FOR THE MOST COMPREHENSIVE ANALYSIS OF CURRENT HITS SEE
THE CASH BOX RADIO REPORT
CENTER PULL-OUT SECTION
Proudly Congratulates
Our Grammy Award Winning Songwriters and Composers
We Salute You All

SONG OF THE YEAR
Carole Bayer Sager
THAT'S WHAT FRIENDS ARE FOR

RECORD OF THE YEAR
Steve Winwood
Russ Titelman
HIGHER LOVE

ALBUM OF THE YEAR
Paul Simon
GRACELAND

BEST RHYTHM & BLUES SONG
Anita Baker
SWEET LOVE

BEST INSTRUMENTAL COMPOSITION
John Barry
OUT OF AFRICA (MUSIC FROM THE MOTION PICTURE SOUNDTRACK)

The Art Of Noise
Anita Baker
John Barry
Eddie Blazonczyk's Versatones
James Brown
Albert Collins
Johnny Copeland
Bill Cosby
Robert Cray
Miles Davis
Duane Eddy

Eurythmics
Clare Fischer's 2 + 2 Plus
David Foster
Thomas Frost
Al Green
The Judds
Jerry Lee Lewis
Bobby McFerrin
Rick Nelson
Roy Orbison
Sandi Patti
Carl Perkins
Sam Phillips

Carole Bayer Sager
David Sanborn
Paul Simon
Sting
Jimmy Sturr & His Orchestra
Russ Titelman
Dionne Warwick
Doc Watson
Patrick Williams
Steve Winwood
Yellowjackets
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POP SINGLE

#1 JACOB'S LADDER .......................... Huey Lewis & The News
Chrysalis

#1 LET'S WAIT AWHILE ......................... Janet Jackson
A&M

#1 SMALL TOWN GIRL ....................... Steve Wariner
MCA

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

#1 A HARD DAYS NIGHT ................. The Beatles
Capitol

LICENSED TO ILL ......................... Beastie Boys
Def Jam/Columbia

#1 OCEAN FRONT PROPERTY .......... George Strait
MCA

#1 LOOKING FOR NEW LOVE ........ Jody Whalton
MCA

WHAT'S GOING ON .................................. Cyndi Lauper
Portrait/Epic

SHEILA E. — Sheila E. — Paisley Park/Warner Bros.

WHAT'S GOING ON — Cyndi Lauper — Portrait/Epic

SHEILA E. — Sheila E. — Paisley Park/Warner Bros.

WINNER'S CIRCLE

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

POP SINGLE

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

#1 TOP POP DEBUTS

SINGLES .............................................. 16
ALBUMS .............................................. 16

JACOB'S LADDER .................. Huey Lewis & The News
Chrysalis

LET'S WAIT AWHILE .................. Janet Jackson
A&M

SMALL TOWN GIRL ....................... Steve Wariner
MCA

A CHANGE OF HEART .................. David Sanborn
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A HARD DAYS NIGHT ................. The Beatles
Capitol

LICENSED TO ILL ......................... Beastie Boys
Def Jam/Columbia

OCEAN FRONT PROPERTY .......... George Strait
MCA

LOOKING FOR NEW LOVE ........ Jody Whalton
MCA

COUNTRY SINGLE

#1 SMALL TOWN GIRL ....................... Steve Wariner
MCA

JAZZ

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

COMPACT DISC

#1 A HARD DAYS NIGHT ................. The Beatles
Capitol

12" SINGLE

#1 VICTORY .............................. Kool & The Gang
Mercury/PolyGram

12" SINGLE

#1 LOOKING FOR NEW LOVE ........ Jody Whalton
MCA

VOLUME L—NUMBER 37—MARCH 14, 1987

INTERNATIONAL MUSIC/Coin MACHINE/HOME ENTERTAINMENT WEEKLY
GRAMMY GRINS — RCA executives congratulate Bruce Hornsby at the label's post-Grammy reception for Bruce Hornsby and the Range's Best New Artist Award. Pictured (l-r): Robert Buszik, pres of RCA Records-U.S.; Bruce Hornsby; Elliot Goldman, pres and CEO of RCA-Ardio; Paul Atkinson, vp of A&R, west coast; and Rick Dobbs, exec vp of RCA Records-U.S.

Gabriel Sweeps American Video Awards

By Gregory Dobrin

LOS ANGELES—Warner Bros. recording artist Peter Gabriel took four of the fourteen video awards, plus a special Hall of Fame award, presented recently at the fifth annual American Video Awards ceremony in Los Angeles.

Gabriel's awards, given for his Sledgehammer video, included Best Pop Video, Best Performance Male, Best Director (Stephen Johnson) and Best Special Effects (Stephen Johnson and Aardman Animation). His Hall of Fame award, given on behalf of the National Academy of Video Arts & Sciences for Gabriel's continued excellence and vision in music video, was presented by recording/performance artist labelmate Laurie Anderson.

Other multiple winners included Madonna and David Lee Roth. Madonna's Open Your Heart and Papa Don't Preach videos won for Best Art Director (Mike Hanan) and Best Performance Female, respectively, while David Lee Roth's Yankee Rose and Ain't Crazy were honored for Best Stage Performance and Best Costume Designer (Malissa Daniel), respectively.

The two-hour show, produced by Scotti/Bennige Television in association with Caskey Productions, was held this time around at L.A.'s Scottish Rite Auditorium, featuring host Casey Kasem, with co-hosts Graham Nash and Sheri Belafonte-Harper. The show was taped for syndication next month. A complete list of winners follows:

BEST POP VIDEO Sledgehammer, Peter Gabriel; Adam Wittaker, producer; Warner Bros.

BEST URBAN CONTEMPORARY VIDEO Kiss, Prince and the Revolution; Rebecca Blake, producer; Warner Bros.

BEST COUNTRY VIDEO Honky Tonk Man, Dwight Yoakam; Sherman Halsey, producer; Warner Bros.

Johnson Resigns Post At Warner's

LOS ANGELES—Pete Johnson, vice president, creative director for Warner Bros., has resigned his position, it was learned last week. Johnson had been with Warner Bros. for 17 years. He was formerly the rock music critic for the Los Angeles Times. No one at press time was available to comment about why the Warner veteran was stepping down.

In a related development, speculation circulated last week that John Beugh, a long-time associate of Lou Adler in the heyday of Ode Records, had been hired to head Warner Bros.' creative services department.

POST-GRAMMY BASH—Following the 29th Annual Grammy Award telecast in Los Angeles, Atlantic Records hosted a celebration at Mr. Chow in Beverly Hills. Shown enjoying the festivities are (l-r): Atlantic recording artists Bob Geldof (a Grammy presenter), Roger Daltrey, Peter Frampton,

Beatles CD Sales Please Please retailers

By Brian Kassan

GELES—Beatlemania is here retailers a much needed shot in the arm for this time of year. As we first day and following weekend release of the first four British version fours on compact disc, a Cash Box survey showed that the next titles due in April which they say are "The Beatles, vol. 1" and "The Beatles, vol. 2" will probably break these sales figures on the area of the country sold for as high as $15.99 to as low as $9.99. Many stores took large numbers of copies as they had for the Springfield with good discounting for res of all four Beatles discs.

age demographic for the average '60s customer was skewed to an older (their late 20s and older, in most sth of many of these customers pur all four titles, are early indications that Capitol may have been different in this case, and with some chains saying that orders, many of which were placed release day, were not being filled out, but retailers simultaneously used Capitol for their efforts at servicing educto at them as it became available. "They warned us the factory was out," says Great American Music president Fla Hellerich, "and that they were back into production. They've been real up front with us. They told us that we would get two of the four titles on our reorder and that's exactly what happened. They were just cautioning us to be careful and not to go overboard." The 17-store Twin Cities chain, like others was concerned about over-ordering as some had done for the Bruce package. "There's been a lot of debate around here whether the sales activity with these CD's would continue. We gambled that this isn't Bruce Springfield. Hüllerich said some of stores had run out as early as 4 p.m. on Saturday of the first weekend. "Thank goodness it wasn't that or that people weren't out on Sunday. We did about 30 percent better than we normally do on a weekend. We ran the numbers and what happened was, not only did we sell a lot of Beatles CDs, it just brought in a lot of people. We did a lot of extra business."

Music Plus, a 43-store chain based in Southern California, according to spokesman George Chronis, had their "biggest non-holiday weekend ever." The chain had advertised the discs at $12.99 each in advertisements which appeared three weeks prior to their release. They took in 2,500 (continued on page 33)

Mucho Multi-Platinum For February

By Lee Jeske

ORK — The RIAA trucked out enorm ous for its February gold and platinum certifications, with eight albums up multi-platinum certifications. At Springfield and the E Street Band live in 1985" made its first ap pearance, garnering simultaneous gold, and multi-platinum (three million) in a mere four months of release. It was nothing compared with "Whitney Houston" which notched its eighth mil lion, and, Bob Jon's "Slippery When Wet" which recorded its sixth million sale, re "True Blue" and Boston's "Nights" lared none to shabbily them but each hitting the four million mark. On the multi-platinum list for Febru ary: Julio Iglesias' "1100 Bel Air (three million), the Bangles' "Different" (two million), and Cinderella's "Songs" (two million). Recertification of platinum awards last month were

The Beatle Boys' "Licensed to Kill" (simulta neous gold), Direc's "The Last in Line," "Randy Travis' "Storms of Life," Run-D.M.C.'s "King of Rock," Bon Jovi's "7000 Degrees Fahrenheit," Ratt's "Dancing Under Cover," and "George Strait's Greatest Hits.

Going gold in the shortest month was "To Hell With The Devil," Stryper; "Won't Be Blue Anymore," Dan Seals; "Down to the Moon," Andreas Vollen weider; "Shake You Down," George Abbot; "Standing On A Beach: The Singles," The Cure; "Georgia Satellites," "The Collection," Amy Grant; "Morning Like This," Sandi Patty; "Behind the Sun," Eric Clap ton; "Strait From The Heart," George Strait; and "He Thinks He's Ray Stevens." Three music videos went gold in February: Barbra Streisand's "Color Me Barbra" and My Name is Barbra, and Van Halen's "Live Without a Net."
Schnabel Named BMI
International Vice President

LOS ANGELES—Dr. Elke Schnabel has been named BMI International vice president, according to BMI president and CEO Frances W. Preston.

Schnabel, who will report to Mrs. Preston, will head BMI’s International division.

Schnabel’s career spans 20 years in the music industry, both overseas and in the United States. During the past seven years, he has served in a number of executive positions with RCA/Ariola, the record, publishing and video company now owned by Bertelsmann, A.G. of Germany. His posts at RCA/Ariola and RCA Records, its corporate predecessor, have included senior executive positions in international business affairs and administration as well as serving as the company’s chief international officer.

Prior to joining RCA in 1981, Schnabel served for 14 years with PolyGram, both in its European headquarters in Hamburg and in the U.S. In New York he served as vice president, business affairs, at PolyGram in the late 1970s and was appointed senior vice president, legal and business affairs for PolyGram in 1980.

A native of Breslau, Germany, Schnabel holds the doctor of Law degree from the University of Wurzburg and the LLM degree from the University of California, Berkeley.

Caparro Appointed Vice President, Sales, E/P/A Labels

LOS ANGELES—Jim Caparro has been appointed vice president, sales, Epic/Portraits/CBS Associated Labels, according to Ray Anderson, senior vice president, marketing, E/P/A.

In this newly created position, Caparro will be responsible for working with CBS Records’ branch distribution system on the implementation of E/P/A marketing strategies, for creating specific marketing strategies tailored to particular areas or markets, and for interfacing with retail and record accounts.

Mr. Caparro brings to his new post a wide-ranging background in the marketing, administration and manufacturing of recorded music. He has been Sales Manager of CBS Records’ Mid-Atlantic Branch since 1983, and was previously sales manager of the New York Branch and executive representative for that branch. He joined CBS in 1973, and held various administrative positions for CBS Inc. in New York and, subsequently, operational positions for CBS Records in Santa Maria, California. Mr. Caparro holds a B.A. from Paterson State College, and has done graduate work toward an M.B.A. at golden Gate University and the New School for Social Research.

Yarborough Appointed Vice President, Sales, Columbia Records

LOS ANGELES—Danny Yarborough has been appointed vice president, sales, Columbia Records, according to B.B. Sherwood, senior vice president, marketing, Columbia Records. In this newly created position, Yarborough will be responsible for coordinating all Columbia marketing strategies with CBS Records’ branch distribution system, for developing customized marketing strategies with specific regions, and for interfacing with retail and record accounts.

Yarborough’s extensive experience in recorded-music marketing includes nearly 22 years with the CBS Records branch organization. Since 1982, he has been sales manager for the southwest branch. He was previously branch manager for the Dallas and Detroit branches, and sales manager for the New York branch. He joined CBS Records in 1965 as a sales representative in Atlanta.

EXECUTIVES ON THE MOVE

Milgram Promoted—Hale Milgram has been promoted to vice president/creative services. He will continue to be based at the E/A/N home of New York City and will be responsible for E/A/N’s creative services departmenumbrella operation covering advertising, art, merchandising, production and public relations.

Joining Hale Milgram began his industry career as a sales clerk with record stores in Southern California. From 1968-1974, he was the manager of Doc Records in Northern California. From 1974-1977, he was the WEA marketing coordinator, San Francisco. Thereafter, Milgram joined Warner Bros. as a director merchandising from 1977-1984. In 1984, Hale moved east to join E/A/N as vice president of creative services.

Poe Named—Stephen Poe has been appointed to the position of senior vice president, operations and programming for CBS Video/Fox Video, according to Filkier, president, and CEO of the company. In 1976, Poe joined 20th Century-Fox production/circle, later serving as vice president of business affairs.

Cahan Named—Jim Cahalan has been named to the newly created post of vice president, operations, for Windham Hill Productions, parent company for Windham Hill Records Group. Cahalan most recently served as operations manager for the company, a position he assumed in 1986.

Berger Appointed—Bill Berger has been appointed as vice president, mark Island Records, according to president Lou Maglia. A 22 year veteran of the industry, Berger was most recently vice president, International, as well as in charge of the new product development department at Elektra Records, where he was president for ten years.

Vance Named—Ron Vance has been named president of Geffen Music, a unit of Geffen Records, and vice president of Geffen Records. In 1976, he was president of 20th Century Fox Music. Vance signed such writers as James Horner and Bruce Hornsby. In 1981, he joined Geffen/Kaye Music and upon the absorption into Warner Bros. Music, became professional manager for the company where he brought in Michael Schellino’s #1 hit “Maniac” and other copyrights. For the past four years, Vance has been vice president of Unicity a company he co-founded.

Baker Appointed—Richard E. Baker has been appointed a vice president of A&M, Inc., according to Sid Sheinberg, president and chief operating officer of A&M Inc. Baker joined A&M in 1966, serving as controller of Universal picture distribution.

Germaine Promoted—Vicki Germaine has been appointed creative director of Deniz Productions, the production company headed by Atlantic vice president Martin. For the past four years, she headed Number 9 Musical Ent., inc, such artists as Robert Tepper, Kitty and Urban Blight.

Randall Appointed—Richard Randall has joined Heron Communications as president and member of the board of directors. Randall comes to the firm Chappell & Co., Inc., a major music publishing company with extensive world-wide operations, where he served as executive vice president and chief financial officer.

Richardson Joins—Hal Richardson has joined Walt Disney Pictures a president of Pay TV and Acquisitions, a new position, according to William W. Richardson, senior vice president, television. Richardson joins Disney from Showtime/Music Channel, Inc., where he had been vice president program acquisition.

Bullottink Named—Nancy Bullottink has been appointed Eastern regional manager for special products, RCA Records. She joins RCA following a 13-year involvement as special markets manager for the Waterbury Companies.

Gibbons Named—Nathaniel Gibbons has been named to the newly created position of senior producer/director of BMI Creative Services Group. Gibbons, who most recently served as producer/director for the Creative Services Group, joined BMI in August, 1983 as management producer.

New World Video Promotes Three—John Reina and Ralph Waln have promoted to the position of Field Sales Directors. Reina was formerly Midwest manager and Waln was Western regional sales manager. Tracey Colona has been promoted to sales administration manager after previously serving as coordinator.

Two Promoted At Embassy Home Entertainment—Denise Nakash has been promoted to director, creative services, Embassy Home Entertainment. Nakash, an executive assistant manager, creative services, she began her career in the garment industry prior to joining the home video company in 1984. Bob Dobranski has been promoted to manager, marketing administration for the home video company. Dobranski previously assistant to the marketing director.

Maddoff Joins—Steven Maddoff joined Paramount Pictures Corporation as attorney, business/legal affairs for the video division of the television group in 1982, until his appointment at Paramount. Maddoff worked for the Motion Image Export Association of America.

Caffrey Appointed—Betsy Caffrey has been appointed Western regional marketing director at Pacific Arts Video. Caffrey came to Pacific Arts Video from Ingram Video Distribution, where she was the sales representative for the Los Angeles area.
New York and Boston Announce Music Award Nominees

By Paul Iorio

ORR, — New York and Boston will ir own separate music awards this d the nominees include a wide range from the two cities.

The N.Y. award nominees are the groups Cameo with eight nominations, Beastie Boys and the Smithereens of Boston.

A Boston Awards, "till Tuesday and in lead with eight nominations each, by Ric Ocasek with six, and Aeros- a new act with five, will be presented at Manhat- aon Theatre April 4, and at the Opera House April 8, and both cere- will include live performances by acts.

N.Y. and Boston nominees represent in both independent and major la- include mega-platinum acts like and Boston as well as new music Mofongo and Scuff the Cat. pendent labels were the big winners categories, representing more than the total nominations," said Bobbie co-director of the NY awards, in a in "CBS's Def Jam and Capitol's were big winners with five nomina- ch, followed closely by Rounder by."

New York they have a lot of bands on independent labels that are big, Smithereens and Run D.M.C.," says avery, co-director of the Boston We really don't have any of that the bands are signed to major they're unsigned or on small labels is put out themselves."

sets of nominations are marked y, as are the categories which range from rock to jazz and rap. Here are some of the key:

FROM THE BASH — Bon Jovi recently visited PolyGram executives and other industry at the N.A.R.M convention in Miami Beach. Their "Slippery When Wet," (Mercury/ album was named Best Selling Album By A Group at the convention. curved. are: Jeff a, n. a, account; K. P. Mattson, dir of sales devel, Larry Hendry, branch mgr, Atlanta/ caused, Bob Jimerson, exec vp, mkt'g, and sales, Abc Jon Such of the band, rger, sr vp, mkt'g, Tico Torres, Richic Sambora and Jon Bon Jovi of the band, Dick res and CEO; David Byan of Bon Jovi.

Geffen Responds To 'Les Miserables' Ad

By Stephen Padgett

LOS ANGELES—Geffen Records president Ed Rosenblatt responded in anger last week at what he termed "misleading" advertising by Relativity Records for its Lon- don cast recording of the musical "Les Miserables." The advertisement read: "The original cast album of the smash Broadway musical, coming to Broadway February 28th, 1987."

In fact, said Rosenblatt, Relativity Re- cords has the rights to manufacture and dis- tribute the London cast's version of the music based on the Victor Hugo book. The advertisement, he claims, is adding to confusion over whoever his company's rights to man- ufacture and distribute the Broadway cast album. "We are very upset at the mislead- ing advertising which is leading to confu- sion," he said.

A spokesperson for the Broadway pro- duction of "Les Miserables" said that with the exception of two cast members, the entire cast is different. "The two cast members who are the same are Colm Wilkinson and Frances Ruffelle...other than that, the en- tire cast of 36 is different," the spokesper- son said. Wilkinson and Ruffelle play the lead characters. In addition, the American version includes some minor changes to the music. "It's not something as drastic as an entire number being different, although the English version had a song called "Little People" that has been cut from the Ameri- can version," the spokesperson told Cash Box.

"Our album is a little different, the pack- aging is much different," said Rosenblatt. "We're trying to overcome the damage and confusion that may exist," as a result of Relativity's advertisement. The Geffen Re- cords package of the Broadway cast will be launched April 7. Relativity's London cast recording is out now. "We're not happy that they have the right to manufacture and distribute in the United States, but nonethe- less those are the facts and they do have that right and we were aware of it. But we are very upset at the misleading advertis- ing," said Rosenblatt.

Playboy/Columbia Playboy Jazz Festival LP Series Set

LOS ANGELES — Playboy Enterprises, Inc. and Columbia Records have reached an agreement in principle for the manufacture, distribution and sale of a multi-album series of L.P.'s from among the recently recovered recordings of the first Playboy Jazz Festival, held in Chicago in 1959.

That event, the predecessor of the cur- rent-day Playboy Jazz Festival, which is not in its ninth season, was hailed by jazz critics as, "The greatest weekend in the sixty year history of jazz" and "The whoppinest jazz festival in history."

The planned "Playboy Jazz Festival Se- ries" will be drawn from 16 original tapes containing more than 19 hours of live music recorded at that historic event August 7, 8 & 9, 1959 at Chicago Stadium. The record- ings were made during five separate shows over the course of the three-day festival.

Complete details on the forthcoming "Playboy Jazz Festival Series," the artists to be included, and the release dates of the L.P.'s on the Columbia label will be an- nounced in the near future.

FELICIANO AND EMI—EMI Music worldwide announced today the signing of Jose Feliciano. The new arrangement has Feliciano recording pop, classical and Hispanic albums exclusively for EMI labels. Pictured at a luncheon in Hollywood hosted by EMI Worldwide Chairman and CEO Bhaskar Monen to welcome Feliciano are (l-r), Noel Krause, director of A & R and marketing international, EMI, Rick Hansen, manager, Oscar Urd, director of EMI U.S. Latin Operations, Bruce Lundwall, president, Manhattan Records, Mrs. Susan Feliciano, Bhaskar Monen; Peter Lopez, Feliciano's attorney and (seated) Feliciano.
ALBUM RELEASES

OUT OF THE BOX
DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS—Trip Warner Bros. 25491—Producer: George Massenburg—List: 8.98—Bar Coded

The long awaited collaboration of three of country/pop's greatest voices is an unqualified success. The near perfect song selection gives the three ample room to develop subtleties and nuance that in places is heart rending (listen to "Telling Me Lies"). These three singular voices blend together in seamless harmony, heisting over the sweetest country melodies and poignant understated lyrics. Augmented by an assemblage of some of the best sidemen available, including Albert Lee and Mark O'Connor among others.

OUT OF THE BOX
HERB ALPERT—Keep Your Eye On Me—A&M SP-5125—Producers: Various—List: 8.98—Bar Coded

Alpert connects with Grammy-winning producers Jimmy Jam and Terry Lewis for a decidedly funky, outpouring of rhythm and brass. A&M's pres taps the star of his stable, Janet Jackson, for vocals on a couple of cuts. Amid all the technological razzmatazz, strains of the old TJB brass sound seep through. This one could put Alpert on top of the dance charts and the CHR charts.

OUT OF THE BOX
SIOUXSIE & THE BANSHEE—Through The Looking Glass—Epic GHS 24134—Producers: Banshee & Bar Coded

The enigmatic diva of rock's doyens gives insight into and pays homage to her sources. This LP includes not-to-cover versions of songs made famous by other artists. Include disparate tracks as Sparks' "This Ain't Big Enough For Both Of Us," Holliday's "Strange Fruit," "Your Little Girl" by The Doors and Roy's "Sea Breezes." Even on the sacred ground of the Holliday classic, Siouxsie cites a creditable, compelling performances.

NEW AND DEVELOPING
FDR—Fantasy F-9652—Producer: Fred Pittman—List: 8.98—Bar Coded

No, this is not an historical record of the great depression-era pres speeches. It is a lively and attractive from three brothers from N. Cali. The brothers have wonderful voice their R&B workout is destined to with a wide variety of listeners. A corner duo-pop earliness capture modern sophisticated soul context.

FEATURE PICKS

K.D. LANG—Angel With A Lariat—Sire 25441—Producer: Dave Edmunds—List: 8.98—Bar Coded

Lang is a Canadian newcomers who has managed to create an irresistible and rebellious variation of a country rock sound. Producer Edmunds aids in getting that modern but roots-conscious attitude that permeates the record. A bright star on the horizon.

WEDNESDAY WEEK—What We Had—Enigma ST-73215—Producer: Don Dixon—List: 8.98—Bar Coded

Charming debut from L.A. quartet features Bangles/Go-Go's pop glee with a punchy rock edge, thanks to producer Don Dixon's deft touch.

BERNICE JOHNSON REAGON—River Of Live-Harmony One—Flying Fish FF 411—Producers: Bernice Johnson Reagon-Toshi Reagon—List: 8.98

That's Dr. Reagon, Ph.D., thank you. Renowned musicologist and black historian has created an album that is more than dry academic, it is rich in the emotional tradition of gospel and freedom song. Her big, mahogany alto infuses these anthems of struggle with life and hope.

LITTLE AMERICA—Geffen GHS 24113—Producer: John Panter—List: 8.98—Bar Coded

West Coast band debuts with their energetic brand of rock that commands attention from start to finish on this 12-song set.


The ever popular pianist releases an appealing collection of his personalized renditions of hits by Huey Lewis, Billy Joel, Stevie Wonder and Tina Turner among others.

ROBIN WILLIAMSON—Legacy Of The Scottish Harpers Volume Two—Fish FF 390—Producer: not listed

ROBIN WILLIAMSON—Winter's Turning—Flying Fish FF 407—Producer: Robin Williamson—List: 8.98

Here are two wonderful records for fans of Celtic music by a former member Incredible String Band. One is a collection of mostly traditional songs, the other an set of traditional Celtic harp instrumentals.

KATE WOLF—Gold In California-Kaleidoscope F-3001—Producer: out—List: unknown

The gentle folk sounds of Kate Wolf are given an even greater sense of bittersow of her tragic death from leukemia in December, 1986. This is a 10-year, two-reec specciy of her career that Wolf personally assembled prior to her death.

PATRICE RUSHEN—Watch Out!—Arista AL-8401—Producers: Pat Mins-Patrice Rushen—List: 8.98—Bar Coded

Jazz keyboardist/vocalist has found wide appeal with her last few R&B albums. Arista debut is a smooth, sensual collection of sophisticated R&B/pop crossover Perfect for BC, CHR, AC.

WINNIE MOORE—Mind's Eye—Shrapnel SH-1027—Producers: Mike Stephen M. Fontano—List: 8.98

A thunderous and propulsive instrumental heavy metal LP with sterling guitar and rich layers of melodies and chords.

TIM FEEHAN—Scoti Bros. BFZ 40592—Producer: Tim Feehan—List: Bar Coded

A good mainstream pop/rock effort featuring commendable songs and abil mance. Canadian Feehan has a strong, expressive voice great for radio. Is joined country David Foster on one cut.

RECORDS TO WATCH

SMOKEY ROBINSON—One Heartbeat—Motown 6226ML—Producers: Peter Bunetta-Rick Chudacoff—List: 8.98—Bar Coded

LONNIE MACK—The Wham Of That Memphis Man—Alligator AL 3903—Producers: Lonnie Mack—List: 8.98

CHARLIE KING WITH DAVE & KAY GORDON—Feelings Of Fire—Flying Fish FF 417—Producers: Dave Gordon-Kay Gordon—List: 8.98

CAPITOL PUNISHMENT—Slum With A View—Unclean UR-011—Producer: not listed—List: 8.98

HAWK—Metal Method MMH01—Producer: Doug Marks—List: 8.98


PERSONAL EFFECTS—Mana Fiesta—Restless 72189—Producer: Frank Effects—List: 8.98—Bar Coded

ELECTRIC PEACE—Medieval Mosquito—Barred CLN110—Producer listed—List: 8.98

THE MICHAEL FELL BAND—One Fell Swoop—QEE Two MMPA9137—Producers: Michael Felli-Dan Regan—List: 8.98

Cash Box March
SINGLE RELEASES

OUT OF THE BOX

LAUPER (Portrait 37-06570)
Going On (3:51) (Jobete – Stone ASCAP – BMI) (A. Cleveland M. Benson) (Producers: Cyndi (Lennie Petz) Lauper's back destined OUT to the box. She gives a surprisingly straightfor-ward moving reading of the Marvin classic. Warmly textured synthiz-cool, sophisticated production is Lauper's delicate vocal. Her ing committed ethos is both believ-ingly genuine. Should be a Hits. Show, as did "True Colors," an-more serious, side to the daffy girl she wants to have fun.

JENNIFER WARNES (Cypress 661 115)
First We Take Manhattan (3:32) (BMI) (Leonard Cohen) (Producers: C. Roscoe Beck-Jennifer Warnes)
Cypress Records has an enviable debut on its hands in the form of Jennifer Warnes' splendid coverage of Leonard Cohen songs. "Manhattan" is that biting, haunting sort of song for which Cohen is singularly know, and Warnes' rich, sympathetic interpretation is destined to re-launch her career as a chart staple.

A MOORE (Capitol B-5681)
In So Long (3:59) (Music Corpor-of America – Gunhouse/BMI) (Producers: Howard King Heavyscene)She is back with more tantalizing riffs in a smooth growing effort at her Number One HC hit. "Fall-one's confident phrasing and full-voice captures the essence of an alluded. Lush production and a rich are the hallmarks.

OUT OF THE BOX

CARA (Elektra 7-69486)

TRANGERS (Epics 34-06990)
the Sun (3:55) (April/ASCAP) (The Stranger) (Producers: The Stranglers-Mike enigmatic British outfit has yet to get a grip on the U.S. market, but this swirling, bit of pop atmosphere can make serious inroads. Multi-format appeal.

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GEORGE BENSON (Warner Bros. 7-28410)
Tender (3:52) (Gratitude Sky – Bob-a-Lew/ASCAP – When Words Collide/ BMI) (Narada Michael Walden-Jeffrey Cohen-Cory Lerios-David Jenkins) (Producers: Narada Michael Walden recently, the brilliant jazz guitarist/vocalist sets up a strong groove here in a sizzling R&B workout. A certain BC add. Narada Mi-chael Walden's production and writing chops give the whole affair a punchy, soul-ful edge, perfect for Benson's grainless vocal and percolating guitar tabs.

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YOU MURDOCK (Elektra 7-69480)
Without You (4:12) (Troutman/BMI) (L. Troutman R. Troutman) (Producer: Troutman)no-kneaded, jazz/blurry number sent to the rafters by Murdock's high-rise elevator nd compelling soul performance. This woman could give Whitney Houston a run for ney.

JEFF LORBER & KARYN WHITE (Warner Bros. 7-28446)
True Confessions (3:59) (Music Corporation of America – Bejun Beat/BMI) (Carl Sturken-Evan Rogers) (Producers: Evan Rogers Carl Sturken-Jeff Lorber)Can lightning strike twice? Reformed fusion maestro Lorber follows his rhythm and blues muse, with the aid of sensational Karyn White, in an effort to better the Top 40 performance of their "Facts Of Love."

CONCRETE BLONDE (I.R.S. I.R.S.-30553)
True (2:59) (HappyHenri adm by Bug/BMI) (J. Napolitano-Galley) (Producers: Earle Mankey-Concrete Blonde)
Somewhere between Suzanne Vega and Chrissie Hynde, Concrete Blonde's Johnette Napolitano has delivered one of the most compelling, searing performances of 1987 here. Like the name suggests, there is something tender, something tough to this group.

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SUGAR BABIES (MCA 52998)
We Rock The Beat (3:41) (N G/ASCAP) (V. Brantley) (Producers: Vincent Brantley-Rick Timas)
The female equivalent to New Edition has a sweet tooth for infectious confections pop/ R&B.

RECORDS TO WATCH

SANBORN (Warner Bros. 7-28392)
Do Song (4:03) (Thriller Miller – MCA/ASCAP) (Marcus Miller) (Producer: MarcusSanborn's)BROTHERSITTLE

ET LOVER (Hottracks 15008 A)
A Rebel (2:22) (Six Continents/BMI) (G. Pitney) (Producer: Alex Janoulis)

BAND (Arista ASI-95383)

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**NEW FACES TO WATCH**

Although British rockers Flesh For Lulu have gained a sizeable audience in their own country, they are largely unknown to American audiences. With the current state of static American radio, this isn’t unusual. Many talented British and American bands go unnoticed.

However, Flesh For Lulu, a quintet who produce guitar-oriented, gritty rock and roll infused with a heavy dose of melody, have the infectious first single, “I Go Crazy,” from the new John Hughes film “Some Kind Of Wonderful.” Hughes, who now has his own label in conjunction with MCA Records, has nearly inked a deal with the London-based band who feature Nick Jordan on lead vocals and guitar, Rocco Barker on guitar and vocals, Derek Greening on keyboards, Kevin Mills on bass and vocals and James Mitchell on drums.

“A lot of people who have never even heard of us will get a chance to hear us,” Barker told Cash Box during a recent interview with the entire band. They are currently doing a promotional tour for the film soundtrack which includes 12 cities. From the looks of their hotel room – food remnants and bottles strewn about, coupled with their humorous demeanor – they are obviously having fun and are quite excited about the future possibilities.

“Reaching people is a bit of a struggle in Britain really,” says drummer Mitchell. “It’s kind of a brick wall situation there and we see America as a way out of that and hopefully this could do it.”

With our current record we face a lot of adversity from the English music press as a whole. At the same time it hasn’t hindered the growth of our audience by sheer word of mouth. This soundtrack could give us a chance to exist and go on making music.

With the recent addition of guitarist Greening, March no longer plays guitar during their live show. “As a show it had to go that way,” explains March. “For me it was like a division of concentration. It was too much. I’ve wanted to concentrate on the singing for a long time.”

Although their music caters to a wide audience, often, younger audiences can’t get into many of the venues here. “I hope they can during the rest of the tour because this film definitely appeals to the under 21 crowd. I think it’s a shame we can’t play to those people,” says Barker. “Maybe next time round we will.”

March adds, “We really feel without compromising that we can appeal to a crossover of rock audiences. We’re proud to say that we sound like no one else.”

After this tour, Flesh For Lulu will finish their first American LP (their third album) in London with producer Stephen Hague who has worked with OMD and Siouxie and the Banshees. With the trendy English music scene constantly leaving what Barker calls “fashion victims,” the group really wants to go beyond these limitations.

“Don’t be a fashion victim,” warns March. “Tune into Flesh.”

Brian Kassan

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**POINTS WEST**

**RUMOR HAS IT**—Yes, rumor has it that Warner Bros. Records plans to fully re-activate the legendary Reprise label with a separate promotion and field staff, with Warner Bros. marketing & promotion senior vice president Russ Thyret as president. Warner Bros., as you may have noticed, has been issuing a small number of records under its Reprise imprint for the past year (with such artists as Dwight Yoakam, Dream Academy and the Jesus and Mary Chain). Warner Bros. spokesperson deny the rumors.

**THE HEART OF ROCK’N’ROLL**—Everybody’s always talking about what a nice guy Huey Lewis is. It’s been said the man must take “nice” pills to remain so congenial. And the band, too. Everybody’s always saying how nice they are. And let’s face it, with this latest act of generosity on their report cards, Huey Lewis and The News are likely to be thought of warmly for many years to come.

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**ANSWER MAN**—Moe Nixon is picturing being interviewed by Lindsey Buckingham the recent Givin convention in S.F.

Frank Zappa (another nimble to lasher), Howard Bloom, Jay man (RIAA), Ed Rosenblatt (the Bob Guccione, Jr. (Danny Goldberg (Gold-Moon Records), Dennis Erokan (B) and Marianne Hatfield (Rock). The right of the panel’s center, with Norwood, will be Greg Bo hamer (Back In Control), Kahn (National PTA), Al Men (Menconri Ministries) and Mel and David Beaudoin (D&D records). Could be explosive, what say? And oh-by-the-way, a boxing will be provided to the front of the people for those unruly participants who settle their differences in a more a late fashion (yuk, yuk!).

IN PARTING—Geffen recording on record, Wang Chung recently launched tour—tour their first as headline with a February 28 date at UC in Crawford Hall. Seems manager David Massey was late for the show, and traffic after an oil truck exploded a 405 freeway (vairy To Live And L.A., no?)... L.A. rockers I are shopping a movie concept for tune, “Hysterical Bros In Space, joke.” They want Jane Fonda to the lead, because they feel the picks up where Barbarella left off. Piano man extraordinary Roger liams has signed with L.A.-based Arts Records, with his first a release, “Today, My Way,” due week. Thelonious Monster, been signed to Relativity Rec. with a 3-song 12” due March 23, band tours this spring.

Gregory De

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**Stanley Jordan: Making The Guitar Sing And Dance**

By Lee Jeske

NEW YORK — In rock and roll terms, Stanley Jordan is a guitar hero. Three years ago he was an unknown with an oddball style who travelled around with a self-produced album under his arm. Today he is a superstar—appearing on The Tonight Show, with the popularity of Charles Nelson Reilly, performing before millions of people at the annual Amnesty International “Conspiracy of Hope” concert, landing a part in the upcoming Blake Edwards movie Blind Date, selling jazz albums that are counted in six figures, packing them in at solo concerts hither and thither. What is particularly strange about this story is that, up until three years ago, Stanley Jordan’s method of playing the guitar was virtually unheard of. His two-handed, strumming style is widely used, but well, just not the way you played a guitar.

“When I started doing it, I didn’t know anybody else who was doing it,” says Stanley Jordan, sipping Earl Grey tea at Blue Note’s New York offices. “So it took me a while to realize that it had the potential that it has, and I just had to dedicate for myself that it was possible and that I was going to do it. And I had to forget about all those styles and years and history and ‘why didn’t anybody else do it?’ I had to not think about it and say, ‘Well, I don’t know why they didn’t do it, but I’m going to do it now.’”

His technique — the Stanley Jordan Technique — was developed, he says, “quite naturally.”

“I started out as a piano player when I was a little kid, so I was somewhat familiar (continued on page 33)
By Paul Iorio

WRK — Jay King, the mastermind behind Club Nouveau, is about as self-made as anyone can get. He left home at fourteen with a hard head and plenty of sense, and soon decided that since he couldn’t put out his music he’d do it.

He sold his car and his furniture, as his own label, produced a record ex Social Club, distributed it inde-
y, and worked like hell to promote the song even sold one copy, he that it would sell a million. He was astounding everyone by selling in a million copies single, “Rumors,” put King Jay Re the map and on the charts. Buoyed success, King formed his own group, waive, and struck a deal with Disco, which recently released the that album, on Tommy Boy, “Life, Pain.” At preisent, the album is three bullet on the CB B/C chart, on pop, while their funkier up re Bill Withers’ “Lean On Me” is at twenty on both the B/C and pop re for only a month. Jay King is now for double platinum and beyond.

As we’re going to do a double platimum” King says. “I think we have a singles off this album. We have a pop, so I think the next single goes pop.

Initially King didn’t want to cover Me,” preferring instead to rely on material for the LP. After all, “deals group’s first single, was written and it had to go to the top twelve-inch charts last fall.

On Me’ was Denzel (Foster) and (McEroy)’s idea,” he says. “I was boy, I’m not doing anyone else’s ause they’ll start getting crazy and can’t write, they use old ma said the only way I’m gonna do this it’s funky. And Denny and Tommy up.

now I’ve got a new arrangement for By Bill Withers and I’ll be doing my next album,” he says.

and McEroy, both ex-Motowners, songwriting and relations support with King, and all five members are with King. Watson and Samuelle — contribute vocals. King says he es writes songs specially for Watso, like the swooning ballad “Let But his natural predilection is to

The Secret Worm of Austin
— Why is Austin, Texas so musically fertile these days? Some say tradition, some say geography, but perhaps the real reason is a worm called Gusano. The worm is found in Mezcal, a particularly potent form of Tequila popular in the Texas capital, and its effects are said to be, well, quite inspiring. How else to explain the emergence of the Fabulous Thunderbirds, Stevie Ray Vaughan, Timbuk 3, the Tailgators, Lou Ann Barton, and Joe Ely in a town of only 180,000?

“Gusano is the little worm that’s down at the bottom of Mezcal,” says Mike Buck of the Leroi Brothers. “It’s real strong Tequila, it’s almost hallucinogenic. I don’t know that I’ve ever eaten one; by the time you get to the bottom of the bottle you don’t care.”

“Gusano” is also the name of a siz- zling instrumental on the new Leroi Brothers’ album, “Open All Night” (th eir third for Profile), and it comes on bit like that Tex/Mex liquor, slow at first but with a sure kick that’ll get you reelin’ ‘n rockin’.

Buck, however, attributes Austin’s fertility to other factors, mainly cross-pollination among bands. In fact, some time between it, everyone in Austin is in the same band, but at different times. One ex-Leroi is now a Tailgator, Evan Johns was once a Leroi, Lou Anne Barton was an early Leroi, and Buck was even a Fabulous Thunderbird for “four or five years.”

The Leroi Bros., perhaps more than any other Austin band, probably stand the best chance of following the T-Birds into the top ten. But Buck has been on this blues/roots revival bandwagon long before it became popular. “I’m glad that public opinion has come around to this type of music,” he says, “but I’d probably still be playing it regardless.”

The Mighty Lemon Drops recently played on a Ritz triple bill with Camper Van Beethoven and the Chameleons U.K. The Lemon Drops’ debut album is called “Happy Head” (Sire). They are a brand new, hot, high energy band with a great sound and a lot of hooks.

The Ritz gig on a triple bill with Camper Van Beethoven and the Chameleons U.K. After independent label success in Britain (their first single spent forty-six weeks on the chart) the Lemon Drops have finally released a de but U.S. album called “Happy Head” (Sire). It sounds a bit like the Ramones and a bit like the Doors, and there are several stand-out

Mighty Lemon Drops

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The band's early British gigs were apparently so popular that they sometimes even took in the presence of a room under a pseudonym. The Sherbet Monsters was a name we used," says Marsch, "while we were trying to spoof a key gig with not so many people there."

In the U.S., however, they are just starting to build a following, but gauging from the buzz from their tour and debut album, they may be able to approach that level of success here soon.

OVERLOOKED ON THE Mission U.K. debut album, "Gods Own Medicine" (Mercury), is an inventive song called "Garden Of Delight (Hereafter)," Vocalist Wayne Hussey initially co-wrote and recorded it as a rock song, but then restructured it completely, changing some of the lyrics and bringing in a string quartet.

"I'm of the opinion that any good song you can do in many different ways and it will still retain the essence of being a good song," says Hussey. And 'Garden Of Delight' was really an experiment to prove to myself that it could be done. And it worked. We were all delighted with it, excuse the pun. I saw it as a cross between 'Eleanor Rigby' and 'Kashmir.' And it ended up being 'Garden Of Delight.'" Hussey says the song may be a U.S. single at some point, depending on well "Wasteland," the first one, does. A U.S. tour is being planned.

Paul Iorio
Scene From Phantom Of The Opera

The fastest-selling album in three years—since Frankie Goes To Hollywood’s debut LP—is Andrew Lloyd Webber’s “Phantom of the Opera” double-album set.

It is even outselling George Michael and Aretha Franklin’s number one single, “I Knew You Were Waiting.” The album of the original cast recording achieved gold status on pre-sales alone, and went platinum after only eight and a half days of sales.

Richard Ogden, managing director of Polydor Records, tells Cash Box: “We are thrilled by the unprecedented success of the ‘Phantom of the Opera’ album. ‘Phantom’ is Andrew Lloyd Webber’s most brilliant work, and I am proud of the long and successful relationship Polydor has had with him, culminating in this phenomenal-selling LP.

“We are now looking to our companies around the world to equal our achievement, and not an unreasonable expectation as the album has definitely not sold here on the strength of people having seen the show. We estimate that less than 60,000 potential record buyers have seen the musical since it opened in October, and our sales are already approaching 400,000 units.

These figures demonstrate the excellence of the music found on the album, music which I am sure is universal.

“This album is a pop success, pure and simple.”

The show is booked solid through May, and with scalped tickets exchanging hands for up to 400 pounds, it’s not surprising that so many people have compensated themselves with the album.

This week sees the first casualty of the battle of the megastores in London’s Oxford Street. Smithers and Leigh, the large specialist at the top of Oxford Street which set out to prove the worth of the smaller megastore, has called in the receivers.

This was probably the most efficient specialty shop, but it could not compete with its rivals, HMV, Virgin, and Tower. The stop is continuing to trade, buying stock on a cash basis, but founder Stanley Simmonds says that his obligation to the creditors meant the he had to relinquish control.

He comments sadly: “We set ourselves up as a service-oriented business, and I think the customer appreciates being given that choice.”

But I do not think that we have proved our case at this point. Trade started off disappointingly and since then we have been short of working capital to enable us to reach our full potential. We thought we were through the worst of it, but obviously we were not.

“We are hoping to sell as a going concern. We were doing a turnover of three million pounds. It is likely that a potential buyer will be looking for more than that. My job now is to ensure an orderly takeover and protect the jobs of our employees.”

The Jets, the largest family group ever, are starting to take UK charts by storm. Second oldest boy Eugene, 17, still craves for his native Tonya, where they were all part of a dancing team that performed at weddings. Now based in Minneapolis, Eugene says, “I don’t like to come from the same town as Prince. I respect his music, but I don’t have the same way he has. I don’t think it’s right for families to watch him, and I don’t like his lyrics where he mixes God with sex. I think families should be stopped from seeing him.”

The Wolfgram Family are a close-knit Christian group. Says Moana, 12, “We would very much like to come and do a performance with Five Star. We want to promote the idea that any family can be a pop group and it’s the best thing a family can do."

There are not many performers whose cheekbones are as prominent as Richard Butler’s are from Row X of London’s Hammersmith Odeon. His moaning voice and Bowiesque look have become the trademark of the Psychedelic Furs. His songs romanticize rock. But, despite the fact that one is invited to see the intimacy of the veins pulsing in his neck and the muscles flexing in his face, he remains detached.

He dragged his words up from an impassive heart, and never spoke to the audience during his 90 minute performance.

Ironically, the word “heart” appeared in his lyrics more than any other. “Passion and Heartbeat Beat” is provided by the inspired drumming of Paul Gasiro. This is an eerie and enigmatic contrast to the affectedly flat and overpowering Butler vocals. The Furs are at their most perfect with provocative rock songs. They should stay away from their theme from James Bond meets Batman ballads (“Sister Europe”) and “Sleeping Somewhere” like Aled Jones should stay away from Don Jovi cover versions.

The encore of “Pretty In Pink” is a delicious classic which saw Butler hugging and caressing his microphone, in a classic fuschia pink mist. He began his most animated, goose-stepping to “President Gas,” another strange irony considering the song’s macabre lyrics.

At the most gruesome point in the song he allowed the audience to touch his leather-gloved hand.

Chrissey Iley

England’s Top Ten

Top Ten 45s
1. Tango Noir—Akin Nakamori—Warner Pioneer
2. One Way Generation—Minako Honda—Toshiba EMI
3. Akuen No Door—Yoko Minamino—CBS Sony
4. Yokugini—Ikuo Yoshi—Tokuma Japan
5. Otokonokonon Naritayi—Noriko Sakaji—Victor
6. Ishizaki Hiroshi—Kako Hontchi—Polydor
7. Kagarashin Dakarete—Kyoko Koizumi—Victor
8. Free Balloon—Nami Shimada—Nippon Columbia
9. Star—Yuzi Asaka—Humming Bird
10. Izayoiyubine—Shinyaichi Mori—Victor

Top Ten LPs
1. The Phantom Of The Opera—Polydor
2. The Very Best Of Ellie Brookes—Ellie Brooks—Telstar
3. GraceLand—Paul Simon—4 Silk And Steel—Five Tent
5. August—Eric Clapton—Du
6. Picture Book—Simply Red—Canyon
7. The Whole Story—Kate Bush Bros.
8. Rapture—Anita Baker—Elektra
9. The Cost Of Loving—Stylus Polydor
10. So—Peter Gabriel—Virgin

Japan

As a practical way to resolve such tension as early as possible, the Japan
equity for Rights of Authors, Composers and Publishers; has announced a counter-view on controversial issues, such as the Top of Akustagawa. The full text of the view is as follows.

At present the audio and audiovisual recording practices by individuals, including the “home-taping” by means of mechanical reproduction machines and tapes in Japan are far beyond the just and fair exploitation of cultural products created by authors and composers, infringing their rights to a re-markable extent.

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Argentina

BUENOS AIRES—After the summer season in Argentina, during which the record market seemed lethargic, March brings the opening of the new season for the local industry. Increase in sales between 15 and 20 percent were reported in 1986, but profits were restricted due to the freezing of prices decreed by the Government in June, 1985, allowing only meager increases during the year.

Chirissy Iley

Cash Box March 1

Argentina’s Top Ten

1. Ready For Romance—Modern Talking—RCA
2. Zaniones—Sergio Denis—PolyGram
3. El Dosde Axul—Pepinela—CBSJ
4. Sin Fronteras—Valeria Lynch—RCA
5. Musica Total New Age—Various Artists—PolyGram
6. Concierto—Paloma San B—EMI
7. Fach Y Dia—Raul Porcel—RCA
8. Marinero De Luzes—Isalto Topo—RCA
9. I Love Music—Various Artists
10. Solos En America—Miguel

Some record executives told Cash Box that the main problem faced by the industry is the sharp rise in advertising costs, citing increases of between 300 percent in the price of an average campaign in Buenos Aires or the major cities. These increases have rendered the television unforgettable for the record companies in places where the advertis

(continued on p. 1)
Paul Simon's "Graceland Tour" is all about strands, interconnections. The tour's sharing the stage with Africa's great Hugh Masekela, Lady-Jackie, and Miriam Makeba rallied around "The Graceland Tour" and album stand as a to its stature as one of America's popular artists. How inconceivable could have been for a definitive former folksinger from New York to connection to his work and musicians half a hemisphere away; culturally expendable. Paul Masekela of his mostly South African 25-year entourage exist in separate

-LIGHTING UP THE LOOP—A&M's David & David brought their bohemian sound to Chicago's WLUP during their recent concert tour. Pictured at the radio station are (l-r) Back Row, David Jacobs, Craig Lambert, national director of album. A&M Chicago, David Baerwald, Bobby Skash, WLUP, Charlie Lake, national director of singles promotion, A&M Chicago; Greg Sok, program director WLUP; Perry Watts-Russell, David & David's manager Center: Patty Haze, WLUP, Bob Tarantino, promotion, A&M Chicago. Front: Dave Benson, music director WLUP, Steve Dahl, WLUP.

The UNIVERSAL AMPHITHEATRE, L.A.—Surprisingly enough, Diane Schuur was the opening act here for fusion keyboardist Bob James. His Friday night show—surprisingly, because it isn't very often that an artist of Schuur's stature, having won a Grammy just three days earlier for her "Timeless" LP on GRP, turns up in the opening slot.

Diane Schuur, who is blind, has a sparkling stage presence. Her voice is one of the most lustrous and nimble on today's jazz scene, and it swept the Amphitheatre with its clean notes and soaring range through such tunes as "A Time For Love," "I Don't Mean A Thing If It Ain't Got That Swing!" and a powerhouse rendition of "Amazing Grace." Schuur's dynamic performance here cemented her headlining capabilities.

Headliner Bob James, who also won a Grammy that week for his Warner Bros LP "Double Vision" with David Sanborn, ricocheted back and forth from synthesizeurs to keyboards, delivering a satisfying set of MOR fusion fiction. Still, what with the several other tremendous talents deliberately showcased alongside him, this was hardly James's show. James appeared shy in comparison.

Most of the spotlight was deservedly to saxophonist Kirk Whalum, a remarkably engaging blow who brought charm and excitement to a sometimes colorless show. Whalum made his reeds sing with unvarnished enthusiasm, making it as much a pleasure to hear him play as he obviously felt in doing so.

Former Utopia computer ace Roger Powell churned out some tasty hi-tech embellishments, especially on the title tune of James latest LP which included an Age aspects of this recent press creating a sound low, pleasantly breezy fusion mixture.

There was nothing mellow about bassman Gary King's sudden eruption into a sizzling rendition of "Black Hole Sun," a collective surprise that seemed to burst from out of nowhere, for which the player provided a convincing vocal. Vocalist Joe Drummond was smooth as honey. Potent guitar was provided by Dean Brown.

James, though superb at the keyboards and synthesizer, didn't give himself much of the spotlight, which was the evening's primary lack.

Gregory Dobrin
Argentina (continued from page 12)

get cannot be recovered through sales.

The A&R scene is somewhat brighter, with many new artists trying to get into the recording studios, some of them with interesting proposals. The artistic director of one of the major companies told Cash Box that, however, his label will concentrate efforts in releasing less product as a way to provide adequate marketing backing for these outings. The labels affiliated to International groups are often added with releases of artists promoted from foreign countries but without real possibilities of success in Argentina, a heavy burden for the already impoverished advertising budgets.

Some of the companies have started to import Compact Discs - although there are few players of this type in operation here - as a way to enhance the Classical music market. Although the volume of sales is small, in the order of 3,000 units per month, there are also about 2,000 additional units sold every month by retailers who import their product directly from the United States and Europe. The average price for a CD is 52 Australes (at dollars) and a CD player costs 75 dollars. The Classical music slot, which amounted to about 6 percent of the has fallen to less than 1 percent, if typical LPs are considered.

One of the interesting trends is the constant increase of the of regional music, a mixture of rhythms with Italian, Spanish and music ideas. The product is bought by the lower part of the population but sales of several groups in the prov Cordoba and Santa Fe are higher at the end of the market in Buenos Aires. Rock and roll music, locally produces a strong item these days and is being ed to other South American countries several years of isolation. Once a producer of melodist artists, Argentina now half a dozen rock groups and that are touring Uruguay, Chile, P. other countries, and may even make inroads into the U.S. Latin market near future.

Japan (continued from page 12)

the public opinion of Japan has endorsed our plea.

The "Digital Audio Tape Recorder" which some companies plan to market next month, will enable high quality recording, inevitably causing much more home-taping of music.

It is our paramount regret that such products will be marketed before a solution is presented by way of a revision of the Copyright Law of Japan or an introduction of the levying system.

We are not always against the high development of science and technologies, but we appeal that the maintenance of the balance between that and the intellectual culture should never be ignored for the creation of a really rich society of human beings.

The total revenue of Polydor (Japan) of the 33rd fiscal year (Dec. 21, 1985 to Dec. 20, 1986) reported 23,980,000,000 yen ($160,000,000), an up of 9.7 percent over the comparable period of the prior year. Breaking them down, records were 5,990,000,000 yen ($40,000,000), prerecorded tape reached 4,980,000,000 yen ($32,600,000). Records dropped by 35 percent from the previous fiscal year while tape increased 3.9 percent. At the same CD recorded high growth by 74.2 up over the prior year with 10,890,000 yen ($72,000,000) and video sales showed 2,210,000,000 yen ($14,700, an up of 36.5 percent over the prior year.

Nippon Columbia has decided to the wholesale price of CDs by 5 from the present 75 percent of the price to 70 percent of it, effective next year. The company is the second in such a reduction following CBS Sony, is now the only label adopting 70 percent. On the other hand, Victor Musical Cup and Toshiba EMI are now holding 75 cent, while all other record manufacturers in this country are keeping their rate of 75 percent, agreed upon when started releasing CDs about two years. Polystar Record Co., Ltd., Kerrawaga, president, has decided to increase capital from a present 10,000,000 yen ($66,660) to 20,000,000 yen ($133,330) and the 7th shareholders meeting held 24, 1987. An additional capital in 80,000,000 yen ($500,000) will be by Young Japan, Taiyo Music-Pub and Tanabe Agency.

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ASSOCIATED PRESS

THREE \n
PICKS

RU 5 \n
CASH BOX JAZZ ALBUMS

Artist, Label, Number, Distributor

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<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
<th>Distributor</th>
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<tr>
<td>20</td>
<td>LADY FROM BRAZIL</td>
<td>Tania Maria (Mackay ST 33045)</td>
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<td>21</td>
<td>GOOD MORNING KISS</td>
<td>Eddie Leon Lynch (Blackhawk BSH 52)</td>
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<td>22</td>
<td>KIND OF BLUE</td>
<td>Miles Davis (MPS Jazz Masterpieces CL 40979)</td>
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<td>23</td>
<td>DOUBLE VISION</td>
<td>Peter Water (Optimum, P.D. K. 6001)</td>
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<td>24</td>
<td>POWER OF THREE</td>
<td>P. J. The Professor (Blue Note EL 93249)</td>
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<td>25</td>
<td>PRIVATE PASSION</td>
<td>Lepke Fireval (Warner Bros. 125429)</td>
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<td>26</td>
<td>HEADS UP</td>
<td>David Newman (Atlantic 817256-1)</td>
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<td>27</td>
<td>LOVE FANTASY</td>
<td>Alphonse Mouzon (Optimism PMC 6179)</td>
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<td>28</td>
<td>BLUE MATTER</td>
<td>John Scofield (Gravisav)</td>
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<td>THE DRIFTER</td>
<td>Marionette Tita (Warren Bros. 125461)</td>
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<td>GLOBAL BEAT</td>
<td>Vital Information (Columbia BFC 15951)</td>
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<td>BROTHER'S KEEPERS</td>
<td>Joe Thompson (MCA 737268)</td>
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<td>THREE AGAIN</td>
<td>Pousa (Warren Bros. 125474-1)</td>
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<td>DON'T LOOK BACK</td>
<td>Lloyd Hopkins (Blue Note EL 93228-7)</td>
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<td>FULTON STREET MAUL</td>
<td>TMY (Blue Note EL 93230)</td>
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<td>ILLUMINATION</td>
<td>Sky Flight (ECBS Records EBM 717-7)</td>
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<td>36</td>
<td>DECK ELLINGTON: THE BLASTON WEBSTER BAND</td>
<td>RCA 50719</td>
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<td>37</td>
<td>HIDEAWAY</td>
<td>Stanley Clarke (Far FE 4077)</td>
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<td>38</td>
<td>WHILE THE CITY SLEEPS</td>
<td>George Benson (Warner Bros. 22541-5)</td>
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<td>39</td>
<td>TIMELESS</td>
<td>Marcus Belcher (GRP-A-1030)</td>
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THE CASH BOX TOP 40 JAZZ ALBUM CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

Jazz Feature Picks

TRUD GILBERT PLUS TES LAST ORCHESTRA—by 831 123—Producers: As-Gilbert, James Last

He returns to active recording for his Records and Astrud Gilberto. He, swaying bossa novas—what are the fare, with Gilberto re-..singing, innocent quality made her a Verve superstar 25 ago. The love—Marlana Shaw—by 831 438—Producers: Da-Kreisberg, Miriam Cutler, Ron使劲

He unveils its "Vine St. Live" with the saucy, bass-dipped vocals arlen Shaw, recorded live at the wood ball. A loose and lively. ZK KIDS—Gary Burton—ECM 110—Producer: Manfred Waug

full-bodied, digitally-recorded out-..rputs the vibraphonist and his latest of whom: kids: Makoto Ozono, Tommy Smith and Marty Richards. Tender yet tough, dazzling yet thoughtful, and smooth the entire way down. TTAANGO...IN NICKELS-DORF—The Ganelin Trio—Leo L. 400-401—Producer: Leo Feigl

The Soviet Union's premier avant-garde ensemble in a visually wide-ranging, witty, and exciting double LP. ECHOES OF HARMONY—Doc Cheatham/George Kelly—Stash ST-265—Producers: Bernard Brightman, Will Friedwald

"Jack Kleinsinger's Highlights In Jazz" is a fixtures on the N.Y. concert scene and this LP captures the free-wheeling spirit of a typical "HJL" jam session. FRONTLINE—Koionina—MCA 5916—Producers: Koionina, Greg Mathieson


PASSING ON—The heartbeat of the Count Basie Orchestra, guitarist Freddie Green, died March 1 in Las Vegas at the age of 75. Freddie Green never took a solo and never amplified his guitar, but it can safely be said that he contributed as much to the overall sound and "flavor" of the Basie Band as anybody. Green joined the organization 50 years ago this month and that was it: he was there, impartubely strumming away, for the next half century. Although Green, a discovery of John Hammond's, was not the band's first guitarist, he was the one who solidified what came to be called the "All-American Rhythm Section"—Count Basie, Wal- ter Page, Jo Jones, and Eddie Green. Never in the history of jazz, before or since, there was a rhythm section been as sleek and swinging as those four gen- tlemen were. It's impossible to imagine the Basie Band's sound without Freddie Green. His insistent, gentle beat seemed to lift the band, and Basie kept him in there through every phase of his career. When Basie disbanded his big band in favor of a small ensemble in the early '50s, Green was enlisted for the small group. When Basie recast his band com- pletely in the '50s, Green was there. Freddie Green was there through the great and not-so-great bands of the '30s, '40s, '50s, '60s, '70s, and '80s. At Count Basie's funeral, in the spring of 1984, Freddie Green uttered the most poignant remarks of the afternoon. "I don't know what to do now that he's gone," he said quietly. What he did was continue to play rhythm guitar in the Count Basie Orches- tral. Long the heartbeat of the band, he became its soul as well.

With the death of Freddie Green, an era comes to a close. The art of playing rhythm guitar—of just steadily, unflinchingly, playing the changes— is last disappearing in jazz, and Freddie Green was, perhaps, the greatest rhythm gui- tar player jazz has ever known. The Count Basie Orchestra will, of course, continue, but it will never be the same.

BOPPING AROUND—Herb Wong, the president of Black Hawk Records, has resigned. Artistically, Wong had a superb first year at Black Hawk, and his not-unexpected resigna- tion leaves one wondering about what direction the label is going to take, or, indeed, if it will survive...PBS will air Celebrating a Jazz Master: Thelonious Sphere Monk, a concert taped last October in Washington, D.C. featuring Dizzy Gillespie, Herbie Hancock, Wynton, Branford, and Ellis Mar- salis, Jon Hendricks and others, March 18 in most areas (March 11, how- ever, in New York). Bill Cosby and Debbie Allen host...George Wein and the Yale School of Music have teamed up for a jazz festival. The March 27-28 affair will take place at that New Haven university's Woolsey Hall and will include performances by, amongst others, Dizzy Gillespie, George Adams/Don Pullen, Terence Blanchard/Donald Harrison, and the big bands of Toshiko Akiyoshi and Mel Lewis. A call to (203) 432-4157 gets details...In other Ivy League news: Harvard University celebrates 15 years of its Harvard Jazz Band with a gala con- cert at the Cambridge university's Sanders Theatre, April 17, that will fea- ture the JUB, JUB alumni, and brings Illinois Jacquet and Lester Bowie. A call to (617) 495-2000 gets the new lowdown...Roland's Musics series of music education software now includes J: Keyboard Jazz which "presents the fundamental concepts of jazz including harmony, rhythm, melodic structure, improvisation and 'comping' from a lead sheet"...Global Pacific Records has signed bassist David Friesen to a multi-album deal...David Baker, presi- dent of the National Jazz Service Orga- nization, was nominated to serve on the National Council for the Arts, which has been without jazz representation for over a decade...Messrs. Harrison and Blanchard will also participate in a ben- efit for United University Students Against Famine, March 27 at New York City's Hunter College. A call to (212) 772-4255 gets info...Nellie Lutcher, the somewhat legendary pianist/vocal- ist, has been gigging at the Hollywood Roosevelt's Cinegrill. She’ll be there again March 19 and April 4.

Lee Jeske

Box March 14, 1987

15
## CASH BOX TOP BLACK CONTEMPORARY ALBUMS

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<td>40</td>
<td>O</td>
<td>L</td>
<td>W</td>
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<tr>
<td>59</td>
<td>O</td>
<td>L</td>
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</tbody>
</table>

### GRAMMY REVELERS
Following the 29th Annual Grammy Awards telecast in Los Angeles, Atlantic Records hosted a celebration at Mr. Chow in Beverly Hills. Featured were Atlantic recording artist Roger Daltrey and Grammy presenter/performer Ben E. King.

### COS FOR CELEBRATION
Bill recently received an award from BMI for composing music for the television show, Cosby, and composed the show's song with Stu Gardner (O). Presenters were Stanley Coston, BMI vp, rights, N. Y.

### THEY LIKE IT...

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### CHATTING WITH DICK
— American Bandstand host Dick Clark is pictured with Atlantic recording artist Miki Howard during a recent taping of the ABC-TV show. On the program, which airs March 28th, Howard performed her recent Black Music Chart hit "Come Share My Love."

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### SWEET SMELL OF SUCCESS
— At a recent N.Y. party to launch her perfume fragrance, "Dionne," Arista recording artist and 1986 Grammy winner Dionne Warwick was congratulated by Arista staffers. Pictured (l to r): Tony Anderson, vp, r&b promotion; Warwick, Abbey Konwitz, vp, video & artist dvel; Donna Lennon, ar vp, mkt&g promo; Jim Cowley, vp, sales.

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### BLACK CONTEMPORARY

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<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>W</th>
<th>L</th>
<th>O</th>
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<tr>
<td>1</td>
<td>JUST LIKE THE FIRST TIME</td>
<td>1</td>
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<tr>
<td>2</td>
<td>LICENSED TO ILL</td>
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<td>16</td>
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<tr>
<td>3</td>
<td>LIFE, LOVE &amp; PAIN</td>
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<td>13</td>
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<tr>
<td>4</td>
<td>GIVE ME THE REASON</td>
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<td>5</td>
<td>RAPTURE</td>
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<td>WORD UP</td>
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<td>SHIRLEY MURDOCK</td>
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<td>CONTROL</td>
<td>9</td>
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<td>LONG TIME COMING</td>
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<td>A LOT OF LOVE</td>
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<td>ZAGORA</td>
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<td>12</td>
<td>SHAKE YOU DOWN</td>
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<td>13</td>
<td>ARETHA</td>
<td>11</td>
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<td>14</td>
<td>DANCING ON THE CEILING</td>
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<td>UNDER THE BLUE MOON NEW EDITION</td>
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<td>VICTORY</td>
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<td>17</td>
<td>LIVING ALL ALONE</td>
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<td>18</td>
<td>COME SHARE MY LOVE</td>
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<td>19</td>
<td>RAISING HELL</td>
<td>21</td>
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The Cash Box Top 75 Black Contemporary Album Chart is based on solely on actual pieces sold at retail stores.
MUSIC VIDEO

MOST ADDED

The The
Metal Church
Smithereens
A. Franklin & G. Michael
H. Alpert
Tesla
C. Simon
G. Almond
Farrenheit
Starship
Beastie Boys

David & David—Ain’t So Easy A&M

Kool & The Gang—Stone Love—Mercury/PolyGram
Europe—Final Countdown—Epic
Farrenheit—Fool In Love—Warner Bros.
Oran “Juice” Jones—Here I Go Again—Def Jam/Columbia

PROGRAM ADDS

CATCH 22—Casey O’Brien—Project Director—Anchorage
P. Labelle
The Saints
David & David
J. Lifton
Farrenheit
Kool & The Gang

HIT VIDEO USA—Mike Opelka—Program Director—Houston
Europe
S. Hagar
Bangles
Broken Horses
Big Diah
Kool & The Gang
Idle Tears
Club Nouveau
Farrenheit
Oran Juice Jones

23 MUSIC ACRON—Billy Soule—Program Director—Ohio
Genesis
Cutting Crew
Europe
O. J. Jones
I. Hayes
K. Wick
Club Nouveau
P. Labelle
J. Warley
Pseudo Echo

TV 69—Tom Zingale—Program Director—Gainsville
Europe
David & David
S. Hagar
Bangles

CALIFORNIA MUSIC CHANNEL—Rick Kurkjian—Project Director—
Associate Producer—Carey Chan
San Francisco-Sacramento-Eureka
C. Lauper
Simply Red
Grapes Of Wrath
A. Grant
Dead Or Alive
Bolsboi

TOP 40 VIDEOS—
Producer—Jeff Most
Burbank, Calif.
Duran Duran
T. Turner
H. Alpert
David & David
C. Fox
Kool & The Gang
S. Hagar
Broken Horses
A. Baker
Cutting Crew
O. J. Jones
Smithereens
Veterans
B. Bragg
Europe

CASH BOX TOP 40 MUSIC VIDEOS

1 VICTORY Kool & The Gang (PolyGram) W L O 12 19
2 RESPECT YOURSELF Bruce Willis (Motown) W C 8 5
3 BIG TIME Peter Gabriel (Columbia) 6 7
4 YOU GOT IT ALL The Jets (MCA) 14 6
5 I JUST DIED IN YOUR ARMS Cutting Crew (Virgin) 20 3
6 WILL YOU STILL LOVE ME? Chicago (Warner Bros.) 3 7
7 BOY IN THE BUBBLE Paul Simon (Warner Bros.) 5 6
8 LAND OF CONFUSION Genesis (Atlantic) 1 12
9 (YOU GONNA) FIGHT FOR YOUR RIGHT (TO PARTY) Beastie Boys (Def Jam/Columbia) 9 5
10 CONTROL Janet Jackson (A&M) 4 17
11 I KNEW YOU WERE WAITING (FOR ME) Aretha Franklin & George Michael (Arista) 29 2
12 DON’T DREAM IT’S OVER Debby Boone (Capitol) 21 4
13 OPEN YOUR HEART Madonna (Epic/Romper Bros.) 7 12
14 CHARGE OF HEART Cyndi Lauper (Portrait) 10 16
15 THE FINAL COUNTDOWN Europe (Epic) 21 4
16 AIN’T SO EASY David & David (A&M) 21 4
17 LEAN ON ME Club Nouveau (Warner Bros.) 23 2
18 LOOKING FOR A NEW LOVE Jody Watley (MCA) 11 12
19 C’EST LA VIE Roberta Flack (EMI) 3 7

20 NOTORIOUS Donna Summer (Capitol)
21 KEEP YOUR EYE ON ME Port Alpine (A&M)
22 KEEP YOUR HANDS TO YOURSELF George Michael (Epic)
23 TONIGHT, TONIGHT Genesis (Motown)
24 SERIOUS Donna Summer (Virgin)
25 CALLING ON YOU Stevie Wonder (Capitol)
26 FIRE Bruce Springsteen & The E Street Band (Columbia)
27 JIMMY LEE Aretha Franklin (Atlantic)
28 BRAND NEW LOVER Funky 45s (Capitol)
29 STOP TO LOVE Luther Vandross (Epic)
30 HEAVEN 17 (Virgin)
31 YOU KEEP ME HANGING Tight (EMI)
32 HE WANTS MY BODY: Jimmy Ruffin (Motown)
33 WALKING DOWN YOUR STREET Single (Columbia)
34 WINNER TAKES IT ALL Tommy Roger (Columbia)
35 FOOL IN LOVE Farrenheit (Warner Bros.)
36 LIVING ON A PRAYER Bon Jovi (Mercury/EMI)
37 IN A LONELY PLACE Enigma (RCA)
38 WE’VE EVER LOVED SOMEBODY Freddie Jackson (Capitol)
39 THE FUTURE’S SO BRIGHT, I’LL TOTALLY WEAR SHADES Tamia (RE S.)
40 MANDOLIN RAIN Bruce Hornsby (Elektra/Capitol)

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

CASH BOX TOP 15 MUSIC VIDEOCASSETTES

1 WHAM IN CHINA-FOREIGN SKIES (Epic/Five Music Video 1615)
2 MY NAME IS BARBRA (CBS 7156) BARBRA STREISAND & Kerri Fox Music Video 1616
3 BILLY JOEL VOLUME II BILLY JOEL (Epic Fox Music Video 1617)
4 EVERY BREATH YOU TAKE-THE VIDEOS The Police (A&M Video 6102)
5 THE VIDEO ALBUM, VOLUME 1 BILLY JOEL (CBS Music Video 1618)
6 CONTROL-THE VIDEOS Janet Jackson (A&M Video 6121)
7 MEMORIES ELVIS (Vestron NA 1054)
8 STOP MAKING SENSE Talking Heads (RCA Home Video 6207)
9 BREAKOUT BON JOVI (Sony Video 166)
10 NO JACKET REQUIRED PHIL COLLINS (RCA 61006)
11 THE MAKING OF DANCING ON THE CEILING LONZO RICHIE (Ktel Lorimer Video 394)
12 LIVE WITHOUT A NET Van Halen (Warner Bros. Music Video 38129)
13 MTV CLOSET VIDEOS (Vestron 1616)
14 MADONNA LIVE (Warner Bros. Music Video 38105)
15 WOMEN IN ROCK (NEA Home Video 38103)

THE CASH BOX TOP 15 MUSIC VIDEOCASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES.

Cash Box March
CASH BOX TOP 40 VIDEOCASSETTES

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

AUDIO/VIDEO

HAVE YOU SEEN VH-1, LATELY?—MTV counterpart VH-1 needs an ad campaign similar to the one developed by Ford when it figured it needed an image change ("Have you driven a Ford lately?"). The once deadeningly MOR MTV cast-off channel has undergone many uplifting changes to the unyielding credit of MTV/VH-1 senior vice president, general manager Lee Masters and VH-1 vice president Jeff Rowe. The changes, a make-over so total it nearly constitutes a new channel, not only cover various cosmetics (hipper, more colorful graphics and sets), new IDs and new special programs, but the videos themselves and how they're presented. First, there's the New Age angle. VH-1's New Visions program, airing Sunday evenings, features a cross section of New Age music (some of which find their way into rotation), and is already the prime video outlet for this growing musical genre. But beyond this New Age segment, the norm of VH-1 has changed. As MTV moves back into a harder rock format, VH-1 is rotating such adult inclusive videos (rather than those that are exclusively adult) as Simply Red, Robert Cray, China Crisis and Tina Turner. The playlist has traded in its dentures for a new set of teeth, and the VH-1 rotation schedule, which once meant Light, Medium and Heavy - now includes Power rotation & la MTV. And while VH-1 may not overtake its raucous sibling in the foreseeable future, it does have a social lead: VH-1 is the first of the two to o.k. condom ads.

BIG BUCKS—Paramount Home Video has chalked in 1.9 million units in pre-orders for its Top Gun videocassette, which breaks the pre-order record of 1.4 million held by a previous PHV release, Indiana Jones and the Temple of Doom. Actually, that Top Gun should do well is not so surprising when you consider its enormous box office popularity last year, and, of course, the innovative promo tie-in with Diet Pepsi in which the soft drink company announces the video as a tag to its TV commercials, and the video includes an intro Diet Pepsi commercial. This clever campaign is enough to sell just about any video - certainly one of the largest grossing films in history. With its sell-through suggested retail price of $26.95, the tape is affordable, representing the low end of the spectrum of the current price stretching trend in the home video industry. A combined $8 million was spent on advertising by Paramount and Diet Pepsi. With all it has going for it, Top Gun is likely to out-sell and out-rent as well as it has out-pre-ordered all other tapes in release. The interesting thing is how well the title has done prior to the ad blitz, which swings into full action with the tape's release this week.

ATTENTION GRABBERS—What do CBS/Fox Video, WEA, MTV, Zenith and Bose have in common? Well, music, for one thing. For another, they've all teamed up to help promote home video music and its in-home gadgetry via MTV's huge TV music video audience. The companies are joining in a cross-promotion contest whereby MTV will award 100 prize packages to winners of a random drawing. The prizes include a library of 50 CBS/Fox Music Video and music video tites, a Zenith VHS HiFi VCR and a pair of Bose Video Roommate speakers. For the Grand Prize winner, an MTV crew will go to the winner's home, install the video equipment, and throw a party there hosted by Elektra's Rick James. And if this invasion isn't enough, the whole thing will be broadcast on MTV. The contest begins March 15 and ends at midnight, April 4.

THE RELEASE BEAT

From CBS/Fox Video next month comes the box office hit, Peggy Sue Got Married, directed by Francis Ford Coppola and starring Kathleen Turner. The film has been nominated for three Academy Awards. Suggested retail price is $89.98, HiFi stereo, VHS and Beta. At the end of March, Embassy Home Entertainment releases Vietnam: The Ten Thousand Day War, a six-volume collector's edition. The series is a comprehensive account of the war, retailing for a suggested price of $24.95 each, $149.70 for the set, HiFi mono. In April, Sony Video Software releases its Vietnam volume set, Vietnam: A Television History - 13 hours (six volumes) which won six Emmys when it appeared on PBS several years ago. The release also includes a final one-hour program. Suggested retail price is $195.95 for the set, $29.95 per volume, and $19.95 for the final hour.

NO LIE—Talking Head David Byrne is pictured in a scene from True Stories, due from Warner Home Video in April.

NEW KID—There's a new home video production company in the neighborhood, Creative Video Concepts (CVC) founded by indie video producer James Fearing. The company will be based at 11444 West Olympic Blvd (ree. 1007) in L.A. (90064). Joining Fearing as vice president is Alex Bell, who previously ran his own video consulting firm, having also produced and directed the US Festival Movie with Steve Wozniak.

Gregory Dobrin

THE CASH BOX TOP 40 VIDEO CASSETTES CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
MARCH 14, 1987

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 130 Stations

121 Stations Reported This Week

(I Just) Died In Your Arms
Cutting Crew—Virgin
31 Adds

Right On Track
Breakfast Club—MCA
19 Adds

Sign ‘O’ The Times
Prince—Paisley Park/WB
18 Adds

Looking For A New Love
Jody Watley—MCA
17 Adds

LIVIN’ ON A PRAYER
Bon Jovi—Mercury/PG

FIGHT FOR YOUR RIGHT (TO PARTY)
Beastie Boys—Def Jam/Columbia

JACOB’S LADDER
Huey Lewis—Chrysalis

NOTHING’S GONNA STOP US NOW
Starship—Grunt/RCA

SOMEBODY OUT THERE
Ronstadt/Ingram—MCA

10 LBUM ALLEY

Somewhere Out There
Ronstadt/Ingram—MCA

Respect Yourself
Bruce Willis—Motown

Jacob’s Ladder
Huey Lewis—Chrysalis

Lean On Me
Club Nouveau—King Jay/WB

Nothing’s Gonna Stop Us Now
Starship—Grunt/RCA

CROSSOVER POTENTIAL

Teaser—George Benson—Warner Bros.

(I Just) Died In Your Arms—Cutting Crew—Virgin

Go On Without You—Shirley Murdock—Elektra

It Doesn’t Have To Be This Way—Blow Monkeys—RCA

True Confessions—Jeff Lorber & Karyn White—Warner Bros.

Wild Horses—Gino Vannelli—CBS Associated

REPORT

Livin’ On A Prayer
Bon Jovi—Mercury/PG

FIGHT FOR YOUR RIGHT (TO PARTY)
Beastie Boys—Def Jam/Columbia

JACOB’S LADDER
Huey Lewis—Chrysalis

NOTHING’S GONNA STOP US NOW
Starship—Grunt/RCA

SOMEBODY OUT THERE
Ronstadt/Ingram—MCA
ATTENTION PROGRAMMERS!
AN IMPORTANT MESSAGE FROM YOUR PEERS

“Let me state some important facts about this record . . . the Psychedelic Furs are an established act in major metros around the United States. The LP and single both debut in the top 20 in our local sales research. We were receiving requests even before we got it on the air! “Pretty In Pink” started it for them and this will be the blockbuster.

— Gene Sandbloom, MD KIIS/FM

“This record is H-O-T. Be a trendsetter and play this smash! A consistent phone getter and hot album sales out of the box!”

Richard Sands, PD Live 105 (KITS)

“After only two weeks of airplay, major phone request especially from upper demo females.”

— Dee Ann Metzer, MD KP

PSYCHEDELIC FURS
“HEARTBREAK” BEAT

THE STABILIZERS
“ONE SIMPLE THING

TOP 10 - Y108
KPKE 33-23
WMMS AD, KATD AD, WKRZ AD, KSI AD#38, KKAZ AD

KITS 9-3, WXKS AD, Z100 AD, KKBQ, KRBE AD, WMMS, KDWB·37, KIIS DEBUT 27, KWOD AD, KCPX AD

COLUMBIA RECORDS
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<td>YNDI LAUPER—Change Of Heart—Portrait</td>
<td>28</td>
<td>16</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>32%</td>
<td>14</td>
<td>Y</td>
<td>28</td>
<td>24</td>
<td></td>
<td></td>
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<tr>
<td>INDERRella—Nobody’s Fool—Mercury/P</td>
<td>30</td>
<td>18</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>19%</td>
<td>42</td>
<td>Y</td>
<td>9</td>
<td>32</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IVTE WINWOOD—The Finer Things—Island/WB</td>
<td>41</td>
<td>6</td>
<td>X</td>
<td>X</td>
<td>64%</td>
<td>40</td>
<td>Y</td>
<td>23</td>
<td>35</td>
<td></td>
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<tr>
<td>EFF LORBER—Facts Of Love—Warner Bros.</td>
<td>31</td>
<td>13</td>
<td>X</td>
<td>X</td>
<td>18%</td>
<td>*</td>
<td>84</td>
<td>9</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>HIPSWAY—The Honeythief—Columbia</td>
<td>42</td>
<td>8</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>61%</td>
<td>25</td>
<td>39</td>
<td>89</td>
<td>3</td>
<td></td>
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<tr>
<td>ILLY IDOL—Don’t Need A Gun—Chrysalis</td>
<td>37</td>
<td>8</td>
<td>M</td>
<td>M</td>
<td>18%</td>
<td>31</td>
<td>*</td>
<td>31</td>
<td>19</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>ROBBIE NEVILLE—Dominos—Manhattan</td>
<td>47</td>
<td>4</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>56%</td>
<td>*</td>
<td>46</td>
<td>13</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* Soundtrack  * MTV—Exclusive  NV—No Video  Y—Yes, On Tour  X—All
MEMORANDUM
TO OUR FRIENDS IN RADIO:

FACT:
The Ratt album, “DANCIN' UNDERCOVER” (81683) 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!

Cash Box 64
Billboard 67
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Lst. Wk.</th>
<th>Tot. Wk.</th>
<th>12-17</th>
<th>23-34</th>
<th>34+</th>
<th>Station %</th>
<th>Request Rank</th>
<th>Sales Rank</th>
<th>Day Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRINCE</td>
<td>Sign 'O' The Times—Paisley Park/WB</td>
<td>49</td>
<td>2</td>
<td>67%</td>
<td>11</td>
<td>23</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PETER WOLF</td>
<td>Came As You Are—EMI Am.</td>
<td>53</td>
<td>3</td>
<td>59%</td>
<td>41</td>
<td>—</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SHIRLEY MURDOCK</td>
<td>As We Lay—Elektra</td>
<td>50</td>
<td>8</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>35%</td>
<td>9</td>
<td>60-7p</td>
<td></td>
</tr>
<tr>
<td>SOUL &amp; THE GANG</td>
<td>Stone Love—Mercury/PG</td>
<td>58</td>
<td>5</td>
<td>X/F</td>
<td>X/F</td>
<td>X/F</td>
<td>48%</td>
<td>30</td>
<td>all</td>
<td></td>
</tr>
<tr>
<td>CLASS TIGER</td>
<td>I Will Be There—Manhattan</td>
<td>59</td>
<td>3</td>
<td>48%</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DONNA ALLEN</td>
<td>Serious—21/Atco</td>
<td>61</td>
<td>5</td>
<td>34%</td>
<td>19</td>
<td>24</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BOSTON</td>
<td>Can'tcha Say—MCA</td>
<td>68</td>
<td>2</td>
<td>43%</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td></td>
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<tr>
<td>CARBUSTERS</td>
<td>Light Of Day—Blackheart/CBS</td>
<td>63</td>
<td>4</td>
<td>X/M</td>
<td>X/M</td>
<td>39%</td>
<td>—</td>
<td>32</td>
<td>3p-6a</td>
<td></td>
</tr>
<tr>
<td>ROBERT CRAY</td>
<td>Smoking Gun—Mercury/PG</td>
<td>66</td>
<td>4</td>
<td>X</td>
<td>X</td>
<td>28%</td>
<td>—</td>
<td>28</td>
<td>3p-6a</td>
<td></td>
</tr>
<tr>
<td>CUTTING CREW</td>
<td>(I Just) Died In Your Arms—Virgin</td>
<td>73</td>
<td>2</td>
<td>50%</td>
<td>27</td>
<td>—</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ELLIOTT WEAVER</td>
<td>Nothing's Gonna Change—Amherst</td>
<td>70</td>
<td>4</td>
<td>25%</td>
<td>17</td>
<td>—</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BIG HAGAR</td>
<td>Winner Takes It All—Columbia</td>
<td>65</td>
<td>5</td>
<td>23%</td>
<td>33</td>
<td>all</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHRIS D'URBURY</td>
<td>The Lody In Red—A&amp;M</td>
<td>72</td>
<td>4</td>
<td>29%</td>
<td>27</td>
<td>60-7p</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SURVIVOR</td>
<td>How Much Love—Scotti Bros/Epic</td>
<td>67</td>
<td>4</td>
<td>27%</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ODY WATLEY</td>
<td>Looking For A New Love—MCA</td>
<td>76</td>
<td>2</td>
<td>36%</td>
<td>28</td>
<td>—</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ATT</td>
<td>Dance—Atlantic</td>
<td>69</td>
<td>4</td>
<td>23%</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TYNDI LAUPER</td>
<td>What's Going On—Portrait/Epic</td>
<td>Debut</td>
<td>—</td>
<td>46%</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RAUL LEKASIS</td>
<td>Boom Boom (Let's Go To My Room)—ZYX</td>
<td>75</td>
<td>4</td>
<td>19%</td>
<td>24</td>
<td>—</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GREGORY ABBOTT</td>
<td>I Got The Feelin'—Columbia</td>
<td>71</td>
<td>4</td>
<td>11%</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MATTY SMITH</td>
<td>Never Enough—Columbia</td>
<td>80</td>
<td>3</td>
<td>21%</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**MULTI FORMAT PLAYLIST**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Format Penetration</th>
<th>Country</th>
<th>Urban</th>
<th>AC</th>
<th>AOR</th>
<th>Dance</th>
<th>All Format %</th>
<th>Comb. Ret. Rank</th>
<th>Req. Rank</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Janet Jackson—Let's Wait Awhile—A&amp;M</td>
<td>86%</td>
<td>A&amp;M</td>
<td>92%</td>
<td>95%</td>
<td>24%</td>
<td>49.5%</td>
<td>7</td>
<td>12</td>
<td>#1 B/C</td>
<td>smosh</td>
</tr>
<tr>
<td>2</td>
<td>Franklin/Michael—I Knew You Were...—Arista</td>
<td>83%</td>
<td>Arista</td>
<td>87%</td>
<td>84%</td>
<td>42.3%</td>
<td>20</td>
<td>22</td>
<td>Jumps 12 pop, 10 B/C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>J. J. Johnson—Lean On Me—King Joy/WB</td>
<td>85%</td>
<td>WB</td>
<td>94%</td>
<td>13%</td>
<td>49%</td>
<td>40.2%</td>
<td>5</td>
<td>1 Another huge week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>The Look—Nothing's Gonna—Armatoga RCA</td>
<td>90%</td>
<td>RCA</td>
<td>88%</td>
<td>61%</td>
<td>39.8%</td>
<td>6</td>
<td>5</td>
<td>Big week - strong phones</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Keen Messenger—Mandolin Rain—RCA</td>
<td>86%</td>
<td>RCA</td>
<td>92%</td>
<td>56%</td>
<td>39%</td>
<td>13</td>
<td>14</td>
<td>Moves to #7 pop</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>L'Homme—You Got It All—MCA</td>
<td>70%</td>
<td>MCA</td>
<td>77%</td>
<td>84%</td>
<td>38.5%</td>
<td>15</td>
<td>7</td>
<td>#3 B/C, #6 pop</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Reve Winwood—The Finer Things—Island</td>
<td>64%</td>
<td>Island</td>
<td>73%</td>
<td>88%</td>
<td>37.5%</td>
<td>40</td>
<td>—</td>
<td>Coming on very strong</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Teddy Watley—Looking For A New Love—MCA</td>
<td>36%</td>
<td>MCA</td>
<td>98%</td>
<td>77%</td>
<td>35.2%</td>
<td>28</td>
<td>#16 pop, #21 B/C</td>
<td>CHR adding - 17 this week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Daryl Hall &amp; The Gang—Stone Love—Mercury/PG</td>
<td>48%</td>
<td>PG</td>
<td>90%</td>
<td>71%</td>
<td>34.8%</td>
<td>30</td>
<td></td>
<td>Top 40 next week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Genesis—Tonight——Atlantic</td>
<td>90%</td>
<td>Atlantic</td>
<td>65%</td>
<td>48%</td>
<td>33.8%</td>
<td>10</td>
<td>18</td>
<td>Pushes LP back up to #4</td>
<td></td>
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</tr>
<tr>
<td>11</td>
<td>Xposé—Come Go With Me—Arista</td>
<td>76%</td>
<td>Arista</td>
<td>63%</td>
<td>46%</td>
<td>30.8%</td>
<td>16</td>
<td>13</td>
<td>#16 pop, #21 B/C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>A.C. / J.J. / H. — I Can Help You—WB</td>
<td>96%</td>
<td>WB</td>
<td>95%</td>
<td>53%</td>
<td>32%</td>
<td>30.2%</td>
<td></td>
<td>CHR not helping - hot B/C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Billy Ocean—Blood Suga—Parlophone</td>
<td>71%</td>
<td>Parlophone</td>
<td>38%</td>
<td>69%</td>
<td>27.8%</td>
<td>7</td>
<td></td>
<td>Good phone week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Winsor—Respect Yourself—Motown</td>
<td>71%</td>
<td>Motown</td>
<td>38%</td>
<td>58%</td>
<td>27.8%</td>
<td>3</td>
<td>26</td>
<td>Sound strong sales</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Crowded House—Don't Dream—Capitol</td>
<td>67%</td>
<td>Capitol</td>
<td>20%</td>
<td>78%</td>
<td>27.5%</td>
<td>11</td>
<td>17</td>
<td>Street war helping</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Prince—Sign 'O' The Times—Paisley Park/WB</td>
<td>67%</td>
<td>WB</td>
<td>88%</td>
<td>25.8%</td>
<td>23</td>
<td>11</td>
<td>#35 B/C</td>
<td>Up 30 to #35 B/C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Peter Wolf—Come As You Are—EMI America</td>
<td>59%</td>
<td>EMI America</td>
<td>96%</td>
<td>25.8%</td>
<td>41</td>
<td></td>
<td>Top 40 next week</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>EO Speedwagon—That Ain't Love—Epic</td>
<td>65%</td>
<td>Epic</td>
<td>86%</td>
<td>25.2%</td>
<td>25</td>
<td>31</td>
<td>#49 - 2 weeks</td>
<td>LP to #49 - 2 weeks</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Cutting Crew—(I Just) Died In Your Arms</td>
<td>50%</td>
<td>Virgin</td>
<td>95%</td>
<td>24.2%</td>
<td>27</td>
<td></td>
<td>Another big wk - 31 odds</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Comments:

### Northeast

1. **Giggles** — Love Letter — Cutting
   - Donco tune charting this week at #32. Added at Power 95 in N.Y.
2. **Eric Martin** — Everytime I Think Of You — Capitol
   - Midtempo rocker reminiscent of Bryan Adams added at WKRG in PA. Started last week in MW.
3. **Gino Vannelli** — Wild Horses — CBS Associated
   - Excellent song from "Big Dreamers Never Sleep" LP starts to move at WKRG.

### Southeast

1. **Alan Parsons** — Standing On Higher Ground — Arista
   - WROQ in Charlotte takes a chance on this established veteran.
2. **Gato Barbiere** — She Is Michelle — Atlantic
   - Outstanding sax virtuoso testing well at WPOW in Miami.
3. **Blow Monkeys** — It Doesn’t Have To Be This Way — RCA
   - Stylish British bond following up last year’s "Digging Your Scene." WNOK believes ...

### Southwest

1. **Sinatra** — Feels Like The First Time — Omni/Atl.
   - #33 on this week’s Dance chart. Added at both KITY and KTFM.
2. **Time Code** — Laurie, Laurie — Macola
   - Older single gaining momentum at KTFM/San Antonio.
3. **Huey Lewis** — I Know What I Like — Chrysalis
   - Album cut getting airplay in Dallas at "The Eagle" - KEGL. Already hot AOR.

### Midwest

1. **Anita Baker** — Same Ole Love... — Elektro
   - Grammy-winning songstress’ latest effort picking up at WCZY/Detroit.
2. **Flesh For Lulu** — I Go Crazy — Hughes/MCA
   - WYIZ/Chicago adds the first single off the "Some Kind Of Wonderful" soundtrack LP.
3. **Stabilizers** — One Simple Thing — Columbia
   - WMMS in Cleveland are the latest to pick up on this tune. May chart soon ...

### West

1. **XTC** — Dear God — Geffen
   - San Francisco’s KITS have added XTC’s controversial tune. Newly added to "Skylarking" LP.
2. **Eddie & The Tides** — Weak In The Presence Of Beauty — Atco
   - Rock and roll bond in the presence of a beautiful add, namely KSFM/Sacramento.
3. **Blow Monkeys** — Doesn’t Have To Be This Way — RCA
   - Tucson’s KHTY adding the first single off "She Was The Grocer’s Daughter" LP.

### High Priority

**Walter Winnick**

E/P/A

*Spandau Ballet’s new single is just out. "How Many Lies" from their forthcoming album will be an interesting follow-up to "True." The Stranglers’ new single, "Always The Sun," is getting a good buzz at secondary stations. Also new is Gino Vannelli’s "Wild Horses," already popping out of Minneapolis.*

**John Brodey**

Geffen

*XTC’s "Dear God" is exploding in N.C. California; this is a song radio discovers its release as the B-side of a UK single. Lone Justice’s "Shelter" is still building stations on it reporting great reaction one won’t quit. "You Don’t Know," the latest from Baby, a strong follow-up to their Grammy-nominated "Take My Breath Away." Shipping this week is the beautiful Gabriel/Kate Bush duet "Don’t Do Up," the latest single off Gabriel’s sm "So."*
### REGIONAL BREAKOUTS

<table>
<thead>
<tr>
<th>ORTHEAST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INDI LAUPER</strong>—What’s Going On—Portrait</td>
<td>WPMD, WZOU, WCAU, WPRO, WXKS, WMJQ, WNTQ, WPXY, WNNK, &amp; WCIR have all added Cyndi’s latest.</td>
</tr>
<tr>
<td><strong>DION</strong>—Talk Dirty To Me—Enigma/Capital</td>
<td>WAVA, WPRO, &amp; WRXQ have added. Debuts on pop singles chart this week at #84 bullet.</td>
</tr>
<tr>
<td><strong>GREY HART</strong>—Dancin’ With My Mirror—EMI America</td>
<td>Latest single off “Fields Of Fire” LP adding at WCAU, WMJQ, &amp; WKRZ.</td>
</tr>
<tr>
<td><strong>BREAKFAST CLUB</strong>—Right On Track—MCA</td>
<td>Single debuts at #80 bullet this week. Early adds include WNTQ, WKRZ, &amp; W1TC.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>UTHEAST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INDI LAUPER</strong>—What’s Going On—Portrait</td>
<td>Cyndi’s cover of the Marvin Gaye classic adding at WQXI, Z93, WGH, WBBQ, Y106, WBCY, WAZ, &amp; WSKZ.</td>
</tr>
<tr>
<td><strong>KNOY LOGGINS</strong>—Meet Me Half Way—Columbia</td>
<td>WRVQ, WBBQ, &amp; WSSX have all added “Mr. Soundtrack’s” latest.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>UTHWEST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INDI LAUPER</strong>—What’s Going On—Portrait</td>
<td>Most added single this week. KRBE, B97, WAPI, KHFI, KITY, WHHY, &amp; KZZB in the SW.</td>
</tr>
<tr>
<td><strong>ANDROSS/HINES</strong>—There’s Nothing Better...—Epic</td>
<td>Luther’s latest off to strong start at WXXX, KHFI, KITY, &amp; WHHY.</td>
</tr>
<tr>
<td><strong>BREAKFAST CLUB</strong>—Right On Track—MCA</td>
<td>Debut single picking up impressive adds everywhere. SW adds: KRBE, WQXI, &amp; KITY.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MIDWEST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INDI LAUPER</strong>—What’s Going On—Portrait</td>
<td>KWK, WKRQ, WTX, KDWB, WMAS, WXGT, WQXI, WGTZ, KQKQ, WGRD, &amp; WSNPT adding in the MIDWEST.</td>
</tr>
<tr>
<td><strong>GREY HART</strong>—Dancin’ With My Mirror—EMI America</td>
<td>Early adds for Carey’s latest include KHTR, WCZY, &amp; WXGT.</td>
</tr>
<tr>
<td><strong>WLD PARTY</strong>—Ship Of Fools—Chrysalis</td>
<td>WTX, WYTM, &amp; WSNPT are joining the list of steadily growing adds.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WEST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INDI LAUPER</strong>—What’s Going On—Portrait</td>
<td>KKKRZ, KSDO, KPLZ, KZSP, KUBE, KITS, KLUC, KRCQ, KMUK, KCAQ, KCPX, KYNO, &amp; KZZU adding Lauper.</td>
</tr>
<tr>
<td><strong>BREAKFAST CLUB</strong>—Right On Track—MCA</td>
<td>Amazing early adds include KSDO, FM102, KWSS, KWNQ, KRRZ, KMEI, KZZP, KRQ, &amp; KZZU.</td>
</tr>
<tr>
<td><strong>ANDROSS/HINES</strong>—There’s Nothing Better...—Epic</td>
<td>Luther and Gregory join talents on this hot tune. Adding at KKRZ, KPLZ, &amp; KUBE in the WEST.</td>
</tr>
<tr>
<td><strong>ULS SIMON</strong>—Bay In The Bubble—Warner Bros.</td>
<td>KKRZ, KIP, &amp; KMUK have added the latest single off 1987’s “Album Of The Year.”</td>
</tr>
<tr>
<td><strong>SYCHEDELIC FURS</strong>—Heartbreak Beat—Columbia</td>
<td>Overseas hit picking up adds in the West Coast at KWOD, KCPX, KCAQ.</td>
</tr>
</tbody>
</table>

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**PROMOTION OF THE WEEK**

—Cleveland, Ohio

**Station**—WMMS 100.7 FM

**Promotion**—WMMS SENDS 40 LUCKY LISTENERS TO CELEBRATE THE 15th BIRTHDAY OF WALT DISNEY WORLD

WMMS in Cleveland is sending 40 lucky listeners to Florida where they will visit Walt Disney World and participate in the park’s 15th birthday celebration. In addition, the winners (plus three friends each) will spend four days of fun and sun in the Bahamas, all courtesy of the Buzzard! Now that’s what we call a party . . .
### EAST

| 9:00 (VQQR) | Eustis, PA | Bryan Geranimo-PD | MD | #1 Joni Jovi | ADDS | Echo | C. Roy | Otis | Pop | Matt | B. Hornby |
| 10:00 (W6US) | Baltimore, MD | Steve Kingston-PD | MD | #1 Joni Jovi | ADDS | Echo | C. Roy | Otis | Pop | Matt | B. Hornby |
| 10:15 (W5US) | Boston, MA | Sonny Jae White-Ph | Fox | Susan O’Connell-PD | ADDS | Echo | C. Roy | Otis | Pop | Matt | B. Hornby |
| 9:00 (W5US) | Buffalo, NY | Scott Robbins-PD | Boast Boom | Cannan-MD | #1 Joni Jovi | ADDS | Echo | C. Roy | Otis | Pop | Matt | B. Hornby |
| 9:00 (W5US) | Providence, RI | Jonathan Monk-PD | #1 P. Gabriel | ADDS | Echo | C. Roy | Otis | Pop | Matt | B. Hornby |
| 9:30 (W5US) | Washington, DC | Marty Dempsey-MD | #1 Club Nouveau | ADDS | Echo | C. Roy | Otis | Pop | Matt | B. Hornby |
| 9:00 (W5US) | Washington, DC | Tom Cuddy-PD | ADDS | Echo | C. Roy | Otis | Pop | Matt | B. Hornby |
| 9:00 (W5US) | Washington, DC | Chuck Morgan-PD | ADDS | Echo | C. Roy | Otis | Pop | Matt | B. Hornby |
| 9:00 (W5US) | Washington, DC | Pam Trickett-PD | ADDS | Echo | C. Roy | Otis | Pop | Matt | B. Hornby |
| 9:00 (W5US) | Washington, DC | Bob Spencer-WV | ADDS | Echo | C. Roy | Otis | Pop | Matt | B. Hornby |
| 9:00 (W5US) | Washington, DC | Tom Mitchell-PD | ADDS | Echo | C. Roy | Otis | Pop | Matt | B. Hornby |

### SOUTH

| 9:00 (VQQR) | Richmond, VA | Jim Payne-PD | MD | #1 Joni Jovi | ADDS | Echo | C. Roy | Otis | Pop | Matt | B. Hornby |
| 9:00 (W5US) | Miami, FL | Bill Tanner-P | ADDS | Echo | C. Roy | Otis | Pop | Matt | B. Hornby |
| 9:00 (W5US) | Raleigh, NC | Mike Edwards-P | ADDS | Echo | C. Roy | Otis | Pop | Matt | B. Hornby |
| 9:00 (W5US) | Greenville, SC | Tommy Smith-PD | ADDS | Echo | C. Roy | Otis | Pop | Matt | B. Hornby |
| 9:00 (W5US) | Charlotte, NC | Reggi Blackwell-MD | ADDS | Echo | C. Roy | Otis | Pop | Matt | B. Hornby |
| 9:00 (W5US) | Charlotte, NC | Bob Jones MD | ADDS | Echo | C. Roy | Otis | Pop | Matt | B. Hornby |
| 9:00 (W5US) | Charlotte, NC | Keith Scott-MD | ADDS | Echo | C. Roy | Otis | Pop | Matt | B. Hornby |

### ROCK 102 (WBEN)

| 9:00 (W5US) | Buffalo, NY | Hank Nevin-Og. | ADDS | Echo | C. Roy | Otis | Pop | Matt | B. Hornby |
| 9:00 (W5US) | Buffalo, NY | Bob Richards-MD | ADDS | Echo | C. Roy | Otis | Pop | Matt | B. Hornby |
| 9:00 (W5US) | Boston, MA | Jonathon Monks-PD | ADDS | Echo | C. Roy | Otis | Pop | Matt | B. Hornby |

### KC 101 (WKK)

| 9:00 (W5US) | New Haven, CT | Stif Sahsb-PD | ADDS | Echo | C. Roy | Otis | Pop | Matt | B. Hornby |
| 9:00 (W5US) | New Haven, CT | Scott Walker-PD | ADDS | Echo | C. Roy | Otis | Pop | Matt | B. Hornby |
| 9:00 (W5US) | New Haven, CT | Mike Edwards-P | ADDS | Echo | C. Roy | Otis | Pop | Matt | B. Hornby |
| 9:00 (W5US) | New Haven, CT | Tommy Smith-PD | ADDS | Echo | C. Roy | Otis | Pop | Matt | B. Hornby |
| 9:00 (W5US) | New Haven, CT | Reggi Blackwell-MD | ADDS | Echo | C. Roy | Otis | Pop | Matt | B. Hornby |
Jeff McCartney
MD - WQXI-FM (94Q)

Quick - name a city that in the last ten years has suddenly grown to dominate its regional area and has become the nation's 15th largest radio market, according to Arbitron? ... Need another hint? "It has become a big fortune 500 city, and the definite financial, communication, and banking hub of the Southeast," believes Jeff McCartney of station WQXI-FM. It's Atlanta, Georgia. That's right, welcome back to peanut country.

This market is the home of an extremely competitive race for the top slot among three CHR stations: WQXI (94Q), WZGC (293), and WARM (Power 99). Z93 and 94Q have been in a dogfight for CHR listenership for many years in Atlanta, and Power 99 recently threw their hat in the ring to join the fray. A quick look at the stations and their respective Music Directors reveals some interesting differences of opinion about CHR music selection, programming, and methods of reaching and keeping audiences.

Heading up the music task force at 94Q is Jeff McCartney, midday on personality and a 12-year veteran of the station. He has been the music director there for ten years, and knows as much about the Atlanta market as anyone around. 94Q has an extremely eclectic sound and McCartney is proud of this diversity, feeling that it has helped to solidify their market share while directly focusing on the 25-45 age demo. "We're not a teen oriented radio station and we never have been. Our goal has always been to program for adults, and that's what our advertisers are after. In fact, 75% of our audience carries an American Express card." 94Q's approach to CHR is exemplified by their popular "Jazz Flavors" show, which runs from 8:00p.m.-1:00a.m. each evening, including weekends.

McCartney realizes that this type of varied programming will not help bring in the huge numbers that straight CHR might, but then again, 94Q has never aimed at being a CHR station exclusively. "I don't want that (label) - it's a hybrid CHR maybe. It has a tendency to lean AC now and then, but sometimes we'll probably turn you on and lean AOR. You have to know who you're programming to. The average adult that's 25-39 isn't too old to rock, but they're much more interested in familiar rock than the new stuff. So we'll play some spice cuts and some classic cuts that you're not hearing anywhere else. How many stations will play an Elton John record like 'Tiny Dancer'? You can't. We believe that Album Oriented Radio does not necessarily have to be rock.'"

Lindsey Burdette, on the other hand, is Music Director at Z93, Atlanta's top-rated CHR (7.8 FOL rating compared to 94Q's 6.7), and she believes that one reason for her station's long-term success is their straight-ahead traditional CHR approach. "We are still the only true CHR in Atlanta. We don't play the obscure album cuts, we don't play jazz, we don't play alleys from 20 years ago. We play the hits 24 hours a day, seven days a week. That's what our audience wants and that's what we deliver." Burdette, who has been with Z93 for seven years, feels that there will always be an audience in Atlanta for a well-programmed CHR station.

She also welcomes the added element of competition that the advent of Power 99 has brought to the market. When that station debuted a year ago, it forced Z93 to "become more current. It was very good for us, because being the only true CHR in town, we finally had some competition, it made us work harder to maintain our image on Atlanta's Top 40 radio station. For us, consistency is the trick, and unfortunately, Power 99 has not been known to be a consistent radio station." This consistency has kept Z93 near the top of Atlanta's Arbitron ratings since the 1970's.

Lindsey Burdette
MD - WZGC-FM (293)

Power 99 is the new kid on the block in the Atlanta CHR scene, and their Music Director is Steve Wyrostock, who has held that post for over three years. Power 99 became a CHR station on March 5, 1986, and in their initial programming thrust attempted to fill a void in the market between the CHR and AOR giants.

"At the time that we went on the air, we saw a hole between the Z93/94Q camp and 96Rock (WKLS, the unchallenged AOR leader). We wanted to do a pop approach yet still utilize classic CHR hits as well as some of the newer rock songs. We wanted to come up with an adult format without the urban songs, for those people who didn't like the hardness of 96Rock or the boppish image of Z93. Unfortunately, everyone reacted, and our out-of-box numbers began to plateau." Indeed, the early numbers were impressive, indicating listener response was favorable, but by the last book Power had dropped to a 2.5, initiating yet another format change. "Our problem was that the real active records at the time were the records that we were not on. So about two months ago we decided to stop ignoring the big urban records just because they had a beat and decided to go straight forward CHR. We still do play a lot of ZZ Top and Van Halen though. We're definitely a rock-based CHR."

All three MD's are taking different approaches to try to make their station the top of the heap. "Basically all the stations are playing the same music," notes 94Q's McCartney. "You can be different through your songs, and you have to pump your petals. No one in Atlanta is in better shape than 94Q with the longevity that they have. That's the whole key - you've got the afternoons you've been getting McCartney for ten years. You've been getting Gary McKeen in the morning for ten years. You can't buy that and you can't place that."

Burdette believes that the music show main the utmost priority, and Z93's stra to "play the best music and the most of what we can. We want our jocks to be well-informed, but we also want them to get in and out of the raps as quickly as possible. If you're going to change the music, listeners can't get there. Our approach is to play as much as possible, and to play the right song right time for the right audience."

At Power 99, Wyrostock knows the petri dizing with Z93 will not be easy, his plans include "being fresher, keener on the street. There are subtle differ in our programming that make a difference that people will be able to figure listening."

The future of the Atlanta market is up in the air. Within the last few years, the city has become extremely fragmented, with each CHR, Urban, AC, and Country competing for the almighty Airs. The has started to erode, and it appears that the 11 or 12 shares are yesterday's news, that there are so many places for the to go (on the dial) you'll see people cast to a B 0 or B-are and hanging on a life," predicts McCartney. Rumors of a floating around about a new AOR station challenge 96 Rock, although nothing is per yet.

Jeff McCartney, Lindsey Burdette, Steve Wyrostock are three talented and sightful Music Directors who would be set to any station, and to have all three says seems almost unfair. They are the years of experience to guide respective stations toward the top of extremely competitive and growing market they are all looking forward to any that 1987 has in store.

Rob Yardley

Jeff McCartney
MD - WQXI-FM (94Q)
MARKET AT A GLANCE

MARCH 14, 1987

MOST ADDED Out Of A Possible 85 Stations

78 Stations Reported This Week

Watch Out
Patrice Rushen—Arista
23 Adds

There's Nothing Better Than Love
Luther Vandross And Gregory Hines—Epic
18

It's Been So Long
Melba Moore—Capital
17 Adds

Same Ole Love (365 Days a Year)
Anita Baker—Elektra
15 Adds

#1 SINGLES

SLOW DOWN—MCA
Let's Wait A While
Janet Jackson—A&M
Looking For A New Love
Jody Whatley—MCA
You Got It All
Jets—MCA

NEW AND HOT 45'S

Never Say Never—Deniece Williams—Columbia
Chicago Song—David Sanborn—Warner Bros.
Baby Face—Lovers—Salsoul
Watch Out—Patrice Rushen—Arista
Head To Toe—Lisa Lisa & The Cult Jam—Columbia

Have you Ever Loved Somebody
Freddie Jackson—Capital
Falling
Melba Moore—Capital
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 Whatley—MCA
You Got It All
Jets—MCA

LBUM ALLEY

Mr Boy—Johnny Taylor—Malaco—This perennial hit-maker will achieve great success another in the long line of hits that have been a musical trademark of his for years,

Survivor—Al Greene—A&M—What can you say about a man who is blessed with the best voice in the world. A top recording artist in the late 60s and early 70s, Al has not lost any of his vocal magic. He could sing "any" song and make it sound outstanding. Soul Survivor is another Al Green masterpiece.

Your Eye On Me—Herb Alpert—A&M—Horn player extraordinaire Herb Alpert "A" in A&M Records is back after a musical hiatus with in the listener mind, some of his hits ever. His brilliance as a player combined with the wizardry of Jimmy Jam and Lewis equals a massive hit.
<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst Wk.</th>
<th>Tlf Wks.</th>
<th>Reg Wks.</th>
<th>Rank</th>
<th>Rotation</th>
<th>Sales Rank</th>
<th>Video</th>
<th>Current Tour</th>
<th>LP This Wk.</th>
<th>Tlf Wks.</th>
<th>Hot Cuts</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Janet Jackson—Let's Wait A While—A&amp;M</td>
<td>3</td>
<td>8</td>
<td>3</td>
<td>H</td>
<td></td>
<td>6</td>
<td>Y</td>
<td>8</td>
<td>56</td>
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<td>Funny</td>
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<tr>
<td>2</td>
<td>Loose Ends—Slow Down—MCA</td>
<td>1</td>
<td>16</td>
<td>2</td>
<td>H</td>
<td></td>
<td>1</td>
<td>Y</td>
<td>Y</td>
<td>11</td>
<td>23</td>
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<tr>
<td>3</td>
<td>Jets—You've Got It All—MCA</td>
<td>4</td>
<td>16</td>
<td>5</td>
<td>H</td>
<td></td>
<td>2</td>
<td>Y</td>
<td>Y</td>
<td>25</td>
<td>3</td>
<td>Burn The Candle</td>
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<td>4</td>
<td>Jody Watley—Lookin' For A New Love—MCA</td>
<td>6</td>
<td>8</td>
<td>4</td>
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<td>8</td>
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<td>5</td>
<td>Club Nouveau—Lean On Me—Warner Bros.</td>
<td>13</td>
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<td>4</td>
<td>Y</td>
<td>Y</td>
<td>3</td>
<td>13</td>
<td>Heavy On My Mind/Treated So Bad</td>
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<td>Freddie Jackson—Have You Ever. Capital</td>
<td>2</td>
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<td>3</td>
<td>Y</td>
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<td>1</td>
<td>19</td>
<td>Lose Your Love/Look Around</td>
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<td>7</td>
<td>Sheila E.—Hold Me—Poisley Park/WB</td>
<td>11</td>
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<td>12</td>
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<td>Millie Jackson—Love Is A...—Jive/Aristo</td>
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<td>20</td>
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<td>9</td>
<td>Howard Hewett—Stay—Elektra</td>
<td>9</td>
<td>15</td>
<td>11</td>
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<td></td>
<td>11</td>
<td>Y</td>
<td>Y</td>
<td>30</td>
<td>26</td>
<td>I Commit To Love</td>
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<tr>
<td>10</td>
<td>Melba Moore—Falling—Capital</td>
<td>5</td>
<td>22</td>
<td>12</td>
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<td></td>
<td>7</td>
<td>Y</td>
<td>Y</td>
<td>10</td>
<td>28</td>
<td>There I Go/Been So Long</td>
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<tr>
<td>11</td>
<td>Madhouse—6—Paisley Park/Warner Bros.</td>
<td>18</td>
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<td>15</td>
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<td>19</td>
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<td>Y</td>
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<td>Cool &amp; The Gang—Stone Love—Mercury/PolyGram</td>
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<td>6</td>
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<td>21</td>
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<td>15</td>
<td>Holiday/Peacemaker</td>
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<td>13</td>
<td>Stacy Lattisow—Jump Into My Life—Motown</td>
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<td>Bruce Willis—Respect Yourself—Motown</td>
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<td>48</td>
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<td>15</td>
<td>James Brown—How Do You Step—Scatti Bros/Epic</td>
<td>23</td>
<td>8</td>
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<td></td>
<td>15</td>
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<td>Y</td>
<td>35</td>
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<td>16</td>
<td>Phyllis Hyman—Living All Alone—P.T.R.</td>
<td>17</td>
<td>13</td>
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<tr>
<td>17</td>
<td>One Way—You Better Quit...—MCA</td>
<td>22</td>
<td>7</td>
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<td>18</td>
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<td>Mel &amp; Kim—Showin Out—Atlantic</td>
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<td>8</td>
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<td>20</td>
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<td>Cameo—Candy—Atlanta Artists</td>
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<td>Timex Social Club—Thinkin' About Yo—Danya/Fantasy</td>
<td>21</td>
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<td>L</td>
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<td>21</td>
<td>Expose—Come Go With Me—Arista</td>
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<td>Gladys Knight—Send It To Me—MCA</td>
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<td>Herb Alpert—Keep Your Eye On Me—A&amp;M</td>
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<td>Love In The Rain/Diamonds</td>
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<td>Starpoint—He Wants My Body—Elektra</td>
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<td>Rainy Davis—Lowdown So and So—Columbia</td>
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<td>Commodores—Take It From Me—Polydor</td>
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Y—Yes  \nN—No
**REGIONAL BREAKOUTS**

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<tr>
<td><em>STINC</em>—Sign 'O' The Times—Paisley Park/WB</td>
<td>In any language this is an urban/CHR smash.</td>
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<td><em>LANTIC STARR</em>—Always—Warner Bros.</td>
<td>First release on their new label—same story—another hit.</td>
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<td><em>IN D.M.C.—It’s Tricky—Profile</em></td>
<td>Many and his talented team continues their success pattern.</td>
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<tr>
<td><em>NITA BAKER</em>—Some Ole Love—Elektra</td>
<td>Grammy winning lady rolls along.</td>
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<tr>
<td><em>LUCK STANLEY</em>—Day By Day—Def Jam/Columbia</td>
<td>This will become another super record for the Def Jam team.</td>
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<td><strong>UTH</strong></td>
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<td><em>ORGIO</em>—Sex Appeal—Motown</td>
<td>Skip, Maurice and the Motown crew have picked a winner.</td>
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<tr>
<td><em>ICELYN BROWN</em>—Ego Manic—Warner Bros.</td>
<td>This could be a big one for Mr. &quot;E&quot; and staff.</td>
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<tr>
<td><em>PAYNE/P. INGRAM</em>—Incredible—Superstar Intl.</td>
<td>The doctor is making house calls and the response is incredible.</td>
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<tr>
<td><em>INTER SISTERS</em>—All I Know—RCA</td>
<td>Newly appointed v.p. Mr. Smith looking good with this one.</td>
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<tr>
<td><em>BRYAN</em>—Driving Force—Capitol</td>
<td>Ronnie, Howard &amp; Crew are driving this to hitsville.</td>
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<tr>
<td><strong>DWEST</strong></td>
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<tr>
<td><em>OTHER VANDROSS</em>—Nothing Better—Epic</td>
<td>Keep singing Luther, Jimi will promote, the Grammy will come.</td>
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<tr>
<td><em>TRICE RUSHEN</em>—Watch Out—Aristo</td>
<td>What a return for this talented lady. Tony is very happy.</td>
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<tr>
<td><em>KI HOWARD</em>—Imagination—Atlantic</td>
<td>Madame V.P. and staff have another chart topper from Miki.</td>
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<tr>
<td><em>JERYL LYNN</em>—New Dress—Manhattan</td>
<td>Varnell has a full house with this one.</td>
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<td><strong>EST</strong></td>
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<td><em>RANDMASTER FLASH</em>—U Know What—Elektra</td>
<td>Looking real good in Joe Morrow country.</td>
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<tr>
<td><em>TIME'S BROWN</em>—How Do You Stop—Epic</td>
<td>Grammy winning godfather: doesn't plan to stop making hits.</td>
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<tr>
<td><em>ICY</em>—After Loving You—Epic</td>
<td>Brother &amp; sister team looking good for Jimi, Dan, Reece &amp; staff.</td>
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<tr>
<td><em>LO THOMAS—Sexy Girl—Capitol</em></td>
<td>Looks like a monster for the Tower staff.</td>
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<tr>
<td><em>ADHOUSE</em>—6—Paisley Park/Warner Bros.</td>
<td>It is moving closer to number one status.</td>
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</table>
SIDER THE FOLLOWING: by Gamble, Leon Huff, Brian ind, Eddie Holland, Al Bell Jim Schwartz (Schwartz Distributing Co.). What do these artists have in common? Well, they’re all musicians who have achieved success. The Jack Wilson who entertained fans around the world in a marked grave in Detroit, next to others’ gravesite. However, radio DJ Jack Gibson is spearheading a project to raise funds to purchase a tombstone for one of our all-time great singers. Additional funds will be used to make this happen for other’s gravesites. To date, the total is over $1000, but much more is needed. Thunk-idealistic terms if everyone affiliated with the phonograph business would e a $100 each there would not only be enough money for the headstones, enough to establish a Jack Wilson Foundation. Show your love, appre- ciate support for an all-time great and your donations in the name of Billy Love Rock The Rapper, 2857 Barks Drive, Orlando, FL 32809, (305) 328.

POTOMAC CREW—The bur- ning Baltimore/Washington area scene has witnessed the birth of the soul music. The film Good To Go released to critical raves in mid- featuring Go-Go groups such as Sly Funk, Reds And The and Chuck Brown. 1986 saw emergence of a major new Go-Go of D.C. called The Potomac. Formed in 1985 by Kevin Don- nel and Dave Baker, The Potomac is an explosive mixture of Go-Gos and rock and rollers dedication melding these two distinct sounds. Guitarist for the group said he have always been into funk rock, and Go-Go encompasses the both, therefore this was the next step musically for The Potomac. Dolan and Baker feel that the latest 12 inch release titled I’m Back is the best work they have done in any band. According to the response they have received from radio stations, clubs and re- tail outlets “I’m Back” could very well be the song to put The Potomac Crew and Go-Go music over the top. For more in- formation contact Clean Records at (301) 230-2074.

STREETWISE JUICE—During a recent conversation with Oran “Juice” Jones, who scared worldliness with his Grammy nominated song The Rain, spoke very candidly about his start in the business. He started out as a songwriter (something he enjoys the most) however this sensitive, down to earth human being has taken the opportu- nity to travel and reach as many people as possible thus providing a strong male image for youngsters around the world. Juice is a firm believer in the need for more strong, positive black male im- ages for youngsters because of the many negative forces that surround us daily. When asked what was his most gratify- ing moment in the business he spoke very proudly of the time his younger brother used manies he had earned delivering newspapers to purchase a poster of him and put it on the wall in his room thus replacing a former hero Hulk Hogan. Being blessed with the gift of writing songs about life and having a strong sense of the streets, Juice has certainly done a lot to inspire not only his brother to greater heights but youngsters every- where. Although he had never really played clubs prior to his success with “The Rain” he has a strong sense of appreciation for what many artists have done through having played the chitlin circuit prior to achieving recording suc- cesses. Juice Jones 28 year old born in Houston and raised in Harlem spent many of his formative years singing on the streets bringing a real street-oriented sensitivity to a business that often times forgets the beginnings and those who helped. It was very apparent in talking with this talented artist that his ego is in total control. His gentle nature and sin- cere concern for people will certainly keep the Juice rolling for Oran Jones.

BLACK MOSES RETURNS—During the late 60s and early 70s the name Isaac Hayes was one of the most powerful forces in the world of music. He has written and recorded many hits for a list of artists that reads like a who’s who in music. Hayes later observed his rich baritone voice to such perfection that he became one of the most powerful artists of that period having scored incredible success- es with his incomparable remakes of some of the industries biggest hit re- cords. During a period as a composer of original material with more than 200 songs to his credit, Isaac became the first black musician to win The Oscar for “Best Song Of The Year” when “Theme From Shaft” took the Academy Award in 1971. His success had thrust Hayes into a position of being an innovator, breaking all the rules while receiving maximum airplay on radio everywhere. His music popularity knew no ethnic boundaries, his appeal was universal. Here was this bearded, headshaven muscular artist wrapped in shimmering slave chains making some of the most powerful potant music ever recorded during a time when the civil rights movement was peaking, the Vietnam War activity and his album Hat Buttered Soul was heard around the world thus he was being her- alded as the Great Black Hape and/or The Black Moses. Being called a black pop Messiah was proving to be very con- troversial in those racially turbulent times. He confesses he was never com- pletely comfortable with the tag which was not his idea. He survived those times as well as other times of being tested, thus he has made a U-Turn (Title of his CBS album) in this cyclical business. In short, Isaac Hayes whose proudest mo- ment was having his grandmother pre- sent to see him win the Academy Award has returned to lead another generation to the promised land of sensuous soul and reality rap.

Bob Long

ISAAC HAYES

JUICE

A High Priority Salute To Richard Smith Vice President Black Music Promotions RCA Records

Recently appointed to the position with RCA, this cagey veteran is considered by industry insiders as one of the tops in the business. Look for some high profile activity from the Black Music Division at RCA.

Bob Long
CASH BOX

Radio Report

COUNTRY

AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE

MARCH 14, 1991

MOST ADDED Out Of A Possible 124 Stations

105 Stations Reported This Week

Are You Satisfied—Janie Frickie—(Columbia)—55 Adds
Honky Tonk Crazy—Gene Watson—(Epic)—51 Adds
What's So Different About You—John Anderson—(Warner Bros.)—47 Adds
Too Many Rivers—The Forester Sisters—(Warner Bros.)—33 Adds
Mon At The Bock Door—Beth Williams—(BGM)—31 Adds

RETAIL

Baby's Got A New Baby—SKO—(MTM)—
The Right Left Hand—George Jones—(Epic)
No Place Like Home—Randy Travis—(Warner Bros.)
You've Got The Touch—Alabama—(RCA)
Forever—The Statler Brothers—(Mercury/Polygram)
Twenty Years Ago—Kenny Rogers—(RCA)
I Only Wanted You—Marie Osmond—(Capitol/Curb)

REQUESTS

Twenty Years Ago—Kenny Rogers—(RCA)
Don't Be Cruel—The Judds—(RCA)
The Right Left Hand—George Jones—(Epic)
No Place Like Home—Randy Travis—(Warner Bros.)
Forever—The Statler Brothers—(Mercury/Polygram)
You've Got The Touch—Alabama—(RCA)
Kids Of The Baby Boom—Bellamy Brothers—(MCA/Curb)

HOT CUTS

George Strait—All My Ex's Live In Texas—(Ocean Front Property)
The Judds—Turn It Loose—(Heartland)
The Whites—Love Can't Ever Get Better Than This—(Ain't No Binds)
Bellamy Brothers—Country Rap—(Country Rap)
Moe Bandy—You Can't Straddle The Fence...—(You Haven't Heard The Lost Of Me)

Restless Heart—Hummingbird—(Wheels)
Alabama—Let's Hear it For The Girl—(The Touch)
George Strait—Am I Blue—(Ocean Front Property)
SKO—Trains Make Me Lonesome—(SKO)
Hank Williams Jr.—My Name Is Bocephus—(Hank Live)
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<td>Why Not Tonight/Till It Snows In Mexico</td>
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| 16  | Mornin' Ride-MCA                                                    | 15       | 16        | RC        | RC       | 24         | N     | Y            | 36                  | 24       | Silver Saxophone/Love Will Find Its Way...
| 17  | Can't Win For Losin' You                                           | 16       | 16        | RC        | RC       | 17         | N     | Y            | 3                   | 18       | Dancing With The Flame/Preservation Of...
| 18  | Don't Be Cruel-RCA/ CURB                                          | 27       | 8         | 3         | Hot      | 20         | N     | Y            | 11                  | 4        | Turn It Loose/Cow Cow Boogie            |
| 19  | Gypsies On Parade-Capitol                                          | 25       | 8         | 32        | Med.     | 22         | N     | Y            | 15                  | 19       | Graye...Shid/Savin' The Honey...       |
| 20  | Rock And Roll Of L/GM/EMI American                                 | 26       | 12        | 28        | Med.     | 25         | Y     | Y            |                     |          |                                      |
| 21  | Holly Dunn/A Face...WB                                             | 29       | 6         | 19        | Hot      | 30         | N     | Y            |                     |          |                                      |
| 22  | The Moon Is Still Over-RCA                                         | 28       | 6         | 24        | Med.     | 27         | N     | Y            | 26                  | 36       | Cool Me In The River/Hangin' On         |
| 23  | Right Hand Mom-RCA                                                | 18       | 17        | RC        | RC       | 21         | N     | Y            | 31                  | 4        | Shine, Shine, Shine                     |
| 24  | Old Brid...Slow Atl America                                        | 33       | 5         | 12        | Hot      | 23         | N     | Y            | 30                  | 42       |                                      |
| 25  | What Can I Do With My Heart-RCA                                     | 19       | 13        | RC        | RC       | 31         | N     | N            |                     |          |                                      |
| 26  | Straight To The Heart-Warner Bros.                                  | 22       | 17        | RC        | RC       | 32         | N     | Y            | 34                  | 30       | Deep Down/...This Heart                |
| 27  | You Are The Power-Mercy                                           | 35       | 6         | 33        | Med.     | 26         | N     | Y            | 29                  | 16       | Back Up Grinnin'/You Plant Your Fields  |
| 28  | I'll Come Back...Capitol                                          | 24       | 19        | RC        | RC       | 33         | N     | Y            |                     |          |                                      |
| 29  | To Know Him Is...WB                                              | 40       | 4         | 15        | Hot      | 20         | Y     | N            |                     |          |                                      |
| 30  | Send Her Roses                                                    | 38       | 6         | 34        | Med.     | 29         | N     | N            |                     |          |                                      |
| 31  | On And On-Capitol                                                 | 31       | 12        | RC        | RC       | 35         | N     | N            |                     |          |                                      |
| 32  | Can't Stop My Heart-Columbia                                       | 41       | 6         | 35        | Med.     | 50         | N     | Y            | 21                  | 8        | Bluegrass Blues/That's All Right Mom   |
| 33  | Lone Star State Of Mind-MCA                                       | 39       | 8         | 25        | Med.     | 34         | N     | Y            | 43                  | D        | Nickel Dreams                          |
| 34  | Girls Ride Horses Too-MTM                                         | 43       | 4         | 36        | Med.     | 51         | N     | N            |                     |          |                                      |
| 35  | Takes A Little Rain-MCA                                            | 44       | 4         | 20        | Med.     | 37         | N     | N            | 42                  | D        | A Little Lotta To Say Goodbye           |
| 36  | Wild Eyed Dream-Columbia                                          | 34       | 12        | 47        | RC        | 44         | N     | Y            |                     |          | Somebody Died/Working Men Blues        |
| 37  | Goodbye's All We've Got Left-MCA                                    | 47       | 5         | 30        | Med.     | 38         | N     | Y            | 7                   | 42       | Fearless Heart/Good Ole Boy(Gettin' Tough) |
## ON DECK

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<tbody>
<tr>
<td>42</td>
<td>John Conlee-Domestic Life-Columbia</td>
<td>52</td>
<td>2</td>
<td>53</td>
<td>Hot</td>
<td>48</td>
<td>N</td>
<td>Y</td>
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<td>43</td>
<td>The Girls Next Door-Walk Me In The Rain-MTM</td>
<td>46</td>
<td>5</td>
<td>29</td>
<td>Med.</td>
<td>41</td>
<td>N</td>
<td>Y</td>
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<tr>
<td>44</td>
<td>Ricky Skaggs-Wonder If I Care As Much-Epic</td>
<td>48</td>
<td>5</td>
<td>22</td>
<td>Med.</td>
<td>42</td>
<td>N</td>
<td>Y</td>
<td>13-20</td>
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<tr>
<td>45</td>
<td>The Shooters-They Only Come Out At Night-Epic</td>
<td>50</td>
<td>7</td>
<td>39</td>
<td>Med.</td>
<td>-</td>
<td>N</td>
<td>Y</td>
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<tr>
<td>46</td>
<td>Pake McEntire-Heart Vs. Heart-RCA</td>
<td>54</td>
<td>3</td>
<td>37</td>
<td>Med.</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
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<tr>
<td>47</td>
<td>Dan Seals-I Will Be There-EMI America</td>
<td>D</td>
<td>D</td>
<td>-</td>
<td>Lite</td>
<td>-</td>
<td>N</td>
<td>N</td>
<td>16-19</td>
<td>Three Time Loser/Lulubye</td>
<td></td>
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<tr>
<td>49</td>
<td>Hank Williams Jr.-When Something Is...WB/Curb</td>
<td>53</td>
<td>4</td>
<td>40</td>
<td>Med.</td>
<td>45</td>
<td>Y</td>
<td>Y</td>
<td>25-4</td>
<td>My Name Is Bocephus</td>
<td></td>
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<tr>
<td>50</td>
<td>Adam Baker-You've Got A Right-Avista</td>
<td>51</td>
<td>6</td>
<td>31</td>
<td>Lite</td>
<td>-</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
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<tr>
<td>52</td>
<td>Charly McClain-Don't Touch Me There-Epic</td>
<td>55</td>
<td>2</td>
<td>41</td>
<td>Lite</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>-</td>
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<tr>
<td>54</td>
<td>Louise Mandrell-Do I Have To Say Goodbye-RCA</td>
<td>58</td>
<td>2</td>
<td>48</td>
<td>Lite</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>-</td>
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<tr>
<td>55</td>
<td>Gary Morris-Plain Brown Wraper-Women Bros.</td>
<td>59</td>
<td>3</td>
<td>54</td>
<td>Med.</td>
<td>49</td>
<td>N</td>
<td>Y</td>
<td>14-25</td>
<td>Today I Started Loving You Again/11th Hour</td>
<td></td>
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<tr>
<td>56</td>
<td>The Forrester Sisters-Too Many Rivers-Warner Bros.</td>
<td>66</td>
<td>2</td>
<td>44</td>
<td>Med.</td>
<td>-</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
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<tr>
<td>57</td>
<td>Mickey Clark-When I'm Over You-Evergreen</td>
<td>60</td>
<td>7</td>
<td>-</td>
<td>Lite</td>
<td>-</td>
<td>N</td>
<td>N</td>
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<tr>
<td>58</td>
<td>David Allan Coe-Need A Little Time Off...Col.</td>
<td>62</td>
<td>4</td>
<td>26</td>
<td>Lite</td>
<td>-</td>
<td>N</td>
<td>N</td>
<td>-</td>
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<tr>
<td>59</td>
<td>Asleep At The Wheel-Down Texas Way-Epic</td>
<td>63</td>
<td>3</td>
<td>49</td>
<td>Med.</td>
<td>-</td>
<td>Y</td>
<td>N</td>
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<tr>
<td>60</td>
<td>Lyle Lovett-God Will-MCA/Curb</td>
<td>64</td>
<td>4</td>
<td>42</td>
<td>Lite</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>18-17</td>
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<tr>
<td>61</td>
<td>Conway Twitty-Julia-MCA</td>
<td>65</td>
<td>2</td>
<td>43</td>
<td>Lite</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>62</td>
<td>Janie Frickle-Are You Satisfied-Columbia</td>
<td>D</td>
<td>D</td>
<td>-</td>
<td>Lite</td>
<td>-</td>
<td>N</td>
<td>Y</td>
<td>41-32</td>
<td>Sunshine's Just A Smile Away/Love Can't...</td>
<td></td>
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<tr>
<td>63</td>
<td>The Whites-There Ain't No Birds-MCA/Curb</td>
<td>68</td>
<td>3</td>
<td>55</td>
<td>Lite</td>
<td>-</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
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<td></td>
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<tr>
<td>64</td>
<td>Moe Bandy-Till I'm Too Old To Die Young-MCA/Curb</td>
<td>67</td>
<td>3</td>
<td>23</td>
<td>Lite</td>
<td>-</td>
<td>N</td>
<td>Y</td>
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## INDIE TOP 20

<table>
<thead>
<tr>
<th>Title</th>
<th>Last Week</th>
<th>Wks. on Chart</th>
<th>Stations</th>
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</thead>
<tbody>
<tr>
<td>1 Adam Baker-You've Got A Right-Avista</td>
<td>3</td>
<td>6</td>
<td>WQDX 10/6, KIXZ 25/20, WAGI 25/20, KRKT 26/21, WZIQ 26/22, WVJR 25/22</td>
</tr>
<tr>
<td>2 Mickey Clark-When I'm Over You-Evergreen</td>
<td>4</td>
<td>7</td>
<td>KYKK 19/13, WCKW 19/14, WLET D/21, WDLW 30/28, WQTE 32/29, KPOW 29/29</td>
</tr>
<tr>
<td>3 Tim McElrath-Colorado Moon-Alpine</td>
<td>6</td>
<td>3</td>
<td>WANC A/36, KJRR 45/37, KMOO D/40, WLET D/43, WCKW D/44, WPXN D/47</td>
</tr>
<tr>
<td>4 Liz Boardo-There's Still Enough Of Us-Master</td>
<td>8</td>
<td>1</td>
<td>KYKK 22/14, WPXN 23/16, WSCG 30/19, WCAI 23/20, WSDS 25/21, KMOO 20/15</td>
</tr>
<tr>
<td>5 Jimmy Murphy-Keep The Faith-Encore</td>
<td>2</td>
<td>8</td>
<td>WSCG 8/5, KINF 16/10, KSJ 15/11, WCCN 18/13, KEED 17/14, WKNN 13/13</td>
</tr>
<tr>
<td>6 Alibi-It Only Hurts Me-Camacho</td>
<td>8</td>
<td>4</td>
<td>KMOO 24/20, WQTE 27/23, KICE 31/25, WCCN 38/32, KINO D/35, WCKW 38/28</td>
</tr>
<tr>
<td>7 The Johnstons-Two-Name Girl-Hidden Valley</td>
<td>7</td>
<td>5</td>
<td>WSCG 37/33, KMOO 36/33, KTTS 40/34, KSO 40/34, KEED 40/36, KINO 42/37</td>
</tr>
<tr>
<td>8 Stella Parton-Cross My Heart-Lux</td>
<td>11</td>
<td>2</td>
<td>WLET D/31, KPOW 45/38, KJRR 49/41, KYKK 50/41, WCKW 46/43, WQST A/45</td>
</tr>
<tr>
<td>9 Kathy Edge-Imagine The Chance-NSD</td>
<td>9</td>
<td>4</td>
<td>KMOO 29/21, WSCG 36/29, WPXN 32/28, KYKK 50/41, WCKW 46/43, WQST A/45</td>
</tr>
<tr>
<td>10 Marcia Lynn-You've Got That Look-K J &amp; W Soundwaves</td>
<td>10</td>
<td>4</td>
<td>WLET D/27, WCVR 42/31, WCKW 47/36, KMOO D/37, WQTE 47/41, WPXN 48/42</td>
</tr>
<tr>
<td>11 Todd Joos-Seasons-Garbage</td>
<td>13</td>
<td>2</td>
<td>WMMR L/33, WQTE 46/38, KMOO D/39, KJNN 46/42, KEEF 50/45, WPAY D/48</td>
</tr>
<tr>
<td>12 Billy Vera &amp; The Beatles-This Moment-Rhino</td>
<td>5</td>
<td>6</td>
<td>WSCG 12/11, WOWW 27/24, WVJR 30/27, WTVR 37/31, WPAY 38/32, KJNN 40/32</td>
</tr>
<tr>
<td>13 Beth Williams-Man At The Rock Door-RGM</td>
<td>D</td>
<td>D</td>
<td>WSPA-A, KZDA-A, WIXE-A, WSDS-A, KWKH-A, KYKK-A</td>
</tr>
<tr>
<td>14 Indiana-Midtown Rock-Killer</td>
<td>18</td>
<td>2</td>
<td>KMOO D/38, WCKW D/40, WAGI D/47, WQTE D/47, KRKT D/48, KFIR D/48</td>
</tr>
<tr>
<td>15 Gail O'donoghue-Early Morning Love-Door Knob</td>
<td>15</td>
<td>3</td>
<td>WCKW 18/15, KYKK 33/25, WSSN 46/43, WAMS 55/46, WJKA 49/47, WPXN 41/37</td>
</tr>
<tr>
<td>17 Jimmy Wilcox-The Swingin' Side Of Them-Silver Strip</td>
<td>17</td>
<td>4</td>
<td>WCKW 41/31, WQTE 41/37, KYKK 47/38, WLET 45/20, WAMS 50/47, KJNN 49/47</td>
</tr>
<tr>
<td>18 The Dismalands-Just A Little Bit-Churchill</td>
<td>20</td>
<td>2</td>
<td>KIXZ 24/17, KRKT 31/26, WQF 36/32, WVJR 46/39, WJCR 43/37, WSHK 45/40</td>
</tr>
<tr>
<td>20 Jana Cash-Stranger In Your Eyes-Lil Bill</td>
<td>D</td>
<td>D</td>
<td>WSGQ D/49, KJUN D/45, KFIR D/50, WYKH D/50, WSGQ D/50, WJMA D/49, WSPY D/47</td>
</tr>
</tbody>
</table>
**COUNTRY PROFILES**

- rf—Program Director/Music Director—St. Joseph, MO

**EPH**—When unemployed radio men Orf and ask him to a job, he tells them he still have your resume on file. No one died or left the station. And that has likely been the experience of five or six others. The thing is, just about anyone who works at KFEQ has been there once or twice. That's almost unheard of—and it makes a statement to the station and its p.d./m.d. says that one reason the station is great place to work is its middle—situation. Located 50 miles from City, KFEQ has the benefits of being a big city but not in one, which "keeps us from arbitration and mergers. We're trolled by anyone and we don't have to play games."

Bob knows his market—after all, he grew up in the area as a part of that market. His is a full-service station, with emphasis on form broadcasting, news, weather, and sports—and his music mix is full-service, too. "You have to play music for the people, not for yourself," he says. "Whether I like a certain artist doesn't matter, there are some people out there who do." Bob likes the current diversification of country music, feeling that it gives his audience a variety. "There are so many new acts with different sounds, no one has time to get bored," he says, but he is also careful not to ignore long-time stars who have a following in his market and may tend to get overlooked in the plethora of new artists. In addition, the station plays at least two album cuts an hour.

Bob seems sure of himself in his situation at KFEQ, but that assurance was not an overnight process—he ranged a bit before finding his comfort zone.

Little Bobby grew up in St. Louis, listening to the radio "like kids watch TV today—all the time" (all different types—rock 'n' roll, MOR, etc.), and always thinking to himself that it would be nice to be a radio announcer. "I didn't have any pre-conceived notions about what kind of music I wanted to play," Bob explains, "I just knew I wanted a job in radio." So, after high school, he spent six years at Central Missouri State, getting bachelor's and master's degrees in communications, with emphasis in radio/television and speech. And he looked for a job. In radio. And couldn't find one.

He worked in the Chicago area, doing different jobs, but always feeling like a fish out of water. He knew his dream, he'd gone to school for his dream, and he knew there was a radio job out there for him, somewhere! So he took the bull by the horns and got himself a radio job in the Texas panhandle.

He commenced working at KCAS, a 25-watt daytime country station near Lubbock. "It just happened to be a country radio job I got first," he says, "and I ended up really liking country music." Bob then moved on to KLLI in Lubbock, spending a total of two years in Texas. But he wanted to move back to the midwest, so when a station in Nebraska that will remain unnamed offered him a job, he immediately accepted. But between the time of the offer and Bob's arrival in town, the job description had changed in such a way that he felt he couldn't take it.

"There I was, with all my stuff in a U-haul, and no place to go," he recalls. "I bet that's something a lot of radio guys can relate to."

At that point in time, Bob didn't realize what a favor that station had done him. A month later, he found himself back home in Missouri and working at KFEQ in St. Joseph. Now KFEQ is home—and Bob has been living there for 11 1/2 years. There is contentment in his voice, a contentment that obviously communicates itself to his employees.

*Valerie Hansen & Amy Lavelle*

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**COUNTRY PROMOTION OF THE WEEK**

**RE, MT**

**X—BILL WRIGHT—PROGRAM DIRECTOR**

**MOTION—BOWL FOR KID’S SAKE**

KPQX sponsored a Bowl-A-Thon recently to raise money for the Big Brothers/Big Sisters organization in Havre. Participating bowlers got sponsors to pledge 5 cents for each point they scored. Air personalities (from KPQX and their sister station KOJM) participated both as bowlers and as sponsors for other bowlers from the community at large.

The result? The project raised $9300 for the organization—and the kids it helps.

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**HIGH PRIORITY**

**The O'Kanes'** 2nd single is feeling more and more like a Number 1 record. Total positive response...The first single from The Shooters is being met with tremendous response with over 125 major stations currently on it. "Need A Little Time Off For Bad Behavior" is the strongest single from David Allan Coe in the last 2 years. Excellent response with over 100 major stations reporting...Sweethearts of the Rodeo "Chains Of Gold" will be in your hands this week. From all indications, this will be their first No. 1.

**FRANK LEFFEL** Mercury/Polygram

Kathy Mattea, a high priority artist for us from the start has a real shot at Number 1 this time out. Looks like '87 is going to bust her wide open...Johnny Cash's first single for us has had spectacular early acceptance. Instant phones from initial airplay...Paycheck's pulling strong requests from the Southeast...Kristofferson's "They Killed Him" comes from one of the premier songwriters of our times, a major international star...Overall reaction to Larry Boone his single at the New Faces Show during the C.R.S. was tremendous! Our thanks to radio for so many out-of-the-box adds.
# REGIONAL BREAKOUTS
## COUNTRY

<table>
<thead>
<tr>
<th>NORTHWEST</th>
<th>COMMENTS</th>
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</thead>
<tbody>
<tr>
<td>1 Old Bridges Burn Slow-Billy Joe Royal-Atlantic America</td>
<td>Amazin' phones.</td>
</tr>
<tr>
<td>2 A Face In The Crowd-Michael Martin Murphey/Holly Dunn-WB</td>
<td>Starting to take off.</td>
</tr>
<tr>
<td>3 To Know Him Is To...Parton/Ronstadt/Harric-Warner Bros.</td>
<td>Lots of phones.</td>
</tr>
<tr>
<td>4 You've Got A Right-Adam Baker-Avista</td>
<td>Great phones.</td>
</tr>
<tr>
<td>5 Domestic Life-John Conlee-Columbia</td>
<td>Hot mover.</td>
</tr>
</tbody>
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<thead>
<tr>
<th>SOUTHEAST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 The Bed You Made For Me-Highway 101-Warner Bros.</td>
<td>The most requested here.</td>
</tr>
<tr>
<td>2 Too Many Rivers-The Forester Sisters-Warner Bros.</td>
<td>Tons of phones.</td>
</tr>
<tr>
<td>3 Old Bridges Burn Slow-Billy Joe Royal-Atlantic America</td>
<td>Hottest thing we've got this week.</td>
</tr>
<tr>
<td>4 Don't Touch Me There-Charly McClain-Epic</td>
<td>Good early response.</td>
</tr>
<tr>
<td>5 Man At The Rock Door-Beth Williams-BGM</td>
<td>Play that again, Please, Please!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SOUTHWEST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Domestic Life-John Conlee-Columbia</td>
<td>Continued support.</td>
</tr>
<tr>
<td>2 I Will Be There-Don Seals-EMI America</td>
<td>Super sang.</td>
</tr>
<tr>
<td>3 Way Down Texas Way-Asleep At The Wheel-Epic</td>
<td>A refreshing sound, people are open to it.</td>
</tr>
<tr>
<td>4 There Ain't No Binds-The Whites-MCA/Curb</td>
<td>Lots of female feedback.</td>
</tr>
<tr>
<td>5 Don't Be Cruel-The Judds-RCA/Curb</td>
<td>Just can't stop them.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NORTHERN</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Heart Vs. Heart-Mike McEntire-RCA</td>
<td>Looks like it's gonna take off.</td>
</tr>
<tr>
<td>2 Ocean Front Property-George Strait-MCA</td>
<td>Consistently outstanding.</td>
</tr>
<tr>
<td>3 I Will Be There-Don Seals-EMI America</td>
<td>Gonna be a coaker.</td>
</tr>
<tr>
<td>4 Let The Music Lift You Up-Reba McEntire-MCA</td>
<td>Everybody wants to hear it.</td>
</tr>
<tr>
<td>5 Domestic Life-John Conlee-Columbia</td>
<td>Out of the box sales.</td>
</tr>
</tbody>
</table>

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**THE DEFINITIVE HISTORY OF ROCK AND ROLL**

The CASHBOX Singles Charts, 1950-1981, a complete history of all the records to appear on the CASHBOX charts. This historic volume contains an alphabetical listing of all artists who appeared on the charts and includes the week it first appeared and all subsequent chart positions. Cross referenced by song title. Also compiled in this spectacular reference book are the top ten records of each year, the most chart hits by an artist, the most #1 hits by an artist, the most weeks at #1 by an artist, the most weeks at #1 by a single record, the records with the longest chart run and a chronological list of #1 records. An incomparable reference tool.
**THE CASH BOX TOP 75 12" DANCE SINGLES CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.**

## New 12" Releases

<table>
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<th>W</th>
<th>L</th>
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<tbody>
<tr>
<td><strong>LOOKING FOR A NEW LOVE</strong></td>
<td>JOY WEATLEY (MCA 23499)</td>
<td>8</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>1</td>
<td><strong>SHOWING OUT</strong></td>
<td>MILL &amp; KIM (Atlantic B-67058)</td>
<td>1</td>
<td>15</td>
</tr>
<tr>
<td>2</td>
<td><strong>SOMEONE LIKE YOU</strong></td>
<td>SYV ESTERSON (Warner Bros. 020548)</td>
<td>2</td>
<td>16</td>
</tr>
<tr>
<td>3</td>
<td><strong>FACSIMILNE</strong></td>
<td>COMPANY A (Atlantic 9-7331)</td>
<td>6</td>
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<tr>
<td>4</td>
<td><strong>SHOW ME</strong></td>
<td>COVER GIRLS (Epic 814)</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td><strong>CANDY</strong></td>
<td>CAMEO (Atlantic Anti/Polycraft 888 193-1)</td>
<td>7</td>
<td>9</td>
</tr>
<tr>
<td>6</td>
<td><strong>C'EST LA VIE</strong></td>
<td>ROBBIE NEUL (Manhattan/EM V. 50603)</td>
<td>4</td>
<td>15</td>
</tr>
<tr>
<td>7</td>
<td><strong>SERIOUS (REMIX)</strong></td>
<td>DONNA ALLEN (21 Atco/Atlantic 0-92749)</td>
<td>11</td>
<td>12</td>
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<tr>
<td>8</td>
<td><strong>COME WITH ME</strong></td>
<td>EXPOSE (Atlantic/AT-5093)</td>
<td>10</td>
<td>9</td>
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<tr>
<td>9</td>
<td><strong>LEAN ON ME</strong></td>
<td>CLUB NOUVEAU (Tommy Boy T-894)</td>
<td>27</td>
<td>2</td>
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<tr>
<td>10</td>
<td><strong>WHAT YOU SEE IS WHAT YOU GET</strong></td>
<td>BRENDA R. STARR (MCA 23704)</td>
<td>15</td>
<td>6</td>
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<td>11</td>
<td><strong>SITUATION #9</strong></td>
<td>CLUB NOUVEAU (Tommy Boy T-892)</td>
<td>17</td>
<td>12</td>
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<tr>
<td>12</td>
<td><strong>OPEN YOUR HEART</strong></td>
<td>MADONNA (Warner Bros. 2-0697)</td>
<td>5</td>
<td>13</td>
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<td>13</td>
<td><strong>I WON'T STOP LOVING YOU</strong></td>
<td>BAND FEATURING DIAMOND GIRL (Next Plateau NF 50047)</td>
<td>12</td>
<td>8</td>
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<td>14</td>
<td><strong>MR. BIG STUFF</strong></td>
<td>HEAVY D AND THE BOYS (MCA 23691)</td>
<td>9</td>
<td>12</td>
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<tr>
<td>15</td>
<td><strong>BOY TOY</strong></td>
<td>TIA (MCA 52079 1-ED)</td>
<td>13</td>
<td>13</td>
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<tr>
<td>16</td>
<td><strong>LET ME TAKE CONTROL</strong></td>
<td>Z. SILK (MCA 52058 1-ED)</td>
<td>22</td>
<td>4</td>
</tr>
<tr>
<td>17</td>
<td><strong>JUMP INTO MY LIFE</strong></td>
<td>STACY LATTISAW (Motown 4014)</td>
<td>29</td>
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## Most Active

**Jody Watley—MCA**

### STRONG ACTIVITY

- Candy—Cameo—Atlanta Artists
- Showing Out—Mel & Kim—Atlantic
- Fascinated—Company B—Atlantic

**SLOW DOWN—LOOSE ENDS (MCA 23499)**

**ONCE IN A LIFETIME—GROOVE/REMIX**

**NEW EDITION (MCA 230/2)**

**WORD UP**

**MUSIQUE NON STOP**

**STOP TO LOVE—REMIX**

**SUMMERTIME**

**SHY**

**HOCKED ON YOU**

**VICTORY**

**JEALOUSY**

**BIG FUN**

**DIAMOND GIRL**

**FACTS OF LOVE**

**CRAZY**

**I DIDN'T MEAN TO TURN YOU ON**

**MISUNDERSTANDING**

---

## Club Pick

**Jody Watley—MCA**

**Looking For A New Love**

**Strong Activity**

### Comments:

"I like the song and it works."

---

## Retailer's Pick

**Contenders—Heavin 17—Virt Store: Record Valet Manager: Scott Allan & Sony I Location: Bethpage, N. Y.

"Out of the box add by top ch. picking up airplay and genera sales."
A SCHOLARSHIP — The Vid- sionary Dealers Association of America, in conjunction with RCA/Columbia House Video, has announced the availability of a new scholarship, known as The Beatle Scholarship. The $6,000 grant will be awarded to an entering college student with a passion for the Beatles. The recipient will be chosen by a panel of judges from the Avedon Foundation. The winner will receive a $2,500 scholarship, a tour of the Beatles' home studio, and the opportunity to meet the band. The scholarship is open to students majoring in any field. For more information, contact the Avedon Foundation at 212-249-7944.

THE CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
**A&M To Release Bryan Adam Cassette Single**

**LOS ANGELES**—Gil Friesen, president of A&M Records, has announced that “Heat of the Night,” the first single from Bryan Adam’s forthcoming “Into the Fire” album, will be simultaneously released in audio cassette and traditional seven-inch vinyl configurations on March 17.

Both the cassette and seven-inch versions of “Heat of the Night” will carry a suggested list price of $1.98, and will be merchandised together in a specially-designed countertop retail display emphasizing A&M’s “Freedom of Choice” sales theme. “Another Day,” a track from “Into the Fire,” Bryan Adams’ fifth A&M album, appears on both sides of the cassette single.

According to David Steffen, A&M’s vice president of sales, the label’s decision to release the two formats simultaneously reflects the dramatic rise in overall cassette sales, and the relative decline of the seven-inch single.

“If you’re doing well,” Steffen said, “seven-inch sales are flat; if you’re not doing well, they’re dropping. It’s about time we in the business start addressing it. We see the cassette single as a way of taking advantage of the rise in sales—from 35 percent to 50 percent overall business in the last five years. Today’s singles customer has grown more on cassettes than on records, Steffen added, “and is more likely to have a man or a boom-box than a turntable want to service that customer, and we’re trying to do it by charging a higher price than the vinyl record.”

That’s why the list price is the same.

Steffen predicted that cassette singles will comprise between 10 and 20 percent of total singles sales, “at best,” in the year. “I’d be thrilled to see parity by this time next year, but realistically, the trend will take three or five years.”

Up to a half-dozen additional cassette singles by such major A&M artists as Grant, Janet Jackson and Simple Mind are likely to be released in 1987. The tapes will be sold as companions to their seven-inch counterparts, not as a replacement for it.

---

**Gonna Make You Groove—Critique Records**

Gonna Make You Groove—Critique Records will present a video feature for a video release. The video is a re-make of Led Zeppelin’s “Stairway to Heaven.”

The video was produced by Critique Records, the company that has released the cassette version of the album. The video features a new, extended version of the song.

---

**Tickertape**

**NEW YORK**—The dreaded H.R. 1195, the revised television source licensing that is being fought tooth and nail by BMI and ASCAP, was introduced to House of Representatives Feb. 23 by Rep. Frederick Boucher—Lena Horne was given ASCAP’s Pied Piper Award at a Washington, D.C. dinner, March 15. Award is given to those “who have contributed to the music industry for their outstanding and unique nature.”

ASCAP’s first East Coast Black Music Works will kick off its 1987 Songwriters Workshop series, Apr. 21 at New York’s Record P store. One must apply to participate, call ASCAP (212-595-3050) for details... The CoSatellite Network will broadcast a panel discussion on “Science & Technology.”

---

**News**

**Rip It Up**—Rock group Rank And File are pictured after ripping it up on American Bandstand with their new single “Black Book.” Pictured (lr) are: Rhino Records publicity director, Stan Becker, Jeff Ross and Clay Kinman from Rank And File; Dick Clark, R.K. Kahle and Tony Kinman from Rank And File. The show airs March 21st.

**Edge Records Aims For The Unique**

**By Lee Jeske**

NEW YORK—“I always viewed the most important thing in a recording contract was that the artists represented talent was unique,” says Edge Records president Al Bell. “The most important word in that contract was ‘unique.’” And hung on to that in my younger years and I’ve begun to appreciate that’s what I always was looking for in an artist—one that was unique and different.”

Al Bell, it would seem, knows from where he speaks: he is the man most responsible for the success—and the success with “unique artists”—of the legendary Stax Records label. Now, after a hiatus of several years, Bell is back in the business—he and Rick Frio have formed Edge Records as an outgrowth of their artist management and promotion companies. Bell says Edge was created to fill a void—to, if possible, recreate some of Stax’s glory.

“I taught that a well-rounded phonograph record company was a company that was built on catalogue,” he says, “where you had good, solid catalogue sales; like an artist who would sell 50,000 records out of the box, or each time you had a release on them, and continue to sell. And each time you have a new release, the previous releases would enjoy an increase in sales. And then you’d sell that catalogue, and when you had a hit, it was a windfall. I still subscribe to that approach. And you end up with much better product, because you’re not pressing your producers to come up with crossover product, but just to come up with great product. Forget about how commercial it’s supposed to be, just come up with great product.”

At the moment, Edge has five acts under contract—J. Blackfoot, Marshall & Babb, the Main Ingredient, David Dee, and Bobby McClure. Says Rick Frio, Edge vice president, “Our main thrust initially has been black music with crossover potential. A more artist-oriented approach, rather than trying to find a sound. We do have a couple of pop things that we’re just waiting for the right time to release.”

“We started off with some basic bread and butter acts,” says Bell, “with a view towards building towards youth-oriented product, as well as some gospel, jazz, pop, and country in the future. Once we’ve got involved, the idea was to go on and build a major independent record company. And that’s the plan at the moment, to do just that. One that deals with all kinds of music save classical.”

The attention is on quality and uniqueness, and the idea is to find, and develop, new acts.

“The talent is out there,” says Bell, “we just haven’t had the outlet for them in the industry. At Stax we always developed unknown artists. The difference between my Stax days and my present days is, at Stax we had our own studios and we had an open-door policy where an artist could come in off the streets and we’d take a listen. And we were beating the bushes, so to speak, by virtue of our open-door policy. People would drive in automobiles, catch (continued on page 24)

---

**Top Guns at CBS**—Executives from nine countries were recently honored in NY for their sales work on the Top Gun original soundtrack album. Pictured with Pewter Replihas of the F-14 Tomcat featured in the film are (l-r, standing) Ted Olson, representing Japan; Paul Burger, dir. of marketing and sales, CBS Records Europe; Mason Munoz, dir. mktg’g and sales, Columbia label; CBS Int’l, Pierre Sissman, representing France; Gil Roberts, representing Australia; Jan Ostil, representing Norway; Rikard Bergström, representing Sweden; Bob Campbell, vp, mktg’g and sales, CBS Records Rock & Pop; (seated) Tony Woollcott, representing the U.K.; Banny Frischkorn, vp, creative operations, CBS Records Int’l; Don Oates, representing Canada; and Heinz Cursil, representing Germany.
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Featured: BOB PITTMAN

THE CHARTS
Moderator: Thom Noonan-Billboard
Lenny Beer-Billboard
Joel Denver-Radio & Records
Paul Grein-Billboard
Spence Berland-Cash Box
Rick Winward-Enigma Records
Steve Meyer-MCA Records
Mark Cope-Album Network

THE BUSINESS OF NEGOTIATING DEALS
Lecturer: Kent Klavens-Attorney

MOCK RECORD DEAL
Jeff Feenster-Attorney, Warner Bros.
Gary Stanier-Attorney (Tod Budgen, Bill Wyman, Elviria)
Richard Streicher-Wamer Bros.

A&R
Moderator: John Brahary, L.A.S.S.
Thom Trumbo-MCA A&R
Paul Atkinson-RCA A&R
Ronnie Vance-Geffen Music
Wendy Goldstein-RCA A&R
Ron Oberman-Columbia A&R
Bob Skors-Polygram A&R
Martin Fainhij-Records, Aus.

ARTIST MANAGEMENT
Lecturers: Wendy Doo-Ng Mgmnt.
Ron Wessner-Novus
Ed Leffler-Entertainment Industry
Harriet Stem-Kragen & Co.

RECORDING CONTRACTS IN THE 80's AND THE 90's
Moderator: Miles Harwitz-BAM
Frank Zappa-Artist
Ed Rosenblatt-Geffen Rec
Marianne Hatfield-Rock Rag
Jennifer Norwood-Executive Director PMRC
Al Menconi-Menconi
Ministries/Media Update
Melissa and David Beaudoin-DKL Rec.

THE ROCK MUSIC'S INFLUENCE ON OUR SOCIETY

Historical perspective: Howard Bloom-H. B. Org.
Bob Guccione, Jr.-Spin Mag.
Greg Bodenhammer-Back In Control
Jay Berman-RJ.A.A.
Danny Goldberg-Gold Mtn.
Jello Biafra-Artist
Ann Kahn-Ninoil-P.T.A.
Dennis Erskan-BAM Mag.

INDY INDIES
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Chuck E. Duckwits-SST Records
Terence Brown-Airwave Records
Sean Stern-B.Y.O. Records
Scott Vanderbilt-Resitol Records
Lisa Fancher-Frontier Records

A&R: THE OUTSIDE LOOKING IN
Moderator: Mikal Gilmore-Journalist
Bob Say-Moby Disc Records
Rick Carmi-PIF-KQO
David Jarmen-Arista Records
Kip Cohen-Former A&R Executive
Alan Oken-A&M Records
Carole Childs-Former A&R Executive
Allan Rinde-Former A&R Executive
Rich Extra-Former A&R Executive
Brendan Mullin-Club Lingerie

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Jeff Wyatt-KPWR/Power 106
Tommy Nast-Album Network
Tom Ferro-Westwood One
Lee Bailey-Bailey Productions
Phil Harvey-Phil Harvey Productions
Steve White-Anchor Rock Manager
Kathy Aliperti-MGM Records
Lauras Gross-B.B.C. Radio One

AGENTS AND PROMOTERS
Moderator: Claire Rothman, Forum
Bob Engel-Variety Artists
Peter Shields-William Morris
Jay Marcusc-Universal Amphitheatre
Robert Stein-Beverly Theatre
Jim Moray-Gallow Money
Greg W. Perlfort-Bill Graham Co.
Terry Cline-Jim Halsey Productions
Michael Goldman-Music Futures

MUSIC PUBLISHING
Moderator: T.B.A.
Linda Blum-Chappell

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MUSIC BUSINESS IS OUR MIDDLE NAME
buses, come from wherever, because they could come to Stax and get a hearing. And you'd work it up with the musicians, and you'd keep trying and you'd keep trying until you got that excellent piece of product. With Edge, presently, we don't have that kind of situation. But we intend to, in the not-too-distant future, get to the point where we could do that. "Cause I like looking for new talent. I like taking the diamond in the rough and developing it. I like the really unique artists, who are the hardest, generally, to break in the marketplace. But I like that kind of artist."

The artist, in other words, who lasts. Whose music will sound as fresh 20 years down the road as many of the Stax recordings of 20 years ago sound today. Bell and Frio aren't looking for flashes in the pan, they're looking for artists who will stick to the pan. "Bluegrass, jazz, we're looking for unique artists in each of those categories," says Bell. "I think there's a tremendous void out there for the unique, new artist in each music idiom that we are aware of in our industry. And we're certainly going to try and take a good stab at filling part of that void. The south and midwest, in particular, is inundated with the new, unique talent, inundated with artists that you have not heard and kinds of music that America hasn't heard. The idea is to beat the bushes and find it."

**BANGLEMANIA!** — CBS recording group The Bangles were recently honored in London with the BRITS Award by the British recording industry as Best International Group of the Year. CBS also presented them with platinum album awards for "Different Light," and gold single awards for "Walk Like An Egyptian." Pictured (l - r): Tony Brinley, Bangles mgmt; Miles Copeland, co-mgr; Bangles Susanna Hoffs and Debi Peterson; Paul Russell, managing dir, CBS Records UK; Bangles Michael Steele and Vicki Peterson, and Mike Gormley, co-mgr.

**LOS ANGELES —** Mitos Karadas, marketing director, CBS Records Greece, has announced the appointment of Demetris Yarmenitis to the position of International A&R manager, CBS Records Greece. He is replacing Panayotis Papadopoulos who is assuming new responsibilities within the company. In his new position, Mr. Yarmenitis will be responsible for all International A&R affairs, and will also be assist|

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Cash Box March
Y BOONE (Mercury 888 427-7) In The Swing Of Things (2:32) (Jobete — ASCAP/Al-BMI) (D.Wills, B.Moulds) (Pro-R.Baker)

hot too common for such a junior to commande a little box, but he does the pioneering name sake this week. Those deep melodic sound like sippin' hot chocolate of a fireplace feels. But on this jous, daw-backgrounded r, they move the fireplace smack the middle of a two-step-swirlin' floor.

HATRE PICKS

H WHITLEY (RCA 51167-7-RAA) Hard Livin’ (2:41) (April/E.P.R./Free

every Harmonica — ASCAP) (D.Halley) (Producer: B.Mevis)

e a down, Keith! Quite a change of pace for Whitley, but goodness gracious, sails of fire, it’s fun.

IE NELSON (Columbia 38-07007) Heart Of Gold (3:08) (Silver Fiddle — P)(N.Young) (Producer: C.Moman)

always was one of those dudes on the fringes, and now with Willie branding is hit with his unique vocal interpretation, Young’s “Heart” finds a comfort-

tunity home in the ’80s.

Y YATES (Mercury 888 428-7) A Whole Month Of Sundays (2:41) — ASCAP/Al Gallico — BMI) (J.Yates, D.Darst) (Producer: J.Kennedy)

ny’s debut showcases her writing skills as well as her vocal style. The upbeat a strong out-of-the-chute choice.


hard fans of their former lead singer may disagree, but Pelo-Cruise’s vocal quality cruises right into place with So Pac’s sound. This ballad cation is runnin’ rich on all tracks.

ING TO THE COUNTRY — The newest on-the-edge-of-country artist from the to join the on-the-edge of pop country acts of the ‘80s is Chris Hillman. Formerly of Is, Hillman is pictured here with three of his five Desert Rose Band co-members in a studio visit from MCA, Curb President Dick Whitehouse while working on their P on the label with producer Paul Worley (foreground). Pictured (frt) are Herb C, Jay Dee Maness, Hillman, John Jorgenson and Whitehouse.

CASH BOX COUNTRY ALBUMS

Title, Artist, Label, Number, Distributor

1 OCEAN FRONT Property GEORGE STRAIT (MCA 5159)

2 STORMS OF LIFE □ RANDY TRAVIS (Warner Bros. 25435-1)

3 TOO MANY TIMES * EARL THOMAS CONELY (RCA 5619-1)

4 WINE COLORED ROSES ° GEORGE JONES (Capitol FE 40413)

5 THE TOUCH ° WILLIAM MANNING (Columbia FC 40047)

6 WHAT AM I GONNA DO ABOUT YOU ° (Juniors) (MCA 5067)

7 GUITAR TOWN ° STEVE EARLE (MCA 5173)

8 WHEELS RESTLESS HEART (BNA 5648)

9 GUITARS, CADILLACS, ETC., ETC. ° DARRELL HEYAKAM (Warner Bros. / Epic 4027-1)

10 HANK LIVE HANK WILLIAMS, JR. (Warner Bros / Curb 95-553-1)

11 HEARTLAND THE JUDDS (Columbia 5916-1)

12 THEY DON’T MAKE THEM LIKE THEY USED TO DO GIBS (Columbia 5729-1)

13 I TELL IT LIKE IT USED TO BE • (I. GRAHAN BROWN (Capitol ST- 22487)

14 LOVE’S GONNA GET YA ° • RICKY SKAGGS (Epic FE 40309)

15 OUT GIN’ CATTIN’ SANTY BROWN (Capitol ST- 12517)

16 ON THE FRONT LINE • (HANK WILLIAMS JR. (MCA/Warner Bros. 7-2473)

17 PLAIN BROWN Wrapper GARY MORRIS (Warner Bros. 95243-8)

18 LYLE LOVETT LYLE LOVETT (Capitol FC 5749)

19 GEORGE STRAIT # 2 ° • WILLIE NELSON (MCA FC 39904)

20 PARTNERS ° GEORGE STRAIT MCA 5750)

21 THE ‘O’KANES THE O’KANE (Columbia FC 40008)

22 ROCKIN’ WITH THE RHYTHM ° THE JUDDS (Capitol FC 41942)

23 HOLLY DUNN HOLLY DUNN (MTM ST-71625)

24 PARTNERS § LARRY, STEVE AND RUDY THE GALLERY BROTHERS (Capitol FC 40831)

25 COUNTRYFIED JOHN ANDERSON (Warner Bros. 25773)

26 WINGS MICHAEL JOHNSON RCA AEL 1 9351)

W C W C

0 L O L 0

13 30 30 28

27 SWEETHEARTS OF THE RODEO SWEETHEARTS OF THE RODEO (Columbia FC 40406)

28 MONTANA CAFE ° HANK WILLIAMS, JR. (Warner Bros / Curb 12516)

29 WALK THE WAY THE WIND BLOWS KATHY MATTEA (Mercury 830 410-1)

30 LOOKING AHEAD BILLY AVE ROYAL (Atlantic America 74092)

31 RIGHT HAND MAN DON RAY (RCA 5728-3)

32 COUNTRY RAP COUNTRY RAP (MCA 5728)

33 I ONLY WANTED YOU NORMA CORNER (Capitol ST- 12581)

34 STRAIGHT TO THE POINT OF FESTIVAL (Mercury 830-718)

35 HANGIN’ TOUGH WAYLON JENNINGS (MCA 5579)

36 LOVE WILL FIND ITS WAY TO YOU ° (LE.GOODWELL MCA 5579)

37 RADIO GOSPEL FAVORITES THE STALLER BROTHERS (Mercury 830-748)

38 JUST CAN’T SIT DOWN MUSIC NEL McDANIEL (Capitol ST-72589)

39 ALABAMA GREATEST HITS ° ALABAMA MCA 4173)

40 TAKE THE LONG WAY HOME JAY PENNEON (MCA 5759)

41 GREATEST HITS ° (Columbia FC 41001)

42 WHERE THE FAST LANE ENDS THE OAK RIDGE BOYS (MCA 5496)

43 LONE STAR STATE OF MIND NANCY GRIFFITH (MCA 5927)

44 GREATEST HITS · RAY STEVENS (MCA 5918)

45 5-K-O SCOTTY, KNOBLOCH & OVERSTREET (MTM ST-71568)

46 WHOEVER’S IN NEW ENGLAND ° REA MENTRE (MCA 5691)

47 BLACK & WHITE ° JANE FRID (Capitol FC 40830)

48 FOUR THE SHOW ° THE STALLERS (Mercury 830-718-11)

49 GREATEST HITS VOLUME ° BELLAMY BROTHERS (MCA 4142)

50 OUT AMONG THE STARS ° MELE HAGGARD (Epic FC 40107)

ALBUM REVIEWS

STEVE EARLE—Early Tracks—Epic FC 39226—Producers: R.Dea / P.Carter

You may not recognize the innocent, fresh-faced kid on the cover—it’s not exactly the controversial Steve Earle we know today. But then, the early Earle sounds inside the cover are quite differ-

et as well. These 1982-recorded, most self-penned rockabilly cuts lay somewhere between Buddy Holly and Commander Cody—until you get to the last song, that is. “Devil’s Right Hand,” recorded in ’83, pinpoints a dra-

matic transition in Earle’s sound.

27
**CASH BOX COUNTRY SINGLES**

**March 14, 1987**

**TAKE**

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**CHARTBREAKER**

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COUNTRY

Country Radio Seminar held in Nashville recently seems to have a much togetherness — although of very different kinds. For e...

As everyone knows, it's not champagne that makes label promotion men this affectionate — it's product on the charts, in this case Kathy Mattea's LP, "Walk The Way The Wind Blows." Which might be just what Polygram's (l-r) Dave Smith, Frank Leffel, Doyal McCollum and Joe Polidor had to do when they left their Seminar hospitality suite this eve.

John Steer, KFDI-Wichita, figures that sometimes togetherness means having a supportive shoulder to lean on after too much Seminaring, especially when the offered shoulder belongs to MCA artists Patty Loveless (center) and Nanci Griffith. Good fake, John.

WTSO's Andy Witt (far left) and RCA promo man Dale Turner cut up for K.T. Oslin (center), while WTSO m.d. Pat Martin and p.d. Jeff Tyler (far right) play straight-men. (And we know how hard that is for these two.)

Okay, so there's an exception to every rule — and WCAO-Baltimore's Johnny Dark was trying his best to be one this time. But if the other John, Conlee that is, has anything to say about it, the "dark" mood won't last for long. (Aw, c'mon, Johnny, just one little sip...)

John and Howard were keeping Holly from the wolves, there was no one to other MTM act, The Girls Next Door, from attacking the wrong promotion liner Brothers' Bob Saporiti sure wasn't going to be the one to tell them he hindered!

That real spur-of-the-moment kind of togetherness that always seems to newly-signed act such as Columbia's The O'Kanes (Jamie O'Hara, left, and Lane, right) to a radio syndicator like Lee Arnold of Mutual Radio and WHN.

(I looks pleased — but somehow not too surprised.)

March 14, 1987
**COUNTRY INDIES**

**INDIE SPOTLIGHT**


There's nothing unusual about Pride being in the spotlight, but this particular one is new — and so is the label, unveiled at last by Opryland Music Group. The mide-morning ballad has a great hook, and although it may not be light-hearted enough to make it in Opryland Park, it should be a real attraction in Radioland.

**PERRY LaPOINTE** (Doo-knobs DK87-270) *Walk On By* (3:15) (Lowery—BMI) (K.Hayes) (Producer: G.Kennedy)

This is the most traditional release yet by the artist. Perry's interpretation of the classic is at slower tempo than the original, but his vocals have the quality necessary to pull it off.

**RAZORBACk** (Compleat CP 166) *As Long As I've Been Loving You* (3:02) (Chappell/Blendingwell—ASCAP) (T.Cerney, C.Daily) (Producers: P.Sullivan)

There's absolutely nothing wrong with this release — it's a nice love song with good harmonies. It's not one that will set the world on fire, but it's certainly worth a spin.

**LISA DAYE** (CenTra CT-1) *When We Break Up* (2:59) (Buttercup—BMI) (M.Smith)

Some of the lyrics are a little weak, but this girl's great vocal style easily overcomes that obstacle. Watch for the name — with good material she could be dynamic.

**LARRY CALDWELL** (Prairie Vista PVR 1001) *Homeless Heart* (3:31) (Prairie Vista/SAS—BMI) (L.Caldwell, S.Snow) (Producers: J.Capek, E.King, L.Caldwell)

The tune's got a good hook and melody line, and some nice production touches, although it could've been stronger vocally and lyrically tightened in a place or two.

**DAVE HOLLADAY** (Step One SOR-368) *What Cheatin' Is Today* (2:32) (Lynn Pen—BMI) (M.Holt) (Producers: R.Pennington, B.Keats)

This release isn't as high a quality as we've come to expect from either artist or label, but it doesn't have any big deficits — and fans of honky-tonk hurtin' songs will probably pick up on it.

**DARK HORSE CONSENSUS**

**BETH WILLIAMS**—Man At The Backdoor—(bgm BGM-13087)

Once again Beth goes from Spotlight to Dark Horse without missing a lick, and has shown an obvious liking to her Backdoor Man, judging by this lineup of st gi've him a Dark Horse welcome: KZXR, WPWY, WASP, WILT, WOCX, WDSDS, KSMD, WLSA, KMAO, WQSO, KWKH, KFDR, KYKK and WOFF.

**NASHVILLE CHATTER**

Let's start off with a conclusion this week. If you've been following the bouncing recording groups in this column the last couple months, you're aware of shakeups in first the Nitty Gritty Dirt Band, then Southern Pacific and, finally, S'K'O. All three groups have now officially replaced their lost members. Southern Pacific didn't skip a beat, immediately trading Tim Goodman for former Pablo Cruise member David Jenkins. Next, S'K'O formally replaced Paul Overstreet with songwriter Craig Bickhardt by introducing themselves as S'K'B at the recent Country Radio Seminar. Now, the open spot left by the guy who started this trend, Tom McCuen, has been filled by a former member of the Eagles, Bernie Leadon. Now here's a little baby-boomer trivia to add to your memory catalog: Back in the late 60's, multi-instrumentalist Leadon replaced founding Dirt Band member Jeff Hanna as lead guitarist in Linda Ronstadt and the V невозможен.*

**SO, HOW'S TRICKS AT RCA, GUYS?**—If this is what happens at music industry receptions, you can bet Liz Board is gonna go more often. Vise Gull (left) and Earl Thomas Conley don't look like they're kicking up too much of a fuss either.

**Cash Box** March 17

Valerie Harper
### CASH BOX TOP 30

#### TRADITIONAL ALBUMS

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#### CASH BOX TOP 30

#### CONTEMPORARY ALBUMS

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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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Available every week and only in

CASH BOX

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

Whatever your format, whatever your goals, you need a publication that gives the complete view of records that you are considering. The only publication that can give you all the information on programming your station is Radio Report.

Available each week, only with Cash Box.
Starlight—Carole Bayer Sager and Barbra Streisand recently received the Starlight Foundation’s Humanitarian Award at a gala in their honor in Los Angeles. The Academy Award-winning songwriting team are shown here with roses and a star decorated with roses and hearts on ABC-TV’s The Celys. The event raised more than $400,000 for the group.

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**Beatles CD Sales**

(continued from page 5)

preorders for all four titles at $49.99. Cronion said the first day totals edged out the first day of the Bruce Springsteen pack age last fall by only $400. “That shows you how close it was,” says Cronion. “There were only a few thousand differences in those sales.”

Plus, when you something on Blue Note, you have that incredible legacy that you have to live up to. And if you do live up to that, it’s not going to work. On Manhattan it’s a different kind of focus. You can do that something is, ‘I don’t know how this is going to be, but this is where I’m at right now.’

One jokingly suggests that, if Stanley pures his sometimes-mentioned notion of dipping his toe into the waters of classical music, he’ll need yet another label — he may have to be lent out to Angel.

“Well I’ve been talking to Angel about doing some things,” he says quite seriously, “but the thing is, it’s not going to happen quite that right now. Actually, I’d be more interested in getting acceptance as a composer than as a guitarist in that world.

Some things on Stanley Jordan’s agenda for the rest of the year include a box set of his first album, The Magic of Silence, and an album of his own. His first Blue Note album (his, since he put out “Touch Sen in his own Tangent Records in Los Angeles) is called The Magic of Silence.”

Stanley becomes suddenly defensive when it’s pointed out to him that some people might object to his categorizing, oh, “One Night” (from Angel or “The Magic of Silence” as a “standard,” in the tradition al sense.

“Look,” he says, “when Art Tatum played you ‘Take the A Train’ or ‘Take the ‘S’ Train’ or ‘Tou the J’—— ‘I feel that if it’s too much, then people would put that was all that I do. So I shouldn’t sell him a song when he was younger. You know, in a way, I’m just doing the same thing that he did then. To a lot of people of my generation, these songs are standards.

“I once said that the point of the what album is, about just the songs. It’s not a real flashy technique album, I wasn’t trying to show off everything I could do, but I was trying to show off the most out of what I have to do. I was trying to have to bring out the most of the song. And, in a way, I guess I was trying to make the guitar sing, to make it dance.

“It’s easy real to take a song and cover it with a lot of complex changes and every thing you learned in theory class. Every thing you learned in theory class you can apply to every song. But I found that when I see a song I try to listen to it first, listen with, I know when I was getting away from the song. Whereas the older standards, I might play the song without having ever heard the original, and I don’t really what it is. But that’s what I’m doing the song. The songs that I put on the album, because I heard other versions before, I have a much better sense of when I’m losing or a song. I feel I have the rhythm to expect a song — no one has to explain to me. And then the next time I hear some body say, ‘You’re losing a song,’ I’m not going to say, ‘Oh, they don’t know anything about jazz.’ I’m going to say, ‘Oh, let me check it out, maybe it’s true.’

Don’t expect Stanley Jordan to be a flesh and blood jazz singer — he’s far too talented, far too committed, for that. Plus, for somebody who won’t be seeing his 30th birthday this decade, he has an unusually long view.

When Stanley Jordan was at Princeton — he studied music, specifically computer music, at Princeton — he had the opportunity to meet one of jazz’s eminences grise, the great Benny Carter, who was teaching there at the time.

“I signed up for his course,” says Stan ley, “and I kind of timetabled up and said ‘I’d like to play with you in your concert. And I brought my guitar over, and we

Jammed on ‘My Old Flame,’” and he said, ‘Sure, you can be in the show.’

“Jordan was tremendously supportive and it was really good to know him and be inspired by somebody who’s been in the music so long, who is such a survivor. I saw myself some day as a grand old man who people could look up to, and I’d know all and they’d want to learn from me.’

---

**Video Awards**

(continued from page 5)

Best Stage Performance

Yvonne Rose, David Lee Roth; Roth/An gel/Hader; Prod.; Warner Bros.

Best New Artist

Peter Cetera, Warner Bros.

Best Performance Male

Sledgehammer, Peter Gabriel

Best Performance Female

Papa Don’t Preach, Madonna

Best Performance Group

Walk Like an Egyptian, The Bangles

Best Home Video (Longform)

Last World Dream, Howard Jones

Best Director

Stephen Johnson, Sledgehammer

Special Effects

Stephen Johnson & Aardman Anim ation, Sledghammer

Art Director

Mike Hanan, Open Your Heart (Madonna)

Best Costume Designer

Michael DeRose, Go! Crazy (David Lee Roth)

Best Choreographer

Paule Abdul, Video Fly (ZZ Top)

---

**Margie Jordan**

(continued from page 10)

"Just as I was feeling for a new home," she went on, "I saw a little girl in the window of a music store, playing the lines as if she had been playing for years. I realized that was what I was missing."

When Jordan went to a music store, she was amazed at the variety of guitars and decided to buy herself a six-string instrument. She learned to play the guitar from her father, who was also a musician, and soon began to write her own songs.

"I had always been interested in music," Jordan said, "but I never thought I would be able to make a living at it."

Jordan began playing in local clubs around New York City and soon gained a reputation as a skilled guitarist. She continued to perform and record music, and her career took off in the late 1970s with her album "The Magic of Silence." The album was critically acclaimed and helped to establish Jordan as a major force in the world of jazz guitar.

"I was always drawn to the music," Jordan said. "It had a way of speaking to me that no other art form could."
N.Y. & Boston Awards (continued from page 7)

BEST SONGWRITER
David Byrne
Pat DiNizio
Billy Joel
Lou Reed
Paul Simon

BEST RAP ACT
The Beastie Boys
Kurtis Blow
The Real Roxanne
Run DMC
Whodini

BEST JAZZ INSTRUMENTALIST
Miles Davis
Gil Evans
Stanley Jordan
Max Roach
Sonny Rollins

BEST INSTRUMENTAL GROUP
Lounge Lizards
The Ordinaires
Paul Schaffer and the Late Night Band
Spyro Gyra
Uptown Horns

BEST FOLK ACT
Casselman and Dupree
Cristine Lavin

BIRTHDAY PARTY—Capitol recording act Great White recently headlined a sold out Palace concert in L.A. to celebrate radio station KNAC’s first birthday. Great White’s debut Capitol album, “Shot In The Dark,” features the single “Face The Day.” Great White are currently recording in L.A. for their second album planned as a summer release. Pictured placing a curse on the unfortunate rodie who brought the band one beer are (l to r): Mark Kendall and Lorne Block, Great White, Michael Slatter, Capitol’s artist and product development director, Jack Russell and Audie Desbrow. Great White’s associate national AOR promotion director Dave Morrell is kneeling in the foreground.

Sweet Colors
Throwing Muses
Treat Her Right

OUTSTANDING VOCALIST, MALE
Brad Delp – Boston
Scott Gilman – New Man
Rick Ocasek – Berlin
Peter Wolf

OUTSTANDING VOCALIST, FEMALE
Aimee Mann – ’til Tuesday
Trish Milliken – Rubber Rodeo
Bonnie Raitt
Laurie Sargent – Face To Face
Margo Thune – 9 9

OUTSTANDING ROCK ALBUM
Aerosmith – “Done With Mirrors”
Boston – “Third Stage”
The Del Fuegos – “Boston, Mass”
Rick Ocasek – “This Side Of Paradise”
’til Tuesday – “Welcome Home”

OUTSTANDING DEBUT ACT (Indie Label)
The Buddy System
The Soul

OUTSTANDING ROCK BAND
Aerosmith
The Cars
Del Fuegos
Jon Butcher Axis
’til Tuesday

OUTSTANDING LOCAL BAN
Down Avenue
Fairness
Lure
O Positive
Scruffy The Cat

OUTSTANDING SONGWRITER (Major Label)
Scott Gilman from New Man – Cowboy
Tom Booy and Dan Zanes of Dinosaur Jr – “I Still Want You”
Aimee Mann of ’til Tuesday – “Up Close”
Rick Ocasek – “True To You”
Tom Scholz of Boston – “We’ve Got a Lot of Things to Talk About”

OUTSTANDING GARAGE ROCK ACT
Chain Link Fence
Classic Ruins
Condor Pygmies
Lyres
Scruffy The Cat

OUTSTANDING RAP ACT
FTI Crew
Oreo Crew
RSO Crew
Wack Attack
White Boy Crew

March 5, 1977—Capitol Records has raised the list price of seven label prefixes series, including some of the company’s biggest selling items, from $6.98 to $7.98. This move, effective March 1, makes Capitol the first major manufacturer to extend the one dollar list price increase on pop albums to catalog releases. Top executives from three major record companies advanced their views on the future of the record business at a special forum held recently at the New School in New York City. Jerry Rubinstein, chairman of the board of ABC Records, stressed the record industry’s need to “learn how to market appropriately to the young adult generation in order to keep them buying records in the future.” One aspect of this strategy, Rubinstein suggested, was to bear in mind that “traditional classifications are becoming meaningless, and the consumer of the future will see the eroding of product distinction.” Album review: “Peter Gabriel” (Atco). It’s been a year and a half since Peter Gabriel gave up his seven year tenure as lead singer for Genesis, but this solo debut album is a surprise that is well worth the wait. With a variety of musical styles that range from a barbershop quartet numbness to heavy rock, and from a keyboard and blues track to a full orchestration, this is an eclectic musical masterpiece.

Kiss brought the extravagant decedence of their Madison Square Garden show to the Park Swi Health Club in midtown Manhattan as post-concert festivities. The swim pool was open, and the buffet for lobster for all. The waiters were hench Kiss make up, while the servers were toga-clad in the sylph-like Rome-Chrysalis Record division March of “Jethro Tull” and will launch a merchandising campaign including posters, mobiles, and projects to coincide with the current U.S. tour. Top five sim..."Love Theme From A Star Is Born,t"

Barbra Streisand "Between Two Lovers"
Mary Gregor "Fly Like An Eagle"
Miller 4 “I Like Dreamin,”
Nolan 5 “Year of the Cat”

Stewart.

Cash Box March 4
February 3, 1987

J.B. Caron
Cashbox
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New York, N.Y. 10019

Dear J.B.,

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

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

Keep up the good work.

Best personal regards,

Rick Sklar

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by Camille Compas

You talk about grand opening... a one has to rank way up there as the biggest and the best! It took place February 22 at 103 Oliva Curric, New York — home of the first Atari Montessori Learning Center. Over 150 operators attended and the place was impressive enough, even when you got 30 or 40 at an event. It was the first event of its kind in New Jersey, and it was a huge hit! The Atari headquarters in New Jersey, told us a number of ops to arrive there to see the new equipment. The manufacturer was represented, and the crowd was enthusiastic about the new Atari’s commitment in this area.

As a need for an experienced dis- ret, he said, Betson is a Syracuse occupant over 10,000 space housing service and parts house, showroom, administrator, and other facilities. New branch office of the lines that are representative New Jersey. Dave Lerner, signed up the Syracuse office and will be the salesman working on the Atari’s

Big show! There’s a lot of enth- co-op manufacturers for the ACME ’87 convention in New Or- th it appears there will be some equipment to be seen. Bally example, has an exciting new to at the show we saw at AMOA Expo, in that it was a test player up at as well as the triple monitor sit-down model that was previously shown. Various modifica- tions have been made to better outfit it for the American market. As you will recall, the game presents a futuristic underwater space theme and when the monsters appear, their size takes up the entire 15' screen. Quite awesome when you visualize it across the triple monitor layout. . . and wait until you see the new Williams’ pin, F-I-14 . . . Bally Midway’s “Hardbody” is another terrific pin that will be shown at ACME, . . . will be featuring “Bermuda Triangle,” complete with some program- ming changes for the American market, along with their brand new “Psycho Sol- 

er.” Incidentally, SNK recently became a member of the American Amusement Machine Ass’n (AAMA). And Cash Box would like to extend felicitations to Paul Jacobs on his elevation to the presidency of SNK Corporation of America. . . . The Dynamo exhibit will focus on their current pool table and soccer table lines along with their new air hockey table (intro’d at AMOA Expo) and their universal video hardware system. Will they be showing a crate? Nope. Dyna- mo’s busy enough buildin’ em for Betson! . . . We’ll have more info on the show in next weeks edition. For now, however, here are some numbers from Bill Glassgow for the ACME ’87 management team. Thus far, there are 113 exhibiting firms, occupying 366 booths, which is higher than last year’s total. The pre-registration for the seminars is also up. Figure is 251 (222 last year). All exhibit space on the floor plan has been sold out so management is expanding the space to accommodate the overflow. As Bill not- ed — “Looks like a super show!”

John Taps John Margold

Drew Maniscalco

Nintendo Appoints Drew Maniscalco

Nintendo of America, Inc. has appointed Drew Maniscalco as market re- 

director for the Commercial Products

Drew Maniscalco

coast. He is based at the Nintendo head- 
quarters in Redmond, Washington.

Atari Games Corporation has released its latest video game, “Rolling Thunder,” which presents intrigue and heroism in an intense action environment.

“Rolling Thunder fills a void in the market place with a strong earning, inexpensive game that performs well in both street and arcade locations,” commented Mary Fuji- 

hara, marketing director for Atari Games.

“Rolling Thunder is competitively priced and has a strong domestic and interna- 

tional earnings that have proven stable over a long period of time,” she added. Rolling Thunder is an action-packed, sky- themed game where the player controls the hero, a 007-style character known by the initials name Albatross. The story takes place in the year 1960 in New York City, where the elusive Maboo, leader of the secret soci- ety, Gelida, is plotting to conquer the world. Lella (a variant of the Rolling Thunder undercover arm of the secret police organi- 

zation) was captured while on special assign- 

ment into Maboo’s underground headquarters and agent Albatross is the only man on the force who can possibly save her.

Game play starts with the player at the base of the heavily guarded enemy head- 

quarters. Using a four-position joystick and “jump” and “shoot” buttons, the player makes his way to the end of each area by evading or destroying enemy patrols. The screen scrolls horizontally along with players maneuvers. The “shoot” button activates the player’s weapon. Limited ammunition is given to the player at the start of each area, and he must collect additional ammunition by entering doors marked “bullets”. If the play -

er enters a door marked “arms” he will re- ceive a more powerful machine gun and by using the jump button he can strategically evade or set-up enemy attacks.

The game playfields consist of various areas including old buildings, warehouses, and caves. To complete each area, the play- er must reach the exit before the timer or the life gauge reach zero. Upon successful completion of each area, the screen brie- 

fly changes to show the game leader, Maboo, at his control station, as he becomes aware that Albatross is getting closer to penetra- 

ting his headquarters.

According to Hide Makajima, president of Atari Games, “Although we have been offered many different games from several different companies, Rolling Thunder is the first game that Atari has licensed and manu- 

factured since Pole Position II. Rolling Thunder has tested very well in the U.S. at our test sites as well as performing excellently in all Japanese locations, and we are pleased to be able to market it under the name of Atari Games.”

Rolling Thunder is engineered and de- signed by Namco, Inc. Further information about the new model may be obtained through factory distributors or by contact- ing Atari Games Corp., 675 Sycamore Drive, P.O. Box 361110, Milpitas, CA 95035.

Arnold Kaminkow To Head Time-Out

CHICAGO—Tico Bonomo, president of Time-Out Family Amusement Centers, Inc., announced his appointment of Arnold A. Kaminkow as executive vice president.

Kaminkow brings with him over twenty years of experience in the coin-operated amusement industry which will be a valu- able asset to Time-Out’s current expansion plans. He once served as president of Bally Northeast Distributing Company in Ded- 

ham, Massachusetts and was also president and director of Centuri, Inc. in Hialeah, Flor- 

ida and Boston, Massachusetts. During his tenure at Centuri he was instrumental in the growth of the public-owned company over a period of several years, which included acquis- 

itions and major diversifications.

In addition, Kaminkow has been a consul- tant to several electronic and entertainment firms related to the industry.

Time-Out Family Centers, Inc. was rec- 

tly acquired by Sega Enterprises of Tokyo, Japan and is poised for major ex- 

pansion, according to Bonomo.

Jacobs Upped To Prexy At SNK

CHICAGO—Paul Jacobs, formerly execu- tive vice president and general manager, has been elevated to the position of presi- dent of SNK Corporation of America. The decision came during the SNK board of di- 

rectors meeting, February 20, at company headquarters in Osaka, Japan. Shizichi Bouza, who previously held the post, has com- 

pleted his responsibilities in the initial formation of the American office and has re- 

turned to Japan to head up the domestic and overseas sales department.

In commenting on current developments at the company Jacobs told Cash Box, they have decided to push back the release of their new game “Bermuda Triangle” to mid- 

March in order to “incorporate some impor- 

tant programming changes which were the result of feedback from players during a thor- 

ough two-month testing period in America.” He also said that, while in Japan recently, he had the opportunity to view SNK’s next scheduled game, “Psycho Soldier.” It is a character game, for one or two players, and offers a rather unique twist.

Both pieces will be shown at the ACME ’87 convention in New Orleans. The SNK Corporation of America facilities are located at 246 Sobrante Way in Sunny- 

vale, California.
CHICAGO — AMOA Expo '87, the Amusement & Music Operators Association's 38th annual international exhibition and educational seminar for the coin-operated games, music and vending industry, will be held November 5-7, 1987 at the Hyatt Regency Chicago in Chicago.

The exhibition will showcase manufacturer products and technologies including pinball games, jukeboxes, pool tables, pay telephones, video games, cranes, electronic darts, cigarette vending and other coin-operated equipment.

Expo '87 educational seminars will feature recognized industry, government and management experts addressing a variety of topics ranging from technical issues and regulatory trends to management skills and increasing productivity.

Walker G. Bohrer, Jr. of Hastings Distributing Co. (Milwaukee) has been named to chair the AMOA Expo '87 planning committee. Seven planning committee subcommittees have also been appointed to oversee specific aspects of the show. Chairman of these subcommittees are: Vincent Storno (S&S Amusements Co., Tom River, NJ) - Awards; J.B. Reaves (JIM III, Whiteville, N.C.) - Banquet; Randy Chilton (Chilton Vending, Wichita, KS) - Education; Jim Tucano (Black Hills Novelties Co., Rapid City, S.D.) - Exhibits; R.A. Greene III (Rosemary Coin Machines, N. Myrtle Beach, S.C.) - Promotion; Bill Stone (Stone Amusement Co., Tullahoma, TN) - Registration and Harry Spoon (Collins Music Co., Greenville, S.C.) - Show.

Program, housing and registration information will be sent to operators, distributors and manufacturers nationwide this spring. Those interested in exhibiting may contact Ann Harris at AMOA headquarters, 111 E. Wacker Drive, Chicago, IL 60601. The telephone number at the AMOA office is (312) 644-6610.

Bally/Trump Settlement Announced

CHICAGO — Bally Manufacturing Corporation announced that it has purchased 2,600,000 of its shares from Donald J. Trump at a $24 per share price. Trump retains 457,000 shares pursuant to an arrangement which provides for a possible repurchase of such shares at $33 per share, but only if the market value of the Bally stock does not reach $33 per share within twelve months.

Trump has agreed not to purchase Bally shares or take certain other actions for a ten-year period. The company paid Trump $6,215,550 for his agreements and expenses.

The parties agreed to drop all litigation now pending between them. Trump has agreed not to interfere with or attempt to block Bally's pending acquisition of the Golden Nugget casino hotel in Atlantic City.

Robert Mullanee, president, chairman of the board and chief executive officer of Bally, noted that, "this transaction will permit the company to move forward with its plans to develop shareholder values. As previously announced, the Golden Nugget acquisition is a step in our plans to establish Bally as the leader in the casino hotel business in the United States." Mullanee continued, "we believe that the ongoing plans of Bally will benefit all shareholders and that the retirement of these shares will help produce that benefit."

Industry Calendar

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

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

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


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

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


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

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

15 YEARS AGO IN CASH BOX

The annual MOA (now AMOA) board meeting is held in Scottsdale, Ariz., map out an agenda for the 1972 convention ... Robert Jones Int'l. host house festivities at its new quarters on Providence Highway in Dedham, Mass. ... Allied Leisure Industries of Hialeah, Florida markets its new "Zit" quiz game ... "Bandshell Firestar" is the current Seeburg phonograph ... "Super Bowl" is the new 6-player puck bowler from Chicago Coin ... announces the release of a new novelty arcade piece called "Rollin' Ridin'..." game operation is legalized in Los Angeles. ... Wurlitzer introduces its new "roll" cassette player phonograph and initial earnings reports have it averaging $70-$80 per week. These machines are being placed in such locales as beauty salons, technical schools, college dorms, women's and men's wear and other locations which are considered non-competitive with standard jukis. ... Seeburg moves its corporate offices into the General Motors Building; York City ... MOA (now AMOA) holds its first regional business seminar at Dame University's Center for Continuing Education, with 55 ops "graduating" subsequent sessions scheduled for Las Vegas and New York. ... The ninth So. Carolina Coin Operators Assoc. state convention is held in Columbia. ... Construction activity at the Rock-Ola Mfg. Corp. plant was practically standstill during the period of below zero weather in Chicago. The firm enlarged its warehouse and building ten new loading zones. ... Wurlitzer announces a 60-day sales promotion whereby music ops who purchase $100 Selectors Speakers will receive free of charge famous brand name gifts. ... Feddick, president of Valley, has informed C.A. Robinson president Al Iman that the Robinson company was again first in nationwide sales of Valley operated pool tables in 1971. ... Bally Mfg. Corp. completed the purchase of the large Australian distributing company and also announced an agreement to distribute for all of Southeast Asia. ... Allied Leisure Industries reported record sales and earnings for the fiscal year ending Oct. 31, 1971. Construction is underway to expand the Midway Mfg. Co. facilities in Park, Ill., ... Western Washington pool table operators meet in Seattle. Washington Coin Operators Pool Table Group ... Rock-Ola's Ed Domingo reported on the impact of the furniture-style console phonographs sold: "we conservatively estimated that the market for coin-operated phonographs country has expanded by at least 50% with the introduction of these new m

CASH BOX

We talk To People That Count

Cash Box March
ALPHABETIZED TOP 100 COUNTRY SONGS (INCLUDING PUBLISHERS AND LICENSEES)

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<tr>
<th>Song Title</th>
<th>Writer(s)</th>
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<td>Midnight Girl</td>
<td>Scotty Stinson/Tom Collins</td>
<td>ASCAP</td>
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<td>Midnight Moon</td>
<td>Ronnie Dunn</td>
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<td>Midnight Specials</td>
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"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.