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# TOP POP DEBUTS

**SINGLES**

66 NOTHING’S GONNA STOP US NOW — Starship – Grunt/RCA

**ALBUMS**

37 THE HOUSE OF THE BLUE LIGHT — Deep Purple – Mercury/PolyGram

**POP SINGLE**

#1 AT THIS MOMENT — Billy Vera & The Beaters — Rhino

**B/C SINGLE**

#1 CANDY — Cameo — Atlantic Artists/PolyGram

**COUNTRY SINGLE**

#1 YOU STILL MOVE ME — Dan Seals — EMI America

**JAZZ**

#1 TUTU — Miles Davis — Warner Bros.

**COMPACT DISC**

#1 THE WAY IT IS — Bruce Hornsby & The Range — RCA

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**WINNER’S CIRCLE**

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

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**MUSIC VIDEO**

#1 LAND OF CONFUSION — Genesis — Atlantic

**12” SINGLE**

#1 C’EST LA VIE — Robbie Nevil — Manhattan/EMI

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Second Hall Of Fame Dinner Inducts Rock Of Ages

By Lee Jeske

“ORK — The Rock And Roll Hall Of Fame which honored 23 new inductees at a big $300-a-plate dinner at the Waldorf Astoria last week, has, in two years, had a number of traditions for its own ceremony. Superstars young and old attended the evening with a jam session (l) will be held by Chubby Checker singing a hit, just John Fogerty singing a song that doesn’t do on the road, and Keith is talking about the stage attempting a few guitar licks in edge; Sun founder Sam Phillips will deliver a speech-umn; one living-in will not show up (Little Richard was led by a leg injury last year, Aretha Franklin is sidelined by her refusal to tour this year), and rock and roll will roll out the superstars get across how they feel about rock llers of yesterday.

Imprinting of the superlative:
Fogerty inducting Rick Nelson: “I was with the people, I decided I most wanted to see Rick Nelson.”

Inducting B.B. King: “The thrill has not gone.”

Jones inducting Eddie Cochran: “He was an influence in English rock & roll.”

Peter Wolf inducting Jackie Wilson: “He was one of our great, great, great treasures.”

Valerie Simpson inducting Marvin Gaye: “Marvin definitely had it.”

ZZ Top brass inducting Bo Diddley: “There are leaders and there are followers of those leaders. Bo Diddley is a leader and we are some of his followers.”

The most eloquent inductor turned out to be Bruce Springsteen, on hand to do the honors for Roy Orbison. Springsteen spoke vividly about listening to Roy Orbison records late at night. “For me, Roy’s ballads were always best when you were alone and in the dark,” said “I’ll always remember what he meant to me when I was young and afraid to love,” and told about how when he entered the studio to record “Born To Run,” he was attempting to “have a sound like Phil Spector’s, with words like Bob Dylan’s, but I wanted to sing like Roy Orbison. But nobody can sing like Roy Orbison.”

“Congratulations,” said today’s Boss, “thanks for the inspiration and, grrrrr, mercy!”

(continued on page 25)

Polygram Jazz Set To Put Verve Back Into The Contemporary Jazz Market

By Lee Jeske

VORH — Next month a familiar im-
will find its way to a new recording
run for the first time in years. Verve, el begun in the 1950s by Norman and
and a valuable source of jazz reissues, is being reactivated by Poly-
which is the keeper of the classic
atalogue. The first three albums on ized Verve will be new releases inna Simone, Marlena Shaw (both of nner “A Live at Vine Street” banner), tta Gilberto, one of Verve’s bigger the ’60s.

r thinking behind doing the jazz vo-
and my other plans for Verve is to some thing consistent with the image

of what the label’s known for and has been known for around the world,” said Richard Seidel, Polygram’s vice president in charge of Polygram Jazz. “And I think some of the strongest identification is with the vocalists.”

Polygram has, slowly and quietly, built itself into a major force in jazz over the past seven years. Currently, three departments under the aegis of Polygram Classics re-
lease jazz product: Polygram Jazz, which has been the source of the voluminous jazz reissue program; Polygram Special Im-
ports, which distributes such important Euro-
pean jazz labels as Black Saint and Soul (continued on page 26)

Cure Song Pulled From Radio, Stickered At Retail After Arab Protest

By Paul Iorio

NEW YORK — Elektra Records has asked radio stations not to play The Cure’s “Kill-
ing An Arab,” and has sequenced the song to sticker the record. The action was taken after months of pressure by the American Anti-Discrimination Committee (ADC), which claimed that the song could be read as anti-Arab.

Though neither the ADC nor Elektra Re-
cords consider the song racist, a sticker will be put on all configurations of albums con-
taining the song. The department that says “‘Killing An Arab’ has absolutely no racist overtones whatsoever.” A similar mes-
sage will also appear at the end of an upcoming Cure concert film. In addition, Elektra has sent a letter to AOR and college radio stations saying: “Given the potential for misuse and misinterpretation, we request that the song be given no further airplay.”

The Cure’s Robert Smith, co-writer of “Killing An Arab,” explained what he meant by the song, in a prepared statement. Smith said that the lyric capitalizes one of the key scenes in Albert Camus’s The Stranger (The Stranger), in which the protag-
onist kills an Arab. The book, an important work of existential fiction, is directly re-
ferred to in the line “The stranger/kill-
ning an Arab/You can turn and walk away or I can fire the gun.../With terror I choose, it amounts to the same/Absolutely nothing.”

Those are who may not have read Camus’s The Stranger or may not under-
stand its connection to it,” said Abdene ja-
bara, president of the ADC, at a press conference announcing the agreement.

“Unfortunately there are those who would use the very title to fan ethnic or racial division.”

“‘Killing An Arab’ is, in fact, a song about the futility of killing.” Elektra Records said in a prepared statement. “It was never meant to serve as a vehicle for the promo-

The conflict heated up in October when a Prince-
ton disc jockey played the track after re-
portedly introducing it as “a song about killing Arabs.” This resulted in a rash of phone calls both to the station and to the ADC which referred some of those calls to Nesuhi Ertegun, chairman and co-CEO of WEA International, The Cure’s label in Aus-
tralia and New Zealand. (Elsewhere interna-
tionally, the Cure is on PolyGram Int’l.) Ertegun immediately ordered a halt to the manu-
facturing and distribution of the re-
cord in those two countries, according to ADC public relations director Faris Bough-
a. At press time, it was not known whether the New Zealand/Australia ban (continued on page 22)

Maxell Corp Readies DAT Production

By Brian Kassan

LOS ANGELES — The Maxell Corporation has already begun production of the digital audio tape (DAT) format prior to the intro-
duction of DAT hardware.

“We are all set to go, we have the tech-
nology” said Gerry Ginelli, consumer product manager for Maxell, a major tape producer. “I have an actual production sam-
ple right here in my hand. As soon as the hardware is available, we will release the tape to go along with it. This is a classic case of the cart before the horse.”

The Japanese consumer electronics in-
dustry has yet to introduce the new DAT technology into the marketplace, yet many firms including Sony, Onkyo, Kenwood and Alpine created quite a flurry of interest demon-
strating prototypes of the new digital rec-
corders at the recent Consumer Electronics Show in Las Vegas. The hardware manufac-
turers have received considerable pres-
sure from the recording industry, who contend that introduction of the DAT ma-
achines would cut sharply into CD sales due to home taping of compact discs.

Because the DAT technology would al-
low consumers to produce “master quality” tapes at home, many record company exec-
utive fear the potential for consumers turn-
ing their houses into “tape plants.” The Representatives from recording industry met with the Japanese consumer electronics industry in Vancouver December 11 to ask for an anti-copying chip to be included in the hardware which would prevent home taping. The meeting ended in a stalemate. Indeed, the only obstacle facing the elec-
tronics industry is an agreement on industry standards for the format.

While members of the recording industry refused to comment, Ginelli spoke at length with Cash Box about the new tech-
nology and gave several arguments in favor of its introduction.

Digital tape reproduction rights that of (continued on page 22)

CIE MEETS NICOL — New York vocalist Jeanna Cie (f) was recently introduced to Steve Nichol of Britain’s Loose Ends while the two recording artists were visiting the Universal City offices of MCA Records. Cie was in town to discuss her forthcoming release for the la-
bel, while Nichol was there to do interviews in support of Loose Ends’ recent LP “Zagora,” and its single, “Slow Down.”

Box January 31, 1987
**Source Licensing: The Proposed Deal Is No Deal**

By Congressman Howard L. Berman, (D-Ca)

Congressman Rick Boucher has announced his intention to reintroduce in the 100th Congress legislation to mandate the blanket license system. But I have taken a different position than Congressman Boucher and believe that the blanket license system is not the answer.

The blanket license system has been in effect for over 40 years. It has been a failure. The blanket license system has been criticized by broadcasters, record companies, and the public alike. It is a system that has failed to protect the interests of both parties.

I have proposed a solution to the problem of licensing that would benefit both the broadcasters and the record companies. My solution is simple: each broadcaster would have to pay a fee to the record companies for the right to use their music. This fee would be based on the value of the music and would be paid to the record companies.

This system would be fair to both parties. It would ensure that record companies are compensated for the use of their music, and it would give broadcasters the flexibility they need to use the music they want.

I urge my colleagues in Congress to support my proposal and work towards a solution to the licensing problem. Together, we can create a system that works for everyone.
Leon Named Sr. VP at A&M

NEGLES—Gil Friessen, president of A&M, has announced the promotion of Michael Leon to the position of senior vice president of East Coast operations. In the new post, Leon will supervise A&M's artist development slant on years and will continue to act as the head of A&M's East Coast division. Michael's contribution and dedication is always highly regarded in our industry, said Friessen. "His leadership style in dealing with our artists and industry is of special merit. Mirroring role mirrors the musical and professional expansion that A&M continues to enjoy." 

Joining A&M local promotion in New York, Leo moved to Los Angeles as to the president. He is expected to develop a presence in the west, where he's been based since 1991.

Leon commented, "My experiences at A&M have been of great moments and this one is a highlight. I consider our staff to be the best in the business. It's a privilege to work in support of their efforts."

A&M & Nimbus Celebrate—Executives from A&M and Nimbus Records gather recently at Nimbus' Hollywood headquarters to consummate their new agreement under which A&M will distribute and market the CD-only classical label in the U.S. and Canada. Pictured around the pact are (left) David Steffen, vice president of sales; A&M's Michael Parkison, senior vice president of finance and administration; Nimbus, Bob Reitman, general manager; and Nimbus' Michael Reynolds; Nimbus' managing director, Gerald Reynolds; Nimbus' technical director, Gil Friessen, president; and Nimbus' co-founder and president of Nimbus, Numa Labinsky.

A&M Pacts With Nimbus; Enters Classical Market

NEGLES—David Altschul, vice president of business and legal affairs, has been named the department's new head of business and legal affairs. Altschul is currently managing the department, replacing the departed David Berliner, who has left A&M. Records to become president, Records—EMI.

Altschul

Los Angeles—A&M Records, announced last week the signing of a marketing and distribution arrangement with Nimbus Records, a U.K.-based classical music label specializing in the production of high-end compact discs. The A&M/Nimbus pact will be launched with a February release of 15 Nimbus CDs covering both new and catalog titles. Subsequent releases will ensue with Nimbus' entire catalog of nearly 60 titles available through A&M by May, 1987.

Nimbus Records abandoned production of的质量's in 1985 and has become the top manufacturer of compact discs in the U.K. The Nimbus label was founded by Franco-Russian opera singer Count Alexander Numa Labinsky in 1977. The label is dedicated to "capturing great performances on record," said Labinsky in explaining the label's policy of recording on full takes without edits.

In addition, Dr. Jonathan Halliday, Nimbus' chief of research, developed the Nimbus Halliday Laser Mastering System which is the only CD mastering system developed independently by Sony or Philips. Nimbus had been distributed independently. Under the new agreement, A&M will purchase Nimbus product and distribute it through A&M's regular channels. Overlook for distribution will come from A&M's sales department. A&M will hire additional employees to market Nimbus product in the United States and Canada, according to a statement from A&M.

David Steffen, vice president of sales for A&M, called the move into classical music "a natural extension for us," citing A&M's existing business in alternative markets via its deals with Windham Hill, Word and Shoreline.

Lyons Named VP/Promotion At I.R.S.

NEGLES—I.R.S. Records president Jay Bobry has announced the appointment of Barry Lyons as the label's new vice president of promotion. Lyons will be based at the company's national headquarters in Universal City, California.

Lyons has worked since 1978 for Elektra Records in the Promotion/Marketing area. Since 1982, he's held the title of promotion/marketing manager in the midwest for Elektra's Chicago office. Prior to that, Lyons worked as Elektra's promotion/marketing manager for the Buffalo, N.Y., region.

Previous to his long Elektra affiliation, Lyons worked as national sales director at Anherst/DJM Records, based in his native Buffalo. "After nine years with Elektra," says Lyons, "only an extraordinary opportunity could have lured me away from what has become a second family. Joining I.R.S. as they prepare to enter a new era of growth is just such an opportunity."
ALBUM RELEASES

OUT OF THE BOX

LOS LOBOS—By The Light Of The Moon—Slash/Warner Bros. 25523—Producers: T-Bone Burnett-Los Lobos—List: 8.98—Bar Coded

East Los Angeles' favorite sons continue to startle with their brilliant musical pastiche. Injected with roots rock, Tex/Mex and melody-rich pop, "By The Light Of The Moon" stands as their most assured work to date. From the smoky cantina ambience of "Prenda Del Alma" to the sweaty roadhouse rockin' blues of "My Baby's Gone," Los Lobos manage to infuse their ethnic sensibilities into accessible pop/rock celebration.

HUSKER DÜ—Warehouse: Son And Stories—Warner Bros. 25544—Producers: Bob Moul—Grant Hart—List: 11.98—Bar Coded

One of the greatest bands to emerge from the American rock underground unleashes its second major-label effort, rare two-record set. A ferocious, unrelenting sonic assault full of torque and fire, Husker Dü combines a truly visionary sentiment with guttural rock and aesthetics.

NEW AND DEVELOPING

HIPSWAY—Columbia BFC 40522—Producers: Gary Langan—Paul Staveley O'Duffy—Hipsway—No List—Bar Coded

With "The Honeythief" single picked to be a runaway hit, Hipsway's debut LP is sure to make some waves. The LP also contains band's big U.K. hit, "Ask The Lord." Hipsway specializes in a stripped-down, lean soul-infused pop. Street credible, but accessible.

BLUE YONDER—Atlantic S1696—Producer: John Brand—List: 8.98—Bar Coded

Blue Yonder is Sandy Stewart and David Munday. The duo debuts with a powerful collection of good, honest son Stewart's vocals exhibit a passion that places her in a league with Annie Lennox and Christie Hynde.

FEATURE PICKS

RED BOX—The Circle & The Square—Sire 25436—Producers: David Motion—Chris Hughes—List: 8.98—Bar Coded

Red Box makes their U.S. debut with this enchanting, creative effort. Solid songwriting and a flair for out-of-the-ordinary arrangements and production.

PSEUDO ECHO—Love An Adventure—RCA 5730—Producer: Mark S. Berry—List: 8.98—Bar Coded

Australia's Pseudo Echo has a punchy, synth-based pop sound with strong commercial potential.

MAHOMES—Paisley Park/Warner Bros. 25445—Producer: not listed—List: 8.98—Bar Coded

This latest offering from Prince's sideman, Eric Leeds, will get pop attention due to rumors that Prince plays guitar in the group.


The latest from Sanborn is another classy, R&B-infused jazz effort that features his trademark tenor.

MINUTEMEN—Ballot Result—SST 068—Producer: Mike Watt—List: 10.00

This two-record set of live Minutemen captures 31 of the band's best as determined by a vote from their fans. The band was tragically ended when guitarist D. Boon died last year.

LEROI BROTHERS—Open All Night—Profile PRO-1224—Producer: Mike Buck—Steve Doerr—List: 8.98

An infectious, rocking set from Texas' Leroi Brothers. Should help break them into the mainstream.

MAUREEN MCGOVERN—Another Woman In Love—CBS BFM 42314—Producers: Ron Barron-Maureen McGovern—No List—Bar Coded


Actress Jillian demonstrates her rich talents as a singer on this collection of Steve Goodman tunes. A great success!

THE ROCHES—No Trespassing—SOS/Rhino RNEP 70616—Producers: Perry-Andy Bloch-The Roches—List: 5.98—Bar Coded

The enigmatic Roches resurface on Rhino with this clever four-song EP. Captures again the three sisters' bittersweet, melancholy wit.

KAREN KAMON—Voices—Atco 90575—Producer: Phil Ramone—List: 8.98—Bar Coded

Actress/singer Kamon makes her second LP a stavling collection of bright pop. Her Phil Ramone puts on the right finishing touches.

RECORDS TO WATCH

NADINE SUTHERLAND—Until—Meadowlark/Shanachie 405—Producers: Willie Lindo-Sangie Davis—List: 8.98

CURTIS LAWSON—Putting My Love On The Line—La Quanta LR-74484—Producer: La Quanta Production—List: not listed


DEUCE—Redwood RR8602—Producers: Jean Fineberg—Ellen Seeling—List: 8.98

SOWETO NEVER SLEEPS—CLASSIC FEMALE ZULU JIVE—Various Artists—Shanachie 43041—Producers: various—List: 8.98

ALWAYS AUGUST—Black Pyramid—SST 078—Producer: not listed—List: 8.98

Cash Box January 31.
SPRINGSTEEN's "liveliness box" is this year club song of his with which the "Sisters" had a hit. The intimate and Springsteen's nonchalant performance tantalizes hints of the famous boom into mega-stardom.

N DURAN (Capitol B-5670)
most compelling, funky moment band's recent "Notorious" L.P. Sir John's convincing Prince-like vocal and score with the group's youthful e. Possible cross to BC/Urban for leading Rogers gives the whole ne brittish, biting contemporary of which she is highly regarded.

**Feature Picks**

**Pop (A&M AM 1990)**

*Idol Child (Wild One) (3:30) (Wren/BMI) (J. O'Keefe J. Greenan-D. Owens) (Pro- D breakthrough David-David Richards) irrepressible Pop unleashes another sizzling track from his acclaimed "Blah-Blah-Blah." Already getting heavy rock radio attention, "Child" has the earmarks of a classic.

**JEK 3 (R.S. IRS 53017)**

*Hard (4:08) (Mambadaddi—J.E.S. — adm by Atlantic/BMI) (P. McDonald) (Producing Herring) surprise hit of '86 (besides Billy Vera) was this midwest duo. Here, they serve up Miller's crafting of this blues/folksy stew that landed them in the Top 40 with "The Slow Bright I Gotta Wear Shades."

**NEHEADS (Sire 7-28497)**

*sor Sale (5:58) (Index) (David Byrne) (Producers: Talking Heads) always-unpredictable Heads get real original on this quirky rocker from the bands True Stories.

**KONDER (Atlantic 7-90307)**

*mg (4:06) (Heart Handkaps—ASCAP—MMA) (Stewart-Munday) (Producers: Arif John Brand) surreal single features scintillating vocalist Sandy Stewart in a powerfully written and performed pop song. Best debut of the year. 

**A KHAN (Warner Bros. 7-28459)**

*mico (4:34) (Iving/BMI) (Charlie Singleton) (Producers: Arif Mardin) experiments with the Minneapolis sound on this high temperature dance floor. Lots of appeal for CHR and BC.

**JHAY HAY (Columbia 38-06580)**

*e (4:09) (April/ASCAP) (C. J. Hay) (Producers: Robin Miller) 

*Work frontman goes to work on a rhythm-based, third-world influenced election.

**Select**

**WIE EDNUNDS BAND LIVE (Columbia 38-06599)**

*dender (2:57) (pub not listed) (E. Maresca) (Producers: Dave Edmunds)

**EVE SWEET (Columbia 38-06640)**

*ols (3:41) (Blackwood—Charm Trap/BMI) (M. Sweet) (Producers: Dave Kahne)

**COMPANY (Atlantic 7-90299)**

*rl (3:57) (pub not listed) (Ralphs-Romeo) (Producers: Keith Olsen)

**ALPERT (A&M AM 2915)**

*Our Eye On Me (3:02) (Flyte Tyme/ASCAP) (Jimmy Jam-Terry Lewis) (Producers: arris-Terry Lewis)

**IDAY (Warner Bros. 7-28488)**

*s (3:56) (Hot & Spicy/BMI) (Brodie Williams) (Producers: Larry Levan-Brodie)

**RECORDS TO WATCH**

**BILLY BRANIGAN (Polydor 885 276)**

*Maybe Tonite (3:35) (Liedloa/ASCAP) (B. Branigan) (Producer: John Rollo)

**KRYSKOL (Epic 34-06382)**

*Baby, Make Your Mind Up (3:56) (pub not listed) (P. Henderson E. Nuri) (Producer: Patrick Henderson)

**NAJEE (EMI America B-8362)**

*Sweet Love (4:20) (Old Brompton Road/ASCAP — Dergleen/BMI) (L. Johnson G. Bliss A. Baker) (Producer: Rahni Song)

**SURFACE (Columbia 38-06611)**

*Happy (3:57) (Brompton/ASCAP) (D. Townsend B. Jackson-D. Conley) (Producers: David "Rex" Conley David Townsend-Bernard Jackson)

**RAINY DAYS (Columbia 38-06598)**

POINTS WEST

VERA & THE BEATERS MAKE A MAJOR MOVE—L.A.’s own Billy Vera & The Beaters, currently enjoying huge national success with their #1 single, “At This Moment,” are soon to sign with Capitol Records. According to Vera, pal and recently installed Capitol chief Joe Smith was the deciding factor in bringing about the deal. Meanwhile, Vera and Co. is the only act we can think of to ever have a chart topping single as a free agent.

BAY AREA FAVE—Huey Lewis and the News took the most nominations for this year’s Bay Area Music Awards.

SHOPPING—West Coast faves The Bel-Fires’ forthcoming not-yet-titled LP, which we assumed would be a Birdcage release (CBS 1/17/87), is actually on the table for negotiations with prospective labels (Birdcage only has tabs on the band’s EP). No deals as yet, but rumor sez interest has been expressed by both I.R.S. and Enigma.

AND SPEAKING OF ENIGMA—Wednesday Week, the local L.A. guitar-pop-band-with-which-the-label-is-banking-on-as-its-next-Bee Gees/eda (Birdcage only has tabs on the band’s EP) due this week entitled “What We Had,” produced by Don Dixon. Enigma is throwing an album release party for Wednesday Week this week (you’ll never guess which club) at Club Lingerie in Hollywood. The festivities also include openings for a new band beginning around quarter past 3. THE MADAME BOUNCES BACK—Good news for the L.A. club scene: Madame Wong’s West is rising from the dead. Seems proprietress Esther Wong was convinced by her landlord to get set up in a fabled Santa Monica location, rather than packing it in for property out in the L.A. suberb of Monrovia (an endeavor that a report in the L.A. Times says turned out to be a dead-end for her anyway).

BAMMIES 10—The 10th Annual Bay Area Music Awards are slated to occur on Saturday March 21 at the San Francisco Civic Auditorium. This year’s ceremony benefits the San Francisco Rock ‘n’ Roll Museum and the Bay Area Music Archives. So far, presenters and performers are to include as yet unnamed celebrities, but we do have the nominees list for you, pieces of which Points West will now impart. Before we get started, however, we might as well inform you that the big nominee is, of course, Huey Lewis and the News, nominated in eight of the BAM Mies’ 14 categories there are also two more categories, Bay Area Musician of the Year and Bay Area Band of the Year, which will be decided through a public write-in. For Outstanding Album, the nominees are John Fogerty’s “Eye of the Zombie,” Journey’s “Raised On Radio,” Huey Lewis and the News, The Isley Brothers’ “Can’t Hold Back,” and Neil Young’s “Landing On Water.” For Outstanding Debut Album, the nominees are “Bourgeois Tagg,” “Bourgeois Tagg,” “Strange Language,” Deborah Iyall, “KBC,” “KBC Band,” “When The Morning Comes,” “Gerson Ray (Zazu Pitts Memorial Orchestra).” Outstanding Male Vocalists are Marty Balin, John Fogerty, Eddie Money, Steve Perry and Mickey Thomas. We can’t possibly hope to squeeze in the names of the nominees in the nine other categories here, but this should give you a taste. Incidentally, tickets go on sale to the public January 18 at all Bass Ticket Centers for $25 (balcony), $50 (dress circle), $80 (main floor and) $100 (main floor center). $80 and $100 seats get you into the post awards party. Industry and press folk are to contact Shelly Higgins at 469-5846 for seating.

RUMOR HAS IT—The word around town is that M&Ms Records is taking a good close look at the Big Seven Music and Roulette Records package put up for sale by Morris Levy, the founder of Roulette. The possibilities to unload his holdings since being indicted last fall by a New Jersey Grand Jury. The company confirms that talks are taking place, and that its primary interest is in the Big Seven publishing house, but further details are hushed at this point.

BULLY, BULLY—Locals greeted the news of the rebirth of Madame Wong’s West with unbridled glee.

IN PARTING—Alan Hewitt (engineered by Paul Klingberg) and Dexter are in Headway Studio A cutting tracks for their latest projects... L.A.’s most successful group of a new hard rock group who’ve worked with everyone from Mottown to Fleetwood Mac, played a debut gig at The Roxy last week... and local L.A. band Little America make their debut GFI album release February 17. The LP is self-titled, and features the single “Walk On Fire,” which debuts February 10.

Gregory Dobrin

NEW YORK — Jesters Of Destiny are a West Hollywood band that takes a somewhat wry approach to metal/hard rock. For example, one track, “Doggin’ That Grave,” sends up the current scene with the image of grave-digging as a new dance craze. Even the title of their debut Restless/Dimension album, “Fun At The Funeral,” suggests that Jesters of Destiny are all-too-ready to poke morbid fun at the all-too-serious theme of metal.

“Jesters Of Destiny are a band of the most natural kind of explains what the band does,” says vocalist Bruce Duff, who founded the band with guitarist Ray Violet. “Throughout the whole album the songs kind of talk about serious stuff but in a whimsical way, rather than getting all heavy and depressed like a lot of gloom-rock bands.

Perhaps the reason this band can approach metal with a certain detachment is because they claim that they don’t play it to begin with: “A lot of people seem to call it heavy metal but, just from my point of view, it seems that the band is generally not that familiar with it, while people who term us something else are usually heavy metal fans,” says Duff.

“I know we definitely have that kind of guitar and drum sound,” says Duff, “but our music doesn’t seem to follow that kind of the metal coming out today. There’s a lot of bands out of England these days who are doing sort of loud, rock hard but it’s definitely not metal. Sort of like Doctor and The Medics who — live — are a lot more heavy than they are on record. Then there’s Zodiac Mindwarp and the Love Reaction, we’re more in whatever it is they’re doing.”

The core of the band is Duff and Violet, who are also good friends — or good enemies, depending on what mood they’re in. Once, when they were next door neighbours, Violet threatened to head out and trash his stuff. They got on each other’s nerves so much that Violet wrote a song called “I Hate Bruce,” which eventually wound up on the album and has become one of its key tracks.

THE JESTERS OF DESTINY

“About three months, Ray and I talked about the idea of being neighbors, says Duff. “And it just pestered him so much about work on the songs and doing this and that when he just wanted to relax and watch TV. So he wrote ‘I Hate Bruce’ — a song he even made me sing it to continue working on the album.”

Some songs, like “Incubus” — “...Bruce,” have a speed metal component, with radical mid-song tempo changes that verge on hard core. Duff says, this is not the direction the band is taking for their second album, “we don’t think we’re gonna do it so much on the next record,” he says. “We want to be working on a lot of tempos (mood) changes from song to song, not so many changes within each song. So I think the new ones are going to a groove and work on the grooves throughout the song.

For now, radio seems to be spotlighting “Doggin’ That Grave” and “I Hate Bruce,” and Duff is looking forward supporting the album with N.Y.S. (tentatively planned for the summer). Until that time, Jesters Of Destiny are working on two new records: one tentatively titled “A Song Of A Dragon” and the other a full-fledged LP of original mate and covers. And sure enough, Br Duff is going to co-produce the album with the same guy who wrote “I Hate Bruce.”

“The songs me and Ray wrote together I like the best,” says Duff. “Whether we write together or not really great at the production because each of us is gifted where other one isn’t.”

Paul It

Songwriters’ Book Touches Difficult Subject

LOS ANGELES—Oscar-winning songwriter Al Kasha and Joel Hirschhorn have recently released a highly personal book about a difficult subject. The unlikely and little known topic of agoraphobia — the fear of being in open, public places — is approached from an eyewitness viewpoint by author Al Kasha. Kasha and his partner, Hirschhorn, wrote “The Morning After,” from the film The Poseidon Adventure that yielded for the duo an Oscar in 1973.

Unlike many self-congratulatory works by successful persons in the entertainment field, Reaching The Morning After discourses a painful and disturbing view of life. The seeds of his phobic illness began in Kasha’s early childhood. He lived in an unsettling environment in New York with a brutal, abusive alcoholic father, who taunted the young Kasha about his intense music and the stage; sissy pursuits. His stricken, phobic mother was equally helpless, counseling the family to ignorant father; denying what became an increasingly serious and unavoidable situation.

He developed a pattern of absorbing temporarily the pain—buying my new writes — to endure his father’s beating mother added to the poisonous chum... “You and Larry (Al’s brother), you have this to blame and...” The reason was obvious: “It’s up to you and Larry to rescue me,” writes Kasha.

Meanwhile the beatings continued so Kasha did his musical pursuits. He began to reap rich rewards, hit the pop charts and on Broadway. Father tried to crush his creative interests (continued on p

Cash Box January 3, 1982
Billy Vera Beats A Path To Success With The Music He Believes In

By Gregory Dobrin

ANGELES—Anyone who has lived in and had even the vaguest notion of the club scene here has heard of Billy Vera the Beatnik. Since Vera’s relocation to this town from New York in 1979, long the existence of Family Ties, the TV sitcom which helped break his #1 single, “At This Moment,” Vera has been headed into an institution in these parts. The fact that he’s said been propelled into national fame by a prime-time programming—thus inclusive of a five-year-old tune of his in two of top-rated TV shows—is one of the yearning music business successes, and a long-awaited break to Billy Vera that “At This Moment” is Vera’s first love and chart action. Far from it. In its late 60’s, Vera’s single “With Pen In” climbed to 25 on the Cash Box pop chart, while two duets with Judy “Country Girl, City Man” and “Story- Children” also charted. In 1981, his lying of “I Can Take Care Of Myself” side to the Rhino Records release of “At This Moment,” brought further chart action. A writer, he had a top country single Dolly Parton, “I Really Got The Feel As well as chart success with the Bar ens single, “Mean Old World,” and Nelson’s “Make Me Belong To You...” the popularity of “At This Moment” has released any of Vera’s previous success, and the song has become a mile in the 42-year-old recording artist’s career. But for Vera, the hit means than just an inning in the lineup. “It’s that I was able to get a #1 record the music I believe in, rather than traisly copy anything either is just Prince, and all the Prince’s that’s top ten and copy it to y be the next...” By the way, I always want to be around for as long as I can stand up behind a microphone! (laughs) So I try to do something that’s original. That’s the long haul, that’s the big gamble, because it’s harder to be accepted that way. But once you are, you have the freedom to continue to follow your beliefs.”

Vera and his band, most recently signed to the ill-fated Alfa Records, will soon sign with Capitol Records as one of the most pleasant profits from the hit single. Meanwhile, they are unsigned - the current product is being licensed to Rhino, with no future deal which possibly makes them the only unsigned act in history to have a #1 pop single nationwide.

As of this writing, the exposure for “At This Moment” doesn’t appear to end there. With its country-style steel under tones, the single is not only covering the nation, it’s also showing signs of crossover into the country market.

As for financial gain from the skyrocketing success of the single, reportedly, Vera’s debt to the now defunct Alfa Records, (estimated at around $400,000), will drain most of it, as well Warner Bros. Music, co-publishers of “At This Moment,” to whom he owes numerous advances. Vera, who has weathered such setbacks most notably the resonating, career-smashing closing of Afa America with apparent optimism, has witnessed the evolution of the record business hand over the last two decades. “When I first started writing songs in the early 60’s,” he remembers, “it was much more of an ‘open-door’ policy. I could write a song in the morning and play it for a Jerry Wexler that afternoon, and maybe he would be out a week or two later. It was so easy to get yourself heard! Now it’s a little more difficult, because you have to have an appointment with somebody, and you have to make a demo that sounds like a master...”

Several years ago, “I Don’t Know What To Think, George?” joked Mould, turning to bassist Greg Norton.

“Speaking as an outsider here, not being either Lennon or McCartney, I think both Bob and Grant’s stuff is real close on this album,” says Norton.

Though they may go out of their way to avoid comparisons, the calculated public image, they have definite reps as anti-stars, and the “Warehouse” title seems to further that impression. “As scary as this may sound to some people out there, just do what we do and we don’t think about it that much. We could have called the album ‘Diamond Shop: Furs and Paintings,’” says Mould. Hart, laughs, and shuts down the WB hallway: “Hold it! Name change!” He grabs a marker, scratches out “Warehouse” on a poster, and marks in the new title, as if to say no one can put a tag on us. (Husker Du plays the Ritz February 19 and 20.)

THE BAD BRAINS, a hardcore group with roots in heavy metal, reggae and funk, recently played NY in support of their new “I Versus I” album. “I listened to Black Sabbath a lot when I was growing up which probably has a lot to do with the way the album sounds,” says bassist Darryl (they don’t use last names). “But the guitar player or the drummer or singer don’t really have that influence. When I was listening to Led Zeppelin, they were listening to Kool and the Gang and stuff.” Whatever the genre, most of their songs fuse unlikely musical elements in unpredictable ways, from the crisp funk of “She’s Calling You” to the hard rock of “Safes” that break- tumes vocals phoned in from a prison pay phone—properly EQ’d, of course.)

THE LEAVING TRAINS — Their “Kill Time” album contains the track that originally formed SST’s best, and its Jan.31 show at Maxwell’s should make that perfectly clear. Picture (-r): Eric Stringer, Falling James, and Hunter Croxley.

SST is busy with other new releases as well. Upcoming LPs include: “Jugur Th Eye” by NY’s own Das Damen, two Sonic Youth reissues, “All” by The Descendents, and a record by a newly signed band called Negative Land.

IN BRIEF — Tim Berne’s debut album for Columbia Records is an exciting work of avant-garde rock ‘n’ jazz that puts him at the cutting edge of new music. Columbia producer (and former Captain Beefheart guitarist) Gary Lucas brought the alto-saxophonist to the label after a chance encounter with him at a record store. The result is an album called “ Fulton Street Maul,” and Berne will support it with an international tour that includes a performance February 21 at The Kitchen in Manhattan...In the classified dept.: MCA is looking for a new director of Nashville publicity and artist development (contact KT Vank). And in the major mile-stones dept.: special congratulations to PDI and MWW!
England's Top Ten

Top Ten 45s
1. Reet Petite—Jackie Wilson—SMP
2. Is This Love—Alcian Moyet—CBS
5. Caravan Of Love—House Martin—Gold Discs
7. Open Your Heart—Madonna—Sire
8. The Rain—Oran "Juice" Jones—Del Jam
9. Surrender—Swing Out Sister—Mercury
10. No More The Fool—Elkie Brooks—Legend

Top Ten LPs
1. The Whole Story—Kate Bush—EMI
3. Time Blue—Madonna—Sire
5. Silk And Steel—Five Star—Tent
6. Revenge—Eurythmics—RCA
7. The Sting: Detective Series—Various Artists—BBC
8. Every Breath You Take—The Police—A&M
9. Live Magic—Queen—EMI

Melody Maker Chart

Japan

By Kozo Otsuka

TOKYO—According to a survey conducted by the Japan Phonograph Record Association (JPRLA), total shipments of audio and video recordings (including CD, vinyl and tape) for calendar year 1986 generated revenues of $3,791,200,000 yen ($23,700,000,000), up 11 percent over 1985. Audio accounted for 78 percent of that figure, video 22 percent. Conventional LPs brought in $2,100,000,000 yen ($160,000,000), down 21 percent. Audio cassettes dropped eight percent to $950,000,000 yen ($125,000,000). The bright spot was a 205 percent leap for compact discs. The incredible growth of CD continues unabated, bringing in 98,100,000,000 yen ($1,132,000,000). With

only 10 percent of Japan's music consumers buying CD hardware owners, it is believed that enormous figure is largely stock held in stores. Prerecorded video enjoyed a growth of 13.5 percent as well. Laser disc and tape formats generated $8,200,000,000 yen ($522,000,000), up 37 percent, with 12-inch plastic disc accounts for 63 percent of this figure.

A Cash Box Tokyo survey of 25 music companies in Japan shows that sales for imports during the period of May 1986 to October 1986 were off only one percent from previous six months to 177,500,000 yen ($1,109,000,000). This figure shows an actual increase of 15 percent over same six months a year ago.

Italy's Top Ten

Top Ten 45s
1. The Final Countdown—Europe—CBS
2. Through The Baricades—Spandau Ballet—CBS
3. No One's Gonna Love You—Altogether Now—EMI
4. Bello E Impermobil—Gianna Nannini—Ricordi
5. True Blue—Madonna—WEA/Sire
6. Take Me Home—The Rolling Stones—CBS
7. Why My Breath Away—Berlin—CBS
9. Love Me Licia—Cristina D'Avena—CBS
10. Tutto Mattto—Lorella Cuccarini—PolyGram/Polysound

Top Ten LPs
1. Through The Baricades—Spandau Ballet—CBS
2. Notorious—Durand Duran—EMI
3. Si "Buanza"—Mina—EMI/PDU
4. I Miei Americani—2—Ad Celineato—CDG/Cian
5. True Blue—Madonna—WEA/Sire
6. Dellamartecaruso—Luco Da—EMI
7. Top Gun—Original Soundtrack—CBS
8. Assolo—Cecil Reddington—CBS
9. Profumo—Gianna Naneri—P iod
10. Live 1975-1985—Bruce Spring & The E Street Band—CBS

Cash Box January 31,
ALERT ON STAGE

Bob Seger

RUM, L.A. — Capitol recording act and the Silver Bullet Band ‘em in here recently, and while the hot tapping whirlwind of the prelude may have lost some velocity in bars, his most recent album, “Like” has steadily gathered steam since its last year.

Infectious. I

don’t have a strong allegiance to the day it seemed as if

and the radio on this Michigan

gig was in fine fettle, Seger and

and Bullet’s provided a rollicking show

showing saxophone blasts, cur-

ian band member Alto Reed, to

accomplishing all night. Tony

Drown Brewer laid an aggressive

ing, fringed by the charging

s of Craig Frost and Bill Payne.

is lead guitar also sizzled, along

ing Campbell’s outstanding bass and

in guitar licks of Fred Tackett.

A back-up singer was an aural

a tad exploitive, delight. Laura

Shaun Murphy by Crystal Tailed

harmonically with sexy, well-arched

. As it, in curve-revealing, rock diva at

looked like a trio of well turned-

beautiful. From his back-up singers’ diverting

er senior was a musical quality so

seriously perhaps. When a fan

roses to the stage’s apron, he

bystanders. later directed a crew

to snatch them out of the way. Did

to his life cause Seger to send a

joy” into danger? If so, why did

he stretched hands at the end of the

was an ill-conceived, arrogant

and his band’s crowd pleasing

afford a brief lapse into aloofness

Seger, star. The show was that

and that uproarious. The Big

a review, we’ve Got

by which Seger performed at the key-

ere met with a Big response, as

of this old-time rock’n’roll show he

hadn’t much to say to his

in the way of idle banter, the songs

he sang, downtempo, tunes or

ers as the recent “Even Now”:

ms for Seger, a guts rocker from

chord whose style hasn’t lost a

in the glory peg since his 70’s chart

recording act the Georgia Satel-

e a fine showing here, wearing

being generally unaffected. They

Seger with their bare bones gui-

leveraging a tough, screenning set

of flavored rock tunes.

Gregory Dobrin

SPORTS FANS—Chrysalis recording act Huey Lewis and the News recently played two sold-out nights at L.A.’s Forum, where Lewis was joined backstage by stars from the California Angels. Pictured (l-r) are: Don Sutton, pitcher; Kirk Marshall, pitcher; Lewis; and 1st baseman Wally Joyner.

Huey Lewis & the News

THE FORUM, L.A. — If it is indeed “Hip to Be Square” — Huey Lewis is definitely hip

ower than thou.

If Tipper Gore and the PMRC “Washing-

ton Wives” had their way, all rock music

would sound and appear as squeaky clean

as does that which was provided by Bay-

area faves Huey Lewis and the News here.

Lewis is the aural equivalent of a peanut

butter and jelly sandwich on Wonder bread.

But, hey, a lot of people like that kind

of musical sandwich and that was quite ap-

parent as the packed house, a melange of jup-

pies, collegiate types, families (yes, a couple

with their two youngins’ sat in front of me),

and teenyboppers, cheered with extra en-

thusiasm after each number.

Don’t get me wrong, Lewis is a nice fel-

low. He looks good (although he simply
can’t dance), he sings well enough and his

band — Johnny Colla (Saxophone, guitar),

Chris Hayes (Lead guitar), Mario Cipollina

(bass guitar), Billy Gibson (drums) and Sean

Hopper (keyboards) — are seasoned profes-

sionals who delivered a tight, spunky per-

formance with some help from the truly

legendary Tower of Power horn section.

Lewis and Co., perennial purveyors of
good clean bar-band/R&B influenced num-

bers, relied heavily on material from their

1983 multi-platinum effort “Sports,” which

 Elevated the band to superstardom. Al-

though very tame, these are well-crafted,

pop tunes with infectious melodies and

Huey, a really likeable pop star clad in

Springsteenian jeans and jean jacket,

revel a lot of energy and showmanship on

hits like “Heart and Soul,” “The Heart of

Rock & Roll,” an extended “I Want A New

Drug” which featured some rather interest-

ing guitar work from Hayes who borrowed

the guitar line from “Purple Haze.” In fact

Hayes, is a better than average lead guitar-

ist who came across far more skilled live

than on record.

The band’s harmonies were an almost

flawless compliment to Lewis’ husky vocals.

These harmonies were showcased in an a

capella doo wop style number, “Naturally,”

which saw the whole band grouped around

microphones. The blend was terrific, re-

minding me of Barbershop quartet-style

singing. It was a great change of pace.

I could have done without Lewis’ stage

patter (Are you with me so far?), yet he
does have a fairly commanding presence on-

stage.

“Power of Love” sounded as anthem-like

as ever, yet the Tower of Power horns lend-

ted to rounding the band at times. By the
time they ran through “Trouble In Para-

dise” and “If This Is It,” it all started sound-

ing a bit homogeneous, but it picked up with

encores “Heart of Rock & Roll” and the

1982 workingman’s rocker “Workin’ For A

Livin’.”

All-in-all I like peanut butter and jelly, but

I can’t keep eating it over and over again.

How about ham and swiss on rye guys?

Brian Kassan

MAXWELLS; HOBOKEN, N.J. — One of

the songs started off unassuming enough,

with an appealing country-flavored melody.

But then it turned dark, like storm clouds,

and the instruments collided, the vocalist

played forceful accents, and the rhythm se-

ction speeded up, and the drums became

thunderous, the guitar riffs lighting quick,

and violin figures swirled over the whole

thing like a windstorm. Then they returned

to that nice, unassuming melody.

Another song started by surprise, as Wa-

ter Solas-Humara abruptly began singing

“A Few Hundred Thank You’s,” an acoustic

tune carried along by a drone-like melody

and inventive vocal phrasing, with a sound

somewhere between Gram Parsons and

Blind Faith. And then just as suddenly, the

song ended.

If the Silos use Parsons as a starting

point, they end up blowing all that away

with a healthy breeze of downtown Manhat-

tan cacophony. It’s a potent mix, one that

should bring The Silos a major label deal

and a fast ride up the pop charts, if not this

year than next. Then again, it should have

happened last year, given the remarkable

guarantee of their self titled debut album (Re-

cord Collect, Box 20845, Tompkins Square

Station, NY, 10009). Their upcoming

second album promises to be even better

than that, judging from the new songs they

played in January 15.

But don’t get the wrong impression; this

band can do no-frills rock just as well as they

can experiment. “Shine It Up” is their most

straight forward tune, and here they gave it

a punchier sound than on record. They

followed that with “Start The Clock,” a gentry

hypnotic six-minute wonder that perfectly

captured the Thursday-at-two-in-the-morn-

ing mood of the small crowd that stayed

to hear that late to hear it. “...Clock” is struc-

tured around modified “Sweet Jane” guitar

chording, and here they embellished it with

muted strings and repetitive, alarm-clock

rhythm guitar counterpoint.

The Silos, though relatively unknown,

are one of New York’s best rock bands

— signed, unsigned, major or indie. If the new

songs they played at this show were all

up sounding anything like the versions on

the next record, this band won’t be obscure for

long.

Paul Iorio

THE PRIDE OF MANHATTAN — EMI America recording group The DeL Lords recently

played the Ritz in Manhattan. Pictured backstage after the show (l-r: EMI America A&R VP

Michal Barackman; Scott Kemper; Eric Ambel, A&R dir John Mivos, Manny Ciaatti; Frank

Fanaro; Kempen; Ambel, Ciaatti, and Fanaro of the band are currently recording their third

album, slated for April release.

Paul Iorio

January 31, 1987

13
was formed last year to rectify this situation somewhat—they put out some of Storyville’s more recent records. Now Gazell is going the whole hog (is that a mixed metaphor?) and launching a comprehensive program of advertising and publicity relations for its new recordings as well as the 200-title catalogue.

“Not many people will be surprised at the wonderful things there are in the Storyville catalogue,” says Bill Barclay, Gazell vice-president. “Everybody is here, from Charlie Parker to Louis Armstrong. A new series, “Masters of Jazz,” has albums by Billie Holiday, Duke Ellington, Art Tatum, and Coleman Hawkins, among others, and younger artists included in other new releases are exciting talents like John Stubblefield, John Tchicai, Charles Tyler, Ernie Wilkins, and the David Liebman-Richard Beirach duo.” The label has also just released a 12-LP U.S. distribution for Storyville is being handled by Bayside (west), Master Tapes (midwest), and Rounder (east), but the label is looking to expand its distribution network. Storyville/Gazell’s New York office is at 204 W. 20th St., New York, NY 10111.

THE JOY OF DEX— A joy of a project was out in Washington, D.C. recently for a concert tribute to Dexter Gordon. Here, sliding up its backstage, are L—t Terence Blanchard, Nancy Wilson, Dexter Gordon, and Donald Harrison.

RUMOR ME—Question number one: did the firing of John Snyder at Atlantic mean the end of the Atlantic jazz department or not? And will Bob Porter, who co-produced the Atlantic rhythm and blues set, be offered the stewardship of the department? And, if so, will he take the gig?

Question number two: will Black Hawk Records still be flying in the friendly skies? Yes, say some who should know, no, say others.

BANFF, BANFF—Are you an aspiring jazz musician? Do you know an aspiring jazz musician? Well, one of the first clues to aspire is at the Banff Jazz Workshop, which takes place every July (July 6:31 this year) at Alberta, Canada’s Banff Centre School of Fine Arts. Dave Holland is the artistic director, and due up there as instructors the July are, amongst others, John Abercrombie, Muhal Richard Abrams, Steve Coleman, Gil Evans, Dave Liebman, Marvin “Smitty” Smith, and Kenny Wheeler. Write to them at Box 1021, Banff, Alberta, Canada, T0L OCO for the lowdown.

Lee Jeske
GOLDEN GIRL — Capitol recording artist Melba Moore is slated to perform at the forthcoming Golden Globe Awards ceremony January 31, held at the Beverly Hilton Hotel in Beverly Hills, where she’ll sing Original Song nominee, “Take My Breath Away,” from the Top Gun soundtrack.

NAMING THE NOMINEES — Pictured at the Grammy nominees announcement festivities in Los Angeles recently are (l-r) James Ingram and Kim Carnes, who announced the nominations, and Michael Greene, chairman of the board of trustees and president of NARAS.
CASH BOX TOP 12" DANCE SINGLES

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DEFERRED

**New 12" Releases**

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<th>Song</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>The Final Countdown</td>
<td>A-Ha</td>
<td>MCA</td>
<td>1984</td>
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<tr>
<td>The Champion</td>
<td>Steve Lawrence</td>
<td>Sony</td>
<td>1984</td>
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<tr>
<td>Can't Let Up</td>
<td>Rick James</td>
<td>Virgin</td>
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<tr>
<td>When The Rain Falls</td>
<td>Luther Vandross</td>
<td>MCA</td>
<td>1984</td>
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<tr>
<td>Let's Groove</td>
<td>Earth, Wind &amp; Fire</td>
<td>CREST</td>
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**MOST ACTIVE**

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<tr>
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<tr>
<td>Open Your Heart</td>
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<td>Let's Groove</td>
<td>Earth, Wind &amp; Fire</td>
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<tr>
<td>I'll Be Good</td>
<td>Michael McDonald &amp; Poco</td>
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<tr>
<td>If I Play</td>
<td>George Michael &amp; Elton John</td>
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**CLUB PICK**

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
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<tbody>
<tr>
<td>Cry Wolf</td>
<td>A-Ha</td>
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<tr>
<td>Foot Tappin'</td>
<td>The Real Thing</td>
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<tr>
<td>Honeydew</td>
<td>Hunnicut</td>
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<td>Sweet Sensation</td>
<td>The Cars</td>
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**RETAILER'S PICK**

<table>
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<th>Song</th>
<th>Artist</th>
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<tbody>
<tr>
<td>It Takes Two</td>
<td>Millie Jackson &amp; Roy Ayers</td>
</tr>
<tr>
<td>I'm Free</td>
<td>Yvonne Fair &amp; Chakachakas</td>
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<tr>
<td>On The Radio</td>
<td>Linda Ronstadt &amp; Aaron Neville</td>
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**Comments**

- "Nice vocals and a very good production."
- "It is very new and I hope that DJ's pick up on it."
<table>
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<tr>
<th>#</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>SLIPPERY WHEN WET</td>
<td>BILLY VEGA &amp; THE BEATERS</td>
<td>MCA</td>
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<td>2</td>
<td>THIRD STAGE</td>
<td>BOSTON</td>
<td>MCA</td>
</tr>
<tr>
<td>3</td>
<td>DIFFERENT LIGHT</td>
<td>BANGLES</td>
<td>EMI (RCA)</td>
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<td>BRUCE SPRINGSTEEN AND THE E STREET BAND LIVE 1975-85</td>
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<td>CINDERELLA</td>
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<td>MADONNA</td>
<td>WEA</td>
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<td>HEY LCD &amp; THE NEWS</td>
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<td>ANITA BAKER</td>
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<td>LUTHER VAN DROSKE</td>
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<td>STEVE WINWOOD</td>
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<td>RUN D.M.C.</td>
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**THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.**

**THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.**
CASH BOX
Radio Report
AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 157 Stations

143 Stations Reported This Week
That Ain't Love
R.E.O. Speedwagon—Epic
42 Adds

Let's Go
Wong Chung—Geffen
34 Adds

The Final Countdown
Europe—Epic
28 Adds

Fire
Bruce Springsteen—Columbia
27 Adds

#1 SINGLES

CHANGE OF HEART
Cyndi Looper—Portrait

C'est La Vie
Robbie Nevil—Manhattan

Shake You Down
Gregory Abbott—Columbia

Somewhere Out There
Ronstadt/Ingram—MCA

Livin' On A Prayer
Bon Jovi—Mercury/PG

DETAIL

BILLY VERA & THE BEATERS

At This Moment
Billy Vera & The Beaters—Rhino

Fight For Your Right (To Party)
Beastie Boys—Def Jam/Columbia

Open Your Heart
Madonna—Sire

Touch Me
Samantha Fox—Jive/RCA

Will You Still Love Me?
Chicago—Wenor Bros.

REQUESTS

ALBUM ALLEY

The Light Of The Moon—Los Lobos—Slash/WB
A second full-length album from the East L.A. combo that enjoyed tremendous critical acclaim
for their debut Slash LP. This one is even better - plenty of strong AOR cuts like “Shakin' Shakin'
It” (the first single) and “Set Me Free” (Rosa Lee). The true strength of this band lies,
however, in the album cuts. “One Time, One Night,” “Is This All There Is?,” “The Hardest Time” -
lyrics reveal the depths of this band's convictions.

Album From Man At Work (whatever happened to those guys anyway?). His
Aussie voice highlights a collection of original tunes produced by slick Robin Millar.

CROSSOVER POTENTIAL

Nothing's Gonna Stop Us Now—Starship—Grunt/RCA

My Baby—Pretenders—Sire/WB

Lean On Me—Club Nouveau—King Jay/WB

Midnight Blue—Lou Gramm—Atlantic

Fire—Bruce Springsteen—Columbia

Stone Love—Kool & The Gang—Mercury/PG

28, 1987
PAUL YOUNG

WHY DOES A MAN HAVE TO BE STRONG

TAKEN FROM THE COLUMBIA LP: BETWEEN TWO FIRES FC 40543

PRODUCED BY HUGH PADGHAM, PAUL YOUNG & IAN KEWLEY
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<td>BRUCE HORNSEY—Mandolin Rain—RCA</td>
<td>45</td>
<td>3</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>80%</td>
<td>11</td>
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<td>5</td>
<td>31</td>
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<tr>
<td>38</td>
<td>BRUCE WILLIS—Respect Yourself—Matown</td>
<td>47</td>
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<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>70%</td>
<td>10</td>
<td></td>
<td></td>
<td>—</td>
<td>—</td>
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</tr>
<tr>
<td>39</td>
<td>RETENDERS—Don’t Get Me Wrong—Sire/WB</td>
<td>22</td>
<td>17</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>27%</td>
<td>19</td>
<td>Y</td>
<td>26</td>
<td>13</td>
<td></td>
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</tr>
<tr>
<td>40</td>
<td>HUMAN LEAGUE— I Need Your Loving—A&amp;M</td>
<td>40</td>
<td>9</td>
<td>X</td>
<td>X</td>
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<td></td>
<td>23%</td>
<td>25</td>
<td></td>
<td></td>
<td>59</td>
<td>18</td>
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* Soundtrack  * MTV—Exclusive  NV—No Video  NR—Not Ranked  Y—Yes, On Tour  X—All
## Record

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
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<th>Tot. Wks.</th>
<th>12-17</th>
<th>18-24</th>
<th>25-34</th>
<th>34+</th>
<th>Station %</th>
<th>Request Rank</th>
<th>Sales Rank</th>
<th>Day Parts</th>
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<td>41</td>
<td>RONSTADT/INGRAM—Somewhere Out There—MCA</td>
<td>49</td>
<td>8</td>
<td></td>
<td>X</td>
<td></td>
<td>X</td>
<td>53%</td>
<td>25</td>
<td>5</td>
<td>6a-3p</td>
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<tr>
<td>42</td>
<td>COREY HART—Can’t Help Falling...—EMI/America</td>
<td>46</td>
<td>9</td>
<td></td>
<td>F</td>
<td></td>
<td>F</td>
<td>36%</td>
<td>22</td>
<td>42</td>
<td>6a-7p</td>
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<tr>
<td>43</td>
<td>TOTO—Without Your Love—Columbia</td>
<td>48</td>
<td>6</td>
<td></td>
<td>X</td>
<td></td>
<td>X</td>
<td>64%</td>
<td>28</td>
<td>35</td>
<td>3p-mid</td>
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<tr>
<td>44</td>
<td>JANET JACKSON—Let’s Wait Awhile—A&amp;M</td>
<td>61</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>55%</td>
<td>22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>JEFF LORBER—Facts Of Love—WB</td>
<td>50</td>
<td>8</td>
<td></td>
<td>X</td>
<td></td>
<td>X</td>
<td>45%</td>
<td>28</td>
<td>35</td>
<td>3p-mid</td>
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<tr>
<td>51</td>
<td>ANITA BAKER—Caught Up In The Rapture—Elektro</td>
<td>56</td>
<td>9</td>
<td></td>
<td>X</td>
<td></td>
<td>X</td>
<td>30%</td>
<td>26</td>
<td></td>
<td>all</td>
</tr>
<tr>
<td>55</td>
<td>WANG CHUNG—Let’s Go—Geffen</td>
<td>72</td>
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<td></td>
<td>X</td>
<td>53%</td>
<td></td>
<td></td>
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<tr>
<td>54</td>
<td>STACEY Q—We Connect—Atlantic</td>
<td>62</td>
<td>7</td>
<td></td>
<td>X/F</td>
<td></td>
<td>X/F</td>
<td>23%</td>
<td>37</td>
<td>38</td>
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<tr>
<td>61</td>
<td>BOBBY BROWN—Girlfriend—MCA</td>
<td>63</td>
<td>7</td>
<td></td>
<td>F</td>
<td></td>
<td></td>
<td>14%</td>
<td></td>
<td></td>
<td>3p-7p</td>
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<tr>
<td>62</td>
<td>CAMEO—Condy—Atlanto Artists/P&amp;G</td>
<td>74</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>22%</td>
<td>14</td>
<td>3p-3a</td>
<td></td>
</tr>
<tr>
<td>63</td>
<td>BILLY IDOL—Don’t Need A Gun—Chrysalis</td>
<td>76</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>35%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>64</td>
<td>EXPOSE—Come Go With Me—Arista</td>
<td>77</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>36%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>65</td>
<td>CROWDED HOUSE—Don’t Dream It’s Over—Capital</td>
<td>79</td>
<td>3</td>
<td></td>
<td>X</td>
<td></td>
<td>X</td>
<td>31%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>66</td>
<td>STARSHP—Nothing’s Gonna Stop Us Now—Grunt/RCA</td>
<td>81</td>
<td>3</td>
<td></td>
<td>X</td>
<td></td>
<td>X</td>
<td>17%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>67</td>
<td>EUROPE—Final Countdown—Epic</td>
<td>84</td>
<td>2</td>
<td>M</td>
<td>M</td>
<td></td>
<td></td>
<td>35%</td>
<td>17</td>
<td>41</td>
<td></td>
</tr>
<tr>
<td>70</td>
<td>REO SPEEDWAGON—That Ain’t Love—Epic</td>
<td>—</td>
<td>Debut</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>38%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>HOWARD JONES—All I Want—Elektra</td>
<td>73</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>17%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>72</td>
<td>DARYL HALL—Someone Like You—RCA</td>
<td>86</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>26%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>77</td>
<td>LONE JUSTICE—Shelter—Geffen</td>
<td>81</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>17%</td>
<td>3</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>75</td>
<td>PETER CETERA—Big Mistake—Full Moon/WB</td>
<td>88</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>25%</td>
<td></td>
<td></td>
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## MULTI FORMAT PLAYLIST

<table>
<thead>
<tr>
<th>Title</th>
<th>Top 40 Country</th>
<th>Urban</th>
<th>AC</th>
<th>AOR</th>
<th>Dance</th>
<th>All Format %</th>
<th>Comb. Ret. Rank</th>
<th>Req. Rank</th>
<th>Comments</th>
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<tbody>
<tr>
<td>1</td>
<td>Lionel Ritchie—Ballerina Girl—Motown</td>
<td>77%</td>
<td>88%</td>
<td>96%</td>
<td></td>
<td>43.5%</td>
<td>27</td>
<td></td>
<td>Still chomp</td>
</tr>
<tr>
<td>2</td>
<td>Bruce Hornsby—Mandolin Rain—RCA</td>
<td>80%</td>
<td>81%</td>
<td>76%</td>
<td></td>
<td>39.5%</td>
<td>11</td>
<td></td>
<td>#2 B/C</td>
</tr>
<tr>
<td>3</td>
<td>Aretha Franklin—Jimmy Lee—Arista</td>
<td>55%</td>
<td>92%</td>
<td>83%</td>
<td></td>
<td>38.3%</td>
<td>24</td>
<td></td>
<td>#2 B/C</td>
</tr>
<tr>
<td>4</td>
<td>Jimi Hendrix—You Got It All—MCA</td>
<td>76%</td>
<td>69%</td>
<td>80%</td>
<td></td>
<td>37.5%</td>
<td>25</td>
<td></td>
<td>#2 B/C</td>
</tr>
<tr>
<td>5</td>
<td>Robbie Nevil—C’est La Vie—Manchester</td>
<td>84%</td>
<td>72%</td>
<td>14%</td>
<td></td>
<td>52%</td>
<td>31</td>
<td></td>
<td>#2 B/C</td>
</tr>
<tr>
<td>6</td>
<td>Madonna—Open Your Heart—Sire/WB</td>
<td>95%</td>
<td>59%</td>
<td>60%</td>
<td></td>
<td>35.7%</td>
<td>19</td>
<td></td>
<td>#2 B/C</td>
</tr>
<tr>
<td>7</td>
<td>Luther Vandross—Stop To Love—Epic</td>
<td>68%</td>
<td>71%</td>
<td>75%</td>
<td></td>
<td>35.7%</td>
<td>15</td>
<td></td>
<td>#2 B/C</td>
</tr>
<tr>
<td>8</td>
<td>Chicago—Will You Still Love Me?—WB</td>
<td>90%</td>
<td>96%</td>
<td>66%</td>
<td></td>
<td>30.7%</td>
<td>28</td>
<td></td>
<td>#2 B/C</td>
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<tr>
<td>9</td>
<td>Huey Lewis—Jacob’s Ladder—Chrysalis</td>
<td>90%</td>
<td>28%</td>
<td>66%</td>
<td></td>
<td>30.6%</td>
<td>10</td>
<td></td>
<td>#2 B/C</td>
</tr>
<tr>
<td>10</td>
<td>Bruce Willis—Respect Yourself—Motown</td>
<td>70%</td>
<td>54%</td>
<td>60%</td>
<td></td>
<td>30.5%</td>
<td>1</td>
<td></td>
<td>#1 bullet pop</td>
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<tr>
<td>11</td>
<td>Billy Vera—At This Moment—Rhino</td>
<td>90%</td>
<td>93%</td>
<td>69%</td>
<td></td>
<td>30.3%</td>
<td>4</td>
<td></td>
<td>#1 bullet pop</td>
</tr>
<tr>
<td>12</td>
<td>Gregory Abbott—Shake You Down—COL</td>
<td>79%</td>
<td>64%</td>
<td>39%</td>
<td></td>
<td>30.3%</td>
<td>7</td>
<td></td>
<td>#1 bullet pop</td>
</tr>
<tr>
<td>13</td>
<td>Janet Jackson—Let’s Wait Awhile—A&amp;M</td>
<td>55%</td>
<td>65%</td>
<td>57%</td>
<td></td>
<td>29.5%</td>
<td>22</td>
<td></td>
<td>#1 bullet pop</td>
</tr>
<tr>
<td>14</td>
<td>Glass Tiger—Someday—Manhattan</td>
<td>85%</td>
<td>90%</td>
<td>90%</td>
<td></td>
<td>29.2%</td>
<td>18</td>
<td></td>
<td>#1 bullet pop</td>
</tr>
<tr>
<td>15</td>
<td>Don Javi—Livin’ On A Prayer—Mercury/P&amp;G</td>
<td>86%</td>
<td>86%</td>
<td>86%</td>
<td></td>
<td>28.7%</td>
<td>6</td>
<td></td>
<td>Another #1</td>
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<tr>
<td>16</td>
<td>Cameo—Candy—Atlanta Artists/P&amp;G</td>
<td>22%</td>
<td>92%</td>
<td>55%</td>
<td></td>
<td>28.2%</td>
<td>43</td>
<td></td>
<td>#1 B/C</td>
</tr>
<tr>
<td>17</td>
<td>Journey—I’ll Be Alright...—Columbia</td>
<td>76%</td>
<td>80%</td>
<td>27.3%</td>
<td>29</td>
<td></td>
<td></td>
<td></td>
<td>Still moving - #22 bullet</td>
</tr>
<tr>
<td>18</td>
<td>Peter Gabriel—Big Time—Geffen</td>
<td>72%</td>
<td>80%</td>
<td>25.3%</td>
<td>33</td>
<td></td>
<td></td>
<td></td>
<td>3rd single off “So”</td>
</tr>
<tr>
<td>19</td>
<td>Toto—Without You—Columbia</td>
<td>64%</td>
<td>88%</td>
<td>25.3%</td>
<td>39</td>
<td></td>
<td></td>
<td></td>
<td>Top 40 next week</td>
</tr>
<tr>
<td>20</td>
<td>Benjamin Orr—Stay The Night—Elektra</td>
<td>73%</td>
<td>61%</td>
<td>12%</td>
<td></td>
<td>24.3%</td>
<td>16</td>
<td>21</td>
<td>LP debuts #164</td>
</tr>
</tbody>
</table>
## TEST RECORDS

### COMMENTS:

**IORTHEAST**

- **PAUL YOUNG**—Why Does A Man...—Columbia
  - 2nd single from "Between Two Fires" added at WKRZ/Wilkes-Barre, PA.
- **SHEILA E**—Hold Me—Paisley Park/WB
  - Starting CHR at WNNK, getting good A/C attention.

**OUTHEAST**

- **WORLD PARTY**—Ship Of Fools—Chrysalis
  - Saturating AOR with LP "Private Revolution." Added at WROQ.
- **PAUL LEKAKIS**—Boom Boom Let’s Go To My Room—ZYX
  - Haven’t heard this tune, but we’ll let you know soon.
- **TRIUMPH**—Just One Night—MCA
  - Just added at WROQ — from "The Sport Of Kings" album.

**OUTHWEST**

- **TIME CODE**—Louie Louie—Macola
  - Hi-tech instrumental remake of 60’s hit—added at WQUE/Charlotte, NC.
- **TIA**—Boy Toy—RCA
  - Popping up this week in the midwest. Played last week in SE and SW.
- **MEL & KIM**—Showing Out—Atlantic
  - #31 bullet on Dance — crossing at KAMZ El Paso.

**IDWEST**

- **TIMBuk 3**—Life Is Hard—I.R.S.
  - Second single from "Greetings From Timbuk 3" album.
- **LOS LOBOS**—Shakin’ Shakin’ Shakes—Slash
  - New single off latest LP — see "Album Alley" - this issue.
- **TRIUMPH**—Just One Night—MCA
  - WKDD in Akron has TRIUMPHed with the Canadian band’s latest tune.

**ACIFIC NORTHWEST**

- **COLIN JAMES HAY**—Hold Me—Columbia
  - KNBQ in Tacoma adding — starting some good AOR action.

**WEST**

- **GGY POP**—Real Wild Child—A&M
  - Wild man rockin’ at KITS in San Francisco
- **NEW ORDER**—All Day Long—Qwest
  - KITS playing this ALL DAY LONG. Congratulations are in ORDER.
- **CHINA SISTERS**—Arizona Sky—A&M
  - Added at KZZP in... guess where? (No, not New Jersey - try again!)

## HIGH PRIORITY

**ARNIE ORLEANS**

Rhino Records

Who says the record business isn’t fun anymore? Rhino Records is celebrating it’s first #1 record with an artist who has been around almost as long as I have. **Billy Vera’s** "At This Moment" tops everybody’s pop and A/C charts and, amazingly enough, is making real noise in both the country and block music areas. Clearly, this remarkable story could not have been written without the abiding faith and efforts of America’s radio and retail communities, to whom we at Rhino are eternally grateful. Hopefully we can continue this feeling with the soon to be released follow up smash by **Billy Vera**, "I Can Take Care Of Myself."
<table>
<thead>
<tr>
<th>Artist/Song Title</th>
<th>Record Label</th>
<th>Chart Positions</th>
</tr>
</thead>
<tbody>
<tr>
<td>RONSTADT/INGRAM: An American Tail</td>
<td>MCA</td>
<td>AC: 85%, URBAN: 26%, TOP 40: 42%, AOR: 42%, DANCE: 88%</td>
</tr>
<tr>
<td>ANITA BAKER: Rapture</td>
<td>Elektra</td>
<td>AC: 59%, URBAN: 26%, TOP 40: 23%, AOR: 23%, DANCE: 65%</td>
</tr>
<tr>
<td>READY FOR THE WORLD: Long Time Coming</td>
<td>MCA</td>
<td>AC: 39%, URBAN: 26%, TOP 40: 72%, AOR: 33%, DANCE: 71%</td>
</tr>
<tr>
<td>BEASTIE BOYS: Licensed To Ill</td>
<td>Def Jam/Columbia</td>
<td>AC: 49%, URBAN: 24%, TOP 40: 52%, AOR: 24%, DANCE: 58%</td>
</tr>
<tr>
<td>STARSHIP: From the film &quot;Mannequin&quot;</td>
<td>Grunt/RCA</td>
<td>AC: 18%, URBAN: 38%, TOP 40: 38%, AOR: 48%, DANCE:</td>
</tr>
<tr>
<td>REO SPEEDWAGON: Life As We Know It</td>
<td>Epic</td>
<td>AC: 29%, URBAN: 29%, TOP 40: 29%, AOR: 29%, DANCE: 72%</td>
</tr>
<tr>
<td>CROWDED HOUSE: Crowded House</td>
<td>Capitol</td>
<td>AC: 24%, URBAN: 24%, TOP 40: 24%, AOR: 28%, DANCE: 31%</td>
</tr>
</tbody>
</table>

Solid graph = last week; White graph = this week
Harriet Wasseran
Manager -Sheena Easton

Harriet Wasseran can be considered an anomaly in this business. She is one of the few successful female managers around, and has been a patent force in the L.A. music scene for over 20 years. She has managed to survive in a business dominated by men since inception, and she has her current preage, Sheena Easton, well on her way to superstardom.

Wasseran actually began her career as a singer back in 1969, working with local and even producing some of their material. Then in 1976, she started as a booking agent at International Creative Management (ICM), where she stayed for 8 years. It was during this tenure at ICM that she first had the opportunity to meet Easton, and she recalls being very impressed: "She was doing her very first Merv Griffin show in Los Angeles, and I went down there and met her, and I remember when I came back to my office I said to my secretary, 'I just met somebody who's going to be a really big star.'"

By the spring of 1984, Easton had settled permanently in the U.S., but since her manager at the time was living in England, there was no one to manage her affairs. She decided to ask Wasseran, her agent at ICM, to leave her job and become a full-time manager. "So I did," Wasseran says. "It wasn't a difficult decision to make because I always had a very close relationship with her, and I had already been doing a lot of the little things that managers should do for her because there wasn't anyone here to do them." Wasseran was also primed for the career change because it allowed her to pursue more creative outlets for her talents.

She feels much more fulfilled as a manager than as an agent because she is able to allow more freedom and responsibility over the career of her artists: the recording aspects, the touring aspects, the reading of scripts... She does not feel as if she is confined to one area any more, and she relishes the creative latitude associated with her position.

Wasseran realizes that many different industries use industry peers to judge managers, but she feels that honesty is definitely the best policy. "It's a very important thing because we're not dealing with a commodity to sell - we have a relationship with our artists and you have to be honest in your dealings with them." Other factors she considers critical are the foresight to anticipate trends and the ability to be in close touch with what is happening in the business. She uses trade publications and her contacts with agents, other managers, attorneys and many others to keep up on the latest news.

Easton has a new album coming out in March on EMI Records, and Wasseran plans to continue using radio as a major starting block for promotions. "It's really the only way. We try to plan many different things, whether it be phone calls to the station manager or the program director, signed t-shirts or tour books, or perhaps simply getting Sheena to visit as many stations as possible on a promotional tour. I think that the personal contact is very important. Since it's been so long since we last had product out, we will probably do quite a bit of promotional work this year."

The independent promotion scandal has not affected Wasseran's personal relationship with radio professionals, "but I do think that it has affected the relationship that the record companies have with radio. What it has done is change the financial burden of hiring Nick to the artist, when it's really an expense that the record company should incur. After all, it's their responsibility to promote the record." She also feels, as do most industry people, that this scandal is short-lived and will not last more than six months, at which time indices will come back into vogue, but at a lesser degree of power.

Wasseran sees Easton's future plans becoming even more diversified, as the beautiful singer turns to another farm of entertainment - acting. She has never acted before, but the movie industry is definitely showing interest. "We're reading scripts constantly, looking for the right thing. We're meeting with producers and studio heads, and the response so far has been very favorable."

Harriet Wasseran is a creative and driven individual who wants nothing more than to be accepted on her own terms, as a talented industry veteran who knows what is best for her client's future. She is actively seeking new talent to steer, and hopes to make Harriet Wasseran Management even more viable force in the years to come.

Rob Yardumian

PROFILES

Flash Box

CAN DRESS HIM UP... Another serious kind of dude, David Lee Roth, roared into town recently to promote his latest LP, the debonair crooner is shown here with John or at Houston's KBQ. The resultant interview will be featured on Lander's Hit Music USA war show on the United Stations Network.

PUTTERS— Huey Lewis, the square one, was up early the morning after his sold-out Forum appearance in L.A. to visit with KIIS-FM morning man Rick Dees on the air. After the air stint, this swinging duo hit the links for a quick nine holes. No ward on the outcome of the match, but Huey looks pretty serious...

RTH'S GOLDEN SUMMER—RKO Radio recently awarded the air staff of Los Angeles' own K-Fear 101 gold records for achieving a weekly come in excess of a million in cume's Arbs. The Buccaneer Queen was the station for the whole cruise through L.A.

PICTURED (L-R) RKO Radio consultant Walter Saba, talent Jonathan Doll, KRTV VP and Patrick W. Normon, talent Steve Scott, Public Affairs director Vivian Porter, news director Mary Lyon, talent Jay Caffrey, PD Phil Hall, talents Lisa Maree and Brian Berne, Sr., straive assistant Irma Malina, marketing director Dave Michaels, talents Michael Jay Gardner and Ron Bee, sports director Pete Dansos, AM 930 engineering manager Lynn Duke, talents Claudia Marshall, Brother John, and Steve Morris (whew...).

DAVE AND DAVID ON LINE ONE—Has David Perry (r) welcomed Dave Edmunds to Westwood One's initial program of 1987. The two Daves discussed, among other things, the veteran rocker's new live LP. I Hear You Racken, Edmunds' production duties with The Fabulous T-Birds, and his plans for a studio album to be recorded this year.
## REGIONAL BREAKOUTS

### NORTHEAST

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<th>No.</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>DURAN</td>
<td>Skin Trade</td>
<td>Capital</td>
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<tr>
<td>2</td>
<td>REO SPEEDWAGON</td>
<td>That Ain't Love</td>
<td>Epic</td>
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<tr>
<td>3</td>
<td>LOU GRAMM</td>
<td>Midnight Blue</td>
<td>Atlantic</td>
</tr>
<tr>
<td>4</td>
<td>STARSHIP</td>
<td>Nothing's Gonna Stop Us Now</td>
<td>Grunt/RCA</td>
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<tr>
<td>5</td>
<td>BILLY IDOL</td>
<td>Don't Need A Gun</td>
<td>Chrysalis</td>
</tr>
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</table>

**COMMENTS**

- Adding at WRQX, WAVA, WB5R, WBLJ, WWSR, WPRO, WFLY, & WCIR.
- WPHD, WKSE, WBEN, WSTW, WKRZ, WY5R, WMJQ, & WCIR adding.
- NE adds: WKRZ, WWSR, WERI, WPRD, WMJQ, WPXY, WN5N, WCI, & WCIR.
- WPHD, WBEN, WBLJ, WSTW, WMJQ, WPXY, & WCIR picking up.
- WXKS, WPXY, WERI, WFLY, WNTQ, & WQXA IDOL-ize Billy.

### SOUTHEAST

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<td>Fire</td>
<td>Columbia</td>
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<tr>
<td>5</td>
<td>DURAN DURAN</td>
<td>Skin Trade</td>
<td>Capitol</td>
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</table>

**COMMENTS**

- WBBQ, WBBQ, WB7J, W5R, WMC, WBCY, WSKJ, WROQ, WANS, WYHY, WWXX, W5M, & W5AT.
- "Boss" adds include WBBQ, I95, WB7J, W5R, WSKJ, WROQ, & WQUT.
- These is adds: I95, WLR5, W5R, WSKJ, WROQ, & WQUT.
- I95, WMC, WANS, & WQUT add. Debuts on chart at #85 bullet.
- Adding adding are are Z93, Y100, & WIRS.
- No stopping Starship: KEGI, B97, WABB, WAPI, W5XX, & Q101.
- No FOREIGNER to hit.
- Adding are WRNO, KEGI, WAPI, & W5XX.

### MIDWEST

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<td>Midnight Blue</td>
<td>Atlantic</td>
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</tbody>
</table>

**COMMENTS**

- WMMS, WLOL, KWK, W5BM, KHTR, WRO5N, WZOK, WXGT, WGTZ, W5DD, W5PT, & K5RD.
- WMMS, WLOL, WCZY, KWK, W5RD, WME5E, W5OK, WXGT, W5DD, WZPC, K5KQ, & K5RD.
- HOT adds: WMMS, W5ROQ, WCZY, WNCX, W5DD, W5PT, K5RD, WKAU, & W5DQ.
- WMMS, KWK, K5KQ, & W5TD adding. Debuts at #77 bullet this week.
- Foreigner's vocalist first solo effort. Adds at WMMS, WZPL, & W5PT.

### PACIFIC NORTHWEST

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<td>Grunt/RCA</td>
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</tbody>
</table>

**COMMENTS**

- Newest off "Live" LP is adding at KMJ5, KKRZ, KUBE, & KZZU.
- REO's newest adding at KMJ5, KKRZ, K-PLUS, & KSND.
- Follow-up to "Notorious" adding at KMJ5, KKRZ, & K-PLUS.
- Impressve Pacific Northwest adds: K-PLUS, KFXD, KSND, & KZZU.

### WEST

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<td>That Ain't Love</td>
<td>Epic</td>
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</table>

**COMMENTS**

- K5FM, KRX5, K5NQ, KCAQ, KD5N, & KHY5 adding on the West Coast.
- Bruce is on "Fire" in the West. Hot adds: K5ZP, KRG, KYNO, & KXX.
- Duran doing well, early odds are K5DO, KCPX, KYNO, & KHY5.
- SPEEDING away with adds are K5FM, KLU5, & KHY5.

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Radio Report
BLACK CONTEMPORARY
AN IN DEPTH ANALYSIS OF THE MARKETS
JANUARY 24, 1987
MARKET AT A GLANCE
MOST ADDED Out Of A Possible 85 Stations

74 Stations Reported This Week
Looking For A New Love
Jody Whatley—MCA
17 Adds
Hold Me
Sheila E.—Paisley Park/Warner Bros.
15 Adds
He Wants My Body
Staple Point
15 Adds
Jump Into My Life
Stacy Lattisaw
14 Adds

#1 SINGLES

CANDY

Candy
Cameo—Atlanta Artists/PolyGram
19 ADDS

Jimmy Lee
Aretha Franklin—Arista

Control
Janet Jackson—A&M

As We Lay
Shirley Murdock—Elektra

REREQUESTS
Candy
Cameo—Atlanta Artists/PolyGram

Big Fun
Gap Bond—Total Experience/RCA

Come Share My Love
Miki Howard—Atlantic

Falling
Melba Moore—Capitol

ALBUM ALLEY

Share My Love—Miki Howard—Atlantic—Don’t miss out on this brilliant artist. Vocal style has been compared to the late Minnie Riperton.

Madhouse—Paisley Park—Something uniquely different from the house that Prince built. Number 6 is receiving strong radio action, however, all cuts are strong.

Stop The Heat—Liquid Heat—Atlantic—Another potential masterpiece from the brilliant Hall Group Production team.

Range Of Heart—David Sanborn—Warner Bros.—A fantastic collection of music among some of the best in the business. Chicago song is a strong favorite.

HOT PHONES
Street People (The Homeless)—Multi Atrist Relief Effort—On The Spot
Girl Watcher—Billy Wells—Uranus
Stone Love—Kool & The Gang—Mercury/PolyGram
Let The Music Take Control—J.M. Silk—RCA
Workin’ Up A Sweat—Full Circle—EMI America
## BLACK CONTEMPORARY SCOREBOARD

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<th>Title</th>
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<th>Ttl. Wks.</th>
<th>Req. Rank</th>
<th>Rotation</th>
<th>Sales Rank</th>
<th>Video</th>
<th>Current Tour</th>
<th>Current LP This Wk.</th>
<th>Tll. Wks.</th>
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<td>Cameo—Candy—Atlantic Artists</td>
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<td>2</td>
<td>16</td>
<td>Really Didn't Mean It/So Amazing/Nothing Better</td>
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<tr>
<td>34</td>
<td>RJ's Latest Arrival—Hold On—Manhattan</td>
<td>43</td>
<td>10</td>
<td>M</td>
<td>10</td>
<td>Y</td>
<td>Y</td>
<td>2</td>
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<tr>
<td>35</td>
<td>Beastie Boys—New Style—Def Jam</td>
<td>26</td>
<td>11</td>
<td>24</td>
<td>L</td>
<td>14</td>
<td>Y</td>
<td>Y</td>
<td>1</td>
<td>10</td>
<td>Brass Monkey/Slow Ride</td>
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<tr>
<td>36</td>
<td>Sylvester—Someone Like You—Warner Bros</td>
<td>49</td>
<td>9</td>
<td>9</td>
<td>M</td>
<td>4</td>
<td>Y</td>
<td>Y</td>
<td>1</td>
<td>10</td>
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<tr>
<td>37</td>
<td>Jesse Johnson—She (I Can't Resist)—A&amp;M</td>
<td>51</td>
<td>7</td>
<td>7</td>
<td>M</td>
<td>8</td>
<td>Y</td>
<td>Y</td>
<td>2</td>
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<td>38</td>
<td>Midnight Star—Engine 29—Solar/Elektra</td>
<td>54</td>
<td>6</td>
<td>6</td>
<td>M</td>
<td>7</td>
<td>Y</td>
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<td>1</td>
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<tr>
<td>39</td>
<td>Vesta Williams—Once Bitten Twice Shy—A&amp;M</td>
<td>20</td>
<td>15</td>
<td>28</td>
<td>L</td>
<td>27</td>
<td>Y</td>
<td>Y</td>
<td>48</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>Rose Brothers—Easy Love—Muscle Shoals</td>
<td>48</td>
<td>7</td>
<td>7</td>
<td>M</td>
<td>10</td>
<td>Y</td>
<td>Y</td>
<td>1</td>
<td>10</td>
<td></td>
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</tbody>
</table>

NR—Not Ranked  Y—Yes  N—No
### INDIE TOP 20

**Title** | **Last Week** | **Wks. on Chart** | **Stations**
--- | --- | --- | ---
1. Donna Allen—| 1 | 11 | WTLC, WDAS, WEKS, WIGO, WAOK, WTMP, WROD, WEDR, WEAS, WJIZ, KKDA, WQMG, KDKS.
2. J. Blackfoot—U-Turn— | 2 | 10 | WDIA, WHRK, KRNB, WXXI, WTKL, WYLD-FM, WTLC, WAMO, WDAS, WLOU, KOKY, WUFO, WTMP.
3. Sandra Feva—Here Now— | 3 | 7 | WPLZ, WTOY, WILA, WDIA, WGPR, WWWS, KSOL, WTMP, KCOH, KOKY, WZAK, WDAS, WAZZ.
4. Rose Brothers—Easy Love—Muscle Shoals | 5 | 7 | WGPR, WBS, WAOK, WENN, WATV, WEAS, WSGI, KMJQ, KKDA, WYLD, KACE, WAYA.
5. Johnny Taylor—Just Because—Malaco | 9 | 4 | WDIA, KRNB, WXXI, KQXI, KDKS, KKDA, KOKY, KDLZ, WGPR, WNOV, KPRS, WZZZ.
6. Triple Threat—Gonna Get Your Love—Uranus | 7 | 6 | WTMP, WEKS, WENN, WPEG, WPDO, WBLX, WDIA, WKKI, WJIZ, WPAL, WQOK, WATV.
7. Marshall & Bab—Let It Be Me— | 6 | 13 | WXXI, WAOK, WTKL, WQXI, KOKY, WLOK, WYOL, WDIA, WEKS, WNOO, WJIZ, WENN, WACR.
8. Captain Sky—You Bring Me Up—Triple T | 8 | 6 | KATZ, WGPR, KYHS, WALT, WQOMG, KSOL, WYLD, WDJY, WWIN, WORL, WPDO.
9. Nayobe—Good Things—The Fever/Suro | 9 | 6 | WWBS, WXXI, WEKS, KAJJ, WHUR, KMJQ, WXAX, WQGN, WGPR, WDAS, WTAP.
10. Trinere—I Know You Love Me—Jamped | 14 | 6 | WEDR, WPAL, QQXI, WQIS, WTKL, WTLC, WFXC, WJYL, KUKQ.
11. Luther Ingram—Baby Don’t Go Too Far—Profile | 15 | 3 | WHRK, WCQJ, WDIA, WTMP, KSOL, WJYJ, WGPR, WYLD-FM, WORL, WJIZ, WPDO.
12. Main Ingredient—If You Were My Woman—Edge | 16 | 3 | WBLX, WHUR, WYLD-FM, WZAK, WZET, WJYL, WJJB, WBMX, WSGI, KPRS, WRAP, WPDO.
15. Lyn Roman—Don’t Look Back—Ishibon | 10 | 10 | WDIV, WQWJ, WENN, WPDO, KDQX, WTMP, WTLC, KOKY, WLOK, WWWS, WQMG.
16. True Life—Cocaine Crack—Top Shelf | 18 | 3 | WDI, WPAL, WWDM, WQMG, WPDO, KOKY, WPAL, WATC.
17. B. Fats—Woppin—Posse | 19 | 7 | WILD, WZAK, WRS, KMJQ, WHRK, WZAZ, KYHS, WAMN, WTLC, Z103.
18. Donnell Pittman—Chocolate Lover—Triple T/After Five | 13 | 13 | KSOL, WENN, WFXC, WWDM, WAOK, WZK, KYHS, WXXA, KMJQ, WDJX, KOKY, KYHS, WNHC.
20. Various Artists—Street People/For The Homeless—On The Spot | | | D Proceeds from sales to benefit homeless.

### REGIONAL BREAKOUTS

**AST**

**MAIN INGREDIENT—If You Were...—Edge**
Lots of industry support for this outstanding remake.

**TRIPLE THREAT—Gonna Get Your Love—Uranus**
This could be a surprise breaker.

**ANDRA FEVA—Here Now—Mocalo/Catowbo**
The musical "Feva" is spreading.

**OTHER INGGRAM—Baby Don’t Go Too Far—Profile**
This one is destined to go far.

**KENNY G—Don’t Make Me Wait—Arista**
Another big one from the GLASS-Factory, Glasshouse Productions.

### DOUTH

**DONNA ALLEN—Serious—21/ATCO**
This could be a serious top ten contender.

**J. BLACKFOOT—U-Turn—Edge**
Sales are commensurate with airplay. Getting bigger daily.

**I.C. SMITH—Brenda—Rendezvous**
Support is broadening weekly.

**RUE LIFE—Cocaine Crack—Top Shelf**
These youngsters could be one of the surprises of 1987.

**MAIN INGREDIENT—If You Were...—Edge**
They are lonely no more. Lots of radio and sales activity.

### D/WEST

**RUCE WILLIS—Respect Yourself—Motown**
Tremendous response on this remake of Luther Ingram’s hit of ’72.

**TRIPLE THREAT—Gonna Get Your Love—Uranus**
Activity continues to grow.

**Y—Worl For Love—Heat**
This could really be a big one for McCombs’ Akron based label.

**LES NOUVEAU—Lean On Me—Tommy Boy/Warner Bros.**
Nationwide, the response is simply massive.

**ANDRA FEVA—Here Now—Mocalo/Catowbo**
Hard work is now producing healthy rewards.

### E/WEST

**EGYPTIAN LOVER—The Lover—Mocalo/Egyptian Empire**
This is breaking big nationwide.

**SASY TRAFFIC STARRING "Y"—Jealousy—Atlantic**
Holland and Co. are really working to bring this one home.

**SHANNON—Jommin’ In The Streets—Mercury**
Hamilton Frederick is back with a projected smash.

**UE LIFE—Cocaine Crack—Top Shelf**
Strong song with a powerful message.

**LES NOUVEAU—Lean On Me—Tommy Boy/Warner Bros.**
This cut will sell LP’s by the truckloads.
To become a integral part of a broadcast facility was Rick Stevens' ambition when jumping into radio fifteen years ago. Today, fifteen years later, he fails with the responsibilities both program director and music director at Columbus, Ohio's WCKX. Although radio has been Rick's second home for many years, it wasn’t his first. After graduating from the College of Broadcasting in Chicago, Illinois, he spent sometime in the medium of television. One year working locally in the news department of Chicago's WCIU-TV, Channel 26, he moved from the channel that gave birth to Don Cornelius' Soul Train.

His first experience in radio was at WPOA, Oak Park, Illinois, currying the ever popular top 40 station, WX-AM. Filling the evening air with his personality, news and music, 11pm to 2am proved to be a great start for him in radio.

In 1971, Rick moved into a more demanding position at WTOY, Roanoke, Virginia, filling the slots of midday air personality, writer, rewriter and editor of the news between the hours of 6 and 9am. In addition, he had earned opportunities to assist in producing jazz and gospel shows, remotes and public affairs shows. This experience opened a door for him in the Midwest at WAMM Radio in Flint, Michigan. Now much closer to home, he had become responsible for the music format (top 40) as well as the production of commercials. A full time commitment when titled assistant program director.

After short stints at both KCOH in Houston, Texas and WLOK in Memphis, Tennessee, Rick moved back home into Gory, Indiana's top 40 station, WILH, (an inter-urban broadcasting company) in 1978. Like a quiet storm, he became the most popular morning air personality in Northwest Indiana. Soon after starting, he began to wear the hats of both program director and music director. His experience in larger markets was seemingly his first advantage. Not afraid to reach out where others had not, Rick began to get the station more and more involved in its community. By 1979, he had received his first music award from the National Disc Jockey Association spotlighting his work as Music Director. In the same year, the Lake County Association of Block Communicators recognized him for his outstanding and dedicated service to the community. And in 1981, the local Chamber of Commerce honored him with an award for having contributed to the growth of their fair city.

From Gory in '82, Rick slipped back into the Chicago market. Early each day between 6 and 10am he entertained blues and gospel enthusiasts on sister stations WXOL and WVON. It was from Chicago that he moved into his current position with WCKX.

This station has been Rick's greatest challenge to date. At first, it had no history in its targeted urban-soul market. (For 2 years it had been a country music station!) Second, he was faced with targeting the format to the more conservative audience in Columbus. Predictably, however, he has met his destiny with the forceful energy that has continued to move him swiftly thru the thick of this industry. In just 18 months, WCKX was #1 with both Birch and Arbitron.

The very alive Rick Stevens is without doubt a credit to radio. Rick, your personality reflects your vibrant and outstanding career.

Maria Gibson
JOHNSON V.P. AT EMI AMERICA—Tony Smith, vice president of promotion for EMI AMERICA Records, has named Wayman "Slack" Johnson to the position of vice president Black music promotion for the label. Slack succeeds Michael Johnson who left to pursue other challenges. An industry veteran, Slack Johnson was most recently regional Black music promotion director for EMI America/Manhattan, based in Atlanta, a position he accepted last January. Prior to joining EMI, Slack has been regional Black music promotion director for Elektra/Asylum from 1980-86. His first record label affiliation was as promotion manager for Step Toe Independent Records from 1979-80. Johnson’s involvement in music began in high school when, inspired by his older brother, he became a DJ at local stations. His radio career included five years as music and program director at WEAL in Greensboro, NC, where he produced "The Real Thing" by the Electric Express, which reached number 11 on the national charts. For seven years, Slack was production coordinator and radio personality at WGIV in Charlotte, NC having worked with the late Manny Clark. Slack Johnson’s appointment is effective immediately. He is now located at EMI America's label headquarters in Los Angeles and reports directly to Tony Smith. Commenting on the appointment, Tony Smith said, "It’s a tremendous pleasure for me to be able to promote Slack Johnson, who has excelled as a field representative for us since joining the company last year. His professionalism, enthusiasm and dedication will certainly enhance our efforts to promote our product on a national level." On his appointment, Slack commented, "I am excited about my new level of responsibility with the EMI America/Manhattan family. We intend to continue the momentum of marketing artists and breaking records in 1987." We at Cash Box salute and congratulate this exuberant professional who learned from some of the best in the business, and "we" are confident that the J-O-B will be done. Congratulations to a friend and a real pro!

ROAD-RUNNER SIGNS TAYLOR—Reginaid Bailey, president of Cleveland, Ohio based Road-Runner Records, recently announced the signing of RayVan Taylor. They are currently in the studio putting the finishing touches on his forthcoming single, "I Tried," the title cut from the album, Music is the life of the toll, handsome and soft spoken Roy Van, and rhythm & blues is his style, reminiscent of the Teddy Pendergrass, Harold Melvin and Sharon Paige era. His music has been influenced by the two artists he admires most, Al Jarreau and Luther Vandross. RoyVan’s great childhood love for singing gospel proved a natural training ground for his well modulated voice and inspired his musical career. His silky voice is well known to thousands of Clevelanders who have been captivated by his spell-binding performances at area clubs. Staying away from the bubble gum pop of the 80’s, RoyVan’s bolloled-like lyrics are sensitive and thought provoking. Look for his forthcoming single, album and video on Road-Runner, a subsidiary of Road-Runner Productions, Inc.

SONGWRITING DISK JOCKEY—Tim Greene is a Disk Jockey, (radio announcer), but he is not a typical announcer. This talented 23 year old is an octet, recording artist, model, songwriter, record producer and tennis pro. Tim has been in the business a mere 14 months, having seen someone else doing a radio show, he said decidedly, “I can do that.” Tim is currently employed at WZFX (Foxxy-99) in Fayetteville, NC. Greene, a Philadelphia native, is a 1986 graduate of Shaw University. He attended Shaw on a tennis scholarship while majoring in business management with a minor in communications. Greene scored major successes as the writer of the hit single by Cashflow titled “Party Freak.” We will try to keep you posted on the many varied activities at this brilliant young man!

12 YEAR OLD SENSATION—Born only 12 years ago, William Hudson III is destined to become an international phenomenon. He was licensed to preach at age eleven and at twelve, was ordained into the ministry and released his first album all within one month. He has appeared on the Vernon Jarrett and the Isabell Joseph Johnson T.V. shows. He does 3 to 6 sermons per month at various churches throughout the Chicago area and every church enthusiastically wants him back. On his first album “Introducing William Hudson III,” he displays his versatility both as a preacher and singer, hence there is no A or B side, but rather a sermon-side and a music-side. Although still in grammar school, he pastors his own church called Prayer and Faith Community Church which meets the first Friday of each month at his home. Ministers from all over Chicago come as guest speakers. He has a 10 piece choir and from 20 to 50 people regularly attend the unique services. In this world of Drugs and debouchery, William Hudson III is truly a shining example to the youth of America, that the gospel is the way to go at a time when kids need his inspiration most. He is destined to become a positive role model for his peer group and for all youth at the world. For stations programming gospel music contact P.S. Records International at 312-225-2110.

INDUSTRY ACTIVITY—The brilliant team of Jimmy Jam and Terry Lewis have produced another monster, and this time it is a Herb Alpert (The "A" in A&M Records) and titled "Keep Your Eye On Me." Millie Jackson will be in concert February 21, 1987 at world famous Carnegie Hall. Ruby D.M.C. was nominated in five categories by the American Music Awards. This is an unprecedented achievement for a group from outisd the traditional music circles. Lou Rawl 1986 Parade Of Stars Telethon raise over $10 million for United Negro College Fund (UNCF). Monte Moi has left Flyte Tyme Production and formed his own production company in Minneapolis. He will be a part of the much talked about "The Time" reunion. Another smash from the pen of Alan Glass, Starpoint’s latest single "He Wants My Body." Mike Kelley leaves KAPE, San Antonio, TX., to program KATZ in St. Louis, MO and Sonny Taylor is the new PD at WGCI, Chicago, IL.
CASH BOX
Radio Report
COUNTRY
AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 116 Stations

98 Stations Reported This Week

Don't Go To Strangers—T. Groham Brown—(Capitol)
47 Adds

There's Still Enough Of Us—Liz Boord—(Moster)
43 Adds

Keep The Faith—Jimmy Murphy—(Encore)
42 Adds

A Little Bit Of Heaven—Ray Charles—(Columbia)
37 Adds

How Can You Mend A Broken Heart—Ren Ashley—(West)
36 Adds

REQUESTS

How Do I Turn You On—Ronnie Milsap—(RCA)

Forever—The Statler Brothers—(Mercury/Polygram)

Leave Me Lonely—Gary Morris—(Warner Bros.)

You Still Move Me—Don Seals—(EMI America)

Deep River Woman—Lionel Richie—(Motown)

I Can't Win For Losin' You—Earl Thomas Conley—(RCA)

Oceanfront Property—George Strait—(MCA)

HOT CUTS

Bill Gayle—Deep Down—(Straight To The Heart)

Thomas Conley—Dancing With The Flame—(Too Many Times)

Flat Country—Will You Be There—(Four For The Show)

Bellamy Brothers—Country Rap—(Country Rap)

Lovett—Why Don't I Know—(Lyle Lovett)

Restless Heart—Hummingbird—(Wheels)

Hank Williams Jr.—Montana Cafe—(Montana Cafe)

Reba McEntire—Why Not Tonight—(What Am I Gonna Do About You)

Randy Travis—Storms Of Life—(Storms Of Life)

George Jones—Don't Leave Without Taking Your Silver—(Wine Colored Roses)
ATTEND
COUNTRY RADIO SEMINAR XVIII
FEBRUARY 19-21, 1987 — NASHVILLE

PARTICIPATE IN:
• ROUNDTABLE DISCUSSIONS TO MEET YOUR INDIVIDUAL NEEDS.
• ARTIST TAPING SESSIONS FOR YOUR YEAR-ROUND ON-AIR NEEDS.
• A STAR STUDDED WELCOME RECEPTION WHERE YOU CAN MINGLE WITH THE ARTISTS.

LEARN:
• HOW TO PUT ALL THE PROGRAMMING ELEMENTS TOGETHER FOR SUCCESS.
• HOW TO IMPROVE YOUR RELATIONSHIP WITH PROMOTERS AND THE TRADES.
• HOW TO PLAN AND EXECUTE PROMOTIONS THAT PAY OFF IN REVENUE AND RATINGS.
• HOW TO INTERPRET YOUR MUSIC, CUME AND CALL-OUT RESEARCH.
• HOW TO GET ADVERTISERS TO SAY YES.
• HOW TO DEAL WITH THE STRESS INCURRED IN OUR BUSINESS.

IN-DEPTH SEMINAR COURSES:
THREE 3-HOUR IN-DEPTH SEMINAR COURSES WHERE YOU CAN GET ANSWERS FROM PROFESSIONALS ON MANAGEMENT, SELF IMPROVEMENT AND PROGRAMMING:
• HANK MANDEL'S "How to Avoid 'Boxed-In Thinking' in Business and Market Planning" will involve participants in a creative experience to look at how their ideas can inhibit or foster successful business and marketing planning. (Friday 9:00 a.m.)
• Dr. HARLES CONE returns by popular demand with a new seminar "Self-Help . . . How To Improve Yourself So That You're Better Qualified To Progress To Management". It's a "Self-Improvement" clinic which would teach a program director, music director, and/or sales manager or general manager how to make himself more effective. (Friday 2:00 p.m.)
• GEORGE BURNS "How to Get There From Here . . . Mapping the Future of Country Radio" traces how Country Radio has evolved to its present state and maps a course for the future. (Saturday 9:00 a.m.)

* SPECIAL GUEST SPEAKERS *
BARBARA MANDRELL PATRICK O'DOOLEY
INCLUDING THE 4th ANNUAL MUSIC INDUSTRY PROFESSIONAL SEMINAR

COUNTRY RADIO BROADCASTERS
Presenters Of The Country Radio Seminar • Growth Through Sharing Since 1970

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(615) 327-4488 • (615) 329-4487
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<td>1</td>
<td>Dan Seals-You Still Move Me-EMI America</td>
<td>3</td>
<td>15</td>
<td>5</td>
<td>Hot</td>
<td>1</td>
<td>N</td>
<td>Y</td>
<td>11</td>
<td>13</td>
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<td>Gary Morris-Leave Me Lonely-Warner Bros.</td>
<td>4</td>
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<td>Hot</td>
<td>19</td>
<td>N</td>
<td>N</td>
<td>5</td>
<td>19</td>
<td>Today I Started Loving You Again/11th Hour</td>
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<td>3</td>
<td>Ronnie Milsap-How Do I Turn You On RCA</td>
<td>8</td>
<td>11</td>
<td>2</td>
<td>Hot</td>
<td>7</td>
<td>N</td>
<td>Y</td>
<td>38</td>
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<td>Crystal Gayle-Straight To The Heart-Warner Bros.</td>
<td>9</td>
<td>11</td>
<td>9</td>
<td>Hot</td>
<td>16</td>
<td>N</td>
<td>N</td>
<td>10</td>
<td>24</td>
<td>Deep Down/Take This Heart</td>
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<td>5</td>
<td>Tanya Tucker-I'll Come Back...Capitol</td>
<td>7</td>
<td>13</td>
<td>11</td>
<td>Hot</td>
<td>10</td>
<td>N</td>
<td>Y</td>
<td>42</td>
<td>41</td>
<td>Daddy Langley/Girls Like Me</td>
</tr>
<tr>
<td>6</td>
<td>T.G. Sheppard-Half Past Forever...Columbia</td>
<td>5</td>
<td>17</td>
<td>15</td>
<td>RC</td>
<td>2</td>
<td>N</td>
<td>Y</td>
<td>46</td>
<td>25</td>
<td>The Bad Thing About Good Love/Paintin'</td>
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<td>7</td>
<td>Lyle Lovett-Cowboy Man-MCA/Curb</td>
<td>10</td>
<td>4</td>
<td>12</td>
<td>Hot</td>
<td>3</td>
<td>N</td>
<td>N</td>
<td>25</td>
<td>11</td>
<td>Why I Don't Know/You Can't Resist It</td>
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<td>Eddy Raven-Right Hand Man-RCA</td>
<td>14</td>
<td>11</td>
<td>18</td>
<td>Hot</td>
<td>14</td>
<td>N</td>
<td>Y</td>
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<td>9</td>
<td>The Nitty Gritty Dirt Band-Fire In The Sky-WB</td>
<td>16</td>
<td>12</td>
<td>25</td>
<td>Hot</td>
<td>21</td>
<td>N</td>
<td>N</td>
<td>28</td>
<td>34</td>
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<td>10</td>
<td>Lee Greenwood-Mornin' Ride-MCA</td>
<td>17</td>
<td>10</td>
<td>22</td>
<td>Hot</td>
<td>6</td>
<td>N</td>
<td>Y</td>
<td>16</td>
<td>18</td>
<td>Silver Saxophone/Love Will Find Its Way...</td>
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<td>11</td>
<td>Earl Thomas Conley-I Can't Win For Losin' You-RCA</td>
<td>18</td>
<td>10</td>
<td>7</td>
<td>Hot</td>
<td>8</td>
<td>N</td>
<td>Y</td>
<td>3</td>
<td>13</td>
<td>Dancing With The Flame/Preservation Of...</td>
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<tr>
<td>12</td>
<td>Eddie Rabbitt-Gotto Have You-RCA</td>
<td>13</td>
<td>14</td>
<td>21</td>
<td>RC</td>
<td>9</td>
<td>N</td>
<td>Y</td>
<td>44</td>
<td>38</td>
<td>Singin' In The Subway/Letter From Home</td>
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<td>13</td>
<td>Keith Whitley-Homecoming '63 RCA</td>
<td>15</td>
<td>12</td>
<td>16</td>
<td>Lite</td>
<td>32</td>
<td>Y</td>
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<tr>
<td>14</td>
<td>Randy Travis-No Place Like Home-Warner Bros.</td>
<td>24</td>
<td>8</td>
<td>1</td>
<td>Hot</td>
<td>5</td>
<td>N</td>
<td>Y</td>
<td>33</td>
<td>33</td>
<td>Storms Of Life/Messin' With My Mind</td>
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<td>15</td>
<td>The Statler Bros.-Forever-Mercury/Polygram</td>
<td>25</td>
<td>8</td>
<td>3</td>
<td>Hot</td>
<td>11</td>
<td>N</td>
<td>Y</td>
<td>23</td>
<td>33</td>
<td>Will You Be There</td>
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<td>16</td>
<td>Ronnie Fricke-When A Woman Cries-Columbia</td>
<td>19</td>
<td>12</td>
<td>23</td>
<td>RC</td>
<td>15</td>
<td>N</td>
<td>Y</td>
<td>26</td>
<td>26</td>
<td>I'd Take You Back Again/Nothing Left To Say</td>
</tr>
<tr>
<td>17</td>
<td>Sweethearts Of The Rodeo-Midnight Girl...-Columbia</td>
<td>20</td>
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NR—Not Ranked  Y—Yes  N—No
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<td>Lisa Childress-It's Goodbye And So-Long...A.M.I.</td>
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<td>Liz Baordo-There's Still Enough...Master</td>
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### INDIE TOP 20

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<td>WSGC 10/8, WSCP 20/14, WCVR 24/14, WPNX 28/25, WAMS 30/26, WJJC 33/30</td>
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<td>KYKX 24/19, KBFS 28/25, KMOO 33/29, WQTE 35/31, WSGC 38/33, WKCM 39/34</td>
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<td>WMAI 25/22, KMOO 38/35, WCW 42/40, WDS 43/42, WPNX 44/44, WVAR 44/44</td>
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<td>4 Don Malena-Ready Or Not-Maximo</td>
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<td>7 Cheryl Handy-One Of The Boys-RCA</td>
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<td>9 Jimmy Murphy-Keep The Faith-Encore</td>
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<td>14 Ken Ashley-How Can You Attend A Broken Heart-West</td>
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<td>17 Leona Williams-No Love Line-Lovesick</td>
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### NORtheast
1. **Oceanfront Property** - George Strait - MCA
   - Comments: Doing very well <1/M> super record.
2. **Lone Star State Of Mind** - Norma Griffith - MCA
   - Comments: Attracting good phones for a new artist.
3. **Twenty Years Ago** - Kenny Rogers - RCA
   - Comments: Hot!
4. **Long Gone Lonesome Blues** - Dennis Robbins - MCA
   - Comments: People are talking about it.
5. **Forever** - The Statler Brothers - Mercury / Polygram
   - Comments: Doing really well.

### SOUTHEast
1. **I Only Wanted You** - Marie Osmond - Capitol / Curb
   - Comments: Really doing good.
2. **Oceanfront Property** - George Strait - MCA
   - Comments: Instant hit.
3. **Don’t Go To Strangers** - T. Graham Brown - Capitol
   - Comments: Lightin’ ‘em up.
4. **No Place Like Home** - Randy Travis - Warner Bros.
   - Comments: Good response.
5. **Wild-Eyed Dream** - Ricky Van Shelton - Columbia
   - Comments: Disc jockeys love it <1/M> phones are good.

### SOUTHWest
1. **I’ll Still Be Loving You** - Restless Heart - RCA
   - Comments: Good phones.
2. **I Only Wanted You** - Marie Osmond - Capitol / Curb
   - Comments: Hot mover.
3. **Oceanfront Property** - George Strait - MCA
   - Comments: Lots of phones.
   - Comments: Hot record here.
5. **Oceanfront Property** - George Strait - MCA
   - Comments: Only been on it two weeks <1/M> it’s doing great.

### NortHwEST
1. **The Rock And Roll Of Love** - Tom Wopat - EMI America
   - Comments: Picking up some good response.
   - Comments: Hot!
3. **Small Town Girl** - Steve Wariner - MCA
   - Comments: Doing really well.
4. **Rose In Paradise** - Waylon Jennings - MCA
   - Comments: Strongest one in awhile.
   - Comments: Taking off.

### NortH cenTral
1. **Oceanfront Property** - George Strait - MCA
   - Comments: Going crazy over it here.
2. **I Ain’t Never** - The Louies - American Phonograph International
   - Comments: Local hit.
3. **It’s Goodbye And So Long To You** - Lisa Childress - A.M.I.
   - Comments: Local hit.
4. **Forever** - The Statlers - Mercury / Polygram
   - Comments: Good local sales.
5. **No Place Like Home** - Randy Travis - Warner Bros.
   - Comments: Goin’ like hotcakes.

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**THE DEFINITIVE HISTORY OF ROCK AND ROLL**
The CASHBOX Singles Charts, 1950-1981, a complete history of all the records to appear on the CASHBOX charts. This historic volume contains an alphabetical listing of all artists who appeared on the charts and includes the week it first appeared and all subsequent chart positions. Cross referenced by song title. Also compiled in this spectacular reference book are the top ten records of each year, the most chart hits by an artist, the most #1 hits by an artist, the most weeks at #1 by an artist, the most weeks at #1 by a single record, the records with the longest chart run and a chronological list of #1 records. An incomparable reference tool.
“Fresh” And “Exciting” Buzz Words for RCA in ’87

Joe Galante  
Vice President and General Manager of RCA, Nashville

By Tom McEntee

The best years we’ve ever had was when music was fresh and exciting.”

The Nashville operation of RCA, which Galante directs, will step up its commitment this year to grooming new talent. The percentage of their roster considered in the developmental process will increase from 20 percent in ’85-’86 to close to 30 percent for ’87-’88.

“Of the things we want to avoid in that process,” he emphasizes, referring to the entire Nashville music industry, “is the ‘clone effect.’ You know what I mean. Along comes an Alabama or a Randy Travis and all of a sudden there are all sorts of Alabama or Randy Travis clones. Who needs that? We’re already got an Alabama, o Randy Travis.”

Breeding New Talent

The criteria RCA seems to be following in the process of selection for new acts ties directly into the freshness and excitement that was the hallmark of those “best years we’ve ever had.”

Among those new acts is K.T. Oslin, whom he describes with great enthusiasm. “K.T. is the first woman we’ve signed in a long time. Her lyrical approach and vocal approach are totally unique to the marketplace. And, since country music is basically a female-dominated consumer marketplace—we figure that 60-65% of our consumer base is female—we’ve always approached that female through male artists, lyrically.”

He notes that though “there have been very successful females in country music in recent times—the Dollys and the Rebas,” there have been very few of them, statistically.

“The reason is that women probably don’t like to buy [other] women’s records as much as they do men’s records. But I think K.T. is one of those people who not only hits the marketplace, but attacks it slightly differently, from a lyrical approach. She’s into her own right of it. I am a female. I’m not ashamed of being a female. I have strength in my position and I can deal with you. And at the same time I can be very soft and warm.”

“It’s a very reassuring fact for a male, and also a very reassuring and strong point for a female.”

Galante mentions her in the same breath as Dolly as a “natural entertainment package,” pointing out that not only is there magic with the audience when she’s onstage, but also that her lyrics “can be taken and used as a movie. You can take her song ‘80s Ladies,’ for instance, and make an entire movie out of it. All the pictures come to your mind.” Such striking material and style will be the basis for soon-to-be-filmed videos, he says, adding that her album will be released in the near future.

“We’ll probably get promos out in April, May, and commercials in June, July.”

RCA normally releases new acts in a group, spreading 3 or 4 over a 60-90 day period “so we can market them as one package. Last year we referred to the as the New Breed, and this year we’ll probably do the same thing.”

Another of these new acts, this year, is Foster and Lloyd, two MTA writers who wrote ‘Since I Found You Honey’ for The Sweethearts. They have a real guitar-oriented sound approach to country music. A lot of energy, and a lot of youth in it. And a lot of excitement. All of the tunes will be written by them, whether separately or together. That’ll probably be sometime in the second quarter.

“They’re contemporary, but one of the girls is from Kentucky and the other’s from Texas, so there’s no doubt that their sound has roots in country music.”

Another of the new acts is Baillie and the Boys. “We’re working with the name right now—it’s unofficial yet. The group consists of a girl, Kathie Baillie, and two guys (obviously), The Boys. They’ve got great harmonies, real tight. And all of them are great players—songwriters, also. They’re produced by Kyle Lehning and Paul Davis. Again, energy. This is definitely country, yet it’s got a contemporary feel to it. Again, roots. You can feel that there. It’s nothing that you feel is ‘pop’ music. It just fits right in there. It’s right in the pocket. Again, youth.

“And then we’ve got Gary Chapman, who’s gonna be produced by Mark Wright and Gary Chapman. The thing that I think that’s exciting about Gary—other than the energy and the youth—is the fact that there’s a real strength in his lyrics. A very real force in the way that he uses his symbolism. You walk away feeling really good about life. At the same time, I think he’s got a real unique vocal style. It’s not like what you’ve heard before. And there’s a lot of power behind it.

“I think it’s gonna have a very strong female appeal. His lyrics are that sound. You walk away believing there’s a reason to be together—there’s a reason to be living, at the same time.”

Mini-LPs

As part of the developmental programs, RCA will continue to employ the mini-LP concept that they began several years ago.

“Like all things in time,” Galante says, “we evolve. We have gone from 6 sides (in the mini-LP) to a full album of 10 sides, and we’ve kept the price the same, while continuing with the same full kind of marketing support behind it. So everybody is taking ot, to a certain degree. The artist takes a sharper royalty and we take less money, in terms of profit. Why should the consumer pay full price for first time product when they don’t know anything about the act?

“We’ve had great success since we’ve introduced that line. We’ve broken one artist almost every year. The first one was Deborah Allen, followed by The Juds, followed by Vince Gill and Restless Heart. And now Michael Johnson and Keith Whitley were on the same program and they’re coming out of it. Pokey McEntire’s coming out of it. So we’re really feeling our oats about that program.”

(Next week: Galante discusses the AC market and other music formats)

COUNTRY PROMOTION OF THE WEEK

ODWARD, OK

W—RICK CARNANA—MUSIC DIRECTOR

OMOTION—LP GIVEAWAY

Most of us know what it’s like to be pulled over by a policeman, but have you ever been pulled in by the long arm of—a radio station? That’s what listeners in the Woodward area are experiencing as KSIW smokies drive around looking for cars wearing KSIW bumper stickers. The drivers are pulled over and given their choice of albums. In this way the station also learns firsthand what their listeners like.

CORRECTION—In the Jan. 17 issue’s Country Promotion Of The Week, Ed Nickus was incorrectly identified as P.D. for KMIX-FM in Turlock, CA. Ed is actually the M.D.—the P.D. is Steve Amari. Also, the canned goods were not distributed in Hollywood but in Stanislaus County. Our apologies for leading y’all astray.
DENVER—There are a lot of roads that lead to radioland, but here's one with a bit of a curve to it.

Let's assume you're 19 years old, have grown up in Texas listening to The Grand Old Opry, The Louisiana Hayride and Buddy Holly, and are fascinated by music. You've been listening to a country station in town and have turned into a groupie, of sorts. You call the station a lot, and pretty soon the d.j. invites you to come out, ya you begin visiting him on a regular basis. One night, while you are pleasing your esthetic senses to the utmost, watching records spin and lights go on and off, humming along to those sad old country songs, the air personality says, "Well, you take over, I'm going out for a six-pack and a hamburger.

What do ya do?!! Do ya panic and freeze up, or do ya jump in with both feet??, if you're Jim Strickland, you opt for the latter. "I just did my best—and I've been hooked on it ever since," Jim says.

"Ever since" means for the last 20 years. And not only has he been hooked on radio, but on music in a way that started even before the six-pack/hamburger episode.

When Jim was two years old, he asked for a talky guitar. (It's not clear if he remembers doing this or if it was one of those mather reminiscences.) "I can never remember a time when music hasn't been the most exciting thing in life to me," he emphasizes.

As he got into his teenage years, Jim began writing songs and singing in bands. (Another youthful pastime that has continued to the present day.) Jim has his own band up there in Colorado, and he sometimes sits in with other area groups. In addition to this he has his own label that he used last year to release a single called "Your Hiding Place." The song charted in CB and Jim says there will be a follow-up single soon. He's also working on an album. Where he finds the time is one of life's little mysteries, but since writing is a "natural way to express himself," he also compiles articles for Colorado magazines as well as songs.

Lack of sleeping time is one of the prices you pay when you're in love with music—especially when you're in love with radio at the same time. Jim says there may come a time when he goes into songwriting completely, but admits that you can take the man out of radio, but you can't take the radio out of the man. Radio, according to Jim, has not just been a career, it's also been a passion.

His voice has been broadcast in Texas and Colorado, over rock, CHR and country airwaves and has served, at different times, as news director and as music director. Behind the mike, he likes to help develop new artists; he thinks they are the "lifeblood of the industry." One of the reasons he enjoys his current gig at KBRO is that the station allows him to follow this inclination. (He appreciates the innovative attitude of the station management.)

One of the segments he really enjoys doing at KBRO is a midday show called "Toa-Tall's Treasures." (Jim is 6'4'). During the segment he talks about the traditions and history of country music, and also features new artists.

Well, it looks like we may always be hearing "Toa-Tall" over the airwaves—any way or another.

Amy Lavelle

J.C. Simon—Music Director
KFMS—Las Vegas, NV.

LAS VEGAS—One day, Michigan native J.C. Simon woke up—and it was COLD. When he arrived at the station where he was working (WTHM-Lapeer), he discovered that it was frozen. Na, not the playist, the station—the electricity had gone off. As the national anthem dragged on (playing on a frozen tape player), J.C. made a decision. This was it. It was time.

He was moving to a warmer climate, and soon.

Although it wouldn't appear to be such a hard decision, J.C.'s reluctance to move earlier was based on the fact that, in Michigan (specifically Detroit), he had his hand on the pulse of the record business everyday. When he wasn't at the radio station, he was selling records on the side in his dad's store. But then came that frozen day, and it was more than he could stand. But let's begin at the beginning...

J.C. always knew he wanted to be a d.j. He says he used to "listen to the crazy guys on the air at night and thought, 'Hey, I can do that!' So, after high school, he went to broadcasting school in Detroit. "Back then, we [the students] weren't even allowed to touch the equipment," he says. He figured he needed more education, so he went on to Macomb College in Warren and worked at a little radio station between classes. Next he went to Hollywood, CA to obtain his much-needed first-class license. (And he loved the weather.)

Education out of the way and licenses in hand, J.C. went back to Michigan and got a job in Sandusky, at WMIC, where he got his first real exposure to country music. (Up until that point he admits it was a "racket.") In the beginning, J.C.'s scheme was to turn the people there on to rock music—but his plans were thwarted when, three years later, he ended up being turned on to country music.

After WMIC, J.C. proceeded to work at WKM-F Flint and WTHM-Lapeer (that famous frozen station of late). It was during his stint at THM that J.C. really became a fan of country music. On work-related visit to Nashville, J.C. found himself backstage at the Grand Old Opry where he met Ray Acuff and Minnie Pearl. That was all it took—it was hooked on them.

During this time, J.C. also graduated from selling records at his dad's store opening up his own stores, one in Detroit and one in Grand Bides, MI. His experience helped him when he did make the move to Las Vegas in 1979—He was able to get a job at Tower Records, a large distributor, where he still works. Assistant manager. (He still has his hand on the pulse of the record business only in a different area.) Eventually got a part-time job at KGEN doing news and public affairs. When that station went automated and a position opened up at KVEG, he took it. A year he was made m.d. and kept the status when the station became KFMS-year later.

The most important thing J.C. does says, is listen to everything that comes. He keeps a log of the records and ties have other people in the room when he listens, to get their feedback. That way he feels he is unable to play the record on air, he can still give his opinion to reviewer if the label wants it.

Amy Lavelle

HIGH PRIORITY

We're excited about the new Girls Next Door record, "Walk Me In The Rain." It's a change of pace for the girls—more of a ballad, and a good wintertime song.

"We're wrapping up SKO's 'Baby's Got A New Baby'—we've got ourselves a big one there and are expecting it to go into the top five this week.

"Watch for the new Judy Rodman single shipping this week, "Girls Ride Horses Too," from her "A Place Called Love" LP, scheduled for release in February.

BRUCE SHINDLER
MTM

JACK WESTON
RCA

Our number one priority this week is B.J. our newest signing, is met with rave reviews. Radio tells us "Waltz Of Tears" is already pulling up strong female.

Michael Johnson's "The Moon Over Her Shoulder" is definitely one of the hottest records cut. At the rate it's going, it looks like his second #1.
MUSIC VIDEO
MOST ADDED

23 MUSIC AKRON—Billy Soul—Program Director—Ohio
L. Richie
B. Willis
I. Pop
P. Gabriel
Teto

THE RECORD BUYERS GUIDE—Beth Comstock—Program Director—New Jersey
Human League
J. Eddie

TV 69-Tom Zingale—Program Director—Gainesville
Jason And The Scorchers
Timbuk 3
I. Pop
Concrete Blonde
S. Winwood
Preachers
P. Simon
L. Cardinas

NIGHT TRACKS—Giles Ashford—Program Director—Los Angeles
Journey
Steve Miller
Billy Vera & The Beaters
Jason & The Scorchers
Evelyn Brothers
J. Whately
Los Lobos
C. DeBarge
KBC Band
Heavy D & The Boyz
KTP Band

HOT TRACKS—Vini Rubino—Program Director—New York
E. Money
C. Lauper
R. Neville
G. Guthrie
M. Moore
L. Vandross
J. Whately

REAL VIDEOS

CATCH 22—Jennifer Thompson—Program Director—Anchorage
L. Richie
Crowded House
The Jinks
The Lucy Show
M. Moore
P. Hyman
R. Jungklaus
The Jets
World Party

TV VIDEO USA—Mike Opeka—Program Director—Texas
 Pretenders
S. Winwood
J. Whalley
Frankie Goes To Hollywood
R. Jackson
B. Willis
M. Jackson
Red Sky

TOP 40 VIDEOS—Jeff Mos—Program Director—Los Angeles
P. Gabriel
B. Geldof
I. Pop
B. Willis
Timbuk 3
Pretenders
Strayer
Beastie Boys

CASH BOX TOP 40 MUSIC VIDEOS

1 LAND OF CONFUSION
Genesis (A&M)
16 2
2 CONTROL
Janet Jackson (A&M)
15 6
3 C'EST LA VIE
Brooke Nevin (W)
11 1
4 VICTORY
Kool & The Gang (PolyGram)
13 3
5 CHANGE OF HEART
The Natalie Project
3 10
6 THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES
Timbuk 3 (RCA)
3 13
7 NOTORIOUS
Duran Duran (Capitol)
9 10
8 SHAKE YOU DOWN
Gregory Abbott (Capitol)
12 10
9 OPEN YOUR HEART
Madonna (Sire/Warner Bros.)
6 14
10 WILD LIFE
Tapping Heads (Warner Bros.)
8 13
11 TO BE A LOVER
Billy Idol (Chrysalis)
11 18
12 HUMAN
Human League (A&M)
26 3
13 KEEP YOUR HANDS TO YOURSELF
Georgia Satellite (Elektra)
14 15
14 THE WAY IT IS
Bruce Hornsby And The Range (CIA)
14 13
15 LOVE WILL CONQUER ALL
Lionel Richie (Motown)
20 7
16 WAR
Bruce Springsteen (Columbia)
16 21
17 WORD UP
Cameo (Atlanta Artists)
18 14
18 YOU GIVE ME A BAD NAME
Bon Jovi (PolyGram)
15 12
19 DON'T GET ME WRONG
Prince (Warner Bros.)
25 3
20 FRENCH KISSIN' DeBbie Harry (Kerrang)

THE CASH BOX TOP 40 MUSIC VIDEOS CHART IS BASED ON TELEVISION ROTATION AT VARIOUS STATIONS AND NETWORKS.

CASH BOX TOP 15 MUSIC VIDEOCASSETTE

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<td>Michael Opelka</td>
<td>Hit Video USA</td>
<td>Texas</td>
<td>8</td>
<td>4</td>
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Video: Life Is Hard
Artist: Timbuk 3
Label: I.R.S.

Comments:
"Pat and Barbara still look like they are having fun. Where is the barre?"

CASH BOX ANYTHING ELSE IS A COMPROMISE

1 EVERY BREATH YOU TAKE: THE VIDEOS
Barbra Streisand (CBS/Fox Music Video 5111)
3 10
2 THE VIDEO ALBUM, VOLUME I
Billy Joel (CBS Music Video 6198)
10 3
3 CONTROL-THE VIDEOS
Janet Jackson (AMM Video 61025)
4 2
4 MOTLEY CRUE UNCENSORED
(Atlantic Video 60113)
3 7
5 WHAM IN CHINA-FOREIGN SKIES
CBS For Music Video 1712
19 6
6 COLOR ME BARBRA
Barbra Streisand (CBS/ Fox Music Video 3518)
8 4
7 LIVE WITHOUT A NET
Van Halen (Warner Bros. Music Video 38129)
2 10

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

#### CASH BOX TOP 40 VIDEOCASSETTES

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### MILLION-DOLLAR DEAL—Karl Lorimar Home Video recently settled a $10 million domestic distribution deal with New Century Entertainment Corporation, after months at the negotiating table. The agreement covers a package of releases from New Century's 1987-88 schedule. The first three films in the package are: Herbert's**To Live and Die in L.A.** suspense drama starring Amy Madigan, Michael Ironside and John Clicos; *Ruskie's,* a comedy/drama that features Carole King in a cameo role; and *Kid Gloves,* a drama currently in pre-production.

### SWIMMING POOLS, MOVIE STARS—From Karl Lorimar Home Video next month comes TV's Greatest Bits, a compilation of moments from the top TV shows and commercials. MCA JOINS THE RANKS—MCA Home Video has joined the ranks of CBS/Fox and RCA/Columbia in upping its high-end price point from $79.95 to $89.95 with the release of Legal Eagles in April.

### MUSIC VIDEO AND THE ACTOR'S ART—Producer/director John Nicolla was in on the bottom floor of the Miami Vice concept of music television. So far, he's directed eight segments, and recently completed a segment called *The Savage,* which has been chosen for “sweeps week” next season. Not surprisingly, Nicolla was also tagged to direct both Don Johnson's debut video, *Heartbeat,* and the current HBO special, Don Johnson's *Video Feature Heartbeat.* The show is receiving good notices for its unique, dialogue-free concept, set to the music of Johnson's Epic Records debut LP, "Heartbeat," and centering around a documentary filmmaker's (Johnson) flight of fancy as he lies wounded in a hospital bed after getting caught in a political fracas in South America. Working with Johnson on both the video and the special was a joy to Nicolla, who explained to Audio/Video in a recent phone conversation that the benefits of working with an actor who makes music, rather than the other way around. Musicians who don't act are the nemesis of good music video, as far as Nicolla is concerned. "I think what's happening is that video clips are getting boring," he said, "because the medium that you're working with is just for those performers who perform greatly, but don't act. What happens is, they go to the safe ground. The safe ground is what they know, and what they know is to stand on a stage and sing. And so you back light it, and when they sweep you put water on their head and they fly around. Also, they slide across the stage, they slam a guitar on the floor, they scream in a sense and they run up and down and up and down and after a while it bores the ***out of you!***

### HOME VIDEO REVIEW: Soundies, Vol. 1 — Active Home Video — $24.95 Those of you who thought music video was a fairly recent concept, beginning in the 60's with TV acts like the Monkees, are only half right—the video half. As early as 1940, short subject music films were being produced ad nauseam to be shown prior to features in soda shops in video juke box like machines called Panorams, an upright box with a window in it and a 16mm movie projector. 2,000 "soundies" were produced between 1941 and 1947, around 20 of which have been captured in this intriguing 57-minute Active Home Video release. Granted, several of the shorts included here were undoubtedly considered garbage even when they were new, and time hasn't improved them a bit, but even the worst in this archival collection of high-dvds, skaters, big band leaders and bobby-soxers is historically interesting. Much of what music video here is outlandishly Vouevillean and incomprehensible in the pedestrian sense—little of the glamour associated with 1940's film escapism is present in these clips. But for a fully narrated look at a brief, ingenious and little known facet of the entertainment industry's transition to the *Avid Age,* Vol. 1 is a fascinating tour, leaving one to ponder what artifacts subsequent volumes might contain.

### THE RELEASE BEAT

**Vestron MusicVideo** has two music releases for February. They are Ultravox: The Collection, an hour-long cassette containing twelve clips, and The Michael Schenker Group: Rock Will Never Die, a live recording of the heavy metal outfit in concert. Both tapes retail for a suggested $29.95, Hifi VHS and Beta... Karl Lorimar Home Video's February releases include T.V.'s Greatest Bits, a compilation of moments from classic TV shows and commercials of 1964. Suggested retail price is $39.95, VHS and Beta... Among MGM/UA Home Video's releases for the coming month is the Gregory Hines, Billy Crystal action/comedy Running Scared. Suggested retail price is $79.98, Hifi, VHS and Beta...
Boston’s Critique Expands Its Horizons

NEW YORK — “We have a major commitment to black music, which is our foundation and which we really love,” says Critique Records president Carl Strube, “but we’re going to expand and become a full-service label. Our goal is not to be a one-off, or a singles oriented record company. We want to build an artist’s roster of people we’re going to put our 110,000% effort behind and develop into our own artists. We’re patterning this record company to build artists.”

Strube began the Boston-based label in 1983 and, for the most part, they started off making 12-inch, dance-oriented singles by the likes of Kim Fields, Liquid Gold, Mai Tai, and Toney Lee. “We had 20 different records on the charts, primarily as an urban label,” says Strube. The most successful artist we’ve had is a guy from Detroit named Oliver Cheatham. The last record went top-40 and the new record is off and running, we’ve had the most action on this record that we’ve ever had. However, for the past six months it’s been my plan to diversify and become a full-service label. Our first pop signing was an act from Denmark called Laban, which charted.

“We have now signed a rock and roll band called the New City Rockers. They’re our first truly rock and roll act on the label. The record’s coming out the first of February and the video for the record, which is very unique, was done by a student at the Harvard Film School. The neatness of it is that he solely hand-drew 6,000 frames and did a totally animated video.”

Critique is based in the land of beans and Boggs, which Strube says is far from a detri ment to his plans to head onward and upward.

“The thing about Boston is, it’s a very viable musical community. First of all, Bos ton is the number seven metro market in the country, it’s a major market. With all the music that’s come out of Boston in the last couple of years—with the Cars, ‘Til Tuesday, Aerosmith, and bands like that—it makes sense that there would be a record company in Boston working with these acts to discover some of this talent. It’s all coming out of here and going somewhere else, and part of our goal is to provide the New England area talent with a lot of visibility.”

So Critique Records (“I mean, basically, that we’re very critical of the artists that we sign and about the music that we put out,” says Strube about the name) is ready for the world. They may be a small label in New England, but that sure ain’t the way Carl Strube thinks of it.

“We consider that we are competing with the CBS’s and the Elektras and the RCA’s of the world with our product. We’re right out there fighting for them with air-play, for sales, and so we are to be considered as a major record company in the sense that, like we say, we may be independent and small, but we move like a major.”

The Cure (continued from page 5)

had been reinforced in favor of the new agreement.

The current agreement, however, allows the song to remain on the U.S. market, and provides what the band sees as an opportunity to speak out against racism. In addition to the radio and retail measures, The Cure will also give a U.S. concert this summer to benefit Lebanese and Palestinian orphans.

Chris Perry, manager of The Cure, called the agreement, “a tune for which NBC received but downplayed the significance of the radio ban. “They don’t play the Cure music that much on the radio anyway,” he said at the press conference. “Why should they do it now?” However, he did tell Cash Box that he was concerned the compromise might “open the floodgates to a whole wave of people dissecting songs,” and that it may set a precedent for similar action in the future.

The agreement also raises broad questions about the balance between artistic freedom and social responsibility, if a song is stickered, shouldn’t Conus’s Stranger also be stickered, along with other easily misinterpreted works such as El Springfield’s “Born In The U.S.A.” Who says, “life,” responds Perry. “In practical terms, I’ve drawn line and have decided to step over it to modulate these people because they see to be accommodated and they had a gem of a record. When you see the social responsibility issue and work far as to say that even Springfield should “set the record straight” when “In The U.S.A.” was widely misused.

“I hope the agreement will make us aware of what the song is actually about,” said Perry. “My advice is for people to precipitate the song as part of the Cure’s story, and hopefully take it the way it intended. And its intention is quite clear if you listen to the lyrics.”

DAT (continued from page 5)

the fledgling compact disc with virtually no distortion, a superior signal to noise ratio and there is no generation loss from one copy to another. This is the root of the problems that has hampered DAT’s introduction,” says Ghinelli. “You can literally make one hundred copies and they’ll sound as good as the original and that’s what has the record companies upset. It’s a legitimate complaint.

As to the question of home taping, Ghinelli believes that the recording industry’s fears are “somewhat unfounded” and “not as dire as they are fantasized.”

“There are always people who will take advantage of the system or consumer fraud, but it’s generally an exception to the rule. There’s always going to be somebody who tries out there trying to beat the system. Someone who is making a copy of his CD onto DAT is probably going to be using it for his own personal use in his car or at home and that is only extent of it. He’s not going to be making copies for his sister, his brother, his cousin and his friend. There may be those teenagers who are doing that, but those are the exception.”

Although Ghinelli doesn’t think that most people have the “time or the inclination” to make multiple copies, he feels that the main issue is freedom in the marketplace. “I personally believe, you have to let the free enterprise system and technology evolve for it to try to impose restrictions on the wave, what I call an electronics prohibi tively because it could impact compact disc, I think that hurts the overall in and it’s ultimately going to impact thesumer the greatest.”

Ghinelli said although the record industry feels that the introduction of DAT would be too soon and would only set confuse consumers who are still adjusting to CD, their efforts to stifle it’s introduction has only increased consumer curiosity awareness. “The fact that the idea is being held is causing more controversy, my awareness to the whole subject DAT,” he says. “You can’t even buy a CD of hardware and the amount of it’s that it’s generating by the media is being whelming causing persistent stories or and in the papers. If it was introduced, I would be a new product introduction the market, appealing initially to the avid audiophile. As far as a new major ry, it would come and just fade out.”

Ghinelli cites the furor which Hollywood created when the release of the rivation of the home videocassette record an example of initial paranoia over technology that proved unfounded. “I thought this piece of equipment was

Kasha (continued from page 10)

music and entertainment were for girls — his ambition soared. Pop songs for many of the 60’s top stars — like Bobby Darin, Jackie Wilson et al — began zooming up the charts Kasha found the perfect patient-killer to help numb the memory of his father — a grueling work schedule. He heaped executive and creative responsibilities on himself by the truck load.

His manic drive for success to cover his frail self image led him into mismatched relationships with women (including his dis satest first marriage), drugs and workaholism. “I couldn’t manage a single day without one crutch or the other, and my dependence deepened,” Kasha writes of his increasing use of drugs.

His successful drive led to escalating feel ings of despair and isolation. Until finally, on the morning after his song “The Morning After” was honored with an Oscar, the years of fear, anger and despair finally caught up with him. When his mother ac knowledged his victory by saying, “Some day, darling, you’ll really make it, when you win a Tony, like your brother did,” Kash a’s entire world collapsed around him and he withdrew into the sale, but desperate, sanctuary of his house. “I didn’t yet realize that the jaws of agoraphobia had begun to clamp down on me, ushering in an agonizing period when I would become a helpless pris oner in my own home.”

The story of his ten year exile in a person al terror and the slow recovery fill the re (continued on page 25)

MIGHTY THREE GOLD—The Mighty Three Music Group recently received a Gold record for U.K. sales of the Commendants single, “Don’t Leave Me This Way”, presented by Island Music, England president Hein Van Der Ree. Pictured (l to r) are: William Lacey, Constance Heigler, Van Der Ree, Earl Shelson and Larry Davis.

The Cure (continued from page 5)

He may not stand to profit financially from the single, but The Cure’s career has been boosted with startling speed by “At This Moment” — a tune for which NBC received more response than ever before over the use of a song. His phone never stops ring ing, and among the many television appearance he’s been asked to make, Vera recently performed in a Cinemax tribute to James Brown and Aretha Franklin. Taped at Detroit’s Taboo Club, the show also featured Wilson Pickett, Joe Cocker and Robert Palmer. “We each sang one of his (Brown’s) songs with his band” said Vera. “I did “Outa Sight”, and one of the great thrills was to go Maccio, blow your horn,” and it was Maccio himself!” The show airs in the spring.

Vera’s talents also include acting. Last fall he was given his first leading role, on the weekly sit-com Throb, a show which, iron cally enough, centers around a record pany. “Usually I get hired to play the of-the-week, being from New York “An Ed Sullivan-type show again,” date, starring longtime buddy Bruce! These projects, together with a hit and a major label deal in the wings insure that Billy Vera, an artist who has been making records since the 60’s, one we’re sure to hear from for many to come.

Vera (continued from page 11)

Cash Box January 31
SDA SCHOLARSHIPS – The Software Dealers Association Scholarship Foundation has announced their annual scholarship program which can benefit employees, children and spouses of employees of SDA and associate member companies. The employee must be a SDA card member at the time of the award, and may be awarded up to $500 per academic year. Applications are due by January 31, 1987.

DOD FOR THOUGHT – In the latest issue of the SDSA’s First Edition newsletter, they reported a crackdown on the video industry. Over 8,000 licenses of adult video products were seized, mostly in East, according to an ABC/Washington Post Poll conducted earlier this year, the number of American adults who are watching X-rated movies has increased 50 percent in the last five years. Thirty percent of all adult Americans watched an X-rated movie last year. The rise in viewership of X-rated movies is attributed to the sales of VCRs which allow people to watch such films in the privacy of their homes. But despite this trend, the same poll shows that a majority of the public (three-in-five) favor stricter laws including banning newstand sales of pornographic magazines. Although a slim majority (55 percent) of all adults think pornography is not harmful to adults, an overwhelming nine-in-ten think it is harmful to children who read or see it.

THE LIPMAN REPORT CONTINUED – In the coming weeks, Shop Talk will present the answers to nine basic questions that were posed to retailers in the fourth annual “State Of The Business” year-end survey that was touched on in the latest issue of Cash Box (1/24/87) which was compiled by Macey Lipman Marketing, an independent promotion firm. The information sent to industry executives free of charge is an informal summarization of the dealer responses compiled Monday, December 29th from approximately 170 retail record and video stores of all types. The information obtained notes general trends which should be of use to retailers. Here are the first three questions and their answers: “Was your holiday business up or down over last year?”

NEW YORK loves Gene Loves Jezebel – As part of a continuing promotional and concert tour on behalf of their debut Geffen LP, “Discover,” Gene Loves Jezebel stopped by Tower Records in New York for an in store autographing session attended by a multitude of fans. Pictured (l-r) are: Gene Loves Jezebel’s J.Aston, Chris Bell and Michael Aston.

Brian Kassan
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Hall of Fame (continued from page 5)

It was up to Keith Richards, of all people, to sum it up. Upon arriving at the podium to induct Aretha Franklin into the Rock and Roll Hall of Fame, the first woman so-honored, the Rolling Stone said, "The dictionary's been used up; there are no superlatives left." He was right.

Others who entered the Rock and Roll Hall Of Fame this year were Bill Haley, inducted by Hall of Famer Chuck Berry; Joe Turner, inducted by Doc Pomus; Carl Perkins, inducted by Sam Phillips; Clyde McPhatter, inducted by Ben E. King; Muddy Waters, inducted by Paul Butterfield; The Coasters, inducted by Lester Sill (who almost equaled Sam Phillips in verbosity); and Smokey Robinson, inducted by Daryl Hall and John Oates. In the non-performing category, songwriters Jerry Leiber and Mike Stoller were inducted by Brian Wilson; producer Jerry Wexler was inducted by Henry Stone; Ahmet Ertegun, the founder of Atlantic Records and the chairman of the Rock and Roll Hall of Fame, was inducted by Walter Yetnikoff; and Chess Records' founder Leonard Chess was inducted by Ewart Abner, Louis Jordan, T-Bone Walker, and Hank Williams were inducted as "forefathers and early influences."

Carl Perkins perhaps summed up the honorees' feelings best when he said, "I hope that my life from this night and the rest of the way will be lived so that the fans in America, and the Rock and Roll Hall of Fame, will never be ashamed that they placed Carl Perkins in their legion."

As for news: the governor of Ohio and the mayor of Cleveland were on hand and it

(Cash Box Top 100 Singles

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MCA Music Publishing salutes all the writers, artists and producers who made 1986 our most outstanding year yet and also helped to start our New Year off right!

MCA Music Publishing
A DIVISION OF MCA INC

(Cash Box Top 100 Singles

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Note: and ECM, which now licenses its records through PolyGram. The reactivation of Verve will give PolyGram a broader profile.

"Another aspect of Verve that became very well known," says Seidel, "is that it was really the label responsible for the first Brazilian wave, really breaking Brazilian music not only in the United States, but around the world. Which is why I thought it made sense to now start to issue the Brazilian music on Verve."

The contemporary sounds of Brazil are important to Seidel—he sees an untapped resource there. Last year, PolyGram Jazz issued albums by Milton Nascimento and Ivan Lins. Seidel says that albums did well enough to justify a beehed-up program of Brazilian issues this year. There will be more releases from Nascimento (with Wayne Shorter guesting), Brazilian fusion artist Wagner Tiso, vocalist Lolita Pinheiro, and the first new album in seven years by the poobah of the bossa nova, Antonio Carlos Jobim. Seidel also plans a set of compilations of material issued by PolyGram Jazz by such Brazilian superstars as Gal Costa, Elisa Regina, Gilberto Gil, and Chico Buarque.

"I thought it was important," says Seidel, "if we were going to do singers and Brazilian records that we also do instrumental small-group jazz records, because that’s also a tradition of Verve. “To that end, the new Verve has already signed Sphere, the collective quartet of Charlie Rouse, Kenny Barron, Ben Riley, and Buster Williams that is one of the most acclaimed small bands in jazz; and Charlie Haden’s Quartet West, which features the veteran bassist in the company of such west coast stalwarts as Ernie Watts, Alan Broadbent, and Billy Higgins.

In a recent interview in Mix Magazine, PolyGram president and CEO, Dick Asher, explained his feelings about the jazz activity on the label.

"It’s impossible to have an interest in jazz and not be aware of what Verve was all about," Asher told Neal Weinstock. "We also have the right person to revive it now—I think Richard Seidel has impeccable taste and is very knowledgeable. I’m very excited about it. We’re not going to get rich off of it. My personal career won’t ride or fall on it, but it’s something I take an out-of-proportion interest in."

All of the Verve product will be issued simultaneously on CD, LP, and cassette. To prepare himself for the new activity, Seidel has expanded his department with the hiring of a new product coordinator. He’ll have his hands full. Also due in ’87 from PolyGram Jazz are a number of new boxed sets. Seidel says that success of the massive 21-record “Complete Keynote Collection”—as well as boxed sets of material from Sarah Vaughan and Helen Merrill—caused him somewhat by surprise.

"It’s exceeded our projections almost every time. I think that boxed sets have become a real accepted holiday phenomenon and they really have a lot of advantages to them. Because not only can they be profit able unto themselves, but they also attract a lot of attention to the whole label, really they give you such an overview. They really have a lot of impact.”

On top in the coming months: Sarah Vaughan’s complete Mercury recordings of the 1960s (on nine LPs, divided over two boxes, and six CDs), the beginning of what will eventually total some 35 albums of material Dina Washington recorded for the same label, and 10 CDs culled from the Keynote box.

"And I think one of the most impressive catalogue projects,” says Seidel, “is “Walkman Jazz,” which will begin in March with a 20 cassette release. Each tape will have 50-60 minutes of music on high-quality XDR cassettes, digitally remastered, from some of the top names in the catalogue. Most of them are conceived around a best-of approach and they all have complete discographical information, liner notes, and new artwork, and list for $6.98. We’ll be giving this all kinds of advertising and merchandising support, with 50 titles projected over the year.”

And, of course, PolyGram Jazz will continue its extraordinary reissue program. Phil Schaap, a jazz hound comparable with PolyGram’s Japanese vault wizard Koyoshi Koyama, is currently doing extensive research—unearthing previously unreleased material to be included as bonus CD tracks, under PolyGram’s “Alpha Plus” program, and as new albums unto themselves.

“There is a symbiotic relationship between jazz musicians and record companies that should be beneficial to all,” Dick Asher told Mix. “1987 should see PolyGram continuing to explore that relationship with, well, verve.”

Hall of Fame (continued from page 25)

was announced that architect I.M. Pei would be flying out to Cleveland on Monday to inspect sites for the Hall and decide if he wants the job; a $34 million fund-raising effort is about to begin to finance the building of the permanent Hall.

But last case year, the biggest news was made after all the speeches and film clips were over, when, after talking about rock and roll history, many of the glitterati took the stage to join the house band (Paul Shaffer and the David Letterman band, with ringer David Sanborn) and make a little rock and roll history. Like Roy Orbi son and Bruce Springsteen joining voices for a version of “Pretty Water” that included a guitar section of B.B. King, Bo Diddley, Keith Richards, and Mick Jones, with Daryl Hall and Sting playing some four-handed electric piano. Like Ben E. King sharing “Stand By Me” with Peter Wolf, Springsteen, and Chubby Checker. Like John Fogerty storming through “In The Midnight Hour.”

CASH BOX: WE TALK TO PEOPLE THAT COUNT

35 YEARS AGO IN CASH BOX

January 27, 1951—America’s two largest cities are featuring 10-cent coin telephones. The public, in both cities, has taken the change very philosophically. Most men and women, who are now inserting two nickels or one dime in pay telephones, simply shrug their shoulders and state, “Well, what can we do about it?” Over five years ago The Cash Box urged that all get together to have their Congressmen and Senators push through a bill to mint a seven-and-a-half cent coin. The coin would have proven perfect for all operators, whether they feature juice boxes, games, or vending machines. A bill was introduced into Congress early in 1950. But, it fell by the wayside, and is today probably pigeonholed forever... Vic Damone’s father revealed this week in conjunction with Vic’s release of “Tell Me That You Love Me” based on Verdi’s Pagliacci that when Vic was twelve years old he auditioned for Major Bowes doing this same number...Dick of the Week: “Bring Back the Thrill” b/w “I Apologize,” Billy Eckstine. The tune “Bring Back the Thrill” is getting magnificent recordings from body who tries this. Eckstine turns the trick with one of most exciting vocals to date. It terrifically lushed arrangement from Rugolo (who by the way is co- and a gimmick by Billy that’s about a draw a lot of nickels. He does chorus in Italian and the total a something great. It’s an absolute The second side finds Billy do equally good job on a wonderland, that sounds even better now. It’s appealing ballad and the way i over here assures the success of it...Mercury Records this week firmed the switch of Frankie La Columbia Records. Laine cam Mer four years ago. He was sieg while singing off-nights at the Mc Hollywood bistro...The nation’s juke box tunes: 1. Tennessee Patti Page 2. “My Heart C­ You,” Guy Mitchell/Mitch Mil “The Thing,” Phil Harris 4. “Yankee Doodle,” Perry Como Hutton 5. “Harbor Lights,” S. Kaye Orchestra.

Cash Box January
The COUNTRY Publishing Interests Join Hands

CASH BOX COUNTRY ALBUMS

Title, Artist, Label, Number, Distributor
1. "Take the Long Way Home" (Warners Bros. 25361)
2. "Twenty Years of Dirt" (Wanger Bros. 25361)
3. "Holly Dunn" (MCA 3702)
4. "The O'Kanes" (Columbia BL 4094)
5. "Looking Beyond" (Atlantic, Mal 90008)
6. "Surely You Joust" (EMI/America 25062)
7. "Sweethearts of the Rodeo" (Columbia FC 4051)
8. "Walk the Way the Wind Blows" (Mercury 803-4415)
9. "Out Among the Stars" (Mercury EMI/America 25074)
10. "Countryfied" (Atlantic, BL 4091)
11. "Lost in the Fifties Tonight" (RCA VICTOR ARL 1751)
12. "Whoever's in New England" (EMI 5040)
13. "Greatest Hits Volume 2" (EMI/America ARL 1759)
14. "Greatest Hits" (EMI/America ARL 1759)
15. "Girls Like Me" (Columbia FC 4050)
16. "Alabama Greatest Hits" (EMI/America ARL 1751)
17. "Rabbitt Trax" (EMI/America ARL 1751)
18. "Harmon" (Atlantic, BL 4091)
19. "It Still Rains in Memphis" (Conway Twitty, Mercury 803-4415)
20. "The Girls Next Door" (MCA 3703)
21. "Killybilly Hill" (Columbia FC 4050)
22. "Fallin' For You For Years" (Ranger, Mal 90008)
23. "Will the Wolf Survive" (WATSON JENNINGS, MCA 5689)

ALBUM REVIEWS

HANK WILLIAMS, JR.—Hank “Live”—(Warners Bros. 25358)
—(Producers: H.Williams Jr., B. Beckett, J.E. Norman)

Hank’s newest was recorded from June 28 through September 19 of last year at a series of concerts in North Carolina, Tennessee and California. The cuts pretty much flow one into the other, and, though they’re listed separately, are performed in the blues/boogie interpretive style prevalent, naturally, in Hank’s live performances.

THE FRINGY PAN—They may be tipping their hats, but these NEJA members and radio Dickie Lee aren’t going to stop their music industry resolution of the “Hats Off To Maggie” Roast set for Feb. 5 in Nashville and want to attend. NEJA has set up a delivery service for tickets. Call Mary Frances Wright, NSAI at 321-5004 or Eve Vaupe, ASCAP, at 244-9356. There is a 7 p.m. reception followed by the 8 p.m. dinner and roast.

Roostee’s Reprieve Soon Over

ILLE—"The Hats Off To Maggie"ing Nashville Songwriters Asso- ciate International Executive Director Cavender, which was originally dead last December, will take place in Nashville. On Feb. 5 Ca- venider will gather at the Sheraton- ny to pay homage to the music veteran. writer/singers Bobby Bare and shylers will help the event, sponsored by the National Enter- tainment Journalists Association. The team of songwriters who work their craft in Maggie includes Brenda Lee, Clarence Reynolds, Jack “Cowboy” singer’s Mae Boren Axten, Lee and Bobby Birdock, ASCAP’s Bradly, Frances Preston of BMI’s, Bob Thompson and Jo Walker from the CMA. tion to the roasting panel, there will be visits from Kris Kristoffer- son, Glen Sutton, Nashville Mayor Richard Fulton and Harlan Howard. And a video skit put together by NEJA will contribute to the merriment.

Cavender has been involved in the Nash- ville music scene since 1964. Her first job after returning to her hometown was at Pamper Music in copyright administration. She also has worked for the CMA, Jack Mu- sic and Shelby Singleton Music, Inc. and was involved in the careers of Cherlyr, Alabama, Johnny Paycheck and Willie Nel- son. Currently, she runs both Maggie Cavenider Enterprises and the 3,000 member Songwriters Association.

Tickets for the event are $35 and must be purchased by Monday, Feb. 2. If you’re in Nashville and want to attend, NEJA has set up a delivery service for tickets. Call Mary Frances Wright, NSAI at 321-5004 or Eve Vaupe, ASCAP, at 244-9356. There is a 7 p.m. reception followed by the 8 p.m. dinner and roast.

Tune in to the Country Publishing Interests Join Hands and Cash Box Country Albums for the latest in country music news and album releases.
Cash Box Country Singles
January 31, 1987

Title | Artist, Label, Number | Producer (Songwriter)
--- | --- | ---
33. **LOVE'S GONNA GET YOU SOMEDAY** | RICKY SKAGGS (Epic 34-06327) | 
34. **TWENTY YEARS AGO** | KENNY ROGERS (RCA 50767) | 
35. **TALKIN' TO THE MOON** | LARRY, STEVE, AND RUDY: THE GATLIN BROTHERS (Columbia 38-06502) | 
36. **QUETLY CRAZY** | ED BRUCE (RCA 50777) | 
37. **LOVIN' THAT CRAZY FEELIN'** | RONNIE MCDOWELL (MCA/Curb S2994) | 
38. **KILLIBBLY HILL** | SOUTHERN PACIFIC (Warner Bros. 3.29554) | 
39. **OCEAN FRONT PROPERTY** | GEORGE STRAIT (MCA 53221) | 
40. **THIS OL' TOWN** | LACY DALTON (Columbia 38-06501) | 
41. **THE ROCK AND ROLL OF LOVE** | TOM WPAT-EM America B6364 | 
42. **ON AND ON** | ANNE MURRAY (Capitol B 5655) | 
43. **THE RIGHT LEFT HAND** | GEORGE JONES (Curb 36450R) | 
44. **WHEN YOU GAVE YOUR LOVE TO ME** | RAY PRICE (Step One SCR 366) | 
45. **THE BED YOU MADE FOR ME** | HIGHWAY 101 (Warner Bros. 3.29553) | 
46. **YOU'VE GOT THE TOUCH** | ALABAMA (MCA 53616) | 
47. **GYPSIES ON PARADE** | SKEETER BROWN (Capitol/Curb B 5657) | 
48. **KIDS OF THE BABY BOOM** | THE BELLAMY BROTHERS (MCA/Curb 53548) | 
49. **LET'S BE FOOLS LIKE THAT AGAIN** | TOMMY JOE (Mercury 888 206-7) | 
50. **DEEP RIVER WOMAN** | LIONEL RICHIE (Motown 18374F) | 
51. **ME AND YOU** | DONNA FARO (Mercury/Polystar 888 0957) | 
52. **DIDN'T WE SHINE** | LYN ANDERSON (Mercury 888 2097) | 
53. **LIKE AN OKLAHOMA MORNING** | DON'T CRY BELL (Curb 3664) | 
54. **MIND YOUR OWN BUSINESS** | HANK WILLIAMS JR. (Warner Bros., Curb 3.29561) | 
55. **IT SHOULD HAVE BEEN EASY** | THE WRITES (MCA/Curb 52651) | 
56. **THERE'S TOO MUCH IS NOT ENOUGH** | THE BELLAMY BROTHERS WITH THE FORESTER SISTERS (Curb 3.29671) | 
57. **ONE MAN BAND** | MEC BAND (MCA/Curb S2950) | 
58. **LONE STAR STATE OF MIND** | NANCY GRAY (MCA 53089) | 
59. **WILD-EYED DREAM** | RICKY VAN SHILLER (Columbia 38-06542) | 
60. **WINE COLORED ROSES** | GEORGE JONES (Epic 34-06326) | 

Chartbreaker

46. **ROSE IN PARADISE** | WAYLON JENNINGS (MCA 53009) | DEBUT
47. **DON'T GO TO STRANGERS** | T. GRIFFIN BROWN (Capitol B 5664) | DEBUT
48. **IT AIN'T COUNTRY** | ODDBALL HAILESS (Capitol CYP 6512) | 
49. **READY OR NOT** | DUB MILLER (RCA 33617) | 
50. **WICKED WAYS** | PATSY LOVELACE (MCA 52641) | 

Alphabetical Listing on Inside Back Cover

W | 69. **WALL OF TEARS** | K.T. OSLIN (RCA 50567) |
70. **TAKE A LITTLE BIT OF IT HOME** | A.J. MASTERS (RCA 50568) |
71. **IT'S GOODBYE AND SO-LONG TO YOU** | LISA CHRISS (1987) |
72. **GOODBYE SONG** | GENE STRONIAN (Capitol B 5652) |
73. **THERE'S STILL ENOUGH OF US** | LIL ROSELIO (MCA 4002) |
74. **KEEP THE FAITH** | JIMMY MURPHY (Legacy 1000) |
75. **A LITTLE BIT OF HEAVEN** | RAY CHARLES (Columbia 38-06370) |
76. **HOW CAN YOU MEND A BROKEN HEART** | REN ASHLEY (West W 729) |
77. **HOW BEAUTIFUL YOU ARE TO ME** | "BIG" AL DOWNEY (Frost Street VST 103) |
78. **BIG OLE EASY CHAIR** | GRIZZ SAWBUCK (Fresh Squirrel FS 4510) |
79. **WE ALWAYS AGREE ON LOVE** | ATLANTIC (Southern Tracks ST 1074) |
80. **MEMORY ATTACK** | RALPH HAY & THE ORO RIVER BAND (Epic EV 37084) |
81. **NO LOVE LINE** | LECCA WILLIAMS (Lovin' LEO 352) |
82. **THEY ONLY COME OUT AT NIGHT** | THE SHOTOBS (Epic 34-06453) |
83. **WHEN I'M OVER YOU** | MICKEY CLARK (Epic 38-06471) |
84. **HOLLYWOOD'S DREAM** | JEFF THOMAS (Reveler 66-014) |
85. **DOWN AT THE MALL** | TON T. HALL (Mercury 888 155-7) |
86. **ONE BY ONE** | BILL PHILLIPS & ROSEANNA ROGERS (Doek Kebo DK 86-206) |
87. **COUNTRIFIED** | JOHN ANDERSON (Warner Bros. 38-06502) |
88. **LITTLE DOLL** | THE TROGGS (Capitol Curb 5290) |
89. **BABY I WANT IT** | GIRLS NEXT DOOR (MTM 37078) |
90. **MISTY MISSISSIPPI** | RUTST BUDGE (RCA 1002) |
91. **THESE EYES** | BETH WILLIAMS (BGM 09498) |
92. **WOMAN IN THE MIDDLE** | ROBERTA ELIZABETH (MCA 3002) |
93. **ONLY A FOOL** | VANNIE PARKER (Lamar LK 10314) |
94. **(YOU'RE A) HARD ACT TO FOLLOW** | BILL BARNETT (RCA 45-8062) |
95. **I'M GONNA LOVE YOU FOREVER** | LARRY BURN TUBERLIN (Sunline LK 1800) |
96. **SOMETHING ABOUT YOU** | T. SMITH (Nashville America) |
97. **FREE** | AMERICAN MUSIC MACHINE (Portfield GR 45-133) |
98. **WALK THE WAY THE WIND BLOWS** | KATHY MATTEA (Mercury 888 9737) |
99. **HELL AND HIGH WATER** | T. GRIFFIN BROWN (Capitol B 5672) |
100. **AFTER LOSING YOU** | GERRY BAJA & TOUCH OF COUNTRY (Curb 45-117) |
ON THE SCREEN: Nashville, as some of you may know, had its own series on public television last year. "Nashville Skyline," a showcase of Nashville songwriters shot live in an informal setting such as is found in many of the writers' clubs in Music City, began a run on a limited number of PBS stations in January of 1986 and, although its life span was fairly short, came away from '86 with a Bronze Medal from the International Film & Television Festival of New York and four Emmy's from Nashville's first Emmy Awards last November. The producers, Production, Production was created and catering for underwriting to keep the show alive, but in the meantime "Nashville Skyline" will begin its 187 season February 8 on the local PBS station, WDNC, and will be distributed to Public Broadcasting stations coast to coast by the Southern Eastern Public Broadcasters Association. In other Nashville television news, Nielsen data for the third quarter of 1986 reveals that The Nashville Network (TNN) has more women viewers (18+) during prime time than many of its competitors in the "basic cable" realm, including Lifetime, CBN, MTV, CNN, USA and ESPN. One of the personalities on TNN, Ralph Emery, may be a big part of the reason why the Network has such a good showing in the ratings. Emery, host of Nashville Now, has long been a favorite of local Music City audiences with his early morning show on WSM, Nashville. Now, he has taken that popularity to the polls, the Readers' Polls, that is, in the national monthly publication, The Cable Guide. The veteran broadcaster/media personality was selected as the Favorite Cable Personality of the Year and Best Host/Anchor of the Year in the Cable Television Industry. In addition, he was named by The Cable News Network as Cable Personality of the Year. Emery's ratings in the top 28 markets are currently at 18% while other shows are in the 14% range.

SEMINAR UPDATE: The exhibit hall at the Opryland Hotel during the Country Radio Seminar (Feb. 19-21) will be run, for the first time, by an exhibition management firm, Trade Associates, Inc. The growth of the Seminar necessitated the move, and, according to the trade show, Seminar Executive Director Frank Mull said that he will enable station owners and managers to "take a look at what's new in terms of products and services under one roof while attending the...Seminar." Computer stations, music video, new satellite, and trade show networking will all be part of the show. The show will be open Sunday evening, Monday through Wednesday, and will close Thursday at 8:00 P.M. The show will be open the four-day period.

BLUEGRASS NEWS: The Bluegrass Music Awards will be the highlight of the SPBGMA National Convention, taking place Jan. 30-Feb. 1 at the Nashville Marriott. The Bluegrass Band Championships take place all weekend, with the Awards Presentation on Saturday afternoon. The final round of eliminations for the Bluegrass Band Championships take place Sunday, with the presentation of prizes Saturday night. The final round of eliminations will take place Friday night.

IN THE NEWS: Jimmy Fortune and the Statler Brothers were featured in "On The Other Hand," a traditional country category. In the Contemporary Song of the Year category, "Whatever's In New England," written by Wendal Francischi and Quintin Powers and recorded by Reba McEntire, beat out tough competition, including the multi-award-winning "Bop." COUNTRY/Rock Song of the Year for 1986 is "She And," a Dave Loggins composition recorded by Alabama. "Two Much On My Heart," written by Jimmy Fortune and performed by the Statler Brothers, landed Song of the Year honors, even though it lost to the songwriting win of "On The Other Hand" in the traditional country category. One of the benefits of staging a two-hour show to give out eight awards (the five above plus Rising Star, Golden Spotlight and the President's Award) is that the remaining time is filled with entertainment. The audience was treated to music by Gary Morris, Sawyer Brown, Marie Osmond, Dan Seals, The Gatlin Brothers, Randy Travis, The Statler Brothers and The Oak Ridge Boys.

MORE TIDBITS: Just in case you haven't heard, Dan Seals and his wife, Andrea, added to the population of Tennessee on Jan. 13 when their son, Jesse Tyler, was born. The healthy 7 lb., 14 oz. boy will move in with his sister and two brothers in Hendersonville...While we're playing announcement page, President Gene Weed of the Academy of Country Music and his wife celebrated their birth of their 7th child, a baby boy, Tyler Eugene, on Jan. 6...Pop quiz. What do Frankie Yankovic and Christy Forester (The Forestier Sisters) have in common? Give up? They both became newweds the weekend after Christmas. Yankovic married Ida Smoak on Dec. 26, 1986. Smoak was wed to Gary Smith (Ricky Skaggs band member) on Dec. 28...It seems like just yesterday that we congratulated Keith Whitley and Lorrie Morgan on their wedding, but actually it was last November and more congratulations are in order. Also in January, I'm pleased to report the birth of their first child in September....
**COUNTRY INDIES**

**INDIE SPOTLIGHT**

**ALIBI** (Comstock Com 1833) It Only Hurts When I Cry (3:54) (Crosskey—MAPLU (M.T.Barnes, D.Richardson))

This group doesn't need any excuses. They're right where they should be—according to the CB vote this week—in the Spotlight. 'Course they had to come all the way from Canada to get there, but now that the U.S. (and Shawnee, Kansas) has found them, we may be hearing more from these North country boys.

**INDIE FEATURE PICKS**

**THE JOHNSTONS** (Hidden Valley H 1298) Two-Name Girl (2:30) (Unichapel/Vanhoys/Disortion Unlimited—BMI) (R.Vanhoy, E.Wroble) (Producers: W.Hodge, D.Ritchie, B.Adams)

Although they may as well have called themselves the Elm Valley Boys, their harmonies really are good, and the song is upbeat, catchy and a good marriage with their style.

**KATHY EDGE** (NSD NSD 228) I Take The Chance (2:37) (Acuff-Rose-Opryland—BMI) (J.Louvin, C.Louvin) (Producer: J.Gibson)

The song is a trip into the past, but Kathy is taking the chance that radio will want to take that ride. Her voice makes the journey most enjoyable, and good backup sweetness it even more.

**ERNIE BIVENS 3RD** (GBS GBS 741) I'll Die Trying (3:05) (This Side Up—Sesac) (C.Jones, M.Lantrip) (Producer: C.E.Bivens)

The Jones of the indie set is back in the saddle again and ready to ride up the chart on a song that can definitely bear his weight.

**LEON PAYNE** (Dee-Jay-DJ 199) Ain't There No Fiddles In Austin (2:31) (Big Swing—BMI) (D.Huffman) (Producer: L.D.Allen)

No secret about the feel of this song—it's written all over the front of the record. Leon can swing with the best of those Texas boys, and his voice is as rich as a gusher.


Martin has wrapped up another pretty, practical package for radio to pick up and use at will.

**TINA DANIELLE** (Charta CH 204) Burned Out (2:50) (Jason Dee—BMI/Mr.Mort—ASCAP) (R.Russmann, S.Dozier, D.Dozier) (Producer: C.Fields)

Those bluesy vocals of Tina's slide right into a tight, swing-song puzzle like the last piece of a jigsaw. Nothin' burned out about this sound.

**WORTH MENTIONING**

**Ben Manrey** (Summit 92) Coming Up The Hard Way

**Gary McCullough** (Soundwaves SW 478-NSD) The Cheater

**Donel & Cat Austin** (MSK Productions MSK 1038) Where The Cheater's Go

**COVERING ALL THE BASES**—It’s "label-signing season" again at Compleat, and this time they've got everybody covered. Pictured in the back row (l-r) is Razorback, their new country rock group: Roland Stephens, Larry Bedell, George Hughen, Bill White, Lacy Schiffer and Tom Ware. And seated between Compleat's President Charles Fach (l) and Charlie Zimmerman of Manners Management (r) are Robb Corels, the label's new country/pop stylist, and Ernie Cash, the traditional country signer.

**Songwriters** (continued from page 29)

Musical entertainment was interspersed by comedy routines from host Patrick Duffy and Star Search comedian Mark McCollum, who had the audience rolling in the aisles as he did his musical impressions of cartoon characters. Porky Pig rocking out to "Blue Suede Shoes," Elmer Fudd's interpretation of "Lucille" ("Is it that Kenny Rogers sounds like Elmer Fudd or that Elmer Fudd sounds like Kenny Rogers?" preceded this performance), and a rousing self-penned duet for Popeye and Olive Oyl called "My Olive Oyl Ain't Crude," during which he, naturally, sang both parts, really added to the overall enjoyment of the evening's entertainment.

As far as comic relief was concerned, co-host Duffy needed little help. Marie was constantly forced to step back and punt when he came up with something that was definitely not on the cue cards.

The other awards offered on stage that evening included the Golden Spotlight Award to Larry Gatlin and Rising Star Award to Johnny Cheers ("Always Have, Always Will"). But, there is little doubt that the most special moment of the 1987 Songwriter Awards was when George David Weiss, president of the Songwriters Guild of America, presented the President's Award to Eddy Arnold for his "lifetime contribu-
tions to the craft of country music."

**DARK HORSE CONSENSUS**

**ADAM BAKER**—You've Got The Right—(Avista AV-8703)

You've got the right to do whatever you want to with Baker's new single. A true like a lot of CB reporters, what you're doing is spinning it right into Horse status. Looks like Adam's hot stuff this time 'round, and those stations adding DTH picks to the line, so far, are: KWKR, WVAR, WTVR, WSP, WAGI, KFRD, WOK, WKDY, KRIX, KAYZ, WSDS, KMOO, WOFF and WGS.

**INDIE LP REVIEW**

**BILLY VERA & THE BEATERS—**

By Request—The Best Of Billy Vera & The Beaters—(Rhino

RNLP 70858—(Producer: J.Baxter)

Billy and his 10-piece band live somewhere in that no-man's-land between blues and country. Although many of the cuts on this LP probably wouldn't stand the test of scrutiny for country radio, its overall quality and that specifically of Vera's vocals, the blues/boogie piano and multiple saxophones are just too good to pass up completely. Actually, almost half of the cuts have a chance of survival in the country: "I Can Take Care Of Myself," "Mile, Make Some Chill," "Hopeless Romantic" (add a gold star here), and the dynamic single release, "At This Moment."

**RICHARD DOBSON—**

True West—(RJD Records 1004)—(Producers: R.Dobson, M.Dunbar)

The man can write songs—plain simple. This album is a vinyl showcase of a songwriter's offerings, most of which should have already found their way to the chart as singles in this reviewer's opinion. Let's see, we'll give "Too Young To Die Old" to Waylon, "Always One More River" to Emmy Lou and "You Ain't Gonna Do It To Me" to Marty Stuart.
Elwyn Raymer’s Gospel News & Views

By Randy Cox

As publishers, administrators, writers, keepers of copyrights, we’ve done well in the year 1986. In fact, we’ve been very well in the last five years. But, we’ve scratched the surface of the value of copyrights held by the publishing companies involved in Christian music. We must become activists of us who are copyright owners to make sure we get all that goes along with that. And we must spend the time, efforts and energy in getting the song to the artist to which it is a song. Great. What’s so-called Diversification.

I'd like to think of the song as the key to the life of a copyright. When Amy Grant and Sandi Patty sing our song it’s like opening night every time—everyone knows about it. However, it is still stage one. We do not look at the life of a copyright to see, three, four and so on, is it alive or dead? Is it fun and excitement begin for film, video, covers, books; music: church, hymns, musicals, octavo and collections; music for people to listen, to music, to listen to popular music, to get the most of our copyrights. Our mission is to make the most of our copyrights in 1987.

Not just to get products on the market-place, but to truly affect the marketplace for the glory of God and building up the body of Christ. Be innovative, creative and diversified—those skills will make the difference in 1987.

Randy Cox has been involved in Christian music publishing for 10 years. As partner/general manager of Meadowgreen Music Company, he oversees a staff of 15 songwriters, develops music for the church and has recently produced an Easter musical, “Morning Like This,” for Word Music.

Gospel Bits

NASHVILLE—GMA Week will be held in Nashville the week of April 6th, highlighted by the Dove Awards on April 9th. While it may seem a little early, it's best to take care of registration as soon as possible if you plan to attend. The $195.00 fee (made payable to the GMA) covers activities throughout the week. Nashville's Radisson Plaza Hotel will be the headquarters for the event, which features seminars, workshops, artist introductions and entertainment. Some of the seminars slated will cover management and booking, publishing and tv & video. For radio only, there will be seminars on sales, programming and legal updates for owners and managers. A whole section of workshops on church music will also be held, in addition to meetings with new and established artists. For more information, contact Don Butler at the GMA, (615) 242-0303.

Don Potter, acoustic guitar player for The Judds, will be coming out with his second gospel release on Word Records in February. It's titled "First Love" and was produced by Brent Maher—Tommy Dee Donaldson, a country record promoter, announced the formation of a new gospel label called GospelBone. The company is looking for talent, encompassing contemporary Christian, traditional gospel and Southern gospel acts. Send promo kits with cassettes to: GospelBone, 801 N. 16th St., Nashville TN 37206.

Amy Lavelle

Gospel LP Reviews

CRUSE—Long Journey Home—(Greentree RO3232)—Producer: J. Cruse III

The younger generation of the Cruse family (the three oldest children: Joe and sisters Karen Adams and Janie Stone) has come out with their own LP. It's a refreshing piece of product, enhanced by the siblings' sharing of the lead vocal duties, sometimes male, sometimes female—depending on the song. The range of styles also keep the 'ol ears attuned—some slow, some fast, all contemporary. For the first time out, this is a tremendous effort (could that have anything to do with the producer?), and many cuts could be commercial singles.

VANESSA BELL ARMSTRONG—Following Jesus—(Muscle Shoals Sound Records MSSH8001)—Producers: W. Hawkins, T. Whitfield, B. McGhee

This new record company's new artist is coming on strong with R&B and soul—and some powerful vocals! The title cut is sure to get you going. It's done in an uptempo, almost pop style, as is "Real Soon." Some dramatic production work stands out on the ballads "He's Real," "He's My Everything" and the showcase song "God My God." Vanessa sings her heart out on this one—be sure to get in on it.

1. SOUTH BROADENS HORIZONS—Nashville distributor Central South, has increased their Christian accounts, got an extra dividend in the form of a summer recording artist Russ Taff, who stopped by recently to view the store's Pictures from I to r: Chuck Adams, VP of Central South, Taff and Mike Dixon, Christian division.
by Camille Compasio

by Camille Compasio has purchased the Time Out Arcade which has about 75 locations across the country. We understand Time Out will be headquartered in Fairfield, N.J. to go. Grand Products of Elk Grove Village is scheduled to produce its UpScope game for January. Certainly, the company has been the most pleased with the test results, not to mention its prov- 1 sty, player appeal, etc. and has number of modifications to incorporate in the fighter interest feature" according to Stan Jarocki. Thus, the "Up Scope" will be delivered in a box with the oversize one that was quite successful, we might hypothesize.

EARLY FAME

I'm writing to register a complaint. Speaking of which, a friend of mine, a well-known laser music expert, Joe Pankus reports that the units have been instrumental in opening up new locations and generating increased revenues wherever they are placed. In the fourth month since shipment began (Sept.-Dec. '86) there are now over 750 c.d. jukeboxes on location across the country. The machine was featured at the recent Night Club & Bar Expo held in Las Vegas and was recently installed in the Holiday Inn headquarters in Memphis, Tennessee. As we get more into 1987 the Seeburg organization will be acceler- ating its Laser Music promotional efforts. I have to say that ICMOA's Ellen Donovon was involved in an auto accident just a few weeks ago but is still still and in the latest time slot. The machine was unveiled at the recent IAAPA convention which was held in Orlando, Florida. It was the first of its kind to be shown at an IAAPA convention and was well received. It is a fully electronic jukebox that can be programmed with any music you want. The machine includes a large, color screen and a high quality speaker system. The machine is also connected to the internet and can play music from a variety of sources. It is a very popular machine and is being used in many different locations across the country. The machine is also being used in arcades, bars, and restaurants. It is a very entertaining machine and is sure to be a hit with music lovers everywhere. I believe this machine has great potential and can be a big hit with the general public. I hope the machine will be successful and bring more fun to music lovers everywhere.
Pinball Expo '86 (continued from page 33)

players that probably held the most value as to what the public likes and dislikes about flipper games.

On Saturday, the second day of the Expo, a full slate of speakers and seminars was led off by Roger Sharpe, book author and game designer, who recounted his involvement in the industry. Next up was a legendary figure in the world of pinball collectors, Richard Bueschel who has authored numerous books and articles on the subject of coin machines. His presentation was a slide show marvel chronicling the evolution of pinball brochures/lyers from the late Twenties to the present day.

Credit goes to Berk and his associates for gathering up such an impressive list of speakers and industry notables, but there was much more to the Expo on the exhibit floor. New machines along with antiques and some singular classics held the spotlight during the evening hours as visitors played and stayed with such attractions as Strange Science, Gold Wings, Pin Bot and a Neutron Star, showed for the first time by Dan Krammer, formerly of Atari, who shipped out his white-wood prototype of a model that Atari worked on after the days of Superman, but never produced. In addition, there were the novelties, such as Gottlieb’s old time two-player, head-to-head pinball called Challenger and an automatic, time game with multi-ball action called Goin’ Nuts. From Williams there was Varkon, an upright pinball machine that brought back many memories as did Scram’s Orbitor 1 with its undulating playfield.

As on the show floor was enough memorabilia and pinball paraphernalia to satiate even the most diehard fan, along with an entire array of publications from here and abroad, published specifically for collectors and players. But the real action was Flip Out '86, the Expo’s pinball tournament played on Williams Pin-Bot. Attendees showed off their prowess to qualify for the finals which took place at a Saturday evening banquet. Steve Engel from New York showed off his talents by winning a new pinball machine when he played off and scored big on a Gottlieb rarity called Krull.

As last year with the first annual Expo, the proceedings this time around were set to honor a real industry professional—Steve Kordok from Williams Electronics. With 50 years in the business, Steve was toasted and toasted for his accomplishments by both colleagues and family for the joy and originality he has brought to this industry. And so it was that Pinball Expo '86 was a tribute to the art form and people who bring the games to life.

As an event that deserves support in the future, there is no question that a mission such as this is a remarkable event that brings industry and really much closer together for the common good of better understanding the games and the players like. The three days proved to be a successful way to end and look ahead to 1987 as well as the Annual Pinball Expo Gala.

Harvey Heiss shows off his Baby In The Hole creation to Expo chairman Rob Berk.

Adolph Settz, Jr. from Premier Technology, used a Genesis machine as his prop for an eye opening solid-state service seminar that focused on accounting procedures and just how far the technology has come to regulate pinball operation as well as maintain it. The Gottlieb tradition lived on after this discussion lead by a panel of Alvin Gottlieb, Wayne Nevens, Stan Harris and Adolph Settz, Jr.

CHICAGO—Joe Phillips, executive director of the Wisconsin Amusement and Music Operators, Inc. announced that Merit-No- mo Pin Time Darts has been selected as the official machine of the third annual Wisconsin State Electronic Dart Tournament, April 24-26, 1987. "We look forward to this being WAMO's largest and most successful tournament ever," stated Phillips. "It would be quite a feat to top last year's event, which also used Pub Time as the official machine," commented Kirk McKennon, Merit's director/tournaments/marketing. "The '86 tournament included almost 1000 players (998 to be exact) and awarded over $28,000 in cash and prizes. However, WAMO has used their dart tournament as a member service and has actually increased state association membership by it," he continued. "With more participating and a larger than ever base, they may well surpass last year's standing achievements."

The WAMO Dart Committee posed of such knowledgeable dart chairmen Dave Fonder, backseat John Spears, Tony Urso, Michael Dale Saunders and Craig Barthlome. Joe Phillips' management compiling publicity and various other duties.

This year's tournament will be held at Celebrity Lanes, 5727 South 27th waukee, Wisconsin. Further info may be obtained by contacting Mer- tries, P.O. Box 5088, 2925 State Rous, PA 19020.
Meeker Named Valley Service Manager

CHICAGO—Dan Meeker has been appointed national service manager of The Valley Company. The announcement was made by Alan Schafer, vice president of marketing of The Bay City, Michigan subsidiary of Kidde Inc.

Prior to joining Valley, Meeker was the service manager for the Incomp Computer Center in Saginaw, Michigan. “Dan Meeker’s primary responsibility will be to insure customer satisfaction with our products by offering technical assistance wherever and whenever needed,” commented Schafer. “With the introduction of our new electronic dart games and other products under development by our Electronic Division, we are delighted to have a man with his background on our marketing team.”

A native of Bay City and a graduate of Delta College, Mr. Meeker lives in the area with his wife, Gretchen and 18-month old son, Jeff.

Pinball Expo ’86 (continued from page 33)

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As revealed in this photo, for every seminar of Pinball Expo ’86 it was standing room only for the lecture hall.

Merit To Co-Sponsor WAMO Dart Tourney

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mice Pub Time Darts has been selected as the official machine of the third annual Wis-consin State Electronic Dart Tournament, April 24-26, 1987. “We look forward to this being WAMO’s largest and most successful tournament ever,” stated Phillips.

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The WAMO Dart Committee is composed of such knowledgeable darts as chairman Dave Fonder, backed by John Spears, Tony Usao, Michael Dale Saunders and Craig Barlaman. Joe Phillips’ management company publicizing various other darts. This year’s tournament will be held at Celebrity Lanes, 5727 South 27th waukee, Wisconsin. Further information may be obtained by contacting Meri-tries, P.O. Box 5004, 2252 State Ro-

salen, PA 19020.
Lots of records have bullets, but the simple fact of a bullet tells you very little about the records’ value to your marketplace, your target audience, your ratings!

So then, how do you fully evaluate a record’s potential impact on your marketplace? A record that is streaking up the charts might not be right for you, but other records, moving more methodically might be just the record you are looking for to put you one step ahead of the competition.

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