THE SOUNDTRACK WITH THE MUSCLE TO GO ALL THE WAY.

STALLONE

OVER THE TOP

Featuring New Music By:
SAMMY HAGAR
KENNY LOGGINS
EDDIE MONEY
ROBIN ZANDER
ASIA*
BIG TROUBLE
GIORGIO MORODER
FRANK STALLONE
LARRY GREENE

“OVER THE TOP”
The Original Motion Picture Soundtrack.
Includes The New Singles:
“WINNER TAKES IT ALL” BY SAMMY HAGAR
And
“MEET ME HALF WAY” BY KENNY LOGGINS.

On Columbia Records, Cassettes and Compact Discs.

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POP SINGLE
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Mercury/PolyGram

B/C SINGLE
#1 HAVE YOU EVER LOVED .................... Freddie Jackson
Capitol

COUNTRY SINGLE
#1 I CAN'T WIN FOR LOSIN' .................... Earl Thomas Conley
RCA

JAZZ
#1 A NICE PLACE TO BE .......................... George Howard
MCA

COMPACT DISC
#1 GRACELAND ................................. Paul Simon
Warner Bros.

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

POP ALBUM
#1 SLIPPERY WHEN WET .......................... Bon Jovi
Mercury/PolyGram

B/C ALBUM
#1 GIVE ME THE REASON ..................... Luther Vandross
Epic

COUNTRY ALBUM
#1 STORMS OF LIFE ............................. Randy Travis
Warner Bros.

MUSIC VIDEO
#1 C'EST LA VIE .................................. Robbie Nevil
Manhattan

12" SINGLE
#1 CONTROL ....................................... Janet Jackson
A&M
Something Special

THE NEW HIT SINGLE
FROM THE PLATINUM PLUS ALBUM
"WINNER IN YOU"

FEATURED IN THE TOUCHSTONE FILM
OUTRAGEOUS FORTUNE

PRODUCED BY: RONIE RUE AND BUD ELLISON
MANAGEMENT: GALPIN, MORRIS & ASSOCIATES

MCA RECORDS
©1987 MCA Records, Inc.
RCA/Ariola To End Pressing Of Vinyl Records By Year's End

By Lee Jeske

NEW YORK — RCA/Ariola will completely phase out its manufacture of black vinyl records by the end of 1987. The company will close its Indianapolis record pressing facility and phase out operations at its Indianapolis commercial distribution center, displacing some 700 employees.

“It's not a vote of no confidence in black vinyl,” said an RCA spokesman. “It's simply no longer economically viable for RCA/Ariola to manufacture black vinyl. We intend to contract with third party vendors for our pressing.”

The company said its decision was based on the steady decline in consumer preference for black vinyl. RCA has been pressing records in Indianapolis since 1939, and has been at its present pressing location since 1979. It leases four buildings in Indianapolis, occupying 850,000 square feet of space. An RCA spokesman said that the plant pressed less than 50% of its rated capacity in 1986, with substantially less than that envisioned for 1987. Several years ago, the plant was working at full capacity. RCA would not divulge figures as to the number of records previously pressed at the plant or its projected black vinyl needs in the future, though the company spokesman said, “there are more than adequate third party pressing facilities out there to meet our needs.”

RCA/Ariola's cassette duplication facility in Weaverville, North Carolina, opened two years ago, will not be affected by this move. RCA/Ariola said that is has contactéd Indiana city and state officials and will be working with local and state agencies to assist employees in outplacement and retraining.

CBS Records Group Posts Record Profit Year

NEW YORK — The CBS Records Group's 1986 profit performance was the largest in the Group's history, and, according to one CBS spokesman, the largest in the annals of the record industry. The Group posted a $192.1 million profit in '86, more than double 1985's margin of $89.7 million. Fourth-quarter earnings alone jumped from $33.4 million for the same period in 1985 to $99.5 million in 1986. The profit increase was due in part to a $30 million net gain in Unusual Items, consisting principally of the gain on the sale of the Group's music publishing operations, though the company's statement emphasized that "even without the Unusual Items, the Group's profits nearly doubled, reflecting very strong performances by its domestic and international operations and a profit for Columbia House equal to the prior year's record level." Fourth quarter sales were, of course, enhanced by the extraordinary success of "Bruce Springsteen & The E-Street Band Live 1976-85," not to mention strong '86 showings by The Bangles, The Top Gun Soundtrack, Luther Vandross, Billy Joel, Cyndi Lauper and others. The CBS Record Group's previous best year was 1984, when it posted a profit of $123.5 million. The Record Group's strong showing came amidst a slight slump in CBS Inc.'s overall income from continuing operations, down 1.4% from its '85 levels.
February 3, 1987

J.B. Carmicle
Cashbox
330 W. 58th St.
New York, N.Y. 10019

Dear J.B.,

Just a note to compliment you on the Radio Report insert that you are providing in the centerfold of Cashbox.

The report gives programmers the ability to instantly assess the value of each song in deciding whether to add the record, move up its position on the charts and how frequently to repeat it.

It's the first time we get the full demographic appeal of the song along with the sales and other data that helps determine how the song will help our stations get ratings.

Keep up the good work.

Best personal regards,

Rick Sklar

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SUBSCRIBE NOW. SPECIAL INTRODUCTORY RATE ON CASH BOX PLUS Radio Report at $150.00 PER YEAR FOR A LIMITED TIME ONLY

Continental U.S. Only
**GRPs With MCA For Distribution**

NEW YORK — GRP Records and MCA Dis-
tributing Corp. signed a distribution agree-
ment, effective March 1. The agree-
tement, which runs for four years, cov-
ters domestic U.S. distribution. GRP mar-
kets and distributes its own product in
Europe and licenses titles in Japan; it had
previously used independent distribution in
the U.S.

Irv Azoff, president, MCA Music Entertain-
ings, said: “MCA is pleased to add the GRP Records label to our dis-
tribution system. This label has proven its
wide appeal to an ever-growing consumer
demo-

**Rykiel Disc To Release Live Hendrix CD-only Recording**

LOS ANGELES—Rykiel, a Massachu-
setts-based CD-only company, is sched-
uled to release a Jimi Hendrix Experience CD
titled “Live At Winterland,” a compila-
tion of six live performances recorded in
October 1968 which have never been avail-
able in any format before. The disc is con-
digned to capture the actual concert and will
be available in mid March.

Rykiel negotiated the deal with Alan
douglas’ office (Are You Experienced?
still in contract with Douglas), who spec-
ifies that this recording will never be released on
any analog medium.

The actual 1968 concert was recorded on
a standard (16-track) reel by Douglas and Wally Heider. Recently, these
recordings were digitally mixed to digital 24
track, and digitally mixed and mastered.

“During the digital mastering, we have tak-
en advantage of all the reacoppressing avail-
able, rendering it the best possible sound
quality from a 1968 source,” says Noah Hoschner, a spokesman for the company.

“The 70-plus minute playing capacity of
the CD makes it possible to recreate the
Hendrix concert from beginning to end.”

The CD contains three cuts previously unreleased as live versions—“Manic De-
pression,” “Tax Free,” and “Spanish Cas-
tle Magik,” as well as an instrumental version of “Foxy Lady.” These cuts are not
available on record or disc. Additionally, the
CD insert booklet contains a fold-out of the
full-size original concert poster.

**Gregory, Snyder, Anderson Form Recording Complex**

LOS ANGELES—Record industry veterans
Chuck Gregory, Stan Snyder and Gordon
Anderson, have formed an independent Com-
pass Distributing, Inc., a record label com-
plex which will encompass a diverse selection of music.

Unofficially in promotion, in distribution, there are currently three labels being marketed:
Grudge Records for heavy metal and rock; Pinnacle Records for jazz and R&B; and Chamley Records for Pop contemporary music.

Artists already released include Frank
Marino, Brian Auger, Fist, Original Sin, Da-
mean Throne and the Killer Dwarfs. First
discs released include Dave Mason, Crock
The Sky, The Godze, Drudge (an inhouse band), Vic Vogel’s Jazz Orchestra, Buddy
Fite, Tom Harrell among others.

Gregory, Snyder and Anderson have been discon-
ected independently, using Schwartz Brothers, MS
Distributors in Chicago and Atlanta, Big
State Distributors, Associated Distributors,
and Jem Records West. “Having worked together in promotions and independents,” says
Gregory, “I feel our company is welcomed by
and best serviced by the independent dis-
tributor, whose street sense and market
awareness are second to none.”

Chuck Gregory began his career with
Schwartz Brothers in Baltimore in local sales
and promotion. He joined CBS Records
in promotion in Baltimore/Washington
area where he earned several national
promotion awards. Moving to San Francis-
cisco in regional promotion, Gregory joined
Epic’s West Coast A&R department, where he
signed Sly and The Family Stone, Dan
Hicks and His Hot Licks, the Flamin’ Groo-

**EXECUTIVES ON THE MOVE**

**Johnson**

PolyGram Names Four — Michael Johnson has been named vice president, pro-
motion & Marketing for Wing Records, a unit of PolyGram, Records. Inc. He most
recently held with EMI America. Kenneth M. Kaufman has been named senior vice
president, legal affairs, for the label. He joins from Viscom International Inc., where
he most recently held the position of vice president, government affairs.

**Kaufman**

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**Laavery**

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president, legal affairs, for the label. He joins from Viscom International Inc., where
he most recently held the position of vice president, government affairs. Bob Falco
has been named manager, A&R, for PolyGram Records. He joins from Columbia
Records, where he had been coordinator of artist development for the past five years.

Heather Irving has been named director, pop A&R for Wing Records. She joins Wing after
eight years with Epic Records where she most recently worked as assistant director of
The West Coast A&R.

**Two Appointed at Columbia** — Marilyn Laverty has been appointed vice pres-
ident, marketing, East Coast, for the label. She has been director, promotion and
development, Columbia Records. She has most recently served as Manager, College
marketing.

**Backer**

Steve Backer has been appointed director, national
promotion, Epic/Picture/CS Associated Labels, CBS Records Division. He has
been director, national college marketing, CBS Records, since 1984.

Backer has served that position since 1984.

**Inman**

Cathie Inman has been appointed as sales manager for
the state of Florida for the Warner/Elektra/Atlantic Corporation, according to Atlantic
regional branch manager, Bill Biggs. She replaces Dave Benjamin, a 51 year recoin-
dustry veteran, who is retiring. Inman started with WEA as a part time inventory
display specialist in 1974.

**Three Named At Arista** — Tom Balla has been promoted to the position
of associate regional marketing director, Midwest region for Arista. He previously
was assistant manager for the company.

**Marx Joins** — John Marx has joined the William Morris Agency as vice
president, charge of the contemporary music division, according to Dick Allen, senior

**Maxwell**

Steve Levine was named to the post of national sales
manager and Bob Falco was named to the newly created audio/video product
manager position, according to Mike Golacinski, Maxwell’s vice president consumer
sales. Levine has been with Maxwell for nine years.
YESTERDAY'S NATION

Janet Lee, whose father was a fellow co-founder of Flyte Productions, has told about her side to perfection. All were huge.

However, these two are much more than songwriter—they're the producers behind the success stories of numerous hit songs. Together, they've placed their mark in the charts and clubs all year—oh, seamless ballads like "Human" and "There She Goes" that showed off their side to perfection. All were huge.

Lou Fogelman Feted At AJC Dinner

By Paul Iorio

NEW YORK — Lou Fogelman, who heads the Music Plus retail chain, was saluted by the American Jewish Committee (AJC) with a black-tie dinner February 7. Fogelman, who started Music Plus in 1974, was given the AJC's Human Relations Award, and was praised in remarks by leading figures in the music industry. Fogelman spoke briefly about immigrating to America from Holland as a child, starting Music Plus in 1974, and watching it grow into one of the largest chains in Southern California. "When I first arrived in America," he said, "I wondered how I'd could almost find a life and friends.... but I was a firm believer in the power of music." He also talked about the record boom in the sixties. "You couldn't go wrong in those days," he said. "You just stuck those records on the radio and people grabbed them up."

"I started in the record business about '66," Fogelman told Cash Box after the dinner. "That was a real booming time. You could almost have a hit every week, and people who were on the top were more and more people heard the music that we had; you'd put them in the bins and people would come in and buy them."

In the late sixties, Fogelman worked for record distributors as an accountant, and then joined with Ben Bertel and Lee Hart stone to form Integrity Entertainment Corporation, which ran The Wherehouse, one of the first major U.S. record chains. In 1974, Fogelman left The Wherehouse and founded Music Plus with Terry Pringle, David Berkowitz, David Markner, and Patricia Morland.

Today, Music Plus has 39 stores and

1,100 employees and it will soon be computing its operations and adding ten more stores. The key to the chain's initial success was that it catered to a clientele older than those who usually frequented record stores at the time. "We positioned Music Plus as an upscale record store where somebody—not just a kid from 18-24 would be comfortable—but somebody from 35 - 45 would also feel comfortable. And I think that was the big difference."

Still, Fogelman isn't planning an expansion outside California, and says that Music Plus is "very comfortable" working in that regional base. "We're more of a regional chain," he says. "We just cover the greater L.A., southern California area which is a vast, vast market. I think if you put southern California on its own it would be in the top ten countries of the world in GNP." He sees Music Plus as a "home entertainment" outlet encompassing all manner of audio/visual accessories, and to that end he brought Music Plus into the video age in '84. "We get an immediate positive response because we did have a little higher-end demographic going into our stores," he says.

The AJC, a N.Y.-based human rights organization, called Fogelman "a child of the holocaust" who "rose from the ashes of World War II." Many speakers noted that Fogelman's immigrant beginnings make his present success all the more remarkable. "No question about it," says Fogelman, "the industry has enabled me to fulfill the promise of the American dream."
OUT OF THE BOX

OVER THE TOP—Original Motion Picture Soundtrack—Columbia SC 40655—Producer: Giorgio Moroder—No List—Bar Coded
Columbia starts 1987 by hoping to duplicate its huge soundtrack success Top Gun. Over The Top is Sylvester Stallone’s new movie and the soundtrack combines the heavyweight talents of Sammy Hagar, Kenny Loggins, Robin Zander (Cheap Trick), Asia and Eddie Money all gathered under the precise and watchful guidance of Moroder.

NEW AND DEVELOPING

Billy Oskay and Micheal O Domhnaill (pronounced Mee-hall O’Dornell) were a surprise hit with their debut two years ago. They have enlarged to a quartet whose pedigree extends back to the Bothy Band and other seminal Celtic folk revival groups. This new LP is an extension of their Celtic/Gaelic musical heritage and should further establish them in the burgeoning “new age” scene.

SABIÁ—Portavoz—Flying Fish FF 412—Producer: Sabiá—List: 8.98
Leaders of the Nueva Canción (New Song) movement release their second LP. A blending of traditional Latin folk music and the occasional subtle synth. A worthy new record full of compassion and commitment.

GINO VANNELLI—Big Dreamers Never Sleep—CBS Associated BFZ 40337—Producers: Gino Vannelli-Joe Vannelli-Ross Vannelli—No List—Bar Coded
Vannelli had a big comeback with last year’s “Black Car.” He stands to further his cause with this set of high-tech, sophisticated rockers and jazzy ballads. Sterling production and sound quality.

THE GREG ALLMAN BAND—I’m No Angel—Epic FE 40531—Producer: Rodney Mills—No List—Bar Coded
One of the leading figures of “Southern Boogie” rock and roll is back with a convincing collection of new material that spells new life for the genre. One selling feature: Miami Vice’s Don Johnson sings a duet on one cut.

THE SCIENTISTS—Weird Love—Big Time/BRAH BURMUR—List: 9.98—Bar Coded
The Scientists are a dark and psychedelic rocking outfit in the tradition of The Cramps.

FEATURING PICKS

Larry Fast, dba as Synergy, is one of the founding fathers of the electronic music that has seen Tanglewood Dream and Kraftwerk come to prominence. His latest is a large scale complex work utilizing the latest in MIDI computer technology.

Jeremy Irons’ narration of the children’s story is augmented by a musical layer stretched out by the talented multi-instrumentalist Mark Isham.

Expansive, ethereal and transcendent. Steve Roach, Richard Burmur and Kevin Brahney have derived inspiration from the broad Southwestern United States for their latest stringed album. It is at once austere and icy beautiful. The music is more firmly rooted in classical traditions.

ANGRY SAMOAANS—Yesterday Started Tomorrow—PVC PVC6915—Producer: Not Listed—List: 6.98—Bar Coded
L.A.’s favorite punk/brat furnishes are back with a multi-record deal and no musical excursions.

RECORDS TO WATCH


KURT RIEMANN—Electronic Nightworks—Innovative Communications IC 80.047—Producer: not listed—List: 8.98

CLARA MONDSHINE—Memorymetropolis—Innovative Communications IC 80.022—Producer: Clara Mondshine—List: 8.98

SAMPLE 1—Various Artists—Innovative Communications IC 87.201—Producer: Various—No list given

Cash Box February
SINGLE RELEASES

OUT OF THE BOX

KINKS (MCA MCA 50315)
And Found (4:33) (Davray/PRS) (Producer: Ray Davies)
definite reassertion of "Waterloo" era Kinks, "Lost And Found" is a
called in with a temptingly palpable, toe-melodicism as only Ray Davies
does it. MCA's investment in the will profit from this release.

UT OF THE BOX

AN COPE (Island 7-99479)
I Shut Your Mouth (3:32) (Virgin-Nymph/BMI) (J. Cope) (Producer: Ed Stasium)
the Teradrop Explodes leader Cope shows his mettle as a exceptional songwriter
with this single from the EP of the same name. Quirky and unique, but accessible and

SQUALLS (R.S. IRS 53049)
a, Na, Na (3:11) (Mbrellia) (The Squalls) (Producer: Bill Cody)
the bright moments from the soundtrack to Athens, GA — Inside,Out is this
down roots rock effort from newcomers The Squalls.

ORDER (Quest 7-28421)
The Love Triangle (3:56) (Bemus artistic ad WB/ASCAP) (New Order) (Producer: ieder)
seminal new rock dance band will fill the clubs and the alternative airwaves with this
of beat and brain.

E WOLF (EMI America B-8350)
As You Are (2:43) (PalPark/ASCAP) (Wolf-Mayer) (Producers: Peter Wolf-Eric
Imer J. Geils lead singer pulls out all the stops on this free-wheeling pub rocker.
need to light up the phones.

JACKSON (IVE 1032/7-1A1)
Is A Dangerous Game (3:50) (Zomba Enterprises/Willesden/BMI) (W. Braithwaite-

OUT OF THE BOX

THE ALAN PARSONS PROJECT
(Atlantic 91-9576)
Standing On Higher Ground (3:59) (Woofsong—Careers/BMI) (Woofson-
 Parsons) (Producer: Alan Parsons)
Rock radio has already launched this cut. Now CHR can get on board. The al-
ways technically superb Alan Parsons Pro-
ject shows its distinctively forward-
looking vision here. A persistent rhythm,
high-tech sonics, Parson's production
wizardry and a well-crafted song all suggest a
big hit.

THE BARBUSTERS (JOAN JETT AND THE BLACKHEARTS) (CBS As-
nociated Z59-06692)
Light Of Day (3:30) (Bruce springsteen/ASCAP) (B. Springsteen) (Producer: Jimmi lovine)
From the film Light Of Day starring, amonster, Michael J. Fox, rocker Jett unleashes this swaggering, staggering
electric shock of a composition from The
Boss. Driving and tempestuous, this cut
will play well at album rock stations and aggressive CHR.

FEATURE PICKS

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electric shock of a composition from The
Boss. Driving and tempestuous, this cut
will play well at album rock stations and aggressive CHR.

RECORDS TO WATCH

PARR (Atlantic 7-89298)
Worry 'Bout Me (4:05) (Bogus Global/PRS) (John Pari) (Producer: John Pari)
ON (3:43) (Enigma/Capitol B-5656)
Dirty To Me (3:43) (Sweet Cyanide/BMI) (B. Dall-C.C. DeVille-B. Michael-R. Rock-
 producer: Ric Browde)
KEY ROBINSON (Motown 1877MF)
To See Her (4:01) (Unity-Lucky Break-Lars/ASCAP) (J. George-L. Pardini)
ears: Peter Bunetta-Rick Chadicoff)
L (Street STR-7005)
11) (Father Thunder/BLM) (R. Thompson-H. Thompson-E. Booker-T. Berry) (Produc-
ted)
DON LIGHTFOOT (Warner Bros. 7-28422)
Of Midnight (3:58) (Moose/CAPAC) (Gordon Lightfoot) (Producer: Gordon
root)

PUBLIC ENEMY (Def Jam/Columbia 38-06670)
Public Enemy #1 (4:46) (Def Jam/ASCAP) (C. Rainheur-H. Shocklee) (Producer: Bill
Stephney)
CURTIS HAIRSON (Atlantic 7-89283)
(You're My) Shining Star (3:58) (Will Rad—Cartes/ASCAP) (Greg Radford) (Producer: Greg
Radford)
TIM FEEHAN (Scotti Brothers/CBS Z54 06693)
Listen For The Heartbeat (4:09) (Holy Moley/BMI) (T. Feehan) (Producer: Tim Feehan)
CARL ANDERSON (FEATURING ANGELA BOFILL) (Episc 34-06691)
A Woman In Love (4:08) (WB—Any Name—Erdolajje Music adm by WB/ASCAP) (R.
Brooks-T. Haynes) (Producer: Laythan Armor)
LISTENING AT THE LHASA—Rock Speedwagon recently roared into Hollywood’s artful Club Lhasa for a listening party for their new Epic LP, “Life As We Know It,” and video premiere. Pictured (l-r) are: Rich Keen Cronin and “Weird” Al Yankovic.

MUD SLINGING—Looks like Kevin DuBrow has been given walking papers by his Quiet Riot bandmates. That’s right, the singer has been pink-slipped, drop-kicked, canned, given the proverbial gate, axed, and any other way you can think of to say fired from the Pasha/CBS heavy metal act, providing, of course, being “fired” or anything synonymous can happen to a band’s founding member. In a particularly venomous press statement, the split is described by bandmembers Frankie Banali, Carlos Cavazo and Chuck Wright as “not amicable,” and due to “severe personality and musical differences.” Apparently, DuBrow is the object of considerable ire from his former co-workers. “It got to the point where we felt Kevin had become a very serious detriment to Quiet Riot,” a spokesman for the band says in the statement. “He continued to alienate not only the group’s friends and supporters in the industry, but their fans—the people who have always meant the most to them. Everyone finally got fed up with the friction and the embarrassing conditions they found themselves in because of Kevin. After many failed at-

tempts at righting the situation, it was decided that terminating Kevin’s relationship with Quiet Riot was the only solution. As Kevin used to say to the group, the record company, the management, the road crew, booking agents, concert promoters, disc jockeys—everybody. ‘It’s my way or the highway.’ Well, the group took his cue and sent him packing. Obviously, ‘what we’ve got here is anything but a gentle,manly parting of the ways. I mean, let’s sing some mud, shall we?’ (Points West had to handle this release with songs so as to avoid singing our precious digits). Row nerves exist on both sides, but Du-

Brow’s approach is less personal. ‘Basically we were talking about three idlers trying to steal the name,’ he told Points West when we phoned him for his reaction. ‘I formed the group 12 years ago, I created the group’s sound, I wrote the majority of the group’s material, the Quiet Riot name I originated in 1975, and I’m the only original member of the group.’ Obviously on the issue is one for the lawyers to go to battle over, and battle over it they will, according to DuBrow. As for the band’s allegation that he’s alienated just about everyone there is to alienate, the singer joked, ‘The next thing they’re going to do is blame me for the spread of AIDS, the Iran crisis and WWII, but somehow somebody better tell them I wasn’t born during WWII!’ But on a serious note, DuBrow commented, ‘I’m not going to get into a David Roth/Van Halen thing here. I wish the guys the best of luck in whatever they’re going to do, but this (Quiet Riot) is not exactly what they’re going to be doing. It’s in legal channels right now, big time legal channels.’ Fasten your seat belts folks, I’d say we’re in for one ugly heavy metal skirmish here.

CAPTIVE—MCA/Gold Mountain act Kool hasn’t left Amigo Studios in L.A. in two months, and they won’t let producer Michael Wagener (spoiled, to leave either.

IN PARTING—Sabin, L.A.-based purveyors of the Nueva Cancion (New Song) movement— which seeks to instill cultural pride and hope in oppressed Latin Americans through indigenous South American music, comes to Club Lingerie February 18. The group has a new album, “Portavoz—Voice Carrier,” on Flying Fish Records . . . San Diego’s The Paladins have a self-titled debut LP out this week from Wrestler Records. The band has been tagged for several opening dates on the forthcoming national Los Lobos tour. Abiento, y’all.

Gregory Dobrin

NEW FACES TO WATCH

They are not a troupe of gymnasts. They are acoustic acrobats. Every once in a while, a band will emerge with a sound that is strikingly unique, piercing the normal parameters of the nearly exhausted thing we call rock or pop music. Simply put, the Balancing Act is a hard act to follow.

All inhabitants of the Los Angeles area, the Balancing Act, Jeff Davis (guitar, vocals), Steve Wagner (bass, vocals), Willie Aroo (guitar, piano, vocals) and Robert Blackmon (drums, vocals), have spawned a brand of frenetic folkish rock coupled with a humorously droll lyrical landscape (i.e. “A TV Guide In The Olduvai Gorge”) that truly defies description. (We feisty rock critics need our adjectives to survive.)

“If someone really came up with the right label, I don’t think we’d mind,” says soft-spoken bassist Wagner. “It’s just that on some songs we’re a folk band on some we’re a rock band and on some we’re a jazz band. I keep hoping someone will come up with a label that we really like.”

Davis, the more serious of the two who both dropped in to the Cash Box offices for a chat and a sample of our industrial strength coffee, adds, “it’s not that we have anything against being labeled. It’s just that it’s very hard to label us. We are conscious of not just being eclectic for the sake of being eclectic. It like we blend to bend our influences into our own style.”

Davis recruited Wagner for his band, the Art Students, after the two “hit it off” a party in 1983. After adding Aroo and Blackmon, they decided to change the name of the band. “We change instruments a lot on stage,” Davis says, “we’re always sort of juggling instruments in a way and also philosophically, we’re kind of juggling and balancing different styles. The name seemed to fit the idea.”

Indeed, anyone whose had the privilege of seeing the band perform live have witnessed acoustic guitar, electric bass, melodica and mini-Casio keyboards exchanging hands frequently. The Balancing Act have tailored their sound around these acoustic, atmospheric instruments with a major emphasis on the dynamics of sound. During one song they may thash and fall on their instruments building to intense cacophony, then abruptly, the whole band can lower to almost a whisper.

“Will they ever use synthesizers?” “We’ve got nothing against it,” explains Wagner, “we just use whatever we know at the time. Hopefully, we will be able to afford more instruments. It (chuckles) It was mostly an excuse to begin with . . . I mean we’re going to become the Vinnie Vincent Invasion.” Davis adds, “in a way, it’s us to be a little bit more innocent. It forces us to work a little harder we’ve got really limited instrumentation, then we really have to be creative.

“It makes your arrangements much more obvious,” adds Wa “because there’s not that big a tool electric guitar you can hide behind songs are a lot more vulnerable arranged. It helps us to write better because they have to stand up to kind of scrutiny.”

“We pay a lot of attention to the good lyrics and we’re real hand-crafted ourselves,” Davis says. “We don’t even have one bad lines in a song. If we have a line that’s tight, we get that on the other person.”

On their debut indie EP, “Campfire Songs,” they display a flair for melody coupled with some discordant, yet pleasing vocal harmonies as well as witty lyrics. Producer Plimso and critically acclaimed folk revivalist Steve Case, whom met after sharing a bill with the sixth collection, for a first outing, is a promise to musically and visually, minstrels as a band to watch.

“He’s really enthusiastic and engaging,” Wagner says of working with the Case in the studio. “It was really, first studio experience and it’s the first to lose perspective. We just need other person to help us through art was great.”

At press time, the band has signed a deal with a new L.R.S. subsidiary, Primitive Man Record Company (P.M.R.C.). They plan to get into the studio to work on their album this spring. Dennis Herrig produced Timbuk 3’s debut, is a fan of the Balancing Act and has expressed interest in working with them.

Brian Kan

CULT FOLLOWING—Sure recording act the Cult are back in the studio working on a 10-inch which they are co-producing with Rock Rubin (The Beastie Boys, Run D.M.C.). The album for an early April release, and will be followed by a U.K. tour later that month. A summer tour of the U.S. is being planned. Pictured (l-r) are band’s Ian Astbury and Billy Duffy; and

Cash Box February 21
Sweethearts Of The Rodeo: Catching New Waves

By Tom McEntee

IVILE — Most of us who recall the moments of the folk-rock era also recall the productions of a classic Byrds album, "Sweetheart Of The Rodeo," — classroom reasons, because it can be viewed, with certain historical ly being out of date, as today's "country" sound, the title of that album can also say to the parent of the name of this week's act. Which suggests a group of latter-day folkies, right? If there's a sound Byrds Revisited, or Daughter of the In Our Revolution, or some Meanwhile, the mention of their country admiring the seaside breezes of the BeattlesActual, it was the only sound that folky, in this case, to be beach in the past in the year charts. Not folkly and not beachy, it's a sound that aggressively displays the eclectic influences of today's country music. "We were influenced by people all the way from Bob Wills to Jimmy. He's a great bluegrass influence and a great influence, later, from Bob Dylan."

They refer to the sound as "rockin' country," but that could range anywhere from a right field John Fogerty to a pork barrel Lynyrd Skyneryd, of course, and anywhere in between. More descriptive, though less laddish, might be the phrase, "rockin' shitkicker."

Take their current Top 10 country single, "Midnight Girl/ Sunset Town," for example. It crackles with country-fried flavor and the backporch zing of home-jarmed chow-chow. Music can lean into it. It's a sound that's bagged in a category that a lot of people around here are calling rockabilly, these days. And others, including Blackburn and the Chicago Tribune's Jack Hurst, relate to the Everlys. Maybe, guys. It may have some of the flavor of the Everlys, but it's "Bye, Bye, Love," with a New Age attack. And there's also a conspicuous dash of Buddy Holly, and then there's....

Well, there are a lot of influences from the past, we've already said that. But, it's not rockabilly, of course, just as these aren't the '50s. These are the '80s and it's rockin' shitkicker, believe me.

Not that that kind of categorization has any importance. What counts is what you do with what you've got and The Sweethearts continue to do and grow. This week, in the annual Cash Box Country Programmers' Choice Awards, the pair added to their ever-growing reputation by topping the Most Promising Vocal Duo award — which immediately puts them in a face off with such other notable family twosomes as The Judds and the Bellamy Brothers. Is that oversight, or what?

Presently, they're preparing to kick off an impressive road campaign, opening for such as Willie, Waylon, Emmylou and the Oakies, among others of one name status. And the credits continue to grow....

EAST COASTINGS

GIANTS — They Might Be Giants ended their recent tour with a hometown gig at a packed CBGB's. They took the stage again Feb. 27 and 28 at Danrks and March 7 at the Village Gate.

PRODUCER JOE MARDIN was stopped by Dance Gavin Dance one night a few years ago, and heard something totally unexpected. He had come to see another group, but what caught his ear was the opening act, a one-man tape loop wiz named Joshua who filled the club with an aural-collage that was at once novel and mesmerizing.

"Mardin just happened to be there," says Joshua. "Isn't that a classic? He was backstage and said, 'I'm Joe Mardin, let's keep in touch' — and I did." Joe and Arif Mardin soon signed Joshua to their production company, Deniz, and the latter was asked to offer a release.

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JOSHUA — Tape-loop wiz Joshua has a twelve-inch single out on Atlantic called "Jimmy." He plays the Loop Lounge in Pas- saic, NJ February 19.

TRAGERY — David Savoy, Jr.'s management of Husker Du was recently described on a CMJ convention panel as "an almost perfect four-way democracy among the three band members and David." Savoy shared an office with the trio, and was virtually a fourth member as he works tirelessly to break one of America's great rock bands. So there are no words that can possibly express the deep tragedy and shock we feel in reporting that David Savoy, age 24, committed suicide Feb. 7. "The death of our friend and colleague is an unbelievably painful shock to all of us who loved him and worked with him," bassist Greg Norton and drummer Grant Hart said in a statement. Guitarist Bob Mould said: "David was an important part of our life personally and professionally, and it will take us some time to recover." As a result of the tragedy, Husker Du's national tour, which was to begin last week, has been postponed indefinitely. A memorial fund for Savoy has been set up in his name at the Suicide Prevention Center in Minneapolis, and donations should be sent to P.O. Box 0046, MInn., 55408.
to embark on anything like that this year. "I don't know where all these rumors have been coming from," Lipman says.

The infant son of Bananarama Karen Woodward is to be the world's youngest pop star. While he was still in his mother's womb during the making of the video for the new single, "Trick of the Night," his heartbeat was taped. It was then put through a synclavier synthesizer to form the beat of the 12-inch mix.

GOLD BANANAS — While in England recently, Bananarama picked up gold LPs for "True Confessions" from DJ Gary Crowley.

One of the best groups to emerge so far in 1987 are the Liverpool based The Christians. They are three brothers with the surname Christian, of no particular religious persuasion, and they are joined by songwriter Henry Priestman. Lead singer Gary says, "We started off as five brothers just singing acapella harmonies. We appeared on a local TV show, and that's how we met Henry. We didn't really know what to call ourselves, but I like my name and I like the way it makes you think twice."

"I supposed you could say our single "Forgotten Town" is about Liverpool, but it's really a global thing. I can't really say what my musical influences are. I enjoy Mozart, and as far as so-called soul music of the moment, it simply doesn't exist. I hate the way that just because a group is black it is labelled 'soul.' There hasn't been any real soul voices since Otis Redding and Percy Sledge."

"I enjoy the way people try to bag us and find it really difficult. We are three blacks and one white, heavy on harmonica, but full of 70's electronics as well." Gary's voice is indeed soulful. He says it comes from bearing up with Liverpool apartheid for 28 years. "You can't go into a High Street shop and see any black faces behind the counter. Of the 33,000 people working for Liverpool Council, one percent is black. When my brother Russell was at school they were reading "Tom Sawyer" and he always was given the Nigger Joe part to read. We lived in the white part of town, so we are not only alienated by the whites but alienated by the blacks as well. I don't even support either of Liverpool's two football teams — you never seen any black faces on those pitches."

Chissy Iley

LOS ANGELES—WEA International reports its growth in net music revenues in 1986 to be up more than 20 percent over 1985 due to continuing rates of exchange. The conglomerate also reports steady unit sales for LPs, despite worldwide declines in the configuration, a near 20 percent unit growth in music cassettes, and a tripling in unit sales of CDs.

Company chairman and co-chief executive officer Neushu Ewert attributed these successes to strong product from both the U.S. labels and local repertoire. He also cited explosive sales of CDs as an important source of growth, noting the company's opening of a CD plant in Aldstown, West Germany as one of the year's major achievements. The facility, which took nine months to build, opened in September. It produced nearly a million CDs in 1986, and is expected to produce 8 to 10 million CDs in the coming year. "These successes are the culmination of years of hard work around the world," commented Ewert.

Other achievements in 1986, a year that marked WEA International's 15th anniversary, included the establishment of distribution agreements with Geffen Records and Tommy Boy Records, and a long-term extension of its distribution agreement with MCA Records. Also, 1986 saw the company's consolidation of its supervisory financial administration functions, based in Burbank, CA, with its U.K. offices in London.

1986 was also a year for expanses WEA International's artist roster, with major signings, including Falco, Fats Bozzé, Luis Miguel, and the Modern Quartet.

Strong performances from local toire increased WEA International's strength worldwide, and increasing numbers of local repertoire broke both U.S. and in territories outside of their home. The year saw the emergence of WEA Simply Red (U.S., Elektra) as a major, international force, with Platinum certification in Canada, Australia, Holland, New Zealand, and the U.K., and Gold certifications in France, Germany, Italy, Switzerland, Brazil, and Japan. Also, popular successes were WEA U.K.'s Howard Jones and Pretenders, WEA France's 's, WEA's Rocio Banquells, WEA Canada's toto, Warner's Pregnancy's Nakamura and Shonentai, WEA Aust INXS and Boom Crash Opera, and Hong Kong's Sandy Lamb.
COVERY—Eddie Gomez—
Cuba 40545—Producer: osho Ish
assistant Eddie Gomez’s Columbia de-
mixed bag—there’s a bit of fu-
time, some contemporary classical,
and some hard-driving post bop,
thick is that in no short supply is
isco bass solos.

ME DESIGN/TIME DESIGN—
nette Coleman—Caravan of
Men—A Seat at the Table—
Producer: Bethin Hoffman
nette Coleman does not play here,
he composed the album-length title
or, “a harmonical composition for
string instruments and percussion
or of Buckminster Fuller.” The
gory Coleman Ensemble, a string
set, is joined by Denardo Coleman
not surprisingly, the piece is dense,
plex, and soaring.

AT THE CARAVAN OF
EAMS—Ronald Shannon
ison and the Decoding Soci-
—Caravan of Dreams CD

ON JAZZ
OSCAR, OSCAR— Bebop sax legend,
and Academy Award nominee for Best Ac-
or, Dexter Gordon (5 stopped by N.Y.’s
Blue Note recently to listen to a set by
boss Billy Eckstine (5). Club manager Sal Har-
ies joined them for the photo.

FEATHER—Leonard Feather is
one of Jazz’s great survivors. For over
50 years—50 years! Feather has
been functioning, primarily, as a jazz
critic. He was writing some of the ear-
liest appraisals of jazz in the mid-’30s and,
incredibly, he is still writing twice-
or thrice-weekly jazz pieces for the Los
Angeles Times. His writing has been
written into many valuable books, in-
cluding the landmark Encyclopedias of
Jazz.
Leonard Feather’s latest opus is his
autobiography, The Jazz Years: Earwitt
an Era (525, Da Capo). In it, Feather
foregoes anecdotal pieces about
the greats he has known and cov-
ered—most of that has been covered
in his other books—and instead goes
about chronicling his various causes
over his long and varied career. He,
indeed, is proudest of his non-journalis-
tic accomplishments—the many record
sessions he produced. When he achieved
something of a coup by getting Duke
Ellington and Louis Armstrong
into the studio together, he, typically,
had them record Leonard Feather
tunes, even writing, “Louis read his part
accurately, but it was too evident that
he was reading the notes came out stacc-
a and to oneself. How was I to re-
solve the situation without seeming
brash and tactless?” The idea of having
those two jazz geniuses record some-
ing else obviously didn’t occur to him.
The tunes recorded at that session
were, “Long Long Journey” and “S nuts,”
are little-remembered.
But Feather survived by being both
flexible and stubborn. He was one of
the first jazz critics of the mid-’40s to jump
on the bebop bandwagon, and he has
displayed an openness to most jazz
innovations since. He has also, where nec-
essay, stuck to his resolve, and he shows an admirable ability to separate
the genuine from the cosmetic. He is
particularly strong on civil rights, and
the “advances” that have been made
since his first campaign in America in
the ’30s, stating, “It would be unrealistic
to claim that conditions have not im-
proved for the black American, and spe-
cifically for the black musician, but
the peace has been painfully slow and its
impact has affected only a small minority
of Afro-Americans...What white Ameri-
cans see, even when most white Jazz
musicians see, is a change that has been
largely cosmetic. Looking at the afflu-
ent, secure Miles Davis, they ignore the
memory of Davis, blood streaming from
his head as a white policeman beat him
repeatedly.”

This is not a book for the jazz nov-
—though any number of Feather’s
other books are—this is a book for
—read it is shockingly
account of an important life in jazz.
And, as one who toil in the same
field, I can’t not envy Feather. Hearing
Bes-
sieged at the Apollo, touring the
’30s with Louis Armstrong, hearing
Charlie Parker and Dizzy Gillespie
in their earliest 52nd Street engage-
ments, the relationships with Duke El-
lington and countless others, Feather
was there, Feather was, in any one of
his different guises, a part of it all.

One ironic note: Leonard Feather’s
three jazz Encyclopedias (The Encyclo-
pedia of Jazz, The Encyclopedia of Jazz in
the ’60s, The Encyclopedia of Jazz in
the ’70s) are invaluable jazz volumes,
books that have remained in print virtu-
ally since their initial publication (Da
Capo has brought the first two out in
paperback, with the third due in the
near future). Feather quotes Ban Rae-
burn, his first publisher, as saying, in
1954, “I suppose the reason there
 hasn’t been a book of this kind is that
there’s no clued hand had previ-
ous when his name was attached to
them, but noting how they received fa-
vorable attention when he used a
pseudonym. He is quite defensive
about his songwriting, and his songwrit-
ing played a part in many of the ses-
sions he produced. When he achieved
something of a coup by getting Duke
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CASH BOX TOP 75 BLACK CONTemporARY ALBUMS

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<td><strong>DANCING ON THE CEILING</strong></td>
<td><strong>LAVERNE BURRELL</strong> (Motown 53156 MADE)</td>
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<td><strong>RAISING HELL</strong></td>
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<td><strong>A LOT OF LOVE</strong></td>
<td><strong>HELEN CURTIS</strong> (Columbia ST-1247)</td>
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<td><strong>KING OF STAGE</strong></td>
<td><strong>BOBBY BROWN</strong> (MCA 5057)</td>
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<td><strong>LIVING ALL ALONE</strong></td>
<td><strong>PHILLY PHEEMAN</strong> (S &amp; T 7037)</td>
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<td><strong>ZAGORA</strong></td>
<td><strong>LOOSE ENDS</strong> (MCA 5274)</td>
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**SIMPLY RITZY** — Electra's Simply Red were visited backstage at NY's Ritz club by Nick Ashford and Valerie Simpson. Picture: l-r Ashford, Simpson and Simply Red's Mick Hucknall.

**EVERLASTING TALENT** — Manhattan Records is set to release Natalie Cole's album, "Everlasting." In the spring. Pictured: l-r: Don Cleary, Cole's mgr; Jack Satter, vp promotion; Stephen Reed, sr vp marketing and administration; Sam Becker, nat'l dir press and publicity; Verneil Johnson, vp r&b promotion, Gerry Griffith, sr vp ad; Natalie Cole, Manhattan press Bruce Lundvall.

**38 A NICE PLACE TO BE** | **GEORGE HARRISON** (MCA 6570) | | | | |
| **MUSIC MADNESS** | **MARTHA REEVES AND THE VANDES** (TLK 8) | | | | |
| **HOT TOGETHER** | **PORTER SISTERS** (MCA 5693) | | | | |
| **SILENT NIGHT** | **MIKE BUBEK** (Columbia F 7133) | | | | |
| **REAL LOVE** | **ASHFORD & ISDORF** (Capitol ST-12236) | | | | |
| **PROMISES** | **SUGAR TRES** (Capitol ST-53001) | | | | |
| **EVERYTHING'S QUIET** | **EVERYTHING'S QUIET** (Capitol ST-53001) | | | | |
| **WORLD PREMIERE** | **BEATLES** (MCA 5831) | | | | |
| **LIVE IN LONDON** | **LIVE IN LONDON** (MCA 5831) | | | | |
| **VISCIOUS RUMORS... THE ALBUM** | **DE Way** (RCA 52492) | | | | |

**11 WINNER IN YOU** | **PAUL WILLIAMSON** (MCA 5276) | | | | |
| **LISA AND LISA** | **CAMP JT WITH FULL FORCE** (Columbia BFC 40530) | | | | |
| **ALWAYS IN THE MOOD** | **LINDA RONSTADT** (MCA 5693) | | | | |
| **DUOTONES** | **LITTLE BIGriters** (Columbia BFC 40530) | | | | |
| **BLOODLINE** | **LEVENTE** (Atlantic 6166) | | | | |
| **DESTINY** | **CHARA KILAM (Warner Bros. 29714-1) | | | | |
| **ROCK THE HOUSE** | **L.J. JAZZY JAZ AND THE FRESH PRINCE** (RCA 10286-1) | | | | |
| **MIRACLES OF THE HEART** | **DAD (J) RONSTADT WILLIAMS** (Columbia BFC 40530) | | | | |
| **46 ALL** | **BOBBY BROWN** (Columbia ST-1247) | | | | |
| **WOMAGICK** | **BOBBY WILKINSON** (Columbia BFC 40530) | | | | |
| **L IS FOR LOVER** | **ALEX ROSS (Warner Bros. 29714-1) | | | | |
| **SILK AND STEEL** | **FREE STYLE** (Columbia BFC 40530) | | | | |
| **INSIDE STORY** | **GARY JOHNSON** (Manhattan ST-53038) | | | | |
| **HEADLINES** | **MAGNETIC STAR** (KPR 9-60454) | | | | |
| **QUIET STORM** | **FRANKIE BORRAS** (Columbia 60444) | | | | |
| **WHITNEY HOUSTON** | **JAY JONES** (MCA 5057) | | | | |
| **CLOSER THAN CLOSE** | **LARRY GLENN** (Manhattan ST-53038) | | | | |
| **SKEEZER PLEASER** | **SKEEZER PLEASER** (Manhattan ST-53038) | | | | |
| **WHISTLE** | **WHISTLE** (Select SE-2154) | | | | |

THE CASH BOX TOP 75 BLACK CONTemorary ALBUM CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
MUSCLAND OFFERS COMMON STOCK — The American Can Company has announced the public offering of 1,750,000 shares of common stock by its subsidiary, The Muscland Group, Inc., at $20.00 per share. The shares represent approximately 17 percent of the total outstanding common stock of The Muscland Group. In addition, Muscland has granted the underwriters an over-allotment option for an additional 262,500 shares. Proceeds after expenses of the sale will be approximately $31 million. American Can said that the transaction will result in a net gain of $13.5 million, or $0.49 per share of common stock, to be reported in the first quarter of 1987. Managers for the offering are Merrill Lynch Capital Markets, Bear, Stearns & Co., and Donaldson, Lufkin & Jenrette Securities Corporation. The Muscland Group will be listed on the New York Stock Exchange, symbol TMC. American Can will own the remaining approximately 83 percent of the 10.9 million Muscland shares outstanding (81 percent if the over-allotment option is fully exercised), and will continue to include Muscland in its consolidated financial statements. Based in Minneapolis, Minnesota, The Muscland Group is one of the largest specialty retailers of prerecorded music in the U.S. both in number of outlets and revenues. The company presently operates 525 stores in 46 states under the names "Muscland," "Sam Goody," "Discount Records," and "Licorice Pizza." Muscland's net income rose 50 percent to $13.2 million in 1986, versus $8.8 million in 1985. Revenues in 1986 were $412.2 million, up 26 percent from $327.5 million in the prior year. Headquartered in Greenwich, Connecticut, American Can is engaged in financial services and specialty retailing.

PRISM TO INTRODUCE CD’S - PRISM Entertainment, a major videocassette distributor, has announced their entry into recorded music retailing with the release of 23 budget CD's. Since many of Prism's distributors, wholesalers and rack jobbers, already deal with recorded music as most record retailers are also video dealers, hence the term "home entertainment centers," a Prism CD line makes good sense. The 23 titles will wholesale at a low price enabling retailers to sell them promotionally for less than $10, a figure many retailers believe would expand the CD consumer market considerably. The CD line will be divided into classical, new age, adult contemporary and single artist. Initial releases will include two "America's Favorites" classical compilations from the U.K.'s Filmtrax; five "New Horizons" original recordings of "new age" works; two Heavy Metal compilation discs, five "Great Composers" classical tapes; three original recordings from the Royal Philharmonic Orchestra called "Classically Queen," "Classically Beatles," and "Abba phone;" a Cleo Laime single-artist disc, and a "Sawtooth Street Music" selection. Prism hopes to have 60 titles out by the third quarter of this year. The first 23 titles will ship 100,000 units.

VSDA ANNOUNCES CONVENTION COMMITTEE — The Video Software Dealers Association (VSDA) president Arthur Morowitz and 1987 VSDA Convention Chairman Lou Berg have announced the appointment of the 1987 VSDA Convention Committee. The members include: Lou Berg, chairman, Audio/Video/Plus, Houston, TX.; Michael Dunn, Video 83, New York, N.Y.; Dick Kerin, Erol's, Springfield, VA.; Jim George, National Video, Inc., Portland, OR. and Carl Pough, Video Cassettes Unlimited, Santa Ana, CA. "Our goal is to make the 1987 VSDA Convention as fun, exciting, and as informative as possible," says Chairman Berg. The committee will hold its first meeting on April 20 & 21 in Las Vegas, the site of the 1987 Convention which will take place August 16-20 at Bally's Grand Hotel. "The purpose of this initial meet is basically a brainstorming session," Berg says. He feels that it is very important to ensure that critical issues a addressed, stressing that the best way to achieve this is to encourage an open line of communication between committee members and other VSDA members. In the upcoming weeks, Berg will be contacting all VSDA regional leaders for their input concerning the upcoming Convention.

Brian Kassa

GO ASK ALICE — 3,000 plus fans lined up outside Atlanta's Northlake Mall at 7 am to see Alice Cooper and his guitarist/co-writer, Kane Roberts. The pair visited the Record Bar store 5/15 after a sold-out stint at the Atlantic Civic Center. Pictured, taller than the rest, are Robert (l) and Cooper (r).

CASH BOX TOP 40 COMPACT DISCS

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<td>BACK IN THE HIGH LIFE</td>
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<td>INVISIBLE TOUCH</td>
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<td>BRUCE SPRINGSTEEN AND THE E STREET BAND LIVE 1975-85</td>
<td>105,900</td>
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<td>8</td>
<td>EVERY BREATH YOU TAKE The Singles THE POLICE [A&amp;M CD-32942]</td>
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<td>3RD STAGE</td>
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THE CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

Cash Box February 21, 1
New 12" Releases

**ATTI SMYTHE** (CBS CAS 2612)

"Never Enough" (4:19) (Dub Notes/No Me/Human Boy/Hobblor/Pink Smoke / Backwood — ASCAP/BMI) (Producer: Rick Chertoff/William Wittman)

**EARR ALPERT** (A&M SP 12226)

"Keep Your Eye On Me" (5:53) (Fyfe Traye — ASCAP) (J. Jam, T. Lewis)

Producers: James Harris III and Terry Lewis

**POO NS (Mercy/Poliegram PRO 490-11)

"Bridges Over Borders" (6:47) (Mark-Cain — CAPAC) (Dedpe/Horne/Preuss) E. Leaker, T. Berryl (Producer: T. Treumuth)

**PUBLIC EMILY** (Def Jam/Columbia 44 06719)

"Bublic Enemy #1" (4:46) (Def Jam — ASCAP) (C. Ridenhour, H. Shocklee)

Producers: H. Shocklee, C. Ryder

**I RAN "JUICE" JONES** (Def Jam/Columbia 44 06730)

"Here I Go Again" (4:48) (Sotne Agate/Jobete — BMI) (A. Clevelad, T. Johnson, W. Robnson, Jr. W. Moore) (Producers: V. F. Bell, R. Simmons)

**C.C. COOPER** (Krismaz/Macola MRC-0972)


---

**MOST ACTIVE**

Boy Toy — Tia — RCA

---

**RETAILER’S PICK**


Store: 12" Dance Records Manager: Wrech Davidjian Location: Washington D.C.

Comments: “Good alive dance tune.”
PROGRAMS

CATCH 22—Casey O'Brien—Program Director—Anchorage
  P. Cetera
  Parachute Club
  D.Hall
  B. Hornsby
  B. Geldof

PETE CETERA—Big Mistake—Full Moon/Warner Bros.
  Steve Winwood—The Finer Things—Island/Warner Bros.

PROGRAM ADDS

23 MUSIC AKRON—Billy Soule—Program Director—Ohio
  Herb Alpert
  Stacey Q
  B. Hornsby
  Heaven 17

TV 69-Tom Zingale—Program Director—Gainsville
  P. Cetera
  Rob Jungklaus
  B. Hornsby
  Tesla
  China Crises

CASH BOX TOP 40 MUSIC VIDEOS

1. EVERY BREATH YOU TAKE—The TEA-VIDES
   (A&M Video 61027)
2. THE VIDEO ALBUM, VOLUME I
   (Capitol Video 60515)
3. STOP MAKING SENSE
   Talking Heads (RCA Home Video 60515)
4. WHAM! IN CHINA—FOREIGN SKIES
   (Epic Video 2414)
5. CONTROL THE VIDEOS
   (A&M Video 61027)
6. LIVE WITHOUT A NET
   Van Halen (Warner Bros. Music Video 38129)
7. THE MAKING OF DANCING ON THE CEILING
   (MCA Video 384)

CASH BOX TOP 15 MUSIC VIDEOCASSETTES

1. GENESIS LIVE—THE MAMA TOUR
   (Warner Video 3812)
2. DAVID LEE ROTH
   (Warner Video 3812)
3. THE #1 VIDEO HITS
   (Warner Bros. Music Video 3812)
4. BROTHERS IN ARMS
   (Warner Bros. Music Video 3815)
5. MADONNA LIVIN
   (Warner Bros. Video 3815)
6. WOMEN IN ROCK
   (Warner Bros. Video 3815)
7. COLOR ME BARBRA
   (Warner Bros. Video 3815)
8. BREAKOUT
   (Warner Bros. Video 3815)

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

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>INDIANA JONES AND THE TEMPLE OF DOOM</td>
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<td>JACE FONDA'S NEW WORKOUT</td>
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<td>STAR TREK II: WRATH OF KHAN</td>
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<td>HOWARD THE DUCK</td>
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<td>MY NAME IS BARBARA</td>
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<td>KATHY SMITH'S BODY BASICS</td>
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<td>MADEAEUS</td>
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<td>PLAYBOY VIDEO CENTREFOLE #45</td>
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<td>MAXIMUM OVERDRIVE</td>
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<td>12</td>
<td>BEVERLY HILLS COPS</td>
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THE CASH BOX TOP 40 VIDEO CASSETTES CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

MINIATURIZATION—Sony Corp. of America and MGM/UA Home Entertainment have announced an agreement under which MGM/UA will begin releasing its first slate of 8mm home videos. As soon as this spring, fifteen titles in the new, more compact, high-quality clarity format will appear, including such titles as An American in Paris, Dinner at Eight, and National Velvet. The new line will incorporate both HiFi AFM and PCM digital sound, and will be sold through Sony dealerships at a suggested retail price below $30. 8mm cassettes, for those of you unfamiliar with it, are about the size of an audio tape, and play back on ultra-compact players. According to MGM/UA Home Entertainment president, Bill Gallagher, the company has been waiting for the right moment to jump on the 8mm cassettes bandwagon. During last year we watched 8mm grow to where it is now appropriate for MGM/UA to participate in it," he remarked. AVA PRESENTERS—Preseters for the fifth annual American Video Awards have been announced, and a curious assortment of celebrities are featured. Among the group, there are, too, Curious in the sense that while some of them, such as "Weird Al" Yankovic, Dwight Yoakam, Lisa Lisa and Gregory Abbott, are music celebrities with videos to boast of, several others, such as actress Diane Cage and comedian Gail and Cheryl, whose knowledge have little, if anything to do with music videos - except for undoubtedly having seen a few. Granted, there’s nothing in the title of this event, or of its presenters (the National Academy of Video Arts & Sciences) to suggest music video over any other genre, and these celebrities have certainly appeared on video, but there aren’t any non-music videos on the fifth annual AVA nominations list. It’s a little like having Meryl Streep present a Grammy or Bob Seger present an Oscar, isn’t it? Well, enough said. The event will be hosted by Casey Kasem, and aside from the mentioned folks, the presentaer includes Roseanne Barr, Delta Burke (whose sensation performances in the recently resurrected sitcom Designing Women qualify her to present any award, in my book), Jackee Harry, David Hasselhoff, Jean Kasem, Tim Reid and Tracy Scoggins, with performances by Wang Chung, The Bangles and Richard Belzer. The two-hour show, which will be taped for TV syndication February 26 at L.A.’s Scottish Rite Auditorium, is produced by Scotti/Vinnette Television in association with Casey Kasem Productions.

U.K. AWARDS—And speaking of televised award shows, the 1987 International British Record Industry Awards has cleared 102 markets in this country, according to The Entertainment Network (TEN), co-producing (with the BPI and BBC-TV) and syndicators of the event. Scheduled to go into nationwide syndication February 14 - March 14, the awards cover 13 categories, with such nominees as Madonna, Whitney Houston, Bruce Springsteen, Huey Lewis and Paul Simon. The show, which is being offered in both two-hour and one-hour versions, features performances by Whitney Houston, Simply Red, Spandau Ballet, Level 42, and 5 Star.

VISCIOUS ROMANTICS—From Embassy Home Entertainment in late April comes Sid & Nancy, the story of the romance between punk rocker Sid Vicious (Gary Oldman) and groupie Nancy Spungen (Chloe Webb).

A NOOD TO THE LADIES—This week in New York, Cinemax is tapping a special CineMax Sessions tribute to the great ladies of song. CineMax Sessions: The Legendary Ladies. Taped at NYC’s Latin Quarter, the show is being hosted by Belinda Carlisle and Deborah Harry, and features performances by a strong cast of hit makers, including Darlene Love, Lesley Gore, Martha Reeves, Ronnie Spector, Mary Wells, Shirley Alston and Freda Payne. No airdate for the show has been set as we go to press, but we’re told to sometime late in summer.

Gregory Dobrin

THE RELEASE BEAT

Embassy Home Entertainment’s March releases are spearheaded by the Medieval drama The Name of The Rose, a film based on Umberto Eco’s best-selling novel, starring Sean Connery and F. Murray Abraham. Suggested retail price is $79.95. HiFi stereo VHS and Beta with closed captioning... From MCA Home Video in March comes a Paul Lynch-directed thriller involving a rough mountain town that terrorizes a small town. Suggested retail is $79.95. HiFi Dolby B mono VHS and Beta HiFi mono, with closed captioning. Also from MCA in March, the 1943 version of the Phantom of the Opera, starring Claude Rains and Nelson Eddy. Suggested retail is $39.95. HiFi Dolby B mono VHS and Beta HiFi mono Beta. From Paramount Home Video has two new music releases from Windham Hill for March: Windham Hill - In Concert, taped during the 1986 Windham Hill summer tour ($29.95) and Windham Hill - Seasons, selections from four previously released seasonal Windham Hill programs ($19.95). Both releases are available in HiFi digital stereo, VHS and Beta.
CLASSIFIED AD RATE 35 CENTS PER WORD
Count every word including all words in firm name. Numbers in address count as one word. Minimum four words acceptable. Cash or check only. MUST ACCOMPANY ALL ORDERS. 60% of classified ad will be held for following issue pending receipt of your check or cash. NOTICE — $203 Classified Advertisers Outside USA add $78 to your present subscription price. Your next classified ad will be held for a period of one full year, 52 consecutive weeks. You are allowed to change your classified ad words correctly. Be sure your Classified Ad is sent to reach the Los Angeles publication office.

Classified Ads Close TUESDAY

COIN MACHINES
FOR SALE: ROAD RUNNER $1395, GAUNTLET I $1495, GAUNTLET II $1795, KING KING $1095, ALLEY MAS TER $1195, WORLD SERIES $1195, SU PER MARIO BROS UNI $1195, PLAY CHOICE 10 $1695, VS DUAL MARIO BROS & GUMSHOE $1195, VS DUAL MARIO BROS. & EXCITEBEIR $1195, VS DUAL HOGANS ALLEY & DUCK HUNT $1295, HAMMER $1795, HANG ON Upright $1995, SHOOTER MASTER $1495, MAJOR LEAGUE $1395, WORLD CUP SOCCER $1495, ALLEY CAT SHOOTING BOWLING $1195, BLACK BELT $1195, MOTORODME $1095, HOLLYWOOD HEAT $1395, COMET $1195, SPACE SHUTTLE $925, HERCULES $995, ROBERT E. LEE $995. Call or write NEW ORLEANS NOVELTY CO., 3300 NO. ARNOTT ROAD, METAIRIE, LA 70002. (Tel.: 504) 888-3500.

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Old Gumball and Peanut Vending Machines, and parts. Send description and price to Don Reedy 251 W. Patrick St., Frederick, MD 21701.

SEESEER
Jukeboxes and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Alleys and your specific rarity. Also Command JUKEMUSIC and Games, Box 262, Hanover, Pennsylvania 17331 — Telephone (717) 632-7205.

DISTRIBUTORS/OPERATORS for Canadian made coin operated Counter Top Games and Electronic Scales. High quality and profit. Low cost direct from manufacturer. Contact OWLIER $1195, BLACK BELT $1195, MOTORODME $1095, HOLLYWOOD HEAT $1395, COMET $1195, SPACE SHUTTLE $925, HERCULES $995, ROBERT E. LEE $995. Call or write NEW ORLEANS NOVELTY CO., 3300 NO. ARNOTT ROAD, METAIRIE, LA 70002. (Tel.: 504) 888-3500.

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

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

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

WANTED: Miss Pac Man Cocktails, Whac- a-mole, Skeeball, Lucky Crane. For Sale: Skee Ball. Pac Man $395, Miss Pac Man $800, Frogger $295, Mike or Chle (717) 848-1846.

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FIRST ANNUAL “MISS MODERN COUNTRY MUSIC” PAGEANT now being held by CYRRESS RECORDS. For more information write to “MISS MODERN COUNTRY MUSIC” P.O. Box 51067, Jackson- ville Beach, Florida 32250 or call (904) 264-8222.

COUNTRY MUSIC STARRING ARTIST CONTEST” — Judged by Darlene Austin, Tillman Franks, Mayd Nutter. For details and sample copy INDIE BULLET TRADE Magazine, Box 1464 CA, Jackson- ville, FL 75766.

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SONGWIRTER’S MONTHLY NEWSLETTER, 1626 N. Wilcox, #940, Hol- wood, CA 90028. For current issue send $1.00. Every Songwriter should have a copy.

ATTENTION AIR & REPS: Million- dollar writer/producer offers extensive catalogs of country, rock material. All categories. Offers, looks, demands available upon request. Also seeking mature fem artists for new recording projects. Submit demo cassette pic. to: (DOH) Donn Hachti Organ- ization, Box 2848, Key Largo, Florida 33032 7849.
**NEWS**

**WARTY**—BMI's West Coast office recently throw a #1 party for Bobby Cashwell, who hit with "I'm a Fool." "The Next Time I Fall In Love." Pictured (l-r) are: BMI exec Allen McDougall, with writer Franie Goldie, SBR Entertainment's Doug Minnick, and BMI exec, Doreen Fickertape.

**FLYTE TYMNE** (continued from page 9)

songwriters," asserts Lewis. "We are always writing and performing on everything we produce, so all aspects of music are there for us. In fact, once you get into production, you become a psychologist, a doctor, a teacher, a lawyer, a counselor, a musician—it's really a multifaceted job!" Harris laughs and noks his long brown locks in agreement.

The list of artists that the red-hot tandem has turned down reads like the guest list at a platinum record award ceremony—Whitney Houston, Lionel Richie, Aretha Franklin, Dionne Warwick, and more. Rather, they live for the true challenge of taking an artist who is far from the limelight and exploiting him onto the pop music scene by realizing their ultimate potential. "We turned all those people down, but in that same time frame, we took The Human League all the way from zero to #1. a gold record on the way to platinum." It is partially this underdog spirit that has endeared Flyte Tyme to their business and creative associates everywhere in the industry.

So how do they do it—what is the secret? According to Harris, you must start with a raw mix of talent and good songs, throw in a pound of hard work (six 12-hour days per week), and add a dash of good will. The end result, however, always depends upon the initial stock—is there enough talent there to play starmaker? "You can't take a race car with a new engine and win a race. What we get are great engines that aren't tuned up. So we are in mechanics, and that's what The Human League's situation was. We just came in, bought it in a few new parts, and tuned them up. But they had the engine to begin with—they had the talent."

The latest release from the Flyte Tyme tandem is "Let's Wait Awhile," a lascious ballad off the "Control" LP. It espouses a refreshing message of moderation to the young, predominantly female audience, in contrast to the overly promiscuous focus of most pop music of the age. Upcoming projects in the next few months include the latest album from Alexander O'Neal, an old friend of Lewis and Harris, who put his own career on hold until they could devote their entire energies to his sessions. Harris is genuinely excited about this March release, and foresees a smash for the fellow Minneapolis native: "There are some songs on this that we've just got to get out to the public. Right now that's our top priority."

Another possible entry in the Flyte Tyme hit parade is the heretofore under-recognized tempest Pia Zadora, who is planning an album release soon. Her management has been in touch with Harris and Lewis. The two have expressed an initial interest. "What we are doing," explains Harris, "is listening to a few songs to see whether it will work before committing ourselves. She's fantastic—she's got a good voice. She likes to sing melodies, and we like to write melodies, so it's going real well."

Needless to say, Zadora also sits to a T. The Flyte Tyme prerequisite of the underdog turning her career around and shooting for the top. ("She fits the bill," Harris agrees.) This may be an extremely interesting test of their starmaking capabilities.

So if you happen to see O'Leo "Nice guys finish last" Durocher along the way, tell him that for once he's been proven wrong. Here is a textbook case of two truly nice guys, Terry Lewis and Jimmy "Jam" Harris, finishing first for a change. It seems that this talented twosome will be around for quite some time, as they plan to continue writing and producing into the foreseeable future, renewing that lease in the penthouse suite year after year after year...

**MET** (continued from page 6)

...a tremendous outlet for us."

However, more recent revelations lead to speculation of a hybrid format, lading directly into the Urban Contemporary and Power 106, Los Angeles' top rated in, and KQRO, the alternative AOR pulled a 3.9 share in the Fall Arbitron. Given the market's long-standing affection for the "freeform" music, it would appear to be a logical programming niche, albeit an exact classification of such a format is unknown.

Rick Fairley, KMET's ex-air staff has to calling the events of the 6th, came about advance warning, although the feel-limited change had in the air some "Ultimate result of it's fall from grace is that Los Angeles evidently without the services of some of most respected and well-known names of radio, including Jim Ladd, David S. Cynthia Fox, Pat "Paraphase" Kelly, others. Tom Yates, program director of T's competitor KLSX, noted that "we this game like a war, but you never anybody to really die. When some- like the stature and the legacy of a T goes away, it makes us very sad." His sentiments were echoed by Kurt Kelly, program director of KLOS, KMET's closest AOR rival during the 1970's: "You like to see good competition, but you never like to see anyone get knocked out of the fight." Both KLOS and KLSX, an unprecedented show of camaraderie, allowed KMET's fallen air staff substantial time on their stations to say goodbye to their loyal audience.

"It's been amazing to see the reaction that people have shown us, and it's very heartwarming that your competitors would invite you down to say goodbye to your audience," Jim Ladd commented. "The people have just been phenomenal." Coddy admits that the human element involved in the situation made it the decision an extremely difficult one, but stresses that it was simply a business decision. "It was just a format change. It's never a pleasant situation, but we could have done more what we could have done to ease the pain. It was very hard to let that many people go, especially since it was through no fault of their own. Without a doubt, they are a very tal- ented crew."

For further coverage of the KMET story, see this week's Radio Report in Cash Box' pullout section.

**Tomol 12"** (continued from page 6)

service comes on the heels of the Karen/Abraha Superstar convention in Springs where it became apparent programmers were dissatisfied with the of 12's. According to Leeds, Greg Gil- je, who now consults Barkert/i/ ms, called for an end to 12's "unless it something special in front of the [album release]." Leeds said he advised Gilles- je could "live with this (no 12's)" now he now consults more than 63 radio stations Gillespie's response was, "absolutely," referring to Leeds.

"Of all album radio's greatest strengths is its inherent ability to lead the way in dis- covering and breaking new tracks," stated the letter. It ended by saying "We hope that this effort will help ease the vinyl crunch and will benefit the format, the artists and the record company."

Asked if the move would amount to a cost savings to the record company, Leeds responded, "We haven't even addressed that issue at this point. It has just been a matter of listening to radio's needs and re-...
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**CASH BOX TOP 100 ALBUMS**

February 21, 1988

Title, Artist, Label, Number, Distributor

* Available on Compact Disc
- Platinum (RIA Certified)
- Gold (RIAA Certified)

** WHEN SECONDS COUNT | 8.96 | 63 | 1 **

** 25488-1) WEA **

80 ** POWER | 8.96 | 68 | 72 **

** 076-1M-DPOL **

** MIAMI PRIME TIME | 8.96 | 71 **

99 ** PRIVATE REVOLUTION | 8.96 | 78 **

71 ** NIGHTMARES (EMI) (Columbia BMG 41126)** **

73 ** SHELTER | 8.96 | 80 **

56 ** HEAD, MADM AND BAD BAD TO KNOW | 8.96 | 81 **

83 ** EAT 'EM AND SMILE | 8.96 | 82 **

73 ** DAVID LEE ROTH (Warner Bros. 25474)** **

65 ** RIPTIDE | 8.96 | 83 **

** GONE TO THE WOODS | 8.96 | 84 **

81 ** BAD, MAD AND DANGEROUS TO | 8.96 | 85 **

10 ** ALABAMA (RCA 5469)** **

69 ** THE MONKEES THEN & NOW | 8.96 | 86 **

73 ** ARETHA FRANKLIN (Motown A&M 52190)** **

80 ** WELCOME HOME | 8.96 | 87 **

74 ** THE TOUCH | 8.96 | 88 **

71 ** BILLY OCEAN (Arista AL 4409)** **

81 ** KBC BAND | 8.96 | 89 **

79 ** BLAH-BLAH-BLAH | 8.96 | 90 **

83 ** KING OF STAGE | 8.96 | 91 **

74 ** HEARTBEAT | 8.96 | 92 **

77 ** JOURNEY (EMI) (MCA 9083)** **

73 ** AN AMERICAN TAIL | 8.96 | 93 **

100 **

** CHARTBREAKER**

** LOOK WHAT THE CAT DRAGGED IN | 8.96 | 156 **

27 ** THE KINKS MCA 5629** **

86 ** THINK VISUAL | 8.96 | 153 **

85 ** BOSTON | 8.96 | 152 **

93 ** PRIVATE PASSION | 8.96 | 151 **

98 ** ONE TO ONE | 8.96 | 147 **

97 ** HOT TOGETHER | 8.96 | 146 **

83 ** Vinnie Vincent Invasion | 8.96 | 145 **

89 ** LIVE | 8.96 | 144 **

91 ** CHEAP THINGS | 8.96 | 143 **

132 ** MECHANICAL RESONANCE | 8.96 | 142 **

97 ** INSIDE STORY | 8.96 | 141 **

92 ** PEACE SELLS | 8.96 | 140 **

105 ** THE DAVE EDMUNDS BAND LIVESTOCK | 8.96 | 139 **

99 ** SHIRLEY MURDOCK | 8.96 | 138 **

112 **

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

MARKET AT A GLANCE
MOST ADDED Out Of A Possible 121 Stations
115 Stations Reported This Week
Lean On Me
Club Nouveau—King Jay/WB
26 Adds
Tonight, Tonight, Tonight
Genesis—Atlantic
20 Adds
Dominoes
Robbie Nevil—Manhattan
20 Adds
Walking Down Your Street
Bangles—Columbia
19 Adds
Finer Things
Steve Winwood—Island
15 Adds

#1 SINGLES

RETAIL
Livin' On A Prayer
Bon Jovi—Mercury/PG
Fight For Your Right (To Party)
The Beastie Boys—Def Jam/Columbia
Respect Yourself
Bruce Willis—Matown
Open Your Heart
Madonna—Sire
Change Of Heart
Cyndi Lauper—Portrait

REQUESTS
Fight For Your Right (To Party)
Beastie Boys—Def Jam/Columbia
Lean On Me
Club Nouveau—King Jay/WB
Will You Still Love Me?
Chicago—Warner Bros.
Keep Your Hands To Yourself
Georgia Satellites—Elektra
Somewhere Out There
L. Ronstadt/J. Ingrom—MCA

ALBUM ALLEY
I Know You Were Waiting (For Me)—Aretha Franklin and George Michael—Aristo
Light Of Day—Bobby Bostlers—CBS Associated
Keep Your Eye On Me—Herb Alpert—A&M
Just To See Her—Smokey Robinson—Motown
A Woman In Love—Carl Anderson and Angelo Bofill—Epic

CROSSOVER POTENTIAL

FEBRUARY 21, 1987
IF
“YOU DON’T KNOW”
TODAY
YOU WILL TOMORROW

Produced by Bob Ezrin with Andy Richards and Berlin
• From the Geffen album
  Count Three And Pray

• Management: Peregrine Watts-Russell/M.F.C.
  Management • © 1987 The David Geffen Company
<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst. Wk.</th>
<th>Ttl. Wks.</th>
<th>12-17</th>
<th>18-24</th>
<th>25-34</th>
<th>34+</th>
<th>Station %</th>
<th>Request Rank</th>
<th>Sales Rank</th>
<th>Vid. Rot. Rank</th>
<th>Current Tour</th>
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<td>19</td>
<td>Y</td>
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<td>Madonna—Open Your Heart—Sire/WB</td>
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<td>32</td>
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<td>X/F</td>
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<td>M</td>
<td>M</td>
<td>M</td>
<td>52%</td>
<td>17</td>
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<td>25</td>
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<td>36</td>
<td>36</td>
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<td>21</td>
<td>22</td>
<td>NV</td>
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<td>Dead Or Alive—Brand New Lover—Epic</td>
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<td>74%</td>
<td>14</td>
<td>26</td>
<td>24</td>
<td>26</td>
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<td>Robbie Nevil—C'est Le Vie—Manhattan</td>
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<td>X</td>
<td>X</td>
<td>X</td>
<td>26%</td>
<td>23</td>
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<td>34</td>
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<td>Bangles—Walk Like An Egyptian—Columbia</td>
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<td>41</td>
<td>*</td>
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* Soundtrack
* MTV—Exclusive
NV—No Video
Y—Yes, On Tour
X—All
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<th>Record Rank</th>
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<th>Tot. Wks.</th>
<th>12-17</th>
<th>18-24</th>
<th>25-34</th>
<th>34+</th>
<th>Station %</th>
<th>Request Rank</th>
<th>Sales Rank</th>
<th>Day Ports</th>
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<td>74%</td>
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<td>42</td>
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<tr>
<td>5 BRUCE SPRINGSTEEN—Fire—Columbia</td>
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<td>34%</td>
<td>45</td>
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<tr>
<td>8 FRANKLIN/Michael—I Knew You Were...—Arista</td>
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<td></td>
<td>56%</td>
<td>—</td>
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<td>X</td>
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<td>26%</td>
<td>18</td>
<td>6a-mid</td>
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<tr>
<td>10 HIPSWAY—The Honeythief—Columbia</td>
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<td>5</td>
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<td>37%</td>
<td>—</td>
<td>—</td>
<td></td>
<td></td>
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<tr>
<td>11 PETER CETERA—Big Mistake—Full Moon/WB</td>
<td>56</td>
<td>5</td>
<td></td>
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<td>28%</td>
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<tr>
<td>12 LONE JUSTICE—Shelter—Geffen</td>
<td>60</td>
<td>6</td>
<td>X</td>
<td>X</td>
<td>23%</td>
<td>43</td>
<td>all</td>
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<tr>
<td>13 STEVE WINWOOD—The Finer Things—Island</td>
<td>68</td>
<td>3</td>
<td></td>
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<td>—</td>
<td>—</td>
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<td></td>
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<tr>
<td>14 DARYL HALL—Someone Like You—RCA</td>
<td>59</td>
<td>5</td>
<td></td>
<td></td>
<td>25%</td>
<td>—</td>
<td>—</td>
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<tr>
<td>15 COMMUNARDS—Don't Leave Me This Way—MCA</td>
<td>64</td>
<td>4</td>
<td></td>
<td></td>
<td>28%</td>
<td>—</td>
<td>—</td>
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</tr>
<tr>
<td>16 SHIRLEY MURDOCK—As We Lay—Elektra</td>
<td>65</td>
<td>5</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>19%</td>
<td>16</td>
<td>30</td>
<td>6a-3p</td>
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</tr>
<tr>
<td>17 BANGLES—Walking Down Your Street—Columbia</td>
<td>80</td>
<td>2</td>
<td></td>
<td></td>
<td>27%</td>
<td>—</td>
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<tr>
<td>18 DAVID &amp; DAVID—Ain't So Easy—A&amp;M</td>
<td>72</td>
<td>4</td>
<td></td>
<td></td>
<td>25%</td>
<td>—</td>
<td>—</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>19 EIGHT SECONDS—Kiss You...—Polydar/PG</td>
<td>74</td>
<td>4</td>
<td>X</td>
<td></td>
<td>17%</td>
<td>22</td>
<td>—</td>
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<tr>
<td>20 ROBBIE NEVIL—Dominoes—Manhattan</td>
<td></td>
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<td></td>
<td></td>
<td>27%</td>
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### MULTIFORMAT PLAYLIST

<table>
<thead>
<tr>
<th>Title</th>
<th>Format Penetration</th>
<th>All Comb. Ret. Rank</th>
<th>Req. Rank</th>
<th>Comments</th>
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<tbody>
<tr>
<td>1 Janet Jackson—Let's Wait Awhile—A&amp;M</td>
<td>83%</td>
<td>89%</td>
<td>92%</td>
<td>44%</td>
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<tr>
<td>2 Bruce Hornsby—Mandolin Rain—RCA</td>
<td>88%</td>
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<td></td>
<td>43.5%</td>
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<tr>
<td>3 Jets—You Got It All—MCA</td>
<td>80%</td>
<td>77%</td>
<td>93%</td>
<td>41.7%</td>
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<tr>
<td>4 Starship—Nothing's Gonna...—Grunt/RCA</td>
<td>86%</td>
<td>77%</td>
<td>73%</td>
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<tr>
<td>5 Lionel Richie—Ballerina Girl—Motown</td>
<td>74%</td>
<td>68%</td>
<td>90%</td>
<td>38.7%</td>
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<tr>
<td>6 Bruce Willis—Respect Yourself—Motown</td>
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<td>72%</td>
<td>71%</td>
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<tr>
<td>7 Madonna—Open Your Heart—Sire/WB</td>
<td>79%</td>
<td>70%</td>
<td>81%</td>
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<tr>
<td>8Expose—Come Go With Me—Arista</td>
<td>75%</td>
<td>62%</td>
<td>59%</td>
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<td>9 Genesis—Tonight...—Atlantic</td>
<td>86%</td>
<td>18%</td>
<td>80%</td>
<td>30.7%</td>
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<tr>
<td>10 Billy Vera—At This Moment—Rhino</td>
<td>50%</td>
<td>38%</td>
<td>26%</td>
<td>64%</td>
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<tr>
<td>11 R.F.T.W.—Love You Down—MCA</td>
<td>68%</td>
<td>70%</td>
<td>36%</td>
<td>29%</td>
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<tr>
<td>12 Journey—I'll Be Alright...—Columbia</td>
<td>76%</td>
<td>94%</td>
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<td>13 Eddie Money—I Wanna Go Back—Columbia</td>
<td>75%</td>
<td>22%</td>
<td>66%</td>
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<tr>
<td>14 Kool &amp; The Gang—Stone Love—Mercury/PG</td>
<td>24%</td>
<td>83%</td>
<td>55%</td>
<td>27%</td>
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<tr>
<td>15 Chicago—Will You Still Love Me?—WB</td>
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<td>74%</td>
<td></td>
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<tr>
<td>16 Cameo—Candy—Atlanta Artists/PG</td>
<td>43%</td>
<td>42%</td>
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<td>25.5%</td>
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<tr>
<td>17 Shelia E.—Hold Me—Paisley Park/ WB</td>
<td>78%</td>
<td>34%</td>
<td>41%</td>
<td>25.5%</td>
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<tr>
<td>18 Luther Vandross—Stop To Love— Epic</td>
<td>65%</td>
<td>83%</td>
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<tr>
<td>19 Bon Jovi—Livin' On A Prayer—Mercury/PG</td>
<td>82%</td>
<td></td>
<td>63%</td>
<td>24.2%</td>
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<tr>
<td>20 Lou Gramm—Midnight Blue—Atlantic</td>
<td>49%</td>
<td></td>
<td>96%</td>
<td>24.2%</td>
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</tbody>
</table>
"Light Of Day"
The New Single
From The New Movie
"Light Of Day"

Featuring Joan Jett and The Blackhearts

― Breaking everywhere ― added at:

PRO-FM, B106, WFLY, WSPK, WMJQ, 93Q, WKRZ, WIGY, OK100, WGAN, WOMP, WFXX, KREB, WCTH, PWR997, KZZB, WKQB, WROQ, WINK, WCKN, KQIZ, WKSF, WZJB, KNAN, WZBS, Z104, WBWB, KCMQ, 99KG, WDBR, KBVW, KZJP, KIKX, KYYA, KZFN.
Z95 added at #40, WMMS added at #37, WKDD added at #40.
## COMMENTS:

### NORTHEAST

1. **RATT**—Dance—Atlantic
   - Boogie, Git Down, Jam On It, Shake It. Fer crying out loud, DANCE!
2. **PAUL SIMON**—Boy In The Bubble—Warner Bros.
   - Starting to pick up in the east — broke this week in the southwest.

### SOUTHEAST

1. **HERB ALPERT**—Keep Your Eye On Me—A&M
   - Herb's gettin' funky — breaking in the east his first week out.
2. **GEORGIO**—Sex Appeal—Mocola
   - Georgio Allenenti's dance tune has been added at Y100.
3. **COLIN JAMES HAY**—Hold Me—Columbia
   - WMC/Memphis adding this African influenced song.

### SOUTHWEST

1. **BEASTIE BOYS**—Brass Monkey—Def Jam/CBS
   - WXNN add this culturally uplifting tune from the Beastie's latest LP.
2. **BURNS SISTERS**—Listen To The Beat Of A Heart—Columbia
   - The sisters second single is seeing major A/C action — adding at KITY.
3. **GEORGIO**—Sex Appeal—Mocola
   - KRBE adding this hot dance tune.

### MIDWEST

1. **PATTI SMYTH**—Never Enough—Columbia
   - Ex-lead singer for Scandal breaks out on her own with title track off forthcoming album.
2. **PSYCHEDELIC FURS**—Heartbeat Beat—Columbia
   - KDWB adds the Furs' latest. Single has already dominated the charts overseas.
3. **BOB GELDOF**—Love Like A Rocket—Atlantic
   - Geldof's second single off "Deep In The Heart Of Nowhere" LP is added at WYTV.

### WEST

1. **JULIAN COPE**—World Shut Your Mouth—Island
   - Cope's latest tune has earned #1 request status at KITS. Seeing great AOR action.
2. **KATE BUSH**—Experiment IV—EMI America
   - Hot requests in San Francisco. Hey, experiment with this tune — you won't be sorry.
3. **JACKSONS**—Time Out For The Burglar—MCA
   - KHYT adds. #74 bullet in it's second week on B/C chart.

---

**HIGH PRIORITY**

---

**BOB MYERS**

**EMI America**

Getting the first quarter of EMI off to a rocking start is a new single release from the Wolfman. **Peter Wolf** has delivered a stone cold rocker in the single and title track "Come As You Are." This has got the rowdiness and frankness of Peter's background to keep everyone at radio rocking through-out '87. "Come as you are or don't come at all?" could be this year's slogan of hipness.

On it's way to radio on February 18 are the sweet sounds of the **Nevil Brothers** with "Whatever It Takes." It's time this band takes it's act out of New Orleans and spreads across the country. With assistance from **Ronnie Montrose**'s hot licks, this tune has all the ingredients of a great CHR-AOR smash. The album is packed with hits to fill any format's desires.

Also on tap is **Corey Hart**'s follow-up with "Dancing With My Mirror," a tune that will bring back memories of "Sunglasses At Night."

Watch for **John Waite**'s single "Don't Lose Any Sleep," that will be an out-of-the-box add for any station in the land of radio.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Album</th>
<th>Record Label</th>
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<tbody>
<tr>
<td>RED SPEEDWAGON</td>
<td>Life As We Know It</td>
<td>Epic</td>
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<tr>
<td>SAMMY HAGAR</td>
<td>Over The Top soundtrack</td>
<td>Columbia</td>
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<tr>
<td>TINA TURNER</td>
<td>Break Every Rule</td>
<td>Capitol</td>
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<tr>
<td>ARETHA FRANKLIN/GEORGE MICHAEL</td>
<td>Aretha</td>
<td>Arista</td>
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<tr>
<td>STEVE WINWOOD</td>
<td>Back In The High Life</td>
<td>Island/WB</td>
</tr>
<tr>
<td>CLUB NOUVEAU</td>
<td>Life, Love &amp; Pain</td>
<td>King Jay/WB</td>
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<tr>
<td>HIPSWAY</td>
<td>Hipsway</td>
<td>Columbia</td>
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<tr>
<td>CROWDED HOUSE</td>
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<td>Capitol</td>
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**CROSSOVER PENETRATION**

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<tr>
<td>URBAN</td>
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<td>TOP 40</td>
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<td>AOR</td>
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Solid graph = last week; White graph = this week
FOXY BEGINS TODAY IN SOUTHERN CALIFORNIA — Foxy 1300 (KFWX) in Southern California, which has been broadcasting for several months, began regular programming on February 3. The station, which was formerly KFWX-FM, changed its format to a combination of rock and oldies. The station is owned by the same company that owns KHOL in Los Angeles. The programming features a wide variety of music, including hits from the 1960s and 1970s, as well as current hits. The station's logo is a combination of the letters "F" and "X," and the station's slogan is "Foxy 1300 - Rock & Roll Revisited." The station's staff includes several well-known personalities, including Jim Ladd, who was formerly with KMET in Los Angeles, and Rick Lewis, who was formerly with KLOS in Los Angeles. The station's general manager is Tom O'Connell, who was formerly with KIIS-FM in Los Angeles. Foxy 1300 is available on the FM band at 107.3 MHz.

FAREWELL TO THE "MIGHTY MET" — Ex-KMET disc jockeys gathered at KLOS studios to discuss the end of an era. Pictured (left to right): Front Row: KLOS Jack O'Donnell, KMET disc jockey Mike "Paraquat" Kelly and Randy Thomas. Back Row: KLOS P.D. Kurt Kelly, KMET disc jockeys David Perry, Jack Snyder, and Cynthia Fox.

Kelly recounts, "the last two songs we played were 'Beautiful Loser,' by Seger, and The Stones' 'It's Only Rock and Roll.' One was for the station, and one was for all my friends here. I'll let you guess which was which."

Along with the morning team of Kelly and Scarry, air staff that was let go included such recognizable talents as: Cynthia Fox, Jim Ladd, Rick Lewis, David Perry, and Jack Snyder. Other part-timers were Terry Gladstone, Randy Thomas and Deirdre O'Danohue. Jim Ladd, who had just re-hired at the station with the understanding that he would program his own show, told Radio Report that "we're now referring to ourselves as 'The Band.'" The band is going to stay together and we're going to give that a shot." Delicate negotiations are being handled by Ameen Management as to the possibilities of a syndicated format. Michael Ameen can be reached at (213) 656-7603. It seems that this could definitely be some sort of property... we'll keep you posted.

KMET was responsible for the radio institution more commonly referred to as The Dr. Demento Show, Jim Ladd's Inner-View, and Mary Turner's Off The Record.

... if you were a fan at The Dr. Demento Show and are living in Southern California, don't worry. KLSX, Los Angeles Classic Rock has picked up the show and it will debut February 15th from 8 - 10 p.m.

... in Cleveland there has also been a abrupt change of format. We go word that after only 16 weeks WNCI (formerly WGCY) has switch from it's newly acquired CHR format to CI Hits. It seems this change came as some of a surprise to the staff as the decision made by Metropolis Broadcasting.

... what a great idea... bringing stations together to broadcast remote where else? ... Hollywood complete lots of stars to get the shows on the road keep them there. John McGahan, exec producer of California Radio has devise amazing broadcast extravaganza "L.A. From L.A." On February 23 - 27, at 4p.m. (L.A. time) 7 radio stations will go at Carlos & Charlie's on the Sunset Strip. Each of their respective afternoon de Participating stations are: WYNY Portland, KYNN/Kansas City, WBNC/ton, WYSP/Philadelphia, KISW/Sec. WHFX/Pittsburgh and WXRK/N.Y. Over 30 artists are scheduled to attend. ... image the possibilities: Wally Beaven, E. Haskel and Christopher Cross all in from the same microphone. Others scheduled to tend are: Billy Vera, Mr. Mister, Michael Donald, Supertampa, Heart, Sun (of Son Dove). David & David, Howie Mandel, Jimi Lovine, Timbuk 3, Bonnie Raitr, Mar Mccoo, Tony Dano, Timothy Leary and... van Halen. Spencer Davis will host a Irish invasion special for each station beca after all, he was there.

Krista and...
## NORTHEAST

**FRANKLIN/MICHAEL** — *I Knew You...* — Arista  
**ROBBIE NEVIL** — Dominoes — Manhattan  
**BARBUSTERS (Joan Jett)** — *Light Of Day* — CBS Associated  
**BANGLES** — *Walking Down Your Street* — Columbia  
**HERB ALPERT** — *Keep Your Eye On Me* — A&M

**COMMENTS**

Adding at WKSE, WPRO, WXK5, WBZZ, WRQX, WZOU, WBSB, WHTZ, WAVA, WTC, KC101, & WGMF.  
Nevil's latest adding at WKSE, WPRO, WXK5, WGMF, WNTQ, WPX7, & WCL.  
WPRO, WBMW, WMJQ, WNQ, & WKRZ are among the early adds.  
Walking away with adds at WRQX, WKSE, WTC, WGMF, & WNNK.  
WAVA, WBMW, & WNNK are keeping their eyes on Alpert's latest.

## OUTHEAST

**FRANKLIN/MICHAEL** — *I Knew You...* — Arista  
**ROBBIE NEVIL** — Dominoes — Manhattan  
**KOLL & THE GANG** — *Stake Love* — Mercury/PG  
**BANGLES** — *Walking Down Your Street* — Columbia  
**GREGORY ABBOTT** — *I Got The Feelin'* — Columbia

**COMMENTS**

Adding at WQXI, Z93, Y100, WGH, WBJW, WNVZ, WAPE, Y106, WBCY, WZAT, KBFM, & WNOK adding.  
Debuts on pop chart at #73 bullet. Adding at WQXI, WGH, WBCY, & WNOK.  
Starring to cross CHR. WNVZ, WROQ, WXKX, & WBCY are among the first adding.  
Bullets to #62 in its second chart week. Adds at Y100, WDCG, WROQ, & WANS.  
WQXI, WROQ, & WZAT got the feelin' this one's a hit.

## OUTFWEST

**FRANKLIN/MICHAEL** — *I Knew You...* — Arista  
**GREGORY ABBOTT** — *I Got The Feelin'* — Columbia  
**BANGLES** — *Walking Down Your Street* — Columbia  
**PAUL SIMON** — *Boy In The Bubble* — Warner Bros.

**COMMENTS**

Dynamic Duo adding at KRBE, KK8Q, B97, KHFI, KITY, WFMF, & KZBB in the SW.  
B97, KITY, WXKX, & KKRD adding. Debuts on chart at #89 bullet.  
The girls have left Egypt and now are walking away with KRBE, B97, & WXKK.  
This boy is adding in the Midwest. LP 'Groceland' at #12 this week.

## MIDWEST

**FRANKLIN/MICHAEL** — *I Knew You...* — Arista  
**BANGLES** — *Walking Down Your Street* — Columbia  
**ROBBIE NEVIL** — Dominoes — Arista  
**BARBUSTERS (Joan Jett)** — *Light Of Day* — CBS Associated  
**CHRISS DeBURGH** — *The Lady In Red* — A&M

**COMMENTS**

Addrs: WCZJ, WMM, LLO, XKW, WBBM, WKTJ, KHTJ, XWGT, WKD, WZPL.  
WLLO, WBBM, WXGT, WZEE, WGRD, & WSP adding. These babes are still HOT!  
The follow-up to top 10 "C'est La Vie" is adding at KWK, KDWB, WKB, KQKQ, & WNCL.  
WMMS, WYGT, WKDD adding this Bruce Springsteen-penned tune.  
Beautiful ballad getting a VERY late start in the U.S. at WDTX, WCZJ, & WSP.

## VEST

**FRANKLIN/MICHAEL** — *I Knew You...* — Arista  
**RATT** — Dance — Atlantic

**COMMENTS**

KRXY, KWOD, KSDO, KWS5, KLR, KRR, KHTX, FM102, KCPX, KYNO, & KITS adding.  
Enter pop chart at #90 this week. KSDO, KHTX, & KZZU have added.
CASH BOX
Radio Report
BLACK CONTEMPORARY
AN IN DEPTH ANALYSIS OF THE MARKETS

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

77 Stations Reported This Week
Leon On Me
Club Nouveau—Warner Bros.
20 Adds
I Got The Feelin' (It's Over)
Gregory Abbott—Columbia
20 Adds
Sexy Girl
Lilo Thomas—Capitol
19 Adds
I Knew You Were Waiting (For Love)
Aretha Franklin And George Michael—Aristo
16

RETAIL
Candy
Cameo—Atlanta Artists/PolyGram

REQUESTS
Have You Ever Loved Somebody
Freddie Jackson—Capitol

ALBUM ALLEY
The System—Don't Disturb This Groove—Atlantic—This dynamic team (Mic Murphy and David Frank) songwriters, producers and vocalists are following their previous pattern that is leading to another chart climbing hit.

NEW AND HOT 45'S
Driving Force—O'Bryan—Capitol
Imagination—Miki Howard—Atlantic
Living In The Red—War—Priority
Sexy Girl—Lillo Thomas—Capitol
<table>
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<td>23</td>
<td>Heavy On My Mind/Treated So Bad</td>
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<td>Celebrate Our Love</td>
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<td>Look To The Rainbow</td>
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Y—Yes  N—No
### REGIONAL BREAKOUTS

#### B/C

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<td><strong>EAST</strong></td>
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<tr>
<td>1  HERB ALPERT—Keep Your Eye On Me—A&amp;M</td>
<td>Another Jimmy &quot;Jam&quot; and Terry Lewis masterpiece. Adds everywhere.</td>
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<td>2  TRIPLE THREAT—Gonna Get Your Love...—Uranus</td>
<td>This could be a surprise breaker.</td>
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<td>3  SANDRA FEVA—Here Now—Macola/Catawba</td>
<td>The musical &quot;Feva&quot; is spreading.</td>
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<tr>
<td>4  JODY WATLEY—Looking For A New Love—MCA</td>
<td>Another hit for Busby, Singleton and staff.</td>
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<td>5  MADHOUSE—Paisley Pork/Warner Bros.</td>
<td>This has all the potential to become a number one instrumental.</td>
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<td>1  OLIVER CHEATHAM—Celebrate (Our Love)—Critique</td>
<td>This is spreading to all regions.</td>
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<td>2  DANA DANE—Delancy Street—Profile</td>
<td>Another big one for this strong independent company.</td>
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<tr>
<td>3  O.C. SMITH—Brenda—Rendezvous</td>
<td>Mr. G is about to bring this home. Labelled a hit.</td>
</tr>
<tr>
<td>4  TRUE LIFE—Cocaine Crack—Top Shelf</td>
<td>The message is being heard more and more nationwide.</td>
</tr>
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<td>5  MAIN INGREDIENT—If You Were...—Edge</td>
<td>Mr. B and staff are bringing this one around.</td>
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<tr>
<td><strong>MIDWEST</strong></td>
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<td>1  BRUCE WILLIS—Respect Yourself—Motown</td>
<td>A huge success for the Motown family.</td>
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<tr>
<td>2  DANA DANE—Delancy Street—Profile</td>
<td>Manny will take this one to hitsville.</td>
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<tr>
<td>3  MEL &amp; KIM—Showing Out—Atlantic</td>
<td>This will be a big one for Ms. Rhane.</td>
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<td>4  CLUB NOUVEAU—Leon On Me—Tommy Boy/Warner Bros.</td>
<td>Strong R&amp;B/pop. This one is headed for platinum.</td>
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<tr>
<td>5  SANDRA FEVA—Here Now—Macola/Catawba</td>
<td>Activity continues to spread.</td>
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<td>1  EGYPTIAN LOVER—The Lover—Macola/Egyptian Empire</td>
<td>Shaping up well across the country.</td>
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<td>2  IVY—Wait For Love—Heat</td>
<td>This indie is making some big noise.</td>
</tr>
<tr>
<td>3  JODY WATLEY—Looking For A New Love—MCA</td>
<td>Ex-Shalamar member has a solo hit.</td>
</tr>
<tr>
<td>4  TRUE LIFE—Cocaine Crack—Top Shelf</td>
<td>Reports are getting stronger.</td>
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<tr>
<td>5  CLUB NOUVEAU—Leon On Me—Tommy Boy/Warner Bros.</td>
<td>Question is: How many albums will be sold? Adds everywhere.</td>
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KOKY HELPS JOCKO—George Frazier, station manager for KOKY (1250-AM), Little Rock, Arkansas, has formed a Leo "Jocko" Carter committee, comprised of business and civic leaders to work simultaneously with the station in promoting a benefit testimonial dinner and concert. The affair is scheduled for February 21, 1987 at Woody's Sharwood Forest, Sherwood, Arkansas. Theme for the evening is Do You Get Enough Love featuring Shirley Jones and D-Train. Jocko, a native of Arkansas, is regarded by many as one of the great pioneers in radio. He was one of the first employees of KOKY, according to Frazier, and "we feel compelled to acknowledge him and demonstrate to the community at-large our appreciation and love for one of Little Rock's greatest radio announcers, Mr. Leo Jocko Carter. In addition to his work as a broadcaster, Jocko spent many successful years as one of the top promotion representatives with many achievements to his credit while working for Warner Bros. Records. Due to a stroke, he is unable to work and is in dire need of financial assistance. In short, KOKY wants to help, and they need "your" support. Please forward donations to: Leo Jocko Carter, c/o Union National Bank, One Union Plaza, Little Rock, Arkansas, 72201. Account #45-163-991. For hotel accommodations, call 1-800-228-9822, and within the Little Rock area, ask for Alice Cason at 374-0100. Room rates are $45.00 per night and includes a complimentary breakfast. Please lend your support to one of "our" own!

MILLIE SCOTT ANOTHER GEORGIA PEACH—1986 in music was firmly stamped as the year of the black woman, and among those who left their own indelible marks was Millie Scott, whose fiery dance smash, "Prisoner Of Love" was a top 15 record on the dance charts and a pop hit in Europe. Now, with the release of Love Me Right, her debut album on 4th and Broadway Records, Millie Scott is poised to let the public know what music business insiders have long been aware of—That she is a remarkably expressive singer, equally at home with a wide range of musical styles, Scott gets abundant opportunities to show off her interpretive skills especially on her current single, the lilting, soulful "Every Little Bit," the torchy ballad "Let's Talk It Over," and an "Automatic" where she displays a shy eroticism. The jazz-inflected "Don't Take Your Love" was co-written by Michael J. Powell (one of the producers of Anita Baker's hit album Rapture) and features a guitar solo by Earl Klugh. Millie's musical education began in a church choir in her hometown, Savannah, Georgia, at age six. As a youth, she sang with a number of important gospel figures, and in her teens, she fronted a 16 piece jazz band. Upon graduating from high school, she moved to N.Y. where she quickly became an active backup and session singer. Encouraged by founding Temptation's member Otis Williams and Melvin Franklin, Scott moved to Detroit, her current home, where she joined the group Quiet Elelance and toured with The Temptations and The Spinners. Her first big recording break came when she teamed with Ortheia Barnes to form Cut Glass, subsequently enjoying two hit records, the classic dance track "Without Your Love" and "Alive With Love." When she decided to go solo, she teamed Nazarian, guitarist for Cut Glass and Duane Bradley, D.J. and producer, thus scoring major success with "Prisoner Of Love." This talented and lovely Georgia peach is destined to become a major recording star. Greg Peck, V.P. promotion for Island Records will make sure that every radio station and retailer is aware of this lady's hit single "Every Little Bit." By the way, lend an ear to what I believe will be another smash called "One Stop Lover." Congratulations and much continued success to my fellow homeboys.

KGFJ'S 60TH—Radio station KGFJ 1230 AM celebrates 60 years of broadcasting in Southern California. Keeping Good Folks Joyful is what the call letters meant when the station went on the air February 7, 1927. A number of famous announcers and newsmen worked at KGFJ during the golden age of radio, i.e. Chet Huntley, Harry Von Zell and Magnificent Montaque. Their talent search shows discovered such notables as The Brothers Johnson and D.J. Rogers. They produced the highly successful Wattstax concert in 1972 at the L.A. Coliseum which drew close to 100,000 fans. During the 60 years of broadcast service in Southern California, KGFJ has had only four owners, including its new owner William E. Shearer who recently acquired some. Kevin Fleming, program director of the current heart and soul format is planning a massive celebration for later this year and a reunion of many of the post alumni of KGFJ. Congratulations and much continued success to this broadcast legend.

GLASSFACTORY PRIORITIES—On top of their busy schedule with Starpoint, Jennifer Holliday, Tec Pendergrass, Angela Bofill, R-Flip Michael Thomas and more, incredible songwriting/producing/teaming up with Preston and Alan Glass have found the time to produce an on-air commercial for Delvin Williams "Pros For Kids" organization. Powerful commercial content is written by Lenny Williams (and) produced by Alan called "J.J. Say No." Airing locally in the San Francisco bay area, this contribution our youth will surely pick up airtime nationwide. Keep up the good work guys!

ANNOUNCEMENT—Syndication Records, a 40 track set of the Art Factory in the suburbs of Angeles, is sorry to announce that it will be closing its facilities during a time hours due to heavy parking lot construction in its immediate vicinity. They have extended their apologies and suggest that any requests for bookings for evening hours only. 54 East has long list of clients including Prim ELO, DeBarge, Stephanie Mills, Teena Marie, Donavan, New Edition, Kurtis Blow, etc... one terribly sorry for any inconveniences.

FLASH—Doc Foster exits WQM looking for a pro, call 919-273-2332.

Saluting "Sir" Dean Gant & Michael J. Powell

A High Priority Salute to "Sir" Dean Gant (left) and Michael J. Powell (right) on the launching Platinum Plus Productions. This talented team of songwriting producers have worked and/or in the process of completing work for such acts as Anita Baker, Joan Carne, Cindy Mitz Grover Washington Jr., Bobby Womack, Vesto Williams, etc. Look for more exciting projects from this dynamic team.

Congratulations and much continued success.
Jack Harris is a seasoned, twenty-veteran of both radio and television. He has been an announcer, program director, sales manager, iner, TV host and general manager of radio stations throughout the nation. Recently, he enthusiastically acts as resident and general manager of two new radio stations. They include first acquisition, WBWH in Omaha, Nebraska and his second, WCKX at Springfield, Columbus, Ohio.

In addition to his backgroup in broadcasting, this native of Chicago has an album to his credit. Engaged by long-time friend, Al Perkins, Jack and his band recorded the tracks for Chess Records. This output proved lucrative. Selling 10,000 copies enabled him to venture into his first business, record retailing. In addition to a number of singles recorded on the Brunswick label, his sessions include the gold single "Break Your Back!" recorded by outrageous Soupy. Sails.

Oddly enough, Jack's major in college was pre-law. It was while attending Jefferson City, Missouri's Lincoln University that he started professionally in the music business. Playing piano in the area's night clubs kept him aloft while pursuing his degree. It was in Chicago though that he graduated. After three years at Lincoln University and a semester at Chicago's Roosevelt University, Jack completed his undergraduate studies at Marquette University Law School.

Not long after graduating, he moved farther west to Minneapolis, Minnesota. Between interviews with the Honeywell Corporation, Jack was spending same time at a local station, KUXL-AM. It was about this time that Wolfman Jack decided he would pursue his career in the west. This left a time slot open at the station. Our Mr. Harris was asked to audition on the air...and did. The management liked what they heard and suggested that he work with the station full time. He accepted. It was an experience that built a strong foundation for his future on the air. He wore the hats of news writer, editor, personality, sales manager, continuity director, production assistant, etc., etc. It was a small station (with a gospel format during the day and an R&B/urban format in the evening) that offered him the opportunity to become familiar with what it takes to keep a radio station on the air.

In 1970, from Minneapolis, he was persuaded by baseball phenomenon Bob Gibson to work as program director for his station KOWH in Omaha, Nebraska. Mr. Gibson, however, has same business to finish with the F.C.C. before Jack officially had any programming to direct. In the interim (9 months rather than 3 months he'd anticipated) he acted as sales manager. Finally, with all of the necessary paperwork in order, Jack went on the air...100,000 watts FM. Not the small station he'd known in Minneapolis.

From Omaha, Jack moved to WBOP, Pensacola, Florida. The environment on the Gulf Coast, however, did not agree with him. And, it wasn't long before he moved into a New England station. Again though, not particularly suited to the climate, he moved back into Minneapolis, Minnesota. While in the Twin Cities, he attended the Brown Institute of Broadcasting and Engineering. There he stayed until getting his first class operators licence. At that time it was a prerequisite. Today, it doesn't seem to be as necessary.

With his credentials in hand, Jack worked with stations in Milwaukee, Wisconsin and in Saginaw, Michigan. After Saginaw, he reconnected with Chess Records. This time as music director, and later program director, with their station WNOV in Milwaukee.

In 1973, he made another move, northeast to Flint, Michigan's WAMM-FM. He worked on the air until mid-year 1977. From WAMM, he went across town to Channel 12, an ABC affiliate. There he worked incredibly long hours behind the scenes as an engineer. It wasn't long though before Jack was back in the limelight. An independent station, Flint, Michigan's Channel 28, brought him on board as the TV host of their dance show "Groove Line," (a Don Cornelius equivalent.)

From Flint, he negotiated the purchase of his station in Omaha, Nebraska. Eighteen months later, he purchased WCKX, Columbus, Ohio. Jack's dedication has been acknowledged through various awards. Included among an impressive list is a 1969 and 1985/1986 Who's Who among Black American's and a 1986 Urban League for community service outreach. A very impressive man and an example to us all, Jack Harris lives up to his nickname, "The Block Deon of Radio."

Maria Gibson

Bobby Find a New Girlfriend? No, just an old friend. Fever/Sutra artist Nayobe, greeted by Bobby Brown at the WPHL-TV "Dancing On Air" set after performing her hit "What Things Came To Those Who Wait." The two had previously met while working in the "Krush Groove."
CASH BOX
Radio Report
COUNTRY
AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 121 Stations

104 Stations Reported This Week

Girls Ride Horses Too—Judy Rodman—(MTM)—48 Adds
It Takes A Little Rain (To Make Love Grow)—The Oak Ridge Boys—(MCA)—43 Adds
When Something Is Good Why Does It Change—Hank Williams Jr.—Warner Bros.—39 Adds
God Will—Lyle Lovett—(MCA/Curb)—35 Adds
Need A Little Time Off For Bad Behavior—David Allen Coe—(Columbia)—34 Adds

RETAIL

I Can’t Win For Losing You—Earl Thomas Conley—(RCA)
I’ll Come Back As Another Woman—Tanya Tucker—(Capitol)
Right Hand Man—Eddy Raven—(RCA)
Baby’s Got A New Baby—SKO—(MTM)
Mornin’ Ride—Lee Greenwood—(MCA)
Forever—The Statler Brothers—(Mercury/Polygram)
How Do I Turn You On—Ronnie Milsap—(RCA)

REQUESTS

Forever—The Statler Brothers—(Mercury/Polygram)
No Place Like Home—Randi Travis—(Warner Brothers)
Twenty Years Ago—Kenny Rogers—(RCA)
The Right Left Hand—George Jones—(Epic)
Kids Of The Baby Boom—The Bellamy Brothers—(MCA/Curb)
You’ve Got The Touch—Alabama—(RCA)
The Bed You Made For Me—Highway 101—(Warner Bros.)

HOT CUTS

George Strait—All My Ex’s Live In Texas—(Ocean Front Property)
Reba McEntire—Why Not Tonight—(What Am I Going To Do About You)
Dan Seals—Three Time Laser—(On The Front Line)
The Judds—Turn It Loose—(Heartland)
Mel McDaniel—’57 Chevy And You—(Just Can’t Sit Down Music)

Restless Heart—Hummingbird—(Wheel)
The Judds—Cow Cow Boogie—(Heartland)
The Bellamy Brothers—Country Rap—(Country Rap)
Alabama—Touched Her Everything She Knows—(The Touch)
Moe Bandy—The Times I Try To Love You—(You Haven’t Heard The Last Of Me)
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<td>Eddy Raven - Right Hand Man</td>
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<td>Lee Greenwood - Mornin’ Ride</td>
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Y—Yes  N—No
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<td>KJUN 30/25, WSGC 34/30, KEED 38/36, KRTT 37/37, KMOO D/39, WVAR 50/45</td>
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<tr>
<td>Mickey Clark-When I'm Over You-Everygreen</td>
<td>11</td>
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<td>WSCP 32/24, WDLW 40/34, KYKX 36/29, WKCW 32/27, KPOST 38/33, KMOO D/37</td>
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<tr>
<td>Billy Vera &amp; The Beaters-At This Moment-Rhino</td>
<td>12</td>
<td>3</td>
<td>WKDY 28/17, WSGC 44/23, WWRK 33/23, WRSN 36/31, WWVA 33/31, WMKK 41/32</td>
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<tr>
<td>Tina Danielle-Burned Out-Charto</td>
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<tr>
<td>The Johnstons-Two Name Girl-Hidden Valley</td>
<td>14</td>
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<td>WPAY D/46, WVAR D/47, WWQM 47/46, WKCW 50/47, KYKX D/49, KFQA-A</td>
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<td>Melissa Kay-No More Mr. Nice Guy-Stargoram</td>
<td>15</td>
<td>2</td>
<td>WMML D/34, WSCG 42/38, KFBS D/48, WKDY A/50, WLOV-A, WPNX-A</td>
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<tr>
<td>Atlanta-We Always Agree On Love-Southern Tracks</td>
<td>16</td>
<td>2</td>
<td>WSCP 31/24, WJBS 32/27, WVAR 32/27, WJJC 36/32, WSDS 43/33, WPNX 41/33</td>
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<td>Alli-B-It Only Hurts When I Cry-Comstock</td>
<td>D</td>
<td>D</td>
<td>KICE 39/35, KMOO D/36, WCVR 48/43, KRTT D/48, WPCM A/48, KFED D/49</td>
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<td>Kathy Edge-I Take The Chance-NSD</td>
<td>D</td>
<td>D</td>
<td>KMOO D/38, WPNX D/43, WICO D/48, WSCP D/49, WPAY 50/50, KAYZ-A</td>
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<td>The Evans Sisters-Chime Bells-Music City U.S.A.</td>
<td>D</td>
<td>D</td>
<td>WASP-A, KXSR A, KYKX-A, WLVW-A</td>
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<td>Peggy Johnson-Thought You Were Already Gone-Cypress</td>
<td>D</td>
<td>D</td>
<td>WSCP 30/28, WCAW 50/47, WKDY 50/47, KQLY D/49, WKT-A, KPOX-A</td>
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</table>
### NORTHEAST
1. Ocean Front Property-George Strait-MCA  
   Hottest mover.
2. Rose In Paradise-Waylan Jennings-MCA  
   Doing well.
3. Lone Star State Of Mind-Nanci Griffith-MCA  
   Lots of phones.
4. The Moon Is Still Over Her Shoulder-Michael Johnson-RCA  
   Don't real well.
5. Country Girl Going To Town-Terrell Sloane-Axbar  
   Good radio record.

### SOUTHEAST
1. Don't Be Cruel-The Judds-RCA  
   Extremely heavy phones.
   Lightin'up phones.
3. You've Got The Touch-Alabama-RCA  
   Lots of phones, good feeling to it.
4. Forever-The Statler Brothers-Mercury/Polygram  
   Really happening, good phones and sales.
5. Old Bridges Burn Slow-B. J. Royal-Atlantic America  
   Hottest record here.

### SOUTHWEST
1. To Know Him Is To-Parton/Rosnstad/Harris-Warner Bros.  
   Lots of requests.
2. Don't Be Cruel-The Judds-RCA  
   A lot of good action on it already.
3. Ocean Front Property-George Strait-MCA  
   Nine trillion phone calls.
4. Keep The Faith-Jimmy Murphy-Encore  
   Good phone action.
5. Rose In Paradise-Waylan Jennings RCA  
   Really taking off.

### NORTHWEST
1. Gypsies On Parade-Sawyer Brown-Capitol/Curb  
   Lots of activity.
2. Ocean Front Property-George Strait-MCA  
   Hottest phones here.
3. Let The Music Lift you Up-Reba McEntire-MCA  
   Phones are doing extremely well.
4. The Moon Is Still Over Her Shoulder-Michael Johnson-RCA  
   Doing well for us.
5. The Right Left Hand-George Jones-Epic  
   Request activity high.

### NORTH CENTRAL
1. Old Bridges Burn Slow-B. J. Royal-Atlantic America  
   Hot phones, morning and night.
2. You've Got A Right-Adam Baker-Avista  
   Ladies most requested.
3. Rose In Paradise-Waylan Jennings-MCA  
   People are taking it quickly.
4. Keep The Faith-Jimmy Murphy-Encore  
   In our top 40 after only two weeks.
5. Two Name Girl-The Johnstons-Hidden Valley  
   People seem to go for it.

---

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52 Liberty Street, Metuchen, N.J. 08840

Yes, please send me

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Enclosed is my check or money order payable to SCARECROW PRESS.

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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**

**Amy Lavelle**

**Davis—Music Director**
MK-FM—Destin, FL

"IN—When Skip Davis was first offered the opportunity to work at a country station in 1981, he thought to himself, 'It's cry-in-your-beer time.' But, when he took the time to stop at some country radio stations to shuck the dust, he made a decision that changed his life.

He found out country music has something for everyone,” he says, “and that it was more mainstream than it was traditionally—it’s every song a story.

Skip was making the change from top 40 to country, and it was a good thing that country turned out to be such a big surprise because he was bored with it—there aren’t whole lot more to go to. Top 40 was getting a hit, he says, “I thought I’d heard another synth but I was going to change my mind. Skip had been pretty much surrounded by top 40, and Skip went and eventually began working full-time doing the station’s p.d., a service director and doing the after-drive show. At this time, Gobey, who would become the p.d. of WFMH-Nice, says, “He offered Skip the position of WWMK-FM—then informed him that he was going country. Skip was when his image of country music was one great big rhinestone suit. He had been around, and ten decided to study the country market. The result of that study is history—the station has been #1 in its ratings for four years in a row.

He wasn’t the only one, Skip says, who was new to country when he got there—everyone at the station was new to it. ‘It’s a top 40—45 approach to country here,’ he says.

Thus, we find that country music music over the airwaves that we can find.”

Skip loves his role as m.d. “I am fortunate in that I have the freedom to run with the music,” he says. “There is no one looking over my shoulder to play. I basically decide what to play by listening to the listeners.

Skip also thinks that country music is right where it needs to be: ‘It’s not too traditional and it’s not too contemporary,’ he says. ‘I’ll play a steel guitar or a screeching guitar because everybody can enjoy it that way.’

**Amy Lavelle**

**Brian Ringo—Music Director**
KNOE—Monroe, LA

MONROE—“Son of a gun, he’s had some fun on the bayou...” Brian Ringo, that is. Way down Louisiana way where he was raised. He grew up eatin’ that Cajun coo-kleen’, ‘playin’ music and tellin’ dumb jokes.” The latter two posttimes, Brian’s dad informed him, would hit well into the radio field. So, based on the theory that Father knows best, Brian decided that radio was the place for him.

First, however, he went into the Air Force for four years to “do his duty for Uncle Sam.” As soon as he got out of the service, he went to electronics school in Monroe on the GI bill. At this time, Brian became something interested in television, and worked part-time at the tv station KLAA as a “go-pher, camera man and floor director.” While he was there, he met two guys who had been in radio, and the more Brian listened to them, the more he decided his dad was right. After all, you can be nurtured on radio, and no one sees your face, so they can’t recognize you in public..."

Well, those two fellas had been to broadcasting school in Florida, and seemed to know what they were talking about, so Brian decided it would be a good idea if he went too. So Brian packed up and headed for Brown Institute, where he got his FCC/1st class license.

Armed with this radio passport, Brian went back to Monroe and got a job at the local country radio station, KLRC, and worked his way up to m.d., and p.d. in two years. When the station changed owners, Brian landed in Texas, at KTXO as p.d. for a brief time before going to KRLD in Dallas. (Both were country stations.) Brian stayed two years, but when the station went back to playing big-band music, Brian figured it was time to move on once more.

Shreveport beckoned him then (another section of the swampland he was accustomed to), and he worked under Tom Phifer for about a year at KRMD. Next stop: KNOE, where Brian was offered the music directorship. Six years later he’s still there and was recently promoted to assistant program director.

The favorite part of his job, Brian says, is not “playin’ music and tellin’ dumb jokes,” but dealing with people. “At this point I’m learning as much as I can about the management side of things, sales and programming, and am enjoying dealing with the public,” he says. All that learning will most likely come in handy when Brian’s dream—owning his own country music station—becomes a reality.

He thinks that country music is making a change for the better now, with the swing back towards traditionalism. “It’s good for the listeners,” he says. “You can hear pop music on pop stations, but try putting Randy Travis or Dwight Yoakam on a pop station. Listeners can hear music on a country station that they can’t hear anywhere else.”

**Amy Lavelle**

**High Priority**

**SKO**’s “Baby’s Got A New Baby” is still on its way up to the top of the charts and doing great! The Girls Next Door’s new single, “Walk Me In The Rain” has been getting a lot of positive listener response. Judy Rodman’s new single, “Girls Ride Horses Too,” is going to be MTH’s biggest debut record since we’ve started. If you want a good, uptempo country song, try this one.

**The Statlers** are our first priority—they’re going all the way to #1. Next in line to go to #1 is Kathy Mattea.

We’re breaking Kris Kristofferson, Johnny Paycheck and Billy Swan. And Carl Perkins’ “Class of ’55” single from the grammy-nominated LP.
February 3, 1987

J.B. Carmicle
Cashbox
340 W. 54th St.
New York, N.Y. 10019

Dear J.B.,

Just a note to compliment you on the Radio Report insert that you are providing in the centerfold of Cashbox.

The report gives programmers the ability to instantly assess the value of each song in deciding whether to add the record, move up its position on the charts and how frequently to repeat it.

It's the first time we get the full demographic appeal of the song along with the sales and other data that helps determine how the song will help our stations get ratings.

Keep up the good work.

Best personal regards,

Rick Sklar
February 21, 1987

133 A PLACE TO BURY STRAWBERRY FIELD (George) 107 133
134 A SHEET MUSIC STORE (Leonard) 107 133
135 A PLACE TO BURY THE DEAD (Bob) 107 133
136 A STORY OF MY OWN (Perry) 107 133
137 A STRETCHER (Daryl) 107 133
138 A TOUCH OF CLASS (Perry) 107 133
139 A TOUR OF THE LIVING (Meadow) 107 133
140 A TOUCH OF THE OTHER (The Band) 107 133
141 A TOUCH OF VIOLETS (Walter) 107 133
142 A TOUCH OF VIOLET (Kenny) 107 133
143 A TOUCH OF VIOLET (John) 107 133
144 A TOUCH OF VIOLET (Kenny) 107 133
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198 A TOUCH OF VIOLET (Kenny) 107 133
199 A TOUCH OF VIOLET (John) 107 133
200 A TOUCH OF VIOLET (Kenny) 107 133

The CASHTOP 200 albums chart is based solely on actual pieces sold at retail stores.
CONNECTING WITH SUCCESS—Columbia Pictures Music Group executives recently joined Atlantic recording artist Stacey Q in celebration of the singer's most recent single, "We Connect." Pictured (l-r) are: Keith Zajic, CPMG vice president, music business affairs, Bones Howe, CPMG vice president music (features), Lonnie Still, professional manager, Jon St. James, Q's manager, Willie Wilson, CPMG staff songwriter, writer of "We Connect," Q, and Bill Green, CPMG director, music publishing.

CONSOLE CLUSTER—Getfem recording act Little America took a break from recording their debut LP for the label to gather around the console at Devonshire Sound in L.A. with their producer, engineer and manager. Pictured (l-r) are: the band's Andy Logan, Custer, Mike Magnus and John Hussey, manager Jule Shy, and (seated) engineer Richard Bosworth and producer John Punter.

EGYPTIANS—BMI's West Coast office went "Egyptian" recently in honor of Lamm Sternberg, who penned the recent Bangles single, "Walk Like An Egyptian." Pictured at the celebration (l-r) are: Sternberg, Bangle Vicki Peterson, BMI executive, writer/publisher relations Allan McDougall, Bangle Michael Steele and BMI vice president, Ron Anton.

SIEGEL AT THE BLUE NOTE—Atlantic recording artist Janis Siegel of the Manhattan Transfer recently completed a week-long engagement at New York's legendary Blue Note jazz club, where she performed selections from her forthcoming second solo LP. Pictured backstage after one of the shows are (l-r): Atlantic vice president/general manager Dave Glew, Siegel, and WEA International chairman Nesuhi Ertegun.

HIGH SCHOOL PRESS CORPS—I R S recording act the Three O'Clock recently parted in the first of the label's continuing series of high school press conferences, at which a multi-ethnic high school newspaper reporter and editors turned out from varying corners of Southern California. Pictured in L.A. facing the high school press battalion are (l-r): Cary L (standing, with beard), I R S national director of publicity, and band members Steven Allen, Danny Bannan, Mike Marmo and Michael Quercio.


NEW AGE FOR CBS—CBS Records will manufacture and distribute recordings by Global Pacific, a Sonoma, CA based 'New Age' label, in the United States. Artists include Paul Horn, David Friesen, and Steve Kuhn. Pictured (l-r, standing) Tom McGuiness, vp marketing from distribution, CBS Records, Greg DiGuene, vp Global Pacific, Jon Birge, dir sales P/D, CBS Records; Gregg Westmoreland, vp-gen'l mgr, mkt'g & promo, Global Pacific. (Sitting, l-r) Jol Kotecki, vp mkt/g & bus. devel., CBS Records; Howard Morris, Sr vp, CEO, Global Pacific, Pat Smith, Sr vp & gen'l mng'r, mkt'g, CBS Records; Howard Soper, pres. CEO, Global Pacific.
COUNTRY PROGRAMMERS' CHOICE AWARDS

Female Vocalist Of The Year
REBA McENTIRE (MCA)
Tanya Tucker (Capitol)
Marie Osmond (Capitol/Curb)

Duo Of The Year
THE JUDDS (RCA/Curb)
The Bellamy Brothers (MCA/Curb)
Sweethearts of the Rodeo (Columbia)

Most Promising Female Vocalist
HOLLY DUNN (MTM)
Judy Rodman (MTM)

Most Promising Group
RESTLESS HEART (RCA)
S*K*O (MTM)

Most Promising Male Vocalist
RANDY TRAVIS (Warner Bros.)
Dwight Yoakam (Warner Bros./Reprise)

Single Of The Year
"ON THE OTHER HAND"
Randy Travis (Warner Bros.)
"1982" Randy Travis (Warner Bros.)
"Bop" Dan Seals (EMI America)

Album Of The Year
"STORMS OF LIFE" RANI TRAVIS (Warner Bros.)
"Rockin' With The Rhythm" The Judds (RCA)
"Guitars, Cadillacs, Etc., Etc" Dwight Yoakam (Warner Bros.)

Label Of The Year (Major)
MCA
RCA
Warner Brothers

Label Of The Year (Indie)
STEP ONE
Evergreen
Door Knob
We're Big on Radio
### Importing Stations (continued from page 30)

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<th>Station</th>
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<th>Phone</th>
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<td>WHEELING, WV 26003</td>
<td>304-232-1170</td>
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<td>IL-FM</td>
<td>609A PALMER AVE</td>
<td>MOBILE, AL 36602</td>
<td>205-438-4514</td>
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<td>IN-FM</td>
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<td>MUSKEGON, MI 49445</td>
<td>616-744-1617</td>
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<td>614-533-5176</td>
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<td>BURLINGTON, NC 27216</td>
<td>919-584-0127</td>
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<td>BELLE GLADE, FL 33430</td>
<td>305-996-2063</td>
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<td>TERRE HAUTE, IN 47808</td>
<td>812-232-9481</td>
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<td>3314 CUTHNER AVENUE</td>
<td>RICHMOND, VA 23230</td>
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<td>312-649-0099</td>
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<td>ALTOONA, PA 16603</td>
<td>814-944-9456</td>
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<td>MADISON, WI 53711</td>
<td>608-271-6211</td>
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<td>5 E. POTOMAC STREET</td>
<td>WILLIAMSPORT, MD 21795</td>
<td>301-223-8800</td>
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### Congratulations

**GROUP OF THE YEAR**

**ALABAMA**

**MOST PROMISING GROUP**

**RESTLESS HEART**

**DUO OF THE YEAR**

The **JUDDS**

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*Box* February 21, 1987
They Came To See The Elephant

By Valerie Hansen

An interesting phenomenon occurred when some of the early builders of the Country Radio Seminar, the members of the 1974 agenda committee, were asked to describe the purpose and structure of what they had put together. Rather than deliver the expected, interwoven patterns of “common goal” and “pre-arranged direction,” the separate discussions were instead a bit like the tale of the blind men and the elephant (where each perceived the animal as a different object, depending on whether he was touching the leg, trunk, ear, etc.). Certainiy, many viewpoints aligned with others among the seventy men interviewed, but there were others that ran almost perpendicular and a few thrown in at odd angles so that the total picture looked more like Pick-Up-Sticks than a completed jigsaw puzzle.

Such a variety of concepts (perceptions?) could have many basic reasons — a radio man might see it differently than one in the record industry, a founder differently than those whose first involvement came in the third or fourth year. They could also be the result of looking back through the window of time from today’s Seminar to its beginnings, some 17 years ago.

However, though they differed in some areas, four points stand out on which all seven men agreed and brought to the fore:

First, the Country Radio Seminar was begun with an eye to education. It was not to be a party (many negative comparisons were made here to that aspect of other conventions in the business), but rather a schooling for serious country radio broadcasters.

Secondly, all seven equated the success of a Seminar to the information — useable information — that could be taken back and applied directly to some aspect of country radio. A recurring statement ran something like, “If a person got one good idea to take home, it was worth it.”

Third, all spoke of the change in country radio — although the only real agreement was that there was one, the form and reasons behind the change fell into about three different camps.

The fourth point of agreement was pride — pride in their involvement with the beginnings of the Country Radio Seminar. Other statements concerning goal or direction of the Seminar and of the country radio industry converged and diverged throughout the following conversations. (The interview with Tom McIntee, one of the seven men, is covered in a separate article rather than being included here since it gives an in-depth look at the very first moments of birth of the event.)

Charlie Monk’s Soap Box

At the time of the first seminar in 1970, Charlie Monk, who now owns Charlie Monk Music, was in radio. He was one of the original seminar organizers, along with Tom McIntee, Bill Collie, Dave Olson, Barbara Starling, Jerry Seabolt and Ralph Paul, among others.

“DJ week [the CMA convention in Octo-

ber] was something I looked forward to ev-
every year — but only to meet the artists,” Monk recalls. “We didn’t discuss radio. I saw the Seminar as doing something for radio.”

“The first year was basically a real experiment. Tom [McIntee] did most of the work. His organization funded it and they lost their families.”

“One thing that we were staunch about from the beginning was that this would not be a party time. That was the key central point. We would make this an academic seminar.”

They encouraged interaction between re-
cord companies and seminar attendees, Monk explained, but only from that academic standpoint. The radio people weren’t there to be listened and dined.

“We had very stringent rules. We would go to the bars and tell the record people to leave (the seminar attended) alone, and we had 90.96% attendance at the meetings.”

After the financial failure of the first year, the idea had been put on a shelf. But one day two professors from the MTSU business school, who were putting on seminars, came into Charlie’s office at ASCAP to talk about doing a seminar for the music business.

“Downed on me that the seminar was still a good idea, so I got them together with Tom. He explained it, and they thought it was a good idea for the Industry, too.”

It also seemed a natural marriage, since the word “academic” kept popping up on the seminar horizon and two business school professors who had expertise in that area had arrived on their doorstep.

“We still had a committee, but they coor-
dinated us and helped structure the seminar from an academic standpoint. They stayed in the background; we still ran it.”

“Ultimately, one of the professors moved away and Dr. Jerry Prock took it over. When it became a viable thing, some people were concerned that the industry was sup-
porting the seminar and someone else was enjoying the profits from it. So the original group got together, formed a charter board and purchased the rights from the profes-
sors. We chartered it as a non-profit, educa-
tional seminar, which it still is today.”

Monk has always taken his soapbox in defense of the little guy — the guy from Arab-
more, Tenn. Even now he watches over the Board, according to fellow board member Mac Allen, to see that the seminar is geared as much to the small market stations as to the large. “I always wanted to make sure we didn’t forget the guy in a 1000-watt station in a 5,000-market town. Let’s not make it just for Chicago, just for L.A. We kept it in those days for the little guy who could come up here and spend his hundred dollars go back with a $10,000 idea.”

Monk is proud of his association with Seminar, pointing out that he and Jean-
mat are the only two who have been involved with its organization every year. Its growth, he also believes it had a far-reaching effect. “I was in country when it was absurd. There was nothing bone or cosmopolitan about it. It was and still is a very small segment of society. At the beginning of the Seminar it was pretty much that way. We’ve seen now every com-
mon market in America have (country)

tions with dominant periods. I think it’s a direct result of the Seminar.”

Mac Allen’s Labor of Love

Mac was also sending some change country radio during that time in the ’70’s. “I think...there was strong feeling in the country that country radio was about to happen. WIRE in Indianapolis was the country station, to the best of my knowl-
dge, that all of a sudden became Number 1 in a major market. That sort of gave every-
body this light, a hope that ‘This can be done.’ It struck me and several other people at that time that, what with country radio had sustained and done so well, could be formalized in such a way that it could be more acceptable to a non-country listener’s ear, the music had every chance of becoming more widespread.”

“That’s what we sort of set out to do,” Mac said, returning to the agenda com-
mittee, “to bring in people to share the su-
cess that they had. There still weren’t any con-
try stations that were considered to be Number 1 in a market, overall. All the way across there were people who were starting to be Number 1 in specific areas of demogra-
phies. That was the beginnings of it.”

“And all of that, I think, basically was out of the sharing of people who came to the Seminar and, because of the air space that had been set down, we were, quite so frightened to sit across the table from somebody from a different market tell ‘em what they had worked it out in your market. And the fear in radio in those days — not so much today, I don’t think — was that you would sit down with somebody

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Thanks, D. J.s For Voting Step One #1
Elephant

continues from page 32

share your secrets and tomorrow he would be
at your competitor across town.

"I think, as the business has become a lot more
competitive in recent years that’s gone
away a great deal. People have come to
realize that probably whatever it is that they’re
doing today will be outdated in six
months anyway. But in those days there was
this big fear factor."

Thus, Allen saw the structure of the Semi-
inar bridging barriers and fostering the
exchange of ideas over the next few years, the
years leading up to the Urban Cowboy era.

"I’ve always felt that the Seminar had a
great deal to do with the success of country
music at that time. It certainly would not be
logical for me to say ‘they did Urban Cowboy
based on the fact that’... But in truth I was in
Houston at KIWW, and it was the predominant
Number 1 station in the market. Scott was no
mistake that they came to Houston to do that.

“All this — the Indianapolis deal, and
Houston deal, WPLO in Atlanta had become
number one, WDBP in Dallas was successful — I
think to this day that the things that were
happening at the beginning of the Seminar, with
people coming in and sharing ideas and
information and format exchange and promo-
tional ideas and then going home and trying it
[said in] country radio as a whole starting to
reach its level — whether you care to say that
Urban Cowboy was a catalyst of that era or
whether you say it was a reflection of what
was going on in country radio at that time."

Returning to the Seminar as it is today,
Donahue noted the things that I hear, unso-
licted, about the Seminar from people...are
very fulfilling, to say the least. To hear some-
body say, as I did recently, ‘Gee, there’s some-
thing that happens at that Seminar that
doesn’t happen anywhere else. People come
to do business.’

There have been many changes in the Semi-
inar over the years that Allen has been in-
volved with. It has grown through a growth
period much as the radio industry itself has.

“We certainly discuss often, and argue some-
times, about where the Seminar is and where
it should be.""When that’s happened, I think, is that some-
thing that’s been a labor of love for many
people, and certainly a pilgrimage of love for
many, many people who have come back
year after year to be with their friends and
share the experience, tends to really not need
as formalized a plan to succeed, as long as
that which makes it happen is kept reason-
ably pure."

Dave Donahue: The Key Is Involvement

Dave Donahue

"At the first Seminar that I can recall, there
were more speakers than attendees,"
Donahue begins. “The second year, I was
asked if I would observe and if I had any
suggestions when I got back to the radio
station — I was working at WALR in Lansing
and was program director of Midwest Fam-
ily Stations — jot them down and send them
[to the committee]. I’ve never been one to
do anything simple. Twelve pages later...

“...That was how Dave Donahue came to be
the agenda chairman for the 1974 Seminar, the
year under the microscope for this arti-
cle. He was asked back, told that his ideas
were valid and was invited to become in-
volved, especially since his main suggestion
was a need for more input by radio —
for which he was suited.

[At the agenda committee] came into town
and cloistered ourselves in a
smoky little room in the Holiday Inn-West
End for 12 solid hours without leaving the
room, sitting on the floor and the bed and
everything else,” Donahue recalls. He
approached Bill Anderson (front center in the
picture) to be the keynote speaker that
day, knowing his rapport with radio and his
speaking ability.

Reminiscing about those early days of the
agenda committee and the growth the Semi-
nar has seen over the years, including the
inception of the board of directors, Dona-
hue says, “We didn’t have any guidance at
that time, it was sort of [a program] of make
the mistakes as you go along. But, in those
first years, we kept an eye out for sharp
people [to pull into the organization] —
people who were hungry, who asked a lot of
questions. To this day, we still watch for
those kind of people. The new blood. The
people that really want to be a part of this
thing and learn.

Moving from 1974 to 1987, Donahue says,
“I love the mechanics of the Seminar,
and love to stay involved with it just to see
the growth. In the beginning, we never
even thought we’d see 18 seminars.”

As far as his concerns for today’s Semi-
nar, Donahue continues “As long as people
still really want to come and exchange
information about broadcasting and to
better their relationships with the music
industry, everything is going to work
fine. But they’ve got to be very careful that
they don’t turn it into too many parties”

Dave concluded with a reminder to the
attendees, “I would just caution all the
broadcasters coming in: you’re here to learn
something. You’re not here to be heard.
And that was the original intention with
McEntee. He said let’s get ‘em in here with-
out hyping them.”

Tom Allen: From a Programmer Perspective

"I got involved when I was operations man-
ger at WIL in St. Louis," Tom Allen relates.
Looking back to the early goals of the Semi-
nar, Allen mentioned the broad business atmo-
sphere, of course, but beyond that he also
remembers other focal points during the
years they took part.

“One of the first goals that I recall was
better record company-radio station rela-
tions. Another goal was to create an opportu-
nity for programmers to exchange
information with regard to music selection and
promotions. But the overall goal at that
time was to make country radio far more
competitive in the marketplace all across
the nation."

“Country radio has become far more so-
phisticated down through the years, and
that overall goal was enhanced every subsequent
year the Seminar was held. I always came
away from the Seminar with a good feeling
that I had learned something that I maybe
hadn’t learned before.

The only criticism Allen has about the early
Seminars was that they “sometimes had a
tendency to get bogged down in redundant
issues. I can remember endless discussions
each year about whether a particular record
was pop or country.

“But there’s always been a camaraderie
in country music,” Allen continues on a positive
note, “particularly the deejays, and of cour-
se the artists. That kind of携es over to count-
programmers too. I think that down through
the years that rapport has only continued to
grow because it’s much more competitive — but
down through the years all of us were anxious
about these ideas. It was a feeling of ‘we’re all in
it together.’ Each one is responsible for a
station. The goal for all of us who are
into those early Seminars was to make coun-
try radio more competitive in our market, or
in so doing bring country music and coun-
ty radio, over a period of years, into a mas-
superior format. Which of course is now
“I suspect over the years the Seminar had
also a very positive affect on country radio
in general because, again, everyone who
was interested in making their station more com-
petitive attended — and left with some fre-
new ideas.”

Jonathan Fricke: Country Radio Evolution

Jonathan Fricke was one of the first wave
of broadcasters to be invited by the original
planning committee to become involved in
setting up the agenda for the Seminar, and he
kept his hand in for about eight years after
that. During that time, he watched the
Seminar grow with mixed emotions

“It kept getting bigger, which was great,
but it had its minuses, too. I think lost the
personal touch and intimacy that happens with
a smaller group. And there was a ‘me
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Ric Libby: Competition Changed Seminar

Ric Libby

Ric Libby was experimenting with pro-
gramming at KERN in Houston in 1972
when he brought into the Seminar pic-
ture. “We were extremely successful.
In 1974 we were the first country radio station
in the U.S.,” Libby says, “to become num-
ber one, 12-4, in a major market.”

In Libby’s estimation, the “rap rooms”
were one of the most informative aspects of
the early Seminars “It was kind of an after-
hours thing where we had people just sit in
rooms and talk. We seemed to get as much
or more accomplished there than in the for-
nal presentation of the Seminar, back
“You’ve Got The Touch”

Alabama

"We Love Ya’ll!"
Country Radio Seminar
Warping The Pattern

by Valerie Hansen

The very first seminar for country radio actually took place in a hospital setting. And that was during the CMA convention the October before the first "official" Seminar - and Tom McEntee slept through it.

"I had left Cash Box in 1969," McEntee explains, "to come down to Nashville to start the Country Music Survey," a tip sheet which he partnered with Bobby Poe (owner of Pop Music Survey in Washington D.C.) and which was patterned after the D.C. sheet. Tom was to edit the Nashville publication and would share in any profits derived from it.

"During that first year of the tip sheet, I'd gotten to know a lot of radio people, talking to them weekly, and I'd made friends among the record promotion people and record executives. And many's the time we had coffee shop conversations about other seminars or other events that didn't encompass enough country music. And the bitches and gripes - and personal success stories - that people had about were worth sharing, but they had no platform." The other seminars or conventions available were either more party-oriented than businesslike or they only reserved a small corner for country music.

"There was also the fratal idea of 'hey, we don't see you [radio] guys out there enough and you don't see each other enough.' They knew each other, but they were all situated, geographically, islands, So we thought it would be nice to have a place to bring them all together." Tom explains.

During the DJ convention in October of 1969, Mercury Promotion Chief Rory Bourke, offered the use of the label's hospitality suite to Tom, for the purpose of gathering his tip sheet reporting stations - many of whom he had never met - for a "coffee clatch."

"It was going to be in the morning hours from nine till noon and then Mercury would be opening up the room for the normal hospitality suite functions." McEntee adds.

"Well, you might say that was the informal beginning of the Seminar because it had at least the fraternal element: meeting, greeting, handshaking. Unfortunately, it did not get off to a good rapport - a rapport like [Billy] Parker and I have - then he's missing a bet, because there are so many things the g.m.'s need to know that could help the p.d.

(continued on page 44)
A Perpetual Tapestry

The Future Looms

(Great Empire Broadcasting President Mike Oatman has been a longtime participant, attendee and friend of the Country Radio Seminar. After many years of being part of the Seminar “family,” Oatman was elected president of the 1986 presentation of the event and was re-elected for 1987. Here, he offers his views, as well as a few comments regarding the thoughts of the directors of the Seminar as they chart its course for the future.)

“The Seminar board has undergone quite a bit of reorganization and, in the future, I see it becoming more than a one-event concept. In the past it’s been a situation where once a year we get together and we have a little meeting and everyone talks and socializes and we go on.

“But we think, in order to perpetuate the good part of it and we’re talking concepts—that music people and trade people and radio people ought to talk to each other on a regular basis. We think that those concepts will be better served by products from this entity known as the Country Radio Seminar. We hope to expand the available products of the, which is itself, in fact, a product. It’s an event, one that disseminates information for the good of radio and for the good of the trade.”

“But what we think is going to happen in the future is that we’re going to see maybe some video and some audio product available, maybe some written material, maybe some reference material—for radio stations that are interested in the country music format. Maybe some more contact—perhaps in the form of regional meetings.

“None of these things have been firmly defined yet, but there is a commitment at board level to get into more products. In order for that to occur, there has to be more staff, and there is also a commitment to try to arrange an environment, over the next 4-5 years anyway, for Frank Mull to have available to him more help to do what needs to be done in this area.

“We think it’s a shame that the Seminar today reaches only about 1/4 of the available country stations. There’s a lot of stations out there that don’t get to learn in this environment, and we’d like to expand that—by reaching out, as opposed to sitting here once a year saying ‘come see us.’

“One of the things I think is going to happen is that, as the business that we’re all in gets more competitive, there’s gonna be more of a need for what the Seminar does. More of a need for the music people to talk to the radio people and vice versa (country music, that is). And more of a need for them to understand each other and recognize each other’s needs and recognize the fact that they are indispensably intertwined. We can’t do without them and they can’t do without us, and we’d better start thinking about that.

“I think the consensus of the Board is that we are gonna be future-looking, but we’re not gonna forget our roots. There are a lot of traditions that need to stay in the business. We hope to see some of the good things about the industry preserved—and do that without looking too far back. But, at the same time, not going so far ahead that we forget the fellow who brought us to the party, so to speak.

“For a guy who has been watching it for a long, long time, I’m excited about the feeling that it’s pivoted. It’s exciting. I feel good about it. It’s growing from something that was a seed, planted years ago by the people who conceived it, and we should never, never, never forget to look at those original concepts: That it must be a learning environment. It’s not a party, it’s an experience of learning, and it has to be professional. And it has to be involving those elements that make up the country music industry—meaning the radio stations and the record industry.”

Rory Bourke

Original Designs

Each touched on a few of the other as within the Seminar and how the original threads fit into the design.

Concerning the basic concept, he says, a Seminar was created to provide a place and a meeting place for country music-oriented individuals, mostly radio and record companies. It was a place for them to get together and present a place for them to share their educational thoughts, what they and who they had achieved, to those off their chests. They didn’t have to do that that was totally country-oriented.

He also spoke of the beginnings of the room and the New Faces Show: “The Room started at the Airport Hilton in the mid-70’s after the Friday night show and was more or less a spontaneous event. There were some people in the bar, some in lobby, talking, still energized. Dave Donnell ran around and rounded them all up and brought them to the area where the tape for the show had been set up. Maybe 40 people were there at that first tape. More were there at the very first tape and the room started to be filled. And they just wanted to keep talk about the subject matter, about radio or the business in general. Since it was so unique it was very exciting, just because of the amount of people who wanted to continue. People were sitting on the floor around the room. Some people would go, others come in and it went on until late two or three in the morning. After it was over, we would get into the rooms. And I felt they were very quiet the same, that they weren’t good or effective, but could never have the same spontaneity that original one.”

The New Faces Show, which is now one of the hallmarks of the Seminar, was totally accidental, if anything is accidental. The first year we decided that all of the seminars were going to have a banquet and show. We were calling... (continued on page 38)
Rory Bourke, Songwriter

Rory Bourke, who is now a songwriter with Wrek Music, was one of the Seminar's first lobbyists. Looking back at the beginnings of the event, Bourke says that what he finds most impressive about the Seminar is its very conception, the very fact that it came into existence.

"This thing was put together by a handful or two of people in the Nashville music business for people in radio. A place for the sorting out of the problems that both ends of the business were aware of, but had never come together before to discuss."

"What was impressive in that was that some people thought enough about where they lived and where they worked to get together for the purpose of promoting smooth sailing. Then, as now, in Nashville, everybody cared about each other. They cared a lot."

"It wasn't just a case of people seeking self-aggrandizement. An organization isn't any good if it's just self-serving. There was a service being performed for the entire industry. People said 'let's identify the problems and do something about them.' And its continued growth shows that, obviously, it's been able to keep its vested interests together. And it's still going, still performing that service."

"In my estimation, if it hadn't worked, the songwriter's seminar, which was patterned after it, would not have worked, either, and would not have experienced the success it has had for the past 10 years."

"It's not something I'm prone to talking about on a day-to-day basis, but I'm proud to have been in on the ground floor of both these events."

Jerry Seabolt, Founder and Famed Storyteller

Jerry Seabolt is proud of his involvement in the creation of the first Country Radio Seminar, and more proud yet of the impact the event has on the industry today.

"We had actually taken a very small group of people and done something no one would admit could be done without a gigantic organization. We made a place for people who make their living in country radio to go where there's not a bunch of promotion people who are there for the express purpose of getting them drunk and disorderly—a place where they can learn a bit more about their business and become competitive (because at that point in time, country radio was not a competitive force in broadcasting)...The people involved in it at that time believed in it. The sincerity factor was indeed the most part of it. Otherwise it couldn't have gotten done."

"I remember Dave Olson and his second-hand Wollensak trying to record Tex Ritter's keynote address the first year. Now look at all the electronic sophistication we have. I guess that's basically why the whole Seminar came together the way it did—because of people with their used Wollensaks willing to jump in and do something..."

"We were at a time back when we all had to help or it wouldn't have gotten done in the first place...strictly volunteer, strictly no concern as to who was gonna get the credit. Why was it very successful? Because it is very successful. I guess that's the proof of the pudding. Without the foundation that was laid by a bunch of selfless people, it would not have managed to grow as it has every year. Even during the economic problems that radio and the music business had during the late 70s, it still continued to grow because there was a need for it. And, as long as there's a need for it, it will continue to grow. The original foundation is strong enough that it has a good base to grow from. It was a lot of people running around in circles...All of these things, ranging from one room in a Sheraton downtown to the largest convention hall of the Mississippi, Tex Ritter as opening keynote, having Don Gibson surprise "finale" to the New Faces Show."

"I remember people who said 'I'm even gonna bother with that event'...and then it takes over."

"I can always say that I was there and a part of it and that's gonna be important for me for the rest of my life. If ever any who doesn't know who I am can look around the room and see who's got a couple extra points in there, I had a little tiny piece in it..."
COUNTRY

New CMA Awards
To Recognize Broadcasters

VASHVILLE—The Country Music Assn.'s new board of directors brought in two new members, Rich W. Brown and Daniel G. Smith, and announced their new plans for 1987. Among the plans approved at the meeting, which was held by Chairman Jim Ed Brown and President Al Greenfield, is institution of 12 additional awards for entry radio broadcasters.

The radio committee, chaired by Lon Helz, Jr., proposed the awards for excellence in categories of country radio station, general manager, program director and music director of the year among each of three market-size—small, medium and large. These awards will be added to those already given three broadcasters during CMA week in October and will be presented for the first time at the membership meeting this fall. The criteria will be formulated by a committee pointed out the purpose, but competition is on all country radio stations whether or not they are members of the CMA. Other action by the CMA board included approval of proposals brought forth by the committee for marketing and promotion, which will be organizing again this year a series of roundtables in various parts of the country which address industry challenges on a regional basis. In addition, chairman of the planning and developing committee, MIPS committee, fan Fair, meetings and arrangements and the international committee also appointed the board of their plans for 1987.

David Conrad, chairman of the Music Industry Professional Seminar committee, told the board that two MIPS sessions, "The Country Music Audience: New Perspectives" and "Radio and Retail—The Profitable Synergy," will be presented at the Country Radio Seminar Thursday, Feb. 19. The CMA will also participate in the Artist Radio Tape Session as they did last year.

The next CMA board meeting will be April 19 and 20 at the Four Seasons in Austin, Texas.

ALBUM REVIEWS

Kris Kristofferson—Reposessed—(Mercury 620 406-1) (Producers: C.Moman)

El Country Music pop artist has the talent to do just about anything, and his latest effort, "Reposessed," is a good example of his ability to experiment with different musical styles. The album has a variety of genres, from rock to country to soul, and the songs are written in a way that is both catchy and thought-provoking. Overall, "Reposessed" is a strong album that shows Kris Kristofferson's versatility as a musician.

Cash Box COUNTRY ALBUMS

Title, Artist, Label, Number, Distributor

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Cash Box February 21, 1987
OUT OF THE BOX

KE McENTIRE (RCA 5092-7) Heart Vs. Heart (3:39) (Cross / [Tree Group] — ASCAP/Shen — BMI) (D.Henry, M.Parker) (Producer: M.Wright) had to happen eventually. They’ve hopscotched around each other the chart lately — now they’ll be together, although under Pake’s name. Brother and sister vocals balance like kids on a seesaw, and with a little bit of momentum, Pake and just swing to the top this time.

EATIVE PICKS

OWDY BANDY (MCA/Curb MCA 53033) Till I’m Too Old To Die Young (3:09) (MCA/Cross Keys — ASCAP) (J.Hadley, K.Welch, S.Dooley) (Producer: Emmylou Harris, baby, you done good! Strong stuff here — let’s throw in some applause for writers and Kennedy, too.

RY MORRIS (Warner Bros. 7 284466 A) Plain Brown Wrapper (3:56) (WB/Morris/Cross Keys — ASCAP) (G.Morris, K.Welch) (Producer: G.Morris) Marty continues his ballad phase in style. Nice acoustic picking between the lyrics makes for as pretty a package as you’re likely to hear.

MCLINTON (Epoc 34 6682) Turn The Music On (3:02) (Chatterbox/Drex — ASCAP) (O.B.McClinton) (Producer: A DiMartino) B. heads a little south of the border to import some musical optimism. It’s a little above the knes hands first hand.

LEEP AT THE WHEEL (Epoc 34 6671) Way Down Texas Way (2:37) (Cash — BMI) (B.J.Shaver) (Producer: R.Benson) the swing boys are back, and they’ve brought along Billy Joe. Wills might’ve wondered about look, but he would definitely have recognized the 7-piece sound ye’yehs.

WHITES (MCA/Curb MCA 53038) There Ain’t No Binds (3:00) (T.Garner/MCA — ASCAP) (B.Nelson) (Producer: L.Butter) he only binds these folks have are in their harmonies. Nice direction — acoustic contemporary, upbeat with no hard edges.

IRD JUDD? — Not quite. Actually, we think our Nashville editor, Valerie Hansen, to talk Naomi (left) and Wynonna into going trio when they stopped by the CB office in City recently. We don’t know what the answer was, but the two left pretty quickly — villa’s still here.

NASHVILLE CHATTER

CHIT CHAT: First NGDB, then Southern Pacific, now S’K’O, or should we say S’KB, is shaking up — which is different than breaking up at least. The word on the street is that the “O” of SKO (Paul Overstreet) will be pursuing a solo career — and that S and K will be adding a different songwriter to their singing trio. No officiality yet, but it looks as if Thom Schuyler and Fred Knobloch’s new co-bout may be Craig Bickhardt. Also, “to be announced” is what their billing will be. Buddy Killen hosted, for the seventh consecutive year, the Nashville segment of the Easter Seal Telethon from the Bulpen Lounge recently. The bright lights set up for a myriad of television cameras, electrical cords winding around crowded chair legs and a standing-room-only gathering of fans brought bright smiles to Killen’s face as he introduced such artists as Steve Wariner, T.Graham Brown, Steve Earle, Lee Greenwood, Forester Sisters, Sawyer Brown, David Allan Coe and more. Between acts, Killen and Charlie Chase auctioned celebrity items such as a shirt from Barbara Mandrell, a jacket from John Conlee, an Alabama calendar, etc., which brought anywhere from $50 to $500. But when Lee Greenwood brought out a hand-tooled briefcase with his name on it and the the shirt inside that he wore for the cover of his “Streamlined” album, the audience of fans — and even many of the bidders themselves — were almost silent as the bidding reached $4,000, then $6,000, and finally sold for $8,000 to John Lindahl, president of State Industries of Ashland City, a longtime supporter of Easter Seals. Appropriately, Greenwood followed this performance by a great one of his own, singing “It Turns Me Inside Out.” Besides raising about $25,000 for Easter Seals, the show also provided footage to be used on the national broadcast Telethon March 7 & 8....MCA/Nashville chief Jimmy Bowen has commissioned freelance writer John Lomax III to begin a project that will focus on his achievements as a producer and label executive as well as his impact on the Nashville music community over the last ten years....While we in Nashville are attending the Country Radio Seminar, the West Coast office of NARAS will be putting the finishing touches on this year’s “Grammy Awards Show,” to be aired on CBS-TV Tuesday, Feb. 24...On a personal note, congratulations go out to Jerry Lee Lewis and his wife Kerrie for the January 28 birth of their son, Jerry Lee Lewis III.

RADIO NEWS: While searching for material for this issue’s Seminar articles, we ran across a couple of other searchers—one for an employer, one for an employee. Veteran broadcaster Ric Libby is looking for a general manager position. His address is 1695 El Tair Trail, Clearwater, FL 33755...And if any of you are interested in a midnight-to-6 shift at a 100,000-watt, simulcast AM-FM, modern country station, you can send a tape and resume to Bill O’Brien, operations manager at KRKT, 1207 E. 9th, Albany OH 43712.

Valerie Hansen
INDIE SPOTLIGHT

CARL PERKINS (America/Smash 888 142-7) Class Of '55 (2.56) (Right-song/Chips Moman/Attadoo - BMI) (C.Moman, B.Emmons) (Producer. C.Moman)

This class has been in just about every other spotlight around, so it's no big surprise that the CB Staff voted them into this one, too. Listeners won't have to warm up to the single — they've been basking in the rays of the hot cut for some time now. And you can bet Carl's got some gloves ready if necessary, to handle this release.

STELLA'S BACK—Stella Parton (right) is planning a return to radio airwaves, with a single on Luv Records. Recently she's been busy dabbling in television, performing overseas and writing songs. Above she's pictured with TNN's Roxane Russell during a recent videotaping at LSI Recording Studio.

INDIEMARKETPLACE PICKS


If you thought going solo would take the harmonies out of Malchak's song you'll be glad to know it didn't. They're there — and how — on this beautiful, ac- tic ballad.


Curiously enough, this single has the same qualities as Malchak's, except production is more synthesized and the backup harmonies are female. Nice debut.

TODD JOOS (Stargem SG 2394) Success (3:25) (Grandpa Jack — BMI) (R We (Producer. W.Hodge)

The secret of Todd's success is pretty evident — consistent increase in qua- with every release. Good sound from a frequent player.

CAROL MARTYN (Golden Eagle GE-148) Another Day To Love (D&I PROC) (F.Walker) (Producer. D.Graheal)

This Canadian gal first stormed the CB borders with an album last Novem- Now, on her confident stateside debut single, Carol almost out-honky-tonks Texan.

WORTH MENTIONING

LEIGH ANN (Kansas KA 631) Old Enough To Play With Matches

RON NIGRINI (Osas OA-5353) Thin Line

OGDEN HARLESS (Door Knob DK-87-268) The Richest Poor Man Alive

JOY FORD (Country International 212) Crazy Arms

INDIE LP REVIEW

LAURIE LEWIS — Restless Ram- bling Heart—(Flying Fish FF 406)—(Producers: T.O'Brien, L.Lewis)

There's no doubt about the bluegrass nationality of this lp as a whole, how- ever there are also a couple of commercial country tunes thrown into the mix— most prevelently the title cut, but also a duet called "Here We Go Again" with Tim O'Brien. The album starts out in high-kickin' bluegrass style, travels out West to tumleweed country and even takes a spin through Mexico — and the whole trip is made especially enjoyable by Lewis's clean, flexible vocals.

NEW RELEASE


From the standpoint of singing skills and technique, Kathy has been ready to make good records for the last four or five years. Her promoters waited until mid '86 to cut her first one because Kathy is an "outstanding country sing- er," not just another good singer sing- ing country music. Her second release, debuting at #64 this week in Cash Box, has music directors all across the country keeping one eye open—LOOK OUT!
GOSPEL LP REVIEWS


I'll Madeira (co-author of "Do nothing Now," Christian music's version of "We Are The World") has released a hard-hitting lyrical album. He encompasses rock, r & b and jazz, in the rock-styled "Shine This Light," to the slow and peaceful "Alone You." This groovin' "Don't Fix him knows what he's doing. His works.

CASH BOX TOP 30 CONTEMPORARY ALBUMS

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<td>Islands</td>
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<td>2</td>
<td>The Light</td>
<td>Matt Redman</td>
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<td>3</td>
<td>Up High</td>
<td>Casting Crowns</td>
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<td>4</td>
<td>For You</td>
<td>Youth With A Mission</td>
<td>Sparrow</td>
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<td>5</td>
<td>Battle Cry</td>
<td>TobyMac</td>
<td>Sparrow</td>
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GOSPEL BITS

PHIL DRISCOLL TOOK HEED of the First Lady's "Just Say No" policy by recording a single with the same name. Written by the famous trumpeter, the song encourages listeners not to waste their lives on drugs. Driscoll has received endorsements from the Just Say No Foundation and Broadcasters Against Drugs. Two versions of the single are being released, one to Christian stations (with the lyric "Jesus is the station") and one to mainstream stations.

Home is Where the Studio Is—Pat Boone has been busy lately recording his new album "Home," his first to be distributed by The Benson Company on Lamb & Lion Records. The LP will be released in March. Pictured from 1 to r: Bob Clark, engineer; Bill Taylors, exec. vp/gen. mgr. of Benson; Lari Goss, producer; and Boone.

CASH BOX TOP 30 TRADITIONAL ALBUMS

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<td>Better Than Blessed</td>
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Box February 21, 1987
BILL PARKER
Operations Director, KVVO-Tulsa, OK

“I believe I attended the second Seminar. I don’t believe I was there for the first one. Maybe I’ve missed a couple, but I think it’s a great tool for new and older broadcasters. I think the Seminar is a way to get together and for us to meet our peers and exchange ideas whether it be over a cup of coffee or a glass of beer or the breakfast table. It’s a good way for us to get ideas that may work in our market.

“You’re talking on a market-to-market basis and state-to-state. You’re talking about the Eastern sector being different, music-wise. I don’t know how the George Strait is in New York — in New England, traditionists have never been that popular, the main reason being that they’re never going to change. So you have to be careful about what you say or you’re going to change their minds.

“When the Seminar started, the traditional end of [music] had already started making its change. But I think the best thing that comes from the Seminar is not necessarily the music for our particular areas or markets, but the idea that concepts that work in some areas can also work in others. You might say “borrowing” ideas, or finding things that might work for you, you know.

“One of things I remember most from the Seminar was Bob Hudson’s address about 3 years ago, and his remarks concerning AM radio and the “jukebox days.” His point was that the 5-in-a-row, or 10-in-a-row format wouldn’t last without personality, information and community involvement — that air personalities needed to be alive and personal and not be like a jukebox! We have to be entertaining and have variety.

“It takes a certain type of operations director, or music director, who can know what works in his market. Everything doesn’t work in every market. But I feel good about the Seminar. I recommend it to any broadcaster whether he be in management, sales, programming, music or engineering. I recommend it for everybody.”

BILL ROBINSON
President, The Music Works, Franklin, TN

“There were only a handful of us at the first Seminar — we met in a phone booth. At the time I was program director at WFLY in Carollton, which was Number One in the market back then. (One of the things that gets mentioned just about every year is that moment at that first meeting when we found out how many people in this room have a Number One Arbitron rating?) and mine was the only hand that went up. We kind of led the way in many areas in country radio. We were the first ones to break Eastern Airlines and American Express into country radio advertising, etc.

“But I was interested about the Seminar that we had been through every year since. I think it’s the best thing to come along since sliced bread. There are too many good learning experiences [to cite just one or two]. They all just kind of roll off in your head, not just suddenly you know,(reordered). Over the years I’ve noticed that the professionalism of the speakers, panel participants and attendees has grown every year. I think they’re touching more real subjects and have kept pace with the changes in the radio industry, because it’s not the same business that it was way back then. However, it still could go on about the Seminar. I’ve lectured at colleges on the worthiness of this event, I’ve tried to get every one of our client radio stations to send personnel to the Seminar and I have been here, believe it, every year.

“We were also one of the first companies to be represented on the display floor — and maybe one of the few companies that have been here every year. I have also been an advertiser in the program book. That’s not all that important, of course, but it’s just to say that I am a preacher of the gospel of the Country Radio Seminar.”

BOBBY DENTON
Vice President/General Manager, WIVK-Knoxville, TN

“The first Seminar, at the old Sheraton downtown, was impressive in the camaraderie and the friendliness and the open sharing of ideas. I’ve been back almost every year since, because I think the Seminar is the best thing that country music has by far.

“When you go, you have to keep an open mind as to what your market is and what your desires are in your market, ‘cause you might have someone from New York or somewhere telling you in a certain way and it might not work in a more rural area. On the other hand, there are lots of ideas shared and exchanged that broadcasters can take home with them and adapt to their own localities.

“No one year, I know, the thing was everybody was playing 10-in-a-row, so about 70% of the broadcasters went back and started playing 10-in-a-row.

“And I remember during the Urban Cowboy movement when everyone went “All Urban.” They really got hurt when the fad went away. You’ve got to change with the times, but you can’t be so drastic in your changes to where you lose your base of support. You’ve got to come back [to your station] with ways to appease your country fans, and when you grow and programs that attract new people and expand on that base. The Seminar can help you do that — because you can’t depend on just traditional fans and you have no way of LAMC (Ladies, Associates, Members, Couples) market shares. So therefore we make an effort to appease traditional fans, but make our best efforts to find ways to bring in more people from the 18-34 age bracket as well.”

BILL BROWN
Executive Vice President, Gold West Broadcasting

“My strongest recollection of the Seminar was the openness of everyone who came there. I hadn’t attended any seminars/parts prior to that had the atmosphere of open sharing from broadcaster to broadcaster. In other formats been in previously there was a protectiveness, everyone protecting their own jurisdiction or territory. But I found a genuine sharing and pulling together in the seminars. That’s what impressed me most.

“I attended that first one in 1970 and every one successfully, I suppose, ’79. The last one I attended was in ’84 and ’85.”

Cash Box February 21, 1981

Bill Ward
by Camille Compasso

January 21, 1987

A new feature of the Chicago daily business press, it's difficult to keep up with the fast changing developments in Bally/Trump litigation. Latest report to Bally corporate office is that the 4 hearing dates have been postponed to February 17 with Bally agreeing not to purchase additional real estate in Springerfield, Missouri. Under the terms of the agreement, Bally noted, however, was continuing the process of acquiring real estate to be turned over to Trump. As previously contemplated. Bally has, of course, continued to hold its position. While we were asked about the need for new facilities, our location is (312) 629-6290.

By the time of the annual ECMOA convention June 12-14, the Bally will be two years hence. We were previously advised that we will be the Holiday Inn Con-"Resort in Decatur, Illinois.

New offerings away, while there was still evidence of the heavy snowfall that clobbered a portion of New Jersey when we were in Bally Midway To Manufacture Video Tape Rental Machine

AGA - Bally Midway Manufacturing announced that it has entered into a venture to become the manufacturer of a tape vending and rental machine with a new facility in Chicago. Bally Midway currently manufactures operated amusement equipment and is subsidiary of Bally Manufacturing Corporation.

It only provides that Bally Midway has signed the development of a new called "Mr. Flix," based on the "Mr. Flix" by VKSI. A company spokesman stated that Bally Midway has been interested in video rental machines for some time and had approached by a number of other companies to become the manufacturer of their machines. Its decision to enter was based on the fact that the company was the only company in the industry with the possibility of developing a comprehensive network.

It was reported that Bally Midway Manufacturing will be headquartered at 10601 W. Belmont Ave. in Franklin Park, Illinois.

Around The Route

From this newest member of the Chicago-based pinball manufacturing family, you couldn't get a word out of Gary on this subject!

On the road again. It's been awhile since Atari took to the road to introduce a new product. They resumed this practice, though, in early February to give distributors a look at their new "Rolling Thunder" game machine, which the factory licensed from Namco. The game is based on a spy theme and, as marketing chief Mary Fuji- i in Chicago. A new pinball machine, "Out Run," Atari's "720" (which is doing even better than expected and earning extremely well) and the new "Monte Carlo." Initial shipment of the latter piece no sooner arrived than our first look. The first hit pin of '87, Doug calls it! Baner is now making preparations for a big anniversary celebration in early April.

Gaining ground, the Rowe video Juke- box has been steadily gaining operator fans, especially over the past eighteen months or so, as noted by Rowe veepee Joel Freid- man. Joel spends a lot of time in the field giving personal assistance and guidance to operators and has noticed that more and more are making installations and showing interest in the models. Right now he estimates there are close to a thousand Rowe Video Jukeboxes installed across the country and he's anticipating increased market growth this year. We asked him about the new Rowe CD/45 combo jukebox (which can program both compact discs and 45's). He advised that the factory is coming into major shipments recently and has been getting excellent feedback.

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1987 FAVA MUSIC & GAMES TRADESHOW & CONVENTION

FLORIDA AMUSEMENT/VENDING ASSOCIATION

APRIL 23 - 26, 1987 - OMNI HOTEL EXPO CENTER

ORLANDO, FLORIDA

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Guilty Plea In Illegal Games Case


Robert C. Fay, Director of Industry Affairs and Enforcement at the American Amusement Machine Association, has reported that Joseph F. Neasline pleaded guilty in federal court in Washington, D.C. after the government promised not to ask for a prison sentence. Fay added that Neasline will be sentenced on March 10, 1987.

Neasline was charged with distributing 11 "unlawfully manufactured and unauthorized copies of video games such as Donkey Kong and Ms. Pac Man. He was also charged in a second indictment with distributing and transporting a variety of illegal video games from New Jersey to the District."

Fay added that no trial date has been set yet for Walter F. Riggin, Myron Sugerman and Alan P. Fishkin who were also charged in the indictment.

Northwest Regional Dart Tourney Is Held In Portland

CHICAGO—The Northwest Regional competition in Arachnid's $50,000 English Mark Darts Bullshooter II national tour was held in Portland, Oregon, January 17 and 18, with 356 entries playing off in the four events, competing for $5000 in prizes.

The regional event drew players from Oregon, Washington, Idaho, Montana, Wyoming and Alaska and was co-sponsored by General Leisure of Portland who provided the English Mark Darts "4500" and "Super 6" models used in the tournament. The Super 6, with its new video monitor and target lighting, was especially popular among the players.

Mike Mecham of Eugene, Oregon was the weekend's big winner, taking home the top individual prize in the 78 Shooter Open Singles and teaming up with Diana Wall of Olympia, Washington for first place from the 59 team field in Mixed Doubles.

The next competition in the grand tour will be the Western Regional scheduled for February 21 and 22 in San Jose, California followed by the Northeast Regional in Buffalo, New York, March 14 and 15. The National Championship contest will be held in Chicago this coming May.

CHICAGO - Data East USA, Inc., a leading manufacturer of coin-operated video games, has entered into a VS. license agreement with Nintendo of America Inc.

Under the terms of the agreement, Data East will manufacture and distribute software for Nintendo's successful VS. System in the United States, Canada, Europe and Japan. Since all new licensee titles must be approved by Nintendo, the VS. System is assured of delivering additional high quality, high-earning software through the agreement with Data East, according to the company.

"Nintendo is very pleased to have Data East join our family of VS. licensees," stated Minoru Arakawa, president of Nintendo. "Data East's participation in our VS. licensing program assures operators of a steady stream of quality software."

Bob Lloyd, president of Data East added, "We are delighted to be a VS. licensee. We have some VS. System titles under development which look very promising. We are hoping to show at least one new VS.-Pak at the upcoming ACME convention, with shipments starting from April/May."

Nintendo's other VS. System licensees are: Jaleco, Tecmo, Sun Electronics and Konami.

Taito America's 'Kick And Run'

"Kick And Run" from Taito America is a dedicated game unique for its game format as well as its cabinet configuration. It captures all of the thrill and excitement of soccer, one of the world's most popular sports, complete with the strategies and techniques of the great international tournaments along with the actual sounds and sights of the fast-paced play.

From a host of countries, the player chooses the international teams that will compete, each with their own special playing strengths. Up to 4 players can challenge the computer or can team up to play each other. To achieve victory, Kick And Run calls for teamwork as well as aggressive individual skills such as good foot speed, ball control and shooting ability.

"With Kick And Run, Taito America proudly introduces its first multi-player cabinet," said Paul Moriarity, president. "This high-tech cabinet is not just attractive housing for state-of-the-art equipment, but is an integral, dynamic part of the game itself. It even includes a foot pedal which is the kick switch for a new level of realism."

The new model is available through Taito America Corp. at 660 S. Wheeling Road, Wheeling, IL 60090.

Industry Calendar

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

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

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

May 23-25: Arachnid 1987 Bullshooter II National finals; Rosemont Ramada Inn; Chicago.

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


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

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

CASH BOX

WE TALK TO PEOPLE THAT COUNT

Cash Box February 21, 1987
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### ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

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<tr>
<th>Title</th>
<th>Weekly</th>
<th>Publisher/Listener</th>
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<tr>
<td>&quot;In the Crowd&quot; (ARMI ASCAP/Nashville BMI)</td>
<td>62</td>
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<td>&quot;I'm A Woman&quot; (Capitol)</td>
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<td>&quot;Nothin' But a Heartache&quot; (Asylum)</td>
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<td>&quot;One More Love&quot; (Asylum)</td>
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<td>&quot;The Man&quot; (Capitol)</td>
<td>84</td>
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<td>&quot;Tell Me What&quot; (Asylum)</td>
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<td>&quot;That's All I Ever Needed&quot; (Capitol)</td>
<td>86</td>
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"LIFE AS WE KNOW IT." ROCK & ROLL THAT TELLS IT ALL

10 NEW SONGS FROM REO SPEEDWAGON.
Featuring the new hit single, "THAT AIN'T LOVE."
On Epic Records, Cassettes and Compact Discs.

Produced by Kevin Cronin, Gurry Richholt, Alon Crofter and Oovid Oe.