Great Grammy Music... and the label says ASCAP

Robert Palmer
Addicted to Love

Burt Bacharach
That's What Friends Are For

James Harris III, Terry Lewis
What Have You Done For Me Lately

Dan Hartman
Living in America

Louis A. Johnson, Gary Bias
Sweet Love

Prince
Kiss

Luther Vandross
Give Me The Reason

Steve Earle
Guitar Town

Jamie O'Hara
Grandpa (Tell Me 'Bout The Good Old Days)

Cy Coleman, Dorothy Fields
Sweet Charity

Douglas Furber,* Noel Gay*
Me and My Girl (Original Broadway Cast Recording)

Rupert Holmes
The Mystery of Edwin Drood (Original Broadway Cast Recording)

Stephen Sondheim
Follies in Concert (Original Cast Album)

Andrew Lloyd Webber,* Richard Maltby Jr.
Song & Dance (Original Broadway Cast Recording)

Bruce Broughton
Young Sherlock Holmes (Original Motion Picture Soundtrack)

Harold Faltermeyer
Top Gun Anthem (Original Motion Picture Soundtrack)

James Horner
Aliens (Original Motion Picture Soundtrack)

Wynton Marsalis
J Mood

Lee Ritenour
Earth Run

Philip Glass
Company

Witold Lutoslawski†
Sym. No. 3

Johnny Mercer
Trustee Award

Congratulations to all our outstanding 1987 Grammy nominees in songwriting categories.

ASCAP
American Society of Composers, Authors & Publishers
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TOP POP DEBUTS

SINGLES

#1 OPEN YOUR HEART
Madonna
Sire/Warner Bros.

#1 CANDY
Cameo
Atlantic Artists/PolyGram

#1 STRAIGHT TO THE HEART
Crystal Gayle
Warner Bros.

ALBUMS

#1 SLIPPERY WHEN WET
Bon Jovi
Mercury

#1 JUST LIKE THE FIRST TIME
Freddie Jackson
Capitol

COUNTRY SONGS

#1 A NICE PLACE TO BE
George Howard
MCA

JAZZ

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

COMPACT DISC

#1 STORMS OF LIFE
Randy Travis
Warner Bros.

MUSIC VIDEO

#1 C’EST LA VIE
Robbie Nevil
Manhattan

12" SINGLE

#1 CONTROL
Janet Jackson
A&M

WINNER’S CIRCLE
Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.
Whitney Houston, Lionel Richie Big Winners At American Music Awards

By Stephen Padgett

ANGELES — Whitney Houston dominated American Music Awards announced on ABC-TV January 26. The 15 time winner, whose self-titled debut album has sold nine million, pocketed honors in six categories, including Best Female Vocalist and Best Pop/Rock Album. Besides Houston, the AMAs had one notable star: Brian Ross. His feature film, "documentary," was best of the evening.

Los Angeles Times

The American Music Awards
Make Their Annual Splash

By Gregory Dobrin

LOS ANGELES — For non-industry music fans, the American Music Awards are apparently the one's to watch. Second to the Oscars, The AMAs have a larger viewing audience than any other awards show, which could be due to the fact that, instead of the largely self-congratulatory, industry-issued Grammys, this is a show when the public gets to choose their favorites — from a list of nominees compiled from the Cash Box year-end polls.

The AMAs, which are broadcasted live from Shrine Auditorium, held more visual oomph than past shows with its artistically designed sets, as well as several surprises in its course. President, however, always effervescent and dazzlingly attired Diana Ross, the show was its usual, tightly knit slate of country, soul, R&B, pop and rock music, with sles of presenters and performers representing these most commercial of musical genres.

One of the evening's joys was Madonna's sudden emergence from the wings to accept her award for Favorite Female Pop/Rock Video ("Papa Don't Preach"). Not only did she appear, but she looked like Marilyn Monroe's longest dead daughter. Another, equally unexpected surprise was that the last of the Amsterdam Songwriters, honored with nine nominations, only walked away with two awards.

Not so surprising, though, Judds debut LP is nearly two years old, was Whitney Houston (continued on page 23)

Goldman Signed To New Long-term Agreement As President And CEO Of RCA/Ariola

By Lee Jeske

NEW YORK — When NBC Radio Entertainment's "The Jazz Show With David Sanborn" hit the satellite on January 3rd, 1986 for its first broadcast, the expectations were, not surprisingly, modest.

"We went in very conservatively and said, 'If we get to 80 stations after we're on a year, and it's the right 80 stations, with good penetration in the top markets, then this will be a good, solid show, it'll be a glamour piece for us,'" says Andy Denemark, the executive producer of the show and now NBC Radio Entertainment's director of programming. "Normally we'd aim at 130 or 150 stations. We started with about 30 stations on the first week, but, by the end of the first quarter, we had 80 stations with good penetration in the top markets. After three months, And the thing kept going to the point where, at the end of its first full year a couple of weeks ago, we were about 116 stations."

"The Jazz Show With David Sanborn" is a two-hour show that features the saxophonist's spinning, mostly, fusion cuts and interview, mostly, fusion artists. It is an easy-going kind of a show that, according to Denemark, has no trouble crossing radio's sometimes insurmountable format boundaries.

"What's been most exciting about this show is it's not just that there was a need in the marketplace, that the listener's needed variety and we gave it to them. What's real-

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Theodore Cooper, Father of Atlantic Sr. V.P., Dies At 79

LOS ANGELES—Theodore H. Cooper, 79, property master for motion pictures and TV, died Monday, January 19 at Cedars Sinai Medical Center in the long illness. Born in New York City, Mr. Cooper moved to Los Angeles more than 60 years ago and worked as property master for the TV series "Homicide," "High Gun," and "Death Valley Days." Cooper was a member of the #44 Local of the Affiliated Property Sanborns—(continued from page 5)
ed—gave the local stations something they can't get themselves—and it should have a celebrity host, since you really couldn't find a jazz disc jockey with the name value of, for example, an Imus or Howard Stern. David Sanborn seemed a good choice—because of his name value as a fusion artist in his own right, and because of his association with rock and roll (David Bowie, the Rolling Stones, Steely Dan, they've all used Sanborn).

"So we brought him into the studio for a voice test," says Denemark. "We didn't know if the guy had a lisp or a squeaky voice or what. It turned out that he had a nice, listenable voice—he wasn't Mr. Radio Tape, he didn't have to be, he's David Sanborn.

Next came the pilot and, in late '85, the go-ahead to launch the show with the new year. The rest, as they say on the radio, is history.

"We set up a real interesting situation in terms of the satellite feed. We feed the show on Sunday. We produce the show, a two-hour show, as Hour A and Hour B—they're both self-contained and each doesn't promote anything in the other hour. So it doesn't matter if a station runs Hour A before or after Hour B. That way the stations can take the feed off the satellite for whatever two hours they want."

And take the feed they do. Rock fans, soul fans, easy-listening fans, all kinds of fans are settling down with their Sunday brunch of bagels, croissants, Sipro coffee, Pat Metheny, and the odd cut by, say, Oliver Nelson. Some stations even get prerecorded drop-ins and IDs from Sanborn, making the show sound like its being done right here.

116 stations not bad considering that, when Andy Denemark got up at NBC Radio's Christmas party in 1984 and proposed a toast to a jazz show on the network in 1985, his boss "looked at me and said, 'Yeah, have another glass of wine. What are you, out of your mind?'"
Power Station's Bongiovi Quiets Voyager Cabin

By Paul Iorio

YORK — Tony Bongiovi, who co-founded the Power Station Recording Studio, and makes things a lot quieter for the pilots of the Voyager Aircraft during their re-pressing flight in December. This was all accomplished, given the fact pilots Dick Rutan and Jeane Yeager have gone completely deaf if the level in the cabin hadn’t been reduced.

They were subjected to upwards 5 to 120 decibels of sound pressure,” Bongiovi. “That’s almost as loud as a concerto — but that’s for concertina. Now, that would make anybody deaf.”

Bongiovi’s also frequency dependent,” he adds, setting up a rock amplification to the cabin. “Rock ‘n’ roll bands have a lot more frequency information coming out of the speaker, but most low. But if you were subjecting a concert to a rock band for twenty-four hours a day for maybe two days straight, it would probably bring a concert down by fifty percent of the equivalent to being exposed to sound of pressure level for that long of time.

Rutan worked up with engineer Ed Evnin to help conduct an acoustical study and solutions to that end, they devised a “batting cap” which with three layers of rubber set inside. Then, with the help of two-way company called EAR, they came up with an earphone piece that dampened the noise while still allowing the pilots to hear communications from the ground.

In addition, they made suggestions about seal- ing up holes and moving fuel to dampen vibrations.

Their solutions worked: Rutan and Yeager traveled the 25,012 miles from Edwards AFB to the world and back to Edwards AFB in nine days without suffering any ill effects. Except, perhaps, disorientation (“Dick Rutan said it was a weird sensation having to fly to go home”).

Some of their findings also apply to protecting the ears of rock musicians. “I would say the first person who’s probably going to suffer any kind of hearing damage will be the drummer, because of the high frequency output of the cymbals and things, and just being close to the instrument. So wearing earplugs could help them a lot,” Rutan makes these special earplugs that don’t filter out too much of the music.

Another reason Bongiovi is interested in studying sound buffers is because he’s an aviation enthusiast himself. This avocation has often paid off in terms of finding bands to record, since he regularly flies to out-of-town places in search of local talent.

Though he’s always looking for new bands, his current client roster sounds like a veritable who’s who of rock: Mick Jagger, David Bowie, Bruce Springsteen, his cousin Jon Bon Jovi, and others. And he sees his work with the Voyager as just a diversion. “As a release from the pressures of the industry,” he says, “I enjoy working on projects like this.”

OF’S NEWS — Atlantic recording artist Geldof was recently interviewed on NBC’s ‘Today’ show and even asked to support his debut solo LP, “In the Heart of Nowhere.” Pictured is Geldof himself in today’s recording music concert, Ronan Elliot.

GONE TO THE CHAPEL — Warner Bros recording artist Steve Winwood recently married Eugenia Crafton, of Trenton, Tennessee, at a small ceremony in New York City.

30 YEARS AGO IN CASH BOX

February 4, 1956 — Rhythm n’ Blues, Ramblings. New York: Another smash quartet of releases finding its way to Atlantic distracts the other. Lavern Baker has a blockbuster in town newest, “Get Up, Get Up (You Sleepy Head).” The gal’s vocal gymnastics are further adorned by a rhythm whisker supporting. If this one doesn’t take off like “Tweedlez Dee” a lot of people are going to be surprised. Incidentally the whistling is done by Breedlove, who wrote the tune. “My Happiness Forever” is another great Baker vocal. However, the side will probably be smashed since “Get Up” is so strong. Note to Messrs. Abramson, Fit and Wexler. How about a Lavern Baker 12” lp so that the couplings of Lavern’s hits can be rescued. They are too great to be lost. We’re thinking specifically of such waxings as ’Tomorrow Night’ and ’Lucky Old Sun’. Also released were Ray Charles, The Cookies and Ivory Joe Hunter. The latter’s “A Tear Fell” has the Atlantic crew keeping their fingers crossed. They feel they have a release comparable to Ivory Joe’s big hit, “I Need You So.”...Chicago: Bo Diddley, The Drifters and Gene Edwards appeared on Chuck Dukewas’ Rock n Roll show in Milwaukee. Bo is now in for a few days between bus touring...Muddy Waters and Howling Wolf on new waxings for Chess and Checker. Heaver promotions than ever planned for this label...Paul Glass of All-State mighty impressed with imaginative titiled “I’ll Be Home” by a group which moves to such artists as Lavern Baker and Fats Domino. Los Angeles: B.B. King, who has several good sides going for him at present, in town to play the Savoy Ballroom. Sam Evans played “The Death of Emmett Till” on his WGES show and the Chicago Police Co. reported 8,394 busy signals immediately afterward...Hot In New York City: 1. “The Great Pretender,” the Platters 2. “Yes Sir, That’s My Baby,” the Sensations 3. “Tutti Frutti,” Little Richard 4. “Who Do Fool Fall in Love,” the Teenagers 5. “I’ll Be Home,” the Flamingoes.
ALBUM RELEASES

OUT OF THE BOX

LOU GRAMM — Ready Or Not — Atlantic 81728 — Producers: Pat Moran—Lou Gramm — List: 8.98 — Bar Coded

Gramm is no stranger to success. The lead singer for rock outfit Foreigner was the voice behind their hits, including the runaway success, “I Want To Know What Love Is.” On his own, Gramm has produced a driving, fierce rock and roll thunderball. Reminiscent in places of “Hot Blooded,” vintage Foreigner, “Ready Or Not” burns from start to finish, led off by the bolting single, “Midnight Blue.”


This is the fourth LP from this British group — formerly duo Gary Daly and Edie Lundon, now a full-fledged band. This is their most accomplished LP to date. It is full of the sort of melodic, synthesizer-based pop for which they are known, but it extends their reach into a more “real band” feel.

THE C S ANGELS — Chasing Shadows — Island 90545 — Producers: The C S Angels—Kevin Moloney — List: 8.98 — Bar Coded

The C S Angels have had their career resurrected through an acquaintance with Robert Palmer, who helped them get signed to Island. The move has infused a new dynamism and urgency to the group. These are some of their best songs, delivered with a powerful new confidence.

THE WARD BROTHERS — Madness Of It All — A&M SP-5132 — Producer: Mike Howlett — List: 8.98 — Bar Coded

An impressive rock debut from British group. Largely crafty dance-oriented rock.

PHIL OCHS — All The News That’s Fit To Sing — Carthage CGLP 4427 — Producers: Jac Holzman — List: 8.98

Folk/rock singer Phil Ochs has his Elektra Records LP reissued under license to Carthage. Includes many gems of the protest-song folk music era.

NICK DRAKE — Time Of No Reply — Hannibal HNBL 1318 — Producers: Frank Kornelussen—Joe Boyd — List: 8.98

This lovely record includes 13 of the last recorded works of the little-known but influential British folk singer Nick Drake. It was available as the fourth LP in the “Fruit Tree” boxed set and is now available separately.

WAYSTED — Save Your Prayers — Capitol ST-12538 — Producer: Simon Hansart — List: 8.98 — Bar Coded

Former UFO bassist Pete Way makes his Capitol debut with this melodic mix of metal and melody.

VOW WOW — Shock Waves — Capitol ST-12541 — Producers: Tony Platt—Vow Wow — List: 8.98 — Bar Coded

Japanese heavy metal has long exerted a powerful influence on the new wave of heavy metal in this country. Guitarist Kyoji Yamamoto’s band makes their American debut with this blistering set.

OUT OF THE BOX

IDEOLA — Tribal Opera — What A&M SP-755 — Producers: Ma Heard — List: 8.98 — Bar Coded

Ideola is the one-man genius of Ma Heard unleashed on 10 of the smartest, freshest pop songs in years. In a dazily heady mix of XTC-ish primal rhythms, eracy and perspective, “Tribal Opera” drives the knock out one-two punch substance and beat.

COLIN JAMES HAY — Looking For Jack — Columbia BFC 40611 — Producer: Robin Millar — No List — Bar Coded

Former Man At Work, Hay strikes out on his own with a solo debut. An inquisitive hint of tropical reggae spices up a collection of tasty melodic dishes. It fuses his pop sensibilities with distinctly clever musical touches that add up to a compelling adventure.

FEATURE PICKS

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RECORDS TO WATCH

MARVIN SEASE — London 830 794 — Producer: Marvin Sease — List: 8.98 — Bar Coded

THE RODS — Heavier Than Thou — Passport PB 6055 — Producer: Carl Candy — List: 8.98

FOTHERINGAY — Fotheringay With Sandy Denny — Carthage CGLP 4426 — Producer: Joe Boyd — List: 8.98


VICKIE ROSINO — Love Scene — Pickwick PVO1 — Producer: Pete Carr — List: 8.98

MEDICINE MAN — 'tweeen The Dark And The Moon — Hanging Tree

Hanging Tree — Producer: Dan Koenig — List: 6.98

Honest, vital rock from West Coast quartet. Solid possibility for the majors.


Latino great Blakes releases his second for Elektra. It is bristling with rhythms, percussion, optimism and effervescence.

BRUCE WILLIS — The Return Of Bruno — Motown 62222

Producer: Rick Kraft — List: 8.98 — Bar Coded

The other side of Moonlighting’s Bruce Willis is collected here on the actor’s solo debut. Borrowing from Pulp and Belushi, Willis adopts the alter ego Bruno and has rhythm & blues revue called The Heaters. Well done and certainly viable.

STETASONIC — On Fire — Tommy Boy TBLP 1012

Producer: Stetasonic — List: 8.98

Straightforward, hard-hitting hip hop from New York’s Stetasonic.

BILLY VERA — The Billy Vera Album — Macola MRC-0981

Producer: L. J. Verge — List: 8.98

Vera’s surprise hit with “At This Moment” has prompted the re-issue of this prev available 1977 LP.

FORGOTTEN CHILD/JOHN & BERNIE MANDL — Forgotten Child

Lampion BLM-1-001 — List: 8.98

Tapping the fertile indie heavy metal scene, Forgotten Child debut with a rockin’ gious record following Styper’s lead.

QUIET COOL — Original Soundtrack

Macola MRC-0966 — Producer: n/a — List: 8.98

BUNNY DE BARGE — In Love — Motown 6217ML

Producers: Various — List: 8.98 — Bar Coded


PLAY THE SIREN — Learning From Las Vegas

Target Trax TE1350 — Producer: Philip Culp — List: 8.98

Cash Box February 7
SINGLE RELEASES

OUT OF THE BOX

VE WINWOOD (Island 7-28498)
Finer Things (4:00) (F: S. Limited/Will Jennings) (Producers: Russ Titelman, Steve Winwood)

Winwood keeps things rolling with this single from "Back in the High Life." He manages to capture a raw intensity in a grooving, compelling musical piece. Rich production and expressive vocals make this a sure-fire winner.

OUT OF THE BOX

A TURNER (Capitol B-5668)

This powerful uptempo pop/r&b cut is perfect for his hit "I'm For Real."

OUT OF THE BOX

DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS (Warner Bros. 7-28492)
To Know Him Is To Love Him (3:48) (Vogue/Island) (Phil Spector) (Producers: George Massenburg)
The long-awaited and much-anticipated collaboration of three of America's favorite female singers is realized in this solid country reading of the Phil Spector song. The trio, a familiar presence in a background capacity on many of their individual recordings, has a natural blend that makes it a perfect combination of voices, with just the right intensity and feeling.

FEATURE PICKS

GELDOF (Atlantic 7-89309)
Like a Rocket (3:53) (NOB—RCA adm by Intersong—Blue Network adm by Bob Geldof/Doorn) (Producer: Geldof)

This sparkling, uptempo pop/rock hit from that exposure and promotions jump up the charts. The Geldoff song has tons of appeal and hooks. Could score Turner her first big hit from the LP "Break Every Rule."

SAMMY HAGAR (Columbia 38 06647)
The launch for Columbia's big upcoming soundtrack for the film Over the Top is this crunchy, melodic rocker from Van Halen's Sammy Hagar. Full of heat and energy, "Winner" features Hagar's distinctive guitar and expressive rock vocalizing.

HARRY HAYES (Atlantic 38-06655)
For You (3:58) (Super Blue/ASCAP) (I. Hayes) (Producer: Isaac Hayes)

KIDS ON THE BLOCK (Atlantic 38 06619)
I Blow Your Mind (3:40) (Mighty Three—Bell Boy/ASCAP) (T. Bell, W. Hart) (Producer: Erik Nuri)

T & RAVEN (Atlantic 38 06603)

NELSON WITH THE T.C. WATERS JAZZ ENSEMBLE (MNF MS 3563)
You Changed My Life (With Just One Kiss) (3:11) (T.C. Waters) (Producer: T.C. Waters)

RECORDS TO WATCH

TWO FOR THE MONEY (Paylode 7P 006)
She's Got A Hold On Me (3:43) (Laura Leigh/ASCAP) (Laura Leigh) (Producer: not listed)

SANDY TORANO (Atlantic 7-89321)
Should Have Been Love (3:57) (Ohio Street/ASCAP) (S. Torano-L. Alexander) (Producer: Sandy Torano)

TREAT (First Prize FP 010)
Without You (4:44) (Mable—Billy Dawn/ASCAP) (Billy Dawn Smith) (Producer: Billy Dawn Smith)

KOPPER (K&M A KMA 7-014)
Speaking Japanese (4:08) (Father Thunder/ASCAP) (E. Booker Jr.-D. Bong-T. Berry) (Producer: not listed)
**NEW FACES TO WATCH**

Saxophonist Najee, whose debut LP "Najee's Theme" (EMI America) is getting some play on the jazz and black contemporary charts, has been described as "bringing instrumentals back to the common ear; a lot of people miss it."

"Well, basically trying to make instrumental music somewhat appealing to the younger audiences. You know, the older audience has an appreciation for it, but the younger audience—you have to get them in different ways: get them with grooves and so on, because they're not attracted to the playing so much. And we wanted to make is so that radio won't have a problem playing it on most of their formats."

A couple of things to get out of the way: Yes, Najee's real name (well, it's his real middle name) and it's pronounced with the accent on the second syllable. And, no, he didn't write "Na-jees Theme" to give himself a theme song. He's too young for a theme song—he didn't even write "Najee's Theme" (Rahni Song wrote "Najee's Theme").

Najee was born and raised in New York City and he took up the clarinet in sixth grade and the saxophone when he was about 14. He then followed a not-uncommon path for a young instrumentalist: he went to music school in Boston, in his case the New England Conservatory. There he studied with legendary reed instructor Joseph Allard and "listened to everyone. I guess some of the things that I like, are, like, Michael Brecker, who, I think, is probably the trendsetter on the saxophone these days, and, of course, Grover and Ronnie Laws and David Sanborn."

Najee's father, who died when Najee was very young, was also a musician and the New York Philharmon in fact Najee doesn't really believe music is inheritable, but he doesn't believe it either.

About his current success, Najee says, "It kind of caught me by surp in a way, cause I didn't expect it to t off as well as it did so quickly. I think it would take a lot more time."

He's also not wasting any time making his future plans:

"I'm going on a tour, starting in February, with Freddie Jackson and R. Goodman & Brown. So I'll be out for about two months or even longer. I'll be playing with Ray, Goodman & Brown's band."

"We're talking about doing a pe video, and I should be recording their next album perhaps in the summer."

Farther into the future?

"I would love to go into more productions, the type of thing that I think deserves a shot. And basically, I, guess."

That's it. But there's one thing Najee's got that most other new ists don't have: a theme song. Might help him, but it certainly can't hurt.

---

**Everything But The Girl: Pop Chameleons With Style**

By Brian Kassan

OS ANGELES—Ben Watt, one half of the English duo Everything But The Girl, stagers out of one of the offices at Warner Bros. Records, after a phone interview, apparently with a zealous music journalist.

"I've just given an entire discourse on the history of popular music and our place in it," he groans rolling his eyes back, out of breath.

To that Tracey Thorn, the other half of the duo, giggles.

After setting down, poised to answer another round of unrelenting questions from yours truly, Ben and Tracey are obviously quite at home with journalistic company.

"Are we here to talk about cash?" asked Ben, referring to the title of our publication.

I offered a brief explanation—the "cash box," was where the money from jukbox and other coin operated machines was collected from, and that Cash Box originally catered to that industry. Tracey replies, "We thought it was an astute comment on the relationship between pop music and money."

With their third state side release "Baby, The Stars Shine Bright," Everything But The Girl are still a largely unknown quantity here.

What a shame.

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**Points West**

SERIOUS ALLEGATIONS—Allied Artists Records has been placed in receivership, according to a Los Angeles Times report, as a result of a law suit filed January 20 by Union Bank. The report says Union claims they've been defrauded by Allied parent company Consolidated Allied Co of more than $7 million in loans, which were based on allegedly phony financial statements for assets of nearly $11 million. As for the validity of the Times story, Points West's call to Allied to confirm the report was answered by an officer from the State Court Receivers Office.

HEAT IT UP — L.A.'s The Heaters are doing quite well, thank you, since rakish Moonlighting star Bruce Willis happened into a gig of theirs at Josephina's in the Valley one night. Willis was so impressed, he collared the band to help him out with his recently released Motown LP, "The Return of Bruce," and, well, the rest is history (or mystery, as the mythical Bruce would say). The album has generated an HBO special, a new Seagram's Golden Wine Cooler commercial, a spot on the recent Pointer Sister's NBC special, and an appearance on the American Music Awards last week (on tape. Willis had to work that night). There's also a forthcoming Universal Amphitheatre date with Willis, still pending as of this writing, plus a date of their own at The Roxy in March. Meanwhile, the band's vocalist/keyboardsman Steve Thomas has been working with pal Glenn Frey, co-writing for Frey's new MCA LP, due out in late March. All this, and the band's still shopping a deal (a demo has been readied, featuring original material). Deal or no deal, the band is doing very well just now, with many thank yous to Willis and his nocturnal club hoppings.

But Willis very nearly missed seeing the Heaters altogether. Thoma revealed to Points West over the phone last week. In fact, he even mistook another band for the Heaters. "He had heard about the Heaters from a number of people, who said we were at Josephina's every Monday night. Well, the Wednesday night that he picked to go to Josephina's was the first Wednesday that we didn't play. So Bruce shows up and he sits in with the band that was playing that Wednesday that we didn't play, and he thought they were great—they were also kind of a blues band—he thought they were the Heaters!" Identities confused, Willis came back the next night to see the Heaters, and after their set and a briefing or two, asked them to play on his album. The band agreed, but not without a certain degree of Hollywood cynicism. As Thomas explained, the Heaters' first reaction was "Yeah, right Bruce. We're gonna play on your album. Sure."

TURNER TUNE — Tina Turner sported a rough, Joan and cowboy boots look when she burned up the Shrine Auditorium in L.A. recently, performing for the American Music Awards crowd.

IN PARTING — Steve Winwood has been named as one of the first artists honored by Virgin Records in American operations. He begins work on his debut Virgin album later this year, for a 1988 release... Local L.A. Mercury/PolyGram country recording artist Jenny Yates has a new single due February 13, a self penned tune called "Hopeless Romantics." Remember Spirit? (sing after me: "I... I got a line... I got a line on you, babe...") Spirit's got a new album freshly recorded, now on the negotiating table, for which all tunes were written by original guitarist and vocalist Randy California. Steve Winwood's debut for the LP new original drummer Ed Cassidy at London's Utopia Studios... Stiv Bators, formerly of The K's Dead Boys and Lords of the New Church, is relocating to L.A. where he's fielding offers for films and music. Bators, who has severed ties with I.R.S. and the Copeland organization, recently completed a role in the forthcoming Michael Nesmith film, Tape Hoods... Warmup fave Carma DeForest has been signed to San Francisco's Good Foot Records, with a debut LP, "One More Time" (The album is due March 1... A new act of which to take heed, a techno-ish r&r band called Ethan, plays FM Station February 3... Wrestler acting tint Star comes to Club Lingerie February 11... Hollywood's World Theatre, an art house type venue that's been around 20s, starts a new life next summer as a concert, theatre, video and film production and satellite broadcasting facility. The opening is planned to coincide with the city's 100th anniversary celebration... and beginning March 31, BMI will once again offer a series of film scoring workshops, with veteran scorer Earle Haagen, to a selected group of 20 students.

Because of the popularity of last year's classes, the program has been extended from 8 to 10 weeks. Musical resumes, tapes and other relevant materials should be submitted no later than March 1 to Doreen Ringer, c/o BMI, 8730 Sunset Blvd., 3rd Floor West, L.A., CA 90069. Gregory Dobrin

**Everything But The Girl craft love fectuous melodies with intelligent, s lyrical landscapes. From their early Gilberto inspired compositions to the est experiment with classic Bachare Dauty Springfield influenced orchestra Everything But The Girl are an imm appealing combo who could very well o here. Although each of their three LPs ha netted a somewhat different sound feel—"Eden," a jazzy study of love gone, "Love Not Money," a depolitically tinged collection and their deci decidedly more upbeat work, dren resonant orchestrations there is a which manifests itself with Tracey's husky, sensul, torchy vocals and
Europe Targets CHR From An AOR/MTV Base

By Paul Iorio

YORK — The success of Europe's "Final Countdown" album (Epic) is a prime example of the power of video. The album was released in May of last year, along with a video of the title track in June, but radio began picking up on it at much — even earlier — on the strength of the video. Now, in September, Epic re-released the video, and, largely because of the hit single "The Final Countdown," the album has jumped to number two on the chart. Meanwhile, the video for "The Final Countdown" is on heavy rotation after airing 30 weeks on MTV, making it the longest promo to date on the world-wide sales of the album dwarf Europe's "Stand Up and Fight" (Epic) release, which was one of those strange records that never quite got off the ground and quickly disappeared from the charts. Britain was a particular target market, since it is the most active single-sales-wise than the U.S., and "Stand Up and Fight" sold rapidly in number one there too.

This is one of Europe's most interesting acts, and they are the perfect example of how video can be used to promote an album. "The Final Countdown" has already come out in Germany and Holland, for instance, and it's performed pretty well. It's now reaching number three in Holland.

The band members started Europe when they were still in high school, and after winning a contest at a talent show, they were given a recording contract as first prize. The quintet is led by Joey Tempest, who writes and sings most of the material, and the oldest member of the group is 24 years old. Though they recorded some of the album in the U.S., they never toured there, but they've been performing in Europe and have developed quite a following. "We're really looking forward to coming over to the U.S. and doing some gigs. We've been working hard on the tour, in Europe, and we're ready to hit the road," says Tempest.

"It's nice to see a new band break through," says Quinn. "And the whole thing has been very different from the way things used to be. This is a new era for music, and I think we're all benefitting from it."
The studio owned by a top producer of the early '80s has gone bust. Martin Rushent, who produced the Human League's multi-million-selling album “Dare,” among a string of other hits, has called in the receivers owing £1 million in debt.

His country studios, Genetic Sound Ltd, equipment and adjoining house are now to be sold as a package in an attempt to pay of Rushent's debts.

The joint receiver said, “Basically, the company has run out of money and we are now actively trying to find a buyer for it. For the last two years, the residential recording studio, which forms the bulk of the business, was trading at well below capacity and this, combined with owner Martin Rushent's personal difficulties, was very damaging to the business.” Rushent now works for Virgin Records.

The current label Strikethrough Records just completed a massive promotion-in-store displays and club appearances-across America in conjunction with Videopool. The label has always been proud of its low budget, high art, videos. Its bands include Ldemacken from Germany, the Sina-tras, Perfect World from Canada, and the two brothers from London who make up Land of Distraction.

Matt Johnson of The The, who became the most critically-acclaimed figure of 1986, is back with a new single, "Slow Train to Dawn."

"It's about Infidelity, it's the best thing I've ever done," Matt tells Cash Box. "My girlfriend was almost moved to tears. She said it was almost too close to comfort. It captured her feelings perfectly. The song is a duet, so it presents the weakness of the male and the reaction of the female, and the whole hypocrisy of infidelity."

The former Skids member Richard Johnson, now with The Armoury Show, is not only back with a new single, "Love in Anger," but a new book, the loosely autobiographical Sixteen Years of Alcoholism.

"It's about a young Scottish alcoholic who runs away from Scotland only to find he has gone from one bad situation to further despair in another urban environment," Johnson tells Cash Box.

"Not nearly enough money is being spent on the problem of alcoholics. It's much worse than drugs. I drink whiskey maces, which is blended whiskey and ginger wine, and it turns us Scots into pinheads. But we aren't allowed to have drink in my house in Scotland because my mother had a bad problem, so my father doesn't allow alcohol ever in the house."

Johnson stresses the book is only loosely based on fact. "It sums up my feelings, on when I left the Skids at 20 and had absolutely nothing to fall back on and nowhere to go. I had been 15 when I joined and knew nothing else, and it took me a long time to work things out..."

Johnson, 26, insists that he is now happier than ever, with a new book a new record, a new home, and a new girlfriend.

HUE AND CRY

On the independent scene, watch out for two brothers, Patrick and Gregory Kane, who call themselves Hue and Cry. The Glaswegian duo have just released a single on Circa Records, the excellent "I Refuse."

"I Refuse" addresses the pop cliches and sexual roles of the little girl and the young gun," says Pat. "My main inspiration comes from the feeling of Sinatras recordings, because you feel he was singing for you alone."

"I Refuse" is a very well balanced pop tune, cerebral yet emotional.

Chrissey Iley

**Italy**

By Mario De Luigi

MILAN — The 37th edition of Sanremo Festival will take place Feb. 4. 7. Due to the death of organizer Gianni Ravero, the event will be managed by his son Marcello in association with TV entertainer Pippo Baudo. Among the artists who will perform at the festival are Ricchi e Poveri, Toto Cutugno, Patty Pravo, Al Bano & Romina Power, Giorgio Di Caperi and a group comprised of Gianni Morandi, Enrico Ruggeri and Franco Totti.

Ariston Records sold its record catalog (with the exception of the Mutila Bazar holdings) to Durium. The agreement was signed at the beginning of January. Ariston will concentrate its efforts in music publishing.

Ricordi group signed an agreement with the De Laurentiis Entertainment Group (DEG) for the establishment of a new home video company, called De Laurentiis Cord Video. Luigi De Laurentiis will come president with Guido Rignano as managing director. Fabio Bolidi, general manager of the label, will announce the release of the first 12 titles in the near future. Madonna won Musica e Dischi d’Oro’s annual year-end awards. She won The Year as well as Female Artist, and Albums for “Live to Tell” and “True Blue,” respectively. Musica & E also honored Joe Cocker (Male Artist), Eros Ramazzotti (Male Artist, Album), A-Ha (Groups, Single) and W (Group, Albums).

Giuseppe Ornato, president and managing director of RCA Italy, died in Rome December 22, at the age of 59. He was one of the most distinguished and respected individuals in the Italian music and music business through the past 30 years.

**Italy’s Top Ten**

Top Ten LPs

1. Through the Barricades — Spandau Ballet — CBS
2. True Blue — Madonna — WEA (Sire)
3. Notorious — Duran Duran — EMI
4. Si’ Buana — Mina — EMI/PDU
5. Assolo — Claudio Guidioli — CBS
6. Dallamericarus — Lucio Dal Mauro — RCA
7. I Miei Americani — Adi — Cofradia
8. The Flano Countdown — Eurospin — CBS
9. Profumo — Gianna Nannini — RCA
10. Quando Si Vuoene Bere — Ricco Coccante — EMI/Virgin

**Argentina**

By Miguel Smirnoff

BUENOS AIRES — CBS exces Norberto Tejero and Horacio Bertella have returned recently from a Latin American marketing convention held Bahia, Brazil. They also spent three days at the Brazilian CBS headquartes in Rio de Janeiro studying the Brazilian record industry. CBS Brazil has recently launched the new Roberto Carlos LP with an initial run of 1.6 million units. Julio Iglesias has reportedly sold in excess of 500,000 in that market.

Gregory Fischbach, vice president of RCA Ariola International, and Ramon Segura, head of the Spanish and Latin American division of the records group, have been visiting Argentina. Fischbach and Segura were present when local rock star Raul Chatto was awarded a platinum record. They also discussed business with J. Schatt, managing director of the label and his staff.

EMI reports that “Por amor al arte,” album recorded by Spanish singer Dya has surpassed the 300,000 mark and come the biggest selling record in the history of the label, and in a record label “Mediterraneo” by another Spanish singer Joan Manuel Serrat. Dyangco is arriving Buenos Aires for two months of appearances in the interior of the country and several dates at a downtown theatre here.

(continued on page)

**Engeland's Top Ten**

Top Ten LPs

1. The Whole Story — Kate Bush — EMI
2. Graceland — Paul Simon — CBS
3. True Blue — Madonna — WEA
4. E for Emily — Queen — EMI
5. Every Breath You Take — The Police — A&M
6. Silk and Steel — Five Star — RCA
7. Sunset Dew — Wet Vertigo — CBS
8. Now That’s What I Call Music Various Artists — EMI — Virgin
9. Sandy — Lucio Battisti — RCA

Melody Maker Chart
The cash box top 40 jazz album chart is based solely on actual pieces sold at retail stores.

**AZZ FEATURE PICKS**

**OVER OF THREE—Michael Ped-**
ciani—Blue Note BT-85133—Produc-*er: David Robinson

Trio kissed with lyrical brilliance—Joe Petrucciani, Wayne Shorter, and Bob Hall—recorded live at Montreux ’86. Hall and Carter are a jazz pair of the top of their forms, and Michel is right into the improvisatory head with all sails full.

**CURRENT STATE OF THE TENOR: E AT THE VILLAGE VANG-**

dard volume two—Joe Anderson—Blue Note BT-326—Producers: Stanley* New Concert *Sco-ones, tough, masterful tenor foray from of the hard-bop heavyweights. The tenor (Al Foster and Ron Carter), setting (the Village Vanguard), and repertoire (Bird, Monk, Mingus, lerson) are just right. A fine follow- up last year’s excellent “Volume.

**MUSIC LIVE IN EUROPE—Bob* Corey/Miroslav Vitous/ *""""

**CASH BOX JAZZ ALBUMS**

**SWING HEIL—A number of books about jazz have come out recently: most of them collected and magazine* and/or newspaper •*• by leading jazz critics. (The two most notable of that lot are Whitney Balliett’s America* Musicians, which collects all of the biographical pieces that Balliett has written for the New Yorker over the years, and Francis Davis’s In The Mo- ment; Jazz In The 1980s, the first book by one of America’s most astute younger critics. Oxford University Press publishes them both—$22.95 for the Balliett, $18.95 for the Davis.) One jazz book, however, goes after something different, though not quite as different as its title might imply. The book is La Tristeza de Saint Louis: Jazz Under The Nazis by Mike Zwerin ($16.95, Beech Tree/Morrow), which carries the cover-line, “When jazzmen under Hitler achieved a music that defied the sav- age of war.”

A spectacular idea. Despite an official ban, jazz survived, in some respects, thrived, in Europe under the Nazis. "Django Reinhardt was entertaining in occupied France, Svend Asmussen was entertaining in occupied Denmark, things like that, what was the deal?"

Anybody who is acquainted with Mike Zwerin’s writing knows that they are not going to get the answer to that question in this book. You see, Mike Zwerin, a Paris-based journalist, is a historian for the International Herald Tri- bune, writes, mainly, about Mike Zwerin—his world view, riddle with Jewish angst, is completely his own, ev- ery sentence he writes is autobiographi- cal. This is not bad; in fact, it’s terrifically entertaining. Zwerin has been a noted musician and the presi- dent of a steel company and he’s an excep- tional writer. But he won’t, he can’t, stick to the subject.

“Sticking to ‘the subject’ is bad form,” he writes. “Only the widest de- finable definition is adequate. Anything is linked, including the life that surrounds the writing of these words. The bio of the author on the jacket is part of the book.”

So what we have here is Mike Zwerin roaming the world musings on the link between jazz and freedom: How does a music that needs to be free survive when its repressed? Zwerin takes us to Germany where he meets with a former SS officer, who, it seems, is, aside from being a jazz fan, a good guy. He takes us to Poland, where jazz is currently hav- ing its problems; and to South Africa, which he calls Sad Africa and which, with typical guilt, he toured as a music- ian for the USA. He justifies his tour there, just as he, in a way, justifies the willingness of Django Reinhardt, Svend Asmussen, and others to pursue their musical career in France and America. Every- one, he is told by an elderly German, that nobody liked jazz could be a Nazi. He tells us how much weight he has lost recently, how he fears he’s wasting away. He paints a beautifully, wrought picture of Django Reinhardt, encountering dozens of Django’s ‘cous- ins’ along the way, and quotes numerou- s sources—on jazz, on Nazism, on repression. Hasn’t jazz always suffered repression?

“Lack of purpose, indecision, a search for some kind of meaning,” he writes. The world of jazz is clogged with negative emotion. One level removed from direct emotion, we are looking over our shoulders, a negative emotion. We think about what we are playing and why rather than just playing. We are obsessed by the size of the audience rather than the quality of the music. What is catching up with us? The syn- thesis? Funk? Is ‘inefficient’ public acoustic interior exploration still func- tional? Does it reach anybody? Who has time for it? Money to spend on it? Shouldn’t we be making more noise? Has the ‘classical music of the twentieth century’ lost its relevance before the century even ends?”

Zwerin never answers any of the questions he raises. But the way the questions are raised makes for excellent reading. The Nazis, the book seems to say, has survived. This is the way this things were meant to be. Jazz, and the human spirit, will survive, too, in Poland and Sad Africa. La Tristeza de Saint Louis is an insightful, fascinating book.

**TWO CATS AND A DAWG— Danish violin great Svend Asmussen (?) recently made a rare stateside appearance, guesting with David Grisman (I) at New York’s Fat Tuesday’s. Here the duo and great Dane blues with partner Toshi, Thursday.”**

**A GRAND EVENT—No matter how you slice it, Benny Carter is one of the true giants of jazz. One of the finest alto saxophonists of all time, he is also a gifted composer, arranger, bandleader, and trumpeter. His nickname is “The King” and, though he plays it down, it’s rather appropriate. Benny Carter works, for the most part, as an altoist these days, but on February 26, at New York City’s Cooper Union, the full range of his talent will be on display, as the American Jazz Orchestra* """"-butes Benny Carter, ostensibly in honor of his approaching 80th birthday. Carter will be on hand to play, and to con- duct some of his big band gems (as well as a new extended piece written for the concert). AJO music director John Lewis, who is also expected to mount the podium for some of the concert, will play the piano. It is, by any definition major jazz event, the one that should really put the AJO on the map.**

Lee Jeske
**BANDSTAND BOYS** — Dock Clark is pictured with Del Jam/CBS recording artists the Be Boys, following a recent taping of American Bandstand, where the group performed their song “Fight For Your Right (To Party)” Picture (lr) are: Wendell Fite, Mike D, King Ad-Rock (foreground), Eloise Zerman, Clark and MCA.

**GONE PALATINO** — Capitol recording artist Freddie Jackson recently put in an appearance on the Joan Rivers Show, where Rivers presented him with a Platinum LP for his “Just Like The First Time” album.

**APPRECIATION** — MCA recording artist Bobby Brown, formerly of New Edition,Identity visited the San Francisco bay area for a promotional tour in support of his solo LP “King Of Stage.” During a stop in Richmond, CA, Mayor George Livingston presented Brown with a Certificate Of Appreciation for speaking to the community’s youth, the evils of drugs and the importance of education. Pictured at the award presentation are: Alan Conehl, R&B regional promotion manager, MCA Records; Brown; Livingston.

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**CASH BOX TOP BLACK CONTEMPORARY ALBUMS**

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<td>WHILE THE CITY SLEEPS...</td>
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<td>KINGDOM BLOW</td>
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<td>Mercury/PolyGram 39878</td>
<td></td>
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</tr>
<tr>
<td>35</td>
<td>ONE WAY XI</td>
<td>ONE WAY BLOW</td>
<td>(Edmondson St 124567)</td>
<td></td>
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</tr>
<tr>
<td>36</td>
<td>PRIVATE PASSION</td>
<td>JEFF LOBBER</td>
<td>Warner Bros. 12549</td>
<td></td>
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<td>37</td>
<td>DR. O.C.</td>
<td>CLARENCE CARTER</td>
<td>Edmondson St 124567</td>
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<tr>
<td>38</td>
<td>A NICE PLACE TO BE</td>
<td>GEORGE HARRISON</td>
<td>RCA 35842</td>
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**THE CASH BOX TOP 75 BLACK CONTEMPORARY ALBUM CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.**

---

**SILK AND STEEL**

**INSIDE STORY**

**EVERYTHING'S COMING UP ROSES**

**HEADLINES**

**CLOSED BUT NOT CLOSE**

**U-TURN**

**WHITNEY HOUSTON**

**WHISTLE**

**EMOTIONAL**

**SKEEZE PLEAZER**

**EL DABRAGE**

**QUIET STORM**

**SANDS OF TIME**

**OBSESSION**

**GOOD TO GO LOVE**

**PARADE**

**THEATER OF THE MIND**

---

**J.E. MURPHY**
### CASH BOX TOP BLACK CONTEMPORARY SINGLES

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Artist, Label, Number</th>
<th>Covering Songwriter(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>February 5</td>
<td><strong>WE WILL ROCK YOU</strong></td>
<td>QUEEN (Decca 25190)</td>
<td>-</td>
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<tr>
<td></td>
<td><strong>LOVE IS A COMPETITION</strong></td>
<td>PHILIP BAILEY (ABC-2000)</td>
<td>-</td>
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<tr>
<td></td>
<td><strong>HERE COMES THE SUN</strong></td>
<td>THE BEATLES (Columbia 55100)</td>
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<tr>
<td></td>
<td><strong>SHE'S COMIN' UP</strong></td>
<td>CARL WALKER (ABC-2000)</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td><strong>DON'T LET ME BE LONELY</strong></td>
<td>TERENCE THOMAS (London 123)</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td><strong>OOLYIN' IS WHERE THE ACTION IS</strong></td>
<td>MAE BANDER (Scepter 25031-A)</td>
<td>-</td>
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<tr>
<td></td>
<td><strong>YOUNG MAN WITH A MISSION</strong></td>
<td>LAWRENCE AFIF (ABC-1990)</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td><strong>I'M SORRY FOR CRYING</strong></td>
<td>BARRY WHITE (ABC-2000)</td>
<td>-</td>
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<tr>
<td></td>
<td><strong>SHE'S COMIN' UP</strong></td>
<td>CARL WALKER (ABC-2000)</td>
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<td><strong>YOUNG MAN WITH A MISSION</strong></td>
<td>LAWRENCE AFIF (ABC-1990)</td>
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<tr>
<td></td>
<td><strong>I'M SORRY FOR CRYING</strong></td>
<td>BARRY WHITE (ABC-2000)</td>
<td>-</td>
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</tbody>
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**DEBUT**

**IN THE LIMIT**

**GOIN' TO THE BANK**

**WOTCH YOU DOW**

**I'M GONNA BE HOME**

**THE CURIOUS**

**NO YOU CAN'T PROVE IT**

**SEX**

**THE LINES**

**MIDNIGHT MADNESS**

**WE WILL ROCK YOU**

**LOVE IS A COMPETITION**

**HERE COMES THE SUN**

**SHE'S COMIN' UP**

**DON'T LET ME BE LONELY**

**OOLYIN' IS WHERE THE ACTION IS**

**YOUNG MAN WITH A MISSION**

**I'M SORRY FOR CRYING**
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<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Type</th>
<th>Format</th>
<th>Price</th>
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<td>SLIPPERY WHEN WET</td>
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<td>Elektra</td>
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<td>3 THIRD STAGE</td>
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<td>CINDERELLA</td>
<td>MCA</td>
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<td>TRUE BLUE</td>
<td>MADONNA</td>
<td>Sire/Warner</td>
<td>Platinum</td>
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<td>THE TRUTHS</td>
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<td>A&amp;M</td>
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<td>ANITA BAKER</td>
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<td>GEORGIA SATELLITES</td>
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<td>A&amp;M</td>
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<td>NOTORIOUS</td>
<td>DURAN DURAN</td>
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<td>LUTHER VANZANT</td>
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<td>MILLI VANILLI</td>
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<td>SHAKE THE TREE</td>
<td>CHARLIE WATTS</td>
<td>SBK</td>
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<td>WORD UP</td>
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<td>TRUE COLORS</td>
<td>CYNDI LAUPER</td>
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<td>Platinum</td>
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<td>THE BRIDGE</td>
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<td>Platinum</td>
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<td>BY REQUEST (THE BEST OF BILLY VERA &amp; THE BEATERS)</td>
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<td>PRETENDERS</td>
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<td>DANCING UNDERCOVER</td>
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<td>SO</td>
<td>PETER GABRIEL</td>
<td>CBS</td>
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<td>LP</td>
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<td>RUN DMC</td>
<td>Profile</td>
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<td>TRUE STORIES</td>
<td>TALONALO</td>
<td>Warner Bros</td>
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<tr>
<td>JUST LIKE THE FIRST TIME</td>
<td>FREDERIC COVET</td>
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<td>AUGUST</td>
<td>EDDIE CLAFFTON</td>
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**CASH BOX TOP 200 ALBUMS CHART**
CASH BOX
Radio Report
AN IN DEPTH ANALYSIS OF THE MARKETS
FEBRUARY 7, 1987
MARKET AT A GLANCE

MOST ADDED Out Of A Possible 157 Stations

143 Stations Reported This Week
What You Get Is What You See
Tina Turner—Columbia
40 Adds

That Ain’t Love
R.E.O. Speedwagon—Epic
35 Adds

Midnight Blue
Lou Gramm—Atlantic
25 Adds

The Final Countdown
Europe—Epic
23 Adds

#1 SINGLES

REQUESTS

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—Warner Bros.

At This Moment
Billy Vera & The Beaters—Rhino

ETAIL

Open Your Heart
Madonna—Sire

Somewhere Out There
Ronstadt/Ingram—MCA

Touch Me
Samantha Fox—Jive/RCA

Candy
Cameo—Atlanta Artists/PG

Change Of Heart
Cyndi Lauper—Portrait

BUM ALLEY

Return Of Bruno—Bruce Willis—Motown

Recent actor “moonlighting” with a singing career is the increasingly popular Willis. His
and soulful debut LP features guest spots by the Pointer Sisters, Temptations, Jeff
ers, and others. This is obviously a labor of love, and the record’s lead single, “Respect
self,” is seeing excellent radio response in three formats. Note: Willis’ co-star Cybil
Shepard has signed a recording deal with MCA. (Can you say “bandwagon?”).

Lady Or Not—Lou Gramm—Atlantic

Solo effort from the Foreigner frontman breaks no new ground, but continues in the same
as his previous work with the group. Should appeal to basically the same crowd. Lead
duties are handled well by Nils Lofgren, and “Midnight Blue” has started the LP off on a
note, with 25 adds this week.

CROSSOVER POTENTIAL

Winner Takes It All—Sammy Hager—COL.

Come Share My Love—Niki Howard—Atlantic

Finer Things—Steve Winwood—Island/WB

Old Flames Never Die—Full Force—COL

To Know Him Is To Love Him—Emmylou Harris, Dolly Parton, and Linda Ronstadt—WB
# TOP 40 PLAYLIST SCOREBOARD

<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst. Wk.</th>
<th>Ttl. Wks.</th>
<th>Popularity Factor 18-24</th>
<th>Popularity Factor 25-34</th>
<th>34+</th>
<th>Station %</th>
<th>Request Rank</th>
<th>Sales Rank</th>
<th>Vid. Rot. Rank</th>
<th>Current Tour</th>
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<tbody>
<tr>
<td>1</td>
<td>MADONNA—Open Your Heart—Sire/WB</td>
<td>2</td>
<td>10</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>95%</td>
<td>3</td>
<td>2</td>
<td>7</td>
<td>Y</td>
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<tr>
<td>2</td>
<td>B. VERA &amp; THE BEATERS—At This Moment—Rhino</td>
<td>1</td>
<td>13</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>82%</td>
<td>6</td>
<td>1</td>
<td>Y</td>
<td>25</td>
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<tr>
<td>3</td>
<td>GREGORY ABBOTT—Shake You Down—Columbia</td>
<td>3</td>
<td>17</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>70%</td>
<td>7</td>
<td>8</td>
<td>Y</td>
<td>21</td>
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<tr>
<td>4</td>
<td>CYNDI LAUPER—Change Of Heart—Portrait</td>
<td>7</td>
<td>11</td>
<td>X/F</td>
<td>X/F</td>
<td>F</td>
<td>95%</td>
<td>14</td>
<td>6</td>
<td>3</td>
<td>23</td>
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<tr>
<td>5</td>
<td>SON JOVI—Livin’ On A Prayer—Mercury/PF</td>
<td>10</td>
<td>9</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>91%</td>
<td>1</td>
<td>13</td>
<td>28</td>
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<td>6</td>
<td>ROBBIE NEVIL—C’est La Vie—Manhattan</td>
<td>4</td>
<td>17</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>69%</td>
<td>16</td>
<td>1</td>
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<td>7</td>
<td>CHICAGO—Will You Still Love Me—Full Moon/WB</td>
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<td>13</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>78%</td>
<td>5</td>
<td>23</td>
<td>22</td>
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<td>GLASS TIGER—Someday—Manhattan</td>
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<td>15</td>
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<td>X</td>
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<td>79%</td>
<td>23</td>
<td>11</td>
<td>Y</td>
<td>40</td>
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<td>9</td>
<td>SAMANTHA FOX—Touch Me—Jive/RCA</td>
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<td>X</td>
<td>X</td>
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<td>4</td>
<td>4</td>
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<td>GEORGIA SATELLITES—Keep Your Hands...—Elektra</td>
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<td>M</td>
<td>M</td>
<td>M</td>
<td>83%</td>
<td>8</td>
<td>14</td>
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<td>4</td>
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<td>M</td>
<td>M</td>
<td>82%</td>
<td>17</td>
<td>NV</td>
<td>Y</td>
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<td>LIONEL RICHIE—Bolero Girl—Motown</td>
<td>17</td>
<td>10</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>80%</td>
<td>19</td>
<td>17</td>
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<td>33</td>
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<td>X</td>
<td>X</td>
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<td>8</td>
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<td>X</td>
<td>X</td>
<td>74%</td>
<td>16</td>
<td>10</td>
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<td>18</td>
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<td>20</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>44%</td>
<td>12</td>
<td>36</td>
<td>38</td>
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<td>JOURNEY—I’ll Be Alright—Columbia</td>
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<td>X</td>
<td>X</td>
<td>X</td>
<td>70%</td>
<td>11</td>
<td>15</td>
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<td>53</td>
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<td>X</td>
<td>X</td>
<td>X</td>
<td>42%</td>
<td>39</td>
<td>19</td>
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<td>R.F.T.W.—Love You Down—MCA</td>
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<td>75%</td>
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<td>12</td>
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<td>45</td>
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<td>BENJAMIN ORR—Stay The Night—Elektra</td>
<td>24</td>
<td>14</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>72%</td>
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<td>15</td>
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<td>PETER GABRIEL—Big Time—Geffen</td>
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<td>80%</td>
<td>26</td>
<td>30</td>
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<td>CHICO DeBARGE—Talk To Me—Gordy/Motown</td>
<td>26</td>
<td>12</td>
<td>X/F</td>
<td>X/F</td>
<td>F</td>
<td>67%</td>
<td>28</td>
<td>—</td>
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<td>CINDERELLA—Nobody’s Fool—Mercury/PF</td>
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<td>13</td>
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<td>X</td>
<td>X</td>
<td>70%</td>
<td>7</td>
<td>Y</td>
<td>Y</td>
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<tr>
<td>26</td>
<td>BEASTIE BOYS—(You Gotta) Fight...—Def Jam/Col.</td>
<td>33</td>
<td>8</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>69%</td>
<td>2</td>
<td>27</td>
<td>Y</td>
<td>12</td>
</tr>
<tr>
<td>27</td>
<td>EDDIE MONEY—I Wanna Go Back—Columbia</td>
<td>31</td>
<td>10</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>76%</td>
<td>16</td>
<td>12</td>
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<td>34</td>
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<tr>
<td>28</td>
<td>BRUCE WILLIS—Respect Yourself—Motown</td>
<td>38</td>
<td>4</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>81%</td>
<td>24</td>
<td>—</td>
<td>—</td>
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<tr>
<td>29</td>
<td>DURAN DURAN—Notorious—Capitol</td>
<td>15</td>
<td>15</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>38%</td>
<td>37</td>
<td>5</td>
<td>Y</td>
<td>17</td>
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<td>DEAD OR ALIVE—Brand New Lover—Epic</td>
<td>35</td>
<td>8</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>66%</td>
<td>22</td>
<td>30</td>
<td>Y</td>
<td>8</td>
</tr>
<tr>
<td>31</td>
<td>BRUCE HORNSBY—Mandolin Rain—RCA</td>
<td>37</td>
<td>4</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>83%</td>
<td>20</td>
<td>Y</td>
<td>5</td>
<td>31</td>
</tr>
<tr>
<td>32</td>
<td>RONNIE/INGRAM—Somewhere...—MCA</td>
<td>41</td>
<td>8</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>62%</td>
<td>25</td>
<td>3</td>
<td>Y</td>
<td>22</td>
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<tr>
<td>33</td>
<td>SURVIVOR—Is This Love—Scotch Bros./CBS</td>
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<td>16</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>29%</td>
<td>40</td>
<td>—</td>
<td>—</td>
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<tr>
<td>34</td>
<td>WANG CHUNG—Everybody Have Fun...—Geffen</td>
<td>16</td>
<td>19</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>27%</td>
<td>47</td>
<td>36</td>
<td>Y</td>
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<td>JANET JACKSON—Let’s Wait Awhile—A&amp;M</td>
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<td>F</td>
<td>F</td>
<td>F</td>
<td>69%</td>
<td>9</td>
<td>29</td>
<td>Y</td>
<td>5</td>
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<tr>
<td>36</td>
<td>ARETHA FRANKLIN—Jimmy Lee—Aristo</td>
<td>36</td>
<td>10</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>46%</td>
<td>25</td>
<td>—</td>
<td>—</td>
<td>53</td>
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<tr>
<td>37</td>
<td>BRUCE HORNBY—The Way It Is—RCA</td>
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<td>X</td>
<td>X</td>
<td>X</td>
<td>21%</td>
<td>39</td>
<td>14</td>
<td>Y</td>
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<tr>
<td>38</td>
<td>COREY HART—Can’t Help Falling...—EMI America</td>
<td>42</td>
<td>10</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>43%</td>
<td>32</td>
<td>32</td>
<td>Y</td>
<td>74</td>
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<tr>
<td>39</td>
<td>TOTO—Without Your Love—Columbia</td>
<td>43</td>
<td>7</td>
<td>X</td>
<td>F</td>
<td>F</td>
<td>59%</td>
<td>41</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>40</td>
<td>JEFF LORBER—Facts Of Love—Warner Bros.</td>
<td>45</td>
<td>8</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>58%</td>
<td>21</td>
<td>—</td>
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* Soundtrack  
* MTV—Exclusive  
NV—No Video  
NR—Not Ranked  
Y—Yes, On Tour  
X—All
## Record Rank

<table>
<thead>
<tr>
<th>Title</th>
<th>Lst. Wk</th>
<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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<tr>
<td>WANG CHUNG—Let’s Go—Geffen</td>
<td>53</td>
<td>3</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td>66%</td>
<td>3p-3a</td>
<td></td>
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<tr>
<td>STARSHIP—Nothing’s Gonna Stop Us Now—Geffen/RCA</td>
<td>66</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>74%</td>
<td></td>
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<tr>
<td>EXPOSE—Cause Go With Me—Arista</td>
<td>64</td>
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<td></td>
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<td></td>
<td></td>
<td>48%</td>
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<tr>
<td>ANITA BAKER—Caught Up In The Rapture—Elektra</td>
<td>51</td>
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<td>29%</td>
<td>28</td>
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<tr>
<td>EUROPE—Final Countdown—Warner Bros.</td>
<td>67</td>
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<td>M</td>
<td>M</td>
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<td></td>
<td>48%</td>
<td>21</td>
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<tr>
<td>CAMEO—Candy—Atlantic Artists/PolyGram</td>
<td>62</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>34%</td>
<td>5</td>
<td>3p-3a</td>
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<tr>
<td>STACY Q—We Connect—Atlantic</td>
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<td>8</td>
<td>X/F</td>
<td>X/F</td>
<td></td>
<td></td>
<td>30%</td>
<td>26</td>
<td>22</td>
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<tr>
<td>BILLY IDOL—Don’t Need A Gun—Chrysalis</td>
<td>63</td>
<td>3</td>
<td>M</td>
<td>M</td>
<td></td>
<td></td>
<td>42%</td>
<td>45</td>
<td>3p-3a</td>
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<tr>
<td>CROWDED HOUSE—Don’t Dream It’s Over—Capitol</td>
<td>65</td>
<td>4</td>
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<td>X</td>
<td></td>
<td></td>
<td>39%</td>
<td>37</td>
<td>42</td>
<td>all</td>
</tr>
<tr>
<td>REO SPEEDWAGON—That Ain’t Love—Epic</td>
<td>70</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>57%</td>
<td>38</td>
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<tr>
<td>BRUCE SPRINGSTEEN—Fire—Columbia</td>
<td>79</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>36%</td>
<td>38</td>
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<tr>
<td>LOU GRAMM—Midnight Blue—Atlantic</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>36%</td>
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<tr>
<td>PETER CETERA—Big Mistake—Full Moon/WB</td>
<td>75</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>25%</td>
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<td></td>
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<tr>
<td>DURAN DURAN—Skin Trade—Capitol</td>
<td>77</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>26%</td>
<td></td>
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<tr>
<td>DARYL HALL—Someone Like You—RCA</td>
<td>73</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>29%</td>
<td></td>
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<tr>
<td>LONE JUSTICE—Shelter—Geffen</td>
<td>74</td>
<td>4</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td>17%</td>
<td>40</td>
<td>all</td>
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<tr>
<td>A-HA—Cry Wolf—Warner Bros.</td>
<td>76</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>21%</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>HIPSWAY—The Honeythief—Columbia</td>
<td>81</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>24%</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>HOWARD JONES—All I Want—Elektra</td>
<td>71</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>14%</td>
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<tr>
<td>TINA TURNER—What You Get—Capitol</td>
<td>—</td>
<td>Debut</td>
<td></td>
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## Multi Format Playlist

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<th>Top 40</th>
<th>Format Penetration</th>
<th>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>
</tr>
</thead>
<tbody>
<tr>
<td>Bruce Hornsby—Mandolin Rain—RCA</td>
<td>83%</td>
<td></td>
<td>90%</td>
<td>84%</td>
<td></td>
<td></td>
<td></td>
<td>42.8%</td>
<td>20</td>
<td></td>
<td>Big week all 3 formats</td>
</tr>
<tr>
<td>Lionel Richie—Ballermann Girl—Motown</td>
<td>80%</td>
<td></td>
<td>82%</td>
<td>94%</td>
<td></td>
<td></td>
<td></td>
<td>42.7%</td>
<td>17</td>
<td>19</td>
<td>#13 pap, #10 B/C</td>
</tr>
<tr>
<td>Jets—You Got It All—MCA</td>
<td>87%</td>
<td></td>
<td>70%</td>
<td>83%</td>
<td></td>
<td></td>
<td></td>
<td>40%</td>
<td>31</td>
<td>11</td>
<td>Still adding, moving</td>
</tr>
<tr>
<td>Madonna—Open Your Heart—Sire/WB</td>
<td>95%</td>
<td></td>
<td>65%</td>
<td>67%</td>
<td></td>
<td></td>
<td></td>
<td>37.5%</td>
<td>2</td>
<td>3</td>
<td>Another #1</td>
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<tr>
<td>Janet Jackson—Let’s Wait Awhile—A&amp;M</td>
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<td></td>
<td>78%</td>
<td>78%</td>
<td></td>
<td></td>
<td></td>
<td>37.5%</td>
<td>9</td>
<td>29</td>
<td>Enters Top 40 pap &amp; B/C</td>
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<td>Luther Vandross—Stop To Love—Epic</td>
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<td></td>
<td>48%</td>
<td>79%</td>
<td></td>
<td></td>
<td></td>
<td>37.3%</td>
<td>10</td>
<td>16</td>
<td>LP #2 bullet B/C</td>
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<td>Bruce Willis—Respect Yourself—Motown</td>
<td>81%</td>
<td></td>
<td>60%</td>
<td>63%</td>
<td></td>
<td></td>
<td></td>
<td>34%</td>
<td>24</td>
<td></td>
<td>Jumps 10 places to #28</td>
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<td>Aretha Franklin—Jimmy Lee—Arista</td>
<td>46%</td>
<td></td>
<td>64%</td>
<td>79%</td>
<td></td>
<td></td>
<td></td>
<td>31.5%</td>
<td>25</td>
<td></td>
<td>First woman in Hall of Fame</td>
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<tr>
<td>Huey Lewis—Jacob’s Ladder—Chrysalis</td>
<td>94%</td>
<td></td>
<td>33%</td>
<td>54%</td>
<td></td>
<td></td>
<td></td>
<td>30.2%</td>
<td>33</td>
<td>10</td>
<td>Jumps 8 places to #15</td>
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<tr>
<td>Starship—Nothing’s Gonna...—Grunt/RCA</td>
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<td></td>
<td>38%</td>
<td>67%</td>
<td></td>
<td></td>
<td></td>
<td>29.8%</td>
<td></td>
<td></td>
<td>Most added 2 weeks in row</td>
</tr>
<tr>
<td>Oingo Boingo—Candy—Atlantic Artists/PolyGram</td>
<td>31%</td>
<td></td>
<td>84%</td>
<td>60%</td>
<td></td>
<td></td>
<td></td>
<td>29.7%</td>
<td>5</td>
<td></td>
<td>Big sales, adding CHR</td>
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<tr>
<td>Bon Jovi—Livin’ On A Prayer—Mercury/PolyGram</td>
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<td>83%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>29%</td>
<td>13</td>
<td>1</td>
<td>#5 bullet, #1 phones</td>
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<tr>
<td>Chicago—Will You Still Love Me—WB</td>
<td>78%</td>
<td></td>
<td>95%</td>
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<td>28.8%</td>
<td>23</td>
<td>5</td>
<td>Still hot phones</td>
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<tr>
<td>R.F.T.W.—Love You Down—MCA</td>
<td>75%</td>
<td></td>
<td>56%</td>
<td>40%</td>
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<td></td>
<td>28.5%</td>
<td>12</td>
<td>9</td>
<td>Up to #21 pap</td>
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<td>Glass Tiger—Someday—Manhattan</td>
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<td></td>
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<td>28.5%</td>
<td>11</td>
<td>23</td>
<td>Might have peaked</td>
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<tr>
<td>Silly Vera—At This Moment—Rhino</td>
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<td>81%</td>
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<td></td>
<td></td>
<td>27.5%</td>
<td>6</td>
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<td>Crossing to country</td>
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<tr>
<td>Robbie Nevil—C’est La Vie—Manhattan</td>
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<td></td>
<td>52%</td>
<td>41%</td>
<td></td>
<td></td>
<td></td>
<td>27%</td>
<td>16</td>
<td></td>
<td>Still hot phones</td>
</tr>
<tr>
<td>Journey—I’ll Be Alright—Columbia</td>
<td>70%</td>
<td></td>
<td>90%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>26.7%</td>
<td></td>
<td></td>
<td>Moves to #19 pap</td>
</tr>
<tr>
<td>Jodie Money—I Wanna Go Back—COL</td>
<td>76%</td>
<td></td>
<td>84%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>26.7%</td>
<td></td>
<td></td>
<td>Not bad for an ex-cop</td>
</tr>
<tr>
<td>Gregory Abbott—Shake You Down—COL</td>
<td>70%</td>
<td></td>
<td>55%</td>
<td>31%</td>
<td></td>
<td></td>
<td></td>
<td>26%</td>
<td>7</td>
<td></td>
<td>Aging gracefully</td>
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</tbody>
</table>
## TEST RECORDS

### COMMENTS:

### NORTHEAST
1. **SHRIEKBACK** — Gunning For The Buddha — Island
   - From the album "Big Night Music" - seeing good AOR & added here at WXKS & WPHD.
2. **COVER GIRLS** — Show Me — Fever/Sutra
   - Dance record getting great club action in N.Y.C. Added at WXKS & WPLJ.
3. **KBC BAND** — America — Arista
   - Seeing hot AOR action. Added at WPHD.

### SOUTHEAST
1. **WORLD PARTY** — Ship Of Fools — Chrysalis
   - Saturating AOR with LP "Private Revolution." Added at WNOK.
   - Debuts on our Dance chart at #51 bullet, Y100 in Miami added this week.
3. **KBC BAND** — America — Arista
   - 95 INZ in Miami added this week.

### SOUTHWEST
1. **CHINA CRISIS** — Arizona Sky — A&M
   - Check this tune out — off "What Price Paradise" album. Added at KKBQ.
2. **DESIRE** — Crazy Over You — Sheik
   - Dance record selling well in San Antonio — added at KITY.
3. **NEW KIDS ON THE BLOCK** — Didn’t I (Blow Your Mind) — COL
   - Off album of the same name — added at WQUE/New Orleans.

### MIDWEST
1. **STARPOINT** — He Wants My Body — Elektro
   - Added at WHYT/Detroit. Getting substantial adds at B/C.
2. **LOS LOBOS** — Set Me Free (Rasa Lee) — Slash
   - Cut off the LP "By The Light Of The Moon" — good mid-tempo rock.
3. **SISTER CAROL** — Wild Thing — MCA
   - Testing well in Chicago at WYIT. (Not the Troggs tune.)

### PACIFIC NORTHWEST
1. **CHRIS DeBURGH** — Lady In Red — A&M
   - Finally getting attention in the U.S. with adds in the PNW.
2. **DONNA ALLEN** — Serious — 21 Records/ATL
   - Seeing serious CHR adds — #12 bullet B/C this week.

### WEST
1. **MEATLOAF** — Getting Away With Murder — Atlantic
   - Released at X-mas and has been getting airplay in the Arizona area.
2. **GAP BAND** — Big Fun — Total Experience/RCA
   - Picking up an add here — #9 bullet at B/C this week.
3. **BILLY BRANGAN** — Maybe Tonight — Polydor/PG
   - KLUC adds this straight ahead Pop tune.

### HIGH PRIORITY

**RICH FITZGERALD**
Warner Bros. Records

Peter Cetera's "Big Mistake" is his follow-up to two #1 singles. This up-tempo tune is picking up strong radio action. A-Ha's "Cry Wolf" builds momentum with heavy requests. New believers are: Z95, KWSS, KRBE, POWER99, WGK & POWER96. Five tune Grammy nominees Steve Winwood's "The Finer Things" came out this week and was one of the most added records. "Hold Me" by Sheila E. is taking off Urban and A/C, now starting to cross Pop. Club Nouveau's "Lean On Me" is already on 70 stations and will be out as a single this week.

**CHARLIE D’ATRI**
Chrysalis

World Party - look for the new "Ship Fools" CD/single on your desk this week from the exploding Top 5 AOR. Top 5 request a breakout sales monster World Party. Also please set aside some special time for Venetians "So Much For Love" which should be in everybody's hands as you read this. If you haven't got it, call me in N.Y. (212) 758-3555.

**JOHN FAGOT**
Columbia Records

Four great new artists. Hipsway — Columbia feels this could be the Tears For Fears of 1987. The LP is real deep. Colin James — unmistakable voice on a record that gets better every listen. Psychos & Furs — the Pretty In Pink soundtrack pays the way for the best song that Richard Butler & mates ever made. Pet. Young — you want a soulful emotional lead from Paul Young? ... you got it!
### Crossover Penetration

**Ronstadt/Ingram:**
- **Album:** An American Tail
- **Record:** Somewhere Out There
- **Team:** MCA

**Lou Gramm:**
- **Album:** Ready Or Not
- **Record:** Midnight Blue
- **Team:** Atlantic

**Cinderella:**
- **Album:** Night Songs
- **Record:** Nobody's Fool
- **Team:** Mercury/PG

**Shirley Murdock:**
- **Album:** Shirley Murdock!
- **Record:** As We Lay
- **Team:** Elektra

**Bruce Springsteen:**
- **Album:** Live '75-'85
- **Record:** Fire
- **Team:** Columbia

**Reo Speedwagon:**
- **Album:** Life As We Know It
- **Record:** That Ain't Love
- **Team:** Epic

**Corey Hart:**
- **Album:** Fields Of Fire
- **Record:** Can't Help Falling In Love
- **Team:** EMI America

---

*Red graph = last week; White graph = this week*
A MAN ON THE GO—Cleveland's dominant CHR, WAMMS-FM, has hired this happy guy. Brian Phillips, as their new PD. Brian comes to WAMMS from a stent with WSSX, the #1 CHR in Charleston, S.C., and everyone involved in the switch is ecstatic about the potential for growth in the Buzzard's future. Good luck, Brian.

WHY IS THIS MAN SMILING?—KISS 100's morning man, Kris Chandler, remains remarkably calm as vicious, bloodcurdling teddy bears attack from all angles. Chandler returned to WKIZ-FM's air lineup after a two year hiatus, during which he served the station as PD. "No hard rock, no elevator music" is Kris' new tag - perfect for the City of Brotherly Love.

SILLY LOVE SONGS—Don E. Reid, enjoying his personality on New York's WABC-FM, will host a Valentine's Day special on the love songs of the ex-Beatle, Paul McCartney. The three hour special broadcast will run on the United Stations Programming Network and we hear that it will be filled with McCartney's melodic chestnuts. Hmmm...
## REGIONAL BREAKOUTS

### NORTHEAST

**TINA TURNER**—What You Get...—Capital
Adding are: WPHD, WXKS, WTIC, WERI, WPRO, WKRZ, & WCIR.

**HIPSWAY**—The Honeythief—Columbia
WKSE, WQFM, WERI, WPRO, & WTLQ are all adding this way-hop tune.

**SAMMY HAGAR**—Winner Takes It All—Columbia
Winning adds include: WPHD, WNTQ, & WQFM.

**STEVE WINWOOD**—The Finer Things—Island
WPHD, WNTQ, & WQFM are among Steve’s finer adds.

**PRETENDERS**—My Baby—Sire/WB
The second single culled from “Get Close” is adding at WBEN, WSTW, & WTLQ.

### SOUTHEAST

**TINA TURNER**—What You Get...—Capital
GETing adds are WNVZ, WMC, WSKZ, WROQ, Y106, & WQUT.

**GENESIS**—Tonight, Tonight, Tonight—Atlantic
Adding, adding, adding are IPS, WOKI, WRSR, & WANS.

**HIPSWAY**—The Honeythief—Columbia
Southeast adds are strong: Y100, IPS, WQVQ, & WDCG.

**STEVE WINWOOD**—The Finer Things—Island
Fine song gets adds at WINZ, WBBQ, WBCY, & WQUT.

### SOUTHWEST

**TINA TURNER**—What You Get...—Capital
Third single from “Break Every Rule” LP. KRBE, KJYO, WXXX, KITY, & Q101 adding.

**GENESIS**—Tonight, Tonight, Tonight—Atlantic
Latest from Phil, Tony, & Mike off to a fast start in Southwest.

### MIDWEST

**TINA TURNER**—What You Get...—Capital
Early adds: WYIT, WBBM, KHDR, WGRD, WXGT, WSPT, & KARR.

**GENESIS**—Tonight, Tonight, Tonight—Atlantic
Midwest adds for Genesis include: WLOL, WNCX, WQDD, WZPL, & WKFR.

**STEVE WINWOOD**—The Finer Things—Island
Some early adds for Steve: WNCI, WMEC, WQDD, & WZEE.

### PACIFIC NORTHWEST

**TINA TURNER**—What You Get...—Capital
Hot tune for Tina! Adding at KMJK, KHRZ, K-PLUS, KUBE, KBQZ, & KZU.

**ROBERT CRAY**—Smoking Gun—High Tone/PG
Smoking tune from Cray. KUBE & KMJK are among recent adds.

### WEST

**TINA TURNER**—What You Get...—Capital
West coast adds for Tina include KSFM, KRRX, KWOD, KROQ, & KCAQ.

**FREDDIE JACKSON**—Have You Ever...—Capital
Freddie is crossing in West at KMEI, KSFM, & KROQ.

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# CASH BOX

## Radio Report

### BLACK CONTEMPORARY

**AN IN DEPTH ANALYSIS OF THE MARKETS**

---

### MARKET AT A GLANCE

**MOST ADDED** Out Of A Possible 85 Stations

<table>
<thead>
<tr>
<th>Stations Reported This Week</th>
<th>77 Stations</th>
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<tr>
<td>Keep Your Eye On Me</td>
<td>22 ADDS</td>
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<tr>
<td>Herb Alpert—A&amp;M</td>
<td></td>
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<tr>
<td>Every Little Bit</td>
<td></td>
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<tr>
<td>Millie Scott—4th &amp; Broadway</td>
<td></td>
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<tr>
<td>Hold Me</td>
<td></td>
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<tr>
<td>Sheila E.—Posley Park/Warner Bros.</td>
<td>15 ADDS</td>
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<tr>
<td>Old Flames Never Die</td>
<td></td>
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<tr>
<td>Full Force—Columbia</td>
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### RETAIL

- **Candy**
  - Cameo—Atlanta Artists/PolyGram
- **Stop To Love**
  - Luther Vandross—Epic
- **Falling**
  - Melba Moore—Capitol
- **Jimmy Lee**
  - Aretha Franklin—Arista

### REQUESTS

- **Candy**
  - Cameo—Atlanta Artists/PolyGram
- **Have You Ever Loved Somebody**
  - Freddie Jackson—Capitol
- **Come Share My Love**
  - Miki Howard—Atlantic
- **Lean On Me**
  - Club Nouveau—King Joy/Warner Bros.

### ALBUM ALLEY

- **Trachorous**
  - Neville Brothers—Rhino—This is a brilliant compilation of their greatest works. The album (A History Of The Neville Brothers 1955-1985) is certain to be a collectors item. The brothers were once known as the traveling ambassadors of New Orleans. This collection of hits will travel far and wide.
- **Purple Passion**
  - Kapper—KMA—Her debut album features a distinctive urban contemporary sound with a dash of the Orient and some jazz flavorings. This talented lady has all the ingredients of a superstar.
- **On Fire**
  - Shottsanic—Tammy Bay—This six member self-contained group explodes with their debut album that will propel one of the industry’s respected hip hop bands to the forefront of the rap music circles.

### NEW AND HOT 45’S

- **Nissan Is The Way**
  - Exotic Rappers—Brofeel
- **Thing For You**
  - Isaac Hayes—Columbia
- **Starpoint**
  - He Wants My Body—Elektra
- **Jody Watley**
  - Looking For A New Love—MCA Records
- **Say No To Drugs**
  - A Host Of Stars—Superstar International
# BLACK CONTEMPORARY SCOREBOARD

<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst. Wk.</th>
<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>Ttl. Wks.</th>
<th>Hot Cuts</th>
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<td>Y</td>
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<td>Aretha Franklin—Jimmy Lee—Arista</td>
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<td>4</td>
<td>13</td>
<td>Look To The Rainbow</td>
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<td>3</td>
<td>Shirley Murdock—As We Lay—Elektra</td>
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<td>Melba Moore—Falling—Capitol</td>
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<td>Miki Howard—Come Share My Love—Atlantic</td>
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<td>Anita Baker—Caught In The Rapture—Elektra</td>
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<td>Loose Ends—Slow Down—MCA</td>
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<td>Gladys Knight—Send It To Me—MCA</td>
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<td>Holiday/Peacemaker/I.B.M.C.</td>
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<td>Five Star—If I Say Yes—RCA</td>
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<td>Jets—You've Got It All—MCA</td>
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<td>George Benson—Shiver—Warner Bros.</td>
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<td>Midnight Star—Engine #9—Solar/Elektro</td>
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<td>James (D-Train) Williams—Misunderstanding—Columbia</td>
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<td>Sylvester—Someone Like You—Warner Bros.</td>
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<td>Rose Brothers—Easy Love—Muscle Shoals</td>
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<td>Beastie Boys—New Style—Def Jam</td>
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<td>Timex Social Club—Thinkin' About Yo—Danyo/Fantasy</td>
<td>42</td>
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<td>Phyllis Hyman—Living All Alone—P.I.R.</td>
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NR—Not Ranked   Y—Yes   N—No
**INDIE TOP 20**

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<th>Last Wks</th>
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<td>WTLG, WDas, WEKS, WGCO, WAOX, WTMH, WRBD, WEDR, WEAS, WJZ, KKDA, WQMG, KDKS.</td>
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<td>**2 J. Blackfoot—**U-Turn—Edge</td>
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<td>WDMA, WHRK, KNNB, WKKX, WTKL, WYLG-FM, WTLG, WAMO, WDas, WLOU, KOKY, WUFO, WTMH</td>
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<td><strong>3 Sandra Feva—Here Now—Catawba</strong></td>
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<td>WPLZ, WTBY, WILA, WDMA, WQPR, WWWS, KSOL, WTMX, KCOH, KYOK, WZAK, WDas, WAZA.</td>
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<td><strong>4 Rose Brothers—Easy Love—Muscle Shaah</strong></td>
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<td>**5 Triple Threat—**You Gonna Get Your Love—Uranus</td>
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<td>**6 Captain Sky—**Let It Be Me—Edge</td>
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<td>**7 Novio—**Good Things—The Fever/Sutra</td>
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<td>**9 True Life—**Cocaine Crack—Top Shelf</td>
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<td>WEDR, WPA1, KQXK, WQG, WTXL, WTXC, WYYL, KUKQ</td>
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<td><strong>10 Jody Ingram—Baby Don’t Go Too Far—Profile</strong></td>
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<td>4</td>
<td>WHRK, WGCI, WDMA, WTMH, KSOL, WJYI, WQPR, WYLF-FM, WORL, WJZ, WPDQ</td>
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<td>**11 Janice Christie—**Heat Stroke—Supertronic</td>
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<td>**12 Main Ingredient—**If You Were My Woman—Edge</td>
<td>12</td>
<td>4</td>
<td>WBLB, WHUR, WYLF-FM, WZAK, WZAT, WYLY, WJLB, WBNX, WGC1, KFRS, WRAP, WPQD</td>
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<td>**13 Johnny Taylor—**Just Because—Maloca</td>
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<td>WDMA, KRB, WKKX, WQNL, KKJS, KDDA, KOKY, KDLZ, WQPR, WNQO, KPR, WPDQ, WZD</td>
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<td>**14 True Life—**Cocaine Crack—Top Shelf</td>
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<td>WBLX, WHRK, WXXI, WQNL, WXXI, WJZ, WENN, WACR</td>
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<td>**15 B. Fats—**Wogap—Pose</td>
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<td>**16 P.P. Mitchell—**You’re Gonna Come—Ichiban</td>
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<td>WHUR, WENN, WQMG, WPQD, KOKY, WBLX, WTXC</td>
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<td>**17 Various Artists—**Street People(For The Homeless)—On The Spot</td>
<td>20</td>
<td>2</td>
<td>Proceeds from sales to benefit homeless.</td>
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<td>**18 Lyn Roman—**Don’t Look Back—Ichiban</td>
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<td>**19 Donnell Pittman—**Chocolate Lover—Triple T/After Five</td>
<td>18</td>
<td>14</td>
<td>KDDA, WENN, WXXI, WQNL, WWWS, WAOX, WHRS, WXXI, WJZ, WXXI, WW, WJZ, WHRS, WXXI, WW, WJZ, WXXI</td>
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<tr>
<td>**20 Black Widow—**Crazy Toes—Cap-Tune</td>
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<td>10</td>
<td>WDMA, WLOK, WHRK, WQMG, WPDQ, WEDR, WPA1, KQXK, WQG, WTXL, WTXC, WYYL, KUKQ</td>
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</tbody>
</table>

**REGIONAL BREAKOUTS B/C**

**EAST**

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

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

3. **SANDRA FEVA—**Here Now—McAoca/Catawba  
   **COMMENTS:** The musical “Feva” is spreading.

4. **JODY WHATELEY—**Looking For A New Love—MCA  
   **COMMENTS:** Comming on strong in it’s first couple of weeks.

5. **KENNY G—**Don’t Make Me Wait...—Arista  
   **COMMENTS:** Another big one from the GLASS Factory, Glosshouse Productions.

**SOUTH**

1. **OLIVER CHEATHAM—**Celebrate (Our Love)—Critique  
   **COMMENTS:** This one is really picking up fast.

2. **DANA DANE—**Delancy Street—Profile  
   **COMMENTS:** Heavy response indicates a straight line to the top.

3. **O.C. SMITH—**Brenda—Rendevous  
   **COMMENTS:** Support is broadening weekly.

4. **TRUE LIFE—**Cocaine Crack—Top Shelf  
   **COMMENTS:** These youngsters could be one of the surprises of 1987.

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

**MIDWEST**

1. **BRUCE WILLIS—**Respect Yourself—Motown  
   **COMMENTS:** Tremendous response on this remake of Luther Ingram’s hit of ’72.

2. **DANA DANE—**Delancy Street—Profile  
   **COMMENTS:** Response from airplay is growing daily.

3. **IVY—**Wait For Love—Heat  
   **COMMENTS:** This could really be a big one for McCants? Akron based label.

   **COMMENTS:** Nationwide, the response is simply massive.

5. **SANDRA FEVA—**Here Now—McAoca/Catawba  
   **COMMENTS:** Hard work is now producing healthy rewards.

**WEST**

1. **EGYPTIAN LOVER—**The Lover—McAoca/Egyptian Empire  
   **COMMENTS:** This is breaking big nationwide.

2. **IVY—**Wait For Love—Heat  
   **COMMENTS:** The west just couldn’t wait any longer for this one.

3. **JODY WHATELEY—**Looking For A New Love—MCA  
   **COMMENTS:** Strong initial airplay response for this fine artist.

4. **TRUE LIFE—**Cocaine Crack—Top Shelf  
   **COMMENTS:** Strong song with a powerful message.

5. **CLUB NOUVEAU—**Lean On Me—Tommy Boy/Warner Bros.  
   **COMMENTS:** This cut will sell LP’s by the truckloads.
**HAPPY BIRTHDAY STEVIE** Lee Bailey (right) of Lee Bailey Productions/Radioscope and Stevie Wonder celebrate Stevie’s birthday party in style at a Century City, CA. night club.

**HOWARD COMES TO CHICAGO** Atlantic recording artist Miki Howard was recently honored at Chicago’s Charlie Club for her hit single “Come Share My Love.” The club was honored in return with a performance. L-r: WBMX MD Marco Spoon, WJMO PD Doug Harris, Miki Howard, WBMX PD Jerry Boulding, Atlantic vp/gm Black music Sylvia Rhone, WGCI PD Lee Michaels, a party guest, and Black Radio Exclusive columnist Jerry Simmons.

**VESTA’S BITTEN BY THE MAGIC** A&M recording artist Vesta Williams recently stopped by KMJQ in Houston to say thanks for their support of her hot R&B single, “Once Bitten, Twice Shy.”

**HANGING LOOSE AT WILD** Loose Ends dropped by WILD, Boston, MA, before their show at Boston’s Nine Landowne club. They were on the air as guest djs on Elroy in the AM morning show. L-r: Jane Eugene, Loose Ends Carl McIntosh, Loose Ends Elroy RC Smith, and Mixmaster Rudy Dotten/Steve Nichols, not pictured, was also there.

**HEAVY D AND THE BOYZ RAPPIN’ IN HARLEM** Heavy D and The Boyz were the guests of honor at Harlem’s Cotton Club, celebrating their smash single remake of, “Mr. Big Stuff.” (Top l-r) Tommy Regasford, MCA’s mgr. east coast r&b/a&r, Louil Silas, MCA’s vp ed r&b/a&r, Michael Holley, MCA’s mgr. east coast r&b promo; (Cntr l-r) G. Wiz, Eddie F and T Ray of Heavy D and the Boyz, Jheryl Busby, MCA’s pres. Black music; (Rm l-r) Andre Harrell, the groups mgr. and Heavy D.

**BA-DUP-BOOM-BANG IN PROGRESS** Producer Larry Smith (left) and “Flash” of Grandmaster Flash put the final touches on Grandmaster Flash’s soon-to-be released lp, “Ba-Dup-Boom-Bang” on Elektra Records.
LADY ON A MISSION—During a recent conversation with the multi-talented Phyllis Hyman, she spoke candidly about the four-year hiatus in her recording career. She was under contract to a major label that virtually ignored her career. That experience embittered her relative to record companies, however, she was not standing still. In fact, she was busier than ever during this period, because she is a very strong-willed determined lady who learned early on in her career how to earn a living without record sales being a part of her monetary income. During this period she was teaching, doing concerts, night clubs and casino dates with people like Bill Cosby as well as doing commercials including the recently released American Airlines commercial, representing various cosmetics lines and lecturing. Born in Philadelphia, this talented lady was nominated for a Tony Award for her performance at Duke Ellington’s standards in Broadway’s Sophisticated Ladies. Phyllis, with five albums to her credit, is ecstatic about her Philadelphia International album release titled “Living All Alone,” which afforded her an opportunity to work with two industry giants, Kenny Gamble and Leon Huff. She is equally as proud of the fact that she is working with black people and some have been with her for six years, even though she didn’t have an Oscar in four years. Her organization is 95% black, and her business has never run smoother, which should stay to rest a lot of the stories, there aren’t any qualified blacks to handle various positions in the entertainment business. She spoke very enthusiastically about a project she is working on currently. That project is reworking. She and her fine staff are busy putting together a list of black professionals from all areas of the entertainment business, who can and will give directions to young aspiring blacks trying to enter the business. The primary objective of this networking system is to help these young talents to understand and avoid many of the pitfalls of the business that have claimed many talented individuals. She wants young blacks to know that they can and should look to each other for that much needed support system. It is with great pleasure that we welcome this classy, sophisticated, determined and mega-talented beautiful lady back to the vinyl end of the business. You are the consummate professional business woman that the world surely needs. The lady is a wonderful human being!

TAX TUNE—Athen Gibbs, tax accountant and president of Cap Tune Records in Nashville, has released what many industry experts are saying could be an on-going hit record particularly during income tax season. The song “Crazy Taxes” is the result of Gibbs spending more than Fourteen Years of listening to his clients moaning and complaining about taxes. He said, “If there is a joke about taxes, I have probably heard it.” Everybody likes to fuss about taxes, because that’s all they can do besides pay them. Thus, one line in the song: ‘Now you can cuss and fuss and burst into tears, but when you get through crying, Sam is gonna get his.’ Gibbs added, ‘If you want to start a conversation with a total stranger, all you have to do is mention taxes and you can strike a conversation that will last for hours. He also said that because the laws are written in the secret language of the government, many people call it Crazy Taxes, thus the line: ‘I understand the English language, I even speak a little French, but to fill out all these tax forms, I need the language of the government.’

Gibbs added, ‘Crazy taxes was not written as a tax protest song. It was written and produced in fun to give the tax paying public something to laugh about as they work the first four months of the year to pay their Crazy Taxes.’ The 12 inch single recorded by Nashville based Black Widow, (who have toured in Germany, Holland, Belgium, France, Italy, Spain, Greece, Turkey and the Carribbean), is an r&b band that applies its’ own style to this rap song about taxes. Unlike some rap records that are incoherent and ramble endlessly at any thought that rhymes, ‘Crazy Taxes’ carries an earlly flowing theme from beginning to end. The dictation is clear so that the listener can understand and identify with the rap. Included in the packaging is a copy of the first income tax return 1913, therefore you can compare it with the new 1987 tax farms. Early radio play includes WDIA, WLOK and WHRK, Memphis, WQOK, Nashville, WEKS, Atlan and WANM, Tallahassee. For your copy of this potential hit, call 615-876-7460.

NEW FROM KOPPER—Jam Power Productions is extremely proud to unleash the debut LP from KMA recording artist, Kopper. An extremely sexy and talented young singer, Kopper created traffic jams on the dance floors with her club smash, “Second To None” in 1986. Her debut album titled, “Purple Passion” contains eight incredible selections, guaranteed to put the “F” back in the Funk! Jam Power’s team of Ronnie Vann, David Stewart and Chuckie Boomer produced the album that will undoubtedly be the party LP of the year. The groove is definitely in Kopper’s music and her voice creates a lasting impression. The smash hit, “Second To None” is joined by six other standout tracks all showcasing Kopper’s ability to get behind her heavy-duty material. No cream has been added to this caffee as Jam Power creates a sound that could put them in complete control! Steve Berry, president of Jam Power Productions feels that Kopper’s “Purple Passion” album has enough energy and funk to power a 747. Tap cuts include: “Velocity,” “Purple Passion,” “Second To None” and the current single, “Speaking Japanese.” Kopper—She’s worth your weight in gold.

INDUSTRY ACTIVITY—Chris Powell indicated that the new release for that dynamic tria of young ladies called Teen Dream is slated for release on February 13, 1987, on Warner Bros. Alan and Preston Glass are busy working on projects for Tramaine Hawkins, Angela Bollif and Jennifer Holiday. Preston collaborated with Lionel Job on a hit for Starpoint titled “He Wants My Body.”

THE BEAT

PHYLIS HYMAN

KOPPER

A High Priority Salute To
JAY JOHNSON AND WTLC 105FM

Dedication and determination of people like program director Jay Johnson help put the "soul" in WTLC 105FM’s Soul Stereo. WTLC is the only full-time service to the city’s 167,400 Black residents, plus an additional 44,200 Blacks in cities and towns throughout Central Indiana, and it’s the only Black owned and operated FM station in the state.

Congratulations to Jay Johnson and WTLC in Indianapolis, America’s 12th largest city. Your contributions to the economic growth and development of the area are warming up the “Front Belt.”

Bob Long and Judie Haymes
Look out party animals, you ain't seen nothing 'til you've seen Mr. Randy D. Jackson in action. That's D far claring, D far Dynamic and a wit that won't quit. Randy, a.k.a. "King," has recently acquired the rights to a piece of the stage with the guys in Journey as bass player and vocalist extracrdinare.

Now let their be no confusion. This Randy Jackson may be the spitting image of Clarence Clemons, but he is in no way, shape or form related to Michael, Janet, Jermaine or anyone else in the Jackson family. Our 28 year old music man comes direct from San Francisco, via Baton Rouge, LA, where he grew up listening to the Motown sound, James Brown, John Coltrane and the Staxmen. He picked up the drums at the age of 12, thanks to the influence from his brother Herman, who was later the drummer for B.B. King, and from there, he moved into alto, then guitar and finally, his claim to fame, the bass.

Talk about your go getters! Never enough can be said about his extensive background which includes the Louisiana All-Star Stage Program, a scholarship from the National Association of Jazz Educators to study at Las Vegas Noge Stage Band Program, member of Fred John and the Playboys, member of the Baton Rouge Youth Symphony, received a grant from the National Endowment for the Arts to study with Chuck Rainey in Los Angeles, studied at the Billy Cobham Clinic at Southern, played in Billy's band for two years, recorded albums with him, toured the states and Europe, etc... and all by the age of 21!

Now, you might think that this is background enough. Well, don't be surprised to find out that Mr. Jackson also finished a B.A. in Music, taught jazz at a performing arts school in Galveston, TX, and has been working on projects with Narda Michael Walden for the last six years.

Randy's versatility has sparked his writing and producing towards a variety of music. He has become a master of markets while maintaining his own style, and loves it. In his words, "I like producing different genres as opposed to just rock or pop. To me it's more important to be inspirational to others than to follow someone else's lead. So, I involve myself in whatever I feel there's a need for," and Randy can fill a need just about anywhere he sees one. He's been a member of Jean-Luc Ponty's band, and has recorded and/or performed with Aretha Franklin, Journey, Clarence Clemons, Whitney Houston, Sheena Easton, Rodney Franklin, Herbie Hancock, Jeff Lorber, Lenny Williams, Narda Michael Walden, Taxxi, etc....

On the production end of things, Jackson has three songs on the current Krystol LP entitled "Passion From A Woman," including the title cut co-written by he and wife Liz, and has co-produced (with Preston Glass) the forthcoming debut album by the modern British band, Dance Like A Mother.

At present, Randy is working on a very exciting debut album with his wife and partner, Liz Jackson, who also plays keyboards, sings and co-writes their material. The album is a modern blend of pop, r&b, rock and dance making it categorically uneasy. "There's a big difference in audiences," explains Jackson. "A Lionel Richie and Whitney Houston, for example, fall right in the middle under that Diana Ross demographics ranging from 5 to 95yrs. There's something for everyone, all ages. That's great for them, but personally, Liz and I want to pinpoint around the 12 to 35yr range."

"Up until now, record companies have shied away from projects that have defied description. However, music is moving into a new age, and the record industry is beginning to take more risks. The time is finally up for 'that went to #1. Let me have one,' or 'Only thing my company needs is another Whitney Houston!' How many of

those can there really be. Even radio is starting to lean towards AOR, because it's gotten so that almost every CHR station in almost every city is playing the same songs every hour. They all know it's time for a change."

Randy considers working with Journey to be an inspiration. He loves Perry's Motown influence, (Marvin Gaye, Jackie Wilson, Sam Cooke), and the wonderful melodies which stem from the influence of singers as opposed to the stylists of today. "It just re-iterates to me that melody is a big key in writing songs. Also, the crowds are like nothing I've ever experienced before. They're wild as ever, and always thoroughly exciting."

Randy D. Jackson can be seen on MTV in two videos; Aretha Franklin's "Jumpin' Jack Flash," and Journey's "The Girl Can't Help It." Don't miss his wild and passionate performances, and be on the lookout for more to come from this musical powerhouse!

Judie Haymes
### CASH BOX

#### Radio Report

##### COUNTRY

**AN IN DEPTH ANALYSIS OF THE MARKETS**

**FEBRUARY 7, 1987**

### MARKET AT A GLANCE

**MOST ADDED Out Of A Possible 116 Stations**

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<tr>
<th>103 Stations Reported This Week</th>
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<tr>
<td><strong>MCA RECORDS</strong></td>
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<td><strong>LET THE MUSIC LIFT YOU UP</strong></td>
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<td><strong>REBA MCENTIRE</strong></td>
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<tr>
<td><em>55 ADDS</em></td>
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</table>

- **A Face In The Crowd** — Michael Martin Murphey And Holly Dunn — (Warner Bros.) 49 Adds
- **Senorita** — Dan Williams — (Capitol) 36 Adds
- **Can't Stop My Heart From Loving You** — The O'Kanes — (Columbia) 35 Adds
- **Rose In Paradise** — Waylon Jennings — (MCA) 27 Adds
- **Don't Go To Strangers** — T. Graham Brown — (Capitol) 27 Adds

### #1 SINGLES

- **Forever** — The Statler Brothers — (Mercury/Polygram)
- **Oceanfront Property** — George Strait — (MCA)
- **How Do I Turn You On** — Ronnie Milsap — (RCA)
- **Straight To The Heart** — Crystal Gayle — (Warner Bros.)
- **Baby's Got A New Baby** — SKO — (MTM)
- **Mornin' Ride** — Lee Greenwood — (MTM)
- **Twenty Years Ago** — Kenny Rogers — (RCA)

### RETAIL

- **You Still Move Me** — Dan Seals — (EMI America)
- **I'll Come Back As Another Woman** — Tanya Tucker — (Capitol)
- **How Do I Turn You On** — Ronnie Milsap — (RCA)
- **Right Hand Man** — Eddy Raven — (RCA)
- **Leave Me Lonely** — Gary Morris — (Warner Bros.)
- **Mornin' Ride** — Lee Greenwood — (MCA)
- **Baby's Got A New Baby** — SKO — (MTM)

### REQUESTS

- **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)

### HOT CUTS

- **Crystal Gayle** — Deep Down — (Straight To The Heart)
- **Earl Thomas Conley** — Dancing With The Flame — (Too Many Times)
- **The Statler Brothers** — Will You Be There — (Four For The Show)
- **The Bellamy Brothers** — Country Rap — (Country Rap)
- **Lyle Lovett** — Why I Don't Know — (Lyle Lovett)
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<td>Ronnie Milsap-How Do I Turn You On-RCA</td>
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<td>Tanya Tucker-I'll Come Back ...-Capitol</td>
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<td>Eddy Raven-Right Hand Man RCA</td>
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<td>Earl Thomas Conley-I Can't Win For Losin' You-RCA</td>
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- NR—Not Ranked
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- N—No
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<td>WCMX 36/32, WVAR 38/36, WCCN 43/39, WSCG 36/36, WASP D/40, KJUN D/45</td>
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<td>18 Roger Donald-How Do You Tell Someone...-Stargen</td>
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<td>19 Kelly Schoppa-Say Lady We Let It...-NSD</td>
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<td>20 T.C. Roberts-I'm A Little Boy Again-db</td>
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## REGIONAL BREAKOUTS

### COUNTRY

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<td>Twenty Years Ago</td>
<td>Kenny Rogers</td>
<td>RCA</td>
<td>Great sales.</td>
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<td></td>
<td>Lone Star State Of Mind</td>
<td>Nanci Griffith</td>
<td>MCA</td>
<td>Good response.</td>
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<td>Restless Heart</td>
<td>RCA</td>
<td>Picking up good response.</td>
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<td>Kids Of The Baby Boom</td>
<td>The Bellamy Brothers</td>
<td>MCA/Curb</td>
<td>Hot!</td>
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<td>I Only Wanted You</td>
<td>Marie Osmond</td>
<td>Capitol/Curb</td>
<td>Lot of sales.</td>
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<td>Ocean Front Property</td>
<td>George Strait</td>
<td>MCA</td>
<td>No slowin' down.</td>
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<td>A Face In The Crowd</td>
<td>Michael Martin Murphy/Holly Dunn</td>
<td>WB</td>
<td>Lots of calls.</td>
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<td></td>
<td>Small Town Girl</td>
<td>Steve Wariner</td>
<td>MCA</td>
<td>Lotta requests.</td>
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<td>Keep The Faith</td>
<td>Jimmy Murphy</td>
<td>Encore</td>
<td>Hot phones.</td>
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<td></td>
<td>The Right Left Hand</td>
<td>George Jones</td>
<td>Epic</td>
<td>Hot on phones.</td>
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<td>Waylon Jennings</td>
<td>MCA</td>
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<td>K. T. Oslin</td>
<td>RCA</td>
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<td>Highway 101</td>
<td>Warner Bros.</td>
<td>Good phones.</td>
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<td>Kenny Rogers</td>
<td>RCA</td>
<td>Big phones.</td>
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<td>Hot phones, hot sales!</td>
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<td>Excellent record, as good as the majors.</td>
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<td>Getting bigger by the minute.</td>
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<td>The Statler Brothers</td>
<td>Mercury/Polygram</td>
<td>Constant requests.</td>
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<td>Ricky Van Shelton</td>
<td>Columbia</td>
<td>Good sound, good phones.</td>
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<td>RCA</td>
<td>Might even be their biggest yet, people relate to it.</td>
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<tr>
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<td>George Jones</td>
<td>Epic</td>
<td>Comin' on strong.</td>
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### COUNTRY PROMOTION OF THE WEEK

POWELL, WY

KPOW—DAVID JAMES—MUSIC DIRECTOR

PROMOTION—FOR FARMERS AND RANCHERS ONLY

In the Big Horn Basin of Wyoming, agriculture is one of the mainstays of the economy. KPOW, in conjunction with area businesses and community organizations, is putting on a promotion designed to aid the farmers and ranchers.

Listeners sign up at participating sponsors and drawings will be held on Farmer/Rancher Appreciation Day. Four grand prize packages will be given away to qualifying agricultural listeners: one each for a qualifying bean, beet and barley farmer who will win seed, fertilizer, chemicals and fuel. The fourth grand prize package will be awarded to the winning rancher and includes vet services and supplies, feed, fencing materials and other lumberyard items. Additional prizes will be given away that require no qualifications, such as airline tickets, mechanical services and more—over $10,000 worth of prizes in all.
A View Towards Market Expansion

(The following is the second of a two-part interview with RCA's Joe Galante.)

By Tom McEntee

"If we're up 1%," says Joe Galante, referring to the overall country music market, "I'll be happy." That market has seen little expansion in recent times. The appearance of expansion, reflected in any particular label's market share, is not so much indicative of growth for the entire country music community, according to Galante, as it is an indication of a proportionate decrease in someone else's portion. So what might seem to be growth may be, in reality, only a temporary shift in existing market shares.

"In order for our sales base to expand, we need the AC chart," he offers. At this point, Galante reaches for a copy of a recent survey showing that, in 1981, country product made up over 15% of the AC chart, but has since plunged steadily and consistently until it accounted for a mere 3% last year. In the CHR area, says the same survey, country product has had absolutely no impact for at least the last three years.

"One of the biggest problems facing country music," he claims, "is the bad rap it's been getting (from those in other formats). I don't see anything on the horizon that's gonna change that opinion."

Nonetheless, he stresses the importance of regaining a beachhead in the AC area as one strategy necessary to the widening of the country sales base. Still, it won't be without some casualties.

"I think it's gonna be like being at Normandy on D-Day. The first couple of people on the shore are likely to be shot to hell, just as the first couple of records that go on the AC (or CHR) charts are not gonna perform to the degree they should, because there are gonna be a lot of non-believers in the other formats. But they will open the doors for other people to follow."

"I don't have a solution as to how you can further that. I only know it's a market that we have to appeal to, and that the country stations should be able to claim those artists first. They should be germane to our format and not the other way around."

"One of the things I've noticed is that Billy Vera and the Beaters (an Rhino Records), who have one of the top CHR records out, are now winding up on the country charts. Which is okay. I think that's fine. People should be able to hear that. But, it would be nice if we had some of our own that were going the other way—for the identification for our format."

"Rennie Milsap's super-successful "Last In The Fifties" LP owes anywhere from 20 to 40% of its sales to the AC play it received, claims Galante. As a result of that play, added to Milsap's normally string country play, the album "will go platinum in 3-4 months." Another piece of product that similarly benefited from strong AC response, he says, was Kenny Rogers' "Morning Desire," which, like the Milsap LP, is also on its way toward the platinum mark. "Bap' was the same," he says, pointing to Don Seals' EMI/America smash of a year ago. "That was evident on that record. You can get to a certain level and then it just kicks it right in."

In timing the marketing of the product, he points out that there are those periods when the pop-dominated marketplace experiences a certain softness, especially in between the once-a-year releases from the pop superstars. He sees these periods as being perfect opportunities for country product to "slip into the cracks" and take up more shelf space.

Aside from soliciting airplay outside of the country format, Galante suggests that one of the avenues to an expanded volume for Nashville-based labels is through the intermixing of country releases with some of the best product from other areas of music, exemplified by "what MCA is doing with the Master Series" as well as some of the hot names from the gospel arena, including Amy Grant and such rising commodities as Michael W. Smith.

Here he points to the successful "crossover" pattern of Grant. "I think that the thing that Mike [Blanton] and Don [Harrell] have done over at Reunion with Amy was obviously successful commercially, but it was tastefully done. To me, that's the key. I don't want something that smacks of "look what they're doing!" They chose great singers to do duets with—or anytime she was involved in a project it was staged correctly and it was done with class.

"I think that's the way to approach it, if you're getting into someone else's market. First of all, you have to realize that you're getting into someone else's territory and you gotta handle it the right way."

"I would think that that's the way we'd approach it—one on that level—regardless whether it's doing duets or pictures with someone else outside the format—that kind of thing."

"Not that it's outside the format dramatically, but [Bruce] Hornsby and Restless Heart—that whole tour. I think it's gonna do some things for both sides because some of the country folks will be exposed to Hornsby and Hornsby will be exposed to country music. Same of these CHR people shying up—the radio folks—are gonna hear what country music is today. And I think that's damn good."

Throughout his conversation, Galante mentions competitive labels and many of their successes.

"To sit here and not acknowledge your competition and the things they've done is crazy. When you go walking around this building, everybody is playing something from other labels. In fact we have a tape here that we pass through, at all the singles reviewed, and in the charts. We all listen to 'em. We may not 'like 'em all, but we listen to 'em. And then we stack our product up against it. Because you find out what somebody's playing and why they're playing it. You'd be surprised. And sometimes you root—you really do root—for someone else to come through. Because you know that doors open up and then everybody can follow through."

All things taken into consideration, Galante sees a bright future for the country business. "During the next few years—more towards the latter part—I see a growth in country music. I really do. Because all the energy that we have you can't harness, you can't channel it. It's just gonna force its way through."

By the same token, he adds that "we've got too many records right now for the marketplace to handle. I don't mean that in the sense that people shouldn't be signing and everything else; I just think we're overly optimistic. Everybody's got 97 artists and, of course, they're all gonna sell, and isn't this a great period of time and all that..."

"Yeah, okay, I understand all that. However, I think that with radio reducing their lists, as we've talked about, and the consumer dollar being split in a lot of areas, we have to be realistic. And I would hope that, as a town, when we find a real winner—like a Judas, or a Randy Travis—that's what we want as a town. Not that we wave the banners of traditional music or contemporary music, because, to me, that's what holds us back."

Putting labels on our product can be to our detriment, he adds. "When you go in and tell the customer what you've got, maybe the customer doesn't want it the way you've described it. You'd be surprised, if you use the wrong word with them—"traditional"—maybe I'm not a 'traditional' buyer, maybe I'm a 'country' buyer and I think 'traditional' is bluegrass, for instance. I don't know all the nuances to your terminology. Maybe I don't like 'crossovers,' maybe I just like 'country.' I think that's a danger."

"But when you say 'Here it is. Make your own opinion. Here are the benefits of my product,' you let them decide."

"We don't have to worry about 'is it danceable?' or 'Does it belong to the traditional marketplace?' Just leave it alone! I'll take care of itself on that side...There's the period that we've gone through in the past. Let's cross over. Let's go pop. Let's get 'traditional.' Let's get 'bluegrass.' Let's get 'roots-y.' I mean, I'm gonna start looking for, or advertising for, singers that have got roots? C'mon, guys!"

"Wynonna's influence is Bonnie Raitt. I mean, she's definitely a very rootsie, traditional person. Yes, she is, in her format. And all Wynonna did was take that same emotion—in terms of a mentor—and run with it. Great! That's absolutely wonderful."

"Our music is authentic. I don't care whether it's got bluegrass influences or it's got synthesizers. That's our music. That's what we are producing in this town that's not produced on place else. It's ours."

"And these people writing the songs and performing them are ours. They are from this town. And that's the stamp."
TULSA—If killing two birds with one stone is good, then nailing three with the same stone is even better, right? Well, that's what Billy Parker is up to these days—and has been all his life. No, he's not really out there in Tulsa throwing rocks at our feathered friends, but he's balancing three aspects of the entertainment business that, he says, work well together. Those activities include radio, sales and “pickin' and grinin'.”

When he first started at KVOO, Billy enjoyed the freedom of the 11 p.m.-6 a.m. shift. It allowed expression in all three areas: he sold the spots for the show, got to do his basic radio stuff—and song, right there over the ole airwaves with his trusty guitar playing along with the whole thing. Billy did overnights for seven years before anyone got wise to him and promoted the jack to PD/MD and made him work day shifts.

Billy's been with KVOO for 17 years—pretty remarkable in this business. His attitude about his position at the station as vice president, operations director and program director may explain why he's stayed at one place all this time. "It's a perfect combination because it fits together so well—my love of music makes programming and selling exciting."

There was a time, back in the annals of Billy's life, when only two aspects of his triad were in place—he was playing music and selling, but the selling was in the grocery store business. Then come a day in 1959 when he heard that KFMI-Tulsa was looking for a part-time DJ. There it was—the third birdie. And Billy took a shot at it. It fit—he ended up being offered full-time work at the country-formatted station and stayed for eight months before moving on (in normal radio fashion) to KFDI-Wichita, then to KLPR in Oklahoma City, and finally returning to KFMI in 1963. All this time he was playing country music both on the radio and on his guitar in "every grocery store parking lot in town."

Then, unexpectedly, the triad split up again. He didn't mean for it to happen, but, well, when Ernest Tubb offers you a job working with him and the Troubadours, what's a fella to do? Naturally, the musician jumped at the chance and played with the renowned singer at the Grand Ole Opry and on the road far three years. But while Billy was working on the one facet (entertaining), he missed the other two (sales and radio). Something in him needed the triad in place, so, in 1971, he went back to Tulsa. A friend of his who happened to be the g.m. of KVOO, said, "Billy, if we ever change to country, I'd love to have you." Lo and behold, a few months later, KVOO did just that and Billy was hired. When the station gave him his choice of air shifts, the musician in Billy naturally chose the all-night show.

Since he would have to give up radio and sales to be a full-time musician but doesn't have to give up being a musician to stay in radio and sales, Billy is right where he wants to be—where he needs to be to have all three aspects of his life in place. He records on Soundwaves in the U.S., and Canyon Creek for a special Canadian project, but he no longer has regular bookings every weekend. "You have to be in control of it," he says. "Don't let yourself be crammed, or you won't do a good job."

Now, Billy's shift goes from 10 a.m. to noon everyday. But when he's not on the air, you can find him working deals with The Jim Holsey Company, or Pontiac, or pickin' and grinin' in a nearby grocery store parking lot....

Amy Lavelle

KINSTON—You never know when it's going to strike. Judy's often warning signals, no symptoms, and by the time you know it's got you, it's too late.

"It is the radio bug. It carries a terminal condition—radioitis—terminal because, no matter how you try to shake it, it's usually got you for life.

Kerry Wolfe, the youthful music director at WRNS-FM almost escaped the malady, but it caught him unaware. He was minding his own business, peacefully pursuing a degree in Wildlife Biology at North Carolina State when he innocently decided to spend some between-class time working at the campus radio station, WKNC.

Slowly at first, and then more quickly, radioitis got its hooks into Kerry. He no longer cared about his studies, his grades slipped as he spent more and more time at the station. As the condition spread, he became m.d., then p.d., then station manager at WKNC, playing heavy metal rock and roll—and still, he couldn't get enough.

He went to work at country station WIKX in Raleigh, working for Mike Chapman ("one hell of a program director" in Kerry's estimation). He started part-time, then went to full-time nights, still working at hard rock WKNC between classes.

The next stage in the progressing ailment resulted in Kerry changing his major. The life of a wildlife biologist was far from his mind now—he became a Speech Communications major with an emphasis on telecommunications.

And still it wasn't enough. He also went to work part-time for an adult contemporary station, WYYD. "I had radio in my blood," the poor man admitted, "and I couldn't get it out."

So, during the time when radioitis had its greatest hold over Kerry he was station manager of hard rock WKNC, learning from Chapman at country-formatted WKIX, learning from classes in communications, and milking it at adult contemporary station WYYD! The bay had it bad.

After graduation, Kerry went to work for WYYD full time. When the p.d. left, he found himself a 23-year-old operations manager. However, when the station switched to satellite, he became bored (a side effect of his condition) and left WYYD for a job at WRNS on hour's drive away.

"After about six months—and 60,000 miles on my cor—I moved to Kinston," Kerry says. He adds, with understandable pride, "When I got here we were 7th in the market. Our first book—and second book—after my arrival showed us at 1st in the market across the board."

Once a person accepts the fact that radioitis is going to affect his entire life, he often settles in and gains a degree of peace and insight concerning the condition. Kerry seems to have already reached that point, no longer trying to work three jobs, focusing instead on the music.

"We play contemporary country here," he says contentedly, "We don't play a lot of records—we have a 45-song playlist—but we do go out on a limb at times. I mean, I don't have anything against independent product. If a record fits our radio station, if it's a positive record, I'll play it."

Kerry explains that he stays away from cry-in-your-beer songs, but that that doesn't rule out traditional country records "as long as they're positive. Travis fits here, and Yoakam, and Jones still fits."

And Kerry fits—he's where he wanted to be, where he had to be once the radio bug bit with a nuke to his mouth and a record in his hands, spinning music over the airwaves.

Valerie Hansen

The hottest records we have right now are
Waylon Jennings' "Raise In Paradise,"
Steve Wariner's "Small Town Girl" and
The Bellamy Brothers' "Kids Of The Baby Boom."

We are getting immediate phones on
Steve Earle's latest, "Goodbye Is All We Got Left To Say." Also moving extremely well is
Strait, McIntire, Griffith, Schneider and Greenwood.

Shipping this week: The Oak Ridge Boys and Lyle Lovett.

Amy Lavelle


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New 12" Releases

NO SOVEREIGN (Geffen 205994)  
Showdown—No Sovereign—(Geffen/Warner Bros.) D.J.: Joe-Nicoia  
Club: Performance  
Location: Los Angeles  
Comments: "Real hip grove record. Produced by Je Saunders, one of the originators of bo-ho music out of Chicago."

CASH BOX TOP 12" DANCE SINGLES

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

CLUB PICK

Showdown—No Sovereign—(Geffen/Warner Bros.)  
D.J.: Joe-Nicoia  
Club: Performance  
Location: Los Angeles

RETAILER'S PICK

Looking For A New Love—Jody W. & MCA  
Store: Record Vault  
Manager: Scott Allan  
Location: New York

Comments: "It is very new and I hope that DJ's pick on it."
ARM CONVENTION AGENDA
SET — For the second year, the Store Managers Program, which is geared toward retail record store managers, small independent retailers who are customers of one-stops, and branch personnel of NARM wholesalers, will take place February 15 and 16, during the 29th annual National Association of Recording Merchandisers Convention which you probably know is scheduled for February 13 at the Fontainebleau Hotel in Miami Beach. A $50 registration fee entitles attendees to sample two full days of convention activities. The program kicks off Sunday with the seminar, "In Store Displays: How To Be Creative With Limited Time and Space." Consultant Peter Glen, who advises many manufacturer and retailer clients including Nike, Sears Roebuck, and Chess and Matt, will conduct a hands-on demonstration of display building, featuring presentations by field merchandisers from WEA, CBS, and The Handleman Co. Winners of the NARM/CMA display contest — both rack jobber and retail — will also be on hand giving demonstrations. Product presentations from Columbia-Epic-Portrait and Associated Labels — Chrysalis-Masterworks; RCA-A&M-Arista distribution; and MCA and Motown round out the afternoon's schedule.

The A&R Lifeline: It Drives the Beat," will be Sunday's featured evening seminar, set to begin at 6 p.m. Panelists from several A&R departments, including chairman Bob Sherwood of Columbia Records, will discuss the process involved in discovering the music, the artists, and getting a viable product to the streets. Sunday night's highlight will be a "Miami Splash" party, sponsored by Spec's Music Company, which will be held at their flagship Coral Gables store, the event will feature food, entertainment, a raffle drawing, and surprise appearances by major recording artists. Buses will be available to transport attendees from the Fontainebleau Convention base to the Spec's store. MTV VJ Alan Hunter will be on hand as M.C. for the raffle drawing giving away numerous prizes including the grand prize — an all expense paid trip to London, England to complete a record run at Tower Records' London store. Second grand prize is also a record run at their Miami store. Other prizes include VCHs and CD players. The Monday program begins at 7:30 with the seminar, "Security: The Customer and the Employee." Mike McCaffrey, who heads his own security consulting firm, will lead the discussion of the latest developments in preventing retail theft, which was prompted by the increased number of CD thefts in the past year. Product presentations from WEA, PolyGram, and CEMA round out the afternoon's schedule. "The Computized Record Store," seminar is set for 4 p.m. and will feature a panel discussion by Bob Schneider of Western Merchandisers. He will guide the examination of computer hardware and software designed to help small to medium retailers prepare their companies for the age of telecommunications. The Store Managers Special will conclude Monday evening as participants are invited for the first time to attend the NARM Awards Banquet, which has traditionally closed every NARM Convention since 1958, and features the presentation of the NARM Best Seller Awards. Registration for the program can be completed on-site, however, NARM members are encouraged to register early. For more information call (609) 596-2221.

MOvie Mogul II — MCA Home Video is following up last year's "Be a Movie Mogul" campaign with 15 new films on videocassette priced at $24.95 in their "Movie Mogul II" program effective March 26. Some titles include Scarface (1983), The Deer Hunter, Fast Times at Ridgemont High, Dune, and Repo Man among others. The program's theme, featuring the Movie Mogul character, will be incorporated into a million dollar advertising and promotional campaign that includes national television spots, trade and consumer print ads. Special point of purchase materials will be shipped to retailers during the limited-time offer. The p.o.p. kits include announcement sheets, posters, four page color catalog sheets, counter cards with take-ones and a unique pop-up display piece. — Brian Kassan

A YOUNG FAN — MCA recording artist and recent winner of an American Music Award for Favorite Female Video Artist in the country category, Reba McEntire, recently kicked off a major Camelot Records promotion for her latest album, "What Am I Gonna Do About You," with an in-store appearance at the Camelot in Rivergate Mall, Nashville.

CASH BOX TOP 40 COMPACT DISCS

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<th>THE WAY IT IS</th>
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<td>THE HOUSE OF BLUE LIGHT</td>
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<td>RAPTURE</td>
<td>ANITA BAKER (Epic 94044MCA)</td>
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<td>THE DARK SIDE OF THE MOON</td>
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<td>AUGUST</td>
<td>ERIC CLAPTON (Warner Bros 2 25448WAE)</td>
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THE CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
MUSIC VIDEO

MOST ADDED

Bright Rock
L. Cardenas
Concrete Blond
Boomerang
P. McCartney
Diamond Rox
Megadeth

NIGHT TRACKS—Giles Ashford—Program Director—Los Angeles
P. Fearon
A-Ha
Expose'
Stacey Q
Loose Ends
Spoons
Tesla
General Public
Hank Williams, Jr
Idesda
Zerra 1
E. Coupep
China Crises
In Pursuit

NIGHT FLIGHT—Nancy Henery—Program Director—New York
B.A.D.
UB40
Fine Young Cannibals
Klaxons
Communards
Woodenbow
Golden Palominos
Love & Rockets
Timbuck 3
Beatsteaks Boys
New Model Army
Georgia Satellites

HOT TRACKS—Vini Rubino—Program Director—New York
R. Neville
A. Franklin
Kool & The Gang
L. Venhross
M. Moore
G. Guthrie
C. Lauper

CALIFORNIA MUSIC CHANNEL—Rick Kurljian—Program Director—Associate Producer—Kary Chan
Oakland-San Francisco

MUSIC VIDEO

VIDEOS

PD
Giles Ashford

PROGRAM
Night Tracks

MARKET
National

Video: Stuck On Yellow
Artist: Ed Coupee
Label: Unsigned
Comments: "Great unsigned talent. My phone should ring off the hook after this world television premier."

CASH BOX TOP 40 MUSIC VIDEOS

1 C'EST LA VIE
(Buble Novel/SME)
2 LAND OF CONFUSION
(Atlanta)
3 CHANGE OF HEART
(Cold Lauper/Parloim)
4 CONTROL
(John Johnson/SME)
5 NOTORIOUS
(Duran Duran/Atco)
6 VICTORY
(Roll & the Gang/PolyGram)
7 OPEN YOUR HEART
(Madonna/Continent)
8 SHAKE YOU DOWN
(Gregory Abbott/Columbia)
9 THE FUTURE'S SO BRIGHT, I'VE GOTTA WEAR SHADES
(Timbal 3 RR/S)
10 WILD WILD LIFE
(Taking Heart/Warner Bros.)
11 KEEP YOUR HANDS TO YOURSELF
(Georgia Satellites/Elektra)
12 HUMAN
(Human League/SME)
13 TO BE A LOVER
(Billy Idol/Chrysalis)
14 THE WAY IT IS
(Bruce Hornsby & the Range/EMI)
15 LOVE WILL CONQUER ALL
(Lionel Richie/Motown)
16 WAR
(Bruce Springsteen/Atlantic)
17 FOR TONIGHT
(Nathan Morris/Geffen)
18 WORD UP
(Carlos [Atlantic Artists])
19 FRENCH KISSIN
(Dehre Harry/Elektra)

CASH BOX TOP 15 MUSIC VIDEOCASSETTES

1 EVERY BREATH YOU TAKE...THE VIDEOS
(The Police/A&M Video 65022)
2 THE VIDEO ALBUM, VOLUME I
(Billy Joel/CBS Music Video 6494)
3 WHAM! IN CHINA-FOREIGN SKIES
(CBS Fox Music Video 7114)
4 CONTROL-THE VIDEOS
(Joey Johnson/A&M Video 67112)
5 LIVE WITHOUT A NET
(Van Halen/Warner Bros./Music Video 36129)
6 MOTLEY CRUE UNCENSORED
(Edel/Easell/Asylum 41014)
7 COLOR ME BARBRA
(Brittstra Street/Edel/Fox Music Video 35165)
8 STAIRING AT THE SEA
(The Cure/Elektra Entertainment 41011)
9 THE MAKING OF DANCING ON THE CEILING
(Lionel Richie/Kaf Lorinz Video 394)
10 DAVID LEE ROTH
(Atlantic Video 38132)
11 MY NAME IS BARBRA
(Barbistra Street/Edel/CBS Music Video 4703)
12 BREAKOUT
(GCN/Don Video 16)
13 GENESIS LIVE...THE MAMA TOUR
(Genesis/Atlantic Video 50111)
14 THE #1 VIDEO HITS
(Warner Music Video 11202)
15 U2 LIVE AT RED ROCK
(U2 Studios/Music Vision 65010)

CASH BOX February 7, 1984
CASH BOX TOP 40 VIDEO CASSETTES

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INDIANA JONES AND THE TEMPLE OF DOOM Paramount Home Video 1181
JANE FONDA'S LOW IMPACT WORKOUT KCV RCA Video Productions/Karl Lorentz Home Video 070
SLEEPING BEAUTY Walt Disney Home Video 575
DOWN AND OUT IN BEVERLY HILLS Touchstone Home Video 472
JANE FONDA'S NEW WORKOUT KCV RCA Video Productions/Karl Lorentz Home Video 067
STAR TREK II/WRATH OF KAHN Paramount Home Video 1181
MY NAME IS BARBRA CBS Fox Video 329
PLAYBOY VIDEO CENTREFOIL #3 Karl Lorentz/Island Video 91997
PINOCCHIO Warner Bros Home Video 12 394
COBRA Warner Bros Home Video 12 394
PRETTY IN PINK Paramount Home Video 1108
KATHY SMITH'S BODY BASICS JCL Video 8113
MONEY PIT CBS Fox Video 329
JANE FONDA'S PRIME TIME WORKOUT KCV RCA Video Productions/Karl Lorentz Home Video 054
PLAYBOY VIDEO CENTREFOIL #4 Karl Lorentz/Island Video 1019
SECRETS OF THE TITANIC National Geographic Video/Vuestar 1026
AMADEUS HBO Home Video VUA 2997
OUT OF AFRICA MGM/UA Home Video 8 06700
9/11/2 EKGS MGM/UA Home Video 80973

THE CASH BOX TOP 40 VIDEO Cassettes Chart is Based Solely on Actual Pieces Sold at Retail Stores.

THE WINNING VIDEO—There’s been a Rams video, a Raiders video, the Super Bowl Shuffle, the NFL Video, Trivia Game, and there’ll soon be a San Francisco Giants tape, just to name a few. If this isn’t indication enough, here’s the situation: Major league sports videos are becoming a big business. The question is, how well does a tape sell when the team is losing? In certain markets, the answer is “not well,” according to David Helfant of Fandel Management. Helfant is executive producer, along with veteran music video producer Alexis Omelchenko of Pendulum Productions, on forthcoming Giants, Raiders, and L.A. Raiders Silver /Black Attack video (the latter was produced by Omelchenko). “I think you’ve got to take into account the reaction of the city to the team,” said Helfant. “For example, if we were to do a video of the Denver Broncos, irrespective of whether they won or lost, you’d see a certain amount of music because the fans are so fanatic. In L.A. and people wanted me about this in advance—the fans are very fickle. They’re so used to having a winning team, that when the team doesn’t win, not only do they not want to be defeated, they actually ridicule them.” That a team’s fans will affect cassette sales, particularly in the L.A. market, was a lesson Helfant and Omelchenko learned the hard way. With pre-orders of 30,000 cassettes of the Raiders video, virtually all of those orders were retracted when the team lost its third game last season (eventually, about 2,000 pre-orders were regained). “(The losses) absolutely affected the sales,” said Omelchenko. “No one expected that.” It’s a mistake they’ll never make again. With the upcoming Giants video, produced by Glenn Goodman & Associates (Dancing On The Ceiling) the producing team won’t rely on baseball stars alone to sell videos. This time, the project will involve several well-known recording artists - as yet unnamed. Songs will be submitted to the featured artists by several writers, including the team of Craig Bartock and Harlan Lansky (now of the band Royalty), who provided the Raiders rap’n’roll music. The artists will have their choice of performing the submitted material, or coming up with material of their own. As for a record label to release the accompanying album, Rhino Records, who released the Raiders EP, won’t be involved, and Helfant thinks the recording will probably end up with the label of a given recording artist. But aside from the art video, one can be certain to boost sales of the $19.95 videocassettes (et. al) without or with a winning season, what truly differentiates the Giants tape from other sports music video projects is that a percentage of the profits will be donated in support of the anti-drug movement in the bay area.

NASTY—Bette Midler stars in Ruthless People, on video from Touchstone in February.

CBS/Fox Pacts with Island Pictures—A multi-million-dollar agreement has been signed by CBS/Fox Video and Island Pictures, giving CBS/Fox exclusive U.S. home video rights to seven Island films, two of which, She’s Gotta Have It and Down By Law, are currently running theatrically. The videos will be released through CBS/Fox under an Island Pictures Video label. Other than the afore-mentioned titles, the deal covers five films in varying stages of production and preproduction. They include: Treat Williams in Sweet Licks, Tom Hulce in Slum Dance, River Phoenix in Jimmy Reson, Aidan Quinn in Robinson Crusoe, and Straight To Hell, starring Sy Richardson and Joe Strummer, featuring cameos by Grace Jones, Dennis Hopper and Elvis Costello. Four or five of the tapes will be released this year, and the rest in 88.

OUT OF AFRICA—As part of WCII's recent decision to disinvest from its holdings in South Africa, Warner Home Video has announced its entry into an “Agreement in Principal” which aims to divest the company of its home video business in South Africa to the Gallo Group, a home video distribution subsidiary of Tony Bloom’s South African conglomerate, Premier Group Ltd. The move is being orchestrated “in the most equitable manner possible” to workers, according to a prepared WHV press statement, and all profits from the divestiture will be contributed to human rights and educational organizations in South Africa.

Gregory Dobrin

THE RELEASE BEAT

From RCA/Columbia Pictures Home Video in March comes Rob Reiner's hugely successful, Stand By Me, featuring a soundtrack of classic oldies. Suggested retail price is $89.95. HiFi VHS and Beta, closed captioned VHS. From Sony Video Software next month comes two Video 45's: Joe Cocker: Shelter Me and Freddie Jackson: You Are My Lady. Both cassettes retail for a suggested $16.95. HiFi Stereo, VHS and Beta. Heading New World Video's March slate is Soul Man, starring C. Thomas Howell and Rae Dawn Chong. Suggested retail price is $79.95. HiFi Stereo, VHS and Beta, closed captioned.
Everything But The Girl (continued from page 10)

jazzy guitar arrangements.

Their sound is at once fresh and unique, yet at the same time is made of melody and style which is timeless and traditional. Although the sense of style and mood are constant, the sound is hard to pin down.

Tracey and Ben, both possessing the same elegance and style found in their work, as well as considerable wit, shed some light on that subject and other ponderables.

"I think because of those differences, you can't describe the actual sound," says Tracey. "There are fundamentals which remain the same. It's my voice which obviously carries on through it and there is something in the way that we write our melodies which remains constant—a sort of simplicity, a very melodic approach. There is a certain mood or something which is heightened by our own faults.

"However much we try to throw it out," Ben adds. "I think there is something overriding melancholy about everything we seem to do. Even when we write our most optimistic songs, they do seem to be tinged with a sort of contrary mood that seems to be all pervasive in what we do. I don't think it's a self-indulgent sort of pessimistic, self-pitying melancholy, it's much more a mood. A sort of atmospheric lyricism if you like. Even when we are at our most melancholy, some people might even say morose, I think we can still be very uplifting in what we're about. I think some of the best songs ever written were the saddest songs. Richard Thompson once said people just weren't interested in being happy and Charlie Rich said he didn't ever see how he could sing a happy song. If it's good enough for Charlie, it's good enough for me.

Thorn and Watt were asked to record together after both recorded solo projects for the Indian label, Cherry Red. Tracey had also worked with an all girl group, the "Marine Girls," which she describes as an "amateurish, post-punk band." They recorded a one-time single under their current name which was the single taken from a furniture shop in England. "The single on Cherry Red was meant to be disposable so we thought we'd choose an utterly dispensable name," Ben explains. "It's just like an American department store and it just sounded so cheap and vulgar that it would really fit the group."

When they realized that they "weren't going to attain easy heights of fame" working independently, they decided to "get together," and, there is not only a musical relationship.

Their lyrics which also tend to be on the four side are perhaps a bit depressing for American tastes. Tracey, who provides most of the lyrical contributions, explores the origins of EBTG's tales of infidelity and unrest.

"I don't think Americans are very good on introspection," Tracey explains. "If you want to generalize, Americans are very social people. English people have a reputation for being reserved and quiet. There is something about our music that doesn't strike a chord with American culture."

Unless the two have as stormy a relationship as her lyrics imply, where do they come from?

"You draw on things that have happened to you in the past obviously. If you're in a happy relationship, it would be very boring to keep writing about it so maybe you have to go back a bit later."

"We are the Burton and Taylor of pop after all, we have had our ups and downs. It would be a lot harder if one of us was successful and the other one wasn't. The fact that we're developing and progressing both as friends and a group is very important." Ben adds.

"This is true," Tracey says.

As to where their influences come from, they both contend that it is the song form that they are concerned with irrespective of the genre. In other words, if a song is good, they will listen to it whether its a "jazz standard, a country western tune or even a Madonna single."

"You know, there is always something intrinsic about a good song which will sound good with an orchestra or with an acoustic guitar. I mean, you just can't play a Frankie Goes To Hollywood song on an acoustic guitar," says Ben.

So it follows, the two don't write their songs in the studio with a band. They compose on the piano or with guitar, usually at home.

"We don't write them with a band," he says "throwing out riff after hour after hour with some small brain cell actually grinds itself into operation and creates the most horrendous rock garbage you've ever heard in your life. We just sit around..." and turn out garbage around the piano—middle of the road garbage," Tracey jokes.

Ben continues, "the piano or with guitar concentrating simply on the melody, the basic tune and the lyrics."

Ben and Tracey had what they call "the usual piano lessons, that sort of torture that kids are forced into," but neither one had many lessons. Ben recalls "running, screaming out of the room" because his piano teacher's long fingernails would make a horrible noise when they "clicked on the ivory."

"I just couldn't bear it," Ben says. His father was a jazz musician, and he grew up with the strains of Bud Powell and Dinzi Gillespie cutting through the house. While this left a permanent stamp on Ben's musical sensibilities, there was an even more powerful, seemingly contradicting influence:

"The fascinating thing is that despite that after fifteen years growing up with jazz, the first thing that really took off for me in terms of expression was punk. Although it's in paradox in it's amateurism to jazz, it did have the same sort of energy and aggressiveness.

Charlie Parker was the first punk rocker. Punk just had the spirit which made me feel free and able to do it myself and because I was an amateur it was an easier form to start off with."

Ben Watt, a versatile style man, in a punk band.

"Oh yeah," he laughs. "I could tell you some horrendous names."

"They're really terrible, really embarrassing," cries Tracey.

Worse than the Dead Kennedys?

"That was great. Wasn't it?" Tracey adds.

"Well...I used to be in a band called the afterbirths. Which is pretty repulsive. There you are."

Tracey has a special interest in femmefatales like Francis Farmer ("Ugly Little Drinkers" on "Love Not Money") and Marilyn Monroe ("Sugar Finny" on the new LP)."I suppose it comes from the fact that as a feminist, which I do consider myself to be, I'm interested in any successful or interesting women in any art form." She is very fond of Hollywood film circa the 30s and 40s.

"I do think that's very interesting to look back to and see the issues those films dealt with, the personal relationships. They were taken very seriously and were incredibly popular because they spoke to people very closely. They seem relevant to me because that's an area that our lyrics are quite concerned with."

Ben, obviously a feminist himself, adds, "I think the successful writings of a women in any art form usually has a far more interesting story behind it than a man because it's fought with far more barriers to get through. How many successful straight minded female performers you think of in pop of now? Perhaps Carole Hynde maybe. There's so few and I'm talking about the Madonnas who so represent something else. They don't have to have that sort of opinnional qualities."

"Much to their chagrin, I asked to their thoughts on other journalism comparisons to Sade, whose only signature EBTG is probably that both hail Britain.

"To think that my voice sound like Sade," Tracey says, horrified, "you really have two big sponges between your ears, I can see there's more in common between us and Sade than Van Halen." I suppose it's the rhythm and the vocals..."and then we moved on somewhere."

"If you can't beat them, etc."

Ben adds, "It's maybe not too far fetched to say that our influences are more music journalism, Ben says carefully, in general, is that people approach us with any and band they just want to ask about your similarities rather than your differences and that is a fundamental precept, any type of journalism, the common desire of the journalist to construct genealogies and link people together all the time. If only we walked in and talk about your experiences it would be far more interesting.

Although their last three LPs have lent sounds, will each album come with such sharp musical and stylistic changes?

"I do think that the longer we've been together and the more records we make, the more we're looking to consolidate." Tracey says. "There's no need to suddenly go off and make a heavy rocker..."

"...or a hip-hop record," Ben chimes in.

"All of our albums have what people call love songs and political songs. If you look at our songs as a circle rather than the linear progression, I think you will find that there is a unity to what we write about. We talk about political love songs, or love songs and political songs."

Argentina (continued from page 12)

Micronico's Albeto Caldeyro sends word about the successful release of a new album by regional artist Heraldo Bosio. Bosio's record is selling well in the provinces of Cordoba and Tucuman. Micronico has an office in Cordoba staffed with a producer and a sales and promotion staff. The label also releases the independent records of Martin Gutierrez, who lives in Santa Fe but travels with his artists to Buenos Aires for recording sessions.

Sicamericana's Ian Simmons jetted to Ecuador to be present at the Telethon TV stanga, a government-sponsored charity. The company is also preparing a new album by singer Marcelo Alejandro, whose first effort was well received by the teen boy. Also, a two-record set by Miguel Mateo local rock is selling well, according to company.

Local trade paper Presario gave away to the top artists of Argentina recent 1986's recipients of Premios a los Artistas Sandra Mihanovich, Vitale Baraja Gonzalo Linch, Silvina Garre, Sergio Denis, and Beni Steffen.

Cash Box February 7, 1990

Argentina's Top Ten

Top Ten LPs

1. Noche Y Dia—Raul Porchetto — RCA
2. Imagenes—Sergio Denis—Polygram
3. Signos—Soda Stereo—CBS
4. Concierto—Paloma San Basilio—CBS
5. Vivo—Virus—CBS
6. Cada Dia Me Acuerdo Mas De Ti—Dyango—EMI
7. Sin Fronteras—Valeria Lynch—RCA
8. Aventurero—Jose Velez—CBS
9. Dame Una Alegria—Las Primas—CBS
10. Agarre De Las Manos—Heraldo Bosio—Micronico
TIAN PETER AND MARY are pictured following their recent performance at the American Music Awards ceremony in L.A., where they were saluted for their 25 years in music.

AWARD WINNERS (continued from page 5)

FAVORITE COUNTRY MALE VIDEO ARTIST
George Jones

FAVORITE SOUL/RHYTHM & BLUES MALE VIDEO ARTIST
Lionel Richie

FAVORITE POP/ROCK MALE VIDEO ARTIST
Madonna

FAVORITE COUNTRY MALE VIDEO ARTIST
Reba McEntire

FAVORITE SOUL/RHYTHM & BLUES FEMALE VIDEO ARTIST
Janet Jackson

FAVORITE POP/ROCK DUO OR GROUP
Stevie Wonder & The Judds

FAVORITE COUNTRY DUO OR GROUP
Alabama

FAVORITE SOUL/RHYTHM & BLUES SINGLE
"Nasty" (Janet Jackson)

FAVORITE POP/ROCK ALBUM
"Whitney Houston" (Whitney Houston)

FAVORITE COUNTRY ALBUM
"Greatest Hits" (Alabama)

FAVORITE SOUL/RHYTHM & BLUES ALBUM
"Whitney Houston" (Whitney Houston)

FAVORITE POP/ROCK MALE ARTIST
Billy Ocean

FAVORITE POP/ROCK SINGLE
"Dancing On The Ceiling" (Lionel Richie)

FAVORITE COUNTRY SINGLE
"Grandpa" (The Judds)

FAVORITE SOUL/RHYTHM & BLUES VIDEO SINGLE
"Greatest Love Of All" (Whitney Houston)

AWARDS SHOW (continued from page 5)

The Judds are pictured holding the trophy they won for Favorite Country Single ("Grandpa") at the 14th Annual American Music Awards in L.A. The tune was also awarded as Favorite Country Video single.

Proud winner—Janet Jackson is pictured holding one of the two awards she won at the recent American Music Awards ceremony in L.A., where she was honored as Favorite Female Video Artist in the Soul/R&B category, plus receiving a Favorite Soul/R&B Single award for her single, "Nasty." Jackson also performed her recent hit single, "Control," on the awards show, which was seen January 26 on ABC-TV.

PROUD WINNER—Janet Jackson is pictured holding one of the two awards she won at the recent American Music Awards ceremony in L.A., where she was honored as Favorite Female Video Artist in the Soul/R&B category, plus receiving a Favorite Soul/R&B Single award for her single, "Nasty." Jackson also performed her recent hit single, "Control," on the awards show, which was seen January 26 on ABC-TV.
NASHVILLE—They say first impressions are the most lasting. Well, if that's true, then Alabama, Crystal Gayle, the Oak Ridge Boys, Jerry Reed, Conway Twitty and Dotie West have a head start on their fellow Grammy Award winners by being the first artists to cast their impression in cement for a new Nashville tribute to country music recording artists called Star Walk.

Star Walk will be a permanent display of cement plaques in which former and future Grammy Award winners will have placed their handprints, footprints, and (in Jerry Reed’s case, chin prints) and comments, in the same vein as Mann’s Chinese Theatre in Hollywood. The 3 x 6’, 700-pound, brass-framed cement plaques will form a low wall along a lakeside walkway in Fountain Square, a business/shopping/entertainment area scheduled to open this summer in Nashville’s Metro Center.

In a music industry reception at the Maxwell House Hotel in Nashville on January 27, BMI VP Roger Sovine, president of the Nashville Chapter of the National Academy of Recording Arts & Sciences (NARAS — presenters of the Grammy Awards) and Barry Oxford, president of Alladin Resources, Inc., developer of Fountain Square, jointly announced the initiation of Star Walk with the induction of the first ten Grammy winners. In addition to those mentioned above, Chet Atkins, the Charlie Daniels Band, Ronnie Milsap and Loretta Lynn were also among the first inductees, although they were unable to take part in the Jan. 27 ceremony.

At the ceremony, the first six plaques took on individual personality as the stars (continued on page 27)

**CASH BOX COUNTRY ALBUM**

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**ALBUM REVIEWS**

**TAMMY WYNETTE—Anniversary: 20 Years Of Hits—The First Lady Of Country Music—(Epic 2 40625)—(Producer: B. Sherrill)**

Well, let’s see—what can we add that the title doesn’t already say? We could tell you that the cuts on the double album carry Wynette fans from 1972 to 1987—but that’s probably in there. And there’s no need to talk about her talent and legendary status in the field of country music. So, okay, no surprises. Just a great nostalgic album by the Queen. Enjoy.
OUT OF THE BOX

STEVE EARLE (MCA MCA-53011)
Goodbye's All We've Got Left (5:16) (Goldline — ASCAP) (S.Earle)
(Producer: E.Gordy, Jr., T.Brown)
Out of the Box goes out on a limb this week with new-ager Earle. The young blood on the CB staff was totally enthralled by his newest effort, pushing it above even such rivals as Ricky and Kris. Standing on the momentum built up by previous releases, Earle might just fall enough now to reach out and grab the gold ring.

FEATURE PICKS

Kris Kristofferson (Mercury 888 345-7) They Killed Him (3:20) (Re-saca — BMI) (K.Kristofferson) (Producer: C.Moman)
Nothing silver-tongued about Kris’ newest. Power-packed protest with roots buried deeply in the 70’s message era. A nudge to make sure we don’t forget.

Now, folks, traveling backwards from the 70’s, you’ll see the 40’s coming up on your right (just past the junction of the 50s and 60s). What harmonies!

RICKY SKAGGS (Epic 34 06650) I Wonder If I Care As Much (2:50) (Acuff-Rose Opryland — BMI) (D.Everly) (Producer: R.Skaggs)
You may not have realized how much the Everly’s background in the hill country of the South colored their songs until you hear this Everly oldie redone by Skaggs — in a style very true to the original.

PAM TILLIS (Warnor Bros. 7 28444) I Wish She Wouldn’t Treat You That Way (2:59) (Cross Keys [Tree Group]/Perfect Circle – ASCAP) (K.Welch, W.Igleheart) (Producer: M.Morgan)
Returning from our lengthy trip through the past, we wind up solidly back in the country with a song targeted for female radio ears.

The O’Kanes (Columbia 38 06606) Can’t Stop My Heart From Loving You (2:47) (Cross Keys [Tree Group]/K.Kane — ASCAP) (J.O’Hara, K.Kane) (Producers: K.Kane, J.O’Hara)
This self contained song — they wrote it, produced it, and sang it — has the same bluegrass, harmonic feel of their last, but a little softer. (Yes, that is an accoladon.)

David Allan Coe (Columbia 38 06661) Need A Little Time Off For Bad Behavior (3:01) (Window/Goodlat/RobinSparrow — BMI) (B.Keel, D.A.Coe, L.Latimer) (Producer: B.Sherrell)
Aha! Fooled you. You thought fatherhood had mellowed him out, didn’t you. Boecephus influence is prevalent in this DAC co-written Southern rocker.

NASHVILLE CHATTER

CHIT CHAT: Maybe John McRae has started a trend. Now we hear that Southern Pacific has changed lead vocalists — from Tim Goodman to David Jenkins (I hope Mark Miller isn’t reading this). In keeping with their group profile, however, Goodman was former lead vocalist with Pablo Cruise. The newly structured group is currently in studio working on their third album...The T.G. Sheppard Folgers Racing Team is reviving their engines in preparation for the Daytona 500 in February. This is the third year that Sheppard has been affiliated with the team, which finished third overall in NASCAR point standings in 1986...South Plains College in Levelland, Texas, has a pretty unique program — they offer a degree in Bluegrass Music. And one of their mentors, Tom T. Hall, is getting a student recording studio dedicated to him when the facility opens on March 26...Appropriately, while they’re teaching bluegrass in Texas, over here in Nashville the Songwriters Guild foundation is sponsoring a Creative Process Workshop for students wishing to learn the art of songwriting. Songwriter/teacher Rick Barnes will lead the six-week workshop beginning Feb. 17...Little Richie Johnson is gearing up for Fan Fair in June, once again planning to host the Hall of Fame show during the CMA-sponsored event...

This is one of those “special happenings.” Last year when Pinkard & Bowden were on a Nashville Now episode, they were treated to a surprise visit by comedic legend Jethro Burns (Homer and Jethro) when the show learned that the younger comic act were big fans of the veteran duo. Picture (l-r): Sandy Pinkard, Jethro, Richard Bowden.

SEMINAR NEWS: Mike Oatman, president of the Country/Radio Broadcasters, Inc. recently announced that this year’s keynote speaker will be Barbara Mandrell. She will address the broadcasters on Friday morning, Feb. 20 at 8:30 a.m. at the Opry Hotel. INDIE CHATTER: week’s Compleat Records news is the signing of Cheryl Handy to the label name familiar to CB reporters) and release of the first U.S. album for British-based Blues ‘N’ Trouble. West Records artist Jerry Naylor recently wrote and produced a 30-min. documentary on teenage suicide with PBS...Many performers face the problem of parental concern about them recording a “real job.” When do parents realize that perhaps music is a career? For indie recording artist A.J. Mchans’ father, it took five nation charted singles, a debut album and several indie awards before he, recently, told his son that it was okay with him. A.J. stopped looking for a day job, but another, singer recording artist and frequent Nashville Now performer Darlene Austin, said the realization that she wasn’t going to be a hairdresser or finally hit her family when they hear her on the Grand Ole Opry — by which time she’d been singing professionally for six years.

BUSINESS, BOOKINGS, SINGINGS, ETC: The Nashville Entertain ment Association has a new mailing address: P.O. Box 12194 Nashville, TN 37212-1948. Their office is in the Warnor Bros. Bldg at 181 Division, third floor...BMI Vice President Roger Sovine recently announced the appointments of Jody Williams and Kurt Denny as associate directors of performing rights in Nashville office. Meanwhile, Don Kemerer has moved in down the street...MTM Music Group, in the position of national director of sales and marketing...And in the New Business category Dave Barton, formerly with Jaysio Promotions, has formed a partnership company with Special Promotions, Inc. (promoters of the True Value Country Showdown), forming a new entity that will specialize in music marketing...The new offices for the Fred Morris Music Group are at 39 Music Square East Suite 218...And in Nebraska, we’re ceived an announcement that a new promo-demo studio was opened in Holdstein recently by “Doc” Daniels, manager of A&R and publishing for Little Richie Johnson Music.

Valerie Hansen
COUNTRY INDIES

INDIE SPOTLIGHT

GARCIA LYNN (Soundwaves SW-784) You’ve Got That Leaving Look In Your Eye (3:12) (Producers: Merle, Jennings) Marcia’s been playing the ole record game for awhile now, and it seems like she hits the Spotlight or the picks every time she releases the handle on a new single. And here she comes again. The sound is basic, traditional stuff, but it packs enough muscle to spin three cherries.

NICOLE CAMERON (Jack O’Diamonds JD080) C’Mon Merle, Make My Day (2:43) (Producers: Jennings, S. Milette) (K. Johnson, A. Zanetis) (Samos Island – BMI) Without giving too much away, “C’Mon Merle” is a tune which promises good things. And the ‘Merle’ at the end of the title is set to carry this potentially important release.

ELIMELECH (Prairie Dust PD 9691) Image In My Mind (3:20) (Producer: J. Brown, J.C. Weaver) It’s cake and presents time! J.C.’s vocals have finally gotten married to a tune woven into the picks and could rock him up the chart.

EGGY JOHNSON (Cypress CYP 8518) I Thought You Were Already Gone (3:44) (Big Cypress – BMI) (Producer: P. Johnson) This is girls’ week out in the picks, looks like. Different lyrics, different label—no traditional two-step feel, same clear, pleasing vocals.

BURLEIGH GRIMES (Prairie Dust PD 9691) Image In My Mind (3:20) (Producer: J. Brown, J.C. Weaver) The lyrics do create images, and Burleigh’s vocal quality has potential. Between the lines hints, however, give an indication that he might benefit from a visit to C.’s new marriage broker.

HE EVANS SISTERS (Music City USA MC006) Chime Bells (Leeds Music) (Producer: J. Brown) The snow was coming down outside the CB window when we reviewed this emoic yodeler, and suddenly there arose smiling images of skiers waltzing down viss mountainsides.

WORTH MENTIONING

HEB WOOLEY (Gallery II Gallery 007) The Day That Leroy Drowned

INDIE LP REVIEW

TONY RICE—Me And My Guitar—(Rounder 0201) (Producers: A. Rice, B. Wolf) When Rice admits that Gordon Lightfoot is his favorite songwriter, the announcement certainly causes no gasp of surprise. On this album, the singer/guitarist has surrounded himself with tunes by Lightfoot, James Taylor and Bob Dylan and instrumentalists of such ilk as Vassar Clements, Sam Bush and Jerry Douglas. The result is a fine, comfortable folk album designed for Sunday listening.

BELA FLECK—Introductions—(Rounder 0219) (Producer: B. Fleck) The compatibility of these two albums has resulted in a departure from the usual pattern of not having two from the same label in the same issue. The musicianship on Rice’s LP is parallel here, although where the former sticks to a folkie feeling, banjo virtuoso Fleck takes off on these self-penned instrumentals, exploring everything from jazz to bluegrass to Irish folk. With Bela’s fellow New Grassers—Sam Bush, Pat Flynn and John Cowan—pickin’ alongside Jerry Douglas and Mark O’Connor, this album boasts a roster of three Grammy nominees and two Frets Instrumentalists of the Year. Custom-built for open-minded music lovers.

Sunset Town At Daybreak—Not all sunset towns are quite as colorful as the painted Myles Maillie one used by The Sweethearts of the Rodeo as background for the “Midnight Girls/Sunset Town” video— but, hey, it’s home.
CASH BOX TOP 30 CONTEMPORARY ALBUMS

1. THE BIG PICTURE
   MICHAEL W. SMITH (Reunion 761 000327 4)

2. DON'T WAIT FOR THE MOVIE
   WHITEHEART (Sparrow SFR 1129)

3. BACK TO THE STREET
   PETER CASH (Reunion SPR/SPW 7-10207386-0)

4. MORNING LIKE THIS
   SANDI PATTI (Word 9001)

5. SCANDALON
   MICHAEL CARD (Sparrow SFR 1117)

6. CHRONOLOGY
   DAVID REMEY (Myrrh 7-014464-4)

7. GIANTS IN THE LAND
   WAYNE WATSON (Shippensburg 4345)

8. SO GLAD I KNOW
   DENICE WILLIAMS (Sparrow SFR 1129)

9. THE COLLECTION
   ANY GRANT (Myrrh 6844)

10. THE CHAMPION
    CHRISTIAN (Word 6321)

11. UNDIVIDED
    FIRST CALL: Daywind (4145)

12. VOICES IN THE WIND
    JEFF BERGENDOH (Savoy 7-0131360)

13. FOR GOD AND GOD ALONE
    STEVE GREEN (Sparrow 1129)

14. FROM A SERVANT'S HEART
    LAMARR HARRIS (Reunion BO 3956)

15. ONE ON ONE
    STEVE CAMP (Sparrow SPW 1129)

MEDALS
    HOSIE GAINES (Myrrh 7-016000-4)

IMMORAL
    CINDY CLAXTON (Sparrow SPN 7-014400-1)

SHADOWLAND
    SHEILA WAUGH (Myrrh 668)

KEEPER
    PAUL HALL (Reunion RNN 0014)

SERIOUS FUN
    BILLY SPRAGUE (Reunion 0015)

ARMED AND DANGEROUS
    MATTHEW WARD (Lone Star 0005)

KIM BOYCE
    KJ BOYCE (Myrrh 6636)

ONE BY ONE
    THE NEW考试 VOCAL BAND (Word/Nashville 0007)

BLACK AND WHITE IN A GREY WORLD
    LESLIE PHILLIPS (Myrrh 7-014406-8)

ONLY THE OVERCOMERS
    HARVEST (Kisowaravine 3956)

VISION
    CHRISS EATON (Reunion 7-010013128)

MANIFESTO
    FARRELL & FARRELL (Star Song 0004)

THIS TOWN
    ROB FRAZIER (Light SPCN 7-115096-6)

TRIUMPH
    PHILIP BALEY (Myrrh/A&M 6834)

BLUE-EYED SOUL
    DON GUY (Good 6610210)

GOSPEL LP REVIEWS

MARTYN JOSEPH—Sold Out—
(Power Discs PWRO 1089)—Producers: J. Pantry, C. Norton

Discovered at Estes Park at the Christian Artists Seminar this past summer, Martyn Joseph has brought his advanced music (mostly original) from England—and it's refreshing. From the high energy of the title cut to the fantastic production on "The Power" to the love song "Beautiful Woman," listeners will be "sold out!" Also noteworthy is the cut "Time After Time," a meaningful song about one-on-one communication in today's world.

THE FOURTH WATCH—Dare To Be The One—(Exile SPW 7-5034-0008-0)—Producer: Jeff Lams

This group got their name from the New Testament's fourth watch—the hours from 3 a.m. to 6 a.m., and their music is as unique as their name. It's all original and done in a soft-rock motif that could receive airplay on both rock and CHR stations. The theme of the album—which is as obvious in every song as it is on the title cut—speaks up and spread the Word. This is the group's first LP and hopefully there will be more to come.

EAT YOUR HEART OUT—White Heart, on their "Don't Wait For The Movie" national tour, made an appearance at WWDJ-Hackensack for an on-air interview prior to their recent concert in the NY-Long Island area. From front row members Ric Florian and Gordon Kennedy and WWDJ's Sharon Davis.

GOSPEL BITS

Credit where it's due: "Famine In Their Land," the video that won 3rd place for The Nelons in the NY International Film Festival, was produced by Nashville's Deaton Flanigan Productions (Robert Deaton and George Flanigan). The two shared jointly in the conception, creation, and direction of the video, which depicted a Russian scenario communicating the value of religious freedom. Ken Harding (Word, Inc.) was executive producer...Sparrow Records' newest agreements include signing artist Leon Patillo and becoming distributors for StarSong...Reunion Records is busy, too—with a new logo and a unique marketing concept called the "cansette." Their first cassette in a can features songs from Michael W. Smith, Kathy Troccoli, Chris Eaton and others. *Amy Lavelle*
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THE POLICE — Howard Jones recently stopped by Brooklyn’s Gold Street police station to take care of the paperwork needed to open his Manhattan restaurant, “Nowhere,” in the spring. That’s Jones in the center, flanked by two men in blue.

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


CONTEST

FIRST ANNUAL “MISS MODERN COUNTRY MUSIC PAGEANT” now being held by CYCRESS RECORDS. For more information write to “MISS MODERN COUNTRY MUSIC” P.O. Box 51067, Jacksonville Beach, Florida 32250 or call (904) 246-8222.


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Awards Show

(continued from page 23)

opening number

The show may be second only to the Os- cars in awards show viewership, but the most extraordinary thing about the AMA’s, this, or any other year, goes beyond its rat- ings: For one thing, it is a show that gets to the meat and potatoes of the music business — namely, the music that sells the most and is most popular on the mass scale. And then there is the simple fact that unlike any other televised music awards program, if there are any flaws about the choice of AMA winners, one has only public taste — or lack of it, if you like to - blame.
A $EN$IBLE Approach To Business Promotions

by Roger Sharpe

One of the most difficult challenges facing any game room owner is to face his business as a business. More often than not, daily activities are directed at maintaining clean, working equipment. And when new machines have been purchased, the decisions revolve around placement, settings and pricing. All of these events, and many others, are enough to keep even the most dedicated owners and store managers on the go around the clock.

Unfortunately, no sales competition for market share in the Eighties, the coin-machine industry must expand its scope and recognize the power of promotion and the impact of merchandising. After all, any endeavors must be targeted at increasing traffic — pure and simple. Once you can get that individual in the game room, he/she is bound to spend some amount of money. Through the experience a rewarding and entertaining one, can substantially improve that earning potential day-in and day-out. And that is the secret to many other businesses, in other fields have learned.

How many times have you been enticed into a store because of a special sale? Maybe there is a local restaurant or club that offers discounted meals/drinks during certain hours. You're willing to not only change your schedule to get to these places, but often, you're willing to go out of your way to go to such establishments.

Admittedly, the goods and services that one can find in the average game room don't have the same clout as the reduced price color TV or an "early bird special" but through creative means, you can reap the benefits and bottom line profits that will accrue once you get some regular programs in place.

First and foremost in determining what you might do, is to decide what you're trying to accomplish. Your goal might be to increase your income overall and expand your customer base so that it includes more adults, or more children, or any combination that makes sense for your type of business. There might be some times — summer, winter, etc. or a Sunday morning, Tuesday evening, etc. — when you can't scare up business even if your games were on free play. But this is only a minor obstacle that can easily be surmounted if you give them a reason — above and beyond the games themselves — for coming into your location.

The important fact to recognize is that your commitment can be limited so that it fits your immediate and long term needs. You don't have to feel that once you embark on the road of promotional bliss that you're locked into it forever. You're not. All you want to do is try out different activities and see what works best for you. Obviously, what might be successful in one location might not work in another for a variety of reasons, not the least of which is your audience and where your business is situated.

However, there are some basics that can be applied across the board that you've started. Since every game room suffers from those slow times during the week, borrow from the world of bars and taverns and institute your own happy hours. This can mean anything from a special token rate exchange (although the problem in stopping people from stockpiling tokens for future "reduced rate" play in unavoidable) to an approach that makes much more sense. Keep your prices the same, but offer a special prize during those slow hours. This might be for the highest score on a particular machine; if, by going to the door to do some cross-promotion with another local merchant who is as hungry as you are to gain visibility in the community. Go down the street to the ice cream store or fast food spot and see if they're willing to do some couponing via your game room. Both of you benefit and, it doesn't cost you anything more than a few signs in your game room announcing the promotion.

A different alternative to this type of program is to take advantage of the local press (penny savers and community papers) and advertise your business to the surrounding populace, but to go one step further and incorporate a sweeps problem. A program with so many tournaments and other play-oriented activities is that the hard core audience (those top players) competing against each other. There's no new business that you're generating. A sweepstake machine, or group of machines, will and opens up this type of promotion to the masses. Once again, you can tie in with a local merchant for the top prize and have them supply any prizes. This latter activity will bring people in to your game room. You can even set up a contest in much the same way: borrowing, possibly, from the trivia boom, and offer a series of questions that must be answered correctly in order to qualify for the top prize.

These few promotion suggestions have something in common — very little expense to you and very little concern over regulating these during normal business hours. As far as start, promotional activities can be very effective for traffic building and increasing the awareness of your business in the community. There's obviously, much more that can still be done, but this is just a starting point to get you going and thinking about what you might want to do. Personal creativity is the key in designing your own program.

Try one soon and see what the results are. If you're successful with the first, the other ideas will quickly follow — as will business revenues and a better understanding of making your business all that it can be.

T.C. AND FRIEND — Tony Campbell, Meteor's vice president of sales, and a native 'Bluegrass' boy, made a visit back home during the holiday season and, naturally, gravitated to Churchill Downs in Louisville, Kentucky where, as a younger student and an usher. Another stop was Clifton Frogs, to spend time with the great Secretariat who, as you can see, welcomed the visit! This photo was taken on New Year's Day and Tom said it was quite a thrill to see "the greatest race horse ever to answer the call."

Williams Telephone Co., Inc. has introduced its new pay phone market, the "Witelco 6000" which accepts both coins and major credit cards. The new model is self-contained and does not require an expensive and location-limiting remote call processor as do other credit card phones.

Williams’ ‘Witelco 6000’

Kits Available For Arachnid’s National Dart Championship

CHICAGO—Qualifying kits for the 1987 $50,000 BullShooter II national English Mark Darts championship finals are now available from Arachnid, Inc. The kits contain promotional materials for the national tournament along with information on awarding the qualifying certificates, information on lodging and other pertinent data.

Operators purchasing the qualifying kits have the option of awarding the free entry certificates to league members or other individuals of their choice. This concept is unique in that it is designed to complicate the successful league programs that Dart operators already have without forcing them to run extra tournaments and still provide an instructional kit for beginning a league program that follow the BullShooter national program.

The kits are priced at $50 each. For information or to obtain a kit, contact Arachnid, Inc., at 6421 Material Ave., Box 2901, Rockford, Il. 61132/2901.

Industry Calendar

March 6-8: NAMM Western Convention; Reno Convention Center; Reno, NV; exhibition of vending & foodservice management.

March 20-22: ACME ’87 (American Coin Machine Exposition); The Rivergate; New Orleans; exhibition of coin-op amusement equipment.

May 1-3: AMOA 1987 National Team Dart Tournament; Ramada Inn O’Hare, Chicago.


June 4-6: Ohio Coin Machine Association; Holiday Inn —Cleveland/Independence, Independence, OH; annual state convention & exhibit.


October 29-November 1: NAMA national convention; Philadelphia Convention Center; Philadelphia; exhibition of vending & foodservice management.

November 5-7: AMOA Expo ’87; Hyatt Regency, Chicago; exhibition of coin amusement equipment.

Cash Box February 7, 1987
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