Southern District of New York granted Nintendo summary judgement and dismissed Universal's claim. The Federal Court of Appeals for the Second Circuit affirmed Judge Sweet's dismissal of Universal's claim. The latest ruling was in response to Nintendo's counterclaims for tortious interference with its licensees, unjust enrichment, vicarious copyright infringement, punitive damages and attorney's fees.

In his opinion issued on July 29, 1985, after a full trial, Judge Sweet found that Universal had commenced the litigation against Nintendo in bad faith, had falsely asserted right in King Kong and had in-

fringed Nintendo's Donkey Kong copy. He also found that Universal had intermeddled with Nintendo's Donkey Kong licensing program by threatening Nintendo's licensees with spurious litigation. Nintendo awarded its attorney's fees as well as punitive damages against Universal. The award is well in excess of a million dollars.

The Court of Appeals for the Second Circuit unanimously affirmed the District Court judgement and upheld the punitive and compensatory awards, totaling \$1.6 million against Universal.



November 6-8 • Hyatt Regency Cl

COIN MACHINE

Grand Intro's Its 'Velocity Ball' System With 'Four Kings'

GO—"Velocity Ball" is a patented that features unique game concepts and colorful circular playfields. "We call grand" new money-makers," stated rocki, vice president of Grand Products, of Elk Grove Village, Illinois, in announcing the release of "Four Kings", a revolutionary system piece.

Velocity Ball, game balls are propelled at great speed by air power around the perimeter of the playfield. The player uses the control arm and trigger release to speed the ball and strike the select targets in motion.

Forerunner of the Velocity Ball is "Four Kings". Designed for amusement only, Four Kings is not a card game but a test of skill and timing, requiring the player to hit correct targets to light up a winning hand.

Other models of Velocity Ball scheduled for introduction include a Grand Drome theme and Thunder Drome, which features a motorcycle race theme.

The circular playfield measures 35" in diameter and the entire unit stands 45" high. The games will fit into arcades as well as

other locations. Velocity Ball games are available as dedicated units or conversion kits for any of the current models, with more concepts on the planning board.

Further information may be obtained by contacting Grand Products, Inc., at 775 Nicholas Blvd., Elk Grove Village, Illinois 60007.



Nintendo's 'PlayChoice-10'

GO—Nintendo of America, Inc. announced the release of an exciting new ten-in-one cabinet system called "PlayChoice-10", which gives players ten different selections while allowing them to purchase only one dedicated cabinet at a competitive single game price. The piece is perfect for the location that saves floor space and a diverse customer base," stated Frank Ballouz, Nintendo's president of marketing. "This cabinet has so much versatility and allows that it can convert a one game location to a game room or small arcade!"

PlayChoice-10 is housed in a narrow monitor cabinet. The upper monitor is primarily used for scoring and instructions, leaving the lower screen totally devoted to game play. A player steps up to the cabinet and is presented with a menu of different games: Baseball, Tennis, Golf, Snake, Wild Gunman, Mario Bros., Super Mario Bros., Duck Hunt, Hogan's Alley, and Balloon Fight. Once the game has been

selected, the player is given additional options such as one or two players, difficulty levels, or a special "design" feature in Excitebike.

Though many of the titles are familiar as previous Nintendo releases, most present new elements of game play to give players a fresh look at the games. Two all new titles are included in the lineup, namely, Balloon Fight (an action oriented simultaneous two player game) and Wild Gunman (a new game in the vein of the popular VS Gun Pak series); and the cabinet features Nintendo's new upgraded light gun attachment.

Another unique feature of the PlayChoice-10 system is the determination of length of play. The operator can set the meter starting at two minutes per play. Once the system is activated, the player "owns" the machine for the length of time he has purchased. Nintendo has also built in a player "volume discount" called "Prime Time" whereby players earn bonus time by depositing additional coins up front (e.g. standard time: 1 coin = 300 units; prime time: 4 coins = 1500 units). This feature is also operator adjustable.

During the allotted time the player can choose to re-set, select another game, or 'stop action' to study his next move. For example, a novice player can begin with Super Mario Bros. and may reach "game over" with 150 units of time remaining, and can start again on this selection or switch to Tennis, Baseball, Wild Gunman, etc. An expert player may want to continue a game even though all his time has elapsed. The machine will give him a chance to re-coin and continue the game.

"PlayChoice-10 has been testing exceptionally well," commented Ballouz. "We fully expect it to open the doors to new locations that weren't cost effective for single game systems."

Further information about the new model may be obtained through factory distributors or by contacting Nintendo of America, at 4820 150th Ave., P.O. Box 957, Redmond, WA 98052.

Bally Reports Second Quarter Results

CHICAGO—Robert E. Mullane, president and chairman of the board of Bally Manufacturing Corporation, announced earnings per share, net income and revenue for the second quarter, ending June 30, 1986.

For the second quarter of 1986, earnings per share were \$0.42 compared to the \$0.40 per share reported a year ago. Net income was \$11,679,000 compared to \$10,831,000 earned in the second quarter of 1985. Revenues were \$458,030,000 compared to \$379,035,000 in the same period last year.

For the six months ended June 30, 1986, earnings per share were \$.59 compared to \$.58 in the six months of 1985. Net income was \$16,174,000 measured against \$15,564,000 in 1985. Revenues were \$727,366,000 compared to \$642,764,000 in the same period last year.

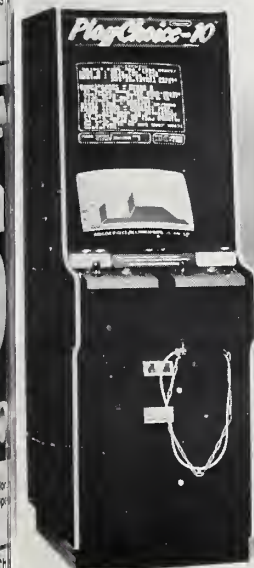
"Bally's Health and Tennis subsidiary had an outstanding quarter with operating income posting more than a 60% gain and revenues up almost 20% over the same period in 1985," said Mullane. "These improvements reflect results of new programs being implemented by the company and continued expansion of facilities. The results of this division should continue to improve as additional progress is made in our programs," he added.

In June, the company concluded the merger of its previously 84% owned subsidiary, Bally's Park Place, Inc., making it a wholly-owned subsidiary. "Park Place continued its fine performance with operating income up 15% over last year," Mullane noted. "The initial transition phase of the recently acquired Bally's Grand casino ho-

tels in Las Vegas and Reno is proceeding smoothly. The qualities of the facilities are outstanding and the enthusiasm of the personnel is especially gratifying," he said.

"The company's Scientific Games lottery division continued to set new sales records," according to Mullane. "Revenues for the quarter were up more than 170%. In addition, the division was just awarded its second contract for an instant ticket game for the state of California. This ninth game calls for the production of 200 million tickets, which will be printed at the company's new 'state-of-the-art' printing facility in Gilroy, California. This new plant will enable Scientific Games to produce all of its own instant tickets without having to rely on an outside contract printer, thereby adding to the earnings potential of the division," he added.

"Bally's Six Flags theme park subsidiary is having a good summer, even with the hot and rainy weekend weather experienced early in the quarter. Park revenues remained comparable with 1985, while operating income increased," he said. "We are very optimistic about the company's future. We expect our Health and Tennis subsidiary to continue to increase sales and earnings. In addition, we anticipate positive earnings contributions from both Bally's Grand casino hotels as they move into a full year of operation. We believe Bally's Park Place will continue its outstanding performance. We are also enthusiastic about the expansion of our lottery products division coupled with the increased potential of new states coming into the lottery area," Mullane concluded.



SOUTH BEND DART TOURNEY—Some of the top dart shooters in the midwest gathered in South Bend, Indiana, July 20-21, to compete in the Indiana State Open English Mark Darts Tournament. Event, sponsored by Taylor Enterprises of South Bend, drew 215 entries (a 30% increase over last year) and the competition took place at Mr. D's—The Canning Factory. A tent was set up in the location's parking lot to accommodate the overflow crowd. Five double elimination contests were held offering 100 percent payback each, with \$2,150 overall prize money awarded to the winners. Wayne and Judy Roewer of Crystal Lake, Illinois (photo 1) took first place in the mixed doubles competition and are pictured accepting their awards from operator host Bob Taylor. Jeanne Fritz and Carol Johnson (photo 2, l-r) won first place in the women's doubles event and are pictured with Matt Taylor who presented their award. Other winners included Wayne Roewer and K.C. Mullaney who won the open doubles competition (both had double wins at the tournament with Mullaney taking first place in open singles) and Carol Johnson (another double winner) who won top honors in the women's singles division. "An open tournament such as this one draws a wide variety of players," commented tournament director Russ Peters of Arachnid, Inc. (manufacturer of the English Mark Darts games). "This format is an excellent way to draw players not only from an operator's local area but also from nearby areas that have good player bases." Information on setting up tournaments, such as the Indiana event, may be obtained by contacting Arachnid, Inc. at 6421 Material Ave., P.O. Box 2901, Rockford, Illinois 61132-2901.

CHART INDEX

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Kind (Queen/Beechwood - BMI)	96	Hyperactive (Island - BMI/Gungalow adm. by	2	The Edge (Morrison/Leahy/Chappell - ASCA	98
A Matter (Joel)	42	Ackee/Les Etoiles De La Musique - ASCAP) ..	100	The Hunter (Kid Glove - BMI)	99
Ain't Nothin' (not listed)	66	I Didn't Mean (Flyte Tymes/Avant Garde -	46	The Other Side (W.B - ASCAP)	100
All Cried (Willesden/My! My! adm. by Careers -	49	ASCAP)	92	There'll Be (Zomba - ASCAP)	101
All The Love (Warning Tracks - ASCAP)	26	If Looks (Blackwood/Stone Diamond - BMI)	92	Throwing It All Away (Hit And Run - ASCAP	102
Angel In My (MCA, Div. of MCA/ASCAP)	86	I'll Be Over (Rehtakul Veets/California Phase -	80	True Colors (Dennis Barry/Billy/Steint	103
Another Heartache (Irving/Calypso Toonz/Adams	77	ASCAP)	80	ASCAP)	104
By Colgems-EMI - ASCAP)	77	In Your Eyes (Clifofine/Hidden Pun - BMI)	78	Tuff Enuff (Fab Bird adm. by Bug - BMI)	105
Another Lover (Controversy - ASCAP)	88	Invisible Touch (Anthony Banks/Phil Collins/M.	17	Twist And Shout (Unichappel Screen Gems -	106
Baby Love (Black Lion/Regina Richards/Deutsch	12	Rutherford/Hit And Run - ASCAP)	69	BMI)	107
Berardi/April/Maz Appeal - ASCAP)	12	It's You (Gear - ASCAP)	69	Two Of (On The Note - BMI adm. by Bu	108
Dancing On (Brockman - ASCAP)	5	Lonely Is (WB/Albert Hammond/Realsongs -	57	Green - ASCAP)	109
Danger Zone (Famous - ASCAP)	44	ASCAP)	57	Typical Male (Warner Bros./Irving Almo)	110
Digging Your (Blue Network - ASCAP)	91	Love Always (New Hidden Valley - ASCAP)	67	Velcro Fly (Hamstein - BMI)	111
Don't Forget (Colgems-EMI/Tiger Shards/Irving/	22	Love Of (Gamson/WB/Jouissance adm. by WB -	60	Venus (Dayglow - ASCAP)	112
Calypso Toonz - ASCAP/CAPAC - BMI/PROC) ..	22	ASCAP)	25	Walk Away (New York Times - BMI)	113
Dreamtime (Anxious - BMI)	18	Love Touch (Makiki/Arista - ASCAP)	37	Walk Like (Claridge, a div. of MPL - ASCAP)	114
Earth Angel (Dootsie Williams - BMI)	68	Love Walks (Yessup - ASCAP)	21	Walk This (Unichappel/Daksel - BMI)	115
Every Little (Zappo - ASCAP)	62	Love Zone (Zomba - ASCAP)	37	Weatherman (Jobete/Sea Of Keys/Up The C	116
Friends And Lovers (WB/French Surf/Colgems-	10	Mad About (Alpine One/Careers/This Is Art - BMI/	11	China Plate - ASCAP)	117
EMI - ASCAP)	10	Arista - ASCAP)	11	We Don't (Bellboy - BMI/Chappell - ASCAP)	118
Girl Can't Help It (Street Talk Tunes/Rock Dog/	73	Man Size (April/MGM/UA adm. by Almo -	19	What Does (Screen Gems-EMI/Autotunes, a	119
Frisco Kid Admin by Colegms-EMI - ASCAP) ..	73	ASCAP)	38	Suite - BMI)	120
Give Me (Epic - ASCAP)	83	Missionary Man (RCA/Red Network - BMI)	38	When I Think (Flyte Times - ASCAP)32	121
Glory Of (Fall Line Orange - ASCAP/Air bear/	83	Modern Woman (Joel - BMI)	75	Wild Wild Life (Index - Ascasp)	122
Warner-Tamerlane - BMI)	63	Money\$ Too (Stan Flo adm. by Otis - BMI)	39	Words Get (Foreign Imported - BMI)	123
Hanging On (Makiki adm. by Arista - ASCAP) ..	63	Nasty (Flyte Tyme - ASCAP)	95	Wrap It Up (East/Memphis/Irving/Pronto - E	124
Heartbeat (Epic - ASCAP)	43	Nothing In (Zomba - ASCAP)	53	Yankee Rose (Diamond Dave/Svvy - ASCAP)	125
Heaven In (Sordid/Duke Reno/Poetical License/	31	Oh, People (Broozertoones/Nonpareil - ASCAP/	40	You Can Call (Paul Simon - BMI)	126
Famous - ASCAP/Irving/Ensign - BMI)	31	BMI)	40	You Should (Nonpareil - ASCAP/Broozerto	127
Higher Love (F.S. - PRS/Willin' David/Blue Sky	1	One Step (Music Corp. of Amer./Bayjun Beat/	45	BMI)	128
Rider - BMI)	1	Rashida/MCA - BMI) /ASCAP)	45	Your Wildest (WB - ASCAP)	129
Holding Back (April - ASCAP)94	1	Opportunities (Cage/Ten adm. by Virgin -	76		
		ASCAP)	76		

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

Ain't Nothin' (Dum Di Dum - ASCAP)	5	Headlines (Hip-Trip/Midstar - BMI)	99	Nasty (Flyte Tyme - ASCAP)	15	ASCAP)	100
All Cried (Willesden/My!My! adm. by Careers -	18	Heaven In (WB/Silver Sun/DQ - ASCAP)	68	Not Tonight (Junior/EMI - ASCAP)	88	Tell Me (Terrace - ASCAP)	101
BMI)	18	Hey Good (Warner-Tamerlane/X-O Skeletal -	82	Oh People (Broozertoones/Nonpareil - ASCAP/	9	Temporary Love (Forceful adm. by Wille	102
All My Love (Fuss - ASCAP)	87	BMI)	82	BMI)	9	BMI)	103
All The (Entertaining/Dancia - BMI)	50	Homeboy (Konglather - BMI/Motor/Cheyenne -	30	100 MPH (Controversy - ASCAP)	94	The Rain (Def Jam - ASCAP)	104
Always (Keith Diamond/Willesden/Yah Mo -	34	ASCAP)	30	100% Pure (Terrace - ASCAP)	80	There's Just (Beau Williams - BMI)	105
BMI)34	34	How Can (Music Specialists - BMI)	62	Old Friend (Bell Boy/Decreed - BMI Admin. by	79	There'll Be (Zomba - ASCAP)	106
Anotherloverholenyohead (Controversy -	100	I'm A) Dreamer (Pizzazz - ASCAP)	71	Mighty Three)	79	Two Of Hearts (On The Note - BMI, Admin b	107
ASCAP)20	100	I'm For (Lakiva/Nominee - ASCAP/Clarkee -	41	One Love (Zomba - ASCAP)	24	Tim Green - ASCAP)	108
Artificial Heart (Flyte Time Tunes - ASCAP) ..	100	BMI)	41	One Plus (T-Boy/Fly Girl/Force M.D. - ASCAP) ..	54	Typical Male (Warner Bros./Irving Almo)	109
Borrowed Love (Flyte Tyme - ASCAP)	11	In The Heat (Almo/Jodaway/Richer - ASCAP) ..	73	Papa Don't (Elliot/Jacobson - ASCAP)	74	Walk Like (Claridge - ASCAP)	110
Burnin' Love (Black Lion, Captain Z, Billy Osborne	14	In The House (Fools Prayer/Gordy Grove - BMI) ..	93	Passion From (Gratitude Sky - ASCAP/Alexander	42	Walk This (Unichappel/Daksel - BMI)	111
ASCAP/Valie Joe - BMI)	14	I Wanna (Amazement - BMI)	39	Kee - BMI)	42	Walk To Wall Freaks (Muscle Sound/Jalew - E	112
Breathless (Mtume Co. - BMI)	40	Jody (Virgin - ASCAP)	85	Point Of (Poolside - BMI)	38	What'cha Gonna (Alain/Figsikikibow/D. F	113
Can't Give/Larry Spier - ASCAP)	69	Kisses In (Gratitude Sky - ASCAP/Bellboy/When	35	Private Number (Almo/Irving - ASCAP/BMI) ..	36	BMI)	114
Can't Wait (Ensign/Boomers Mothers/Naked	48	Words/Collide - BMI)	35	Pop,Pop (Trycet/Femcliff - BMI)	8	What Does (Jobete - ASCAP/Stone - BMI) ..	115
Prey - BMI)	48	Lady Soul (Dream Dealers/Buchu - ASCAP)	37	Reaction (Calgms - EMI - ASCAP)	55	When I (Flyte Tyme - ASCAP)	116
Closer Than (Sloopus - BMI)	6	Land Of (Jobete/Black Bull - ASCAP)	66	Ring Ring (not listed)	70	Wiser And (Black Eye adm. by WB - A	117
Count Your (Nick-O-Val - ASCAP)	23	L Is For (WB - ASCAP)	77	Rising Desire (WB/Zubaidah - ASCAP)	21	Manely/Mighty Mathieson - BMI)	118
Dancing On (Brockman - ASCAP)	13	Looks What's Showing (Blackwood - BMI)	81	Roaches (King IV/Grandma Hands - BMI)	59	With You (George Tobin - BMI)	119
Distant Lover (Jobete - ASCAP)	45	Love Always (New Hidden Valley - ASCAP/Carole	31	Rumors (J. King IV - BMI)	10	Wonder Where You Are (WB/Gravity Raind	120
Do You Get (Assorted/Henry Suma adm. by Mighty	1	Bayer Sayer/Broozertoones - BMI)	31	Say La (Screen Gems-EMI/Bernard Wright/	47	min. by WB - ASCAP)	121
Three - BMI)	1	L.O.V.E. M.I.A. (Dazzberryjam - ASCAP/Be Daz	92	Mchomo - BMI)	47	Word Up (T-Man/Larry Junior/All Seeing	122
Duke Is Back (Tee Girl/Rap City - BMI)	63	Love Of (Gamson/WB/Jouissance adm. by WB -	16	Shake You (Charles Family/Alli Bee/Grabbitt -	52	ASCAP)	123
Earth Angel (Dootsie Williams - BMI)	53	ASCAP)	16	BMI)	52	Wrapped Around (Temp Co. - BMI)	124
Friends (WB/French Surf/Colegms-EMI -	72	Love The (Kashif/Rare - BMI/ASCAP)	7	Soweto (Joe's - ASCAP)	32	You Are (Huemar/Blackwood/Diesel/U	125
ASCAP)	72	Love Zone (Zomba - ASCAP)	3	Stay A (MCA/Brampton/Virgin - ASCAP)	46	pell - BMI)	126
Fools Paradise (Fuss - ASCAP)	29	Man Size (April/MGM/UA adm. by Almo -	43	Sweet Freedom (Rodsongs/April/MGM-UA adm. by	25	You Don't (A La Mode adm. by WB - ASCAP)	127
Give Me (Epic - ASCAP)	4	ASCAP)	43	Almo - ASCAP)	25	You Should (Nonpareil - ASCAP/Broozerto	128
Givin' It (One to One - ASCAP)	33	Midas Touch (Hip-Trip/Midstar - BMI)	21	Sweetheart (Warner-Tamerlane/Warner Bros./Real	98	BMI)	129
Giving Myself (Warner Bros./Overdue - ASCAP/	28	Mine All (Personal/All-Seeing Eye - ASCAP) ..	97	Deal/Frederick - SESAC)	98	You Were (Flyte/Tyme/Avante Garde - ASC	130
Songs Of Solomon - BMI)	28	My Adidas (Protoons/Rush Groove - ASCAP) ..	56	Sweet And (Stone City adm. by National League -	49		
Good To (Ackee/Maxx Kidd - ASCAP)	60	Nursery (Beblica - ASCAP)	64	ASCAP)	49		
Headline News (Azrock/Oatie - BMI)	86			Sweet Love (Old Brompton Road adm. by Jobete -			

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Friend (Inorbit/Adm. by Careers - BMI)	18	Home Crown (Dale Morris/Baray - BMI)	37	beck/BlueQuill - ASCAP/Sheepin/Tow - BMI) ..	43	Texas Moon (Magneto/Blackwood - A	131
A Girl Like (That's What She Said/Long Tooth/	33	Honeycomb (Golden Bell/Adm. by Arista -	36	Old Violin (Dwight Manners - BMI)	97	BMI)	132
K-Kuad/Stand Up - BMI/ASCAP)	33	ASCAP)	36	'Ole Lone Star Moon (Buried Treasure - ASCAP) ..	95	That All Over Look is All Over You (C	133
Across the Alley (Michael H. Golden - ASCAP) ..	91	Honky Tonk Crowd (Jack and Bill/Foggy Jonf/	56	On a Night Like This (Laymond/Hut - Ro - BMI) ..	89	BMI)	134
All Because of You (Rolling Tide - ASCAP)	57	Amanda-Lin - ASCAP)	56	Rockin' at the Reunion (HitKit - BMI)	85	That Rock Won't Roll (Combine - BMI)	135
Always Have (Texican/Cavesson Co. c/o Merit -	19	I Wanna Hear (E.C.B./Safespace ADM. by Warner-	65	Rockin' With (MCA/Don Schlitz/Welbeck/Blue	7	That's What Her Memory is For (Tom Collins	136
ASCAP)	19	Tamerlane/Pitchford - BMI)	73	Quill - ASCAP)	7	Collins Court - ASCAP)	137
Alive and Well (Tree - BMI/Cross Keys - ASCAP) ..	80	I Wish That (Tree/Cross Keys - BMI/ASCAP) ..	96	Rollin' Nowhere (Timberwolf - BMI)	46	That's How (Screen Gems-EMI/Moon & Sta	138
Birth Of (Godfather - BMI)	78	I Won't Let You Down (Garwin/WB/Bob Montgom	74	Savin' My (Warner-Tamerlane/Flyin Dutchman -	9	gems-EMI - ASCAP/BMI)	139
Both To Each Other (Colgems-EMI/Warner Bros. -	21	ery - ASCAP)	74	BMI)	9	The Night Porter Wagoner Came to Town	140
ASCAP)	21	If You're Anything (Hall-Clement c/o Welk - BMI) ..	48	Sad State Of (Southern Grand Alliance/Hoosier -	54	BMI)	141
Can't Stop/On The Other (Writers Group/Scarlet	40	I'm Having a Foggy Mountain Breakdown (History -	64	ASCAP)	54	The Pages Of (April/Welbeck - ASCAP) ..	142
Moon - BMI;MCA/Don Schlitz - ASCAP)	40	BM)	64	Second To (Chelcalt/Adm. by Atlantic - BMI) ..	31	Too Many Times (Rowdy Boy/P.B.T.W./Tur	143
Cheap Love (Shidell/Bug - BMI)	59	I'm Not Trying to Forget You (Willie Nelson - BMI) ..	52	Shaped Like a Bend (in the River) (Rumpelstilts	87	ASCAP)	144
Count On Me (Statler Bros. - BMI)	16	Indian Lake (40 West - BMI)	79	ongs - BMI)	87	Two Sides (Hear No Evil - BMI)	145
Country State (Bocephus/Tapadero, a div. of Merit -	2	In Love (Lodge Hall - ASCAP/Milsap - BMI)	6	She Used to be Somebody's Baby (Larry Gatlin -	67	BMI)	146
BMI)	2	It'll Be Me (Tree/Pacific Island c/o Careers - BMI) ..	26	bm)	67	Until I Met (King Coal - ASCAP)	147
Cry (Shapiro, Bernstein & Co. - ASCAP)	13	I've Cried (Tree - BMI)	62	Since I (Lawyer's Daughter/Uncle Artie/A div. of	32	We Built a Mansion of Love (Bill Monroe - B	148
Daddy's Hands (Blackwood - BMI)	55	I've Got A (Cedarwood/Wayne Walker - BMI) ..	39	MTM - BMI/ASCAP)	32	What's One (CBS U Catalog - ASCAP)	149
Desperado Love (Tree/Lowery - BMI)	1	Juke Box Saturday Night (Blackwood - BMI/Priori	81	Slow Boat (Uncle Artie - ASCAP)	10	What's Your Name (Rightsong - BMI)	150
Didn't We (Good Single/Irving/WB/	41	ty - ASCAP)	81	Slow Motion (Combine/City - BMI/ASCAP)	53	Will The Wolf (Davince/No K.O./Adm. by	151
Two Sons - BMI/ASCAP)	41	Just Another Love (Web IV - BMI)	17	Smack Dab in Love (Rosey Red - BMI)	71	BMI)	152
Diggin' Up Bones (Writers Group/Scarlet Moon/	27	King Lear (Lyn Pen - BMI)	90	So This is Love (Tapaders adm. by Merit/Little	61	Woman Of (Prima Donna - BMI)	153
Sawgrass (a div. of Musiplex)/Lawyer's Daughter (a	27	Little Rock (Combine/Music City - BMI/ASCAP) ..	3	Shop of Morgan - BMI)	61	Working Class (Chappell/Frisco Kid - ASCA	154
div. of MTM) - (BMI)	27	Living In (Mighty Nice/Victrola/Skunk DeVill	98	Sometimes A (Raven Song/Michael H. Golden/Col	5	You Can't Stop (Lawyer's Daughter/V	155
Doo-Wah Days (Young Beau/Tapadero, A Div. of	45	BMI)	98	lins Court - ASCAP)	5	Group/Scarlet Moon/Bethlehem - BMI) ..	156
Merit/Rok c/o Merit - BMI)	45	Lonely Alone (MCA/Alabama Band - ASCAP) ..	15	Stand A Little (Son Schlitz/MCA/Sheddhouse -	14	You Made (Tree - BMI/Cross Keys - ASCA	157
First Time I Saw You (Hall-Clement - BMI) ..	68	Love At (Wing & Wheel - BMI)	72	ASCAP)	14	Your Love (Little Shop of Morgan Songs/	158
Farther Down (Michael Golden/Lyle Lovett -	50	Love Keep (Desert Sands/Medicine - BMI)	38	Starting Over Again (Forest Hills/Write Road -	47	Dick James - BMI)	159
ASCAP)	50	Miami Dreamin' (Rae - Ann - BMI)	94	BMI)	47	You're Still New to Me (Writers Group	160
Got My Heart (Simonton/NZD - BMI/ASCAP) ..	12	No One Mends a Broken Heart Like You (Collins -	42	Strong Heart (Chappell/MCA/Chriswald/Hopi	11	Moon/Web IV - BMI)	161
Guitars, Cadillac (Coal Dust West - BMI)	8	ASCAP)	42	Sound/Bibo - ASCAP)	11	You're The (Jack & Bill c/o Welk - ASCAP)	162
Guitar Town (Goldine - ASCAP)	20	Nobody In (Hall-Clement c/o Welk - BMI)	25	Susie's Beauty Shop (Hallnote - BMI)	77		
Heartbeat (MCA/Patchwork - ASCAP)	4	Nothing Ventured (MCA/Don Schlitz/April/Wel		Ten Feet Away (WB/Two Sons - ASCAP/Algee/	28		
Heart's Aren't (Tom Collins - BMI)	60			Blue Lake - BMI)	28		

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