1987 IS OFF TO AN O'KANES START!

The O'Kanes started 1987 with their first Top 10 single. But something tells us it won't be their last. The O'Kanes debut album is exploding... with critics calling it everything from "innovative" to "delicate"... and accounts saying things like: "New group, new sound, and selling."

—JIM SINCLAIR, LIEBERMAN

THE O'KANES. (88G-40459)
Including the Top 10 debut single "OH DARLIN'" and the new single "CAN'T STOP MY HEART FROM LOVING YOU."

On Columbia Records and Cassettes.

Producers by KIERAN KANE and JAMIE O'YARA
Management: BRIELWORKS
STEVEN J. GRIEL (615) 320-7713
Booking: BUDDY LEE ATTRACTIONS (615) 244-4336

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TOP POP DEBUTS

SINGLES

#1 LIVIN’ ON A PRAYER Bon Jovi
Mercury/PolyGram

#1 FALLING Melba Moore
Capitol

#1 HOW DO I TURN YOU ON Ronnie Milsap
RCA

#1 A NICE PLACE TO BE George Howard
MCA

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

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

COUNTRY SINGLES

#1 WHAT AM I GOING TO DO Reba McEntire
MCA

12” SINGLE

#1 CONTROL Janet Jackson
A&M

MUSIC VIDEO

#1 C’EST LA VIE Robbie Nevil
Manhattan
There is no greater honor
than the acclaim of our peers
for outstanding achievement.

BMI

is proud to accept this recognition
on behalf of the world's greatest songwriters.

Song of the Year
4 out of 5 nominations

Graceland
Paul Simon

Higher Love
Steve Winwood
Will Jennings

Sledgehammer
Peter Gabriel

That's What Friends Are For
Carole Bayer Sager.

Record of the Year
3 out of 5 nominations

Higher Love
Steve Winwood
Russ Titelman

Sledgehammer
Peter Gabriel

That's What Friends Are For
Dionne Warwick
Carole Bayer Sager.

Album of the Year
4 out of 5 nominations

Back in the High Life
Steve Winwood
Russ Titelman

The Broadway Album
Peter Matz

Graceland
Paul Simon

So
Peter Gabriel.
Congratulations To All BMI Grammy Nominees

William Ackerman
Nat Adderley, Jr.
Alabama
The Art of Noise
Anita Baker
Arthur Baker
Rev. F. C. Barnes
John Barry
Mario Bauza
Robert Beaser
Don Black
Eddie Bizzonzon's Versatones
Ray Bradbury
Clarence Gatemouth Brown
James Brown
Rev. Janice Brown
Rafael Buendia
Luis Cardenas
Carman
Stanley Clarke
Gynthei Claxton
Rev. James Cleveland
Jimmy Cliff
Albert Collins
Johnny Copeland
Chick Corea
Bill Cosby
Elizabeth Cotton
Robert Cray
Rodney Dangerfield
Eddie Daniels
Miles Davis
Jack DeJohnette
Teri DeSario
Willie Dixon
Holly Dunn
Duane Eddy
Eurythmics
The Everly Brothers
The Fabulous Thunderbirds
Clare Fischer &
His Latin Jazz Sextet
Elliot Fisk
David Foster

Aretha Franklin
Rodney Friend
Thomas Frost
Kenny G.
Peter Gabriel
The Gatlin Brothers
Crystal Gayle
Al Green
Freddie Green
Nanci Griffith
Dave Grusin
Ron Hoffine
Lionel Hampton &
His Orchestra
Larnelle Harris
Highwood String Band
John Lee Hooker
The Ital
Etta James
Al Jarreau
Keith Jarrett
Wayne Jennings
Joe Johnson
Linton Kwesi Johnson &
the Dub Band
Jose Jose
The Judas
Kashif
Patti LaBelle
Cyndi Lauper
Albert Lee
Jerry Lee Lewis
Jeremy Lubbock
Peter Matz
Lyle Mays
Bobby McFerrin
Bette Midler
Charlie Midnight
Eddie Money
Rick Nelson
New Grass Revival
New Lost City Ramblers
Stevie Nicks
Nn Shooz
Mark O' Connor

Roy Orbison
Walter Ostanek
The Alan Parsons Project
Sandi Patti
Gary Peacock
Carl Perkins
Sam Phillips
The Pointer Sisters
Arthur Prysock
Flora Purim
Queen Ifa
Sue Raney
Rockin' Sidney
Carole Bayer Sager
David Sanborn
Pete Seeger
Shel Silverstein
Paul Simon
Sting
Jimmy Sturr &
His Orchestra
Grady Tate
Eric "E.T." Thomgren
Timbuk 3
Russ Titelman
Pete Townshend
Tramaine
Richard A. Tufo
2+2 Plus
Juan Valentin
Albertina Walker
Dionne Warwick
Doc Watson
Hank Williams, Jr.
Patrick Williams
Paul Winter
Steve Winwood
Jimmy Witherspoon
Yellowjackets
Yes
Dwight Yoakam
ZZ Top
Ellen Taaffe Zwilich
Buckwheat Zydeco

BMI...WAY TO GO!
<table>
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<tr>
<th>Rank</th>
<th>Song Title</th>
<th>Artist</th>
<th>Weeks at #1</th>
<th>Peak Position</th>
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<td>Livin' on a Prayer</td>
<td>Whitney Houston</td>
<td>10</td>
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<td>2</td>
<td>Open Your Heart</td>
<td>Michael Jackson</td>
<td>11</td>
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<td>At That Moment</td>
<td>Bette Davis</td>
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<td>Change of Heart</td>
<td>Judging</td>
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<td>5</td>
<td>Will You Still Love Me?</td>
<td>Gary Morris and the Rockas</td>
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<td>Keep Your Hands to Yourself</td>
<td>Kenny Rogers and the First Time</td>
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<td>7</td>
<td>Touch Me (I Want Your Body)</td>
<td>B. J. Thomas</td>
<td>15</td>
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<td>Shake You Down</td>
<td>Steve Winwood</td>
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<td>Jacob's Ladder</td>
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<td>Ballerina Girl</td>
<td>Paul Anka</td>
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<td>You Got It All</td>
<td>John Denver</td>
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<td>We're Ready</td>
<td>Freebirds</td>
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<td>Chest of Lies</td>
<td>Al Green</td>
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<td>Someday</td>
<td>L. A. MacDonald</td>
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<td>Elton John</td>
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<td>16</td>
<td>(You Gotta) Fight for Your Right</td>
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<td>In the Summer of '42</td>
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<td>Will I Be Alright Without You</td>
<td>John Denver</td>
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<td>Stay the Night</td>
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<td>Talk to Me</td>
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<td>Nobody's Fool</td>
<td>The Osmonds</td>
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<td>I Wanna Go Back</td>
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<td>Somewhere Out There</td>
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<td>Mandolin Rain</td>
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<td>Brand New Lover</td>
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<td>Control</td>
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<td>30</td>
<td>Let's Wait While Love</td>
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<td>31</td>
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<td>Facts of Love</td>
<td>Bobbie Gentry and the First Time</td>
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<td>Bobbie Gentry and the First Time</td>
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<td>Bobbie Gentry and the First Time</td>
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<td>Bobbie Gentry and the First Time</td>
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<td>Caught Up in the Rapture</td>
<td>Bobbie Gentry and the First Time</td>
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<td>Bobbie Gentry and the First Time</td>
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<td>Bobbie Gentry and the First Time</td>
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</tbody>
</table>

**DEBUT**

- Winner's Circle - Midnight Blue
- We Connect
- Jimmy Lee
- Lean on Me
- Skin Trade
- What You Get Is What You See
- Cry Wolf
- Someone Like You
- Shelter
- The Honey Thief
- Victory
- Stand by Me
- You Give Love a Bad Name
- For Tonight

**DEBUT**

- The Finer Things
- All I Want
- Coming Around Again
- Don't Get Me Wrong
- Ain't That Easy
- Falling in Love
- Kiss You (When It's Dangerous)
- Save Me
- The Next Time I Fall
- My Baby
- Have You Ever Loved Somebody
- Walking Down Your Street
- Make It Mean Something
- Hooked on You
- Winner Takes It All
- If I Say Yes
- Stone Love
- How Much Love
- Summertime, Summertime
- I Need Your Loving
- The Future's So Bright I Gotta Wear Shades
- Deep River Woman
- Girl Friend
- Up Where We Belong
- Hip to Be Square
- Forever
- You Belong

**DEBUT**

- Love's Gonna Stop Us Now
- Can't Help Falling in Love
- Facts of Love
- Without Your Love
- Come Go with Me
- Is This Love?
- The Final Countdown
- Caught Up in the Rapture
- Candy
- That Ain't Love
- Don't Need a Gun
- Don't Dream It's Over
- Winner's Circle - Midnight Blue
- We Connect
- Jimmy Lee
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- Skin Trade
- What You Get Is What You See
- Cry Wolf
- Someone Like You
- Shelter
- The Honey Thief
- Victory
- Stand by Me
- You Give Love a Bad Name
- For Tonight
Columbia Unveils Massive Jazz Masterpieces’ Program

By Lee Jeske

YORK — Columbia Records last week released the first 13 releases in its new “Columbia Jazz Masterpieces” series, the beginning of what could be one of the largest jazz programs ever undertaken by an label. Backed by a major marketing campaign, “Columbia Jazz Masterpieces” will reissue and possibly re-record some 60-70 releases by the end of the year, with an equal number and set for 1988. Between seven and 12 releases (in jazz formats, and exactly in all three formats) are expected to be issued every two months, culled from perhaps the world’s most extensive jazz vaults.

About three-and-a-half years ago, I put together a committee of jazz authorities, staff of people like Nat Hentoff, Gary Giddins, Stanley Crouch, Martin Williams, Nat Hentoff, Allyn, Bob Altshuler, Taylor, David Morgenstern and Jim Fishkin. I know that each person was an expert on an era of jazz, says George Santmyer, Columbia’s vice president, jazz and classical music, about the series’ inception.

And knowing, too, that these gentlemen knew exactly what was in the vaults. The two-hour show was theContemp- tory Masters series, but we wanted to have a new look and logo, and we wanted to offer a variety of things to release. Thus the new Columbia Jazz Masterpieces label. What marketplace was becoming a much intelligent one and people really want- to hear quality music in a variety of styles.

It’s hard to call “Columbia Jazz Master-
pieces” a reissue program, because many of the albums that are being made available have never been out of print: they’re being released digitally remastered for the first time. The first 13 releases are Miles Davis’ “Kind of Blue” (with an unusual new cover that features a later photo of Miles Davis on the front than the original issue, corrects the nearly 30-year-old sequencing error for the second side, and leaves an incorrect spelling of Canned Heat). Adlibber’s last name, “Bitches Brew,” “In a Silent Way,” and “Sketches of Spain,” all in more-or-less original covers, with original liner notes; Billie Holiday’s “Lady in Satin,” with a new stereo version of one track; Benny Goodman’s landmark “Live at Carnegie Hall” and a new compilation of Goodman small bands from the ’30s and ’40s; “Time Out,” as originally issued, and “Jazz at Lincoln Center” — each made up of two-thirds alternate takes replacing the originally issued takes (something CBS’ Bob Altshuler, who did a dric work on the project, said is due to the fact that the original tapes of the original takes were “in the kind of condition that made the tapes impossible for us to make these digital transfers, they were in terrible shape”), and a sampler containing a track from each album, save “Bitches Brew” and “In a Silent Way.”

WELCOMING COMMITTEE — EMI Music Worldwide and Capitol Industries chairman Bhas kar Menon recently called a meeting of all Los Angeles-based employees to welcome newly-appointed Capitol Industries EMI Inc. vice chairman Joe Smith and president David Berman. The two appointments complete the restructuring of EMI Music’s worldwide management, announced last year. Pictured at the meeting are (l-r): Peter Andry, president, international classical division, EMI Music Worldwide (based in London); Berman, Smith; Roel Kruijze, director of ad & marketing (based in London); Rupert Percy, managing director U.K. & Eire (based in London); Alexia Bostick, managing director Europe; Menon; and David Steckel, managing director of EMI’s international operations.

AVA Announces Video Nominees

LOS ANGELES — Nominations for the 5th annual American Video Awards were anounced during a Tuesday morning press conference at the Hollywood Roosevelt Hotel last week, with Peter Gabriel’s Sledgehammer and Steve Winwood’s Higher Love videos leading the pack with seven nominations each, including Best Pop Video. The awards ceremony, a function of the National Academy of Video Arts and Sciences (NAVAS), will be held February 26 at the Scottish Rite Auditorium in Los Angeles. The two-hour show is a Scotti/Vin- nedge production produced by Casey Kasem and Rupert McNeal, and will be taped in stereo for syndication. A complete list of nominees follows:

BETTIE PAGE-VIDEO
Steeldrummer — Peter Gabriel — Adam Whittaker, Prod. (Warner Bros.)
True Colors — Cyndi Lauper — Beth Brody/Brooke Kennedy, Prods. (Epic)
Higher Love — Steve Winwood — Paul Grier/Peter Kagen, Prods. (Warner Bros.)
You Can Call Me Al — Paul Simon — Niles Prods. (Producers) (Warner Bros.)
Shake You Down — Gregory Abbott — Beth Brody/Howard Woffinden, Prods. (Columbia)

BEST URBAN CONTEMPORARY VIDEO

These Are The Facts Of Love — Jeff Lorber featuring Kariy White — Frankie Beverly, Prod. (Warner Bros.)
Shake You Down — Gregory Abbott — Beth Brody/Howard Woffinden, Prods. (Columbia)
When You Love Someone — MAZE featuring Frankie Beverly — John Caldwell, Prod. (Capitol/EMI)

BETTIE PAGE-VIDEO

Country VYdeo

Bell & High Water — T. Graham Brown — George Bloom/Cynthia Biederman, Prods. (Capitol)
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NEW AND DEVELOPING


Former members of seminal UK underground band Sisters Of Mercy have re-formed as The Mission UK. Driving, dark-colored dance rock is the hallmark in the tradition of Joy Division, Bauhaus and Echo And The Bunnymen. The gothic, oc culish visual image will appeal to fans of alternative, new rock.

ESQUIRE—Geffen GHS 24101—Producer: Esquire—List: 8.98—Bar Coded

Esquire is a new pop/rock trio featuring singer Nikki Squire. If the sound has a recognizable “prog rock” edge to it, it is because Squire’s husband, Yes’ guitarist Chris Squire, produced one cut and his influence is felt elsewhere on the album. Squire demonstrates a distinct vocal skill and Esquire’s sold debut places it in the front row of the year’s new bands.


The songwriting genius of Kristofferson is alive and well. His new album, first for Mercury, is a solid monument to his skill as a wordsmith. He continues to strain the maximum impact from his woeful, simple and rough-hewn songs. Includes the must-covered “They Killed Him” (Bob Dylan, Johnny Cash) and a fistful of powerful new songs.


If you want to find out what all the talk about Athens, GA really amounts to, here’s your chance. Deeply rooted in American midlands earthiness, these 10 bands represent the heart and soul of today’s developing rock scene. In addition to pioneers R.E.M., Pylon and Love Tractor, the LP’s 13 tracks include winning contributions from new bands like The Squalls and Killenjoy Cats.


Paul Winter’s sometime guitarist creates a solo gem here utilizing lyrical and gentle Brazilian musical elements in a beautiful label debut.

BABATUNDE OLATUNJI—Dance To The Beat Of My Drum—Blue Heron BLU 706—Producer: Mickey Hart—List: 8.98—Bar Coded

African master drummer gets assistance from Carlos Santana, The Grateful Dead’s Mickey Hart and jazz great Airto Moreira on this wonderful Blue Heron debut LP. For world beat enthusiasts and anyone else who loves great music.

THE SYSTEM—Don’t Disturb This Groove—Atlantic 81691—Producer: The System—List: 8.98—Bar Coded

The dynamic dance floor duo of Mic Murphy and David Frank is back with another batch of slick dance grooves and breathtaking melodic beat songs.

RECORDS TO WATCH

SLICKAPHONICS—Humatomic Energy—Blue Heron BLU 705—Producers: Slickaphonics- Rob Stephens—List: 8.98—Bar Coded


NARADA ARTISTS SAMPLER #2—Various Artists—Producers: Various—List: 8.98—Bar Coded

DAME STEWARD AND BARBARA GASKIN—Up From The Dark—Ryko 10011—Producer: Dave Stewart—No List

Never before available in the U.S., Stewart and Gaskin get their chance with this Rykodisc CD only release. They have an intuitive approach to songwriting which includes their underground hits “Leipzig” and “It’s My Party.”

NO STRINGS ATTACHED—Dulcimer Dimensions—Turquoise TR-5—Producers: No Strings Attached-Pat Martin—List: 8.98

Here is a dulcimer group that plays a mind-boggling assortment of stringed instru ments with beauty and delicacy. Will appeal to folk/ethnic music fans and new ages alike.

QUIET FIRE—Ancient Future—Narada N-61012—Producer: Matthew Fort—List: 8.98—Bar Coded

An acoustic music showcase falling roughly into the “new age” basket. Beautiful guitars, violins, synths and eclectic percussion.

BRIAN AUGER—Here And Now—Grudge GR 0958—Producer: Brian Auger—List: 8.98

One of the celebrated founders of jazz/rock fusion re emerges with a mainstream R&B/jazz outing.

FRANK MARINO—Full Circle—Grudge 0951—Producer: Frank Marino—List: 8.98

Former Mahogany Rush guitarist makes his Grudge Records debut with this rocking collection new material.

THE ROBERT CRAY BAND—Who’s Been Talking—Atlantic 81730—Producers: Bruce Bromberg-Dennis Walker—List: 8.98—Bar Coded

Blues guitarist enjoying success with her Mercury Records debut has his first LP re-issued on Atlantic. Solid, rootsy blues.


Torch Song is a prototype synth duo in the fashion of Yaz. This LP showcases the penchant for dark, ominous songwriting and a crafty, independent way with product.

NEW AND DEVELOPING

ZEERA ONE—The Dominator—Mercury 830 035—Producers: Barry Blue-Paul Bell—Palmer—List: 8.98—Bar Coded

Zeria One have yet to connect with U.S. audiences but their Mercury release will do much to change that. The underground, street-credible sound is awash with a well done commercial to produce an imminently accessible record.

EXPOSE—Exposure—Arista 8441—Producer: Lewis A. Time—List: 8.98—Bar Coded

Oiva of clubland, Exposure, release their debut long player. Non-stop cabaret of dance grooves and thunderous machine energy. Lead singer Carmen has a brittle, penetrating voice. Full of passion and expressiveness takes the group’s chart-topping 12-gles plus a clutch of other oncidate club hits.

FEATURE PICKS

RADO DAYS—Selections From The Original Soundtrack Of The Motion Picture—Novus 3017—Producer: Michael Brooks—List: 9.98—Bar Coded

KILLER DWARFS—Stand Tall—Grudge GR 0954—Producers: Killer Dillas—Andrew St. George—List: 8.98

FADE TO GRAY—Bless This Mess—ID—Producer: Fade To Grey—List: 8.98

LET’S DANCE THE D.J.’S COLLECTION OF DANCE CLUB CLASSICS—Various Artists—Columbia C2 40517—Producer: Various—No List—Bar Coded
**SINGLE RELEASES**

**OUT OF THE BOX**

**JESUS** (Atlantic 7-89290)

ght, Tonight, Tonight (4:32) (An-
y Banks – Philip Collins – Michael
lford – Hit And Run/ASCAP) (A.
p. Collins/M. Rutherford) (Produc-
genesis-Hugh Padgham)
usive LP airplay and its featured use
 comercial has already focused
 attention on this single. The unbro-
ing of Genesis hits will remain in
“Tonight” has a remote, eery,
 ambiance that features Phil Col-
 emotional singing and propulsive

**UT OF THE BOX**

**GOBY ABBOTT** (Columbia 38

1. The Feelin’ (It’s Over) (4:00)
ices Family – Alli Bee – Grabbitt/ (G. Abbott) (Producer: Gregory

2. high, clear voice of Abbott is per-
suited to this sad romantic mid tem-
 pletes. Features a memorable melody.

1. a “rocket debut single. “Shake Your
,” has forged the way for this record
 ow close behind. Good multi-format
 with an upper demo target.

**BANGLES** (Columbia 3806674)

Walking Down Your Street (3:14) (Blackwood – Bangophile – Spinning
venue ad by Bog – See Squared/EMI/S.
Hoffs/L. Gutierrez-D. Kahne) (Producer:
David Kahne

1986 was the year for this female quart
 et. With their January 1986 LP “Differ-
et Light” lodged at Number Two on the
chart and two hit singles – “Manic Mon-
day” and “Walk Like An Egyptian” – un-
der their belts, this latent should move
briskly. A sound that looks back to the
Mamas & The Papas is the aural focus of
this infectious uptempo pop song.

**UT OF THE BOX**

**GOBY ABBOTT** (Columbia 38

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 ow close behind. Good multi-format
 with an upper demo target.

**FEATUE PICKS**

**PAUL SIMON** (Warner Bros. 7-28460)

The Boy In The Bubble (3:45) (Paul Simon/BMI) (Paul Simon Forere Motolabelo) (Produc-
er: Paul Simon)

Riding high on the platinum success of the “Gracealand” LP and his Grammy nominations,
Simon releases another brilliant cross-cultural gem. African rhythms, yodelo space
and Simon’s intelligent, penetrating lyrics are near perfection.

**THE VENETIANS** (Chrysalis V54 43066)

So Much For Love (3:40) (Warner Bros. ad by Warner-Tamerlane/BMI/ (Swim) (Producer:
Mark Optiz)

With more than a nod to Bryan Ferry and Icehouse, The Venetians could get a wider
audience for their sophisticated pop sound with this well made single.

**BILLY VERA** (Rhino RNR 74604)

I Can Take Care Of Myself (3:26) (WB – Vera Cruz) (Billy Vera) (Producer: Jeff Baxter)

Rhino goes for gold one more time with another older tune cut Vera’s clubland past.

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

Keep Your Eye On Me (3:02) (Flyte Tyme/ASCAP) (Jimmy Jam-Terry Lewis) (Producers:
James Harris III (Ferry Lewis)

The Minneapolis gurus of funk Jimmy Jam and Terry Lewis (Janet Jackson) lay into this
sizzling dance groove on top of which Alpert blows his melodic horn (replete with TBJ
overtones).

**THE STEVE MILLER BAND** (Capitol B-5671)

Nobody But You Baby (4:01) (Sailor/ASCAP) (Steve Miller) (Producer: Steve Miller)

Miller got back on track with his last single, “I Wanna Make The World Turnaround.”
He puts his signature guitarlicks and singular sense of melody on this cut that ought to keep
ing things rolling.

**CLUB NOUVEAU** (Warner Bros. 7-28430)

Lean On Me (3:58) (Interior/BMI) (Bill Withers) (Producers: Jay King Thomas McElroy-
Denzil Foster)

Hop hop grooves cast their spell on the Bill Withers hit. The song’s timelessness with
stands the streetwise, drum machine happy arrangement.

**RECORDS TO WATCH**

**GRANDMASTER FLASH** (Elektra 7-69490)

U Know What Time It Is (3:23) (Grandmaster Flash/Not Listed) (G. Williams-L. Duke-J.
Saddler) (Producers: Larry Smith-Grandmaster Flash)

**PSEUDO ECHO** (RCA 51257 7RAA)

Living In A Dream (3:27) (Australian Tumbleweed/BMI) (B. Canham) (Producer: Mark S.
Berry)

**SERGIO MENDES** (A&M AM 2917)

What Do We Mean To Each Other (4:35) (Petwood ad by Chappell/ASCAP – Kikko
ady by Unichappell/BMI (Peter Wolf Inn Wolf) (Producers: Sergio Mendes/Peter Wolf)

**ROSE ROYCE** (Omni 7-95476)

Lonely Road (4:17) (Slopos – Gold Horizon/BMI) (Terry Price/Bryan Williams) (Produc-
ers: Terry Price Bryan Williams)

**LOZ NETTO** (Atlantic 7-89288)

Walking In The Dark (4:06) (Netto – Screen Gems BMI/ASCAP) (Loz Netto) (Producers:
Andy MacPherson John Ashley)

**S (D-TRAIN) WILLIAMS** (Columbia 38 06672)

I Love You (Girl) (3:52) (Hue-Carm – Blackwood – Diesel – Unichappell/BMI) (J.
H Eaves Illi) (Producers: Hubert Eaves IIIJames D-Train) Williams)

**LE LEWOW** (Atlantic 7-89289)

L A Liar (3:59) (John Warrior – Robbie Alter/BMI (John Jarrett) (Producer: John

**IE BUCHANAN** (Capitol B-5678)

Chosen One (3:54) (Famous/ASCAP) (Michel Colombien) (Producer: Robbie

**LYN BROWN** (Warner Bros. 7-28698)

Jianja (Hue-Carm – Blackwood – Mom’s Back Porch/BMI) (Hubert Eaves IIIJames
(Producer: Hubert Eaves Ill)

**E CHANNEL-PAUL & PAULA-ET AL** (Le Cam Lc-1211)

Bill’s Medley (“Hey Baby”, “Hey Paula”) (3-30) (LeBill/BMI) (Various) (Pro-
Mayor Bill Smith Kelli)

**BOX** February 14, 1987

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*Note: The text appears to be a mix of song titles, credits, and other miscellaneous information, likely from a music publication or a similar source.*
TRIAL DATE SET—The suit against Ozzy Osbourne may have been thrown out of court last year in this berg (L.A.), but a similar lawsuit filed in Reno Nevada against British heavy metalists Judas Priest has been given a trial date of May 2, 1988. To refresh your memory, this is the suit that claims two Nevada teenagers were prompted by the band’s LP, “Stained Glass,” to join in a suicide pact in December, 1985, after spending several hours listening to the album while smoking marijuana and drinking. The pact led to the shotgun death of Raymond Bellknap (18), and the disfigurement of James Vance (now 21). The suit, filed by Vance and Bellknap’s mother, also names the band’s label, CBS Records.

THEIR DAY IN COURT—A 1988 court date has been set for the Nevada lawsuit filed against Judas Priest and CBS Records, which alleges their responsibility for a suicide pact.

IN PARTING—NARAS has licensed L.A.-based Solid Gold Mint to a minia
ture silver dollars commemorating the Record of the Year, which are to be sold exclusively to the acade
yum’s 7000 members for a limited period ending February 15. The coins are made of one oz. of solid gold, and come with certificates of authenticity. Only 1,000 coins will be produced, and as of June 30, 1987, the dies will be de
stroyed! The price is a mere $650, which includes delivery and $1,000 in
surance . . . Michael Huey (drummer for Glenn Frey, Joe Walsh) is in the studio at K-Disc mastering the debut Rhino LP from Carla Olsen and Gene Clark . . . And in case you were wondering, Bob Dylan’s recording of “It’s All Over Now” has since the untimely demise of the Dead Kennedys, Bisfora, Wanda Coleman and Shredder will soon be heard and seen in the Main Theatre of the Variety Arts Center February 13 in a spoken word performance. And then there’s his inter
terview on KJLH-FM on noon on Febru
ty 30, an Adam Bomb’s Final Countdown show. Bisfora performs solo February 11 at UCLA’s Kerckoff Cof
fete Hall at 8:30 pm. He also appears in court that day in the ongoing battle against censorship (The late news: he and other defendants in the case against the Dead Kennedys album sleeve have filed a demurrer).

Gregory Dobrin

NEW YORK — Anyone looking for the next big debut need look no farther than The Big Dish. This Scottish quintet has all the elements of an ‘80s super
tact, and all the imagination it takes to capture a wide international audience. They also have what many other bands don’t: a debut album, “Swimmer” (Warner Bros.), with enough hokey songs to keep radio and retail busy for quite some time.

Steve Lindsay writes with a painterly eye for detail, and a keen sense of the tragedy underlying everyday experience. Like many rockers, Lindsay and guitar
ist Brian McPhie attended art school before forming the band; Lindsay even briefly tried to sell his paintings but didn’t exactly do a booming business. “I think I did sell a painting to my uncle,” he quips. “But even if I had started sell
ing a lot of paintings I still would have given a chance to playing with a band for a living.”

What is it about art school that brings out the rockers in so many people? ‘Cause it’s something that’s always intrigued me,” says Lindsay. “Guys like John Lennon, David Byrne, Keith Richards were art school. A lot of people in art school tend to be quite musical.”

McPhie has a different theory. “It’s a breeding ground for eccentricities,” he jokes. “People are surrounded by other people of the same mentality who are trying to express themselves. It’s a good environment to get your feelings out.”

The Big Dish use visual images to fine effect in many of the songs. “Pros
cpect Street,” for example, is Lindsay’s musical version of the mountainous envi
rom of Edward Hopper. Other songs like “Jeal
ous” and “The Loneliest Man In The World” provide fresh and often poignant takes on a wide range of emotional
themes.

“Personally, I hate to be lonely,” says Lindsay, talking about “The Loneliest Man In The World,” his favorite track. “If I don’t find somebody to talk to I think I’ll crack up. And I think that a lot of the problems that people have are because of not having somebody to talk to, not having anybody to explain what you’re going through. I hate seeing lonely peo
ple; it really cracks me up.”

But along many of the other songs have a more innocent quality, like the title track which is about swimming, one of Lindsay’s hobbies. “We had a swim this morning,” he says, looking out the win
dow to the water in the backyard. Since the last year’s time, there’s a swimming pool on the roof of the penthouse so we all had a swim.”

“Swimming” and “Slide,” the first single, have particularly inspired and unusual choruses that virtually leap out of the speakers. “It was kind of sponta
neous,” he says, “and sometimes that’s the best thing you do. Sometimes the first thing that comes out of your head is usually the most immediate for other people as well.”

“I usually get the general feel and the hook first,” he says. “You have to try keep the spark that comes along with having a new tune. I usually write in batches of three or four songs at a time.”

Paul It

slow it down a little bit and do a thing acoustic,” says Lindsay. “It’s a nice mood.” Is he in fact a j
person? “Only when it comes to a friend,” he says.

But for the most part this album, just poprock that is alternately edged, direct, and expression
s. Though their influences include Led Zeppelin, The Rolling Stones, they basically sound like any other band.

“The group was also influenced by punk, despite the best efforts of the people in their hometown of San Diego to keep them from hearing Never got to see The Sex Pistols cause the Glasgow City Fathers moral overlords of Glasgow—ref
to have them and that was a big disappointment,” says bassist Raymond
hery. “They tried to do a secret gig that didn’t happen. The Glasgow City Fathers saw no musical or cult
tion in them at all and banned the band.”

These Glaswegianians find New York a little more friendly—
m the PMRC notwithstanding—

they like it here. “We’re real ex
about being in New York,” says
‘We’d like to spend a lot more here.” No doubt they will. Lindsay ear still red from a telephone interview is much in demand these days, with the album’s first single just leased, a video on its way, and a tour in the works. An album “Swimmer” just doesn’t come a that often, and it is sure to make Big Dish one of 1987’s big debuts.

Cash Box February 14
Everything You Wanted To Know About The Kinks But Were Afraid To Read: The Cash Box Interview With Ray Davies

By Paul Iorio

YORK — It would be an understatement to say that Ray Davies of The Kinks is the greatest songwriter of the rock era. His songs don’t just sell records (though they’ve done that), they sell the entire idea that music is an art form. He truly is a living legend.

Heavily influenced by the great American songwriters of the early 20th century, Davies’ songs have been covered by countless artists, from The Beatles to The Rolling Stones to The Who. His work has been described as “brilliant,” “indefinable,” and “undeniably brilliant.”

The Kinks’ hit “Lola” was one of the first songs to use a synthesizer, and their album “ Faces ” is considered one of the greatest of all time.

Davies’ music has been described as “eclectic,” “savvy,” and “innovative.” His songs often contain themes of everyday life, such as “Too Much Too Young” and “All Day and All of the Night.”

Davies’ music has won him numerous awards, including the Grammy Award for Best Rock Song and the Songwriters Hall of Fame Award. He is also a member of the Rock and Roll Hall of Fame.

Davies’ music has been covered by countless artists, including The Beatles, The Rolling Stones, and The Who. His songs have been covered by artists from all genres, including rock, folk, and country.

Davies’ music has been covered by countless artists, including The Beatles, The Rolling Stones, and The Who. His songs have been covered by artists from all genres, including rock, folk, and country.

Neil Young

SCUFFY THE CAT is about to happen. That’s been no secret to anyone who’s heard the band’s excellent debut EP, “High Octane Revival” (Relativity), though not even that album prepares you for the ferocity of their live show. At CBGB’s (1/31) they brought The Stones, The Faces, The Yardbirds, The Ventures, The Band, ZZ Top and about half a dozen other influences together on stage for what sounded like a one-man battle of the bands. The strategy is basic: put down a sonic boom, lay some cheesy farfisa over the melodies, and turn the amps to 11. The result is magic: fans dance, blather with hoasannas, and otherwise get beside themselves. And this Boston quintet can do it with their eyes closed, what with the tattooed drummer hitting the snare while chugging a Bud, and the guitarist ripping out leads haywire as tumbledweed in a sandstorm. Relativity will release a full-length Scuffy album on April 15, and is currently reading discs by Wiseblood, Dirtish, Coll, and The Offbeats.

Lester Bangs, who has finally been captured on record, Leigh partly financed the EP’s pressing by selling ads on the back cover (shades of Sigue Sigue Sputnik), and the five song collection of Bangs/Leigh tunes was recorded on the fly at Electric Ladyland in 1979. “A friend of ours kind of snuck us into Electric Ladyland when they were rebuilding one of the studios,” says Leigh, “and we just let the tape roll.” High lights include “Accidents Of God” and “I’m In Love With My Walls,” which The Rattlers sometimes cover in concert.

Yoko Ono will collaborate with choreographer Jennifer Muller and others in a dance and music performance being staged at Manhattan’s Joyce Theatre in early April... A UN subcommittee has removed Paul Simon from its list of artists who have broken the S.A. boycott... Tommy (Ramone) Erdelyi has produced a demo tape by a driving and splashy band called Hard Facts. Top track: “Save Me.” (ph.: 212-362-3496)... Beatles-catalogue owner Michael Jackson has given the Fat Boys approval to release their version of “Baby, You’re A Rich Man” for the soundtrack of the Warner Bros. film Disorderlies. Now let’s convince Jackson to let the Beastie Boys come out with their cover of “I’m Down.”

JEM’S Passport label is set to release the long-awaited album by NY band Crossfire Choir, and it’s a bashing 14-song collection that’s shouuty, cathartic, and danceable. And from PVC is an EP by The Angry Samoans titled “Yesterday Started Tomorrow” and the top tracks are “Electrocution” and a butt-erizing of “Somebody To Love” that sounds like someone’s long overdue co-meuphan... Jeff Lorber, who recently played the Ritz, used to be known for more his jazz fusion than the r & b he’s currently doing. Lorber’s ninth album, “Private Passion” (Warner Bros.), is his fourth consecutive foray into light funk and it’s currently halfway up the CB B/C chart and steadily crossing into pop territory. Part of the LP’s strength is in vocalist Karyn White and Michael Jeffries, who help turn it into what Lorber calls his “light commercial” LP to date... This year’s Cinderella story may well belong to Geffen group Tesla. The band’s debut album, “Mechanical Resonance,” seems likely to follow the same pattern as “Night Songs,” and the fact that they’re currently opening for The Rattlers in Las Vegas and The Lee Roth probably won’t hurt matters any. Said one band member of the Roth gig, “I feel like one of the luckiest guys in the world right now...” Birdland, a late seventies rock band founded by the Rattlers’ Mickey Leigh and the late
The British Record Industry Awards, organized by the BPI, are to be held this month. Tension builds in the industry as the nominees in each category are announced.

The contenders for Best Male Artist are Phil Collins, Chris de Burgh, Peter Gabriel, Billy Ocean, and Robert Palmer. Best Female Artist nominees are Joan Armatrading, Kate Bush, Jaki Graham, Sade, and Kim Wilde.


Contenders for Best British LP are Peter Gabriel for “So,” Five Star for “Silk and Steel,” Simply Red for “Picture Book,” Dire Straits for “Brothers in Arms,” and The Housemartins for “London 0, Hull 4.”

Other categories are Best Single, Best Producer, Best Classical Recording, and Best Film Soundtrack.

PEPSI AND SHIRLIE

“Heartache” (Polydor) is the single from Pepsi and Shirlie, the female ex Whamettes. It is pure infectious pop and it is storming up the charts. Shirlie Holliman’s ambition is to put some money into an animal rescue farm. But no badly-treated spiders or snakes will be allowed because she is frightened of them.

Anita Baker takes a brief visit to the UK, where she confided to Cash Box: “I’ve modelled my whole personality on my Aunt Lois, who brought me up in Detroit. I think it was really meant to be that I was not raised by my mother. If I hadn’t been with Aunt Lois, I wouldn’t have sung in church eight days a week.”

“Lois had her own beauty shop, was totally independent, and had her own money. And that’s the way I learnt to be. I took jobs waitressing and singing so I could get my own apartment straight away. Aunt Lois is a constant inspiration to me. I remember her getting ready to go out when I was a little girl. She stood in front of her dressing-table and noticed she had the most beautiful back.”

“I’m a terrible procrastinator and I’m always putting things off. I hate the studio more than I hate live performances because I can always glamorize the stage, but being forever on wax is a terrible thing. I’ve always put off public appearances, and interviews as well. But my manager, who thinks I am his adopted daughter, gives me lots of Jewish guilt for it.”

Anita, who has come a long way from waiting tables at Detroit’s Wildcat Lounge, recently became engaged to Walter Bridgethorpe Jr. “Aunt Lois got very upset, because when I came home I’d stopped using her house as a base. She’d say, ‘You’re in the public eye, you can’t be going around to some man’s house all the time.’ He fixed that by putting a ring on my finger.”

Anita has just released a new single, “Caught Up in the Rapture” (Elektra). The quirky single from Texan duo Timbuk 3, “The Future’s so Bright I Gotta Wear Shades,” is creating quite a buzz.

Patrick McDonald met his wife Barbara when he was performing in a club in Wisconsin and he noticed her vocal appreciation of his act.

“We are very fanatical about our music. Like groove music, anything rhythmic. Go-Go, country. UB40, violinists from Louisiana, Gatehouse Brown, and black violin swamp rock.”

“We have quite a selection of sun-glasses to go with our single. My favourite are ones with mushroom clouds painted on the lenses by Todd, who runs our favourite local haunt, The Hole In The Wall,” said Pat.

“I was planning to write a book of philosophy called Hairstyles and Attitudes, because the two are always connected. I was expelled from school in the sixties because my hair was too long and I was involved in a big confrontation when the American Civil Liberties Union took up my case. I didn’t have enough money to write the book, because it would have needed so much time and so many photographs, so I turned it into a song instead.”

Frankie Goes to Hollywood have taken to the road again for their second major tour. Gone are the days they could be accused of not being able to play their own instruments, although their stage show is still highly-dependant on back tapes.

The slick geometric neon of the Wembley Arena stage set and their sharp suits mirrored the tightly-polished sound. Paul Rutherford provided the perfect balance with the wild abandon of his dancing and his stage humor. At one point, he wore a t-shirt saying “Frankie Says Use Condoms.” They showed considerable dexterity as they swept from the dignified disco of “Rage Hard” to the Caribbean-flavored “Maximum Joy,” to the thunderous “Relax,” where Paul sprayed ribbons of foam at the audience.

Chrissy Iley

England’s Top Ten

2. C’est La Vie—Rebbie Nevil/Manhattan
3. Surrender—Swing Out Sister—Mercury
4. Is This Love—Alvin Moye/CBS
5. It Didn’t Matter—Style Council/Polydor
6. Real Wild Child—Iggy Pop/A&M
7. Big Fun—Gap Band—Total Experience
8. Wasteland—The Mission—Mercury
9. Down To Earth—Curiosity Killed The Cat—Mercury
10. Reet Petite—Jackie Wilson—SMP

Italy Top Ten

1. Through The Barricades—Spandau Ballet—CBS
2. Notorious—Duran Duran—EMI
3. The Final Countdown—Europe—CBS
4. Alleluia—Football Stars—RCA
5. Open Your Heart—Madonna—WEA/Sire
6. Word Up—Cameo—PolyGram/Mercury
7. Tutto Mallo—Lorella Cuccarini—PolyGram/Polydor
9. Take Me Your Breath Away—Berlin—CBS
10. Bello E Impossibile—Gianna Nannini—Ricordi

July Top Ten

1. True Blue—Madonna—WEA/Sire
2. Through The Barricades—Spandau Ballet—CBS
3. Notorious—Duran Duran—EMI
4. Assolo—Claudio Baglioni—CBS
5. Si Buona—Mina—EMI/PDU
6. Dallamericaruso—Lucio D’Alessio—RCA
7. The Final Countdown—Europe/CBS
8. I Mieli Americani…2—Attilio Celetano—CDG/Cass
9. Profumo—Gianna Nannini—RCA
10. Quando Si Vuole Bene—Riccardo Cocciante—EMI/Virgin

LET IT RAIN GOLD AND SILVER—Eric Clapton is shown here at London’s Royal Hall in London displaying gold and silver awards for his latest album, “August” (Warner Pictured). Paul Conroy, WEA marketing dir; Peter Jackson, tour manager; Bob Dickins, UK chairman, Roger Forrester, Clapton’s manager, and Ray Still, dir of int’l label imgntn.
HALENT ON STAGE

Tale a Balancing Act

S, L.A.—No doubt about it. These are some things to the music business. The L.A.-based foursome recently pro-
one of the most interesting, stirring things to be heard a local band in a long time, are only are their mutated acoustic folk/ trains wildly inventive, each member has an extremely unique, invoc-

age presence which seems at once fa-
and at the same time enigmatic, even though many might be hasty to

throw balancing Act into the "neo-folk" folk musicians never banged and are
on the instrument. What makes me
this intensity that these minstrels do. An up-close with Willie Aro
(guitar), Robert Blackmon (drums), percus-
sionist Jeff Davis (guitar, harmonica,
and Steve Wagner (bass, vocals)—the
guitar band is a truly democratic unit—
sensors of pure, melodic voices, all of
self, every one contributes essential
component to their highly
yet skewed pop sensibilities.
arrangements, which are carefully
thought through with subtlety; the
jiggle jangle, along with their ba-

ruminations, their compositions are edued melodic, twisted harmonica
(he to hear it), small Casio keyboards
under which lend a further spaciousness.
Balancing Act rely on the dy-

ing of their instruments to convey a
flaring aggressiveness which permeates
their overall number, "Her Sister, and a Train." Their mu-

presence was so devoid of pretend-

unaffected that there is an honesty
manifested itself to the audience
that they like they're having a good

Dave Edmunds

THE RITZ, NY—Dave Edmunds has played three Manhattan shows in the last six months and his recent Ritz gig (1/31) was easily his best. It was even better than his live album, "I Hear You Rockin' (Them Bum-

bles)," which only hints at the sturdy, sure-footed power he has in concert. From the start, he hit the right pace and pitch and sexy from the start and didn't

always, included a disproportionate amount of Edmunds oldies.

The strongest songs of the set came from his most recent album, "Long Lost Family," the LP that applied pop compact-

tness to roots rock, taking traditional forms and melding them in the image of late seventies new wave, which made him more of a pop artist than a roots revivalist. Then again, he does it so well that both sides want to claim him, but he is more closely associ-ated with the Stiff stable of the late seventies. Whatever the case, Edmunds can still sell
two nights at the Ritz on the strength of that album and assorted mastertracks he's done before and since.

"The Wreckage," the quintessential show opener, kicked off this
gig, and Edmunds played it straight rather than doing the muddled version on the live album. He and his band try to
"Go now" a long way toward proving that Edmunds can recognize a great tune better

than a lackluster treatment, or rescue a 

which is how they are used to playing it, a gritty straight-ahead version of the definitive version. To this day it's still hard to figure out how he came up with his arrangement of "Girls Talk" just on

the basis of his theme, "Catch a Wave" had worked at a time. That's what made the "The Wanderer" isn't such a great idea, be

cause the song is too well known and the standing version already definitive. This is where Edmunds' continues being an

interpretive artist with being a cover artist, and there's a big difference; interpretation re-makes, covering merely reiterates. "Girls

Talk" is an interpretation, "The Wanderer" is a cover.

In most cases, Edmunds continues to

re-make his older songs. For example, no two versions of "Queen Of Hearts" ever seem to sound the same, and here he elongated the

song's intro, drew out the tension, and delayed the vocals — slight but significant alterations that made it newer and different. When you play tunes like Nick Lowe's "I Know The Bride" wear well, in much the same way

that rock classics of any era have a timeless, evergreen quality.

The key to Edmunds live sound is simple (though hard to achieve): lots of groove and no dead air. He's so effective that during one zydeco stomper, fans were moving around so much that the balcony was vibrating and the silhouettes on the wall were shaking back and forth. A new generation is discovering Edmunds, and his timeless appeal will

continue, as well as the promise of that brand of pop artist and roots revivalist that we are missing.

Paul Iorio

ixe February 14, 1987
BEST RECORDS OPENS—Best Records, a four-store independently owned chain, has opened a new location, in the Newport Center Fashion Island, one of Orange County's latest retail complexes encompassing five major specialty and department stores and more than 120 retail shops and restaurants. The new store, the first complete record store in the center, specializes in discount prices and special-order service. "We will find 90 percent of our customers' special requests," says owner Jim Lindgren. "Each of our stores orders independently depending on the preference of our clientele." In the spring, Best will have completed a listening room "like record stores used to have" with a library of 120 selections. "Customers will be able to sample new releases on compact disc and cassettes," says Lindgren. He hopes to "make a splash" with their Grand Opening in March which includes extensive giveaways and tie-ins with KROI-FM and other local radio stations. "Fashion Island management felt a record store was vital in creating a well-balanced mix of merchants in the center and in giving our customers-young and old alike-the kinds of stores they want," explains Barbara Roppolo, director of Fashion Island management. "Best Record's reputation for quality, service and selection is exactly the type of merchant we have carefully sought to enhance the diversity and character of Fashion Island."

METAL FANS SWARM TOWER—Los Angeles metal madmen, Llizzy Borden, who were voted one of the PMRC's infamous "Filthy Fifteen," recently made an appearance at Tower Records in Panorama City, the morning after their sold-out Country Club show. In order to meet the band, fans lined up for blocks at the Tower store hours prior to their arrival. Fans were let into the store in small groups where the band autographed posters and copies of their album "Menace To Society" which has enjoyed substantial national success. A mini-album, "Ter- ror Rising," is due to hit record stores in mid-March.

THE LIPMAN REPORT CONTINUES—Here are questions # and # from Macey Lipman Marketing firm's 1986 year end "State Of The Business" survey: "What percentage were CD sales up over last year?" Sales were up an overwhelming 74.6% over last year at this time of the year. Our 1985 survey showed a 16% in crease over the previous year. Our figure may be high for another reason, and that is because almost all of our panel carried greater inventory, and that delivery is less of a problem than last year. Fills were better than expected. Retailers also anticipate big after X-mas to January sales because of the CD players sold this season. There were few returns, however, there were several examples of returns due to defects. New age music picked up on CD. Several accounts were cutting back on their Jazz and Classical vinyl catalog, and replacing them with CD. Black oriented stores were barely carrying or selling CD's because their customers don't have CD players. We experienced a small dilemma because certain Motown catalog is only available on CD. (Temptations). Are you carrying more, less, or the same titles on vinyl as you did last year? 11% of the dealers carried were carrying more, 54% less, and 35% were carrying the same. Retailers carrying the same titles on vinyl as last year did mention that they are carrying less quantities of each title. Stores will limited buying power told us that this will direct their money to CD's. Our large chain told us that they will great reduce their classical selections on vin in 1987. Another large retail chain said that they will carry less vinyl, but will tailor their inventory to specialized c orte, that is to say, a sort of set Blue artists will carry a full compul ment of Blues selections on vinyl.

Brian Kassa

EDDIE CAPTURES TOWER—Eddie, Capitol recording act Iron Maiden's mascot, recently took over the L.A. Tower Records store in support of the group's LP, "Somewhere Time.

CASH BOX TOP 40 COMPACT DISCS

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

Borden, who were voted one of the PMRC's infamous "Filthy Fifteen," recently made an appearance at Tower Records in Panorama City, the morning after their sold-out Country Club show. In order to meet the band, fans lined up for blocks at the Tower store hours prior to their arrival. Fans were let into the store in small groups where the band autographed posters and copies of their album "Menace To Society" which has enjoyed substantial national success. A mini-album, "Ter- ror Rising," is due to hit record stores in mid-March.

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Brian Kassa

EDDIE CAPTURES TOWER—Eddie, Capitol recording act Iron Maiden's mascot, recently took over the L.A. Tower Records store in support of the group's LP, "Somewhere Time.
PASSING ON—Alfred Lion, who founded Blue Note Records in 1939, died February 2 at the age of 77. Lion was known for his uncompromising attention to quality, giving Blue Note its reputation for never issuing a bad sessions. He took great joy in recent years at the revitalized Blue Note label's reissue of some of the rarest recordings by Lionel and his partner Francis Wolff, and made a rare public appearance, with a touching speech, at Blue Note's big coming-out concert of two years ago. Alfred Lion is one of those non-musician's who had an extraordinary impact on the history of jazz. His legacy is the timeless classics he recorded from 1939 into the 1960s, and the demanding, professional way he recorded them.

THEY’LL BE AROUND—Aleq Wilder, the composer who died a couple of years ago, left behind more than an unique legacy of urban music that comfortably blended Tin Pan Alley, jazz and classical music, and a unique book, The American Popular Song: The Great Innovators 1900-1950 (Oxford University, Press), that is something of a milestone. He left behind a large group of friends who are intent on celebrating each and every one of Al Flea Wilder’s birthdays with a concert of Wilder’s music. The concerts are intended as celebrations, and they are traditionally followed by a reception and a dinner at the Algonquin Hotel, where Wilder resided and whose entire staff is invited to the concert each year (in fact, some of the concerts are always at the Algonquin for those members of the staff who had to remain on duty). This year “Celebrating Wilder’s Life & Music” will take place at the West Rechall Hall at Carnegie Hall on February 14. The performers will include Marian McPartland, Jackie Cain & Roy Kral, Marlene Ver Plank, Glenn Bowen, Harvey Phillips, the New York Woodwind Quintet, and Manny Albam, and the music will include Wilder’s popular songs, a sonata, and a couple of suites. Harvey Phillips (the flutist whose Harvey Phillips Foundation sponsors the concert) and Gunther Schuller are the co-producers.
BORN TO RUN — Run-DMC is working on a film called Tougher Than Leather for Def Pictures, a new film company started by Russell Simmons and Rick Rubin. Pictured on location in Hollis, Queens, Jam Master Jay, Rick Rubin, Run, DMC, and Felisha Parnell, dir of photography.

STOPPING ON THE BANDSTAND— Epic recording artist Luther Vandross recently performed his single, "Step To Love," on a segment of Dick Clark’s American Bandstand, on ABC-TV.

GLAD ALL OVER—Billy Ocean displays the trophy he won as Favorite Male Video Artist in the Pop/Rock category at the recent American Music Awards show in L.A. Ocean also won Favorite Pop/Rock Single for "There’ll Be Sad Songs."

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

GOSPEL ACCORDING TO LUTHIER:

Epic recording artist Luther Vandross's A Gospel Session: Everybody Say Yes
Cinemas/HBO music special which had its television premiere Jan. 4. Pictured closeup from top: Vandross, Adree Crouch; Pseudos (f/e), Jennifer Hudson.

SOMETHING SPECIAL—George and MCA recording artist Patti LaBelle teamed for the video of "Something Special." LaBelle’s theme song to the film Outrage Fortune, in which Carlin also appears.

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

The Cash Box Top Black Contemporary Singles chart is a combination of radio airplay and actual piece sold at retail stores.

**February 14, 1987**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
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<td>LEO FUNK</td>
<td>L C</td>
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<td><strong>3</strong> AS WE SAY</td>
<td>DAVE COBB</td>
<td>L O</td>
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<td><strong>4</strong> HAVE YOU EVER LOVED SOMEONE</td>
<td>HOWARD S MURPHY</td>
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<td>12</td>
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<td><strong>5</strong> JIMMY</td>
<td>LIONEL RICHIE</td>
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<td><strong>6</strong> SITUATION #9</td>
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<td><strong>7</strong> GLOW DOWN</td>
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<td><strong>33</strong> GIRLFRIEND</td>
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<td><strong>34</strong> STONE LOVE</td>
<td>JAMES BROWN</td>
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<td><strong>35</strong> I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)</td>
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<td><strong>36</strong> IT'S THE NEW STYLE</td>
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<td><strong>37</strong> HEAT STROKE</td>
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<td><strong>38</strong> YOU SEND THE RAIN AWAY</td>
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<td><strong>39</strong> SHIVER</td>
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<td>JAMES BROWN</td>
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**ALPHABETICAL LISTING ON INSIDE COVER**
### CASH BOX TOP 100 ALBUMS

**February 14, 1989**

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
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<td>BANGLES (Columbia BFC 40039)CBS</td>
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<td>BOSTON (Atlantic 6188) RCA</td>
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<tr>
<td><strong>INVISIBLE TOUCH</strong></td>
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<tr>
<td>GENESIS (Arista 4156) RCA</td>
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<td><strong>GRACELAND</strong></td>
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<tr>
<td>JON AQUIN (Island/Warner Bros. 25447) WEA</td>
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<td><strong>BRUCE SPRINGSTEEN AND THE E STREET BAND LIVE 1975-85</strong></td>
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<tr>
<td>(Island CSA 40350CBS)</td>
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<td><strong>CONTROL</strong></td>
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<td>JAMES TAYLOR &amp; VICTORIA MORGAN (WEA 41543CBS)</td>
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<td><strong>GEORGIA SATELLITES</strong></td>
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<tr>
<td>(Island 64046-1) WEA</td>
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<td><strong>EVERY BREATH YOU TAKE THE SINGLES</strong></td>
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<td>THE POLICE (Island SP-39022CA)</td>
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<td><strong>RAPTURE</strong></td>
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<td>ANITA BAKER (Island 65044-1) WEA</td>
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<td><strong>DANCING ON THE CEILING</strong></td>
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<td>LIONEL RICHIE (Motown 61587-1MCA)</td>
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<td><strong>GIVE ME THE REASON</strong></td>
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<td>LUTHER VANDROSS (WEA 41543CBS)</td>
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<td><strong>BACK IN THE HIGH LIFE</strong></td>
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<td>STEVE WINWOOD (Island/Warner Bros. 25444) WEA</td>
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<td><strong>SHAKE YOU DOWN</strong></td>
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<td>GREGORY ABBOTT (Kolumbia BFC 40435CBS)</td>
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<td><strong>BY REQUEST (THE BEST OF BILLY VERA &amp; THE BEATERS)</strong></td>
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<td>BILLY VERA &amp; THE BEATERS (Island/RCA 17055)</td>
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<td><strong>STRONG PERSUADER</strong></td>
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<td>ROBERT CRAY (Mercury 830 265-1 Eب)</td>
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<td><strong>THE BRIDGE</strong></td>
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<td>BILLY JOEL (Columbia SC 40433CBS)</td>
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<td><strong>WHIPPLASH SMILE</strong></td>
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<td>BILLY JOEL (DCA 6914-1CBS)</td>
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<td><strong>TRUE COLORS</strong></td>
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<td>CYNDI LAUPER (Portrait ORG 40138CBS)</td>
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<td><strong>GET CLOSE</strong></td>
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<td>PRETENDERS (Island/Warner Bros. 25468) WEA</td>
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<td><strong>SO</strong></td>
<td>29</td>
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<td>37</td>
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<td>PASTICHE (Columbia GHS 24089 WEA)</td>
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<td><strong>AUGUST</strong></td>
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<tr>
<td>ERIC CLAPTON (Island/Warner Bros. 25476-2) WEA</td>
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<td><strong>RAISING HELL</strong></td>
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<td>RUN D.M.C. (Profile PRO 1217)</td>
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<td><strong>WORD UP</strong></td>
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<td>CANIDAD (Atlantic 330 265-1 POL)</td>
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<td><strong>DANCING UNDERCOVER</strong></td>
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<td>T-SERIES (Island/Warner Bros. 25473) WEA</td>
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<td><strong>TRUE STORIES</strong></td>
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<td>TALKING HEADS (Island/Warner Bros. 255121) WEA</td>
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<td><strong>DON'T HOLD BACK</strong></td>
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<td>DADDY (Columbia FC 60046 CBS)</td>
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CASH BOX Radio Report

AN IN DEPTH ANALYSIS OF THE MARKETS

FEBRUARY 14, 1987

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 157 Stations

143 Stations Reported This Week

1 Lean On Me
Club Nouveau—King Jay/WB 33 Adds

2 What You Get Is What You See
Tina Turner—Columbia 24 Adds

3 The Final Countdown
Europe—Epic 16 Adds

4 Come Go With Me
Expose—Aristo 15 Adds

5 Finer Things
Steve Winwood—Island 15 Adds

#1 SINGLES

1 Lean On Me
Club Nouveau—King Jay/WB 33 Adds

2 What You Get Is What You See
Tina Turner—Columbia 24 Adds

3 The Final Countdown
Europe—Epic 16 Adds

4 Come Go With Me
Expose—Aristo 15 Adds

5 Finer Things
Steve Winwood—Island 15 Adds

REQUESTS

Open Your Heart
Madonna—Sire

Livin' On A Prayer
Bon Jovi—Mercury/PG

At This Moment
Billy Vera & The Beaters—Rhino

Touch Me
Samantha Fox—Jive/RCA

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

CROSSOVER POTENTIAL

Walking Down Your Street—Bangles—COL

I Got The Feelin' It's Over—Greg Abbott—COL

The Boy In The Bubble—Paul Simon—WB

Day By Day—Chuck Stanley—Def Jam/COL

Nobody But You Baby—Steve Miller—Capital

REPORTS

1 Open Your Heart
Madonna—Sire

Livin' On A Prayer
Bon Jovi—Mercury/PG

At This Moment
Billy Vera & The Beaters—Rhino

Touch Me
Samantha Fox—Jive/RCA

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

ETAIL

Open Your Heart
Madonna—Sire

Livin' On A Prayer
Bon Jovi—Mercury/PG

At This Moment
Billy Vera & The Beaters—Rhino

Touch Me
Samantha Fox—Jive/RCA

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

ALBUM ALLEY

At Price Paradise—China Crisis—A&M

A cross-hatch pop outing offers many strong CHR/AC cuts. The first single released, "Arizona," is adding well and should chart soon. "Sure—Expose—Arista"

Full length LP from this trio of dance divas features last year's huge dance hit, "Point Of No Return." Also included is the current smash "Come Go With Me" (up to #39 on the pop charts this week). A bright future forecast for these lovely ladies on the club and CHR scene.

Way—Hipsway—Columbia

This new record has gotten off to a flying start with the advance single "The Honeythief" with a bullet on the pop charts. Columbia has high hopes for this young band, and they should be justified with crossovers from CHR to dance and B/C.
BANGLES

"WALKING DOWN YOUR STREET"

B104  PWR997  KFIV
WPHD  Z93    WCZY
B106  KWSS   KIIS
WAVA  WSSX   FM102
KATD  BJ105  KMLE
WWFX  WJAD   KOZE
WQCM  WMMS   Y97

Taken From The Columbia LP
"Different Light" 40039
Produced by David Kahne

GREGORY ABBOTT

"I'VE GOT THE FEELING (IT'S OVER)"

WNK   WCGQ    KS103
WBCY  KNIN    KPLZ
WQUT  WCZY   LF95
WJAD

Taken From The Columbia LP
"Shake You Down" 40437
Produced by Gregory Abbott for the
Entertainment Music Company
Executive Producer Charles Koppelman
<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst. Wk.</th>
<th>Ttl. Wks.</th>
<th>12-17</th>
<th>Popularity Factor</th>
<th>Station %</th>
<th>Request Rank</th>
<th>Sales Rank</th>
<th>Vid. Rot. Rank</th>
<th>Current LP This Wk. Thl. Wks.</th>
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<tr>
<td>1</td>
<td>BON JOVI—Livin’ On A Prayer—Mercury/PG</td>
<td>5</td>
<td>10</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>70%</td>
<td>1</td>
<td>3</td>
<td>23</td>
</tr>
<tr>
<td>2</td>
<td>MADONNA—Open Your Heart—Sire/WB</td>
<td>1</td>
<td>11</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>72%</td>
<td>4</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>3</td>
<td>80s / VERA &amp; THE BEATERS—At This Moment—Rhino</td>
<td>2</td>
<td>14</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>62%</td>
<td>16</td>
<td>4</td>
<td>8</td>
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<tr>
<td>4</td>
<td>CYNDI LAUPER—Change Of Heart—Portrait—RCA</td>
<td>4</td>
<td>12</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>71%</td>
<td>24</td>
<td>8</td>
<td>3</td>
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<tr>
<td>5</td>
<td>CHICAGO—Will You Still Love Me—Full Moon—WB</td>
<td>7</td>
<td>14</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>82%</td>
<td>6</td>
<td>12</td>
<td>17</td>
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<tr>
<td>6</td>
<td>GEORGIA SATELLITES—Keep Your Hands...—Elektra</td>
<td>10</td>
<td>13</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>66%</td>
<td>10</td>
<td>21</td>
<td>9</td>
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<tr>
<td>7</td>
<td>SAMANTHA FOX—Touch Me—Jive/RCA</td>
<td>9</td>
<td>15</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>67%</td>
<td>3</td>
<td>5</td>
<td>33</td>
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<td>8</td>
<td>GREGORY ABBOTT—Shake You Down—Columbia</td>
<td>3</td>
<td>18</td>
<td>X/F</td>
<td>X/F</td>
<td>F</td>
<td>45%</td>
<td>33</td>
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<td>9</td>
<td>HUEY LEWIS—Jacob’s Ladder—Chrysalis</td>
<td>15</td>
<td>5</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>82%</td>
<td>9</td>
<td>27</td>
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<tr>
<td>10</td>
<td>LIONEL RICHIE—Ballerina Girl—Motown</td>
<td>13</td>
<td>11</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>65%</td>
<td>29</td>
<td>18</td>
<td>19</td>
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<tr>
<td>11</td>
<td>JETS—You Got It All—MCA</td>
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<td>11</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>73%</td>
<td>12</td>
<td>22</td>
<td>24</td>
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<tr>
<td>12</td>
<td>BOSTON—We’ve Ready—MCA</td>
<td>12</td>
<td>11</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>68%</td>
<td>15</td>
<td>26</td>
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<tr>
<td>13</td>
<td>ROBBIE NEIL—C’est To Vie—Manhattan</td>
<td>6</td>
<td>18</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>45%</td>
<td>27</td>
<td>29</td>
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<td>GLASS TIGER—Someday—Manhattan</td>
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<td>X</td>
<td>X</td>
<td>X</td>
<td>53%</td>
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<td>15</td>
<td>LUTHER Vandross—Slide To Love—Epic</td>
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<td>X</td>
<td>62%</td>
<td>23</td>
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<td>16</td>
<td>BEASTIE BOYS—(You Gotta) Fight—Def Jam/Col.</td>
<td>26</td>
<td>9</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>61%</td>
<td>2</td>
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<td>JOURNEY—I’ll Be Alright—Columbia</td>
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<td>11</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>58%</td>
<td>28</td>
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<td>18</td>
<td>R.F.T.W.—Love You Down—MCA</td>
<td>21</td>
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<td>F</td>
<td>F</td>
<td>F</td>
<td>64%</td>
<td>11</td>
<td>19</td>
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<tr>
<td>19</td>
<td>PETER GABRIEL—Big Time—Geffen</td>
<td>23</td>
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<td>X</td>
<td>X</td>
<td>X</td>
<td>72%</td>
<td>24</td>
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<td>BENJAMIN ORR—Stay The Night—Elektra</td>
<td>22</td>
<td>15</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>57%</td>
<td>10</td>
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<td>BRUCE WILLIS—Respect Yourself—Motown</td>
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<td>5</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<td>16</td>
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<td>CHICO DeBARGE—Talk To Me—Gordy/Motown</td>
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<td>13</td>
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<td>X/F</td>
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<td>55%</td>
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<td>CINDERELLA—Nobody’s Fool—Mercury/PG</td>
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<td>14</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>55%</td>
<td>7</td>
<td>13</td>
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<td>24</td>
<td>EDDIE MONEY—I Wanna Go Back—Columbia</td>
<td>27</td>
<td>11</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>67%</td>
<td>35</td>
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<td>RONSTADT/INGRAM—Somewhere—MCA</td>
<td>32</td>
<td>9</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>65%</td>
<td>8</td>
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<td>BRUCE HORNBY—Mandolin Rain—RCA</td>
<td>31</td>
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<td>X</td>
<td>X</td>
<td>74%</td>
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<td>9</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>64%</td>
<td>14</td>
<td>36</td>
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<td>JANET JACKSON—Control—A&amp;M</td>
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<td>16</td>
<td>X</td>
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<td>X</td>
<td>44%</td>
<td>4</td>
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<td>29</td>
<td>JANET JACKSON—Let’s Wait Awhile—A&amp;M</td>
<td>35</td>
<td>4</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>72%</td>
<td>17</td>
<td>20</td>
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<tr>
<td>30</td>
<td>BANGLES—Walk Like An Egyptian—Columbia</td>
<td>18</td>
<td>21</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>35%</td>
<td>13</td>
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<td>31</td>
<td>GENESIS—Land Of Confusion—Atlantic</td>
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<td>16</td>
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<td>X</td>
<td>X</td>
<td>56%</td>
<td>2</td>
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<td>32</td>
<td>BILLY JOEL—This Is The Time—Columbia</td>
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<td>14</td>
<td>X</td>
<td>X</td>
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<td>33</td>
<td>DURAN DURAN—Notorious—Capitol</td>
<td>29</td>
<td>16</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>29%</td>
<td>25</td>
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<td>34</td>
<td>STARSHIP—Nothing’s Gonna—Grunt/RCA</td>
<td>44</td>
<td>3</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>74%</td>
<td>9</td>
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<td>35</td>
<td>COREY HARTH—Can’t Help Falling—EML America</td>
<td>38</td>
<td>11</td>
<td>F</td>
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<td>F</td>
<td>38%</td>
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<td>36</td>
<td>WANG CHUNG—Let’s Go—Geffen</td>
<td>41</td>
<td>4</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>65%</td>
<td>40</td>
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<td>37</td>
<td>IFEH ORBER—Facts Of Love—Warner Bros.</td>
<td>40</td>
<td>9</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>46%</td>
<td>23</td>
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<td>38</td>
<td>OTO—Without Your Love—Columbia</td>
<td>39</td>
<td>8</td>
<td>X</td>
<td>X</td>
<td>F</td>
<td>57%</td>
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<td>39</td>
<td>EXPOSE—Come Go With Me—Arista</td>
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<td>4</td>
<td>X</td>
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<td>SURVIVOR—Is This Love—Scoti Bros./CBS</td>
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<td>X</td>
<td>22%</td>
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* Soundtrack  * MTV—Exclusive  NV—No Video  NR—Not Ranked  Y—Yes, On Tour  X—All
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</tbody>
</table>
Thanks to all the great radio stations and the United Stations Radio Programming Network for airing the pre-telecast AMERICAN MUSIC AWARDS NOMINATIONS Radio Special.

#1...AGAIN

FOR

3 HOURS

68,000,000 TOTAL VIEWERS

Our Thanks to:

abc

★ DIANA ROSS...HOST ★
★ THE MUSIC SUPERSTARS WHO WON, PERFORMED and ATTENDED ★
and...OUR PRODUCTION STAFF...THE BEST...Producer, AL SCHWARTZ...Co-Producer, LARRY KLEIN Director, JEFF MARGOLIS...Writer, ROBERT ARTHUR...Executive-in-Charge-of-Production, FRAN LA MAINA

dick clark productions, inc.
<table>
<thead>
<tr>
<th>NORTHEAST</th>
<th>SOUTHEAST</th>
<th>MIDWEST</th>
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</thead>
<tbody>
<tr>
<td>1 WORLD PARTY—Ship Of Fools—Chrysalis</td>
<td>1 PAUL SIMON—Boy In The Bubble—WB</td>
<td>1 PAUL YOUNG—Why Does A Man...—Col.</td>
</tr>
<tr>
<td>2 COVER GIRLS—Show Me—Fever/Sutro</td>
<td>2 GEORGIO—Sex Appeal—Mocolo</td>
<td>2 WORLD PARTY—Ship of Fools—Chrysalis</td>
</tr>
<tr>
<td>3 RATT—Dance—Atlantic</td>
<td>3 BERLIN—You Don’t Know—Geffen</td>
<td>3 KBC BAND—America—Arista</td>
</tr>
</tbody>
</table>

**COMMENTS:**

The World’s moving north and getting odds here this week.

Dance record getting great club action in N.Y.C. - WHTZ joining the bandwagon.

Everybody’s favorite heavy metal dudes get added at WMJQ.

WBBQ & WINZ grabbing this boy’s latest tune.

This dance tune appealing to WSSX this week.

WQXI & WBCY knew to add this one.

Atlantic has yet to release this os a single. Maybe soon...

L.A. bond gets dirty at KEGL/Dallas.

Driving tune odds this week at KBFM in McAllen/Brownsville.

WMMS strong on this 2nd single from "Between Two Fires" LP.

Tune has been hot on AOR for some time, now crossing CHR.

Former Jefferson Airplane (Storship) adding CHR from AOR.

Broke out in the SE this week, KPLZ odds here.

Just starting CHR here, getting a lot of B/C attention.

**HIGHT PRIORITY**

**RICH FITZGERALD**

Warner Bros. Records

"Leon On Me" by Club Nouveau is a runaway smash record heading for #1. Thanks to the early believers. "Boy In The Bubble" is Paul Simon’s new single, already nominated for 4 Grammy Awards, the "Grace- lond" LP has sold over 4 million internationally, and 1,500,000 in the U.S.

Colnet "Grace–lond" is on everyone’s Album of the Year list, and with radio looking for 25+ market, it’s time to lock seriously at this record. Take that CD promo single of "Boy In The Bubble" and put it on the air.

**WALTER WINNICK**

E/P/A

The Barbusters (featuring Joan Jett & Michael J. Fox) "Light Of Day" single is out the forthcoming original soundtrack album store last week of February. Heavy FM by MTV from songwriter Bruce Sisteepen. Survivor’s "How Much Has 30 odds out of the box including KEB 97, W116, K22P, KPLZ & FM100. We KITS new odds on "Till Tuesday," with 100 AOR stations playing the record, watch out for the new Gino Vanelli.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Album/Movie</th>
<th>Record Label</th>
<th>Team</th>
<th>Chart Rank</th>
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</thead>
<tbody>
<tr>
<td>Kool &amp; The Gang</td>
<td>Forever</td>
<td>Mercury</td>
<td>Mercury/PG</td>
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<tr>
<td>Lou Gramm</td>
<td>Ready Or Not</td>
<td>Atlantic</td>
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<tr>
<td>Tina Turner</td>
<td>Break Every Rule</td>
<td>Capitol</td>
<td>Capitol</td>
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<tr>
<td>Shirley Murdock</td>
<td>Shirley Murdock!</td>
<td>Elektra</td>
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<tr>
<td>Steve Winwood</td>
<td>Back In The High Life</td>
<td>Island</td>
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<tr>
<td>Club Nouveau</td>
<td>Life, Love &amp; Pain</td>
<td>WB</td>
<td>King Jay/WB</td>
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<tr>
<td>Urope</td>
<td>The Final Countdown</td>
<td>Epic</td>
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<tr>
<td>Crowded House</td>
<td>Crowded House</td>
<td>Capitol</td>
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</table>

Key:
- **AC**: Adult Contemporary
- **URBAN**: Urban
- **TOP 40**: Top 40
- **AOR**: Alternative Rock
- **DANCE**: Dance

*Graphs:* The graph on the left shows the chart position from last week, while the graph on the right shows the current chart position.
PLAY BY PLAY

EAST

Q106 (WQQQ)
Allentown, PA
Bryan Geranimo-PO/MD
#1 Bon Jovi
ADDS
Hip Hop
Crowded House
Europe
S. Fox

KC 101 (WKCQ)
New Haven, CT
Stef Rybak-PO
#1 Madonna
ADDS
L. Vandross
Genesis
Express
REQUESTS
Bon Jovi
Run D.M.C.
Bon Jovi

WHIX
Pittsburgh, PA
Keith Abrams-PO
Bon Conrad-PO
#1 Chicago
ADDS
E. Money
T. Turner
F. W.
REQUESTS
Chicago
L. Richie
Chicago

KISS 108 (WXKX)
Boston, MA
Sanny Joe White-PO
Susan O’Cannell-PO/MD
#1 Madonna
ADDS
Genesis
George Michael
Bangles
Storship
L. Richie
REQUESTS
Boston, MA
Beastie Boys
S. Fox

WZOU
Bostom, MA
Harry Nelson-PO/MD
#1 P. Gabriel
ADDS
REO Speedwagon
L. Gramm
Duran Duran
Genesis
Club Nouveau
Iggy Pop
Bangles

WNKK
Harrisburg, PA
Bruce Bond-PO
#1 Madonna
ADDS
Wong Chung
Ah Ho
S Merdick

994 (WBBZ)
Pittsburgh, PA
Nick Ferraro-PO
Lori Campbell-PO
#1 Bon Jovi
ADDS
L. Vandross
Genesis
Express
REQUESTS
Bon Jovi
Duran Duran
Bon Jovi

WGFN
Schensacky, NY
Michael Neff-PO
Tom Parker-PO
#1 Madonna
ADDS
Genesis
T. Turner
S. Winwood
Kool & The Gang
REQUESTS
Bon Jovi
Cinderella
Upfront

WTGQ
Pittsburgh, PA
Stacey Andrews-PO
Ronald Pike-PO
#1 Johny Haysen-PO
ADDS
H. Lewis

WTNO
Syracuse, NY
David Laird-PO
Gary Dunes-PO
#1 Bon Jovi
ADDS
Bon Jovi
REQUESTS
Chicago
L. Richie
Chicago

B106 (WBMW)
Washington, DC
Harley Dempsy-PO
#1 Madonna
ADDS
Dead or Alive
Storship
REO Speedwagon
REQUESTS
Bon Jovi
Storship
S. Fox

Q107 (WRQX)
Washington, DC
Chuck Morgan-PO
#1 Chicago
ADDS
B. Idol
Genesis
Europe
REQUESTS
Bon Jovi
Duran Duran
Club Nouveau

Z 93 (WZG)
Atlanta, GA
Bob Case-PO
Chris Thomas-PO
#1 Bon Jovi
ADDS
Europe
Comeo
L. Gramm
REQUESTS
Bon Jovi
Cinderella
Club Nouveau

WCKY
Miami, FL
Rick Stacy-PO
Tony Navio-Asst.PO
Frank Amadeo-PO
#1 Madonna
ADDS
Genesis
Claypool
Eight Seconds
Storship
REQUESTS
Bon Jovi
Cinderella
Claypool

WBZ
Boston, MA
Tina Malouf-PO/MD
#1 Madonna
ADDS
Genesis
Claypool
Eight Seconds
Storship
REQUESTS
Bon Jovi
Cinderella
Claypool

WEVO
Richmond, VA
Jim Payne-PO/MD
#1 Madonna
ADDS
Genesis
Claypool
Eight Seconds
Storship
REQUESTS
Bon Jovi
Cinderella
Claypool

SOUTH

WNOK
Columbus, SC
Lea Windham-PO
Robin King-PO
#1 Bon Jovi
ADDS
Bon Jovi
Claypool
Crissy Bailey
REQUESTS
Boyz II Men
Beastie Boys

WOKI
Knoxville, TN
Ron Harper-PO
Gary Beach-PO
#1 Geor gia Satellites
ADDS
J. Ricci
REQUESTS
Boyz II Men
Beastie Boys

WEZQ
Brooklyn, NY
Marty St. John-PO
Tom Peace-PO
#1 Chicago
ADDS
Genesis
Claypool
Eight Seconds
Storship
REQUESTS
Bon Jovi
Cinderella
Claypool

WANS
Greenville, SC
Tommy Smith-PO
#1 Genesis
ADDS
J. Ricci
REQUESTS
Boyz II Men
Beastie Boys

WPZH
Salt Lake City, UT
Joe Giavina-PO
#1 Chicago
ADDS
Genesis
Claypool
Eight Seconds
Storship
REQUESTS
Boyz II Men
Beastie Boys

Q105 (WRQ)
Tampa, FL
Mason Dixon-OP/Mgr.
Bobby Rich-PO
#1 Chicago
ADDS
Genesis
Claypool
Eight Seconds
Storship

PLAY BY PLAY

PSEUDO ECHO

“Living In A Dream” 5/25/78

Already breaking at AOR radio. Look for the 7” single, on your desk this week. From the debut LP.

“Love An Adventure” 5/30/81

on RCA RECORDS AND TAPES
DARYL HALL
“Someone Like You”
Cash Box
Billboard

Already on WXKS, WBEN, WKSE, WPHD, WCAU, PRO-FM, 94Q, PWR 997, KRBE, 951NZ, B96, WMMS, KDWB, DWK, KKRZ, FM 102, KPLZ

JUMPS
Mark Jackson - MD
WHYT Radio - Detroit, MI

“My father and I built a pirate radio station when I was twelve years old, and I’ve been subscribing to industry trades since I was sixteen. Basically I grew up in the business—it’s quite literally in my blood.”

Does this sound familiar? Many radio professionals will undoubtedly sense a kindred spirit in Mark Jackson, music director at WHYT in Detroit. He lives working in radio, and he knew very early that it was his special calling, as do so many dedicated radio people.

He credits his teenage interest in the genre to his father, who also felt the tug of the airwaves. “He started out around 20 years ago as a General Sales Manager at a small AM/FM combo in the western portion of Michigan, so all my life I’ve hung around radio stations.”

While attending college at Eastern Michigan University, Mark began working part-time at WHYT, which had recently switched from a beautiful music format to Mike Joseph’s Hot Hits, and needed a guy to “schlep around, drive the van, that kind of stuff…” While still in school, his experience allowed him to take on the role of assistant production director at the station, and he utilized the responsibility of the position to create research and collateral departments at WHYT.

“After I got out of school, I was able to assume the role here of research director/assistant production director, and over the last couple of years I’ve sort of evolved into the music director position.” Mark is extremely excited about WHYT’s prospects for the future, and the direction that his home station is taking.

The recent history of Detroit radio is an interesting one, and Mark has found himself right in the middle of a rapidly changing and expanding marketplace. “When WHYT first came on the air here in Detroit, there was a very unusual situation. There were four AOR stations in town, and not really any CHR outlet at all. CKLW was here, but the listenership just wasn’t there for AM radio. So when we first hit town, Mike Joseph had a very intense format that grabbed a lot of attention, and I think it kind of set the market on its ear.” The Gannett Corporation decided to cash in on some of the up-for grabs CHR action in the motor city, and WZCY become a worthy competitor shorty thereafter. “It’s been a classic dogfight ever since—we’re within a couple of points of each other every week, and often there’s less than a point difference. It’s always very exciting. Now we have a third station here and it’s even tougher! How many markets do you know with three P1 reporters?”

Mark and Rich Gillotte, WHYT’s program director, have tried to carve out a solid piece of the CHR pie by hiring The Electric Cafe’s, a flamboyant nighttime personality, away from an Urban competitor. Moja was getting huge numbers on his previous station by playing scratched and master-mixed versions of essentially the same songs that were beginning to crossover successfully to CHR in Detroit’s block-influenced demographic market.

Mark admits a slight lean toward an Urban sound, but insists that it is merited by Detroit’s unique demes. “We have a little bit of that lean to us—we’re a CHR, but we’re also a soulful CHR. We’re the kind of station that’s going to play a Gregory Abbott early, because that’s the mix of this city. I think we’re offering the best of both worlds.”

“That’s really the beauty of the format, because if you’re executing it right, then CHR should be a blending of what your market is about. If you were somewhere else, it might be an alternative lean, or an AOR lean. But because it’s a blending of all these types of music together, it allows itself to slant toward trends without becoming overwhelmed by these trends and becoming out of date.”

WHYT seems to be a Top 40 station that’s not afraid to take a certain stance within the market to try to increase their share, and it becomes somewhat rare in today’s homogenized CHR format. Mark also feels confident about CHR’s ability to roll over the Classic Rock bandwagon that has thrust its way into every major market, simply because of CHR’s tendency toward long-term evolution and potential change. “I think the station that’s evolving and on the move—eventually will win, and I think that’s why Citadel Cities has made the commitment to WHYT, because they want a station that’s going to be dynamic for the long term.” Mark promises this commitment will be passed on to WHYT loyal listeners through even bigger and better promotions and giveaways, surprising year’s “Kool Cruise,” where Kool & The Gang played on a WHYT-chartered riverboat for 500 lucky winners.

Mark Jackson, like music directors everywhere, would eventually like to pilot his station from the program director’s seat, for right now he’s content to be a loyal dedicated team player at Detroit’s WHYT. I’m very committed to this station. I’m young and I want to gather some more experience. But I’d love to stay with Capital City—they’ve been very good to me.”

Where Mark Jackson ends up down the road, he will take with him an inbred love of radio and enough knowledge accumulated from a time spent in the business to make him a success in any market. 

Rob Yardum

FLASH BOX

KBC BAND GET TO THE SOURCE—Lisa Karlin, the Source’s new rock reporter, recently interviewed Paul Kantner and Jack Casady of the KBC Band in the studio for an in-depth interview. Pictured from left: Source Program Manager Michael Hughes; Kantner; Karlin; Casady; and Source Correspondent Bill Vitka.

KNAC BIRTHDAY BASH—Celebrating their first birthday, KNAC “Pure Rock” 105.5 FM held a giant bash to commemorate the occasion. Such rock luminaries who showed up to help celebrate included Ronnie James Dio, Quiet Riot, Keel, and Lizzzy Borden. Pictured during the festivities are: KNAC Jack Ted “Thrasher” Prichard, Rough Cutt’s I Shorenstein; KNAC Program Director Jimmy “The Armored Saint” Christopher; Motley Crue’s Vince Neil; and KNAC Music Director Russ Gaza.

PROMOTION OF THE WEEK

STATIONS—WHTZ, WAVA, WBSB, KDBW, WPRO, KWSS, WPHD, WZPL, KTFM, KZOU and others.

PROMOTION— TEEVEE TOONS VALENTINE PROMOTION - LUCKY LISTENERS WIN A LIMITED EDITION RED VINYL 7” 45rpm E.P.

A Valentine’s Day gift from the people who brought you the surprise hit albums “Television’s Greatest Hits,” Volumes I & II. The promotion will call upon DJ’s to ask listeners to phone in and dedicate their favorite of the six TV show themes to that special someone. The jackets are designed so they can be personalized and sent to the lucky valentines as moments of the occasion (see photo).
## REGIONAL BREAKOUTS

### NORTHEAST
- **GENESIS**—Tonight, Tonight, Tonight—Atlantic
  - Adding at WROX, WPHD, WZOU, WKSE, WPRO, KC101, WGFAM, WERI, WMJQ, WNTQ, WPXY, WCIR.
- **BANGLES**—Walking Down Your Street—Columbia
  - Debuts #80 bullet on pop chart. Adding at WBAM, WABA, WBSB, WPX, WZOU.
- **CLUB NOUVEAU**—Leon On Me—King Jay/WB
  - Incredible response everywhere! In NE, at WZOU, WPLJ, WHITZ, WERI, & WPX.
- **TINA TURNER**—What You Get—Capitol
  - Single vaults 13 spots to #57 this week. Adds: WKSE, WGFAM, WMJQ, WNTQ, WPXY.
- **STEVE WINWOOD**—The Finer Things—Island
  - After only two weeks, tune jumps to #68. WKSE, KC101 WGFAM, & WNTQ adding.

### SOUTHEAST
- **GENESIS**—Tonight, Tonight, Tonight—Atlantic
  - SOUTHEAST adds: Y100, WQXI, WBCX, WKZL, WWKX, WBBQ, WQUT, WSSX.
- **CLUB NOUVEAU**—Leon On Me—King Jay/WB
  - Debuts this week at #54 bullet. Adding are WBBQ, WBCX, WBGX, WROQ, & WSSX.
- **COMMUNARDS**—Don't Leave Me This Way—MCA
  - Song jumps 12 places to #64 on this week's chart. WRBQ, WROQ, & WVNZ adding.
- **VENETIANS**—So Much For Love—Chrysalis
  - Single should chart soon. Early adds include WROQ, WBJW, WSSX, & WNOK.

### MIDWEST
- **GENESIS**—Tonight, Tonight, Tonight—Atlantic
  - This week's CHARTBREAKER. An amazing 17 adds in the MIDWEST.
- **CLUB NOUVEAU**—Leon On Me—King Jay/WB
  - VKIT, KHTR, WMMS, WHYIT, WZEE, WZPL have all added this week.
- **BANGLES**—Walking Down Your Street—Columbia
  - Added in your town. Boppin' up your playlist, etc. WCZY, WDTX, & WMMS added.
- **ROBBIE NEVIL**—Dominoes—Manhattan
  - Single out next week. Early adds in the MIDWEST: WMMS, WCZY, WDTX.
- **STEVE WINWOOD**—The Finer Things—Island
  - Fine adds for Steve at WMMS, WHYIT, & WXGT.

### PACIFIC NORTHWEST
- **ROBERT CRAY**—Smokin' Gun—Hightone/PG
  - Tune is smokin' in the PACIFIC NORTHWEST. Should chart soon.

### WEST
- **GENESIS**—Tonight, Tonight, Tonight—Atlantic
  - Tons o' adds: KWOD, KWSS, KSDD, KPKE, KZPP, KIIS, KLUC, FM102, KYN0, KZUU.
- **BANGLES**—Walking Down Your Street—Columbia
  - WEST COAST babes adding at KMEI, KIIS, KSFM, KWSS.
- **OBERT CRAY**—Smokin' Gun—Hightone/PG
  - Adding in the WEST at KZPP, KUBE, & KZSU.
- **URVIVOR**—How Much Love—Scotti Bros/CBS
  - Invades the chart this week at #87 bullet. KRKY, KZPP, & KZUU adding.
CASH BOX
Radio Report

BLACK CONTEMPORARY
AN IN DEPTH ANALYSIS OF THE MARKETS

FEBRUARY 14, 19

MARKET AT A GLANCE
MOST ADDED Out Of A Possible 85 Stations

#1 SINGLE

77 Stations Reported This Week

Don’t Disturb This Grove
System—Atlantic
15 Adds

Old Flames Never Die
Full Force—Columbia
14 Adds

Fascination
Levert—Atlantic
14 Adds

You Better Quit...
One Way—MCA
14 Adds

RETAIL

Stop To Love
Luther Vandross—Epic

Candy
Cameo—Atlanta Artists/PolyGram

Jimmy Lee
Aretha Franklin—Arista

Come Share My Love
Miki Howard—Atlantic

REQUESTS

Lean On Me
Club Nouveau—King Jay/Warner Bros.

Falling
Melba Moore—Capitol

Candy
Cameo—Atlanta Artists/PolyGram

Have You Ever Loved Somebody
Freddie Jackson—Capitol

ALBUM ALLEY

Jody Watley—Jody Watley—MCA—Ex-member of Shalamar is scoring major radio action on her debut album for MCA. Strong cuts include “Same Kinda Lover,” “For The Girls” and “Learn To Say No.” First single “Looking For A New Love” is already climbing the charts. Could be a massive hit.

Columbia Jazz Masterpiece Series—Various Artists—Columbia—Columbia Records is proud to present the legends who created the uniquely American art form called “jazz.” The initial set of releases for the series include Miles Davis’s “Sketches of Spain,” “Bitches Brew,” “In a Silent Way,” and “Kind of Blue,” Duke Ellington and Count Basie’s “First Time! The Count Meets Duke,” Billie Holiday’s “Lady In Satin,” Benny Goodman’s “Sextet” and “Carnegie Hall Concert,” Louis Armstrong and his All-Stars’ “Satch Plays Fats” and “Plays W.C. Handy” and Dave Brubeck Quartet’s, “Time Out,” and “Plays Music from West Side Story.” Don’t miss out on this fabulous series.

NEW AND HOT 45’S

I Want A Freak—Sir Mix-A-Lot—Nastymix
Tonight—Nu Romantics—EMI America
New Dress—Cheryl Lynn—Manhattan
Speaking Japanese—Kopp—KMA Records
You Go To My Head—Khaliq—Brofeel
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<tr>
<td>1</td>
<td>Melba Moore—Falling—Capitol</td>
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<td>18</td>
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<td>16</td>
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<td>2</td>
<td>Cameo—Candy—Atlantic Artists</td>
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<td>5</td>
<td>22</td>
<td>Back And Forth</td>
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<td>3</td>
<td>Shirley Murdock—As We Lay—Elektra</td>
<td>3</td>
<td>21</td>
<td>5</td>
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<td>14</td>
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<td>4</td>
<td>Freddie Jackson—Have You Ever—Capitol</td>
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<td>Jam Tonight</td>
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<td>5</td>
<td>Aretha Franklin—Jimmy Lee—Arista</td>
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<td>10</td>
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<td>Look To The Rainbow</td>
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<td>Club Nouveau—Situation #9—King Joy/WB</td>
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<td>13</td>
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<td>Heavy On My Mind/Treated So Bad</td>
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<td>Loose Ends—Slow Down—MCA</td>
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<td>8</td>
<td>Luther Vandross—Stop To Love—Epic</td>
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<td>1</td>
<td>18</td>
<td>Really Didn't Mean It/So Amazing/Nothing Better</td>
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<td>9</td>
<td>Gap Band—Big Fun—Total Experience</td>
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<td>Get Loose/Owe It To Myself</td>
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<td>10</td>
<td>Lionel Richie—Bollero Girl—Motown</td>
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<td>11</td>
<td>Donna Allen—Serious—Atlantic</td>
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<td>Wild Night/Sweet Somebody</td>
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<td>12</td>
<td>Ray, Goodman &amp; Brown—Take It To—EMI America</td>
<td>13</td>
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<td>Celebrate Our Love</td>
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<td>Gladys Knight—Send It To Me—MCA</td>
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<td>Howard Hewett—Stay—Elektra</td>
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<td>I Commit To Love</td>
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<td>Five Star—If I Say Yes—RCA</td>
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<td>Midnight Star—Engine #9—Solar/Elektra</td>
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<td>Jets—You’ve Got It All—MCA</td>
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<td>Rose Royce—Don’t Have To Be—Omn</td>
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<td>Miki Howard—Come Share My Love—Atlantic</td>
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<td>Robbie Nevil—C’est Le Vie—Manhattan</td>
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<td>R.J.’s Latest Arrival—Hold On—Manhattan</td>
<td>31</td>
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<td>Janet Jackson—Let’s Wait—A&amp;M</td>
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<td>Anita Baker—Cought In The Rapture—Elektra</td>
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<td>Janet Jackson—Control—A&amp;M</td>
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<td>25</td>
<td>J. Blackfoot—U-Turn—Edge</td>
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<td>Jesse Johnson—She (I Can’t Resist)—A&amp;M</td>
<td>34</td>
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<td>27</td>
<td>Temptations—To Be Continued—Gordy</td>
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<td>Sylvester—Someone Like You—Warner Bros.</td>
<td>33</td>
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<td>Millie Jackson—Love Is A—Jive/Arista</td>
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<td>Rose Brothers—Easy Love—Muscle Shoals</td>
<td>36</td>
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<td>Timex Social Club—Thinkin’ About You—Donyo/Fantasy</td>
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<td>Luther Ingram—Baby Don’t Go—Profile</td>
<td>32</td>
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<td>33</td>
<td>Jody Watley—Lookin’ For A New Love—MCA</td>
<td>48</td>
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<td>Bruce Willis—Respect Yourself—Motown</td>
<td>42</td>
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<td>35</td>
<td>James Brown—How Do You Stop—Scotti Bros/Epic</td>
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<td>Phyllis Hyman—Living All Alone—P.I.R.</td>
<td>40</td>
<td>9</td>
<td>30</td>
<td>M</td>
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<td>37</td>
<td>Sheila E.—Hold Me—Posiely Park/WB</td>
<td>50</td>
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<td>32</td>
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<td>38</td>
<td>Kool &amp; Gang—Victory—Mercury</td>
<td>17</td>
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<td>Holiday/Peacemaker/I.B.M.C.</td>
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<td>39</td>
<td>Stacy Lattisaw—Jump Into My Life—Motown</td>
<td>45</td>
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<td>38</td>
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<td>40</td>
<td>One Way—You Better Quit—MCA</td>
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NR—Not Ranked  Y—Yes  N—No
## INDIE TOP 20

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<th>Title</th>
<th>Last Week</th>
<th>Wks. on Chart</th>
<th>Stations</th>
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<tr>
<td>1 Donna Allen — Serious — 21/ATCO</td>
<td>1</td>
<td>12</td>
<td>WTLC, WDAS, WEKS, WIGO, WAOK, WTMX, WRBB, WEDR, WEAS, WJIZ, KKDA, WQMG, KDKS</td>
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<td>2 Sandra Feva — Here Now — Catawba</td>
<td>3</td>
<td>8</td>
<td>WPLZ, WTYO, WILA, WDIA, WGPR, WWWS, KSOL, WTMX, KCOH, KYOK, WZAK, WDAS, WZAZ</td>
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<tr>
<td>3 Rose Brothers — Easy Love — Muscle Shoots</td>
<td>4</td>
<td>9</td>
<td>WGPR, WBLX, WAOK, WENN, WATV, WEAS, WQCI, KMJJ, KKD, WLYD, KACE, WAWE</td>
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<td>4 Triple Threat — Gonna Get Your Love — Uranus</td>
<td>5</td>
<td>8</td>
<td>WTMX, WEKS, WENN, WPEG, WPDL, WBLX, WDIA, WWXX, WJIZ, WPAL, WQMK, VATV</td>
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<tr>
<td>5 J. Blackfoot — U-Turn — Edge</td>
<td>2</td>
<td>11</td>
<td>KCOH, KHYB, KKDA, KDLP, KWIJ, KLMT, WDIA, WHRR, KRNB, WWXX, WTKI, WYLD-FM, WTLX</td>
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<tr>
<td>6 Captain Sky — You Bring Me Up — Triple T</td>
<td>6</td>
<td>8</td>
<td>KATZ, WGPR, KHYB, WATL, WQMG, KSOL, WLYD, WDJY, WWNN, WQRY, WPDLQ</td>
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<td>7 Marshall &amp; Babb — Let It Be Me — Edge</td>
<td>7</td>
<td>15</td>
<td>KLTV, KADO, KCOH, KOKY, WLOK, WVOI, WDIA, WEKS, WNOO, WJIZ, WENN, WACR</td>
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<td>8 Trinere — I Know You Love Me — Jampacked</td>
<td>9</td>
<td>8</td>
<td>WEDR, WPAL, QQXL, WQNS, WTKI, WTLX, WPFX, WYLL, WQKB</td>
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<tr>
<td>9 Luther Ingram — Baby Don't Go Too Far — Profile</td>
<td>10</td>
<td>5</td>
<td>WHRK, WQCI, WDIA, WTMX, KSOL, WLYL, WGPR, WYLD-FM, WORL, WJIZ, WPDLQ</td>
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<td>10 Janice Christie — Heat Stroke — Supertronic</td>
<td>11</td>
<td>5</td>
<td>WVEE, WDKX, WPAL, WYDAM, WTLX, WDAS, WAMO, WDIA, WHRK, KDAY, KJHL</td>
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<td>11 Main Ingredient — If You Were My Woman — Edge</td>
<td>12</td>
<td>5</td>
<td>KBWC, KADO, KLTV, KRNB, KMTI, KTSU, KHYB, KPRS, WRAP, WPDLQ</td>
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<td>12 Nayobe — Good Things — The Fever/Sutra</td>
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<td>8</td>
<td>WWWS, WWKL, WEKS, KMJJ, WHUR, KMJJ, WFSA, WQGN, WGPR, WDAS, WTMX</td>
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<td>13 True Life — Cocaine Crack — Top Shelf</td>
<td>14</td>
<td>5</td>
<td>WDIA, WEKS, WJTL, WYDI, WTMP, WWAZ, WBLO, KRNB, WVOI</td>
</tr>
<tr>
<td>14 B. Fats — Woppit — Passë</td>
<td>15</td>
<td>9</td>
<td>WILD, WZAK, WKRS, KMJJ, WHRK, WWXX, KHYB, WMAM, WTLX, 2103</td>
</tr>
<tr>
<td>15 Various Artists — Street People (For The Homeless) — On The Spot</td>
<td>17</td>
<td>3</td>
<td>Proceeds from sales to benefit homeless</td>
</tr>
<tr>
<td>16 Black Widow — Crazy Taxies — Cap-Tune</td>
<td>20</td>
<td>2</td>
<td>WDIA, WLOK, WHRK, WQMK, WEKS</td>
</tr>
<tr>
<td>17 Johnny Taylor — Just Because — Molacco</td>
<td>13</td>
<td>11</td>
<td>WDIA, KRNB, WWXX, QQXL, KDLP, KKDA, KOKY, KDLX, WGPR, WNOO, KPRS, WDDZ</td>
</tr>
<tr>
<td>18 P.P. Mitchell — You're Gonna Come... — Ichiban</td>
<td>16</td>
<td>9</td>
<td>WHUR, WENN, WQMG, WPDLQ, KMJJ, WBLX, WTLX</td>
</tr>
<tr>
<td>19 S. Payne/P. Ingram — Incredible — Superstar International</td>
<td>D</td>
<td></td>
<td>WGPR, WWZV, WAMO, WDMT, WHUR, WZAK, KDLP, KMJJ, WJB, WENN, WWXX, KIIZ</td>
</tr>
<tr>
<td>20 Sir Mix-A-Lot — I Want A Freak — Nasty Mix</td>
<td>D</td>
<td></td>
<td>WQKD, WEDR, KJQA, KUOP, KJAY, WRIV, WNNK, WGPR</td>
</tr>
</tbody>
</table>

### REGIONAL BREAKOUTS

#### B/C

<table>
<thead>
<tr>
<th>EAST</th>
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</thead>
<tbody>
<tr>
<td>1 MAIN INGREDIENT — If You Were... — Edge</td>
<td>Lots of industry support for this outstanding remake.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 TRIPLE THREAT — Gonna Get Your Love... — Uranus</td>
<td>This could be a surprise breaker.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 SANDRA FEVA — Here Now — Macola/Catawba</td>
<td>The musical “Feva” is spreading.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 JODY WATLEY — Looking For A New Love — MCA</td>
<td>Coming on strong in its first couple of weeks.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 KENNY G — Don't Make Me Wait... — Arista</td>
<td>Another big one from the GLASS-Factory, Glasshouse Productions.</td>
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<tr>
<th>SOUTH</th>
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<tbody>
<tr>
<td>1 OLIVER CHEATHAM — Celebrate (Our Love) — Critique</td>
<td>This one is really picking up fast.</td>
<td></td>
<td></td>
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<tr>
<td>2 DANA DANE — Delancy Street — Profile</td>
<td>Heavy response indicates a straight line to the top.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 O.C. SMITH — Brenda — Rendezvous</td>
<td>Support is broadening weekly.</td>
<td></td>
<td></td>
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<tr>
<td>4 TRUE LIFE — Cocaine Crack — Tap Shelf</td>
<td>These youngsters could be one of the surprises of 1987.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 MAIN INGREDIENT — If You Were... — Edge</td>
<td>They are lonely no more. Lots of radio and sales activity.</td>
<td></td>
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<thead>
<tr>
<th>MIDWEST</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>1 BRUCE WILLIS — Respect Yourself — Matown</td>
<td>Tremendous response on this remake of Luther Ingram's hit of '72.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 DANA DANE — Delancy Street — Profile</td>
<td>Response from airplay is growing daily.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 IVY — Wait For Love — Heat</td>
<td>This could really be a big one for McCants' Akron based label.</td>
<td></td>
<td></td>
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<tr>
<td>4 CLUB NOUVEAU — Lean On Me — Tommy Boy/Warner Bros.</td>
<td>Nationwide, the response is simply massive.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 SANDRA FEVA — Here Now — Macola/Catawba</td>
<td>Hard work is now producing healthy rewards.</td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>WEST</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>1 EGYPTIAN LOVER — The Lover — Macola/Egyptian Empire</td>
<td>This is breaking big nationwide.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 IVY — Wait For Love — Heat</td>
<td>The west just couldn't wait any longer for this one.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 JODY WATLEY — Looking For A New Love — MCA</td>
<td>Strong initial airplay response for this fine artist.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 TRUE LIFE — Cocaine Crack — Tap Shelf</td>
<td>Strong song with a powerful message.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 CLUB NOUVEAU — Lean On Me — Tommy Boy/Warner Bros.</td>
<td>This cut will sell 'LP's by the truckloads.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

UNDER CONTROL. The incredible Jimmy "Game" Morris and Terry Lewis are giving their usual all while laying down more of those wild and famous records that we all know and love.


NEW EDITION CONTEST WINNERS. 106.1 FM Baltimore listeners, Susanna Engstrom and Scroob are winners of the Scroob: "Scroob A Wave" contest. Pictured: Mike Smith, Tonya Yenke (guest), Susanna, Cindy Frances (guest), Ralph, Ricky and night-time personality Lewis.


LUTHER'S GOT THE POWER. The folks at WYLC, Power 99FM, Philadelphia, are reminded with a touch from the master vocalist himself, Luther Vandross. Pictured: I-99Fm director, Sheldon, Barbara Holler, Luther Vandross, 99Fm's midday personality, 99Fm's afternoon drive personality and 99Fm's weekend jock, I-99Fm's own The Invader featuring a track from the master.
OBBY'S ANNIVERSARY—Industry veterans Bobby O'Jay, one of the top programmers in the country, current programming personality and program director of WDIA, Memphis, Tennessee, America's oldest Black music radio station, celebrates his 15th year in broadcasting. A native of Batesville, Mississippi, Bobby started his brilliant broadcast career at WRMA, Montgomery, Alabama. He has worked at OK/ KRLY, Houston, KKDA, Dallas WYON/WBMX, Chicago, NOV/WAWA, Milwaukee and ANM, Flint, Michigan. During his illustrious career, Bobby has been hands-on as personal attendance of the year for a market in 1981 at WYON, Chicago, program director of the year in 1982 at WDIA, Memphis, number one air personality for AM radio in 1983 WDIA, as well as having been ranked among the top 5 air personalities nationwide during that same year. His 15th anniversary celebration will be held January 28, 1987 at J. Mac's in Canton with the Black Gold Awards. Be assured that many industryminded will be in attendance for this gala affair honoring one of the true professionals in this business. If you recall December 11, 1985, Bobby did radio broadcast on five different stations in five cities (WJPC, Chicago, OK, Houston, WVEE, Atlanta, TZ, St. Louis and WDIA, Memphis) during the course of one day. Despite hectic schedule, Bobby consistently maintains high ratings on his daily shows. Successfully programming WDIA consistent top 5 position in the highly competitive Memphis marketplace. Bobby has a firm believer that "good" radio have a strong listenership whether it be AM or FM. This is not attained simply going through the motions, but achieved through hard work and dedication to the details that will afford listeners the best your station has to offer. He knows and understands that you (the personality) have to be as visible as possible to your listeners. He believes in maximizing the stations potential whether you are programming a 1000 watt or a 50,000 watt. The more watts, the more areas "You" have to cover. You have to be actively involved in your community, shaking hands, kissing babies and attending as many community functions as humanly possible. Bobby impresses me as the type of person who is always seeking self improvement while continuously helping others. To top this rated professional and friend, we salute you on your 15th anniversary celebration. Bobby's slogan continues to be: Love My Job!

BUTTERBALL TESTIMONIAL—The Southeast M.U.S.I.C. Inc. (Musically United Supporting Industry Careers) built on pride, respect and progress presents the Milton Butterball Smith Testimonial, February 13, 1987, at the Marriot on the bay hotel, Miami, Florida. Milton, the original Butterball was for years one of the top announcers in radio, not just Miami. This year, the organization has established a scholarship fund in Milton's name to give some students the opportunity to make an educational dream come true. We are asking for your support of this worthy cause honoring one of the great industry veterans who has given so much to so many for years. For hotel reservations, call 305-374-3900. Call Joyce Straus for any additional information at 305-624-6694. To Mr. Jerry Rushin, president, and to all the fine supportive members of this outstanding organization, we pledge any support that is within our power to this wonderful cause of networking. (Helping each other).

WCKX NEEDS A PRO—Rick Stevens, program director, WCKX, Columbus, Ohio, needs a winty seasoned professional to handle the morning show. Send tapes to Rick Stevens, Program Director, WCKX, 695 East Broad Street, Columbus, Ohio, 43215. No phone calls please.

DONNA ALLEN ARRIVES—This vibrant, talented young lady was virtually forced to sing for a friend at a special event some years ago. She had never really given much, if any, thought to being a singer, however, after that experience she started performing with various local groups in and around Florida. Now "presto" the industry is fortunate to have another overnight sensation with a smash. If you believe this is an overnight story, then I have some nice property in... This dawn to earth and refreshing talent lady labored for over 12 years to get to this point of having a hit record. She was quite simply having fun and is having more fun now after being approached about recording. After the recording session however, and with the record getting good radio response in certain markets, there were still many non-believers. Fortunately, Charles Perry, Franco Pruna, Bob Rogel, Lou Pace, Timmy Thomas, Larry Reitmayer, Keith Luecke, Freddie Haayen and Bob Patton never doubted her ability or the potential of her charming single "Serious" on 21/Atco/Atlantic Records. These fine executives have done an outstanding job in bringing such a refreshing breath of air to an industry that can become stuffy from massive egos. Donna, your ego seems very much in control. Don't change a thing, just keep being you and having fun, and with your enormous talents, the rewards will be plenty.


A High Priority Salute To JHERYL BUSBY/President of Black Music at MCA Records

Hard work, integrity and a firm commitment to being the best he can be has thrust Jheryl Busby into the well deserved position of President of Black music for MCA Records. His tenacious leadership, executive abilities and knowledgeable staff of professionals has led MCA's rise to a highly successful and well respected Black music division. His career spans starts at Rca, Casablanca & A&M.

We salute Jheryl for his omnidirectional dedication and the outstanding job he has done.

Bob Long and Judie Haymes
Intelligent, diverse and beautiful doesn't even begin to describe the essence of the lovely Dianne Quondert. Six co-written cuts with top artists in less than a year is an enviable record for this brilliant lyricist. To date, these killer cuts include Anita Baker's "Caught Up In The Rapture," R.J.'s Latest Arrival's "Heaven In Your Arms," Jean Carne's "The Flame Of Love," Freddie Jackson's "I Can't Let You Go" and Steppin' Into The Night" from the movie "Armed And Dangerous."

Aside from all this, her numerous talents have led her into such passions as air personality, sound engineer and professional writer of commercial copy. She is also learning to produce, and through a love for fashion, she has even managed clothing boutiques. Now how much more diverse can one be?

Born in Washington, D.C., Dianne spent the greater part of her childhood developing an ear for sophisticated music. Her father, singer James "Wade" Wallace, was a major influence on Dianne's love for the art, and at age 10, Dianne was listening to the records of Dizzy Gillespie, Nat King Cole and John Coltrane.

In 1971, Dianne decided to try her hand at radio, and jacked for quiet storm formatted WHUR and WPFW-FM in Washington, D.C., and WSTA-FM, St. Thomas, VI. She then became a sound engineer for Burg Music, Washington, D.C., and engineered live shows for Patrice Rushen.

With all this music in her background, why do you suppose this talented lady has a current profession as a lyricist? Well, for one thing, Dianne majored in journalism with a focus on English literature. The truth is, she holds on exceptionally rare command over the English language. She has written commercial copy professionally for Lee Bailey Productions, and even come up with the name "Rocio".

Dianne Quondert
Lyricist
Warner Brothers Music

Like many writers, Dianne believes that the melody is the core of a song, and Garry is an incredible vocalist with a knack for beautiful melodies. For example, Garry wrote, "Be Careful How You Treat My Love," for Phyllis Hymon.

When Dianne has a melody in her head, however, she is frustratingly unable to express it, because she does not sing or play an instrument. So, she is presently making the search for a great vocal teacher. Also, production seems to be in her stars, as she is studying under the guidance of producers Dean Gant and Michael Powell, and has already produced 2 very good demos of tunes that she wrote with "Lokeside’s" Steven shockley.

Although her hits have primarily been ballads, Dianne loves the challenge of writing in any tempo, as in Freddie Jackson’s "I Can’t Let You Go." When asked to describe her style she replied, "I am a visually romantic story teller who likes fluid lyrics with a twist."

Recent demographics seem to be telling us that more and more of the listening public is becoming focused on quiet storm material. One of Dianne’s theories about this, is that the generation of baby boomers were brought up on it, and now are getting back into buying records and listening to music. "That’s what Anita Baker, Freddie Jackson and Luther Vandross albums are all about. It all goes back to the Burt Bacharach, Thom Bell and Linda Creed kind of feel," and the fact that adult contemporary seems to be on the rise again is excellent news for writers like Dianne.

Garry and Dianne each have a co-publishing contract with Warn Brothers Music. Rachel Fields took a risk by pulling on unknown like Dianne in on Garry's existing deal, and fortunately, Rachell won the jackpot. Dianne’s success rapidly turning her into a well sail over writer, and current projects include songs for Hiroshima, Patrick Henderson, Glen Jon, Carl Anderson and Fred Washington.

Right now, Dianne is welcoming tention from the industry, but let assure you that her climb towards success has been no bowl of cherries. Some Black, a woman and strictly lyricist, she really had to fight for respect. "Sometimes, situations occur in which people would say me, ‘well, you don’t know music,’ as had to convince people that yes I could hear music, but that ly were just as important. One thin love about Garry is that he respects my opinion and has confidence in me."

In the words of a pro, Dianne’s vise to up and coming writers is aggressive! You have to go out and make things happen. If I hadn’t got out and looked for a writing part I’d still be waiting around. Also if your skills down, because you write automatically more aggressive from confidence you will gain in knowledge what you can do, and must impart support your creativity. So, if you stuck in a 9-5 that drains the life out of you, find something creative of yourself with which you can earn income with while writing. I had a job for clothing, so I quit the 9-5’s to work in boutiques. It was just the bolon needed to keep going.

The beautiful and elegant Dianne Quondert has brightened up the 95, writing scene with her charm, poise and enormous talent, and are fortunate to receive the fruit of her wonderful gifts. Dianne, you’re hardy wait for more!

Judie Hayn
CASH BOX
Radio Report
COUNTRY
AN IN DEPTH ANALYSIS OF THE MARKETS

FEBRUARY 14, 1987

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 121 Stations

102 Stations Reported This Week

Old Bridges Burn Slow—Billy Joe Royal—(Atlantic America) 40 Adds
Oh What A Night—Mel McDaniel—(Capitol) 35 Adds
Walk Me In The Rain—Girls Next Door—(MTM) 33 Adds
Goodbye’s All We Got Left—Steve Earle—(MCA) 32 Adds
I Wonder If I Care As Much—Ricky Scaggs—(Epic) 31 Adds

RETAIL

Mornin’ Ride—Lee Greenwood—(MCA)
Forever—The Statler Brothers—(Mercury/ Polygram)
You Still Move Me—Don Seals—(EMI America)
How Do I Turn You On—Ronnie Milsap—(RCA)
I’ll Come Back As Another Woman—Tonya Tucker—(Capitol)
I Can’t Win For Losing You—Earl Thomas Conley—(RCA)
Small Town Girl—Steve Wariner—(MCA)

REQUESTS

No Place Like Home—Randy Travis—(Warner Bros.)
Forever—The Statler Brothers—(Mercury/ Polygram)
Kids Of The Baby Boom—The Bellamy Brothers—(MCA/Curb)
The Right Left Hand—George Jones—(Epic)
How Do I Turn You On—Ronnie Milsap—(RCA)
Straight To The Heart—Crystal Gayle—(Warner Bros.)
Talkin’ To The Moon—Larry, Steve And Rudy, The Gatlin Brothers—(Columbia)

OT CUTS

George Strait—All My Ex’s Live In Texas—(Ocean Front Property)
Al Gayle—Deep Down—(Street To The Heart)
Thomas Conley—Dancing With The Flame—(Too Many Times)
Bellamy Brothers—Country Rap—(Country Rap)
Lyle Lovett—Why I Don’t Know—(Lyle Lovett)

Restless Heart—Hummingbird—(Wheels)
Hank Williams Jr.—My Name Is Bocephus—(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)
### COUNTRY TOP 40 PLAYLIST SCOREBOARD

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</thead>
<tbody>
<tr>
<td>1</td>
<td>Ronnie Milsap-How Do I Turn You On-RCA</td>
<td>2</td>
<td>15</td>
<td>6</td>
<td>Hot</td>
<td>5</td>
<td>N</td>
<td>Y</td>
<td>41-44</td>
<td>Deep Down/Take This Heart</td>
</tr>
<tr>
<td>2</td>
<td>Crystal Gayle-Straight To The Heart-Warner Bros.</td>
<td>1</td>
<td>13</td>
<td>7</td>
<td>Hat</td>
<td>12</td>
<td>N</td>
<td>N</td>
<td>19-26</td>
<td>-</td>
</tr>
<tr>
<td>3</td>
<td>Eddy Raven-Right Hand Man-RCA</td>
<td>4</td>
<td>13</td>
<td>18</td>
<td>Hat</td>
<td>13</td>
<td>N</td>
<td>N</td>
<td>-</td>
<td>-</td>
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<tr>
<td>4</td>
<td>Tonya Tucker-I'll Come Back...-Capitol</td>
<td>3</td>
<td>15</td>
<td>13</td>
<td>Hat</td>
<td>6</td>
<td>N</td>
<td>Y</td>
<td>45-43</td>
<td>Daddy Longlegs/Girls Like Me</td>
</tr>
<tr>
<td>5</td>
<td>LEE Greenwood-Mornin' Ride-MCA</td>
<td>6</td>
<td>12</td>
<td>28</td>
<td>Hat</td>
<td>2</td>
<td>N</td>
<td>Y</td>
<td>21-20</td>
<td>Silver Saxophone/Love Will Find Its Way...</td>
</tr>
<tr>
<td>6</td>
<td>Earl Thomas Conley-Can't Win For Lasin' You-RCA</td>
<td>7</td>
<td>12</td>
<td>10</td>
<td>Hat</td>
<td>7</td>
<td>N</td>
<td>Y</td>
<td>7-15</td>
<td>Dancing With The Flame/Preservation Of...</td>
</tr>
<tr>
<td>7</td>
<td>Randy Travis-No Place Like Home-Warner Bros.</td>
<td>9</td>
<td>10</td>
<td>28</td>
<td>Hat</td>
<td>1</td>
<td>N</td>
<td>Y</td>
<td>2-35</td>
<td>Storms Of Life/Messin' With My Mind</td>
</tr>
<tr>
<td>8</td>
<td>The Statler Bros.-Forever-Mercury/Polygram</td>
<td>10</td>
<td>10</td>
<td>3</td>
<td>Hat</td>
<td>3</td>
<td>N</td>
<td>Y</td>
<td>25-35</td>
<td>Will You Be There</td>
</tr>
<tr>
<td>9</td>
<td>The Nitty Gritty Dirt Band-Fire In The Sky-WB</td>
<td>8</td>
<td>14</td>
<td>22</td>
<td>Med.</td>
<td>27</td>
<td>N</td>
<td>N</td>
<td>33-36</td>
<td>-</td>
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<tr>
<td>10</td>
<td>Sweethearts Of The Rodeo-Midnight Girl...-Col.</td>
<td>11</td>
<td>12</td>
<td>17</td>
<td>Hat</td>
<td>20</td>
<td>Y</td>
<td>Y</td>
<td>35-26</td>
<td>-</td>
</tr>
<tr>
<td>11</td>
<td>SKO-Baby's Got A New Baby-MTM</td>
<td>12</td>
<td>11</td>
<td>9</td>
<td>Hat</td>
<td>10</td>
<td>Y</td>
<td>N</td>
<td>40-2</td>
<td>Country Heart/Bitter Pill To Swallow</td>
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<tr>
<td>12</td>
<td>Steve Wariner-Small Town Girl-MCA</td>
<td>15</td>
<td>8</td>
<td>14</td>
<td>Hat</td>
<td>8</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>13</td>
<td>Restless Heart-I'll Still Be Loving You-RCA</td>
<td>16</td>
<td>9</td>
<td>19</td>
<td>Hat</td>
<td>21</td>
<td>N</td>
<td>Y</td>
<td>18-4</td>
<td>Hummingbird/Why Does It Have To Be...</td>
</tr>
<tr>
<td>14</td>
<td>Gary Morris-Leave Me Lonely-Warner Bros.</td>
<td>5</td>
<td>16</td>
<td>25</td>
<td>RC</td>
<td>11</td>
<td>N</td>
<td>N</td>
<td>5-21</td>
<td>Today I Started Loving You Again/11th Hour</td>
</tr>
<tr>
<td>15</td>
<td>Kenny Rogers-Twenty Years Ago-RCA</td>
<td>24</td>
<td>4</td>
<td>15</td>
<td>Hat</td>
<td>14</td>
<td>N</td>
<td>Y</td>
<td>10-4</td>
<td>Time For Love/ They Don't Make Them...</td>
</tr>
<tr>
<td>16</td>
<td>Keith Whitley-Homecoming '63-RCA</td>
<td>14</td>
<td>14</td>
<td>30</td>
<td>Med.</td>
<td>15</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>17</td>
<td>Marie Osmond-I Only Wanted You-Capitol/Curb</td>
<td>21</td>
<td>8</td>
<td>16</td>
<td>Med.</td>
<td>16</td>
<td>Y</td>
<td>Y</td>
<td>16-19</td>
<td>Everybody's Crazy 'Bout My Baby</td>
</tr>
<tr>
<td>18</td>
<td>Juice Newton-What Can I Do With My Heart-RCA</td>
<td>20</td>
<td>9</td>
<td>31</td>
<td>Med.</td>
<td>26</td>
<td>N</td>
<td>N</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>19</td>
<td>John Schneider-Take The Long Way Home-MCA</td>
<td>22</td>
<td>9</td>
<td>40</td>
<td>Med.</td>
<td>31</td>
<td>N</td>
<td>Y</td>
<td>31-31</td>
<td>The Auction</td>
</tr>
<tr>
<td>20</td>
<td>The Gatlin Brothers-Talkin' To The Moon-Col.</td>
<td>25</td>
<td>14</td>
<td>8</td>
<td>Hat</td>
<td>27</td>
<td>N</td>
<td>N</td>
<td>-</td>
<td>From Time To Time (It Feels Like Love Again)</td>
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<td>George Strait-Ocean Front Property-MCA</td>
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<td>Why I Don't Know/You Can't Resist It</td>
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<td>George Jones-The Right Left Hand-Epic</td>
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<td>Don't Leave Without Taking The Silver</td>
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<td>Singin' In The Subway/Letter From Home</td>
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<td>T.G. Sheppard-Half Past Forever...-Columbia</td>
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<td>Willie Nelson-Partners After All-Columbia</td>
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<td>I'd Take You Back Again/Nothing Left To Say</td>
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<td>Waylon Jennings-Rose In Paradise-MCA</td>
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<td>Graveyard Shift/Savin' The Honey...</td>
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<td>T.Graham Brown-Don't Go To Strangers-Capital</td>
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<td>Reba McEntire-What Am I Gonna Do About You-MCA</td>
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<td>Michael Johnson-The Moon Is Still Over...RCA</td>
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<td>Cool Me In The River/Hangin'On</td>
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<td>Nanci Griffith-Lone Star State Of Mind-MCA</td>
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<td>Tony McGill-Like An Oklahoma Morning-Killer</td>
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<td>K.T. Oslin-Wall Of Tears-RCA</td>
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<td>A.J. Masters-Take A Little Bit...Bermuda Dunes</td>
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<td>The Judds-Don't Be Cruel-RCA</td>
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<td>Turn It Loose/Cow Cow Boogie</td>
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<td>Liz Boarda-There's Still Enough Of Us-Master</td>
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<td>Liso Childress-It's Goodbye And So Long...A.M.I.</td>
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<td>Don Williams-Sevenojo-Capitol</td>
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<td>Cheryl Handy-One Of The Boys-RCM</td>
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<td>60</td>
<td>Southern Reign-15 To 33-Regal</td>
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<td>61</td>
<td>The O'Kanos-Can't Stop My Heart From...Col.</td>
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<td>Bluegrass Blues/That's All Right Momo</td>
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### INDIE TOP 20

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<td>Tony McGill-Like An Oklahoma Morning-Killer</td>
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<td>KYKK 15/13, KINO 17/14, KBFS 22/19, WGSQ 29/23, WKCW 29/25, WAMS D/37</td>
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<td>Jimmy Murphy-Keep The Faith-Encore</td>
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<td>Lisa Childress-It's Goodbye And So Long...A.M.I.</td>
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<td>Ray Price-When You Gave Your Love To Me-Step One</td>
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<td>WSCP 11/8, WKDY 18/13, WOFF 18/15, KFRI 21/16, WKJA 23/19, WPXN 22/20</td>
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<td>KRTK 12/12, WJRS 19/15, KUWX 31/28, WSCG 37/35, KPL 32/28, WNS 40/38</td>
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<td>Acker Baker-You've Got A Right Avista</td>
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<td>WKDY 38/34, KIXX 49/42, WQVR 49/42, KFRD 47/43, WSCM 50/43, WKHY D/44</td>
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<td>Ron Ashley-How Can You Mend A Broken Heart-West</td>
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<td>KJIR 37/30, KRTK 42/37, WSCG 42/34, KEED D/38, KINO 50/45, WKCB D/48</td>
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<td>Mickey Clark-When I'm Over You-Everygreen</td>
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<td>Melissa Kay-No More Mr. Nice Guy-Stargram</td>
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<td>WRCW 47/42, WJKA 49/46, KUIN-A, WASP-A, WSSN-A, KAYZ-A</td>
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<td>Atlanta-We Always Agree On-Love Southern Tracks</td>
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<td>C. Roberts-I'm A Little Boy Again-db</td>
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<td>Kelly Schoppa-Say Lady We Let It...NSD</td>
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<td>Mike Lord-I Can Read Between The Lines-NSD</td>
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<td>WAMS D/41, WJKA D/41, WSCG D/43, WKCW D/38, WKD-Y-A, WASP-A</td>
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<td>Big Al Downing-How Beautiful You Are...Vine Street</td>
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# COUNTRY PLAY BY PLAY

## NORTHEAST

**NORTHWEST**

<table>
<thead>
<tr>
<th>Call Letters</th>
<th>Station</th>
<th>City, State</th>
<th>Name, Band</th>
<th>Artist, Song</th>
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<tbody>
<tr>
<td>KOFI</td>
<td>St. Mories, ID</td>
<td>Joe Benson</td>
<td>Adds</td>
<td>The Girls Next Door (P)</td>
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<tr>
<td>KROQ</td>
<td>Los Angeles, CA</td>
<td>Jeff Iler</td>
<td>Adds</td>
<td>Needs Next Door (P)</td>
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<tr>
<td>KZIA</td>
<td>Bloomington, IN</td>
<td>Steve Earle</td>
<td>Adds</td>
<td>The Girls Next Door (P)</td>
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**SOUTHWEST**

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<th>Artist, Song</th>
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<tbody>
<tr>
<td>KOSS-FM</td>
<td>Gold Hill, OR</td>
<td>Sam Dunlop</td>
<td>Adds</td>
<td>Billy Joe Royal (P)</td>
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<tr>
<td>KWRK-FM</td>
<td>Okmulgee, OK</td>
<td>Donnie Allison</td>
<td>Requests</td>
<td>Restless Heart (P)</td>
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**NORTHERN**

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<tbody>
<tr>
<td>WSOO</td>
<td>Corinth, NY</td>
<td>Stan Edwards</td>
<td>Adds</td>
<td>Reba McEntire (P)</td>
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<td>WDSY-FM</td>
<td>Pittsburgh, PA</td>
<td>My Jo Kosloski</td>
<td>Adds</td>
<td>Billy Currin (DH)</td>
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**SOUTHEAST**

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<td>WMME-FM</td>
<td>Destin, FL</td>
<td>Skip Davis</td>
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<td>The Girls Next Door (P)</td>
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<td>WMZT-FM</td>
<td>Augusta, GA</td>
<td>Dave Hensley</td>
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<tr>
<td>WWW-FM</td>
<td>Detroit, MI</td>
<td>Kevin Herring</td>
<td>Adds</td>
<td>Billy Joe Royal (P)</td>
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<td>KUSA</td>
<td>St. Louis, MO</td>
<td>Lou Good</td>
<td>Adds</td>
<td>Billy Joe Royal (P)</td>
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**SOUTHERN**

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<tbody>
<tr>
<td>KYKX-FM</td>
<td>Longview, TX</td>
<td>Bill McClain</td>
<td>Adds</td>
<td>Baby Soldiers (P)</td>
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<tr>
<td>KVOK-FM</td>
<td>Moorhead, MN</td>
<td>Scott Wostin</td>
<td>Adds</td>
<td>The Girls Next Door (P)</td>
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<td>St. Joseph, MO</td>
<td>Bob Ort</td>
<td>Adds</td>
<td>Billy Joe Royal (P)</td>
</tr>
<tr>
<td>KBRS</td>
<td>Springfield, MO</td>
<td>Tommy Lee Jones</td>
<td>Adds</td>
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<td>KTVW-FM</td>
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<tr>
<td>KURD</td>
<td>Minneapolis, MN</td>
<td>Jay Young</td>
<td>Adds</td>
<td>The Girls Next Door (P)</td>
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<tr>
<td>KZQ-FM</td>
<td>El Dorado, AR</td>
<td>El Dorado</td>
<td>Adds</td>
<td>The Girls Next Door (P)</td>
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<td>Steve Garber</td>
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<tr>
<td>KRVW-FM</td>
<td>Alexandria, LA</td>
<td>Don Williams (P)</td>
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<tr>
<td>KGSR</td>
<td>Dallas, TX</td>
<td>Lynn Anderson</td>
<td>Requests</td>
<td>The Girls Next Door (P)</td>
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<tr>
<td>KKNM</td>
<td>Midland, TX</td>
<td>Jimmie Dale Johnson</td>
<td>Requests</td>
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<tbody>
<tr>
<td>WCZU</td>
<td>Charleston, WV</td>
<td>Rick McGee</td>
<td>Adds</td>
<td>Billy Joe Royal (P)</td>
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<tr>
<td>WJSB</td>
<td>Holly Hill, SC</td>
<td>Gene Schoepe</td>
<td>Adds</td>
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<tbody>
<tr>
<td>WLSR</td>
<td>Detroit, MI</td>
<td>Randy Travis</td>
<td>Requests</td>
<td>The Girls Next Door (P)</td>
</tr>
<tr>
<td>KUSA</td>
<td>St. Louis, MO</td>
<td>Lou Good</td>
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## REGIONAL BREAKOUTS

### COUNTRY

<table>
<thead>
<tr>
<th>NORTHEAST</th>
<th>COMMENTS</th>
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<tbody>
<tr>
<td>Forever-The Statler Brothers-Mercury/Chrysalis</td>
<td>Great phones.</td>
</tr>
<tr>
<td>A Face In The Crowd-Michael Martin Murphey/Holly Dunn-WB</td>
<td>Great song, out of the box.</td>
</tr>
<tr>
<td>The Moon Is Still Over Her Shoulder-Michael Johnson-RCA</td>
<td>Excellent phones.</td>
</tr>
<tr>
<td>At This Moment-Billy Vera And The Beaters-Rhino</td>
<td>Good response.</td>
</tr>
</tbody>
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<tr>
<th>SOUTHEAST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kids Of The Baby Boom-The Bellamy Brothers-MCA/Curb</td>
<td>Hottest thing out there.</td>
</tr>
<tr>
<td>At This Moment-Billy Vera And The Beaters-Rhino</td>
<td>Hot phones.</td>
</tr>
<tr>
<td>The Goodbye Song-Gene Strumon-Capitol</td>
<td>Lots of action.</td>
</tr>
<tr>
<td>Forever-The Statler Brothers-Mercury/Chrysalis</td>
<td>Eating 'em up in solos and phones.</td>
</tr>
<tr>
<td>Ain't No Cure For Love-Jennifer Warnes-Cypress</td>
<td>Hot!</td>
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<th>SOUTHWEST</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Gypsies On Parade-Sawyer Brown-Capitol/Curb</td>
<td>Special feel, soulful.</td>
</tr>
<tr>
<td>Rose In Paradise-Woylan Jennings-MCA</td>
<td>Good early response.</td>
</tr>
<tr>
<td>Forever-The Statler Brothers-Mercury/Chrysalis</td>
<td>Lots of calls.</td>
</tr>
<tr>
<td>Old Bridges Burn Slow-Billy Joe Royal-Atlantic America</td>
<td>People gain' crazy.</td>
</tr>
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<tr>
<td>A Face In The Crowd-Michael Martin Murphey/Holly Dunn-WB</td>
<td>Lots of requests.</td>
</tr>
<tr>
<td>The Right Left Hand-George Jones-Epic</td>
<td>Strong phones.</td>
</tr>
<tr>
<td>Don't Be Cruel-The Judds-RCA</td>
<td>Lots of early response.</td>
</tr>
<tr>
<td>Can't Stop My Heart From Loving You-The O'Kones-Columbio</td>
<td>Stronger than their first release.</td>
</tr>
<tr>
<td>At This Moment-Billy Vera And The Beaters-Rhino</td>
<td>Good local response.</td>
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<th>NORTH CENTRAL</th>
<th>COMMENTS</th>
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<tbody>
<tr>
<td>Don't Be Cruel-The Judds-RCA</td>
<td>Extremely hot phones.</td>
</tr>
<tr>
<td>Twenty Years Ago-Kenny Rogers-RCA</td>
<td>Most requested.</td>
</tr>
<tr>
<td>Ocean Front Property-George Strait-MCA</td>
<td>Top request for two weeks.</td>
</tr>
</tbody>
</table>

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THE DEFINITIVE HISTORY OF ROCK AND ROLL

The CASHBOX Singles Charts, 1950-1981, a complete history of all the records to appear on the CASHBOX charts. This historic volume contains an alphabetical listing of all artists who appeared on the charts and includes the week it first appeared and all subsequent chart positions. Cross referenced by song title. Also compiled in this spectacular reference book are the top ten records of each year, the most chart hits by an artist, the most #1 hits by an artist, the most weeks at #1 by an artist, the most weeks at #1 by a single record, the records with the longest chart run and a chronological list of #1 records. An incomparable reference tool.
COUNTRY PROFILES

Wade Jessen — Music Director
KSOP-FM — Springfield, MO

Rob Hough — Program Director
KWHK — Shreveport, LA

SALT LAKE CITY — “Country born and country bred” is a term that describes Wade Jessen well — but it could be changed to “country radio born and country radio bred” as well. A-way out West in Utah, little Wade was raised upon range-wise and country-proud by Gary and Rasalee in typical rancher fashion, which included listening to clear country stations such as WBAI in Dallas, Fort Worth. Add to this homey setting an Uncle Fred, Fred Brawn, a 25-year radio man in the area, and you have a picture of Jessen’s earliest influences.

“I had a natural, inborn love for country music,” Wade says, adding that he also has a natural ear for country hits. “Marilyn Monroe had her legs insured; I should have my ears insured. I can’t carry a tune, but I can smell a hit a mile away.” Thrown in Uncle Fred and this natural bent takes on the appearance of an inherited condition — or at least a family tradition. As a result, when Wade entered his profession at the age of 16, his family was probably not overly surprised.

“I had a lot of credits [in my junior year] and really only needed to go to school half days,” Wade explains. “So what I did was get a job at a small town radio station, KNEU in Roosevelt, Utah, about 30 miles from home, and worked there part time through my junior and senior years.”

After graduation, he worked full time at KNEU for a couple of months, but then moved on to Salt Lake City and KSOP in 1979. After several years he became music director there and worked the mid-day shift. One day in the fall of 1984, Jessen heard a small voice in the wildness crying “Help.” It was his hometown station, KNEU—and they needed him. New owners had just taken over the station and they wanted Wade to come back for a year to help them get off the ground. “I just couldn’t say no,” Wade says, and adds jokingly, “It was kind of like getting a second shot at your childhood sweetheart.”

After the agreed upon year, however, Jessen returned to Salt Lake and KSOP. “Part of me wanted to stay,” he admits. “I enjoyed a wonderful year with my parents. After all, I’d left home at age 17 and this gave me an opportunity to get reacquainted with them.”

But, on the other hand, KSOP was a family-owned business that had “token him in” when he was 17, so it was like leaving an hearth and home to go to another.

With familial pride, Jessen talked about KSOP, pointing out the stability of the 32-year-old station and the fact that KSOP was the radio station in the world to broadcast country music in FM stereo 24 hours a day.

“We also have our own in-house booking agency which handles all the major acts who come through Salt Lake City.” Jessen adds proudly, as if he were spinning records at KSOP during the decade before he was born. “We used to bring in Kitty Wells back in the ’50s and it grew into a full-time business for the station.”

Returning to the present, Jessen talks about his job, if it can be called that with a description like this: “My pleasure and thrill and joy in life is to program country music. In my job I get to sit for five hours a day and listen to the results of my work. It’s exciting every day. When it becomes a routine, I think I’ll get out of the business.”

That’s the statement of a happy man.

Amy Lavelle & Valerie Hansen

KWHK is going to be on a m.d., that’s not what we meant.” Somewhere in Rob Hough’s office at KWHK, there oughta be a picture to go with that caption, although his folks might not be amused. Throughout his education as a pre-med student at Southwest Missouri State, they probably thought their son’s job at KWHK was just part-time work to help out the ole finances.

Then came… The Decision, “I got my pre-med degree and had been accepted into Missouri University-Columbia Medical School,” Rob recalls. “I was doing evenings, and it came time to graduate college and leave the radio, get off the air and go to med school. And much to my parents dismay (my mother still throws it up to me), I couldn’t get off the radio! I just couldn’t see not being here. Ta this day, I’m makin’ 75 bucks a week on the radio and not a doctor.” But there’s not even a hint of regret in his voice.

Actually, his folks could not have been all that surprised. Rob says he wanted to be in radio even as a small boy in Springfield, Missouri. While his parents thought they were raising a future doctor, Rob says he was “probably in every station in town with my nose pressed up against the window, wishing I could be that guy on the radio. That’s all I ever really wanted to be.”

At that point, Rob didn’t care what station, he didn’t care what the format, he just wanted on the other side of that window. “I made the rounds. I went to every station, including the religious ones. I just wanted to be on the radio.”

When he was 17, the high school kid finally made it inside a radio station door, at KITTS in Springfield. It was definite part-time, “I just hung around and did them nuts, offering to sweep floors, chores, anything that needed to be done.”

That was the start of a beautiful relationship — Rob stayed at KITTS for 13 years from 1973 until 1986. (Yes, folks, this very station he couldn’t possibly live to go to med school.) As it turned out, Rob earned the sought-after initials much earlier at KITTS than he would have at Missouri University. In 1978, he called his parents and told them that he had finally been accepted.

Last year, Rob left Springfield, moved to Shreveport, LA. And even if he didn’t really leave the family’s two signals are sisters. He did, however, leave his title behind, entering WJZ as program director. “This is the station I’ve ever been program director of,” Rob says proudly, “it’s a 50,000 watt a.m. and a 100,000 watt f.m. real rewards of his job, Rob continues, “hearing a good product on the air, knowing by and large that you’re responsible for it. That’s a good feeling.”

It may not be very far geographic from Missouri to Louisiana, but the Springfield teenager has come a long way pressing his nose against radio station windows.

Amy Lavelle & Valerie Hansen

The O’Kanes — the acceptance of their second single has been nothing less than sensational. After just two weeks, they have over 90 stations. With this kind of acceptance, The O’Kanes are well on their way to superstar status. Ricky Von Shep continues to pull heavy phones at stations. With over 120 currently programmed his first single, it feels great. The Shoot single is being programmed an over 90 stations and offers a fresh, new and exciting sound for radio. A lot of positives go back. David Allan Coe feels like a hit. After one week on the street, it has over

HIGH PRIORITY

BOB SAVORITI
WARNER BROTHERS

JOE CASEY
CBS

TRIO!
### CASH BOX TOP 12" DANCE SINGLES

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<tbody>
<tr>
<td>01</td>
<td>OPEN YOUR HEART</td>
<td>MAIDEN (Spy/Warner Bros. 0-20597)</td>
<td>3</td>
</tr>
<tr>
<td>02</td>
<td>SOMEONE LIKE YOU</td>
<td>SYLVESTER (Warner Bros. 0-31548)</td>
<td>4</td>
</tr>
<tr>
<td>03</td>
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<td>JANET JACKSON (A&amp;M SP 12209)</td>
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<td>04</td>
<td>WE CONNECT</td>
<td>STACEY Q (Atlantic DMD 990)</td>
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<td>05</td>
<td>C'EST LA VIE</td>
<td>ROBIE NEIL (Manhattan/LM V. 65036)</td>
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<td>06</td>
<td>SHOWING OUT</td>
<td>MELL &amp; RM (Atlantic 0-86755)</td>
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<td>07</td>
<td>CANDY</td>
<td>CAMEO (Atlantic Artists/PolyGram 881 1934)</td>
<td>13</td>
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<td>08</td>
<td>SHAKE YOU DOWN</td>
<td>GREGORY ABBOTT (Columbia 4 05959)</td>
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<td>09</td>
<td>BRAND NEW LOVER</td>
<td>DEAD OR ALIVE (Epic EAS 2521)</td>
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<td>10</td>
<td>COME GO WITH ME</td>
<td>ERYKAH (Arista AD 19594)</td>
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<td>GIRLFRIEND</td>
<td>JUBBY BROWN (MCA 2364)</td>
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<td>12</td>
<td>MR. BIG STUFF</td>
<td>HEAVY D. AND THE BOYZ (MCA 25689)</td>
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<td>13</td>
<td>IT'S THE NEW STYLE/Paul Revere</td>
<td>BEASTIE BOYS (Def Jam/Columbia 44 05958)</td>
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<td>14</td>
<td>MUSIC NOISE STOP</td>
<td>KRAFTWERK (Warner Bros. 0-20549)</td>
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<tr>
<td>15</td>
<td>LOVE YOU DOWN</td>
<td>READY FOR THE WORLD (MCA 25689)</td>
<td>11</td>
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<tr>
<td>16</td>
<td>SUMMERTIME, SUMMERTIME</td>
<td>SUMMER (MCA 25689)</td>
<td>10</td>
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<tr>
<td>17</td>
<td>TALK TO ME (Remix)</td>
<td>CHICO DARBE (Motown 4579/MG)</td>
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<td>18</td>
<td>VICTORY</td>
<td>ROY &amp; THE GANG (Mercury/ PolyGram 888 874 1)</td>
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<tr>
<td>19</td>
<td>WORD UP</td>
<td>CAMEO (Atlantic Artists/PolyGram 881 533 3)</td>
<td>17</td>
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</tbody>
</table>

### New 12" Releases

- **FULL FORCE** (Columbia 44 05958)
- **Old Flames Never Die** (5:12) (Forcelfull/Willyden — BMI) (Full Force) (Producer: Full Force, J.B. Moore, R. Ford)

- **GEORGI ALLENTINI** (Picture Perfect/Macola PPR-3563)
- **Sexappeal** (4:30) (Georgio’s — BMI) (G. Allentini) (Producer: G. Allentini)

- **CHILL** (Street STR-12.0005)
- **911** (6:26) (Father Thunder — BMI) (H. Thompson, R. Thompson, E. Booker, T. Berry) (Producers: Not listed)

- **JAZZY JEFF AND FRESH PRINCE** (Jive/RCA 1030-1-JDB)

- **ISSAC HAYES** (Columbia CAS2631)
- **Thing For You** (5:28) (Super Blue — BMI) (Hayes) (Producers: I. Hayes)

- **C.C. COOPER** (Krasno/Macola MBC-0972)

### MOST ACTIVE

- **Exposé** — *Come Go With Me* — Arista
- **Lupe Fuentes** — *La Vida* — Atlantic
- **Johnny O’Keefe** — *I Love You* — Atlantic

### CLUB PICK

- **Someone Like You** — Sylvester
- **Warner Bros.

### RETAILER’S PICK

- **Sexappeal** — Georgio Allentini
- **Picture Perfect/Macola
- **Store: Delicious Records
- **Manager: Tommy Hudson
- **Location: Los Angeles

### Comments:

- “Has a great groove. Sounds like a nice dance club smash.”

---

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13 WANT

**WANT**

Hit Cash;

**MARKET**

Program D.

Los Stacey Madonna

C. Beattie L.

C.

MUSIC

ipsa

Comments:

"This is a great clip and a great song from one of my favorite bands, perhaps CHR will finally catch on to the talent of the P. Furs. This one's a winner!"

**VIDEO PROGRAMMER'S PICK**

**PD**

Michael Opelua

**PROGRAM**

Hit Video

**MARKET**

Houston, TX

Video: Heartbreak Beat

Artist: Psychodelic Furs

Label: Columbia

Comments:

"This is a great clip and a great song from one of my favorite bands, perhaps CHR will finally catch on to the talent of the P. Furs. This one's a winner!"

---

**хохлатый забор**

**CASH BOX TOP 40 MUSIC VIDEOS**

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<th>W</th>
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<tbody>
<tr>
<td>1</td>
<td>C’EST LA VIE</td>
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<tr>
<td>2</td>
<td>LAND OF CONFUSION</td>
<td>7</td>
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<tr>
<td>3</td>
<td>CHANGE OF HEART</td>
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<td>4</td>
<td>CONTROL</td>
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<td>OPEN YOUR HEART</td>
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<td>VICTORY</td>
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<td>8</td>
<td>SHAKES YOU DOWN</td>
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<tr>
<td>9</td>
<td>KEEP YOUR HANDS TO YOURSELF</td>
<td>11</td>
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<tr>
<td>10</td>
<td>THE FUTURE'S SO HOT, I GOTTA WEAR SHADES</td>
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<td>11</td>
<td>BOY IN THE BALLOON</td>
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<td>WILD WILD LIFE</td>
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<td>13</td>
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<td>THE WAY IT IS</td>
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<td>LOVE WILL CONQUER ALL</td>
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<td>16</td>
<td>FOR TODAY</td>
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<td>17</td>
<td>WILL YOU STILL LOVE ME</td>
<td>22</td>
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<td>18</td>
<td>CANDY</td>
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<td>19</td>
<td>BALERINA GIRL</td>
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**CASH BOX TOP 15 MUSIC VIDEOCASSETTES**

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<tr>
<td>1</td>
<td>EVERY BREATH YOU TAKE</td>
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<td>2</td>
<td>THE VIDEO ALBUM</td>
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<td>CONTROL-THE VIDEO</td>
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<td>4</td>
<td>WHAM IN CHINA</td>
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<td>5</td>
<td>LIVE WITHOUT A NET</td>
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<td>6</td>
<td>THE MAKING OF DANCING ON THE CEILING</td>
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<td>7</td>
<td>STAIRING AT THE SEA</td>
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<td>8</td>
<td>DAVID LEE ROTH</td>
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<td>9</td>
<td>BREAKOUT</td>
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<td>THE #1 VIDEO HITS</td>
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<td>GENESIS LIVE THE MAMA TOUR</td>
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<td>12</td>
<td>COLOR ME BARRA</td>
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<td>13</td>
<td>THE ROLLING STONES</td>
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**THE CASH BOX TOP 15 MUSIC VIDEOCASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES.**
### CASH BOX TOP 40 VIDEOCASSETTES

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<td>20</td>
<td>DEBUT</td>
<td>EMI Home Video 3769</td>
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<td>21</td>
<td>MAXIMUM OVERDRIVE</td>
<td>DEBUT</td>
<td>(RCA/MCA Paramont Video)</td>
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<td>22</td>
<td>9/11 WEEKS</td>
<td>DEBUT</td>
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<td>9/11 WEEKS</td>
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<td>22</td>
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<td>DEBUT</td>
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<td>23</td>
<td>TURGER HILLS COP</td>
<td>DEBUT</td>
<td>Paramount Home Video L134</td>
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<td>23</td>
<td>PLAYBOY VIDEO CALENDAR</td>
<td>DEBUT</td>
<td>Ral Louruma Home Video 510</td>
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<tr>
<td>24</td>
<td>GONE WITH THE WIND</td>
<td>DEBUT</td>
<td>MGM/Columbia Home Video 90524</td>
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<td>THE CAGE</td>
<td>DEBUT</td>
<td>CBS/Fox Home Video 60964</td>
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<td>BACK TO THE FUTURE</td>
<td>DEBUT</td>
<td>MCA Home Video 8012</td>
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<td>25</td>
<td>YOUNG SHERLOCK HOLMES</td>
<td>DEBUT</td>
<td>Video First/Panaramount Home Video 1670</td>
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<td>26</td>
<td>MY FAIR LADY</td>
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<td>MURPHY'S LAW</td>
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<td>OUT OF BOUNDS</td>
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<td>MURPHY'S ROMANCE</td>
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<td>SECRETS OF THE TITANIC</td>
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<td>RCA 60690</td>
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THE CASH BOX TOP 40 VIDEOCASSETTES CHART IS BASED SOLELY ON ACTUAL SALES AT RETAIL STORES.

### AUDIO/VIDEO

**THE SCANDINAVIAN CONNECTION**—VCM Scandinavia, Inc. has set up shop on the West Coast, with offices in Beverly Hills and San Francisco. The company distributes film and video to all of Scandinavia, and is now moving into the area of co-financing and production, and the new Beverly Hills office, headed by Anne Bakken, is key to that endeavor. "This is the start of our plan to implement co-financing and co-production operations," says Bakken. "V.C.M. would not become involved in producing a film we could not sell, so we will offer the unique opportunity to co-produce with a distributor who has a proven track record in their own territories." The Nordic market, in which the company has distributed numerous American video titles over the last six years, is growing rapidly at present, according to VCM. It's certainly one of the most affluent markets, though VCR penetration rates at approximately 25 percent per household. The company also says there are about 1,500 specialized video outlets in Scandinavia. **DO NOT COLORIZE!**—The new Stabilizers' video, One Simple Thing, bears a terse directive: "Do Not Colorize." The video, directed by David Fincher, was shot in black & white with original artistic intent, similar to that of many filmmakers of Hollywood's Golden Era, whose art is now being destroyed by greed. **ANOTHER BIG YEAR!**—1986 was another very good year for the makers of VCRs and video related equipment, according to the latest report from the Consumer Electronics Group. With U.S. household VCR penetration now standing at around 40 percent, VCRs sold nearly 13.2 million units in 1986, amounting to a sales increase of 11 percent over 1985. VCRs sold, believe it or not, at a rate of 36,000 a day. **FIGHTING BACK**—The Video Software Dealers Association issued its first anti-piracy newsletter this month. The newsletter, called "Piracy Fightback," shows retailers that they can make a difference by reporting instances of piracy. In listing highlights of some recent piracy cases in various states (with information from the Film Security Office of the Motion Picture Association of America), the letter is bound to offer encouragement to the battle-woary foes of illegal tape duping. It also provides readers with an 800 number piracy hotline (800-257-5259).

### HOME VIDEO REVIEW: Help! - MPI Home Video - $69.95 From the Illinois-based home video company that brought you The Beatles' A Hard Day's Night last year comes the second of the fab four's glorious cinematic romps. Pure farce is the order of the day where Help! is concerned, and while the continual sight gags, silly twists, and other low humor do get tiring, you'd have to be tired of The Beatles before fast-forwarding through any of it. As a film, Help!, shot in 1965, holds up about as well as any teen-oriented escapist of the period, better, if considered in its proper historical context. The plot is entirely beside the point, of course, but this is the one in which the four musicians, playing themselves, are pursued by several interests, each out to nab Ringo's giant ruby ring which neither he nor anyone else, is able to pluck from his finger. Very much juvenile intrigue ensues, filmed against a globe trotting backdrop of London, Austria, and the Bahamas. As filming, it would seem, the jetsetting young superstars' taste for travel. The brazen whimsy and utter hysteria of this film serves as a time capsule to the actual hystoria of Beatlemania. Produced by Walter Shenson and directed by Richard Lester (the same team who did A Hard Day's Night, the film has been "color-corrected," meaning that its original color has been restored, and includes digital Hi-Fi stereo sound, which is especially nice considering the film is primarily a vehicle for the music in much the same function music videos serve today.

**JUST CALL HIM BRUNO**—The Bruno mystery continues on HBO through February as the channel airs Bruno The Return of Bruno, a comedy-music "mockumentary" based on Williams' Motown LP.

### THE RELEASE BEAT

From Paramount Home Video in early March comes the Tom Cruise sleeper Top Gun, the top grossing movie of 1986 - with a hit-producing soundtrack LP to boot. This release is particularly significant for its sell-through suggested retail price ($25.95, HiFi VHS and Beta) and its promotional tie-in with Diet Pepsi, in which Diet Pepsi consumers will be able to purchase the video and the album, through into advertising and p.o.p.s., will help sell Diet Pepsi... From Touchstone home video in March comes Ruthless People, the ruthless comedy starring Bebe Miller, Danny DeVito, Judge Reinhold and Helen Slater. Suggested retail is $79.95, VHS and Beta... From Vestron Video, Music Video has two music releases for March: Spandau Ballet - Live OverBritain, the band in concert at London's Sadler's Wells Theatre, and Shockwave, a compilation of heavy metal acts in a special concert. Both tapes retail for a suggested $29.95, HiFi VHS and Beta.

**AILES VIDEO**—Columbia recording act the Bangles recently completed the video for their single, "Walking Down Your Street." The video was directed by Gary Wees and features appearances by Little Richard, Randy Quaid and manager Mike Garmey. Pictured is Vicki Peterson.

**Box** February 14, 1987

Gregory Doblarn

Mahler’s first symphony has a beguiling sanguine surface, but the dark horror that emerges in clear view in his later work—especially the Ninth Symphony—is only suggested here. Slatkin and the St. Louis give us an even, sympathetic treatment without a lot of emotional gushing. Mahler’s obsession with impending death and life’s inevitable cycles is inscrutable, though.

MICHAEL MURRAY-JAHJA LING-WALPHIL ORCHESTRA—Dupré Symphony in G Minor—Rheinberger Organ Concerto No. 1 in F—Telarc CD-80136—Producer: Robert Woods—No List—Bar Coded

The rare coupling of orchestra and pipe organ is displayed full-blown here. Frenchman Dupré’s Symphony and two Rheinberger concertos (one included on this disc) are about the extent of literature calling for the organ/orchestra ensemble. It is a marvelous experience as demonstrated on this digital CD featuring organist Murray. Rumbling lows and thunderous, booming crescendos blend perfectly with the orchestra.

MUSICI—Rota Concerto per archi-Respighi Antiche danze ed aristie per liuto-Ellig Serenade for Strings-Barber Adagio—Philips 416 356—Producer: not listed—No List—Bar Coded

This is one of the richest musical experiences you are likely to have. The chamber ensemble i Musici is simply superb. Especially on Barber’s Adagio, the romantic strains are deeply moving. The Barber piece is timely as well, for its moving use in the film Platoon. Don’t miss this one if you have an affinity for intimate chamber music. The members of i Musici play on vintage instruments dating to the 1700s.

MORTON SUBOTNICK—The Key To Songs-Return—New Albion NA012—Producer: Michael Hoening—No List

One of the pioneers of modern electronic composition unleashes this furious, unabashedly adventurous CD. The first piece, “The Key To Songs” is programmatic—sort of—based on painter Max Ernst’s 1933 novel-collage, A Week of Kindness, or The Seven Deadly Elements. The second is a commission that surfaced last year in which the composer honors the return Halley’s Comet. The first is an exotic mix of traditional ensemble and Subotnick’s Yamaha Computer Assisted Music System (YCMS). The second is realized entirely on the YCMS.


Violinist Kremer, organizer of the Lockenhaus Festival, keeps his commitment alive to bring attention to little known and under-performed pieces. This is Vol. 3 and contains Schubert’s last Sonata, the B Flat Op. Posth. D 960. It is a dark, horror-filled piece and is performed exquisite passion by pianist Afanassiev.


Manfred Eicher continues his passionate support of 20th Century composition with the latest in his ECM New Series releases. Here composer/accordionist Pirchner explodes the limitations of categories by combining elements as disparate as European cafe song, Erik Satie and Dada by way of Frank Zappa. The two-record set contains ample examples of Pirchner’s sonorous and slowly developed pieces, all of which are strikingly original.


Bryars writes for an odd assortment of tuned percussion instruments including glockenspiel, crotales and gongs as well as strings and French horn. The result on this record is an interesting, arresting and introspective piece with Reichian sensibilities.

Beastie Boys’ Date in San Diego Cancelled

By Stephen Padgett

LOS ANGELES—A scheduled concert by rap group The Beastie Boys was cancelled last week according to Linda Stack, faculty advisor to the Pop Events Committee of the University of California, San Diego, the Feb-ruary 8 appearance of The Beastie Boys was scheduled as one of the concerts being put on by the students. Details surrounding the decision to cancel the concert are not forthcoming from the group’s national tour. Stack cited reports that the group had “trashed the dressing room,” as well as other “rowdy behavior,” as prompting the decision.

The group, whose enormously popular Def Jam label was recently purchased by NBC, are now associated with the label’s head, Doug Morris. In a statement, Morris said that the group’s behavior was unacceptable.

The group’s marketing strategy has been criticized by some fans, who have called for a boycott of the group’s records. Morris, however, defended the group, saying that they are “one of the most important bands on the scene.”

Stack added that the decision to cancel the concert was made with the university’s administration in mind, and that the group was “not the type of group that we want here.”

A University of California spokesperson confirmed that the decision was made on the basis of the group’s behavior, and that the group’s representatives were contacted to discuss the matter.

The group’s representative, however, denied any wrongdoing, saying that the group was “not given the proper attention” by the university.

The group’s success has been attributed to their ability to appeal to a wide audience, and their music has been described as a mix of punk, hip hop, and rock.

The group’s debut album,Licensed to Ill, was released in 1986 and has gone on to sell over 10 million copies worldwide. The group’s follow-up album,Licensed to Ill II, was released in 1988 and also went on to become a commercial success.

The group’s most recent album,Licensed to Ill III, was released in 2018 and has received mixed reviews from critics.

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MD INDIES
Moderator: T.B.A.
Mike Levitin-Chameleon
Jack Bukowski-MCA Rec.
Andy Brown-Airwave Rec.
Stu-B.Y.O. Rec.
Fancher-Frontier Rec.

A&R, THE OUTSIDE
DOING IN
Moderator: Mila Gimone-Jmlst.
S. Say-Moby Disc Rec.
D. Carroll-PD, KROQ
Jordie Jurman-A&R Exec.
Bob Reinde-A&R Exec.
Tina Rinde-A&R Exec.
Adrienne Meiners-Image Lingerie

A&D! RADIO!
Moderator: Steve Rock-Chrysalis
Wyatt-KPWR/Power 106
Jenny Nosh Album Network
Tom Ferris-Westwood One
Barry-L.B. Prod.
More Panels T.B.A.

HAT'S WRONG WITH HIS PICTURE
Panels To Be Announced

GENTS AND
COMOTERS
Moderator: Claire Rothman, Forum
Engel-Varonis Bros.
Neil Shields-William Morris
Marciano-Universal Amphi.
Shane-Stern Beverly Theatre
Money-Gallia/Money
Gaye W. Perloff-Bill Graham Co.
Halvey-J.H. Prod.
More Panels T.B.A.

JUSIC PUBLISHING
Moderator: Kelly Bernstein-A&M
La Blum-Chappell

INDEPENDENT LABELS
"WORKING WITH THE BIG GUYS"
Moderator: Sam
Sutherland-Windham Hill
Bill Hem-Hemming Rec.
Fred Bestall-Big Time
Bob Biggs-Stash Rec.
Bran Slager-Metal Blade
D. Don MacDonald-Macola
Tom Silverman-Tommy Boy
Harold Bronson-Rhino

THE CHARTS
Moderator: Tom Noonan-Billboard
Lenny Beer-Hits Magazine
Joel Denver-Radio & Rec.
Paul Grean-Billboard
Spence Berland-Cashbox
Rick Wonward-Emma Rec.
Steve Meyer-MCA Rec.

THE BUSINESS OF NEGOTIATING DEALS
Lecturer: Kent Klaveno-A&R

MOK'CEK REWEAL
Gary Staino-A&R, Columbia
Eric Gardner-Manager (Todd Rundgren, Bill Wyman, Elvira)

A&R
Moderator: John Brabace, L.A.S.S.
Thom Travismo-MCA & R
Paul Askinom-RCA & R
Ronne Vance-Unicity Music
Wendy Goldsmith-RCA & R
Ron Omerman-Columbia & R
Bob Skora-Polygram & R

ARTIST MANAGEMENT
Lecturers: Harriet Stiemken-Kragen & Co.
Wendy Dio-Niji Mgmt.
Ed Leiffer-E.L. Mgmt.

RECORDING CONTRACTS IN THE '80s AND THE '90s
Moderator: Miles
Hurwitz-BAM
Mark Fleischer-Attorney
Lindsay Feldman-Attorney
Larry Larson-Manager
Peter Paterno-Attorney

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 ARTISTS AND PRODUCERS
Kinks (continued from page 1)

shaping the early career of Tom Robinson. With 1981's "The Who: People That They Want," the Kinks finally succeeded in distilling what was, for the first time in their career, they headed Madison

Square Garden — an occasion for which Davie's flew in their mother. And the hits kept coming with the success of "Dancing" to "Don't Forget To Dance" and "Do It Again," while his songwriting some
times even equaled "Mussell..." levels with tunes like "Better Things" and "Missing Bertha."

Today, Davies sees drawn as much to theatre and film projects as to music. He wrote and directed Return To Waterloo for Channel 4 TV in 1985, made a cameo in Julian Temple's film Absolute Begin- ners last year, and is working with a small theatre company to revive Preservation

Act for the British stage this year. Davies was brimming with ideas during our inter-

view session, talking up four or five major projects and several tour scenarios includ-
ing possible small venue performances ac-

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CASHEX: What do you think is the strongest period of your entire career? Would you say "Mussell Hillbillies"?

DAVIES: "Mussell Hillbillies" was a really strong album in the sense that it worked as well as a concept as a musical act. And it did a lot about a period in time, about a place where I did grow up, and it worked as a piece of sociology as well as an individual statement. What would you say "Mussell Hillbillies" is a good album.

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...
DAVIES: Some of the songs are good.

When we did “Preservation” onstage I remember we started it at a college somewhere upstate and it was a rock ‘n’ roll college with the lads going and the beer was going. And then we walked on and started the show and all the jocks dropped for the first ten minutes like that scene in the film The Producers when they do “Springtime For Hitler.” Then people started shouting out “let’s rock n roll.” But at the end of the show we got standing applause because we tried something different. The fantastic thing is that material contractually has come back to us and I think our present record company wants to buy the catalogue.

CASH BOX: MCA is buying the catalogue.

DAVIES: They want to market the catalogue. Because on there are some of our classic songs from that period. It could be an interesting thing, because apparently on CD a lot of the older stuff sounds really good. Ray Davies: Who are some of the songwriters you admire today, some of the new lion in Big Country, the inspiring sound, but it doesn’t go anywhere else. I love the hope it has in it, the uplifting quality.

CASH BOX: You mentioned Tom Robinson was “Prince Of The Punks” about him.

DAVIES: Half about him and half about Malcolm McLaren really. Because I could see that Malcolm McLaren was a con artist, he even coined the band he managed. But not so much about Tom Robinson. Tom just wanted to make it. He wanted to get out of his factory. But I’m kind of proud of when I was connected with him.

CASH BOX: How much did the punk suspect you to do “Misfits”?

DAVIES: Well, definitely inspired me to write “Misfits” because if you wrote anything at all poetic in 1977 or ‘78 you were crucified. So I went out and wrote a poetic song.

CASH BOX: Do you make it to the clubs every now and then when you’re in New York?

DAVIES: I go and see Buster Poindexter sometimes. I know David because I nearly signed the New York Dolls to Kank. I came over here to New York and I stayed in my hotel room. I was too scared to go out.

But there was something we didn’t know about. New York had got banned. And it was only lifted after we apologized for something we didn’t do. Then we came back and we had to start from scratch. And the music world didn’t know we had all those ballads and all those lyrical songs and we were the sort of band that has to be seen so the audience can keep up with what we’re doing. Otherwise you lose touch. Certainly in that period we didn’t manage to develop as a writer. But as we couldn’t come here for four years there was a big hole in our career.

CASH BOX: But here you were writing your best songs like “Two Sisters” and “Waterloo Sunset.” Didn’t you feel — what is this?

DAVIES: Well I felt angry. It was just a real frustrating time (when we couldn’t get back). That’s why I moved here in ’78 and decided to give it a crack here.

CASH BOX: But you managed to retain a certain amount of innocence after all you’ve been through?

DAVIES: First lesson I learned is to make people laugh at something because if you can be the biggest weapon ever. That’s why I write sort of tongue in cheek lyrics. There’s no point in going and trying to blow people away with your guitar, and possibly losing it, because you can give yourself a headache. But if you can hit someone with a wit and a good lyric it’s better. A lot of my songs were inspired by — not depress- ing but bad situations. So come out laughing.
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<th>Rank</th>
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*The figures represent total sales for the year 1985.*

**Notes:**
- The chart reflects sales figures as of December 31, 1986.
- Figures are in thousands of copies sold.
- Some sales figures may be estimated or preliminary.
Willie Nelson was recently presented with the 1986 Roy Acuff Community Service Award by the Country Music Foundation.

A TIME ANYONE — Where's Paul Reverie when you need him? When Buckingham Littlefield got together recently with Shelton to finalize the paperwork for the singer/guitarist's ASCAP signing, it sounded like the red coats were returning. Pictured (l-r) producer, Steve Buckingham, Indiana artist Ricky Van Shelton and ASCAP Boulder Associate Director Merlin Littlefield.

CASH BOX COUNTRY ALBUMS

COUNTRY

Applause For The Givers

By Valerie Hansen

Country singer's always have always been a real close family," sings Hank Jr., and he's right. Sometimes, however, members of this group can take the family feeling beyond those boundaries to help others in need.

Recently, in Nashville, Farm Aid organizer Willie Nelson was honored by the Country Music Foundation with the 1986 Roy Acuff Community Service award, given in recognition of outstanding service to mankind by country music artists. The citation reads, in part, "for the donation of his talent to a movement which has raised more than $10 million dollars for farm relief" and "his altruistic personal involvement in the programs of Farm Aid and close supervision of the artistic and financial integrity of Farm Aid event..."

What made Willie's efforts stand out among the many country artists who give of their talent freely to worthwhile causes roughout the year was the individual commitment he had to Farm Aid and the extraordinary amount of energy he gave to the event.

But what about the bigger picture, the picture of which even Farm Aid is just one part?

Sometimes there is a tendency in media focus attention on a large scale event as Farm Aid and ignore the smaller, all efforts that take place all around the country. Not that Willie's substantial donation of time and energy and that of his fellow organizers and entertainers is not worthy of this attention, it is. But taken within context, many events that occur on a local or regional scale are organized with the same intensity of commitment to others as Farm Aid.

In the realm of country music alone, there probably isn't a radio personality alive who has not seen this intensity of commitment in action, whether it's on a national level or a local one. Whenever fundraising countdowns (continued on page 34)

ALBUM REVIEWS

Nancy Griffith—MCA MCA-5927 — (Producers: T.Brown, N.Griffith)

This CB discovery has made us all proud. She still owns those unique vocals and songwriting skills that made her stand out in the beginning — and on her debut MCA album, the folk quality is enhanced by musicians such as Bela Fleck, Lloyd Green, Emory Gordy, Jr.,roy Huskey, Jr., John Jarvis and Mark O'Connor. Many,good cuts here, but "There's A Light Behind These Woods" is a Griffith-penned standout.

George Strait—MCA MCA-5931 — (Producers: J.Bowen, G.Strait)

Somehow, listening to a George Strait album is like sitting in a Texas honky tonk. Waltz to "Second Chances" and two-step to "Am I Blue" and "You Can't Buy Your Way Out Of The Blues," but just sit back and listen when the band plays "My Heart Won't Wander Very Far From You," "Hot Burning Flames" and the hot cut, "All My Ex's Live In Texas."
## CASH BOX COUNTRY SINGLES

**February 14, 1987**

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**ALPHABETICAL LISTING ON INSIDE BACK COVER**

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<td>LET'S BE FOOLS LIKE THAT AGAIN</td>
<td>46</td>
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<td>THEN IT'S LOVE</td>
<td>30</td>
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<td>THE MOON IS STILL OVER HER SHOULDER</td>
<td>58</td>
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<td>LET THE MUSIC LIFT YOU UP</td>
<td>60</td>
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<td>WILD-EYED DREAM</td>
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<td>A FACE IN THE CROWD</td>
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<td>THE CARPENTER</td>
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<td>LONE STAR STATE OF MIND</td>
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<td>YOU CAN'T AFFORD TO BE MARRIED</td>
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<td>CRY MYSELF TO SLEEP</td>
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<td>OLD BRIDGES BURN SLOW</td>
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<td>YOU'RE THE POWER</td>
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<td>DIDN'T WE SHINE</td>
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<td>WALL OF TEARS</td>
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<td>GOODBYE SONG</td>
<td>61</td>
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<td>TAKE A LITTLE BIT OF HOME</td>
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<td>WHEN YOU GAVE YOUR LOVE TO ME</td>
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<td>DON'T BE CRUEL</td>
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<td>KEEP THE FAITH</td>
<td>63</td>
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<td>THERE'S STILL ENOUGH OF US</td>
<td>64</td>
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<td>IT WON'T HURT</td>
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<td>SENORITA</td>
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<td>ONE OF THE BOYS</td>
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<td>YOU'RE A POWERFUL MAN</td>
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<td>WE'RE NOT HITTING YOU</td>
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<td>YOU CAN'T STOP MY HEART FROM LOVING YOU</td>
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<td>YOU'VE GOT A RIGHT</td>
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<td>HOW CAN YOU MEND A BROKEN HEART</td>
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<td>THEY ONLY COME OUT AT NIGHT</td>
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<td>OH WHAT A NIGHT</td>
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<td>WALK ME IN THE RAIN</td>
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<td>GOODBYE'S ALL WE'VE GOTTEN LEFT</td>
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<td>I WONDER IF I CARE AS MUCH</td>
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<td>WHEN I'M OVER YOU</td>
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<td>BURNED OUT</td>
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<td>WE ALWAYS AGREE ON LOVE</td>
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<td>LONG GONE LONESOME BLUES</td>
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<td>LOVE'S GONNA GET YOU SOMEHAD</td>
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<td>KILLIBILL HILL</td>
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<td>TWO-NAMIE GIRL</td>
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<td>NO MORE MR. NICE GUY</td>
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**NASHVILLE CHATTER**

**NEWS BITS:** The Academy of Country Music recently announced the preliminary nominations for their upcoming awards. Space doesn't really allow us to reprint the entire list, but nominees in the categories of Top New Male Vocalist and Top New Female Vocalist will probably have special meaning to CB reporters. After all, many of you guys gave these artists quite a boost and will probably recognize the Top New Male Vocalist nominees: Adam Baker, Butch Baker, Steve Earle, Michael Johnson, Lyle Lovett, Jake McEntire, A.J. Masters, Lewis Storey, Tom Wopat and Dwight Yoakam.

And the Top New Female Vocalists: Ten Ashley, Darlene Austin, Lisa Childers, Holly Dunn, Rosie Flores, Bobbie Lace, Marcia Lynn, Toni Price, Pam Tillis and Beth Williams. The preliminary ballot was mailed Jan. 26 and the deadline for first-round balloting is Feb. 13.

It's a good time— to the Girls Next Door. In the Feature Pick review of their new single, we listed the Bride record information. It should have been Walk Me in the Rain (3:38) (Walters/Lawyers—Daughter—BMI)(T. Rome).

**NOT QUITE SEMINAR NEWS:** The organization of Entertainment Independents will host the "Old Faces" show on Wednesday, Feb. 18 at the Nashville Palace (across the street from Opryland Hotel). Yesterday's rock 'n' rollers who will appear, backed by the Neilson White Band are Johnny Tillotson ("Poetry In Motion"). Jimmy Elledge ("Funny How Time Slips Away"). James Marvin ("Love Will Make You Happy"). Buzz Cason (B.C. and the Darts). Brook Benton ("Rainy Night In Georgia") and Ronnie Dove ("One Kiss For Old Times Sake").

All proceeds from the $10 admittance donation will go to the Nashville Union Rescue Mission. For info call Bobby Young at (615) 244-5903.

CHIT CHAT: The Country Music Foundation Press has released a revised edition of Sing Your Heart Out, Country Boy by Dorothy Horstman. When I first heard they were publishing a book filled with country classics—new and old—memories of listening to a favorite old-time d.j. tell how "When The Work's All Done This Fall" came about on the prairies of North Dakota in the early part of the century flooded back. Well, the stories in this book may not have the same romanticism, for the most part, but the list is quite complete. There are 343 songs in 15 categories (among them Songs of Home, Religious Songs, Songs of Death and Sorrow, Comic and Novelty Songs, Cheatin' Songs, Social Commentary, Cowboy Songs and Story Songs, etc.). Each entry has a short background note and copyright information. It's available through the CMF Press. Chris Hillman, former member of both The Byrds and The Flying Burrito Brothers is back on the range—and back in the studio—with a band called Desert Rose whose other two members are John Jorgenson and Herb Pedersen. (I didn't know they had deserts in Scandinavia...) Local Nashville harpist Lloyd Lin- droth will be performing on an episode of the soap opera "General Hospital" airing Feb. 9. His performance was filmed in his usual abode at the Opryland Hotel's Conservatory...Promoter Johnny K got married recently to Ann Miller, a Florida lady who has now been tagged by Johnny as his (get this) Special K.

**LIFE BEYOND NASHVILLE:** The Minnesota Music Academy will be presenting a seminar titled "The Craft and Business of Songwriting" for interested musical-type folks at the Minneapolis College of Art & Design Saturday, Feb. 28. For more information, call (612) 926-5206.

**OPPOSITE ENDS OF THE SAME SPECTRUM:** During the National Songwriter Awards recently, both veteran crooner Eddy Arnold and up-and-coming songwriter Johnny Marrs were singled out for special recognition. Arnold was presented with the President's Award for his long and illustrious career and Marrs, writer of "Always Have, Always Will," received the Rising Star Award. Pictured (l-r) are Songwriters Guild President George David Weiss, Arnold, co-host Marie Osmond and Marrs.

**INDIE NEWS:** Evergreen Records' Johnny Morris has announced the formation of the duet team of Robin Lee and Lobo, at least for one single currently in the works.

**BUSINESS, BOOKINGS, SIGNINGS, ETC.:** Holly Dunn has signed with Ten Ten Management in Nashville...Buddy Lee Attractions, Inc. announced the addition of Ricky Van Shetlon to the artists they represent for booking...Buzz Cason recently sold Creative Workshop II (The Mountain Room) to Brent Maher Productions and Dan Williams Music. The new owners will operate as Creative Recording, with Cason retaining the name Creative Workshop for his projects involving B.C. & The Darts and Missy DeWitt...David Kawanishi has been promoted to director of royalties at Bug Music in Hollywood.

Valerie Hansen

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**FEATURING PICKS**

**UDY RODMAN** (MTM PB-7208) Girls Ride Horses Too (3:38) (Mid-Summer/GRM—ASCAP) (A. Randall, M.D. Sanders) (Producers: T. West)

They sure do, and Judy's gonna ride at full charge on this well-produced rockin' number.

**HE JUDDS** (RCA/Curb 50947-RAA) Don't Be Cruel (2:27) (Elvis Presley—McDaniel) (O. Blackwell) (Producers: B. Maher)

Characteristically, the ladies have their own interpretation of this '50s classic. No one does pop like the Judds.

**ON WILLIAMS** (Capitol P B 5683) Senorita (4:12) (Almo/Little Nemo/Dannyowers—ASCAP) (H. DeVito, D. Flowers) (Producers: D. Williams, G. Fundis)

Different for radio—and for Williams—but Don't pretty lady had already won a hearts of yaks across the country (as a hot cut) before she became a single.

**OLLY PARRON, LINDA RONSTADT, EMMYLOU HARRIS** (Warner Bros. 7-28492) To Know Him Is To Love Him (3:48) (Vogue—BMI) (P-Spector Prod.: G. Massenburg) (Emmy Lou's soft folk style sets the stage, and Ron- sutt's and Dolly's fine vocal instruments round out the premiere showcase of the album.)

**EL MCDANIEL** (Capitol P B 5682) Oh What A Night (3:18) (Jack And Bill/Unruch/Board/Clemment/Maplehill—ASCAP/BMI) (E. McDill, D. Lee) (Producer: J. Bowden)

It's not quite a ballad, almost a Manikow show tune—and a change from recent Daniel releases. But he was due, and this is a good mid-tempo choice.

**THE OAK RIDGE BOYS** (MCA 53010) Takes A Little Rain To Make A Love Grow (3:55) (Tom Collins—BMI) (D. Hicks, R. Murrah, S. Dean) (Producer: J. Bowden)

Not a new theme—but a good execution of it with great big-ocup Oak ronies.


The lyrics are catchy because of their unique angle—especially for a Lovett eatin' song.

**I'LL BREAK 'EM UP** — The veteran Western swing band Askep At The Wheel has signed to CBS Records Nashville. They couldn't fit all seven band members and all the shoes in one photo, so in the above picture you'll find (top l-r) CBS Nashville's Joe y. v.p. national promotion; Roy Winstead, v.p. marketing; (front l-r) Larry Hamby, v.p. t; R.L. Blackhur, senior v.p. and g.m.; and Ray Benson, original member and founder team.
COUNTRY INDIES

INDIE FEATURE PICKS

DUDE MOWREY (Royal DM 100) Hello Houston (2:26) (Tree - BMI) (F.H.Howard) (Producer: R.Johnson, D.Mowrey)
We talked 'em up and the kid rose to the top of the heap this week with a clear-cut country song.

TOMMY BELL (Westar W-1004) You Can Have What's Left Of Me (3:00) (Alpha Centauri - BMI) (J.Ammesi, R.Benetman) (Producers: T.Devito, B.Shostak)
Lots of potential in production, vocals and song. Good debut effort.

Char may have trouble making up her mind, but when CB voters made their decisions, she wound up with a good debut showing.

STEPHEN HILES (Door Knob DK57-267) Stop! And Read My Lips (2:16) (Chip 'N'Dale - ASCAP) (S.Hiles) (Producer: G.Kennedy)
Pretty clever lyrics and a good, upbeat tune could get some airplay.

With a little clean-up job this dusty road could lead to the airwaves.

MITCH SNOW (Fountain FR 106) Two Lane Life (2:44) (Better Times - BMI) (D.W.Lindsay, S.Nowan) (Producer: M.Snow)
Good catchy song that has the potential of driving Mitch onto playlists once more.

The Givers (continued from page 31)

up, a benefit concert is one of the first ideas that arises because there never seems to be a lack of performers who freely give of their talents. But there are many entertainers - throughout the country - who, like Willie, take the effort a step further, and that's where the real commitment lies.

In Nashville, just as an example, a local duo called Mon Reve ("My Dream") has organized an annual Dreamship concert to raise money for projects designed to improve the quality of life for mentally retarded citizens and their families. Their efforts may not be as widespread as Farm Aid, but the energy they put into molding the concert into reality is of the same level. This past year, the first annual concert raised $3,000, and Lorna Greenwood and Kathy Shepard plan to expand the scope of Dreamship steadily as they gain more public awareness and network with other organizations on a national scale.

Greenwood and Shepard, and others like them throughout the country, are as committed to their cause as the Farm Aid organizers are to the farmers. And taken relatively, the results are as successful.

From back stage, Mon Reve and the Mon Reve and Willie Nelsons in the family of country music entertainers, in fact in the family of people as a whole, who go so far out of their way to help in the cause. The "cause", when you get right down to it, is the sharing of the burden of fellow travelers so that none of the load is too heavy to bear.

Thank You For Playing "LET'S PLAY LOVE"
Cashbox #97

CAGLO MAC & KITTY WILLOW

Distributed By
NSD
(615) 385-2704

WATTA HAM —Did you ever notice how many pictures of John Schneider there are in national publications? The guy is definitely friendly with cameras, and the feeling seems to be mutual. Here he pulls a Roach & Styles-House, manager of the Omni and Ted Turner personal assistant, in with him at a recent reception in Atlanta.

DARK HORSE CONSENSUS

ALIBI—It Only Hurts When I Cry—(Comstock 1833)
This group of Canadians is not going to have anything to cry about for long if the first release is any indication. First a Spotlight, now a Dark Horse, with a Programmer’s Pick for icing — these guys are gathering an impressive list of supporters including Dark Horse pickers WPCM, KRKT, WSGC, WRKX, WOFF, WCM, KFEO, KJ-JRI, KNAX, WNCW, KSCM, KRKT, KINO, KMOO, KUUX, WVA, WQTE, KBOE, WAGI, RICE, WCVR, Programmer’s Pick: KYKX.

INDIE LP REVIEW

VASSAR CLEMENTS—Hillbilly Jazz Rides Again—(Flying Fish FF-385) —(Producer: V.Clements)
Only for musicians of Clements’ ilk do the boundaries separating musical categories disappear. He can take tunes such as these and erase the line between Texas swing and jazz, blues and bluegrass. What happens then? Well, for one thing, country radio can now play Mose Allison’s classic “Your Mind Is On Vacation” with a clear conscience. There are other radioables here (“Hillbilly Jazz” and “Don’t Hop, Don’t Skip”), but even those that aren’t like “Triple Stop Boogie” and the Clements fiddler “Take A Break”) are as fun as the cover art.

HEY, MARCIA, WHAT DO YOU REALLY THINK OF MY BROTHER—Wayne Jennings dropped by the studio to give a boost of support to Soundswaves artist Marcia Lynn, who is being produced by his brother, Tommy. One of the tunes she recorded during the session was written by Waylon. Next thing you know they’ll be adopting her into the family.
Elwyn Raymer's Gospel News & Views

GOSPEL MUSIC—
AN INTERNATIONAL LANGUAGE

By Bram Keizer

Although the words of the Gospel are always been "international," gospel music, internationally viewed, still
leads a long way to go. There already are stories in the world where the good
of gospel music can be heard, but
best cases, it is more limited to local
ous music than to the music we de-
these days as being gospel.
here is no doubt that gospel music
roots in America, but this fact
es some problems for gospel music
outside the U.S.
he first barrier is language. Al-
vpeople in the world do speak, or at
nderstand, the English language, it
problem to many. Therefore, gos-
need to be translated into local
before they can be passed on to
artists and producers.
translating will take some time,
time is also needed for the artists to
y these new songs. The majority of
American gospel artists are still ama-
as or have untrained voices.
one of the reasons is the lack of music-
education in the public or university
ystems in most countries. In
rica everybody seems to take music
at the elementary school level,
all colleges have their bands and
. In other countries, those who
be educated in music must go to
ial schools or a private music
r.
ince the songs have been translated
artists reach a level of profession-
devlopment, we will start to see some
its. From my own experience, I
 say that it will take approximately
ears before these results of song-
t exploitation and/or promotion be-
e visible. After this point has been
ed it will mushroom.
other drawback to be faced is that
is no gospel music recording indus-
Europe like that in America. There
are some labels, but they are not very
powerful, and the records they release
usually American product. These do
not always fit our European ears, sound-
ing "too American" to us.

Bram Keizer

Does this all mean that there is no fu-
ture for gospel music in Europe or the
rest of the world outside America? No, to
the contrary! In countries where some-
thing is happening in the gospel music
dustry, many local composers and lyri-
cists are writing contemporary gospel
music instead of the style works they did
before. And many small organizations are
trying to find each other to join hands in
their efforts to let people know that
ospel music is out there.

If we did these efforts (and there is no
doubt about the willingness to do so),
then we create a world network of people
and organizations all speaking the same
"international" language of gospel music.
Bram Keizer is managing director for Un-
iversal Songs Holland, a music publishing
company based in Hilversum, the Nether-
lands, representing (besides their own ex-
tensive catalog) many catalogs from
America, England and other countries. In
addition, he is one of the founders and
the current president of the Gospel Music
Association-Holland and is a vice presi-
dent on the board of the American Gos-

GOSPEL BITS

PERFORMERS/SPEAKERS
FOR GMA WEEK ANNOUNCED:
At a recent press conference in Nash-
ville, held by the GMA and Chick-Fil-A,
a number of announcements concern-
ing this year's Gospel Music Week '87
were made. Joe Moschee of BMI host-
ed the conference, and other speakers
included artists Amy Grant, Sandi
Patti, Bill Gaither and DeGarmo &
Key and founder of Chick-Fil-A, S.
Truett Cafty. Kathy announced that,
for the first time, his company will spon-
or the major gospel event. Other an-
nouncements concerned the keynote
speaker and the performers for the
three nights of spectacularrs. The spea-
er this year will be Dr. Jack Hayford,
senior pastor of The Church On The
Way in Van Nuys, CA, and headliners
Sandi Patti, Bill Gaither and De-
Garmo and Key will each host their
own spectacular featuring additional
artists that each has invited to partici-
pate. The host for the songwriter's
showcase will be Michel Omartian,
and Pat Boone who will once again
host the Dove Awards. No announce-
ments were made concerning Dove
Award nominees yet. The conference
was upheld via satellite to the Nation-
al Religious Broadcaster's convention
in Washington, D.C.

OTHER GOSPEL NEWS: Birth-
right records, a division of Joy Produc-
ions, Inc., has set a distribution agree-
ment with Capitol Records/CEMA. Edwin Hawkins' "Oh Happy

GOSPEL LP REVIEWS

RICH MULLINS—Pictures In The
Sky—(Reunion 7-01-0019126)—
Producer: R. Arvin
Rich Mullins' second LP is some
work of art. His songs, which he
wrote or co-wrote, deal with emotions as they
relate to faith. Simple, yet intense, mel-
does emphasize his lyrics. Highlights
include the inspiring "Verge Of A Mir-
acle," the ballad "Be With You" and
the a capella harmonies on the '50s
style "Faith Without Works" ("is about
as useless as a screen door on a subma-
rine"). These are pictures you won't
want to miss.

STRYPER—To Hell With The
Devil—(Enigma 82339-1)—Pro-
ducers: S. Gallas, M. Sweet, R.
Sweet, O. Fox
Opening the door for Christians into
heavy metal music, Stryper pulls no
punches when it comes to lyrics that
drive home the message. For example,
the title cut, "To Hell With The Devil"
would get the meaning across even if it
had no lyrics! All of the tunes contain
solid songwriting, and with the addition
of dynamic lead vocals by Michael
Sweet, they do a very credible job. A
pleasant surprise lies between the lines
of the ballad "All Of Me." It's a slow
song sung in a high mode.

NOWHILE, BACK IN THE ASSEMBLY LINE—The Imperials have released an
album, appropriately titled "This Year's Model." Pictured from l to r (standing in the
to are: member Jimmy Lee, Exce, Producer Lynn Nichols, member Armond Morales
producer Brown Bannister. Seated is the engine, Nick Fromme.
Around The Route

by Camille Compassio

hanks to the untiring efforts of Atlas's Jerry Marcus and Ed Pellegrini 'Atlas Coin' has been approved for using in the Chicago area. Thus far it's only piece of its kind to receive the city's action. To way to go, fellows!

ceived word from SNK Corp. of executive veep Paul Jacobs that the company's new "Bermuda Triangle" arrived in U.S. for test in early January. Present is call for shipments to districts around the country. No word yet, however, as to when they will be released as a kit or a dedicated piece.

three major regional meetings up this month in San Francisco (9), New York (11) and Newark (13).

ata East just revealed some new prod- ucts at their recently held district gathering in Chicago. Those include two dedicated es, namely, "Look On" and "Kamov" a kit called "Kid Niki."

good deal! Nintendo has announced an "invisible" PlayChoice 10 promotion, a Nintendo's Gimmie 10 Game Ex- change which offers ten new software re- pairs for the System at a measly $25 selling fee per game. America's hit play 6-8 who bought (or will buy) PlayChoice 10 by March 31, 1987 will receive coupons redeemable at authorized Nint-endo distributors throughout the year, for selecting their current Play Choice 10 card for a new title. All you pay is a handling fee, so ops can get up to ten titles—$2500 value—for only $250.

fect your nearest Nintendo distri- butor for details.

atio America's "Kick and Run" which introduced at AMOA Expo '86, has rapping ship to disturb. This game is a quite a hit in the European market from what sales chief Rick Rochetti us, early reports indicate it will do like- wise here in the states. Also on the delivery schedule at Taito is the new "Cycle Shoot- ing" gun game (which is the second model for the N.Y. Captor system). It also comes as a kit to update the N.Y. Captor. As for the big "Darius" we all saw at the AMOA show, the factory is working on adapting it for the American market. A number of changes will be made before it is released out here.

he word from MOMA, the Minnesota operator's state association, that their annual conven- tion and exhibit is about to begin. Dates are February 20-22 at the Sheraton Park Place Hotel in Minneapolis and the agenda will include business management seminars, technical service schools, a ladies program, luncheons, guest speakers, the annual ban- quiet/entertainment and other extras plus, of course, a full lineup of equipment exhib- its. If you want to attend just contact executive di- rector Hy Sandler at (612) 927-6662 in Minneapolis.

ack again, Gus Torte of Singer One Stop For Opa commented about the current revival of oldies he's been seeing in some of the 45's being released. For example: "Tears On My Pillow" by The New Edi- tion on MCA (originally by Little Anthony & The Imperials); "The Wanderer" by The Dave Edmunds Band on Columbia (orig- inally by Dion & The Belmonts); "Don't Be Cruel" by The Judds on RCA (originally by Elvis Presley); "To Know Him Is To Love Him" by Dolly Parton, Linda Ronstadt & Emmylou Harris on Warner Bros. (originally by the Teddy Bears among others); and "Can't Help Falling In Love" by Corey Hart on EMI (originally by Elvis Presley), to name a few. The original ver- sions were very popular on jukeboxes and Gus sees a similar route for the new renditions.

Morgan Named V.P.-Mfg. At Bally Midway

CHICAGO—Larry J. Morgan was recently named vice president of manufacturing for Bally Midway, assuming his new duties on January 13, following two years' employment with the parent Bally Manufacturing Corp. organization. He reports to Midway's president Maury For- chen and is based in the firm's Franklin Park, Illinois facilities.

Morgan's new responsibilities are to man- age the fabrication of Midway's pinball and electronic games, maintain efficient plant operations, enhance product quality, strengthen customer support services and help manage future growth anticipated by the company's new product lines. His specific areas of responsibility include purchas- ing, material control, quality control, shop operation and facilities.

Prior to this assignment, and since 1985, Morgan was president at Bally Diemasters, the Bally service division which manufactur- ers dies, metal stamping and fabrications at two facilities in Elmhurst, Illinois. He joined the Bally organization as vice president-manufacturing for Lancer Yacht Corpora- tion in Irvine, California where he worked for six months prior to its being sold by Bally.

For fifteen years before that, Morgan worked in consumer products manufactur- ing in eastern U.S. operations of General Electric Corporation. He started as a manu- facturing management trainee and was sub- sequently promoted to positions of increasing responsibility to manage areas of material support, component operations and manufacturing support. He plans to put his consumer products experience to work in his new position. "Bally's newest product lines call for heightened consumer aware- ness and I have good resources and experi- ence in that area," Morgan stated.

A native of Mobile, Alabama, Morgan earned a bachelor of science degree in me- chanical engineering at Auburn University in Auburn, Alabama. He recently relocated to Inverness, Illinois to begin his new assignment.

Taito America's 'Cycle Shooting'

First there was "N.Y. Captor", Taito America's original and highly successful 2-piece gun game and now the firm has intro- duced "Cycle Shooting", the second in this family of outstanding shooting games.

Cycle Shooting pits the player against a future-world gone mad where marauding cycle gangs roam the ghost towns and de- serts. Armed with a high-powered hand gun the player must employ skill and ingenuity to repel the attacks of mercenaries and war- iors wielding machine guns and rocket launchers.

"The 2-piece cabinet configuration, no wider than a standard upright, is a real benchmark in shooting games," comment- ed Paul Moriality, president of Taito Ameri- ca. "We're committed to building upon this remarkable system with more games of in- trigue and high excitement."

The new model is available as a dedicat- ed game or as a kit that converts N.Y. Captor.

Further information may be obtained through factory distributors or by contacting Taito America direct at 660 S. Wheeling Road, Wheeling, Illinois 60090.

Kozuki Named Konami USA Prexy

CHICAGO—With the recent resignation of Ben Har El as president of Konami, Inc., a wholly owned subsidiary of Konami Industries Co., Ltd. of Kobe, Japan, the position of president of the U.S. subsidiary has been filled by Mr. Kagemasa Kozuki, who is also president of the parent corporation.

The new board of directors of the U.S. company is composed of Mr. Fumihiro Hi- shikawa, chairman; Mr. Kagemasa Kozuki, president and Mr. Kiyoshi Mizumaki, execu- tive director/vice president.

Mr. Kozuki will take an active role in the management of the U.S. company, whose management team, including Stephen Kauf- man, Frank Kundra and Frank Palleginiti will continue in their respective positions with the company.

Konami, Inc. is headquartered at 815 Mit- tel Drive in Wood Dale, Illinois.

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Industry Calendar

March 6-8: NAMA 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-operated amusement equipment.

May 3-5: AMOA 1987 National Team Dart Tournament; Ramada Inn O'Hare; Chicago.

May 23-25: Arahami 1987 BullShooter II National finals; Rosemont Ramada Inn; Chicago.

June 4-6: Ohio Coin Machine Association; Holiday Inn—Cleveland/Independence; independent 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-op amusement equipment.

CASH BOX

ANYTHING ELSE IS A COMPROMISE

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b Box  February 14, 1987

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Two New Games from Data East

CHICAGO—“Last Mission”, an “affordable” dedicated upright game, and “Firetrap”, a vertical kit, were recently introduced by Data East of San Jose, California.

Last Mission calls for skill and strategy as the player invades hostile forces with a multitude of acquired weapons, using a 360-degree joystick for firing action and control. The objective is to restore honor to the outcasts and in quest of the players move through vertical and horizontal scrolling as they seek out and destroy enemies by maneuvering their aircraft in every scene over an area which is sixteen times greater than the monitor screen.

Firetrap’s unique game play challenges players to climb burning skyscrapers, distinguish the fires and rescue those who are trapped inside. Armed with water bombs and a good pair of hands they must avoid such obstacles as falling bricks, cars, glass, etc., as they make their way to the top. Control comes from two joysticks so players must climb and shoot their water cannon simultaneously using a pair of 4-way joysticks to add to the challenge.

Firetrap will convert “Karate Champ” and Data East is offering Firetrap as a “quick kit” conversion for “Commando”. Further information may be obtained through factory distributors or by contacting Data East direct at 470 Needles Drive, San Jose, CA 95112.

Williams’ ‘Millionaire’

Continuing its string of pinball hits Williams has just introduced its latest entry, “Millionaire” and while the name of the game is impressive enough, wait until you play it and experience the exciting a and special effects it offers.

The game’s most remarkable feature is the Skill-O-Matic, a roll-up film duping a mechanism that puts the player in the time. Lady luck rides the Wheel when a is awarded for spectacular winnings thousands in cash, extra ball, special automatic multiball. There’s also a multiball guide that, when timed correctly, a player through a sparkling gold mine, then, Ruby, Emerald and Diamond pay are rewards for skilful play.

So there you have it—gold, precious, cash, cold hard cash and it’s all just for their playing! As a further embellishment of the game design, the cabinet and backpack artwork characterizes the mood and environment of the lion, to complete the picture.

Williams’ new “Millionaire” pinball is available through factory distributors.

Further information may be obtained contacting Williams Electronics Co., at 3401 N. California Ave., Chicago 60618.

Bally Buys Golden Nugget In Atlantic City

CHICAGO—Bally Manufacturing Corporation announced that a definitive agreement had been reached for Bally to buy from Golden Nugget, Inc., the Golden Nugget casino hotel in Atlantic City, New Jersey, for approximately $50 million in cash and $40 million in a new series of Bally’s 10% non-convertible preferred stock. The casino hotel property being acquired by Bally is also acquiring various real estate now held by Golden Nugget for approximately $40 million in cash.

The agreement has been approved by the directors of both companies. Consummation of the transaction is subject to certain governmental filings and approvals.

“This acquisition is an important step in our ongoing strategy to restructure Bally as the preeminent gaming company in the world,” commented Robert E. Mullane, chairman and chief executive of Bally. “We expect that this restructuring strategy will enhance the long-term value of Bally for the benefit of all shareholders.”

New Service Manual From Star Tech

CHICAGO—A troubleshooting manual covering the servicing of the most popular color video monitors used in the coin-op amusement industry, has just been published by Star Tech Journal.

This detailed manual covers every aspect of monitor repair including: power supply section (symptoms and solutions); CRT Construction and Operation (brightness problems and solutions); Deflection Circuitry (sync circuit description and troubleshooting) and Color Problems (including degaussing, purity, white balance and convergence adjustments).

It is edited by James Calore, a lead technologist consultant to the coin-op entertainment field, and publisher/editor of ST Tech Journal-The Technical Monthly for Amusements Industry.

The manual is titled Troubleshooting Electrophysics & Wells Gardner Monitors & is priced at $19.95 (in the U.S.) plus $2 shipping charge.

Further information may be obtained contacting Star Tech Journal at P.O. B 1065, Merchantville, NJ 08119.

Dave Patterson Forms SunBell Amusement

CHICAGO—The Dallas and Oklahoma City offices of Southwest Vending have been purchased by Dave Patterson, former vice president and general manager for Southwest Vending. The new distributorship is called SunBell Amusement and Vending Inc. Doug Valentino, sales manager; Ted Schweitzer and John Coble, salesmen; and Dennis Norwood, service manager.

The Oklahoma City office of SunBell is located at 3401 S. Merkawaii, with Phil Graham continuing as general manager at Sam Bell as service manager.

Atari Games is among the lines represented by the new distributorship.

The Southwest Vending Sales office in San Antonio will remain in operation, with John Getens at the helm and the firm will continue to carry the Atari Games line for that territory.

Gauntlet II Contest Ends

CHICAGO—December 19 marked the end of Atari’s highly successful Gauntlet II Play Quest Contest. A drawing for prizes was scheduled for January 5.

With the conclusion of the contest Atari is instructing operators to switch off the contest “secret code” option on their Gauntlet II games. The following should be followed to reset options:

1. Enter self-test by turning on the self-test switch.
2. Press the Warrior Magic button until the Game Options screen is displayed. Note that the default (recommended) settings are in green.
3. Move the joystick up or down to select the no setting. Press the Warrior Magic button.
4. Turn off the self-test switch.

It is suggested that operators refer to their Gauntlet II game manual for further information on how to set game options.

As Atari stressed, by turning off the “Enable Secret Code” operators will decrease the non-earning game time of Gauntlet where players enter their name to obtain secret code. Gauntlet II’s secret rooms are special tasks remain as part of the unique game play; however, players will not be asked to enter their name if they successfully complete a special task.

Startin’ Out Early!

Daniel Tartol, who just turned fifteen months old, seems perfectly at ease in the company of The Judds, RCA’s award winning duo. Of course, his parents, Gus and Sharon Tartol of Singer One Stop For Ope have trained him well, and early, in preparation for his future career with the noted one-stop operation. This photo of Daniel and company was taken during a recent appearance by The Judds in the Chicago area. Needless to say, the gals were completely captivated by this little charmer!
ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

**TOP 10**

1. *Love You Don't Get It Right* (Bob Borgen; BMI)
2. *Feelin' Like A Rock Star* (The Rolling Stones; Warner-Tamerlane)
3. *I'll Be Standing There* (The Beatles; EMI)
4. *The Power Of Love* (Dionne Warwick; Motown)
5. *I Can't Help Myself (Sugar Pie Honey Bunch)* (The Four Tops; Motown)
6. *The Show Must Go On* (Queen; Sony/ATV)
7. *Satisfaction* (The Rolling Stones; EMI)
8. *Shake, Rattle And Roll* (Bill Haley & His Comets; ASCAP)
9. *Hey Jude* (The Beatles; EMI)
10. *Yesterday* (The Beatles; EMI)

**ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)**

**TOP 10**

1. *Sweet Home Alabama* (Lynyrd Skynyrd; ASCAP)
2. *Achy Breaky Heart* (Billy Ray Cyrus; Sony/ATV)
3. *Love Hurts* (Elvis Costello; ASCAP)
4. *On The Road Again* (Ronnie Milsap; Sony/ATV)
5. *The Night They Drove Old Dixie Down* (Dr. Hook; BMI)
6. *A Boy Named Sue* (Johnny Paycheck; BMI)
7. *You Are My Sunshine* (Robert唤; ASCAP)
8. *Jolene* (Tina Turner; BMI)
9. *The Sun Don't Shine* (Elvis Presley; BMI)
10. *Ain't Nothin' Going On* (James Brown; ASCAP)

**FULL LIST**

[Full List of Alphabetic Top 100 Country Singles Including Publishers and Licensees]

**ALPHABETIZED TOP 100 B/C SINGLES (INCLUDING PUBLISHERS AND LICENSEES)**

**TOP 10**

1. *Tina Turner* (BMI/ASCAP)
2. *The Fool On The Hill* (John Lennon; Sony/ATV)
3. *Crazy Little Thing Called Love* (Elvis Costello; ASCAP)
4. *I Want To Leave* (Merle Haggard; ASCAP)
6. *One More Night* (Illusion; ASCAP)
7. *You'll Be In My Heart* (Elvis Presley; BMI)
8. *The Night They Drove Old Dixie Down* (Dr. Hook; ASCAP)
9. *I've Got You Babe* (Mike Stubblefield; ASCAP)
10. *Love Hurts* (Elvis Costello; ASCAP)

**FULL LIST**

[Full List of Alphabetic Top 100 B/C Singles Including Publishers and Licensees]

**CHART INDEX**

[Chart Index of Various Music Charts Including Publishers and Licensees]
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