HIPSWAY
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| #2 | SLOW DOWN | Loose Ends | MCA |
| #3 | FOREVER | The Statler Brothers | Mercury/PolyGram |

**Albums**

| #1 | LICENSED TO ILL | Beastie Boys | Def Jam/Columbia |
| #2 | JUST LIKE THE FIRST TIME | Freddie Jackson | Capitol |
| #3 | OCEAN FRONT PROPERTY | George Strait | MCA |

**POP Single**

| #1 | LIVIN' ON A PRAYER | Bon Jovi | Mercury/PolyGram |

**Country Single**

| #1 | FOREVER | The Statler Brothers | Mercury/PolyGram |

**Jazz**

| #1 | A CHANGE OF HEART | David Sanborn | Warner Bros. |

**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.

**TOP 5 7, 13, 25-26**

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CASH BOX TOP 100 SINGLES

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<td>41</td>
<td>3</td>
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<td>3</td>
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<tr>
<td>WE'RE READY</td>
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<td>WHAT YOU GET IS WHAT YOU SEE</td>
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<td>DON'T MESS WITH LEE</td>
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<td>C'ME L.AVE</td>
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<td>WE CONNECT</td>
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<td>SOMEONE</td>
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<td>SKIN TRADE</td>
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<td>SHALALAH</td>
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<td>SONG OF A RAPTURE</td>
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<td>HOW MUCH LOVE</td>
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<td>25</td>
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<td>FACTS OF LOVE</td>
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<td>CANDY</td>
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ALPHABETICAL LISTING ON INSIDE BACK COVER
Winwood, Simon Take Top Honors At 29th Grammys

By Stephen Padgett

LOS ANGELES—The National Academy of Recording Arts and Sciences delivered its 29th Annual Grammy Awards last week in a nationally televised broadcast from the Shrine Auditorium here. The evening's biggest story was Paul Simon's victory with "Graceland" in the Album of the Year category. Amid controversy over his recording of part of the album in U.N.-boycotted South Africa, the Grammy served to not only recognize Simon's musical achievement but also to register the Academy's endorsement of his landmark cross-cultural work.

Simon's victory marked the third time he has won this award. He won in 1970, with Art Garfunkle, for "Bridge Over Troubled Water" and again in 1975 for his solo effort, "Still Crazy After All These Years." Last week's Grammy gives Simon a career total of 12, placing him in the company of Ella Fitzgerald and Aretha Franklin among those reaching that lofty perch.

Steve Winwood was a double winner, including his upset win in the Record of the Year category for "Higher Love." A third Grammy went to engineers for their work on his "Back In The High Life" LP. The veteran British artist was also honored with a Grammy for Best Pop Vocal Performance, Male. Winwood's career spans over two decades and has included remarkable stints with the groups The Spencer Davis Group, Traffic and Blind Faith. These were his first Grammys.

The odds-on favorite for Record of the Year going into Tuesday's awards show was Dionne & Friends' "That's What Friends Are For," Dionne Warwick's charity effort on behalf of AIDS research. "Friends" was eventually vindicated, though, winning Song of the Year, an award going to its writers, Burt Bacharach and Carol Bayer Sager. The pair gave an emotional acceptance in which they mentioned (continued on page 25)

This Year’s Grammy: The Show Was A Winner, Too

By Gregory Debrin

LOS ANGELES—the Big Orange was abuzz last Tuesday with Grammy fever as the music industry braved a nasty winter shower to troop the color on down to the Shrine Auditorium for its annual celebration. And while the show out front was its usual lesson in glitz and "who's who?" the show on stage was one of the better Grammy evenings in recent memory.

The 29th show got off to a rolling start with Paul Simon's performance of "Diamonds on the Soles of Her Shoes," a captivating cut from his "Graceland" album (which took the award for Best Album later in evening), performed by Simon and the South African a cappella group, Ladysmith Black Mambazo.

The tune set the stage with a certain dramatic tension, not only for recent publicity surrounding the album due to its partial recording in South Africa (thought to have (continued on page 25)

Beatles for Sale: Retailers Cautiously Anticipate CD-Mania

By Brian Kassan

ANGELES—With the much ballyhooed release of the first four Beatles albums on compact disc, retailers across the nation are plugging Capitol Records for their CDs, and they're also important for an entire generation of Americans out there. The position taken by the company was that we're going to wait until we can do it right and then we'll do it. We didn't want to just throw this out on the market, run the risk of being out of stock for days or weeks at a time, until we had ourselves in a position where we felt we could go out and release these titles and have sufficient inventory to keep all our accounts stocked.

Retailers unanimously praised Capitol Records decision not to release the Fab Four's CDs in mono. We think you'll find the interviews informative. Menon begins:

Q: Why has there been a delay in releasing the Beatles CDs?

Menon: The delay in releasing Beatles CDs has been entirely due to inadequate manufacturing capacity. With the rest of the industry, EMI Music has from the inception faced a chronic shortage of CD software manufacturing capacity. We took urgent (continued on page 10)

Menon, Martin Comment On Beatles CDs

ANGELES—In two separate interviews with Cash Box by Capitol Records president George Martin and Artistic Worldwide chairman Bhaskar Menon, the pair recently questioned about the waited release of the Beatles on CD, interviews are comprehensive, covering the most often asked questions regarding the first four, four-album series, addressing such issues as the cause of the delay and the reasons they were released in mono. We think you'll find the interviews informative. Menon begins:

Q: Why has there been a delay in releasing the Beatles CDs?

Menon: The delay in releasing Beatles CDs has been entirely due to inadequate manufacturing capacity. With the rest of the industry, EMI Music has from the inception faced a chronic shortage of CD software manufacturing capacity. We took urgent (continued on page 10)
**Executive on the Move**

- **McManus Named** - Jeff McManus has been named vice president/chief art director for Warner Bros. Records, succeeding Tom Ossie, Warner Bros. Records board chairman. She joined the label in September 1982 as an Art Director. She previously worked at BOhle Co., a Los Angeles-based public relations firm and designer in a New York ad agency.

- **Gerston Named** - Randy Gerston has been appointed to the position of managing director, A&R, West Coast, for Arista Records, according to Clive Davis, president. Gerston formerly held the position of director of creative services for Lorraine F. Records. Prior to that, he was the operations director for Elektra/Asylum Records. Other Arista appointments include Cecilia Whitmore to the position of director of marketing and Kenneth Wilson to the position of West Coast director, R&B promotion.

- **Fonorow Named** - Cherie Fonowor has been named director of creative operations, U.S.A. for PolyGram's music publishing operation, which includes PolyGram Music Publishing (ASCAP), PolyGram Songs (BMI) and the well-known DJM catalog. She joins the PolyGram from Chrysalis Music in New York, where she was creative director and international manager.

- **Finach Named** - Tom Finch has been named director of production for Elektra Records, filling the position left by Larry Braverman's promotion to director of music development. This follows a three-year stint as production director at EMI Music Inc.

- **Frenzetti Appointed** - Julie Frenzetti has been appointed national marketing research director for Elektra/Asylum/Nonesuch Records. She will also act as liaison for the company. Free joins E/A/N after six years at Maceo Lipman Marketing, where she was most recently national director of marketing services and traction. Prior to that, she was at Shelter Records as A&R representative and executive assistant.

- **PolyGram Realigns Rock Radio Promo Staff** - Calvin Low, formerly PolyGram's national radio promotion manager in Seattle and San Francisco, has been promoted to national director of rock radio promotion West Coast, shifting duties with Di Murray, who will concentrate on his duties as national director, rock radio promotion East Coast. Additionally, Brenda Romano has been promoted from PolyGram's manager of national adult contemporary promotion to national manager, rock radio promotion.

- **Lipkin Named** - Monica Lipkin has been appointed to the newly created position of director of legal affairs for RCA/Columbia Pictures Home Video. Lipkin was formerly director of legal affairs for Thorn EMI Screen Entertainent and assistant general counsel for Metromedia, Inc.

- **Manhattan/EMI America Approves Three** - Billy "Lamont" Boles has been appointed Mid-Atlantic regional promotion manager. He was previously with Or and Motown Records. Oxnyence Coleman, formerly national promotion coordinator at Manhattan, has been promoted to Northeast promotion manager. Veta Victor has been appointed Atlanta promotion manager. She joins the label's promotion staff after heading up her own promotion company, Zoran Enterprises. She also held posts at A&M and Motown.

- **Perez Promoted** - Raul Perez has been promoted to the post of director of music administration for Columbia Pictures, according to Bones Howe, vice president of music. Perez has held the post of music coordinator since joining Columbia Pictur six years ago.

- **Gruson Named** - Sydney Gruson has been named to the board of directors of Josephson International, Inc. Gruson recently retired as vice chairman of the board of the New York Times Company after a 44-year career starting as a foreign correspondent in the Middle East, Europe and Latin America.

- **MTM Opens West Coast Office** - The Nashville-based MTM Music Group opened an office on the West Coast to accommodate further activities of company's publishing and marketing divisions. Don Kamen, national director of sales and advertising, and Lloyd Stark, director of creative services on the West Coast, will conduct business from headquarters at 12001 Ventura Blvd. in Studio City, CA, 91604.

- **Melchior Named** - Gayla Melchior has been named director of program development for the CCR Video Corporation. She has worked in program development at NBC TV and Lorimar Productions. Prior to joining CCR in 1985, she freelanced as a writer/producer in Atlanta. Thad T. Bemh has been appointed as financial officer for the company. He joins from State Street Bank and Trust, where he held the position of vice president and corporate controller of the Califor division.

- **Kremen Joins** - Paul Kremen has joined Unicity Music as creative director. He was recently at Screeen Genn/EMI Music, where he was professional manager.

- **Bridges Joins** - Dawn Bridges has joined the New York-based Tin Fan Ap Group as publicity director. Previously, Bridges was an account executive with Solters/Roskin/Friedman Public Relations in Los Angeles.

**TICKERTAPE**

NEW YORK — According to a report in the Wall Street Journal, CBS Inc.'s record unit will incur only "minimal cuts in its operations as a result of a review by outside consultants." The story specifies that about 18 full and part-time jobs will be lost out of a work force of about 10,000 worldwide. Under the ever-watchful eye of the RIAA, passels of counterfeit tapes were recently seized in raids on Salem, OR, Las Vegas, and at a variety of California swap meets...Songwriter Jule Styne will be the subject of an upcoming pair of gala tributes: March 2 at Lincoln Center, where a bevy of Styne's friends and associates will gather in a benefit for The Friends of the Theatre Collection of the Museum of the City of New York; and March 20, when PBS will broadcast Broadway Songs: The Music of Jule Styne, as part of the Great Performances series...The New York Public Library has acquired the papers of William Schuman, the Pulitzer Prize-winning composer..."Big Bands Revisited" is a NARAS/NUYU-sponsored seminar that will bring together such Swing Era survivors as George T. Simons, Roy Eldridge, Fran Warren, and Sy Oliver, March 3 at NYU; call (212) 245-5440 for details...And NYU will join BMI for a Songwriter's Symposium, March 10, for all interested songwriters and musicians; admission is free and information is available by calling BMI's Rick Sanjek at (212) 586-2000...Columbia Pictures Industries Music Group has acquired the Al Gallo Music Corp...The Miller Brewing Co. will be sponsoring 22 concerts at N.Y.'s Orchard Beach this summer, in conjunction with David Maldonado Management...British Electronics Week is the name of the annual electronics blowout to be held at London's Olympia, April 28-30; the phone number in England for info is (799) 26699...Memphis State University is now offering degrees in Ethnomusicology (Regional Studies) offering the university calls "unparalleled opportunities for original research in the area's folk, gospel, blues, country, jazz, and other musical traditions in their living context."
"Everything that can be invented has been invented."  
Charles H. Duell, Director of U.S. Patent Office, 1899

"Who the hell wants to hear actors talk?"  
Harry M. Warner, Warner Bros. Pictures, c.1927

"Sensible and responsible women do not want to vote."  
Grover Cleveland, 1905

"Ruth made a big mistake when he gave up pitching."  
Tris Speaker, 1921

"Heavier than air flying machines are impossible."  
Lord Kelvin, President, Royal Society, c.1895

"Nobody will pay $3000. a table to honor Irving Azoff."  
Tony Martell, 1987

You can help in the fight against leukemia and cancer.  
Please join Irving Azoff in supporting the T.J. Martell Foundation.

This year, you are invited to participate in the T.J. Martell Foundation 1987 Humanitarian Award Dinner in honor of Irving Azoff on Saturday, April 11, at the New York Sheraton Centre Hotel.

For further details please contact Muriel Max, Executive Director, 730 Fifth Avenue, New York, NY 10019, (212) 245-1818.
PATTY SMITH—Never Enough—Columbia FC 40182—Producers: Rick Chertoff-William Wittman—No List—Bar Coded

Smyth’s powerful rock voice and her freewheeling AOR instincts combine in this collection of glistering pop rockers. Full throttle production numbers like the first single, “Never Enough” are complemented by heartfelt and intimate songs like her cover of Tom Waits’ “Downtown Train.” Smyth’s singing places her in the company of only a few female rockers, Heart’s Ann Wilson and Pat Benatar to name two.

CLAUDIE BOLLING—JEAN-PIERRE RAMAIP—Bolling: Suite For Flute & Jazz Piano Trio No.2—FM/CBS FM 42318—Producer: Claude Bolling—No List—Bar Coded

The last time these two collaborated it sent the jazz and classical worlds reeling. Composer/pianist Bolling has written his second suite for jazz ensemble and classical flute, played beautifully by Rampa.


San Francisco’s loopy alternative favorites create a genuine and infectious new rock stripped of pretension and bombast. The deserve a wider audience.


Queen’s Roger Taylor lends a production hand to this rock quintet specializing in a large a commercial sound done with smarts and style.

CHRIS SPHERIS—Desires Of The Heart—Columbia FC 40478—Producer: Chris Spheiris—No List—Bar Coded

Spheiris is like an American Kitaro, a self-contained studio hibernation who composes and performs these atmospheric and dramatic new age expressions alone with little assistance from the outside.


Butcher’s distinctive, reedy Stratocaster leads the way in this swirling, heady mix of minor blues and rock and roll.


Martin’s forte is strong melodic rock delivered in a riveting, gritty voice aly Bryan Adams.

MASON—Livel On The Edge—Elektra 60472—Producer: Kae Williams—List: 9.98—Bar Coded

Good, hard hitting funk right for the clubs and urban radio.

CROSSFIRE CHORUS—Passport PB0656—Producer: Steve Lillywhite—List: 9.98—Bar Coded

New Jersey’s Crossfire Choir has managed to arrive at a fresh and compelling pop sound, avoiding the cliches associated with some of the recent Jersey offerings. Lillywhite’s punchy production bristles. Definite major label contenders.

LUTHER INGRAM—Profile PRO 1226—Producer: Michael Day—List: 8.98—Bar Coded

Ingram is back after a lengthy hiatus. The writer of the Staple Singers hit, “Res Yousell” is enjoying a resurgence at the hands of Bruce Willis, who is having success with current remake. He has a smooth, smoky soul voice and the LP finds him sailing over sophisticated, melodic material.

CHERYL LYNN—Start Over—Manhattan ST 53035—Producers: Various—List: 9.98—Bar Coded

Lynn’s first for Manhattan is a steamy set of dance floor burners with the occasional ballad like the sensational “Start Over.”


The unparalleled and elastic soul voice of Green in a set of heartfelt gospel songs with great conviction.

STARPOINT—Sensational—Elektra 60722—Producers: Lionel Job-Pre Glass—List: 9.98—Bar Coded

High octane dance grooves led by the title track and current single “He Wants My Body.”
SINGLE RELEASES

OUT OF THE BOX

ON EARTH (MCA 53036)
Set John Hughes’ Breakfast Club did for Simple Minds his Some Kind Of Wonderful is to do for Flesh For Lulu. This critically acclaimed British band has a lean, modern rock sound. Sure to make an impact at alternative radio with its tough and gritty guitar-based action. Watch for breakout action at aggressive CHR.

GOD (3:36) (Virgin — Virgin/Nymph/EMI) (Andy Partridge) (Producer: Todd Rabin)
The band that took off as an underground alternative hit is creating quite a stir. It is the new single and included on the repackaged LP “Skyarking.” — Bound to create a stir and even controversy.

K OF LOVE (Sire 7-28428)
"Rox (3:23) (Warner Tamerlane — 1 Squared — Dorallo adm by Warner Tamerlane/EMI) (Theodore Ottaviano) (Producer: Ivan Ilian)
11th quartet specializes in this sort of musical, elegantly simple pop.

ORANGERIE SATELLITES (Elektra 7-69497)
origins raunchy bad boys are back with another rambunctious single full of the swing spirit of barroom rock and roll.

JAMIN ORR (Elektra 7-69499)
follows his Top 20 “Stay The Night” with a grooving, inventive pop/rock track.

PURPLE (Mercury 885 617)
"Life (4:40) (Blackmore — Rugged — Thames Overtures — Clear Air/ASCAP) (Producers: Roger Glover Deep Purple)
tal masters in a heady, thunderstorm performance of a compelling melodic rock tune.

YOU CAN ONLY LOSE (Atlantic 7-89276)
"The Last Night (4:34) (Ricky Diddy/ASCAP) (Randy Jackson) (Producer: Randy Jackson-Zebra)

EMT KING (Stax STX 1071)
"The Road I Go (4:36) (Parker Hibiscus/EMI) (A. King. J. Mayall) (Producer: not listed)

STAL, RONETTE AND CHIFFON (Geffen 7-28393)
"Shop Of Horrors (2:36) (WB — Geffen adm by WB/ASCAP — Menken — Trunk-BMI) (Howard Adam-Alan Menken) (Producer: Bob Gaudio)

JAMES (Warner Bros. 7-29413)
"Samurai (4:42) (Smokehouse/ASCAP) (M. Colina) (Producers: Ray Bardani-Michael Cobram)

GRANT (A&M AM 2929)
"Vertical (4:43) (Edward Grant — Meadowgreen — Tree Group — Bug & Bear/ASCAP)

from the Box March 7, 1987

OUT OF THE BOX

KENNY LOGGINS (Columbia 38-06650)
Loggins continues his string of soaring contributions to films. Unlike his dance hits from Footloose and Top Gun, “Meet Me” is a sumptuous ballad. It features his signature stratospheric vocal with a dramatic appeal delivered as only Loggins can. A sure fire winner with radio.

THE BLOW MONKEYS (RCA 51387-RAA)
"It Doesn’t Have To Be This Way (3:59) (Blue Network/ASCAP) (D. Bob) (Producer: Mike Baker)
The Blow Monkeys cut a wide path for themselves with last year’s hit “Diggin’ Your Scene.” Dr. Robert and crew are back with a sparkling, soulful new song that percolates and stirs and stands a great chance of climbing the charts. Bright horns and full background vocals punctuate the infectious rhythm and melody.

RECORDS TO WATCH

EARL KLUGH (Warner Bros. 7-28407)
"Just For Your Love (4:13) (Pennford) (Gaston-McDonald-Abrahams) (Producer: Earl Klugh)

THE BLOW BROTHERS (A&M AM 2911)
"Cross That Bridge (5:30) (Virgin/Nymph/EMI) (Graham Ward) (Producers: Don Was-Frank Filipetti)

NAJEE (EMI America B-8362)
"We’re Still Family (3:20) (Bush Burns/ASCAP) (Rahim Song) (Producer: Rahim Song)

TASHAN (Def Jam/Columbia 38-0670)

COMPANY B (Atlantic 7-89294)
"Fascinat (3:47) (Blackwood/EMI) (Ish) (Producer: Ish)

GLORIA LOBING (Atlantic 7-89272)
"Changes Of Heart (4:12) (Rightsong — Bruno And Schwartz/EMI — Heart Street/ASCAP) (R. Bruno E. Schwartz-J. Collet)

FEATURE PICKS

JIMMY LIFTON (Atlantic 7-89274)
"I’m A Man (3:18) (Island/EMI) (Winwood-Miller) (Producer: Bruce Nazarian)

ALPHAVILLE (Atlantic 7-89299)
"Red Rose (3:24) (Rollie Buckle Musikverlag adm by Neue Welt Musikverlag adm in Western Hemisphere by Warner Tamerlane/EMI) (Gold-Lloyd-Echolette) (Producer: Peter Walsh)
A solid song with a driving, infectious beat, well produced.

THE NEVILLE BROTHERS (EMI America B-8372)
"Whatever It Takes (3:40) (Lobete — Stone Diamond/ASCAP — BMI) (Arnie Roman-Alan Roy Scott) (Producer: Jim Gaines)

The legendary Neville’s debut on EMI with this shimmering celebration, their great voices and great instincts combine for another sensational pop/soul contribution.

GINO VANNELLI (CBS Associated 254-06699)
"Wild Horse (4:12) (Black Keys — Screen GemsEMI/BMI) (G. Vennelli-R. Freeland) (Producers: Gino Vennelli-Joe Vennelli-Ross Vennelli)
Vennelli’s career, rejuvenated by last year’s “Black Cars” and his subsequent signing to CBS, will take a further step forward with this sleek, sophisticated sultry pop workout.

STABILIZERS (Columbia 38-06700)
Classy and clean modern-leaning pop from duo with much promise.

COREY HART (EMI America B-8385)
"Dancin’ With My Mirror (4:16) (Liesse/ASCAP) (Corey Hart) (Producers: Phil Chapman-Corey Hart)
Hart’s lock on Top 40 territory will surely continue as a result of this uncharacteristically raucous pop/rocker with hokey chorus.
DEBUT VINYL—(Veteran bluesmen Little Charlie and the Nightcats recently com- pleted the first band’s first LP, due in mid-March on Alligator Records. Recorded with Charlie (I) are: engineer Justin Niebank, Alligator producer Bruce Iglauer and vocalist/har- monist Rick Estrin.)

ceremonial revelry at some of the posh- est boites in the basin. A&M had their party at Spago, Atlantic partied at Mr. Chow’s, Warner Bros. overtook Chasen’s. RCA was holed up at 385 North if “We Are The World” was guilt- motivated, the sumptuousness of Grammy night festivities could have something to do with it. By far the most spiffy gathering was the CBS bash at Rex, where waiters made it their primary concern that no one’s glass be at a loss for champagne for very long, and where sustenance includ- ed a lobster-beckoned food sculpture amidst an altogether massive spread. Night, celebrities arrived by the limo- full. Al Teller chatted with The Beatle Boys, Olivia Newton-John talked it up with Michelle Lee at a quiet upstairs table and Billy Idol jab- bered with just about everyone (not his fault . . . to drop a few names. Three or four blocks away was the main Grammy party, shaking up several floors of the Westin Bonaventure Hotel. As usual, tons of food, drink and music were on hand too, but the bars are no host (which isn’t nearly as much fun as hold- ing out your glass to be refilled every two minutes, now is it?). Still, the bon- venture party is a large, generous, splashy event. This year’s music, situat- ed in the various theme ballrooms at the Bonaventure (rock’n’roll, jazz, classical and country) included The Heaters, the Western Swing Association, the Count Basie Orchestra, the Pro Arte Quartet and the Mundell Lowe Quartet.

DEMOCRACY—Because of the enormity of the Grammy Awards, many who aren’t directly involved with the associa- tion seem to forget that the awards are only a part of what NARAS does 365 days a year. So here’s some late info on the org: For the first time, NARAS has decided to encourage the input of non-voting members in associa- tion government. Starting in April, ap- plications will be accepted for four newly-created Associate Member posi- tions for the Los Angeles board (balls

will be sent out in late April, with ap- pointments announced in May. Accord- ing to a spokesman for NARAS, this is a real break from the past, which was based on the fact that there are lots of active music pros out there who haven’t had the good fortune to gain the rather ex- tensional credits needed to become a vot- ing member of NARAS. The associate posi- tion is open to all regulations declared by the group. Associate members receive all the “voting” member benefits without the voting privilege. If you’re interested, contact the L.A. NARAS office at (818) 843-8283.

GO GO BEHIND BARS!—Jane Weidlin, formerly of the Go-Go’s, now a solo artist at EMI, was tossed in the clinic recently in L.A. for her part in a demonstration at UCLA against the vivisection of animals in the Universi- ty’s animal research lab. She and 12 other defendants were found guilty of “obstruction” during their protest, which took place April 24 of last year. Seems Weidlin is on the board of direc- tors of an anti-vivisection group called Last Chance for Animals. The hard- ened criminal spent five days in jail.

OBSTRUCTOR—Former Go-Go Jane Weidlin wound up in the slammer recently, found guilty of ‘obstruction’ during an anti- vivisection demonstration at UCLA.

IN PARTING—The First Annual Southern California Blues Festi- val makes its debut at the John An- son Ford Theatre in the hills of Hollywood May 9 and 10. The event is produced by Dan Jacobson who spent seven years as producer of the Long Beach Blues Festival. The line-up includes, among others, Blues For Breakfast, Don Seals, Big Time Sarah, Tom Ball and Kenny Sultan, The William Clarke Band, Larry Davis, Koko Taylor and Albert Collins and The Ice Breakers. Tick- ets can be is had through Ticketmaster or mail order (write: Boxoffice, John An- son Ford Theatre, 3208 Cahuenga Blvd. West, Hollywood, CA 90068) . . . Bay area folks Until December has embarked on a West Coast tour, making it to L.A.’s The Screen March 14 . . . Music Business Sym- posium 3 update: Michael Gud-inski, owner of Australia’s Mushroom Records has been added as a guest speaker at the opening night festivities at the Beverly Theatre April 2, joining Norm Pattiz and Bob Pittman. Also, Nippers, a private dance club on Rodeo Drive in Beverly Hills, has been chosen as the site of the closing night party (April 5). The party’s open to all registrants (and even includes a free drink). It starts at 8 pm, and goes on “until its over.”

Gregory Dobrin

NEW FACES TO WATCH

The first U.S. single release from Australia’s Ventures, an intoxicating dance tune called “So Much For Love,” is on one of those lively records which oth- ers parts of the world catch onto long before the general American public gets a clue.

Recorded in late 1985 with producer Mark Opitz, the tune has already peaked at #8 on the Australian charts and is included (along with two other previously released singles) on the band’s debut Chrysalis album, “Calling In The Lions.”

Consisting mostly of Englishman (ex- cept for drummer Tim Powles, who is a New Zealander), the Ventures were formed down under five years ago. Its members include lead vocalist Rick Swinn, guitarist/vocalist Dave Skeet, keyboardist Matthew Hughes, bassist Peter Wilson and Powles.

“I went to Australia in 1982,” Swinn told Cash Box, “because England was really cracking up as a live act. The places where the young bands used to get out and sort of strut their stuff had all closed down. Hence, England started to manufacture their recording acts. And Australia, in sort of the other hand, is totally the opposite - it’s to- tally a live situation. So I took the risk and moved, and it was really good tim- ing, because people now take Australia as a sort of viable proposition.”

Swinn, who had been with a band called The Doughnuts, had moved to Australia with a 24-track master demo in tow of a song he’d written and recorded for an English producer who hoped to land a record deal for the La- sers. Entitled “Sound On Sound,” the tune differed from the Larers’ usual sound, and when the producer focused on Swinn’s song alone, the band broke up.

After encountering lukewarm re- sponse for the side in England, Swinn went ahead with his already laid plans for a move to Australia, where he quick- ly got a job singing with a new band.

“Within a month I had a record deal, a publishing deal and aband,” he remembers.

The Ventures

It was “Sound On Sound” that lan- ded the newly-formed Ventures the first record deal with Australia’s Fes- tival Records. Their version of the song was released in April, 1983, and came on an underground hit, gathering cult following for the band.

“So Much For Love,” released in Nove- mber, 1984, took much a different course than the band’s five previous Australian singles. “The records had each individually picked up in various states at different times,” said Swinn, “but we never had the whole country playing the song at the same time, which you really need to get a hit.”

When “So Much For Love” can- along, all the stations added it at once. For two months it got really good a play around the country and did not- thing. And then people came back from the Christmas break, and the radio sta- tions stuck on it because they really believed it was a hit song, and suddenly literally within a week - the whole thing just leapt up the charts in huge leaps.

Rockeying to #8, the song took three months to lead the Australian Top 100.

The band recently re-shot (for Ame- rica) the video to “So Much For Love” directed by Alex Proyas. The new ver- sion focuses more on the band itself, helps familiarize them with U.S. audi- ences. A tour is planned tentatively for May.

Gregory Dobrin

Meron, Martin (continued from page 9)

and vigorous in-house action by commis- sioning two of our own CD manufactur- ing plants - the first in Swindon, UK, opened in the 1970’s, and the second in Evanston, Illinois, USA, came on stream last No- vember. These two plants, in addition to completing the expansion of the Cotumba facility in Portugal joint venture with AFAC, Brazil, Japan, provided us with sufficient captive CD capacity to enable releasing the Beatles catalog on this wonderful digital carrier which we are doing in batches commencing with the first four albums on February 25.

Q: What prompted the decision to release the UK formats worldwide and the mono ver- sions?

Meron: We believe it is terribly important to preserve the original pristine purity of this great catalog and the CD program therefore provides each album with exactly the same mixes that were approved by the Beatles and George Martin, packaged exactly as they were originally and even issued on the original Beatles label - Parlophone. The reason why the first four releases at mono are simply because those records were made for mono and never intended for stereo. We were fortunate to obtain George Martin’s close participation and advice on this entire project and we fully curred with his judgement that CD was the format that should be issued in original mono format.

Q: Is there any truth in the stories that rc- tly disputes/legal arguments delayed the release of the Beatles on CD?

Meron: Though we are currently in nego- tiations with Apple with regard to a con- solidated CD royalty arrangement, this has not had any bearing on our decision to release Beatles CD’s until such time as we felt confident that we had access to the necessary manufacturing capacity, with which we would have been unable to secure in an orderly and well-supported manner all that we will fully expect to be formed worldwide consumer demand. That would continue on page...
Hipsway: Hit-Bound Funk From Scotland

By Paul Iorio

NYC — "There’s been quite a spot in Glasgow for the last two or three years, says Grahame Skinner of Hipsway. music — that’s what they play in the here."

That’s what Hipsway plays: smooth, cool, confident funk-pop that will provoke their self-titled debut album (Co). One of ’73’s chartbusters. This is a hot jazz-based rock band.

I started going to clubs and that’s what gave me the impetus to use music as a base for our music," he says. He has a punkish group called "The Idea was like a pas-sage Pop, the New York Dolls, and..." He says. Then he formed a band called "Harry Travers the White Savages. "We were sort of punk," he says. "We used to go out and..."

The change came in late 1983 when Skinner, Travers broke up the White Savages and formed Hipsway. "When we got the band together we rehearsed..."

They all came to Glasgow to see us...and we played terrible but the..."

was a combination of confi-dence and songs that got us the deal (with Phonon... as opposed to a performance on the..."

Though they had a record deal, those days were so lean that Skinner wrote a song called "The Broken Yars," first single, that asks the question "Are you ready?" That song was written when we were broke," he says flatly. "We gave up jobs and things so we could just rehearse."

"The way we write songs, it’s very hard to see how they come," he says. "One minute you don’t have something and the next minute it’s there. (Broken Yars) is about being on the dole, and also about lost love, and incorporating those two wonderful, self-titled themes."

"The Broken Yars" got them enough attention so they could record a follow up single, a cryptic quasi-gospel tune called "Ask The Lord." That started off with a sort of gospel feel, and that implies a lot of things lyrically as well," he says. The lyrics to the song — particularly the chorus of "Black money pays for suffering" — is so open-ended that the South African government banned the song, thinking it was about apartheid. "That didn’t upset us," Skinner says. "As long as they don’t ban it in America."

"Black money just means bad money," he explains. "It could be about anything: it could be apartheid or it could be anything."

They followed "Ask The Lord" with a third single, some say their best, called "The Honeythief," which Skinner says is inspired by the novel Lolita. "The Honeythief" is the lead track on their Columbia album, and it is the current single and video as well.

The inclusion of the three singles — "The Honeythief," "Ask The Lord," and "The Broken Yars" — almost assures that this album will enjoy a protracted stay on the charts. But the rest of the album is also (continued on page 13)

EAST COASTINGS

TIM BERNE'S sold-out show at the Kitchen (2/21) was an unqualified triumph that had the overflow crowd shouting for more even after the last notes of his "Kidz Revisited" encore. The alto-saxophonist took elements from jazz, rock, and classical music, and the result was not a fusion so much as a brawl between genres — a compelling and completely original one at that.

Berne is currently touring behind his "Fulton Street Maul" (Columbia) album, which includes some dazzling compositions. In concert, "Miniature" gradually built from miniature staccato bursts to a gigantic intensity, while "Conversations With Harold" opened with a muted, underwater sound that evolved into an easy swing, like a conversation that gets beyond the reticent stage and hits a groove.

But it was "Federico," also from "Fulton Street Maul," that produced gasps of awe from the audience. The quintet conjured the baroque ambience of a Mediterranean circus, but ended with a minimal drum solo, the drummer shaking his brush-stick, taking the sound down lower, lower, barely audible, and then into complete silence.

WEBB WILDER (c) says "work hard, rock hard and wear glasses if you need 'em."

UPCOMING CONCERTS — The March Violets and Flesh For Lulu play the Ritz, March 6, and Garland Jeffreys is there March 7. They Might Be Giants play two shows at the Village Gate March 7. The Dead Milkmen are booked at the Loop Lounge in Passiac, NJ March 4. NY Music Award nominee Kit Hain is at CBGB March 4. Boston Music Awards nominee New Man plays the Cat Club March 10, and fellow Bostonians Scuffy The Cat and Lyes have Maxwell dates March 6 and 7 respectively.

IN MEMORIAM — With sadness we report the death of Dr. Ronald Stander, D.O., the physician for such recording artists as the Bee Gees and the Eagles. Dr. Stander was 54 years old and lived in Boca Raton, Fl. He headed DocRon Productions and Management, Inc., through which he managed Kippi Brannon and Jackie Mittoo. Condolences should be sent to 1075 Boca Raton, Fl. 33429-1075.

Paul Iorio
Siouxie Sioux of the Banshees must have been in a very aggressive mood. She belted someone over the head with her handbag in the rest room and went on to a club to get into another fight. She slapped a girl around the face for no apparent reason and the girl lunged back at her and pulled her famous mop of black hair, and it fell to the ground, revealing Siouxie’s real short ash blonde crop.

Mark Knopfler

Best British Album went somewhat curiously to Dire Straits’ “Brothers In Arms” even though it had been released in 1985. Its sales in 1986 had continued impressively. Mark Knopfler seemed slightly embarrassed that a more up-to-date album had not won instead, but accepted his award gracefully.

Outstanding Contribution to British Music Award went to Eric Clapton, who was there in person to accept it from his close friend, Phil Collins. Best Soundtrack was “Top Gun,” Best Classic Recording was “Elgar’s Cello Concerto” by Julian Lloyd Webber, and Best Newcomer Award went to my least favorite performers of all time, the Housemartins. They were the only group I knew were in the country but chose not to attend. Instead, they sent a video of themselves as caricature hand puppets. Clearly it was beneath them to attend personally and be in the same room as Whitney Houston; Paul Simon, who won Best International Solo Artist; and the Bangles, who won Best International Group.

Most of the stars stayed on for the parties afterwards. Celebrations went on well into the next day, and several celebrities disgraced themselves.

Siouxie Sioux

The end of the confusion of George Michael at Wembley: he is appearing, as I originally reported, but not with Andrew Ridgeley and not for a drugs benefit. He is appearing at the International AIDS Day Benefit At Wembley Arena on April 1.

George felt: “It was really important that one big star should appear, hopefully to encourage others. I am amazed that there is still some sort of stigma attached to this sort of event.”

“I warn my fans, this is not a George Michael concert. I will only be able to do a few numbers, because there will be no time to rehearse and get the technical side of it sorted out, and also there will be a lot of other acts on.”

They include Erasure and several other acts in search of a big star.

The actual AIDS Day will be two days after the Wembley event, when all of London’s leading clubs will join in a rare show of harmony to mount special charity events.

WEA GARNERS ERROL — Errol Brown just signed to WEA in England. Pictured at the signing are (l-r): mg Ian Wright, WEA A&R dir Max Hole, Brown; and WEA chairman Bob Dickin.

Curiosity Killed the Cat, championed here for many months, finally made it into the Top Five with “Down To Earth.” The group already made one American fan, the late Andy Warhol, who directed their video for the single “Misfit.”

Chissy Iley

By Mario De Luigi

MILAN — The trio composed of Gianni Morandi, Umberto Tozzi and Enrico Ruggeri were the big winners at the 37th Sanremo Festival, with their song, “Si’ Puo’ Dare Di Più,” attired by Elpidio Ridolfi Tozzi and recorded on the CGD label. The event was held Feb. 4-7. They were followed by Toto Cutugno with “Figli” on EMI, and Al Bano & Romina Power with “Nostalgia Canaglia,” on the WEA label. The award for Best New Talent went to Michele Zarrillo with “La Notte Dei Pensieri” on Fonit Cetra. The festival was attended this year by many foreign artists such as Whitney Houston, Paul Simon, Duran Duran, Spandau Ballet, Europe and the Bangles to mention a few.

Record sales in Italy rose 10 percent in 1986 mostly due to the increase in sales of compact discs. The CD share of the market is now 13.8 percent of the total mark. Terms of unit sales, albums fell from 11.15 million and singles dropped from 8.5 million, while cassettes rose from 14.9 million. CD’s sold 2.2 million, as much as the previous year.

Panarcon Deschi announced a new line from the Pickwick British catalog, new music video line from CBS/Foxco Crepax, new managing director c company, has implemented a series of smaller concerts to develop a stronger record deal for 1987.

Franco Reali has been named managing director of CBS/Foxco

(continued on page 4)

By Kozo Osaka

TOKYO — According to a survey conducted by the Cash Box Tokyo office, leading retailers reported that sales for January of this year were up about 10 percent over the comparable month for 1986. All outlets surveyed, responded, without exception, that the increased activity was due primarily to the sales of pre-recorded tapes together with the steady and constant growth of the CD. Among the best sellers reported were Yoko Oginome, Mamiko Takayi, Akina Nakamori, Alke Yoshizawa, Kathleen Battle, Top Gun and Rebecca.

Yoshikatsu Inouye, president of Epic Sony, has been promoted to president of CBS Sony, according to Toshio Otsawa, president of the CBS Sony Group. Inouye succeeds Shugo Matsuo who has named president of Sony Creative acts. However, these moves have let post of president of Epic Sony vacant, as part of the reshuffling at the company. Hiroshi Nakano, head of the business department, has been made head of the and promotion staffs.

Total revenue for Shinsei-Do Co, a leading record distributor, was up 7.7 percent for the period of Fe 1986 to Jan. 31, 1987, according to dents Noriko Miyazaki. Records, pre-recorded tapes, etc., comprise 82 percent of company’s business with the remaining 18% made up of sales of sporting good books.

Italy’s Top Ten

Top Ten 45s
1. Si Puo’ Dare Di Più—Morandi/Ruggeri/Tozzi—CDG
2. The Final Countdown—Europe—CBS
4. Walk Like An Egyptian—Bangles—CBS
5. How Many Lies—Spandau Ballet—CBS
6. Io Amo—Fausto Leali—CBS
7. All At Once—Whitney Houston—RCA
8. Alleluia—Football Stars—EMI
9. Skin Trade—Duran Duran—EMI
10. Figli—Toto Cutugn—EMI

England’s Top Ten

Top Ten 45s
1. Stand By Me—Ben E King—Atlantic
2. When A Man Loves A Woman—Percy Sledge—WEA
3. Down To Earth—Curiosity Killed The Cat—Mercury
4. I Fell In Love With (For Me)—Aretha Franklin & George Michael—EMI
5. Making In The Family—Leve 42—Polydor
6. Man Stripped—Man 2 Meets Man Pariah—Bolts
7. Caratche—Pepsi & Shirlie—Polydor
8. Sonic Boom Boy—West World—RCA
9. Don’t Have To Be That Way—The Slow Monkeys—RCA
10. Stay Out Of My Life—Five Star—Tent

Cash Box March 7
Menon, Martin

has now come.
Q: How many Beatles CD’s do you expect to sell through?

Menon: As a matter of company policy we do not publicly disclose sensitive competitive information such as actual or forecast sales of individual product. However, it would be safe to assume that the Beatles CD catalog will represent the largest sales achievement of any repertoire yet released on this configuration.
Q: Have you personally discussed the release of any of the Beatles?

Menon: I have personally discussed all aspects of the Beatles CD releases with George Martin and I have also kept Yoko Ono in the loop. Martin has explained our program to Paul McCartney who supports it enthusiastically. We sent early copies of the first four CD releases to George, Ringo and Yoko, and I expect them to be fully satisfied with the results.
Q: What are the plans for future Beatles CD releases?

Menon: Our plan is to release CD’s of the entire original catalogue of twelve albums, including the “White Album” which was a two-record set, in the same chronological order as their original UK analogue releases. We will release the “Pepper” and “Sgt Pepper” albums on a self-contained basis in April 1987 featuring “Rubber Soul” “Revolver” and “Help,” followed by “Sgt Pepper” on June 1, 1987 which is the 20th Anniversary of the original release date of this album. We will follow up with the “Yellow Submarine” and “Yellow Submarine” in August 1987 and finally by “Abbey Road” and “Let It Be” in October this year.
Q: What has been your involvement with the first four Beatles Compact Discs released February 26?

Martin: Listening to them. Rupert Perry, managing director at EMI Records, asked me to listen to what had been done in December in the way of issuing stereo versions of the Beatles records on CD. I listened and didn’t think they were very good and I was also a bit concerned because they were often of a kind of myth that had grown up that those early records were made in stereo. I preferred the mono original and said the mono should be the one to go out. Rupert agreed with me.
Q: Why did you feel so strongly about the mono recordings?

Martin: We are talking about the very first records the Beatles made, in fact the first four Beatles albums issued: While I think there might be a case for for issuing the last two of the four in stereo at some time, in view of the way in which they were done I think it was very sensible to stick to them all.
Q: What are the Beatles CD’s about?

Martin: Of course I would have changed things, if I had today’s technology, but the actual quality of the recording I’m very pleased with. They were all mastered back all those years. They have a tremendous drive and vivacity and cleanliness which I’m very pleased about.
Q: Has there been discussions of the CDs with any of the Beatles?

Martin: I’ve only been able to get hold of Paul and I told him I’d heard them and that he should listen to them, but I was doing some work on the next batch.
Q: Are you currently involved in work on future Beatles CD releases. What exactly are you doing?

Martin: I’m working on “Help”, “Revolver” and “Rubber Soul.” When I heard the transfers that had been done I didn’t think they were very good and could have been cleaned up. So I asked if I could listen to the original four tracks that had been done and I found there were things on there which could have been put over to Compact Disc much better, so I’m doing some cleaning up of another thing, but to clean up the sound – it’s surprising how effective it is on CD you hear so much more - you hear distortion and all sorts of anomalies which you don’t hear, things you didn’t hear in the original songs.
Q: After these, there is of course “Sgt. Pepper.” Do you foresee any particular problems with that?

Martin: Well, we got better as we went on. I started recording the Beatles in 1962 when life was very primitive in technical terms - “Sgt Pepper” was 1967 and we’d had five years experience by then and we’d got the stereo. So by the time “Sgt Pepper” came along, although it was only four track, it was a fairly good stereo record and I’m rather reluctant to touch it although I’d like to have had a go at the original again. One of the benefits of going back and listening to these originals, while I’m not changing anything - the mixes are exactly as I did them 22 years ago - we are gaining technically because we are going back to the original four track 1” masters and we don’t have any generation loss of dubbing down to stereo and then copy masters.
Q: How about listening to the recording over 20 years later?

Martin: Until recently, I never sat down and critically listened to these Beatles recordings. I have been so busy making music. It’s been exciting but somewhat traumatic, particularly going back over the master tapes and listening to all the out-takes and listening to John’s voice sort of chattering me up as I’m playing piano with him. It’s like looking back in time and it’s a little bit unnerving and at the same time thrilling because in fact the rawness of their performance is wonderful - thrulled me into thinking of those voices as they were. I’m so glad they’re going out on CD.
Q: What are the most important points to be made to people buying the Beatles Compact Discs?

Martin: I think the point to be stressed is that these are vintage recordings - it is a long time ago. The first record was made at the end of 1962. We had a mono machine which the classical people used. I used a stereo machine as a twin track machine - I separated the two sides and recorded them separately. But as we did live performances there was no such thing as an improved rhythm on one track and all the voices on another. The reason for that was not to make stereo, but so that after the Beatles went into the studio they had a basic rhythm and then they could get a hard impact sound for mono - it saved me time and it gave me a better record.
Q: Would you have changed things in the light of the technical developments since 1962?

Martin:
PASSING ON — Bola Sete, the fine Brazilian guitarist best known for his work during the years of the bossa nova craze, died February 14. Bossa nova, helping to give the growing interest in Brazilian popular music (MBP), seems to be on the verge of some kind of comeback. Composer/guitarist Luiz Bonfa recently finished a successful engagement at Fat Tuesday's here in New York, the equally elusive, and equally brilliant, Baden Powell will be bringing his elegantly guitar style to the Blue Note this week (March 3). Antonio Carlos Jobim is finishing up his first album in years (for PolyGram), and Astrud Gilberto has just released her first album ever (in years on Verve). Bola Sete, who had recently been recording for George Winston's Dancing Cat Records, was 63.


SWINGING BERLIN — For those who prefer their jazz festivals in exotic settings, Berlin's Free Music Workshop '87 coincides with the Boston shindig. Set for the March 18-22 blowout at the Akademie der Kuenste, are, amongst others, such adventurous blowers and shakers as Ruediger Carl, Peter Kowald, Lars Rudolph, Peter Broetzmann, Louis Moholo, Irene Schweizer, Butch Morris, Derek Bailey, Sonny Sharrock, and Alfred 23 Harth.

PUBLIC EVENTS — The Public Theatre, which used to be one of the hotbeds of contemporary jazz activity in New York, has, for the past couple of years, been one of the coldestbeds of any jazz activity in New York. But, wait, the Public has just announced three — three — exceptionally interesting concerts in its continuing program of commissioning works from leading jazz lights. "David Murray with Strings," a rather self-explanatory concert, is first, March 16, "Dave Holland: Music for 12 Piece Jazz Ensemble," another rather self-explanatory concert, is second, March 23; and "Don Pullen: Quartet and Organochestra," a concert that needs some explaining (I'm not quite sure what the explanation is, but an or gan is certainly involved), is last, April 6. Tickets are 12 bucks a pop, and a call to (212) 596-7150 should fix you up with as many as you'd like.

IMPULSE! BUYING — I'd just like to point out here that the rejuvenated Impulse! label has just released seven more gems from its catalogue, all digitally-mastered and all available in every format but eight-track. I'd also like to point out how wonderfully clear and warm they sound on CD, and how extraordinarily well the John Coltrane albums stand up, over 20 years after their initial release. To commemorate the 20th anniversary of Coltrane's death, four "Trane sessions are included — "Coltrane," "Ballads," "Impressions," and "Crecent!" — and they are all marvelous. Also just released, and also, for the most part, quite marvelous, are Art Blakey's "Jazz Messengers," "Pharoah Sanders: "Thembi," and Oliver Nelson's "More Blues and the Abstract Truth."

CASH BOX JAZZ ALBUMS

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>---</td>
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<tr>
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</tbody>
</table>

The CASH BOX top 40 JAZZ album chart is based solely on actual pieces sold at retail stores.

JAZZ FEATURE PICKS

BOLLING: SUITE FOR FLUTE & JAZZ PIANO NO. 2 — Jean-Pierre Rampal/Claude Bolling — CBS FM 42318 — Producer: Claude Bolling
Bolling has whipped up numerous jazz/classical suits, but none more popular than the first one, with Jean-Pierre Rampal. This follow-up mines much of the same territory and should find much of the same success.

MANHATTAN BURN — Paquito D'Rivera — Columbia FC 40583 — Producers: Helen Keane, Paquito D'Rivera, Ron Saint Germain
A typically hot Paquito blend of bebop, Cuban salsa, Brazilian sambas, and everything under the warm, swinging sun.

THE SAXOPHONE SHOP — The Saxophone Choir — Soul Note SN 1129 (dist. by PSI) — Producer: Oscar Peterson
Whose Saxophonist Odean Pope — best known for his work with Max Roach — has assembled a dense, booting eight-saxophone-plus-rhythm ensemble and given it sparkling life. Like the World Sax Quartets times two, but that's saying something.

THE BRIDGE GAME VOL. 2 — John Lewis — Phillips 826 69 1 — Producers: John Lewis, Kiyoshi Koyama
Another scintillating blend of chamber jazz and chamber music, one of the best such attempts. A perfect meld of J.S. Bach and J.A. Lewis.

BLUE MATTER — John Scofield/Gramavision 18702-1 — Producer: Steve Swallow
The bluest, burniest fusion gitar that an almost-nero-effusion flirtation with a drip's feeling.

JOURNEY TO THE URGE WITH IN — Courtney Pine — Antilles 8700 and — Producer: Michael Cusican
Another impressive debut LP from a highly-touted young English saxophonist with a taste for hard bop.

The debut of Antilles' "New Directions" series.

Cash Box March 7, 1987
AND NONA—Jim Mazzu, president, EMI America Records hosted a special party honoring Hendrix on the occasion of her signature to the label. Apollo played her role. Female for, over 100 company employees and guests. Pictured (l-r) are: Mazzu, David Berman, sent. Capturing Industries EMI, Hendrix, Joe Smith, vice chairman and CEO, EMI, Inc.; Michael Barrackman, vp, A&R, East Coast, Neil Portnow, vice president, EMI America Records.

PLATINUM SALES—(l-r) Earl Shelton, Constance Hargler of The Mighty Three Music Group and Peter Van Beogradt and Peter Schoonhoven of The Company Of The Two Pickets, Holland, are pictured receiving a Platinum record for sales in the Netherlands of more than 100,000 copies of the 7" and 12" single of The Mighty Three Music Group's copyright "Don't Leave Me This Way," as performed by The Commodores.

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<td>FREDH.JACKSON(Capitol ST 12495)</td>
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<td></td>
<td></td>
<td></td>
<td>LICENSED TO ILL (james Bond(Columbia BFL-40308)</td>
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<td></td>
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<td>LIFE, LOVE &amp; PAIN (club Nouveau(Bros. 9 25535))</td>
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<td>4</td>
<td>L O C</td>
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<td>GIVE ME THE REASON (Luther Vandross(Epic 9 40415)</td>
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<td>21</td>
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<td>L O C</td>
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<td>BARRY BALE (Atlantic 940444-1)</td>
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<td>L O C</td>
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<td>AWR UP (Atlantic 9 40560)</td>
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<td>LONG TIME COMING (Ready For The World(MCA 5820)</td>
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<td>SHIRLEY MURDOCK (Shirley 9 60433)</td>
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<td>9</td>
<td>L O C</td>
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<td>CONTROL (A&amp;M SP 3906)</td>
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<td>10</td>
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<td>A LOT OF LOVE (melba Moore(Capitol ST-1276)</td>
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<td>TEE BLACK (Artof A-9440)</td>
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<td>SHAKE YOU DOWN (Gregory Abbott(Columbia RFC 60257)</td>
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<td>VICTORY K.OO (Kool &amp; The Gang(Motown/RCA 830 356 1)</td>
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<td>ZAGORA (Loose Ends(MCA 5746)</td>
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<td>DANCING ON THE CEILING (Lionel Richon.(Metro 6138 ML)</td>
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<td>UNDER THE BLUE MOON (New Edition(MCA 5952)</td>
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<td>LIVING ALL ALONE (Fleetyly Harvey(Motown STS 5029)</td>
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<td>18</td>
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<td>KING OF STAGE (Robin Brown(MCA 5827)</td>
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<td>RISING HELL (D.M.C.(Polygram 913213)</td>
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<td>COME SHARE MY LOVE (MIN HOWARD(Atlantic 95068)</td>
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40 ONE WAY XI (One Way MCA 9521) 35 15
41 PRIVATE PASSION (41 Ltd. Records 1 25490) 34 24
42 WHILE THE CITY SLEEPS... (Warner Bros. 1-2547) DEBUT
43 MADHOUSE (Pawky Park/Warner Bros. 1-25404) DEBUT
44 VESTA (Vesta Williams(A&M AP 5016) 44 15
45 LOVE ZONE (Wendy O. Williams(Earth, Wind & Fire) 38 43
46 U-TURN (Blackout(Up/Epic 94053) 48 5
47 WHITNEY HOUSTON (Arista 85131) 68 96
48 LIVE IN LOS ANGELES MADE FEATURING FRANKE(BET(Atlantic 62329) 29 24
49 MR. MAGIC'S RAP ATTACK, VOL. 2 (Various Artists(Profiler PRO-1271) 8
50 FRESH CUT (Rose Royce(Enka/Atlantic 95057-1) 63 2
51 KLYMAXX (MCA 9812) 46 13
52 ONE TRACK MIND (EASTWEST Records 946092) 23 6
53 THE RETURN OF BRUNO (Atlantic 95229) 51 14
54 U-TURN (ISAC(Atlantic FC 40214) 55 4
55 VISCIOUS RUMORS...THE ALBUM (Solar/Philips 946092) 23 6
56 ROCK THE HOUSE D. J. JAZZY JEFF AND THE FRESH PRINCE (Epic 946093-1) 57 3
57 CHICO DEBARGE (Debarge(Motown 62144ML) 52 5
58 EVERYTHING'S COMING UP ROSES ROSE BROTHERS(Epic 95224) 52 5

59 TAKE ME ALL THE WAY (Stacey Lattisaw(Motown 60212 ML) 57 24
60 HOT TOGETHER (Bonyhod Sisters(MCA 5827-1) 43 13
61 ALWAYS IN THE MOOD (Shirley Jones(Philadelphia Int ST 83053) 61 31
62 THE GOOD AND BAD TIMMY (Commodores MCA 5781) 49 8
63 FULL FORCE GET BUSY 1 (Capitol 9-60444-1) 56 31
64 KINGDOM BLOW (Rutles Blow(Motown/RCA 830 315 168) 47 19
65 REAL LOVE (A&M SP 3806) 54 26
66 MUTUAL ATTRACTION (Vanguard(Motown Bros. 25027) 53 4
67 WINNER IN YOU (Patti LABELLE/PHILADELPHIA 5771) 58 43
68 HEADLINES (RJ) 73 41
69 MIRACLES OF THE HEART (James Brown(Columbia RFC 4046) 62 3
70 LISA LISA AND CULT JAM WITH FULL FORCE (Columbia RFC 1035) 68 78
71 DUOTONES (Gunny G(Atlantic 830 2272) 64 24
72 WOMAGIC (Bovine WAX MCA 5897) 65 3
73 BLOODLINE (Levert(Atlantic 830 2272) 66 31
74 DESTINY (Majestic(Motown 62324) 67 30
75 AFTER ALL (Duty BAND(Atlantic 95068) 69 13

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

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Available each week, only with Cash Box.
MARKET AT A GLANCE

MOST ADDED Out Of A Possible 130 Stations

125 Stations Reported This Week

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Label</th>
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<tr>
<td>Can'tcha Say (You Believe In Me)</td>
<td>MCA</td>
</tr>
<tr>
<td>(I Just) Died In Your Arms</td>
<td>Virgin</td>
</tr>
<tr>
<td>Cutting Crew</td>
<td>Virgin</td>
</tr>
<tr>
<td>Looking For A New Love</td>
<td>MCA</td>
</tr>
<tr>
<td>Come As You Are</td>
<td>MCA</td>
</tr>
<tr>
<td>I Will Be There</td>
<td>Manhattan/EMI</td>
</tr>
</tbody>
</table>

65 Adds

#1 SINGLES

Lean On Me
Club Nouveau—King Joy/WB

Jacob's Ladder
Huey Lewis—Chrysalis

Will You Still Love Me
Chicago—Full Moon/WB

Keep Your Hands To Yourself
Georgio satellites—Elektra

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

REQUESTS

Lean On Me
Club Nouveau—King Joy/WB

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

Jacob's Ladder
Huey Lewis—Chrysalis

You Got It All
Jets—MCA

Boom Boom (Let's Go To My Room)
Paul Lekakis—ZYX

ALBUM ALLEY

Isaak—Chris Isaak—Warner Bros.

Area native and critics' darling Isaak returns with his second LP effort, check full of dark, gritty AOR cuts. His voice recalls early Bryan Ferry, while the album's haunting, guitar-based sound bears out Orison/Presley influences. Probably will start first on alternative stations, but it's still worth a listen.

Elric—Patty Smyth—Columbia

Patty Smyth, former lead singer for Scandal, is showcased here in her first solo effort. The title cut is the lead single, and is odd enough to hit both CHR and AOR stations. She is backed up by the Haileys, who add a few songswriting credits, and she manages to cover a Tom Waits tune ("Downtown") with David Sanborn blowing sax.

Ella E.—Sheila E.—Paisley Park/WB

Sheila E.'s protegée and percussionist extraordinare E. has released her third LP, and it smokes! "Make Me," the first single, is the album's only ballad, and the other grooves are full of silky, Minneapolis synth-funk like "Pride And The Passion" and "Love On A Blue Train," Miss Elda's gutsy lyrics (she wrote or co-wrote every song) set this apart from most vocous products, and this beautiful and talented lady produced the record herself. Play it...

CROSSOVER POTENTIAL

Sign 'O' The Times—Prince—Paisley Park/WB
One Simple Thing—Stabilizers—Columbia
Looking For A New Love—Jody Watley—MCA
Meet Me Half Way—Kenny Loggins—Columbia
Sexappeal—Georgia—Moco/Motown
Everytime I Think Of You—Eric Martin—Capitol
MEMORANDUM  
TO OUR FRIENDS IN RADIO:

FACT:
The Ratt album, "DANCIN' UNDERCOVER" has danced past platinum status!

FACT:
The ongoing Ratt tour is "dancing" across the country to frenzied crowds and sold-out halls!

FACT:
The Ratt video, "DANCE," is in heavy rotation on MTV and continues to receive TOP 10 requests nightly!

FACT:
Ratt is receiving massive audience exposure in Eddie Murphy's box office smash, "THE GOLDEN CHILD."

FACT:
Exploding at TOP 40 stations in major markets such as: Atlanta, Dallas, Miami, San Diego, Houston, Washington & Des Moines!

FACT:
The Ratt single, "DANCE," is an undeniable hit!

CONCLUSION:
Don’t "DANCE" to a different tune! Play Ratt, and "DANCE" along!
<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Lst Wk.</th>
<th>Ttl Wks.</th>
<th>12-17</th>
<th>18-24</th>
<th>25-34</th>
<th>34+</th>
<th>Station %</th>
<th>Request Rank</th>
<th>Sales Rank</th>
<th>Vid. Rot. Rank</th>
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<td>Bon Jovi—Livin’ On A Prayer—Mercury/PG</td>
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<td>X</td>
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<td>85%</td>
<td>1</td>
<td>7</td>
<td>19</td>
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<td>8</td>
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<td>X</td>
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<td>Chicago—Will You Still Love Me—Full Moon/WB</td>
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<td>17</td>
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<td>4</td>
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<td>Beastie Boys—(You Gotta) Fight—Def Jam/Col.</td>
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<td>M</td>
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<td>6</td>
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<tr>
<td>6</td>
<td>P.K. &amp; You Get It All—MCA</td>
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* Soundtrack
* MTV—Exclusive
NV—No Video
Y—Yes, On Tour
X—All
## Record Rank

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## Multi Format Playlist

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<th>Urban</th>
<th>AOR</th>
<th>Dance</th>
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<th>Req. Rank</th>
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<td>Janet Jackson—Let's Wait Awhile—A&amp;M</td>
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<td>95%</td>
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<td>Jumps 9 to #3 B/C</td>
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<td></td>
<td>12</td>
<td>Still strong</td>
<td></td>
</tr>
<tr>
<td>Steve Winwood—The Finer Things—Island/WB</td>
<td>59%</td>
<td>56%</td>
<td>89%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>45</td>
<td>Top 40 next week</td>
<td></td>
</tr>
<tr>
<td>Exposé—Come Go With Me—Arista</td>
<td>79%</td>
<td>71%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>29</td>
<td>Up 7 places pop, B/C</td>
<td></td>
</tr>
<tr>
<td>Lou Gramm—Midnight Blue—Atlantic</td>
<td>68%</td>
<td>96%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>30</td>
<td>Moves 10 to #29</td>
<td></td>
</tr>
<tr>
<td>Eddie Money—I Wanna Go Back—Columbo</td>
<td>76%</td>
<td>33%</td>
<td>50%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>28</td>
<td>Still good sales</td>
<td></td>
</tr>
<tr>
<td>Crawded House—Don't Dream...—Capitol</td>
<td>67%</td>
<td>15%</td>
<td>76%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>21</td>
<td>LP bolted @ #70</td>
<td></td>
</tr>
<tr>
<td>RIO Speedwagon—That Ain't Love—Epic</td>
<td>66%</td>
<td>91%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>32</td>
<td>LP debuts @ #77</td>
<td></td>
</tr>
<tr>
<td>Jody Watley—Looking For A New Love—MCA</td>
<td>96%</td>
<td>57%</td>
<td>25.5%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>25</td>
<td>CHR adds this week</td>
<td></td>
</tr>
<tr>
<td>Sheila E—Hold Me—Paisley Park/WB</td>
<td>93%</td>
<td>54%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>13</td>
<td>Up 9 to #11 B/C</td>
<td></td>
</tr>
<tr>
<td>Journey—I'll Be Alright...—Columbo</td>
<td>64%</td>
<td>82%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>26</td>
<td>Stalls @ #12</td>
<td></td>
</tr>
<tr>
<td>Peter Wolf—Come As You Are—EMI Am.</td>
<td>53%</td>
<td>93%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>24</td>
<td>Another strong week</td>
<td></td>
</tr>
<tr>
<td>Gregory Abbott—I Got The Feelin'...—Cal.</td>
<td>22%</td>
<td>77%</td>
<td>45%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>24</td>
<td>Just starting CHR</td>
<td></td>
</tr>
</tbody>
</table>
TEST RECORDS

COMMENTS:

ORTHEAST

DEEP PURPLE—Call Of The Wild—Mercury/PG
WPRO have added this hot AOR tune, first single off "House Of Blue Light" LP.

JULIAN COPE—World Shut Your Mouth—Island/Atl.
Single seems to be picking up odds all over, WKZD adds this week.

COVER GIRLS—Show Me—Fever
#3 bullet on this week's dance chart. Added at WCAU.

OUTHEAST

MADHOUSE—6—Poisley Pork/WB
Y100 in Miami have added the first single off the album "B."

POISON—Talk Dirty Too Me—Enigma
Los Angeles bond added in Charlotte, North Carolina at WROQ.

PSUEDO ECHO—Living In A Dream—RCA
WNOK in Columbia have added this sparkling tune to their play lists.

OUTTHEAST

BOOK OF LOVE—I Touch Roses—Ceffen
Houston station KRBE have added this rosey little tune.

NEVILLE BROS.—Whatever It Takes—EMI America
Advance single from forthcoming LP "Uptown" has added at B97.

SON JOVII—Never Say Goodbye—Mercury/PG
LP track picking up scattered odds all over, likely candidate for next single.

IDWEST

ERIC MARTIN—Everytime I Think Of You—Capitol
KWK in St. Louis adding. From LP "I'm Only Fooling Myself."

DON DIXON—Praying Mantis—Enigma
College radio favorite is starting to cross CHR. WRQN in Toledo have added.

GINO VANNELLI—Wild Horses—CBS Associated
Vannelli returns to major label status after successful indie "Black Cars" LP.

EST

DR. DAVE—Vanna Pick Me A Letter—TSR
"Tribute" to both Ms. White ond the Box Tops' classic added at KKRZ.

CHICO DEBARGE—Girl Next Door—Gordy/Motown
Follow-up to hit single "Talk To Me" added at KNBQ in Tacoma.

POISON—Talk Dirty To Me—Enigma
Album Is seeing new life thanks to this newly released single.

HIGH PRIORITY

BOB CATANIA
Island

Julian Cope's "World Shut Your Mouth" has been Top 2 AOR track and a former "Hip Clip" of the week on MTV. This song is now beginning to make serious inroads at CHR — WMMS and Z 93 add this week and it has already been successful on KITS/San Francisco. Cape's LP "Saint Julian" ships 3/9. It's an incredible album, wait 'til you hear it. Also shipping 3/9 is the new U2 LP "The Joshua Tree". Preceding the LP on 3/2 is it's first single "With Or Without You". This will be their break-through smash single!

RICK WINWARD
Enigma

We've just serviced Don Dixon's "Praying Mantis" to CHR. Dixon has proven his strength at AOR, where "Praying Mantis" had already attained Top 10 Most Requested status at each of the major tip sheets with less than 30% of their sample charting the track. Stryper's "Calling On You" has been a Top 5 Most Requested Video at MTV for 6 weeks and their LP just passed Gold. Smithereens are stronger than ever at AOR; we'll be crossing their current track at the appropriate moment. You've already heard I expect . . . Poison's "Talk Dirty To Me" is going all the way soon.
ON THE CIRCUIT

San Francisco ... what a beautiful city and what great weather to greet radio and record people from all across the country to The Gavin Seminar For Media Professionals. Quite a banquet was brought forth and I don't mean just the food. To begin, Mutual Broadcasting's Larry King served us laughter with his captivating true stories. (This man was born to talk.) This was followed by popcorn and hot dogs and The Super Bowl of Rock Trivia. Winning a trip for two to Jamaica was Cory Robbins, President of Profile records ... and speaking of winning ... Saturday at the Awards Luncheon (hosted by Gary Owens) six formats received accolades: Top 40 station—KMEL-FM/San Francisco; Top 40 PD—Mike Schaefer, formerly at KIIS-FM/Los Angeles (now with Virgin in L.A.); Top 40 MD—Gene Sandbloom, KIIS-FM; and Air Talent—Rick Dees, also at KIIS-FM ... A/C Station—KOST/Los Angeles; A/C PD—Jhani Kaye, KOST; A/C MD—Liz Kiley, KOST; Air Talent—Don Bleu, KYU/San Francisco ... Country Station—WUBE/Cincinnati; Country PD—Bob Guerra, KZLA-KLAC/Los Angeles; Country MD—Joe Ladd, KIKK/Houston; Air Talent—Gerry House, KLC/Los Angeles ... Urban Contemporary Station—KFW/R/Los Angeles; PD—James Alexander, WJLB/Detroit; MD—Terri Avery, KKDA/Dallas; Air Talent—Tom Joyner, KKDA/Dallas & WGGI-FM/Chicago ... Album Station—WBCN/Boston; PD—Oedipus, WBCN; MD—Lin Brehmer, WXRT/Chicago. Air Talent—John DeBella, WMMR/Philadelphia; ... Alternative Station—91X/San Diego; PD—Denis McNamara, WLR/Long Island; MD—Larry The Duck, WLR; ... and Z104/Madison swept the Secondary Market awards with Station of the Year, PD—Johnathann Little; and MD—Matt Hudson ... Tap honors in the record promotion field went to the following: Jheryl Busby, MCA garnered Record Executive of the Year; Label of the Year went to Warner Bros Records; Top 40 Nat'l Promotional Director was John Fagot, Columbia; Associate Promotion Director—Marc Ratner, Warner Bros.; Urban Contemporary Nat'l Promotion Director—Ernie Singleton, MCA; Urban Associate Promotion Director—A.D. Washington, MCA; A/C Nat'l Promotion Director—Mike Martucci, Columbia; Country Nat'l Promotion Director—Doug Grau, Warner Bros.; Country Associate Promotion Director—Larry Hughes, MCA; Album Nat'l Promotion Director—Bill Bennett, MCA; Album Associate Promotion Director—Jack Isiquith, E/P/A/Polygram; and Alternative Nat'l Promotion Director—Harry Levy, Elektra. The rest of the two day event was rounded out by seminars starting with "The Cutting Edge of Music: The Art of Leading and Following" hosted by 415 Records' Howie Klein, which examined the state of Album and Alternative Radio. "Practical Management Tips" provided by Dr. Oren Harari (columnist for the Gavin Report) which reminded management what most of us already know but tend to forget in everyday routines. Saturday morning saw concurrent sessions of A/C, Country, and Urban/Contemporary Format Breakouts, while Top Forty Breakout and a special presentation of "Development of a Hit Artist" wound up the afternoon. RCA artist Bruce Hornsby, along with his manager and several label executives were an hand to discuss Bruce's success. The evening were filled with hospitality suites provided by the labels, along with various music events at venues across town. Promoter Bill Graham presented a showcase which featured an acoustic performance by Colin James Hay and a crowd pleasing set from Santana, as well as performances by Limited Warranty and Eddie Money. Then it was down to the wharf for a delicious dinner and my first car ride ever. So thank you all up there in the north country, it was a weekend well received by all.

... and to add to all the weekend's excitement I just returned from "Live FROM L.A." (it's Wednesday) ... 7 stations broadcasting remote from Carlos & Charlie's on the Sunset Strip in Hollywood. Participating stations are WYII 98 ROCK/Baltimore, KYYS/Kansas City, WBCN/Boston, WYSP/Philadelphia, KISW/Seattle, WHXY/Pittsburgh and WXXR/New York City, all broadcasting their respective afternoon drives. The week-long event (February 23-27) captures magic at Hollywood with film stars, directors, comedians, sport stars, recording artists and producers on air guests. Just today the guests included Gene Hackman, Wall, Richard Lewis, Mitch Nesmith, Michael McDonald, Christopher Cross, Tony D, Wally, Jerry Mathers (Beave Ken Osmond (Eddie Haskell, Dennis Franz, Dean Devlin, Spencer Davis, Roy Manzarek) and a surprise visit by Peter Gabriel. The afternoon saw these various air shuffled from station to station doing approximately a fifteen minute interview each. According to D.J. Chris Emery 98 ROCK (WYII)/Baltimore first day was intense, I felt like I was being dragged by a car. But he's now it's "great doing a show live on the air bar". (As he raised his Corona and toasted.) Under the direction of Jack McGahan, executive producer of Torin's Radio, this major undertaking has been running smoothly. John is a veteran who has a string of credits cluding, V.P. of Programming for Turner's Cable Music Channel, Direc tor of Rolling Stone Magazine's Radio Section, Director of Programming for Radio's "The Source", and Co-Producer of NBC's "Friday Night Videos". For upcoming broadcasts of "Live FROM L.A." an Academy Awards Winner March 30 - April 3; Spring ARB weeks April 27 - May 1; and Hollywood 100th birthday: June 1 - June 5.

Krisita We

FLASH BOX

EX-MONKEE GOES TO SKID ROW?—In one of seven interviews on seven different stations around the country Michael Nesmith finally gets to shoot the breeze with D.J. Skid Rodee from KY 102 (KYYS) in Kansas City. Michael was one of the many artists to be heard "Live FROM L.A." the week of February 23. (See above story.)

SO?—Peter Gabriel is shown here during the broadcast of "Live FROM L.A." Peter nominated for 4 Grammys this year: Best Album, "So"; Best Song, Best Record and Best Male Vocal all for "Sledgehammer". Shown here interviewing Peter is D.J. Meg Griffin from LOCK (WKRR)/New York City while K LOCK's Bob Kranes makes sure all those fans back in NYC get the signal straight. (See On The Circuit above.)
### ORTHIA EAST

**PRINCE** — Sign 'O' The Times — Paisley Park/WB

**CUTTING CREW** — (I Just) Died In Your Arms — Virgin

**SIMPLY RED** — The Right Thing — Elektra

**BOSTON** — Can'tcha Say... — MCA

Adding at WZOU, WPLJ, WBBS, WBLI, WAVV, WAVE, WTIC, KC101, WERI, WMJQ, WPXY, WNNK, & WCIR.

Debuts on chart this week at #73. Adds: WBBS, WPPO, WBMW, WKSE, WMQJ, WNTQ, & WKRZ.

Already hot on B/C. CHR adds include WAVV, WBBS, WPPO, WBMW, & WTIC.

First single from forthcoming "Men And Women" LP. WZOU, WNTQ, KC101, & WKRZ adding.

WGFM, WMJQ, WNTQ, & WCIR adding Boston's third single from "Third Stage."

### SOUTH EAST

**PRINCE** — Sign 'O' The Times — Paisley Park/WB

**BOSTON** — Can'tcha Say... — MCA

**CUTTING CREW** — (I Just) Died In Your Arms — Virgin

**ODY WATLEY** — Looking For A New Love — MCA

**GEORGIA SATELLITES** — Battleship Chains — Elektra

**DORTHWEST**

**PRINCE** — Sign 'O' The Times — Paisley Park/WB

**BOSTON** — Can'tcha Say... — MCA

**CUTTING CREW** — (I Just) Died In Your Arms — Virgin

**ODY WATLEY** — Looking For A New Love — MCA

**DORTHWEST**

**PRINCE** — Sign 'O' The Times — Paisley Park/WB

**BOSTON** — Can'tcha Say... — MCA

**CUTTING CREW** — (I Just) Died In Your Arms — Virgin

**ODY WATLEY** — Looking For A New Love — MCA

**GEORGIA SATELLITES** — Battleship Chains — Elektra

Second single from Top 10 LP added at WQUT, WNOK, & WSKZ.

### SOUTH WEST

**PRINCE** — Sign 'O' The Times — Paisley Park/WB

**BOSTON** — Can'tcha Say... — MCA

**CUTTING CREW** — (I Just) Died In Your Arms — Virgin

**ODY WATLEY** — Looking For A New Love — MCA

**GEORGIA SATELLITES** — Battleship Chains — Elektra

### IDWEST

**PRINCE** — Sign 'O' The Times — Paisley Park/WB

**LINCOLN LOGGINGS** — Meet Me Half Way — Columbia

**BOSTON** — Can'tcha Say... — MCA

**CUTTING CREW** — (I Just) Died In Your Arms — Virgin

**BRIAN MARTIN** — Everything I Think Of You — Capitol

**DORTHWEST**

**PRINCE** — Sign 'O' The Times — Paisley Park/WB

**BOSTON** — Can'tcha Say... — MCA

**CUTTING CREW** — (I Just) Died In Your Arms — Virgin

**ODY WATLEY** — Looking For A New Love — MCA

**WORLD PARTY** — Ship Of Fools — Chrysalis

**BOSTON** — Can'tcha Say... — MCA

### EAST

**PRINCE** — Sign 'O' The Times — Paisley Park/WB

**ODY WATLEY** — Looking For A New Love — MCA

**CUTTING CREW** — (I Just) Died In Your Arms — Virgin

**WORLD PARTY** — Ship Of Fools — Chrysalis

**BOSTON** — Can'tcha Say... — MCA

**LINDSAY** — Elton John, shown here in his Cher look-alike contest gown, recently waved the flag at the Universal Amphitheatre in Los Angeles, and wouldn't you know, King Biscuit was there to capture every scintillating second. DIR's Peter Kouff chats here with the fabulous British star. Elton's concert will air March 8 and 15 over the DIR Network so stay tuned.

**FREEZIN'** — EMI America/Manhattan Promotion Manager Mike Stone takes his job too seriously, folks. Recently, he was given the task of delivering Peter Wolf's new single "I'm Only Fooling Myself" to Detroit radio, so, taking the song title literally, he showed up at WCZY in bathrobe and PJ's. Only problem was, it was a chilly 10 F in the Motor City that morning. Shown here appreciating Stone's herculean efforts are (l-r): WCZY PD Brian Patrick, Stone, Promotion Director Ed Brown, and MD Kathy Meows.
PLAY BY PLAY

EAST

Q100 (WQQQ) Allentown, PA
Frankie Ferrer-Morrocco-PD/MD
#1 Bon Jovi ADDS
Franklin/Michael
Prince
S. Winwood
R. Nevil
Boobsters
REQUESTS
Bon Jovi
Boo Boys
Jonet Jackson
B-104 (WBSS) Baltimore, MD
Steve Kingston-PD
#1 Weddy PD ADDS
Prince
H. E.
J. Wayley
Cutting Crew
WCIR
Beckley, WV
Bob Spencer-PD
Ann Kelly-PD
#1 Prince ADDS
Prince
Black
Crowed House
REQUESTS
H. Lewis
Club Nouveau
Journey
KISS 108 (WXKS) Boston, MA
Sonny Joe White-PD
Alison O'Connell-MD
#1 Thursday ADDS
Prince
Black
Crowed House
REQUESTS
H. Lewis
Club Nouveau
Journey
KISS 99 (WKSX) Buffalo, NY
Scott Robbins-PD
Room B****
"Cannon-MD"
#1 Jets ADDS
F. P.
Wolfe
Carrejo
F. Wolf
P. Smyth
Cutting Crew
REQUESTS
A. H.
Bon Jovi
Boo Boys
103 WPHD
Buffalo, NY
John Heagy-PD
Mindy Michaels-PD
#1 H. Lewis ADDS
Clubs Nouveau
P. Smyth
B. M. Abbott
C. Debarg
WNNK
Harrisburg, PA
Bruce Bond-PD
ADDs
C. Debarg
Red Speedwagon
Durant Duron
R. Smyth
Prince

SOUTH

Q100 (WQQQ) Austin, TX
Bruce Stevens-PD
#1 H. Lewis ADDS
Franklin/Michael
Prince
S. Winwood
R. Nevil
Boobsters
REQUESTS
Bon Jovi
Boo Boys
Jonet Jackson
By 104 (WEDR) Washington, DC
Mark St. John-PD
George 106 (WTKS)
#1 Bon Jovi ADDS
Prince
Franklin/Michael
Prince
S. Winwood
R. Nevil
Boobsters
REQUESTS
Club Nouveau
Boo Boys
B-106 (WBSS) Boston, MA
Jackson-PD
#1 HS Lewis ADDS
Prince
S. Winwood
R. Nevil
Boobsters
REQUESTS
Club Nouveau
Boo Boys
B-106 (WBSS) Tuesday
Bon Jovi ADDS
Prince
S. Winwood
R. Nevil
Boobsters
REQUESTS
Club Nouveau
Boo Boys

KCCI
101 (WCCI) New Haven, CT
Stef Rybak-PD
#1 Bon Jovi ADDS
Prince
S. Winwood
R. Nevil
Boobsters
REQUESTS
Club Nouveau
Boo Boys
Z100 (WHZQ) New York, NY
Scott Shannon-PD
Frankie Blue-MD
#1 Bon Jovi ADDS
Prince
S. Winwood
R. Nevil
Boobsters
REQUESTS
Club Nouveau
Boo Boys
92 PRO FM (WPRO)
Providence, RI
Tom Cuddy-PD/MD
#1 Bon Jovi ADDS
Prince
S. Winwood
R. Nevil
Boobsters
REQUESTS
Club Nouveau
Boo Boys
92 PXY (WPXJ) Rochester, NY
Tom Mitchell-PD/MD
#1 Bon Jovi ADDS
Prince
S. Winwood
R. Nevil
Boobsters
REQUESTS
Club Nouveau
Boo Boys
WKRZ
Billiker-Barre, PA
Jim Rising-PD/MD
#1 Bon Jovi ADDS
Prince
S. Winwood
R. Nevil
Boobsters
REQUESTS
Club Nouveau
Boo Boys
WAPI
Binghamton, AL
Kevin McCarthy-PD
Jim Rising-PD/MD
#1 Bon Jovi ADDS
Prince
S. Winwood
R. Nevil
Boobsters
REQUESTS
Club Nouveau
Boo Boys
95 X (WWSX) Charleston, SC
Brian Phillips-PD
Dave Allen-PD
#1 Bon Jovi ADDS
Prince
S. Winwood
R. Nevil
Boobsters
REQUESTS
Club Nouveau
Boo Boys
94Q (WQXQ)
Atlantic, GA
Jeff McCarthy-PD
#1 Bon Jovi ADDS
Prince
S. Winwood
R. Nevil
Boobsters
REQUESTS
Club Nouveau
Boo Boys

WBNR
FM 101.3 New Orleans, LA
Mike Costello-PD
Wayne Watkins-PD/MD
#1 Bon Jovi ADDS
Prince
S. Winwood
R. Nevil
Boobsters
REQUESTS
Club Nouveau
Boo Boys
WLRS
Louisville, KY
Rory Knight-PD
Lisa Lyons-PD
#1 Bon Jovi ADDS
Prince
S. Winwood
R. Nevil
Boobsters
REQUESTS
Club Nouveau
Boo Boys
Y100 (WYTL) Miami, FL
Rick Story-PD
Tony Novia-PD
Frank Amadeo-PD
#1 Bon Jovi ADDS
Prince
S. Winwood
R. Nevil
Boobsters
REQUESTS
Club Nouveau
Boo Boys
WHHY
Montgomery, AL
Walt Bowers-PD
Cot Collins-PD
#1 Madison ADDS
Prince
S. Winwood
R. Nevil
Boobsters
REQUESTS
Club Nouveau
Boo Boys
WRRK
New York, NY
Bob Baur-PD
#1 Bon Jovi ADDS
Prince
S. Winwood
R. Nevil
Boobsters
REQUESTS
Club Nouveau
Boo Boys
WVXK
Cleveland, OH
Johnny Montgomery-PD
#1 Bon Jovi ADDS
Prince
S. Winwood
R. Nevil
Boobsters
REQUESTS
Club Nouveau
Boo Boys
WBCY
Chalfont, NC
Jack Daniel-PD
Mark Summers-Ass.PD
#1 Chicago ADDS
Prince
S. Winwood
R. Nevil
Boobsters
REQUESTS
Club Nouveau
Boo Boys

8W4U
Philadelphia, PA
Scott Walker-PD
Glen Kalina-PD
#1 Ronstadt/ Ingram ADDS
Franklin/Michael
Prince
S. Winwood
R. Nevil
Boobsters
REQUESTS
Club Nouveau
Boo Boys
WNTQ
Sacramento, CA
Dan Lebow-PD
Gary Dunes-PD
#1 H. Lewis ADDS
Prince
S. Winwood
R. Nevil
Boobsters
REQUESTS
Club Nouveau
Boo Boys
Z 93 (WZGC)
Atlanta, GA
Bob aerial-PD
Lindsey Burdette-PD
#1 H. Lewis ADDS
Prince
S. Winwood
R. Nevil
Boobsters
REQUESTS
Club Nouveau
Boo Boys
WNNK
Harrisburg, PA
Bruce Bond-PD
ADDs
C. Debarg
Red Speedwagon
Durant Duron
R. Smyth
Prince

WZAT-FM
Savannah, GA
Brady McGrady-PD
Roy Williams-PD/MD
#1 H. Lewis ADDS
Prince
S. Winwood
R. Nevil
Boobsters
REQUESTS
Club Nouveau
Boo Boys
Sweet Sensation
CASH BOX

Radio Report

BLACK CONTEMPORARY

AN IN DEPTH ANALYSIS OF THE MARKETS

MARCH 7, 1987

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 85 Stations

75 Stations Reported This Week

There's Nothing Better Than Love
Luther Vandross And Gregory Hines—Epic
26 Adds

Watch Out
Patrice Rushen—Arista
25

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

I'd Still Say Yes
Klymaxx—MCA
14 Adds

RETAIL

Have you Ever Loved Somebody
Freddie Jackson—Capitol

Folling
Melbo Moore—Capitol

Candy
Cameo—Atlanta Artists/PolyGram

You Got It All
The Jets—MCA

REQUESTS

Slow Down
Loose Ends—MCA

Let's Wait A While
Janet Jackson—A&M

Looking For A New Love
Jody Watley—MCA

You Got It All
Jets—MCA

ALBUM ALLEY

Sensational—Stopaint—Elektro—Appropriately titled, considering the compilation of talent. Writers/producers Preston Glass, Lionel Job and the incredible vocalizing of Stopaint. Strong cuts are: Sensational and the breathy, caressing delivery of Prove It Tonight as done so eloquently by Ms. Renee Diggs.

Sheila E—Sheila E—Paisley Park—Artist, producer, writer and arranger. Ms. “E” displays her enormous talents on this self-titled album. The music ranges from the thumping rock N' Roll styled Photographs to the syncopated Koa Koa to the Latin flavored Soul Salsa. Great showcase of her overall talent.

Luther Ingram—Luther Ingram—Profile—His first album release in more than a decade. At age 40, Luther has clearly retained that spiritually based soulful excellence that skyrocketed him to stardom with the 1972 hit hit Loving You Is Wrong. That same refined ballad style quality that kept listeners anticipating his every phrase is discernable on the cut Rain, Rain, Rain.

NEW AND HOT 45'S

There's Nothing Better Than Love—Luther Vandross/Gregory Hines—Epic

Bring Him Back Home—Hugh Masekela—Warner Bros.

Crush—Grace Jones—Manhattan

U Turn Me Up—Mikki Blue—Valley Vue

Love Of My Life—Reel-To-Real—Silhouette
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</thead>
<tbody>
<tr>
<td>Loose Ends</td>
<td>— Slow Down—MCA</td>
<td>3</td>
<td>15</td>
<td>2</td>
<td>H</td>
<td>1</td>
<td>Y</td>
<td>Y</td>
<td>14</td>
<td>22</td>
<td>Lose Your Love/Look Around</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Freddie Jackson</td>
<td>— Have You Ever...—Capitol</td>
<td>1</td>
<td>12</td>
<td>7</td>
<td>H</td>
<td>2</td>
<td>Y</td>
<td>Y</td>
<td>1</td>
<td>18</td>
<td>Funny</td>
<td></td>
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<td>Donna Allen</td>
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<td>— Love Is A...—Jive / Arista</td>
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<td>— Thinkin' About Yo—Donya/Fantasy</td>
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<td>— Keep Your Eye On Me—A&amp;M</td>
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<td>— Jimmy Lee—Arista</td>
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<td>— Tears On My Pillow—MCA</td>
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## INDIE TOP 20

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<td>1 Donna Allen—Serious—21/AFCO</td>
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<td>WTLC, WDAS, WEKS, WIGO, WAOE, WTMP, WRBD, WEDR, WEA, WZJ, KKDA, WQMG, KDKS.</td>
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<td>2 Sandra Feva—Here Now—Cotawbo</td>
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<td>WPLZ, WYOI, WILA, WDIA, WQPR, WMV, KSOL, WTMP, KOCOH, KYOK, WZAK, WDAS, WZAZ.</td>
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<td>3 Triple Threat—Gonna Get Your Love—Uranus</td>
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<td>WTMC, WEKS, WENN, WPEG, WPQ, UBLX, WDIA, WKNL, WJIZ, WPAI, WQOG, WATV.</td>
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<td>4 Janice Christie—Heat Stroke—Superstolic</td>
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<td>WVEE, WDKX, WPAL, WDIA, WTLC, WDAS, WAICO, WDIA, WHDK, KDAY, KILH.</td>
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<td>5 Trinere—I Know You Love Me—Jompecked</td>
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<td>WEDR, WPAL, KQXL, WQIS, WTLC, WTL, WFC, WYU, KUQK.</td>
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<td>6 Captain Sky—You Bring Me Up—Triple T</td>
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<td>KATZ, WQPR, KHY, WLT, WQMG, KSOL, WYLD, WJNY, WWIN, WRL, WPDP.</td>
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<td>7 S. Payne/P. Ingram—Incredible—Superstar International</td>
<td>13</td>
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<td>WQPR, WWZ, WIAO, WDMT, WHUR, WZJ, ODLZ, KAMQ, WJLB, WENN, WKKX, WZAZ.</td>
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<td>8 Blaxk Widow—Crazy Faces—Spell Tune</td>
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<td>WDIA, WLOK, WHRI, WQOG, WEGS.</td>
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<td>9 True Life—Cocaine Crack—Top Shelf</td>
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<td>10 Rose Brothers—Easy Love—Muscle Shoals</td>
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<td>11 O.C. Smith—Brendo—Rendezvous</td>
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<td>12 Dana Dona—Deloncy Street—Profile</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>WYLD, WOWI, WTLM, WEKS, WPEG, WMQG, WTVK, WEDR, WTVK, WTVK.</td>
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<td>17 Main Ingredient—If You Were My Woman—Edge</td>
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<td>18 Marshall &amp; Babb—Let It Be Me—Edge</td>
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<td>KUO, KDAO, KCOH, KOK, WLOK, WYOL, WDA, WER, WEN, WJZ, WZAZ.</td>
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<td>19 Various Artists—Street People (For The Homeless)—On The Spot</td>
<td>13</td>
<td>6</td>
<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>2</td>
<td>WOJK, KYOK, KPBO, WIBB, WZAZ.</td>
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## REGIONAL BREAKOUTS

### B/C

#### EAST

1. **HERB ALPERT**—Keep Your Eye On Me—A&M
   - Another Jimmy "Jamm" and Tony Lewis masterpiece. Adds everywhere.

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

3. **SANDRA FEVA**—Here Now—Motown
   - Still picking up odds. The musical "Feva" is spreading.

4. **JODY WATLEY**—Looking For A New Love—MCA
   - Another sensation hit for Busby, Singleton and staff.

5. **MADHOUSE**—6—Paisley Park/Warner Bros.
   - This has all of the potential to become a number one instrumental.

#### SOUTH

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

2. **DANA DANE**—Deloncy Street—Profile
   - Another big one for this independent company.

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

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

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

#### MIDWEST

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

2. **DANA DANE**—Deloncy Street—Profile
   - Many will take this one to hitville.

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

4. **CLUB NOUVEAU**—Lean On Me—Tommy Boy/Warner Bros.
   - Strong r&b/pop. This one is headed for platinum.

5. **CHERYL LYNN**—New Dress—Manhattan
   - Taking the Midwest by storm.

#### WEST

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

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

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

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

5. **CLUB NOUVEAU**—Lean On Me—Tommy Boy/Warner Bros.
   - Question is: How many albums will be sold? Adds everywhere.
CAROLINA TO CAPITOL—The story of this talented young man originated in Sneads Ferry, North Carolina. O'Bryan Burnette II, who records under the name of O'Bryan, has come a long way from belting out spirituals in the church choir in his native North Carolina to becoming a well known recording artist for Capitol Records. His family moved to Orange County, California in the early seventies where O'Bryan continued to display his great vocal versatility as a member of the young adult choir at the Second Baptist Church. It was there that a friend of record producer Ron Kersey, (who produced records for the Temptations), heard him sing. After hearing O'Bryan sing Kersey, in turn, introduced the youngster to Don Cornelius of television's Soul Train. Don was so impressed with O'Bryan's distinctive delivery, romantic presence and natural musical ability, that he signed the talented 18 year old to a management contract one week later. Certainly he wasn't the first star to have started performing their vocal talents via the church choir. To compile a list of those who started singing in the church and have moved on to become top recording artists would read like a who's who in the music business and would encompass many pages of this publication. Although he wasn't the first, he was perhaps the most surprised. In fact, during a recent conversation with this down to earth young man, he was very reflective about the chain of events that lead to his meteoric rise to recording acclaim and the massive exposure he has garnered. Despite the worldly attention he has received, O'Bryan realized and treats this as the highly competitive business that he must control instead of vice versa. Understanding the competitive nature of the record business, O'Bryan is always seeking ways to improve, in fact, he spoke of some very interesting concepts in terms of directions that he has presented to Capitol and his management. It almost seemed pre-destined for O'Bryan to become a top recording artist having learned to play piano when he was six years old, (both parents play piano and O'Brien sang in local gospel groups for years), but he never had a vocal lesson in his life. He is what you would call a natural! In fact, this raw impressive songwriter had never written a song until "Gigalo" his first chart topping single that reached tap 5 status from an equally impressive debut LP "Doin' Alright." Enjoying the success of his first record for Capitol, his confidence was certainly bolstered thus he quit his job at a county government office. Successful follow-up singles included his incredible cover of "Still Water (Love)," top 15 singles an "You And I" and "I'm Freaky." His fourth album "Surrender" takes O'Bryan into a more mature direction dealing musically with songs about love and the relationships of men and women. This reporter certainly left the interview with O'Bryan feeling great, realizing that far someone so young in the business and chronologically (25) he thoroughly understands the good, the bad and the inferences that one can encounter in the highly competitive record business. This young man will go far, because of talent and most importantly, a winning attitude!

STOWE PROGRAMS WFXR—Alvin Stowe, who programmed WFXC, Durham, North Carolina, and most recently WBLX, Mobile, Alabama, has taken over the programming duties at WFXR, Charleston, North Carolina. Alvin informed CashBox that the format Block/Urban should be ready to hit the airwaves within 30-45 days. He is currently accepting topes and resumes. He needs service from all record labels. Send topes, resumes and records to Alvin Stowe, Program Director, WFXR, 60 Markfield Drive, Suite 4, Charleston, South Carolina, 29407. Alvin can be reached at 803-556-8881. Best wishes for far much success to this seasoned professional.

JOHNSON-MOODY'S DEBUT—Record industry veterans Hillary Johnson and Rusty Moody, who at one time held key executive positions with Atlantic and Capitol Records, respectively have combined their many years of experience to form Valley Vue Records. Their first release features a mega talented young oral and Miki Blue, with a potential small hit "U Turn Me Up." Far more in motion, contact these seasoned professionals at 213-299-4956.

SILHOUETTE RECOR dinner—R.J. Stidham, president has launched a Cleveland-based record label called Silhouette Record Handling the promotion duties is a name familiar to many in the business. Ms. Gaylon Crosby (now M. Fletcher) who once worked for Capitol and Fontroyo Records. Their first lease is a two sided single by Real Reel titled "Love Of My Life" or "Be My Fantasy Love." Car R.J. or Gaylon at 216-421-0040.

HOT BUNNY—The Warner Bros. Records bunny is literally on fire mony hit records. I.e. Club Nouveau Madhouse, Sylvia Stelle and Jocelyn Brown to name a few. As of this reading, the new Prince man is an absolute musical genius probably being played everywhere single is on and out smash. Special of hits, the new Hugh Musekalo "Bring Him Back Home" falls that some other. Tom Draper, R. J. and Steffon are busier than ever before a flood. They are certainly filling the market with hit records, which leads to expansion in the form of J. Bob Long & Judie Haymes
CASH BOX
Radio Report
COUNTRY
AN IN DEPTH ANALYSIS OF THE MARKETS

ARRET AT A GLANCE
MOST ADDED Out Of A Possible 124 Stations

100 Stations Reported This Week
Don't Touch Me There—Charly McClain—(Epic)—46 Adds
Do I Have To Say Goodbye—Laure Mandrell—(RCA)—40 Adds
Julia—Conway Twitty—(MCA)—37 Adds
Too Many Rivers—The Forester Sisters—(Warner Bros.)—35 Adds
Colorado Moon—Tim McElhak—(Alpine)—33 Adds

#1 SINGLES

The Right Left Hand—George Jones—(Epic)
Forever—The Statler Brothers—(Mercury/ Polygram)
No Place Like Home—Randy Travis—(Warner Bros.)
Twenty Years Ago—Kenny Rogers—(RCA)
Old Bridges Burn Slow—Billy Joe Royal—(Atlantic America)
Don't Be Cruel—The Judds—(RCA/Curb)
Kids Of The Baby Boom—Bellamy Brothers—(MCA/Curb)

REQUESTS

ge Strait—All My Ex's Live In Texas—(Ocean Front Property)
my Brothers—Country Rag—(Country Rag)
Blues—Sunshine's Just A Smile Away—(Ain't No Binds)
Judds—Turn It Loose—(Heartland)
Bandy—You Can't Straddle The Fence—(You Haven't Heard The Lost Of Me)

OCT CUTS

Restless Heart—Hummingbird—(Wheels)
Alabama—Let's Hear It For The Girl—(The Touch)
George Strait—Am I Blue—(Ocean Front Property)
The O'Kanes—Bluegrass Blues—(The O'Kanes)
Hank Williams Jr.—My Name Is Bacephus—(Hank Live)
## COUNTRY TOP 40 PLAYLIST SCOREBOARD

<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst. Wk.</th>
<th>Ttl. Wks.</th>
<th>Req. Rank</th>
<th>Rotation</th>
<th>Sales Rank</th>
<th>Video</th>
<th>Current Tour</th>
<th>Current LP This Wk.</th>
<th>Ttl. Wks.</th>
<th>Hot Cuts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Statler Brothers—Forever-Mercury/Polygram</td>
<td>3</td>
<td>13</td>
<td>3</td>
<td>Hot</td>
<td>2</td>
<td>N</td>
<td>Y</td>
<td>50</td>
<td>38</td>
<td>Will You Be There</td>
</tr>
<tr>
<td>2</td>
<td>Randy Travis—No Place Like Home-Warner Bros.</td>
<td>1</td>
<td>13</td>
<td>4</td>
<td>RC</td>
<td>1</td>
<td>N</td>
<td>Y</td>
<td>2</td>
<td>38</td>
<td>Stories Of Life/Messin’ With My Mind</td>
</tr>
<tr>
<td>3</td>
<td>Restless Heart—I’ll Still Be Loving You—RCA</td>
<td>8</td>
<td>12</td>
<td>18</td>
<td>Hot</td>
<td>12</td>
<td>N</td>
<td>Y</td>
<td>8</td>
<td>7</td>
<td>Hummingbird/Why Does It Have To Be...</td>
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<tr>
<td>4</td>
<td>Steve Wariner—Small Town Girl—MCA</td>
<td>7</td>
<td>11</td>
<td>11</td>
<td>Hot</td>
<td>11</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>5</td>
<td>SKO—Baby’s Got A New Baby—MTM</td>
<td>6</td>
<td>14</td>
<td>10</td>
<td>Hot</td>
<td>5</td>
<td>Y</td>
<td>N</td>
<td>38</td>
<td>5</td>
<td>Country Heart/Bitter Pill To Swallow</td>
</tr>
<tr>
<td>6</td>
<td>George Strait—Ocean Front Property—MCA</td>
<td>9</td>
<td>7</td>
<td>1</td>
<td>Hot</td>
<td>3</td>
<td>N</td>
<td>Y</td>
<td>1</td>
<td>5</td>
<td>All My Ex’s Live In Texas/Am I Blue</td>
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<td>7</td>
<td>Sweethearts Of The Rodeo—Midnight Girl—Col.</td>
<td>5</td>
<td>15</td>
<td>15</td>
<td>RC</td>
<td>8</td>
<td>Y</td>
<td>Y</td>
<td>30</td>
<td>29</td>
<td>Chosen Few</td>
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<td>8</td>
<td>The Gatlin Brothers—Talkin’ To The Moon—Columbia</td>
<td>11</td>
<td>7</td>
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<td>Hot</td>
<td>15</td>
<td>N</td>
<td>N</td>
<td>-</td>
<td>-</td>
<td>From Time To Time (It Feels Like Love Again)</td>
</tr>
<tr>
<td>9</td>
<td>Kenny Rogers—Twenty Years Ago—RCA</td>
<td>10</td>
<td>7</td>
<td>5</td>
<td>Hot</td>
<td>6</td>
<td>N</td>
<td>Y</td>
<td>12</td>
<td>7</td>
<td>Time For Love/They Don’t Make Them...</td>
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<tr>
<td>10</td>
<td>George Jones—Wine Colored Roses—Epic</td>
<td>13</td>
<td>7</td>
<td>2</td>
<td>Hot</td>
<td>13</td>
<td>N</td>
<td>Y</td>
<td>3</td>
<td>19</td>
<td>Don’t Leave Without Taking The Silver</td>
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<tr>
<td>11</td>
<td>Marie Osmond—I Only Wanted You—Capitol/Curb</td>
<td>12</td>
<td>11</td>
<td>13</td>
<td>Med.</td>
<td>10</td>
<td>Y</td>
<td>Y</td>
<td>26</td>
<td>22</td>
<td>Everybody’s Crazy ’Bout My Baby</td>
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<tr>
<td>12</td>
<td>Bellamy Brothers—Kids Of The Baby Boom—MCA/Curb</td>
<td>15</td>
<td>7</td>
<td>8</td>
<td>Hot</td>
<td>14</td>
<td>N</td>
<td>Y</td>
<td>36</td>
<td>2</td>
<td>Country Rap/D-D-D-Divorcee</td>
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<tr>
<td>13</td>
<td>John Schneider—Take The Long Way Home—MCA</td>
<td>15</td>
<td>12</td>
<td>33</td>
<td>Med.</td>
<td>16</td>
<td>N</td>
<td>Y</td>
<td>28</td>
<td>34</td>
<td>The Auction</td>
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<tr>
<td>14</td>
<td>Alabama—You’ve Got The Touch—RCA</td>
<td>18</td>
<td>7</td>
<td>16</td>
<td>Hot</td>
<td>9</td>
<td>N</td>
<td>Y</td>
<td>5</td>
<td>19</td>
<td>Let’s Here It For The Girl/I Tought Her...</td>
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<tr>
<td>15</td>
<td>Lee Greenwood—Mornin’ Ride—MCA</td>
<td>2</td>
<td>15</td>
<td>22</td>
<td>RC</td>
<td>4</td>
<td>N</td>
<td>Y</td>
<td>34</td>
<td>23</td>
<td>Silver Saxophone/Love Will Find Its Way...</td>
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<td>16</td>
<td>Earl Thomas Conley—I Can’t Win For Losin’ You—RCA</td>
<td>4</td>
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<td>7</td>
<td>RC</td>
<td>7</td>
<td>N</td>
<td>Y</td>
<td>3</td>
<td>17</td>
<td>Dancing With The Flame/Preservasion Of...</td>
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<tr>
<td>17</td>
<td>Waylon Jennings—Rose In Paradise—MCA</td>
<td>21</td>
<td>6</td>
<td>20</td>
<td>Hot</td>
<td>17</td>
<td>N</td>
<td>Y</td>
<td>41</td>
<td>31</td>
<td>Baker Street</td>
</tr>
<tr>
<td>18</td>
<td>Eddy Raven—Right Hand Mon—RCA</td>
<td>14</td>
<td>16</td>
<td>RC</td>
<td>RC</td>
<td>18</td>
<td>N</td>
<td>Y</td>
<td>35</td>
<td>3</td>
<td>Shine, Shine, Shine</td>
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<tr>
<td>19</td>
<td>Juice Newton—What Can I Do With My Heart—RCA</td>
<td>17</td>
<td>12</td>
<td>34</td>
<td>RC</td>
<td>24</td>
<td>N</td>
<td>N</td>
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<td>-</td>
<td>You Gotta Understand</td>
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<td>20</td>
<td>Highway 101—The Bed You Made For Me—Warner Bros.</td>
<td>23</td>
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<td>20</td>
<td>N</td>
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<td>-</td>
<td>Time For Love/They Don’t Make Them...</td>
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<tr>
<td>22</td>
<td>Crystal Gayle—Straight To The Heart—Warner Bros.</td>
<td>19</td>
<td>16</td>
<td>RC</td>
<td>RC</td>
<td>32</td>
<td>N</td>
<td>Y</td>
<td>29</td>
<td>28</td>
<td>Deep Down/Take This Heart</td>
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<td>23</td>
<td>Reba McIntire—Let The Music Lift You Up—MCA</td>
<td>30</td>
<td>5</td>
<td>19</td>
<td>Hot</td>
<td>22</td>
<td>N</td>
<td>Y</td>
<td>6</td>
<td>19</td>
<td>Why Not Tonight/Till It Snows In Mexico</td>
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<td>24</td>
<td>Tanya Tucker—I’ll Come Back—Capitol</td>
<td>20</td>
<td>18</td>
<td>RC</td>
<td>RC</td>
<td>30</td>
<td>N</td>
<td>Y</td>
<td>48</td>
<td>46</td>
<td>Daddy Long Legs/Girls Like Me</td>
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<td>25</td>
<td>Sawyer Brown—Gypsies On Parade—Capitol/Curb</td>
<td>29</td>
<td>7</td>
<td>35</td>
<td>Med.</td>
<td>21</td>
<td>N</td>
<td>Y</td>
<td>9</td>
<td>18</td>
<td>Graveyard Shift/Savin’ The Honey...</td>
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<td>26</td>
<td>Tom Wopat—The Rock And Roll Of Love—EMI America</td>
<td>28</td>
<td>11</td>
<td>28</td>
<td>Med.</td>
<td>27</td>
<td>Y</td>
<td>Y</td>
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<tr>
<td>27</td>
<td>The Judds—Don’t Be Cruel—RCA/Curb</td>
<td>36</td>
<td>4</td>
<td>7</td>
<td>Hot</td>
<td>23</td>
<td>N</td>
<td>Y</td>
<td>25</td>
<td>3</td>
<td>Turn It Loose/Cow Cow Boogie</td>
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<td>28</td>
<td>Michael Johnson—The Moon Is Still Over—RCA</td>
<td>33</td>
<td>5</td>
<td>52</td>
<td>Med.</td>
<td>37</td>
<td>N</td>
<td>Y</td>
<td>23</td>
<td>35</td>
<td>Cool Me In The River/Hangin’ On</td>
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<td>29</td>
<td>Michael Martin Murphey/Holly Dunn—All For Eleven—WB</td>
<td>35</td>
<td>5</td>
<td>23</td>
<td>Hot</td>
<td>31</td>
<td>N</td>
<td>Y</td>
<td>-</td>
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<tr>
<td>30</td>
<td>Ronnie Milsap—How Do I Turn You On—RCA</td>
<td>24</td>
<td>16</td>
<td>RC</td>
<td>RC</td>
<td>25</td>
<td>N</td>
<td>Y</td>
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<tr>
<td>31</td>
<td>Anne Murray—On And On—Capitol</td>
<td>27</td>
<td>11</td>
<td>51</td>
<td>RC</td>
<td>26</td>
<td>N</td>
<td>N</td>
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<td>32</td>
<td>Nitty Gritty Dirt Band—Fire In The Sky—WB</td>
<td>22</td>
<td>17</td>
<td>RC</td>
<td>RC</td>
<td>38</td>
<td>N</td>
<td>N</td>
<td>47</td>
<td>39</td>
<td>The Glory Of Love</td>
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<td>33</td>
<td>Billy Joe Royal—Old Bridges Burn Slow—EMI America</td>
<td>41</td>
<td>4</td>
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<td>28</td>
<td>N</td>
<td>Y</td>
<td>31</td>
<td>41</td>
<td>I Can’t Stop My Heart</td>
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<td>34</td>
<td>Ricky Van Shelton—Wild Eyed Dream—Columbia</td>
<td>37</td>
<td>11</td>
<td>43</td>
<td>Med.</td>
<td>47</td>
<td>N</td>
<td>Y</td>
<td>-</td>
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<tr>
<td>35</td>
<td>Kathy Matteo—You’re The Power—Mercury</td>
<td>38</td>
<td>5</td>
<td>36</td>
<td>Med.</td>
<td>42</td>
<td>N</td>
<td>Y</td>
<td>32</td>
<td>15</td>
<td>Back Up Grinnin’/You Plant Your Fields</td>
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<tr>
<td>36</td>
<td>Gary Morris—Leave Me Lonely—Warner Bros.</td>
<td>25</td>
<td>17</td>
<td>RC</td>
<td>RC</td>
<td>33</td>
<td>N</td>
<td>N</td>
<td>20</td>
<td>24</td>
<td>Today I Started Loving You Again/11th Hab...</td>
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<tr>
<td>37</td>
<td>Lacy J. Dalton—This Ol’ Town—Columbia</td>
<td>31</td>
<td>12</td>
<td>RC</td>
<td>RC</td>
<td>39</td>
<td>N</td>
<td>N</td>
<td>-</td>
<td>-</td>
<td>I Can’t See Me Without You</td>
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<td>38</td>
<td>Don Williams—Senorita—Capitol</td>
<td>43</td>
<td>5</td>
<td>21</td>
<td>Med.</td>
<td>35</td>
<td>N</td>
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<td>Send Her Roses</td>
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<tr>
<td>39</td>
<td>Nanci Griffith—Lone Star State Of Mind—MCA</td>
<td>42</td>
<td>7</td>
<td>24</td>
<td>Med.</td>
<td>34</td>
<td>N</td>
<td>Y</td>
<td>-</td>
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<td>Nickel Dreams</td>
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<tr>
<td>40</td>
<td>Parton/Ronstadt/Harris—To Know Him Is—WB</td>
<td>48</td>
<td>3</td>
<td>9</td>
<td>Hot</td>
<td>29</td>
<td>Y</td>
<td>N</td>
<td>-</td>
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<tr>
<td><strong>The O'Kones</strong>-Can't Stop My Heart...Columbia</td>
<td>46</td>
<td>5</td>
<td>29</td>
<td>Med.</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>22</td>
<td>7</td>
<td>Bluegrass Blues/That's All Right Mama</td>
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<tr>
<td><strong>Judy Rodman</strong>-Girls Ride Horses Too-TMT</td>
<td>51</td>
<td>3</td>
<td>38</td>
<td>Med.</td>
<td>53</td>
<td>N</td>
<td>N</td>
<td>-</td>
<td>-</td>
<td>Da You Make Love As Well As You Make Music</td>
<td></td>
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<tr>
<td><strong>The Oak Ridge Boys</strong>-It Takes A Little Rain-MCA</td>
<td>53</td>
<td>3</td>
<td>39</td>
<td>Med.</td>
<td>-</td>
<td>N</td>
<td>N</td>
<td>-</td>
<td>-</td>
<td>A Little Late To Say Goodbye</td>
<td></td>
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<tr>
<td><strong>J.L. Boorda</strong>-There's Still Enough Of Us-Master</td>
<td>49</td>
<td>6</td>
<td>37</td>
<td>Med.</td>
<td>-</td>
<td>N</td>
<td>N</td>
<td>-</td>
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<td></td>
<td></td>
</tr>
<tr>
<td><strong>The Girls Next Door</strong>-Walk Me In The Rain-TMT</td>
<td>57</td>
<td>4</td>
<td>45</td>
<td>Med.</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Steve Earle</strong>-Goodbye's All We've Got Left-MCA</td>
<td>59</td>
<td>4</td>
<td>31</td>
<td>Med.</td>
<td>46</td>
<td>N</td>
<td>Y</td>
<td>7</td>
<td>41</td>
<td>Fearless Heart/Good Ole Boy(Gettin' Tough)</td>
<td></td>
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<tr>
<td><strong>Kinky Skoggs</strong>-Wander If I Care As Much-Epic</td>
<td>62</td>
<td>4</td>
<td>25</td>
<td>Med.</td>
<td>50</td>
<td>N</td>
<td>Y</td>
<td>11</td>
<td>19</td>
<td>Walkin' In Jerusalem/Raisin' The Dickens</td>
<td></td>
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<tr>
<td><strong>The Shooters</strong>-They Only Come Out At Night-Epic</td>
<td>60</td>
<td>6</td>
<td>40</td>
<td>Med.</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
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<td></td>
</tr>
<tr>
<td><strong>Adam Baker</strong>-You've Got A Right-Arista</td>
<td>55</td>
<td>5</td>
<td>44</td>
<td>Lite</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
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<tr>
<td><strong>John Conlee</strong>-Domestic Life-Columbia</td>
<td>D D</td>
<td>32</td>
<td>Lite</td>
<td>51</td>
<td>N</td>
<td>Y</td>
<td>Y</td>
<td>49</td>
<td>7</td>
<td></td>
<td></td>
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<tr>
<td><strong>Hank Williams Jr.</strong>-When Something Else...WB/Curb</td>
<td>65</td>
<td>3</td>
<td>26</td>
<td>Lite</td>
<td>52</td>
<td>Y</td>
<td>Y</td>
<td>24</td>
<td>3</td>
<td>My Name Is Bocephus</td>
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<tr>
<td><strong>Poke McEntire</strong>-Heart Vs. Heart-RCA</td>
<td>67</td>
<td>2</td>
<td>47</td>
<td>Lite</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Cholly McClain</strong>-Don't Touch Me There-Epic</td>
<td>D D</td>
<td>-</td>
<td>Lite</td>
<td>-</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>-</td>
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<td></td>
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<tr>
<td><strong>Mel McDaniel</strong>-Oh What A Night-Capitol</td>
<td>58</td>
<td>4</td>
<td>30</td>
<td>Lite</td>
<td>36</td>
<td>Y</td>
<td>Y</td>
<td>33</td>
<td>15</td>
<td>'57 Chevy And You/Just Can't Sit Down Music</td>
<td></td>
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<tr>
<td><strong>Louise Mandrell</strong>-Do I Have To Say Goodbye-RCA</td>
<td>D D</td>
<td>-</td>
<td>Lite</td>
<td>-</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>-</td>
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<tr>
<td><strong>Gary Morris</strong>-Plain Brown Wrapper-Worn Br.</td>
<td>66</td>
<td>2</td>
<td>46</td>
<td>Lite</td>
<td>49</td>
<td>N</td>
<td>Y</td>
<td>16</td>
<td>24</td>
<td>Today I Started Loving You Again/11th Hour</td>
<td></td>
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<tr>
<td><strong>Mickey Clark</strong>-When I'm Over You-Evergreen</td>
<td>63</td>
<td>6</td>
<td>-</td>
<td>Lite</td>
<td>-</td>
<td>N</td>
<td>N</td>
<td>-</td>
<td>-</td>
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<td></td>
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<tr>
<td><strong>Billy Vera And The Beaters</strong>-At This Moment-Rhino</td>
<td>64</td>
<td>5</td>
<td>-</td>
<td>Med.</td>
<td>44</td>
<td>Y</td>
<td>N</td>
<td>-</td>
<td>-</td>
<td></td>
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<tr>
<td><strong>David Allan Coe</strong>-Need A Little Time Off...Col.</td>
<td>69</td>
<td>3</td>
<td>27</td>
<td>Lite</td>
<td>-</td>
<td>N</td>
<td>N</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Asleep At The Wheel</strong>-Way Down Texas Way-Epic</td>
<td>68</td>
<td>2</td>
<td>41</td>
<td>Lite</td>
<td>-</td>
<td>Y</td>
<td>N</td>
<td>-</td>
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</table>

**NDIE TOP 20**

<table>
<thead>
<tr>
<th>Title</th>
<th>Last Week</th>
<th>Wks. on Chart</th>
<th>Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Liz Boorda</strong>-There's Still Enough Of Us-Master</td>
<td>2</td>
<td>7</td>
<td>KYKX 25/22, WCMX 29/23, WPNX 28/23, WSDS 30/25, KNOE 30/27, WCKW 34/28</td>
</tr>
<tr>
<td><strong>Jimmy Murphy</strong>-Keep The Faith-Encore</td>
<td>1</td>
<td>7</td>
<td>WSCG 12/8, WKKN 21/13, KSO 18/15, WPNX 21/17, KEED 22/17, KYKX 21/18</td>
</tr>
<tr>
<td><strong>Adam Baker</strong>-You've Got A Right-Arista</td>
<td>3</td>
<td>5</td>
<td>WKDY 16/10, WVAR 29/25, WAGI 36/25, WZQW 29/26, KSAS 28/25, KJXZ D/25</td>
</tr>
<tr>
<td><strong>Mickey Clark</strong>-When I'm Over You-Evergreen</td>
<td>4</td>
<td>6</td>
<td>KPOW 31/29, WCKW 23/19, WSCP 20/18, KYKX 22/19, WDLW 32/20, WKCQ 36/33</td>
</tr>
<tr>
<td><strong>Billy Vera &amp; The Beaters</strong>-At This Moment-Rhino</td>
<td>5</td>
<td>5</td>
<td>WKDY 10/4, WSCG 18/12, WMWX 25/19, WJWR 22/21, KINO 32/27, WYAA 30/28</td>
</tr>
<tr>
<td><strong>Tim Molchok</strong>-Colorado Moon-Alpine</td>
<td>20</td>
<td>2</td>
<td>WMKM D/49, WOFF-A, KFRD-A, KZZR-A, WSBN-A, WCCN-A</td>
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<tr>
<td><strong>The Johnstons</strong>-Two Name Girl-Hidden Valley</td>
<td>7</td>
<td>4</td>
<td>WKJA 45/38, WCKW 44/37, KYKX 42/37, WVAR 44/40, KEED D/40, KTTS 46/40</td>
</tr>
<tr>
<td><strong>Alibi II</strong>-Only Hurts When I Cry-Camstock</td>
<td>8</td>
<td>3</td>
<td>WQTE 32/27, KICE 33/31, WCCN 48/38, WSCP 43/38, WSCG 49/38, WKDY 46/38</td>
</tr>
<tr>
<td><strong>Kathy Edge</strong>-Take The Chance-NSD</td>
<td>10</td>
<td>3</td>
<td>WSCP 35/31, WPNX 39/32, WSCG 45/36, KJUN 44/38, WICO 42/39, KYKX 44/39</td>
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<tr>
<td><strong>Marcio Lynn</strong>-You've Got That Leaving Look...Soundwaves</td>
<td>11</td>
<td>3</td>
<td>WSCP 40/36, WCVR 49/42, WCKW D/47, WQTE D/47, WPNX D/48, KFOX A/48</td>
</tr>
<tr>
<td><strong>Stella Porton</strong>-Cross My Heart-Luv</td>
<td>D D</td>
<td>-</td>
<td>WAGI D/43, KPOW 49/45, WCKW D/46, KJAR A/46, KUUX 49/48, KYKX D/50</td>
</tr>
<tr>
<td><strong>Tina Danielle</strong>-Burned Out-Charta</td>
<td>6</td>
<td>5</td>
<td>WSCP 18/17, KIXZ 30/20, KSO 39/34, WCCN 42/36, KSP 40/37, KTTS 44/38</td>
</tr>
<tr>
<td><strong>Todd Joos</strong>-Success-Stargem</td>
<td>D D</td>
<td>-</td>
<td>KJUN 48/46, KJIR A/50, WQTE D/46, WSDS-A, WJUC-A, KPE-A</td>
</tr>
<tr>
<td><strong>Peggy Johnson</strong>-I Thought You Were Already Gone-Cypress</td>
<td>14</td>
<td>3</td>
<td>WSCP 22/20, WCAW 44/31, WSCG 46/42, WJKA 47/41, WGSQ 47/44, WYXC D/44</td>
</tr>
<tr>
<td><strong>Gail O'doski</strong>-Early Morning Love-Door Knob</td>
<td>12</td>
<td>2</td>
<td>KYKX 36/33, WSCG 36/33, WLET 44/37, WPNX 43/41, WAGI D/44, KJXZ J/49</td>
</tr>
<tr>
<td><strong>J. C. Weaver</strong>-Gotta Get Out Of Town-Wild Turkey</td>
<td>13</td>
<td>3</td>
<td>WCKW D/39, WPNX 50/47, WJJA D/48, WYCE 49/48, WLSA-A, KUUX-A</td>
</tr>
<tr>
<td><strong>Jimmy Wilcox</strong>-The Swingin' Side Of Them...Silver Stirrup</td>
<td>15</td>
<td>3</td>
<td>WJJC 40/37, WQTE 50/41, WCKW D/41, WSCP A/45, WLET D/45, KYKX D/47</td>
</tr>
<tr>
<td><strong>Gary McCullough</strong>-The Cheater-Soundwaves</td>
<td>16</td>
<td>2</td>
<td>WCKW D/48, WPNX D/49, WGSQ D/49, WKNN-A, KJSA-A, WCCN-A</td>
</tr>
<tr>
<td><strong>The Diamonds</strong>-Just A Little Bit-Churchill</td>
<td>D D</td>
<td>-</td>
<td>KRTT 32/31, KIXZ 28/24, KPLE 40/36, WWVA 38/36, KNOE 43/42, KJAR A/43</td>
</tr>
</tbody>
</table>
### ORTHEAST
- **mestic Life**-John Conlee-Columbia
- **Teen Front Property**-George Strait-MCA
- **Joy Down Texas Way**-Asleep At The Wheel-Epic
- **norite**-Don Williams-Capitol
- **n't Be Cruel**-The Judds-RCA/Curb

**COMMENTS**
- They’re going nuts.
- Most requested.
- Hot record.
- Great song.
- Outstanding phone response.

### UTHEAST
- **e Right Left Hand**-George Jones-Epic
- **Face In The Crowd**-Michael Martin Murphey/Holly Dunn-WB
- **mestic Life**-John Conlee-Columbia
- **n't Be Cruel**-The Judds-RCA/Curb
- **Rock And Roll Of Love**-Tom Wopat-EMI America

**COMMENTS**
- Phones ringin’ off the wall.
- Fantastic response.
- Added on Wednesday and got phones all weekend.
- Still going strong.
- Getting swamped with calls.

### UTHWEST
- **se In Paradise**-Waylon Jennings-MCA
- **art Vs. Heart-Poke** McEntire-RCA
- **Still Be Loving You-Restless Heart**-RCA
- **n't Be Cruel**-The Judds-RCA/Curb
- **so Of The Baby Boom**-Bellamy Brothers-MCA/Curb

**COMMENTS**
- Great audience response.
- Comin’ on real strong.
- Kickin’.
- Response continues to be strong.
- Lots of requests.

### ORTHWEST
- **mestic Life**-John Conlee-Columbia
- **odbye’s All We’ve Got Left**-Steve Earle-MCA
- **The Music Lift You Up-Reba McEntire-MCA
- **ne Star State Of Mind-Nanci Griffith-MCA
- **Know Him Is To...**-Porton/Ronstadt/Harris-Warner Bros.

**COMMENTS**
- Sales out of the box.
- Really jumpin’.
- Exploding, everybody loves it.
- Phones are hot, sales are great.
- Lookin’ real good.

### TH CENTRAL
- **nite Rock**-Indiana Killer
- **n't Be Cruel**-The Judds-RCA/Curb
- **Know Him Is To...**-Porton/Ronstadt/Harris-Warner Bros.
- **e Moon Is Still Over Her Shoulder**-Michael Johnson-RCA
- **Fakes A Little Rain**-Oak Ridge Boys-MCA

**COMMENTS**
- Good country sound.
- Went from 45 to 26<1/M> Hot!
- Instant response.
- Requests are pouring in.
- Lots of calls.

---

THE DEFINITIVE HISTORY OF ROCK AND ROLL

The CASHBOX Singles Charts, 1950–1981, a complete history of all the records that appeared 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.
Rick Blackburn: Profiling The Country Market

By Tom McEntee
(The following article concludes a two-part interview with CBS' Rick Blackburn)

"Before you can develop any kind of a marketing strategy—you gotta have enough data on what the market is, or what the current market conditions are."

That's not exactly a blasting flash, of course. In fact, it is merely basic business sense. Basic military sense, too, for that matter. Like checking out the terrain before you engage the enemy. Or checking out the Drap Zane before you jump out of an airplane.

Sometimes it can just be phrased "look before you leap."

But for CBS-Nashville chief Rick Blackburn it's not just a phrase, it's a way of life in the day-to-day manipulations of his division through an ever-present obstacle course. Particularly during the arduous "transition" period that the business has been undergoing here in Music City these last few years—a period which a number of music biz execs seem to see as wonning, if not having totally passed. A rounding of the bend, so to speak, out of a gray and murky time period into one of more clarity. Blackburn's opinions align with him that camp.

"Particularly in the product line configuration," he says—an area which has seen major fluctuation in recent years.

"We have seen, in '85 and '86, the decline of the [record] album, down to where, right now, it's roughly 10% of our business."

Vinyl, in general, appears to be going the way of the dinosaur, judging by those declining LP sales as well as the vanishing singles business, which Blackburn says is down to 50% of where it was 5 years ago. (And that wasn't exactly a boom time in the history of country singles sales.)

If vinyl only accounts for 10% of LP sales, obviously there's another 90% still around somewhere. That 90% is in the form of tape and CDs. And while cassette sales have remained constant, the exceptional growth of the CD apparently has been a pleasant surprise.

Movement Towards CDs

"The compact disc is here to stay. Sales have now accounted for 25, 30% of our business and that's far beyond what we thought it would be at this stage. For some reason we thought the compact disc would come slower."

"There's this myth about country music fans—that they are still into 8-track, that they are slow to change—and a lot of that has been true. When they were making the transition from 8-track to cassette, for instance, the music consumers had a library of 8-tracks. They had an 8-track player in their car, they had an 8-track player in their home. And they weren't going to take their entire collection and dump it in the river—and then come up with thousands of dollars to start a new library."

"It's a different story with compact discs. That country consumer that's out there now isn't just fixed on traditional country, he likes other forms of music, like Lionel Richie and some of the other bigger names—Billy Joel—also appeal to them. They feel they have a need for technology and better quality—particularly now that compact discs are available at a reasonable price. You can get a good compact disc player for between, say, $100 to $200. So the price is reasonable and now we're seeing that they are starting to build up the [CD] library."

"The key will be when the compact discs are available in automobiles—that's gonna be the real shot in the arm for the record industry."

Labels like CBS are also "quietly watching" the development of the digital audio tape (DAT) as a possible marketing configuration for music. Essentially a cassette, the DAT is credited with remarkably clean delivery of sound—much like that attributed to the CD. But, while Blackburn expresses a mild anticipation toward "a dogfight" between the tape manufacturers and the CD industry ("the tape manufacturers are not gonna take this lying down," he asserts), he also admits that "certainly compact discs have the jump."

He sees one other strong advantage to the CD. Or, rather, he sees a strong disadvantage to the DAT: its ability to be used as a reproducing agent.

"We're about to be pirated again," he laments, shaking his head.

Country Consumer Renaissance

The growth of the CD, with its obvious benefits, is juxtaposed alongside what Blackburn sees as a broadening consumer base. Consumers who are buying into country "...not for the reasons of just being country, but for the reasons of artists' sound. We're seeing that today. The O'Kones, for example. That music is selling. When we poll people—do focus groups—and get some data back, we'll say 'Do you like The O'Kones?' and the response might be, 'Well, we don't know who they are. But we liked "Oh, Darlin"'."

"They like the music, they like the sound, they like the songs, and they will purchase it based on that. And that's the first time we've seen that in awhile. It used to be that our base was pretty loyal to artists—whatever a superstar put out they would buy. [But] it's a new day, it's a renaissance."

Still A Boutique Business

Despite the new consumer and quantum leaps in the technology, however, Blackburn does not see the country music market burgeoning into "mass appeal" status.

"I think it's gonna be specialized," he divulges. "Not unlike the cookie business. When you look at Keebler and some of the major cookie manufacturers—they are not the major manufacturers anymore. It's a boutique business. David's Cookies—somewhere in a shopping center, specializes in nothing but cookies. This may not be a good example, but you'll get an idea of where I'm going with it."

"I think country music is a bouz business. I think it's highly specialized and I think we will develop specialty outlets and do a better job of bettering music to our consumer. Labels Rounder, Sugar Hill and some of those specialized boutique labels are already right on it. I think they're poised for growth. As long as they continue to do what they're doing."

"I see tremendous opportunity for country music—instead of sitting down and [concern ourselves with questions like] how do we cross c... how do we compete with Duran Duran and how do we take our place and all of those kinds of things... Nashesville has being hung up on that of an [assignment]. In the long run, I'm [heading] the other way."

Even the youth-oriented pop business is becoming more specialized, believes Blackburn. "Basically, that's a boutique bustoo. MTV is a boutique business. It's specialized, it's targeted for a young-adult, teen, sub-teen market. They've got it, and they do a good with it."

"Country music is not teen-oriented music. This is a music form about cheating, hurting, drinking, heartache. You have to live it to enjoy it, you understand. I don't see country music with a message, trying to get into that ymca environment."

On the other hand, he acknowledges that the country market does equate "adult superstars like Lionel Richie, Billy Joel, and so forth, who can have great songs, great sounds. As the singer/songwriter. We have a lot of homogenizing with that of a market. In fact, they're homaing with us! Lionel Richie doing a CD with Alabama—""Deep Water"... It was a fantastic record! Forget the charts, I know it didn't do well. But great record! The consumer probably thought it was #1."

"I think we've got our work cut out for us. I think we need to stay focused on specialized and understand what the market is and what our opportunities are, and not worry so much about going on in other markets. That's the way we lose it, I think. Some of the otherbelts see that differently and I okay."
134 THE COMMUNARDS (MCA 67069MC)
135 FRESH AIRE VI 11.94 (Warner Bros. 25534/1EWA)
136 MIDNIGHT TO MIDNIGHT (PolyGram Int'l/Atlantic FC 40646CBS)
137 THE STRANGE CASE OF BENJAMIN BUTTON (Capitol FC 40723CBS)
138 DEAD OR ALIVE (Columbia RCAS-1)
139 MIAMI VICE: THE NEW MUSIC FROM THE TELEVISION SERIES “MIAMI VICE”
140 PASSION (Warner Bros. 25524/1EWA)
141 SCOUNDREL DAYS (Warner Bros. 25520/1EWA)
142 DOWN TO THE MOON AND AS ALWAYS VULNERABLE (CBS FM 42255 CBS)
143 DECEMBER 35 (Wea)
144 MIAMI VICE II: THE NEW MUSIC FROM THE TELEVISION SERIES “MIAMI VICE”
145 PASSION (Warner Bros. 25524/1EWA)
146 SHOCKADELICA (Warner Bros. 25521/1EWA)
147 ELICIT ORANGE (JONES/Del/Jam/Columbia FC 40610/1EWA)
148 REWARD IN BLOOD (Warner Bros. 25549/1EWA)
149 SEAPLANE (Columbia FC 30561CBS)
150 AMERICAN KARATE (Warner Bros. 25532/1EWA)
151 ABANDON THE SHIP ON DEATHTOWN (Capitol FC 40729CBS)
152 REVIVAL (Warner Bros. 25531/1EWA)
153 BETWEEN TWO FIRES (PolyGram Int'l/Atlantic FC 40635CBS)
154 SCARFACE (Warner Bros. 25526/1EWA)
155 THE HOUSEMARTINS (RCA 8.98)
156 THE TOLL OF BELMONT (RCA ATLI 58471MC)
157 BILLION DOLLAR BABY (Collectors Club Polaris 2-12475)
158 SALLY PEN (Rca 8.98)
159 PETER NOONAN (MCA 67094MC)
160 HOUSE OF THE SUN (Rca AFT 19501MC)
161 HOW GOOD CAN YOU BE? (Virgin MCA 54149MC)
162 WHILE THE CITY SLEEPS... (Warner Bros. 25547/1EWA)
163 WHAT PRICE PARADISE (Warner Bros. 25538/1EWA)

164 THE SPORT OF KINGS (MCA 67046MC)
165 LIVING ALL ALONE (Warner Bros. 25532/1EWA)
166 NAJEE’S THEME (Debut)
167 CONCRETE BLOND 8.98 (Debut)
168 TRUE CONFESSIONS 8.98 (Debut)
169 ROCKIN’ WITH THE RHYTHM 8.98 (Debut)
170 BLOOD AND CHOCOLATE 8.98 (Debut)
171 STORMS (Columbia FC 40724CBS)
172 THREE HEARTS IN THE HAPPY ENDING MACHINE (Columbia FC 40724CBS)
173 HEART 8.98 (Capitol ST 12451MC)
174 TUTU 8.98 (Capitol ST 12452MC)
175 BLOOD AND CHOCOLATE 8.98 (Debut)
176 CONCRETE BLOND 8.98 (Debut)
177 CALLAHAN (Columbia FC 40729CBS)
178 LISS & CULT JAM WITH FULL FORC! 8.98 (Capitol FC 40657CBS)
MUSIC VIDEO

MOST ADDED

A REHTA FRANKLIN & GEORGE MICHAEL
I KNEW YOU WERE WAITING (FOR ME)

Club Nouveau—Lean On Me—Warner Bros.
Genesis—Tonight. Tonight. Tonight—Atlantic
Starpoint—He Wants My Body—Elektra
Starship—Nothing’s Gonna Stop Us Now—RCA

PROGRAM ADDS

CATCH 22—Casey O’Brien—Program Director—Anchorage Starship
A. Franklin/G. Michael
Crowded House

HIT VIDEO USA—Mike Opelka—Program Director—Houston Starship
A. Franklin/G. Michael
Starship
Tesla
Little America
Flesh For Lulu
Starpoint

23 MUSIC AKRON—Billy Soule—Program Director—Ohio
Starpoint
B. Springsteen
Steely Q
Farrenheit
D. Allen
Starship
S. Hogan
Bangles
Wang Chung

TV 69-Tom Zingale—Program Director—Gainsville
H. Alpert
Venetians
D. Allen
A. Franklin/G. Michael
A. Baker
Metal Church
Smitts
System
Saints
Starship
Smittens

TOP 40 VIDEOS—Producer—Jeff Most
Burbank, Calif.
REO Speedwagon
B. Vera & The Beaters
G. Abbott
Berlin
N. Sinatra
Stinson And Mass Media
Stranglers
Potion
Frankie Goes To Hollywood

VIDEO PROGRAMMER’S PICK

PD
Casey O’Brien

PROGRAM
Catch 22

MARKET
Anchorage, Alaska

Video: Don’t Dream It’s Over
Artist: Crowded House
Label: Capitol

Comments:
“This band brings life back into the music scene. If the Beatles were still around, this is the music they would be playing so don’t miss them if they come to your town.”

CASH BOX TOP 40 MUSICVIDEOS

1. LAND OF CONFUSION (Atlantic)
   2. KEEP YOUR HANDS TO YOURSELF (Georgia Satrapi Bros)
   3. WILL YOU STILL LOVE ME? (Chicago/Warner Bros)
   4. CONTROL (Jane's Addiction)
   5. BOY IN THE BUBBLE (Paul Simon/Warner Bros)
   6. BIG TIME (Peter Gabriel/Capitol)
   7. OPEN YOUR HEART (Madonna/Warner Bros)
   8. RESPECT YOURSELF (Bruce Willis/Atlantic)
   9. I’M GONNA FIGHT FOR YOUR RIGHT (TO PARTY) (Beastie Boys/Def Jam/Columbia)

CASH BOX TOP 15 MUSIC VIDEOCASSETTES

1. WHAM! IN CHINA—FOREIGN SKIES (CBS/Fox Music Video 7142)
2. THE VIDEO ALBUM, VOLUME I (CBS/Fox Music Video 6198)
3. EVERY BREATH YOU TAKE—THE VIDEOS (PTBO Video 6032)
4. BILLY JOEL VIDEO II (RI.I.Fox/CBS/Fox Music Video 6096)
5. CONTROL—THE VIDEOS (Janet Jackson/A&M Video 6012)
6. STOP MAKING SENSE—TALKING HEADS (RCA Home Video 4051)
7. DAVID LEE ROTH (Warner Music Video 38126)

THE CASH BOX TOP 15 MUSIC VIDEOCASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES.
GEFFEN GETS A BARGAIN—The expense of producing the average music video has long been a sore point for record companies, leading some industry honchos to question the relative worth of videos in the breaking of records or exposure for new acts. With production costs soaring upwards of $50,000 for a single clip—rivaling the cost of recording a full album—what exec in his right mind would resist the chance to make high-quality videos for less than a quarter the going rate? Not Geffen a&rs-exec Michael Rosenblatt, who’s economy-minded brain storm might spawn the latest trend in the music video business: In-house video production. Rosenblatt is responsible for obtaining the services of Miami-based video directors Angel Gracia and Cliff Guest, the guys who turned in the winning video for Madonna’s MTV True Blue “Make My Video” contest. The two have been tagged to do low-cost in-house videos for the label’s up-and-coming acts. Their Madonna video was of such surprisingly high quality and low cost that Rosenblatt got them a two-year deal and redid Tim Scott videos. These videos turned out so well, and for so little money, the boys were hired. “I was trying to figure out how to make videos for certain acts without spending a fortune,” Rosenblatt told Audio/Video, “and I saw these guys’ Madonna video on MTV, and I thought the video was just fantastic. Then I saw them on MTV with Madonna and they said it cost them $1,000, so I called them up. They made these fantastic videos for me for Tim Scott, and I just thought...let’s hire ‘em!" While the cost of making videos was a prime motivation for hiring an in-house production team, Rosenblatt stresses that saving money wouldn’t mean anything if the videos weren’t up to par. “The cost factor is definitely there, but if these guys made (poor) videos I wouldn’t be using them. If they weren’t competitive with what’s on MTV it would be a waste of time. But these videos are very competitive. They’re very, very good videos and it’s just amazing that we can do it at this cost.” Hiring Gracia and Guest doesn’t mean the label will take all its videos in-house, and the pair are only video-makers Geffen plans to take on at the moment. And while at present their videos are limited only to the label’s developing acts, as Rosenblatt says, that situation may change. “I have a feeling that when some of the bigger acts see the quality of these videos, they’re going to want to use them.”

BAD GIRL—Tina Turner stars in her second HBO solo special Tina Turner: Break Every Rule, debuting Saturday, March 14.

OVERSIGHT—Last week I told you that the forthcoming First Annual Soul Train Music Awards was the first show “honoring black music alone,” and blathered on about filling gaps and “a long time coming” and such, while completely overlooking Dick Clark Productions’ Black Gold Awards, a show seen nationally in syndication for the past four years. Produced by Larry Kline and directed by Chris Donovan (tasks usually performed by Gene Weed, who served as supervising producer on this year’s show due to other commitments) the show has been taped for the last two years at the Orpheum Theatre in Memphis. The first two were held at L.A.’s Coconut Grove. Lou Rawls, co-executive producer with Dick Clark, is the two-hour show’s ongoing host, joined each year by a different co-host, along with a slew of celebrity presenters and performers. The most recent show was taped February 19 (to be seen through March and April) with Natalie Cole as co-host, and included Edition and Andre Crouch (among many others). The show is geared toward newer acts, with its four awards categories honoring Top New artists. Veteran acts are also recognized, through a series of “Legend” awards. Watch for it.

THE RELEASE BEAT

Warner Home Video blazes into April with the David Byrne (Talking Heads) REM in Tampa: True Stories, featuring a much-vaunted soundtrack, and also starring (among others) Swans’ Kurtz and John Goodman. Suggested retail price is $79.95, digitally-processed HIFI stereo VHS and Beta, closed captioned. From MGM/UA Home Video in late March comes The Prince’s Trust All Star Rock Concert, featuring Tina Turner, Phil Collins, Elton John, Rod Stewart, Paul McCartney, Sting, George Michael, Paul Young, Mark Knopfler, Eric Clapton and Joan Armatrading (among others) in a benefit concert taped at London’s Wembley Arena. Suggested retail price for the hour-long tape is $29.95, HIFI VHS and Beta, Dolby system on linear tracks in stereo with monophonic sound... MPI Home Video brings the entire decade of the ‘60s to the small screen next month with The Fabulous 60’s, a ten-volume (one hour each), year-by-year set, chronicling the decade with actual footage, narrated by Peter Jennings. Suggested retail is $19.95 each.

**THE CASH BOX TOP 40 VIDEO CASSETTES CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.**

**BAD GIRL—Tina Turner stars in her second HBO solo special Tina Turner: Break Every Rule, debuting Saturday, March 14.**

**OVERSIGHT—Last week I told you that the forthcoming First Annual Soul Train Music Awards was the first show "honoring black music alone," and blathered on about filling gaps and "a long time coming" and such, while completely overlooking Dick Clark Productions' Black Gold Awards, a show seen nationally in syndication for the past four years. Produced by Larry Kline and directed by Chris Donovan (tasks usually performed by Gene Weed, who served as supervising producer on this year's show due to other commitments) the show has been taped for the last two years at the Orpheum Theatre in Memphis. The first two were held at L.A.'s Coconut Grove. Lou Rawls, co-executive producer with Dick Clark, is the two-hour show's ongoing host, joined each year by a different co-host, along with a slew of celebrity presenters and performers. The most recent show was taped February 19 (to be seen through March and April) with Natalie Cole as co-host, and included Edition and Andre Crouch (among many others). The show is geared toward newer acts, with its four awards categories honoring Top New artists. Veteran acts are also recognized, through a series of "Legend" awards. Watch for it.**

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**THE RELEASE BEAT**

Warner Home Video...
CASH BOX TOP 12" DANCE SINGLES

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<td>LOOKING FOR A NEW LOVE</td>
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<td>MR. BIG STUFF</td>
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<td>I WON'T STOP LOVING YOU</td>
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<td>GREGORY AGBOTT (Columbia 64 69599)</td>
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<td>SITUATION #9</td>
<td>CLUB NOISE/TOMMY B (891)</td>
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<td>JANET JACKSON (A&amp;M SP-12509)</td>
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<td>19</td>
<td>BRAND NEW LOVER</td>
<td>DEAD OR ALIVE (Epic EAS 2552)</td>
<td>16 18 16 18</td>
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New 12" Releases

PAULI CARMAN (Columbia 44-05992)
Flashback (5:52) (Publisher Not Listed)(A. East, P. Carmen)(Producers: D. Frank, M. Murphy)

GINO VANNELLI (CBS Associated 2AS 2663)

ROBBIE NEVIL (Manhattan/EMI SPRO 9971)

THE SYSTEM (Atlantic DMD 1007)
Don't Disturb This Groove (5:32) (Science Lab - ASCAP) (M. Murphy, D. Frank) (Producers: The System)

REGINA (Atlantic DMD 1011)

ORAN "JUICE" JONES (Def Jam/Columbia 44 06730)
Here I Go Again (4:49) (Stone Age/Jabobte - BMG)(A. Clevelend, T. Johnson, W. Robinson Jr., W. Moore) (Producers: V.F. Bell, R. Simmons)

MOST ACTIVE

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CLUB PICK

Looking For A New Love—Jody Watley—MCA

 club's Pick

Looking For A New Love—Jody Watley—MCA

RETAILER'S PIC

Throw That D—2 Live Crew—Lue Skywalker

Comments: "Freshest new mix in a long time, m new beat together."

Cash Box March
NICE PRICE LINE—Chrysalis records will unveil a new series of Price line which consists of special selected classic albums from its log. The NICE price titles will be able in March at CBS NICE price cassette costs. News releases in the so include Steve Hackett’s acous-
album “Bay Of Kings”; Richard Linda Thompson’s “First it” and “Sunny”; Ten Years Af
“A Space In Time,” “Posi-
Vibrations,” Rock ’N Roll to the World, and the two-ve
tis (10.95 list) “Record Live”; ndu Ballet’s “Journeys to try,” “True,” and “Parade”; n Waite’s “Ignit"; the sound-
t of “Joseph and the Amazing hicolor Dreamcoat; Greg e’s “Manouevres: Ultravox’s satet” and “Lament”; the Di-
s “Desperate”; Pat Benetar’s “spic”; and armored Saint’s ar of the Saint.”
COMING FROM ARISTA—At a
et in Palm Springs, the p of Arista Records previewed up-
ing projects including the long tamed second album from Whitney iston as well as works in progress atrice Rushen, Carly Simon, nne Warwick, Czuzados, uth Dead, Thompson Twins, kash and (yedd) Patti Smith, DDING BELLS—Marcy Lenore man tied the knot with Dean Ed Feldman January 3 in Los An ges. She is the daughter of the
sales staff of the Warner/Elektra/ Atlantic Corp, who was honored as the L.A. branch sales representative of the year in 1986. He is the vice presi-
dent of an electrical contracting firm which numbers among its clients sever-
ral corporations in the entertainment industry.
EDITIONS E.G. CD—The Editions E.G. label, distributed by JEM Recor ds, is releasing a special compila-
tion, fancifully titled “Angels In The Architecture” (from a line in Paul Si-
mon’s “You Can Call Me All”). An-
gels In The Architecture” will initially be made available exclusively on CD at the list price of $9.98. The collection is meticulously assembled from the cream of the remarkable Editions E.G. back-
catalogue of avant-garde and experi-
mental rock music by noted British disc jockey, John Black. The collection was sequenced expressly for pro-
gressed, uninterrupted play to create a relaxed, yet stimulating aural environ-
ment. All the tracks are instrumental, running the gamut of improvisation-
based styles: “ambient” music, jazz and progressive rock. Many of the numbers included are considered seminal works in the evolution of the so-called “New Age” aesthetic, though many of them pre-date the idiom and all transcend its limitations. All fans of innovative, de-
manding music will rejoice in this cruci-
al selection from this distinguished body of work. The artists appearing on the collection include Harold Budd, Brian Eno, Roger Eno, Bill Bru-
ford, Patrick Moraz, Roedelius,
Jon Hassell, Michael Brook, Si-
mon Jeffes, Phil Manzanera, Rob-
fripp and Laraaji. To
commemorate this release, Editions E.G. staged a week long festival at the Queen Elizabeth Hall in London featuring performances by many of these musicians. This summer there are plans to stage similar festival in a num-
ber of major American cities.
CAMLEOT NEWS—According two
b-monthly newsletter Just for the Record, Camilet Enterprises, who just opened their newest store in
Knoxville, Tennessee bringing their total store count to 104, registered their most financially successful year in 1986, their 30th year in existence. “Our re-
port card for 1986 tells us that we met our goals by working hard to improve sales, trim expenses, and raise produc-
tivity. In short, we did our jobs better than we did the previous year,” said an article written by Paul David... After 20 years as supervisor of wholesale re-
turns, Dick Hauser will retire.
Brian Kassan

CASH BOX TOP 40 COMPACT DISCS

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<td>DANCING ON THE CEILING</td>
<td>LEON NICHOLS &amp; HIS ORCHESTRA</td>
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<td>ARTHUR ARKED</td>
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<td>EVERY BREATH YOU TAKE</td>
<td>THE POLARIS</td>
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<td>THE DARK SIDE OF THE MOON</td>
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<td>ROBERT BUSH</td>
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<td>BROTHERS IN ARMS</td>
<td>DRE HADDIS</td>
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February 3, 1987

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

Dear J.B.,

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

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

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

Best personal regards,

Rick Sklar

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**SUBSCRIPTION ORDER:**

**PLEASE ENTER MY CASHBOX SUBSCRIPTION:**

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**SIGNATURE**

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**CASH BOX**

**Radio Report**

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**CASH BOX**

**Radio Report**

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**CASH BOX**

**Radio Report**

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**CASH BOX**

**Radio Report**

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Steve Winwood

by the first ever award in the newly created category of Best New Age Recording. In the pre-tokeshow awards show, Andreas Vollenweider was the given the first honor for his album "Down To The Moon.

NARAS has often been criticized for its general conservatism and lack of recognition of groundbreaking artists. Critics cite the Academy's failure to award artists like The Rolling Stones, Bob Dylan, Elton John and Elvis Presley in their early days. This year, the albums and records nominated were largely considered to be representative of the best of the field. Album of the Year nominees in addition to "Graceless" were "Back In The High Life" by Steve Winwood, Barbra Streisand's "The Broadway Album," "Control" by Janet Jackson and Peter Gabriel's "So." The Record of the Year nominees included "Addicted To Love" by Robert Palmer, Whitney Houston's "The Greatest Love Of All," "Skidmark" by Peter Gabriel and Dionne & Friends' "That's What Friends Are For."

Columbia with eight and RCA with seven were the big Grammy winners among the labels.

After last week's shows, the leader board of career Grammy winners was changed only slightly. Sir George Solti remained the Academy's leading winner as his Grammy for Best Classical Orchestral Recording gave him a total 25 career Grammies. The addition of two Grammies for Vladimir Horowitz placed him in a tie for second with Henry Mancini at 20.

Stevie Wonder's Grammy for his part in Dionne & Friends gives him a career total 17 Grammies making him the fifth busiest Grammy winner behind Solti, Mancini, Horowitz and Quincy Jones (19).

Other artists in the career multiple-grammy list who enriched the coffers with one or more new statues include: Paul Simon (12), Bill Cosby (9); Barbra Streisand and Sting, including his wins with The Police (8); Wynton Marsalis (7); Al Green and Stephen Stills (6); Ronnie Milsap, Tina Turner and Dionne Warwick (5); and Burt Bacharach, Miles Davis, Jose Feliciano, James Levine, Yo-Yo Ma, Prince and Doc Watson (4).

A complete list of Grammy winners appears on page 25.

Complete Grammy Winner's List

RECORD OF THE YEAR
HIGHER LOVE
Steve Winwood
Ross Talbott & Steve Winwood, Producers (Kellen)

ALBUM OF THE YEAR
GRACELAND
Paul Simon
Paul Simon, Album Producer (Warner Bros.)

SONG OF THE YEAR
THAT'S WHAT FRIENDS ARE FOR
Burt Bacharach & Carol Bayer Sager, Songwriters; Dionne & Friends featuring Elton John, Gladys Knight & Stevie Wonder (Arista)

BEST NEW ARTIST
BRUCE HORNBY & THE RANGE
(RCA)

BEST POP VOCAL PERFORMANCE, FEMALE
THE BROADWAY ALBUM
Barbra Streisand (Columbia/CBS)

BEST POP VOCAL PERFORMANCE, MALE
HIGHER LOVE
Steve Winwood (Island)

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL
THAT'S WHAT FRIENDS ARE FOR
Dionne & Friends featuring Elton John, Gladys Knight & Stevie Wonder (Arista)

BEST POP INSTRUMENTAL PERFORMANCE (ORCHESTRA, GROUP OR SOLOIST)
TOP GUN ANTHEM

(Track from Top Gun The Original Motion Picture Soundtrack)
Harold Faltermeyer & Steve Stevens (Columbia/CBS)

BEST NEW AGE RECORDING
DOWN TO THE MOON
Andreas Vollenweider (FM/CBS)

BEST ROCK VOCAL PERFORMANCE, FEMALE
BAM WHERE YOU STARTED
(Track from Break Every Rule)
Tina Turner (Capitol)

BEST ROCK VOCAL PERFORMANCE, MALE
ADDED TO LOVE
Robert Palmer (Island)

BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL
MISSIONARY MAN
Eurythmics (RCA)

BEST ROCK INSTRUMENTAL PERFORMANCE (ORCHESTRA, GROUP OR SOLOIST)
PETER GUNN
(Track from In Visible Silence)
The Art Of Noise featuring Duane Eddy (Chrysalis)

BEST R&B VOCAL PERFORMANCE, FEMALE
RAPTURE
Anita Baker (Elektra)

BEST R&B VOCAL PERFORMANCE, MALE
LIVING IN AMERICA
James Brown (Scotti Bros./CBS)

(continued on page 26)

Italy (continued from page 12)

rector at RCA, filling the position left vacant by Giuseppe Orsato who recently passed away...Massimo Villa is the new music editor of Video motoric TV network...Enzo Scime was made publicity and promotions director at Durium...CBS Songs announced the naming of Michele Vicino as head of the music publishing department.

NEWS

grammy Winners (continued from page 5)

his front did, his mox was lox Simon ton y ifensively. Irammy Ronnie commodore to ommodore to to Tina Turner while her Male art was Robert Palmer. Euthmics Rock Performance, Duo Or Group. R&B categories, Anita Baker won high field that included Jones Jack- khan, Arettha Franklin and Petti for Best R&B Vocal Performance, Best R&B Performance, Duo or was given to Prince and theation. tion to Winwood's upset victory, are other surprises in a Grammy only acclaimed as the best in recent among the surprises was James victory in the Best Male R&B Vocal. his first Grammy in 22 years was in 1965 for "Papa's Got A new Bag" came at the expense of front runners Luther Vandross in a "Juice" Jones. g the winners in the Jazz field were (continued from the Best Jazz Vocal Performance, Male. Miles Davis for Best Jazz Int- tavel Performance, Soloist and Marsalis for Best Jazz Instrumental since the 25th Annual ceremony was marked

the United Nations cultural boy- til Simon was cleared of those by the U.N., but because of the accused neck-to-neck race between and and Barbara Streisand's say Album." Drama is not usual grammies, but it intensifies when al issues are coupled with a tight cut of the evening's performances particularly high quality, especially and Blues segments. Anita Baker, in the Best Female R&B Vocal Performance of her album (and exhibited an equally us" acceptance) turned in an espe- riencing interpretation of Billy Holly- oday the Child" in a segment to Holiday and Johnny Mercer was honored posthumously with an Achievement Award, Mercer with Jerry Trustees Award. Bobby DeBarge's delivery of his Round Midnight in much to redefine scat in one the history of jazz brief televised from the quality of this year's mu- he efforts of the telecast's produc- much, of the thanks for the liveliness goes to host Billy Crystal, if things rolling at a steady, fast or a man who makes his living in his debt stewardship of this event- events was surprising, ("Billy Crys- tle personnel were heard to exclaim: cotic was named host, "what's do with the record business?" Our- his comedy recordings, Crystal's uncle owned the famed Commo- shop in New York City as well as in a multimode record label. As a profile Grammy program explained, some- enously, Crystal grew up in the these enterprises, surrounded by ts.

Cash Box award for Most Unusual Presenter/Winner Combination goes to rowdy, unkempt rappers the Beast- ie Boys and suave, ladies' man rocker Rob- rt Palmer, whose fate it was to share the stage while Palmer accepted his award for Best Male Rock Vocal.

The show had built-in emotion, involving, as it did, such looming, emotion-packed world issues as Apartheid and AIDS. From Simon's straight-forward acceptance speech for Album of the Year, in which he referred to Apartheid as "one of the most oppressive regimes on the planet today," to Crystal's opening hope that (tonight) "the world is at peace and music reigns" the show had humanitarian impact similar to that of last year's "We Are The World" issue of world hunger.

The most unexpected emotional peak for those who've heard the song as many times as most humans living on planet Earth these days was the Dionne Warwick, Ste- vie Wonder, Gladys Knight and Burt Ba- charach (at the piano) rendition of "That's What Friends Are For," a song which has thus far raised 3/4 of a million dollars for AIDS research.

Produced for the 18th year by Pierre Cos- sette Productions, in association with the 6,000-member National Academy of Re- cords Arts & Sciences, the show had the kind of energy and emotional tension that sets a mediocre awards show apart from a good one.

Italy (continued from page 12)
BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL KISS
Prince & The Revolution (Paisley Park)

BEST R&B INSTRUMENTAL PERFORMANCE (ORCHESTRA, GROUP OR SOLOIST) ANYTHING YOU KNOW THAT (Track from Shades of Yellowjackets (MCA))

BEST RHYTHM & BLUES SONG SWEET LOVE
Anita Baker, Louis A. Johnson, and Gary Bias, Songwriters (A&M)

BEST JAZZ FUSION PERFORMANCE, VOCAL OR INSTRUMENTAL DOUBLET VISION
Bob James & David Sanborn (Warner Bros.)

BEST JAZZ VOCAL PERFORMANCE, FEMALE TIMELESS
Diane Schuur (GRP)

BEST JAZZ VOCAL PERFORMANCE, MALE ROUND MIDNIGHT (Track from Soundtrack Round Midnight)
Bobby McFerrin (Columbia/CBS)

BEST JAZZ VOCAL PERFORMANCE, DUO OR GROUP FREE FALL
2 + 2 Plus, Clare Fisher & His Latin Jazz Sextet (Discovery)

BEST JAZZ INSTRUMENTAL PERFORMANCE, SOLOIST TUTU
Miles Davis (Warner Bros.)

BEST JAZZ INSTRUMENTAL PERFORMANCE, GROUP J MOOD
Wynton Marsalis (Columbia/CBS)

BEST JAZZ INSTRUMENTAL PERFORMANCE, BIG BAND THE TONIGHT SHOW BAND WITH DOC SEVERINSEN
The Tonight Show Band with Doc Severinsen (Amherst)

BEST COUNTRY VOCAL PERFORMANCE, FEMALE WHOEVER’S IN NEW ENGLAND
Reba McEntire (MCA)

BEST COUNTRY VOCAL SOLO PERFORMANCE, MALE LOST IN THE FIFTIES TONIGHT
Ronnie Milsap (RCA)

BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL GRANPA (TELL ME ‘BOUT THE GOOD OLD DAYS)
The Jeuds, Wynonna & Naomi (RCA)

BEST COUNTRY INSTRUMENTAL PERFORMANCE (ORCHESTRA, GROUP OR SOLOIST) RAISIN’ THE DICKENS
(Track from New Grass Gonna Get Ya) Ricky Skaggs ( Epic/CBS)

BEST COUNTRY SONG GRANPA (TELL ME ‘BOUT THE GOOD OLD DAYS)
Jamie O’Hara, Songwriter
The Joudd, Wynonna & Naomi (RCA)

BEST GOSPEL PERFORMANCE, FEMALE MORNING LIKE THIS
Sandi Patty (Word)

BEST GOSPEL PERFORMANCE, MALE TRUMP ET
Philip Bailey (Myrrh/Word)

BEST GOSPEL PERFORMANCE BY A DUO OR GROUP, CHOIR OR CHORUS THEY SAY
(Track from So Glad I Know) Sandi Patty & Denise Williams (Sparrow)

BEST SOUL GOSPEL PERFORMANCE, FEMALE I SURRENDER ALL
(Track from So Glad I Know) Denise Williams (Sparrow)

BEST SOUL GOSPEL PERFORMANCE, MALE GON’GAWAY
Al Green (A&M)

BEST SOUL GOSPEL PERFORMANCE BY A DUO, GROUP, CHOIR OR CHORUS CHOOSE YE
(Track from Let My People Go) The Winans with Vanessa Bell Armstrong (Quest)

BEST LATIN POP PERFORMANCE LELLO!LAI!
(Track from Te Amare) Jose Feliciano (RCA)

BEST TROPICAL LATIN PERFORMANCE ESCENAS
Ruben Blades (Elektra)

BEST MEXICAN/AMERICAN PERFORMANCE AV'TE DEJO EN SAN ANTONIO
Flaco Jimenez (Arhoolie)

BEST TRADITIONAL BLUES RECORDING SHOWDOWN!
Albert Collins, Robert Cray and Johnny Copeland (Alligator)

BEST TRADITIONAL FOLK RECORDING RIDING WITH THE MIDNIGHT TRAIN
Doc Watson (Sugar Hill)

BEST CONTEMPORARY FOLK RECORDING TRIBUTE TO STEVE GOODMAN
Arlo Guthrie, John Hartford, Richie Havens, Bonnie Koloc, Nity Gritty Dirt Band, John Prine and others
Hank Neubanger, Al Bunetta & Dan Einstein, Album Producers (Red Pajamas)

BEST POLKA RECORDING TIE ANOTHER POLKA CELEBRATION
Een Blucznyczys’ Versaciones (Red Air)
I REMEMBER WARSAW
Jimmy Sturr & His Orchestra (Starr)

BEST REGGAE RECORDING BABYLON THE BANDIT
Steel Pulse (Elektra)

BEST RECORDING FOR CHILDREN THE ALPHABET
The Sesame Street Muppets
Kathryn King & Geri Van Beers, Album Producers, Jim Henson, Muppets Creator (Golden Books)

BEST COMEDY RECORDING THOSE OF YOU WITH OR WITHOUT CHILDREN, YOU’LL UNDERSTAND
Bill Cosby ( Geffen)

BEST SPOKEN WORD OR NON-MUSICAL RECORDING INTERVIEWS FROM THE CLASS OF ‘55-RECORDING SESEIONS
Carl Perkins, Jerry Lee Lewis, Roy Orbison, Johnny Cash, Sam Phillips, Rick Nelson & Chips Moman (America Record Corp.)

BEST MUSICAL CAST SHOW ALBUM FOLLIES IN CONCERT
Stephen Sondheim, Composer & Lyricist; Thomas Z. Shepard, Album Producer (RCA)

BEST INSTRUMENTAL COMPOSITION OUT OF AFRICA (Music from the Motion Picture Soundtrack)
John Barry, Composer; John Barry, Conductor (MCA)

BEST MUSIC VIDEO, SHORT FORM DIRE STRAITS BROTHERS IN ARMS
Dire Straits; Various Video Directors (Warner Reprise Video)

BEST MUSIC VIDEO, LONG FORM BRING ON THE NIGHT (VHS) (Beta) (Disc)
Singing Michael Apted, Video Director (Kari/Lornaim Home Video)

BEST ARRANGEMENT ON AN INSTRUMENTAL SUITE MEMORIES
(Track from Somewhere Else) Bill Watrous with Patrick Williams and his Orchestra; Patrick Williams, Instrumental Arranger (Soundwaves)

BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCAL(S) SOMEWHERE
(Track from The Broadway Album) Barbara Streisand; David Foster, Instrumental Arranger (Columbia/CBS)

BEST ALBUM PACKAGE TUTU
Miles Davis; Eiko Ishiohka, Art Director (Warner Bros.)

BEST ALBUM NOTES THE VOICE, THE COLUMBIA YEARS 1943-1992
Frank Sinatra; Gary Giddins, Wilfred Sheed, Jonathan Schwartz, Murray Kempton, Andrew Sarris, Stephen Holden and Frank Conray, Album Notes writers (Columbia/CBS)

BEST HISTORICAL ALBUM ATLANTIC RHYTHM AND BLUES 1947-1974 VOLS. 1-7
Brook Benton, Ray Charles, The Coasters, The Drifters, Roberta Flack, Aretha Franklin, Otis Redding and many others; Bob Porter & Aziz Goksel, Album Producers (Atlantic)

BEST CONTEMPORARY COMPOSITION LUTOSLAVSKY: SYM. NO. 3
Witold Lutoslawski, Composer (Chester Music (ASCAP))

BEST ENGINEERED RECORD CLASSICAL HOROWITZ: THE STUDIO RECORDINGS, NEW YORK 1924-1939
Paul Goodman, Engineer (Deutsche Grammophon)

BEST ENGINEERED RECORD POPULAR CLASSICAL THE HEAT OF HEAT
Patti Austin, HIGH PRIORITY
Cherelle
NASTY
Janet Jackson, SANDS OF THE S.O.S. Band
SATURDAY LOVE
(Track from High Priority) Cherelle
CRASH
The Human League

BEST CLASSICAL ALBUM HOROWITZ: THE STUDIO RECORDINGS, NEW YORK 1924-1939
Vladimir Horowitz, Thomas Frost, Album Producer (Deutsche Grammophon)

BEST CLASSICAL ORCHESTRA RECORDING LISZT: A FAUST SYMPHONY
Sir Georg Solti, Cond., Chicago Symphony
Michael Haas, Album Producer (London)

BEST OPERA RECORDING BERNSTEIN: CANDIDE
John Mauceri, Cond., New York Opera Chorus and Orchestra; Pts: Solos: Erle Mikes, Marris Clement, Eiser, John Lankston, Joyce Ca Scott Reeve, Jack Harrod, Jamie Billings
Elizabeth Ostrow, Album Producer (New World)

BEST CHORAL PERFORMANCE (OTHER THAN OPERA) ORFF: CARMINA BURANA
James Levine, Cond., Chicago Symphony Chorus & Orchestra; Margaret Hillis, Choral Director (Deutsche Grammophon)

BEST CLASSICAL PERFORMER OF THE YEAR HOROWITZ: THE STUDIO RECORDINGS, NEW YORK 1924-1939
Vladimir Horowitz (Deutsche Grammophon)

BEST CHAMBER MUSIC PERFORMANCE (Instruments Voice)
BEETHOVEN: CELLO & PIANO VOLS. 4 IN C/AND VARIATIONS
Ye-Yo Ma & Emanuel Ax (CBS Masterworks)

BEST CLASSICAL VOCAL SOPRANO PERFORMANCE MOZART: KATHERINE BATTLE
Kathleen Battle
Mozart
Andre Previn Cond., Royal Philharmonic Orchestra (Angel)

BEST CONTEMPORARY COMPOSITION LUTOSLAVSKY: SYM. NO. 3
Witold Lutoslawski, Composer (Chester Music (ASCAP))

BEST CLASSICAL PRODUCER OF THE YEAR THOMAS FROST
the nominees in the country music of the 1986 Grammy Awards announced, they clearly reflected the rise of talented new acts in the field. Awards Show itself featured performances by three of those artists: Steve Earle, Travis and Dwight Yoakam. When the dust settled and the winners were presented on Feb. 24, it was the NARAS votes that had fallen to established performers.

McEntire, Ronnie Milsap and The Judds (with guest Rickie Lee Jones) emerged with the Grammy for "Love's Got a Hold On Ya." Although Reba's won awards left and right the last few years, this is her first Grammy. The single that garnered the applause for Best Female Country Vocal Performance was "Who's In New England?"

ACM Announces Final Nominees

Bill Boyd, executive director of the Academy of Country Music, has announced the final nominees of the ACM awards. The five finalists in each of these 10 categories were voted on by the members of a list of ten initial selections made by the Academy's Awards Selection Committee, based on such factors as recording and personal appearance achievement during the past year. Ballots also allowed write-ins.

Entertainer of the Year: Alabama, Reba McEntire, Ricky Skaggs; George Strait, Hank Williams, Jr.

Male Vocalist: Earl Thomas Conley; George Jones; George Strait; Randy Travis; Hank Williams, Jr.

Female Vocalist: Janie Fricke; Crys (continued on page 39).

CASH BOX COUNTRY ALBUMS

Title, Artist, Label, Number, Distributor

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number, Distributor</th>
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<tbody>
<tr>
<td>OCEAN FRONT PROPERTY</td>
<td>GEORGE STRAIT (MCA 5199)</td>
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<tr>
<td>ON THE FRONT LINE</td>
<td>TAM LEE (EMI/America PW 506)</td>
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<tr>
<td>THE NIGHT</td>
<td>JOHN CALVIN (Capitol ST 1288)</td>
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<tr>
<td>DANGEROUS WOMAN</td>
<td>SHERRY LAMBERT (MCA 5700)</td>
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<td>SHERRY'S WORLD</td>
<td>SHERRY LAMBERT (EMI/America PW 305)</td>
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<td>LOVE'S GONNA GET YOU</td>
<td>NANCY RUSSELL (Capitol ST 13542)</td>
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<tr>
<td>THE TIME OF OUR LIVES</td>
<td>JEROME CRAW (MCA 5701)</td>
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<td>ATLANTA LADY</td>
<td>TANYA TUCKER (Capitol ST 13567)</td>
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<td>TOO LONG</td>
<td>TANYA TUCKER (Capitol ST 13567)</td>
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<td>THE BEST OF ME</td>
<td>TANYA TUCKER (Capitol ST 13567)</td>
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<tr>
<td>MR. BLUE MAN</td>
<td>TANYA TUCKER (Capitol ST 13567)</td>
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BUM REVIEWS

RICKY VAN SHELTON—Wild-Eyed Dream—Columbia C 46262—(Producer: Snookiingham)
This young "new traditionalist" ain't no wild-eyed dream -- the kid delivers! On his debut lp, Ricky Van takes some great tunes from the past and breathes new/old life into them: Harlan Howard's "Life Turned Her That Way" and Roger Miller's "Don't We All Have The Right" are stand-outs, as is "Somebody Lied." The rockabilly-styled "Ultimate-ly Fine" and "Baby, I'm Ready" also force their way to the forefront.
CASH BOX COUNTRY SINGLES

March 7, 1987

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
<th>Peak Position</th>
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</thead>
<tbody>
<tr>
<td>33. OLD BRIDGES BURN SLOW</td>
<td>BELLY JOE ROYAL (Atlantic America 7-94845)</td>
<td>W</td>
<td>W</td>
<td>41</td>
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<tr>
<td>34. WILD-EYED DREAM</td>
<td>RICKY VAN SHELTON (Columbia 38-06452)</td>
<td>W</td>
<td>W</td>
<td>37</td>
</tr>
<tr>
<td>35. YOU'RE THE POWER</td>
<td>BRUCE SPRINGSTEEN (MCA 583-397)</td>
<td>W</td>
<td>W</td>
<td>38</td>
</tr>
<tr>
<td>36. LEAVE ME LONELY</td>
<td>LARRY MORRIS (Warner Bros. 7-28542)</td>
<td>W</td>
<td>W</td>
<td>25</td>
</tr>
<tr>
<td>37. THIS OL' TOWN</td>
<td>LACY J. DALLON (Columbia 38-06608)</td>
<td>W</td>
<td>W</td>
<td>31</td>
</tr>
<tr>
<td>38. SENORITA</td>
<td>DON WILLIAMS (Capitol B-5683)</td>
<td>W</td>
<td>W</td>
<td>43</td>
</tr>
<tr>
<td>39. LONE STAR STATE OF MIND</td>
<td>WALTER GRIFFITHS (MCA 54046)</td>
<td>W</td>
<td>W</td>
<td>42</td>
</tr>
<tr>
<td>40. TO KNOW HIM IS TO LOVE HIM</td>
<td>DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS (Warner Bros. 7-28947)</td>
<td>W</td>
<td>W</td>
<td>48</td>
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<tr>
<td>41. CAN'T STOP MY HEART FROM LOVING YOU</td>
<td>THE O'PARES (Columbia 38-06606)</td>
<td>W</td>
<td>W</td>
<td>46</td>
</tr>
<tr>
<td>42. LOVIN' THAT CRAZY FEELIN'</td>
<td>ROYNE MCDOWELL (MCA/Curb 52794)</td>
<td>W</td>
<td>W</td>
<td>32</td>
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<tr>
<td>43. GIRLS RIDE HORSES TOO</td>
<td>JOHNNY CASH (MCA 53009)</td>
<td>W</td>
<td>W</td>
<td>51</td>
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<tr>
<td>44. IT TAKES A LITTLE RAIN (TO MAKE LOVE GROW)</td>
<td>THE OAK RIDGE BOYS (MCA 22514)</td>
<td>W</td>
<td>W</td>
<td>53</td>
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<tr>
<td>45. THERE'S STILL ENOUGH OF US</td>
<td>LEE RONSOLO (MCA 52911)</td>
<td>W</td>
<td>W</td>
<td>49</td>
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<tr>
<td>46. WALK ME IN THE RAIN</td>
<td>STEVE KELLEY (MCA 53008)</td>
<td>W</td>
<td>W</td>
<td>57</td>
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<tr>
<td>47. GOODBYE'S ALL WE'VE GOT LEFT</td>
<td>STEVE EARNHARDT (MCA 53011)</td>
<td>W</td>
<td>W</td>
<td>59</td>
</tr>
<tr>
<td>48. I WONDER IF I CARE AS MUCH</td>
<td>ROCKY SKAGGS (Epic 38-06650)</td>
<td>W</td>
<td>W</td>
<td>62</td>
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<tr>
<td>49. KEEP THE HEART</td>
<td>JIMMY MURPHY (EMI 5803366)</td>
<td>W</td>
<td>W</td>
<td>47</td>
</tr>
<tr>
<td>50. THEN WE'LL OPEN UP AT NIGHT</td>
<td>THE SHOOTER (MCA 310672)</td>
<td>W</td>
<td>W</td>
<td>60</td>
</tr>
<tr>
<td>51. YOU'VE GOT A RIGHT</td>
<td>ADAM BAKER (Atlantic 6703)</td>
<td>W</td>
<td>W</td>
<td>55</td>
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</tbody>
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CHARTBREAKER

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Release</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>52. DOMESTIC LIFE</td>
<td>MIKE COOLEY (Columbia 38-06707)</td>
<td>DEBUT</td>
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<tr>
<td>53. WHEN SOMETHING IS GOOD WHY DOES IT CHANGE</td>
<td>HANK WILLIAMS JR. (Warner Bros. 7-28452)</td>
<td>DEBUT</td>
<td>63</td>
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<tr>
<td>54. HEART VS. HEART</td>
<td>PALE MUNSTER (MCA 50927)</td>
<td>DEBUT</td>
<td>54</td>
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<td>55. DON'T TOUCH ME THERE</td>
<td>CHARLIE MCRAE (EMI 3499973)</td>
<td>DEBUT</td>
<td>58</td>
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<tr>
<td>56. OH WHAT A NIGHT</td>
<td>NILI MANNELL (Capitol B-5682)</td>
<td>DEBUT</td>
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<tr>
<td>57. GONNA HAVE YOU</td>
<td>LEE SANDELL (MCA 61157)</td>
<td>DEBUT</td>
<td>61</td>
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<td>58. DO I HAVE TO SAY GOODBYE</td>
<td>LOUISE MANEILLO (MCA 51175)</td>
<td>DEBUT</td>
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<tr>
<td>59. PLAIN BROWN WRAPPER</td>
<td>MARY MORRIS (Warner Bros. 7-29468)</td>
<td>DEBUT</td>
<td>63</td>
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<tr>
<td>60. WHEN I'M OVER YOU</td>
<td>MICKY'S CLINIC (Evergreen 410)</td>
<td>DEBUT</td>
<td>64</td>
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<tr>
<td>61. AT THIS MOMENT</td>
<td>BILL BURA AND THE HARRIERS (RCA 74407)</td>
<td>DEBUT</td>
<td>69</td>
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<tr>
<td>62. NEED A LITTLE TIME OFF FOR BAD BEHAVIOR</td>
<td>DAVID ALAN COE (Columbia 38-06661)</td>
<td>DEBUT</td>
<td>68</td>
</tr>
<tr>
<td>63. WAY DOWN TEXAS WAY</td>
<td>MILLIE JOHNSTON (Capitol B-17264)</td>
<td>DEBUT</td>
<td>72</td>
</tr>
<tr>
<td>64. GOD WILL</td>
<td>LYLE LEVETT (MCA/Curb 2304)</td>
<td>DEBUT</td>
<td>65</td>
</tr>
</tbody>
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ALPHABETICAL LISTING ON INSIDE BACK COVER
**NASHVILLE CHATTER**

**RADIO SEMINAR REFLECTION:** Last week was my first view of the Radio Seminar from the Cash Box perspective. Although I didn’t attend as many of the panels as I would have liked to, those I did catch I found well structured and informative. I was the one grinning at the back of the room during one full, early morning session when McEntee asked a radio programmer what the @##& difference it made to him if a record had a bullet or not. By the way, Tom doesn’t drink coffee—he’s on his own in the mornings.

I enjoyed the cocktail reception, although it was pretty hectic, and even ran into some friends of my own from my days in the media in Montana—although one is working in Seattle and the other in Idaho nowadays.

The New Faces Show featured some terrific acts—and gave everyone something to talk about later (besides Charlie Monk’s jokes, I mean). I hope the buzz didn’t detract from the talented entertainment by the other acts on the show.

But probably what I liked the most during the social events was talking and listening to radio programmers from small markets and large. Everything I’d been writing up about the Seminar being a place to exchange ideas, problems and gripes came home during those exchanges. However (in my expert opinion), there was something missing—I think you need the rap rooms back—the old rap rooms I heard about from Dave Donahue and McEntee, where you have an informal structure in which to discuss your specific problems.

**LIFE BEYOND NASHVILLE:** Country music will take to the streets of Los Angeles on April 4 and 5. The Los Angeles Street Scene Festival will include, for the first time, a “Country Scene,” featuring entertainers who will be in town for the Academy of Country Music Awards. There will also be a chili cook-off, an exhibition of Western movie stuntwork, recitations by the Cowboy Poets and horsemanship demonstrations—and that’s just the country aspect of the festival which focuses on the multicultural life of the people of L.A.

**INDIE NEWS:** Recently I received a press release stating that Robin Leen was planning to record a duet with Lobo. Curious about this deja vu, Robin came over and we pulled out the release. Now, I’ve heard strange things about the postal service, but how this piece took almost 2 years to reach our office is a real mystery—it was dated 1985! Unfortunately, this event took place more than a year before I came to Cash Box, or I would have recognized its antiquity. I apologize to the solo artist.

Valerie Hansen

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**IT OF THE BOX**

**Y LOVELESS** (MCA/MCA-1 Did) (2/47) (SureFire—BMI) (Producers: E.Gordy Jr., m)

...is an interesting Out Of The Box. Loveless’s steel-guitar-trad-sound matched with Seals’ syndied contemporary one: MCA’s layer in the chart crossed with a lot of the music scene (albeit mostly the pop side). Though the sounds and styles rom opposite directions to meet Cash Box reviewing room this the two singles only varied at a point when the CB staff was tallied. So, tune in your ear, en put on your glasses to watch wo opposites play around on the

**SEALS** (EMI-America P.B.8377) Be There (3:47) (Snow/Michael olden/Sweet Angel—BMI/P) (Snow/Kimball) (Producers: Billy)

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**NASHVILLE CHATTER**

Looking at this picture of Southern Pacific’s John McFee on the left wearing a denim shirt, Dan Seals in his cowboy hat and ‘So Pac’s Stu Cook in the bolo tie on the right, you’d never guess the three were remembering about the ‘70s when McFee was with The Doobie Brothers, Seals was England Dan and played with John Ford Coley and Cook was in Creedence Clearwater Revival.

There were plenty of m.d.’s around at the radio seminar, but these Mercury artists decided to do a different kind of m.d.ing for labelmate Glen Sutton. The helpful threesome consists of (l to r) Butch Baker, Larry Boone and Larry Cannon of The Cannons.

Aw, c’mon, Holly, somebody has to follow Dwight.

(Pictured l to r: Holly Dunn, Larry Boone, Lyle Lovett at New Faces Show)

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**HIGH:** MCA Music Publishing recently held a “#1” party for “Give Me Wings” by Michael Johnson. Picture presenting a pair of Wings Sunglasses to MCA writer Don (left) Jerry Crutchfield, sr. vice president. MCA Music, Schatz; Mary Martin, RCA A&R talent mgr.; John Briggs, membership rep., ASCAP; Martin Littlefield, associate CP; Pat Helper, mgr. creative services, MCA Music, Steve Day, dir. creative services, etc.

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**ATURE PICKS**

**LY HAGGARD** (MTM PB-72085) Weekend Cowboys (3:28) (Crystal liner/Billy Strange/Uncle Artie—ASCAP) (M.Carroll) (Producer: B.Strange) le’s boy’s back in the saddle—at least for a honky-tonkin’ weekend. He may silly new face in radiland, but he’s sure not shy on this party-down release.


**JEY CROWELL** (Columbia 38-06554) She Loves the Jerk (3:37) (Lilly-BMI) (J.Haast) (Producers: R.Crowell, B.T-Jones)

It must have been reading your Hot Cut reports again. Although it barely gets into the boundaries of today’s definition of country, listeners will probably ght by its contagious sound and ear-jerking lyrics.

**30 March, 1987**
ACM Nominees (continued from page 27)

tal Gayle; Reba McEntire; Juice Newton, Marie Osmond.
Top Vocal Group: Alabama, Larry, Steve and Rudy: The Gatlin Brothers; Forrester Sisters; Restless Heart; The Statler Brothers.
Top Vocal Duo: Bellamy Brothers; Crystal Gayle/Gary Morris; Marie Osmond/Paul Davis; Sweethearts of the Rodeo, The Judds.
Top New Female Vocalist: Darlene Austin; Lisa Chisholm; Holly Dunn; Rosie Flores; Pam Tillis.
Top New Male Vocalist: Steve Earle; Michael Johnson; Lewis Stacey; Tom Wopat; Dwight Yoakam.
Single of the Year (artist, producer, record label): "I'll Always Love You"; "Guitars, Cadillacs, Etc., Etc."; "Live in London"; "Rockin' With The Rhythm"; "Storms Of Life".

Final ballots for the awards poll were mailed to the Academy’s voting members on Thursday, Feb. 26. Winners will be announced during presentation ceremonies at Knot’s Berry Farm in Buena Vista, CA on Monday, April 6, and aired over NBC-TV.

TONY D’S SHOWS TONY M. THE TRADE—“It’s really very simple—first you get 130 phone calls in three days and mark down 50 to 60 separate numbers from each one you add each of those 2600 numbers.” Killer Records artist Tony McGill got course on record charts from CB chart director Tony D’Antonio when the stoped Nashville office recently. Afterwards he was overheard saying something about be he was a singer.
LIP SANDIFER—Keeping Dream Alive—Urgent URR-
-Producer: P. Sandifer, B.

In effectual lyrics are wrapped in
music, the result is instrumenta-
at birds the listener’s ear and
that keep him by challenging his
mind. Sandifer’s songs have
imbination, with melodic tunes
around themes such as those
ized by the song titles “Ameri-
mily Portrait,” “Where Did The
Years Go” and “In His Love.”
artist Jennifer Warnes makes an
appearance on the latter cut.

Y HESTER—Through The
ow—Myrrh 7-01-685338-
producer: D. Posthuma
through Benny’s previous al-
Benny From Here, was rock ‘n’
head onto your synthesizer because
is even more so. But even in his
style, the artist still retains a sub-
e—his music doesn’t knock you
just calls you to attention. Be-
at, the all around sound is a nat-
Benny’s vocal style. Two singles
released from this lp: “Re-
er Me” for AC and “Under-
River” for rock stations.

OSPEL BITS

GRATULATIONS are in or-
the following Grammy re-
ts in the gospel field: Sandi
Best Gospel Performance. For
the “Morning Like This” al-
Wonders how many people she
up during this TV appearance.)
other hurrah to her along with
ce Williams—Best Gospel Per-
ce By A Dun Or Group, Choir
was “They Say,” a track
Williams “So Glad I Know” LP.
for another track off that same
Surrender All,” came Williams’
ward in the Best Soul Gospel Per-
ce, Female. Looks like Patti and
really cleaned up!
e applause is in order for Philip-
’s, Best Gospel Performance,
the “Triumph” album; to Al
is for his “Going Away” single;
The Winans for the “Let My
Go” album.

NEWS: Leslie Phillips’ new
“The Turning,” will be out in
March. The LP was produced by
n Burnett... Randy Stonehill’s
release, “The Wild Frontier,”
on picked up by A&M & for dis-
friends First, a group of art-
African who performed for the
Religious Broadcasters Con-
will be releasing an album in
or Star Song, distributed by Spar-
the title of the release is “We See

A New Africa.”...Reunion Records is
re-releasing “Good Night, Sleep Tight,”
a special cassette for children ages 0-7.
Pam Mark Hall produced the project
and it features appearances by Debbi
Boone, John Fischer and more...Re-
union has also signed two new artists:
Renee Garcia, who has appeared as
one of Amy Grant’s backup singers
for the past three and a half years, will
have her first solo album for the label
this summer (word has it that her pro-
ducer will be Chris Eaton). Michael
Peace is their other new act. He is a
“rap” artist, and his “Rock It Right” LP
will be out in March...Sparrow Records
has released the “Let There Be Praise”
songbook and cassette, produced by
Greg Nelson. It contains 12 inspira-
tional classics popularized by top Gosp-
el artists. This noteworthy event for
Christian music is a retrospective
of some of gospel’s most memorable
songs, and a real introduction of those
songs into the church...Kim Boyce has
a heavy touring schedule this year —
she is scheduled to appear at the Cre-
festival, Atlanta Fest ’87, the
Agape Festival, the Sun Festival, the
Oasis Festival, the Sunshine Festival
and Jesus Mid West as well as opening
for such acts as The Imperials, Mi-
chael W. Smith, Russ Taft and Da-
vid Meece.

Amy Lavelle
Data East’s ‘Kid Niki’ Kit

There’s a lot of flavor in this play theme. “Kid Niki” is a young swordsman who is in search of his spiked haired girlfriend, Princess Margo. As he goes about trying to find her he must conquer a series of major enemies from Spine Death Breath to the Stone Wizard. Along the way this Punk Ninja Warrior collects other massively intense weapons to assist him in his quest. What you have here is a modern adaptation of a theme from the past which is tailored for today’s video game player.

Funk said that proposals in Georgia and Maine are aimed at limiting machines to places where minors are not present. Similar restrictions are in force in Utah and Idaho.

“We expect that in the present climate of efforts to restrict smoking in public areas, transportation facilities and even in the work place, additional states and other entities may try to ban or restrict our machines with the alleged intent of keeping cigarettes away from minors,” said Funk.

“Our research and Operation Alert material shows convincingly that cigarette machines are not and cannot be a source for minors because few machines are located in places where minors are admitted or would go without accompanying adults,” he stated.

“NAMA has been the leader in opposing illegical restrictions on cigarette machines since the 1960’s and I urge any industry member who encounters negative proposals to contact one of our three offices immediately for assistance and to get the information materials which we have prepared,” he added.

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**New Illinois Law Aids Vending Ops**

**CHICAGO—** A new Illinois law signed by Governor James Thompson in early February, requires cities and towns whose population is under one million to notify vending machines manufacturers before increasing license fees can be put into effect, according to William R. Brandonstrader, counsel and NAMA director of state councils.

"Our Illinois Automatic Merchandising Council has worked hard for two years to get the legislature to adopt this provision under their Operation Roll Back program," Brandonstrader stated. "We already have similar legislation in effect in Minnesota. In my experience the best tool for limiting or defeating license fee changes is timely knowledge so that we can work with the authorities before it is too late." Brandonstrader estimates that the Roll Back option has been a saving grace for fee savings of up to $90,000. This will be enhanced by the new law. Any increases voted without the required pre-notification to licensees will be illegal.

The Illinois Council, with guidance from NAMA, has been working for several years to reduce excessive per-machine licenses in the huge Chicago suburban market and the early notification now required will be a key tool in that effort, Brandonstrader said.

*(continued from page 33)*

**Business Promotions**

You might even want to open your doors to the league at the end of the year and provide a fun afternoon for all the area 8-ballers, by offering some free play, tokens, or other premiums that you might quickly dismiss as having no value. All of the posters and other items from the trade shows are wonderful reminders that have real value to those on the outside — and all it would probably take is a phone call to your local distributor or the manufacturers themselves.

An event such as this gives your game room an opportunity to take center stage and provide a dimension that is so sorely lacking from the image that is associated with coin-operated amusement machines. Plus you’re getting people in the door and making them comfortable with the surroundings. It’s also showcasing your game, and what is that you have to offer. You might even go so far as to take out some of your plush toys from the crate and give these away to the winning teams in a given league. The bottomline is to get, and stay, involved.

Although there are many, many more possibilities to consider, a last one we’ll review here is to get on the radio bandwagon. Religious organizations and other civic groups are always giving away cars and apartments for the purchase of a $1 ticket. Why not add in equipment off your floor and some other benefits. Admittedly, this is normally a device that distributors use, but do it in tandem or on your own.

You will be surprised by the doors that will open once you become more aggressive and creative in backing activities such as these. You may even make some contacts in terms of business that can provide some long term relationships that will prove beneficial.

**Sales Appointments at SN**

**CHICAGO—** Paul Jacobs, vice president and general manager of SNK Corporation of America announced the following sales appointments at the Sunnyvale, California based company.

Gerald S. Momoda, Jr. has been named Western Regional Sales Manager for the SNK coin-op division. In his new position, he will be calling on distributors west of the Mississippi and will also be involved in market research and product development for the company. Mr. Momoda’s coin-op experience includes his recent affiliation with Sega Enterprises U.S.A. in product management and sales. He previously worked for three years at Nintendo of America as a market research analyst. For a two year period he was on the staff of the Boeing Company in Seattle.

Linda L. Lavin has been appointed Consumer Products Manager. She was in charge of sales to SNK’s market segments around the country for consumer products. SNK’s entry into the consumer field is “Ikari Warriors” Nintendo Entertainment System, scheduled for release in April of this year. Ms. Lavin’s experience includes that of owner of a manufacturer’s rep firm, Micelles, plus a brief stint as a marketer in the early days of Exidy, Inc. In a related announcement, licensed Data East U.S.A. to market "Ikari Warriors" to dealers in both Apple and Commodore computers.

The newly opened SNK Corp America facilities are located at the Westin, Sunnyvale, Califor