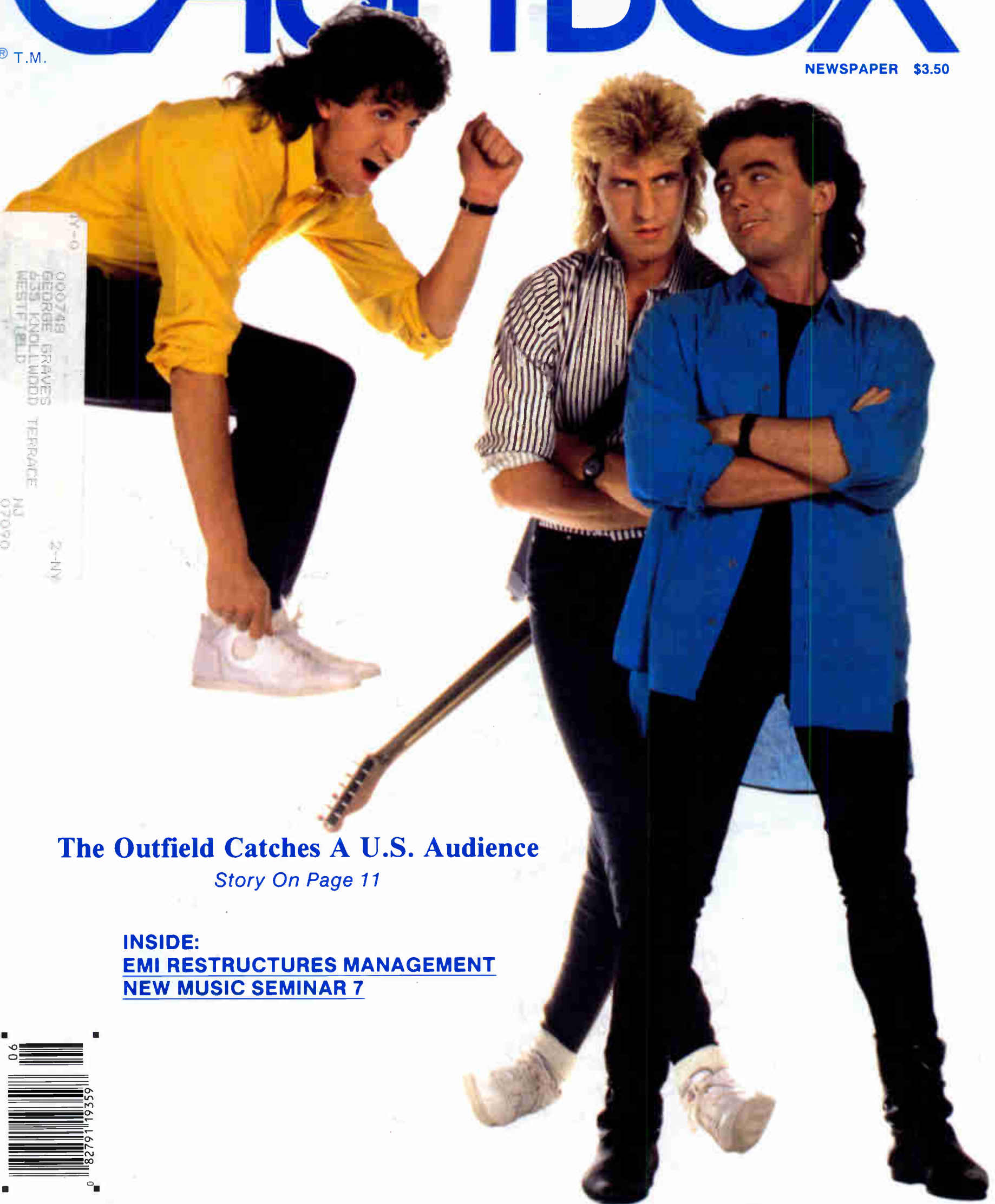


# CASHBOX

July 26, 1986

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## The Outfield Catches A U.S. Audience

Story On Page 11

**INSIDE:**  
**EMI RESTRUCTURES MANAGEMENT**  
**NEW MUSIC SEMINAR 7**



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M U S I C



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(a lot of love)*

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# CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME L — NUMBER 6 — July 26, 1986

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## GUEST EDITORIAL

### Counterfeit Records and Tapes: Retailers, Don't Take A Chance!

By Joseph DeLuna

The trust factor between consumer and retailer is the closest relationship a record company can lay claim to. If this relationship is strained or ripped apart, the effects are irreparable. Warped records, scratches, poor quality and other problems create animosity among consumers toward their local retailer. Sometimes the anger spreads to the record company. If the record label's quality control is suspect, that's one thing, but if the product is a counterfeit one, that's a whole new ballgame.

Four years ago we developed technology to slow down the proliferation of counterfeit albums and tapes being sold on the retail level. Chrysalis Records kicked-off the program after experiencing some counterfeiting problems with Pat Benatar's past releases. In brief, the retail counterfeiting came to an abrupt halt and fascinating consumer demographics were obtained as well — an added dividend to the system.

More than ever before, we have learned that the consumer is much closer to the artist than initially believed. They showed great concern that the artists were being ripped off by bogus counterfeiters and said so in thousands of letters to our office. We asked that the consumer respond to us by filling in a "Certificate of Authenticity" card to verify the authenticity of the purchased product. The response was beyond expectations, generating more than 9% returns, which is remarkable for direct response (and paid postage was not offered).

Much to our surprise as well as to Chrysalis', the demographic breakdown received by the response cards was overwhelmingly revealing. These cards provided invaluable

input on who the consumer was to consider for future marketing strategies. The card also allowed the consumer the assurance of buying legitimate products. Our question was, "Would the consumers participate?" They have participated beyond our wildest imaginations.

Record counterfeiting has long been a problem in the music industry, bilking approximately \$350 million in revenues a year, according to the RIAA, and for some reason Benatar has always been one of the worst victims. Based on the success of Benatar's "Get Nervous" release, Chrysalis decided to use the Light Signatures system on Billy Idol's "Rebel Yell," subsequent Benatar releases and the upcoming Huey Lewis album and cassette. Other labels are using the system for counterfeiting deterrence and marketing data are Arista, Elektra Asylum and MCA. The home video industry has taken notice of the success patterns in curbing counterfeiting on the retail level. The "Jane Fonda Workout" (Karl — Lorimar Home Video), the largest selling video-cassette to date currently is protected from counterfeiters with this system.

The consumer can now walk confidently into any retail outlet in the country to purchase these products and know that they are authentic. The same cannot be said of flea markets or swap meets. The consumer knows that it's a roll of the dice with purchases made at these temporary locations. However, when the purchase is made with a reputable retailer, an interpersonal relationship is established. If that relationship is jeopardized with counterfeit products, it can never be mended again.



Joseph DeLuna is president and CEO of Light Signatures, Inc., a company that has developed a technology to help eliminate piracy of records, tapes and videos at the retail level.

## TOP POP DEBUTS

**SINGLES**

63 LOVE ZONE — Billy Ocean — Jive

**ALBUMS**

32 EAT EM AND SMILE — David Lee Roth — Warner Bros.

### POP SINGLE

#1 **SLEDGEHAMMER**  
Peter Gabriel  
Geffen

### B/C SINGLE

#1 **RUMORS**  
Timex Social Club  
Jay

### COUNTRY SINGLE

#1 **NOBODY IN HIS RIGHT MIND WOULD HAVE LEFT HER**  
George Strait  
MCA

### JAZZ

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

### COMPACT DISC

#1 **SO**  
Peter Gabriel  
Geffen

### WINNER'S CIRCLE

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



### POP ALBUM

#1 **TOP GUN**  
Original Motion Picture Soundtrack  
Columbia

### B/C ALBUM

#1 **WINNER IN YOU**  
Patti LaBelle  
MCA

### COUNTRY ALBUM

#1 **GEORGE STRAIT**  
George Strait  
MCA

### MUSIC VIDEO

#1 **MAD ABOUT YOU**  
Belinda Carlisle  
I.R.S.

### 12" SINGLE

#1 **RUMORS**  
Timex Social Club  
Jay



# CASHBOX 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.

July 26, 1986

Title	Artist, Label, Number	Producer (Songwriter)	Weeks On 7/19 Chart	Weeks On 7/19 Chart	Weeks On 7/19 Chart
<b>1</b>	<b>SLEDGEHAMMER</b>	PETER GABRIEL (Geffen/Warner Bros. 7-28718) D. LANOIS, P. GABRIEL (P. GABRIEL)	2	12	
<b>2</b>	<b>INVISIBLE TOUCH</b>	GENESIS (Atlantic 7-89407) GENESIS, H. PADGHAM (P. COLLINS, M. RUTHERFORD, A. BANKS)	1	9	
<b>3</b>	<b>NASTY</b>	JANET JACKSON (A&M AM-2830) J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, J. JACKSON)	4	11	
<b>4</b>	<b>DANGER ZONE</b>	KENNY LOGGINS (Columbia 38-05893) G. MORODER (G. MORODER, T. WHITLOCK)	6	12	
<b>5</b>	<b>GLORY OF LOVE (THEME FROM THE KARATE KID PART II)</b>	PETER CETERA (Full Moon/Warner Bros. 7-28662) M. OMARTIAN (P. CETERA, D. FOSTER, D. NINI)	8	8	
<b>6</b>	<b>THERE'LL BE SAD SONGS (TO MAKE YOU CRY)</b>	BILLY OCEAN (Arista JS1-9465) B. EASTMOND, W. BRATHWAITE (M. BRATHWAITE, B. EASTMOND, B. OCEAN)	3	15	
<b>7</b>	<b>HOLDING BACK THE YEARS</b>	SIMPLY RED (Elektra 7-69584) S. LEVINE (MUCKNALL, MOSS)	5	16	
<b>8</b>	<b>LOVE TOUCH (THEME FROM LEGAL EAGLES)</b>	ROD STEWART (Warner Bros. 7-28668) M. CHAPMAN (M. CHAPMAN, H. KNIGHT, B. BLACK)	10	9	
<b>9</b>	<b>PAPA DON'T PREACH</b>	MADONNA (Sire/Warner Bros. 7-28660) MADONNA, S. BRAY (B. ELIOT, MADONNA)	16	5	
<b>10</b>	<b>YOUR WILDEST DREAMS</b>	THE MOODY BLUES (Polydor/PolyGram 883 906-7) T. VISCONTI (J. HAYWARD)	11	14	
<b>11</b>	<b>OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)</b>	PET SHOP BOYS (EMI America B-8321) J.J. JECZALIK, N. FROOME (N. TENNANT, C. LOWE)	13	9	
<b>12</b>	<b>MODERN WOMAN</b>	BILLY JOEL (Epic 34-06118) P. RAMONE (B. JOEL)	14	8	
<b>13</b>	<b>WHO'S JOHNNY (SHORT CIRCUIT THEME)</b>	EL DeBARGE (Gordy/Motown 1842GF) P. WOLF (P. WOLF, I. WOLF)	7	14	
<b>14</b>	<b>MAD ABOUT YOU</b>	BELINDA CARLISLE (I.R.S./MCA 52815) M. LLOYD (P. BROWN, J. WHELAN, M.Y. EVANS)	17	11	
<b>15</b>	<b>WE DON'T HAVE TO TAKE OUR CLOTHES OFF</b>	JERMAINE STEWART (Arista AS1-9424) N.M. WALDEN (P. GLASS, N.M. WALDEN)	19	10	
<b>16</b>	<b>NO ONE IS TO BLAME</b>	HOWARD JONES (Elektra 7-69549) P. COLLINS, H. PADGHAM (H. JONES)	9	17	
<b>17</b>	<b>HIGHER LOVE</b>	STEVE WINWOOD (Island/Warner Bros. 7-28710) R. TITELMAN, S. WINWOOD (S. WINWOOD, W. JENNINGS)	22	7	
<b>18</b>	<b>TUFF ENUFF</b>	THE FABULOUS THUNDERBIRDS (CBS Associated ZS4 05838) D. EDMUNDS (K. WILSON)	12	14	
<b>19</b>	<b>YOU SHOULD BE MINE (THE WOO WOO SONG)</b>	JEFFREY OSBORNE (A&M AM-2814) P. PERRY (A. GOLDMARK, B. ROBERTS)	25	10	
<b>20</b>	<b>DIGGING YOUR SCENE</b>	THE BLOW MONKEYS (RCA PB-14325) P. WILSON (DR. ROBERT)	23	12	
<b>21</b>	<b>LIKE A ROCK</b>	BOB SEGER & THE SILVER BULLET BAND (Capitol B-9697) B. SEGER, PUNCH (B. SEGER)	15	10	
<b>22</b>	<b>TAKE IT EASY</b>	ANDY TAYLOR (Atlantic 7-89414) R.T. BAKER (A. TAYLOR, S. JONES)	26	9	
<b>23</b>	<b>THE EDGE OF HEAVEN</b>	WHAMI (Columbia 38-06182) G. MICHAEL (G. MICHAEL)	29	4	
<b>24</b>	<b>SUZANNE</b>	JOURNEY (Columbia 38-06134) S. PERRY (S. PERRY, J. CAINI)	28	6	
<b>25</b>	<b>SECRET SEPARATION</b>	THE FIX (MCA 52832) R. HINE (GURWIN, WEST-ORAM, WOODS, GREENALL, BROWN, G. OBSTOJ)	27	10	
<b>26</b>	<b>SWEET FREEDOM (THEME FROM "RUNNING SCARED")</b>	MICHAEL McDONALD (MCA 52857) R. TEMPERTON, D. RUDOLPH, B. SWEDIN (R. TEMPERTON)	32	7	
<b>27</b>	<b>ALL THE LOVE IN THE WORLD</b>	THE OUTFIELD (Columbia 38-05894) W. WITTMAN (J. SPINKS)	31	8	
<b>28</b>	<b>HYPERACTIVE</b>	ROBERT PALMER (Island/Atlantic 7-99545) B. EDWARDS (D. NELSON, T. HAYNES, R. PALMER)	30	8	
<b>29</b>	<b>RUMORS</b>	TIMEX SOCIAL CLUB (Jay/Macola 001) L. KING, D. FOSTER (M. THOMPSON, M. MARSHALL, A. HILL)	34	7	
<b>30</b>	<b>VENUS</b>	BANANARAMA (London/PolyGram 886 056-7) STOCK, AITKEN, WATERMAN (R. LEEUWEN)	35	5	
<b>31</b>	<b>ONE STEP CLOSER TO YOU</b>	GAVIN CHRISTOPHER (Manhattan/Capitol B-50028) C. STURKEN, E. ROGERS (ROGERS, STURKEN, PESCIOTTO, GRANT)	33	10	
<b>32</b>	<b>DANCING ON THE CEILING</b>	LIONEL RICHIE (Motown 1843MF) L. RICHIE, J.A. CARMICHAEL (L. RICHIE, C. RIDS)	39	2	
<b>33</b>	<b>WHEN THE HEART RULES THE MIND</b>	GTR (Arista AS1-9470) G. DOWNES (HACKETT, HOWE)	20	12	
<b>34</b>	<b>TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")</b>	BERLIN (Columbia 38-05903) G. MORODER (G. MORODER, T. WHITLOCK)	43	6	
<b>35</b>	<b>HANGING ON A HEART ATTACK</b>	DEVICE (Chrysalis VS4 42996) M. CHAPMAN (H. KNIGHT, M. CHAPMAN)	40	7	
<b>36</b>	<b>WORDS GET IN THE WAY</b>	MIAMI SOUND MACHINE (Epic 34-06120) C. ESTEFAN, JR. (G.M. ESTEFAN)	41	6	
<b>37</b>	<b>BABY LOVE</b>	REGINA (Atlantic 7-89417) S. BRAY (S. BRAY, R. RICHARDS, M. KESSLER)	42	6	
<b>38</b>	<b>ON MY OWN</b>	PATTI LABELLE and MICHAEL McDONALD (MCA 52270) B. BACHARACH, C.B. SAGER (B. BACHARACH, C.B. SAGER)	18	19	
<b>39</b>	<b>CRUSH ON YOU</b>	THE JETS (MCA 52774) D. POWELL, D. RIVKIN, J. KNIGHT, A. ZIGMAN (J. KNIGHT, A. ZIGMAN)	21	16	
<b>40</b>	<b>TAKEN IN</b>	MIKE & THE MECHANICS (Atlantic 7-89404) C. NEIL (M. RUTHERFORD, C. NEIL)	46	5	
<b>41</b>	<b>RUMBLESEAT</b>	JOHN COUGAR MELLENCAMP (Riva/PolyGram 884 856-7) LITTLE BASTARD, G. GEHMAN (J. MELLENCAMP)	45	5	
<b>42</b>	<b>MAN SIZE LOVE (THEME FROM "RUNNING SCARED")</b>	KLYMAXX (MCA 52841) R. TEMPERTON, D. RUDOLPH, B. SWEDIN (R. TEMPERTON)	50	4	
<b>43</b>	<b>THAT WAS THEN, THIS IS NOW</b>	MICKEY DOLENZ and PETER TORK (of The Monkees) (Arista AS1-9505) M. LLOYD (V. BRESCIA)	58	4	
<b>44</b>	<b>LIKE NO OTHER NIGHT</b>	38 SPECIAL (A&M AM-2831) K. OLSEN (D. BARNES, J. BETTIS, J. VALLANCE, J. CARLIS)	24	13	
<b>45</b>	<b>A KING OF MAGIC</b>	QUEEN (Capitol B-5590) QUEEN, D. RICHARDS (R. TAYLOR)	51	6	
<b>46</b>	<b>DON'T FORGET ME (WHEN I'M GONE)</b>	GLASS TIGER (Manhattan/Capitol B-50037) J. VALLANCE (GLASS TIGER, J. VALLANCE)	62	3	
<b>47</b>	<b>YANKEE ROSE</b>	DAVID LEE ROTH (Warner Bros. 7-28656) T. TEMPLEMAN (D. LEE ROTH, S. VAI)	53	4	
<b>WINNER'S CIRCLE</b>					
<b>48</b>	<b>FRIENDS AND LOVERS</b>	GLORIA LORING & CARL ANDERSON (Carere/CBS ZS4 06122) J. AVERBACH (G. LORING, T. CAMPBELL)	74	3	
<b>49</b>	<b>DREAMS</b>	VAN HALEN (Warner Bros. 7-28702) VAN HALEN, M. JONES, D. LANOIS (E. VAN HALEN, S. HAGAR, M. ANTHONY, A. VAN HALEN)	36	10	
<b>50</b>	<b>THE CAPTAIN OF HER HEART</b>	DOUBLE (A&M AM-2838) DOUBLE (K. MALOOF, F. HAUG)	60	5	
<b>51</b>	<b>MOUNTAINS</b>	PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28711) PRINCE AND THE REVOLUTION (PRINCE AND THE REVOLUTION)	37	10	
<b>52</b>	<b>LIVE TO TELL</b>	MADONNA (Sire/Warner Bros. 7-28717) MADONNA, P. LEONARD (MADONNA, P. LEONARD)	38	16	
<b>53</b>	<b>JUNGLE BOY</b>	JOHN EDDIE (Columbia 38-05858) B. DRESCHER (J. EDDIE)	54	7	
<b>54</b>	<b>IF SHE KNEW WHAT SHE WANTS</b>	BANGLES (Columbia 38-05886) D. KAHNE (J. SHEAR)	44	12	
<b>55</b>	<b>A DIFFERENT CORNER</b>	GEORGE MICHAEL (Columbia 38-05888) G. MICHAEL (G. MICHAEL)	47	14	
<b>56</b>	<b>LOVE OF A LIFETIME</b>	CHAKA KHAN (Warner Bros. 7-28671) G. GARTSIDE, D. GAMSON, A. MAROIN (G. GARTSIDE, D. GAMSON)	66	3	
<b>57</b>	<b>WALK LIKE A MAN (FROM A FINE MESS)</b>	MARY JANE GIRLS (Motown 1851MF) R. JAMES (B. CREWE, B. GAUDIO)	69	3	
<b>58</b>	<b>I WANNA BE A COWBOY</b>	BOYS DON'T CRY (Profile PRO-5084) BOYS DON'T CRY (CHATTON, RAMSDEN, RICHARDS, SEOPARDI)	49	15	
<b>59</b>	<b>I CAN'T WAIT</b>	NU SHOÖZ (Atlantic 7-89446) J. SMITH, R. WARRITZ (J. SMITH, V. DAY)	48	21	
<b>60</b>	<b>VOICE OF AMERICA'S SONS</b>	JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Brothers/CBS ZS4 06048) K. VANCE (J. CAFFERTY)	52	7	
<b>61</b>	<b>ONE HIT (TO THE BODY)</b>	THE ROLLING STONES (Rolling Stones/CBS 38-05906) S. LILLYWHITE, GLIMMER TWINS (M. JAGGER, K. RICHARDS, R. WOOD)	56	11	
<b>62</b>	<b>NOTHIN' AT ALL</b>	HEART (Capitol B-5572) R. NEVISON (M. MUELLER)	55	15	
<b>CHARTBREAKER</b>					
<b>63</b>	<b>LOVE ZONE</b>	BILLY OCEAN (Jive/Arista JS1-9510) W. BRATHWAITE, B.J. EASTMOND (B.J. EASTMOND, W. BRATHWAITE, B. OCEAN)	DEBUT		
<b>64</b>	<b>MONEY\$ TOO TIGHT (TO MENTION)</b>	SIMPLY RED (Elektra 7-69528) S. LEVINE (J. VALENTINE, W. VALENTINE, C. WIGGINS)	79	2	
<b>65</b>	<b>POINT OF NO RETURN</b>	NU SHOÖZ (Atlantic 7-89392) J. SMITH, R. WARRITZ (J. SMITH, V. DAY)	72	4	
<b>66</b>	<b>DO YOU REMEMBER ME?</b>	JERMAINE JACKSON (Arista AS1-9502) M. OMARTIAN (J. JACKSON, M. OMARTIAN, B. SUDANO)	67	3	
<b>67</b>	<b>BEFORE I GO</b>	STARSHIP (Grun/RCA FB-14393) P. WOLF, J. SMITH (D. ROBERTS)	75	3	
<b>68</b>	<b>OH, PEOPLE</b>	PATTI LABELLE (MCA 52877) R. PERRY (B. ROBERTS, A. GOLDMARK)	77	2	
<b>69</b>	<b>I'M YOUR MAN</b>	BARRY MANILOW (RCA PB-14397) H. RICE, B. MANILOW (B. MANILOW, H. RICE, A. RICH)	76	3	
<b>70</b>	<b>IF LOOKS COULD KILL</b>	HEART (Capitol B-5805) R. NEVISON (J. CONRAD, B. GARRETT)	81	2	
<b>71</b>	<b>VIENNA CALLING</b>	FALCO (A&M AM-2832) R. BOLLAND, F. BOLLAND (R. BOLLAND, F. BOLLAND, FALCO)	57	14	
<b>72</b>	<b>GREATEST LOVE OF ALL</b>	WHITNEY HOUSTON (Arista AS1-9466) M. MASSER (M. MASSER, L. CREED)	59	18	
<b>73</b>	<b>TWO OF HEARTS</b>	STACEY Q (Atlantic 7-89381) J. ST. JAMES (J. MITCHELL, S. GATLIN, T. GREENE)	85	2	
<b>74</b>	<b>SOMEBODY LIKE YOU</b>	38 SPECIAL (A&M AM-2854) K. OLSEN (D. BARNES, J. VALLANCE, J. CARLIS, D. VAN ZANT, L. STEELE)	90	2	
<b>75</b>	<b>ANOTHERLOVERHOLENYOHEAD</b>	PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28620) PRINCE AND THE REVOLUTION (PRINCE AND THE REVOLUTION)	83	2	
<b>76</b>	<b>WALK THIS WAY</b>	RUN D.M.C. (Profile PRO-5112) R. SIMMONS, R. RUBIN (S. TYLER, J. PERRY)	DEBUT		
<b>77</b>	<b>VELCRO FLY</b>	ZZ TOP (Warner Bros. 7-28650) B. HAM (GIBBONS, HILL, BEARD)	DEBUT		
<b>78</b>	<b>MISSIONARY MAN</b>	EURYTHMICS (RCA PB-14414) D.A. STEWART (D.A. STEWART, A. LENNOX)	87	2	
<b>79</b>	<b>WITH YOU ALL THE WAY</b>	NEW EDITION (MCA 52829) G. TOBIN (C. WURTZ)	78	7	
<b>80</b>	<b>NO PROMISES</b>	ICEHOUSE (Chrysalis VS4 42978) R. DAVIES (I. DAVIES, B. KRETSCHMER)	80	4	
<b>81</b>	<b>WHAT DOES IT TAKE</b>	HONEYMOON SUITE (Warner Bros. 7-28670) B. FAIRBAIN (D. GREHAN)	89	2	
<b>82</b>	<b>LOVING YOU'S A DIRTY JOB BUT SOMEBODY'S GOTTA DO IT</b>	BONNIE TYLER (Duet With TODD RUNDGREN) (Columbia 38-06151) J. STEINMAN (J. STEINMAN)	82	3	
<b>83</b>	<b>IF ANYBODY HAD A HEART</b>	JOHN WAITE (EMI America B-8315) D. KORTCHMAR, D. HENLEY, J.D. SOUTHER (D. KORTCHMAR, J.D. SOUTHER)	64	6	
<b>84</b>	<b>ROCK 'N' ROLL TO THE RESCUE</b>	THE BEACH BOYS (Capitol B-5595) T. MELCHER (M. LOVE, T. MELCHER)	68	5	
<b>85</b>	<b>ONE WAY LOVE</b>	T.K.A. (Tommy Boy/Warner Bros. 7-99011) THE LATIN RASCALS, M. OLIVO, J. MANN (J. MANN, M. OLIVO)	86	2	
<b>86</b>	<b>NOTHING IN COMMON</b>	THOMPSON TWINS (Arista AS1-9511) G. DOWNES, T. BAILEY (T. BAILEY, A. CURRIE)	DEBUT		
<b>87</b>	<b>LOOK AWAY</b>	BIG COUNTRY (Mercury/PolyGram 884 645-7) R. MILLAR (S. ADAMSON)	DEBUT		
<b>88</b>	<b>HOT WATER</b>	LEVEL 42 (Polydor/PolyGram 885 155-7) K. SCOTT (M. KING, F. GOULD, M. LINDUP, W. BADAROU)	DEBUT		
<b>89</b>	<b>VICTORY LINE</b>	LIMITED WARRANTY (Atco/Atlantic 7-99541) R. TENCH (NEWMAN, LIMITED WARRANTY)	DEBUT		
<b>90</b>	<b>SO FAR SO GOOD</b>	SHEENA EASTON (EMI America B-8332) N.M. WALDEN (T. SNOW, C. WEIL)	DEBUT		
<b>91</b>	<b>OUT OF MIND OUT OF SIGHT</b>	MODELS (Geffen/Warner Bros. 7-28762) M. OPITZ (J. FREUD)	61	14	
<b>92</b>	<b>SOMETHING ABOUT YOU</b>	LEVEL 42 (Polydor/PolyGram 883 362-7) W. BADAROU, LEVEL 42 (M. LINDUP, P. GOULD, R. GOULD, M. KING, W. BADAROU)	63	24	
<b>93</b>	<b>HEADED FOR THE FUTURE</b>	NEIL DIAMOND (Columbia 38-05889) N. DIAMOND, T. HENSLEY, A. LINDREN (N. DIAMOND, T. HENSLEY, A. LINDREN)	65	7	
<b>94</b>	<b>THE FINEST</b>	THE S.O.S. BAND (Tabu/CBS ZS4-05848) J. JAM, T. LEWIS (T. LEWIS, J. HARRIS III)	70	11	
<b>95</b>	<b>THIS IS THE TIME</b>	DENNIS DeyOUNG (A&M AM-2839) D. DeyOUNG (D. DeyOUNG)	84	4	
<b>96</b>	<b>WEST END GIRLS</b>	PET SHOP BOYS (EMI America B-8307) S. HAGUE (TENNANT, LOWE)	73	22	
<b>97</b>	<b>PETER GUNN</b>	THE ART OF NOISE FEATURING DUANE EDDY (Chrysalis VS4 42986) THE ART OF NOISE (H. MANCINI)	71	10	
<b>98</b>	<b>HEADLINES</b>	MIDNIGHT STAR (Solar/Elektra 7-69547) R. CALLOWAY, MIDNIGHT STAR (B. SIMMONS, V. CALLOWAY, BELINDA, R. CALLOWAY, B. GENRY, B. LOVEFACE)	88	3	
<b>99</b>	<b>ALL I NEED IS A MIRACLE</b>	MIKE & THE MECHANICS (Atlantic 7-89450) C. NEIL (M. RUTHERFORD, C. NEIL)	91	19	
<b>100</b>	<b>TOUCH AND GO</b>	EMERSON, LAKE & POWELL (Polydor/PolyGram 885 101-7) T. TAVERNER, G. LAKE (K. EMERSON, G. LAKE)	94	6	

ALPHABETICAL LISTING ON INSIDE BACK COVER



## EMI Restructures Management

LOS ANGELES — Bhaskar Menon, chairman & chief executive of EMI Music Worldwide, has announced from London the restructuring of the management of EMI Music.

The plan entails a radical shift in responsibilities for many top EMI Music executives, prompted by the resignation of Ken East, president and chief operating officer, EMI Music Europe & International, who moves to a consulting position for the company beginning January 1, 1987.

The new organizational structure for EMI Music Worldwide takes place between September 1, 1986 and January 1, 1987.

A total of 14 EMI executives will find new titles in the restructuring including Menon, who will give up his position as president and chief operating officer of EMI Music, North America, a move which will afford him more focus on his worldwide responsibilities. No replacement has yet been named.

Menon said that "These moves to prepare our worldwide business for future growth and to widen the responsibilities of a young generation of tested line executives represent major steps forward in the continuing progress of EMI Music."

Some key executives affected by the plan include Alexis Rotelli, who becomes managing director, Europe, with responsibilities including Greece and the Middle

East, but excluding the UK and Ireland; David Stockley, who becomes managing director, International, including Central and Latin America, Africa, the Indian Sub-Continent, Southeast Asia and Australia; and Rupert Perry, who assumes responsibility for Picture Music International and RAK Records in addition to managing director, UK and Ireland.

Other key appointments include: Richard Burkett, managing director, manufacturing and operations, Europe and International; Lee Simpson, vice president operations, Capitol/EMI Los Angeles; Guy Deluz, managing director, EMI France; Roberto Citterio, managing director EMI Italy; and Gordon Collins, resident director, Japan.

Roel Kruize (London-based) becomes director A&R and marketing; Guy Marriott (London) becomes director of business affairs; Colin Hodgson (L.A.) becomes vice president of finance; Allen Harford (L.A.) becomes vice president of human resources and organization; Brian Southall (London) becomes director of public relations and communications and David Lawhon (L.A.) becomes vice president of technical and manufacturing resources.

Peter Andry, president of International Classical division, EMI Music Worldwide, continues in that post, while Olive Kelly, formerly managing director, International, will leave the company.



**MAKING THE MOVES** — Pictured in London at the announcement of the restructuring of EMI Music management are (l-r): David Stockley, managing director, International; Ken East, president and chief operating officer, EMI Music Europe & International; Alexis Rotelli, managing director, Europe; Bhaskar Menon, chairman and chief executive EMI Music Worldwide; and Rupert Perry, managing director, UK and Ireland.

## New Music Seminar 7: Less Talk, More Music And Not All Of It New

By Paul Iorio

NEW YORK — This year's New Music Seminar, July 13-16 at the Marriott Marquis, accented musical performance both in its many concert showcases and in some of its panel discussions. More than one hundred bands, many of them not new at all, performed club dates and Felt Forum showcases in what amounted to the most extensive NMS performance adjunct in its history. In addition, many of the panels themselves were punctuated by performance, creating a more comprehensive entertainment package than last year's seminar.

Perhaps the most significant change in the seminar was the inclusion of many major label representatives usually excluded from the seminar's focus. Big label mavericks were included on panels alongside representatives of independent labels in discussions that often dismantled the distinction between industry insider and industry outsider. Moreover, the panels were tightly reined to the actual music, with a practical emphasis on various aspects of the business, and a decidedly more international flavor.

Panel topics ranged from censorship and music licensing to the corporate role in new music and pop music audience segmentation. There were also specialized panels on such topics as artist management, talent and booking, radio airplay, and video.

The tone of the seminar was set by the keynote speakers, and that tone was international with an emphasis on veteran mavericks. Rob Dickins, chairman of music divisions UK, WEA Records, spoke about how innovation can and must thrive in a corporate environment. Tony Berardini, general manager of WBCN-FM (Boston) and vice-president of Infinity Broadcasting, talked about how the music industry and radio in particular must be sensitive to changing times in order to thrive and survive.

"The terms 'corporate' and 'new music' are not mutually exclusive," said Dickins. "Within the corporate world, innovation is its lifeblood. Where, for example, would



**KOCH US IF YOU CAN** — Mayor Ed Koch declared last week "New Music Week" in New York City, in honor of the New Music Seminar. Here, admiring the proclamation, are Herbert P. Rickman, special assistant to the Mayor's office (third from l) and NMS directors (l-r): Joel Webber, Mark Josephson, and Tom Silverman.

the car industry be without new models? There is a popular perception that corporate record companies are infested with lawyers and accountants. That's absolutely true. But if corporations do not see the need for music people, the ones who are prepared to take the risks and back them all the way, then those corporations are lost."

"New music," said Dickins, "is not the exclusive province of the independent." Dickins also talked about developing a healthy eclecticism in radio programming. "It's a far greater achievement to encourage new music within existing formats than to develop specialist stations. We can never hope to cross over our new music by preaching to the converted. . . . It is important that George Benson, Echo and The Bunnymen, Madonna, and Van Halen are on the same corporate label. Music does not have to be compartmentalized. It can live together," said Dickins.

Berardini emphasized the need to be sensitive in radio to trends and currents. "There is a new music explosion building right now. . . . And no matter what segment of the business you're involved in, if you're not prepared to deal with it you're going to be positioned as irrelevant."

Berardini also pointed out that radio

(continued on page 32)

## Interactive Video Kiosk Provides New Promotion/Ad Venue

By Gregory Dobrin

LOS ANGELES — Marketers of home video and records have a new avenue of advertising opening up before them in the form of video kiosks, located within one of the most sought after commercial centers known to modern man — the great American shopping mall.

Leading the tide of kiosks springing up around the U.S. is Columbus, Ohio-based Advanced Interactive Video (AIV), a company whose "Viola!" shopping mall kiosks offer mall retailers a prime source of advertising with interactive video kiosks, providing consumers with everything from store directories to coupons.

The strategy behind the new system is to lasso the impulse shopper, a breed that comprises nearly half of patrons in malls where "Viola!" appears, according to an AIV survey. One side of the large, rectangular kiosk has a 40-inch projection video screen, flashing various commercial messages, that can be seen from 100 yards away. The other side is a 19-inch video monitor, touch-sensitive for viewer interaction, which provides an on screen store directory, item directory, a listing of special sales, a "gift selector," survey information, a "sign up" function (for credit cards, memberships and the like, plus special promotions), an events calendar, and an actual coupon printout fed straight into the consumer's hands.

For retailers of such audio/visual products as videos and records, the system gives consumers enticing glimpses of the latest releases while within the shopping environment. For promoters of these products, the kiosks can provide the kind of direct consumer impression that no point-of-purchase material can ever hope to achieve.

"Viola!" is the invention of AIV chief executives Ted Celeste and Jerry Hutlin, who brought the concept to the world's largest indoor mall developer, Youngstown, Ohio-based Edward J. Bartolo Corporation. The Kiosks now appear in nine DeBartolo malls in Ohio and Florida. Approximately 200 "Viola!" kiosks are expected to appear over the next two years.

Advertising on the system can cost anywhere from \$50 to \$2,500 per month, and the company is currently negotiating deals with major national advertisers, who arrange retailer co-op advertising. Adver-

tisers already signed include such leading make-up manufacturers as Lancome, Vanderbilt and Cosmair AIV director of national sales and marketing Rebecca Reber foresees an explosion in interactive Kiosks as an advertising tool. "This will be just like network (TV)," she told Cash Box. "There will be better times to buy time — peak hours — Saturday, Sunday. I mean, it's going to be a whole new advertising war."

Reber has already talked to a number of movie companies about arranging deals. "They all want exclusives," she said. "They can see the potential of this when it grows." She also plans to meet with key executives from the video promotion departments of major record labels and their counterparts at MTV and VH-1. "Viola!" is believed to hold considerable promotional/advertising opportunities for record companies, who may find a vast new venue for their artist video tours and in-store record promotions. With the system's survey applications, record and video buyer demographics in these shopping mall environments will also be more accessible.

And while AIV's system is possibly the most valuable to advertisers (if, for no other reason than the added consumer brain stimulation of interactive video) the system is not without its competitors. The ATN Corporation of Provo, Utah, the system's only major competitor, has a Kiosk system that gives various continual programming via a satellite feed. ATN appears in 10 malls.

(continued on page 32)



**CYNDI TO VISIT LAND OF SUMO** — Portrait recording artist Cyndi Lauper signs contracts with Saburo Arashida, president, Kyodo Tokyo Inc., that finalize the details of Cyndi's first-ever tour of Japan. The two-week tour begins September 10. Pictured are Arashida, David Wolff, Cyndi Lauper's manager, and Cyndi.





**GLADYS KNIGHT & THE PIPS SIGN WITH MCA RECORDS** — Gladys Knight & The Pips recently visited the Universal City offices of MCA Records when they signed a long-term worldwide recording contract with the label. The group is currently in the studio recording their debut MCA Records album slated for release in early 1987. Shown at the signing are (l-r): William Guest and Edward Patten of The Pips; Gladys Knight; Irving Azoff, president, MCA Music Entertainment Group; Jheryl Busby, senior vice president of Black Music, MCA Records and Merald W. Knight III (Bubba) of The Pips.

## BUSINESS NOTES

### Dharmawan Sentenced And Served With Civil Lawsuit

NEW YORK — Anthony Dharmawan Setiono (aka Anthony Dharmawan), who was found guilty of criminal copyright infringement on May 22 received a 2 year suspended sentence, 3 years probation and a fine of \$100,000, July 10, in U.S. District Court, Eastern District of New York, Judge Edward R. Korman presiding. Dharmawan agreed to forfeit the \$100,000 bail posted in the case immediately to the court in satisfaction of the fine.

Immediately preceding sentencing, Dharmawan and P.T. Inexco were served with a civil complaint by CBS Inc., Atlantic Records, Elektra/Asylum/Nonesuch Records, Sire Records Company and Warner Bros. Records Inc. P.T. Inexco is alleged to be an import/export business located in Djakarta, Indonesia. Dharmawan testified during his criminal trial that he is marketing director and part owner of the Indonesian company. The civil suit charges that Dharmawan, P.T. Inexco and others willfully infringed at least 24 specified copyrighted sound recordings by selling approximately 5,000 counterfeit audio cassettes.

Plaintiffs in the civil suit seek to prohibit Dharmawan and Inexco from continuing to infringe their copyrights, and to recover damages. The copyright law provides for statutory damages of up to \$50,000 per copyright infringement. The defendants must answer the civil complaint within 20 days.

Dharmawan was arrested by U.S. Customs agents on December 13, 1985 after offering 360,000 counterfeit cassettes for sale, and shipping 5,000 counterfeit cassettes to a dummy import/export corporation set up by the RIAA.

### ASCAP Forms Legislative Committee

NEW YORK — A new legislative committee has been established by ASCAP to oversee its ongoing legislative program. The committee consists of ASCAP Board members Hal David — chairman, Morton Gould, Marilyn Bergman, Irwin Robinson and Michael Stewart.

ASCAP president Morton Gould stated: "I am very pleased to see this committee take shape from the ASCAP Board with writers and publishers represented because they will reflect — just as they have done in all other areas of the Society's activities — the best interests of the ASCAP membership. I am also pleased that our former president, Hal David, has agreed to act as chairman. He has been deeply involved with ASCAP's legislative activities and his experience and judgment will be of great value to us all."

David commented: "In view of the constant onslaught against creators' rights which has plagued ASCAP since its inception in 1914 and has accelerated recently, it is imperative that we maintain a continuous and effective presence in Washington, D.C. While our current objective is, of course, to defeat the source licensing legislation, we must also continue strengthening our relationships with Congress and all other branches of government in order to safeguard the rights of all creators."



**ALL SMILES AT THE GREEK** — Johnny Mathis and Dionne Warwick delighted a full house at L.A.'s Greek Theatre with an unforgettable evening of great entertainment. Pictured above after the show are (l-r): George Chaltas, director of national promotion, Columbia Records/West Coast; George Albert, president and publisher, Cash Box, Mathis; and entertainer/performer Susan Anton.

## EXECUTIVES ON THE MOVE



Ellison



Tatulli



Bension



Vallon

**Ellison Named** — Ron Ellison has been named vice president of black music promotion for Warner Bros. Records, it was announced this week by Warner Bros. board chairman Mo Ostin and Tom Draper, Warner Bros. Records' vice president of black music marketing. The appointment marks the return of Ellison to the Warner Bros. black music staff after an absence of six years. Ellison began his music industry career with the label in 1973 as a local sales representative in the Chicago area. Two years later he was named local promotion representative in the same market and, in 1976, he was named regional marketing manager for black music in the Midwest, a post he held for three years. Ellison subsequently left Warner Bros. to become national marketing director/black music for PolyGram Records. In 1982 he became vice president of marketing for ARC Records, a post he held for one year before leaving to head up his own company, Effective Music Marketing, based in Los Angeles.

**Tatulli Promoted** — The promotion of Lou Tatulli to director, singles sales & sales administration was announced by Pete Jones, vice president, sales, RCA/A&M Arista Distribution. In his new position, Mr. Tatulli will oversee nationwide singles sales activities in coordination with the promotion and sales departments of all distributed labels. Mr. Tatulli will continue his responsibilities for day-to-day coordination with the distributed labels' sales executives in his sales administration role. The four regional singles managers will report to him. Prior to his appointment Mr. Tatulli was director, associated labels & sales administration for the past three years. Before his promotion to that position he served as manager, sales administration for five years. He joined RCA Records in 1974 as administrator, business planning & financial analysis.

**Universal Amphitheatre Promotions** — Irving Azoff, president of the MCA Music Entertainment Group, has announced the appointments of Marc Bension as president and Larry Vallon as executive vice president of the Universal Amphitheatre and Facility Merchandising Inc. In these capacities, Bension and Vallon will be responsible for the overall operations of the Los Angeles concert venue located on the Universal lot and the merchandising and vending company, which currently has the novelty vending rights to over 25 venues nationwide.

**Two To Aspen Group** — Bob Gooding has been named director of national promotion for The Aspen Record Group (Aspen/BlackHawk/Blue Heron), the new trio of labels formed by Richard Bullock. He will be based at the firm's headquarters in San Francisco. Jeff Trager has joined the Aspen Group in a promotion/A&R capacity. While working promotion with Bob Gooding, Trager will also be handling some A&R duties for the new firm, particularly for the Aspen and Blue Heron labels.

**Appointments At CBS Records International** — Robert Summer, president, CBS Records International, has announced the appointment of Mr. Tomas Munoz to the position of vice president, A&R development, CBS Records International. In this newly created position, Mr. Munoz will be responsible for the development of artists outside the U.S. with an emphasis on Spanish performing Latin American artists. In addition, he will serve as executive producer for non-English-speaking artists who are recording in the U.S. Summer also announced the appointment of Hans Beugger to the position of president and managing director, Discos CBS Industria E Comercio Ltda., the Brazilian subsidiary of CBS Records International. In the position, he will be responsible for the continuing development of business and manufacturing operations in Brazil for CBS Records. He replaces Tomas Munoz who is now vice president, A&R development, CBS Records International, New York. Paul Russel, managing director, CBS Records U.K., has announced the appointment of Richard Rowe as senior director, Business Affairs. Mr. Rowe joined CBS U.K. in the Business Affairs department in January, 1979. Mauri Lathower, vice president, creative operations, West Coast, CBS Records International, has announced the appointment of Betsy Alexander to the position of associate director, creative operations, West Coast, CBS Records International. In this position, Ms. Alexander will have responsibility for artist relations and development of CBS Records International artists living and working on the West Coast and for projects emanating on the West Coast.

### Monteiro To Head Piranha Prods.

Janette Brockwell and Stephen Bruce of Piranha Productions in the U.K. have appointed Stan Monteiro president of the American company based in Los Angeles. Piranha Productions, a division of TFK International, is a multi-media corporation involved in music, films, television, radio shows and books.

Brockwell and Bruce have recently signed The Name Escapes Me, a new band from England featuring Paul Betts on lead vocal, bass guitar, guitar, sax, keyboards and who writes the music and lyrics for the band; Simon Baggeley on bass guitar, guitar, piano and back-up vocals; and Pete Marett on drums, trumpet, piano and back-up vocals.

The production company has also

signed producer/engineer/composer, Eric Hine who plays keyboards, synths, sequencers, computers, drum machine and guitar.

Monteiro is an industry veteran who was vice president of promotion and marketing at CBS Records and held national promotion positions at RCA, Metromedia and UA Records. A co-founder of Grunt Records, Monteiro was also director of marketing at Cash Box Magazine, associate publisher of Record World Magazine and program director of radio station WILD in Boston.

Piranha Productions, U.S. is located at 22947 Gershwin Dr., Woodland Hills, CA 91364 and the phone number is (818) 884-3077.



## WHAM! Finale

By Chrissy Iley

LONDON — Those immortal words, "Wake Me Up Before You Go-Go; I'm not planning on going solo," were uttered with their final irony at Wham!'s farewell concert at Wembley stadium.

The classiest thing about Wham! is that they quit while they were ahead. The three-hour set spanned the last four years; the embodiment of the Wham! youth culture, "Young Guns" and "Bad Boys," displayed the hard, happy Wham! self-confidence which transformed into a sort of poppy thoughtfulness with songs like "Freedom" and "Everything She Wants." The classic ballad "Careless Whisper" was a culmination and a statement that George Michael had outgrown the essence of Wham! "I can't pretend I'm 19

without any cares any more."

For the most part the performance itself was disappointing, but the sense of occasion was great. The continued act of George Michael baring his shoulders from his black leather jacket brought unprecedented excitement to the 72,000 at Wembley. He said, "This is the best thing I have ever looked at." He sang the first song he ever sang in public, when busking 7 years ago, "Candle In The Wind," accompanied by its composer Elton John. Michael's vulnerability here was apparent.

The last half hour was the most vital. The final encore was "I'm Your Man." Simon le Bon took time off from his yachting to sing with them, and Elton John reappeared and that was the end of Wham!

## Video Dispute Nears End

LONDON — The dispute over payment for use of promo videos looks like its reaching the first stages of its conclusion. Tyne Tees Television, the company responsible for top music programs such as *The Tube* and *The Network Chart Show* has warned "things will never be the same again."

The message came from the station's head of business affairs, Peter McArthur, speaking at a seminar at London's Bar-

bican Center. He said that while, in his view, payment for clips was inevitable, the immediate and long term result would be less of them getting shown. He said, "The net effect of the dispute will be fewer music videos shown on TV."

The BPI is trying to persuade the TV companies to pay them a flat annual rate, rather than on a payment per clip basis as was favored earlier. How they intend to administer this is as yet unclear.



**BLOSSOMING PLANT** — Paul Russell, managing director, CBS Records U.K. formally opened the company's newly expanded record and cassette manufacturing facility in Aylesbury at a reception attended by CBS executives and local dignitaries. Pictured in front of the plaque which was unveiled to commemorate the occasion are Paul Russell (l) and E. McLean, chairman, Aylesbury Vale District Council.

## Retail Battle In London

LONDON — While HMV and Tower are still battling it out to see who will open London's largest store soonest, a completely new megastore has already opened.

Smithers and Leigh opened recently in London's Oxford Street. It is the brainchild of Mitch Leigh, New York impresario who is best known as composer of "The Impossible Dream." The store offers an impressive range of specialist material and huge jazz and independent sections.

Leigh commented, "We aim to be the very best store in music around, our standards are high, our staff are experts and our choice of music and equipment outstanding."

Meanwhile, Tower plans to open in Piccadilly on July 17 and HMV has now postponed its opening until September.

## Underwood, Dead

With sadness and pain we announce the death of former *Cash Box* UK correspondent Nick Underwood. He died last week after a battle with leukemia. He was an inspired writer, excruciatingly articulate to the last, and a very good friend. Above

all, he knew how to live. He remains an inspiration to his friends and family.

After *Cash Box* he went on to work for BBC Radio One and, finally, to become publicity manager for Duran Duran. He will be sorely missed.



**LONDON GETS TRICKED** — Cheap Trick is shown at Parkgate Studios in London where production is being completed on the group's forthcoming Epic release, "The Doctor." Their just-released single, "Mighty Wings," is from the smash soundtrack to the boxoffice hit *Top Gun*. Shown (l-r): Robin Zander, producer Tony Platt, Rick Nielsen.

## U.K. BUZZ

A street level look at the artists of the United Kingdom

By Chrissy Iley

The UK's most diminutive group, **The Woodentops** were worried when they received clearance on their American work permits so easily. "We were startled by how unsubversive we must be," says singer/songwriter **Rolo McGinty**. "Still, you've got to subvert from the middle ground, there is no use in freaking everyone out — no one will listen to you."

The Woodentops, who got their name from a slang reference to acoustic guitars, have just released an excellent album, "Giant," on Rough Trade. They claim not to be worried that most of RT's promotional and marketing budget is tied up in the Smiths: "Our album is a grower, it's not flavor of the month, it's flavor of the century. Our album is as diverse as we can possibly make it. There is vocal continuity but no formula that we can be pinned to. It shows just how much direction a band has got if they can be diverse."

The Tops have reached the number one spot in the independent charts with several singles but have never crossed over into the mainstream chart because their buyers tend to go to specialist shops rather than chart return shops.

Rolo's optimism is indefatigable. "Our profile will get higher in the US. We will get success eventually, we aren't bothered about getting it straight away." "Giant" is a bolt of optimism, good songs and electric shocks.



Rolo McGinty of The Wooden Tops.

Australian band, **The Triffids**, have achieved the rare distinction of being the only band ever to record an album in a wool shed in the outback. Brothers **Rob** and **David McComb** were looking for someplace minimal. The sheepfarmer was so delighted with the deal, he threw in a free sheep, hoping to encourage other bands to make use of his "recording studio." It took six of them one week to finish the mutton and they are likely never to touch the stuff again. Their highly acclaimed last album, "Born Sandy Devotional," has just been released in this country . . . **It Bites** are a melodic hard rock outfit newly signed to **Geffen** (in the US). They showcased their new album, "The Big Lad In The Windmill," at the London Greyhound. They must be noted for having some of the most offbeat lyrics around, e.g. "Yellow Christmas in China," and for having a lead singer with the most compulsive wicked grin I have ever seen . . .

. . . **Poor Boy George** has been all over the front pages this week because his brother **David**, claimed he is a heroin addict with only 8 weeks to live. George says his weight loss is due to dieting and "I'm fit enough to run the London Marathon." **Jonathan Ashby**, in *The Mail* on Sunday, made a plea for George to come out in the open and seek help. He says "George is desperately lonely and has become very unhappy since breaking up with **John Moss**". . . Later, it was learned that George voluntarily admitted himself to a drug treatment clinic.

## The Melody Maker Top 10

### TOP TEN 45s

- 1 **Papa Don't Preach** — Madonna — Sire
- 2 **Let's Go All The Way** — Sly Fox — Capitol
- 3 **My Favorite Waste Of Time** — Owen Paul — Epic
- 4 **Every Beat Of My Heart** — Rod Stewart — Warner Bros.
- 5 **Edge Of Heaven** — Wham! — Epic
- 6 **Venus** — Bananarama — London
- 7 **Too Good To Be Forgotten** — Amazulu — Island
- 8 **Happy Hour** — The Housemartins — Go Discs
- 9 **Do Ya Do Ya (Wanna Please Me)** — Samantha Fox — Jive
- 10 **Paranoia** — Art Of Noise & Max Headroom — China

### TOP TEN LPs

- 1 **True Blue** — Madonna — Sire
- 2 **Revenge** — Eurythmics — RCA
- 3 **Invisible Touch** — Genesis — Charisma
- 4 **London O Hull 4** — The Housemartins — Go Discs
- 5 **The Seer** — Big Country — Mercury
- 6 **So** — Peter Gabriel — Virgin
- 7 **A Kind Of Magic** — Queen — EMI
- 8 **The Queen Is Dead** — The Smiths — Rough Trade
- 9 **Picture Book** — Simply Red — Elektra
- 10 **Every Beat Of My Heart** — Rod Stewart — Warner Bros.

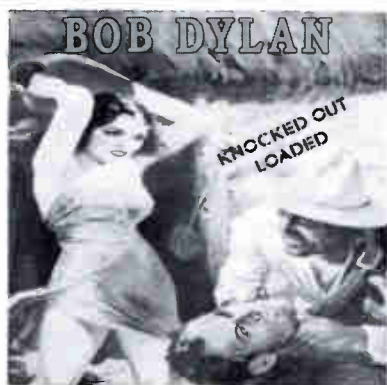


# ALBUM RELEASES

## OUT OF THE BOX

**BOB DYLAN — Knocked Out Loaded — Columbia OC 40439 — Producer: not listed — No List — Bar Coded**

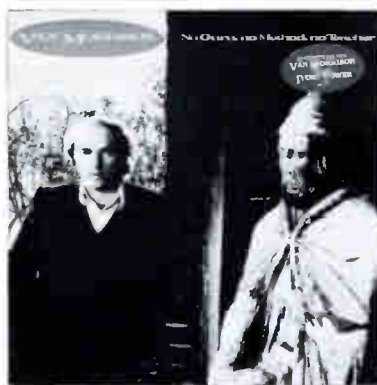
Dylan conspires with a stunning array of artists, including T-Bone Burnett, Tom Petty, Ron Wood, Al Kooper and others, on his latest renegade record. From the steamy roadhouse rocker that opens side one ("You Wanna Ramble") to the lovely, unlikely songwriting collaboration with Carol Bayer Sager ("Under Your Spell"), Dylan confirms his position as unpredictable, recalcitrant artist non pareil.



## OUT OF THE BOX

**VAN MORRISON — No Guru, No Method, No Teacher — Mercury 830 077 — Producer: Van Morrison — List: 8.98 — Bar Coded**

The celtic soul brother has delivered another thoroughly satisfying, richly emotional and uncompromisingly visionary record. With melodies and vocals as thick as the misty moors from which they spring, Morrison weaves his tales of spirit, love and hope out of commonplace gardens and lofty mysteries alike.



## OUT OF THE BOX

**BANANARAMA — True Confessions — London 828 013 — Producers: Tony Swain-Steve Jolley — List: 8.98 — Bar Coded**

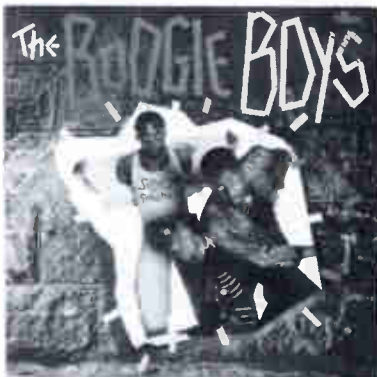
"True Confessions" does not signal any new musical direction for the trio, but the enlistment of production team Jolley and Swain adds a potent commercial edge to the album. Led by the bubbling remake of "Venus," which is a chart-climbing single, the LP features 11 mostly upbeat, tuneful pop songs. Certain to connect with dance-happy teens this summer, it will no doubt become the group's biggest stateside release.



## OUT OF THE BOX

**THE BOOGIE BOYS — Survival Of The Freshest — Capitol ST-12488 — Producer: Ted Currier — List: 8.98 — Bar Coded**

Geared to cash in on the current crossover power of hip hop, rap and urban street sounds, Boogie Boys latest is a clever collection of positive oriented raps. The quality sound of the recording lifts this one above most in the genre. Very punchy, danceable and driving. The raps are intelligent and poignant.



## FEATURE PICKS

**ANDREAS VOLLENWEIDER — Down To The Moon — CBS FM 42255 — Producer: Andreas Vollenweider — No List — Bar Coded**

The mystical and melodic vision of Vollenweider emerges in this fourth LP from the harpist. Sure to continue his phenomenal success.

**MATHILDE SANTING — Water Under The Bridge — Gramavision 18-8605-1 — Producers: Steve Parker-Dennis Duchart-Mathilde Santing — List: 8.98 — Bar Coded**

The brilliant and somber Scandinavian singer, Santing works in a creative world shared with Laura Nyro. This U.S. debut will do much to spread the word that a bright new talent has arrived.

**THE RESIDENTS — 13th Anniversary Show Featuring Snakefinger — Ralph RZ-8602 — Producer: The Cryptic Corporation — List: 8.98**

This live LP captures the Residents on tour in Japan — it features the bizarre and wacky world, well known among its legion fans, of the enigmatic group.

**FULL FORCE — Full Force Get Busy 1 Time — Columbia BFC 40395 — Producers: Full Force — J.B. Moore-Robert Ford, Jr. — No List — Bar Coded**

The force behind hits for Lisa Lisa and a fist full of other dance cuts has their best shot with the appealing tracks on this second LP.

**R&B CADETS — Top Happy — Twin Tone TTR 8668 — Producer: not listed — List: 8.98**

New from Twin Tone, but actually vets of the midwest club scene, the R&B Cadets, replete with three lead singers — not all at once — has delivered a tasty, fun and energy-charged debut here. The first cut features production from Nick Lowe.

**ALVIN LEE — Detroit Diesel — 21/Atco 90517 — Producer: Alvin Lee — List: 8.98 — Bar Coded**

A good shot of classic, blues-based rock and roll from guitar giant Alvin Lee.

**ALPHAVILLE — Afternoon In Utopia — Atlantic 81667 — Producers: Peter Walsh — Various — List: 8.98 — Bar Coded**

Alphaville's second LP is a techno-pop dreamscape from the Age Of Aquarius with mixed results.

**SCOTT COSSU WITH EUGENE FRIESEN — Reunion — Windham Hill WH-1049 — Producers: Elliot Mazer-William Ackerman-Scott Cossu-Eugene Friesen — List: 9.98 — Bar Coded**

This rich, highly romantic and pastoral record features the gifted Paul Winter Consort cellist Eugene Friesen. Crosses delicately the boundaries of classical and jazz and should appeal to aficionados of either style.

**LEVERT — Bloodline — Atlantic 81669 — Producers: Keg Johnson-Wilmer Raglin-Eddie Levert-James Mtume — List: 8.98 — Bar Coded**

Mellow and sexy sounds from the family of O'Jay's Eddie Levert.

**PORTER CARROLL, II — Island 90506 — Producers: Ray Bardani-Michael Collins-Porter Carroll, Jr. — List: 8.98 — Bar Coded**

Newcomer Carroll, Jr. comes on strong with a crafty set of R&B/pop gems. Good balance of urban and CHR sounds.

**BOB MARLEY AND THE WAILERS — Rebel Music — Island 90520 — Producers: Various — List: 8.98 — Bar Coded**

The newest Marley compilation is a thematic collection focusing on the reggae pioneer's protest music. Includes "Get Up, Stand Up."

**FREDERICK HAND — Frederick Hand's Jazzantiqua — RCA AML1-7126 — Producer: Donald York — List: 9.98 — Bar Coded**

Guitarist Hand has created a beautiful and moving record that seeks to establish improvisation in a classical context. The record will appeal to classical, jazz and "new age" listeners alike.

**THIS IS FUNK — Various Artists — Emergency EMLP-7507 — Producers: Various — List: 8.98**

Here's a collection of funk not for the faint-hearted. Mostly experimental dance bands contributed to this set, including Defunkt, Liquid Hips and James White And The Blacks. A dizzying amalgam of urban, African and jazz sounds.

**CRO-MAGS — The Age Of Quarrel — Profile PRO-1218 — Producer: Christopher Williamson — List: 8.98**

On the border of metal and punk, Cro-mags makes its first a gristled, jagged adrenaline rush.

**THE BROOD — Profile PRO-1216 — Producer: Glen E. Friedman — List: 8.98**

New York dance label Profile is stretching into other markets here with a solid hard rock quartet.

## RECORDS TO WATCH

**T T QUICK — Metal Of Honor — Island 90521 — Producers: Various — List: 8.98 — Bar Coded**

**RAVEN — Mad — Atlantic 81670 — Producer: Raven — List: 6.98 — Bar Coded**

**BOOMERANG — Atlantic 81652 — Producer: David Kershbaum — List: 8.98 — Bar Coded**

**MISSION — Columbia BFC 40222 — Producer: Roy Carter-Mission — No List — Bar Coded**

**BIG TROUBLE IN LITTLE CHINA — Original Motion Picture Soundtrack — Enigma SJ-73227 — Producer: John Carpenter — List: 9.98 — Bar Coded**

**FIZZY QUICK — Motown 6179ML — Producers: Romeo "Breath" McCall-W. Billy Peaches-Gregg Crockett — List: 8.98 — Bar Coded**

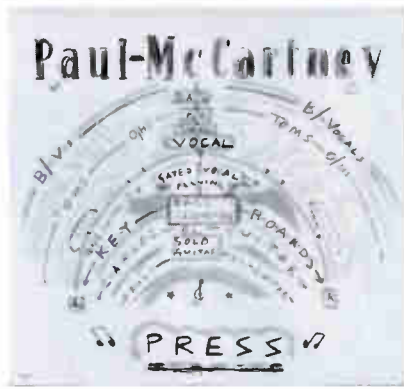


# SINGLE RELEASES

## OUT OF THE BOX

**PAUL McCARTNEY** (Capitol B-5597)  
**Press** (3:35) (MPL Communications/ASCAP) (Paul McCartney) (Producers: Paul McCartney—Hugh Padgham)

The master of the pop song form is back with yet another instantly accessible cut. "Press" is a sure-fire, pleasing and light-hearted track that should collect big numbers at radio for the former Beatle. This is the first single from the soon-to-be-released LP, "Press To Play."



## OUT OF THE BOX

**DARYL HALL** (RCA JB-14387)  
**Dreamtime** (3:57) (Hallowed Hall-Red Network-Anxious/BMI) (Daryl Hall—John Beebe) (Producers: David A. Stewart—Tom T-Bone Wolk)

"Dreamtime" is the first single from Hall's current solo project away from partner Oates. The blustery, infectious production number should provide a hit for the singer. While consistent with his commercial skills as a writer and singer, it is nonetheless an adventurous and intriguing departure.



## OUT OF THE BOX

**ZZ TOP** (Warner Bros. 7-28650)  
**Velcro Fly** (2:50) (Hamstein/BMI) (Gibbons-Hill-Beard) (Producer: Bill Ham)

The fourth single from "Afterburner" is this seductive rocker that finds the "Lil Ol' Band From Texas" in its usual tongue-in-cheek mode. The production features the rough-and-tumble trio in a driving rock setting with some high-tech polish.



## OUT OF THE BOX

**ASHFORD & SIMPSON** (Capitol B-5598)  
**Count Your Blessings** (4:18) (Nick-O-Val/ASCAP) (N. Ashford—V. Simpson) (Producers: Nickolas Ashford-Valerie Simpson)

Another emotional, romantic song of hope from this gifted team. The mid-tempo track is melodic and soulful and features the two in a typically appealing duet. Watch for crossover success at BC, AC and CHR formats.



## FEATURE PICKS

**RUN DMC** (Profile PRO-5112)  
**Walk This Way** (3:38) (Daksel/BMI) (S. Tyler-Joe Perry) (Producers: Russell Simmons-Rick Rubin)

The rap group currently burning up the charts with its LP, "Raising Hell," does a raucous, sure-to-please version of the Aerosmith classic, replete with guest appearances by Steve Tyler and Joe Perry.

**STEWART COPELAND WITH ADAM ANT** (I.R.S. 52885)  
**Out Of Bounds** (3:18) (Pub. pend.) (S. Copeland-A. Ant) (Producers: Stewart Copeland-Adam Ant)

The unlikely pairing of the Police's Copeland with Adam Ant produces this frantic, high-powered dance track that serves as the title track for the soon-to-be-released picture.

**DOCTOR AND THE MEDICS** (I.R.S. 52880)  
**Spirit In The Sky** (3:29) (Westminster) (N. Greenbaum) (Producer: Craig Leon)

The Norman Greenbaum hit gets an irreverent reworking from Britain's latest fashion/shock sensation.

**PETE SHELLEY** (Mercury 884 751)  
**On Your Own** (3:46) (Nymph/BMI) (Pete Shelley) (Producer: Stephen Hague)

Buzzcocks founder Shelley has delivered a dark, but listenable hypnotic track, right for college radio, AOR and progressive CHR.

**BILLY OCEAN** (Jive JS1-9510)  
**Love Zone** (3:58) (Zomba/ASCAP) (Eastmond-Brathwaite-Ocean) (Producers: Wayne Brathwaite-Barry J. Eastmond)

Poised on the cutting edge of R&B and pop, this certain hit is a spacey and spicy effort from the vocally compelling and musically versatile Ocean.

**SHEENA EASTON** (EMI America B-8382)  
**So Far So Good** (4:07) (Triple Star/Snow Music/Dyad/BMI) (Snow-Weil) (Producer: Narada Michael Walden)

A slick and cheery pop/dance cut from the *About Last Night*... soundtrack, "So Far So Good" has all the ingredients in the recipe for success and should prove a solid winner for Easton.

**ANN MORTIFEE** (Paylode PL 2002)  
**Silhouette** (4:17) (Mabela/PRO) (A. Mortifee-P. Burton) (Producer: Declan O'Doherty)

Combining elements of jazz and smooth pop lounge singing, Mortifee could realize some AC and alternative format airplay here.

**JOHNNY ISLAND** (Futuristic KM 13968)  
**Stay With Me** (4:08) (Schuller Songs/BMI) (Schuller-Piernas) (Producer: John Schuller)

This sensuous funk ballad is smoothly executed thanks to Island's engaging, silky style. Superb romantic B/C programming for summer. Look for immediate attention to this satiny cut.

**38 SPECIAL** (A&M 2854)  
**Somebody Like You** (4:05) (Rocknocker/ASCAP-Irving/BMI-Calypstoonz/PROC) (Barnes-Vallance-Carlisi-Van Zant-Steele) (Producer: Keith Olson)

A strident rocker from the band's "Strength In Numbers" LP, "Somebody Like You" has a melodic edge that tempers its driving guitars. AOR fare with dance rock club appeal.

**BLUE OYSTER CULT** (Columbia 38-06199)  
**Perfect Water** (4:19) (Triceratops-Doctor Benway/ASCAP) (Roeser-Carroll) (Producer: Sandy Pearlman)

This new single from Blue Oyster Cult contains a lyrical sensibility and dramatic arrangement that imbues it with the kind of thoughtfulness not often heard in mainstream rock these days. Prime AOR material, and a shot in the arm for BOC fans.

**YARBROUGH & PEOPLES** (TES1-2441-DJ)  
**Wrapped Around Your Finger** (4:18) (Temp. Co./BMI) (Ellis) (Producer: Jonah Ellis)

A gentle B/C ballad with a light instrumental touch, this single is pleasing in its understated, elegant guitar riffs and soft synthetic xylophone.

**MICHELLE GOULET** (Island-99520)  
**Stop & Think** (3:37) (O'Conner Songs/ASCAP/Michael O'Conner Music/BMI) (O'Conner-Cox-Purse-Mace) (Producer: Jim White)

An intense, riveting cut which gives Goulet the chance to convincingly demonstrate her range and power as a singer.

**ALPHAVILLE** (Atlantic 7-89415)  
**Dance With Me** (3:57) (Warner-Tamerlane/BMI) (Gold-Lloyd-Echolette) (Producers: Steve Thompson-Michael Barbiero)

This is a churning, slick rocker boasting an atmospheric arrangement and a clean production. Definite chart potential.

**BOBBY BARTH** (Atco 7-99518)  
**Once In A Lifetime** (3:23) (Bobnal/BMI) (Barth) (Producer: Bruce Nazarian)

A fever-pitched pop/rocker highlighted by Barth's passionate and assertive vocal.

## RECORDS TO WATCH

**AMERICAN GIRLS** (I.R.S. 52878)  
**American Girl** (4:31) (American Girl-Firststars adm. by Criterion/ASCAP) (B. Howard-H. Shepard-D. Tressler-M. Watanabe) (Producer: Dennis Herring)

**ONE TO ONE** (Warner Bros. 7-28739)  
**Angel In My Pocket** (3:51) (MCA/ASCAP) (Leslie Howe-Louise Reny) (Producer: Leslie Howe)

**FX** (RCA JK-14401)  
**Will It Always Be (This Way)** (4:00) (Australian Tumbleweed/BMI) (P. Ottewell-M. Harrison) (Producers: Spruce Brilliantine)

**PRICILLA WRIGHT** (Paylode PL 2003)  
**Hungry** (3:36) (Desert Boy/ASCAP-Votanook/BMI) (Alan O'Day-K.A. Parker) (Producer: Jack Richardson)

**EL DeBARGE** (Gordy 1857GF)  
**Love Always** (4:26) (New Hidden Valley/ASCAP-Carole Bayer Sager-Broozertoon/BMI) (B. Bacharach-C.B. Sager-B. Roberts) (Producers: Burt Bacharach-Carole Bayer Sager)

**FOUR TOPS** (Motown 1854MF)  
**Hot Nights** (3:47) (Schwow-ASCAP-More Alessi/BMI) (J. Levine-B. Alessi) (Producer: David Wolfert)

**SMOKEY ROBINSON** (Tamla 1855TF)  
**Because Of You (It's The Best It's Ever Been)** (3:30) Bertam/ASCAP) (W. Robinson) (Producers: Steve Barri-Tony Peluso)

**THE TEMPTATIONS** (Gordy 1856GF)  
**Lady Soul** (4:35) (Dream Dealers-Buchu Adm. by Arista/ASCAP) (M. Holden) (Producers: Peter Bunetta-Rick Chudacoff)

**BURSTON & LITTLEJOHN** (Motown 1852MF)  
**Rich And Famous** (3:58) (Jobete/ASCAP) (B. Sandstrom-M. Price-S. Barri) (Producer: Bobby Sandstrom)

**STAN BUSH** (Scotti Brothers ZS4 06207)  
**The Touch** (3:55) (Holy Moley/BMI) (S. Bush-L. Macaluso) (Producer: Richie Wise)



## POINTS WEST

Gregory Dobrin, Los Angeles

**BACK AT THE ON BROADWAY** — Dirk Dirksen's On Broadway, formerly the Mabuhay Gardens (ye olde "Fab Mab"), was shuttered for good in June of 1984. It was the end of an era. Some say it was the end of "Punk" as we knew it. But mostly, bitter fans opine, it was just a stupid move on the part of the owners of that notorious San Francisco property. As Dirksen's production assistant **Damon Molloy** told *Points West*, "It killed the whole scene." Niteries come and go, but there'll never be another On Broadway, and that's because there'll never be another Dirk Dirksen (unreachable last week at the New Music Seminar in N.Y.C.) whose fatherly advice to teenagers at closing time ("All right, you slime . . . go back to the gutter where you belong") was part of the club's quaint ambience. On June 16, 1984, the last night for the fabled North Beach venue, Dirksen presented **The Dead Kennedys** as a kind of last hurrah, and luckily, he brought along a video camera. *Dead Kennedys: Video Documentary* is now available to the average Joe. Most of what's captured in it is the feeling of unbounded energy, energy that rattled the foundations of the former Filipino hash house seven nights a week, 365 nights a year for about 10 years — with an average of three acts per night! And of course, there's the Dead Kennedys themselves, hammering out such faves



**MEMORIES** — Some fans remain bitter over the closing of San Francisco's On Broadway two years ago.

as "Police Truck" and "MTV Get Off The Air," while dead-eyed audience members wander onstage and do belly flops onto the shaved heads of fellow fans. "Calm down, animals," Dirksen has been heard to enjoin on nights like this, and you can almost hear him say it. You can almost smell the beer sweat, lose your balance as the crowd lurches, and feel repeated jabs to the ribs. The On Broadway lies vacant now, and the Mabuhay Gardens downstairs tries vainly to recapture the glory days, but they've lost track of its key ingredient: Dirk Dirksen never let anything stagnate and he never went after polish and gimmick in his club. "I'm interested in talent that's new and raw," he once said. "Once it starts to evolve I lose interest." I guess you could say that Dirksen's attitude about the experimentalism of art, the experimentalism of what he tried to showcase, is part of the reason the On Broadway exists no more. Its germinal function had all but cancelled itself out (some early bookings. "daring" at the time? Try Devo, Blondie, Romeo Void, The Ramones, Madness, The Go-Go's, Jim Carroll — the list goes on). The odd and the interesting — the *new*, that's what Dirksen featured, which lends the profoundest irony to the notice given to him by property owners in June of 1984: It said they wanted to try something "different." Go figure.

**I WANNA BE A COWBOY** — **The Unforgiven**, in the midst of a national club tour, has been lassoed by **ZZ Top** to open a series of dates on the second leg of *their* tour. The first opener took place in Tulsa, Okla. July 10. The band's club tour, which takes them all through the southwest and on up into New England, got off to a heady spiritual start, what with Farm Aid II and Drums Across America and all. At Drums Across America, which took place at the Starlight Amphitheatre in Burbank, CA., (the concert protested the forced relocation of Navajo and Hopi Indians by the Reagan Administration) lead vocalist John Henry Jones introduced a new tune, "The Ghost Dance," written for his grandfather, an Oklahoma Cherokee. In preparation for the tour, publicists for the band say that John Henry

and guitarist Just Jones joined a cattle drive in the high desert north of Bishop, CA. Yippi-eye-o!

**ROCK ART** — More news from Bagdad-By-The-Bay: On August 9, San Francisco's Carol Covington Gallery will be presenting an exhibition of original artwork from album covers. Over 70 covers will be seen, most of them by California artists, and all of them are for sale! The exhibit runs through September 14, and there will be an "invitation only" preview party August 8. A percentage from the sale of each piece will benefit the San Francisco Rock Museum.

**PARTING SHOTS** — L.A. is still recovering from **The BoDeans'** Roxy show at which a good time



**FOX ROCKS** — During the L.A. wrap party for the film *Just Around The Corner* to the Light of Day, Michael J. Fox sat in with Mark Addison's band, *Nation of One*.

was had by all. The Warner Bros. act (and no, they're not really brothers — the BoDeans I mean, not the **Warners**) packed 'em in at the famed Sunset Strip venue.



## The Cure For America

By Stephen Padgett

LOS ANGELES — The Cure has been, for 10 years, a presence lurking on the fringes of the American musical psyche. The British band has had a history, especially in its early gloomy days, of raising the middle finger at anyone's idea of convention, sometimes even its own. And so, it's missed the mainstream of American culture, but often times only by inches. Just when you thought you had a bead on The Cure, Robert Smith, its mercurial leader, would up and rework things. You might think of The Cure as utilizing the quantum mechanical theory of career planning — predictably chaotic.

Robert Smith spoke to *Cash Box* from his New York hotel room where he was inaugurating his first-ever promotional tour. He was alone, he said, leaving his mates — Porl Thompson, Boris Williams, Simon Gallup and Lol Tolhurst — in England, "because if they came we'd just get drunk together, and I couldn't allow them that pleasure."

Actually, the band has been known to have its unstable moments. The five who comprise the band at the moment were all, with the exception of Williams, part of the group in its initial stages. Some have left and come back. Others have just left. Williams is the newest member, and he is coming up on his second year in the band. But Smith assured us that things are firm now. "We've just been on holiday all together. That's how much we like each other at the moment. We find each other very entertaining."

"We've alienated a lot of our early fans," said Smith, "by changing so dramatically. But we actually collected more people who appreciate the fact that we ourselves don't want to be categorized by any one type of music." The changes Smith speaks of no doubt include the fact that in spite of the notoriety it achieved with its first controversial records, The Cure threw everyone a curve when it released a string of records that started to get played on the radio and became, gasp, hits. Titles like "The Walk" and "Lovecats," drove a stake through the heart of The Cure's gloom and doom image of the time. But perhaps the most heinous crime committed by The Cure came before these when it released a blatant pop song, "Let's Go to Bed," a record Smith claimed to have released on a dare, not to be taken seriously and which he only recently has begun to accept.

But the key to understanding The Cure is appreciating the underlying commitment that prompts these seemingly chaotic leaps. "I've always worried about

how our attitudes toward what we do are being seen by the people," Smith said. "The one thing that has always remained constant since we started, which is that core really, is an attitude — don't make mistakes and be very proud of what you do, don't be seen to be doing it in an off hand manner. You know, being in it with a certain amount of dignity, not trying to cash in on things, like follow up records." This attitude, as you can imagine, has been the fly in the ointment for more than a few American labels who've been seduced by the challenging music made by The Cure into thinking they could be successful at marketing it.

Elektra Records is the latest who hopes to profit where others have not. Last year it released The Cure's most successful album to date, "The Head On The Door." They just recently released an ambitious retrospective package which includes all of The Cure's singles covering a brilliant 10-year career (the cassette of this LP is the envy of every Cure fan — it has all of the original B-sides included).

This sense of integrity has not come without its price. "It's been most difficult," confessed Smith, "here in America, unfortunately. I can understand entirely the business attitude toward any group . . . But when it gets too close so that it interferes with how you're actually being seen by the people you're playing to, by the people you're entertaining, that's when it becomes ludicrous . . . What we do is very spontaneous and haphazard and, of course, that makes it very difficult to market. Everything from not turning up somewhere to not making a follow up record, we really do what we want. I think, I won't get a second chance to do all of this. If you're a record company, if one group doesn't work out, well there's always another waiting to be milked. So, I've never allowed the group to be used like that," he said.

All of this is not to say that Robert Smith does not want to see The Cure become a hit in America. "I've no sense of musical snobbery, that I think we shouldn't be listened to by people who listen to what I would consider shit . . . I'd love for us to be number one in America. I think that would be very nice. But I wouldn't change to become number one . . . It's very nice to know that The Cure are actually starting to get played on American radios. I mean it's taken eight years . . . But you know, we've had quite a gorgeous past eight or 10 years without them playing our records."



## COVER STORY



### The Outfield: Playing Deep, Scoring Big

By Stephen Padgett

It seems like every time you flick on the radio these days you hear another successful English band hunting for a hit in the United States. The best way to get a recording deal in the United States apparently, is to get a Top 10 hit in the U.K. first. Well, that's not how it happened for The Outfield, a British band signed to Columbia Records in the U.S.

On its home turf, the East London outfit couldn't get signed if its life depended on it. "We did a single independently, put up the money ourselves. But it never really took. That single never got further really than our family's front rooms," explained bassist Tony Lewis. "We gigged for about a year to 18 months," added John Spinks, the group's songwriter and guitarist, "and we were getting reviews in *Melody Maker*, *New Music Express* and *Sounds* all saying that we sounded very American and that the band was a good band but not for the English market. Then all of a sudden, we had four or five record companies get interested from the States.

To add to the irony, the band acquired the services of an American manager. He fortunately offered some lessons in the finer points of the American national pastime, and The Baseball Boys became convinced that The Outfield was a better monicker. "We're not well up on baseball terms," said Lewis.

And now, The Outfield has scored its first Top 10 single ("Your Love"), another is on the way ("All The Love In The World") and the album from which these singles have been lifted ("Play Deep"/Columbia) is firmly planted in the Top 15. All of this, and The Outfield has yet to even release a record in the U.K.

The three members of The Outfield have actually been friends for more than 10 years. As school chums, John Spinks, Tony Lewis and drummer Alan Jackman used to dream about being a band. As various bands and trends evolved over the years, the three stayed in touch with one another. "We had a band together for

about six months before punk broke over in England," remembered Spinks. "Once that started happening there was no need for bands other than punk bands for about two years. So we split up and went our separate ways."

But during this time, the three still listened to their favorite albums by American artists like Journey and The Cars. Fellow Britishers The Beatles, The Rolling Stones and The Police have also exerted great influence on what eventually was to become The Outfield sound. "We're all sort of heavily influenced by the '60s style of songwriting," commented Spinks. He went on to add, "Unconsciously, those influences have come out in our music. We never set out to make a stereotype commercial album, but the three of us in a room just make that kind of noise . . . If we recorded 'The Lord's Prayer' it would sound like this I would imagine," he chuckled.

And what "this" sounds like is a perky, effervescent power pop. Sure, there are obvious comparisons to their favorite bands, like The Police. But, the music has the original stamp of each of their three personalities which functions to separate their sound from anyone else's. "Everybody tries to categorize a new band," Spinks said, "But really, we're just three guys playing. I mean, all three of us are really good friends, and we're all in our favorite band . . . we're doing the stuff that comes naturally, and we just enjoy doing it." Lewis added, "I've always liked to play very loud, very commercial music. I like being on the border of very heavy and very poppy . . . like very loud acoustic rock."

So The Outfield is doing what so many British bands in the sixties used to do: capture an American musical idiom, redo it in a distinctly tasteful British way, and sell it back to the Americans. The Outfield, boldly, has even gone so far as to use America's beloved baseball as part of its gimmick — and the result appears to be a crowd-pleasing home run.

## EAST COASTINGS

Paul Iorio, New York

**NEW R.E.M. ALBUM** — A casual first listen to the new Don Gehman-produced R.E.M. album "Lifes Rich Pageant" (IRS) indicates that it may be their best album since "Murmur." Much of it rocks-out at full tilt, more in the manner of "Pretty Persuasion" and "Sitting Still" than, say, "Feeling Gravities Pull." There's still a bit of the band's patented melancholy but, more important, there's also a great deal of musical diversity. Not only that but vocalist Michael Stipe is enunciating better these days. Get ready for a chartbuster.

**RAIN DANCE** — Many bands fell through the cracks of the many showcases at last week's New Music Seminar. One that didn't, however,

was **The Rainmakers**, a Kansas City, Mo. quartet newly signed to PolyGram. What makes The Rainmakers special is their ability to be provocative and controversial on one level and goodtimey on another level. "There's something there for both kinds of people who just want to rock out and for those who want to sit down and argue with me about (the lyrics). It's the content and audacity of the questions we're asking that I think is the one thing we really do well. When you challenge people's values — that can make people angry. And making people angry is hard to do these days . . . I'm glad to find a nerve that hasn't been numbed yet," says songwriter

and singer **Bob Walkenhorst**. He sets his controversial lyrics about religion ("If there is a god he sure aint nice" — "Downstream") and politics ("They'll turn us into beggars 'cause they're easier to please" — "Government Cheese") against a backdrop of loose rock 'n' roll that's reminiscent of CCR, Peter Stampfel, and American roots rock. Walkenhorst delights in the stir that The Rainmakers have already created on both coasts and in his native mid-west. "I like to poke a little fun at things that no one much pokes fun at," and see how people respond."

**SOUND AND FURY** — You have to come prepared for a **Celibate Rifles** (Hot Records/Rough Trade) show. Their sound is so intense, their songs so densely packed with rock 'n' roll's essential components that you can't listen to them the way you listen to most bands. It's like the difference between tomato paste and tomato sauce; the former is too concentrated if you're expecting the latter. A lot of people at their CBGB's show July 12 expected the latter and consequently exited in droves with hands over their ears at mid-set — which is too bad because they missed some great rock. This Australian quintet use amplification as an effective instrument to create enormous sound and fury. This would not be so remarkable except that they are able to chase their substantial melodies and dynamic song structures with such an enormous sound, and do so with grace and fluidity. The Rifles are so agile that, at one point, they even added harmonica over the thrash and made it work. Though they often recalled **The Ramones** (melody, song structure) and **Soul Asylum** (aural gigantism), The Celibate Rifles have a sound all their own and it's quite riveting if you are prepared for it. Opening was **Dumptruck**, who played a consistently listenable and interesting set. Dumptruck performed several understated rock songs, but it was when they did three-part harmony on **Bob Dylan's** "You Aint Goin' Nowhere" where they revealed a more country-flavored bent one wishes they would explore further. Still, the crowd received songs from their "Positively Dumptruck" (Big Time) album best, especially when they broke into virtuoso psychedelic guitar riffing.

**MOON DANCE** — **Van Morrison**, in his second year on Mercury Records, played N.Y.'s Pier 84 July 10 and enthralled the sold-out crowd with oldies like "Moon Dance" and new songs from his upcoming "No Guru, No Method, To Teacher" album. Prime Morrison magic happened near the end of the set when he did some soulful scat singing in "Common One." Morrison also showed his humorous side in encoring with a send-up of the standard "Send In The Clowns," breaking out laughing during the "pardon me dear" part and using exaggerated pauses to create a sense of mock-melodrama. A good sign: one of the best received songs of the evening was from his new album.



**FORECAST IS BRIGHT** — PolyGram's *The Rainmakers* played a provocative and thoroughly enjoyable set at *The Lone Star* July 15. Crowd fave: "Drinkin' On The Job."



**REBEL** — MCA's Tom Petty and the Heartbreakers played a three night stand with Bob Dylan at MSG July 15-17. Petty and Dylan perform at the Meadowlands in N.J. on the 21st.





**THE CBS RADIORADIO** Affiliates have elected a new Affiliate Board. Pictured above are (l-r): David West, CBS RADIORADIO vice president, affiliate relations; Jack Bennett, Affiliate Board Vice Chairman; Joseph Dembo, Vice President, CBS News, Radio; Charles Jones, WAVE-FM Tampa; Alan Noyes, Affiliate Board Treasurer; Mike Harrison, host, Rock Connections; Manny Broussard, Past Board Chairman; Phil Zachary, Affiliate Board Secretary and Robert Kipperman, Vice President/General Manager, CBS RADIORADIO. Not pictured is Affiliate Board Chairman Gene Boivin.



**MCA'S NEW EDITION WITH KIIS'S (personallties)** — KIIS-FM's contest had students of area high schools send in postcards to win a "free" concert by the First Edition. Winning school sent in 100,000 cards. Shown back stage at concert: (l-r) front row: Gene Sandbloom, M.D., KIIS, Ralph Tresvant of N.E., Ronnie DeVoe of N.E., Billy Brill, MCA; back row: Bruce Vidal, KIIS D.J., Mike Schaefer, P.D., KIIS, Bill Dern, Mgr. N.E., Gwen Roberts, KIIS programming, Ricky Bell of N.E., Lynn Anderson-Powell, V.P., Mgr. KIIS, Karen Abrams, KIIS, Michael Bivens, N.E., Ann Elizondo & Karl Cheney, Coca-Cola/McCann Erickson and Mona Lapidis, KIIS.



**HARD ROCK CAFE** — NYC rocks harder with the Paul Shaffer Show and Source Board members . . . Live from New York. (L to r): Tom Sherman, VP/GM WVIN (AM/FM), Bath, NY; Nancy Cook, director affiliate relations, The Source; Tony Salvadore, VP/GM, KFOG, San Francisco; Paul Shaffer; Gig Barton, regional director, affiliate relations, The Source; and Jim Pettigrew, co-producer "The Paul Shaffer Show . . . Live From The Hard Rock Cafe."

## AIRPLAY

Mardi Nehrass, Los Angeles

**SUCCESSFUL PROGRAMMER RE-ENTERS:** Ted Gerguson's back in the U.S. and has landed in Shreveport, LA as general manager of **KTAL-FM**. His station is doing what he calls "conservative AOR" and has seemed to turn the business around monetarily as well. Ted has been very busy during the past several years as a consultant in New Zealand, Tahiti, France and Holland. Past programming assignments have been at: **KWST** (now KPWR-L.A.) **WDRQ**-Detroit, **WMMS**-Cleveland and **WDVE**-Pittsburg. **DEEPEST SYMPATHY** to Rick Dees (**KIIS-FM**, L.A.) "super jock" on the passing of his father. We're all thinking of you.

**IN THE HOPE IT'S NOT TOO LATE CATEGORY** — A hearty congratulations to Scott and Trish Shannon (Z-100-N.Y.) on the arrival of baby Shannon, Kathleen Hunter.

**DISTINGUISHED SERVICE AWARD** — presented to FCC chairman, Mark Fowler for his efforts to end government regulation on content of electronic journalism; and his efforts to achieve full First Amendment parity, like print journalism, for broadcast news.

**CHOICE CONCERT SERIES:**

**92.3-FM, K-Rock's** 92 "days of summer" began July 4th and will continue through Labor Day weekend. Presented by **Bob Waugh** of **K-Rock** called "The New Jersey — New Music Series," it's designed to showcase top breakthrough original bands from the state. The grand prize for the winning band will be a professional studio production of an original music video.

**MORE SUMMER CONTESTS & PROMOTIONS:** "Party America" will be broadcast by **WPLJ** every Saturday night with "fast" **Jimi Roberts**. The show features up-tempo danceable top 40 hit music with live cutaways to d.j.'s and celebrity drop-ins from some of the hottest clubs in the country. Looks like it will be America's biggest dance party ever. Announcement of this major undertaking was made by **Joseph E. Parish**, pres/gm of **WPLJ**, Power 95.

**FROM KAMELS TO KARS** — **106 KMEL** (San Francisco) gave away a 944 Porsche at the "KMEL Porsche Key Party" along with \$10,000 cash and a trip to Stuttgart, Germany. For two months listeners had been winning \$100 cash plus a Porsche key by identifying the "key song of the day," or by entry forms, located at Bay Area Safeway Stores, then listening for their names on the air. The contestant with the key that started the car, drove away in it.

**POWER 106 CREATES THIRD EARTHQUAKE** — In latest ARB measurement (12+) **KPWR** became the first Los Angeles, and Southern California, station to win with the Urban Music Format. **Phil Newmark**, gm, said, "We're ecstatic on becoming the #1 music station in L.A. Our programming people are certainly demonstrating they have their hands on the pulse of America's largest radio market."

**READ THE NEWS HERE** — send in your radio station information regarding contests, promotions, changes, ideas, etc. We're always happy to hear from you.



**GENTLEMEN, REMOVE YOUR HATS!** But then they'd only be able to travel with their American Express Cards. Two of the biggest "Hat-Makers" in America Dr. Demento and Father Guido Sarducci visiting at Westwood One in L.A.



**WMMS SAYS GO GO** — The buzzard's Kid Leo has an exclusive interview with Belinda Carlisle, former lead singer of the "Go Go's," promoting her new album "Belinda." Shown in Charlotte Caffey, Belinda's close friend along with the super go go'ers, Kid Leo and Belinda.



# POP RADIO/RETAIL

## MOST ADDED 157 Stations Reported This Week



### 156 Stations Reported This Week

**Take My Breath Away (Love Theme From "Top Gun") — Berlin — Columbia**  
39 Adds

**Velcro Fly — ZZ Top — Warner Bros.**  
34 Adds

**Walk This Way — Run DMC — Profile**  
31 Adds

**Friends And Lovers — G. Loring & C. Anderson — Carrere/CBS**  
29 Adds

## RETAIL PICK

**Retailer — Marlin Gary**  
**Store — Gary's Records And Tapes**  
**Market — Richmond, VA**

**Album: "Eat 'Em And Smile"**  
**Artist: David Lee Roth**  
**Label: Warner Bros.**

### Comments:

"Heir-apparent to the title of wild man of rock 'n' roll is confirmed by the strong out-of-the-box sales for David Lee Roth's latest release. People were waiting for the new release shipment to be unpacked to pick-up this hot album and tape last week."

## RADIO PICK

**Programmer — Kim Pool**  
**Station — KWK**  
**Market — St. Louis**

**Single: "Angel In My Pocket"**  
**Artist: One To One**  
**Label: Warner Bros.**

### Comments:

"It looks like it is going to be a big summer song. We've already had phone requests on it. This week we debuted it at number 37."

## MIDWEST

### WMMS — CLEVELAND, OH — KID LEO — MD — 1-1 P. GABRIEL

JUMPS: (3-2) Madonna, (4-3) K. Loggins, (10-7) Wham!, (14-11) P. Cetera, (20-16) M. Dolenz and P. Tork (of The Monkees), (27-17) S. Winwood, (32-18) L. Richie, (26-19) The Blow Monkeys, (23-20) B. Carlisle, (33-23) One To One, (30-25) G. Christopher, (40-29) Beau Coup, (39-33) J.C. Mellencamp. DEBUTS: (X-28) Timex Social Club, (X-30) Glass Tiger, (X-31) M. McDonald, (X-32) Heart, (X-35) J. Osborne, (X-37) B. Sullivan, (X-38) Nu Shooz, (X-39) Eurythmics. ADDS: Berlin, Inxs, Limited Warranty, G. Loring & C. Anderson, Honeymoon Suite, Big Country, 38 Special.

### WHOT — YOUNGSTON, OH — DICK THOMPSON — PD — 3-1 K. LOGGINS

JUMPS: (5-2) P. Gabriel, (7-3) P. Cetera, (8-5) Madonna, (11-7) R. Stewart, (17-13) B. Joel, (19-15) Pet Shop Boys, (24-16) B. Carlisle, (25-20) J. Stewart, (27-21) Timex Social Club, (28-24) A. Taylor, (29-25) L. Richie. DEBUTS: (X-23) S. Winwood, (X-29) Journey, (X-30) Wham!. ADDS: Bananarama.

### WZEE (Z104) — MADISON, WI — MATT HUDSON — MD — 4-1 P. CETERA

JUMPS: (5-2) P. Gabriel, (9-4) Madonna, (7-5) S. Winwood, (13-9) Berlin, (23-12) J. Stewart, (22-18) Cheaters, (24-21) Boys In White, (32-22) Wham!, (33-23) B. Carlisle, (28-25) Bodeans, (30-26) Limited Warranty, (37-28) Bananarama, (35-30) The Outfield, (34-31) J.C. Mellencamp, (36-33) M. Dolenz & P. Tork (of The Monkees), (39-35) Mike & The Mechanics, (40-37) The Suburbs. DEBUTS: (X-32) L. Richie, (X-38) Timex Social Club, (X-40) Simply Red. ADDS: Klymaxx, B. Hornsby, D.C. Roth, Regina.

### KBEQ — KANSAS CITY, MO — KAREN BARBER — MD — 1-1 GENESIS

JUMPS: (5-2) P. Cetera, (7-3) H. Jones, (6-4) New Edition, (8-5) K. Loggins, (11-6) Madonna, (10-8) P. Gabriel, (14-10) G. Loring & C. Anderson, (17-12) J. Stewart, (18-15) Timex Social Club, (28-18) L. Richie, (31-27) Mary Jane Girls. DEBUTS: (X-22) Berlin, (X-28) B. Carlisle, (X-29) M. Dolenz and P. Tork (of The Monkees). ADDS: S. Winwood, Stacey Q.

### Midwest Retail Breakouts

**Take My Breath Away (Love Theme from "Top Gun") — Berlin — Columbia**

**Yankee Rose — D.L. Roth — Warner Bros.**

**That Was Then, This Is Now — M. Dolenz and P. Tork (Of The Monkees) — Arista**

## SOUTH

### KJYO — OKLAHOMA CITY, OK — KEITH DAVIS — MD — 1-1 TIMEX SOCIAL CLUB

JUMPS: (10-6) Madonna, (12-8) R. Stewart, (15-10) B. Joel, (16-12) G. Loring & C. Anderson, (17-14) B. Carlisle, (20-16) The Outfield, (28-17) Bananarama, (21-18) R. Palmer, (29-19) D.L. Roth, (25-21) Journey, (26-22) S. Winwood, (27-24) Wham!, (30-27) Device, (31-28) Queen, (32-29) Blow Monkeys, (36-32) M. McDonald, (37-34) J. Osborne. DEBUTS: (X-30) L. Richie, (X-35) Glass Tiger, (X-37) Regina, (X-39) Klymaxx. ADDS: B. Ocean, Heart, 38 Special, Run DMC.

### WDGC — RALEIGH, NC — CINDY WRIGHT — MD — 2-1 P. GABRIEL

JUMPS: (4-2) P. Cetera, (5-4) K. Loggins, (8-6) R. Stewart, (11-7) Madonna, (12-8) J. Stewart, (17-13) J. Osborne, (23-14) S. Winwood, (20-15) M. McDonald, (19-16) A. Taylor, (21-17) Pet Shop Boys, (22-18) B. Joel, (25-20) Wham!, (26-21) B. Carlisle, (28-25) Journey, (29-26) G. Christopher, (31-28) The Outfield, (32-29) Bananarama, (35-30) Mike & The Mechanics, (34-31) Regina. DEBUTS: L. Richie, D.L. Roth, Miami Sound Machine. ADDS: M. Dolenz and P. Tork (of The Monkees), G. Loring & C. Anderson, Berlin, Timex Social Club.

### WKXX — BIRMINGHAM, AL — RICH BAILEY — MD — 2-1 JANET JACKSON

JUMPS: (3-2) P. Gabriel, (4-3) K. Loggins, (7-5) P. Cetera, (9-6) A. Taylor, (10-7) R. Stewart, (13-8) Madonna, (14-11) B. Joel, (15-12) Pet Shop Boys, (16-13) B. Carlisle, (18-14) J. Stewart, (20-17) Journey, (21-18) S. Winwood, (23-19) Wham!, (29-21) Timex Social Club, (26-33) Klymaxx, (28-24) Berlin, (30-25) Bananarama. DEBUTS: (X-26) L. Richie, (X-27) M. McDonald, (X-28) Mike & The Mechanics, (X-29) Regina, (X-30) Mary Jane Girls. ADDS: Miami Sound Machine, Glass Tiger, B. Ocean.

### WNVZ — NORFOLK, VA — JIM CURTIS — MD — 1-1 GENESIS

JUMPS: (6-3) Janet Jackson, (5-4) K. Loggins, (9-5) P. Cetera, (11-6) Pet Shop Boys, (12-7) R. Stewart, (13-8) B. Joel, (14-9) B. Carlisle, (15-11) Madonna, (22-14) Timex Social Club, (19-15) J. Osborne, (20-16) S. Winwood, (21-17) L. Richie, (37-20) Miami Sound Machine, (35-26) M. McDonald, (36-32) Wham!, (38-33) Regina, (40-35) Berlin, (39-36) Glass Tiger. ADDS: Mary Jane Girls, ZZ Top, Klymaxx.

### South Retail Breakouts

**Friends And Lovers — G. Loring & C. Anderson — Carrere/CBS**

**Point Of No Return — Nu Shooz — Atlantic**

**I'm Your Man — Barry Manilow — RCA**

## WEST

### KXYQ (Q105) — SALEM, OR — JIM RYAN — PD — 1-1 P. GABRIEL

JUMPS: (3-2) P. Cetera, (8-4) Madonna, (6-5) Janet Jackson, (9-6) R. Stewart, (11-7) Pet Shop Boys, (16-9) B. Carlisle, (12-10) B. Joel, (14-11) A. Taylor, (19-12) J. Stewart, (22-14) S. Winwood, (18-15) Double, (21-16) Journey, (20-17) The Fixx, (30-18) Wham!, (31-19) L. Richie, (23-20) Depeche Mode, (25-21) D.L. Roth, (32-22) Bananarama, (27-24) Nu Shooz, (28-25) Isle Of Man, (33-30) Mike & The Mechanics, (38-31) Eurythmics, (36-32) Miami Sound Machine. DEBUTS: (X-33) Berlin, (X-38) Klymaxx, (X-39) Glass Tiger. ADDS: G. Loring & C. Anderson, ZZ Top, The Outfield, M. Des Barres. DEPARTS: B. Hornsby, T. Cockran, Keel.

### KIIS-FM — LOS ANGELES, CA — GENE SANDBLOOM — MD — 1-1 TIMEX SOCIAL CLUB

JUMPS: (6-5) Madonna, (9-6) Bananarama, (11-8) K. Loggins, (13-9) Genesis, (14-10) W. Houston, (15-12) Wham!, (25-14) P. Cetera, (29-17) Berlin, (26-21) R. Stewart, (27-24) Ice House, (32-27) Miami Sound Machine. DEBUTS: (X-32) L. Richie, (X-33) D.L. Roth, (X-34) Sparks, (X-35) Klymaxx. ADDS: The Beatles, Device, B. Ocean, Level 42.

### KZZU — SPOKANE, WA — JOHN LANGAN — MD — 2-1 GENESIS

JUMPS: (7-3) P. Cetera, (8-4) Madonna, (6-5) P. Gabriel, (10-7) Janet Jackson, (12-8) GTR, (13-10) B. Carlisle, (15-11) Pet Shop Boys, (16-12) R. Stewart, (21-17) The Fixx, (22-18) A. Taylor, (26-19) Bananarama, (27-20) S. Winwood, (28-21) The Outfield, (30-22) L. Richie, (31-23) J. Stewart, (27-24) Device, (29-26) Journey, (32-28) Wham!, (33-29) M. McDonald, (35-30) J. Osborne, (39-31) J.C. Mellencamp, (36-33) Queen, (37-34) D.L. Roth, (40-35) Double. DEBUTS: (X-37) G. Christopher, (X-38) Klymaxx, (X-39) Nu Shooz, (X-40) Simply Red. ADDS: G. Loring & C. Anderson, N. Jameson, Regina, One To One, Glass Tiger, Bourgeois Tagg.

### West Retail Breakouts

**Yankee Rose — D.L. Roth — Warner Bros.**

**That Was Then, This Is Now — M. Dolenz and P. Tork (Of The Monkees) — Arista**

**The Captain Of Her Heart — Double — A&M**

## EAST

### WAVA — WASHINGTON D.C. — GENE BAXTER — MD — 3-1 P. GABRIEL

JUMPS: (5-3) K. Loggins, (12-10) B. Carlisle, (17-11) Madonna, (28-23) Wham!, (29-26) S. Winwood, (30-27) Klymaxx. DEBUTS: (X-28) Regina, (X-29) G. Loring & C. Anderson, (X-30) Mike & The Mechanics. ADDS: Run DMC, Bananarama, Double.

### WGFM — SCHENECTADY, NY — TOM PARKER — MD — 2-1 P. GABRIEL

JUMPS: (4-3) P. Cetera, (6-5) R. Stewart, (13-8) Madonna, (11-9) S. Winwood, (14-11) Journey, (15-12) The Fixx, (20-13) J. Stewart, (24-14) Wham!, (19-16) B. Carlisle, (22-19) R. Palmer, (23-20) Blow Monkeys, (26-21) The Outfield, (38-22) L. Richie, (27-23) Miami Sound Machine, (28-25) M. McDonald, (32-26) Bananarama, (30-27) J.C. Mellencamp, (31-28) Mike & The Mechanics, (36-30) D.L. Roth, (35-31) Device, (40-34) Klymaxx, (39-36) J. Eddie. DEBUTS: (X-29) Regina, (X-33) Berlin, (X-37) Glass Tiger, (X-38) Heart, (X-39) 38 Special, (X-40) Double. ADDS: S. Easton, Eurythmics, ZZ Top, Thompson Twins.

### WCAU-FM — PHILADELPHIA, PA — GLEN KALINA — MD — 2-1 GENESIS

JUMPS: (3-2) K. Loggins, (5-3) R. Stewart, (9-5) Janet Jackson, (8-6) The Fixx, (10-7) P. Cetera, (12-8) B. Carlisle, (16-10) Madonna, (19-11) Bananarama, (23-18) Blow Monkeys, (24-21) A. Taylor, (27-22) J. Stewart, (31-26) Wham!, (32-28) Timex Social Club, (34-29) S. Winwood, (33-30) Starship, (39-31) Device, (35-32) Jermaine Jackson, (37-33) The Outfield, (38-35) B. Manilow, (40-36) Mike & The Mechanics. DEBUTS: (X-37) M. McDonald, (X-38) Miami Sound Machine, (X-39) Mary Jane Girls. ADDS: Berlin, M. Dolenz and P. Tork (of The Monkees), ZZ Top, New Edition, Run DMC.

### WPRO-FM — PROVIDENCE, RI — TOM CUDDY — PD — 2-1 P. GABRIEL

JUMPS: (11-3) R. Stewart, (6-5) J. Osborne, (12-6) P. Cetera, (16-8) Madonna, (14-9) B. Joel, (15-12) The Fixx, (17-13) J. Stewart, (18-14) Pet Shop Boys, (19-15) J. Cafferty, (20-16) B. Carlisle, (21-17) The Outfield, (22-18) A. Taylor, (23-19) Journey, (24-20) G. Christopher, (25-21) Wham!, (28-22) S. Winwood, (26-23) Queen, (29-24) M. McDonald, (30-25) Miami Sound Machine, (31-26) Bananarama, (32-27) Regina, (33-28) Mike & The Mechanics, (35-30) Device, (34-31) The Beach Boys. DEBUTS: L. Richie, Berlin, Glass Tiger, J.C. Mellencamp, M. Dolenz and P. Tork (of The Monkees). ADDS: B. Ocean, Double, G. Loring & C. Anderson, Honeymoon Suite, Inxs, B. Manilow.

### East Retail Breakouts

**Friends And Lovers — G. Loring & C. Anderson — Carrere/CBS**

**Yankee Rose — D.L. Roth — Warner Bros.**

**That Was Then, This Is Now — M. Dolenz and P. Tork (Of The Monkees) — Arista**



# BLACK CONTEMPORARY

## TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc  
 ■ = Platinum (RIAA Certified)  
 □ = Gold (RIAA Certified)

	Weeks On Chart	7/19 Chart		Weeks On Chart	7/19 Chart
<b>1</b> WINNER IN YOU ★	1	11	<b>41</b> CHILDREN OF THE NIGHT ★	40	7
PATTI LABELLE (MCA 52770)			52nd STREET (MCA 5738)		
<b>2</b> CONTROL ★■	2	23	<b>42</b> COLONEL ABRAMS	41	31
JANET JACKSON (A&M SP 5106)			(MCA 5682)		
<b>3</b> RAISING HELL ★□	3	8	<b>43</b> GUILTY	35	17
RUN D.M.C. (Profile Pro-1217)			YARBROUGH & PEOPLES		
<b>4</b> LOVE ZONE ★	4	11	(Total Experience/RCA TEL 8 5715)		
BILLY OCEAN (Jive/Arista JL8-8409)			<b>44</b> WORKIN' IT BACK ★	42	36
<b>5</b> HEADLINES ★	5	9	TEDDY PENDERGRASS		
MIDNIGHT STAR			(Asylum 9-60447-1)		
(Solar/Elektra 9-60454)			<b>45</b> BEST FRIENDS	43	7
<b>6</b> EMOTIONAL ★	7	6	ET (EDDIE TOWNS) (Total Experience/		
JEFFREY OSBORNE (A&M SP 103)			RCA TEL 6-5717)		
<b>7</b> SANDS OF TIME ★	6	12	<b>46</b> TRUE BLUE	DEBUT	
S.O.S. BAND (Tabu/CBS FZ 40279)			MADONNA (Sire 25442-1)		
<b>8</b> RAPTURE ★	9	17	<b>47</b> IN SQUARE CIRCLE ★■	45	35
ANITA BAKER (Elektra 9-60444-1)			STEVIE WONDER		
<b>9</b> PARADE ★	8	15	(Tamla/Motown 6134TL)		
PRINCE AND THE REVOLUTION			<b>48</b> ALEXANDER O'NEAL	46	68
(Paisley Park/Warner Bros. 9-25395)			(Tabu FZ 39331)		
<b>10</b> STEPHANIE MILLS	11	16	<b>49</b> ABSTRACT EMOTIONS	54	3
(MCA 5669)			RANDY CRAWFORD		
<b>11</b> DO ME BABY	12	24	(Warner Bros. 9-25423)		
MELISSA MORGAN (Capitol ST-12434)			<b>50</b> SURVIVAL OF THE FRESHEST	58	2
<b>12</b> THEATER OF THE MIND ★	14	6	BOOGIE BOYS (Capitol ST 12488)		
MTUME (Epic FE 40262)			<b>51</b> RESTLESS ★□	52	47
(Arista AL1-8212)			STARPOINT (Elektra 9-60424)		
<b>13</b> WHITNEY HOUSTON ★■	10	65	<b>52</b> RAIN AND FIRE	57	2
(Arista AL1-8212)			DENISE LaSALLE (Malaco-7434)		
<b>14</b> BACK IN BLACK □	13	11	<b>53</b> MAZARATI	48	16
WHODINI (Jive/Arista JL8-8407)			(Paisley Park/Warner Bros. 1-25368)		
<b>15</b> THE FLAG	16	7	<b>54</b> BEDTIME STORIES	50	16
RICK JAMES (Gordy/Motown 6185GL)			MICHAEL HENDERSON		
<b>16</b> STREET CALLED DESIRE ★□	17	56	(EMI America ST 17181)		
RENE & ANGELA			<b>55</b> GETTIN' AWAY WITH MURDER	55	38
(Mercury/PolyGram 824-6071 M-1)			PATTI AUSTIN		
<b>17</b> EL DeBARGE	24	8	(Qwest/Warner Bros. 1-25276)		
(Gordy/Motown 6181GL)			<b>56</b> ROCK ME TONIGHT ★■	47	62
<b>18</b> BIG & BEAUTIFUL	15	12	FREDDIE JACKSON		
FAT BOYS (Sutra SUS 1017)			(Capitol ST 12404)		
<b>19</b> STAY	22	9	<b>57</b> GAP BAND VII	49	30
THE CONTROLLERS (MCA 5681)			(Total Experience/RCA TEL 8-5714)		
<b>20</b> POOLSIDE	18	32	<b>58</b> IT TAKES TWO	56	22
NU SHOOZ (Atlantic 9-81647)			JUICY (Private I/Epic ZS4 05694)		
<b>21</b> PROMISE ★■	23	13	<b>59</b> CONNIE	60	8
SADE (Portrait/CBS FR 40263)			(Sunnyview SUN 4905)		
<b>22</b> TEASE	29	7	<b>60</b> DIAL MY NUMBER	59	7
(Epic BFE 40091)			PAULI CARMEN		
<b>23</b> PICTURE BOOK ★	19	11	(Columbia BFC 40336)		
SIMPLY RED (Elektra 60452-1)			<b>61</b> COLOR OF SUCCESS ★□	51	31
<b>24</b> R&B SKELETONS (IN THE CLOSET)	26	62	MORRIS DAY (Warner Bros. 1-25320)		
GEORGE CLINTON			<b>62</b> THE NEW ZAPP IV U	53	36
(Capitol ST-12481)			ZAPP (Warner Bros. 9-25327-1)		
<b>25</b> EMERALD CITY ★	27	32	<b>63</b> WHERE YOU GONNA BE TONIGHT	61	8
TEENA MARIE (Epic FE 40318)			WILLIE COLLINS (Capitol ST-12442)		
<b>26</b> HIGH PRIORITY ★	20	35	<b>64</b> THE SOURCE	63	15
CHERELLE (Tabu/CBS BFZ 40094)			GRANDMASTER FLASH		
<b>27</b> RADIO ★□	25	26	(Elektra 9-60476)		
LL COOL J (Columbia BFC 40239)			<b>65</b> SKIN ON SKIN	62	19
<b>28</b> CASH FLOW	31	17	VANITY (Motown 6167ML)		
(Atlanta Artist/PolyGram 826 028-1)			<b>66</b> LUXURY OF LIFE ★	65	49
<b>29</b> AS THE BAND TURNS ★□	26	62	FIVE STAR (RCA NFL 1-8052)		
ATLANTIC STARR (A&M SP-5019)			<b>67</b> PLEASE	66	13
<b>30</b> INSIDE OUT ★	27	32	PET SHOP BOYS		
PHILIP BAILEY (Columbia AL 40209)			(EMI America ST-17193)		
<b>31</b> SKEEZER PLEAZER	39	5	<b>68</b> ACQUIRED TASTE ★	68	13
U.T.F.O. (Select FMS 21616)			JUNIOR (London/PolyGram 828 001-1)		
<b>32</b> ALL FOR LOVE ★□	32	33	<b>69</b> LISA LISA AND CULT JAM WITH FULL FORCE ★	69	46
NEW EDITION (MCA 5679)			(Columbia BFC 40135)		
<b>33</b> DOUBLE VISION	28	34	<b>70</b> SHIRLEY MURDOCK	72	18
BOB JAMES/DAVID SANBORN			(Elektra 9-60443)		
(Warner Bros. 9-25393)			<b>71</b> LOVE WILL FOLLOW	65	19
<b>34</b> THE JETS	36	7	GEORGE HOWARD		
(MCA 5667)			(TBA/Palo Alto TB 210)		
<b>35</b> FROM THE LEFT SIDE	33	28	<b>72</b> PRECIOUS MOMENTS ★	67	20
SKYY (Capitol ST-12480)			JERMAINE JACKSON		
<b>36</b> CHILLIN'	44	4	(Arista AL8-8277)		
FORCE MD'S			<b>73</b> IN VISIBLE SILENCE	71	31
(Tommy Boy/Warner Bros. 1-25394)			THE ART OF NOISE		
<b>37</b> BURNIN' LOVE ★	34	20	(Chrysalis BFV 42528)		
CON FUNK SHUN (Mercury/PolyGram 826 963-1)			<b>74</b> KEEP YOU SATISFIED ★	70	10
<b>38</b> ROSE BROTHERS	37	8	NANCY WILSON		
(Muscle Shoals Records 2201)			(Columbia FC 40330)		
<b>39</b> CLOSER THAN CLOSE	DEBUT		<b>75</b> TOTAL CONTRAST	75	19
JEAN CARNE (Omni/Atlantic 90492)			(London/PolyGram 828-002-1)		
<b>40</b> JOHNNY KEMP					
(Columbia BFC 40192)					

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

## THE BEAT

Bob Long, Los Angeles

**HOLMES TO CASH BOX** — Keith Albert, Cash Box chart manager, announced the appointment of Cecil Holmes III as the newest member of the research department. Holmes' duties will include calling radio stations and retail outlets around the country to gather research information for the compilation of the black albums and singles charts. Holmes is the son of industry veteran Cecil Holmes, a vp in A&R at Columbia Records.

**REALLY REAL** — Often-times, when you finally meet someone you have admired for years, you find that the talent that attracted your admiration is not really a true composition of the person. Having recently met and talked with (in my opinion) one of the most brilliant (underrated) creative minds in the business, I found the person, the mind, body and soul to be the sincerely concerned human being that is depicted in his writings. The man is **Mtume**, whose messages should be heard by every living being regardless of race, color or creed. If the messages in his music could be heard by all, through all formats of radio, maybe this would be a better world for all people to happily co-exist. Regardless of your profession or station in life, if you have an opportunity to meet and talk with **Mtume** don't miss the chance to share some thoughts with him. The composition of the group that I met including **Tawatha** and **Phillip** reflected a cohesive brilliance. **Tawatha's** vocalizing seemingly caresses each note, before gently propelling them into our sound receiving mechanisms for total musical enjoyment. Talented and humanistically concerned about all human beings all over the world, **Mtume** doesn't want anyone to get caught up in the deep freeze in the new face deli. So listen to the lyrics, and remember as **Mtume** would say, "there are many things to try, but one thing to do."



**MAINTAINING THEIR BASE** — **Mtume** recently spent several days in L.A. visiting radio stations and retail outlets promoting their latest Epic release. Shown above (l-r) are: Raymond Jackson, Phillip Fields, Tawatha Agee and James Mtume.

**PAPA JOE'S SHOWCASE** — **Joe Jackson**, father, driving force and guiding light behind his famous children, and president of Joseph Jackson Productions/Management, presented his new artists recently at the "Rox Bottom Showcase" at the Roxy. The show featured hot talent from across the country and abroad, including a multi-talented self-contained unit, called the **Tutt Band** from Phoenix. All the way from Nassau, was **Jay Mitchell** and **Hot Ice**, who recently received the Entertainer Of The Year award, along with Best Instrumental Of The Year from Grand Bahamas' annual Music Maker Awards. People are buzzing about a young group from San Francisco called **The Newtrons**. Talk is they will repeat history by being the answer to the former Jackson Five. Time will tell, but I will say to you, this showcase will be remembered for a long time to come.

**SPENCER NAMED V.P./G.M. AT SUPERTRONICS** — **Patrick Spencer** whose background includes sales, marketing and promotions has been appointed VP/GM of the relatively new **Supertronics Records** headed by **Frederick Pereira**, president. This Brooklyn-based label has enjoyed tremendous success with **Rainy Davis'** hit titled "Sweetheart" and **Janice Kristies'** "I'm Hungry For Your Love." Albums on both ladies are scheduled for release between now and mid-August. Patrick also spoke very enthusiastically about a forthcoming single titled, "Kindness For Weakness" by **The Cut**. As VP/GM, Spencer will direct the overall day to day sales, marketing and promotional efforts of various consultants



**SKYY'S VIDEO** — **Skyy's Solomon Roberts** and **Denise Dunning-Crawford** are caught in the act during the filming of their new video for "Givin' It (To You)," the first single from their Capitol Records album titled "From The Left Side."

around the country while working closely with the president on A&R decisions relative to new artist releases. Prior to his affiliation with Supertronics, Patrick operated his own independent consultant firm. He previously headed the national promotion duties at **RCA Records**. **MORE SUPPORT AND SUITS** — Since the airing of **Tony Brown's** television show regarding the comments about **Dr. King** by **WWDC's Greaseman**, our sources tell us that the letters are continuing to come into the radio station requesting that he be dismissed. **IS IT TRUE?** — That **Dick Griffey** has a deal with Capitol; **Hush Productions** cuts a deal with **Geffen**; **Jimmy Jam** to produce the next **Herb Alpert** LP; **Greg Peck** or **Vernon Slaughter** is going to Jive; **Phyllis Hyman** is signing with **Philadelphia International**?



# CASH BOX BLACK CONTEMPORARY SINGLES

SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.

July 26, 1986

Title Artist, Label, Number Producer, (Songwriter)	Weeks On 7/19 Chart
<b>1 RUMORS</b> TIMEX SOCIAL CLUB (Jay/Macola 001) J. KING, D. FOSTER (M. THOMPSON, M. MARSHALL, A. HILL)	1 15
<b>2 YOU SHOULD BE MINE (THE WOO WOO SONG)</b> JEFFREY OSBORNE (A&M AM 2814) RICHARD PERRY (A. GOLDMARK, B. ROBERTS)	2 10
<b>3 NASTY</b> JANET JACKSON (A&M AM 2830) J. JAM, T. LEWIS (J. HARRIS, III, T. LEWIS, J. JACKSON)	3 15
<b>4 CLOSER THAN CLOSE</b> JEAN CARNE (Omni/Atlantic 7-99531) G. WASHINGTON, JR. (T. PRICE, B. WEILS)	9 10
<b>5 HEADLINES</b> MIDNIGHT STAR (Solar/Elektra 7-69547) R. CALLOWAY, MIDNIGHT STAR (B. SIMMONS, V. CALLOWAY, BELINDA, R. CALLOWAY, B. GENRY, B. LOVEFACE)	4 13
<b>6 MY ADIDAS</b> RUN D.M.C. (Profile Pro 5102) RUSSELL SIMMONS (J. SIMMONS, D. McDANIELS, R. RUBIN)	6 10
<b>7 DO YOU GET ENOUGH LOVE</b> SHIRLEY JONES (Philly International/Manhattan B 5003) B. SIEGLER (B. SIEGLER/K. GAMBLE)	15 9
<b>8 SWEET AND SEXY THING</b> RICK JAMES (Gordy/Motown 1844GF) RICK JAMES (RICK JAMES)	13 11
<b>9 THERE'LL BE SAD SONGS (TO MAKE YOU CRY)</b> BILLY OCEAN (Arista JS1-9465) B. EASTMOND, W. BRATHWAITE (W. BRATHWAITE, B. EASTMOND, B. OCEAN)	5 15
<b>10 BREATHLESS</b> MTUME (Epic 34-05899) MTUME (C. MTUME)	12 12
<b>11 GIVIN' IT (TO YOU)</b> SKYY (Capitol B-5560) RANDY MULLER & SOLOMON ROBERTS (RANDY MULLER)	14 12
<b>12 SWEET LOVE</b> ANITA BAKER (Elektra 7-69557) M. J. POWELL (A. BAKER, L. JOHNSON, G. BIAS)	20 8
<b>13 BURNIN' LOVE</b> CON FUNK SHUN (Mercury/PolyGram 884-762-7) ATTALA ZANE GILES & BILLY OSBORNE (A. ZANE GILES & B. OSBORNE)	16 9
<b>14 YOU DON'T HAVE TO CRY</b> RENE & ANGELA (Mercury/PolyGram 884-587-7) B. WATSON, B. SWEDEN, RENE & ANGELA, (R. MOORE, A. WINBUSH)	7 14
<b>15 WITH YOU ALL THE WAY</b> NEW EDITION (MCA 52829) G. TDBIN (C. WURTZ)	11 11
<b>16 LOVE THE ONE I'M WITH (A LOT OF LOVE)</b> MELBA MOORE & KASHIF (Capitol B 5577) KASHIF (KASHIF)	21 6
<b>17 ARTIFICIAL HEART</b> CHERRELLE (Tabu/CBS ZS4-05901) J. JAM, T. LEWIS (J. HARRIS, III, T. LEWIS)	17 11
<b>18 100 MPH MAZARATI</b> (Paisley Park/Warner Bros. 7-28705) BROWN MARK, DAVID Z (PRINCE)	18 12
<b>19 RISING DESIRE</b> STEPHANIE MILLS (MCA 52843) GEORGE DUKE (M. JAY, M. WATSON)	24 8
<b>20 MINE ALL MINE</b> CASH FLOW (Atlanta Arista/PolyGram) L. BLACKMON (M. BURNETT (K. BECK)	22 9
<b>21 GIVE ME A REASON</b> LUTHER VANDROSS (Epic 34-06129) L. VANDROSS, N. ADDERLY, JR. (L. VANDROSS, N. ADDERLY, JR.)	26 6
<b>22 MOUNTAINS</b> PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28711) PRINCE AND THE REVOLUTION (PRINCE AND THE REVOLUTION)	10 9
<b>23 SWEETHEART</b> RAINY DAVIS (Supertronic 13) P. WARNER, U. KESSLER, D. R. DAVIS (D. L. DAVIS, R. WARNER)	23 14
<b>24 TELL ME (HOW IT FEELS)</b> 52ND STREET (MCA 23823) N. MARTINELLI (T. HENRY)	19 14
<b>25 LIPS TO FIND YOU</b> TEENA MARIE (Epic 34-05872) T. MARIE (T. MARIE/BENOX)	25 9
<b>26 LAND OF LA LA</b> STEVIE WONDER (Tamil/Motown 1846) S. WONDER (S. WONDER)	29 8
<b>27 WHO'S JOHNNY (SHORT CIRCUIT THEME)</b> EL DeBARGE (Gordy/Motown 1842GF) P. WOLF (P. WOLF, I. WOLF)	27 14
<b>28 I WOULDN'T LIE</b> YARBROUGH & PEOPLES (Total Experience/RCA TESI-2437) L. SIMMONS, J. HAMILTON (L. SIMMONS, J. HAMILTON, R. ADAMS)	8 13
<b>29 HOMEBOY</b> STEVE ARRINGTON (Atlantic 7-89397) K. JOHNSON, W. RAGLIN (S. ARRINGTON, L. ARRINGTON)	34 7
<b>30 OH PEOPLE</b> PATTI LABELLE (MCA 52877) RICHARD PERRY (A. GOLDMARK, B. ROBERTS)	33 4
<b>31 DO YOU REMEMBER ME</b> JERMAINE JACKSON (Arista ASI-9502) M. OMBARTAN (J. JACKSON, M. OMBARTAN, B. SUDANO)	31 8
<b>32 AIN'T NOTHIN' GOIN' ON BUT THE RENT</b> GWEN GUTHRIE (Polydor 885-106-7) MARK S. BERRY (G. GUTHRIE)	43 5

Title Artist, Label, Number Producer, (Songwriter)	Weeks On 7/19 Chart
<b>33 TEMPORARY LOVE THING</b> FULL FORCE (Columbia 38-06116) FULL FORCE, J. B. MOORE (FULL FORCE)	36 7
<b>34 BABY LOVE</b> REGINA (Atlantic 7-89417) STEPHEN P. BRAY (STEPHEN BRAY, REGINA RICHARDS, MARY KESSLER)	32 11
<b>35 ALL CRIED OUT</b> LISA LISA AND CULT JAM WITH FULL FORCE Featuring PAUL ANTHONY & BOW LEGGED LOU (Columbia 38-05894) FULL FORCE (FULL FORCE)	39 9
<b>36 SAY LA LA</b> PIECES OF A DREAM (Manhattan B 50038) L. WHITE (B. WRIGHT/C. CAMPBELL)	42 6
<b>37 LOVE ZONE</b> BILLY OCEAN (Jive/Arista JS 1-9510) W. BRATHWAITE, B. EASTMAN (B. OCEAN, W. BRATHWAITE, B. EASTMAN)	55 3
<b>38 BORROWED LOVE</b> S.O.S. BAND (Tabu/CBS ZS4 6164) JIMMY JAM, T. LEWIS (JIMMY JAM, T. LEWIS)	48 4
<b>39 DANCING ON THE CEILING</b> LIONEL RICHIE (Motown 1843MF) L. RICHIE, J. A. CARMICHAEL (L. RICHIE, C. RIOS)	73 2
<b>40 OVER AND OVER</b> COLONEL ABRAMS (MCA 52847) COLONEL ABRAMS, R. BURGESS (COLONEL ABRAMS, M. FREEMAN)	40 8
<b>41 SWEET FREEDOM (THEME FROM "RUNNING SCARED")</b> MICHAEL McDONALD (MCA 52857) R. TEMPERTON, D. RUDOLPH, B. SWEDEN (R. TEMPERTON)	49 5
<b>42 ONE STEP CLOSER TO YOU</b> GAVIN CHRISTOPHER (Manhattan/Capitol 50028) C. STURKEN, E. ROGERS (ROGERS, STURKEN, PESCIOTTO, GRANT)	30 14
<b>43 BANG ZOOM LET'S GO GO!</b> THE REAL ROXANNE WITH HITMAN HOWIE TEE (Select-FMS 62289) FULL FORCE (FULL FORCE, HOWIE TEE, REAL ROXANNE)	45 7
<b>44 GIVING MYSELF TO YOU</b> GLENN JONES (RCA PB 14395) HAWK WOLINSKI (G. JONES, H. WILINSKI)	54 4
<b>45 WHAT ABOUT ME</b> NICOLE (Portrait 37-06044) L. PACE (N. McCLOUD, L. PACE, R. BUJE)	47 7
<b>46 L.O.V.E M.I.A.</b> THE DAZZ BAND (Geffen 7-28635-A) B. HARRIS (B. HARRIS, K. HARRISON)	61 3
<b>47 IS IT A CRIME</b> SADE (Portrait/CBS 37-06121) ADU-MATTHEWMAN-HALE (ROBIN)	62 5
<b>48 CHARTBREAKER</b> <b>ONE LOVE</b> WHODINI (Jive/Arista JSI-9507) LARRY SMITH (J. HUTCHINS, L. SMITH) <b>DEBUT</b>	
<b>49 HEY GOOD LOOKIN'</b> GEORGE CLINTON (Capitol B-5602) G. CLINTON (G. CLINTON, S. WASHINGTON, G. SHIDER)	56 4
<b>50 YOU'LL ROCK</b> LL COOL J (Def Jam/Columbia 38-06061) R. RUBIN (J. SMITH, R. RUBIN)	50 7
<b>51 ANOTHERLOVERHOLENYHEAD</b> PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28620) PRINCE AND THE REVOLUTION (PRINCE AND THE REVOLUTION) <b>DEBUT</b>	
<b>52 LOVE OF A LIFETIME</b> CHAKA KHAN (Warner Bros. 7-28671-A) G. GARTSIDE (D. GANSON, A. MARDIN (G. GARTSIDE, D. GANSON)	64 3
<b>53 CAN'T STAND THE RAIN</b> RANDY CRAWFORD (Warner Bros. 7-28664) R. LUCAS (D. GRAND, M. WINKLER)	53 6
<b>54 (POP, POP, POP, POP) GOES MY MIND</b> LEVERT (Atlantic 7-89389) K. JOHNSON, W. RAGLIN (G. LEVERT, M. GORDON)	72 3
<b>55 FOOL'S PARADISE</b> MELISA MORGAN (Capitol B-5600) L. WILSON, M. MORGAN (L. WILSON, M. MORGAN)	70 3
<b>56 WHAT'CHA GONNA DO</b> O.C. SMITH (Rendezvous IBR-ROMA-1019) CHARLES WALLER (L. WELCH, O. FRANK)	57 11
<b>57 WISE AND WEAKER</b> DENICE WILLIAMS (Columbia 38-06157) G. MATHIESON (D. WILLIAMS, F. BASKETT, G. MATHIESON)	78 2
<b>58 JUMP BACK (SET ME FREE)</b> DHAR BRAXTON (Sleeping Bag SLX-19) J. FAIR (J. FAIR)	63 5
<b>59 POINT OF NO RETURN</b> NU SHOOSZ (Atlantic 7-89392) J. SMITH, R. WARTZ (J. SMITH, V. DAY)	65 4
<b>60 DISTANT LOVER</b> THE CONTROLLERS (MCA 52865) R. BENATAR, G. SENGLES (M. GAYE, G. FUQUA, S. GREENE)	60 4
<b>61 GIRL TALK</b> THE BOOGIE BOYS (Capitol B-5594) T. CURRIER (STROMAN-SHERIE, MALLORY)	62 6
<b>62 GETTING AWAY WITH MURDER</b> PATTI AUSTIN (Qwest/Warner Bros. 7-28659) R. TITELMAN (S. SHRIFIN, T. BRITTON)	67 4
<b>63 PRIVATE NUMBER</b> THE JETS (MCA 52848) J. KNIGHT, D. RIVKIN, D. POWELL, A. ZIGMAN (J. KNIGHT, A. ZIGMAN)	68 3
<b>64 THE SUN DON'T SHINE</b> BETTY WRIGHT (First String/Fantasy F968) M. RADCLIFF, B. WRIGHT (B. WRIGHT)	69 5
<b>65 TIL THE END OF TIME</b> STARPOINT (Elektra 7-69534) K. DIAMOND, L. JDB (K. DIAMOND)	51 7

Title Artist, Label, Number Producer, (Songwriter)	Weeks On 7/19 Chart
<b>66 ON MY OWN</b> PATTI LABELLE and MICHAEL McDONALD (MCA 52770) B. BACHARACH, C.B. SAGER (B. BACHARACH, C.B. SAGER)	28 8
<b>67 TENSION</b> AFRIKA BAMBAATAA (Tommy Boy TB 879) R. SERRANO, L. EVANS, A. BAMBAATAA (J. CARPENTER)	74 4
<b>68 FINE YOUNG TENDER</b> ALLEEM featuring LEROY BURGESS (Atlantic 7-89401) T. ALEEM (T. ALEEM, L. BURGESS, TUNDA ALEEM)	59 7
<b>69 ALWAYS</b> JAMES INGRAM (Qwest/Warner Bros. 7-28669) K. DIAMOND (K. DIAMOND, J. INGRAM) <b>DEBUT</b>	
<b>70 RING RING</b> TMP BAND (GOLDEN BOY/CRITIQUE) (CR724) C. CRAIG (C. CRAIG)	76 3
<b>71 MAN SIZE LOVE</b> KLYMAXX (MCA 52841) R. TEMPERTON, D. RUDOLPH, B. SWEDEN (R. TEMPERTON)	83 2
<b>72 COUNT YOUR BLESSINGS</b> ASHFORD & SIMPSON (Capitol B-5598) SIMPSON, ASHFORD (IN ASHFORD, V. SIMPSON) <b>DEBUT</b>	
<b>73 BURNIN' UP</b> MICHAEL JONZUN (A&M AM 2840) M. JONZUN (M. JONZUN)	80 3
<b>74 CARME</b> ROCKWELL (Motown 1845MF) ROCKWELL, K. ASBY (ROCKWELL, K. ASBY, TUNNELL)	44 7
<b>75 AUTOMATIC BRAIN</b> THE GAP BAND (Total Experience/RCA TES 1-2440) L. SIMMONS, C. WILSON (C. WILSON/R. WILSON, A. WALKER, B. YOUNG, D. WILLIAMS)	58 6
<b>76 HANGIN' OUT</b> FIZZY QUICK (Motown 1838MF) ROMEO MCCALL, G. CROCKETT, W. BILLY (R. MCCALL)	71 6
<b>77 NOT TONIGHT</b> JUNIOR (London/PolyGram 886-064-7) D. WANSEL (JUNIOR)	85 2
<b>78 SLEDGEHAMMER</b> PETER GABRIEL (Geffen 7-28718) D. LANDYOS, P. GABRIEL (P. GABRIEL)	79 3
<b>79 IN THE HOUSE</b> THE FAT BOYS (SUA 156) M. MORALES, G. PICKETT, D. ORGIN (M. MORALES/G. PICKETT)	87 2
<b>80 TRUTH OR DARE</b> SHIRLEY MURDOCK (Elektra 7-69539) R. TROUTMAN (G. JACKSON, S. MURDOCK, R. TROUTMAN)	82 3
<b>81 I'M HUNGRY FOR YOUR LOVE</b> JANICE KRISTIE (Supertronic 014) J. CHRISTIE (J. CHRISTIE)	81 3
<b>82 HOW TO WIN YOUR LOVE</b> SPENCER JONES (Profile-Pro 5105) S. O'DONNELL (S. O'DONNELL, L. LASCELLES)	75 4
<b>83 DIAL MY NUMBER</b> PAULI CARMEN (Columbia 38-05865) D. FRANK, M. MURPHY (D. FRANK, M. MURPHY)	35 13
<b>84 ALL THE WAY TO HEAVEN</b> DOUG E. FRESH (Reality/Danya/Fantasy F969) D. BELL/O. COTTON (D.E. FRESH)	<b>DEBUT</b>
<b>85 FUNKY BEAT</b> WHODINI (Jive/Arista JS 1-9461) J. SMITH (FLETCHER, HUTCHINS, CARTER SMITH)	37 14
<b>86 SOWETO</b> JEFFREY OSBORNE (A&M AM-2863) J. OSBORNE, H. STEWART, P. MOORES, F. MUSKET (H. STEWART, E. LAMERS, F. MUSKET)	<b>DEBUT</b>
<b>87 GOOD TO GO</b> TROUBLE FUNK (T.T.E.D./Island 7-99538) R. FRABONI, TROUBLE FUNK (J. AVERY, T. FISHER, R. REED, T. REED, JR.) <b>DEBUT</b>	
<b>88 LET'S GET STARTED</b> WILLIE COLLINS (Capitol B5544) B. NICHOLS, W. COLLINS (B. NICHOLS)	89 14
<b>89 THE FINEST</b> THE S.O.S. BAND (Tabu/CBS ZS4-05901) J. JAM, T. LEWIS (T. LEWIS, J. HARRIS, III)	38 18
<b>90 THE RAIN</b> ORAN "JUICE" JONES (Def Jam/Columbia 38-06209) V.F. BELL, R. SIMMONS (V.F. BELL)	<b>DEBUT</b>
<b>91 FIRESTARTER</b> TEASE (Epic 34-05789) S. SHOCKLEY (S. SHOCKLEY)	41 18
<b>92 PEE-WEE'S DANCE</b> JOESKI LIVE (Vintertainment/Elektra ED 5147) V. DAVIS (V. DAVIS, J. ROPER, JR.)	46 14
<b>93 I'LL BE YOUR FRIEND</b> PRECIOUS WILSON (Arista JPI 9457) J. ASTROP, B. NEW (J. ASTROP)	77 15
<b>94 CANDY</b> ET (Total Experience/RCA TES 1-2439) ET (E. TOWNS) (ET & TOWNS)	66 6
<b>95 DO YOU STILL LOVE ME</b> MELISA MORGAN (Capitol B 5567) L. WILSON, M. MORGAN (L. WILSON, M. MORGAN)	84 17
<b>96 HERE I GO AGAIN</b> FORCE MDs (Tommy Boy/Warner Bros. 7-28742) R. HALPIN (R. HALPIN, A. LUNDY)	86 15
<b>97 AIN'T NOBODY EVER LOVED YOU</b> ARETHA FRANKLIN (Arista ASI-9474) N.M. WALDEN (N.M. WALDEN, J. COHEN)	88 13
<b>98 BYE BYE</b> JANICE (4th B'way/Checkpoint/Island 424) J. LEE (J. LEE)	90 9
<b>99 HOLDING BACK THE YEARS</b> SIMPLY RED (Elektra 7-69564) S. LEVINE (MUCKNALL, MOSS)	91 8
<b>100 WHAT I LIKE</b> ANTHONY & THE CAMP (Warner Bros. 0-20449) (JELLYBEAN)	94 6

ALPHABETICAL LISTING ON INSIDE BACK COVER



# BLACK RADIO/RETAIL

## MOST ADDED Out Of A Possible 85 Stations



### 70 Stations Reported This Week

- Dancing On The Ceiling — Lionel Richie — Motown**  
22 Adds
- Count Your Blessings — Ashford & Simpson**  
21 Adds
- Anotherloverholenyohead — Prince And The Revolution**  
13 Adds
- Wise And Weaker — Deniece Williams**  
13 Adds
- Always — James Ingram**  
13 Adds

## RETAIL PICK

**Retailer — Terry Ward**  
**Store — Leopold's**  
**Market — Oakland, CA**

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

**Comments:**  
"The Response has been great in this area without radio airplay, therefore when the stations start playing it I predict this will be an extremely successful record for this incredibly talented group."

## RADIO PICK

**Programmer — G. Kelly Jones**  
**Station — WJTB**  
**Market — Cleveland, OH**

**Song: Hot Nights**  
**Artist: Four Tops**  
**Label: Motown**

**Comments:**  
"This veteran group continues to display the smooth harmonic vocals that established them as one of the premier groups in the industry. This will be another in the long list of hits for these pros."

## MIDWEST

- WDMT — CLEVELAND, OH — DEAN RUFUS — PD**  
HOTS: Run DMC, Timex Social Club, Boogie Boys, Shirley Jones, Mazarati, A. Baker, New Edition, J. Osborne, S. Mills, Roxanne. ADDS: P. Austin, Rodney Franklin, L. Richie, Barbara Mitchell, Ashford & Simpson.
- KPRS — KANSAS CITY, MO — DELL SPENCER — PD**  
HOTS: Timex Social Club, R. James, 52, New Edition, Run DMC, Shirley Jones, J. Carne, Rene & Angela, Mazarati, Gabriel, ADDS: Trinere, Midnight Star, BB&Q Band, G. Guthrie, M. Morgan, D. Braxton, Princess, Cash Flow, Tease, Prince, Main Attraction, Loose Ends, J. Ingram.
- WCKX — COLUMBUS, OH — RICK STEVENS — PD**  
HOTS: Timex Social Club, J. Osborne, R. James, J. Carne, Skyy, Sh. Jones, Full Force, CashFlow, A. Baker, Con Funk Shun. ADDS: L. Vandross, Tease, Krystol, Sh. Jones, D. Braxton, Fat Larry's Band, Lisa-Lisa, G. Clinton.
- WZAK — CLEVELAND, OH — LYNN TOLLIVER — PD**  
HOTS: Timex Social Club, A. Baker, Full Force, Fat Boys, J. Carne, P. LaBelle, Whodini, Roxanne, Boogie Boys, S. Mills. ADDS: L. Richie, S. Wonder, Klymaxx, Temptations, O.C. Smith, D. Williams, J. Osborne, Lou Rawls, M.C. Dollar Bill, Spencer Jones, Bobby Jimmy.
- WJLB — DETROIT, MI — JAMES ALEXANDER — PD**  
HOTS: R. Davis, Isley Jasper Isley, Shirley Jones, New Edition, B. Ocean, J. Osborne, Prince, Timex Social Club, S. Wonder, A. Baker. ADDS: M. McDonald, DeBarge, Device, Midnight Star.
- WBMX — CHICAGO, IL — MARCO SPOON — PD**  
HOTS: R. James, Mtume, New Edition, Regina, J. Osborne, T. Marie, Skyy, Timex Social Club, Mazarati, Con Funk Shun.
- WGPR — DETROIT, MI — JOE SPENCER — PD**  
HOTS: Run DMC, J. Osborne, New Edition, Joeski Love, Prince, Timex Social Club, R. James, Shirley Jones, S. Mills, J. Carne. ADDS: Temptations, Ashford & Simpson, S. Arrington, Trouble Funk, Whodini, Sandra Fever, Full Force, G. Guthrie, Lisa-Lisa, Mtume, G. Abbott.
- KMJM — ST. LOUIS, MO — MIKE STRADFORD — PD**  
HOTS: S. Jones, L. Vandross, El DeBarge, CashFlow, S. Wonder, Pieces Of A Dream, Rene & Angela, J. Carne, S. Arrington, A. Baker. ADDS: Ashford & Simpson, Ingram, D. Williams, Prince, Midnight Star, Rose Bros., Sade.
- WNOV — MILWAUKEE, WI — ROBB HARDY — PD**  
HOTS: S. Jones, S. Mills, Boogie Boys, Run DMC, J. Carne, Con Funk Shun, Real Roxanne, M. Morgan, Whodini, A. Baker. ADDS: Bobby Jimmy, Critters, El DeBarge.

## SOUTH

- WTKL — BATON ROUGE, LA — E. RODNEY JONES — PD**  
HOTS: Joeski Love, Timex, J. Osborne, J. Carne, O.C. Smith, R. James, Con Funk Shun, N. Edition, Melba Moore, A. Baker, S. Mills, Controllers. ADDS: Whodini, Prince, L. Richie, J. Christie.
- KMJQ — HOUSTON, TEXAS — RON ATKINS — PD**  
HOTS: Con Funk Shun, R. James, A. Baker, S. Arrington, Pieces Of A Dream, Sh. Jones, Skyy, DeBarge, R. Davis, Full Force, L. Vandross, J. Carne. ADDS: Fat Boys, G. Guthrie, BB&Q, Run DMC, Doug E. Fresh, Juice, P. LaBelle.
- WQMG — GREENSBORO, N.C. — DOC FOSTER — PD**  
HOTS: Timex Social Club, J. Carne, R. James, Con Funk Shun, A. Baker, Sh. Jones, Roxanne, CashFlow, Full Force, L. Vandross. ADDS: B. Wright, Midnite Star, D. Williams, Prince, L. Richie, G. Jones, Doug E. Fresh, Gwinn Family, Trancit, Juice, Ashford & Simpson.
- WTMP — TAMPA, FL — CHRIS TURNER — PD**  
HOTS: R. James, S. Wonder, Run DMC, Slave, Timex Social Club, Fat Boys, M. McDonald, M. Moore, G. Guthrie, Gap Band. ADDS: D. Williams, W. Collins, Ashford & Simpson, Main Ingredient, Lisa-Lisa.
- WLOU — LOUISVILLE, KY — TONY FIELDS — PD**  
HOTS: Timex Social Club, J. Osborne, CashFlow, S. Robinson, Skyy, R. James, A. Baker, S. Arrington, Pieces Of A Dream, J. Carne. ADDS: Ashford & Simpson, J. Ingram, Tease, Spencer Jones, Midnite Star, R. Crawford, Rockwell, TMP Band.
- WXI — JACKSON, MISS. — TOMMY MARSHALL — PD**  
HOTS: Timex Social Club, J. Osborne, J. Carne, R. James, Mtume, Sh. Jones, B. Williams, Skyy, Cherrelle, Rockwell. ADDS: J. Osborne, DeBarge, Johnny Baby, Yarborough & People.
- WFXA — AUGUSTA, GA — DEMETRA MERRITT — MD**  
HOTS: J. Carne, R. James, A. Baker, Skyy, CashFlow, M. Moore, Sh. Jones, B. Ocean, L. Vandross, Mazarati. ADDS: A. Starr, M. Morgan, Ivy, DeBarge, Levert, Tease, Slave, Mary Jane Girls, Krystol, M. McDonald, L. Richie, Ashford and Simpson.
- WEDR — MIAMI, FLA — GEORGE JONES — MD**  
HOTS: Timex Social Club, DeBarge, N. Edition, G. Christopher, Roxanne, J. Carne, Skyy, Mtume, A. Baker, Mazarati. ADDS: P. LaBelle, Egyptian Lover, DJ Hollywood, C. Savage, Yarborough & People, Doug E. Fresh, B. Ocean, Timex Social Club, Blue Modern.
- WFXC — DURHAM, N.C. — ALVIN STOWE — PD**  
HOTS: J. Carnes, CashFlow, A. Baker, S. Mills, L. Vandross, S. Wonder, Con Funk Shun, M. Moore, Kashif, S. Arrington, Sh. Jones. ADDS: Ashford & Simpson, Run DMC, S.O.S. Band, J. Osborne, B. Wright, Doug E. Fresh, Trouble Funk, Wm. Bell.

### Midwest Retail Breakouts

- Private Number — The Jets — MCA**  
**Dancing On The Ceiling — Lionel Richie — Motown**  
**Love Of A Lifetime — Chaka Khan — Warner Bros.**

### South Retail Breakouts

- Fool's Paradise — Meli'sa Morgan — Capitol**  
**Getting Away With Murder — Patti Austin — Qwest/Warner Bros.**  
**Dancing On The Ceiling — Lionel Richie — Motown**

## WEST

- KUKQ — PHOENIX, AZ — RICK THOMAS — MD**  
HOTS: Madonna, Rick James, Lisa-Lisa, CashFlow Mazarati, Skyy, G. Christopher, R. Davis, J. Carne, Dazz Band. ADDS: Stacey Q, Klymaxx, S. Arrington, Billy Ocean, M. Jonzun, D. Williams, Fat Boys, Midnight Starr, Michelle Goulet, M. McDonald.
- KDKO — DENVER, CO — RON ASH — PD**  
HOTS: J. Carne, Timex Social Club, A. Baker, Skyy, CashFlow, Mtume, S. Jones, M. Moore, Blow Monkeys, Con Funk Shun. ADDS: Midnight Star, Prince, Lisa-Lisa, Ashford & Simpson, M. Morgan, G. Guthrie, P. Bailey, Fat Boys.
- KSOL — SAN FRANCISCO, CA — MARVIN ROBINSON — PD**  
HOTS: J. Osborne, G. Christopher, Timex Social Club, Mtume, A. Baker, Skyy, R. James, S. Wonder, Jerm Stewart, Con Funk Shun. ADDS: B. Ocean, Dazz Band, Doug E. Fresh, M. Morgan, Midnight Star, Ashford & Simpson, D. Braxton, Run DMC.
- KULH — LOS ANGELES — DOUG GILMORE**  
HOTS: Timex Social Club, J. Osborne, Run DMC, L. Vandross, Skyy, Mazarati, B. Ocean, A. Baker, S. Wonder, Roxanne. ADDS: Loose Ends, L. Richie, J. Osborne.
- XHRM — SAN DIEGO, CA — GENE HARRIS — PD**  
HOTS: J. Carne, Roxanne, Skyy, Mtume, CashFlow, A. Baker, Mazarati, Con Funk Shun, J. Osborne, R. James. ADDS: Madonna, Mary Jane Girls, Midnight star, Lavert, A. Bambaataa, Nu Shooz, Doug E. Fresh.
- KDIA — OAKLAND, CA — BARRY POPE — PD**  
HOTS: Levert, Lisa-Lisa, B. Ocean, G. Guthrie, M. Morgan, P. Austin, Pieces Of A Dream, Dazz Band, Doshawn, S. Arrington. ADDS: Stacy Q, Carol Shinnette, Lonny Williams, Simply Red, L. Rawls, Mona Lisa, Trinere, Trouble Funk, Loose Ends, Doug E. Fresh.
- KDAY — LOS ANGELES — JACK PATTERSON — PD**  
HOTS: Bobby Jimmy, Timex Social Club, Real Roxanne, El DeBarge, A. Baker, B. Ocean, Boogie Boys, Ice Tee, Run DMC, J. Osborne. ADDS: D. Williams, L. Richie, Sh. Jones, A. Bambaataa, S.O.S. Band.

## EAST

- WRKS — NEW YORK, NY — TONY GRAY — PD**  
HOTS: Timex Social Club, P. LaBelle, DeBarge, Janet Jackson, B. Ocean, Lisa-Lisa, New Edition, Atlantic Starr, Midnite Star, M. Morgan, S.O.S. Band, Rene & Angela, W. Houston, D. Braxton, Simply Red. ADDS: Sh. Jones.
- WDJY — WASHINGTON, D.C. — BRUTE BAILEY — PD — TONY HARRIS — MD**  
HOTS: New Edition, Doug E. Fresh, Force MD, A. Baker, R. Davis, Juice, Timex Social Club, Midnite Star, G. Guthrie, J. Carne, Controllers, Shirley Jones. ADDS: Prince, Chaka Kahn, Trouble Funk, Ashford & Simpson, S. Wonder, Nicole.
- WXYV-V103 — BALTIMORE, MD — ROY SAMPSON — PD**  
HOTS: Skyy, J. Carne, Timex Social Club, Mazarati, DeBarge, Mtume, J. Osborne, Shirley Jones, Run DMC, P. LaBelle, S. Wonder, Lisa Lisa, Full Force, Roxanne. ADDS: Ashford & Simpson, J. Ingram, Chaka Kahn, A. Bambaataa, M. Morgan, D. Williams.
- WNHC — NEW HAVEN, CT — JAMES "JAZZY" JORDAN — PD**  
HOTS: J. Carne, CashFlow, R. James, A. Baker, Mazarati, Whitehead Bros., Timex Social Club, Lisa-Lisa, Melba & Kashif, Mtume, Con Funk Shun, G. Guthrie, G. Clinton. ADDS: Dazz Band, Trinere, L. Richie, J. Ingram, Sh. Jones, Ashford & Simpson, Nicole, Doug E. Fresh, Spencer Jones.
- WUSL — PHILADELPHIA, PA — FRANK CERAMI — PD**  
HOTS: Run DMC, J. Osborne, Timex Social Club, P. LaBelle, J. Carne, Atlantic Starr, Lisa-Lisa, A. Baker, B. Ocean, DeBarge, Janice, Force MD, Janet Jackson. ADDS: L. Richie, El DeBarge, Juice.
- WILD-FM — BOSTON, MASS — ELROY SMITH — PD**  
HOTS: J. Carne, Janet Jackson, Timex Social Club, A. Baker, Skyy, S. Mills, G. Guthrie, Run DMC, Whodini, D. Braxton, Midnite Star, M. Morgan. ADDS: Levert, S. Winwood, Ashford & Simpson, M. McDonald.
- OC-104 — OCEAN CITY, MD — DAVID ALLAN — PD**  
HOTS: Janet Jackson, Lisa-Lisa, Timex Social Club, Madonna, Gabriel, S. Wonder, Regina, G. Christopher, J. Osborne, M. McDonald, Jermaine Stewart, Sade, P. LaBelle, Jermaine Jackson. ADDS: DeBarge, J. Osborne, Mary Jane Girls, G. Guthrie, Bananarama.

### West Retail Breakouts

- Dancing On The Ceiling — Lionel Richie — Motown**  
**Point Of No Return — Nu Shooz — Atlantic**  
**Love M.I.A. — Dazz Band — Geffen**

### East Retail Breakouts

- Jump Back (Set Me Free) — Omar Braxton — Sleeping Bag**  
**Fool's Paradise — Meli'sa Morgan — Capitol**  
**In The House — Fat Boys — Sutra**



## TOP 75 12" SINGLES

	Weeks On 7/19 Chart		Weeks On 7/19 Chart		Weeks On 7/19 Chart
<b>1</b> RUMORS/VICIOUS RUMORS (EXTENDED VERSION) TIMEX SOCIAL CLUB (Jay 001)	1 11	<b>26</b> TELL ME (HOW IT FEELS) (EXTENDED VERSION) 52nd STREET (MCA 23623)	13 11	<b>51</b> MISS YOU THE FLIRTS (CBS Assoc. 429 05914)	58 2
<b>2</b> MOUNTAINS (REMIX)/10:03 PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 0-20465)	5 6	<b>27</b> BASSLINE (REMIX)/6:00 MANTRONIX (Sleeping Bag SLX-18)	27 5	<b>52</b> RISING DESIRE/I HAVE LEARNED TO RESPECT THE POWER OF LOVE STEPHANIE MILLS (MCA 23644)	DEBUT
<b>3</b> HEADLINES (EXTENDED MIX)/7:49 MIDNIGHT STAR (Solar/Elektra ED 51337)	3 9	<b>28</b> YOU'LL ROCK (REMIX)/4:32 LL COOL J (Def Jam/Columbia 44-05907)	33 6	<b>53</b> EXPERIENCE (EXTENDED VERSION)/5:26 CONNIE (Sunnyview SUN 438)	38 12
<b>4</b> NASTY (EXTENDED MIX)/6:00 JANET JACKSON (A&M SP 12178)	4 13	<b>29</b> I WANNA BE A COWBOY/6:05 BOYS DON'T CRY (Profile Pro 7084)	16 8	<b>54</b> DANCIN' IN MY SLEEP SECRET TIES (Nightwave NWDS-2001)	60 2
<b>5</b> SLEDGEHAMMER (EXTENDED DANCE REMIX)/7:20 PETER GABRIEL (Geffen/Warner Bros. 0-20456)	6 8	<b>30</b> WE WORK HARD/5:21 U.T.F.O. (Select SEL 21616)	35 5	<b>55</b> C'MON C'MON (REMIX) BRONSKI BEAT (MCA 23630)	44 4
<b>6</b> BABY LOVE (EXTENDED VERSION)/6:30 REGINA (Atlantic DMD 939)	8 9	<b>31</b> FUNKY BEAT (EXTENDED VERSION)/5:02 WHODINI (Jive/Arista JDI 9462)	19 16	<b>56</b> DANCE WITH ME ALPHAVILLE (Atlantic 0-86806)	62 2
<b>7</b> MY ADIDAS/PETER PIPER/4:10 RUN D.M.C. (Profile Pro 7102)	2 10	<b>32</b> AIN'T NOBODY'S BUSINESS BILLIE (Fleetwood FW 008)	36 3	<b>57</b> LOVE TAKE OVER (REMIX) FIVE STAR (RCA PW 14324)	48 9
<b>8</b> AIN'T NOTHIN' GOIN' ON BUT THE RENT GWEN GUTHRIE (Polydor 885 106-1)	18 5	<b>33</b> (YOU ARE MY) ALL AND ALL JOYCE SIMS (Sleeping Bag SLX-17)	24 22	<b>58</b> INVISIBLE TOUCH GENESIS (Atlantic 81641)	DEBUT
<b>9</b> VENUS (EXTENDED VERSION) BANANARAMA (London/PolyGram 886 056-1)	25 3	<b>34</b> SOWETO JEFFREY OSBORNE (A&M SP 12190)	50 2	<b>59</b> HOLD IT, NOW HIT IT/3:30 BEASTIE BOYS (Def Jam/Columbia 44-05369)	46 15
<b>10</b> JUMP BACK (SET ME FREE) DHAR BRAXTON (Sleeping Bag SLX-19)	10 12	<b>35</b> WHAT I LIKE (EXTENDED DANCE MIX)/6:36 ANTHONY AND THE CAMP (Warner Bros. 0-20449)	22 14	<b>60</b> I'M YOUR MAN (CLUB MIX)/6:10 BARRY MANILOW (RCA JD-14330)	59 7
<b>11</b> BANG ZOOM LETS GO-GO! REAL ROXANNE with HITMAN HOWIE TEE (Select FMS 62269)	11 8	<b>36</b> SMURF ROCK GIGOLO TONY (Gold Star 100)	39 4	<b>61</b> MUSIC THAT YOU CAN DANCE TO SPARKS (Curb/MCA 23640)	DEBUT
<b>12</b> ROACHES BOBBY JIMMY & THE CRITTERS (Macola 0924)	42 3	<b>37</b> LIVE TO TELL (EXTENDED VERSION)/5:49 MADONNA (Sire/Warner Bros. 0-20461)	28 12	<b>62</b> PETER GUNN (REMIX) ART OF NOISE featuring DUANE EDDY (Chrysalis 4V9-42992)	51 11
<b>13</b> OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) PET SHOP BOYS (EMI America V-19206)	15 6	<b>38</b> PAPA DON'T PREACH MADONNA (Sire/Warner Bros. 0-20492)	DEBUT	<b>63</b> I CAN'T WAIT (TO ROCK THE MIKE)/6:20 SPYDER-D (featuring D.J. DDC) (Profile Pro 7103)	54 10
<b>14</b> BYE-BYE (EXTENDED VERSION)/7:47 JANICE (4th & Broadway/Island PRO-424)	14 11	<b>39</b> SAY IT, SAY IT E.G. DAILY (A&M SP 12175)	30 14	<b>64</b> I LOVE MY RADIO (MIDNIGHT RADIO) TAFFY (Emergency EMDS 6561)	64 11
<b>15</b> TWO OF HEARTS (DANCE MIX)/6:00 STACEY Q (Atlantic 0-86797)	20 6	<b>40</b> GIRL TALK (LONG DISTANCE VERSION)/4:40 BOOGIE BOYS (Capitol V-15230)	45 5	<b>65</b> SEX MACHINE (EXTENDED VERSION)/4:46 FATBOYS (Sutra SUD 045)	55 14
<b>16</b> ALL THE WAY TO HEAVEN/6:06 DOUG E. FRESH & THE GET FRESH CREW (Reality/Danya/Fantasy D264)	31 2	<b>41</b> MAD ABOUT YOU (EXTENDED VERSION)/5:13 BELINDA CARLISLE (I.R.S./MCA 23629)	41 6	<b>66</b> WE DON'T HAVE TO TAKE OUR CLOTHES OFF (DANCE REMIX)/5:45 JERMAINE STEWART (Arista AD1-0423)	66 16
<b>17</b> PEE-WEE'S DANCE/4:29 JOESKI LOVE (Vintertainment/Elektra ED5147)	7 16	<b>42</b> BREATHLESS MTUME (Epic 49-05385)	40 6	<b>67</b> JUST ANOTHER LOVER (EXTENDED MIX)/5:38 JOHNNY KEMP (Columbia 44-05368)	57 6
<b>18</b> I'LL TAKE YOU ON/HUNGRY FOR YOU LOVE/7:18 HANSON AND DAVIS (Fresh FRE-005X)	21 8	<b>43</b> I'LL BE YOUR FRIEND/6:15 PRECIOUS WILSON (Jive/Arista JD19457)	32 8	<b>68</b> CRUSH ON YOU (EXTENDED VERSION)/6:35 THE JETS (MCA 23613)	61 17
<b>19</b> THE FINEST (SPECIAL DANCE MIX)/6:38 S.O.S. BAND (Tabu/CBS 429 05364)	12 17	<b>44</b> CLOSER THAN CLOSE JEAN CARNE (OMNI/Atlantic 0-96816)	DEBUT	<b>69</b> SHADOWS OF YOUR LOVE J.M. SILK (D.J. International D.J. 777)	63 12
<b>20</b> POINT OF NO RETURN (REMIX) NU SHOOZ (Atlantic 0-86829)	37 2	<b>45</b> THE HEAT OF HEAT PATTI AUSTIN (Qwest/Warner Bros. 0-20462)	34 12	<b>70</b> ONE WAY LOVE TKA (Tommy Boy TB-866)	69 15
<b>21</b> SWEETHEART RAINY DAVIS (Supertronics RY013)	23 10	<b>46</b> YOU SHOULD BE MINE (THE WOO WOO SONG)/6:20 JEFFREY OSBORNE (A&M SP 12169)	43 5	<b>71</b> LIVING ON VIDEO (REMIX)/5:30 TRANS-X (Atco/Atlantic DMD 941)	67 7
<b>22</b> ON MY OWN (EXTENDED VERSION)/7:13 PATTI LABELLE and MICHAEL McDONALD (MCA 23607)	9 17	<b>47</b> FIRESTARTER (EXTENDED VERSION)/5:32 TEASE (Epic/CBS 49-05339)	47 10	<b>72</b> VIENNA CALLING (EXTENDED MIX)/7:38 FALCO (A&M SP-12182)	65 10
<b>23</b> ARTIFICIAL HEART CHERRELLE (Tabu/CBS 429-05386)	29 4	<b>48</b> YOU DON'T HAVE TO CRY RENE AND ANGELA (Mercury/PolyGram 884 5871)	53 4	<b>73</b> LIPS TO FIND YOU TEENA MARIE (Epic 49-05376)	52 6
<b>24</b> TROW THE D. AND GHETTO BASE 2 LIVE CREW (GHETTO STYLE) (Luke Skywalker 100)	26 5	<b>49</b> LOVE THE ONE I'M WITH (A LOT OF LOVE) MELBA MOORE & KASHIF (Capitol V-15236)	49 3	<b>74</b> WEST END GIRLS (DANCE MIX)/6:31 PET SHOP BOYS (EMI America V-19206)	68 20
<b>25</b> I CAN'T WAIT (EXTENDED VERSION) NU SHOOZ (Atlantic 0-86828)	17 23	<b>50</b> SET FIRE TO ME (REMIX) WILLIE COLON (A&M SP 12181)	56 2	<b>75</b> KISS (REMIX)/LOVE OR MONEY PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 0-20442)	72 19

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

### New 12" Releases

**GEORGE CLINTON** (Capitol V-15241)  
Hey Good Lookin' (7:52) (Washington-Clinton-Shider) (X-O Skeletal/Warner-Tamerlane/Our Parents/BMI) (Producers: George Clinton-Stephen Washington)

**SKIPWORTH AND TURNER** (Warner Bros. 0-20473)  
Can't Give Her Up (8:16) (Skipworth-Turner) (Larry Spier/ASCAP) (Producer: Patrick Adams)

**ASHFORD & SIMPSON** (Capitol V-15243)  
Count Your Blessings (6:08) (Ashford-Simpson) (Nick-O-Val/ASCAP) (Producers: Nicholas Ashford-Valerie Simpson)

**MISSING PERSONS** (Capitol V-15233)  
I Can't Think About Dancin' (5:47) (Missing Persons) (Private Life/Private Parts/Life After Music/Gypsy Joker/ASCAP/BMI) (Producers: Bernard Edwards)

**RAPPIN' DUKE** (Tommy Boy TB 881 A)  
Duke Is Back (5:35) (Brown) (The Girl Music/Rap City/BMI) (Producers: Guy Spells-Shawn Brown)

**TINA B** (Virulmania VMR 004)  
Honey To A Bee (7:39) (Baker-Tina B) (Shakin' Baker/Tina B. Writin'/Indulgent/BMI) (Producers: Arthur Baker-John Robie)

**LOOSE ENDS** (MCA 23635)  
Stay A Little While, Child (8:11) (McIntosh/Nichol/Eugene) (MCA Music/Brampton/Virgin/ASCAP) (Producer: Nick Martinelli)

**MIXMASTER GEE AND THE TURNTABLE ORCHESTRA** (MCA 23631)  
The Manipulator (8:00) (Royal) (MCA Music/Uncity/ Greg Ski/ASCAP) (Producer: Greg Royal)

### MOST ACTIVE



Mountains — Prince & The Revolution — (Paisley Park)

### STRONG ACTIVITY

Rumors/Vicious Rumors — Timex Social Club — (Jay)

Baby Love — Regina — (Atlantic)

Sledgehammer — Peter Gabriel — (Geffen/Warner Bros.)

All The Way To Heaven — Doug E. Fresh — (Reality/Fantasy)

### CLUB PICK

Love Of A Lifetime — Chaka Khan — Warner Bros.  
D.J.: Johnny 'O'  
Club: Stripes  
Location: Bellaire, Texas

Comments:  
"This new 12" is hot. Chaka Khan's voice mixed with Scritti Politti's sound makes for a number one hit single. The song packs the dance floor."

### RETAILER'S PICK

"100% Pure Pain" — O'chi Brown — (PolyGram)  
Store: Musical Sales  
Manager: Tom Kyle  
Location: Baltimore

Comments:  
"Very danceable and very sellable. Destined to go all the way. It's a hit."



# CASH BOX TOP 100 ALBUMS

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

July 26, 1986

- ★ = Available on Compact Disc
- = Platinum (RIAA Certified)
- = Gold (RIAA Certified)

		Weeks On 7/19 Chart			Weeks On 7/19 Chart			Weeks On 7/19 Chart
<b>1</b>	<b>TOP GUN</b> ORIGINAL MOTION PICTURE SOUNDTRACK (Columbia SC 40323) CBS	—	3	8				
<b>2</b>	<b>CONTROL</b> ★ JANET JACKSON (A&M SP-5106) RCA	8.98	1	22				
<b>3</b>	<b>INVISIBLE TOUCH</b> ★ GENESIS (Atlantic 81641) WEA	9.98	4	5				
<b>4</b>	<b>SO</b> ★ PETER GABRIEL (Geffen GHS 24088) WEA	8.98	5	8				
<b>5</b>	<b>WHITNEY HOUSTON</b> ★■ (Arista AL8-8211) RCA	8.98	2	70				
<b>6</b>	<b>WINNER IN YOU</b> ★ PATTI LABELLE (MCA 5737) MCA	8.98	6	11				
<b>7</b>	<b>LOVE ZONE</b> ★ BILLY OCEAN (Jive/Arista JL8-8409) RCA	8.98	7	11				
<b>8</b>	<b>RAISING HELL</b> ★□ RUN D.M.C. (Profile PRO 1217) IND	8.98	9	8				
<b>9</b>	<b>TRUE BLUE</b> MADONNA (Sire 25442-1) WEA	9.98	26	2				
<b>10</b>	<b>5150</b> ★ VAN HALEN (Warner Bros. 25394-1) WEA	9.98	8	16				
<b>11</b>	<b>LIKE A ROCK</b> ★ BOB SEGER & THE SILVER BULLET BAND (Capitol PT 12398) CAP	9.98	11	15				
<b>12</b>	<b>THE OTHER SIDE OF LIFE</b> ★ THE MOODY BLUES (Polydor 829-179-1) POL	8.98	10	12				
<b>13</b>	<b>PICTURE BOOK</b> ★ SIMPLY RED (Elektra 60452-1) WEA	8.98	14	18				
<b>14</b>	<b>TUFF ENUFF</b> THE FABULOUS THUNDERBIRDS (CBS Associated BFZ 40304) CBS	—	13	21				
<b>15</b>	<b>PARADE</b> ★ PRINCE AND THE REVOLUTION (Paisley Park/ Warner Bros. 25395) WEA	9.98	16	15				
<b>16</b>	<b>PLAY DEEP</b> ★ THE OUTFIELD (Columbia BFC 40027) CBS	—	12	41				
<b>17</b>	<b>GTR</b> ★ (Arista AL8 8400) RCA	8.98	18	11				
<b>18</b>	<b>PLEASE</b> PET SHOP BOYS (EMI America PW 17193) CAP	8.98	17	16				
<b>19</b>	<b>BACK IN THE HIGH LIFE</b> STEVE WINWOOD (Island/Warner Bros. 25448-1) WEA	8.98	55	2				
<b>20</b>	<b>STRENGTH IN NUMBERS</b> 38 SPECIAL (A&M SP 5115) RCA	8.98	15	11				
<b>21</b>	<b>RAISED ON RADIO</b> ★ JOURNEY (Columbia OC 39936) CBS	—	19	12				
<b>22</b>	<b>HEART</b> ★■ (Capitol ST-12410) CAP	8.98	20	55				
<b>23</b>	<b>POOLSIDE</b> NU SHOZZ (Atlantic 81647-1) WEA	8.98	21	9				
<b>24</b>	<b>THOSE OF YOU WITH OR WITHOUT CHILDREN, YOU'LL UNDERSTAND</b> BILL COSBY (Geffen GHS 24104) WEA	8.98	24	6				
<b>25</b>	<b>MUSIC FROM THE EDGE OF HEAVEN</b> WHAM! (Columbia OL 40285) CBS	—	62	2				
<b>26</b>	<b>WORLD MACHINE</b> ★ LEVEL 42 (Polydor 827 427-1) POL	8.98	23	17				
<b>27</b>	<b>BACK IN BLACK</b> WHODINI (Jive/Arista JL8-8407) RCA	8.98	25	11				
<b>28</b>	<b>EMERSON, LAKE &amp; POWELL</b> (Polydor 827 297-1) POL	8.98	28	8				
<b>29</b>	<b>ROD STEWART</b> (Warner Bros. 25446-1) WEA	8.98	40	3				
<b>30</b>	<b>WHO MADE WHO</b> ★ AC/DC (Atlantic 7-81650) WEA	8.98	33	7				
<b>31</b>	<b>NO JACKET REQUIRED</b> ★■ PHIL COLLINS (Atlantic 81240-1) WEA	9.98	30	73				
<b>32</b>	<b>CHARTBREAKER EAT 'EM AND SMILE</b> DAVID LEE ROTH (Warner Bros. 25470) WEA	8.98	DEBUT					
<b>33</b>	<b>EMOTIONAL</b> JEFFREY OSBORNE (A&M SP 5103) RCA	8.98	36	6				
<b>34</b>	<b>DOUBLE VISION</b> ★ BOB JAMES/DAVID SANBORN (Warner Bros. 25393-1) WEA	8.98	37	8				
<b>35</b>	<b>BELINDA</b> BELINDA CARLISLE (I.R.S. 5741) MCA	8.98	41	8				
<b>36</b>	<b>RIPTIDE</b> ★ ROBERT PALMER (Island 90471) WEA	8.98	22	34				
<b>37</b>	<b>SOLITUDE/SOLITAIRE</b> PETER CETERA (Warner Bros. 25474-1) WEA	8.98	48	3				
<b>38</b>	<b>HEADLINES</b> MIDNIGHT STAR (Solar 60454-1) WEA	8.98	31	9				
<b>39</b>	<b>HEADED FOR THE FUTURE</b> ★ NEIL DIAMOND (Columbia OC 40368) CBS	—	27	10				
<b>40</b>	<b>SANDS OF TIME</b> ★ THE S.O.S. BAND (Tabu FZ 40279) CBS	—	32	11				
<b>41</b>	<b>TURBO</b> JUDAS PRIEST (Columbia OC 40158) CBS	—	35	16				
<b>42</b>	<b>WALKABOUT</b> THE FIXX (MCA 5705) MCA	8.98	42	7				
<b>43</b>	<b>AFTERBURNER</b> ★■ ZZ TOP (Warner Bros. 25342) WEA	8.98	38	37				
<b>44</b>	<b>EL DeBARGE</b> (Gordy/Motown 6181GL) MCA	8.98	45	7				
<b>45</b>	<b>FALCO 3</b> ★ FALCO (A&M SP 5105) RCA	8.98	34	22				
<b>46</b>	<b>DIRTY WORK</b> ★ ROLLING STONES (Rolling Stones OC 40250) CBS	—	29	16				
<b>47</b>	<b>SCARECROW</b> ★■ JOHN COUGAR MELLENCAMP (Riva 824 865-1) POL	8.98	49	46				
<b>48</b>	<b>BROTHERS IN ARMS</b> ★■ DIRE STRAITS (Warner Bros. 25264-1) WEA	8.98	47	61				
<b>49</b>	<b>THE JETS</b> (MCA 5667) MCA	8.98	44	16				
<b>50</b>	<b>PROMISE</b> ★■ SADE (Portrait FR 40263) CBS	—	46	34				
<b>51</b>	<b>ACTION REPLAY</b> HOWARD JONES (Elektra 60466-1-Y) WEA	6.98	39	15				
<b>52</b>	<b>BIG &amp; BEAUTIFUL</b> FAT BOYS (Sutra SUS 1017) Sutra	8.98	50	11				
<b>53</b>	<b>MIKE &amp; THE MECHANICS</b> ★ (Atlantic 81287) WEA	8.98	51	32				
<b>54</b>	<b>PRETTY IN PINK</b> ★ ORIGINAL SOUNDTRACK (A&M SP 5113) RCA	9.98	43	22				
<b>55</b>	<b>BIG WORLD</b> ★ JOE JACKSON (A&M SP 6021) RCA	9.98	53	16				
<b>56</b>	<b>RUTHLESS PEOPLE</b> ORIGINAL SOUNDTRACK (Epic SE 40398) CBS	—	64	3				
<b>57</b>	<b>THE ULTIMATE SIN</b> ★ OZZY OSBOURNE (CBS Associated OZ 40026) CBS	—	54	24				
<b>58</b>	<b>RAPTURE</b> ★ ANITA BAKER (Elektra 9-60444) WEA	8.98	61	16				
<b>59</b>	<b>LISTEN LIKE THIEVES</b> □★ INXS (Atlantic 81277) WEA	8.98	59	39				
<b>60</b>	<b>STANDING ON A BEACH</b> THE CURE (Elektra 60477-1) WEA	8.98	60	9				
<b>61</b>	<b>PRIMITIVE LOVE</b> ★ MIAMI SOUND MACHINE (Epic BFE 40131) CBS	—	52	35				
<b>62</b>	<b>LIVES IN THE BALANCE</b> JACKSON BROWNE (Elektra 60457) WEA	8.98	56	21				
<b>63</b>	<b>WELCOME TO THE REAL WORLD</b> ★■ MR. MISTER (RCA NFL1-8045) RCA	8.98	58	49				
<b>64</b>	<b>ANIMAL MAGIC</b> BLOW MONKEYS (RCA NFL1-8065) RCA	8.98	65	7				
<b>65</b>	<b>BOYS DON'T CRY</b> (Profile PRO-1219) IND	8.98	66	5				
<b>66</b>	<b>MISTRIAL</b> LOU REED (RCA AFL 1-7190) RCA	8.98	57	10				
<b>67</b>	<b>CHANGE OF ADDRESS</b> KROKUS (Arista AL8 8402) RCA	8.98	63	13				
<b>68</b>	<b>THE KARATE KID PART II</b> ORIGINAL MOTION PICTURE SOUNDTRACK (United Artists SW 40414) CBS	—	96	2				
<b>69</b>	<b>ALABAMA GREATEST HITS</b> ★ 8.98 ALABAMA (RCA AHL1-7170) RCA	8.98	67	22				
<b>70</b>	<b>MASTER OF PUPPETS</b> METALLICA (Elektra 60439-1) WEA	8.98	69	19				
<b>71</b>	<b>IN VISIBLE SILENCE</b> THE ART OF NOISE (Chrysalis BFV 41528) CBS	—	71	14				
<b>72</b>	<b>FROM LUXURY TO HEARTACHE</b> CULTURE CLUB (Virgin/Epic OE 40345) CBS	—	70	14				
<b>73</b>	<b>RAGE FOR ORDER</b> QUEENSRYCHE (EMI America ST 19197) CAP	8.98	DEBUT					
<b>74</b>	<b>FLORIDAYS</b> JIMMY BUFFETT (MCA 5730) MCA	8.98	74	6				
<b>75</b>	<b>RADIO</b> ★■ L.L. COOL J (Def Jam/Columbia BFC 40239) CBS	—	73	31				
<b>76</b>	<b>NERVOUS NIGHT</b> ★■ HOOTERS (Columbia BFC 39912) CBS	—	72	62				
<b>77</b>	<b>UNDER LOCK AND KEY</b> □★ 8.98 DOKKEN (Elektra 60458) WEA	8.98	77	33				
<b>78</b>	<b>INSIDE OUT</b> ★ PHILIP BAILEY (Columbia FL 40209) CBS	—	78	10				
<b>79</b>	<b>INTERMISSION</b> DIO (Warner Bros. 25443-1) WEA	6.99	79	5				
<b>80</b>	<b>COCKER</b> JOE COCKER (Capitol ST 12394) CAP	8.98	75	14				
<b>81</b>	<b>THE QUEEN IS DEAD</b> THE SMITHS (Sire/Warner Bros. 25426-1) WEA	8.98	100	3				
<b>82</b>	<b>AS THE BAND TURNS</b> □★ 8.98 ATLANTIC STARR (A&M SP-5019) RCA	8.98	81	44				
<b>83</b>	<b>ALL FOR LOVE</b> ★□ 8.98 NEW EDITION (MCA 6579) MCA	8.98	83	35				
<b>84</b>	<b>THE MONKEES THEN &amp; NOW</b> 8.98 THE MONKEES (Arista AL9 8432) RCA	8.98	165	2				
<b>85</b>	<b>DIFFERENT LIGHT</b> ★ BANGLES (Columbia BFC 40039) CBS	—	68	25				
<b>86</b>	<b>BORN IN THE U.S.A.</b> ★■ BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	—	84	109				
<b>87</b>	<b>SLEIGHT OF HAND</b> JOAN ARMATRADING (A&M SP 5130) RCA	8.98	95	4				
<b>88</b>	<b>KNEE DEEP IN THE HOOPLA</b> ★■ 8.98 STARSHIP (GrunT/RCA BXLI-5488) RCA	8.98	76	41				
<b>89</b>	<b>THE BIG PRIZE</b> ★ HONEYMOON SUITE (Warner Bros. 25293-1) WEA	8.98	85	20				
<b>90</b>	<b>ROCKIN' WITH THE RHYTHM</b> ★■ 8.98 THE JUDDS (RCA/Curb ALHI-7042) RCA	8.98	90	35				
<b>91</b>	<b>STEPHANIE MILLS</b> (MCA 5669) MCA	8.98	82	16				
<b>92</b>	<b>THEATRE OF THE MIND</b> MTJUME (Epic FE 40262) CBS	—	94	5				
<b>93</b>	<b>MONTANA CAFE</b> HANK WILLIAMS, JR. (Curb/Warner Bros. 25412-1) WEA	8.98	107	3				
<b>94</b>	<b>GUITARS, CADILLACS, ETC., ETC.</b> DWIGHT YOAKAM (Reprise/Warner Bros. 25372-1) WEA	8.98	89	19				
<b>95</b>	<b>HEAR 'N AID</b> (Mercury/PolyGram 826-044-1) POL	8.98	92	7				
<b>96</b>	<b>#7</b> GEORGE STRAIT (MCA 5750) MCA	8.98	93	7				
<b>97</b>	<b>THE FINAL FRONTIER</b> KEEL (Gold Mountain/MCA 5727) MCA	8.98	91	15				
<b>98</b>	<b>ROCK A LITTLE</b> ★■ 8.98 STEVIE NICKS (Modern/Atlantic 90479) WEA	8.98	87	34				
<b>99</b>	<b>SONGS FROM THE BIG CHAIR</b> ★■ 8.98 TEARS FOR FEARS (Mercury 824 300-1) POL	8.98	86	50				
<b>100</b>	<b>THE WAY IT IS</b> BRUCE HORNSBY & THE RANGE (RCA NFL1-8058) RCA	8.98	122	4				

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



# Cash Box Top Albums / 101 to 200

July 26, 1986

Rank	Album	Label	Weeks On Chart	Chart
101	<b>STORMS OF LIFE</b>	8.98		
	RANDY TRAVIS (Warner Bros. 25435-1) WEA	110	5	
102	<b>MEAN BUSINESS</b>	8.98		
	THE FIRM (Atlantic 7-81628) WEA	80	23	
103	<b>DIAMOND LIFE ★</b>	—		
	SADE (Portrait BFR 39581) CBS	99	74	
104	<b>FRANTIC ROMANTIC</b>	8.98		
	JERMAINE STEWART (Arista AL8 8395) RCA	118	5	
105	<b>THE SEER</b>	8.98		
	BIG COUNTRY (Mercury 826 844-1) POL	117	3	
106	<b>SKEEZER PLEEZER</b>	—		
	U.T.F.O. (Select SEL 21616) IND	163	3	
107	<b>IN SQUARE CIRCLE ★</b>	9.98		
	STEVIE WONDER (Tamlab/Motown 6134) MCA	98	42	
108	<b>BLACK CELEBRATION</b>	8.98		
	DEPECHE MODE (Sire/Warner Bros. 25429-1) WEA	102	16	
109	<b>THE COLOUR OF SPRING</b>	8.98		
	TALK TALK (EMI America ST 17179) CAP	101	19	
110	<b>LABYRINTH</b>	8.98		
	THE ORIGINAL SOUNDTRACK OF THE FILM (EMI America SV 17206) CAP	132	2	
111	<b>EMERALD CITY</b>	—		
	TEENA MARIE (Epic FE 40318) CBS	121	4	
112	<b>DO ME BABY</b>	8.98		
	MELISSA MORGAN (Capitol ST 12434) CAP	106	23	
113	<b>OUT OF MIND OUT OF SIGHT</b>	8.98		
	MODELS (Geffen GHS 24100) WEA	114	7	
114	<b>ONCE UPON A TIME ★</b>	8.98		
	SIMPLE MINDS (A&M/Virgin 5092) RCA	97	37	
115	<b>RENDEZ-VOUS ★</b>	8.98		
	JEAN-MICHAEL JARRE (Dreyfus/Polydor 829 125-1 Y-1) POL	104	12	
116	<b>TINDERBOX</b>	8.98		
	SIOUXSIE AND THE BANSHEES (Geffen 24092) WEA	111	12	
117	<b>THE SECRET VALUE OF DAYDREAMING</b>	8.98		
	JULIAN LENNON (Atlantic 81640) WEA	88	15	
118	<b>A KIND OF MAGIC</b>	8.98		
	QUEEN (Capitol SMAS-12476) CAP	159	2	
119	<b>HOW TO BE A ZILLIONAIRE ★</b>	8.98		
	ABC (Mercury 824 904-1) POL	109	43	
120	<b>R&amp;B SKELETONS IN THE CLOSET</b>	8.98		
	GEORGE CLINTON (Capitol ST 12481) CAP	120	11	
121	<b>FINE YOUNG CANNIBALS</b>	8.98		
	(I.R.S.-5683) MCA	112	28	
122	<b>THE BROADWAY ALBUM ★</b>	—		
	BARBRA STREISAND (Columbia OC 40092) CBS	113	36	
123	<b>KING OF AMERICA</b>	—		
	THE COSTELLO SHOW (Featuring ELVIS COSTELLO) (Columbia FC 40173) CBS	103	19	
124	<b>CHILLIN'</b>	8.98		
	FORCE MD'S (Tommy Boy/Warner Bros. 1-25394) WEA	108	20	
125	<b>LIGHT HOUSE</b>	8.98		
	KIM CARNES (EMI America ST-17198) CAP	126	5	
126	<b>THE BLIND LEADING THE NAKED</b>	8.98		
	VIOLENT FEMMES (Slash/Warner Bros. 25340-1) WEA	123	23	
127	<b>LOVIN' EVERY MINUTE OF IT ★</b>	—		
	LOVERBOY (Columbia FC 39953) CBS	105	46	
128	<b>LOVE &amp; HOPE &amp; SEX &amp; DREAMS</b>	8.98		
	BODEANS (Slash/Warner Bros. 25403) WEA	131	7	
129	<b>MEASURE FOR MEASURE</b>	—		
	ICEHOUSE (Chrysalis BFV 41527) CBS	129	7	
130	<b>COBRA</b>	—		
	ORIGINAL SOUNDTRACK (Scotti Bros. ZS 40325) CBS	130	4	
131	<b>LIVE! FOR LIVE</b>	8.98		
	VARIOUS ARTISTS (I.R.S. 5731) MCA	127	7	
132	<b>THE DREAM ACADEMY ★</b>	8.98		
	(Reprise/Warner Bros. 25266) WEA	115	38	
133	<b>THE FLAG</b>	8.98		
	RICK JAMES (Gordy/Motown 6185 GL) MCA	135	5	
134	<b>JOHN EDDIE</b>	—		
	(Columbia BFC 40181) CBS	143	5	
135	<b>STREET CALLED DESIRE ★</b>	8.98		
	RENE AND ANGELA (Mercury 824 607-1) POL	133	55	
136	<b>TRUTHDARE DOUBLEDARE</b>	8.98		
	BRONSKI BEAT (London/MCA 5751) MCA	136	5	
137	<b>SILK &amp; STEEL</b>	8.98		
	GIUFFRIA (Camel/MCA 5742) MCA	119	8	
138	<b>CHILDREN OF THE NIGHT</b>	8.98		
	52ND STREET (MCA 5738) MCA	139	6	
139	<b>INTRODUCING JONATHAN BUTLER</b>	8.98		
	(Jive/Arista JL8-8408) RCA	140	15	
140	<b>LITTLE CREATURES ★</b>	8.98		
	TALKING HEADS (Sire 25305-1) WEA	128	59	
141	<b>HIGH PRIORITY ★</b>	—		
	CHERRELLE (Tabu BFZ 40094) CBS	116	23	
142	<b>LIGHTNING STRIKES</b>	8.98		
	LOUDNESS (Atco/Atlantic 90512-1) WEA	124	9	
143	<b>TOO FAR TO WHISPER</b>	—		
	SHADOWFAX (Windham Hill WH 1051) RCA	152	4	
144	<b>LUXURY OF LIFE ★</b>	8.98		
	FIVE STAR (RCA NFL 1-8052) RCA	137	44	
145	<b>CLASSICS LIVE ★</b>	—		
	AEROSMITH (Columbia FC 40329) CBS	134	14	
146	<b>THEATER OF PAIN ★</b>	9.98		
	MOTLEY CRUE (Elektra 60418-1) WEA	125	55	
147	<b>BREAKOUT</b>	8.98		
	SPYRO GYRA (MCA 5753) MCA	168	2	
148	<b>HOME OF THE BRAVE</b>	8.98		
	LAURIE ANDERSON (Warner Bros. 25400-1) WEA	138	15	
149	<b>PRECIOUS MOMENTS ★</b>	8.98		
	JERMAINE JACKSON (Arista AL8-8277) RCA	141	21	
150	<b>RECONCILED</b>	8.98		
	THE CALL (Elektra 60440) WEA	148	12	
151	<b>CLOSER TO THE FLAME</b>	8.98		
	ROB JUNGKLAS (Manhattan ST-53017) CAP	153	5	
152	<b>LOST IN THE FIFTIES TONIGHT</b>	8.98		
	RONNIE MILSAP (RCA AHLI-7194) RCA	142	10	
153	<b>RUSSIAN ROULETTE</b>	—		
	ACCEPT (Portrait BFR 40354) CBS	144	11	
154	<b>BLUE</b>	8.98		
	DOUBLE (A&M SP 5133) RCA	DEBUT		
155	<b>LIKE A VIRGIN ★</b>	8.98		
	MADONNA (Sire 25157-1) WEA	151	77	
156	<b>FACE VALUE ★</b>	8.98		
	PHIL COLLINS (Atlantic 16029) WEA	154	31	
157	<b>THE DREAM OF THE BLUE TURTLES ★</b>	8.98		
	STING (A&M SP 3750) RCA	155	58	
158	<b>BOSTON MASS.</b>	8.98		
	THE DEL FUEGOS (Slash/Warner Bros. 25339) WEA	157	39	
159	<b>ABSTRACT EMOTIONS</b>	8.98		
	RANDY CRAWFORD (Warner Bros. 25423-1) WEA	160	4	
160	<b>SONGS FROM LIQUID DAYS</b>	—		
	PHILIP GLASS (CBS Masterworks FM 39564) CBS	147	18	
161	<b>LET'S GO ALL THE WAY</b>	8.98		
	SLY FOX (Capitol ST-12367) CAP	146	20	
162	<b>WON'T BE BLUE ANYMORE</b>	8.98		
	DAN SEALS (EMI America ST-17166) CAP	158	22	
163	<b>CROSSROADS</b>	9.98		
	ORIGINAL MOTION PICTURE SOUNDTRACK (Warner Bros. 25399-1) WEA	149	12	
164	<b>SONG X ★</b>	8.98		
	PAT METHENY/ORNETTE COLEMAN (Geffen GHS 24096) WEA	166	9	
165	<b>LIVE IN NEW YORK CITY ★</b>	9.98		
	JOHN LENNON (Capitol SV-12451) CAP	150	19	
166	<b>SEAMLESS ★</b>	8.98		
	NYLONS (Open Air/A&M OA 0304) RCA	155	10	
167	<b>AMERICAN ANTHEM</b>	8.98		
	ORIGINAL MOTION PICTURE SOUNDTRACK (Atlantic 81661-1) WEA	DEBUT		
168	<b>THE SPECKLESS SKY</b>	8.98		
	JANE SIBERRY (Open Air/Windham Hill OA-6-0305) WEA	161	4	
169	<b>LITTLE MISS DANGEROUS</b>	8.98		
	TED NUGENT (Atlantic 81632-1) WEA	156	19	
170	<b>LYLE MAYS</b>	8.98		
	(Geffen GHS 24097) WEA	164	11	
171	<b>WORKIN' IN BACK ★</b>	8.98		
	TEDDY PENDERGRASS (Asylum 9-60447) WEA	162	17	
172	<b>CRUSH</b>	8.98		
	ORCHESTRAL MANOEUVRES IN THE DARK (A&M/Virgin SP 5077) RCA	169	10	
173	<b>LOVE</b>	8.98		
	THE CULT (Sire 25359) WEA	172	27	
174	<b>MIAMI VICE ★</b>	9.98		
	ORIGINAL TELEVISION SOUNDTRACK (MCA 6150) MCA	171	42	
175	<b>LOVE WILL FOLLOW</b>	—		
	GEORGE HOWARD (TBA-TB 210) IND	173	17	
176	<b>GREATEST HITS ★</b>	8.98		
	THE CARS (Elektra 60464) WEA	175	40	
177	<b>ANOTHER PLACE ★</b>	—		
	HIROSHIMA (Epic BFE 39936) CBS	179	9	
178	<b>BOURGEOIS TAGG</b>	8.98		
	(Island/Atlantic 90496-1) WEA	170	19	
179	<b>RESTLESS ★</b>	8.98		
	STARPOINT (Elektra 60424) WEA	174	45	
180	<b>BRIEF ENCOUNTER</b>	8.98		
	MARILLION (Capitol MLP 15023) CAP	177	19	
181	<b>GUILTY</b>	8.98		
	YARBROUGH & PEOPLES (Total Experience TEL 8-5715) RCA	180	17	
182	<b>JOHNNY KEMP</b>	—		
	(Columbia BFC 40192) CBS	167	8	
183	<b>STRANGE LAND</b>	—		
	BOX OF FROGS (Epic BFE 39923) CBS	176	6	
184	<b>FITS LIKE A GLOVE</b>	8.98		
	HOWIE MANDEL (Warner Bros. 25427) WEA	DEBUT		
185	<b>ROCKY IV ★</b>	—		
	ORIGINAL SOUNDTRACK (Scotti Bros. SZ 40203) CBS	181	36	
186	<b>BALANCE OF POWER</b>	—		
	ELECTRIC LIGHT ORCHESTRA (CBS Associated FZ-40048) CBS	178	22	
187	<b>PREMONITION</b>	8.98		
	PETER FRAMPTON (Atlantic 81290-1) WEA	184	25	
188	<b>THE HEAD ON THE DOOR</b>	8.98		
	THE CURE (Elektra 60435) WEA	186	45	
189	<b>STRENGTH</b>	8.98		
	THE ALARM (I.R.S. 5666) MCA	182	37	
190	<b>STEREOTOMY ★</b>	9.98		
	THE ALAN PARSON PROJECT (Arista A19-8384) RCA	183	26	
191	<b>JIMMY BARNES</b>	8.98		
	(Geffen GHS 24089) WEA	187	20	
192	<b>SOMETHING TO TALK ABOUT</b>	8.98		
	ANNE MURRAY (Capitol SJ-12466) CAP	189	20	
193	<b>DECEMBER ★</b>	9.98		
	GEORGE WINSTON (Windham Hill 1025) RCA	190	35	
194	<b>SECRET DREAMS AND FORBIDDEN FIRE</b>	—		
	BONNIE TYLER (Columbia OC 40312) CBS	193	14	
195	<b>THE KNIFE FEELS LIKE JUSTICE</b>	8.98		
	BRIAN SETZER (EMI America ST-17178) CAP	185	20	
196	<b>WHO'S ZOOMIN' WHO ★</b>	8.98		
	ARETHA FRANKLIN (Arista AS1-8276) RCA	191	53	
197	<b>BIG PLANS FOR EVERYBODY</b>	8.98		
	LET'S ACTIVE (I.R.S. 5703) MCA	192	13	
198	<b>THIS IS BIG AUDIO DYNAMITE ★</b>	—		
	BIG AUDIO DYNAMITE (Columbia BCT 40220) CBS	195	37	
199	<b>WHITE CITY—A NOVEL ★</b>	8.98		
	PETE TOWNSEND (Atco 90473) WEA	188	36	
200	<b>ABSOLUTE BEGINNERS THE MUSICAL</b>	8.98		
	ORIGINAL SOUNDTRACK (EMI America SV 17182) CAP	196	16	

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

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

ABC	119	Cosby, Bill	24	Hear'N Aid	95	Madonna	9, 155	Pendergrass, Teddy	171	38 Special	20
Accept	153	Costello, Elvis	123	Hearth	22	Mandell, Howie	184	Pet Shop Boys	15	Townshend, Pete	199
AC/DC	30	Crawford, Randy	159	Hiroshima	177	Marie, Teena	111	Prince	15	Travis, Randy	101
Aerosmith	145	Cult, The	173	Honeymoon Suite	89	Marillion	180	Queen	118	Tyler, Bonnie	194
Alabama	69	Culture Club	72	Hooters	76	Mays, Lyle	170	Queensryche	73	U.T.F.O.	106
Alarm, The	189	Cure, The	60, 188	Hornsby, Bruce	100	Mellencamp, John	47	Reed, Lou	66	Van Halen	10
Anderson, Laurie	148	Del Fuegos	158	Houston, Whitney	5	Metallica	70	Rene & Angela	135	Violent Femmes	126
Armstrong, Joan	87	Depeche Mode	108	Howard, George	175	Metheny, Pat/Coleman, Ornette	164	Rolling Stones	38	Wham!	25
Art Of Noise	71	Diamond, Neil	39	Icehouse	129	Miami Sound Machine	51	Roth, David Lee	2	Whodini	27
Atlantic Starr	82	Dio	79	INXS	59	Midnight Star	38	Run D.M.C.	8	Williams, Hank, Jr.	93
Bailey, Philip	78	Dire Straits	48	Jackson, Janet	2	Mike & Mechanics	53	Sade	50, 103		



## ON JAZZ

Lee Jeske, New York

**OLD MUSIC SEMINAR** — I'm glad to see that the New Music Seminar finally saw fit to include a panel on jazz amongst its pow-wows and confabs. A mere bag of shells, as **Ralph Kramden** would put it. For those who really want to jaw about jazz — and listen to some of the best jazz jawers in the business — the only place to go is the JazzTimes Convention, the annual New York City blowout sponsored by **Ira Sabin's** monthly Washington, D.C. magazine. This year's J.T.C. — it's the fifth, the third in a row in New York — is set for the Roosevelt Hotel from September 4-7. **Billy Taylor** will deliver the keynote address — in which he'll update his keynote address from last year — and the activities will include a



**CHUCK CHAT** — Chuck Mangione (r) brought his horn to WNEW-AM for an on-air tete-a-tete with Les Davis, who plays the good sounds all night over 1130 on the New York area's AM dial.

plethora of panels ("Programming Jazz Radio In Today's Market," "Little Jazz On Jazz" — that's **Roy Eldridge**, of course; "Public and Private Fund Raising for Jazz Artists and Jazz Organizations," "Straight Talk: Jazz Radio Service and Promotion," "What's Happening in the Jazz CD Market and its effect on the Jazz Community," "The Future Of Jazz In Home Video" and "The Good Old Days"), a cornucopia of workshops ("Legal and Business," "Marketing and Presenting a Jazz Subscription Series"), a gaggle of movers and shakers (**Larry Rosen, Joe Fields, Dan Morgenstern, Phil Schaap, Susan Levin, Todd Barkan**, and dozens more), a flock of perform-

ances (the **Joe Carter/Cecil Payne Quartet**, the **Billy Taylor Trio**, **David Chertok's** jazz films), a bevy of receptions, and a jazz record fair. This is a good time to register and there are a number of registration plans available — from \$20 for a single day's student registration to \$199 for general registration for the whole shebang. All registrants, it should be pointed out, are eligible to win a free jazz cruise for two on the S.S. Norway. Information can be had by writing to JazzTimes, 8055 13th St., Silver Spring, MD 20910, or by calling them at (301) 588-4114.

**VIDEO ROOTS** — Video jukeboxes — and music videos themselves — are far from a new idea. In the 1940's the production of "soundies" was a big business: hundreds of musicians made short films of their hits — usually set-up performances or little vignettes, not unlike a lot of the stuff seen on MTV — to be played on jukeboxes that, for a quarter per play, showed the films. Sweden's Storyville Records has just released four albums of pure joy: compilations of some of the music recorded for "soundies." Under the banner "Harlem Roots," the four LPs are broken down as follows: "Big Bands Uptown" (**Ellington, Basie, Calloway, Millinder**), "Harlem Headliners" (**Waller, Armstrong, Louis Jordan**, others), "The Vocal Groups" (**The Mills Brothers, the Delta Rhythm Boys**), and "Jivin' Time" (**Nat "King" Cole, Red Allen, Rosetta Tharpe**, others). Each LP is in a handsome gatefold cover with comprehensive liner notes and a succinct essay by David Chertok.

**MUSICAL ROOTS** — There are numerous new entrants in the reissued and previously-unissued jazz records sweepstakes. The dozen Impulse gems, finally out, lead the way — the artists, for those of you who have forgotten, are **John Coltrane** (also represented by a new compact disc with alternate takes — in fact, all of the Impulse reissues are available on CD), **Johnny Hartman, Count Basie, Art Blakey, Benny Carter, Gil Evans, Duke Ellington/Coleman Hawkins, Gil Evans, Ahmad Jamal, Quincy Jones, Charles Mingus, Oliver Nelson**, and **Sonny Rollins**.

Savoy Jazz has dug back into their vaults and come up with "**Thelonious Monk and Herbie Nichols**," Monk's '55 date with **Gigi Gryce**, backed with some rare '52 Nichols; "Blues, Candy & **Big Maybelle**," mid-50's sides by the neglected belter; "Patterns," a '56 **Cecil Payne** session with **Kenny Dorham**; and "Symphony Hall Swing," mostly heretofore-unreleased items that **Sonny Stitt** waxed for Roost in the '50s. Of the same vintage is a sparkling little session from GNP/Crescendo: "**Duke Ellington: The 1953 Pasadena Concert**," a previously-unreleased, and beautifully recorded, live date from the greatest of them all.

**NOVUS REDUX** — **Steve Backer** has revealed a further plan or two about the new jazz division at RCA. The label for the newly-recorded jazz and "new age" will be RCA/Novus (the name, you'll recall, comes from the Backer-run Arista/Novus) and they have already signed jazz reed great **James Moody**, "new age" giant **Liz Storey**, and a Turkish oud player. They plan to have everything — including reissues (under the Bluebird logo) — simultaneously available on CD, and that includes a boxed set of Ellington's important RCA recordings of the 1940-42, due, as are all the first issues from the division, in October.

## TOP 40 ALBUMS

★ AVAILABLE ON COMPACT DISC

		Weeks On 7/19 Chart	Weeks On 7/19 Chart
1	<b>DOUBLE VISION</b> ★ BOB JAMES/DAVID SANBORN (Warner Bros. 25393)	1	7
2	<b>LOVE WILL FOLLOW</b> GEORGE HOWARD (TBA-TB 210)	2	19
3	<b>MAGIC TOUCH</b> ★ STANLEY JORDAN (Blue Note BT 85101)	3	72
4	<b>SONG X</b> ★ PAT METHENY/ORNETTE COLEMAN (Geffen/Warner Bros. GHS 24096)	4	13
5	<b>BREAKOUT</b> SPYRO GYRA (MCA 5753)	10	4
6	<b>ROSSITER ROAD</b> ★ AHMAD JAMAL (Atlantic 81645-1)	7	15
7	<b>ANOTHER PLACE</b> ★ HIROSHIMA (Epic BFE 39938)	8	38
8	<b>LYLE MAYS</b> (Geffen/Warner Bros. GHS 24097)	5	13
9	<b>THE CHICK COREA ELEKTRIC BAND</b> ★ (GRP-A-1026)	6	17
10	<b>SHADES</b> YELLOWJACKETS (MCA 5752)	13	5
11	<b>SCHUUR THING</b> ★ DIANE SCHUUR (GRP-1022)	9	35
12	<b>KEEP YOU SATISFIED</b> NANCY WILSON (Columbia FC 40330)	12	11
13	<b>CLOSER TO THE SOURCE</b> DIZZY GILLESPIE (Atlantic 81646-1)	11	13
14	<b>ALONE/BUT NEVER ALONE</b> ★ LARRY CARLTON (MCA 5689)	14	18
15	<b>SAVE TONIGHT FOR ME</b> CHUCK MANGIONE (Columbia FC 40254)	17	5
16	<b>FLOPPY DISK</b> KIRK WHALUM (Columbia FC 40221)	15	24
17	<b>STILL WARM</b> JOHN SCOFIELD (Gramavision 18-8508)	16	19
18	<b>THE BOHEMIANS</b> SKYWALK (Zebra/MCA ZEB 5715)	19	17
19	<b>TOO FAR TO WHISPER</b> SHADOWFAX (Windham Hill/A&M WH-1051)	22	4
20	<b>PARKER'S MOOD</b> SADAO WATANABE LIVE AT BRAVAS CLUB '85 (Elektra 60475)	18	19
21	<b>BLACK CODES (From The Underground)</b> ★ WYNTON MARSALIS (Columbia FC 40009)	20	42
22	<b>THIS SIDE UP</b> ★ DAVID BENOIT (Splindle Top STP 104)	21	23
23	<b>DIALECTS</b> JOE ZAWINUL (Columbia FC-40081)	23	20
24	<b>POWERPLAY</b> ★ BILLY COBHAM (GRP-A-1027)	32	3
25	<b>ATAVACHRON</b> ALLAN HOLDSWORTH (Enigma/Capitol ST-73203)	27	4
26	<b>DOUBLE TAKE</b> FREDDIE HUBBARD/WOODY SHAW (Blue Note BT 85121)	26	15
27	<b>SEVEN STANDARDS 1985, VOLUME II</b> ANTHONY BRAXTON (Magenta/ Windham Hill MA-0205)	25	12
28	<b>INTRODUCING JONATHAN BUTLER</b> ★ (Jive/Arista JL8-8408)	24	16
29	<b>ROAD HOUSE SYMPHONY</b> HANK CRAWFORD (Milestone M-9140)	29	21
30	<b>SLICE OF LIFE</b> ★ SPECIAL EFX (GRP-A-1025)	33	2
31	<b>LIGHT STRUCK</b> DAVE VALENTIN (GRP-A-1028)	DEBUT	
32	<b>IS THAT THE WAY TO YOUR HEART</b> THE KAZU MATSUI PROJECT (Passport Jazz PJ 88011)	35	2
33	<b>WAITING</b> CLIFF SARDE (Curb/MCA 5704)	30	5
34	<b>WATER FROM AN ANCIENT WELL</b> ABDULLAH IBRAHIM (Blackhawk 50207)	31	4
35	<b>A HOUSE FULL OF LOVE/ MUSIC FROM THE BILL COSBY SHOW</b> GROVER WASHINGTON JR. / VARIOUS ARTISTS (Columbia FC-40270)	34	20
36	<b>NITE STREET</b> ROB MULLINS (RMC 1006)	28	7
37	<b>REUNION</b> SCOTT COSSU with EUGENE FRIESEN (Windham Hill/A&M WH-1049)	37	9
38	<b>DESIGNATED HITTER</b> DAMON RENTIE (TBA TB 212)	38	12
39	<b>HARLEQUIN</b> ★ DAVE GRUSIN & LEE RITENOUR (GRP 1015)	39	68
40	<b>DA-DA</b> ARTHUR BLYTHE (Columbia FC 40237)	36	11

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

## FEATURE PICKS

**50th ANNIVERSARY TOUR** — **Woody Herman and his Big Band** — Concord Jazz CJ-302 — Producer: Carl E. Jefferson

Woody Herman has been wearing out shoe leather, clarinet reeds, and sidemen for a half-century — he's the very last of the big band leaders still chalking up the one-nighters. This live LP is a typically spunky Herman effort and the band shows great strength and cohesion as it rips through pieces by the likes of John Coltrane, Thelonious Monk, and Lou Donaldson. As long as Herman keeps rolling along, the Swing Era — though seriously updated — is surely alive.

**NEW FRIEND** — Eugene Friesen with Paul Halley — Living Music LM 0007 — Producers: Paul Winter, Eugene Friesen

Robust "new age" music from two members of the Paul Winter Consort — cellist Friesen and pianist/organist Halley. Recorded at the world's largest gothic cathedral, New York's Cathedral of St. John the Divine, these duo improvisations are beautifully realized — they are ethereal, yet they swing nicely and are laced with memorable melodies. This LP inaugurates Living Music's distribution pact with Windham Hill and A&M — a fitting combination.

**HOT HOUSE** — Red Mitchell/Warne Marsh — Storyville SLP 4092 — Producer: Kelth Knox

Bassist Red Mitchell and tenor saxophonist Warne Marsh are remarkably compatible players — they both work from the inside out and they are both masters of time and space. On this 1980 live date, the two of them take off for snaking improvisations on a slew of jazz standards — proving that you can play with flash and fire without ever raising your voice. A fine album by a pair of original jazz stylists — a dying breed.

**STORYTIME** — T Lavitz — Passport Jazz PJ88012 — Producers: T Lavitz, Eddy Offord

Out of the Dixie Dregs comes keyboardist T Lavitz, with a red-hot fusion approach all his own. With guys like Jeff Berlin, Steve Smith, Dave Samuels, and fellow ex-Dreg Steve Morse in tow, Lavitz fashions an impressive amalgam of fusion, folk, R&B, rock, and straight-ahead jazz — a little something for everybody, with one vocal number (Paul Barrere's the vocalist) tossed in for good measure.



## SHOP TALK

Stephen Padgett, Los Angeles

**VSDA UPDATE** — The Video Software Dealers Association, which will hold its fifth annual convention next month (Aug. 24-28), has announced that **Christie Hefner**, president and CEO of **Playboy Enterprises, Inc.**, will deliver the keynote speech at this year's event. The recommendations of The Meese Commission on pornography, recently delivered to **President Reagan**, make Hefner's talk especially timely. The repercussions of the Meese Commission report not only affect Playboy Enterprises, but the video and record retailer as well. The theme for this year's meet, "Freedom Of Choice," promises to include new meanings in light of this recent development. Hefner will address the implications of "Freedom Of Choice" to the home video marketplace and the environment in which it grows. Hefner will speak before the convention on Monday morning, August 25, following VSDA president **John Pough's** "State Of The Association" message, and convention chairman **Troy Cooper's** "Welcome" address. VSDA expects attendance to approach nearly 10,000 for the fete, being held at Bally's Grand Hotel in Las Vegas. In further VSDA news, a recent survey conducted by VSDA found 74 percent of the respondents indicated that they were computerized. Furthermore, there was overwhelming interest at the close of last year's convention for seminars on computerization. In light of these facts, a committee was established to recommend seminar topics for

this year's VSDA convention. The three topics selected are: 1) **The Computerized Retailer: Is It For Me?** (A Beginner's Course); 2) **The Computerized Retailer: Considering Change, Correcting Past Mistakes** (An Intermediate Course); 3) **The Computerized Retailer: Upgrading To A Multi-Store Environment** (An Advanced Course). Exhibition space for the event is virtually sold out, according to VSDA. Reflecting the growth and importance of VSDA, one company has taken "the largest booth ever," measuring 2,800 square feet which "would have represented 20 percent of our total '83 convention exhibit area," stated **Stan Silverman**, VSDA director of meetings and conventions.

**NARM COMES OUT IN FAVOR OF S-1739** — Having endured the chastisement of MCA president **Irving Azoff**, among others, for not supporting measures to curtail home taping, the **National Association of Recording Merchandisers**, in its board of directors meeting June 13, has lent its support to Senate Bill 1739, **The Home Audio Recording Act**. The bill, which seeks to compensate artists and other copyright holders for lost royalties due to home taping, would levy a tax on manufacturers of audio recording hardware. Single head cassette recorders would incur a five-percent tax, while dual head recorders would incur a 25-percent tax. Cassette recorders with more than two record heads would be illegal. It was the feeling of the



**SIOUXSIE MAKES HEADLINES** — New music ensemble Siouxsie and the Banshees were in Los Angeles recently as part of a continuing promotional tour on behalf of their latest Geffen Records release, *Tinderbox*, featuring the single "Cities In Dust." While in town they stopped by Tower Records for an autograph signing session, attended by such hardcore Siouxsie fans as the one pictured above whose love of the group went, you might say, straight to his head.

NARM board that this bill would help recover royalty payments lost as a result of home duplication of prerecorded cassette product, and, therefore, provide funds for reinvestment in the music industry's most valuable resource — the creative artist.

**ARTSOUNDS COLLECTION** — Attendee's to this year's New Music Seminar were given an opportunity to preview a truly unique crossover idea. **Jeff and Juanita Gordon** of **Zane Productions**, who created what they call the "art record" hosted and moderated a mini-panel on the subject of "Art/Music Synthesis." Patrons of the panel were

given the opportunity to see and hear selections from the Gordon's upcoming release, "Artsounds Collection." Released on **Philips** (via **PolyGram Classics**), the double album will feature works of art and recordings by 20 visual artists, including **Michael Cotton/Prairie Prince** (of the **Tubes**), **Larry Rivers**, **Les Levine**, **Tom Wesselmann**, **Jonathan Borofsky**, **Jennifer Bartlett**, **Bob Gruen**, **Connie Beckley**, **Marcel Duchamp**, **Yura Adams** and others. PolyGram is expected to have the package out in September. The idea of art crossing over to sound would appear to be an idea whose time has come.

# TOP 40 COMPACT DISCS

		Weeks On Chart	7/19			Weeks On Chart	7/19
1	SO	15.98	2	5	21	THE DARK SIDE OF THE MOON	—
	PETER GABRIEL (Geffen 24088) WEA	—				PINK FLOYD (Capitol CDP-46001) CAP	20 98
2	WHITNEY HOUSTON	—	1	44	22	WORLD MACHINE	—
	(Arista JRCD-8221) RCA	—				LEVEL 42 (Polydor 827 487-2) POL	22 7
3	BROTHERS IN ARMS	15.98	3	59	23	PLAY DEEP	—
	DIRE STRAITS (Warner Bros. 25264-2) WEA	—				THE OUTFIELD (Columbia CK 40027) CBS	25 10
4	INVISIBLE TOUCH	—	12	3	24	LIKE A ROCK	—
	GENESIS (Atlantic 81641-2) WEA	—				BOB SEGER & THE SILVER BULLET BAND (Capitol 46195) CAP	28 2
5	5150	15.98	4	9	25	STRENGTH IN NUMBERS	—
	VAN HALEN (Warner Bros. 25394-2) WEA	—				.38 SPECIAL (A&M 5115)	26 2
6	THE OTHER SIDE OF LIFE	—	5	9	26	DAYS OF FUTURE PAST	—
	THE MOODY BLUES (Polydor 829-179-2) POL	—				MOODY BLUES (Threshold 820 006-2) POL	19 6
7	GTR	—	8	6	27	PICTURE BOOK	—
	GTR (Arista JRCD 8400) RCA	—				SIMPLY RED (Elektra 60452-1) WEA	33 2
8	HEART	—	9	25	28	WINDHAM HILL RECORDS SAMPLER '86	—
	HEART (Capitol CDP-46157) CAP	—				VARIOUS ARTISTS (Windham Hill/A&M CD-1048) RCA	27 10
9	NO JACKET REQUIRED	15.98	10	64	29	PROMISE	—
	PHIL COLLINS (Atlantic 81240-2) WEA	—				SADE (Portrait RK 40263) CBS	21 28
10	DIRTY WORK	—	6	16	30	FALCO 3	—
	THE ROLLING STONES (Rolling Stones/CBS CK 40250) CBS	—				FALCO (A&M CD-5105) RCA	32 5
11	TUFF ENUFF	—	11	4	31	SCARECROW	—
	THE FABULOUS THUNDERBIRDS (CBS Associated ZK 40304) CBS	—				JOHN COUGAR MELLENCAMP (Riva 824 865) POL	24 40
12	CONTROL	—	13	8	32	HEADED FOR THE FUTURE	—
	JANET JACKSON (A&M CD-5106) RCA	—				NEIL DIAMOND (Columbia CK 40368) CBS	DEBUT
13	DOUBLE VISION	15.98	14	4	33	TURBO	—
	BOB JAMES & DAVID SANBORN (Warner Bros. 2-25393) WEA	—				JUDAS PRIEST (Columbia CK 40158) CBS	30 7
14	RAISED ON RADIO	—	7	11	34	RIPTIDE	—
	JOURNEY (Columbia CK 39936) CBS	—				ROBERT PALMER (Island 2-90471) WEA	35 3
15	LOVE ZONE	—	15	6	35	A DECADE OF STEELY DAN	—
	BILLY OCEAN (Arista JRCD 8409) RCA	—				STEELY DAN (MCA MCAD-5570) MCA	29 22
16	EMERSON, LAKE & POWELL	—	DEBUT		36	AFTERBURNER	—
	(Polydor 829297-2) POL	—				ZZ TOP (Warner Bros. 25342) WEA	39 35
17	PARADE	15.98	16	9	37	GREATEST HITS	—
	PRINCE AND THE REVOLUTION (Warner Bros. 25395) WEA	—				THE CARS (Elektra 60464) WEA	31 28
18	MIKE & THE MECHANICS	15.98	17	12	38	PRETTY IN PINK	—
	(Atlantic 81287-2) WEA	—				ORIGINAL SOUNDTRACK (A&M CD-5113) RCA	34 8
19	BIG WORLD	—	18	11	39	CHRONICLES	—
	JOE JACKSON (A&M CD 6021) RCA	—				CREEDENCE CLEARWATER REVIVAL (Fantasy FCD 623-CCR2) IND	36 46
20	LIVES IN THE BALANCE	15.98	23	4	40	WELCOME TO THE REAL WORLD	—
	JACKSON BROWNE (Asylum 960457-2) WEA	—				MR. MISTER (RCA PCD 1-18045) RCA	37 27





**WHERE DO WE GO FROM HERE?** — That's one of the key questions Demi Moore and Rob Lowe must deal with as they try to build a relationship on the foundation of a one-night stand in *About Last Night . . .* which also stars James Belushi and Elizabeth Perkins. The soundtrack to the film is being released by EMI America.

## Expert Musical 'Know-Howe' Pervades *About Last Night*

By Peter Berk

LOS ANGELES — No question about it, Bones Howe is having a good month. After all, the man who produced hits like "Windy" and "Aquarius," and oversaw the music for last year's blockbuster *Back To The Future*, has just taken over for Gary Le Mel as vice president of music at Columbia Pictures. In addition, he supervised the music for one of the summer's more prominent film entries, Tri Star Picture's *About Last Night . . .* So far, the EMI America soundtrack to the film has already spawned two charting singles, John Waite's "If Anybody Had A Heart," and Sheena Easton's "So Far So Good." And since the album also features another Easton track as well as cuts by Jermaine Jackson, Bob Seger, John Oates, J.D. Souther, The Del Lords, Nancy Shanks, Michael Henderson and Paul Davis, it's safe to assume it too will be climbing the charts shortly.

Howe would be the first to admit to and criticize the excesses which have come of poptrack-mania, so he was particularly pleased to work on *About Last Night . . .*, a movie which was structured with music very much in mind from day one. "This picture definitely uses music differently than most pictures," he told *Cash Box*. "From the start, (director) Edward Zwick worked with (screenwriters) Tim Kazurinsky and Denise DeClue to create sequences in the movie where there's no dialogue and minimal sound effects, in order to feature specifically-chosen songs." The idea, he stressed, wasn't to simply echo with music what was clearly happening on the screen, but to literally and figuratively underscore the complex emotions at play between the characters.

*About Last Night . . .*, which is loosely based on David Mamet's Pulitzer Prize-winning play, *Sexual Perversity in Chicago*, stars Rob Lowe and Demi Moore as a couple who's one night stand evolves into an often bumpy long-term relationship. "It's a very romantic and funny movie," Howe commented. "As soon as I read the script, I began talking to various musical artists. I didn't want (the filmmakers) to wait until the film was already shot and have them try to figure out then where songs would fit. I immediately said they should have songs written specifically for the movie, and that we should go after the kind of artists who are willing to record other people's material, since there are so many great professional songwriters in this town. Actually, I was hoping to get one male and one female singer to handle all the material, but that didn't work out this time."

Finding the right musical talent for *About Last Night . . .*, however, proved to be an unexpectedly difficult task, Howe recalled, since the film still bore Mamet's original title during principal photography. Despite his credibility within the music community, Howe had endless trouble convincing artists and label executives that *Sexual Perversity in Chicago* was an ironic title reflecting the often bizarre nature of one-on-one relationships, and not the ugly stuff of front page headlines or sleazy adult pornography. "With everything that was going on at the time with rating lyrics and with warning labels on records," Howe said, "I knew I would have to have some quality footage to show before I could get the kind of music I wanted."

Appropriate 'temp' music was therefore selected so the film could still be shot with song-oriented sequences in mind, and once the powers that be *did* have a chance to see footage, Howe had no problem securing the writers and singers he wanted. The turning point came when EMI America agreed to handle the soundtrack, and Sheena Easton was brought on to record two tracks. "I also really wanted Bob (Seger) to do a song, especially since he had written one for *Back To The Future* which didn't end up in the picture," Howe mentioned. "We ended up using 'Living Inside My Heart,' which he had recorded for his latest album but hadn't included on it."

Soon after, John Oates (who was also on hand to see an early screening of *About Last Night . . .*) wrote and performed a song called "(She's The) Shape of Things To Come," and J.D. Souther wrote and performed (with Karla Bonoff) "Step by Step" for the picture. One by one, the rest of the musical cast fell into place, culminating with the acquisition of the Waite cut, which serves as the end title song for *About Last Night . . .*

When all was sung and done, Howe said, "We knew we really had something there. The music is fabulous, I think, but fortunately the picture was solid from the beginning. We could have used just orchestral scoring, but the songs work much better. As it turned out, Miles Goodman, who composed the orchestral score (as he did for *Footloose*, among other films) is terrific at taking movies which have songs in them and finding the best way to design the score without getting in their way. We worked and fought hard to keep *About Last Night . . .* on the right musical track, and I'm happy to say it all worked in the end."

## FILMUSIC

Peter Berk Los Angeles

**NEW VISIONS** — As announced last week, two men with formidable 'track' records have joined forces and established a new 'film music' company. The men are producer/director **Taylor Hackford** (who's introduced such hits as "Up Where We Belong," "Take A Look At Me Now," and "Separate Lives" in his films); and **Lester Sill**, former vice president of music for both Warner Bros. and Paramount Pictures. The company is New Visions, which will deal with all facets of film scoring. Between the two of them, Hackford and Sill have been largely responsible for eight top ten singles; the sale of some 24 million soundtrack albums; six Oscar-nominated scores; nine Oscar-nominated songs; four Oscar-winning songs; and 13



**SHALL WE PRANCE?** — Prince is pictured doing whatever it is he's doing in this clip from the video version of "Mountain," one of the cuts featured in his new film, *Under The Cherry Moon* (which he stars in and directed). Although the movie opened to primarily negative reviews, fans of His Purpleness are loyally flocking to theatres nonetheless.

Grammy awards. From "Flashdance . . . What A Feeling" to last year's **Lionel Richie** hit (and Academy Award winner), "Say You Say Me," both have dramatically helped to shape and advance the poptrack era. According to Sill, "Blending music with film requires a delicate recipe. The key is casting the right talents. Taylor and I have always understood the contribution of the songwriter as the foundation, the recording artist as the presentation, and the record producer as the catalyst for great music. When these parts are blended, no questions are asked, except 'how do we do it again?'" Commenting on the new company, Hackford remarked, "We're not

interested in throwing songs into a film just to create a hit album. The most important thing is for music to compliment the dramatic context of story and character. But when a song can enhance the essence of a particular film sequence, and at the same time have viability in the marketplace; the combination is absolutely magical. What we're hoping to do at New Visions Music Group is provide an atmosphere for talented writers to design songs that will create that magic." The company's first project is *La Bamba*, the story of **Ritchie Valens**.

**TV OR NOT TV? — THAT IS STILL THE QUESTION** — It worked once, but will it work a second time? **Steve Gottlieb**, who scored so big with his recent double album, "Television's Greatest Hits" (on his TeeVee Toons label) is confident the formula will pay off again with next month's release of "Television's Greatest Hits: Volume II." And his optimism seems justified, since he's not only giving people a chance to hear quality music (which is often overlooked), but he's in essence providing us with an E-ticket ride back in time. After all, we're in the midst of a nostalgia craze so far as television is concerned, as the Nielson success of the several 'reunion' shows have shown of late. So, it's likely that same audience will unhesitatingly embrace the forthcoming collection from TeeVee Toons. This time out, Gottlieb is presenting original and carefully recreated versions of the themes to such shows as *Bullwinkle*; *The Monkees*, *Peter Gunn* (which is of course enjoying renewed popularity courtesy of **The Art Of Noise**); *Green Hornet*; *Voyage To The Bottom Of The Sea*; *Gomer Pyle*; *Jeopardy*; *Wide World Of Sports*; *The Saint*; *Dark Shadows*; *Mary Tyler Moore*; *The Honeymooners*; and *My Mother The Car*, among many others. "We're following the same basic operating principle on Volume II as we did on Volume I," Gottlieb commented last week. "We're balancing great songs that may or may not be well known with cult favorites. I think people will be continually surprised with how much quality music was written for the medium. We expect a very strong consumer response, and quite frankly, we feel we haven't even scratched the surface yet." Meanwhile, Gottlieb is also busy seeking artists to launch an offshoot label, TVT Records, which will be targeted toward a mainstream record-buying audience and have nothing to do with television themes. "We anticipate having six albums out this fall," he continued, "so we're looking for music in every genre, from children's records to soundtracks to R&B to mainstream rock 'n' roll. We hope to compete head to head with the big guys." Later this year, Gottlieb will also release a budget-priced compilation album of the 'top 30' TV tunes, as well as CD versions of both volumes of "Television's Greatest Hits."

**ODDS AND ENDS** — **Maurice White**, the driving force behind the fabulous group, **Earth, Wind & Fire**, recently marked his debut as a film composer, scoring Columbia Pictures' upcoming comedy, *Armed And Dangerous*. The film stars **John Candy** and **Eugene Levy . . . AC/DC** has written and recorded the song score for **Stephen King's** feature, *Maximum Overdrive*. The music can be heard on the group's latest Atlantic album, "Who Made Who?" . . . Composer **Joe Renzetti**, who's scored such pictures as *The Idolmaker*, *Fatso* and *The Buddy Holly Story* (for which he won an Academy Award) is creating a harmonica-based, techno-pop score for *Wanted: Dead Or Alive*, which stars **Rutger Hauer**, (**Kiss** bassist) **Gene Simmons**, and **Robert Guillaume . . . Alan Silvestri** (*Back To The Future*) is composing the score for Paramount's upcoming feature, *Golden Child*.



## TOP 40 V IDEOCASSETTES

	Weeks On 7/19 Chart		Weeks On 7/19 Chart
<b>1 BACK TO THE FUTURE</b> MCA Home Video 80196	1 12	<b>21 WHITE NIGHTS</b> RCA/Columbia Pictures Home Video 6061	20 2
<b>2 ROCKY IV</b> CBS-Fox Video 4735	2 6	<b>22 THE BEST OF TIMES</b> Embassy Home Entertainment 1307	28 2
<b>3 COCOON</b> CBS-Fox Video 1476	3 11	<b>23 THAT WAS THEN . . . THIS IS NOW</b> Paramount Home Video 1954	29 3
<b>4 WITNESS</b> Paramount Home Video 1736	5 11	<b>24 THE GOONIES</b> Warner Home Video 11474	23 15
<b>5 JAGGED EDGE</b> RCA/Columbia Pictures Home Video 60591	4 6	<b>25 A CHORUS LINE</b> Embassy Home Entertainment 2183	21 10
<b>6 TO LIVE AND DIE IN L.A.</b> Vestron Video 5123	6 8	<b>26 PEE-WEE'S BIG ADVENTURE</b> Warner Home Video 11523	25 20
<b>7 AGNES OF GOD</b> RCA/Columbia Pictures Home Video 6-20563	8 9	<b>27 SWEET DREAMS</b> Thorn/EMI/HBO Video TVA 3666	22 12
<b>8 A NIGHTMARE ON ELM STREET 2 FREDDY'S REVENGE</b> Media Home Entertainment M838	24 3	<b>28 RAMBO: FIRST BLOOD PART II</b> Thorn/EMI/HBO Video TVA 3002	26 14
<b>9 THE JEWEL OF THE NILE</b> CBS-Fox Video 1491	17 2	<b>29 REVOLUTION</b> Warner Home Video 11532	37 2
<b>10 DEATH WISH 3</b> MGM/UA Home Entertainment MV 800821	9 9	<b>30 FRIGHT NIGHT</b> RCA/Columbia Pictures Home Video 20562	27 14
<b>11 REMO WILLIAMS: THE ADVENTURE BEGINS</b> Thorn/EMI/HBO Video TVA 3676	7 4	<b>31 THE JOURNEY OF NATTY GANN</b> Walt Disney Home Video 400	30 11
<b>12 POWER</b> Karl-Lorimar Home Video 401	13 6	<b>32 YEAR OF THE DRAGON</b> MGM/UA Home Video 800713	33 16
<b>13 COMMANDO</b> CBS-Fox Video 1484	10 16	<b>33 BEVERLY HILLS COP</b> Paramount Home Video 1134	34 37
<b>14 BLACK MOON RISING</b> New World Video 8503	11 6	<b>34 MASK</b> MCA Dist. Corp. 80173	36 27
<b>15 KISS OF THE SPIDER WOMAN</b> Charter Video 90001	12 15	<b>35 TROLL</b> Vestron Video 5121	DEBUT
<b>16 TWICE IN A LIFETIME</b> Vestron Video VA 5119	14 6	<b>36 ST. ELMO'S FIRE</b> RCA/Columbia Pictures Home Video 6-20559	35 24
<b>17 SILVERADO</b> RCA/Columbia Pictures Home Video 60567	18 20	<b>37 DAY OF THE DEAD</b> Media Home Entertainment M839	38 6
<b>18 KING SOLOMON'S MINES</b> MGM/UA Home Entertainment MV 800876	19 5	<b>38 AMERICAN FLYERS</b> Warner Home Video 11475	32 11
<b>19 INVASION U.S.A.</b> MGM/UA Home Video MB 800764	15 13	<b>39 PRIZZI'S HONOR</b> Vestron Video VA 5106	39 27
<b>20 RETURN OF THE JEDI</b> CBS-Fox Video 1478	16 9	<b>40 SILVER BULLET</b> Paramount Home Video 1827	31 15

THE CASH BOX TOP 40 VIDEOCASSETTES CHART IS BASED SOLELY ON RENTALS AT VARIOUS RETAIL OUTLETS.

## TOP 15 MUSIC V IDEOCASSETTES

	Weeks On 7/19 Chart		Weeks On 7/19 Chart
<b>1 THE #1 VIDEO HITS</b> Whitney Houston (MusicVision 6-20631)	1 3		
<b>2 IMAGINE</b> John Lennon (Sony Video RO429)	2 5		
<b>3 DICK CLARK'S BEST OF BANDSTAND</b> Various Artists (Vestron Music Video 1028)	4 3		
<b>4 I CAN'T WAIT</b> Stevie Nicks (MusicVision 6-20524)	3 5		
<b>5 ROCK ME FALCO</b> Falco (A&M Video 6-21015)	5 5		
<b>6 MOTOWN 25: YESTERDAY, TODAY, FOREVER</b> (MGM/UA Home Video 300302)	7 32		
<b>7 RIPTIDE</b> Robert Palmer (MusicVision 6-20635)	6 3		
<b>8 MADONNA LIVE — THE VIRGIN TOUR</b> Madonna (Warner Music Video 38105)	9 33		
<b>9 JOHN LENNON LIVE IN NEW YORK</b> John Lennon (Sony Video 96W50128-00127)	8 20		
<b>10 GRACE UNDER PRESSURE</b> Rush (MusicVision 6-20607)	11 4		
<b>11 PORTRAIT OF AN ALBUM</b> Frank Sinatra (MGM/UA Home Video 400648)	10 16		
<b>12 HEAR N' AID, THE SESSIONS</b> Various Artists (Sony Video RO428)	12 5		
<b>13 U2 LIVE AT RED ROCKS</b> U2 (MCA Dist. Corp. 80067)	RE-ENTRY		
<b>14 ALABAMA'S GREATEST HITS</b> Alabama (MusicVision 6-20575)	13 14		
<b>15 NO JACKET REQUIRED</b> Phil Collins (Atlantic Video 50104)	RE-ENTRY		

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

## AUDIO/VIDEO

Gregory Dobrin, Los Angeles

**DON'T TOUCH THAT DOPE!** — According to a report in the *L.A. Times*, there's a new ad campaign afoot, a series of PSA's directed at teenage drug users. The anti-drug messages, sponsored by the California state attorney's office, feature such recording artists as **Belinda Carlisle**, **Gene Simmons** and **Steve Jones** (former lead guitarist of the **Sex Pistols**), the idea being, of course, is to use role models directly linked with the rock 'n' roll "drug culture" to tell kids to say "nay." The campaign is called *Rock Against Drugs*, and ad spots will appear as music video-like public service announcements, produced by record producer **Danny Goldberg** (who manages Carlisle and **Don Johnson**, among others). The spots will be delivered to **MTV**, national and local broadcast TV, and will also be seen in movie theatres, the *Times* cited Attorney General **John Van de Camp** as saying. But aside from the rock 'n' roll spots, Van de Camp says there'll be a series of soft rock spots produced as well, these to promote the already existing *Be An Original* anti-drug campaign.



**PIANO MEN** — Fats Domino joins Ray Charles and Jerry Lee Lewis Friday, July 25 on Cinemax, in Fats Domino and Friends, an impromptu jam session taped in New Orleans.

**CENSORSHIP SCARE!** — For a minute there, it seemed like **MTV** had gone **PMRC** on us. Anyone who has seen the complete version of the new **Quiet Riot** video from Epic Records, *The Wild and the Young*, and has been watching **MTV** regularly over the past few weeks will know what I mean. The video, which depicts the band in the hands of fascist suppression, turns out to be a dream, but as vocalist **Kevin Dubrow** wakes up from it, the real nightmare begins — this in the form of a TV news report stating that Congress has passed legislation requiring record labels to reproduce song lyrics and apply warning labels to albums deemed offensive. Also, the government sights "rock group **Quiet Riot** as one of the chief offenders in this on-going controversy." Obviously, **Quiet Riot** is taking a firm stand in this clip. Now, when **MTV** first debuted it, the video was aired in its entirety. Subsequent rotations of it however ran sans the 30-second ending — the bit with the TV news announcement. Apparently, this was more of an oversight on the part of **MTV** than anything to get excited about (according to our sources at **MTV** and **Epic**). But to viewers in touch with the politics inherent in a video like this, the snipping of the outro looked like censorship (Tipper Gore got your tongue?). To **MTV**, the editing of non-music intros and outros is a common practice — they interfere with the flow of music. **MTV** has since promised to run the entire video, and hey, no harm done. But for a minute there it seemed like **MTV** was doing the very thing the video warns against!

**HOME VIDEO REVIEW: Insignificance** — **Karl Lorimar Home Video** — \$59.95. This Nicholas Roeg-directed film started out as a stage play in London's West End several years ago, and the filming of it was a questionable choice to begin with. The setting is a large American city, not unlike New York, sometime in the 1950's. The characters are easily recognizable, despite the disclaimer at the beginning. There is the Professor (Micael Emil), a wizened European immigrant who knows a lot about bombs and the theory of relativity; there's the Actress, (Theresa Russell) a striking blonde who has just finished shooting a movie sequence in which her dress gets lifted by the breeze through a subway grate; there's the commie-seeking Senator (Tony Curtis) and there's the Ballplayer (Gary Busey), married to the Actress. Roeg's cinematography, always internal — and ingeniously so — is the main attraction here. Russell's Actress is little more than a bad impression of Marilyn Monroe, and each of the characters is far too wooden for us to care much about. The improbable plot of Monroe and Einstein alone for an evening in a Manhattan Hotel room is intriguing, but not for long, and while Roeg's direction is fun to look at in spots, it's also overbearing throughout.

## The Release Beat

The **Cinematheque Collection** releases two highly acclaimed films by Spanish director **Carlos Saura** in August, including **Bizet's Carmen** and *Blood Wedding*, featuring choreography by Spain's leading dance master **Antonio Gades**. The films are \$59.95 each, VHS and Beta . . . But if these foreign titles are too cultural for your taste, **Media Home Entertainment** takes you in the opposite direction in August: the film is *Hamburger . . . The Motion Picture*, known in this incarnation as *Hamburger . . . The Video* (What did you expect?), and it stars **Dick Butkus** and **Rand Brooks**. The film is described as a "juicy comedy." Hmm. Suggested retail is \$79.95, VHS and Beta . . . **Playhouse Video** announces the August release of a new episode in **Shelly Duvall's Tall Tales and Legends, Casey at Bat**, starring **Elliott Gould, Carol Kane** and the one and only **Howard Cosell**. Suggested retail is \$29.98, VHS HiFi Stereo and Beta HiFi Stereo . . . **MCA Home Video** releases *Motown Time Capsule: The 60's* and *Motown Time Capsule: The 70's* next month. Each is a retrospective in archive footage, set to a single original Motown hit for each consecutive year. They bear the suggested retail price of \$29.95 each.



## Miller Health Care Institute Keeps Drummers Drumming And Dancers Dancing

By Lee Jeske

NEW YORK — The day after "Born In The U.S.A." was recorded, Max Weinberg — the E Street Band's indefatigable drummer — woke up without movement in his left hand.

"I went to several doctors," says Weinberg. "One told me it was nerves, another told me to find a different line of work."

The fact that Weinberg soon thereafter paradiddled his way through 156 three-hour-plus performances, as Bruce Springsteen and the E Street rumbled through the "Born In The U.S.A." tour, had nothing to do with miracles, actual or medical. Max Weinberg sought treatment at the Kathryn and Gilbert Miller Health Care Institute for Performing Artists, at New York City's St. Luke's/Roosevelt Hospital, where Dr. Richard G. Eaton performed seven operations — one on each affected finger — to cure Weinberg's "chronic and sometimes acute tendonitis and trigger finger," a condition Dr. Eaton describes as "not unique to musicians. But being aware of what Max has to do as a musician helps determine what the nature of the surgery will be."

And that is exactly the point of the year-and-a-half old Miller Institute — to provide health care specifically for performing artists, whose injuries are frequently precipitated by their chosen line of work.

"Performing often is not a natural activity, according to Dr. Emil F. Pascarella, the Institute's medical director. "Performers are required to use their bodies in ways for which they simply weren't designed. Nature didn't intend humans to execute massive ballet leaps, perform fine handwork for hours at a time while practicing an instrument, or sing at top volume for extended periods. The things performers do that make them exceptional — that make us want to see them perform — involve enormous wear and tear."

"You must be aware of the performer's

needs," says Dr. Eaton. "A violinist's hand injury may be unique to violinists, or it may also affect others who work with their hands. But whether it's unique or not, you have to know what violinists are required to do with their hands before you plan treatment. A non-musician might be able to live with a certain degree of impairment, but a musician probably needs full function of the hand, which must be the ultimate goal of treatment."

The Institute was founded in February, 1985, with a grant from the Kathryn and Gilbert Miller Fund. Last month, the Institute opened a Voice Laboratory and Performance Evaluation Unit, thanks to a grant from the Fan Fox and Leslie R. Samuels Foundation. To inaugurate the new facilities, a panel of performers and medical professionals convened at the hospital. Max Weinberg, pianist Rosalyn Tureck, ballet teacher Violette Verdy, Dance Theatre of Harlem director Arthur Mitchell and actor Walter Charles extolled the virtues of having a Health Care Institute specifically targeted to their lines of work.

For Max Weinberg, the encounter with the Institute not only cured his fingers, but changed his way of approaching his instrument.

"Having to go through the surgery made me rethink what I'd been doing, and realize that I had to make adjustments," he said. "Now, I make sure I'm warmed up before every concert. After the concert, I soak my hands in ice water for 25 minutes. Also, I've learned to alter my playing technique. I don't grip the drumsticks as tightly as I used to, and I relax my grip before a particularly hard impact. And I know now how to practice smarter — get more done in less time, rather than working too long. By thinking that way, and being prepared, I was able to get through the whole tour."

"I credit Dr. Eaton with saving my career."



## Hiroshima: Speaking The Universal Language Of Music

By Peter Berk

LOS ANGELES — Every once in a while, a band comes along which immediately distinguishes itself by creating a sound that is both progressively minded and refreshingly original. Just such a band is Hiroshima, which was formed some 12 years ago, and quickly emerged as a prime exponent of what is best described as "cultural fusion." The band's most recent album, "Another Place" (Epic) perfectly illustrated the musical concept at work with Hiroshima; namely, to merge the evocative and sometimes mystical instrumentation of Japan with the state of the art sounds of American jazz and A/C music. Obviously, the formula is working.

Despite what many people might think, four of Hiroshima's five members (band leader, woodwind player and keyboardist Dan Kuramoto; lead singer Barbara Long; taiko drummer, percussionist Johnny Mori; and drummer Danny Yamamoto) were born and raised in Los Angeles, and not in the city their band is named after. Only June Kuramoto, who plays a 1,300 year-old, 13-string traditional Japanese instrument called the koto, among other exotic instruments, was born in Japan.

Hiroshima's ability to somehow employ ancient Oriental instrumentation while still forging accessible jazz and pop truly sets it in a class of its own. From the outset, though, this was precisely what the band's members had in mind, seeking to keep a prideful eye on their own cultural and musical heritage and an alert ear on the shifting tides of contemporary music. As a result, when you listen to Hiroshima, you're constantly being surprised by the new and varied colors being added to the musical canvas. Yet, despite the inherent complexities of its music, Hiroshima is a completely unpretentious band, able to convey its message through subtlety, not through overkill.

In a recent interview, John Kuramoto, formerly a member of the band and currently its manager, discussed how Hiroshima has evolved and where its headed. "I think essentially the direction we're going in has pretty much remained the same," he first commented. "If anything, it's the audience which has changed, since there's a greater interest than ever before in the kind of music we play. We're finding there's a large demographic of people now who appreciate jazz and new age music. There's a whole new thrust toward that entire genre."

Although Hiroshima, on stage and on vinyl, plays purely instrumental music from time to time, the band focuses primarily on songs (all sung in English). Many of these are actually driving and upbeat, but tender and beautiful ballads like "Save Yourself For Me" (off the new LP) best showcase the unique style and

define the basic identity of this band. Even though Hiroshima is more than capable of letting go and launching into loose improvisation, its members have consistently shown themselves to be distinctly melody-conscious. They seem to have found just the right balance, it would seem, in their songwriting technique; producing tunes which are often serious, but never somber; light but never insubstantial. Once again, the operative word is pride, because that's what brought them together and that's what keeps them so productive.

When asked how working so closely with family members has been, Kuramoto said, "It's been and still is very comfortable for us, and I think it's been a vital part of our overall presentation. Our music is very close to our hearts because of the personal relationships. When we started out, people were warning us it would never work, the family aspect and the general concept, but we all believed in what we were doing. As it's turned out, the closeness has ended up helping. We share common attitudes, and always will."

One of the keys to Hiroshima's success is the support it receives from its record label. "At the very beginning," Kuramoto recalled, "there was a little bit of an emphasis toward single-type releasing, but Epic's attitude now is 'let's just make the best album possible, and if a single emerges that's fine, but that's not our priority.' We appreciate that more than I can say." Fortunately for Hiroshima and Epic, mellow music radio formats (such as KUTE's in Los Angeles) are on the upswing, and that certainly is helping make the band even more popular than it already was. CHR may well soon embrace the band as well.

As to what Kuramoto sees in Hiroshima's future, beyond its current domestic tour and scheduled trip to Japan early next year, "We've wanted for a long time to cross over into film and TV, and recently had the chance to do that when Dan was hired to score an ABC pilot called O'Ha-

(continued on page 32)



**WRAP IT UP, THEY'LL TAKE IT** — CBS Associated recording artists the Fabulous Thunderbirds received gold album plaques from CBS Records executives recently for their current release, "Tuff Enuff." Pictured (l-r) are: Dan Beck, vp product development, Epic/Portrait/CBS Associated Labels; Preston Hubbard of the T-Birds; group manager Mark Proct; Fran Christian of the group; CBS Records division president Al Teller; Jimmie Vaughan of the group; Ray Anderson, senior vp marketing, E/P/A; Kim Wilson of the group; Bill Bennett, vp album promotion, E/P/A; and Tony Martell, vp and general manager, CBS Associated Labels.



**MELLOW FELLOWS** — Executives of the Peer-Southern Organization, music publishers, stopped by New York's Bottom Line to chat with their longtime associate, Donovan. Here backstage are (l-r) Greg Hambleton, managing director, Peer-Southern, Toronto; Donovan; and Allan Tepper, director of creative services, Peer-Southern N.Y.





**SIBERRY'S TOUR DE FORCE** — A jubilant group gathered around Open Air/Windham Hill artist Jane Siberry after her recent performance at the Beverly Theatre in Los Angeles, the last stop on her highly-praised national tour. The tour was in support of the Canadian artist's new album, "Speckless Sky." Pictured celebrating (l-r, back row) are: Larry Hayes, v.p. of sales and marketing, Windham Hill; Mark Williams, A&M Records; Jeff Heiman, v.p. of promotion and publicity, Windham Hill; Rich Schmidt, director of publicity, Open Air Records; Ken Myhr; and Al Cross. (l-r front row): John Switzer; Anne Bourne; Gina Stepaniuk; Siberry; Rebecca Jenkins; and Siberry's manager, Bob Blumer.

## Z Z Top

ABOARD THE MTV PARTY BOAT, N.Y. HARBOR — What a fourth. Fireworks dripping down the sky like melted wax. Andy Warhol autographed people's clothing. Joe Piscopo banged the MTV gong. And the MTV party boat anchored in the shadow of the Statue of Liberty. "Doesn't she make you weak in the knees?" joked Martha Quinn. And there were plenty of weak knees when the boat started rocking and reeling to the sounds of shipmates ZZ Top. "We ain't gonna stop 'til the boat goes like this," said guitarist Billy Gibbons, shaking his hand up and down like a rocking boat. He kept that promise.

With the Statue in the background and a clay-red sunset about 30 degrees west, the trio played a relaxed set of blues, ZZ oldies and covers. They took the stage in sailor's outfits, asked the audience if they wanted it soft or loud ("loud," said the crowd), and then grooved into "The Grange" with Gibbons jamming on an extended intro.

Anyone expecting hits from their recent "Eliminator" and "Afterburner" (Warner Bros.) albums would have been pleasantly disappointed. ZZ Top played a dream set dominated by the stuff that got them started in the first place: blues. They played it slow and deep, fast and short, long and pained, and with a fullness that suggested a quintet. They revved up the R&B, and worked such tunes as "Mr. Tambourine Man" and "Needles and Pins" into a rich lather. Not even the sputter of the Presidential helicopter flying overhead during "Lonely Too Long" could blunt the sharpness of the sound.

Up close one could see exactly what makes this band so magical. Part of it is Dusty Hill's bass playing. Hill plays his bass as if it were a rhythm guitar and his aggressive, full-chordal sweep allows Gibbons to do minimal riffing without sacrificing a big band sound. The band also has the intuitive timing of a great stand-up comedian, utilizing delays, elongated notes, stalls, and tripping harmonics that stumble seamlessly into Frank Beard's drumming. Ending with their '70s hit "Tush," one got the feeling they could do this with their eyes closed and still maintain the wide-awake inspiration needed to rock the boat.

About 20 minutes after "Tush," when everyone on board had had another

Heineken, they returned in a decidedly more playful mood. They led a sing-a-long on "Tube Steak Boogie" and then segued into a note-perfect "Schooldays" with Gibbons always threatening to rage out of control. They closed with "Jailhouse Rock" just as the sun set and windshield-wiper-like lasers moved across the sky. ZZ Top then took their seats for the greatest fireworks display in history. There were geysers of crimson, feathery blazes and green bursts. Only fireworks like these could follow a show like that.

Paul Iorio

## Chuck Berry/ Ron Wood

THE RITZ, N.Y.C. — To celebrate its sixth anniversary the Ritz presented a pair of concerts teaming the grand old man of rock and roll, Chuck Berry, with one of his many musical progeny, Ron Wood. Ever since January's Rock and Roll Hall of Fame dinner there has been a buzz around Chuck Berry: a film crew has been following him around, and his appearances have attracted such guests as Keith Richards and Robbie Robertson, both of whom jammed with Berry during a recent Chicago appearance. So when the Ritz advertised the fact that Ron Wood would be appearing on stage with Berry, a serious amount of speculation took hold: This would certainly mean that the normally perfunctory Berry would be inspired to pull out the stops; this would certainly mean that the backup band would be a cut above Berry's usual under-rehearsed outfits; and certainly — *without any doubt* — Ron Wood wouldn't be the only Stone to roll over to the Ritz. The Ritz was jammed. None of the above speculation was correct.

The late show opened with three obvious numbers — things like "Night Train" and "Peter Gunn" — from the backup sextet, a nameless lot feathering a two-man rock and roll saxophone section. Then Ron Wood ambled out to sing — *sing* — a trio of numbers from the distant days of the Small Faces. Finally, the *grand seigneur* of rock appeared and launched full-steam into "Roll Over, Beethoven." The one-hour-on-the-nose set included a number of Berry's anthems — "Lil Queenie," "School Days," "Reelin' and Rockin'," for example. Berry would whip into them, and the band, and Wood, would sprint to catch up. Wood didn't seem

particularly at home with Berry's patented chord changes — odd, because the Rolling Stones have been doing "Lil Queenie" for centuries and Wood was reportedly seen in Tower Records the day before the gig carting home bags of Berry LPs — and Berry didn't seem particularly impressed with the Stone at his shoulder — offering the nameless guys plenty of solo space on their own. Where Wood did fit in beautifully was on a pair of blues standards — Elmore James' "Hurts Me Too" and Memphis Slim's "Everyday (I Have The Blues)". Chuck Berry proved himself to be an impressive blues interpreter — vocally, and on guitar, where his spiky angular lines showed a debt to T-Bone Walker. Wood slid in and played smooth English blues lines. Where Wood, and the rest of the band, were left with their jaws hanging (actually, if Wood's jaw hung, his ever-present cigarette would have burnt his shoe) was when Chuck Berry suddenly switched gears for not-quite-tongue-in-cheek versions of "Kingstown Town," "Good Old Mountain Dew," and "Rambling Rose." Ron Wood stood on the side and smoked his cigarette. The set ended with a riffing rave-up, but no surprise guests bounded out of the shadows.

Ron Wood is one of rock and roll's perennial second bananas, and the audience — made up mainly of sweet little sixteens and their boyfriends — was there to see him and, hopefully, his friends. When a chant went up mid-set, it wasn't a unison request for "My Ding-A-Ling," it was a chant of "Keith, Keith, Keith, Keith." When girls rushed the stage during the finale, they inched passed Berry to place kisses to the left of Ron Wood's cigarette. But Chuck Berry was, clearly, the top banana on this night — as on most nights — and after his 60-minute set he presumably counted his pay and headed on down the road to the next town, where he'd play "Roll Over Beethoven" and maybe, a couple of blues and, maybe, "Rambling Rose" and, maybe, there'd be a Rolling Stone around to grace the stage.

## The Pogues

THE RITZ, NYC — "When I first came to London I was only sixteen/With a fiver in my pocket . . . / And soon ended up on the old main drag," sang Shane MacGowan in "Old Main Drag" ("Rum, Sodomy & The Lash" LP/Stiff/MCA) June 27. MacGowan sang it in a voice of tears and stout, memorably phrasing "old main drag" as one word at the end of the song. He turned the song into a picture postcard of the street where we all live: the main drag of loneliness, metal doors, cheap pills, loser landlords, and prostitutes. He told the tale of everyone who comes to London or New York or Los Angeles from the provinces with just a fiver in their pocket. It's the story of innocence lost and dreams deferred, and it might well stand as an eighties version of Bob Dylan's "Desolation Row."

The Pogues also know how to have a damned good time on the old main drag. "Wild Cats of Kilkenny," an instrumental, pulsated with energy as Cait O'Riordan thumped her bass and Philip Chevron vigorously strummed his acoustic guitar. By the time Spider Stacey added tin whistle on top of Andrew Ranken's menacing bass drum thunder, the crowd was whirling in a tarantella, a slam-tarantella at that, hoisting bottles and waving flags like victorious soldiers ready to take on the demons of the old main drag.

The band never stayed in one mood for very long. The intro of "The Body Of An



**DAYE BY NIGHT** — Blue Chip Records and Profile Records celebrated their distribution pact together at a recent party at Manhattan's Lighthouse, where Cory Daye premiered her debut Blue Chip/Profile release, "City Nights/Manhattan Cafes." Seen after the show are (l-r): Blue Chip's Ron Rogers; Cory Daye and Profile's vp Steve Plotnicki.

American" (from "Poguetry in Motion" EP/Stiff/MCA), for example, evoked the feel of an early-morning Irish hillside. When MacGowan started singing about "the room where the dead men lay," everybody settled in for another mid-tempo tune. But not so fast. Out of nowhere, Jem Finer burst into some raw Kentucky banjo picking, MacGowan started singing drunkenly about a "taste of whiskey," and the tempo went into a doubletime of unpredictable anarchy. One listens to this band with the expectation that anything could happen.

Who else beside The Pogues could captivate a capacity crowd at two in the morning with a six-minute acoustic ballad? "And The Band Played Waltzing Matilda," though, is no ordinary ballad. This song of maritime battle moves along with filmic, almost novelistic force. "They chased us with bullets and they rained us with shells/And in five minutes flat the'd blown us all to hell," MacGowan sings in a voice twice his 28 years.

" . . . Waltzing Matilda" is no glossy war mural though. It has a tough-minded realism and a welcome absence of romanticism that is refreshing in this age of wimpy Rambo war cartoons. The ballad ends with a legless soldier watching a veterans parade: "And the young people ask me 'what are they marching for?'/ And I ask myself the same question." Though several verses were cut out, the song retained its epic depth and power, and the audience sang along with every word. If "Old Main Drag" is an 80's "Desolation Row," then this is The Pogues' "Hard Rain's A-Gonna Fall."

The show was more than just a set of individual songs. The impeccable sequencing and fine inter-song contrasts made the set work as a single performance piece. Not only were songs juxtaposed so as to maximize mood contrast, but band members O'Riordan and Stacey took turns on vocals, allowing MacGowan to shine even more. The overarching effect was celebratory, and people sang and whistled as they filed out of The Ritz on their way back to the old main drag.

Paul Iorio



**WAITE AND WONDER** — Surprise guest John Waite got surprised himself when Stevie Wonder dropped by The China Club to sing Waite's '84 hit "Missing You." Waite's new album is slated for fall release.



## NASHVILLE FORUM

Tom McEntee, Nashville

Yikes!!! I can't believe I had two men in the batter's box at the same time in my All-Star column. How humiliating! (And to think some of my best friends didn't let me know. It's like having mustard on your face throughout the entire game — and even at the bar after the game.) Where are Hunter and Saporiti when you need them, anyway? . . . Speaking of Hunter and Saporiti, it looks like the Bunny Boys have themselves another live one. First they brought up two rookies from the farm team who have turned out to be some heavy hitters (Travis and Yoakum) and now they're pitching another rookie, and throwing curves, no less. This one in the form of Rosie Flores, a dead-ringer (vocally speaking) for a young Loretta. If what's to come is in the same ballpark as what we've heard so far, we've gotta say that this is some nice stuff, guys! . . . Which segues beautifully into well-earned congratulations to the gang over at MTM. Terrific work blasting through to last week's King-of-the-hill spot with the Rodman single. Howard, Tommy, Bruce and team can do a few high-fives over that effort. (Hopefully, there'll be some "trickle down effect" for the promotion grunts in the trenches). The Kitten-That-Roared squad is also to be commended for the developmental progress made so far with Girls Next Door and Holly Dunn (some interesting radio feedback coming in on the latter, by the way) . . . Continuing right along with Things Number One-ish, a statistic or two of much interestingness comes to light, such as: In the eight issues of *Cash Box* spanning 5/31 thru 7/19 there have been 6 different Number One records. Of those 6, two (33%) stayed at Number one for more than one week (Willie and Dan Seals), and three (50%) were the "developing" acts mentioned earlier in the column. And while Seals is hardly what we'd call a "developing" artist, he is still rather new to the rarefied air of the peak of the country chart. So you might say, that in that eight-week span, only two of the established "major" names have hit for the distance. All of which proves absolutely nothing — but it does suggest something: it suggests a very healthy chart environment for a truly viable record product to survive and prosper all the way to the top. Whether it be by an "established" name or one of the Young Turks with lots of talent going for him/her. And that pleases me a great deal . . . I like to think that the Nashville office of the International Megaphone is committed to the Future, but that we *live* in the Present (for whatever *that's* worth) . . . Some changes high up in the A&R department at the Big Eye. VP Bonnie Garner exited last week, but we're not advised of any future plans . . . Speaking of changes, the revisions, updatings, modernizations, etc. that have been going on over at Roly-PolyGram have been producing some quite impressive results in just this short space of time since the dawn of the A.P. (After Popovich) Era. Especially the "Class of '55" project and related singles. As chief of the label's drumbeating corps, Leffel has never had it so good. (But then, he says he's never had to work as hard, either) . . . David Webb, an old working cohort from past label days (we were at different divisions of Ovation together) is now up at WDZQ/WDZ in Decatur, IL, where he's been vp/gm since 6/1 . . . Another *Cash Box* radio friend, WKMF's Shelley James and husband Walter have expanded the Family unit with the 6/26 arrival of son Kyle. Congratulations to all three . . . Another item from radio relates to KFH in Wichita, which is looking for a person with air talent/production experience. Give Chuck Robson a call at (316) 262-4491 . . .



**KYLE PETTY SIGNS WITH RCA** — NASCAR race driver Kyle Petty recently inked a recording contract with RCA Records/Nashville. Petty, who is the son of race car great, Richard Petty, is working on a single with producer Mark Wright. Pictured (l to r) are: Petty (in car), Randy Goodman, dir. of merchandising; Don Light, Petty's mgr.; Dave Wheeler, dir. of marketing; Joe Galante, division vp RCA/Nashville; Mark Wright, A&R talent mgr./producer; Jack Weston, dir. of nat'l. country promotion; and Phran Schwartz, mgr. of product management.

## TOP 50 ALBUMS

Title, Artist, Label, Number, Distributor	Weeks On 7/19 Chart	Weeks On 7/19 Chart
★ = Available on Compact Disc ■ = Platinum (RIAA Certified) □ = Gold (RIAA Certified)		
1 <b>GEORGE STRAIT #7</b> GEORGE STRAIT (MCA 5750)	1	7
2 <b>GUITARS, CADILLACS, ETC. ETC.</b> DWIGHT YOAKAM (Warner Bros./Reprise 25372-1)	2	32
3 <b>STORMS OF LIFE</b> RANDY TRAVIS (Warner Bros. 25435-1)	6	6
4 <b>WHOEVER'S IN NEW ENGLAND</b> REBA McENTIRE (MCA 5691)	4	20
5 <b>ROCKIN' WITH THE RHYTHM</b> ★□ THE JUDDS (RCA/Curb AHL1-7042)	3	35
6 <b>A FRIEND IN CALIFORNIA</b> MERLE HAGGARD (Epic FE 40286)	5	18
7 <b>LOST IN THE FIFTIES TONIGHT</b> ★ RONNIE MILSAP (RCA AHL1-7194)	8	16
8 <b>ALABAMA GREATEST HITS</b> ★□ ALABAMA (RCA AHL1-7170)	7	22
9 <b>THE PROMISELAND</b> WILLIE NELSON (Columbia FC 40327)	9	14
10 <b>FOUR FOR THE SHOW</b> THE STATLERS (Mercury 826-782-1M-1)	15	6
11 <b>WILL THE WOLF SURVIVE</b> ★ WAYLON JENNINGS (MCA 5688)	10	16
12 <b>RABBIT TRAX</b> EDDIE RABBITT (RCA AHL1-7041)	13	12
13 <b>LIVE IN LONDON</b> ★ RICKY SKAGGS (Epic FE 40103)	12	34
14 <b>HARMONY</b> JOHN CONLEE (Columbia FC-40257)	14	18
15 <b>A MEMORY LIKE YOU</b> JOHN SCHNEIDER (MCA 5668)	16	24
16 <b>WON'T BE BLUE ANYMORE</b> DAN SEALS (EMI America ST 17166)	11	42
17 <b>SEASONS</b> ★ OAK RIDGE BOYS (MCA 5714)	18	14
18 <b>GIRLS LIKE ME</b> TANYA TUCKER (Capitol ST-12474)	19	14
19 <b>THIRTEEN</b> EMMYLOU HARRIS (Warner Bros. 9-25352-1)	20	20
20 <b>SHAKIN'</b> SAWYER BROWN (Capitol/Curb ST-12438)	17	40
21 <b>MONTANA CAFE</b> HANK WILLIAMS, JR. (Warner/Curb 1-25412)	31	3
22 <b>FIVE-O</b> ★□ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25267)	21	44
23 <b>TWENTY YEARS OF DIRT</b> THE NITTY GRITTY DIRT BAND (Warner Bros. 25382-1)	27	7
24 <b>CLASS OF '55</b> ★ C. PERKINS, J.L. LEWIS, R. ORBISON, J. CASH (America/Smash 830 002-1-M-1)	28	7
25 <b>BORN YESTERDAY</b> THE EVERLY BROTHERS (Mercury 826 142-1)	26	20
26 <b>NEW MOVES</b> DON WILLIAMS (Capitol ST 12440)	23	19
27 <b>SOMETHING SPECIAL</b> ★□ GEORGE STRAIT (MCA 5605)	24	45
28 <b>STREAMLINE</b> ★□ LEE GREENWOOD (MCA 5622)	25	44
29 <b>WHO'S GONNA FILL THEIR SHOES</b> GEORGE JONES (Epic FE 39598)	22	44
30 <b>PERFUME, RIBBONS &amp; PEARLS</b> THE FORESTER SISTERS (Warner Bros. 25411-1)	32	6
31 <b>I TELL IT LIKE IT USED TO BE</b> T. GRAHAM BROWN (Capitol ST-12487)	37	7
32 <b>GREATEST HITS</b> ★□ GEORGE STRAIT (MCA 5567)	30	70
33 <b>ME &amp; THE BOYS</b> ★ THE CHARLIE DANIELS BAND (Epic FE 39878)	35	32
34 <b>JUDY</b> JUDY RODMAN (MTM ST-71050)	36	7
35 <b>HEROES</b> JOHNNY CASH & WAYLON JENNINGS (Columbia FC 40347)	40	4
36 <b>GREATEST HITS VOL. 2</b> ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25328)	29	34
37 <b>GUITAR TOWN</b> STEVE EARLE (MCA 5713)	38	9
38 <b>LOOKING AHEAD</b> BILLY JOE ROYAL (Atlantic America 7-90508)	39	9
39 <b>THERE'S NO STOPPING YOUR HEART</b> MARIE OSMOND (Capitol/Curb ST-12414)	33	44
40 <b>KILLBILLY HILL</b> SOUTHERN PACIFIC (Warner Bros. 25409)	42	4
41 <b>SOMETHING TO TALK ABOUT</b> ANNE MURRAY (Capitol/EMI ST-12466)	34	23
42 <b>HANG ON TO YOUR HEART</b> ★ EXILE (Epic BFE 40000)	41	39
43 <b>PORTRAIT OF A SINGER</b> RAY PRICE (Step One SOR-0009)	44	10
44 <b>GREATEST HITS</b> ★ EARL THOMAS CONLEY (RCA AHL1-7032)	45	36
45 <b>PARDNERS IN RHYME</b> THE STATLER BROTHERS (Mercury 422-824 420-1)	46	64
46 <b>GREATEST HITS VOL. 2</b> RONNIE MILSAP (RCA AHL 1-5425)	43	61
47 <b>RHYTHM AND ROMANCE</b> ★■ ROSANNE CASH (Columbia FC-39463)	48	57
48 <b>I HAVE RETURNED</b> RAY STEVENS (MCA 5635)	47	39
49 <b>LIFE'S HIGHWAY</b> STEVE WARINER (MCA 5672)	50	32
50 <b>OLD FLAME</b> ★ JUICE NEWTON (RCA AHL1-5493)	49	33

## HOT CUTS

**WILLIE NELSON** — Pass It On (The Promiseland)  
**THE STATLERS** — Forever — (Four For The Show)  
**ROY ORBISON** — Coming Home — (Class of '55)

**DWIGHT YOAKAM** — Ring of Fire — (Guitars, Cadillacs, etc. etc.)  
**RANDY TRAVIS** — Reasons I Cheat — (Storms of Life)  
**HANK WILLIAMS, JR.** — Mind Your Own Business — (Montana Cafe)  
**J.L. LEWIS, R. ORBISON, J. CASH, C. PERKINS** — Waymore's Blues — (Class of '55)  
**HANK WILLIAMS, JR.** — Montana Cafe — (Montana Cafe)  
**RANDY TRAVIS** — Send My Body — (Storms of Life)  
**PAKE McENTIRE** — I'm Having Fun — (Too Old To Grow Up Now)  
**MICHAEL MARTIN MURPHEY** — Fiddlin' Man (Tonight We Ride)  
**DON WILLIAMS** — Then It's Love — (New Moves)  
**DWIGHT YOAKAM** — South of Cincinnati — (Guitars, Cadillacs, etc. etc.)



# CASH BOX COUNTRY SINGLES

July 26, 1986

	Weeks On 7/19 Chart		Weeks On 7/19 Chart		Weeks On 7/19 Chart
<b>1</b> <b>NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER</b> GEORGE STRAIT (MCA 52817)	2	11	<b>33</b> <b>LIFE'S HIGHWAY</b> STEVE WARINER (MCA 52786)	26	20
<b>2</b> <b>ROCKIN' WITH THE RHYTHM OF THE RAIN</b> THE JUDDS (RCA/Curb PB-14362)	4	10	<b>34</b> <b>WITH YOU</b> VINCE GILL (RCA PB-14371)	35	6
<b>3</b> <b>UNTIL I MET YOU</b> JUDY RODMAN (MTM B-72065)	1	5	<b>35</b> <b>GUILTY EYES</b> DARLENE AUSTIN (CBT-4146)	36	9
<b>4</b> <b>YOU'RE THE LAST THING I NEEDED TONIGHT</b> JOHN SCHNEIDER (MCA 52827)	5	11	<b>36</b> <b>IN LOVE</b> RONNIE MILSAP (RCA PB-14365)	40	3
<b>5</b> <b>ON THE OTHER HAND</b> RANDY TRAVIS (Warner Bros. 7-28962)	3	14	<b>37</b> <b>REPETITIVE REGRET</b> EDDIE RABBITT (RCA PB-14317)	29	18
<b>6</b> <b>COUNT ON ME</b> THE STATLER BROTHERS (Mercury/PolyGram 884-721-7)	7	10	<b>38</b> <b>TEN FEET AWAY</b> KEITH WHITLEY (RCA PB-14363)	42	5
<b>7</b> <b>HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE)</b> LEE GREENWOOD (MCA 52807)	6	17	<b>39</b> <b>GUITARS, CADILLACS</b> DWIGHT YOAKAM (Warner Bros./Reprise 7-28688)	43	3
<b>8</b> <b>SAVIN' MY LOVE FOR YOU</b> PAKE McENTIRE (RCA PB-14336)	11	11	<b>40</b> <b>THAT'S HOW YOU KNOW WHEN LOVE'S RIGHT</b> NICOLETTE LARSON (MCA 52839)	44	7
<b>9</b> <b>LOVE AT THE FIVE &amp; DIME</b> KATHY MATTEA (Mercury 884 573-7)	9	15	<b>41</b> <b>SHAKIN'</b> SAWYER BROWN (Capitol/Curb B-5585)	32	12
<b>10</b> <b>I'VE GOT A NEW HEARTACHE</b> RICKY SKAGGS (Epic 34-05898)	12	9	<b>42</b> <b>LONELY ALONE</b> THE FORESTER SISTERS (Warner Bros. 7-28687)	47	3
<b>11</b> <b>WILL THE WOLF SURVIVE</b> WAYLON JENNINGS (MCA 52830)	13	10	<b>43</b> <b>TWO TOO MANY</b> HOLLY DUNN (MTM B-72064)	34	10
<b>12</b> <b>HEARTBEAT IN THE DARKNESS</b> DON WILLIAMS (Capitol B-5588)	14	8	<b>44</b> <b>WORKING CLASS MAN</b> LACY J. DALTON (Columbia 38-06098)	51	6
<b>13</b> <b>EVERYTHING THAT GLITTERS (IS NOT GOLD)</b> DAN SEALS (EMI America B-8311)	8	17	<b>45</b> <b>I WANNA HEAR IT FROM YOUR LIPS</b> LOUISE MANDRELL (RCA PB-14364)	48	3
<b>14</b> <b>STRONG HEART</b> T.G. SHEPPARD (Columbia 38-05905)	16	11	<b>46</b> <b>LOVE WON'T WAIT</b> THE WHITES (MCA 52825)	41	9
<b>15</b> <b>ROLLIN' NOWHERE</b> MICHAEL MARTIN MURPHEY (Warner Bros. 7-28694)	18	10	<b>47</b> <b>GUITAR TOWN</b> STEVE EARLE (MCA 52856)	54	5
<b>16</b> <b>I WISH THAT I COULD HURT THAT WAY AGAIN</b> T. GRAHAM BROWN (Capitol/Curb B-5571)	17	13	<b>48</b> <b>JUST ANOTHER LOVE</b> TANYA TUCKER (Capitol B-5604)	58	2
<b>17</b> <b>READ MY LIPS</b> MARIE OSMOND (Capitol/Curb B-5563)	10	17	<b>49</b> <b>TOO LATE</b> THE KENDALLS (MCA/Curb 52850)	52	4
<b>18</b> <b>COUNTRY STATE OF MIND</b> HANK WILLIAMS JR. (Warner Bros./Curb 7-28691)	22	7	<b>50</b> <b>ALWAYS HAVE, ALWAYS WILL</b> JANIE FRICKIE (Columbia 38-06144)	56	4
<b>19</b> <b>ALL TIED UP</b> RONNIE McDOWELL (MCA/Curb 52816)	20	13	<b>51</b> <b>CHARTBREAKER CRY</b> CRYSTAL GAYLE (Warner Bros. 7-28689) <b>DEBUT</b>		
<b>20</b> <b>DESPERADO LOVE</b> CONWAY TWITTY (Warner Bros. 7-28692)	23	7	<b>52</b> <b>BOTTLE OF TEARS</b> GENE WATSON (Epic 34-06057)	57	4
<b>21</b> <b>LIVING IN THE PROMISELAND</b> WILLIE NELSON (Columbia 38-05834)	15	18	<b>53</b> <b>RENO BOUND</b> SOUTHERN PACIFIC (Warner Bros. 7-28722)	50	15
<b>22</b> <b>LITTLE ROCK</b> REBA McENTIRE (MCA 52848)	25	5	<b>54</b> <b>NIGHTS</b> ED BRUCE (RCA PB-14305)	39	15
<b>23</b> <b>SOMETIMES A LADY</b> EDDY RAVEN (RCA PB-14319)	28	7	<b>55</b> <b>NOTHIN' VENTURED NOTHIN' GAINED</b> SYLVIA (RCA PB-14375)	63	3
<b>24</b> <b>OLD FLAME</b> JUICE NEWTON (RCA PB-14295)	19	16	<b>56</b> <b>YOU MADE A ROCK (OF A ROLLING STONE)</b> THE OAK RIDGE BOYS (MCA 52873)	60	3
<b>25</b> <b>A FRIEND IN CALIFORNIA</b> MERLE HAGGARD (Epic 34-06097)	27	8	<b>57</b> <b>SOMEBODY WANTS ME OUT OF THE WAY</b> GEORGE JONES (Epic 34-05862)	53	14
<b>26</b> <b>DRINKIN' MY BABY GOODBYE</b> THE CHARLIE DANIELS BAND (Epic 34-05835)	21	18	<b>58</b> <b>SECOND TO NO ONE</b> ROSANNE CASH (Columbia 38-06159)	68	2
<b>27</b> <b>OLD VIOLIN</b> JOHNNY PAYCHECK (Mercury 884-720-7)	30	11	<b>59</b> <b>IF THAT AIN'T COUNTRY</b> NORMAN WADE (NCR 327)	62	6
<b>28</b> <b>BIRTH OF ROCK &amp; ROLL</b> CARL PERKINS (America/Smash 884-760-7)	31	7	<b>60</b> <b>BOTH TO EACH OTHER (FRIENDS AND LOVERS)</b> EDDIE RABBITT and JUICE NEWTON (RCA PB-14377)	66	2
<b>29</b> <b>SLOW BOAT TO CHINA</b> GIRLS NEXT DOOR (MTM B-72068)	33	6	<b>61</b> <b>NEXT TO YOU</b> TOMMY OVERSTREET (Silver Dollar SD7-70002)	64	4
<b>30</b> <b>HONKY TONK MAN</b> DWIGHT YOAKAM (Warner Bros./Reprise 7-28793)	24	22	<b>62</b> <b>TAKE A WALK THRU THE PAIN</b> INDIANA (Killer 1003)	65	5
<b>31</b> <b>GOT MY HEART SET ON YOU</b> JOHN CONLEE (Columbia 38-06104)	37	6	<b>63</b> <b>YOU CAN'T STOP LOVE</b> SCHUYLER, KNOBLOCH, & OVERSTREET (MTM B-72071)	71	3
<b>32</b> <b>STAND A LITTLE RAIN</b> THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28690)	38	5	<b>64</b> <b>ROCKIN' IN THE PARKIN' LOT</b> RAZZY BAILEY (MCA 52851)	67	4
			<b>65</b> <b>YOU CAN HAVE HER</b> BOOTS CLEMENTS (West W-721)	69	6
			<b>66</b> <b>SINCE I FOUND YOU</b> SWEETHEARTS OF THE RODEO (Columbia 38-06166) <b>DEBUT</b>		
			<b>67</b> <b>NEXT TIME</b> WILD CHOIR (RCA PB-14337)	70	6
			<b>68</b> <b>THE DARK SIDE OF TOWN</b> DOBIE GRAY (Capitol B-5596) <b>DEBUT</b>		
			<b>69</b> <b>THAT'S WHAT MADE THE GOOD TIMES ROLL</b> GUY SHANNON (Evergreen EV1040)	73	3
			<b>70</b> <b>WOMAN OF THE 80's</b> DONNA FARGO (Mercury 884-712-7) <b>DEBUT</b>		
			<b>71</b> <b>BIDDING AMERICA GOODBYE (THE AUCTION)</b> BRUCE HAUSER and SAWMILL CREEK (Cowboy 45-200)	85	2
			<b>72</b> <b>LOOK WHERE LEAVING YOU LEFT ME</b> FLOYD BOLDING (Project One PRO-4986)	76	5
			<b>73</b> <b>SOLDIER OF LOVE</b> BILLY BURNETTE (MCA 52852)	77	2
			<b>74</b> <b>GEORGIA BLUE EYES</b> JACKY WARD (LUV 119)	87	2
			<b>75</b> <b>LOVE KEEP YOUR DISTANCE</b> A.J. MASTERS (Bermuda Dunes C114) <b>DEBUT</b>		
			<b>76</b> <b>FARTHER DOWN THE LINE</b> LYLE LOYETT (MCA/Curb 52818) <b>DEBUT</b>		
			<b>77</b> <b>TOO YOUNG TO FALL IN LOVE</b> BENJI WILHOITE (Playback PL1104)	83	3
			<b>78</b> <b>MY WIFE'S HOUSE</b> GENE KENNEDY (Society S 86-110) <b>DEBUT</b>		
			<b>79</b> <b>LADY IN DISTRESS</b> LITTLE DAVID WILKINS (Jere 1003)	80	6
			<b>80</b> <b>GOOD AND LONESOME</b> THE LOWES (Soundwaves SW-4775) <b>DEBUT</b>		
			<b>81</b> <b>I DON'T WANNA DANCE (WITH ANYBODY ELSE BUT YOU)</b> LINDY GRAVELLE (Evergreen EV 1042)	86	2
			<b>82</b> <b>TAKE ME BACK TO LINCOLN COUNTY</b> TOMMY THOMASON (Ross RR 2003)	78	4
			<b>83</b> <b>DIAMONDS ARE FOREVER</b> MICHAEL-ROY CROFT (EMI America B-8328)	88	2
			<b>84</b> <b>TEXAS MOON</b> JOHNNY DUNCAN (Pharoah PR-2503) <b>DEBUT</b>		
			<b>85</b> <b>FEEL LIKE I'M FALLING FOR YOU</b> TWO HEARTS (MDJ 5832) <b>DEBUT</b>		
			<b>86</b> <b>BLUE SUEDE BLUES</b> CON HUNLEY (Capitol B-5586)	59	6
			<b>87</b> <b>DIXIE U.S.A.</b> CRAIG SOUTHERN (Royal Master RM 8605) <b>DEBUT</b>		
			<b>88</b> <b>PULL UP A PILLOW</b> DAVE HOLLADAY (Step One SOR 356) <b>DEBUT</b>		
			<b>89</b> <b>HEARTRAGED</b> DOUG PETERS (Comstack 1811) <b>DEBUT</b>		
			<b>90</b> <b>WASH HER LOVE AWAY</b> R.J. McINTLOCK (Comstack COM 1808)	92	3
			<b>91</b> <b>SOMEONE TO COME HOME TO</b> GALE STEM (Shadow SC-001) <b>DEBUT</b>		
			<b>92</b> <b>ROCKING LITTLE ANGEL</b> OGDEN HARLESS (Cypress CYP 8509)	82	4
			<b>93</b> <b>NEW SHADE OF BLUE</b> PERRY LAPOINTE (Door Knob DK 86-249)	74	9
			<b>94</b> <b>EVEN COWGIRLS GET THE BLUES</b> JOHNNY CASH & WAYLON JENNINGS (Columbia 38-05896)	53	11
			<b>95</b> <b>ONE MORE TIME AROUND</b> BOBBY G. RICE and WAYNE KEMP (Door Knob DK 86-250)	61	6
			<b>96</b> <b>ALL THE WAY</b> RAY PRICE (Step One SOR 355)	72	9
			<b>97</b> <b>CONCRETE AND STEEL</b> MERCEDES (DB-86105) <b>DEBUT</b>		
			<b>98</b> <b>I JUST CALLED (TO SAY I STILL LOVE YOU)</b> BURLEIGH GRIMES (Prairie Dust PD 86410) <b>DEBUT</b>		
			<b>99</b> <b>MIDNIGHT FLYER</b> CARLTON MOODY & THE MOODY BROS. (Lamon LR 10121)	84	9
			<b>100</b> <b>CHILDREN OF AMERICA</b> TOPEL & WARE (RCI U-16150)	89	3

ALPHABETICAL LISTING ON INSIDE BACK COVER

World Radio History



# COUNTRY RADIO

## MOST ADDED



## STRONG ADDS

Since I Found You — Sweethearts Of The Rodeo — (Columbia)  
 The Dark Side of Town — Doble Gray — (Capitol)  
 Woman of the 80s — Donna Fargo — (Mercury)  
 Love Keep Your Distance — A.J. Masters — (Bermuda Dunes)  
 Farther Down The Line — Lyle Lovett — (MCA/Curb)  
 My Wife's House — Gene Kennedy — (Society)

## STATION ADDS

**KWOC — Poplar Bluff — Terry Hester**  
 Rosie Flores (Pick)  
 Earl Thomas Conley & Anita Pointer  
 Malchak & Rucker  
 Crystal Gayle  
 Pinkard & Bowden  
 David Allan Coe & Willie Nelson  
 Susan Oliver  
 Ronnie Milsap  
**Dark Horse: Robin Lee**

**WMML — Mobile — Joe Davis**  
 Doug Peters  
 Buddy Rich  
 Robin Lee  
 Donna Fargo  
 Tom T. Hall  
 Sylvia  
 Rosanne Cash (Pick)  
**Dark Horse: Robin Lee**

**WLWI — Montgomery — Greg Mozingo**  
 Exile (Pick)  
 Dobie Gray  
 Sweethearts Of The Rodeo  
 Leon Everette  
 Crystal Gayle  
 Billy Burnette  
 A.J. Masters  
 Tom T. Hall  
 Robin Lee  
 Austin Amos  
 Todd Joos  
**Dark Horse: Leon Everette**

**KFRD — Rosenberg — Bill Ingram**  
 Rosanne Cash (Pick)  
 The Almost Brothers  
 Sweethearts Of The Rodeo  
 Glen Campbell  
 David Allan Coe & Willie Nelson  
 Keith Whitley  
 Terry Allen  
 Mason Dixon  
 Malchak & Rucker  
 The Ramondos  
 Austin Amos  
**Dark Horse: Mason Dixon**

**WMTZ — Augusta — Dave Hensley**  
 Gary Morris  
 Robin Lee

Pat Boone  
 The Almost Brothers (Pick)  
 Mason Dixon  
 Mickey Gilley  
 Exile  
 Malchak & Rucker  
 David Allan Coe & Willie Nelson  
 Crystal Gayle  
 Rosie Flores  
 Terry Allen  
 The Ramondos  
 Tom T. Hall  
 The Greer Brothers  
**Dark Horse: Malchak & Rucker**

**KFEQ — St. Joseph — Bob Orf**  
 Exile (Pick)  
 Mason Dixon  
 Johnny Duncan  
 Robin Lee  
 Mickey Gilley  
 Malchak & Rucker  
**Dark Horse: Mason Dixon**

**WGSQ — Cookeville — Drue Huffines**  
 Ronnie Milsap (Pick)  
 The Oak Ridge Boys  
 Johnny Paycheck  
 Sylvia  
 Dwight Yoakam  
 Eddie Rabbitt & Juice Newton  
 Mason Dixon  
 Bruce Hauser  
 Robin Lee  
**Dark Horse: Robin Lee**

**WDLW — Waltham — Nina Ryder**  
 Crystal Gayle (Pick)  
 Ronnie Milsap  
 Eddie Rabbitt & Juice Newton  
 Malchak & Rucker  
 Sylvia  
 Sweethearts Of The Rodeo  
**Dark Horse: Malchak & Rucker**

**WGTO — Cypress Gardens — Henry Jay**  
 Exile (Pick)  
 Crystal Gayle  
 Tari Hensley  
 Ray Charles  
 Mickey Gilley  
 Larry Boone  
**Dark Horse: A.J. Masters**

**KYKX-FM — Longview — Bill McClain/Casey Jones**  
 A.J. Masters (Pick)  
 Jacky Ward  
 Lacy J. Dalton  
 Eddie Rabbitt & Juice Newton  
 Tanya Tucker  
 Gene Kennedy  
 Robin Lee  
**Dark Horse: Robin Lee**

**WTVR — Richmond — Mike Allen**  
 Crystal Gayle (Pick)  
 Exile  
 Lyle Lovett  
 Mickey Gilley  
 Malchak & Rucker  
 Todd Joos  
 Indiana  
 Leon Everette  
**Dark Horse: Leon Everette**

**KICE — Bend — Sue Daniels**  
 Crystal Gayle (Pick)  
 Ray Charles  
 Chet Atkins  
 Sylvia  
 Roger Miller  
 David Allan Coe & Willie Nelson  
 Exile  
 Sweethearts Of The Rodeo  
 Donny Goff  
 Jerry Lee Lewis  
**Dark Horse: Jerry Lee Lewis**

**KEED — Eugene — Billy Pilgrim**  
 Crystal Gayle (Pick)  
 Vince Gill  
 Lacy J. Dalton

## HOT PHONES

**NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER** — George Strait — (MCA)  
**ON THE OTHER HAND** — Randy Travis — (Warner Bros.)  
**ROCKIN' WITH THE RHYTHM OF THE RAIN** — The Judds — (RCA/Curb)  
**Country State Of Mind** — Hank Williams, Jr. (Warner/Curb)  
**Little Rock** — Reba McEntire — (MCA)  
**Desperado Love** — Conway Twitty — (Warner Bros.)  
**Until I Met You** — Judy Rodman — (MTM)

Glen Campbell  
 Clarence Jojola & the Isleta Poor Boys  
**Dark Horse: Clarence Jojola & the Isleta Poor Boys**

**WSCG — Corinth — Stan Edwards**  
 Marcia Lynn  
 Jacky Ward  
 Tom T. Hall (Pick)  
 A.J. Masters  
 Craig Southern  
 Schuyler, Knobloch & Overstreet  
 Ky. King  
 Robin Lee  
 Gale Stem  
**Dark Horse: Gale Stem**

**KRRV — Alexandria — B. Mitchell**  
 Dobie Gray  
 Malchak & Rucker  
 The Greer Brothers  
 Mason Dixon  
 Robin Lee  
 Carol Baker  
 Tommy Overstreet  
**Dark Horse: Mason Dixon**

**KKAL — Arroyo Grande — Mike David**  
 Rosanne Cash  
 Sweethearts Of The Rodeo  
 Exile  
 Mickey Gilley  
 Crystal Gayle  
 David Allan Coe & Willie Nelson  
 Johnny Duncan  
 Tari Hensley  
**Dark Horse: Johnny Duncan**

**WKTY — La Crosse — Jim Crowley**  
 Tanya Tucker (Pick)  
 The Everly Brothers  
 Darlene Austin  
 A.J. Masters  
 Rosanne Cash  
 Gary Morris  
 The Kendalls  
 Jacky Ward  
 Eddie Rabbitt & Juice Newton  
 Gene Kennedy  
**Dark Horse: Gene Kennedy**

**WATZ — Alpena — Elaine Wils**  
 Malchak & Rucker  
 Dwight Yoakam (Pick)  
 Glen Campbell  
 Trade Martin  
 Indiana  
 Rockin' Horse  
 Butch Baker  
 Johnny Duncan  
 Marcia Lynn  
**Dark Horse: Rockin'Horse**

**WJJC — Commerce — Keith Parnell**  
 Mason Dixon  
 Dwight Yoakam (Pick)  
 Terry Allen  
 Robin Lee  
 Malchak & Rucker  
 Todd Joos  
**Dark Horse: Robin Lee**

**KROW — Reno — Joel Muller**  
 Eddie Rabbitt & Juice Newton  
 Ricky Skaggs  
 Rosanne Cash (Pick)  
**Dark Horse: None**

**KTOM — Salinas — Marc Hahn**  
 Sweethearts Of The Rodeo  
 Jacky Ward  
 The Almost Brothers  
**Dark Horse: None**

**WKMF — Flint — Shelly James**  
 Eddy Raven  
 Michael Martin Murphey (Pick)  
**Dark Horse: None**

**KASE-FM — Austin — Steve Gary**  
 Crystal Gayle (Pick)  
 Exile  
 Steve Earle  
**Dark Horse: None**

**KNAL — Victoria — Marvin Paul**  
 Johnny Duncan  
 Two Hearts  
**Dark Horse: None**



**WHN GOES TO BROADWAY** — Two radio folks from WHN visited the set during rehearsals of "Carousel" and enjoyed a chat with the leading man, Tom Wopat. Shown (l to r) are: WHN's Pam Green and Lee Arnold, Wopat and director, John Mauerci.



## TOP INDIE SINGLES

	Weeks On Chart		Weeks On Chart
<b>1 BIRTH OF ROCK &amp; ROLL</b> CARL PERKINS (America Smash 884 760-7) Contact: (615) 244-3776	7/19 1 7	<b>13 IF YOU'RE ANYTHING LIKE YOUR EYES</b> ROBIN LEE (Evergreen EV 1043) Contact: (615) 327-3213	7/19 DEBUT
<b>2 GUILTY EYES</b> DARLENE AUSTIN (CBT-4146) Contact: (615) 367-1823	2 9	<b>14 TEXAS MOON</b> JOHNNY DUNCAN (Pharoah PR-2503) Contact: (615) 320-1985	DEBUT
<b>3 IF THAT AIN'T COUNTRY/BLUE HOUSE PAINTED WHITE</b> NORMAN WADE (NCR 327) Contact: (615) 824-8025	4 8	<b>15 TAKE ME BACK TO LINCOLN COUNTY</b> TOMMY THOMASON (Ross RR 2003) Contact: (615) 254-4900	14 5
<b>4 NEXT TO YOU</b> TOMMY OVERSTREET (Silver Dollar SD7-70002) Contact: 2400 Fall Creek Rd., Branson, Missouri 65616	5 4	<b>16 I DON'T WANNA DANCE (WITH ANYBODY ELSE BUT YOU)</b> LINDY GRAVELLE (Evergreen EV 1042) Contact: (615) 327-3213	16 2
<b>5 TAKE A WALK THRU THE PAIN</b> INDIANA (Killer 1003) Contact: (615) 227-3602	6 5	<b>17 HOME GROWN</b> MASON DIXON (Premier P.O.R. 101) Contact: (615) 321-5566	DEBUT
<b>6 YOU CAN HAVE HER</b> BOOTS CLEMENTS (West W-721) Contact: P.O. Box 8875, Universal City, CA 91608	7 6	<b>18 TOO YOUNG TO FALL IN LOVE</b> BENJI WILHOITE (Playback PL-1104) Contact: 1790 Broadway, N.Y., N.Y. 10019	19 2
<b>7 LOVE KEEP YOUR DISTANCE</b> A.J. MASTERS (Bermuda Dunes C114) Contact: (619) 345-2851	11 2	<b>19 FEEL LIKE I'M FALLING FOR YOU</b> TWO HEARTS (MDJ 5832) Contact: (615) 320-5545	DEBUT
<b>8 BIDDING AMERICA GOODBYE (THE AUCTION)</b> BRUCE HAUSER and SAWMILL CREEK (Cowboy 45-202) Contact: (615) 329-2100	15 2	<b>20 DIXIE U.S.A.</b> CRAIG SOUTHERN (Royal Master RM-8605) Contact: (615) 824-8025	DEBUT
<b>9 GEORGIA BLUE EYES</b> JACKY WARD (LUV 119) Contact: 3784 Realty Dallas, TX 75244	17 4	— Up and Coming —	
<b>10 THAT'S WHAT MADE THE GOOD TIMES ROLL</b> GUY SHANNON (Evergreen EV 1040) Contact: (615) 327-3213	13 3	<b>PULL UP A PILLOW</b> Dave Holladay (Step One SOR 356) Contact: (615) 255-3009	
<b>11 MY WIFE'S HOUSE</b> GENE KENNEDY (Society S 86-110) Contact: (615) 383-6002	DEBUT	<b>HEARTRAGED</b> Doug Peters (Comstock 1811) Contact: (913) 631-6060	
<b>12 GOOD AND LONESOME</b> THE LOWES (Soundwaves SW-4775) Contact: (615) 385-2704	DEBUT	<b>I WONDER IF WILLIE KNOWS</b> Southerner (MPO 1407) Contact: (615) 254-4900	
		<b>LOVE ISN'T ALWAYS THE GOODTIMES</b> Blane Gauss (Saturn S45 862) Contact: (615) 747-4565	
		<b>SLOW MOTION</b> Malchak & Rucker (Alpine APS-003) Contact: (615) 327-2227	

## INDIE SPOTLIGHT

**LEON EVERETTE** (Orlando-114)  
**Sad State Of Affairs** (3:06) (Southern Grand Alliance/Hoosier—ASCAP) (Producers: Mike Daniel/Leon Everette) (Distr: Dee Mullins Ent., Box 1255, Gallatin, TN 37066)

Leon's first Top Ten was on Orlando and now, after a tour with Nipper, he returns to the Florida-based indie for another assault on the charts. Will he shoot to Number One on the Indie chart first time out? We shall see what we shall see. He swings a good bat with this one.



## INDIE SINGLE PICKS

**MALCHAK & RUCKER** (Alpine-APS-003)  
**Slow Motion** (3:13) (Combine—BMI, Music City—ASCAP) (B. DiPiero, P. McManus) (Producers: Johnny Rutenschroer, Tim Malchak, Dwight Rucker) (Alpine Records, 1025 17th Ave. S. Nashville, TN 37212 (615) 327-2227)

Infectious beat and rhythmic lyrics should catch the ears of radio programmers to prove "Slow Motion" a successful release for CB's "Indie Duet of the Year."

**MELBA MONTGOMERY** (Compass-CO-45-7)  
**Straight Talkin'** (2:36) (Mill House—BMI/Shedd House/Sabal—ASCAP) (L. Shell, H. Shedd, B. Cannon) (Producers: Jack Solomon, Chuck Deal) (Compass Records, 1211 Division St. Nashville, TN 37203 (417) 334-5148.)

Nice arrangement and piano highlight Melba Montgomery's first new effort in a long while. A worthwhile re-entry.

**TONI PRICE** (Master MR-01)  
**How Much Do I Owe You** (2:40) (Emily Too-Sesac) (S. Karol, D. Haley) (Producer: Larry Morton) (Master Records c/o 2 Music Circle South, Nashville, TN 37203.)

Toni Price's vocals weave an expressive and enlightening thread throughout "How Much Do I Owe You." Could be another Indie chart-topper.

**DALE UPTON** (Lamon-LR 10148-45-1)  
**Lost Without A Trace** (3:07) (Laymond-BMI) (J. Powell) (Producers: Carlton, David, Trent and Dwight Moody) (Lamon Records, P.O. Box 25371, Charlotte, N.C. 28212.)

This North Carolina native really knows how to sing a country song!

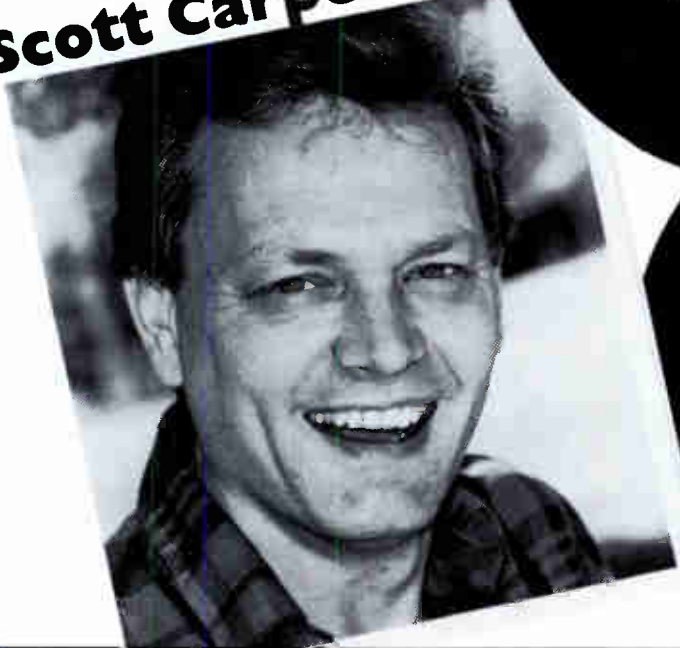
**LIZ BOARDO** (Belmont—BR-058)  
**First Time I Saw You** (3:48) (Hall-Clement—BMI) (G. Shepherd, K. Harris, V. Bixby) (Producer: Elmer Cole) (Belmont Records, 6209 Santa Monica Blvd. Hollywood, CA 90038 (213) 466-4171.)

Emotion-packed delivery highlighted by a sparkling production.

## NEW ON WEST RECORDS

**Scott Carpenter** - KLAC  
(Los Angeles) Country DJ  
shoots it out with  
"PISTOL PACKIN' MAMA"  
This re-make of the old Al Dexter  
hit holds the FUN and TRADITION  
of Country Swing. Great "Sax"!!!  
W-724A ■ Produced by Scott Carpenter

**Scott Carpenter**



**Ren Ashley**

**Ren Ashley** doesn't give her man a chance at bat with another gal with "ONE STRIKE YOU'RE OUT". Truly a top country new-comer.  
W-722A ■ Produced by Walt Marriner Jr.



**WEST RECORDS** □  
**BOX 8875** □ **UNIVERSAL CITY,**  
**CA 91608** □ **818 / 506-4956**



## ALBUM RELEASES

**ONE AND ONLY** — Mickey Gilley — Epic-AL 40353 — Producers: Norro Wilson, Mickey Gilley, Mike Taylor

Mickey Gilley's latest album project, powered by his current, '50s-flavored single, "Doo—Wah Days," contains a riveting and varied set of cuts which should appeal to all types of listeners. From the Keith Stegall tune, "Too Many Memories" to the effective "After She's Gone," Gilley's delivery shines. Choice cuts also include, "Stagger Lee" and "To My One And Only."



### GREATEST HITS

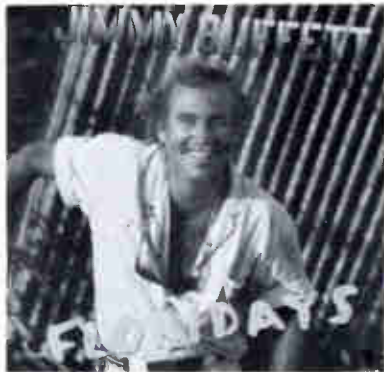


**GREATEST HITS** — Exile — Epic-AL 40401 — Producer: Buddy Killen

Nine of the ten cuts on Exile's "greatest" were penned by group members J.P. Pennington and Sonny Lemaire. The high-powered and energetic sound of Exile is what stands out most in the group's efforts, and all of their top singles that radio's been playing over the past several years, are on this LP: "Woke Up In Love," "Give Me One More Chance," "She's A Miracle," etc. Their re-done huge pop hit, "Kiss You All Over" is also included.

**FLORIDAYS** — Jimmy Buffett — MCA-5730 — Producers: Jimmy Buffett and Michael Utley

The jacket on this new Buffett LP screams FUN!! And when you put the vinyl on the turntable, fun is inevitable! "Floridays" is an album made for summertime — full of carefree, yet evocative material, most of which are Buffett originals. Especially-liked cuts are, "I Love The Now," "Creola," "You'll Never Work In Dis Bidness Again" and the title cut.



## STREET TALK

Mary Kujawa, Nashville

**THE ACADEMY OF COUNTRY MUSIC** has announced its new slate of officers and board members for 1986-87. They are Gene Weed, pres.; Cliff Stone, vp; Rose Vegas, secretary; and Selma Williams, treasurer. Board members elected to a two-year term are Hugh Cherry, Patti Page, Fred Reiser, John Hobbs, Jeff Silbar, Scott Carpenter, Dave Douds, Al Bruno, Tom Ritter, Dick Gary, John Sturdivant, Larry Daniels, Kent Crawford and Ron Weed . . . The CMA recently named **Steve Ison** Director of Membership Development and Services. Ison's responsibilities will include the supervision of membership personnel, implementation of membership projects, programs and future campaigns . . . Nashville

Skyline, a television series featuring Nashville's hit songwriters, will begin airing in August in several different markets across the United States . . . **Judy Rodman** capped off her weekend by making her debut appearance on the Grand Ole Opry. Earlier in the day, she performed at the CDB Jam and celebrated her first number one single, "Until I Met You." **Dwight Yoakam**, **Randy Travis** and **The Forester Sisters'** achievements were celebrated last week in Nashville as Warners threw a party for the acts that were inducted into WB's Hall of Fame — The Foresters for having three consecutive number one singles on a debut LP, Dwight Yoakam for his number one LP, "Guitars, Cadillacs, etc." and Randy Travis for his number one release "On The Other Hand," which, by the way, also is a year old, having been released once before . . . Also celebrating at Warners is **Nick Hunter** who turned 7 on July 19. Birthday greetings . . . **Michael Martin Murphy** is in the Studio this week with **Jim Ed Norman** working on a new LP . . . **Tanya Tucker** wrapped up a successful USO tour of Korea and Hawaii recently and Friday turned right around and hit Canada for a week-long stint.



Steve Ison

## SINGLE RELEASES

### OUT OF THE BOX

**DAVID ALLAN COE AND WILLIE NELSON** (Columbia 38-06227)

**I've Already Cheated On You** (3:10) (Willie Nelson—BMI) (D.A. Coe, W. Nelson) (Producer: Billy Sherrill)

Penned by this duet team and from Coe's "Son Of The South" LP, "I've Already Cheated On You" is your back-to-basics, honest-to-goodness, no frills country song. Music vets Coe and Nelson offer a perfect dose of expressiveness in their delivery. A solid cut from start to finish.



### FEATURE PICKS

**ROSIE FLORES** (Reprise 7-28645)

**I'm Walkin'** (2:30) (CBS/Unart Catalogue—BMI) (A. Domino, D. Bartholomew) (Producers: Steve Fishell, Howie Epstein)

Newcomer Rosie Flores really belts out this familiar ditty. Strong Loretta-like vocals and an interesting appeal should help Ms. Flores join the ranks of the "up and coming."

**MICKY GILLEY** (Epic 34-06184)

**Doo-Wah Days** (3:17) (Young Beau/Tapadero/Rok—BMI) (E. Hunnicutt, D. Gilmore, G. Vincent) (Producers: Norro Wilson, Mickey Gilley)

Gilley cranks out a memorable, melodic and solidly delivered '50s-flavored tune. **THE VEGA BROTHERS** (MCA 52874)

**I Wanted To Fall In Love With You** (3:52) (Precedent—BMI) (R. Vega, R.J. Vega) (Producers: Jimmy Bowen and Chip Hardy)

Commanding harmony highlights the Vega's second MCA single release.

**EARL THOMAS CONLEY AND ANITA POINTER** (RCA-JK-14380)

**Too Many Times** (3:52) (Rowdy Boy/P.B.T.W./Tuna Day—ASCAP) (Producers: Nelson Larkin and Mark Wright)

The teaming of country stylist E.T.C. and pop favorite, Anita Pointer of the Pointer Sisters, makes for a nice effort. Emotional and heart-tugging lyrics make up this thought-provoking release.

**PINKARD & BOWDEN** (Warner Bros. PRO-5-2526)

**She Thinks I Steal Cars** (2:13) (Jack/Glad—BMI/Jando—ASCAP) (D. Lee, J. Sales, S. Pinkard, R. Bowden)

More fun from two of the most noted comedians on the country music recording scene today. Humor value relates to George Jones' "She Thinks I Still Care."

**SWEETHEARTS OF THE RODEO** (Columbia 38-06166)

**Since I Found You** (2:30) (Lawyer's Daughter—BMI/Uncle Artie—ASCAP) (B. Lloyd, R. Foster) (Producer: Steve Buckingham)

The second single from the Sweethearts should help build a following for the sisters with their distinctive harmony. Especially in light of their recently concluded series of showcases.

## Consensus Pick

**MARTY STUART** (Columbia 38-06230)

**All Because Of You** (3:12) (Rolling Tide—ASCAP) (S. Forbert) (Producer: Curtis Allen)

Marty Stuart is a cinch to gain lots more radio airplay for himself with this new effort, "All Because Of You." Here at the Box, the Staff of Four "thumbed up" this rich, skillfully-cut production. Should appeal to all age listeners. Marty's hard-driving vocals shoot toward mass appeal.



**ANDERSON INDUCTED** — John Anderson speaks with fans and record company personnel after his recent induction into the Country Music Hall of Fame and Museum's Walkway of Stars.



## TOP 30 ALBUMS

### Inspirational

		Weeks On 7/19 Chart
1	<b>MEDALS</b> RUSS TAFF (Myrrh 7-01-679206-4)	1 54
2	<b>GIANTS IN THE LAND</b> WAYNE WATSON (Dayspring 4135)	4 20
3	<b>BENNY FROM HERE</b> BENNY HESTER (Word SPCN 9-01-638357-3S)	2 46
4	<b>MORNING LIKE THIS</b> SANDI PATTI (Word 9003)	6 16
5	<b>COMMANDO SOZO</b> DEGARMO AND KEY (Benson/ Power Disc PWR 01079)	5 32
6	<b>BLACK AND WHITE IN A GREY WORLD</b> LESLIE PHILLIPS (Myrrh 7-01-682606-6)	3 24
7	<b>SCANDALON</b> MICHAEL CARD (Sparrow SPR-1117)	9 14
8	<b>HE HOLDS THE KEYS</b> STEVE GREEN (Sparrow SPR 1104)	7 52
9	<b>THE CHAMPION</b> CARMAN (Word WR 8321)	10 12
10	<b>UNGUARDED</b> AMY GRANT (Myrrh 7-01-680606-5)	8 62
11	<b>VOICES IN THE WIND</b> TERI DESARIO (Dayspring 7-01-413101-X)	13 12
12	<b>SOMEBODY'S BROTHER</b> SCOTT WESLEY BROWN (Sparrow SPR-1112)	12 10
13	<b>SHAKE ME TO WAKE ME</b> STEVE CAMP (Sparrow SPR 1103)	11 42
14	<b>CHANGE THE WORLD</b> DALLAS HOLMES AND PRAISE (Word 7-01-413801-4)	14 20
15	<b>SILENT PARTNER</b> JESSY DIXON (Power Disc/Benson PWR01078)	15 12
16	<b>LOVE AROUND THE WORLD</b> LEON PATILLO (Myrrh SP 753)	16 24
17	<b>UNDIVIDED</b> FIRST CALL (Dayspring 4144)	18 8
18	<b>HOLY ROLLER</b> BRYAN DUNCAN (Light 70912)	22 8
19	<b>ARMED AND DANGEROUS</b> MATTHEW WARD (Lone Oak 0005)	21 4
20	<b>LIVE AND LEARN</b> PAUL SMITH (Dayspring 4139)	20 8
21	<b>ELECTRO VOICE</b> DAN PEEK (Heartwarming/Benson 3834)	23 4
22	<b>SHEEP IN WOLVES CLOTHING</b> MYLON LEFEVRE & BROKEN HEART (Myrrh 7-01-6790-06-1)	19 48
23	<b>KINGDOM SEEKERS</b> TWILLA PARIS (Starsong SPCN 7-102-06186-2)	17 36
24	<b>WHAT YOU NEED</b> THE ENGLISH BAND (Myrrh 7-01-681301-1)	24 12
25	<b>HYMNS JUST FOR YOU</b> SANDI PATTI (Benson RO 3910)	25 12
26	<b>NO KIDNAP TODAY</b> MICHAEL JAMES MURPHY (Home Sweet Home 0012)	DEBUT
27	<b>LET THE WIND BLOW</b> THE IMPERIALS (Myrrh 7-01-682006-8)	27 68
28	<b>SONGS FROM THE HEART</b> SANDI PATTI (Impact RO3884)	28 86
29	<b>SHADOWLAND</b> SHEILA WALSH (Myrrh 6838)	DEBUT
30	<b>I'VE JUST SEEN JESUS</b> LARNELLE HARRIS (Impact RO 3732)	30 52

### Spiritual

		Weeks On 7/19 Chart
1	<b>WE'RE WAITING</b> SANDRA CROUCH (Light/Lexicon 5855)	1 38
2	<b>CELEBRATION</b> SHIRLEY CAESAR (Rejoice 7-01-500128-4)	2 32
3	<b>JUST A REHEARSAL</b> WILLIE NEAL JOHNSON and the GOSPEL KEYNOTES (Malaco 4403)	3 34
4	<b>LET MY PEOPLE GO</b> THE WINANS (Qwest 9-25344)	4 24
5	<b>THINGS ARE GOING TO WORK OUT SOMEHOW</b> REV. CLAY EVANS AND THE FEL- LOWSHIP CHOIR (Savoy 14777)	5 18
6	<b>DEDICATED</b> NICHOLAS (Command CRN 1003)	6 48
7	<b>HAVE MERCY</b> EDWIN HAWKINS (Light 5887)	7 42
8	<b>HE IS THE LIGHT</b> AL GREEN (A&M 5102)	8 24
9	<b>JUST DARYL</b> DARYL COLEY (Plumblaine 7012)	9 10
10	<b>MAKING A WAY</b> THE TRUTHETTES (Malaco 4397)	10 52
11	<b>GREATEST HITS</b> JACKSON SOUTHERNAIRES (Malaco 4402)	11 42
12	<b>HOLD ON</b> REV. F.C. BARNES & REV. JANICE BROWN (Atlanta International 10099)	12 38
13	<b>COME UNTO JESUS</b> REV. CHARLES NICKS (Sound of Gospel 146)	13 36
14	<b>UNSPEAKABLE JOY</b> DOUGLAS MILLER (Light 5876)	16 52
15	<b>YESTERDAY, TODAY, FOREVER</b> DONALD VALES/CHORALEERS (S.O.G. 149)	15 18
16	<b>LOVE ALIVE III</b> WALTER HAWKINS (Light LS 5857)	14 76
17	<b>WORK ON ME</b> ALBERTINA WALKER (Savoy 14766)	17 18
18	<b>JEHOVAH IS HIS NAME</b> INEZ ANDREWS (Jewel 0191)	20 12
19	<b>THERE IS HOPE</b> MILTON BRUNSON AND THE THOMPSON COMMUNITY SIN- GERS (Rejoice 7-01-500528-X)	21 12
20	<b>MAYBE GOD IS TRYING TO TELL YOU SOMETHING</b> SOUNDTRACK FROM THE COLOR PURPLE (Warner Bros. 20466)	23 6
21	<b>BLESSED</b> THE WILLIAMS BROTHERS (Malaco 4400)	19 38
22	<b>THE SEARCH IS OVER</b> TRAMAIN HAWKINS (A&M 5110)	22 16
23	<b>I GIVE MYSELF TO YOU</b> THE RANCE ALLEN GROUP (Myrrh 7-01-678406-1)	18 52
24	<b>MISSISSIPPI POOR BOYS</b> CANTON SPIRITUALS (Jay and Bee 0069)	24 34
25	<b>HAND IN HAND</b> THE WILLIAMS BROTHERS (Malaco 4409)	DEBUT
26	<b>LIVE AT THE WASHINGTON TEMPLE C.O.G.I.C.</b> TIMOTHY WRIGHT (Gospearl PL-16021)	26 48
27	<b>THIS IS MY STORY</b> VERNESSA MITCHELL (Command CRV 1004)	27 24
28	<b>TOMORROW</b> THE WINANS (Light 5857)	28 80
29	<b>I AM GOING ON</b> COMMISSIONED (Light 5861)	29 52
30	<b>NO TIME TO LOSE</b> ANDRAE CROUCH (Light LS 5863)	30 99

### GOSPEL PICKS

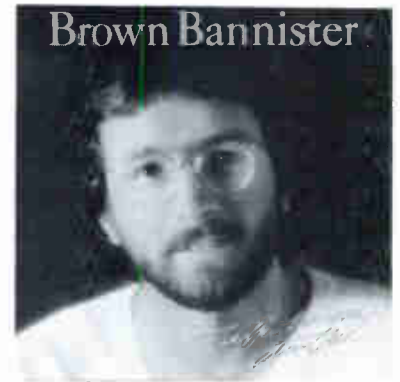
**WHAT A WAY TO GO** — Billy Sprague — Reunion — SPCN-7-01-000812-4 — Producers: Michael W. Smith, Michael Blanton & Dan Harrell.

**BIND US TOGETHER** — Steve & Annie Chapman, Dennis and Karla Worley — Star Song — SS-B-103 — Producer: Fletch Wiley.

### GOSPEL ALBUM REVIEWS

**TALK TO ONE ANOTHER** — Brown Bannister — (Benson/Newpax NP 33108) Producer: Brown Bannister

What this album is is a peaceful drama about emotions, communication and faith. Bannister's music creates vivid imagery as he paints pictures with lyrics. Known mostly for his production work with Amy Grant, he has also proven he can produce others as well — in this case, himself. Grant sings with him on "Create in Me a Clean Heart," which is receiving airplay, while the title track should receive some airplay on pop stations. Bannister sings this mellow material with ease — so listen to it when you're in a contemplative mood.



**HEART AND SOUL** — Kathy Troccoli — (Reunion 7-01-000512-5) Producer: Brown Bannister

Kathy Troccoli pours her "heart and soul" into this project. Her rock/r&b style really comes through here. "Yes and Know," one of the premier cuts on the LP, by Gary Chapman, Tim Marsh and Keith Thomas, is a song about Sunday vs. Monday. "Island of Love," "I Belong to You" and "Open My Eyes" are also very good, highlighted by a strong delivery by Troccoli. The uptempo "Holy, Holy" is a good one for all you rockers out there getting off on the Spirit!



**THE BIG PICTURE** — Michael W. Smith — (Reunion 7-01-001012-9) Producers: Michael W. Smith and John Potoker

Michael W. Smith lets us look at "The Big Picture" with his latest collection. The songs' messages are widely-varied; Smith has changed his writing style to better reach teenagers, and it's evident in "Old Enough to Know" and "The Last Letter." "Rockettown" is the first single off of the LP. "You're Alright" is an inspiration and "Goin' Thru the Motions" is thought-provoking. Most of the songs Smith co-wrote with Wayne Kirkpatrick.



**MAKIN' HISTORY** — Phil Driscoll makes music history at Ardent Studios in Memphis recently, while recording his new release, "Instrument of Praise." The digitally recorded, mixed and mastered project featured the use of a record twenty-seven synthesizers. Shown (l to r) are: producers Lari Goss; sound engineer, Joe Hardy and Driscoll.

## CASH BOX

## COAST TO COAST



## CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE—\$203 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at the rate of 35¢ per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office. 6363 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

## Classified Ads Close TUESDAY

### COIN MACHINES

**FOR SALE: COMMANDO \$795, SHOOT OUT \$1195, GHOSTA N GOBLINS \$1095, RUSH N ATTACK \$795, PACLAND \$795, VS DUAL GUNS (HOGANS ALLEY & DUCK HUNT) Call for prices, ARM WRESTLING \$995, PUNCH OUT \$795, CHOPLIFTER COCKTAIL MODELS \$1195, 1942 \$795, GRIDIRON FIGHT \$1495, ROCK \$1295, HELICOPTER \$1395, ROBERT E LEE \$1795.**  
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**SEEBURG** Jukeboxes and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Alleys and your specific requests are our Command. JUKEMUSIK and Games, Box 262, Hanover, Pennsylvania 17331 — Telephone (717) 632-7205.

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

**AUCTION . . . July 12 . . . 11:00 A.M.,** Hanson Distributing Co., 36339 Groesbeck Hwy., Mt. Clemens, Michigan. Phone 313-792-7020. Over 100 Pinball, Video, Phonographs & Pool Tables. Consignments Welcome.

**ATTENTION JUKEBOX OPERATORS —** Sunbelt Music, Texas leading supplier to Jukebox Vendors, has the best selection of 45s at the best price! With PREPRINTED TITLE STRIPS for all new releases, and over 5,000 oldie titles, all orders shipped the same day. Use our toll free # USA-1-800-527-5137 . . . Texas 1-800-442-3136.

**DYNAMO POOL TABLES** 4x8-\$1,000 each 1.3 deposit & balance C.O.D. I want to buy 22 Crownline Cig Machines in good condition. Henry Adams Amusement Co. 114 South 1st. P.O. Box 3644, Temple, TX 76501

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

**MATA HARI**—\$695, Evel Knivel—\$495, Strikes & Spares—\$595, Airborne Avenger—\$295, Atarians—\$225, Dolly Parton Getaway—\$395, Thunderbolt—\$395, Nugent—\$695, Hot Tip—\$495, Wheels II—\$395, Sheets—\$295, Racer—\$295, M-4—\$495, Anti Aircraft—\$295, MICKEY ANDERSON, INC. P.O. BOX 6369 ERIE PA 16512 PHONE (614) 452-3207

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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 Stand Tall. For further information call 312-369-2408.

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

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

### MERCHANDISE

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**SUCCESSFUL EUROPEAN** Publishing-Management firm expanding to U.S. seeking new talent: composers and musicians. Please send demos and pictures to: INTERPOOL INC., P.O. Box 1709 Venice, CA 90294-1709.

**ACCOUNTING HEADACHES ? ?**  
CALL (818) 506-0846

### SONGWriters

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

**SONGWriters:** MillionSeller writer/producer, 29 years in industry, international contacts, now accepting contractible material/masters for agenting to major outlets. **PROFESSIONALS ONLY PLEASE** write for information, submission instructions, DHO Donn Hecht Organization, Box 2848, Key Largo, Florida 33037-7848, or phone 305-245-3071.

## N.M.S.'7 (continued from page 5)

play does not necessarily ensure that a song will be recognized by the public. "If you took the most recent release by the biggest group in the world . . . and played it on every contemporary music station in every market, banged it away five, ten times a day, it would take the average radio listener a minimum of seven to eleven weeks to even recognize that song by their favorite artist. And it's not that they're not getting played enough. It's that people are only listening with half an ear," said Berardini.

Several new panels and workshops were also included this year. The Songwriters panel was one of them and it featured pointed discussion about the Music Licensing Bill in Congress. "I think it's just another example of big money trying to beat up on the individual," said panelist Marshall Crenshaw. "We ought to start a union like The Screen Actors Guild; nobody ever (messes) with The Screen Actors Guild." Don Dixon agreed with Crenshaw, saying: "There's not a lot as a writer you can do. Maybe a union is in order here." Don Covay, however, noted that ASCAP and BMI are already serving the function of defending songwriters. "At least we have BMI and ASCAP to fight (for us)," said Covay. "We need to give them a big hand." The songwriters panelists also discussed their writing methods and their attitudes toward other artists covering their songs.

The Artists panel, while not as flamboyant as last year's, included an international and intergenerational mix of panelists ranging from Mitch Ryder and Lesley Gore to LL Cool J, Jello Biafra, and Dwight Yoakam. Much of the discussion centered on Jello Biafra, who was recently arrested for including a controversial poster in the most recent album by his group, The Dead Kennedys. "There's a feeling this year that the PMRC and the religious right is last year's issue," said Biafra. "If it were really last year's issue,

myself and four others wouldn't be looking at a year in jail and a \$2,000 fine over what we're saying in our records," he said, adding that "we're not part of the RIAA nor do we subscribe to their sweetheart agreement with the Washington wives."

Other artists panelists gave advice to musicians trying to make it. E Street Band member Max Weinberg said that musicians must "stay in touch with what got you started doing music in the first place," while Kurtis Blow advised budding artists "not to quit your day jobs." Dwight Yoakam said that artists must stay in touch with their roots. "A lot of glass chandeliers and big ballrooms can distort your perspective sometimes," said Yoakam, apparently referring to the seminar itself.

Other panels had a narrower focus. The A&R panel and producer panel examined the discovery of and development of new artists. Warner Brother's Benny Medina, an A&R panelist, said that he listens to unsolicited tape submissions, while Capitol's Don Grierson stated that he did not. "I wish I had the time and I wish I had the extra people to do it," said Grierson. The A&R panelists also discussed how regional promotion people can alert home office A&R people to new bands that are creating a local buzz.

Bob Guccione, Jr., editor and publisher of *Spin* magazine, led the Press panel through an examination of the press's relation to the music industry. The Music and Social Change panelists talked about various political issues including censorship and apartheid, with Rock 'n' Roll Confidential's Lee Ballinger stating: "We are being censored as a retaliation for the involvement of the music industry in important social struggles. I can't think of a more important social change we can effect than to wipe the PMRC off the face of the earth."

Will Socolov, of Sleeping Bag/Fresh,

talking on the Independent Labels panel, summed up a commonly voiced sentiment at the Seminar: "The record business is about fighting for air time on a radio station, fighting for your space at a store, fighting for a DJ to report your record. The record business can be a battle."



**SIGNING CAIN —** Jonathan Cain, member of the platinum-plus band Journey, has entered into a worldwide co-publishing agreement between his Frisco Kid Music (ASCAP) and Chappell Music. Shown in Chappell/Intersong's Los Angeles office listening to new Cain songs are Jonathan Cain (l), and Chappell/Intersong's sr. v.p., creative Ira Jaffe (r).



**VAN HALEN HARD ROCK —** At a post-concert bash held at the Hard Rock Cafe in Los Angeles, the members of Van Halen were presented with double-platinum discs for their first #1 album, "5150." The group had just performed at the first of three sold-out nights at the L.A. Forum. The double-platinum awards, in recognition of the album selling in excess of two million units, were presented to the band by Mo Ostin, Chairman of the Board for Warner Bros. Records, and Lenny Waronker, president of the label. Pictured (l to r): Alex Van Halen, Waronker, Michael Anthony, Sammy Hagar, Edward Van Halen, Ostin.



# CASH BOX

July 26, 1986

## AROUND THE ROUTE

By Camille Compasio

With many factories shutting down production for summer vacation, there's not an abundance of new equipment being put to market at present but, from what we've heard, there are a number of new pieces being readied for late summer, early fall release. Hope to cover one or two of them later in the column. Should also report that ops appear to be getting into a buying mood. A few we spoke with this past week (who have been heavy into kits) said they've about exhausted their supply of cabinets and are ready to start buying dedicated games — which should be good news for manufacturers as well as distributors.

As you see on this page, Kitcorp has been sold to Sun Electronics Corp. of Japan. The Elk Grove Village, Illinois based firm is now known as Sun Corporation of America, with founder Joe Robbins as president. Howie Rubin and Larry Berke have departed the company.

When you have a new game that can bring in \$400-\$650 a week on test you want to get it to market as quickly as possible. Such is the case with Bally Midway's "Rampage," a 3-player stand-up game involving the antics of three monsters (patterned after a wolf, a gorilla and a lizard) who do all sorts of destructive things during their rampage. As related by Bally Midway prexy Maury Ferchen, the game was initially put into a few local arcades for about

(continued on page 34)

## Sun Electronics Acquires Kitcorp

CHICAGO — Mr. Masami Maeda, chairman of Sun Electronics Corp., announced the acquisition of Kitcorp, which is located in Elk Grove Village, Illinois. The new wholly owned subsidiary will be called Sun Corporation of America. The firm will be responsible for marketing Sun Electronics products in North and South America and will also market other game products from time to time.

Mr. Maeda will be chairman of SCA; Joseph Robbins will be president; Richard Robbins, vice president of operations and sales; Kiharu Yoshida, vice president of software and Anthony Elvikis, manager of technical service.

Sun Electronics is a developer and manufacturer of microcomputer applied systems as well as consumer and coin-op and video games in Japan.

Kitcorp was founded by Joseph Robbins, a prominent figure in the amusement business. He also was founder of the American Amusement Machine Association (AAMA). He served as president for four years and continues as a director of AAMA.

Robbins stated that, with the greatly increased engineering staff at Sun Electronics, the flow of product, both coin-op and consumer, will make SCA a "very meaningful force in both coin-op and consumer markets in North and South America."



Masami Maeda (l-r) and Joseph Robbins, chairman and president, respectively, of Sun Corporation of America.

Industry News ..... 34

# COIN MACHINE



# Coin Machine

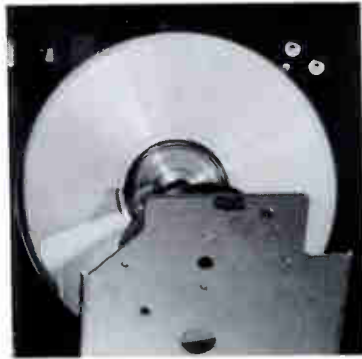
## Close-Ups Of The New Seeburg CD Juke

Here are some exterior and interior views of the recently debuted Seeburg "LaserMusic" compact disc jukebox (*Cash Box*, 7/5/86 & 7/12/86), which represents the combined efforts of Seeburg and Sony. Incorporating a laser three-beam digital pickup process, nothing touches the disc's coated surface so that there is no wear on it and the amplified music is pure and without distortion. For today's artist-oriented patrons, the LaserMusic system features a disc cover menu with each cover displaying its song titles (60 compact discs with about 700 song titles) and the selection is as simple as turning the pages of a book. Two background modes are programmed into the unit's microprocessor; one mode randomly selects songs from a ten disc menu area, the other randomly selects and plays from the entire 60 discs. The background music is geared to stimulate "pay for play" and allow the lounge, restaurant or club

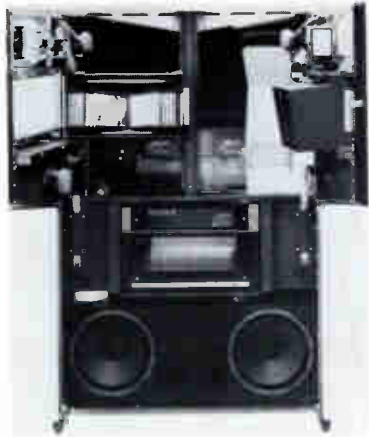
manager to control the music for certain time periods. A remote option controls the background music and also serves to reject a song and adjust the volume. The system accepts \$1 and \$5 bills and the pricing is 3 plays for \$1 and 18 plays for \$5. An entire disc can be selected and played with a \$5 deposit, with the patron receiving extra credits to play several other individual songs. As a merchandising vehicle the easily removable disc magazine and title cover display allows for a quick change to specific music themes such as special weekend promotions of "country," "oldies and goodies," "rock," "big band," etc., which can be scheduled and advertised by the location. An extra magazine and title display set, along with discs, is the only requirement and, currently, there are an abundance of compact discs available featuring some 100,000 individual songs, according to Seeburg.



LaserMusic's handsomely designed cabinetry is attractive and meets most decor requirements. The backlit top panel guides the patron through the selection process and the windowed lower triangular panel allows full view of Sony's laser and changer mechanism in operation.



The disc is automatically and accurately seated on a spinning platform. Sony's three-beam laser process picks up and reads the digital light impulses, translates them into analog signals, and then into LaserMusic. Nothing touches the disc's coated surface so the initial music quality is achieved after hundreds of plays. The laser diode's life cycle is 250,000 plays.



A single key entry opens the LaserMusic unit for quick and easy access to its modular-designed component system. Discs and corresponding title covers can be easily changed and rotated. Just above the lower bass reflex speakers is Sony's laser and changer system, housed in its own internal dust-proof enclosure.



The model's artist-oriented menu format, with the name of the album and artist displayed on the edge of each title cover, provides for quick disc and/or song selection. Using the slide and push selection knob, the patron may select and play an entire disc or separate individual songs.

## Reorganization At Digital Controls

CHICAGO — Digital Controls, Inc. has named Bob Allen chief operating officer after filing for reorganization under Chapter 11 of the federal bankruptcy code. Allen replaces former DC president Mike Macke who resigned June 13.

According to Allen, Chapter 11 bankruptcy status is necessary to enable Digital Controls to complete the manufacture of \$.75 million worth of coin-operated game inventory. The games to be completed are "Pacer Poker," a skill-based countertop draw poker game, and "Skil-O-Bingo," a token or ticket dispensing redemption game.

"We are unable to meet our suppliers' demands for payment of current debts," Allen explained. "The Chapter 11 status will give us the freedom to buy parts to finish building the games. Since both pieces are back ordered, completing the manufacturing process will be an excellent way to start rebuilding a strong and viable company."

Allen said the company, which rose to industry prominence in 1981 and 1982 on sales of its highly successful countertop amusement card game, "Little Casino," has been hurt, "like other industry manufacturers, by the pervasive industry slump that began in 1982 and still persists, as well as by the rash of counterfeiting that devastated our chances of success with the upright video game "Ghosts 'N Goblins."

Digital Controls' debt was listed at \$2.6

million, \$.5 million of which is owed to suppliers.

Allen, 42, and a native Georgian, has been with Digital Controls for two years as controller and chief financial officer. Previous to joining the company, he worked for 16 years both as a public accountant and in several CFO positions with Georgia companies. He holds a B.B.A. in accounting from Georgia State University.

Allen said Digital Controls' plans for the future include the introduction of a multiple game conversion kit for "Little Casino." Subsequent conversions will be available as smaller printed circuit boards that attach to the "mother" conversion board. In this way we will be able to bring continuous innovation to the countertop market at a retail cost of less than \$200 per game," he pointed out. He said the initial game board will be available in a dedicated countertop game, in "entirely new and very contemporary packaging."

He noted that the company will also continue to develop manufacturing relationships with other coin-op game developers. "But our proven strength is in developing games in-house that are profitable to operate," Allen said. "Mike Pacer, one of the company's founders and vice president of engineering, proved that with "Little Casino" and will continue to demonstrate it through subsequent games."

## AROUND THE ROUTE

(continued from page 33)

three weeks. The earnings were phenomenal! Factory is looking at an early August production date — so, watch for it!

Sega hosted a distribs gathering July 10-11 at the Hyatt Regency in San Francisco to intro some new product. More details next week.

Sue Jarocki recently departed her post at Atlas Dist. in Chicago to join Data East in San Jose, CA where she will be involved in product testing, marketing, product development, etc. The Atlas people wished her well in her new post — and so do we!

Attention jukebox ops. Gus Tartol of Singer One Stop For Ops in Chicago gave us the lowdown on "this summer's hit." It's the Kenny Rogers/Nickie Ryder single "The Pride is Back" on RCA which features the familiar melody of the Chrysler commercial . . . And speaking of RCA, the label's longtime Chicago branch manager Tom Potter is retiring, after some 33 years with RCA Records. He's been a popular figure in the local music circle for a lot of years, is a sweetheart of a guy and we wish him all the best.

Pins are in. The Hard Rock Cafe, Chicago's newest "in" spot got terrific media coverage on its grand opening a few weeks back. Patterned after its sister clubs in London, L.A., et al, the attractions are food, drinks, a unique decor focusing on artifacts and memorabilia from the 50's to the 80's with heavy rock 'n roll influence — and, as we just learned, a couple of popular pinball machines, namely, Williams' "High Speed"

and "Space Shuttle!"

Take your pick. "Play Choice 10" from Nintendo offers a terrific assortment of games, including some of their hottest pieces (i.e. Mario Bros., Super Mario Bros., et al). The game, released in mid-June, is housed in a stand-up cabinet of "Punch Out" style, with two monitors (the top for instructions, the bottom for game play), which is perfect for space conscious locations. Besides which, while you have all of the different game choices, only one license is required. The games include Mario Bros., Super Mario Bros., Balloon Fight (1 or 2 can play, co-op or in competition), Hogan's Alley, Duck Hunt, the new Wild Gunman, Baseball, Tennis, Golf and Excite Bike and the key is time (operator adjustable). The timer is activated as soon as the coin is inserted so the player can go for the duration of the game of his choice or re-set in mid-play and go on to another. Company exec Frank Ballouz tells us the piece has been in much demand since its release to the point of heavy back orders and sold out — but be patient, more are coming.

On its way. Be on the lookout for "Four Kings," Grand Products' first systems piece, which went into production at the Elk Grove Village plant and was scheduled for immediate shipment. Ops can look forward to two different game themes, which are down the road a bit, that will retrofit this piece. For further info contact Grand Products at 775 Nicholas Blvd., Elk Grove Village, IL 60007.

## Rampaging Monsters

The name of the game is "Rampage." It's new from Bally Midway and will be available in mid-August through factory distributors. Referring to the new piece as the smash hit of the season, Bally Midway vice president of sales Steve Blattspieler stated, "In a year of excellent games, Rampage is breaking earnings records in test locations coast to coast. It looks like most operators will recover their investment faster than on any dedicated video game in recent memory."

A three player game, Rampage permits each participant to "be" one of the rampaging monsters: "Lizzie" the gigantic lizard, "Ralph" the huge werewolf, or "George" the giant gorilla. The distinct personality of each of the three characters adds to the allure of the game.

Uncomplicated controls permit players to concentrate on the unrelenting action on the screen. An eight-way joystick, a button for "jump" and another for "punch" permit players to climb and destroy buildings, find and eat a variety of food items, avoid various hazards and even fight each other if they like (and most do!)

Uniquely, the players control the largest, most aggressive images on the screen. They can remain constantly on the attack as they move through eighty-five North American cities and see 768 different screens.

Bally Midway's "Join The Action" continuous buy-in feature is put to full use in this

game. "Rampage causes players to want to keep going," noted Blattspieler. "They want to see what comes next or they want to keep up with better players. Either way, they keep loading up the coin slot!"

"Rampage was designed by Americans and built by Americans with American players and operators in mind," he added. "It was developed entirely in our suburban Chicago plant."

Early earnings reports suggest that Rampage may be the next entry in Bally Midway's Hall of Fame, taking its place next to the likes of "Space Invaders," "Pac-Man" and "Spy Hunter" as a giant money-maker.





## ALPHABETIZED TOP COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Friend (Inorbit Music, Inc./Admin. by Careers Music Inc.—BMI)	25	Guilty Eyes (April Music—ASCAP/Monk Family Music—BMI)	35	New Shade (Chip N Dale Music Publishing, Inc./Door Knob Music—BMI)	93	Somebody Wants (Cavesson Music Enterprises Co.—ASCAP/Hall-Clement Publications/Frizzell Music c/o TWMG—BMI)	57
All The Way (Maraville Music—ASCAP)	96	Guitars, Cadillacs (Coal Dust West—BMI)	39	Next Time (Little Chickadee Pub/Love Wheel Music—BMI)	67	Someone To Come Home To (Wynnstar Music/Surhit Pub.—ASCAP)	91
Always Have (Texican Music/Cavesson Music Ent., Co. c/o Merit Music Corp.—ASCAP)	50	Guitar Town (Goldline Music—ASCAP)	47	Next To You (Hitop Music/MCA—BMI)	61	Sometimes A (Raven Sound Music, Inc./Michael H Goldsen, Inc./Collins Court Music, Inc.—ASCAP)	23
All Tied Up (Tree Pub. Inc./Strawberry Lane Music (Tree Group)—BMI)	19	Heartbeat (MCA Music/Patchwork Music—ASCAP)	42	Nights (Requested Songs/Queen's Crown Music—ASCAP)	54	Stand A Little (Don Schlitz Music/MCA Music/Sheddhouse Music—ASCAP)	32
Bidding America Goodbye (The Auction) (Crosskeys—ASCAP)	71	Heartraged (Doug Peters Music—BMI)	89	Nobody In His Right Mind Would Have Left Her (Hall-Clement Pub. c/o Welk—BMI)	1	Strong Heart (Chappell Music/MCA Music/Chriswald Music, Inc./Hopi Sound Music/Bibo Music Pub., ASCAP)	14
Birth Of Rock (Godfather Pub. Co.—BMI)	28	Heart's Aren't Made (Tom Collins Music Corp.—BMI)	7	Nothing Ventured (MCA/Don Schlitz/April/Welbeck/Blue Quill—ASCAP/Sheep In Tow—BMI)	55	Take A Walk (Little Bill Music—BMI)	62
Blue Suede (Music City Music, Inc./Combine Music Corp.—ASCAP/BMI)	86	Honky Tonk Man (Cedarwood Pub. Co.—BMI)	30	Old Flame (Englishtown Music—BMI)	24	Take Me Back (Little Richie Johnson Music/Anoka Pub.—BMI)	82
Both To Each Other (Friends and Lovers) (Colgems-EMI/Warner Bros. Music Corp.—ASCAP)	60	I Don't Wanna Dance (With Anybody Else But You) (Bibo Music Pub. c/o TWMG & Unichappell Music/Watch Hill Music—ASCAP/BMI)	81	Old Violin (Dwight Manners Music—BMI)	27	Ten Feet Away (WB Music Corp./Two Sons Music—ASCAP/Algee Music, Inc./Blue Lake Music—BMI)	38
Bottle Of Tears (Grand Coalition Music/Fur Fly Music—BMI/ASCAP)	52	I Just Called (Accredit—BMI)	98	One Love (Web IV/Writers Group/Scarlett One More Time (Door Knob Music Pub. Inc.—BMI)	95	Texas Moon (Magneto Music, Inc./Blackwood Music, Inc.—ASCAP/BMI)	84
Can't Stop/On The Other (Writers Group Music/Scarlett Moon Music—BMI, MCA Music/Don Schlitz Music—ASCAP)	5	I Wanna Hear (E.C.B./Salespace adm. by Warner-Tamlerlane/Pitchford—BMI)	45	Pull Up A Pillow (Milene-Opryland Music/Prime Time Music—ASCAP)	88	The Dark Side Of Town (WB Music Corp./Two Sons Music/Warner—Tamerlane Pub. Corp./Simonton Music—ASCAP/BMI)	68
Children Of America (Ware—BMI)	100	I Wish That (Tree Pub. Co., Inc.—Cross Keys Pub. Co., Inc.—BMI/ASCAP)	16	Read My Lips (MCA Music, a div. of MCA, Inc.—ASCAP)	17	That's How You (Screen Gems—BMI Music Inc./Moon & Stars Music/Colgems-EMI Music Inc.—ASCAP—BMI)	40
Concrete And Steel (LaGuardia Music—ASCAP)	97	If That Ain't Country (Ritason Music—SESAC)	59	Reno Bound (Long Tooth Music, BMI, Endless Frog Music—ASCAP)	53	That's What Made (High Roller—BMI)	69
Count On Me (Stattler Bros. Music Inc.—BMI)	6	In Love (Lodge Hall—ASCAP) (Milsap—BMI)	36	Repetitive Regret (Blackwood Music, Inc./Land of Music/Englishtown Music—BMI)	37	Too Late (LeMango Music/Chappell Music—ASCAP)	49
Country Star (Bocephus Music, Inc./Tapedero Music, a div. of Merit Music Corp.—BMI)	18	I've Got A (Cedarwood Publishing Co./Wayne Walker Music—BMI)	10	Rockin' In (Razzy Bailey Music/Cavesson Music Ent., Co. c/o Merit Music Corp.—ASCAP)	64	Too Young (Red Rose—ASCAP/Lovey—BMI)	77
Cry (Shapiro, Bernstein & Co., Inc.—ASCAP)	51	Just Another Love (Web IV Music—BMI)	48	Rockin' With (MCA Music, Don Schlitz Music, Welbeck Music Corp., Blue Quill Music—ASCAP)	2	Two Too Many (Lawyer's Daughter Music—BMI)	43
Desperado Love (Tree Pub. Co., Inc./Lowery Music Co., Inc.—BMI)	20	Lady In Distress (David Wilkins Music—ASCAP)	79	Rollin' Nowhere (Timberwolf Music, Inc.—BMI)	15	Until I Met (King Coal Music, Inc.—ASCAP)	3
Diamonds Are Forever (Irving Music, Inc./Chappell Music/Chriswald Music/Hopi Sound—BMI/ASCAP)	83	Life's Highway (April Music Inc./Lion-Hearted Music/Blackwood Music Inc.—ASCAP—BMI—BMI)	33	Savin' My Love For You (Warner-Tamerlane Pub. Corp./Flying Dutchman Music, BMI)	8	Wash Her Love (White Cap—ASCAP)	90
Dixie U.S.A. (Philitac Music Co.—BMI)	87	Little Rock (Combine Music Corp./Music City Music, Inc.—BMI/ASCAP)	22	Second To No One (Chelcait Music (Adm. by Atlantic Music Corp.—BMI)	58	Will The Wolf (Davince Music/No K.O. Music-Adm. by Bug Music—BMI)	11
Drinkin' My Baby Goodbye (Hat Band Music—BMI)	26	Living In The (Mighty Nice Music/Victrola Music/Skunk DeVille Music—BMI)	21	Shakin' (Zoo Crew Music/Labor of Love Pub. Co.—ASCAP/BMI)	41	With You (Benefit Music—BMI)	34
Even Cowgirls Get The Blues (Visa Music, ASCAP)	94	Lonely Alone (MCA/Alabama Band—ASCAP)	42	Since I Found You (Lawyer's Daughter Music/Uncle Artie Music/Adv. of the MTM Music Group—BMI/ASCAP)	66	Woman of the 80's (Prima-Donna Music Co.—BMI)	70
Everything That Glitters (Pink Pig Music/Hall-Clement Pub./Bob McMill Music c/o The Welk Music Group—BMI)	13	Look Where (Music Corp. of America, Inc./Nashlon Music Inc.—BMI)	72	Slow Boat (Uncle Artie Music—ASCAP)	29	Working Class (Chappell/Frisco Kid Music—ASCAP)	44
Feel Like I'm Fallin' For You (Chappell & Co./Longjohns II Music Co./Bibo Music Pub.—ASCAP)	85	Love At The Five (Wing & Wheel Music—BMI)	9	Soldier of Love (Debdave Music Inc./Maliven Music, Inc./Cottonpatch Music—BMI/ASCAP)	73	You Can Have Her (Big Billy/Harvard Music—BMI)	65
Farther Down The Line (Michael Goldsen/Lyle Lovett—ASCAP)	76	Love Keep Your Distance (Desert Sands Pub./Medicine Music—BMI)	75			You Can't Stop (Lawyer's Daughter/Writer's Group/Scarlett Moon/Bethlehem—BMI)	63
Georgia Blue Eyes (Milene Music Inc.—ASCAP)	74	Love Won't Wait (Alabama Band Music—ASCAP/Monk Family Music—BMI)	46			You Made A Rock (Tree—BMI/Cross Keys—ASCAP)	56
Good and Lonesome (Tree Pub. Co., Inc./Crosskeys Pub. Co.—BMI/ASCAP)	80	Midnight Flyer (Rocky Top Music—BMI)	99			You're The Last Thing I Needed Tonight (Jack & Bill Music Co. c/o Welk, ASCAP)	4
Got My Heart (Simonton Music/NZD Pub. Co.—BMI/ASCAP)	31	My Wife's House (Acuff-Rose Opryland Music Inc.—BMI)	78				

## ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Different (Chappell/Morrison Leahy—ASCAP)	55	If Anybody (Famous—ASCAP)	83	Nothing In (Zomba—ASCAP)	86	Take It (Poetlord/Marilor—ASCAP)	22
A Kind (Queen/Beechwood—BMI)	45	If Looks (Blackwood/Stone Diamond—BMI)	70	Oh, People (Brooztoones/Nonpareil—ASCAP/BMI)	68	Take My (GMPC/Famous—ASCAP)	34
All I (Michael Rutherford/Pun/63 Songs/Chappell & Co.—ASCAP)	99	If She (Funzalo/Jeters—BMI)	54	On My (New Hidden Valley/Carole Bayer Sager—ASCAP/BMI)	38	Taken In (Michael Rutherford/Pun/63/Arion/Chappell—ASCAP)	40
All The Love (Warning Tracks—ASCAP)	27	Invisible Touch (Anthony Banks/Phil Collins/M. Rutherford/Hit And Run—ASCAP)	2	One Hit (Promopub B.V.—PRS)	61	That Was (Mosquitos—ASCAP)	43
Another Lover (Controversy—ASCAP)	75	Jungle Boy (John Eddie—ASCAP)	53	One Step (Music Corp. of America/Bayjun Beat/Rashinda/MCA—BMI/ASCAP)	31	The Captain (Z—Muzik adm. by Almo—ASCAP)	50
Baby Love (Black Lion/Regina Richards/Deutsch-Berardi/April/Maz Appeal—ASCAP)	37	Like A (Gear—ASCAP)	21	One Way (T-Boy—ASCAP)	85	The Edge (Morrison-Leahy/Chappell—ASCAP)	23
Before I (Unichappell—BMI/David Roberts—PROCAN)	67	Like No (Rocknocker/John Bettis adm. by Warner Bros.—ASCAP/Irving—BMI/Calypto Toonz—PROC)	44	Opportunities (Cage/Ten adm. by Virgin—ASCAP)	11	The Finest (Flyte Tyme/Avante Garde—ASCAP)	94
Crush On (Almo/Crimco/Irving—BMI/ASCAP)	39	Live To (WB/Bleu Disque/Webo Girl adm. by WB—ASCAP/Johnny Yuma—BMI)	52	Out Of (Mushroom—APRA)	91	There'll Be (Zomba—ASCAP)	6
Dancing On (Brockman—ASCAP)	32	Look Away (Nymph—BMI)	87	Papa Don't (Eliot/Jacobsen—ASCAP)	9	This Is (Grand Illusion adm. by Almo—ASCAP)	95
Danger Zone (Famous—ASCAP)	42	Love Of (Gamson/WB/Jouissance adm. by WB—ASCAP)	56	Peter Gunn (Northridge/Arista—ASCAP)	97	Touch And (PRS)	100
Digging Your (Blue Network—ASCAP)	20	Love Touch (Makiki/Arista—ASCAP)	8	Point Of (Poolside—BMI)	65	Tuff Enuff (Fab Bird adm. by Bug—BMI)	18
Do You (See This House—ASCAP/Sudano/Soft Summer/Black Stallion—BMI)	66	Love Zone (Zomba—ASCAP)	63	Rock 'N' (Claudaudient/Daywin adm. by Careers—BMI)	84	Two Of (On The Note—BMI adm. by Bug/Tim Green—ASCAP)	73
Don't Forget (Colgems—EMI/Tiger Shards/Irving/Calypto Toonz—ASCAP/CAPAC/BMI/PROC)	46	Loving You's (Lost Boys—BMI)	82	Rumbleseat (Riva—ASCAP)	41	Velcro Fly (Hamstein—BMI)	77
Dreams (Yessup—ASCAP)	49	Mad About (Publisher Pending)	14	Rumors (J. King IV—BMI)	29	Venus (Daylong—ASCAP)	30
Friends And (Window Music)	48	Man Size (April/MGM/UA adm. by Almo—ASCAP)	42	Secret Separation (Colgems-EMI/Copyright Control/"Rats" Said The Tyrant—ASCAP)	25	Victory Line (Pink Bat)	89
Glory Of (Fall Line Orange —ASCAP/Air Bear/Warner-Tamerlane—BMI)	5	Missionary Man (RCA/Red Network—BMI)	78	Sledgehammer (Ciofline/Hidden Pun—BMI)	1	Vienna Calling (Nada/Almo—ASCAP/Manuskript—GEMA)	71
Greatest Love (Golden Torch—ASCAP/Gold Horizon—BMI)	72	Modern Woman (Joel—BMI)	12	So Far (Triple Star/Snow/Dyad—BMI)	90	Voice Of (John Cafferly—BMI)	60
Hanging On (Makiki adm. by Arista—ASCAP)	35	Money\$ Too (Stan Flo adm. by Otis—BMI)	64	Somebody Like (Rocknocker—ASCAP/Irving—BMI/Calypto Toonz—PROC)	74	Walk Like (Claridge, a div. of MPL—ASCAP)	57
Headed For (Stonebridge—ASCAP)	93	Mountains (Controversy—ASCAP)	51	Something About (Chappell—ASCAP/Island—BMI)	92	Walk This (Daksel—BMI)	76
Headlines (Hip-Trip/Midstar—BMI)	98	Nasty (Flyte Tyme—ASCAP)	3	Suzanne (Street Talk/Chappell Kid adm. by Colgems-EMI—ASCAP)	24	We Don't (Bellboy—BMI/Chappell—ASCAP)	15
Higher Love (F.S.—PRS/Willin' David/Blue Sky Rider—BMI)	17	No One (Howard Jones adm. by Warner-Tamerlane/Warner Bros.—BMI)	16	Sweet Freedom (Rodsongs/April/MGM-UA adm. by Almo—ASCAP)	26	West End (Cage/Virgin—ASCAP)	96
Holding Back (April—ASCAP)	7	No Promises (I.D./R.G.K.—ASCAP)	80			What Does (Screen Gems—EMI/Autotunes, a div. of Suite—BMI)	81
Hot Water (Chappell/Island—ASCAP/BMI)	88	Nothin' At (Music Corp. of America —BMI)	62			When The Heart (Basedown—PRS/W.B.—ASCAP/Kid Glove—BMI/Steve Hackett)	33
Hyperactive (Island—BMI/Bungalow adm. by Ackee/Les Etoiles De La Musique—ASCAP)	28					Who's Johnny (Petwolf/Chappell—ASCAP/Kikiko/Unichappell—BMI)	13
I Can't (Poolside—BMI)	59					With You (George Tobin—BMI)	79
I Wanna (Copyright Control)	58					Words Get (Foreign Imported—BMI)	36
I'm Your (Townsway/Nelana c/o Townsway/Off Backstreets/Limited Funds adm. by Unicity—BMI)	69					Yankee Rose (Diamond Dave/Syvy—ASCAP)	47

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

Ain't Nobody (Gratitude Sky—ASCAP/Polo Grounds—BMI)	97	Girl Talk (Lifo Music—BMI)	61	Love The One I'm (Kashif Music/Rare Inc.—BMI—ASCAP)	16	Sledgehammer (Ciofline/Hidden Pun—BMI)	78
Ain't Nothin' (Not listed)	32	Givin' It To (One To One—ASCAP)	11	Love Zone (Zomba Enterprise—ASCAP)	37	Sweet Freedom (Rodsongs/April/MGM-UA adm. by Almo—ASCAP)	41
All Cried Out (Willesden/My! My!/admin. by Careers Music Inc.—BMI)	35	Giving Myself (Warner Bros./Overdue—ASCAP/Songs Of Solomon—BMI)	44	Man Size Love (April/MGM/UA adm. by Almo—ASCAP)	71	Sweetheart (Warner Thunder/Warner Bros./Real Deal/SESAC/Frederick—SESAC)	23
All The Way (Entertaining/Dancia—BMI)	84	Give Me A Reason (Epic—ASCAP)	21	Mine All Mine (Personal/All-Seeing Eye—ASCAP)	20	Sweet And Sexy Thing (Stone City Co. Adm. by National League—ASCAP)	8
Always (Keith Diamond/Willesden/Yah Mo—BMI)	69	Hangin' Out (Jobete Co./Brompton)	76	Mountains (Controversy—ASCAP)	22	Sweet Love (Old Brompton Road/adm. by Jobete Music Company—ASCAP)	12
Anotherloverholenoyhead (Controversy—ASCAP)	59	Headlines (Hip-Trip/Midstar Inc.—BMI)	5	My Adidas (Protoons/Rush Groove—ASCAP)	6	Tell Me (How It Feels) (Ackee—ASCAP)	24
Artificial Heart (Flyte Tyme Tunes—ASCAP)	17	Here I Go (T-Boy/Fly Girl/Force MDs—ASCAP)	96	Nasty (Flyte Tyme Tunes—ASCAP)	3	Temporary Love Thing (Forceful (adm. by Willesden Music—BMI)	33
Automatic Brain (Temp Co — BMI)	75	Hey Good Lookin' (Warner-Tamlerlane/X-O Skeletal—BMI)	56	Not Tonight (Junior Music/EMI Ltd. adm. by EMI—ASCAP)	77	Tenson (Tommy Boy—ASCAP)	67
Baby Love (Black Lion/Regina Richards/Deutsch-Berardi/April/Maz Appeal—ASCAP)	34	Holding Back The Years (April—ASCAP)	99	Oh People (Not Listed—ASCAP)	30	The Finest (Flyte Tyme Tunes/Avante Garde—ASCAP)	89
Bang Zoom Let Go (Mokojumbi/Willesden—BMI)	43	Homeboy (Konglather—BMI/Motor/Cheyenne—ASCAP)	29	One Step Closer (Music Corp.)	33	The Rain (Def Jam—ASCAP)	90
Borrowed Love (Flyte Tyme Tunes—ASCAP)	38	How To Win (Profile—ASCAP)	82	Of America, BMI/Bayjun Beat, BMI/Rashinda, BMI/MCA, ASCAP)	42	The Sun Don't Shine (Not Listed)	64
Burnin' Love (Not Listed)	13	I'll Be Your Friend (Zomba—ASCAP)	92	On My Own (New Hidden Valley/Carole Bayer Sager—BMI/ASCAP)	66	There'll Be Sad Songs (Zomba Enterprises—ASCAP)	9
Burnin' Up (Boston International/T-Boy/ASCAP)	73	I'm Hungry (Chriscraft/Supertronic—BMI)	81	100 MPH (Controversy) ASCAP	18	'Til The End Of (Keith Diamond/Willesden—BMI)	65
Breathless (Mtume Co.—BMI)	10	In The House (Fools Prayer/Gordy Grove—BMI)	79	One Love (Zomba Ent—ASCAP)	48	Truth Or Dare (Troutman Co./Saja adm. by Saja—BMI)	80
Bye Bye (Irvin Lee—BMI)	98	I Can't Wait (To Rock The Mike) (Poolside—BMI)	92	Over And Over (MCA a Division of MCA/Unicity/Moonwalk—ASCAP)	40	What About Me (Living Disc—BMI)	45
Candy (Temp Co—BMI)	94	I Wouldn't Lie (Temp Co.—BMI)	28	Pee Wee's (Vintertainment—ASCAP)	92	What I Like (not listed)	100
Can't Stand The (Sir Grant/Stardust Lady—BMI)	53	Jump Back (Beach House/Munich Madness—ASCAP)	58	Point Of No (Poolside—BMI)	59	What'cha Ya Gonna Do About (Not Listed)	56
Carme (Jobete Co.—ASCAP)	74	Land Of LaLa (Jobete/Black Bulling—ASCAP)	26	Private Number (Almo Corp./Irving—ASCAP/BMI)	63	Who's Johnny (Petwolf/Chappell—ASCAP/Kikiko/Unichappell—BMI)	27
Closer Than Close (Sloopus—BMI)	4	Let's Get Started (Bill-Lee/Bush Burnin—BMI—ASCAP)	88	Pop, Pop, Pop (Tryce/Ferndiff—BMI)	54	Wiser and Weaker (Black Eye/Adm. by WB—ASCAP/Manely/Mighty Mathieson—BMI)	57
Dancing On The (Brockman—ASCAP)	89	Lips To Find (April/Midnight Magnet/Te Mas Eliope—ASCAP)	25	Pop Ring (Not Listed)	70	With You All The Way (George Tobin—BMI)	15
Dial My Number (April-Science Lab—ASCAP)	33	L.O.V.E. M.I.A. (Dazzberryjam Co.—ASCAP—Be Dazzie Music—BMI)	40	Rising Desire (WB Music Corp./Zubaidah—ASCAP)	19	You Don't Have To Cry (A La Mode adm. by WB—ASCAP)	14
Distant Lover (Jobete Co.—ASCAP)	60	Love Of A (Gamson Songs/WB Music Corp./Jouissance/All Rights adm. by WB Music Corp./ASCAP)	52	Rumors (J. King IV—BMI)	1	You'll Rock (Def Jam—ASCAP)	50
Do You Get (Assorted/Henry Suma/Adm. by Mighty Three Music—BMI)	7			Say La La (Screen Gems—EMI Music/Bernard Wright/Mchomo Co.—BMI)	36	You Should (Nonpareil—ASCAP/Boozertoons—BMI)	2
Do You Still Love Me (Fuss—ASCAP)	95						
Do You Remember (See This House/Sudano Songs/Soft Summer Songs/Black Stallion—BMI)	31						
Fine Young Tender (West Kenya—ASCAP)	68						
Firestarter (Future Shock/WB—ASCAP)	91						
Fools Paradise (Fuss/ASCAP)	55						
Funky Beat (Zomba Enterprises—ASCAP)	85						
Gettin' Away (Rightsong/Sookloozy—BMI/Chappell—ASCAP)	62						



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