FINALLY...
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SINGLES
68 COME AS YOU ARE — Peter Wolf — EMI America

ALBUMS
77 READY OR NOT — Lou Gramm — Atlantic

POP SINGLE
#1 LIVIN' ON A PRAYER — Bon Jovi — Mercury/PolyGram

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

COUNTRY SINGLE
#1 NO PLACE LIKE HOME — Randy Travis — Warner Bros.

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 JUST LIKE THE FIRST TIME — Freddie Jackson — Capitol

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

MUSIC VIDEO
#1 KEEP YOUR HANDS ... — Georgia Satellites — Elektra

12" SINGLE
#1 SHOWING OUT — Mel & Kim — Atlantic
ASCAP 1986 Receipts Over 250 Million; Distributions Near 200 Million

OS ANGELES - At its Los Angeles membership meeting February 18, The American Society of Composers, Authors, and Publishers unveiled its treasurer's report. Receipts from licensees, including symphonic and concert, were $207,652,000, receipts from interest on investments were $3,711,000, and receipts from foreign societies were $40,196,000 resulting in total 1986 receipts of $252,199,000.

The Society distributed to its members $164,226,000 in addition to $888,000 from adjustments and interest. The total distribution of $165,154,000 included a special distribution of $4,254,000 received from ABC TV for the period 1981-1985. Also, in June, it was announced, ASCAP distributed $11,286,000 from foreign receipts. This was followed in December by an additional foreign distribution of $2,194,000.

Total distributions for 1986, including both domestic and foreign distributions, were $198,034,000.

NARM Elects Russ Solomon President, Gives Whitney Houston "Best-Selling Album" Award

LOS ANGELES - American Interactive Media, Inc., a joint venture of PolyGram B.V. International and the Corporate Group Home Interactive Systems division of Philips International, has named Bernard Barron its new vice president in charge of production and operations. At the same time AIM also announced the appointment of Rodney E. Wood as digital design engineer. Both announcements were made by Gordon Stulberg, chairman and chief executive officer.

Barron will supervise the development of AIM's new compact disc interactive (CD-I) production studio and assist in all phases of the company's operations. Wood will assist in the creation of development tools for CD-I productions, the writing of diagnostic and test procedures for CD-I players, and the testing of CD-I prototype. CD-I integrates audio, visual, and textual data functions in a single product.
Whalley Promoted — Tom Whalley has been promoted to vice president, A&R in a restructuring of Capitol Records’ A&R department, according to vice president Don Zimmerman. Whalley joined Capitol two years ago as A&R director, based in the label’s Hollywood Tower headquarters. He’d previously served six years at Warners Bros. Records, the last half as A&R representative.

Javitz Joins — Barbara Javitz joins Embassy Home Entertainment as senior vice president, programming, according to Richard B. Childs, president, production and programming for the home video company. Javitz comes to EHE from Heron Communications where she was most recently vice president, acquisitions.

Glass Rejoins — Daniel Glass has rejoined Chrysalis Records as vice president of promotion and will continue his long term association with that label, according to Chris Wright, chairman, and Jack Craig, president.

Perry Appointed — LaVerne Perry has been appointed associated director, publicity, East Coast, Epic/Portait/CBS Associated Labels, CBS Records Division, according to Eliot Hubbard, vice president E/P/A. She has been manager, publicity, East Coast for E/P/A since 1984.

WEA Appoints Three — The Warner/Elektra/Atlantic Corporation has added a staff of three Black Music regional marketing managers to support Ornette Barber, director of Black Music marketing for their national customer base. The three appointments include: Jeanne Irby White (Northeast Region); Joe Talley (Southeast Region); and Joey Quares (Midwest Region). White joined WEA in 1983 as singles specialist/special projects coordinator for the Baltimore/Washington sales area. Talley had been the East Coast regional Black Music marketing Representative for WEA in New York prior to this new appointment. Quares joined the WEA Cleveland Branch as a field merchandiser in 1981. In 1982, he was honored as WEA field merchandiser of the year for Black Music, and in 1985 as WEA field merchandiser of the year for Pop Music. He rejoins WEA after a brief stint at Atlantic Records as a promotion manager.

Bolé Named — Larry Bolé has been named Warner Bros. Records regional marketing manager for the Cleveland Branch Area. Bolé began his tenure at Warner Bros. Records in 1979 where he was named promotion, marketing manager for the Cleveland area. Prior to that he was a store director for Peaches in Cleveland for two years, during which time he was also an air personality at station WMMS.

Two Named At MTV — Rene Garcia has been named supervising producer, special programming, MTV: MUSIC TELEVISION. Most recently, Garcia was senior producer, special programming. He joined MTV in 1981 as concert producer. Linda Corradina has been named news director, music news, MTV: MUSIC TELEVISION. Most recently, Corradina was managing producer, music news, MTV. Before that she was an associate producer at ABC News and a journalist with CNN in Atlanta.

Livingston Appointed — Jane Livingston has been appointed executive producer, VH-1/Video Hits One. She was most recently a producer on “A Current Affair” with Fox Television. Prior to that, she was executive producer of T colormap Video Productions, Inc.

Roberts Joins — Cal Roberts has joined LaserVideo, Inc., a manufacturer of Compact Discs, as vice president of CD marketing. Roberts, formerly senior vice president of operations marketing for CBS Records, joins LaserVideo after 32 years with CBS. Recently, Roberts spearheaded the custom Compact Disc sales for DADC, the CBS/Sony joint venture.

Tsai Elected — Gerald Tsai, Jr. has been elected chairman of the board of directors of American Can Company, succeeding William S. Woodside, who retires January 31 at the age of 65. Tsai will also add the title of president effective March 1, upon the early retirement of president Frank J. Connor. Tsai, 57, has been vice chairman since Jun 1983, and CEO officer since April 1986.

Smith Appointed — Telisa Smith has been named to the newly created position of administrative coordinator for Command Records. She was most recently with Inner Light Records.

Indigo Forms I.A.M. Productions — Indigo Records has announced the formation of I.A.M. Products which will be the production arm of the company. Services rendered will range from development of press kits to production assistance for any kind of music project. Included in the organization is a full marketing staff as well as a fully staffed art department. For more information contact Richard Roberts or Thomas Surratt at (516) 873-0965 or write P.O.Box 611 Mt. Sinai N.Y. 11766.

Hedron Entertainment Launched — Leonard Rutkin, CEO, has announced the formation of Hedron Entertainment, Inc., a multi-faceted entertainment industry complex headquartered in Los Angeles (10880 Wilshire Boulevard, Suite #1912, L.A., CA 90024, 213-475-7171). The firm will include Hedron management for personal artist management and the Hedron Music Group, which consists of two music publishing companies.

Virgin U.S. Names Promo Staff

LOS ANGELES — Virgin Records in America, vice president, national promotion Phil Quattrocchio announced the appointment of nine regional promotion managers. Called the “Virgin Field Force,” all nine will report directly to Quattrocchio in the Los Angeles label headquarters.

The nine and their regions are listed alphabetically: Tom Bobak, based in Washington, D.C., midatlantic; Jim Burruss, based in San Francisco, northwest; Phil Costello, based in Chicago, midwest; Stan Gleason, based in Charlotte, NC, Carolinas and Tennessee; Jerre Hall, based in Cleveland, Great Lakes; Al Moinet, based in Atlanta, southeast; Mike Schaeffer, based in Atlanta, west coast southern; Bonnie Stacey, based in Dallas, southwest; and Cedra White, based in New York, northeast.
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OUT OF THE BOX

REO SPEEDWAGON—Life As We Know It—Epic FE 40444—Producers: Kevin Cronin-Gary Richrath-Alan Gratzer-David DeVore—No List—Bar Coded

REO unleashes its latest edition of energy-infused pop rock with its decidedly Midwestern appeal. Plenty of Kevin Cronin-penned and sung romantic songs with the group’s signature sound, like “That Ain’t Love,” “In My Dreams” and “Can’t Get You Out Of My Heart.”

NEW AND DEVELOPING

CUTTING CREW—Broadcast—Virgin 90573—Producers: Terry Brown-Cutting Crew—List: 8.98—Bar Coded

Virgin In America’s first pop entry is this quartet’s debut. Combines a modern pop/rock sensibility with quality songwriting full of energy and sizzle. At moments there is a Spandau Ballet-like sophisticated dance/rock feel, while at others there is a rich, traditional pop direction.

PETE TOWNSEND—Another Scoop—Atco 90539—Producers: Peter Townshend—Spice—List: 11.98—Bar Coded

Townshend serves up another generous serving of his musical genius as seen through a “sketch book” look at his personal demons—some very rough—done over the years for the Who and for his own pleasure.

MARK O’CONNOR—Stone From Which The Arch Was Made—Warner Bros. 25539—List: 8.98—Bar Coded

The virtuoso brilliance of multi-instrumentalist O’Connor is evident again on his second Warner Bros. LP. So many bases are covered—jazz, country, new age, rock—and all to a perfection.

CHRIS ISAAK—Warner Bros. 25536—Producer: Erik Jacobsen—List: 8.98—Bar Coded

These penetrating ruminations cut to the bone, utilizing a Roy Orbison-esque dark rockabilly vision. Particularly effective are his remake of the Yardbirds’ “Heart Full Of Soul,” “Lie To Me,” “This Love Will Last” and “Cryin’.”

KILLING JOKE—Brighter Than A Thousand Suns—Virgin 90568—Producer: Chris Kimsey—List: 8.98—Bar Coded

One of the leading art rock/dark rock proponents through the eighties, Killing Joke has consistently produced challenging, if at time difficult, music. Here, they have divested themselves somewhat of the horror elements of their music, and have released a compelling, visionary record that is both a challenge and accessible.

FROZEN GHOST—Atlantic 81736—Producer: Arnold Lanni—List: 8.98—Bar Coded

Frozen Ghost is a synth-based duo with strong rock and roll instincts. Sophisticated, intelligent writing combines with a modern and aggressive musical sensibility.

NEW AND DEVELOPING


The South African trumpet genius of Masekela has never sounded better. Rich in traditional African rhythm and melody, but yet accessible to Western ears, especially on the winning cuts, “Bring Him Back Home” and “Ke Bale.” This jazz/tribal roots celebration is infectious from the first strains to the last. Don’t miss it.

ANDY WHITE—Rave On Andy White—MCA 5946—Producers: Rod McVey-Andy White—List: 8.98—Bar Coded

A Celtic soul brother rich in the tradition of Van Morrison, Bob Dylan, folk music and a modern nod to The Waterboys.

JOHN PHILIP—Wait For The Night—Atlantic 81733—Producers: Dana Cook-John Philip Kurzweg—List: 8.98—Bar Coded

Good-time rollicking rock delivered with conviction. Philip has a classic rock voice and should score with AOR here.

LIGHT OF DAY—Music From The Original Motion Picture Soundtrack—CBS Associated/Blackheart SZ 40654—Producers: Various—No List—Bar Coded

Blockbuster lineup includes Joan Jett, Michael J. Fox, Bon Jovi and others in what looks to be a huge soundtrack.

INTIMATE STRANGERS—Charm—I.R.S. 5734—Producers: Spellman-Lyons-Peter Hammond—List: 8.98—Bar Coded

Crafty and appealing pop from duo formerly known as Raise The Dragon. They have a good shot with this set.


Avant gardistes Harold Budd teams up with Cocteau Twins members for this far-reaching, visionary collaboration. Spacious, abstract and compelling.

RECORDS TO WATCH

FRANK TOVEY—The Fad Gadget Singles—Sire 25549—Producers: Various—List: 8.98—Bar Coded

EL GRUPPO SEXO—Mom’s Home—Dr. Dream DDLPR8063—Producers: Sexo-Bob Brown—List: 8.98

BOILED IN LEAD—Hotheads—Atomic Theory TTA 8687—Producer: Amos Box—List: 8.98

DEEP 6—Coyote TTC 8692—Producers: Dan Braun-Josh Braun-Phil Kline—List: 8.98

GUT BANK—The Dark Ages—Coyote TTC 8693—Producers: Roger Miller-Gut Bank—List: 8.98

FEATURE PICKS

PETE TOWNSEND—Another Scoop—Atco 90539—Producers: Peter Townshend—Spice—List: 11.98—Bar Coded

This quartet’s debut is a modern pop/rock sensibility with quality songwriting full of energy and sizzle. At moments there is a Spandau Ballet-like sophisticated dance/rock feel, while at others there is a rich, traditional pop direction.
OUT OF THE BOX

"ERIC (Paisley Park 7:28399)

Can't Stand The Night (4:08) [Single]

Producer: Prince

Prince keeps up his near-manic output with "perhaps the finest music of the decade. This last year's concept/soundtrack LP, "Parade" yielded little except the brilliant kiss. Prince sounds like he's got a real winner here. He has returned to his 1997's methods by dropping The Revolution and doing all the studio and production work himself. This braggart, funny, locally relevant and controversial track is keeping with Prince's status as one of our leading musical figures.

"CHICO HAD BAD ROCK (MCA 53034)

One Second (3:52) (Single)

Producer: Kenny Cattrommen

A substantial debut from Virgin in America. This single from new quartet has all the trademarks of a ground-breaking cut — watch for initial acceptance at college and alternative outlets, spreading to CHR and AOR.

"GEOGIO/BMB (Warner Bros. 7-28419)

A Minute To Play (3:31) [Single]

(Producers: B. Corker/BMB)

The all-woman band known for its sexual exploitation and potty outrage, backs off the crass, melts-down, dance-orientation of its past hits for this beautiful soul ballad. Romantic, lilting and melodic, this is a potential multi-format hit.

"KLYMAXX (Constellation MCA-53028)


(Producers: Fenderella)

A clear, rangey voice is wonderfully suited to this big, emotion-packed title ballad from the motion picture. The richly textured, dramatic production strikes the same popular chord that Ronstadt and Innam's "Somewhere Out There" is currently doing. This record has the potential to do the same.

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FEATURE PICKS

"MILES DAVIS (Warner Bros. 7-28406)

Full Nelson (3:50) (Thriller Miller — MCA/ASCAP — Marcus Miller) (Producers: Tommy Lipuma-Marcus Miller)

The legendary jazz trumpeter continues to confound and startle. This single from the remarkable "Tutu" is a growling, R&B-flavored feel laced with the master's instantly recognizable horn, blowing in tempered, controlled blasts.

"JOHN EDDIE (Columbia 38-06666)

Pretty Little Rebel (3:15) (John Eddie/not listed) (J. Eddie) (Producers: Bill Drescher)

A potent Springsteen-esque rocker with a heavy back beat and roots feel.

"PAULI CARMAN (Columbia 38-06589)

Flashback (4:15) (Mighty Groove — Music Corporation of America/ASCAP) (A. East-P. Carman) (Producers: David Frank-Murphy)

Former singer-champagne struts through this heated dance/BBC cut.

"SIMPLY RED (Elektra 7-49687)

The Right Thing (4:04) (April/ASCAP) (Hucknall) (Producer: Alex Sadkin)

The long-awaited new music from British act that burst onto the U.S. scene last year, a couple of hit singles and the gold plus LP, "Picture Book." Singer/writer Mick Hucknall forges his Aretha Franklin-inspired vocal style into a solid, uplifting and soulful R&B.

"JOHN PHILIP (Atlantic 7-89291)

What's It Gonna Be (3:49) (Just Like In The Movies/ASCAP) (John Philip Kurzweig) (Producers: Dana Cornejo-John Philip Kurzweig)

A strong contender for a place in the rock wars. A powerful cut with a new melodic rock edge.

"MENAGE (Profile PRO-5134)

At This Moment (3:29) (WB-Vera-Cruz/ASCAP) (Billy Vera) (Producers: Warren Schatz-Eric Matthews)

A meritorious dance version of the Billy Vera hit.

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RECORDS TO WATCH

"BARBARA ROY (BCA 5097-7 RAA)"- "GOON" (5:08) (Paul Simpson/BMI) (P. Simpson-A. Storey, Jr.) (Producer: Paul Simpson)

KOOL MOE DEE (Jive 1035-7-JAA) "Go See The Doctor (4:00) (Wilkerson/BMI) (M. DeWese) (Producers: M. DeWese-L. Vabola-T. Reddy) (R. L.垤)


AL GREEN (A&M AM 2919) "Everything's Gonna Be Alright (4:00) (Pop Spiritual - A. Green adm by Irving, BMI) (Evan Kelly-Jimi Randolph) (Producers: Evan Kelly-Jimi Randolph)

OVERCROWDING—Perhaps it's a side-effect of the fact that THERE ARE SO FEW CLUBS to go to these days, but police in L.A. have been cracking down on fire laws here regarding occupancy at local venues. The latest example was last weekend's Saturday night cattle prodding of some 260 patrons—double the legal amount—of the fabled Al's Bar in downtown L.A., smack dab in the middle of a set by Love Tractor (who followed The Balancing Act's opener).

A hand-cutted Mark Kreisel, owner of the night spot, was seen being led away by police as disgruntled fans were shook out onto the sidewalk. Good God, y'all! And there they stood, these fans, kinda wondering what to do next. you know? I mean, the evening was just shot all to hell. Said Love Tractor bassist, Armistead Welford, "It was a great crowd and they were having a lot of fun. Looked like it would be a great show." The band was about four or five tunes into their set when they were told to stop playing, and a voice came over the p.a. system telling everyone they had to leave. 'We were just getting cookin', too," dawdled guitarist Mark Cline. Similar reports have been filtering in from the previous FEW clubs we've got, including Club Lingerie, which now operates as if under siege from the local militia (with a capacity of 205, the club reportedly used to enjoy the company of as many as 600 patrons on a given night).

BUDDIES—"The Moon and the Melodies," recently out on the Relativity/Important label, is a collaborative effort between L.A. avant-garde pianist Harold Budd and England's favorite underground neo-psychedelic combo, the Cocteau Twins. The pairing was one of those unlikely arrangements that seem to fall out of the blue and wind up being devastatingly perfect. Budd (known for his Brian Eno recordings) explained to the genesis of the album this way: 'A while ago I got a call from a friend of mine who handles my business overseas, who told me that the Cocteau Twins had called him up and said Do you think that Harold Budd would want to collaborate on an album? I had sort of heard their name a lot, but wasn't terribly familiar with their music. I said it sounded like a great idea... Well, of course I immediately got on the phone with a friend at Jem Records and asked him to send me some Cocteau Twins albums so I could find out what's up! I was completely taken with them really enthralled. When they came through L.A. they invited me to their show at The Palace, and asked me if I would be free the month of April to record in London.' And so it was...

MORE DUBROW DEVELOPMENTS—In the wake of that natty little business of singer Kevin DuBrow's sudden departure from Quiet Riot (let's just say his former bandmates no longer require his involvement), late word from his publicists informs us of his forthcoming projects now that he's decided (their words) to pursue a solo career. First up on the agenda is to produce an album for Tampa-based rockers Juliet for his new production company, Kamikaze Productions. A solo album is also in the writing stages, for which recording and touring plans will later be announced.

PARTY POOPERS—L.A. police have been busting up the area's overcrowded (for lack of clubs) clubs.

CITY GIRLS—Monday (February 23) is "Bangles Day" in L.A., according to Mayor Tom Bradley.

In PARTING—L.A.: The Bangles recently passed the two-million-unit mark with their Columbia LP "A Different Light," and the achievement hasn't been lost on L.A. Mayor Tom Bradley. On Monday of this week (February 23) Mayor Tom— as we like to call him—proclaims "Bangles Day" in the humble burg of Los Angeles. The proclamation will be presented during a Double Platinum celebration thrown for the band by the record company... Warner Bros., recording artist Eric Clapton will make a swing through North America with his ongoing tour (which recently completed its European leg) in support of his most recent L.P., "August," making it to the West Coast April 11 (Oakland Coliseum), with dates at the Pacific Amphitheatre in Costa Mesa (4/13) and L.A.'s Forum (4/14). Frank Zappa tell us that he and his band—Zappastra have been tagged for the "Rock Music's Influence On Our Society" panel at Music Business Symposium 3, April 3 at 5 pm (the Symposium runs April 25 at the Ambassador Hotel). The panel will deal with commercialism, artistic freedom, and the effect of rock'n'roll on society's values... Eliza Gilkyson, sister of X guitarist Tony Gilkyson, has a string of acoustic L.A. dates this week and next. Catch her show at the Anti-Club February 27, Raffi's January 26, and At My Place March second, Brother Tony joins her for the Raffi date... and, Rockabily singer/songwriter Jimmy Angel recently signed a recording and producing deal with producer George Motola. Ciao.

Gregory Doblin

NEW FACES TO WATCH

Billy Bragan's debut album. "Make A Move" (PolyGram), is tailor-made for AOR airplay. In fact, the other morning Bragan turned on a local FM station and heard the first single, "Maybe Tonight," blasting from the speakers. "I lost it," says Bragan. "Then I sat back, and reflected on what I had to go through to get to this point."

And what did he have to go through? Playing in cover bands in Westchester, working various jobs at minimum wage, struggling in New York, and finally getting his own band together after much error and trial.

Some of the songs are undeniably catchy and hooky for the genre, and "Written in Stone" (written with Jack Porcaro) tells a story of an old lover out. "I was talking with a friend of mine who was going through some really hard times," he says. "And I told him, hely on him. And it kind of stuck in my head. And then I changed it into a love tune and used some of the memories I had of saying some of the same things to a girlfriend."

Most of it smacks of late seventies power-pop, with song structures reminiscent of the Cars first album. Bragan use to play Cars songs when he was in cover bands, and admits that this is what he was trying for. "I used to play Cars songs with bands when I was playing around so I guess it just rubbed off." But some of the tracks include less mainstream influences as well, and on "I Can Never Tell," Bragan uses a reggae beat for the bridge. "I went through a period when I used to play rocksteady," he says. "It was after a trip to Jamaica and this guy gave me 'The Harder They Go.'"

Paul Iorio.

Columbia Hoping Soundtrack Sales Will Go 'Over The Top'

By Peter Berk
LOAS ANGUS—If you've wondered recently whether the fever over film 'poptracks' has finally broken, you're hardly alone. Too many greed-induced misuses of the genre have arguably stripped away some of its vitality, and left more than a few people understanding of the way of new releases. Still, there are exceptions; soundtracks which manage to be both commercially sound and artistically compelling. Last year, Top Gun and Ruthless People achieved just such a balance; and this year, Columbia's soundtrack to Over The Top may do the same.

Obviously, there is no more effective promoter than Hollywood itself for a film it comes from. And on that score, Columbia is undeniably in good shape, since Over The Top (the Cannon film opened February 13) is the latest effort by Sylvester Stallone. Even if the picture garners the worst reviews in the history of the American cinema, we're still talking high visibility and bigtime box-office revenue. In addition, the Over The Top soundtrack features a decidedly healthy lineup of artists, including Sammy Hagar, Kenny Loggins, Robbie Zander (Cheap Trick), Asia, Big Trouble in New China (a new band gets their opening), Larry Greene and Giorgio Moroder (who wrote most of the songs—with lyricist Tom Whitlock—as well as the film's complete score.

In a recent interview with Cash Box, Rob Garb, music supervisor on Over The Top (and vice president of music at Disney), discussed his latest musical collaboration with Stallone. In the past, Garb overviewed the task of scoring to five other Stallone pictures, including the second, third and fourth installments of the Rocky series; Stayin' Alive, and Cobra. Based on that solid background, he's undoubtedly optimistic about Over The Top, as he first commented, "We're very enthused about the album's potential. The music is particularly well featured in the film. In writing the songs and the score, Giorgio has given the music a definite sense of continuity. He's a brilliant writer and did a wonderful job. Without question, he enhanced the film and musically captured its attitude. Because of this, we were able to approach the artists we did, because the songs were carefully provided for right from the pre-production stage. We wanted to utilize the music so it would mean something to the picture."

Asked when Columbia literally and figuratively entered into the picture, Garb said, "We of course had a very successful relationship with CBS on previous projects, including Rocky IV, which was through CBS on Scotti Bros. The company always has an eye open for Stallone projects as a result of that. This Stallone music is in his films because he genuinely understands and cares about music and is very careful where songs are placed. Columbia is very proud of it will get all the support it needs as record company because we all share the mutual objective of..."
A Rocker With Black Music Roots, Tina Turner Rides High With A New “Earthiness”

By Gregory Debor

LOS ANGELES — Tina Turner’s explosive rise to superstardom in the 1980’s is the stuff of music industry legend. For this enduring recording artist, the road to international multi-Platinum solo success was one of the most arduous, impossibly hellish show business experiences ever — a physical and spiritual nightmare exposed in chilling detail in her recently published autobiography.

Known as much for her riveting stage shows and ageless, disarming attractive face and body as she is for her recordings, Turner has become one of the largest selling female singers of all time. But the Tina Turner of 1987 is a pop/rock singer, which are separate (albeit beholden) genres from the various labels (“urban,” “r&b,” etc.) falling under the heading of black music today. So why, you might ask, does Cash Box feature a rock singer on the cover of an issue saluting Black History Month, and black music in particular?

Because, while Turner has redefined female pop and rock vocals with her infinitely stylish and energy (with a special affinity for the English rockers), much of her career has been devoted to black music — sounds that are the backbone to popular American music, sounds that revolutionized music the “world over in just this century. Turner may have tackled and conquered — rock music later in life, but her early days were spent toasting the traditionally black audience on its ear.

Born Anna Mae Bullock in Nut Bury, Tennessee on November 26, 1939, Turner grew up in a section of this country that was officially segregated. As she relates in her official autobiography, written with Kurt Loder of Rolling Stone, her earliest recollections of music was the backwoods country sort played at picnics, where a collection of musicians would entertain, and Tina, always energetic, would sing and cheer on the band.

And there was also church music — holy-rolling southern Pentecostal music that purged the soul as well as the sweet glads. These church services, which the young Tina experienced for the first time with a friend of her parents while living in Knoxville, Tennessee, were upronographically musical, unlike the Baptist church she attended in Nut Bury.

It wasn’t until she was 18 years old and living with her mother and sister in St. Louis that Tina discovered the raw, barroom r&b music of East St. Louis, and the band that could fill just about any club, any night of the week - Ike Turner and the Kings of Rhythm (who recorded, in 1951, a tune called “Rocket 88,” credited by the legendary Memphis blues producer who produced it, Sam Phillips, as being the first rock ‘n’ roll record. The song is also said to have influenced Little Richard and his “Good Golly, Miss Molly”.

Ike’s vocal introduction to Ike Turner was a matter of happenstance in which he literally wound up grabbing the microphone and singing, after a band member carried one from the stage into the audience one night. The tune was B.B. King’s “You Know I Love You,” and from then on, Tina became the Kings featured singer. But, as has been much recounted since her rise to the pinnacle of commercial success as a solo artist in recent years, her tenure with Ike Turner and his revolving door of “Kettes” and back-up musicians was to be largely painful, though not devoid of hit records by any means.

Their first chart success came in 1960, with “A Fool In Love” on Sue Records, which, in October, went to #2 on the R&B charts and rested for two weeks at #19 on the Cash Box pop singles chart, staying on the chart for 16 weeks (a reference to the pop chart success of this tune in the Turner biography erroneously peaks the single at #27). The song is a rough, crudely recorded r&b shouter, showcasing a throaty, barely recognizable Turner vocal — sounding more like Big Mama Thornton than the soulfully electrifying voice heard on such singles as “Proud Mary” and “River Deep, Mountain High” with which Turner later became identified.

The early ’60’s were a good period for Ike and Tina Turner (the name Tina, incidentally, is credited to Ike Turner in the biography, who apparently arrived at the moniker while imagining the jungle goddesses of the movies he admired as a child, women with names like Nyoka and Sheena. The name was adopted with the release of “A Fool In Love”). The band had numerous hit singles on both the pop and r&b charts — such tunes as “I Idolize You,” “Tell Me,” "(continued on page 34)
UK BUZZ

If the Island Revenue has it way with the new "withholding tax," up to 75 mil-
lion pounds a year could be sucked out of
the music business.

Lawyers and accountants who have
studied the draft regulations for the tax,
which is aimed at penalizing foreign per-
formers coming into the UK, predict
that the live circuit could be dealt a mor-
tal blow.

Some recording studios could most
definitely be put out of business. The levy
on earnings of foreign entertainers and
sportmen, introduced in the Fran-
cise Act of 1986, brings the UK into
line with many other countries. But
most industry observers believe these
regulations are far more punitive than
those applied anywhere else.

Foreign musicians who visit Britain
even just for one hour's work will have
to pay the UK tax on record royalties
for any records sold after that date.

The new law, due to come into force
on April 6, will also affect artists who
tour. Promoters will be obliged by law
to withhold 20% of the fee at source if
they fail to submit a budget to the tax
authorities 30 days before the first
concert.

Considering that most tours, even by
major acts, suffer a loss and are de-
signed merely to increase record sales
and raise an act's profile, this could
discourage major new foreign artists
from playing in the UK.

If, for instance Bruce Springsteen
came in for a TV chat show after April
6, and did nothing else before flying
home, then his considerable royalties
on UK record sales from that date
would immediately be subject to UK

tax.

Details of the new levy were outlined
at Midem. Music business lawyers and
accountants forget their rivalry and
have been holding a series of meetings
to see how they can counter the propos-
als, which will become law unless they


can change the place, all life is in the mid-
19th century.

"I don't think our album is about be-
ing part of Ireland, it's more about not
being part of anywhere. I feel a stranger
in the town I grew up in."

In full Irish tradition, Cathal admits to
collecting pictures of the Pope, but
only the most humorous and kitsch
ones he can find.

Microdisney have faced the obvious
criticism of selling-out, since they
moved from indie label Rough Trade.
Says guitarist Sean O'Hagan, "We
changed from Rough Trade, basically,


because we wanted to sell some rec-
ords. It is a fact of life that no matter
what you did at Rough Trade, you
could not sell records. Actually, we've

taken more risks on this album. We are
playing exactly what we want to, rather
than what we thought our audiences
would want to hear. We got some Ar-
abs from a restaurant in the Edgware
Road to play on it."

And Cathal explains how his lyrics have
changed. "Previously my lyrics were
all autobiographical. But I think I
found myself more absorbing when
I was shaking off my adolescence. It's not
that I think I have to be miserable to
write good songs, but there has to be a
certain tension and contradiction.
This time I have found those things in other
people's lives and political situations."

The album is rich in its poetic irons and
deeply cynical. Says Sean, "Most
people don't understand what I am talk-
ing about most of the time. This is self-
regimented cynicism. I keep saying
things that I think are really funny
and no one else is amused."

David Puttnam's son Sacha has
formed Midnight with friend Gavin
Rosdale. Their first single, "Run
With You," was released recently by
CBS/Epic.

Says Gavin, "It is inspired by Jim
Morrison's tombstone. I went to visit it
in Paris and all the gravestones have
been daubed with, 'The way to Jim.'
Suddenly I came across one which said,'Jim, run with us.' The phrase attached
itself to me and I used it to write a song
about escapism. It's about how two
people can only survive a relationship if
they run away together to avoid every-
one else appearing."

Midnight's members are well-known
on the London club scene.

AIM (continued from page 5)

real-time interactive format.
Barron will report directly to Dr. Bernard
Luskin, president and COO while Wood will
report to Mark Dillon, vice president, tech-
nical and creative services.

The appointments come on the heels of a
furry of announcements at last week's Na-
tional Association of Recording Merchandisers
(NARM) Convention (see story p.5)
concerning PolyGram's launch of PolyGram
CD Video—a division which will oversee
the consumer launch of CD-Video. The re-
lated developments underscore PolyGram's
bullish venture into compact disc technol-
yogy, which they pioneered.

PolyGram's CD Video interest was un-
veiled at last week's NARM confab by Jan
Timmer, chairman and CEO of PolyGram
International. "CD Video merges the unsur-
passed digital audio of the compact disc with
the top-quality analog video of LaserVision
to create an exciting new mass-market enter-
tainment system," said Timmer. CD Video
was created in a joint venture of N.V. Philips
and Sony Corp., which also last week an-
ounced the introduction of two new con-
sumer products utilizing the new technology.

CD with Video (a five-inch disc) will allow five
minutes of video and 20 minutes of sound, while the Optical Disc (in eight- and 12-inch
disc formats) will allow longer play of video,
information, including concerts, opera and
ballet, video clip compilations and film.

DEUTSCHLAND PLATINUM—Leeds
Levy, president of MCA Music Publishing, (I)
recently received a Whitney Houston Platinum
album from MCA Music Germany. Picture (I)
are: Levy, Gabby Werth, MCA Music Germa-
y; Rick Shomaker, vice president, MCA
Music L.A.; and Joachim Neubauer, MCA Mu-
sic Germany.

WEA Music France Names
New President

NEW YORK — WEA Europe president, Sie-
fried E. Loch, last week named Luigi-Tho
Calabrese as president of WEA Music S.A.,
WEA's affiliate in France. Calabrese will as-
sume his responsibilities beginning April 1,
1987.

Calabrese was most recently president of
Polydor, France, a position he held since
1985. He began his career in the record
business in 1973 spending six years with
EMI in various positions. He joined WEA
Belgium in 1980 as marketing director and
was promoted to general manager the fol-
lowing year. In 1984 he was transferred to
WEA Italy, where he held the position of
general manager until his appointment to
Polydor France.

LONDON CONFABBERS—Leeds Levy, president of MCA Music Publishing (seated, b) is
joined by executives from the company's London, Munich, Paris, Sydney, New York and Nash-
ville offices for MCA's European confab held in London.

England's Top Ten

Top Ten 45
1. I Knew You Were Waiting (For Me)—Aretha Franklin & George Mi-
ichael—Epic
2. Heartache—Pepsi & Shirlie—
Polydor
3. Alimaz—Handy Crawford—Warner Bros
4. Down To Earth—Curiosity Killed The Cat—Mercury
5. It Doesn't Have To Be That Way—
The Bloke Monkeys—RCA
6. Jack Your Body—Steve "Slik" Hur-
ley/London
7. I Love My Radio—Taffy—
Transglobal
8. Shoplifters Of The World Unite—
The Smiths—Rough Trade
9. Surrender—Swing Out Sister—
Mercury
10. C'est La Vie—Robbie Nevil/
Manhattan

Top Ten LPs
1. Graceland—Paul Simon—Warner
2. The Who Story—Kate Bush—EMI
3. Different Light—Bangles—CBS
4. Sweet Freedom—Michael McDon-
ad
5. The Cost Of Loving—Style Coun-
cil—Polydor
6. August—Eric Clapton—Cap
7. Live Magic—Queen—EMI
8. Get Close—Protectors—Real
9. Rapture—Anita Beker—Elektra
10. True Blue—Madonna—Sire

Melody Maker Chart

Cash Box February 28, 1987
Rage To Live

THE PALLADIUM, NYC. — Rage To Live’s self-titled album on Bar None Records was one of the overlooked indie gems of 1986. The LP’s integrity and adventurousness was the perfect antidote for a year that produced too little of both.

But the album doesn’t quite prepare you for how well this band plays live. Rage To Live’s recent show here captured the LP’s spirit better than the record did, and suggested that they could well break out of the alternative circuit if they made an album that sounded like this show.

“Don’t Worry Man,” for example, was almost a throwaway on vinyl, but in concert it soared as vocalist Glenn Morrow harmonized with bassist Rich Gruda on a chorus that sounded like the Byrds in their prime. Likewise, “Cause and Effect” — which on record comes off like an arena rock miniature — took on an Aerosmith/Zeppelin gigan"tism, while other songs were given texture and depth by background singer Elly Brown.

But Rage To Live is not really about jangly prettiness at all; it’s about grown-up garage rock, at once knowing and innocent, urban but not urban. They have a charisma not unlike the Replacements, the organic let-the-song-emerge-from-the-chaos feel of the Feelers, and a strong guitar sound reminiscent of the early Jim Carroll Band.

Vocally, Morrow even sounds a bit like Carroll, though without the insistently ac"torial tone and self-seriousness. At one point they even filled this over-sized disco with disco, playing the Hues Corporation’s "Rock The Boat" in a send-up that was so double-edged that — get this — someone even asked me to dance (I tried to explain to her that the band was just joking).

Morrow is not afraid to take chances either, whether stretching for the falsetto note in "Rain" or throwing in a risky cover tune. Only on the set-closing "Enough Is Never Enough" did the band fail to meet their own high standard, which is unfortunate because it’s the best song they have and a potential knockout in concert.

This was Morrow’s first NY appearance in years and he played with the urgency of someone making up for lost time. Rage To Live is shaping the club-rock that Morrow’s former band, The Individuals, helped define in the early eighties. But whether it can go overground and to the charts probably depends on how well they can capture their live sound on vinyl.

Paul Iorio

Dirty Dozen Brass Band/Allan Toussaint

BOTTOM LINE, N.Y.C. — Nothing could be finer, smash dab in the middle of a nasty New York City winter, than a musical tribute to New Orleans. The Bottom Line served up a heaping plate of it, right before Mardi Gras, by double-bill Dirty Dozen Brass Band with Allan Toussaint. You know the joint was jumping.

Allan Toussaint led things off with a snappy set of New Orleans r&b — most of it consisting of standards written, naturally, by Allan Toussaint. Toussaint’s New York appearances are usually solo piano gigs, where he rambles through a bit of this and a bit of that — “and then I wrote this for so-and-so” — but, at the Bottom Line, he was fronting a crackerjack septet, pinned down by the serious r&b rhythm combination of Bernard Purdie on drums and Wilbur Bascomb on electric bass. Toussaint — dressed to the nines in a glittering, Liberace-ish dinner jacket — was in good voice, good spirits, and ready to flash his Professor Longhair-drenched New Orleans piano. "Southern Nights" was done, of course, as were "Yes I Can Can," "Mother-in-Law," "Don’t You Leave Me No More," and numerous other Toussaint chestnuts — a trumpet and saxophone adding a little oomph to the proceedings. A rocking set, highlighted by a rollicking version of a non-Toussaint New Orleans gem, "Rockin’ Pneumonia and the Boogie-Woogie Flu."

The Dirty Dozen Brass Band was typically ebullient: playing their usual unusual blend of New Orleans marching band music, r&b, and beyond. Opening with Professor Longhair’s "Mardi Gras in New Orleans," and closing with their medley of "The Theme from The Flintstones" and "The Star Spangled Banner" (and one or two others), the Dirty Dozen were as sassy as ever — sending a trompetter out into the audience to play some waa-waa into several specially-picked woman’s crotches, doing their shake-the-walls "Feet Don’t Fail Me Now," slithering through "Caravan."

The set had panache, but the Dirty Dozen’s material is beginning to wear a bit thin. They need to add a little lagniappe to their sets, dig up some new songs to bring north with them.

But, hey, is that a complaint? Not a chance. Not since Paul Prudhomme set up shop on Columbus Avenue has there been as big a slice of the Big Easy available in New York at one sitting. No crucshes were dished up, no Dixie longworks were chilling in the cooler, no big white oysters were being shucked, but, nonetheless, one could almost feel the heat of the swamp, smell the bayou. Just the smiles of the entire audience were enough, the crows of over-sized bookends to knock out a big deal.

Lee Jeske

They Might Be Giants

CBGB, NYC. — The first time I saw They Might Be Giants was a couple of years ago at an east Village dive called Neither/Nor, and my initial impression was that they were so talented they probably never would work again. Fortunately, I was wrong on the second count and right on the first; sheer talent has brought them a large enthusiastic following that may soon put them on the charts.

Guitarist John Flansburgh was amazed at the turn-out. "We’ve been around for four years and this (the date’s front row) is usually our whole audience. But the crowd for this show (2/7) was packed far beyond the front tables and down along the aisle beside the bar, to the pool tables in back where people stood on benches to catch a glimpse."

Coming off a southern tour, this was They Might Be Giants’ homecoming gig and the lower east side treated them like favor- ites. The Giants returned the favor by turning in a song-packed, tuned-up performance that showed real development over their earlier, more flamboyant shows. Gone were the over-size cue cards and props that they used in early gigs to capture the attention of indifferent audiences who really didn’t have a clue. Instead, they did a tight and loose set of great songs — songs within songs, genres within genres, songs without genres, and all of it spiced by de"eeringly eccentric stage patter that urged us to perform on cue and "wave our purple topees."

“We’re keeping southern rock alive at CBGB’s,” quipped Flansburgh, the main qui"per of the evening. "We’ve just come off a southern rock tour and everybody shouted for ‘Whipping Post.’ So here’s ‘Whipping Post, ’ in parentheses, (She’s An Angel),” he introduced saying "She’s An Angel,” a song that is about as far from the Allmans as imaginable.

Their sound is often quite close to the Kinks, which is partly due to John Linnell’s former role in The Kinks. They also have some of their songs. But the Giants take from a wide variety of sources. Their self-titled debut album on Bar None Records is the "Pure Pop For Now People," the ’80s, every bit as packed with the witty, deceptively accessible multi-genre irony that made that album such a landmark. This is Nick Lowe if he had lived in the east Village, or Ray Davies if he had discovered tape loops twenty years ago, or Elvis Costel"lo with a happy sex life, or Laurie Anderson gone CHR.

In short, they’re like no one else, and eclecticism helps keep them that way. One of their best songs, "Hide Away Folk Fam"ily," started off like the theme to a spaghetti western, and gradually came to an impossi"ble fragile melodic peak before dislocating into the chaos just beneath the surface of most of their songs. "Youth Culture Killed My Dog" was a blast of updated ’60s British innovation pop that could pass for an "Argy Bargy" outtake, while "The World’s Address" bordered on jazz cacophony. All of it though was done with a wit, intelli"gence, and sense of play that is sure to make these guys real musical giants — no matter about it.

Paul Iorio

NO-NUKE DEMONSTRATORS — The RBC Band continued in the political activism tradition of members Paul Kantner, Marty Balin and Jack Casady by performing at a recent anti-nuclear demonstration in Mercury, Nevada. The demonstration, which resulted in 400 arrests, was held to protest the first U.S. nuclear test of 1987. Concern was voiced by the organizers of the protest that the test would trigger Soviet resumption of its own testing after an 18-month moratorium. The RBC Band, led by the three former members of Jefferson Airplane, performed songs from their current debut album on Arista Records.
CASH BOX JAZZ ALBUMS

Title, Artist, Label, Number, Distributor
* Available on Compact Disc
* Platinum (RIAA Certified)
* Gold (RIAA Certified)

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<th>Label</th>
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THE CASH BOX TOP 40 JAZZ ALBUM CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

VOODOO—The Sonny Clark Memorial Quartet—Black Saint SBR 019 (dis. by PSI)—Producer: Giovanni Bonandrini
The SQCM is pianist Wayne Horvitz, alto saxophonist John Zorn, bassist Ray Drummend, and drummer Bobby Previte, and "Voodoo" is an extraordinary album. Utilizing the compositions of pianist Sonny Clark, who died in ’63, Horvitz and company deliver the incisive, swinging, free-bop goods—paying homage to Clark as they update him.

ROMANCE AND REVOLUTION—James Newton—Blue Note BT-85134—Producer: Berne Berniker
Another strong outing from jazz’s premiere contemporary flutist. The exceptional two-trombone (Robin Ebanks, Steve Turre) band gets to stretch-out nicely on four lengthy pieces, including Charles Mingus’ “Meditations on Integration” and Ornette Coleman’s “Peace Offering.”

OTHER ASPECTS—Eric Dolphy—Blue Note BT-85131—Producer: James Newton
James Newton has been a treasure trove of unexplored material by the late Eric Dolphy. This volume includes a pair of solo flute improvisations, a duet with Ron Carter, and two unusual pieces: one with modern classical overtones and one based on Indian classical music. Strong stuff.

Free Flight pianist in a variety of acoustic jazz settings that display his sensitive, romantic approach to the piano. Stanley Clarke is along ton much of the way in a rare acoustic bass turn. Fellow Free Fighters Jim Walker and Jim LaFaechef put in guest appearances.

VISEAGE—Ken Wiley—Passport Jazz PJ 88020—Producer: Ken Riley
This could be a first: a fusion album, with new age leanings, from a young horn player. A gentle blend.

ON JAZZ

GRAMMY BROUHAHA—I have never been an admirer of the Grammy Awards, that is no secret. I think when it comes to jazz, NARAS displays a general lack of understanding. The best jazz albums, it seems to me, rarely get nominated, much less win. Many, in fact, never even show up on the first ballot. So I wouldn’t expect “Song X,” the collaboration between Pat Metheny and Ornette Coleman that I think was easily the best jazz album released last year, to win a Grammy. I wouldn’t even expect it to be nominated. But, as it turns out, “Song X” had even less of a chance: due to a problem with the ballotting, it along with several other albums, was inadvertently omitted from the initial ballot.

Now Ted Kurland, who manages Metheny, got very upset about all of this and he wrote to NARAS president-David Michael Greene to request that the album, along with the other albums that fell prey to the original glitch, be listed in the final nominations. Greene, according to Kurland, ignored his letter and a number of subsequent phone calls. Look, I don’t think “Song X” had a snowball’s chance in hell of getting a Grammy—it’s too adventurous, in many ways it’s too good—but I think all of this just points out how jazz needs some sort of independent organization to fairly recognize and reward the highest jazz achievements of the year.

SPEAKING OF AWARDS—When it was announced that Dexter Gordon had signed to play the leading role in Bertrand Tavernier’s film about the relationship between Bud Powell and Francis Paudras, the reaction was one of surprise. Dexter, who hasn’t played his saxophone in public in years, is one of the world’s slowest-talking, slowest-moving individuals: he’s a completely unique personality and, although he had done some acting before (he’s small roles in a couple of films, mainly playing himself, and he acted in the original West Coast version of Jack Gelber’s “The Connection”), it was wondered whether Dexter could carry an entire film. Well, as is now well known, Dexter Gordon does not carry a thing. His performance as “Midnight” on his enormous shoulders, but he has been nominated for the Best Actor Oscar. I don’t think Dexter will win—I think the perception among the Academy voters will be that he was playing himself, somewhat which is only partially true—but I sure hope he wins. I just want to see his acceptance speech, which will no doubt be one of the slowest in Academy history (not to mention his walk to the podium, which will probably take a dozen or more seconds)

ENCYCLOPEDIAS OF MUSICAL KNOWLEDGE—Last week, in reviewing Leonard Feather’s autobiography, I complained that nobody was willing to come up with the dough for Feather (and Ira Gitter) to undertake an Encyclopedia of Jazz in the ’80s. Well, fortunately, I’ve got a book where one can look up the likes of Bobby McGinn, Stanley Jordan, and Branford Marsalis, as well as find reasonably up-to-date information on any number of jazz musicians past and present. The Harmony Illustrated Encyclopaedia of Jazz ($13.95, Harmony Books) by Brian Case and Stan Britt, originally published in 1978, has been revised and updated by Chrisie Muray. Now the book isn’t a patch of Feather’s three Encyclopedias—it is not nearly as complete or authoritative—but it is a nice hardback package and one that will do...until the real thing comes along.

In fact, while we’re on the subject, the H.W. Wilson Company has just published American Songwriters by the late David Ewen ($50), an encyclopedia-styled volume that covers, surprises, American songwriters. Now, despite the inclusion of Duke Ellington and Fats Waller, both of whom wrote a bevy of standards, this is, of course, not a jazz book; it mainly covers the Great American Songwriters and, as such, is invaluable. Not only is the biographical information succinct and informed, but the book conveniently indexes over 5,500 popular songs. Now this is not definitive (no Lieber and Stoller, for example), and some of its choices are odd (Fats Domino is included, but Buddy Holly is not), but this is a wonderfully helpful volume and one that any buff of American music will want.

MOSCOW NIGHTS—This weekend (February 26-28), the Lionel Hampton Chevon Jazz Festival will have things swinging like mad at the University of Idaho, in Moscow, Idaho (Moscow, Idaho!!!). Hampton will be on hand to perform, of course, and to witness the dedication of the school’s new Lionel Hampton College of Music. Student jazz competitions are the raison d’etre of the festival, but joining Hampton in the pro corner will be Joe Williams, Clark Terry, Ray Brown, James Moody, Stanley Turrentine, Al Grey, Carl Fontana, Benny Powell, and Curtis Fuller.

LIVE PERFORMANCE DAYS—This weekend, that most eclectic of jazz pianists, will offer an interesting pair of Sunday afternoon concert/lecture at New York’s 92nd St. Y: “Stirred Piano and Other Delights” (March 8) and “The Improvising Keyboard: Faking It Through the Ages” (March 15).
CASH BOX TOP BLACK CONTEMPORARY ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
<th>Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td>ON MY GOD</td>
<td>DUKE FRESH</td>
<td>THE GET FRESH CREW</td>
<td>5</td>
<td>(RIAA Certified)</td>
</tr>
<tr>
<td>2</td>
<td>CAP BAND</td>
<td>THE CAP BAND (Total Experience)</td>
<td>6</td>
<td>(RIAA Certified)</td>
</tr>
<tr>
<td>3</td>
<td>BREAKING EVERY RULE</td>
<td></td>
<td>7</td>
<td>(RIAA Certified)</td>
</tr>
<tr>
<td>4</td>
<td>COME SHARE MY LOVE</td>
<td></td>
<td>8</td>
<td>(RIAA Certified)</td>
</tr>
<tr>
<td>5</td>
<td>TO BE CONTINUED</td>
<td></td>
<td>9</td>
<td>(RIAA Certified)</td>
</tr>
<tr>
<td>6</td>
<td>UNITED</td>
<td></td>
<td>10</td>
<td>(RIAA Certified)</td>
</tr>
<tr>
<td>7</td>
<td>DR. C.C.</td>
<td></td>
<td>11</td>
<td>(RIAA Certified)</td>
</tr>
<tr>
<td>8</td>
<td>AN IMITATION OF LOVE</td>
<td></td>
<td>12</td>
<td>(RIAA Certified)</td>
</tr>
<tr>
<td>9</td>
<td>I COMMIT TO LOVE</td>
<td></td>
<td>13</td>
<td>(RIAA Certified)</td>
</tr>
<tr>
<td>10</td>
<td>STRONG PERSUADER</td>
<td></td>
<td>14</td>
<td>(RIAA Certified)</td>
</tr>
<tr>
<td>11</td>
<td>UNDER THE BLUE MOON</td>
<td></td>
<td>15</td>
<td>(RIAA Certified)</td>
</tr>
<tr>
<td>12</td>
<td>DANCING ON THE CEILING</td>
<td></td>
<td>16</td>
<td>(RIAA Certified)</td>
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<tr>
<td>13</td>
<td>LIVING ALL ALONE</td>
<td></td>
<td>17</td>
<td>(RIAA Certified)</td>
</tr>
<tr>
<td>14</td>
<td>KING OF STAGE</td>
<td></td>
<td>18</td>
<td>(RIAA Certified)</td>
</tr>
<tr>
<td>15</td>
<td>RAISING HELL</td>
<td></td>
<td>19</td>
<td>(RIAA Certified)</td>
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The Cash Box top 75 Black Contemporary album chart is based on solely on actual piece sold at retail stores.
## MUSIC VIDEO

### MOST ADDED

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Market</th>
<th>Weekly Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lionel</td>
<td>&quot;Lionel&quot;</td>
<td>Los Angeles</td>
<td>1</td>
</tr>
<tr>
<td>Madonna</td>
<td>&quot;Material Girl&quot;</td>
<td>Los Angeles</td>
<td>2</td>
</tr>
<tr>
<td>Bruce Springsteen</td>
<td>&quot;Born in the USA&quot;</td>
<td>Los Angeles</td>
<td>3</td>
</tr>
<tr>
<td>The Police</td>
<td>&quot;De Do Do Do, De Da Da Da&quot;</td>
<td>Los Angeles</td>
<td>4</td>
</tr>
<tr>
<td>The Cars</td>
<td>&quot;Drive&quot;</td>
<td>Los Angeles</td>
<td>5</td>
</tr>
</tbody>
</table>

### STRONG ADDS

- Cutting Crew—"Just Died In Your Arms—Virgin (Karl Brothers)
- Bruce Springsteen—"Born in the USA—Columbia (Chrysalis)
- Huey Lewis & the News—"I Want a Revolution—Enigma (Warner Bros.)

### PROGRAM ADDS

- CATCH 22—Casey Obrien—"Program Director—Anchorage
- Mike Opelka—"Program Director—Houston
- H. Abbott—"Cutting Crew
- REO Speedwagon—"Georgia Satellites
- B. Hornsby—"Beastie Boys
- R. Goldman—"Talking Heads
- W. Los Lobos

### HOT TRACKS

- "Streets of London—New York, England (WLP)
- "Express—L. Brand (WLP)
- "Guitar—T. Jackson
- "Kool & the Gang—C. Martinez
- "Heaven 17

### TOP 40 MUSIC VIDEOS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Weekly Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phil Collins</td>
<td>&quot;Easy Lover&quot;</td>
<td>1</td>
</tr>
<tr>
<td>Michael Jackson</td>
<td>&quot;Thriller&quot;</td>
<td>2</td>
</tr>
<tr>
<td>Bruce Springsteen</td>
<td>&quot;Born in the USA&quot;</td>
<td>3</td>
</tr>
<tr>
<td>The Police</td>
<td>&quot;De Do Do Do, De Da Da Da&quot;</td>
<td>4</td>
</tr>
<tr>
<td>The Cars</td>
<td>&quot;Drive&quot;</td>
<td>5</td>
</tr>
</tbody>
</table>

### VIDEO PROGRAMMER'S PICK

- **Edward Jackson—Have You Ever Loved Somebody—Capitol**
- **David Lee Roth—"Particularly"—Warner Bros.
- **Shakn' Shakin'—"Shakn' Shakin'"—Warner Bros.

---

### CASH BOX TOP 40 MUSIC VIDEOS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Weekly Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>George Michael</td>
<td>&quot;Faith&quot;</td>
<td>1</td>
</tr>
<tr>
<td>Whitney Houston</td>
<td>&quot;I Will Always Love You&quot;</td>
<td>2</td>
</tr>
<tr>
<td>Elton John</td>
<td>&quot;Candle in the Wind&quot;</td>
<td>3</td>
</tr>
<tr>
<td>Bruce Springsteen</td>
<td>&quot;Born in the USA&quot;</td>
<td>4</td>
</tr>
<tr>
<td>The Police</td>
<td>&quot;De Do Do Do, De Da Da Da&quot;</td>
<td>5</td>
</tr>
</tbody>
</table>

### CASH BOX TOP 15 MUSIC VIDEOCassettes

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Weekly Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Genesis</td>
<td>&quot;Mama Tour&quot;</td>
<td>1</td>
</tr>
<tr>
<td>Dire Straits</td>
<td>&quot;Brothers in Arms&quot;</td>
<td>2</td>
</tr>
<tr>
<td>Bee Gees</td>
<td>&quot;How Deep Is Your Love&quot;</td>
<td>3</td>
</tr>
<tr>
<td>Michael Jackson</td>
<td>&quot;Thriller&quot;</td>
<td>4</td>
</tr>
<tr>
<td>The Police</td>
<td>&quot;De Do Do Do, De Da Da Da&quot;</td>
<td>5</td>
</tr>
</tbody>
</table>

---

**The Cash Box Top 15 Music Videocassettes Chart is Based on Actual Pieces Sold at Retail Stores.**
VIDEO NEWS

CASH BOX TOP 40 VIDEOCassettes

<table>
<thead>
<tr>
<th>Video Title</th>
<th>Categories</th>
<th>Retail Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>PLAYBOY VIDEO CENTERFOLD</td>
<td>Comedy, Romance</td>
<td>$79.95, $74.95</td>
</tr>
<tr>
<td>Extremities</td>
<td>Thriller, Crime</td>
<td>$59.98, $57.98</td>
</tr>
<tr>
<td>JANE FONDA'S PRIME TIME</td>
<td>Drama</td>
<td>$59.98, $57.98</td>
</tr>
<tr>
<td>9 1/2 WEEKS</td>
<td>Comedy, Romance</td>
<td>$59.98, $57.98</td>
</tr>
<tr>
<td>KARATE KID II</td>
<td>Action, Adventure</td>
<td>$59.98, $57.98</td>
</tr>
<tr>
<td>CENTERFOLD 3</td>
<td>Drama</td>
<td>$59.98, $57.98</td>
</tr>
<tr>
<td>HOWARD THE DUCK</td>
<td>Comedy, Adventure</td>
<td>$59.98, $57.98</td>
</tr>
<tr>
<td>PLAYBOY VIDEO CENTERFOLD</td>
<td>Comedy, Romance</td>
<td>$79.95, $74.95</td>
</tr>
<tr>
<td>My Fair Lady</td>
<td>Romance</td>
<td>$59.98, $57.98</td>
</tr>
<tr>
<td>SECRETS OF THE TITANIC</td>
<td>Crime, Suspense</td>
<td>$59.98, $57.98</td>
</tr>
<tr>
<td>Young Sherlock Holmes</td>
<td>Drama</td>
<td>$59.98, $57.98</td>
</tr>
<tr>
<td>ALEEN</td>
<td>Drama</td>
<td>$59.98, $57.98</td>
</tr>
<tr>
<td>LUCAS</td>
<td>Drama</td>
<td>$59.98, $57.98</td>
</tr>
</tbody>
</table>

*Note: All prices are suggested retail.*

THE RELEASE BEAT

From Vestron Video in March comes teen idol Matt Dillon and Australian singing star Debbie Byrne in Rebel, a WWII love story set in Australia. Suggested retail price is $79.95, HiFi, VHS and Beta. Also from Vestron next month, George Carlin appears in his third video home, George Carlin: Playin' With Your Head, a one-man show taped at L.A.'s Beverly Theatre. Suggested retail is $59.95, HiFi, VHS and Beta. Finally, RCA/Columbia Pictures Home Video brings the 1937 Frank Capra classic Lost Horizon - painstakingly restored - to the small screen in March (see Audio/Video, above), along with From Here To Eternity (the 1953 drama featuring an all-star cast) and the 1950 musical extravaganza, Jolson Sings Again. Suggested retail on each is $29.95, HiFi, VHS and Beta. From Key Video next month comes the romantic comedy She's Gotta Have It, directed by Spike Lee ($79.98, HiFi, VHS and Beta, closed-captioned), along with the 1943 classic Stormy Weather, starring Lena Horne ($59.98, in digitalized, re-channeled stereo, recorded in HiFi, VHS and Beta).
THE RECORD’S GOT A BULLET

SO WHAT!

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

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

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Radio Report

Available every week and only in

CASH BOX

Radio Report is everything you always wanted to know about a record, for every format. It includes in-depth analysis of demographics, male/female and age groups, call out and call in research, sales rankings, video information, tour information, related album information, in-depth test and break out information (by region), the industry’s first multi-format chart, an analysis of multi-format records, information on indie records, rotations and a whole lot more.

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COMPANY

ADDRESS

CITY

STATE/PROVINCE/COUNTRY

ZIP

NATURE OF BUSINESS

PUBLICATION ENCLOSED

SIGNATURE

DATE

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

Continental U.S. Only
LIVING MUSIC WRAPS UP DISPLAY CONTEST: Living Music Records has announced the winners of its unique fall promotion, a two-tiered merchandising campaign involving both an in-store display contest and a consumer sweepstakes. The campaign, in which one retailer and one consumer were each awarded grand prizes of working river rafting trips for two down the Grand Canyon, was tied in to the label's chart-topping album "Canyon," by label founder Paul Winter. The album, recently nominated for a Grammy in the "Best New Age Album" category, was partially recorded in the Grand Canyon. The campaign was designed to promote the label's entire catalog, including Winter's new releases "Wintersong" by Paul Winter, "New Friend by Eugene Friesen, "Pianosong" by Paul Halley, "Homecoming" by Denny Zeitlin on his own label's sampler, Living Music Collection '86. Over 830 retail outlets participated in the promotion, in which retailers custom built their own Living Music display using the label's product, merchandising materials, and consumer sweepstakes entry forms. Displays were judged on the basis of creativity, use of Living Music product, and placement in the store. The winning display, which was built and entered by store manager Jim Bisel and art director Robert Baxter of Record Bar #26 in Mobile Alabama, consisted of an entire wall of the store constructed as a replica of the Grand Canyon. The display, which measured 10' high by 46' wide, included a 10' by 10' cave in which Living Music product was displayed and played continuously. (See Photo). In addition to the grand prize river rafting trip, the retailer display contest also included four second prizes of Sony Discman compact disc players, and fifty third prizes of customized Living Music satin jackets. The grand prize trip in the consumer contest was won by Karen Bellino of Gainesville, Florida. The consumer sweepstakes included twenty-five satin jackets as second prizes, and 100 cassette cleaner kits awarded as third prizes. "Our fall merchandising campaign was a huge success," says John Azzaro, Living Music's vice president of marketing and sales. "We had optimistically hoped to have 500 stores participate in the program, so to have over 800 participants is a strong tribute to the label's level of retail support. Our goals-for increase both consumer and retail awareness of the label-were more than met." Living Music is a company founded by Paul Winter in 1980. The label's latest release is "OSCAR!," the debut album by Brazilian guitarist Oscar Castro-Neves. Upcoming releases include the label's first vocal album, Susan Osborn's "Susan;" "Whales Alive," featuring music by Paul Winter and Paul Halley, recordings of whalesong, and narration of poetry readings by Leonard Nimoy; and the debut album by pianist Paul Sullivan, Living Music Records and A&M Records, Inc.

Cash Box
February 28, 1987

THE CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
<table>
<thead>
<tr>
<th>W</th>
<th>O</th>
<th>L</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>74</td>
<td>MAD, BAD AND DANGEROUS TO KNOW</td>
<td>DEATH OR Policewoman (Epic FE 45720CBS)</td>
<td>75</td>
</tr>
<tr>
<td>76</td>
<td>WHEN SECONDS COUNT</td>
<td>SCOTT STAPP (Epic FE 44074CBS)</td>
<td>76</td>
</tr>
<tr>
<td>78</td>
<td>POWER</td>
<td>KANE (Epic FE 45518CBS)</td>
<td>78</td>
</tr>
<tr>
<td>80</td>
<td>UNDER THE BLUE MOON</td>
<td>NEW EDITION MCA 9519MCA</td>
<td>80</td>
</tr>
<tr>
<td>81</td>
<td>FOR SENTIMENTAL REASONS</td>
<td>DUKES OF HAZZARD / ELF &amp; RIBES ORCHESTRA (Asylum 607441WEA)</td>
<td>81</td>
</tr>
<tr>
<td>82</td>
<td>PRIMITIVE LOVE</td>
<td>MAMM Sound Machine (Epic FE 40313CBS)</td>
<td>82</td>
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<tr>
<td>83</td>
<td>5100</td>
<td>VAN HALEN (Epic FE 25394LWEA)</td>
<td>83</td>
</tr>
<tr>
<td>84</td>
<td>AN AMERICAN TALE</td>
<td>ORIGINAL MOTION PICTURE SOUNDTRACK MCA 39950WCA</td>
<td>84</td>
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<tr>
<td>85</td>
<td>NIPTIDE</td>
<td>ROBERT PALMER (Island/EMI 94974WCA)</td>
<td>85</td>
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<td>86</td>
<td>BLAH-BLAH-BLAH</td>
<td>IGGY POP (A&amp;M SP 51468HCA)</td>
<td>86</td>
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<tr>
<td>87</td>
<td>KC&amp;B</td>
<td>AL ALAMO (A&amp;M 1018HCA)</td>
<td>87</td>
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<tr>
<td>88</td>
<td>MECHANICAL RESONANCE</td>
<td>TESLA (Epic FE 21518WCA)</td>
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<tr>
<td>89</td>
<td>WELCOME HOME</td>
<td>TIE TUESDAY (Epic FE 40364CBS)</td>
<td>89</td>
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<tr>
<td>90</td>
<td>THE TOUCH</td>
<td>VAN HALEN (Epic FE 25394LWEA)</td>
<td>90</td>
</tr>
<tr>
<td>91</td>
<td>PRIVATE PASSION</td>
<td>JEFF LORBER (Epic FE 25412WCA)</td>
<td>91</td>
</tr>
<tr>
<td>92</td>
<td>SHIRLEY MURDOCK</td>
<td>SHIRLEY MURDOCK (Epic FE 60430WCA)</td>
<td>92</td>
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<tr>
<td>93</td>
<td>FAHRENHEIT</td>
<td>TOYO (Epic FE 40573CBS)</td>
<td>93</td>
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<tr>
<td>94</td>
<td>THINK VISUAL</td>
<td>THE Kinks MCA 5729WCA</td>
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<td>95</td>
<td>LOVE ZONE</td>
<td>ALVIN OCEAN Wave (Atlantic 849449RCA)</td>
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<td>96</td>
<td>THE MONKEYS THEN &amp; NOW</td>
<td>THE MONKEYS AMERICA 64 WCA</td>
<td>96</td>
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<td>97</td>
<td>CRASH</td>
<td>KOMOY LeAGUE (Arista SP 52579MCA)</td>
<td>97</td>
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<tr>
<td>98</td>
<td>WAREHOUSE: SONGS AND STORIES</td>
<td>MAURER H (Warner Bros. 25544WCA)</td>
<td>98</td>
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<tr>
<td>99</td>
<td>THE DAVE EDMUNDS BAND LIVE-I 'HEAR YOU ROCKIN'</td>
<td>(Columbia FC 45605CBS)</td>
<td>99</td>
</tr>
<tr>
<td>100</td>
<td>EAT 'EM AND SMILE</td>
<td>DAVID LEE ROTH (Warner Bros. 25470WEA)</td>
<td>100</td>
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<tr>
<td>101</td>
<td>HEARTBEAT</td>
<td>DON JOHNSON (Epic FE 40569CBS)</td>
<td>101</td>
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<td>102</td>
<td>CHANGE OF HEART</td>
<td>DAVID SANDBORN (Warner Bros. 27479WEA)</td>
<td>102</td>
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<tr>
<td>103</td>
<td>Vinnie Vincent INVASION</td>
<td>CRYING FOR HELP! (Capitol SP 65421CBS)</td>
<td>103</td>
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<tr>
<td>104</td>
<td>THE JETS</td>
<td>MCA 60072MCA</td>
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<td>105</td>
<td>THE MISSION</td>
<td>ORIGINAL MOTION PICTURE SOUNDTRACK FROM THE FILM (Vegan) 9006WCA</td>
<td>105</td>
</tr>
<tr>
<td>106</td>
<td>CHARTBREAKER</td>
<td>DEBUT</td>
<td>106</td>
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<tr>
<td>107</td>
<td>READY OR NOT</td>
<td>DEBUT</td>
<td>107</td>
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<tr>
<td>108</td>
<td>DUOTONES</td>
<td>RENEGADES (A&amp;M SP 52579MCA)</td>
<td>108</td>
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<tr>
<td>109</td>
<td>BETTER THAN HEAVEN</td>
<td>STALEY Q (Atlantic 41405WCA)</td>
<td>109</td>
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<tr>
<td>110</td>
<td>PEACE SELLS...BUT WHO'S BUYING?</td>
<td>RICK NAGASAKI (Capitol ST 1258HCA)</td>
<td>110</td>
</tr>
</tbody>
</table>
CASH BOX
Radio Report
AN IN DEPTH ANALYSIS OF THE MARKETS

FEBRUARY 28, 1987

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 125 Stations

121 Stations Reported This Week

Walking Down Your Street
Bangles—Columbia
25 Adds

I Will Be There
Glass Tiger—Manhattan/EMI
24 Adds

I Knew You Were Waiting (For Me)
Aretha Franklin with George Michael—Arista
23 Adds

Light Of Day
Barbusters—CBS Associated
18 Adds

Dominoes
Robbie Nevil—Manhattan
18 Adds

RETAIL

Somewhere Out There
Linda Ronstadt/James Ingram—MCA

Respect Yourself
Bruce Willis—Motown

Livin' On A Prayer
Bon Jovi—Mercury/PG

You Got It All
Jets—MCA

Keep Your Hands To Yourself
Georgia Satellites—Elektra

REQUESTS

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

Lean On Me
Club Nouveau—King Jay/WB

You Got It All
Jets—MCA

Jacob's Ladder
Huey Lewis—Chrysalis

Somewhere Out There
L. Ronstadt/J. Ingram—MCA

ALBUM ALLEY

Tomorrow—Hugh Masekela—Warner Bros

Internationally renowned trumpeter and vocalist Masekela returns with a brilliant, vibrant album full of Afro-beat rhythms and socially conscious lyrics. Recently thrust into the limelight by joining Paul Simon on his current tour, Masekela is capable backed live and on vinyl by his long-time bandmates Kalahari. The LP is framed by the release of “Bring Him Back Home,” the single chronicling the plight of jailed activist Nelson Mandela.

Life As We Know It—REO Speedwagon—Epic

14th album from the Midwestern quintet that has become one of rock’s most consistent success stories. Fueled as usual by Kevin Cronin’s clear, strong vocal work and the band’s twin guitar attack, the first single “That Ain’t Love” has gotten REO off the ground in a big way. It weights in this week at #35 on the pop charts, crossing over from its AOR beginnings.

Midnight To Midnight—Psychic Furs—Columbia

Lead vocalist Richard Butler is again the focus of the Furs’ attack as his dorky, evocative voice swells throughout the mix. Advance single “Heartbreak Beat” is seeing solid AOR response and has started to cross CHR.

CROSSOVER POTENTIAL

Never Enough—Potty Smyth—Columbia

The Right Thing—Simply Red—Elektra

Some Ole Love (365 Days A Year)—Anita Baker—Elektra

World Shut Your Mouth—Julian Cope—Island/Atlantic

Do Ya Do Ya (Wanna Please Me)—Samantha Fox—Jive, RCA
"Combining Pop, Soul, and jangly guitars, their sound is superb, enhanced by Grahame "Skin" Skinner's sultry, soaring vocals."

Record Mirror

Cash Box Singles
R & R CHR Bullet (138/20, 58%) 39
— Big Moves in Major Markets —
WPHD (38-18), WXKS (26-21), WMMS (29-24), KDWB (37-30), KITS (17-15), KATD (22-18), Y108 (23-20), Q105 (27-24), 293 (26-23).

ONE OF THE MOST IDENTIFIABLE VOICES IN POP MUSIC

35 Top 40 stations, strong major market breakouts

Dallas — KTKS
Seattle — KPLZ
Portland — KMJN

Cash Box Album Chart Debut 165
<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst. Wk.</th>
<th>Ttl. Wk.</th>
<th>12-17</th>
<th>18-24</th>
<th>Popularity Factor</th>
<th>Station %</th>
<th>Request Rank</th>
<th>Sales Rank</th>
<th>Vid. Rot. Rank</th>
<th>Current Tour</th>
<th>Current LP</th>
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<td>X</td>
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<td>X</td>
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<td>GEORGIA SATELLITES—Keep Your Hands...—Elektra</td>
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<td>X</td>
<td>X</td>
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<td>JETS—You Got It All—MCA</td>
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<td>18</td>
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<td>26</td>
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<td>X</td>
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<td>X</td>
<td>X</td>
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<td>EUROPE—The Final Countdown—Epic</td>
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<td>X</td>
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<td>X</td>
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<td>X</td>
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**ON DECK**

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<th>Tot. Wks.</th>
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<th>Popularity Factor</th>
<th>Station %</th>
<th>Request Rank</th>
<th>Sales Rank</th>
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<td>FRANKLIN/MICHAEL— I Knew You Were...—Arista</td>
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<td>52 A-HA— Cry Wolf— Warner Bros.</td>
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<td>24%</td>
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<td>COMMUNARDS— Don’t Leave Me This Way— MCA</td>
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<td>25</td>
<td>39 6a 3p</td>
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<td>DAVID &amp; DAVID— Ain’t So Easy— A&amp;M</td>
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<td>X</td>
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<td>PETER WOLF— Come As You Are— EMI Am.</td>
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<td>SAMMY HAGAR— Winner Takes It All— Columbia</td>
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<td>73%</td>
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<tr>
<td>59</td>
<td>SURVIVOR— How Much Love— Scotti Bros/ Epic</td>
<td>80</td>
<td>2</td>
<td></td>
<td></td>
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**MULTI FORMAT PLAYLIST**

<table>
<thead>
<tr>
<th>Title</th>
<th>Format Penetration</th>
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<th>Comb. Ret. Rank</th>
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<tr>
<td>Title</td>
<td>Country</td>
<td>Urban</td>
<td>AC</td>
<td>AOR</td>
<td>Dance</td>
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<tr>
<td>1 Janet Jackson— Let’s Wait Awhile— A&amp;M</td>
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<td>96%</td>
<td>68%</td>
<td>45.7%</td>
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<tr>
<td>2 Jets— You Got It All— MCA</td>
<td>18%</td>
<td>88%</td>
<td>93%</td>
<td>43.7%</td>
<td>5</td>
</tr>
<tr>
<td>3 Bruce Hornsby— Mandalin Rain— RCA</td>
<td>83%</td>
<td>93%</td>
<td>80%</td>
<td>42.7%</td>
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<tr>
<td>4 Bruce Willis— Respect Yourself— Motown</td>
<td>91%</td>
<td>79%</td>
<td>66%</td>
<td>39.3%</td>
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<tr>
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<td>83%</td>
<td>80%</td>
<td>70%</td>
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</tr>
<tr>
<td>6 Madonna— Open Your Heart— Sire/WB</td>
<td>73%</td>
<td>66%</td>
<td>71%</td>
<td>35%</td>
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<tr>
<td>7 Genesis— Tonight...— Atlantic</td>
<td>89%</td>
<td>42%</td>
<td>75%</td>
<td>34.3%</td>
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<tr>
<td>8Expose— Come Go With Me— Arista</td>
<td>73%</td>
<td>67%</td>
<td>64%</td>
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<tr>
<td>9Sheila E.— Hold Me— Paisley Park/WB</td>
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<td>44%</td>
<td>85%</td>
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<td>58%</td>
<td>88%</td>
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<tr>
<td>11 Lionel Richie— Ballerina Girl—Motown</td>
<td>66%</td>
<td>88%</td>
<td>79%</td>
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<tr>
<td>12 Kool &amp; The Gang— Stone Love— Mercury/PG</td>
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<tr>
<td>13 R.F.T.W.— Love You Down— MCA</td>
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<tr>
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<tr>
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<td>67%</td>
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<tr>
<td>16 Club Nouveau— Lean On Me— King Jay/WB</td>
<td>73%</td>
<td>79%</td>
<td></td>
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<tr>
<td>17 Journey— I’ll Be Alright...— Columbia</td>
<td>73%</td>
<td>88%</td>
<td></td>
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<tr>
<td>18 Lou Gramm— Midnight Blue— Atlantic</td>
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<td>93%</td>
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<tr>
<td>19 REO Speedwagon— That Ain’t Love— Epic</td>
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<td>88%</td>
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<tr>
<td>20 Cameo— Candy— Atlanta Artists/PG</td>
<td>42%</td>
<td>31%</td>
<td>70%</td>
<td>23.8%</td>
<td></td>
</tr>
</tbody>
</table>
### NORTHEAST

1. **MADONNA**—Where's The Party?—Sire/WB
   - Madonna's album cut is already getting an add at WTIC/Hartford.

### SOUTH EAST

1. **GREG ALLMAN**—I'm No Angel—Epic
   - Added at WQX in Miami—Getting hot AOR attention.
2. **FARRENHEIT**—Fool In Love—Warner Bros.
   - Straight ahead rock & roll added at Z93/Atlanta.
3. **JODY WHATLEY**—Looking For A New Love—MCA
   - Former lead singer of Shalimar crossing at WAPE—#15 bullet on B/C this week.

### SOUTHWEST

1. **GENUINE PARTS**—Did It Feel Like Love—Atlantic
   - KITY/San Antonio adds this new dance tune.
2. **COMPANY B**—Fascinated—Atlantic
   - New band gets added at KITY—they are #1 at KPOW in Miami.
3. **POISON**—Talk Dirty To Me—Enigma
   - KTKS/Dallas listened and added.

### MIDWEST

1. **MADONNA**—Where's The Party—Sire/WB
   - The party is starting at WNCI/Columbus and WBBM/Chicago.
2. **NEW ORDER**—Bizarre Love Triangle—Qwest/WB
   - Shoving up at WYTZ/Chicago.
3. **WORLD PARTY**—Ship Of Fools—Chrysalis
   - Finally shoving up in the SW at WRQN/Talledo.

### WEST

1. **PSUEDO ECHO**—Living In A Dream—RCA
   - KZZU/Spokane has added this dream-like dance tune.
2. **KENNY G**—Songbird—Arista
   - Added at KHTZ/Reno—For a jazz instrumental change of pace.
3. **KIM WILDE**—You Keep Me Hanging On—MCA
   - Dance remake of the 1966 #1 hit by the Supremes—added at KCPX/Salt Lake City.

### HIGH PRIORITY

**DAVE URSO**
Elektra

Simply Red's "The Right Thing" just arrived at radio 2/12. PD's and MD's at Top 40 radio are embracing this with both arms. We expect to have a very big week and a huge upcoming Simply Red situation.

Starpoint's "He Wants My Body" feverishly at the Top 40 level and we are going to do everything we possibly can to make this a very big crossover record.

Howard Hewett "Stay"—With Howard we already have a huge foundation at R&B and Urban level, and we're working very hard at Top 40 radio to acquire the same success.
Peter Asher. Awarded producer of the year honors at the 1978 Grammy awards. Honored as the only manager/producer to ever appear on the cover of Rolling Stone magazine (when he was named “Producer of the Year” by both critics and readers alike).

As a child, Asher found himself with a successful acting career, appearing in several film and television projects. He later gravitated to pop-idol status as half the recording duo Peter & Gordon (Wallers), together with Manfred Mann back in the “Do Wah Diddy” days, making a solo record, and he asked me if I wanted to produce, so I did. I’ve always been interested in the production side of our (Peter & Gordon’s) records. And then Paul McCartney approached me and asked me if I wanted to work for Apple and produce for them, so I did. And then with James Taylor - I found him the same time I got the job at Apple - we simultaneously went to the studio, and I produced his first album there. Then he left for a solo tour, and I then had to do all the marketing that we needed management. I did it really because we didn’t know who else to get to do it and because I thought I had a fair idea of how to do it, if only on the basis of things that had been done with McCartney or our group. After almost a whole day, I had to make a very quick decision to work or not. I had a lot of friends that I could ask advice of, so that’s when I started managing.

Asher insists, though, that in no way does he miss the idea of recording or performing. “I don’t know what I prefer, managing or producing - but I don’t miss performing at all. I miss singing sometimes and I still sometimes end up singing on the records I make, singing harmonies and stuff... I don’t miss working on the stage at all. But all these things you don’t practice all the time, you’re not as good if you wish you were.”

The 1970’s, although unquestionably one of the industries most profitable periods, were extremely turbulent for many recording artists. Scores of performers who continuously topped the charts during the decade, failed to cross over successfully into the 1980’s. With this in mind, some wonders why Ronstadt, Taylor, and Mitchell (undoubtedly three of the biggest stars of the era) not only successfully made the crossing - but started retaining their enormous success and popularity. Asher explains, “Because, ultimately, they’re the best of their breed... I think they’re success is predicated on the fact that they not only ‘were very good’ but ‘are very good’. And if you go and see a James Taylor concert, or if you go and buy a Joni Mitchell album, or you listen to Linda sings now, it’s as impressive as if not more so in many cases - and as entertaining in the musical sense than it ever was before, that’s why people still pay to see them... I mean, I would love to put it down to brilliant management - and certainly, management has something to do with it...”

Late in 1983, Asher and Ronstadt took the industry by storm by releasing an album filled entirely with American standards. The album sold over 200,000 copies on its 20’s - 50’s, appropriately titled “What’s New.” The LP was recorded enlisting the aid of famed conductor Nelson Riddie (Frank Sinatra, Ello Fitzgerald) and his orchestra, who added lush arrangements to Ronstadt’s crisp vocals. In the eyes of the industry, the album was deemed to be a commercial and financial flop. “I can’t explain the LP’s success...” I mean, I was among the people who were very nervous about how it would do. Linda was really the only person that had any confidence in it - and her confidence was based really on the fact that she knew she wanted to sing those songs. Her life is based around songs she wants to sing. She knew she wanted to sing a lot and at the same time we knew right how we wanted to do it.” What emerged from the venture was one of the top selling albums of the year. Reaching the top 5 on the Cash Box charts, and triggering the creation of two successful follow-up albums: 1984’s “Lush Life” and 1986’s “For Sentimental Reasons,” both recorded with Riddle, (who passed away in October of 1985).

Currently, Ronstadt is enjoying some pop single chart success with a recently recorded (Asher produced) duet with James Ingram. The tune is “Somewhere Out There,” a ballad from Steven Spielberg’s fully animated feature film “An American Tail.” The song was released in November of 1986 to instant A/C chart success. Recently, due to strong airplay, heavy requests, and steadily growing sales, the song has been rocketing it’s way up the pop charts (#14 bullet this week). Asher explicitly admits that the tune is “…shaping up to be an honest-to-God hit.” He explained the decision to record the tune, “I liked the song a lot and thought that it suited Asher’s style of drama into it, it could be a really big hit. And ballads, when they are hot, tend to be big hits... I’m still dreaming that it could be a number one record, only time will tell - it’s looking very possible.” He continued, “I was worried whether the serious rock and roll stations would play it... but when we started to get WLS, WMMS and then KIIS I thought ‘yeah, we’re happening now’ (laughs).”

Recently completed and set for release sometime in March is the long-awaited “Big” album. Consisting of Ronstadt with Daily Parton and Emmylou Harris, it carries traditional country sounds. The LP has been literally years in the making but the project was put on the back burner. The first single - an unusual cover of the Phil Specter penned classic “To Know Him Is To Love Him” has just been released and is obtaining strong Country attention. It remains to be seen if the material has the strength to cross CHR, but the possibility seems extremely promising, if not just for the stellar lineup of the performers and the quality of the recording. This LP marks the first time Asher and Ronstadt have not worked together on a commercially released full-length LP as artist and producer since 1974. Asher feels that the albums producer, renowned recording engineer George Massenburg, was the best candidate for the project as he stated, “George produced it, who’s the engineer and also very knowledgeable about that sort of music. He’s the best recorder of acoustic music in the world.”

Not long ago, Peter began managing ex-Go-Go Jane Wiedlin, the first member to depart before their eventual disbandment. “I met her when the Go-Gos were auditioning managers. When Jane left (the band), she had previously been meeting with a famous music executive to get her impression... she came back and said she was leaving the group and would I be interested in managing her - I said ‘yes’ because I really liked her voice and her songs.” Her first solo effort, simply titled “Jane Wiedlin” garnered some strong critical response as well as being a fairly major radio hit in Los Angeles. Although not a hit album by usual industry standards, the LP proved Jane’s talent as a singer as well as the reputation she established for herself as a top-notch songwriter and performer. Her work had also garnered favorable reactions in Wiedlin’s native Los Angeles. “The first album, as you know, didn’t do very well. I was certain that we had hit a single with “Blue Kiss” and that we were onto a sort of a material. It didn’t work and it wasn’t. It was a hit here in L.A. - everyone here was congratulating us - no one knew that only L.A. was playing the record (laughs). She didn’t tour, but I don’t think that’s why the single didn’t make it - I don’t know where she was, I mean, somewhere in between I.R.S., me, the record... we dropped the ball. Because it really looked and showed every sign of being a hit, we got KIIS the first week out.” Wiedlin has since changed labels - from I.R.S. to EMI America. There are high hopes for the new album (due out this spring) - and a stellar producer is planned to direct the sessions, (although nothing had been finalized by press time).

Perhaps Asher’s success is based on the fact that he is completely “on the line” with his clients. “I don’t know where you’re going to put, and being talked to in a rational, adult manner. I think the mistake people make is when they talk to artists - you know, talk down to them in some way or don’t tell them exactly what’s going on. A simple answer is all that is needed. If the record’s a flop, sooner or later you’re going to have to tell somebody it’s a flop - you can’t keep saying ‘don’t worry, everything’s great’ - uhuh, (laughs).”

In recent months, radio airwaves have become inundated with a strong resurgence of Classic rock, a formula that has proved successful (especially in the Los Angeles market, where KLAX, one of the pioneers in programming the sound, resides). Some of the most frequently played artists include Ronstadt, Taylor, and myself - how does Asher feel about this resurgence of 70’s music? After all, much of the music he was responsible for is currently enjoying extremely strong airplay once again; “it’s kind of odd, you know? But you kind of just want to stick it to me when you hear it. I mean anything that gets new product off the radio is not a good thing and I’m not really sure if it’s doing that or not, whether it’s in addition or if it’s blowing out some new bands from getting airplay... if you talk, I don’t mean I’m making a stabulation, you are just - and it’s playing one of your favorites then it’s great. But, I don’t think I would want to listen to it for very long.” Asher finds himself listen...
In the continuing saga of AOR - KMET/Los Angeles, following the funeral of its 19 yr. old cell, KMET has been reincarnated as 97.1 "The Wave," which new letters are accompanied by an extremely original adult contemporary format of "Music for a New Age." This includes a composite of New Age, mellow jazz, and various soft pop artists.Void of D.J.'s, The Wave is running a 90-30 second version for a 1 hour period, with actors doing your run of the mill James Garner - Mariette Hartley type of banter...but, cute, but I have no idea who the artist is that I've just heard. Okay, I recognize Phil Collins, and that's Michael Jackson and, yes, Miles Davis I'd know that trumpeter anywhere, but what was that other tune in between? It's great programming for relaxing music, but it doesn't help in the breaking of any new artists. Isn't that supposed to be one function of radio? Could this be radio of the 21st century? Only the Abys will tell...

In the wake of their recent dismissal from that historic AOR station KMET, the D.J.'s are planning to stick together. Their first event is a benefit concert entitled "A Night At The Mat" to benefit a very worthy cause: Los Angeles' homeless. It will take place on Feb. 23 at Hollywood's Palladium. The magnificent seven Cynthia Fox, Jim Ladd, Pat "Paro-sort" Kelly, Rick Lewis, David Perry, Rick Scarry and Jack Snyder (or "The Band") will host. Scheduled to perform are Ozzy Osborne, R.E.O Speedwagon and Heartbreakers as well as Gary Myrick, Robert Fleischman, Earl Slick, Jaco Walsh Band and Waddy Wachtel! Definitely a HOT show - be there, or be somewhere else...

LIVE THE CIRCUIT: Significantly, one of the greatest hits is a sequel to the 1983 first edition, followed by a sequel to the hit song's famous radio logo.

The state of 1980's top 40 is nattily different than anything of decades past, the airwaves have been scarred with a sound that Asher describes as 'Thumpa Thumpa' (though he admits to liking much of what is being programmed, citing the production genius of Jimmy Jam and Terry Lewis as well as recent releases by artists as diverse as Rabbie Neill to Elton John). One after another I find that I can't listen to a Top 40 station for that long, and that's why I think something like the Linda/Ingram record is kind of a relief. Because there is a point where 'thumpa-thumpa' starts to get you down. It makes more sense when your on the dance floor, but when your just sitting in the car, I find I get a bit fed up with them. Even though the Janet Jackson record's great and this record's great, one after another they get to me. So that's why I think something like the Linda/Ingram record is kind of a relief. Because there is a point where 'thumpa-thumpa' starts to get you down... It makes more sense when your on the dance floor, but when your just sitting in the car, I find I get a bit fed up with them. Even though the Janet Jackson record's great and this record's great, one after another they get to me. So that's why I think something like the Linda/Ingram record is kind of a relief. Because there is a point where 'thumpa-thumpa' starts to get you down...
### PROMOTION OF THE WEEK

**Win Your Share of Over $250,000 in Cash.**

1. **FREE MONEY SONG!**
   - Play all 10 songs on different KIIS-FM stations.
   - Tune in to KIIS-FM stations on your phone.
   - More details available at KIIS-FM.

2. **FREE MONEY CARD!**
   - Issued by KIIS-FM.
   - Instructions on how to use the card provided in the FAQ.
   - More details available at KIIS-FM.

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**Tips On Winning.**

- **Early Bird Special:** Submit your entry before the promotion begins.
- **Team Work:** Join forces with friends and family.
- **Listen Carefully:** Pay attention to the announcements.

---

**PROMOTION RULES:**

- Open to all US residents.
- Entry must be received by 5 PM PT on the last day of the promotion.
- No purchase necessary to enter or win.
- **PRIZES:**
  - First Place: $250,000
  - Second Place: $100,000
  - Third Place: $50,000
  - Additional Prizes: Various amounts.

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**KIIS-FM WINNERS:**

- **First Place:** $250,000
- **Second Place:** $100,000
- **Third Place:** $50,000
- **Additional Prizes:** Various amounts.

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**TERMS AND CONDITIONS:**

- Available at KIIS-FM.
- Must be 18 years or older to enter.
- Void where prohibited by law.

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**KIIS-FM's Privacy Policy:**

- Available at KIIS-FM.
- We do not sell or rent your personal information.

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**Contact Information:**

- For more information, visit KIIS-FM online.
- Call us at 1-800-KIIS-FM.
- Email: info@KIIS-FM.com

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**KIIS-FM's Social Media:**

- Facebook: KIIS-FM
- Twitter: @KIISFM
- Instagram: KIISFM

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**KIIS-FM's Legal Disclaimer:**

- Available at KIIS-FM.
- All entries are subject to the rules and regulations of KIIS-FM.
- By participating, you agree to these terms.

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**KIIS-FM's Additional Information:**

- Available at KIIS-FM.
- Keep listening for more information.
- Stay tuned for updates.

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**KIIS-FM's Contact:**

- Address: 5055 Melrose Ave, Los Angeles, CA 90038
- Email: info@KIIS-FM.com
- Phone: 1-800-KIIS-FM
### NORTHEAST

1. **PETER WOLF**—*Come As You Are*—EMI America
   - Former J. Geils Band vocalist added at WPHD, WZOU, KC101, WNTQ, & WCIR in the Northeast.

2. **GLASS TIGER**—*I Will Be There*—Manhattan/EMI
   - Enters chart at #85 bullet. Early odds are WNTQ, WKRZ, & WCIR.

3. **SOUL TIGER**

4. **BANGLES**

5. **GLASS BARBUSTERS**

6. **WAPI**

7. **GLASS RATT**

### SOUTHEAST

1. **PETER WOLF**—*Come As You Are*—EMI America
   - KEGL, Y100, WGH, WBBO, WROQ, WZAT, & WQUT are all adding the Wolfman.

2. **BARBUSTERS** (Joan Jett)  
   - *Light Of Day*—Blockheart/CBS
   - Added at 95-INZ, WBWL, WNOX, & WSKZ. Single vaults 14 spots to #74 in second chart week.

3. **GLASS TIGER**—*I Will Be There*—Manhattan/EMI
   - Adds are there at WROQ, WYNZ, WSSX, WQUT, & WSX.

4. **RATT**—*Dance*—Atlantic
   - Dancin' to Ratt's latest are WBJS, WBBO, & WROQ. Single moves to #78 bullet this week.

5. **PATTY SMYTH**—*Never Enough*—Columbia
   - Scandal-ous adds for Patty's first solo single at WQXI, Z93, & WROQ.

### SOUTHWEST

1. **RATT**—*Dance*—Atlantic
   - WAPI, WRNO, KITY, & WABB have added Ratt's latest in the SOUTHWEST.

2. **PETER WOLF**—*Come As You Are*—EMI America
   - This week's CHARTBREAKER at #68 bullet. Added at KTKS, KHFI, WHHY in the SW.

3. **GLASS TIGER**—*I Will Be There*—Manhattan/EMI
   - Latest single from band's successful debut LP. B97, KHFI, & WHHY have added.

4. **BARBUSTERS** (Joan Jett)  
   - *Light Of Day*—Blockheart/CBS
   - KTKS, WRNO, WHHY have added this new tune from film of the same name.

5. **MIDWEST

### MIDWEST

1. **PETER WOLF**—*Come As You Are*—EMI America
   - WYIZ, WLOL, KWK, KHT, WCZY, WDTX, KDWB, WMMS, WXGT, WZEE, WGTZ, WZPL, KQKQ, WGRD, & WSP.

2. **GLASS TIGER**—*I Will Be There*—Manhattan/EMI
   - Let there be adds at KDWB, WKTI, WMMS, KWK, WKDD, & WDTX.

3. **WEST

### WEST

1. **BANGLES**—*Walking Down Your Street*—Columbia
   - Fabulous bobs keep on adding. This week at KWOCD, KKRZ, KPLZ, KRX, KZZP, KRO, KMJK, & KHTX.

2. **BARBUSTERS** (Joan Jett)  
   - *Light Of Day*—Blockheart/CBS
   - Song is seeing the light of day at KKRZ, KRX, KLUC, & KZZU.

3. **VENETIANS**—*So Much For Love*—Chrysalis
   - Slow but steady mover, may chart soon. Added at KSFU, KCAQ, KZZU.

4. **SIMPLY RED**—*The Right Thing*—Elektra
   - Simply wonderful adds at KWWZ, KZZP, & KCPX . . .
CASH BOX
Radio Report
BLACK CONTEMPORARY
AN IN DEPTH ANALYSIS OF THE MARKETS

FEBRUARY 28, 1987

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

75 Stations Reported This Week

<table>
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<th>Song</th>
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<tr>
<td>It's Tricky</td>
<td>Run D.M.C. - Profile</td>
</tr>
<tr>
<td>I Knew You Were Waiting (For Love)</td>
<td>Aretha Franklin And George Michaels - Arista</td>
</tr>
<tr>
<td>I Got The Feelin' (It's Over)</td>
<td>Gregory Abbott - Columbia</td>
</tr>
<tr>
<td>Sexy Girl</td>
<td>Lila Thomas - Capital</td>
</tr>
</tbody>
</table>

#1 SINGLES

Have You Ever Loved Somebody
Freddie Jackson - Capital

Candy
Comea - Atlantic Artists / PalyGram

Falling
Melba Moore - Capital

As We Lay
Shirley Murdock - Elektra

RETAIL

ALBUM ALLEY

Tomorrow - Hugh Masekela - Warner Bros.
The legendary horn player extraordinaire is back with what could be the biggest seller of his career. Hugh hit number one with "Grazing In The Grass" in 1968, one of the few instrumentals to reach that status. His masterful horn work combined with the funky-bottom and the lyrics on "Bring Him Back Home" is a smash. Simply stated, drop the needle and let the music speak for itself, particularly side one. The Warner Bros. Bunny is hot!!!

Spread The Love - Juicy - CBS Associated
This talented brother and sister musical team came on strong in 1986. Initial response to their first release this year leads industry insiders to believe 1987 will be the year for this dynamic duo to spread a lot of love and hit music. Listen to the title cut.

Exposure - Expose - Arista
The title is certainly appropriate, because this talented laden group is receiving great exposure with the initial single "Come Go With Me." Give a listen to "Extra Extra, Seasons Change," "Point Of No Return" and "I Know You Know."

REQUESTS

Have You Ever Loved Somebody
Freddie Jackson - Capital

Slow Down
Loose Ends - MCA

Stay
Howard Hewett - Elektra

Serious
Donna Allen - 21 Records / Atco

NEW AND HOT 45'S

Just To See Her - Smaey Rabinson - Matalan

Old Flames Never Die - Full Force - Columbia

Everything's Gonna Be Alright - Al Green - A&M

Zibble, Zibble (Get The Money) - The Gap Band - Total Experience

Sign "O" The Time - Prince - Paisley Park / Warner Bros.
ALWAYS BRINGING YOU THE BEST...

Claudia Barry

Juicy

Rosie Gaines

Mr. James Brown

Can You Feel My Heart Beat

After Loving You

Crazy

How Do You Stop

No Lies

There's Nothing Better Than Love

S.O.S. Band

& Luther Vandross

ASK IS 365 DAYS A YEAR TO BLACK MUSIC EPA's COMMITMENT
<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst. Wk.</th>
<th>Ttl. Wks.</th>
<th>Req. Rank</th>
<th>Rotation</th>
<th>Sales Rank</th>
<th>Video</th>
<th>Current Tour</th>
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<td>1</td>
<td>Freddie Jackson—Have You Ever...—Capitol</td>
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<td>Loose Ends—Slow Down—MCA</td>
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<td>Jets—You’ve Got It All—MCA</td>
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<td>Donna Allen—Serious—Atlantic</td>
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<td>Ray, Goodman &amp; Brown—Take It To...—EMI America</td>
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<td>Shirley Murdock—As We Lay—Elektra</td>
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<td>Jody Watley—Lookin’ For A New Love—MCA</td>
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<td>Millie Jackson—Love Is A...—Live/Arista</td>
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<td>R.J.’s Latest Arrival—Boo On—Manhattan</td>
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<td>Sheila E.—Hold Me—Paisley Park/WB</td>
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<td>Sylvester—Someone Like You—Warner Bros.</td>
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<td>James Brown—How Do You Stop—Scott Bros/Epic</td>
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<td>Bunny DeBarge—Save The Best...—Gordy</td>
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<td>Herb Alpert—Keep Your Eye On Me—A&amp;M</td>
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<td>New Edition—Tears On My Pillow—MCA</td>
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### INDIE TOP 20

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<td>1 Donna Allen—Serious—21/ATCO</td>
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<td>2 Sandra Feva—Here Now—Cotowbo</td>
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<td>3 Triple Threat—Gonna Get Your Love—Uranus</td>
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<td>4 Janice Christie—Heat Stroke—Supertronic</td>
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<td>WVEE, WDKX, WPAL, WVDM, WTLG, WDAS, WJOK, WHOJ, KDNY, KJLH</td>
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<td>5 Trinere—I Know You Love Me—Jammed</td>
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<td>WERV, WPAQ, WQIS, WTLG, WFXC, WJIZ, WKQ</td>
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<td>6 Captain Sky—I've Seen You Up—Triple T</td>
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<td>7 S. Payne/P. Ingram—Incredible—Superstar International</td>
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<td>13 Sir Mix-A-Lot—I Want A Freak—Nasty Mix</td>
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<td>14 J. Blackfoot—U Turn—Edge</td>
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<td>15 Luther Ingram—Baby Don't Go Too Far—Profile</td>
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<td>16 Mes'ay—Climb The Walls—Superstar International</td>
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<td>17 Main Ingredient—If You Were My Woman—Edge</td>
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<td>18 Marshall &amp; Bobb—Let It Be Me—Edge</td>
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<td>19 Various Artists—Street People(For The Homeless)—On The Spot</td>
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<td>Proceeds from sales to benefit homeless</td>
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<td>20 Kopper—Speaking Japanese—K.M.A.</td>
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<td>WJQK, KSYK, KPOO, WRYT, WZAZ</td>
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### REGIONAL BREAKOUTS

#### B/C

**EAST**

1. **HERB ALPERT—Keep Your Eye On Me—A&M**
   - Comments: Another Jimmy "Jam" and Terry Lewis masterpiece. Adds everywhere.

2. **SMOKEY ROBINSON—Just To See Her—Motown**
   - Comments: America's premiere ballad singer has a potential Top 10 record. Spreading to all regions.

3. **SANDRA FEVA—Here Now—Macola/Cotowbo**
   - Comments: Still picking up odds. The musical "Feva" is spreading.

4. **JODY WATLEY—Looking For A New Love—MCA**
   - Comments: Another sensational hit for Busby, Singleton and Chaff.

5. **MADHOUSE—6—Posisyle Pork/Warner Bros.**
   - Comments: This has all the potential to become a number one instrumental.

**SOUTH**

1. **COVER GIRLS—Show Me—The Fever/Sutra**
   - Comments: Potential chart climber. Really picking up odds.

2. **DANA DANE—Delancy Street—Profile**
   - Comments: Another big one for this strong independent company.

3. **MES'AY—Climb The Walls—Superstar International**
   - Comments: This group of hot and talented ladies has everyone climbing the walls.

4. **TRUE LIFE—Cocaine Crack—Top Shelf**
   - Comments: The message is being heard more and more nationwide.

5. **CHERYL LYNN—New Dress—Manhattan**
   - Comments: Look out for this breaker. Getting a huge response.

**MIDWEST**

1. **BRUCE WILLIS—Respect Yourself—Motown**
   - Comments: A enormous success for the Motown family.

2. **DANA DANE—Delancy Street—Profile**
   - Comments: Mommy will take this one to hitville.

3. **MEL & KIM—Showing Out—Atlantic**
   - Comments: This will be a big one for Ms. Rhone.

4. **CLUB NOUVEAU—Leon On Me—Tommy Boy/Warner Bros.**
   - Comments: Strong R&B/pop. This one is headed for platinum.

5. **CHERYL LYNN—New Dress—Manhattan**
   - Comments: Taking the midwest by storm.

**WEST**

1. **LILLO THOMAS—Sexy Girl—Capitol**
   - Comments: This catchy tune is beginning to get major airplay.

2. **IVY—Wait For Love—Heat**
   - Comments: This indie is making some big noise.

3. **JODY WATLEY—Looking For A New Love—MCA**
   - Comments: Ex-Shalamar member has a solo hit.

4. **TRUE LIFE—Cocaine Crack—Top Shelf**
   - Comments: Reports are getting stronger.

5. **CLUB NOUVEAU—Leon On Me—Tommy Boy/Warner Bros.**
   - Comments: Question is How many albums will be sold? Adds everywhere.
THE SEATTLE MIX—Ed Locke, president of Nasty-Mix Records and his all-encompassing Ed Locke Promotions Inc., continues to garner national acclaim via the three-man hip hop group called Sir-Mix-A-Lot. This Seattle-based company according to Mix-A-Lot, A.K.A. Anthony Ray, is on a mission to put Seattle on the map. That mission gathered a lot of steam with the release of the first single "Square Dance Rap" having received airplay in regions like Los Angeles, via KDAY. The follow-up single "I Want A Freak" is beginning to break out in the south as well as some heavy midwestern exposure. Sir-Mix-A-Lot started his musical voyage as a club DJ in 1979 around the Seattle area. During that time he knew what he wanted to do and began building what has become an arsenal of synthesizers and electronic godfathers unquelled in hip hop. His first big break came when Nasty Nes Rodriguez began playing his music on K-FOX’s top-rated hip hop show Fresh Tracks. When cuts like “Let’s G” become the show’s most requested songs, the local media took notice thus leading to extensive coverage, the formation of Locke’s Nasty Mix Records and the subsequent single releases. The group’s participation in England’s first ever hip hop festival, Fresh U.K., found them sharing the bill with heavyweights like Grandmaster Flash, Afrika Bambaataa and fellow second generation rappers World Class Wrecking Crew for two sold out shows at the 15,000 seat Wembley Arena. Sir-Mix-A-Lot writes the latest chapter of what looks to be a long and important volume in hip hop. And the unlikely hip hop hottie of Seattle begins to look bigger and brighter on the musical map.

SOUL TRAIN AWARDS—The First Annual Soul Train Music Awards show is now scheduled to air live on March 21, 1987, 8pm-10pm EST. The two-hour special will be produced in front of a star-studded, block-tie audience. Hosted by Dionne Warwick and Luther Vandross, the music awards special will also feature such artists as Stevie Wonder, Tina Turner, Patti LaBelle, Al Jarreau, James Cleveland, Run D.M.C. and David Sanborn. The voting committee is made up of program and music directors, as well as r&b, jazz and gospel dealers across the country. Fourteen categories will be honored for records released between November 30, 1985 and November 30, 1986. In addition, the First Annual Heritage award will be presented to a pioneer member of the r&b/urban contemporary music community demonstrating exceptional talent and professionalism that is an inspiration in the industry. Two music education scholarships will be awarded during the evening. The program is a co-production of Tribune Entertainment and Don Cornelius Productions with grous producers Tony Sabatino and Wenda Fong behind the wheel. Among Tony and Wenda’s credits are the last four years of Emmy Awards shows.

INCREDIBLE PAYNE—Fate has a way of throwing unpredictable curves and iranies in our direction. Superstar International Records artist Scherrie Payne is a typical example of such fate. Several years ago, she was a non-musician with no thoughts of being in the music business. She gained notoriety as a member of the Detroit based group Glass House, which led to her five year stint with internationally known Supremes. Upon her departure from the Supremes, Scherrie pursued a career as a solo artist having performed for the last year in Los Angeles at The Dunes Hotel and The Desert Inn. Additionally, she recently starred in Dream Street, an exciting production that won the entertainer of the year award. This immensely talented lady with the powerful vocals is currently enjoying the success of her chart climbing single duet with Phillip Ingram titled “Incredible” produced by Wayne Henderson, Superstar International Records under the guidance of Thomas Kennedy, chairman of the board and of industry veteran Doc Ferguson, president, overseeing their presence felt rapidly in the music world with the Payne/Ingram duet as well as the sexy, sassy female trio called Me’say and their current single “Climb The Walls.” The combination of Kennedy, Ferguson and staff are determined to build superstars that are internationally known.

KHYS OPENING—KHYS Radio is looking for part-time announcers with one year experience. No calls please, send tape and resume to Mark Petry, KHYS Radio, 7700 Gulfway Drive, Port Arthur, Texas, 77642.

Bob Long

LUTHER VANDROSS

DIONNE WARWICK

SCHERRIE PAYNE

SIR-MIX-A-LOT

HIGH PRIORITY

A High Priority Letter From BOB LAW Host of National Black Network’s Syndicated Night Talk Show

An Open Letter To Black Radio:

The Black community has changed considerably since the advent of Black Radio. Our consciousness has grown from Negro to African American. Our aspirations have grown from becoming the first Negro in major league baseball to becoming Governor, Astronaut, and even President of the United States. Black Americans as a group are among the wealthiest, best educated Blacks on the planet. The world is on the threshold of the 21st century, and Black Americans are poised to play a significant role in shaping the future.

Black leaders such as Joseph Lowery, Wyatt T. Walker, Ben Chavis and Jesse Jackson have already established international credentials.

We are a people, growing up. Our needs include information and networking, a sharing of skills, insight and resources. We are no longer children seeking escape from reality in pursuit of pleasure 24 hours a day.

When the Japanese Prime Minister made disparaging remarks alluding to the low IQ of African Americans, we were alarmed and insulted. But what can be said of Black Radio stations that refuse to take news and information seriously. What are you saying about the IQ of Black people when you insist that Blacks will only tolerate light musical playlists, pumping the “hits” 24 hours a day.

While Black people are responding to the demands of the future with questions about world hunger and world peace... While names like Trans Africa and Winnie Mandela became part of our daily vocabulary... Black Radio, the primary information source in the Black community boasts of “Rap Attacks” and “Hippity Hop.” When you consider the diminishing audience the ratings reflect, it may be a signal that Black Radio has misunderstood. Perhaps, your community has changed far beyond a rap attack. Perhaps the pursuit of news and relevant information has your audiences searching elsewhere. Perhaps the Black community has grown up leaving Black Radio with the challenge to catch up!

Bob Law
A special Black History issue would not be complete without the presence of one of Black Music's leading record executives, the legendary Al Bell. Now, most of us know of Al's enormous contributions to our community with his successes at Stax Records. Today, Al Bell is in the limelight as president of an exciting new label called Edge Records. Together with partner Rick Friar, an inspired and dedicated staff, Edge is releasing music with heavy messages helping to instill a high level of integrity back into the business and henceforth back into the record buying and listening masses.

Having already scored major successes with their debut release of "U-Turn" by J. Blackfoot, Edge's subsequent releases include Main Ingredient's "If I Was Your Woman..." David Dee's LP entitled "Sheer Pleasure," Marshall and Babb's single "Let It Be Me," and Bobby McClure's 45 entitled "You Never Miss Your Water." 

Back in the late fifties, Bell studied under and became personally acquainted with Dr. Martin Luther King. The relationship continued long after he became president of Stax. In fact, on the day of Dr. King's death, Al was in a Memphis recording studio with singer Shirley Walton, Booker T. (of Booker T. and the MGs), and songwriter Eddie Floyd producing a special song written in tribute to Dr. King, "Send Peace and Harmony Home," when the phone rang with news of King's assassination.

This month, Al has taken the first step in international efforts to raise funds for the Martin Luther King, Jr., Center for Nonviolent Social Change in Atlanta by making a contribution bringing to the center the first artist's proof of a life-sized bronze bust of Dr. King. The bust, which according to Al "captures both the physical and spiritual essence of Dr. King," was created under the personal supervision of King's widow, Coretta Scott King, and Al has specified that it remain on permanent display at the center. An edition of 1,001 signed, numbered and certified bronzes, however, are now offered for sale, and Durostane replica's will be mass-produced and offered to the general public at a reduced price. Al's feelings on his part of the project: "I saw my gift as an opportunity to help promote and perpetuate the principals that Dr. King stood for, not the least of which was peace. It was a small gesture that hopefully helps to focus on the Center and the non-violent approach to human debote that Dr. King stood for."

For further information regarding the bust, please contact the Dr. Martin Luther King, Jr., Center for Nonviolent Social Change, 449 Auburn Ave., N.E., Atlanta, GA, 30312; phone (404) 524-1956.

During his years as head of Stax Records, Al Bell introduced marketing and promotion innovations into a stagnant industry that continues to make recurrent impressions on the fabric of society. Bell's visionary efforts not only altered attitudes, but changed the direction of the nation's music industry, and reverberated around the globe.

Gleaning and coordinating the highest caliber of talent available, Al became the first to assemble an impressive array of virtually unknown minority talent to nurture through the spiraling success of his business. And, although Bell is credited as the impetus and creative force behind Stax, he also provided "equal opportunity" for the professional skills of undiscovered, talented business executives to be developed along with the creative genius of such legendary entertainers as Richard Pryor and Issac Hayes (both of whom were Stax prodigy).

Having achieved phenomenal success in this highly competitive industry, Bell's accomplishments did not escape the attention of the major corporate community. In 1968, Stax Records, Inc. was purchased by Gulf and Western.

In 1972, what started as a promotional campaign, evolved into the single largest event ever presented to Black America. 100,000 Los Angeles residents made history, along with Bell, when his successful WATT STAX concert transcended the outdoor stages and moved to the nation's movie screens. Bell and Wolper Productions filming the Columbia Pictures distribution of the event and the subsequent soundtrack album, were precursors of the formation of the Stax Film Division. The innovative promotion and marketing of Stax film products were the introduction for Black-Themed motion pictures to Hollywood and rescued a floundering film industry.

During the course of a successful career, the influence of Al Bell transcended the boundaries of his business activities, spilling over into the realm of Civil Rights and Politics. A contemporary of then emerging national figures like Rev. Jesse Jackson and Andrew Young, Bell's establishment of a network of black business and creative talent was constantly in demand to provide counsel and sound direction in both business and strategic planning and implementation.

Bell's philosophy in the production of recorded music is established by his history of prior successes. Succinctly stated, his philosophy is the transformation of appreciation of where the marketplace (consumer) is at a particular time to the highest quality recorded music available at that particular time. He achieves the highest quality by retaining and surrounding himself with the most gifted musicians, technicians and professionals available for the production involved. He identifies the latent and obvious talent of the artist, and then produces his creativity, records and produces the artist in such a manner which can be marketed to create maximum demand.

Bell recognizes mankind to be an emotional species and that music is nothing more or less than a mirror of their emotion. Accepting that premise, he seeks out and develops the unique emotional talents of the unknown artist and blends into the final product the emotional talents of the other people involved in the recording session/production. The final result is a piece of recorded music which appeals positively to the emotional needs of the mass consumer in the marketplace.

This prudent business discipline, combined with the social science approach to the market and marketing, results in effective production of high quality "State Of The Time" recorded music without compromise of the creativity in the art form.

Al Bell, born in Brinkley, Arkansas, is married with two sons, holds a B.S. Degree in Political Science and an Honorary Doctorate Degree. His educational achievements, professional interests, skills, experience (started as a D.J.), professional activities, memberships, awards and Stax artist roster (which included Bill Cosby, Billy Eckstine, Otis Redding, Mike Douglas, Wilson Pickett, Johnny Taylor, Staple Singers, Rufus & Carla Thomas, Jesse Jackson and Moms Mabley, to mention a few) reads like a Who's Who and What's Who in America and the World.

Al Bell is standing on the "Edge" of re-writing history. Welcome back to this brilliant man who did so much for so many. We (the industry) love and we truly miss you! Welcome back brother, may the best days of your past be the worst of your future. GOD BLESS!

Bob Long, Rabb Long & Judie Haymes

**Al Bell President Edge Records**
CASH BOX
Radio Report
COUNTRY
AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE
MOST ADDED Out Of A Possible 121 Stations

109 Stations Reported This Week

Heart Vs. Heart—Poke McEntire—(RCA)—38 Adds
Way Down Texas Way—Asleep At The Wheel—(Epic)—37 Adds
Till I'm Too Old To Die Young—Moe Bandy—(MCA/Curb)—35 Adds
There Ain't No Binds—The Whites—(MCA/Curb)—32 Adds
Came To Me—Johnny Paycheck—(Mercury)—31 Adds

RETAIL

Forever—The Statler Brothers—(Mercury/Polygram)
I Can't Win For Losin' You—Earl Thomas Conley—(RCA)
Baby's Got A New Baby—SKO—(MTM)
Ocean Frant Property—George Strait—(MCA)
Right Hand Man—Eddy Roven—(RCA)
Marnin' Ride—Lee Greenwood—(MCA)
Midnight Girl/Sunset Town—Sweethearts Of The Rodeo—(Columbia)

REQUESTS

Na Place Like Hame—Randy Travis—(Warner Bros.)
Forever—The Statler Brothers—(Mercury/Polygram)
Don't Be Cruel—The Judds—(RCA)
The Right Left Hand—George Jones—(Epic)
Twenty Years Ago—Kenny Rogers—(RCA)
Kids Of The Baby Boom—Bellamy Brothers—(MCA/Curb)
You've Got The Tauch—Alabama—(RCA)

HOT CUTS

George Strait—All My Ex's Live In Texas—(Ocean Front Property)
Reba McEntire—Why Not Tonight—(What Am I Gonna Do About You)
Dan Seals—Three Time Loser—(On The Front Line)
The Judds—Turn It Loose—(Heardlond)
Randy Travis—Messin' With My Mind—(Storms Of Life)

Restless Heart—Hummingbird—(Wheels)
The Judds—Cow Cow Boogie—(Heardlond)
Bellamy Brothers—Country Rap—(Country Rap)
Sweethearts Of The Rodeo—Chosen Few—(Sweethearts Of The Rodeo)
Waylan Jennings—Boker Street—(Hangin' Tough)
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<td>1</td>
<td>Randy Travis-No Place Like Home-Warner Bros.</td>
<td>4</td>
<td>12</td>
<td>2</td>
<td>Hot</td>
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<td>N</td>
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<td>1 37 Storms Of Life/Messin' With My Mind</td>
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<td>2</td>
<td>Lee Greenwood-Mornin' Ride-MCA</td>
<td>3</td>
<td>14</td>
<td>20</td>
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<td>7</td>
<td>N</td>
<td>Y</td>
<td>25 22 Silver Saxophone/Love Will Find Its Way</td>
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<td>3</td>
<td>The Stoller Brothers-Forever-Mercury/Polygram</td>
<td>6</td>
<td>12</td>
<td>36</td>
<td>Hot</td>
<td>2</td>
<td>N</td>
<td>Y</td>
<td>47 37 Will You Be There</td>
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<td>4</td>
<td>Eddy Thomas Conley-I Can't Win For Losin'-You RCA</td>
<td>1</td>
<td>14</td>
<td>9</td>
<td>Hot</td>
<td>3</td>
<td>N</td>
<td>Y</td>
<td>5 16 Dancing With The Flame/Preservation Of...</td>
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<td>5</td>
<td>Sweethearts Of The Rodeo-Midnight Girl...Cal.</td>
<td>8</td>
<td>14</td>
<td>18</td>
<td>Hot</td>
<td>8</td>
<td>Y</td>
<td>Y</td>
<td>33 28 Chosen Few</td>
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<td>6</td>
<td>SKO-Baby's Got A New Baby-MTM</td>
<td>9</td>
<td>13</td>
<td>10</td>
<td>Hot</td>
<td>4</td>
<td>Y</td>
<td>N</td>
<td>38 4 Country Heart/Bitter Pill To Swallow</td>
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<td>7</td>
<td>Steve Wariner-Small Town Girl-MCA</td>
<td>10</td>
<td>10</td>
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<td>8</td>
<td>Restless Heart-I'll Still Be Loving You RCA</td>
<td>11</td>
<td>11</td>
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<td>13</td>
<td>N</td>
<td>Y</td>
<td>11 6 Hummingbird/Why Does It Have To Be...</td>
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<td>9</td>
<td>George Strait-Ocean Front Property-MCA</td>
<td>14</td>
<td>6</td>
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<td>Hot</td>
<td>5</td>
<td>N</td>
<td>Y</td>
<td>14 4 All My Ex's Live In Texas</td>
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<td>10</td>
<td>Kenny Rogers-Twenty Years Ago-MCA</td>
<td>12</td>
<td>6</td>
<td>6</td>
<td>Hot</td>
<td>10</td>
<td>N</td>
<td>Y</td>
<td>10 6 Time For Love/They Don't Make Them...</td>
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<td>11</td>
<td>The Gatlin Brothers-Talkin' To The Moon-Columbia</td>
<td>15</td>
<td>6</td>
<td>14</td>
<td>Hot</td>
<td>20</td>
<td>N</td>
<td>Y</td>
<td>- From Time To Time(If Feels Like Love Again)</td>
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<tr>
<td>12</td>
<td>Marie Osmond-Only Wanted You-Capitol/Curb</td>
<td>13</td>
<td>10</td>
<td>25</td>
<td>Med.</td>
<td>9</td>
<td>Y</td>
<td>Y</td>
<td>21 21 Everybody's Crazy 'Bout My Baby</td>
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<td>13</td>
<td>George Jones-The Left Hand-Warner Bros.</td>
<td>18</td>
<td>6</td>
<td>5</td>
<td>Hot</td>
<td>16</td>
<td>N</td>
<td>Y</td>
<td>4 18 Don't Leave Without Taking The Silver</td>
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<td>14</td>
<td>Eddy Raven-Right Hand-MCA</td>
<td>2</td>
<td>15</td>
<td>17</td>
<td>RC</td>
<td>6</td>
<td>N</td>
<td>Y</td>
<td>39 2 Shine, Shine, Shine</td>
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<td>15</td>
<td>John Schneider-Take The Long Way-MCA</td>
<td>16</td>
<td>11</td>
<td>42</td>
<td>Med.</td>
<td>21</td>
<td>N</td>
<td>Y</td>
<td>29 33 The Auction</td>
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<tr>
<td>16</td>
<td>Bellomy Brothers-Kids Of The Boom-MCA/Curb</td>
<td>21</td>
<td>6</td>
<td>7</td>
<td>Hot</td>
<td>24</td>
<td>N</td>
<td>Y</td>
<td>42 0 Country Rop</td>
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<tr>
<td>17</td>
<td>Juice Newton-What Can I Do With My Heart-RCA</td>
<td>17</td>
<td>11</td>
<td>43</td>
<td>Med.</td>
<td>32</td>
<td>N</td>
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<td>18</td>
<td>Alabam-You've Got The Touch-MCA</td>
<td>23</td>
<td>6</td>
<td>8</td>
<td>Hot</td>
<td>11</td>
<td>N</td>
<td>Y</td>
<td>3 18 Let's Here It For The Girl/I Taught Her...</td>
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<td>19</td>
<td>Crystal Gayle-Straight To The Heart-Warner Bros.</td>
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<td>RC</td>
<td>RC</td>
<td>14</td>
<td>N</td>
<td>Y</td>
<td>26 27 Deep Down/Take This Heart</td>
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<tr>
<td>20</td>
<td>Tony Tucker-I'll Come Back...-Capitol</td>
<td>7</td>
<td>17</td>
<td>RC</td>
<td>RC</td>
<td>18</td>
<td>N</td>
<td>Y</td>
<td>50 45 Daddy Long Legs/Girls Like Me</td>
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<td>21</td>
<td>Waylon Jennings-Rose In Paradise-MCA</td>
<td>26</td>
<td>5</td>
<td>15</td>
<td>Hot</td>
<td>36</td>
<td>N</td>
<td>Y</td>
<td>35 30 Baker Street</td>
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<tr>
<td>22</td>
<td>Nitty Gritty Dirt Band-Fire In The Sky-WB</td>
<td>19</td>
<td>16</td>
<td>RC</td>
<td>RC</td>
<td>29</td>
<td>N</td>
<td>N</td>
<td>45 38 -</td>
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<td>23</td>
<td>Highway 101-The Bed You Made For Me-Warner Bros.</td>
<td>27</td>
<td>7</td>
<td>12</td>
<td>Hot</td>
<td>33</td>
<td>N</td>
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<td>24</td>
<td>Ronnie Milsap-How Do I Turn You-On-RCA</td>
<td>20</td>
<td>15</td>
<td>RC</td>
<td>RC</td>
<td>15</td>
<td>N</td>
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<tr>
<td>25</td>
<td>Gary Morris-Leave Me Lonely-Warner Bros.</td>
<td>22</td>
<td>18</td>
<td>RC</td>
<td>RC</td>
<td>2</td>
<td>N</td>
<td>N</td>
<td>16 23 Today I Started Loving You Again/11th Hour</td>
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<tr>
<td>26</td>
<td>T. Graham Brown-Don't Go To Strangers-Capitol</td>
<td>32</td>
<td>5</td>
<td>21</td>
<td>Hot</td>
<td>17</td>
<td>Y</td>
<td>Y</td>
<td>12 38 -</td>
</tr>
<tr>
<td>27</td>
<td>Anne Murray-On And On-Capitol</td>
<td>31</td>
<td>10</td>
<td>45</td>
<td>Med.</td>
<td>23</td>
<td>N</td>
<td>N</td>
<td>-</td>
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<tr>
<td>28</td>
<td>Tom Wopat-The Rock And Roll Of Love-EMI America</td>
<td>30</td>
<td>10</td>
<td>26</td>
<td>Med.</td>
<td>30</td>
<td>Y</td>
<td>Y</td>
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<td>29</td>
<td>Sawyer Brown-Gypsy On Porridge-Capitol/RCA</td>
<td>33</td>
<td>6</td>
<td>31</td>
<td>Med.</td>
<td>25</td>
<td>N</td>
<td>Y</td>
<td>8 17 Graveyard Shift/Savin' The Honey...</td>
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<td>30</td>
<td>Reba McEntire-Let The Music Lift You Up-MCA</td>
<td>40</td>
<td>4</td>
<td>27</td>
<td>Hot</td>
<td>28</td>
<td>N</td>
<td>Y</td>
<td>2 18 Why Not Tonight/Till It Snows In Mexico</td>
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<td>31</td>
<td>Lacy J. Dalton-This Of Town-Columbia</td>
<td>29</td>
<td>11</td>
<td>52</td>
<td>Lite</td>
<td>49</td>
<td>N</td>
<td>N</td>
<td>- I Can't See Me Without You</td>
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<tr>
<td>32</td>
<td>Ronnie McDowell-Lovin' That Crazy...-MCA/Curb</td>
<td>29</td>
<td>11</td>
<td>44</td>
<td>Lite</td>
<td>38</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
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<tr>
<td>33</td>
<td>Michael Johnson-The Moon Is Still Over-RCA</td>
<td>39</td>
<td>-</td>
<td>36</td>
<td>Med.</td>
<td>38</td>
<td>N</td>
<td>Y</td>
<td>29 34 Cool Me In The River/Hangin' On</td>
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<tr>
<td>34</td>
<td>Don Seals-You Still Move Me-EMI America</td>
<td>29</td>
<td>11</td>
<td>RC</td>
<td>RC</td>
<td>19</td>
<td>N</td>
<td>Y</td>
<td>17 Three Time Loser/On The Front Line</td>
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<tr>
<td>35</td>
<td>Michael Martin Murphey/Holly Dunn-A Face...-WB</td>
<td>42</td>
<td>4</td>
<td>19</td>
<td>Med.</td>
<td>43</td>
<td>N</td>
<td>N</td>
<td>-</td>
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<tr>
<td>36</td>
<td>The Judds-Don't Be Cruel RCA/Curb</td>
<td>50</td>
<td>3</td>
<td>4</td>
<td>Hot</td>
<td>38</td>
<td>N</td>
<td>Y</td>
<td>31 Turn It Loose/ Cow Cow Boogie</td>
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<tr>
<td>38</td>
<td>Kathy Mattea-You're The Power-Mercury</td>
<td>46</td>
<td>4</td>
<td>46</td>
<td>Med.</td>
<td>53</td>
<td>N</td>
<td>Y</td>
<td>34 14 Back Up Grassin'/You Plant Your Fields</td>
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<td>39</td>
<td>Keith Whitley-Homecoming-63-RCA</td>
<td>25</td>
<td>16</td>
<td>RC</td>
<td>RC</td>
<td>22</td>
<td>Y</td>
<td>Y</td>
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<tr>
<td>40</td>
<td>Lyle Lovett-Cowboy Mom-MCA/Curb</td>
<td>34</td>
<td>18</td>
<td>RC</td>
<td>RC</td>
<td>41</td>
<td>N</td>
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<td>20 15 Why I Don't Know/You Can't Resist It</td>
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Y—Yes
N—No
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<td>47</td>
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<td>45</td>
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<td>22</td>
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<td>-</td>
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<td>Y</td>
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<td>Don Williams-Senorito-Capitol</td>
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<td>4</td>
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<td>Med.</td>
<td>45</td>
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<td>Send Her Roses</td>
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<td>44</td>
<td>The O'Kanes-Can't Stop My Heart...-Columbia</td>
<td>53</td>
<td>4</td>
<td>28</td>
<td>Med.</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>24</td>
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<td>Bluegrass Blues/That's All Right Mama</td>
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<td>45</td>
<td>Jimmy Murphy-Keep The Faith-Encore</td>
<td>52</td>
<td>5</td>
<td>38</td>
<td>Med.</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>-</td>
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<td>46</td>
<td>Parton/Ronstadt/Harris-To Know Him Is...WB</td>
<td>55</td>
<td>2</td>
<td>23</td>
<td>Med.</td>
<td>44</td>
<td>Y</td>
<td>N</td>
<td>-</td>
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<td>47</td>
<td>Liz Boardo-There's Still Enough Of Us-Master</td>
<td>54</td>
<td>3</td>
<td>33</td>
<td>Late</td>
<td>-</td>
<td>N</td>
<td>N</td>
<td>-</td>
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<tr>
<td>51</td>
<td>Judy Rodman-Girls Ride Horses Too-MTM</td>
<td>56</td>
<td>2</td>
<td>47</td>
<td>Late</td>
<td>-</td>
<td>N</td>
<td>N</td>
<td>-</td>
<td>-</td>
<td>Do You Make Love As Well As You Make Music</td>
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<td>53</td>
<td>The Oak Ridge Boys-It Takes A Little Rain-MCA</td>
<td>58</td>
<td>-</td>
<td>-</td>
<td>Late</td>
<td>-</td>
<td>N</td>
<td>N</td>
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<tr>
<td>55</td>
<td>Adam Baker-You've Got A Right Avista</td>
<td>60</td>
<td>-</td>
<td>48</td>
<td>Late</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>-</td>
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<tr>
<td>57</td>
<td>The Girls Next Door-Walk Me In The Rain-MTM</td>
<td>63</td>
<td>3</td>
<td>29</td>
<td>Late</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>-</td>
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<tr>
<td>58</td>
<td>Mel McDaniel-Oh What A Night-Capitol</td>
<td>68</td>
<td>3</td>
<td>39</td>
<td>Late</td>
<td>-</td>
<td>Y</td>
<td>Y</td>
<td>28</td>
<td>14</td>
<td>'57 Chevy &amp; You/Just Can't Sit Down Music</td>
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<td>59</td>
<td>Steve Earle-End Of The Road-MCA</td>
<td>65</td>
<td>3</td>
<td>40</td>
<td>Late</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>6</td>
<td>40</td>
<td>Fearless Heart; Good Ole Boy (Gettin' Tough)</td>
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<td>60</td>
<td>The Shooters-They Only Come Out At Night-Epic</td>
<td>66</td>
<td>5</td>
<td>34</td>
<td>Late</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>-</td>
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<td>62</td>
<td>Ricky Skaggs-Wonder If I Care As Much-Epic</td>
<td>68</td>
<td>3</td>
<td>35</td>
<td>Late</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>12</td>
<td>18</td>
<td>Walkin' In Jerusalem, Raisin' The Dickens</td>
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<tr>
<td>63</td>
<td>Mickey Clark-When I'm Over You-Evergreen</td>
<td>70</td>
<td>5</td>
<td>-</td>
<td>Late</td>
<td>-</td>
<td>N</td>
<td>N</td>
<td>-</td>
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<td>64</td>
<td>Billy Vera And The Beaters-At This Moment-Rhino</td>
<td>71</td>
<td>4</td>
<td>-</td>
<td>Med.</td>
<td>-</td>
<td>Y</td>
<td>N</td>
<td>-</td>
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<tr>
<td>65</td>
<td>Hank Williams Jr.-When Something Is...WB/Curb</td>
<td>75</td>
<td>2</td>
<td>-</td>
<td>Late</td>
<td>-</td>
<td>Y</td>
<td>Y</td>
<td>30</td>
<td>2</td>
<td>My Name Is Bocephus</td>
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<tr>
<td>66</td>
<td>Gary Morris-Plain Brown Wrapper-Warner Bros.</td>
<td>D D</td>
<td>30</td>
<td>Late</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>14</td>
<td>23</td>
<td>Today I Started Loving You Again/11th Hour</td>
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<td>67</td>
<td>Pake McIntire-Heart Vs. Heart-RCA</td>
<td>D D</td>
<td>51</td>
<td>Late</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>-</td>
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## INDIE TOP 20

<table>
<thead>
<tr>
<th>Title</th>
<th>Last Week</th>
<th>Wks. on Chart</th>
<th>Stations</th>
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<tbody>
<tr>
<td>1 Jimmy Murphy-Keep The Faith-Encore</td>
<td>1</td>
<td>6</td>
<td>WSGC 16/12, KSO 21/18, KJIR 27/19, KINO 26/20, KIXZ 25/20, KMOO 25/21</td>
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<tr>
<td>2 Liz Boardo-There's Still Enough Of Us-Master</td>
<td>2</td>
<td>6</td>
<td>KMOO 24/20, KYKK 32/25, WPAX 30/28, WCMX 34/29, WSDS 36/30, WCVR 35/30</td>
</tr>
<tr>
<td>3 Adam Baker-You've Got A Right Avista</td>
<td>5</td>
<td>4</td>
<td>WKDY 26/16, KSW 29/27, KMOO 36/28, KYKK 35/28, WVAR 37/29, WCCN 34/29</td>
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<tr>
<td>4 Mickey Clark-When I'm Over You-Evergreen</td>
<td>9</td>
<td>5</td>
<td>WSCP 24/20, KYKK 29/22, WJJC 27/23, KPOW 33/31, KDLW 34/32, KWOC 38/34</td>
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<tr>
<td>5 Billy Vera And The Beaters-At This Moment-Rhino</td>
<td>10</td>
<td>4</td>
<td>WSGC 23/18, WKDY 17/10, WWVA 31/30, WWRK 23/22, WMMK 32/25, WOWW 40/29</td>
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<tr>
<td>6 Tina Danielle-Burned Out-Charta</td>
<td>11</td>
<td>4</td>
<td>WSCP 22/18, KJIR 34/26, K1Z 39/30, KYKK 49/42, WQE 41/38, KSO D/39</td>
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<tr>
<td>8 Alibi-It Only Hurts When I Cry-Comstock</td>
<td>15</td>
<td>2</td>
<td>WQTE 42/32, KMOO 38/31, WSCG 50/39, KICE 35/33, WPCM 48/42, WJC D/43</td>
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<td>9 Melissa Kay-No More Me. Nice Guy-Stargell</td>
<td>13</td>
<td>3</td>
<td>WJJC 38/32, WAML 34/34, WKJA 46/44, KBFS 48/45, WKDY 50/47, KJUN D/49</td>
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<tr>
<td>12 Gail O'doski-Every Morning Love-Door Knob</td>
<td>D</td>
<td>D</td>
<td>WJJC 29/24, WSGC 42/36, KYKK 43/36, WPAX 44/43, WLET A/44, KQDO A/49</td>
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<td>13 J.C. Weaver-Gotto Get Out Of Town-Wild Turkey</td>
<td>20</td>
<td>2</td>
<td>WXCE D/49, WPAX D/50, WOFF A, WVAEM A, WLET A, WGA A</td>
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<td>14 Peggy Johnson-I Thought You Were Already Gone-Cypress</td>
<td>18</td>
<td>2</td>
<td>WSCP 28/22, WCW 47/43, WKDY 47/42, WSCP D/46, WSGQ D/47, WJKA D/49</td>
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<td>15 Jimmy Wilcox-The Swingin' Side Of Them...Silver Strip</td>
<td>D</td>
<td>D</td>
<td>WJJC 43/40, WQTE D/50, KJUN D/50, KFRD A, WAG A, WSN A</td>
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<tr>
<td>16 Gary McCullough-The Choater-Soundwaves</td>
<td>D</td>
<td>D</td>
<td>WFMW A, WICO A, WM1Z A, WLET A, WJKA A, WVAR A</td>
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<td>17 A.J. Masters-Toke A Little Bit Of It Home-Bermudo Dunes</td>
<td>4</td>
<td>6</td>
<td>WSGC 11/6, KFRD 35/28, WWY 35/29, KJIR 40/31, WSDS 40/28, WKTY 30/28</td>
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<tr>
<td>18 Tony McGill-Like An Oklahoma Morning-Killer</td>
<td>3</td>
<td>11</td>
<td>WSCP 23/19, WVAR 32/28, WSDS 33/32, WKJA 43/38, WCOI 44/41, WLC D/50</td>
</tr>
<tr>
<td>19 Ren Ashley-How Can You Mend A Broken Heart-West</td>
<td>8</td>
<td>5</td>
<td>WSGC 30/26, KJLC 36/31, WVAR 45/41, KIBO 45/42, WJJC 45/42, KBFS 49/44</td>
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<tr>
<td>20 Tim Malchack-Colorado Moon-Alpine</td>
<td>D</td>
<td>D</td>
<td>KMMJ A, KSJB A, KSIW A, WCMX A, KFAY A, KVGB A</td>
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</table>
## REGIONAL BREAKOUTS - COUNTRY

### NORTHEAST
1. **To Know Him Is To...** - Parton/Ronstadt/Harris-Warner Bros.  
   Hottest record in a long time.
2. **Lovin' That Crazy Feelin'** - Ronnie McDowell-MCA/Curb  
   Playin' the heck out of it.
3. **Senorita-Dan Williams-Capitol**  
   Lots of requests.
4. **Don't Be Cruel** - The Judds-RCA/Curb  
   Hot! Hot! Hot!
5. **Gypsies On Parade** - Sawyer Brown-Capitol/Curb  
   Really taking off.

### SOUTHEAST
1. **Come To Me** - Johnny Paycheck-Mercury  
   Lightlin' 'em up.
2. **Ocean Front Property** - George Strait-MCA  
   Great phones.
3. **Walk Me In The Rain** - Girls Next Door-MTM  
   Hot!
4. **Don't Be Cruel** - The Judds-RCA/Curb  
   I've never seen anything like it, flooded with requests.
5. **Forever** - The Statler Brothers-Mercury/Polygram  
   It's Happening.

### SOUTHWEST
1. **To Know Him Is To...** - Parton/Ronstadt/Harris-Warner Bros.  
   Good for old and new country listeners.
2. **Don't Go To Strangers** - George Strait-MCA  
   Hot mover.
3. **Ocean Front Property** - George Strait-MCA  
   Hottest record we've got right now.
4. **Don't Be Cruel** - The Judds-RCA/Curb  
   Instant response.
5. **Let The Music Lift You Up** - Reba McEntire-MCA  
   All the stores here are sold out of it.

### NORTHWEST
1. **Girls Ride Horses Too** - Judy Rodman-MTM  
   Hottest we've got.
2. **A Face In The Crowd** - Michael Martin Murphey/Holly Dunn-WB  
   Hottest phones.
3. **It Only Hurts When I Cry** - Alibi-Capitol  
   Burnin' up the charts, people love it.
4. **Don't Be Cruel** - The Judds-RCA/Curb  
   Taking off quickly.
5. **The Right Left Hand** - George Jones-Epic  
   Request activity high.

### NORTH CENTRAL
1. **Way Down Texas Way** - Aleep At The Wheel-Epic  
   Good dancing western music.
2. **Don't Be Cruel** - The Judds-RCA/Curb  
   Audience loves it.
3. **Goodbye's All We've Got Left** - Steve Earle-MCA  
   Hot song, a lot of response in the first week.
4. **It Only Hurts When I Cry** - Alibi-Capitol  
   People are calling all day long.
5. **You've Got The Touch** - Alabama-RCA  
   Back to basic Alabama sound.

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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.
HAVRE—"Now you have it, now you don't!"—that old saying has served as Steven "Phlash" Phelps' life-story-in-a-capsule ever since he began in radio—except for the last year at KPQX, which is his success story. But before KPQX, radio candy was dangled in Phlash's face, then snatched away.

A case in point: Phlash's first head-on collision with radio. Growing up in Baltimore, Phlash listened to a lot of top 40 music on the radio and committed it all to memory. He began to develop a love for the radio medium, and, in his last year of high school, he wrote to every station in Baltimore bagging for an internship. One of those stations, WSBS, called him for an interview. Phlash was ecstatic when the station hired him—but then came the first blow. There had been a mixup; too many interns had been hired, so he was let go almost as quickly as he was hired.

His next run-in with radio was in the form of a contest. Armed with his knowledge of music (and quickly recovered from his first "now you don't!") Steve entered a contest at the local WQSR. He decoded a collage of split-second portions of songs played 14 in a row. When he called and named the tunes, he was told he was the winner of a trip to Rio—until the DJ asked him how old he was. He was 17. Contestants had to be 18 to win. Again, radio gave and then took away.

No problem—next time around, when the collage was changed, Phlash once again decoded the songs and had his sister call in—she was six years older than he—and she won a trip to Hawaii. The p.d. at WQSR was pretty impressed with his drive, so Phlash was offered an internship at the station. Of course he accepted, and he basked in the gathering of "invaluable on-the-job training from major-market jacks" for the rest of his senior year.

Upon graduation, Phlash was beckoned by WLAS, a country station in Jacksonville, NC, to do the afternoon drive show. He accepted, and headed south. But he found that country radio was a different game. All the training he had gotten from listening to and working at a Top 40 station in Baltimore, combined with his natural exuberance, was a bit overwhelming in the setting of a Southern country-farmattled radio station (he referred to himself as "The Jacksonvile Phlasher"). The bottom line is that Phlash was let go after four months.

But that first rejection didn't daunt ole Phlash—it just spurred him on more. The 18-year-old had nothing if not determination—and a love of music. But, what he lacked was experience, a situation he would rectify if it was the last thing he did.

But that experience proved a little more difficult to obtain than Phlash had expected. First, he took a position at WOKI-Knoxville—which lasted for one night on the air. The next "now you have it, now you don't!" episode centered around a new station, W2X in Columbus, MS. The p.d. approached Phlash to work for him when the station went on air. Well, a month later, when he was to start his new job, Phlash found that the p.d. was no longer with the station, and the offer was void. Okay, not to worry, he'd take the offer from WXTQ in Athens, OH. But then came the letter from the station withdrawing the offer.

Now you have it—now you don't! So what does a 19-year-old, energetic, music-loving person with gobs of want-to do at this point? Does he decide radio is too shifty for him, that it's full of empty promises, and change directions in his career? Or—does he take the bit in his mouth once again and send out 142 tapes of himself across the United States? That's what Phlash did, hoping that maybe one tape would land on ears that would result in a true job offer...

That set of ears belonged to Bill Wright, p.d. at KPQX in Havre. He picked up on Phlash's talent and asked him to come out to Montana. As Phlash drove clear across the country, through February snowstorms, he desperately hoped that this job would pan out.

And it did. Bill says he recognized Phlash's ability and knowledge of music right away, and channeled his energy in a way that could really work in a personality radio situation. "We believe in one-on-one radio with the listeners," Phlash says, and refers to his listeners as the "Phlash Fan Club." "When Bill and I simulcast, we have a blast—and so do the listeners."

Phlash just celebrated his one-year anniversary with KPQX. Now firmly planted in the Montana snow, the somewhat radical 20 year old is Havre's favorite d.j., according to his p.d.

"I look at talent, not age," Bill says. "Phlash may have given me some gray hairs while he's been here, but he's definitely got the talent."

Well, Phlash, now you have it.

Valerie Hansen and Amy Lavelle

MOTHER AND DAUGHTER VISIT RADIO SISTER—The infamous, renowned and revered Judds paid a visit to Debbie Tristan at WOFF in Camilla, GA recently when they were performing in the area.

Restless Heart is top 5 and heavy rotator at every reporting station. This group is radio's favorite and this will be their second #1. The Judds, in just 3 weeks, are already top 30. The record is "most requested" at many stations. Their latest "Heartland," shipped 2/1, will reach gold sales mark any day. Louise Mandrell has never sounded better. Her new producers are Hal Shedd and Mark Wright. This record opened up hot, radio is excited and all comments are positive.

This week we would like to spotlight our new releases. Don Seals' "I Will Be There" follows four straight #1's for Don. We have three new records from three beautiful ladies. Dana McCvicker, with "I'd Rather Be Crazy," Suzy Bogguss with "I Don't Want To Set The World On Fire" and Barbara Fairchild's "Too Much Love."
Rick Blackburn: “Rebuilding Before Your Eyes”

When you look at some of the new faces on the roster, I guess [it may be an indication of] our reaction to the street. We don’t want to have an overreaction to the street—I don’t want to imply that—we just feel that the Age of the Singer/Songwriter is certainly coming back to us in full force.”

According to CBS’s Rick Blackburn, that type of musical critic, with his direct access to “songs from within,” may well represent the future of the label—if not of the country music industry as a whole. And, he claims that positiveJon response, in terms of sales, is encouraging that line of thinking.

“They may sound good and look good, but the litmus test is ‘Are they selling?’ Indeed they are, so all indicators point to a much better future for country music than we envisioned a couple of years ago.”

Close Harmonies and a Slapback Bass

High on the focus list of the label’s newly developing situations is composite of well-known Nashville songwriters Kieron Kone and Jamie O’Horo, known as The O’Kones.

“That sound is absolutely unique in country music as we know it today. That is Tennessee back porch music—an acco- rdion, a slapback bass and the very close harmonies of Kieron and Jamie. Plus they did literally years of preparation in writing. They were holed up in an attic over Kieron’s house, writing all those songs, developing their harmonies and those arrangements.”

A tape came into the CBS offices, and a deal was put together in three days—record time in today’s business. Blackburn then insisted that the two be left alone to finish the project as they saw fit, including its production.

“In our opinion, they had it figured out. Now we gotta insulate ‘em. A lot of times, when you sign on act like that, everybody wants to manage ‘em, everybody wants to produce ‘em, everybody wants to be involved with ‘em—aft—er the—artist has a deal! And you can ruin ‘em. Our involvement is simply to insulate ‘em; let ‘em alone and put some space around them, so they can create and develop the project in its entirety.”

Cornering the Western Swing Market

Although they’re not new to the country record business, Asleep At The Wheel is new to Epic and will also receive a major share of this year’s developmental attention.

“[Group founder, producer and lead singer] Ray Benson has got a lot of things figured out. Mostly, in my opinion, he doesn’t compromise, the group doesn’t compromise who they are. I guess it can be summed up in the campaign slogan: ‘Country and Western music ain’t dead, it’s just Asleep At The Wheel.’

“They pretty much have the Western swing market to themselves—I mean on a regular basis. [Others] will be in and out of it, but Asleep At The Wheel will give you a very steady diet of it. And our feeling is that the market for western swing is virtually untapped. There’s a de- mand out there that we can on industry not fulfilling, and no one can do it better than Asleep At The Wheel. It’s good stuff!”

“We found about 10 great songs through different publishers, including the old Huey Lewis tune, ‘I Want A New Drug,’ which Huey come in and produced for us. It’s just about done, so we’re looking forward to a lot of fun with that package.

“Where they have an advantage over some of the newer acts is in their experience. They are road-hord, no question about it. They’re better now than they’ve ever been and their confidence level is soaring. And Roy Benson is an entertainer.”

The Eagles Revisited?

Meanwhile, from Muscle Shoals comes a brand new entry called The Shooters—a group put together by songwriter Walter Aldridge,primarily at Blackburn’s request.

“We had been down in Muscle Shoals talking to Rick Hall about doing a pro- duction arrangement for us and while we were there, Walt played a couple of dem- os for us. The songs knocked me out, [but they were] earmarked for artists on other labels.

“The demos struck Blackburn as having a sound reminiscent of the Eagles, a sound which he feels “is indelible in country music.”

“Perhaps the biggest programmed oldie is ‘Lyn’ Eyes’. Our consumer had a love affair with the Eagles, and I’m con- vinced that if the Eagles were making records today in the country market, they would be as strong as Ahab. I firmly believe that.

“Nobody’s gonna duplicate the Eagles—I don’t mean to imply that. But Walter’s demos have that sound. So I said, ‘Why don’t we give Walt some space and let him put together a group, with that sound in mind, and let’s see what comes out of it. What emerged out of that was The Shooters.

“Walt Aldridge is a terrific writer, no question about it. And now he’s using those great songs that he writes for the development of the group.”

Two More Unique Sounds

Through Nashville columnist Jerry Thompson, the label come in contact with Virginia-based Ricky Van Shelton, who Blackburn and Steve Buckingham eventu- rally saw perform at The Stockyard in Nashville.

“I’ll be the first to admit that my ex- pectations of him were not very high,” Blackburn says. But he adds that “Before he finished his first song we were fum- bling for a napkin to do a deal.

“But again, it’s the sound. I’m not sure how you’d describe it, but it’s a bit of the rockabilly, 50-ish kind of feeling—but yet today’s country. It’s something the Strait Cots might have done. So we’re having fun with that. I think he’s gonna be a player.”

One of the surprise moves made by CBS was the recent signing of Rattlesnake Annie, a figure long known to country music “insiders” as well as to viewers of such TV vehicles as Ralph Em- erty’s “Nashville Now.” And an act that would not generally be cubbyholed under today’s “commercial” headings.

“I was never really into what she was doing,” he paints out, “no much, perhaps as I should have been. I’d heard people say that she had a voice in Eu- rope—Czechoslovakia, or behind the Iron Curtain at any rate—and, frankly, didn’t pay any attention to that.

“After hearing one of her tapes ‘com- ing through the wall,’ he was struck by what he refers to as the ‘purity of it, the realness’ of her vocal sound. The kind of thing that was ‘so row’ that there was definitely a market for it.

“She wasn’t really dying to be on a major record label. Not at all. She got oll very well without us up to this point.” Eventually, however, a deal was made that was satisfactory to both sides.

“She has a strong background in the country music field.”

No Need For Horizon Campaign in ’87

This time last year, CBS was embarking on its “Horizon ‘86” campaign, keying on its new acts of the time (among whom were last week’s cover act, Sweethearts of the Rodeo). A similar campaign is not in the works for ’87.

“I’m not sure we need one. We’ll just let these artists come forward with their own identity and sound, particular- ly when we’re going through a rebuild- ing process. I’d prefer to just sort of rebuid before your eyes,” he loughs.

“Tom Landry’s been doing this for years.

“So we really don’t have a campaign. A lot of labels did that last year, if noth- ing more than to send a signal out— primarily to radio and to our own indus- try that the times a-a-changin’. Those kinds of campaigns mean nothing to the consumer.

“The message coming back from ro- dio (which is getting the message from the consumer) is that they don’t have problems about playing new artists— that’s OK now. It just better be good! And that’s for!” (The ‘Cousin’ happens in the ‘slumpy’ years, says that we were asleep at the wheel [during that time].

“But I think these new artists ore to- king us to another plateau, and radio and the consumer are responding [{]. You just can’t put out a mediocre record by a superor artist and expect good things to happen. It’s certainly no different in the pop music field or the black music field—so it’s fair.

“They being the ground rules, I think we’re a better industry for it!”

(Next week, Blackburn looks toward the future of the country music business.)
Jackson.

Other eagerly-awaited projects sampled at the product presentations were tidbits of the upcoming releases by Whitney Houston, Prince, Fleetwood Mac, the Grateful Dead, U2, Yes, and a Jackson single from the soundtrack, held up by EMI as "the most anticipated recording of the year". It is expected to be released at the end of October with a "special price CD" from its rock, pop, and jazz catalogues available in the near future.

The growth of CDs could be seen most clearly in the exhibit area, nestled near the pool at the Fontainebleau Hotel, where every other exhibit seemed to be of some new CD paraphernalia or other—carry cases, labels, display racks, all sorts of things. The digital warning bell was sounded at this year's keynote address, delivered by RCA/Arista president andCEO Elliot Gold- man. After railing against the sale of Mint or counterfeit merchandise—suggesting that retailers caught selling such merchandise should be "busted"—Goldman also blacklisted by manufacturers—Gold- man turned his attention to the dreaded approach of DAT.

Goldman has taken the hard and firm position that we will not support the DAT technology," said Goldman, "or licen- se our material for use on such a format, until such time as this fundamental issue of DAT as a home taping device has been satisfactorily resolved."

"I find it disgusting that last week's [an- nouncement of the MCA/GRP domestic distribution deal trumpeled the fact that GRP plans to market its software in DAT format later this year. MCA should consider carefully the repercussions of lending themselves to this activity."

Goldman called for copy-code scanners to be placed in all DAT recorders and for manufacturers to come out with two versions of DAT software: a non-copiable version and a copiable version at a higher price, calling the idea "technologically do- able."

Goldman then addressed the "major is- sue" he wanted to discuss, the possible es- tablishment of single, verifiable, mutually- agreed upon record charts to take the "crapshoot aspect out of our business."

"Does that mean that independent pro- motion is inherently evil and wasteful?" he asked. "No! But it does mean that independ- ent promotion combined with a widely es- calating bonus system, pegged to a 175- stations-in-two-weeks or bust attitude is the�

A STELLAR SIGNING—B/C recording act Atlantic Star has been signed to an exclusive, long- term contract with Warner Bros. Records. The group's debut LP for the label is entitled "The Name of Love," produced by David and Wayne Lewis. Pictured at the signing are (lr): Tom Draper, vice president, black music marketing; Marylou Badours, research director, black music marketing; Earl Cole, Jr., Cole Classics Management; Betty Medina, vice president/executive producer; Mo Ostin, Warner Bros. Records board chairman; Larry Warshenker, Warner Bros. Records president; Ron Eason, vice president, black music promotion; Carl Scotti, vice president, artist relations; Jackie Thomas. Warner Bros. black music department, David Atrash, vice president, business affairs, Atlantic Star's David Lewis, Barbara Weathers, Wayne Lewis, Jon- athan Lewis and Joseph Phillips.

Masekela Joins WEA International Roster

LOS ANGELES—WEA International chair- man Nesuhi Ereугan has announced the signing of Hugh Masekela to a worldwide recording contract through an agreement made with Gang Forward Records, the Lon- don-based label headed by Johnny Stirling. Product by the South African trumpeter and vocalist will be released on the Warner Bros. label in the U.S. and throughout the rest of the world by WEA International. The artist's debut album for the label is sched- uled for a simultaneous worldwide rush re- lease. Titled "Tomorrow," the LP features the seven-piece band Kalahari, and is co- produced by Geoff Haslam, Don Freeman, and Masekela. Masekela and Kalahari will also perform with Warner Bros. recording artist Paul Se- mon on a three-month concert tour starting in February, 1987. European dates are scheduled for Rotterdam, Brussels, Essen, Milan, Paris, Frankfurt, Basel, Munich, Hamburg, Birmingham, London, and Dub- lin. American dates will soon be announced. A leader in the introduction of African music to European and American audi- ences, Masekela has been performing and recording for the past quarter-century. Born and raised in South Africa, Masekela left the country in 1960, and released his first album two years later in the U.S. Some 23 LPs have followed, including "Promise Of A Fu- ture," which yielded the smash single "Grazing In The Grass" (1968), "Home Is Where The Music Is" (1972), and "Melody Maker" (1976). Increased exposure fol- lowed Masekela's 1984 LP, "Techno Bush," with its single "Don't Go Lose It Baby," which hit the top of the U.S. dance charts. Masekela has collaborated with sev- eral African musicians, including Fela Kuti, as well as with Herb Alpert, with whom Mase- kela made two albums. Always reflecting his social conscience through his creative output, in 1986, Mase- kela founded the Botswana International School of Music (BISM), a non-profit musical institute designed to aid young African mu- sicians for whom no other training facilities exist. He has also donated profits from re- cordings to the Ethiopian Famine Appeal Fund. Masekela's life and music were the subject of an Africa documentary made in 1985 for BBC Television.

De Bosson Leaves WEA Music

LOS ANGELES—In a joint statement, WEA International chairman and co-chief executive officer Nesuhi Ereугan and WEA Europe president Siegfried Loch an- nounced that Bernard De Bosson will leave his post as president of WEA Music, the company's affiliate in France, effective April 1, 1987.

De Bosson became president of WEA Music in 1986. He previously served as vice president of the French company for five years and earlier as its managing director from its inception in 1971 to 1981. Among De Bosson's achievements are the develop- ment of a superb marketing company for WEA's international repertoire in France as well as the successful promotion of a strong domestic roster.

"For the past 20 years, I have had the pleasure of working closely with Bernard de Bosson, first in his capacity as international manager at Barclay Records, then Atlantic's licensee, and later in his posts with WEA International," says Ereугan. "I hold him in the highest esteem as one of the best record men in France, as is evidenced by his tremendous success in the discovery and career develop- ment of such great artists as Veronique San- son, Gold, France Gall, Michel Berger, and Michel Jonasz. Bernard has also had a most impressive track record in the establishment of many international artists as stars in the French market. I've always had great feel- ings of friendship for Bernard, and I wish him the best of all possible futures."

Prior to his association with WEA Inter- national and Barclay Records, De Bosson spent eight years with Polydor, serving first as international product manager and later as head of A&R and promotion.

Cash Box February 28, 1987

BRUNO BOPS—Motown's Bruno (Bruce Wilsh) and the Masters recently clocked in a perfor- mance of "Bruno's Bop" on the American Music Awards. The tune is a single from the band's recently released LP: "The Return of Bruno. " Pictured (lr): Nick Lano, Greg Smith, John Berry, Chris Mostert, Danny Gunter, Dick Clark, Marty Fera, Dave Chamberlain, Steve Thoma

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Soundtrack Sales

(continued from page 10)

perfectly reflective of what’s happening on the screen. It really helps bring across the emotion at work.”

Stallone, in fact, was so pleased with the score (written by Moroder, and co-produced by Hagar, Moroder and Eddie Van Halen), that he decided to make an appearance (as his Over The Top character) in its video counterpart, marking his first such foray into that medium. (The video is due out imminently.) The second single from the soundtrack will be “I’ll See Me Hall Way.” “In the film, Sly’s character is asking his son for some forgiveness,” Stallone mentioned, “and the song mirrors that theme beautifully.”

If Over The Top, on film and on vinyl, winds up a winner, then, soundtracks as a whole will obviously be off to a promising start in 1987. It will also go to show what a difference it makes when music is used judiciously, and not haphazardly, in the context of a picture. As Garb put it, “my feeling is that there will always be a place for a hit record attached to a movie if it handled correctly and if the interests of both medi- ums are taken into account.”

Best Seller Awards

Children’s Album: “Singable Song Series,” Raffi.
Video Cassette Merchandised as a Music Video: “Live: Without a Net, Van Halen.”
Album Merchandised at Classical Music: “Down To The Moon,” Andreas Vollenweider.
Black Music Album by a Group: “The Bump,” Run D.M.C.
Black Music Album by a Female Artist: “Whitney Houston.”

Country Album by a Male Artist: “Storns of Life,” Randy Travis.
Original Cast Album: “Cats.”

In other awards, PolyGram International president and CEO Jon Timmer received the NARM Presidential Award; New York City’s J&R Music World was named Small Retailer of the Year; Dallas’s Sound Wherehouse was named Large Retailer of the Year, and the Handelman Company was tagged as Wholesaler of the Year.

In addition, 17 Scholarship Awards were given out to NARM members and/or their offspring.

PUBLISHERS GATHER — The Los Angeles Music Publisher’s Forum gathered with panelists to discuss the many responsibilities of today’s publishers, such as playing key roles in the development of musical talent, performing duties, acting as a production company and even dealing with management. Pictured (fr) are: Susan Collins, Chrysalis Records; Jay Cooper, Cooper, Epstein & Hurwitz; Ned Shankman, Shankman, Diffasio Management; Marti Sharron, Almo/Irvng; Tom Sturges, Chrysalis Music; Clark Stanken, Evan Rogers and Carol Ware, MCA Music.

FISHBONEING—Columbia recording act Fishbone recently opened a ten-week U.S. tour with a performance at L.A.’s Hollywood Palladium with Janelmates the Beastie Boys. Pictured backstage after the show are (fr): George Chalas, Columbia director national promotion, West Coast; Bob Garland, Columbia promotion manager, West Coast; David Cohen, director, administration, West Coast; GSS Records, Peter Fletcher, Columbia marketing director, West Coast; Christopher Dowd, Angelo Moore; Kendall Jones. Leaning (fr) are: Walter Kibby and Norwood Fisher.

15 YEARS AGO IN CASH BOX

February 26, 1972—Fresh from a European skiing holiday—with a promo stopover in England—David Cassidy has embarked on his most am- bitious solo concert engagements. From Feb. 19 to Sept. 2, Cassidy, a member of TV’s Partridge Family, will play venues that generally hold 15,000. His Madison Square Garden date on Sat., Mar. 11, is already a sellout...The Buffy Sainte-Marie Songbook, pub-..ished by Grosset & Dunlap and sched...uled to hit the book stores within the next two weeks, will have an initial printing of 20,000...LP review: “Heads & Tales,” Harry Chapin (Elektra). Even before his album was released, there was a considerable amount of buzz re: the talent of Harry Chapin—much of it generated by his highly un-...usual composition called “Taxi.”...Now the young singer proves that he has the capability to live up to even the most optimistic forecasts. Chapa...is literally like a breath of fresh air—with his voice he can create a mood almost instantly and in many of his songs, mood is...important. For example, in “Dogtown,”...
A Salute To
The Artists Making History

Black History Month 1987

By Stephen Padgett

LOS ANGELES — The history of Black History Month dates back to 1915 when historian Carter G. Woodson founded the Association for the Study of Negro Life and History. In 1926 he inaugurated the first observance of Negro History Week. In the course of time the one-week tribute grew to the month-long celebration we have today. Cash Box takes pride in presenting its annual focus on black music in honor of Black History Month.

No adequate way exists to fully express the influence black music has had on American popular culture. From the seminal blues of Southern sharecropper's sons like Leadbelly or Muddy Waters, to the far-reaching pop/R&B brilliance of Prince; from the primal rhythmic urgency of Africa's own King Sunny Ade, Fela and King Ebenzer Obay, to the modern expressions of black experience by Nina Simone and Hugh Masekela; from the sophisticated sounds of Duke Ellington and Count Basie, to the adventurous and brutally honest music of Miles Davis, John Coltrane, Billie Holiday and Sonny Rollins, black artists have paved the way and set the pace in music. American music, in fact, is impossible to evaluate without at every turn acknowledging the work of some legendary black musical figure.

Any discussion of black history in America inevitably must include black music. Black music has had a profound impact on black culture specifically, and American culture generally. Its music has been black culture's most effective mouthpiece; its best offense in the war against prejudice and the ignorance of racism.

Any casual perusal of the Cash Box pop charts over the years substantiates any claim of commercial potency for black music. The sixties were dominated by The Motown Sound and its artists like The Temptations, The Supremes and Marvin Gaye. The seventies saw Little Stevie Wonder grow up into a commercial and artistic powerhouse when he unleashed his very important albums “Innervision,” “Fulfillingness’ First Finale” and “Songs In The Key Of Life.” The Seventies were also the years Sly And The Family Stone and Earth, Wind And Fire joined the ranks of the mega-successful.

The Eighties have thus far been dominated by three stellar artists: Michael Jackson, Prince and Lionel Richie. Jackson's 1982 release, "Thriller" has gone on to become the best-selling album in the history of recorded music. Prince's prodigious output has included six consecutive multi-platinum albums: “Dirty Mind” (10/’80); “Controversy” (10/’81); “1999” (10/’82); “Purple Rain” (6/’84); “Around The World In A Day” (4/’85) and “Parade” (5/’86). Richie’s three albums, “Lionel Richie,” “Can’t Slow Down” and “Dancing On The Ceiling” have spawned a string of Top Ten singles and racked up multi-platinum sales. The three by no means define black music in the eighties, but together they have so thoroughly dominated the music scene as to justify being considered the three legs upon which the rest are supported.

Last year a new renegade musical form, rap, exploded in the urban streets and the shrapnel showered suburban shopping malls and Contemporary Hit Radio with an invigorating new sound. While rap, scratch and other forms of hip hop have been forging an underground stronghold for years, it was Run D.M.C. and their irreverent, rocking beat that created the beachhead in the mainstream. “Raising Hell.” Run D.M.C.'s breakthrough 1986 album is multi-platinum, logged several weeks in the Top Five and commanded an assault on radio with the Top Ten single, “Walk This Way.”

Cash Box is proud to salute black music's pioneers, past and present, for their inestimable contribution to the lives of every American. And while Historian Woodson may never have imagined a business like today's record business, he most certainly could have predicted that its most prominent leaders would be people from the black community.
The Best Way To Honor Black History Is To Continually Create It.

Columbia, Epic, Portrait and The CBS Associated Labels.
Black Music: Trends In Retailing And Marketing

By Brian Kassan

LOS ANGELES - In the last few years, black music, marketing and retailing has undergone several changes - the steady demise of the Mom & Pop retail outlet, the rise of the independent record company as well as the phenomenal success of black "street" gospel and "rap music" on both the black and on the hip charts.

In many respects, the entire process to break new black acts is quite involved and convoluted which usually starts at the street level.

"If you're listing the music real closely then you put it out on the street in the hands of the consumer and watch what his reactions to it are, and be able to catch the reactions early enough, then you can tell from the types of exposure that's going to be the music in the urban and Spanish areas within a week, whether a record has what it takes to go to the next level," says Ron Ellsion, vice president of black music for Warner Bros. Records.

Indeed, Warner Bros. was able to capitalize on a new, young band, Club Nouveau, because they were able to put their massive distributing machinery into gear when clubs and requests for their single "Jealousy," and the sales became significant and radio programmers began playing the groups in early May.

"We took advantage of it real fast. We had no idea that this record would be anywhere as big as it was. Just as we were starting to build, CHIC got hold of the record because the sales factor was so big, the exposure from radio and clubs and street were all happening at the same time. If we had reacted slower, I don't think it would have been as big. We're very fortunate to have the music, we didn't let our grass grown beneath our feet with our marketing techniques," says Ellsion.

Warner Bros., which has a massive distribution system, Warner/Elekt/Atlantic, which allows them a strong foothold in the marketplace. "They (WEA) have the major accounts that they consistently deal with on a day-to-day basis, but what they have done in the last four to five months, they have created new positions in the major branches all the metropolitan cities and they have a person there who contacts these accounts on a daily basis and keeps the relationship going on with them. At the same time, we have a person here in our home office who farms out deals and which WEA does not service. We're in touch with them every week and make sure that they are aware of what we're doing and when we get a record that we know has the goods, in those communities, then we jump right on it," says Ellsion.

While Warner Bros. has the muscle to penetrate many markets, placing their emphasis on selling "mass merchandise" product to record jobbers, major chains and one-stops, it has been the combination of the small urban Mom & Pop stores, which sell the independent labels, club & pop & pop artists and the growing number of independent labels like Profile (Run-D.M.C.), Def Jam (The Beastie Boys, a white rap group who have had phenomenal success borrowing from black music as so many other white rock stars have done in the past), Tommy Boy (Grandmaster Flash and All Platinum (Kurtis Blow), etc.

Cecil Holmes, Jr., vice president of A&R for Columbia says his label has a lot of interest in these newer, younger acts. "If you look at last year, we were fortunate to break a lot of new groups like Lisa Lisa, LL Cool J, and Oran Juice Jones," Holmes says. "I'm seeing a mixture of street and R&B which makes for great crossover music." Holmes says while the label has cultivated some acts on their own like Lisa Lisa, Lisa on Columbia, they have "done very well" with the Beastie Boys from the independent Def Jam label and will continue to use both channels as a method of breaking new talent.

At Bell, the driving force behind the legendary Stax/Victal label who has recently formed Edge Records, believes the rapidly growing "rap music" bands to the inner cities has had the greatest impact on black music.

"Principal is, the greatest impact has been the demise of the Mom & Pop outlet and audiences that you are talking to, is the basic black product available in the market place like it was a few years ago and more product that's young oriented and crossover in a market where black music has been heavily played in that direction.

Radio exposure, whether on a small Urban format or a CHR format, is an important factor in gaining momentum on a record. "Sometimes, in the beginning," says Ellsion, "radio will resist because they are more conservative in their approach to music be cause there is competition within the market place. There is a certain real field chances early, so that's why it's important to watch the response from the kids and the younger teenagers and the people in the black community, when you take it to radio. If you are backing it up at the account level and the club level and the sales are strong, then a radio station may add the record. In the last two to three weeks they start to get a response from the community. Once we get radio to believe that we have something, then it's our job to turn around then and guarantee radio that we really do have something by supplying the demand that's there fast enough.

For small labels like Edge, getting radio play is even more difficult. "That's overwhelming," says Ellsion. "We sell a lot of serious/half-chucking music. "It just requires an inordinate amount of work and an unusual amount of money."

Bell is trying to build his new label with a solid foundation of young artists who appeal to the 25-54 age range because it's a more "conservative and safer approach" while the label is growing. "In building a business, we develop it with basic music. Once you have that, you can deal with other forms. We will deal with teen oriented music, country, jazz and rock as well."

The record company acknowledges the success of many independent groups who are now being distributed by majors (Beastie Boys/Def Jam/ Columbia), he thinks this is not the only way to get strong distribution.

"The critical period is to put together a comprehensive distribution for the product regardless of approach, independent or major. Considering that the major's do better with well established artists with a good track record, we are probably better off at this state of our development in independent distribution." Bell says he was encouraged by the number of young one-stop owners at the recent NARM convention who are "placing a good deal of emphasis on the Mom & pop stores." He believes that these one stops like Universal One Stop based in Philadelphia, will "provide salvation" for the smaller record labels and the smaller stores.

Don McMillan, president and owner of L.A. based Macola Records, is bullish on independents, especially after his label moved a million and a half units of Timex Social Club's smash hit "Rumours" and did exceptionally well with the L.A. Dream Team. He doesn't believe the decline of the Mom & Pop has had such a profound effect on black music retailing. "That was true some time ago, however, the independent labels are becoming much, much stronger and they developing a lot of new acts and artists. Urban stations are quite receptive to independent. CHR is always a problem. Nobody wants to play anything until it's proven if it's in Top 40 then they'll play it. The Mom & Pop is in the ghetto are still there," says McMillan.

Most will agree that "rap" or "street music" is here to stay. "It's getting much more sophisticated all the time," says McMillan. "It's turning into a standard kind of music like classical and big band. It will be around for a long time.

A lot of people were saying that rap music was going away and would drift off like disco did," says Ellsion. "I don't agree with that. I think that rap music has such a following, such a community behind it, an age bracket of certain types of people. Not all people who listen to rap music a thugs and gang members. My opinion is, the street will usually dictate where the music is going to go. We can't do that in record companies. We have to sell people what they want. We cannot sell them what they think they should have. The future trends tell me that black music, from a groove standpoint and a simplicity standpoint, is going to remain to be strong because of the overall participation that it gets from all kinds of people and also the feeling in the music is a very key part of it. Rap music and street music are going to interweave with other music and the bigger companies who have shunned it in the past four or five years will have to accept it."

Warner Bros. is now working with several new young acts including Teen Dream, three young girls who sing and play instruments, Taja Sevelle, a coed band of younger members and Jill Jones, spawned from the Prince camp.

"These are the new bands we're coming with because the marketplace dictates to us that that is what they want," says Ellsion.

Bell, a veteran in the industry sees the rap explosion in very practical terms. "I think it will stay around. In the past when ever we have a new art form that emerges from the youth of that era, it goes on to represent a market share. The kids who grow up on Run-D.M.C., as they grow older and become young adults, will look for a different kind of music. I think the Run-D.M.C.'s with their artistic approach will influence the music appreciated by that age group, but as their audience gets older, they'll start to learn to play a different kind of music so as to appeal to their aging audience. The next generation of kids who come along will have a new fad that will repeat itself."

Most industry representatives agree that the future of black music, R&B, pop, street and rap and all the hybrids which have sprung up since, is bright. Many independents feel that current major label attention to rap music will die down, but the industries will always be there.

"As the days go on, I think we'll see the major companies beginning to trim their rosters of artists and producers and there will only be one place for these guys to go to and that's back on the independent side of the business," says Bell. "The independents now represent about $630 million annually and that's not going to disappear over night. For the major, rap music is there as long as the product has merchandise value. Once thatdiminishes it's the end of that ball game."
BLACK HISTORY MONTH

The State Of Rap 1987

different cuts — dramatic touches — bowdlerized from even classical music.

Indeed, composer James Mtume recently told Cash Box that he is doing just that, writing music and lyrics to be rapped over Stravinsky's Rite Of Spring. If the fusion approach put in hip hop seems limitless, that's not only because rap is an open-ended form but also because its audience has players like many different kinds of music.

I think one of the beautiful things about rap music is that the kids who buy and make it for the most part are the most democratic audience you could ever hope for," says Lynch. "They listen to everything from Beethoven to gospel to James Brown and Bon Jovi. This music is for people. If people who make record records have been using for the past ten years. It includes such unlikely sources as Roxie Music, Bunny Oyster Cult, Aerosmith and Toto.

Tommy Boy Records, whose roster includes Afrika Bambaataa and the Force MD's, is currently seeing break-out success with a new rap group called Stetsasonic, who have released an album called "On Fire" on a twelve inch single called "Go Stetson." "Stetson is of the highest priority at Tommy Boy," says Lynch. "The week was our first week at radio and we've picked up ten adds... Based on everybody's reaction to Stetsasonic we know that this record is great and we have a lot of faith in breaking this group.

Def Jam, home of LL Cool J and the Beastie Boys, has high hopes for its new rap acts, among them a new group called Public Enemy. "Public Enemy is the hardest rap you'll ever hear but different from the School-D type of rap," says Stephens. "We also have a new LL Cool J album coming out at the end of March and early April. It has a lot of strong records and people will be impressed because LL has progressed." Profile, Run DMC's label, is busy developing several acts, including rapper Dajra Dane who is on his second single, "Dane Dane has done pretty well for us," says Robbins. "His first single, 'Nightmares,' did about 100,000. 'Dolansley Street' is the new one and that's doing very well. We're doing an album with him that'll be out in March. Whoever is going to be the next Run DMC or Beastie Boys is anyone's guess, but one thing is certain: rap fans respond quicker than ever before in expressing their likes and dislikes. "The thing about a record is you can't really hype it," says Lynch. "These kids are either going to like it or not like it and you can't just shove it up the charts... Rap is different; these kids know what they want and know what's real or not."

Run D.M.C with Aerosmith

By Paul Iorio
NEW YORK — In 1986, rap music became bigger business than ever and it not only crossed over onto the pop charts but topped them as well. Surprisingly, rap didn't have to become sanitized or watered down for mass consumption; on the contrary, rap gained broader popularity as it got harder, rawer and more uncompromising.

The two biggest-selling rap acts of all time, Run-D.M.C and The Beastie Boys, broke through last year, largely because of singles that fused heavy metal with rap. Though other rap singles have sold more than "Walk This Way" and "You're Not My Friend To Party," those two tracks attracted the wider, if not the larger, audience.

Still, record label executives say that tapes of rap-metal fusion have not been flooding their A&R departments, and few recognize it as a trend at all. Rather, rap is seen as a "sponge-genre," a musical idiom that absorbs whatever influences people bring to it — hard rock being only one of these influences.

"If the truth be known, heavy metal is one of the many musical influences that have been part of rap and that continue to be part of rap," says Monica Lynch, president of Tommy Boy Records. "I'm just very skeptical about putting a thematic interest on heavy metal and rap because I see it as much more vast than that."

Profile president Cory Robbins also downplays the rap-rock link. "Obviously there is a link in some records but there's records like 'You Be Illin' by Run DMC which was a pop success and had nothing to do with heavy metal."

"Most of the rap we get is still more street-oriented rap," says Robbins. "Most of the stuff that comes in the mail or people bring in has guitars but probably only ten to twenty per cent of it. So the majority of it doesn't."

Bill Scape, vp and dir of promotion at Def Jam, agrees with Lynch's 'sponge-genre' view of rap. "I think rap goes as far as the people who produce it will take it," he says. "If you take a kid who is into jazz and Ornette Coleman who also listen to rap then the next trend will be jazz rap records. It depends. There have been attempts over the last few years to fuse Jamaican music and rap."

Lynch also sees a reggae rap fusion in the offing. "I think you're going to see more rap records that are going to use reggae singing, interludes or reggae beats," she says. "I think you're going to find influences drawn from the territories of gospel music, and it's not too far off the beaten path to see a lot of
Dream Variations
by Langston Hughes

To fling my arms wide
In the face of the sun,
Dance! Whirl! Whirl!
Till the quick day is done.
Rest at pale evening...
A tall, slim tree...
Night coming tenderly
Black like me.
The Jazz Classics Are Getting A Digital Shot In The Arm

By Lee Jeske

NEW YORK — The world of jazz reissues works in strange and mysterious ways. A couple of months ago, some of the most important jazz ever recorded—Duke Ellington’s RCA output of the early ‘40s—was completely out of print in America. Essential recordings, completely ignored by American RCA. Now, voila, we not only have the cream of the Ellington RCA’s back on vinyl, but we now have them in a snappy three-compact-disc set, with a generous 22 songs on each disc.

What has happened is the record companies have begun to wake up to the value of jazz catalogues at about the same time that the CD craze was about ready to move into high gear. This is, of course, no coincidence: sudden, help from some genius realized that jazz can sell. And it can sell to the baby boomers who are, perhaps, disenfranchised from acts like Bon Jovi and Samantha Fox. And, even better, stuff is there: it’s sitting in the vaults, all recorded and paid for, and, quickly, a label can build a nice, healthy CD line without too much digital effort.

This, of course, has jazz collectors up in arms. Hell, a lot of great jazz has never quite made it from 78 to LP, despite the fact that it’s had 35 years to do so. How many ears do we have to wait for most of the jazz discs to show up on compact disc? And, now that so many fine and obscure albums have miraculously been restored to vinyl over the past several years, how long will it take for those fine and obscure albums to show up on CD?

The veteran collector aside, this can be an ideal time for the novice jazz buyer or the building jazz collector. Here is the chance to build a jazz collection without the grinding aggravation of knowing that half of what you want has been in and out of print before somebody could get to it. The building of a jazz CD collection, everybody, at the moment, is on equal footing. There are X number of jazz CDs out there, they are all fairly accessible, and one can start reasonably and securely in acquiring the essentials.

What follows, then, is a rambling list of the greatest greats in jazz history and how they are, currently, digitally represented in the United States (already, of course, Japan has leapfrogged ahead of us, and the same collectors who were shell-shocked 20 years ago have now forked over 30 bucks per Japanese Blue Note LP a few years ago are now forking over 30 bucks per Japanese Blue Note CD). I have not, by any means, heard all of these CDs, so this is not a bunch of recommendations based on sound and whatnot. This is just the important stuff, and has been important in any format it’s ever been issued in.

Louis Armstrong: Louis Armstrong is jazz, and the best Louis Armstrong is the pioneering Louis Armstrong from the ‘20s and ‘30s. Columbia, which owns the recordings, is Armstrong’s Hot Five and Hot Seven, and is about to begin releasing selections from those recordings and they are the place to start in any discussion of the great Armstrong. It’s available in compact disc, and includes two recent “Columbia Jazz Masterpieces” releases—“Satch Plays Fats” and “Louis Armstrong Plays W.C. Handy”—and a nice PolyGram collection; all examples of Armstrong’s strengths further down the line from his pioneering early recordings.

Clifford Brown: If PolyGram’s got it, it’s well represented on CD. PolyGram has got ten albums of CDs that started on 78s—second-tier recordings—they were originally done for Emarcy—and there are plenty out with plenty more coming. An excellent place for Wynton Marsalis aficionados to stick their noses.

Omerette Coleman: One disc out, that’s it: the fantastic, digitally-recorded “Song X” (with Pat Metheny). The great Atlantic albums are still only available on an anachronistic Atlantic Compact Disc, and has not been able to, jazzwise, get itself on the CD stick.

John Coltrane: An excellent representation of early Prestige, early Blue Note, and seven essential Impulse! (“A Love Supreme”) is a genuine jazz landmark now available, along with a CD completion of Mongo Santamaria’s “Afro-Brass.”

Miles Davis: This is crazy: there are already competing CD versions of certain Miles Davis recordings. No matter, Prestige has put out some landmark ‘50s Miles (“Workin’,” “Someday,” “Cookin’,” etc.) and Columbia is going to get serious about ‘60s Miles (with four in print, great’s including the breathtaking “Kind of Blue” and “Sketches of Spain,” just out digitally—mastered—they were both already available on a very superior reissue). Miles is, for better or worse, also around and about.

Eric Dolphy: He recorded little, but two of his very best recordings, “Live at the Five Spot” volumes 1 and 2, are out as Prestige CDs, as is a PolyGram set, “Last Date.”

Duke Ellington: The one jazz CD that needs to be in every collection—every collection of anything. It’s RCA/Bluebird’s three disc set, “The Webster-Blanton Band,” but is it absolutely, positively essential. If there is one desert island jazz set, that’s the set. Otherwise, the greatest composer-America has ever produced is finally represented on disc, with a couple of Pablos and a new Dr. Jazz set the best of the lot.

Roy Eldridge: New World’s got one, but, inexplicably, the legendary Miles Davis put a ton of them on CD, with another half-ton still.

Ella Fitzgerald: Her best records were made for Verve, and PolyGram has put a ton of them on, with another half-ton still.

Dizzy Gillespie: One of the greatest jazz figures of all time is somewhat poorly represented on CD—there are drabs and dribbles of some very good works and drabs (“Doo-Doots,” “Savoy: Portrait of Duke Ellington,” Verve), but hardly a representation.

Billie Holiday

Count Basie: Count Basie is well represented on disc but, again, not his most important early recordings, which were done for Columbia and Decca. CBS has Basie slotted in its “Jazz Masterpieces” series, but MCA, which owns Decca and has been getting some of the Impulse! catalogue out on CD, has not revealed any plans for Basie. But that’s not to say that there aren’t Basie masterpieces available—he led startling bands through the decades, and PolyGram’s CDs of Verve releases “April in Paris,” “Basie Basie” and others, and Roulette’s CDs of their own recordings of Basie’s stunning ‘50s and early ‘60s bands are available and highly-recommended to one and all.

Sidney Bechet: There are, apparently, a pair of Bechet discs available on French Vogue, but they are not the essential, early Bechet, and Roulette’s “Sidney Bechet” has not even had its fair release on LP.

Art Blakey: There’s a grab bag of Blakey available, another remarkably prolific artist, but, as yet, none of his wonderful Blue Note recordings. But interiors of Blakey’s is nicely represented on Concord Jazz and a terrific new Delos release.

Miles Davis & Al Jarreau

Coleman Hawkins: PolyGram’s got them all, on Verve, but the best is still on RCA, including the original recording of “Body and Soul.” But PolyGram’s about to issue the Hawkins Keynote recordings on disc here.

Billie Holiday: The heart of Billie Holiday’s output is on CBS, and for those who can’t wait for the promised digitally-remastered reissues from that quarter, CBS/Sony in Japan has put out an eight-disc set.

“The Lady: The Complete Collection,” that has been popping up in U.S. outlets.

Cash Box

February 28, 196
The rhythms of the joyful spirit are rising ones.

—Langston Hughes

Tina Turner (continued from page 11)

Jealous” (61), “It’s Gonna Work Out Fine” (61), “Poor Fool” (61), and “Tra La La La” (62). The rest of the ’60s were a fairly barren chart time, and it wasn’t until 1971, and “Proud Mary,” that the act saw another true wave of success. But by then, the revue was already falling apart artistically. Several less impressive hits followed as they climbed toward their final record in 1975. But the late ’60s and early ’70’s was also a time in which Tina Turner, by now a virtually imprisoned and viciously battered wife, began to discover her own merit as an artistic entity beyond the Ike and Tina Turner Revue. Her first enlightenment came in 1966, with the Phil Specter-produced “River Deep, Mountain High,” an expensively recorded single which turned out to be a failure in the U.S., but one which gave Tina her first solo recording experience (Spector requested Ike’s absence from the studio), and helped establish her large European following.

Gradually, Tina’s talent was becoming recognized worldwide as a separate entity from the band she toured with, and her role as the Acid Queen in the film of the rock opera Tommy drew tremendous praise. By the time she mustered the insight and courage to walk out on Ike for the first time (from a hotel room in Dallas in 1975, with 36 cents in her pocket and just the clothes she had on), she had already earned the admiration of such superstar rockers as The Rolling Stones, for whom the revue had performed some opening dates in 1970. After leaving Ike, Tina worked desperatel

ly to pay off the enormous debts incurred from her walk-out, with several impatient promoters waiting to be reimbursed for cancelled dates. She did a lot of television during this time, and began carving out a career as a showroom entertainer. “Everybody thought I was struggling,” she has said of the period, “but I was having a good time.”

It wasn’t until 1980 that Turner met Roger Davies, who was managing Olivia Newton-John then, and her first non-glitz-infected move toward rock’n’roll began. Davies’ idea to fire the dancers and slick, lounge-act musicians she’d been touring with was the first turning point, and it was in the summer, with a gig at a club in 1981, a hippie than rock venue.

The date was tremendously successful, but more importantly, it introduced (or reintroduced) Tina to the rock audience. A second gig eventually ensued, which led to openers for old pals The Rolling Stones for several dates at New Jersey’s Brendan Byrne Arena. She was soon signed to Capitol Records.

Then came the recording of that fateful single, “Let’s Stay Together,” a cover of the 1971 Al Green hit, which was an almost immediate sensation in Europe. The single also continuously gained ground in the States, with increasing momentum, leading to the rush recording of her “Private Dancing” album. Released in May, 1984, the album soon spawned Turner’s first #1 U.S. pop single, “What’s Love Got To Do With It” and swept her into a whirlwind of success, bringing her two American Music Awards and three Grammy’s – for Record of the Year, Best Female Rock Vocal (an award she repeated the following year) and Best Pop Female Vocal, with a Song of the Year award going to Terri Benton and Graham Lyle for “What’s Love Got To Do With It.”

Also in 1984, Turner’s desire to act was fulfilled with her role in Gainsboro’s Mad Max Beyond Thunderdome, released in 1985 in the midst of her “Private Dancing” success. But more than her role in this film, Turner’s cinematic abilities were sent in the next few years from “Private Dancing,” establishing her as one of the premiere video artists of the MTV generation.

Her most recent Capitol release, “Break Every Rule,” is by no means the sensation that “Private Dancing” dancer was, but her popularity hasn’t abated particularly in Europe, where Turner’s audience has always been most faithful (in Germany), where “Break Every Rule” is #1, “Tina Mania” prevails.

The indefatigable Turner, who performed 70 dates in Europe in 1985, followed by 105-date U.S. schleppe ending up in Australia and Japan, recently embarked on the biggest tour of her career (lasting exactly one year) starting out with 89 dates in Europe and arriving in the U.S. July 28, where she stays until December, before heading for points east.

Also, as anyone who saw her perform her latest single, “What You Get Is What You See,” on the American Music Awards, her look, as well as her band (a less flashy, more rock-oriented group) is changing to a more “earthly” feel. Her intention is to be less of a fashion plate – an image that’s grown continuously since her leggy Las Vegas appearance in 1983, right on up through her leather-skirted, high-heeled “Private Dancing” period – a thing she’s never been comfortable with, according to her management. The new earthiness features roots rocking attire, including jeans and cowboy boots. The video to “What You See” is equally earthy, shot in the California desert by Peter Care.

Recently, she taped a special for HBO in a small club in Europe (her previous HBO special was taped at London’s Wembley Arena, and the contrast is intentional). The show begins airing on the channel March 14

The new look – For her 1985 Tina Turner Private Dancer special for HBO, Turner was filmed during a packed Wembley Arena concert in London.

HITTING BIG — Her superstar status as a solo performer firmly achieved, Tina Turner was honored at a 1985 Capitol Records promotion conference, where she was presented with a triple Platinum record plaque for her hugely successful Capitol LP, “Private Dancing.” (Pictured [l-r] are Capitol/EMI chief Bhaskar Menon, Turner, Capitol Records president Don Zimmernann, and Capitol senior vice president Walter Lee.

Jazz Classics (continued from page 32)

Lester Young: Incredibly, there are only two Prestige CDs available—both on Polygram—of Lester Young and, more particularly, representing the incredible genius of the greatest tenor saxophonist of all time. For that, we have to wait for CBS and Decca albums, and Polygram’s upcoming “Lester Young on Keynote,” which should quickly join the short list of must-haves.

Ellia Fitzgerald

Count Basie

Naturally there are dozens other jazz greats represented on CD (Cannonball Adderley, Kenny Dorham, Benny Carter, Earl Hines, Bill Evans, Stan Getz, the list is endless, and many who aren’t [especially some of the great big bands of the ‘30s and ‘40s], but not dozens more inches for this story. Not surprisingly, if one wants to start working backwards—collecting contemporary jazz records—it would be a lot easier to get going: Black Saint alone has a rapidly-
To know where you're going,
You've gotta know where
You've been
NASHVILLE — The Opryland Music Group has kicked its new label out of the nest with a mighty shove. In concurrent releases it was announced that 16th Avenue Records had signed Charley Pride as its first artist, that he will release by Pride on the label is being shipped immediately and that the Music Group has entered into a distribution agreement with Capitol’s Record Group Services.

In making these announcements, Jerry Bradley, general manager of the Opryland Music Group and vice president of its parent company, Opryland USA Inc., said, “Having Charley Pride as our first artist and having Capitol as our distributor will put 16th Avenue Records on the map immediately.”

According to Dennis White, executive vice president of Capitol’s Record Group Services, officials at Capitol are also pleased with the association. “Opryland always conducts business with the utmost class, thoroughness and professionalism,” White said, “and Jerry Bradley has had a very long and distinguished career in which he has been responsible for many great hits.”

Officials at Opryland USA Inc. said that

continued on page...
COUNTRY

OUT OF THE BOX

JOHN CONLEE (Columbia 38-06707)
Domestic Life (3:50) (MCA - ASCAP/Nashville - BMI) (J.D.Martin, G.Harrison) (Producer: B.Logan)

John's "Carpenter" built a nice little house in the suburbs, and now he's moved in his family—lock, stock and Cocker Spaniel. The CB staff revels a feeling that the Conlees may be able to keep up with the Joneses on Top 100 Street with this positive release—and maybe even pass them.

FEATURE PICKS

GENE WATSON ( Epic 34-06987) Honky Tonk Crazy (2:44) (Tree - BMI)
(H.Howard, R.Peterson) (Producer: B.Sherrill)

Good beat—easy to dance to—I'd give it a 92. Seriously, Gene's got his Voice sunk into a traditional country tune that's well above average.

RAY STEVENS (MCA MCA-53007) Can He Love You Half As Much As I (2:50) (Ray Stevens - BMI) (C.W.Kalb, Jr.) (Producer: R.Stevens)

Great humorous twist on an overused song theme, complete with spoons and ham-bones a la Stevens.


This all-time favorite flourishes under the tender loving care given to it by the favored four.

CHARLY MCCLAIN ( Epic 34-06980) Don't Touch Me There! (3:25) (Songmedeia/Friday Night - BMI) (M.P.Heeney) (Producers: S.Morgan, S.David)

The song did well as a CB Hot Cut for Reba, and Charly's version may touch sensitive radio ears in just the right way.


Bluer than blue, this one satisfies both Janie's need to play in new vocal realms and radio's need for a fresh Frickie chart-climber.

NASHVILLE CHATTER

NEWS BITS: The Arthritis Foundation National Telethon will be broadcast live coast to coast, via satellite, on Sunday, April 26 from the Grand Ole Opry House in Nashville and the Ziegfeld Theatre in Las Vegas. Mickey Gilley and Bill Anderson will co-host the program in Nashville, while comedian Fred Travalena hosts from Las Vegas...An evening of instrumental music billed as the Master Series Concert will take place in Music City on March 11 to benefit the W.O. Smith Nashville Community Music School. The entertainers on the bill are not only familiar names to those who like to read the back of album jackets, some of them are also part of MCA Records' Master Series project. Slated to perform are pianist John Jarvis, dobro player Jerry Douglas, double bass player Edgar Meyer, mandolinist and fiddle player Mark O'Connor (Warner Bros.), pianist Liz Story (Novus/RCa), synthesist Gilles Reaves and guest percussionist Kenny Malone.

AUTRY & BUTTRAM RE-UNITED—The Nashville Network will be premiering a weekly series called "Melody Ranch Theater" on April 6 which features 65-classic Country/Americana pictures made between 1935 and 1955. Each 90 minute show, airing Monday-Friday at 1 p.m. Eastern Time, will be opened and closed with singing cowboy Gene Autry and his comedic sidekick, Pat Buttram reminiscing about the making of the movie and sharing anecdotes about people and events of that time.

CHIT CHAT: There seems to be a mini-trend right now to team up "new age country" acts with hot rock 'n roll performers. For example, Southern Pacific is currently on tour with Huey Lewis and the News. As an added attraction, front row So Pac fans will get a closeup view of new lead vocalist David Jenkins, former lead singer with Pablo Cruise. Falling in the "you may or not be aware of" category, another band change occurred as a result of the Dec. 27 wedding vows exchanged by Ricky Skaggs' keyboardist Gary Smith and Christy Forester. Gary is now with the Forester Sisters band and Mike Rojas has taken his place with Skaggs....Talk about cross-over! Michael Martin Murphey will appear with the New Mexico, Utah and Oklahoma Symphony Orchestras, performing a selection of classic American compositions and specially arranged material. Murphey says he likes to show how classical, country and folk music interrelate....In a cross-over of another type, Gary Morris will appear in an upcoming episode of "The Mike Hammer Show" on CBS-TV. Just think, Gary Morris and Stacy Keach on the same show—that's a guaranteed full female audience!..Jim Halsey, chairman and CEO of The Jim Halsey Company and president of the International Federation of Film Organizations (FIDOF), was awarded the Frederic Chopin Medal by the Polish Artists Bureau during the MIDMEN convention in France....Tom T Hall wants to make a go for the Guinness Book of World Records for the largest bluegrass band. The jam session scheduled for March 26 at South Plains College in Levelland, Texas to celebrate the dedication of the Tom T Hall Recording Studio there is the focus of the competition...A trip to the beauty parlor is not, among the most newsworthy of items—usually. But when one considers the possibility is Crystal Gayle, that changes. She hasn't said she's going to, mind you, just that she's considering it.

RADIO NEWS: WAHC-FM, Appleton-Oshkosh, WI, is looking for weekend and swing-shift talent. Send inquiries to Gary Johnson, WAHC-FM, P.O. Box 707, Radio Park, Neenah, WI 54956...Billy Parker, operations director at KVOD, has appointed Mike Wilson program director/music director for the Tulsa station.

BUSINESS NEWS, SIGNINGS, ETC...Loretta Lynn and Conway Twitty have signed with the newly formed The Talent Agency, a subsidary of Jayson Promotions. Blaiserwater Music Corp. songwriters Don and Gary Jones ("Living In The Promisedland") has signed a long-term recording contract with Polygram Records...Cathy Gurley and Associates has moved to 1101 Seventeenth Ave. S. in Nashville (37212) and their phone number is 615-328-1022...The Nashville-based MDM Music Group has opened an office at 12001 Ventura Blvd. in Studio City, CA (91604) to accommodate publishing and marketing division activities on the West Coast...Marc and Cred Oswald have announced the formation of Oswald Enterprises, a management and artist development company at 363 20th Street, San Diego, CA 92102, (619) 696-0151...Nancy A. Neil has been promoted to manager, public relations, for The Nashville Network...Larry Shell, vice president of Millhouse and Sheddhouse Music, announced the addition of Russ Vstattson and Shelby Kennedy to the professional staff of the music publishing companies...But McGuire has been appointed manager of the Nashville office of Larry Butler Music by President Juan Contreras.

Valerie Hansen

NOW CAN WE GO BACK IN AND CUT THE CAKE—The golden glow surrounding these MCA folks was certainly not from the weather, since Ray Stevens' surprise birthday party landed on one of the coldest days of Nashville's winter '87. Rather it was from a pretty special birthday gift—Stevens' first gold album, for the IP "He Thinks He's Ray Stevens." The hardy folks toasted (maybe the photographer forgot his flash?) are (fr) Bruce Hinton, senior v.p. and general manager for MCA Records, Nashville; Pat Schoffstoll, MCA Nashville; Stevens; Sheila Stiley, assistant MCA Nashville.
CB voters found Jana easy to get to now, and there’s a chance she may not be a stranger for long in radio eyes if she keeps the quality of song, vocals and production found on this contemporary ballad. Full string sound fills in the background nicely and fits the vocal style.

INDIE FEATURE PICKS

You may recognize the name, but the rockin’, rhythmic vocal harmony mix is all new this time around.

REDDY BENNETT—(Danbar SD 101) Mama’s Song (3:24) (Sidrow—BMG) (T. Bennett)
Traditional sound and theme of the song fits traditional Haggard/Travis/Jones-esque vocals.

BOBBY PADILLA—(Westar W-1005) That It’s All Over Feelin’ (All Over Again) (3:01) (Music City—ASCAP) (S. Clark, J. MacRae) (Producers: T. DeVito, J. Shota)
No visible flaws in here, from front vocals to back, lyrics to production. All around good stuff.

HICK HARRELSON—(Comstock COM 1827) Lavin’ You Like This (3:30) (stuff-Rose-Opryland—BMG) (E. Iwings) (Producer: M. Meyer)
The man is definitely a Rogers fan, but he’s got a winning formula in this release.

ONY PRITCHETT—(New Horizon NH 182) Sweet Baby (2:34) (Keys Made—MI) (E.G. Massey) (Producer: NHC)
Adequate vocals deliver a simple but drivin’ two-stepper.

WORTH MENTIONING

CURTIS POTTER—(Sor Sor 367) Chicago Dancin’ Girls
ASAMEY ROYCE—(Showdown SN 119 (B)) Brown Eyes Keep Calling Me
JAMES STORIE—(Nor-Ve-Jak NVJ 207) One Night In Dallas
MARINA—(Gallery It Gallery 204) To You

DARK HORSE CONSENSUS

JOE MACK—Colorado Moon—(Alpine AP 006)
Tim’s having no trouble picking up supporters for his second solo effort. That sunny colorado moon is shining as bright as a California sun on his parade currently, and he’s brought to light quite a few Dark Horses, including KSII, WCMX, KMWP, KTTS, KVBQ, KBRQ, WLSA, WDLW and KWOC.

Opalnd Music (continued from page 36)

launch of 16th Avenue Records signals a move by the company into the contemporaneous music mainstream.

The Opryland Music Group was created in 1986, a year after Opryland USA Inc. acquired Acuff-Rose Publishing Co. The group has since moved from the former facility on Franklin Road to 66 South West.

Helping Bradley launch 16th Avenue Records is B.J. McElwee, the label’s national manager who heads up promotion and distribution.

Both men bring years of music industry experience to their new association.

Bradley was with RCA from 1970-1983, first as executive producer and then as vice president in charge of Nash-
Elwyn Raymer's Gospel News & Views

A NEW NICHE FOR WORD

There are countless combinations of instruments and there is inexhaustible literature available. I have intentionally spaced the releases so that each would be treated with more care. The Medallion Series has a uniformity about its appearance that we feel is elegant.

The preponderance of today's recorded Christian music is contemporary; but I personally feel that it's best to leave the contemporary sounds to younger ears. I thoroughly enjoy my involvement with MOR, traditional and now my new niche.

The market has always been there. Hopefully, these efforts (and efforts of others) in this specialized field will prove valuable.

Kurt Kaiser is Vice President of Music for Word Records.

THE FIELD OF GOSPEL MUSIC has a reputation for attracting many different performers from other areas of music, and that is happening once more. This time a recent trend is bringing aboard some notable country entertainers. Terri Gibbs is one of those "cross-overs." The 1981 CMA Horizon Award Winner of "Somebody's Knockin' " fame has signed with Word/Nashville and will release a gospel album in May entitled "What About Him." But vocalists aren't the only new additions to the gospel field. Joining Gibbs as another new gospel artist is the award-winning fiddler, Johnny Gimble, who has earned much applause in country circles over the years for his prowess as an instrumentalist. And then there is the songwriter element. Recently, Paul Overstreet added his name to the list of country artists embarking on gospel careers. He was one-third of the fast-rising country trio of singer/songwriters, S'K'0, on MTM records, which was beginning to find a place in the upper half of the country charts. But Overstreet wants to span both the gospel realm and that of country radio, releasing material that would suit both markets. "My music won't be completely gospel or completely secular," he explained recently. "I just want my songs to be positive." He had already released "Lost and Found," a gospel LP containing all original material, before his break from S'K'0. Proceeds from its sales will go to charity. For now, Overstreet will keep his independent label, Necessity Records, and thus the freedom to explore both fields.

MISSION NEWS: Navajo Missions of Farmingdale, NM, in conjunction with its Christian radio station WNMI, have picked Jerry and Kelly Nelson Thompson as their national spokes persons. In an attempt to increase awareness about the mission's purposes and goals, the organization will kick off a publicity campaign in late spring. The Thompsons first came into contact with Navajo Missions at most four years ago when WNMI sponsored one of their concerts. While in Farmingdale, the entertainers toured the mission facilities and became inspired by the work being done there, so inspired in fact that they are now sponsoring a Navajo child.

GOSPEL LP REVIEWS

RICK CUA—Wear Your Colors—(Sparrow SPR 1130)—Producer: D. Perkins

Rick Cua, formerly a member of the band The Outlaws, is wearing his colors and showing his feathers as a true no-doubt-about-it rocker. From one hard-driving, fierce cut to another, Cua rolls them out! Using modern messages such as "Flux" and "Lemon At Em," his style is sure to inspire younger audiences and heavy-metal lovers. It sounds like producer Dave Perkins brought out the best in Cua, as well as lending him his permanship on some of the songs.

SILVERWIND—Set Apart—(Sparrow SPR 1124)—Producer: P. Naish

Silverwind sounds like their name—and that's what truly sets them apart, makes them stand out among other acts on the contemporary Christian scene. The harmony blend here is fantastic, with a natural, full sound. Some very beautiful material is included, like the cuts "We Will Be Holy," "Crystal Heart" and "First Love." Remember the name—there will be more blowing our way from Silverwind.
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Top Players Compete For 'Player of The Year' Honors

CHICAGO — The first annual North Ameri-
can Video Game Tournament of Champi-
onships was held at the Airport Hilton and
Towers in Los Angeles, California, January
17-18, attracting almost two dozen of the
two hundred players from across the Unit-
ited States. Play continued throughout the
weekend and culminated in a startling finish
which left Don Dauert. Austin, Texas
1986 "Player Of The Year", bringing the
world title back to Texas after two years in
California. David Dean, representing the
local distributor's "San Francisco" in the sec-
ond place while Mike Perring of San
Francisco came in close third. Each of the
top three finalists were presented with tro-
phies as well as the privilege of one of the
designated contest games.

The Amusement Players Association, the
leading organization of video game and
pinball players, sponsored the tournament
and "Coronation Day" ceremonies to gen-
erate interest in competitive gaming play.

The tournament began on the morning of
January 17 with opening remarks from Per-
r ry Roger, editor of the official APA publi-
cation "Top Score" and Neal Mendelssohn,
vice president of sales for Games Unlimited,
leading Southern California operator and
president of the CPA. following the opening statements play began on three specially designated contest
games: Bally Midway's "Power Drive", Bali-
ly's "Night Stalker" and Rosmat's "Arkano-
d." These particular games were chosen because they represent a wide spec-
trum of playing skills.

The "Coronation Day" awards ceremo-
ny, held at the conclusion of the tournament
(1/18), was highlighted by awards presen-
ted to the top players, games and person-
alties of 1986. This year's recipients were
Sega's "Out Run" for Best Visual Enhama-
ment, Artat's "Gauntlet" for Best Audio-
Visual Enhancement, and the Most
Innovative Game of 1986, Williams' "High
Speed" for Best Pinball; and Nintendo's "VS.
Super Mario Bros." for Best Virtual Game of
the Year. Also, for his pioneering efforts to further the sport of competitive video game play, Bob Lundquist, pre-
ident of Bally Sente was presented an award for Video Game Sportsman of the Year.

Top Players from Every corner of the Lone Star state competed in the 1987 "To-
州-Player of the Year" contest, held
January 11 at the Bally's Aladdin's Cast
game room in Austin. The special contest
games included Bally's "Night Stoker" and
Tradewest's "Victory Road." Don Dauert of
Austin, Texas led a pack of talented pla-
ters to the finish, scoring a perfect 300 in
the tournament. The tournament raised a considerable amount of money for the Central Tex-
chapter of the March of Dimes. Not only did
the players contribute generously with the
money, they were also able to garner some
positive media exposure which is benefi-
tical to the industry today. Bally Sen-
supplied "Night Stoker" shirts to all com-
petitors while Master Legend of Coriscan
supplied two "Victory Road" mites for the tournament.

Cash Box February 28, 1987
Edge Records salutes Black History Month... Look to our future.

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