CASH BOX

H 21, 1987
NEWSPAPER $3.50

THE MOST COMPREHENSIVE ANALYSIS OF CURRENT HITS SEE
THE CASH BOX RADIO REPORT
CENTER PULL-OUT SECTION

Luther Vandross

Gregory Hines
Get The Soundtrack That Devoured Cleveland!

"LIGHT OF DAY"

Featuring The Barbusters (Joan Jett and the Blackhearts) with special guest, Michael J. Fox.

"Light Of Day," the rock 'n' roll soundtrack that ate up the Cleveland bar scene in Hollywood’s hottest new film is headed all across America (1,000 theaters and countless radio stations!). Listen for the hard-driving title single written by Bruce Springsteen and performed by The Barbusters (Joan Jett and the Blackhearts), plus power cuts from Dave Edmunds, The Fabulous Thunderbirds, Bon Jovi, Ian Hunter and the musical debut of box-office superstar, Michael J. Fox.

On CBS Associated/Blackheart Records, Cassettes and Compact Discs.
## Table Of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cover Story</td>
<td>11</td>
</tr>
<tr>
<td>Executives On The Move</td>
<td>12</td>
</tr>
<tr>
<td>Album Releases</td>
<td>10</td>
</tr>
<tr>
<td>Single Releases</td>
<td>8</td>
</tr>
<tr>
<td>Radio Report</td>
<td>9</td>
</tr>
<tr>
<td>Columns</td>
<td></td>
</tr>
<tr>
<td>Points West</td>
<td>10</td>
</tr>
<tr>
<td>East Coastings</td>
<td>11</td>
</tr>
<tr>
<td>On Jazz</td>
<td>15</td>
</tr>
<tr>
<td>Audio/Video</td>
<td>19</td>
</tr>
<tr>
<td>Shop Talk (Retail)</td>
<td>23</td>
</tr>
<tr>
<td>Nashville Chatter</td>
<td>31</td>
</tr>
<tr>
<td>Gospel</td>
<td>33</td>
</tr>
<tr>
<td>Charts</td>
<td></td>
</tr>
<tr>
<td>Top 40 Jazz Albums</td>
<td>15</td>
</tr>
<tr>
<td>Top 75 Black Contemporary Albums</td>
<td>16</td>
</tr>
<tr>
<td>Top 100 Black Contemporary Singles</td>
<td>17</td>
</tr>
<tr>
<td>Top 100 Singles</td>
<td>4</td>
</tr>
</tbody>
</table>

| Departments                                  |      |
| News                                         | 7,24-25,27 |
| International                                               | 14   |
| Talent On Stage                                         | 13   |
| Black Contemporary                                      | 16   |
| Dance                                              | 22   |
| Video                                               | 18-19 |
| Country                                             | 29-33 |
| Coin Machine                                         | 34-37 |

| POP DEBUTS                                    |      |
| SINGLE                                       |      |
| LA ISLA BONITA — Madonna — Sire/Warner Bros. | 54 |
| ALBUM                                        |      |
| JODY WATLEY — Jody Watley — MCA             | 116 |

### POP SINGLE

**#1 LEAN ON ME**
Club Nouveau
Warner Bros.

**#1 LOOKING FOR A NEW LOVE**
Jody Watley
MCA

### COUNTRY SINGLE

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

### JAZZ

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

### COMPACT DISC

**#1 HARD DAYS NIGHT**
The Beatles
Capitol

---

**WINNER’S CIRCLE**

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

---

**TOP POP ALBUM**

**#1 LICENSED TO ILL**
Beastie Boys
Def Jam/Columbia

**#1 LIFE, LOVE & PAIN**
Club Nouveau
Warner Bros.

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

### MUSIC VIDEO

**#1 LOOKING FOR NEW LOVE**
Jody Whaley
MCA

---

**12” SINGLE**

**#1**
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number</th>
<th>Producer (Songwriter)</th>
<th>W</th>
<th>O</th>
<th>L</th>
<th>C</th>
</tr>
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<tbody>
<tr>
<td>LEAN ON ME</td>
<td>K. WILLIAMS (Warner Bros. 7-29430)</td>
<td>R. JONES, M. MILYER, D. RIVERS</td>
<td>10</td>
<td>6</td>
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<tr>
<td>JACOB'S LADY</td>
<td>HEART (ABC-25017)</td>
<td>B. BIRCH, L. WISE</td>
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<td>LET'S WAIT AWILE</td>
<td>JANET JACOBS (Warner Bros. 7-28153)</td>
<td>T. WILSON, J. JACOBS, T. LEE, J. JACOBS</td>
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<td>8</td>
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<tr>
<td>SOMEWHERE OUT THERE</td>
<td>R. DRAKE (Atlantic 25273)</td>
<td>P. ASHLEY, M. CANTON, C. WILL</td>
<td>5</td>
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<tr>
<td>MANDOLIN RAIN</td>
<td>PAUL ROLFE &amp; THE RAINBOW RAINBOW (MCA 29573)</td>
<td>H. BRUCE, S. SHORE, H. BRUCE, R. HENRICKS</td>
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</tr>
<tr>
<td>NOHOTING'S GONNA STOP US NOW</td>
<td>STARSHIP (Cassie 51509-GA)</td>
<td>D. K. WEBB, J. JONES</td>
<td>11</td>
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</tr>
<tr>
<td>LIVIN' ON A PRAYER</td>
<td>BON Jovi (Cassie 838 524)</td>
<td>B. PARMAAR, B. JONAS, G. HARRISON, D. CHILD</td>
<td>3</td>
<td>14</td>
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<td>5</td>
</tr>
<tr>
<td>(YOU GOTTA) FIGHT FOR YOUR RIGHT</td>
<td>BEASTIE BOYS (PolyGram 888 657-2)</td>
<td>H. ALT, M. DAVIS</td>
<td>3</td>
<td>14</td>
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<td>5</td>
</tr>
<tr>
<td>TONIGHT, TONIGHT</td>
<td>GENESIS (Atlantic 7-27807)</td>
<td>G. EPSTEIN, F. RADDICK, B. COLLINS, M. ROTHERFORD</td>
<td>13</td>
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<td>YOU GOT IT ALL</td>
<td>THE JETS (MCA 25964)</td>
<td>D. MICKI, F. MURPHY, A. HAMMOND</td>
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<td>EXPOSE</td>
<td>ANITA RYAN (MCA 9555)</td>
<td>J. M. MARTINEZ</td>
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<tr>
<td>TOWNSEND</td>
<td>D. DAVIES (Cassie 772 5613)</td>
<td>P. WOLF (MANG HENG)</td>
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</tr>
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<td>I WANT YOU TO KNOW</td>
<td>ARTHUR GORDON WITH MICHAEL FISHER</td>
<td>A. TAYLOR</td>
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<td>BARTHEL</td>
<td>W. MALDON CLUNE, MORGAN</td>
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<td>WILL YOU STILL LOVE ME?</td>
<td>CHICAGO (Warner Bros. 7-28512)</td>
<td>D. CARLSON, T. RAPPE, R. BADIN</td>
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<tr>
<td>I WANNA GET YOU BACK</td>
<td>LEE (Cassie 772 5615)</td>
<td>R. J. TOY, M. DONOVAN</td>
<td>20</td>
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</tr>
<tr>
<td>BLUE</td>
<td>BRAND NEW LOVER</td>
<td>T. D. JONES, G. E. G. GRAYSON</td>
<td>17</td>
<td>14</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>RESPECT YOURSELF</td>
<td>BRUCE WILES (Epic 18769)</td>
<td>D. J. WHITE, R. L. LOWMAN</td>
<td>18</td>
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</tr>
<tr>
<td>OPEN YOUR HEART</td>
<td>MADONNA (Warner Bros. 7-28006)</td>
<td>W. P. R. MAZUR, J. CASA</td>
<td>21</td>
<td>16</td>
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</tr>
<tr>
<td>I WANT IT (I WANT YOU)</td>
<td>SAMANTHA F. (RCA 122)</td>
<td>J. BALLARD, J. ASTRO, J. P. KERR</td>
<td>23</td>
<td>20</td>
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</tr>
<tr>
<td>THAT AIN'T LOVE</td>
<td>BRUCE SPRINGSTEEN (MCA 27204)</td>
<td>B. KHANE</td>
<td>28</td>
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<td>OPEN YOUR STREET</td>
<td>BANGLES (Cassie 80-2474)</td>
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<td>CANDY</td>
<td>CAMUEL (Atlantic Artist/ PolyGram 888 1937)</td>
<td>B. PARMAAR</td>
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<td>MICHAEL JORDAN (Warner Bros. 7-28048)</td>
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<td>BALLERINA LACE</td>
<td>LIONEL RICHIE (MCA 8133-MF)</td>
<td>B. WILSON, W. JENKINS</td>
<td>26</td>
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</tr>
<tr>
<td>DOMINOS</td>
<td>ROBBIE NEIL (Metamorph 6.5 8953)</td>
<td>A. HARRIS, E. HELLÉ, E. HARRISON, M. NAT</td>
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</tr>
</tbody>
</table>

**ALPHABETICAL LISTING ON INSIDE BACK COVER**
JUST 2 YEARS AGO, FREDDIE JACKSON WAS FREDDIE WHO?

Up until 2 years ago, Freddie Jackson was a computer operator, singing in little clubs at night.

This week he has his fifth #1 hit with the single, "Have You Ever Loved Somebody" from his #1 Platinum LP—"Just Like The First Time."

He’s the first black artist in the '80s to have that particular distinction, and we just want to congratulate him.

Congratulations Freddie from your friends at Capitol.

CATCH FREDDIE ON HIS 65-CITY TOUR ACROSS THE NATION!
The CASH BOX Radio Report
This Competitors Edge

February 27, 1987

Mr. Bob Long
Cash Box
330 W 58th St
New York NY 10019

Dear Bob,

If I may take this moment to congratulate Cash Box regarding the Radio Report insert that we here at 95 MAGIC 95 WQIM get a chance to read and study each week! Bob, as a programmer I enjoy checking the trends that can be tabulated each week on records in the categories of Retail Requests-Crossover Potential and the Score Board, the Feature Section on "The Beat", High Priority and our peers in the Flash Box Page are GRRRREAT!

Cash Box—Keep up the good work and Bob "El Scripto" Long stay healthy!

Until,

Frenche' Bo

CASH BOX Radio Report
CASH BOX
330 WEST 58TH STREET • NEW YORK, NEW YORK 10019
212 • 586-2640
NEWS

New U.K. Tax Laws Seen As Threat To Music Industry

By Paul Iorio

ORK - Artists who record, promote their music in the U.K. will get home a smaller paycheck after March 5 when sweeping U.K. tax on performers and sportsmen takes effect, say that it will devastate the British industry.

As with about 29 percent of all gross earnings by an artist working in the U.K. that's not the worst of it. All royalties and merchandise fees will be subject to the tax if an artist does any personal promotion in the U.K. Most of all, if an artist records a record in 29 percent of its worldwide royalties, not just U.K. royalties - belong to the company. The only revenue source credited by the code are publishing royalties protected by international law.

As with the U.K. recording industry, David Sloane, president of a U.K. recording firm that represents recording artists, "Recording studios will lose up to 40 percent of their income... Overseas aren't coming over to England to record, according to the law, an artist have to play a concert to be considered promoting his work. If an artist even does a two-minute spot on a British television talk show, that is considered a promotion, and consequently, revenues from the record he or she is promoting fall under the 29 percent tax. If an artist were to lose money from a U.K. tour, he would still have to pay taxes on royalties from records the show was designed to promote.

Concerts are the primary target of this tax, but its measures - particularly the withholding of world-wide royalties - go well beyond what many consider fair or proper. Critics of the tax do not so much object to the 29 percent withholding tax as to its siphoning of royalties, its levies on merchandising, and the restrictions on promotion it entails. The U.S., for example, has about 30 percent withholding tax, and Australia has a 51 percent tax, but neither country goes as far as the U.K. with regard to promotion and royalties.

"The American system works on a very fair basis. It doesn't seek to penalize; it's just a tax levy," says Sloane. "The Chancellor's initial motivation was to bring us in line with the rest of the world. I think the introduction of withholding taxes is a fair enough concept..."

(continued on page 14)

A&M Boosts McClain To Dual Post

By Stephen Padgett

LOS ANGELES - John McClain, A&M Record's vice-president of A&R, who has been greatly responsible for that label's improved fortunes in the black music market, has been named to the dual position of senior vice president of A&R and executive vice president/general manager Urban Music.

Gil Friesen, president of A&M, made the announcement last week amid persistent rumors that McClain had been offered positions with other companies. The announcement, according to an A&M spokesperson, should dispel any further speculation about McClain's future with the company. "There's a lot of great record companies out there, but there's not a lot of record companies with the line up that A&M has (with senior vice president, promotion Charlie) Minor (and) vice president (Sloane) and Bob Reitman (vice president Marketing). I'm really pleased to continue with this team," McClain told Cash Box.

McClain, who joined A&M in 1983 as national director, Black A&R, has been responsible for the phenomenal success of the label's black division with the early signings of such potent sellers as Jesse Johnson and Atlantic Starr.

Serving most recently as vice president of A&R, McClain worked closely with the label's staff to strategize the development of each of Janet Jackson's five Top 10 singles and videos. His executive production work with Grammy Award-winning producers Jimmy Jam and Terry Lewis also led to a Number One single for the Human League and the current Herb Alpert hit, "Keep Your Eye On Me."

"Asked how his new dual position will change his function at A&M, McClain responded, "I will have more of an opportunity to work with the promotion staff. And hopefully we can be a little bit more aggressive in our records and we can catch more records."

Promotion and marketing will continue to be handled by Boo Frazier and

(continued on page 27)

First Annual Soul Train Music Awards Nominees Announced

L.A. - Nominations for the First Annual Soul Train Music Awards were announced recently, with recording artists Anita Baker, Cameo, Janet Jackson and Run-D.M.C. leading the pack with three nominations each.

The first-ever ceremony, co-produced by Tribune Entertainment and Don Cornelius Productions, will be broadcast live from the Santa Monica Civic Auditorium March 23 (8:10 pm EST). Awards in fourteen categories will be presented, tabulated from ballots received from a cross-section of recording artists, program and music directors and retailers.

The show will be hosted by Luther Vandross and Dionne Warwick, who will also perform, along with Al Jarreau, Whitney Houston, Run-D.M.C., The George Duke Orchestra featuring David Sanborn, Cissy Houston and Shirley Ceasar.

A complete list of nominees follows:

BEST SINGLES, FEMALE

Anita Baker, "Sweet Love" (Elektra)
Whitney Houston, "Greatest Love" (Arista)

BEST SINGLES, MALE

Janet Jackson, "What Have You Done For Me Lately?" (A&M)
Mollie Morgan, "Do Me Baby" (Capitol)
Gregory Abbott, "Shake You Down" (Columbia)
Freddie Jackson, "Tasty Love" (Capitol)
Prince, "Kiss" ( Paisley Park/Warner Bros.) Luder Vandross, "Give Me The Reason" (Epic)

BEST SINGLES, GROUP OR BAND

Atlantic Starr, "Secret Lovers" (A&M)
Cameo, "Word Up" (Atlantic Artists/PolyGram)
Dionne Warwick & Friends, "What's What Friends Are For" (Arista)
Timex Social Club, "Rumors" (Danya & Fantasia)

BEST JAZZ ALBUM, SOLO

Miles Davis, "Tutu" (Warner Bros.)
George Howard, "Love Will Follow" (MCA)
Kenny G, "Duotones" (Arista)
Sade, "Promises" (Portrait/Epic)

(continued on page 25)

Songwriters Hall Of Fame Inducts Nine Members

By Paul Iorio

ORK - The Songwriters Hall Of Inducted nine writers in a ceremony March 5 at the Waldorf-Astoria. Among those were also given awards at the ceremony which included performances by several famous composers. Bob Merrill, who is known as "How Much Is That In The Window," and "People," was in the category of Songwriter Alive Before 1955. Soul pioneer Ike, writer of "You Send Me" and

THE RECORD - Peter Gabriel remixed Genesis Records, not Warner Bros. It is a-------- in that it was released in 1983 on American Video Awards story.

By Brian Kassan

SCE - Some retailers based in the eastern area of the country report a business weekend recently due to seasonal and warm weather. Some stores Cash Box surveyed, most had sales in sales for the two weeks, for residents, was an unseasonable triangle from the generally cold weather time of year.

As the weather warms, says Bob Vuchetich of Records store in Chicago, "in the at people, rather than hitting the stores, hit the streets to walk and shop. "Vuchetich says sales for December had been good all year "is a little on the light side. The several lake front parks and Vuchetich, "People are motivated to be there than the lake. I know that's where I have been if I were off."

(continued on page 27)

Harmony House, a 22-store chain based in the Detroit area, had a sluggish weekend as well. "Business was not as good because of the wonderful weather," says spokes woman Susan Thom. "Business was not as good as expected this week because this was no rain situation. But today we'll have great business because it's a medium kind of day around 50." Not too cold and windy and not too beautiful that you could go swimming."

"It did affect business," says Ann Gleason of Camadot Records which has close to 200 stores in 26 states including the Northeastern area. "In the Ohio region, we were down. People were outside. In Chicago, their business went up as the cold front moved back in. When it's warm, people go nuts. I was out Saturday morning and there

(continued on page 27)

GRAMMY BASH - Warner Bros. Records threw its post-Grammy bash at Chasen's restaurant in L.A. With its sweep of top awards, the label had a lot to celebrate: Pictured (l-r) are: Album Of The Year winner Paul Simon; Peter Gabriel and Hugh Masekela.
ALBUM RELEASES

OUT OF THE BOX

SIMPLY RED—Men And Women—Elektra 60727—Producer: Alex Sadkin—List: 9.98—Bar Coded

The much-anticipated second LP from Mick Hucknall and Co. has a much stronger roots/R&B orientation than 1985’s “Picture Book” debut. The band has coalesced to become a potent, grooving machine. Near-constant touring has honed the band and Hucknall’s unparalleled vocal into a lean, muscular unit. Improvements in song writing and production make “Men And Women”—based on the theme of relationships—a sho-in to better the gold plus success of “Picture Book.”

OUT OF THE BOX

ANDY TAYLOR—Thunder—MCA 5837—Producers: Andy Taylor—Steve Jones—List: 8.98—Bar Coded

Taylor’s aptly titled solo debut delivers a stormbreak in which he unleashes volleys of thick and billowing clouds of guitar. The driving, metal-edged sound has some resemblance to his work with British dance and fashion mavens Duran Duran. He has partnered with former Sex Pistols guitarist Steve Jones for a sparkly flying energy packed rock voyage. The band includes former Missing Person Patrick O’Hearn and background vocals by The Turtles’ Mark Volman and Howard Kaylan.

NEW AND DEVELOPING

JULIAN COPE—Saint Julian—Elektra 90571—Producers: Warm Tones—Ed Stasium—List: 8.98—Bar Coded

Former Teardrop Explodes lead creating quite a buzz with the riveting, “World Shut Your Mouth,” as he’s getting a good play at rock radio. Continues the inventive distinctive song he showed on his previous solo “Fried” and “World Shut Your Mouth” (an LP that did not contain the song) on this LP.

FEATURE PICKS

BREAKFAST CLUB—MCA 5821—Producers: Various—List: 8.98—Bar Coded

Shimmering new R&B/rap from quartet making their debut. Led by the first single, “Right On Track,” the LP is full of spunky, infectious dance rhythms and riffs. Produced by, among several, Michael Verdick and Stephen Bray (Madonna) who give the record its punchy, modern appeal.


This is another soundtrack loaded to the gills with hip, largely unknown talent brought together by filmmaker John Hughes. This time for Hughes’ own musical enterprise, Hughes Records. His teen oriented film will launch the soundtrack and bring much-deserved attention to bands like Furniture, Flash For Lulu, The Apartments, and The March Violets. Also includes better known Pete Shelley, The Jesus And Mary Chain and Stephen Duffy. A couple rewarding sleepers: “Cry Like This” by Blue Room and Lick The Tins’ remake of the Presley hit “Can’t Help Falling In Love.”

BENNY & THE OE—Original Cast Album—Rock Dream RDR 003—Producer: Richard Cordell—List: not listed

This is a rollicking good time featuring classics of 60s rock and roll like “The Name Game,” “One Fine Day,” “Remember (Walking In The Sand),” “It’s My Party,” “Downtown” and “Make Your Own Kind Of Music.” All are included in the musical currently garnering rave reviews.


Avant garde percussionist who has worked with the likes of Laurie Anderson and David Byrne releases perhaps Private Music’s most musically aggressive LP. Percussion instruments interplay with synths, voices and other instruments for a paste of rhythm and sound. Challenging but inviting.

PLATOON—Original Motion Picture Soundtrack—Atlantic 81742—Producers: Various—List: 9.98—Bar Coded

Soundtrack features the emotionally gripping “Adagio For Strings” by Samuel Barber as well as classic rock and R&B songs from the Viet Nam era.

NEW AND DEVELOPING


Beautiful and talented, newcomer Wateley has a voice somewhere between Donna and Janet Jackson. Her bristles with insistent rhythms, sex and states of the art studio technology has the qualities of good looks and a voice that spell certain success. The three production teams comb give this album a modern sheen punch.

RECORDS TO WATCH

BLUE HIPPOS—Twin Tone TTR 87100—Producers: Terry Katzman—Tom Herbers—Blue Hippos—List: 8.98

HOLLYROCK—Legalize Freedom—Life & Death HKLP 01—Producer: Honey Davis—List: 8.98

GRANDMASTER FLASH—Ba-Dop-Boom-Bang—Elektra 60723—Producers: Larry Smith—Grandmaster Flash—List: 8.98—Bar Coded

JEFFERSON AIRPLANE—2400 Fulton Street—RCA 5724—Producers: Various—List: 12.98—Bar Coded

This two-record set chronicles the heady, early days of this Foundatio Francisco band. Replete with period graphics, the LP is a definitive reissue and the group’s importance and seminal influence on west coast rock.

BANK AND FILE—Rhino RNLP 70830—Producer: Bill Pfoffner—List: 8.98—Bar Coded

Pioneers of the cowpunk sound that opened the door for groups like Lone Justice and the Scorchers resurface on Rhino with a rocking country-flavored eff show growth as song writers and as a band.

FOSTER & SLYVERS + HY-TECH—Plain And Simple—EMI America 17240—Producer: Foster E. Sylvers—List: 8.98—Bar Coded

Sylvers debuts for EMI America with a new group and a snappy, intricate sou acquired sophisticated, percussive and technologically modern rock is rich in dance rhythm powerful harmonies vocals.

STAGE DOLLS—Commando—Big Time 6028—Producer: Bjorn Norgen—List: 8.98—Bar Coded

Stage Dolls are a power trio specializing in no-nonsense hard hitting melodic rock with dexterity and finesse.

FOR AGAINST—Echelons—Independent Project IPO19—Producer: Against—List: 8.98

This is dark, forbidding record, but not completely humorless. Well crafted production befitting a major label effort, For Against will reap rich rewards in an acclaim and wider awareness for their latest work.

CRIS WILLIAMSON—Prate Fire—Olivia LF 941—Producers: Cris Williamson—List: 8.98

Williamson possesses a warm, inviting and expressive voice that works well on the inspired compositions.

KING KONG LIVES—Original Motion Picture Soundtrack—MCA 6203—Producer: John Scott—List: 9.98—Bar Coded

LUCIE BLUE TREMBLAY—Olivia LF 947—Producers: Lucie Blue Tremblay—Daniel Loyer—List: 8.98
SINGLE RELEASES

OUT OF THE BOX

BILLY JOEL FEATURING RAY CHARLES (Columbia 38-06994)

Baby Grand (4:00) (Joel/BMI) (B. Joel) (Producer: Phil Ramone)

Joel’s long-time admiration for the great Ray Charles is richly rewarded as the legend joins him for a duet. The two sound like they were meant to sing together. Joel’s bluesy/jazzy composition forms a perfect foundation for Charles’ raspy, expressive voice. A real winner!

OUT OF THE BOX

TIE BOYS (Def Jam/Columbia 100)

Monkey (2:38) (Def Jam-Brooklyn ASCAP) (A. Yauch-M. Diamond-H. The King) (Producers: Rick Rubin-Tie Boys)

The raucous bad boys are back with a scratchy rap send up. This week’s highest pop single debut will keep astie’s flying high. They are currently setting up impressive records on their road with their debut I.P. “Licensed” Columbia’s fastest selling debut in the company’s history.

FEATURE PICKS

VERA THE BEATERS (Rhino 7-70705)

Get Away (3:26) (Vera-Cruz/ASCAP) (Billy Vera) (Producers: Peter Bunetta-Rick Bragg)

Vera takes advantage of another solid break. This bilityy, immediately appealing cut is in the upcoming Bruce Willis/Kim Basinger film Blind Date. Richly melodic with a pop production and romantic lyrics that avoid being corny. Sounds like a runaway hit to his surprise chart-topping single, "At This Moment," which rocketed to success after ringer in episodes of the hit TV series, Family Ties.

AGO (Warner Bros. 7-28441)

Would Have Been Faithful (3:53) (April—Stephen A. Kipner —California Phase/P) (Steve Kipner-Randy Goodman) (Producer: David Foster)

Vega and Foster have a good thing going and this explosive pop song underscores the depth of their relationship. Potential vocals and instrumental support make this a sure bet for success.

OF CHANCE (Virgin 7-99472)

(3:04) (Controversy/ASCAP) (Prince And The Revolution) (Producer: Age Of Chance)

This is an irradiant, class-meets-run-D.M.C. version of the Prince hit.

TWERK (Warner Bros. 7-28441)

elephone Call (3:47) (Kinglang/ASCAP) (Peter Schneider-Bartos) (Producer: Kraftwerk)

German synth pop/techno wizards show their stuff in this decidedly danceable track.

ESTER (Warner Bros. 7-28441)

Attraction (4:07) (Fader ad as by intersong USA/ASCAP) (E. Van Tijin-J. Fluitman)

Area disco sensation continues his major label success with the title track of his Bros. debut. A$L. A sensual, grooving dance tune with a winning hook.

BUTCHER (Capital B 5859)

bye Saving Grace (3:52) (The Grand Pasha/BMI) (Jon Butcher)

A sock and psychotic guitar playing forms the spatial backdrop for this minor-key rocker. Solid rock radio potential.

RECORDS TO WATCH

CARRIE MC DOWELL (Motown 1885 FM)

Casual Sex (4:08) (Stone Diamond/BMI) (W. Hutch) (Producer: Willie Hutch)

The ROSE BROTHERS (Muscle Shoals MSS 105)

I Got A Rush (4:45) (Muscle Shoals Sound—Jaloo/BMI) (Charles Richard Cason) (Producers: Rich Cason-Jimmy Lewis)

GENERAL KANE (Gordy 1879 FG)


THE DIG (Atlantic 7-89285)

Chances (3:42) (Rightsong on behalf of Combonation/BMI) (Steve Dudas-Mark Hart) (Producers: Mark Ross-Cengiz Yalkaya)

MEAT LOAF (Atlantic 7-89303)

Rock ‘N’ Roll Mercenaries (3:58) (Chappell/ASCAP) (Michael Danenmuellenfer Hodge) (Producer: Frank Patano)
**POINTE WEST**

**TINSEL TOWN TRIBUTE—**Seems Hollywood is getting aggressive in the doling out of stars on its tourist-bred Walk of Fame. As the town approaches its 100th anniversary this summer, feverish star-bestowing has occurred, but not undervisibly. Maybe space is getting scarce or maybe the city has gotten wise, but these nifty little pedestrian engravings finally seem to be going to more of the folks who’ve earned ’em rather than to the latest movie studio hype, as was common in decades past. Tina Turner was a recent inductee (does any woman in the music business work harder?), so was Billy Holiday.

The latest is Capitol’s Bob Seger and The Silver Bullet Band, an enduring little rock’n’roll outfit if there ever was one. The ceremony took place last Friday, and the band’s star, which is located, conveniently enough, outside the Capitol Tower on Vine St (as is Tina Turner’s—another Capitol artist), marks the Walk of Fame’s 1,884th star.

**MUCHA MADONNA—**Limited sources out here on the West Coast tell us that “True Blue,” Madonna’s latest outrageously successful Sire LP, is gonna’ keep birthin’ singles until the album is plum singled-out. If so, “True Blue” will become the first album we can think of to have all its cuts released as singles (the most singles an LP is held, to our knowledge, by Michael Jackson’s “Thriller,” which spawned a total of seven). The album’s latest release, “La Isla Bonita,” is single no. 5 (“Jimmy Jimmy” and “Where’s The Party?” two popular album tracks, have yet to be released as singles).

**JOINING THE PIPELINE—**Sonoma, CA-based Global Pacific Records (the indie jazz/new age/multi-cultural label) has signed on for manufacturing and U.S. distribution with CBS Records. Now, along with hitting all those health food and book stores it always has, the label will be able to funnel its product to a much broader market via the CBS pipeline. A package of five first releases under the deal will appear in April, including Paul Horn’s “Traveller,” David Frieden’s “Inner Voices,” Steve Kindler and Teja Bell’s “Dolphin Smiles,” the Paul Greaver reissue “Joy,” plus a double album sampler, “The Fruits Of Our Labor.” Quarterly releases will follow. The once tiny label is also expanding its staff, opening offices in New York and Los Angeles. Promo and marketing, which the company retains under the new deal, are being handed up to include listening parties and video projects (long and short form). And while we’re on the subject, Global Pacific also has a nice little showcase coming up at the opening bash for Music Business Symposium 3 at the Beverly Theatre in L.A. April 2. As part of the evening’s entertainment (which includes an as yet unscheduled rock act) label artists Paul Horn, Steve Kindler and Joaquina Livotano are slated to perform.

**IN PARTING—**The San Francisco chapter of NARAS will hold its second annual San Francisco Music Fair May 29-31 at the Concourse Showplace Square. The three-day event features live performances, exhibits and booths and a variety of seminars. The event is produced by Events West, sponsored by radio station KKCY and Bamm Magazine. For more info, call Events West at (415) 383-9378 . . . Hedron Entertainment, Inc. has launched a new record company, Mariposa Records, geared toward the U.S. Hispanic and general pop/rock market (Urban/Latin crossover) . . . Celluloid recording act The Golden Palominos perform at The Palace April 3 for registrants of the Music Business Symposium (one of some 50 acts slated to be performing around town during the event) . . . The Cripples are currently mixing an album (on Dream Drums Records) at Advanced Media Systems Inc. With serving as producer/engineer, assisted by Mike Sessa. Mr. mower Donald Pat Mastelotta joins on the album . . . Don’t miss former Byrd Gene Clark and Carla Olson (Textones) at At My Place March 16. Show starts at 8 (one performance only) . . . Al and also who plays At My Place on the 16th, will be at the Palomino Mar 20, the Lighthouse (Hermosa Beach) March 22 and the newly reopened Wong’s West March 27, where they share the bill with The Unforgiven.

Gregory Dobrin

**NEW FACES TO WATCH**

When one hears Henry Johnson’s guitar playing, one hears a jazz style that’s washed in the blues. So it’s not surprising that Henry Johnson, whose debut album, “You’re The One,” was released last year on Impulse! , grew up in two of the major cities on Earth: Chicago and Memphis.

“I got the blues from Memphis, of course,” he says, “and when I came back to Chicago I worked on the South Side a lot. I always liked the blues, I always liked B.B. King and those guys. And, you know, being young in the ’60s, I’d end up listening to Isaac Hayes or Sly & The Family Stone. But every once in a while, you hear something that just turns your head around, and at that particular time I heard Wes Montgomery. This was right before he died, and it just freaked me totally out. So, after that, I just wanted to find out what this music was all about. I didn’t understand it, but the only thing I knew was there was just something about it that I just really liked. And the more I listened to it, the more I liked.”

Henry’s addiction to Wes Montgomery is evident in his playing. He never did get to see the guitar great live, but he did get to work, at the age of 14, with an earlier influence: the aforementioned Isaac Hayes.

“That was my first professional gig, around the time of the ‘Hot Buttered Soul’ album. Before that I played churches, playing gospel stuff.”

After resettling in Chicago, Henry Johnson began the various slate of activities: playing in top 40 bands, leading his own trio, working in society orchestras.

“Then after that, about 1976, I went on the road with Jack McDuff for about a year, which really got the blues stuff happening. Then I stuck around Chicago for about a year, before getting called by Donny Hathaway.”

After Hathaway’s death, Henry began working with Ramsey Lewis, the first of two stints in Lewis’ outfit, but his real formative years were from 1982.

Henry Johnson, 85, when he worked around Chi Town on his own quartet.

“That’s where I really developed writer and arranger. And that’s when I started getting chops—I started playing a lot of Freddie Hubbard and Bie Hancock, because they had a lot of other harmonic concepts that I was interested in copying. And I kind of learned them together with what I had learned previously from the blues, because blues ways thought that the blues were roots of everything.”

After Henry added singing to his view, the Henry Johnson Quartet caught on, attracting, he says, “20% of 85 women. Around there are a lot of single guys, and you see a room full of women you’re just goin’ in there.”

Johnson’s local Chicago success not enough, so a couple of years ago he began shopping around for a label, finally, after many rejection slips, he ended up going back with Ramsey again, joining the band backing singer Williams, and being taken on by manager John Levy. Henry Johnson is a very successful. “I cannot luck out any better than this. I ended up getting Wes Montgomery’s manager, I end up on Impulse, says, ‘I can’t complain about anything. Now I’ve just got to work on getting on the road.’

**Love Tractor Gets Serious**

By Brian Kassan

LOUIS ANGELES—Love Tractor?

Even the name of the band elicits chuckles from the uninstructed, but those fans who are familiar with the positively bright, happy-go-lucky instrumental strains of this Georgia band probably chuckle frequently anyway.

Love Tractor emerged out of Athens, Ga. in 1980, where a unique college party scene spawned from the local dance clubs in the area. The 5’2”s, Pylon, R.E.M. and Love Tractor were among a handful of “dance” oriented bands who played at these “front”-cords, as they were drawing a steady crowd of college students.

“Athens had no clubs per se to really go to,” says Love Tractor guitarist Mark Clince in an interview with Cash Box, “and within the art school crowd there was a massive party scene. It was really a group of about 100 people in the core of it. When we started, we were considered a dance band. You were a good band if people could dance to you. We were doing these bands for fun. No one was serious. I mean it was a joke, some-

thing to do to while away the hours.

Cline and fellow Tractormen, Am Welford (bass, vocals), Michael Rice (guitar, vocals) and Andrew Carter (drums, vocals) have recently signed with Big Time (distributed by RCA) after two released LPs and one EP for the independent label’s releases. Critical and collective success they have crafted a truly unique U.S pop/dance music, once described as “porch funk,” which has been mostly forgotten, based on the diverse interplay between Clince and Rice.

“You’d go to a party with the [continued on p. 11]
**VER STORY**

**Luther Vandross And Gregory Hines: A Winning Combination**

By Gregory Dobrin

GELES — When multi-Platinum record artist Luther Vandross called up singer/dancer Gregory Hines I’d be interested in doing something. It wasn’t part of an AT&T adver-

campaign, it was the initiation of a relation that has resulted in the single “Nothing Better Than Love” (co-

by Vandross and Skip Anderson) and “I Got Me The LP for Epic, and a solo Epic record con-

tract for Hines.

t, when Hines’ phone rang that fateful
day ever a year ago, the two had never
t. The call was inspired by a Satur-

day Live re-run Vandross happened in the same night in which Hines per-

formed several songs with the late Eubie

where music was the subject of the


and so I got my manager to number, because I didn’t know him.

him and asked him if he had any time doing a record, and he said he
did and I said I would like to get involved join him to a label and producing

 Gross brought his plan to Epic’s Lar-

told, who was equally excited over

potential, and signed Hines to a deal.

hines, long a Vandross admirer, this

event came as a complete surprise.

an that, it was the realization of a

“I was not only surprised,” Hines

says, “I was just so flattered by it.

for the last five or six years I had to

get a recording deal. I had investi-
gated, my manager had investigated it, body was really interested.

People bought me as a dancer and a film

what singing I did, I did in the estrae and on shows like Saturday

live. I was somewhat frustrated by it—
having any leverage at all, I thought

some day invest the money and

my own record and then try to shop it

But I really don’t know much

the recording industry, so I was

wishing how much it would cost.

hanging back. And then I heard

other. I had been a big fan of his

and the fact that Luther wanted me
to derive so great. It was like Christ-

mas... You wake up and you

bought the gift that you really, real-

and you never thought they’d do

Iross, who has produced such leg-

Aneth Franklin and Dionne War-

wick, called Hines out of a desire to realize a

goal of his own that of producing a new

artist. “I wanted to do two things: I wanted to
do a male artist and a new artist, and in

him I found both things, because in effect he

was a new artist to the recording industry.

So I lucked out in finding him.”

Hines has earned considerable fame as a

star of theatre and films, with major success

in “Eubie!” and “Sophisticated Ladies” on

Broadway, and with such films as The Cotton

Club, White Nights, and Running Scared.

Nevertheless, aside from his Broad-

way soundtracks, he is a relative unknown to

record buyers. (He does have one album to his

credit, recorded in the early ’70s with a

jazz outfit called Severance. Vandross

idea to record the duet, a cut destined

for his own album, was designed to introduce

Hines to music audiences before presenting

him as a solo artist.

At Larking Arnold’s suggestion, the song

will also be included in Hines’ forthcoming

LP, bridging the identity factor even fur-

ther. The album, which has only recently

gone into production due to the two artist’s

respective touring and filmmaking duties,

will include several Vandross songs, and

possibly another duet, probably with a fe-

male singer.

In the studio to record “There’s Nothing

Better Than Love,” Vandross was pleasant-

ly surprised by Hines’ discipline, and Hines

by Vandross’ patience in showing him the

ropes. Said Vandross, “His movie training is

real obvious when you work with him

because he can do things fifty times if neces-

sary, where some people tend to do one of

two things: They either tend to get tired

after the third time, or they tend to think it

sounds good after the third time.”

The mutual admiration was further ex-

pressed by Hines, who liked working with

Vandross to his experience with such top

movie directors as Francis Ford Coppolla,

William Friedkin and Taylor Hackford.

“Luther really knows what he’s doing and what

he wants. He makes it his business to under-

stand the person he’s working with so he

can communicate at your level. He was will-

ing to take time with me. After I was with

him for about five hours in the studio, I real-

ly felt tremendous trust for him.”

As “There’s Nothing Better Than Love”

continues its ascent on the Cash Box B/C

single chart, and production continues on

Hines’ solo debut (expected to be released in

early fall), Vandross and Hines continue to be

called up in their busy careers. Van-

dross, who recently produced and song

(continued on page 27)

**EAST COASTINGS**

“WITH ALL THE disease out there, I

won’t go to bed with a woman,” quips

comedian Garry Shandling. “unless

she says, ‘yeah, sure, I’ll do it.’” Shan-

dling notwithstanding, sexual caution

and condoms seem to be on the, er, rise

these days. First, the Beastie Boys

and Frankie Goes To Hollywood

champion condoms, and now the Fat

Boys have done them one better by

recording a pro-prophylactic rap called

“Protect Yourself.” Sample lyrics:

“You’d stuff it in your wallet, out of

sight of your mom/it came in a fool

packet and you called it a condom/But

they’re no more under the counter, now

they’re on display/Cause in the age of

unsafe sex, there’s only one way — pro-
tect yourself.” The Tin Pan Apple/

PolyGram trio says they recorded it be-

cause “there are a lot of people out

there dying. We want to let those kids

know that the Fat Boys say...condoms are
cool.” The song will be released

April 14.

N.Y. BANDS IN BRIEF — The Sur-

real McCloys recently opened for

Kristi Rose and the Dying Breed.

Tramps, playing a bunch of country-
pop originals that sounded less honky-
tonk but more full-bodied than their
demo. The show is definitely worth

checking out, and so is their tape, par-
ticularly the songs “Woke Up” and (es-

pecially) “Exit 105,” a heartbreaker

about driving past ‘her’ exit on the free-

way. Contact: 212-675-2069.

The Midnite Gypsies (sic) are one of

the stand-outs (musically, if not visu-

ally) on a video compilation of indie/

unsigned bands, released through Video

Express. The Gypsies have recorded

a four-song tape of Hendrix-rooted rock,

featuring one truly exceptional track in

“Heartache.” Their first album will be

released by Natural Enemies Record-

ings this month, with a club tour to follow.

Contact: 212-929-7608.

BAD COMPANY — Big Audio Dynamite

hits the road in support of “No. 1” (UPP

St., Columbia), and swings through N.Y.

for shows April 21-25 at the club that wouldn’t
die, Irving Plaza.

One of the catchiest songs to come

across my desk in weeks from an un-

signed band is Doc Roc’s “One Of

These Days,” which sounds like a great

lost (don’t laugh) Badfinger classic.

Though the other tracks aren’t nearly

as good, it’s worth a listen. Contact:

212-420-6010.

Machine and Hummer, which

consists of Dick Hummer and his

sound machines, has cut an unusual

tape that mixes Byrne and Bowie-like

vocals with dance-club experimental-

ism. M&H is not likely to set AOR afire,

but it should enjoy increasing success

on the N.Y. club circuit. (Hummer plays

the Cat Club March 30.) Contact: 212-

460-5714.

LOS ROBOS returns to N.Y. for the

first time in more than two years, with

shows at the Ritz March 19 and 20.

They’re coming off a European tour, in

support of “By The Light Of The Moon” (Slash/Warner Bros.), so chances are they’ll be in fine

form.... They Might Be Giants’ two

shows at the Village Gate (3/7) featured

a hilarious camerawoman by Freda, a female

singer wearing a puppet head, who

nearly stole the show with a cover of

“Do You Wanna Touch?” It was one of the

Giants’ liveliest shows, full of inven-

tive stage antics and great songs —

among them. “She’s An Angel,” “Hide

Away Folk Family,” and the fabulously

titled “Don’t Let’s Start.” Opening was

a performance art foursome named

Watchface, who did several humor-

ous and fairly well-received verbal set-

pieces.

TRUE STORIES — New York vocal-

ist Martee Lebo recently released a
debut LP on Atlantic called “Love’s A

Liar,” which sports two songs by a tal-

ented and relatively unknown writer

named John Jarrett. “His songs just

jumped out,” she says. “Even on the
demo they had — the demo was a real

tiny sounding, lousy recording — it was

great anyway.” Though Jarrett

wrote the album’s title track (also the

first single), Lebo contributes a few of her

own, most of them dealing with ro-

mantic insecurity. “At that time, that’s

how I felt,” she admits. “They’re all

ttrue stories. Thank god, everything’s

better now.” Things are in fact looking

up; the single is starting to gain airplay,

a video has been released, and a tour is

planned.

IN BRIEF — Big Audio Dynamite is

currently on tour and the following east

cost coast dates have been set: April 12 and

13 at the Bayou in Washington, D.C.,

April 17 and 18 in Boston, and April 21

-25 at the newly reactivated Irving Pla-

za in N.Y.... The O’Kanes open for

Austin’s Nanci Griffith March 26 at the

Bottom Line, and Roger McGuinn

is there the next night.

Paul Iorio

TIME TO DANCE — Sure, there’s anoth-
er human pleasure comparable to the thrill of a Los Lobos show, but this one lasts 90 min-
utes and hasn’t happened for two and a half
years, March 19 and 20 at the Ritz.

**LOS ROBOS**
WEST COAST KICK OFF—Music industry luminaries recently attended the T.J. Martell Foundation's West Coast kick off luncheon for honoree Irving Azoff. During the luncheon, Azoff, president, MCA Music Entertainment Group, announced the appointments of Don Henley and Glenn Frey as Artistic Chairmen of the Dinner Committee. The dinner honoring Azoff will be held in New York City at the Sheraton Centre on Saturday evening, April 11th with proceeds from the dinner and journal being donated towards research in the continuing battle against leukemia, AIDS, & cancer. Shown (l-r): Glenn Frey, Don Henley, Irving Azoff.

SPECIAL REVIEW

We Love Them, Yeah, Yeah, Yeah!!!—It is a little like discovering a magician's methods. The pristine digital capacity of compact discs has given us a view of The Beatles that heretofore existed only in the memories of the four from Liverpool and their producer, George Martin. With the unprecedented Number One, Two, Three and Four debut on last week's Cash Box CD chart of the initial Beatles CD releases, the Fab Four once again show their remarkable resilience and the power they have continually exerted on the music world. The event of the release of these first four CDs was a media spectacle approaching the magnitude of John, Paul, George and Ringo's touchdown at JFK in 1964.

"Please Please Me" (CDP 7 46435), "With The Beatles" (CDP 7 46436), "A Hard Day's Night" (CDP 7 46437) and "Beatles For Sale" (CDP 7 46438) contain, in their original British formats, digitally remastered and CD-captured versions of the classic songs that are so permanently etched in the world's collective consciousness. Here you have all of the innocence of George Harrison's halting, frustrated first attempts at Chuck Berry guitar licks. Lennon and McCartney can be seen moving from the throwaway pop fizzle of 1963's "Please Please Me" to the greater introspection of the later "No Reply" and "I'm a Loser." The schmaltz of record company-induced covers like "A Taste Of Honey" and "Till There Was You" gives way in "A Hard Day's Night" and "Beatles For Sale" to albums completely written by The Beatles or their rock and roll heroes like Chuck Berry, Carl Perkins and Buddy Holly.

But always there are those voices, those songs, that indescribable "way" with an arrangement. The riveting performances captured on these CDs maintain all of their original charm. Only the veil of period technology that prevented most of us from hearing them clearly has been lifted. The magicians' tricks are exposed. The only difference is, the magic is still there, and all of 1967's new listeners can still marvel and wonder, "How did they do that?"

Stephen Padgett

EXECUTIVES ON THE MOVE

Atkinson Promoted—Paul Atkinson has been promoted to senior vice president, A&R, RCA Records, according to label president Robert Buzia. Atkinson joined RCA as vice president & West Coast in 1982. While in that position he handled major acts like Linda Ronstadt, Elton John, and the Eagles. He previously served at CBS, where he served as director of communications for the CBS Broadcast Group from September 1981. He had previously been director of media relations for CBS Records which he joined in June 1980 as manager of press information.

Braverman Named—Larry Braverman has been named national director of music marketing for Elektra Records. This promotion follows his appointment as director of production in the fall of 1985. Braverman joined E/A in October 1985 as national director of college radio and then in '82 assumed the responsibilities of director of A&R for the northern and southern regions of the country. He held the position of promotion marketing manager from 1983-85. He has been regional marketing manager thru August of 1985 and then director of promotions for September.

Atkinson Named—Dawn Atkinson has been named vice president, A&R, Windham Hill Records. This promotion follows her appointment last summer as assistant to A&R for the company. She first joined Windham Hill in 1984 as a director of A&R, and has contributed to numerous label releases as co-producer or engineer. Prior to that, she was a freelance composer, arranger and producer who developed music for films, television and commercials.

CBS Records Promotes Two—Fred Ehrlich has been named director of promotion, CBS Records. Michele Block has been named manager, college marketing for the label. Ehrlich has been CBS Records' college marketing representative for the Washington, D.C. area since last year, a position he also held from 1984. Block has been manager, Top 40 promotion, secondary markets, for Portrait/Associated Labels since last year.

Two Promoted at CBS/Fox—Jim Lopes has been promoted from assistant and general counsel to senior vice president and general counsel, and Dan Bascom from senior counsel, legal and business affairs to vice president, legal business affairs. Lopes joined the company in January, 1984 as assistant general counsel. Previously, he was vice president and general counsel for MCA Ventures, a division of MCA, Inc. Bascom joined CBS/Fox in July, 1984 as director of legal and business affairs. She was previously with MGM/UA Home Video district for legal and business affairs.

Bedol Joins—Brian Bedol has joined Quantum Media, Inc. (QMI) as vice president, QMI Television Division, according to Robert Pittman, president and CEO, the newly formed diversified entertainment and communications company. Prior to joining, the company, Bedol was director of sponsored programming and Coast operations for Karl-Lorimar Home Video. Previously, he was a partner at Dalymple & Bedol Communications, a television and video production company. Lynch Appointed—Rhonda Lynch, formerly accounting manager at Warner/Elektra/Atlantic Corporation, has been named as director of accounts receivable. Prior to joining WEA in September 1986, Lynch served 15 months with the Coast staff of the WCI Internal Audit group, and 18 months with the non-accounting firm of Deloitte, Haskins and Sells.

Walworth Appointed—Living Music Records has appointed Suzan Jo Walworth to the position of assistant to the president. She has previously held management, administrative and production positions with Lawson-Guild Music Publisher, Century artists Bureau, the Institute of Electrical and Electronics Engineers, Ciani/Musica.

Metal Blade Promotions—Mike Foley has come from Starstruck Products to become label manager and artist representative. Jon Sutherland has been promoted to national director of promotions and publicity. Bill Meloy has been promoted to national director of recording. William Howard has been promoted to national director of business affairs. A&R, Mike Pirro has been promoted to director of the label's East Coast operations. Laurie Adler has been promoted to executive assistant.

Okrant Named—Brendan Okrant has been named West Coast general manager of independent manager of Jobete Music Co., Inc. Most recently, Okrant operated his own independent music publishing company, B Major Music.

Correction—Hale Milgrim's name was inadvertently misspelled in last week's column.
TALENT ON STAGE

Crowded House

ROXY, LOS ANGELES — C 解读 House? Yes. SOLD OUT. A line of flames stands outside, and if these guys from Australia are one iota as alive as they are on their debut album (Island Records, I want to a be a witness. Ignition stirs the capacity crowd as all of cricket players permeate the room. Tickets give way to an unexpected show, announcing the ap- peal of Crowded House. Royalty? Per- without reserve the trio bounds stage center. Neil Finn on guitar and vocals, Paul Waite at this point on drums and cymbal, and Nick Seymour is guitar strike a rapport with their voice. By the fourth song “Now We’re Somewhere,” they have them.

The Kinks

THE CAPITOL THEATRE, PASSAIC, N.J. — At the first of two shows here, Ray Dav- isies strolled out accompanied only by a pi- ano player, hoisted a high-ball, and lit into “When I Turn Off The Living Room Light” — oops, wrong show.

No, Dave & Co. didn’t do that or any- thing else unexpected. Except for the addi- tion of five songs from “Think Visual” (MCA), this concert was much like their last N.Y.-area gig (Pier 84, October ’85), as they opened with “Do It Again,” closed with “You Really Got Me,” lashed out recent hits, and tossed in a few chestnuts. At one point, though, it looked like Dai- vies was going to try something different. He strummed his 12-string acoustic, broke into a sparkling “Mistakes,” and gave the im- pression that he might do a solo mini-set of his great songs — the ones people had read- ally come to hear, like “Waterloo Sunset,” “Get Back In Line,” stuff like that. But, alas, five minutes later, the band was back in the AoTR thicket with “Superman,” and blad- geoning “David Watts.” Just as suddenly, Davies was giving us his best once again, playing a folklit rendition of “Celluloid He- roes” that was as good as anything we’ve heard in concert all year.

What they played (and didn’t play) from the new album was unpredictable. “Sleepy Town” replaced “A Gallon Of Gas” as the blues sendup, Dave Davies mercifully by-passed “Rock ‘n’ Roll Cities” for the marvell- ous “Living On A Thin Line.” And “Working at the Factory” was by far the best of the lot, with brother Dave and bassist Jim Rodford taking over the high-end vocals of the chorus. But Davies’s most fully felt performance was on the melodic “Lost and Found,” a moving ballad framed only by the fact that, at five minutes plus, it’s a bit too long.

Aside from “Rock ‘n Roll Cities,” missing in action were the U.K. single “How Are You,” and “Killing Time,” the best song on the album. Included instead were an ener- getic version of the title track and a lacklus- tre “Video Shop.” Still, even the worst Kinks song is better than most arena fare, but one expects more from a band that has one of the great song-catalogues of our time.

Davies should take the lead from Elvis Costello’s recent Spinning Songbook tour and play the songs real fans want to hear. Remember, Costello could easily have pumped out a ninety minute set of “Radio Radio,” “Peace Love and Understanding,” and “Watching The Detectives” — much like Davies rattles off the overplayed “Paul Dastroyer,” “Low Budget,” and “Superman” — but opted instead for “Lip Service,” “Party Girl,” and “Blue Chair” — much like Davies left us with “Get Back In Line,” “Missing Person,” and “Waterloo Sunset.”

It’s time for Davies to stroll onstage accom- panyed only by a piano player, hoists a high-ball, and play “When I Turn Off The Living Room Light.” Then, spin the wheel, and give the people what they want.

Paul Torio

Carnival At The Cathedral

CATHEDRAL OF ST. JOHN THE DIVINE,
N.Y.C. — On paper, it doesn’t make a lot of sense: new age music coming head-to-head with the bustling street sambas of Brazil and raucous Dixieland jazz. But at Paul Winter’s latest shindig in the world’s largest gothic cathedral, it all formed a delightful fabric that, in keeping with the carnival theme, was as unexpected as it was invigorating.

Weaving the fabric, for the most part, was composer/arranger/guitarist Oscar Castro-Neves, who came in from California for the event. Winter gave the entire after- noon over to Castro-Neves — the Paul Win- ter Consort mainly played his music, the Pe De Boi Samba Band was under his control, the proceedings were happily manuevered by the bearded guitarist. Castro-Neves played beautiful solo Brazilian guitar, joined with Pe De Boi vocalist Gina Monteza for some tantalizing bossa noises, and generally gave the entire feeling of the proceedings a fulling, South American quality.

There were plenty of memorable moments: Pe De Boi — led by Guilherme Fran- co — whistling up some heady percussive stews, at one point sending three cuica play- ers out into the audience to squeak and squeal with glee; Paul Halley playing the Cathedral organ, filling every niche with thick chords; Winter, displaying with a little more bite than on some of his records, showing the Brazilian influence on his own playing with some haunting, crisp soprano sax solos; The On the Lam Street Band — a rollicking street ensemble — being wheeled through the Cathedral on antique rail bag- gage carts, braving raw dixieland jazz; Pe De Boi’s dancers, Rosa Maria and Nasirme, shaking up a storm; and a final everybody-in-the aisles carnival parade led by the giant puppets of Ralph Lee and the Mettowee River Theatre Company.

Hey, it was carnival time and it was a lot of fun — a little new age, a bit of sambas, some dixieland, some new hybrids. Winter and Castro-Neves, with a lot of help from the rest of the cast and company, managed to bring a little bit of carnival’s usual warmth into the freezing — and I do mean freezing — confines of the Cathedral of St. John the Divine.

Lee Jeske

QUADRUPLE FANTASY — Yoko Ono (bottom right) was joined by choreographer Jennifer Muller (bottom left), artist Keith Har- ring (top right), and dance superstar Judith De- mille (top left) at N.Y.C.’s Chelsea Club recently to announce plans for the staging of two ballets for Muller’s company. Ono has written the text and score for a piece that Muller will choreograph.

CALENDAR BAND — Enigma recording artists Wednesday Week recently performed before an industryonly crowd at L.A.’s Club Lingerie for its “What We Had” record release celebration. Seen above after the first set is Wednesday Week and assorted label management brass. Standing (l-r): Capitol Records vice-president A&R Tom Whalkey; Rick Groensten (Wednesday Week management); Enigma CEO William Hein; Enigma president Wesley Hein; Bruce Solar (Wednesday Week management) and Capitol Records president Don Zimmermann. Seated (l-r): Kelly Callan, Kristi Callan, Heidi Rodewald, David Nolte of Wednesday Week.
Heavy Mettle – Europe guitarist Kee Marcello (r) raises a glass with Whitman's Neil Murray after Europe's recent London concert.

When Europe hit the stage of London's Hammersmith Odeon, the roar of the crowd resembled a Sahel jet. The five bronzed Swedes made the audience fanatical. Their enthusiasm and energy never diminished for one second.

They took off with "The Final Countdown," a song inspired by the_libro_Sahel and traveled to the soft, ambient swaying of "Carrie." The heavy metal "Mozart" was even palatable because of the band's infectious enthusiasm.

Lion-maned Joey Tempest returned to the stage in a short, red-leather jacket, shouting his face into the audience and straining the air with the upturned microphone stand.

To show their versatility, all five lined the stage for an acapella version of "Dreamer" and then played a series of keyboards and soaring guitars were added for "Love Chaser."

Proceedings were interrupted by a pretend telephone call. Joey answered in his Swedish/English accent and pretended he was being asked to stop the show because it was too loud. The band went into an even more powerful "Rock the Night" and left the stage.

Giant fireworks showered the stage for a euphoric encore of "The Final Countdown." All that was left was the smell of the fireworks and a dazzled audience clamoring for more...

Boy George has released his first solo single, a cover version of "Everything I Own," written by David Gates of Bread. George is backed by holly-tipped new Virgin signing Wally Red. The remainder of his Montserrat sessions will surface as a solo album, due to be released later this year. It is the first time in some months that the spotlight on Boy George focuses on his music rather than his heroin problem...

Bye-Bye Anni – Anni Reiss, CBS/UK company secretary, retired recently after 22 years. Here, at a party in his honor, he poses with Paul Russel, CBS/UK managing director.

Marc Almond is the latest addition to the all-star lineup taking part in the International AIDS Week benefit next month. Almond will play three nights at the Donmar Warehouse.

The full-lineup for the Wembley Arena concert includes Julian Cope, George Michael, Womack and Womack, and Hollie Johnson, whose solo appearance adds fuel to the rumors that there will be a Frankie Goes to Hollywood split...

EMI held a showcase gig for recent signing Brother Beyond, who have an excellent pop single, "How Many Times." The show was attended by London's trendy elite and several minor celebrities (Boy George, Paul Ruthford, Holly Johnson, and Fat Tony)...

Rising CBS star Terence Trent D'Arby makes beautiful use of his voice to change the rules of bands who apply single. He claims he never listens to chart music and he relaxes to the sound of whale noises or African percussion. The single is receiving massive airplay and is destined to become the sort of music that Terence never listens to.

Chrispy Hey

England’s Top Ten

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<th>Top Ten</th>
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<td>Stand By Me</td>
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<td>When A Man Loves A Woman</td>
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<td>Everything I Know</td>
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<td>The Great Pretender</td>
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<td>I Get The Sweetest Feeling</td>
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<td>Live It Up</td>
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<td>Crush On You</td>
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<td>Running In The Family</td>
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<td>9</td>
<td>The Right Thing</td>
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<td>10</td>
<td>Down To Earth</td>
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Discos CBS International Ge Management Change

LOS ANGELES – Discos CBS International has undergone a reorganization of management. Angel Carosso joins the company as director, A&R. George Zamora joins as director, national sales and promotion and Tony Rico has been named controller.

Angel Carosso returns to CBS where he had worked in sales and promotion for many years at Discos CBS International and as managing director, CBS Records Dominio

can Republic. Most recently, he was a Sonotone Records. He replaces Sam Zimmerman, who will retain an associating Discos CBS International on an independent basis working with Miami Sound Machine's Jose Behar continues as director, South American operations.

George Zamora joins CBS from RKO Records. He has nearly 20 years of experience in the record industry. He replaces Ivan Esposito.

Top Ten LPs

1. The Phantom Of The Opera | Andrew Lloyd Weber – Columbia
2. The World Won't Listen | Smiths – Rough Trade
4. Picture Book | Simply Red – EMI
5. August | Eric Clapton – Epic
6. The Very Best Of Hot Chocolate | Hot Chocolate – EMI
7. Give Me The Reason | Luthers – CBS
8. So | Peter Gabriel – Virgin
9. Silk And Steel | Five Star – EMI
10. The Final Countdown | Europe – Epic

Melody Maker Chart

Tax Laws (continued from page 7)

cept, but the taxing of royalties and merchandising and everything is not. I also think it's a bit Draconian to say if you do a (TV) chat show, we're going to tax your sales world-wide, I think that's taking it a bit too far."

The reason the British government took such drastic measures can perhaps be traced to the sell-out Wembley shows where Bruce Springsteen played in support of "Born In The U.S.A." In effect, Springsteen made a hefty profit in the U.K. and the government didn't make any money from it. The U.K. expects the current provisions to raise 75 million pounds ($115 million).

"Last summer we had Bruce Springsteen come into the U.K. for two very large sellout shows at Wembley. The record sales were phenomenal and the merchandising was phenomenal. I think it wouldn't have been as drastic had he not gone into the U.K. But he came in, and when they had made up their minds to introduce the legislation, then there was this big outflow of money. Lionel also sees a danger that this may retaliate against the U.K. and we may have already happened...a see-a-fall-off in artists going to England for obvious reasons and because of agreements you have less acts allow work in America."

"We've also seen a slight toughening (in the last two weeks) in (U.S.) legislation about labels charging for H1 Visa," he says, referring to the allowing a British person to work in the U.S. without a green card. "They can't come here on H1 es easily as they once could. Whether it's retaliatory or whether it's because they have noticed the obvious reasons, I don't think they're really matter...The thing turning around and saying, fine, if what Britain wishes to do to our goals, we'll do the same back."


Cash Box  March 21, 90
 Gibbs—The best jazz big band album released in 1986 did not win a Grammy; in fact, it wasn’t even nominated for a Grammy. That may be because the best big band album released in 1986—a year in which the Grammy nominees in the category were the formidable bands of Lionel Hampton, Mel Lewis, Benny Goodman, Woody Herman, and Doc Severinson—was recorded in March of 1959, “Terry Gibbs Dream Band” (Contemporary) is a smoking, wallop-packaging album that features great charts (by Bill Holman, Bob Brookmeyer, Al Cohn, Marty Paich, and Manny Albam), great players (like Conte Candoli, Med Flory, Joe Maini, Mel Lewis), and great big band tunes (like “Don’t Be That Way,” “Cotton Tail,” “Jumpin’ at the Woodside”).

I’ll tell you the whole story,” says Terry Gibbs, in New York for a week-long engagement with Buddy DeFranco, his frequent partner. “When I moved to California, there were a few rehearsal bands—Bill Holman had one, Med Flory had one—and they were not really to my liking. I had a good contract with Mercury where I could record what I wanted to record, so I decided I wanted to do a big band album. But I heard that this one guy got $1,000 by the union for rehearsing a band for an album. And I just didn’t want to record a band—because I did that in New York one time, just went in the studio and didn’t really know what the hell we were doing. I wanted a tight band.

“At the same time, there was a club called the Savile in Hollywood, that had some Latin music and they were bombing. So they called me up to come in with a quintet. I went in on a Tuesday night, and it went well. Then I heard that you could rehearse a big band for a nightclub engagement, which is ridiculous, but not for a record date. So I got an idea: why don’t I put a big band in the club? That way I could rehearse my band. And they were paying me enough money—the scale was only $15 a night in those days—so I went to the club and said, ‘Would you allow me to have 16-piece band for what you’re giving me for five?’

So in came the Terry Gibbs Big Band, and, about five weeks later, in came Wally Heider to do some remote recording. And, voila, out came the best big band album of 1986. And, perhaps, the best big band album of 1987—there is another live volume due from Contemporary in May. And—who knows? Maybe the best big band albums of 1988 and 1989. All told, Gibbs has been sitting on enough tapes for four albums. They didn’t come out when they were recorded, because the band recorded many of the same songs on other studio albums (Emarcy, out-of-print). They didn’t come out earlier, because Gibbs says he didn’t want them on a fly-by-night label that would “have ripped it off and put it in the closet.”

The reason the first album is so powerful—it explodes off the turntable—is that, according to Terry Gibbs, “for the first album, I took all my closing tunes and flagwavers, because I wanted to shock everybody. I knew how good the band was, but I wasn’t sure it would be accepted by anybody else.

It has been accepted. So accepted, in fact, that Gibbs—who has for years been concentrating on playing his vibes in small groups, these days with DeFranco at his side if it can be arranged—has been fielding offers to reform the band, something he is reluctant to do “because it’s a headache.”

Terry Gibbs has been playing the vibes professionally for some 50 years, ever since, as 12-year-old Julius Gu- benko—the son of “one of the biggest Jewish bandleaders”—he won a Mar- bor Bowles amateur contest in 1936. The next day, young Julius made his professional debut at the Stanley The- atre in Pittsburgh where, Variety re- ported, “he just about steals the show.” Somewhere along the line, Julius Gu- benko became Terry Gibbs, and the wunderkind of the bar mitzvah circuit became a fleet-handed bebop vibes man. He was a big attraction in the ’50s—his small band, with Terry Pol- lard on piano and, at times, second vibes—was a huge success. Perhaps Terry Gibbs has never quite found the right scheme of things, would be higher if he hadn’t moved toward Southern California in the ’50s. But, then, the rootin’-tootin’ big band might have really been just a dream band.

“The next album coming out, the temps are more groovier temps, more toe-tapping temps. Because the first album was like—how can I explain it?—it’s like watching Don Rickles: bang-bang-bang. Could you imagine what it sounded like in person? You know what it was, it was a bunch of monics having fun.”

It is possible, just possible, that if the next album receives a warm response, the Terry Gibbs Big Band—or some version of it—will be back in business. Under Terry Gibbs’ own name.

“You can’t just have guys, they have to be of the calibre of Conte Candoli playing a solo. After hearing my library played that good, that’s how I want it played.”

Lee Jeske

**AZZ FEATURE PICKS**

**TRUD GILBERTO PLUS NES LAST ORCHESTRA—**
831 123—Producers: Asd Gilberto, James Last
He return to active recording for the World Records and Astrid Gilberto featuring that soothing, innocent quality that had made her a Verve superstar 25 years ago.

**IS LOVE**—Marlena Shaw—
831 438—Producers: Da-Kreisberg, Miriam Cutler, Ron einstein
She unveils its “Vine Street Live” set with the classy, blues-dipped vocals Marlena Shaw, recorded live at the Rainbow Theatre. A loose and lively set.

**HIZ KIDS**—Gary Burton—ECM 1 110—Producer: Manfred H
er
A full-bodied, digitally-recorded out of the vibemaster and his latest set of kids: Makoto Ozono, Tommy Smith and Marty Richards. Tender yet tough, dressing yet thoughtful, and smooth the entire way down.

**ECHOES OF HARLEM—**
Jack Cheatham/George Kelly—Stash ST-265—Producers: Bernard Brightman, Bill Friedwald
"Jack Kleinsinger’s Highlights In Jazz” is a fixture on the N.Y. concert scene and this LP captures the free-wheeling spirit of a typical “HLL” jam session.

**FRONTLINE—**Koionina—MCA 5916—Producers: Koionina, Greg Masters
Another percolating fusion effort from the highly-polished, exceptionally-musical L.A. aggregation with the unpronounceable name.
SOULFUL TROPHY—Soul Train Music Awards co-host Donnie Warwick holds one of the statues to be given to artists from 14 music categories during the live March 23 broadcast. The special, a co-production of Tribune Entertainment Company and Don Cornelius Productions, will air from the Santa Monica Civic Auditorium, 8:00-10:00 p.m. EST.


CASH BOX TOP BLACK CONTEMPORARY ALBUMS

Title, Artist, Label, Number, Distributor
--- Platinum (RIAA Certified) --- Gold (RIAA Certified) ---

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<th>W.L.O</th>
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<tr>
<td>1. LIFE, LOVE &amp; PAIN</td>
<td>THE JETS</td>
<td>THE LICENSED</td>
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<td>2. JUST LIKE THE FIRST TIME</td>
<td>28 STRONG PERSUADER</td>
<td>28 KING OF STAGE</td>
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<td>2. GIVE ME THE REASON</td>
<td>LUTHER VANDROSS</td>
<td>28 GAP B &amp; G</td>
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<td>2. RAPTURE</td>
<td>ANITA DARE (96470)</td>
<td>28F MUSIC MADNESS</td>
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<td>2. WORD UP</td>
<td>CAMEO (Atlanta Artists 65076)</td>
<td>28 CONTROL</td>
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<td>2. SHIRLEY MURDOCK</td>
<td>SHIRLEY MURDOCK (Atlanta 64026)</td>
<td>28 JANET JACKSON (A&amp;M SP-3006)</td>
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<td>2. LONG TIME COMING</td>
<td>READY FOR THE WORLD (MCA 5429)</td>
<td>28 A LOT OF LOVE</td>
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<td>2. ZAGORA</td>
<td>MELODIA (Capitol ST-1247)</td>
<td>28 ZAGORA</td>
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<td>2. ARETHA FRANKLIN</td>
<td>ARETHA FRANKLIN (Atlantic AC-4412)</td>
<td>28 DANCING ON THE CEILING</td>
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<td>2. DIONNE WARWICK</td>
<td>LOUISE TOUBIN (Columbia BFC-4047)</td>
<td>28 COME SHARE MY LOVE</td>
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<td>2. LIVING ALL ALONE</td>
<td>BOBBY BROWN (Motown 6585 ML)</td>
<td>28 COME SHARE MY LOVE</td>
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<td>2. NAJEE'S THEME</td>
<td>MILLIE JACKSON (Jive/RCA 1016106-3)</td>
<td>28 AN IMITATION OF LOVE</td>
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<td>2. RAY</td>
<td>MILLIE JACKSON (Jive/RCA 1016106-3)</td>
<td>28 NAJEE'S THEME</td>
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<td>2. UNDER THE BLUE MOON</td>
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<td>2. ONE TRACK MIND</td>
<td>28 FRESH CUT</td>
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<td>2. BOY</td>
<td>28 CUMBERLAND (Epic 20324)</td>
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<td>2. GIVE IT TO ME</td>
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<td>2. OH, MY GOD!</td>
<td>28 OH, MY GOD!</td>
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<td>2. TO BE CONTINUED...</td>
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<td>2. THE TESTING ROOMS</td>
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REEL GOLD—Ampex Corporation's 20th Anniversary Tape Division recently presented Pem Golden Reel Award to Colu recording artist L. L. Cool J. for his new album "Radio," an album rock hit and mastered entirely on Ampex Grand Carat 456 Audio Tape.

BANQUETING BAKER—Following February 14th performance at the A. Awards Banquet, climaxing the 29th A NARM Convention, Elektra Records' Baker was greeted by (l-r) Bob Morrison, director of marketing services and Harry president of WEA.

BLACK CONTEMPORARY

The Cash Box Top 75 Black Contemporary Album Chart is Based on Solely on Actual Pieces Sold at Retail Stores.
MUSIC VIDEO

MOST ADDED

Smoky Robinson—Just To See Her—Motown

STROLL ADDS

Jets—You Got It All—MCA
Genesis—Tonight, Tonight, Tonight—Atlantic
Club Nouveau—Lean On Me—Warner Bros.
Exposed—Come Go With Me—Arista

PROGRAM ADDS

HIT VIDEO USA—Mike Opelka—Program Director—Houston
Talking Heads
C. Lauper
S. Robinson
G. Allman Band
D. Allen
J. Jackson

23 MUSIC AKRON—Billy Soule—Program Director—Ohio
M. Howard
H. Lewis
Concrete Blonde
Genesis
S. Robinson
J. Litton
V. Williams

TV 69-Tom Zingle—Program Director—Gainesville
Talking Heads
Club Nouveau
Hüsker Dü
Del Fuegos
Dokken
Berlin
O. J. Jones
Frozen Ghost
Concrete Blonde
P. Smyth
Duran Duran
Grandmaster Flash
Lion Justice
Atlantic Starr

NIGHT TRACKS—Giles Ashford—Program Director—Los Angeles
T. Turner
P. Smyth
S. Murdoch
Grandmaster Flash
Glass Tiger
G. Allman

VIOBE PROGRAMMER’S PICK

PD
Tom Zingle

PROGRAM
TV 69

MARKET
North Central Florida

 balk

Lone Justice
Timbuk 3
REM
Rank & File
N. Sinatra
The Cult
Breakfast Club
R. Neville
Duran Duran
J. Jackson
L. Gramm

NIGHT FLIGHT
Nancy Henrey—Program Director
New York City
General Public
Timbuk 3
P. Furs
Lucy Show
China Crisis
Thelonious Monster
Chieftains
Pogues
V. Morrison
Cactus World News
B. Geldof
Zebra One
U2

CALIFORNIA MUSIC CHANNEL—Rick Kurbjian—Program Director—Associate Producer—Carey Chan
San Francisco-Sacramento-Eureka
B. Geldof
Cutting Crew
The Stranglers
China Crisis
Commodores

TOP 40 VIDEOS—Producer—Jeff Most
Burbank, Calif.
Genesis
R. Nevel
C. Lauper
Kinks
J. Litton
S. Robinson
Waysted
Starpoint
System
Farrenheit
O. J. Jones
D. Allen
M. LeBow

FRIDAY NIGHT VIDEO—Bette Midler
Talent and Music—New York
H. Lewis and The News
Club Nouveau
Genesis
B. Willis
Camero
Starship
Rood & The Gang
S. Winwood
Exposé
The Jets
P. Gabriel
Bangles
B. Hornsby
L. Ronstadt

VIDEO BOX TOP 40 MUSIC VIDEOS

W
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L

1 LEAN ON ME
— (Warner Bros.)
2 YOU GOT IT ALL
— (MCA)
3 RESPECT YOURSELF
Bruce Willis (Motown)
4 WILL YOU STILL LOVE ME?
— (Warner Bros.)
5 BIG TIME
— (Atlantic)
6 TONIGHT, TONIGHT
Genesis (Atlantic)
7 BOY IN THE BUBBLE
— (Warner Bros.)
8 LOOKING FOR A NEW LOVE
— (Warner Bros.)
9 I KNEW YOU WERE WAITING (For Anetta Franklin & George Michael (Arista)
10 VICTORY
— (PolyGram)
11 DON’T DREAM IT’S OVER
— (Columbia)
12 I JUST DIED IN YOUR ARMS
Cutting Crew (Virgin)
13 CONTROL
— (A&M)
14 AIN’T NO EASY
— (A&M)
15 LAND OF CONFUSION
— (Capitol)
16 YOU GOTTA FIGHT FOR YOUR RIGHT (TO PARTY)
— (A&M)
17 OPEN YOUR HEART
— (CBS-Fox)
18 ARIZONA SKY
— (A&M)
19 KEEP YOUR EYE ON ME
— (Warner Bros.)

LONG ADDS

Jets—You Got It All—MCA
Genesis—Tonight, Tonight, Tonight—Atlantic
Club Nouveau—Lean On Me—Warner Bros.
Exposed—Come Go With Me—Arista

VIDEO BOX TOP 15 MUSIC VIDEOCASSETTES

W

L

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MY NAME IS BARBRA
BARBRA STREISAND (CBS FOX Video 3185)
WHAM IN CHINA FOREIGN SKIES (CBS FOX Video 7 145)
BILLY JOEL VOLUME II (BILLY JOEL CBS Video 3697)
STOP MAKING SENSE TALKING HEADS (CBS HOME VIDEO 6029)
THE VIDEO ALBUM VOLUME I (BILLY JOEL CBS Video 6198)
EVERY BREATH YOU TAKE THE VIDEOS (A&M Video 6022)
NO JACKET REQUIRED (PHIL COLEMAN 91 1614 3)
MADONNA LIVE (Warner Bros. Music Video 3816)
DIANA Ross (RCA 6072)
MTV CLOSET VIDEOS (Vestron 8037)
COLOR ME BARBRA (CBS FOX Video 3815)
CONTROL THE VIDEOS JANET JACKSON (A&M Video 6021)
MEMORIES ELVIS (Vestron MA 1064)
BREAKOUT (FOX VIDEO 100)
LIVE WITHOUT A NET VAN HALEN (Warner Bros. Music Video 3812)

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

Cash Box
March 21, 1985
DEBUT

A four-year-old

Night videos

show is sticking to a "video-only" format which stubbornly rejects the current trend toward the video
deviation increasingly embraced by
MTV and VH-1. Apparently the for-
mat is working: WTBS has just renewed the show for three more years. It might
even be said that Lynch/Biller Pro-
ducers, the purists of the popular
weekly over-night cable video out-
let, are purists when it comes to video.
"We are more music, less talk," said Tom
Lynch, naming one of the channel's
credos. Not playing excessively sexual
and/or violent videos is another. "That
issue has seemed to drop," he noted. "I
don't see that much of it in videos an-
ymore." Lynch and partner Gary Biller
have seen some doozies in their time.
"There was a video by Golden Ear-
ing," remembers Biller with a mische-
vious grin, "in which a man is raped on a
bus, and then the guy that raped her
goes in for a labotomy, but while
they're taking his brain out the brain
falls on the floor and a dog comes in a
eats it."

"Now, we just thought that was be-

good taste!" Lynch deadpans in
mock (and real) disgust.

Night Tracks runs from midnight
to six in the morning Friday and Saturday
nights (EST), with the hit profile pro-
gram Power Play 11 to midnight Friday,
and the countdown show Chart-
busters 11 to midnight Saturday. Unlike
its competition, Night Tracks uses no
on-air VJs. Voice over personalities
Frazer Smith and Joanne Ehrhart
are heard instead. As for viewership,
the show peaks at about 750,000 view-
ers during Power Play and Chart-
busters, with a total WTBS universe of
roughly 39 million. The format includes
a broad cross-section of videos — about
25 percent of them black music, and is
also moving increasingly into the New
Age area. "The show's looking very
hip at the moment," says coproducer
Giles Ashford, who helps produce the
roots artists the show now airs. Ashford
now seeks to spread the word to the
teen market via teen magazines and
such. The aim? Gaining ground in that
39 million WTBS universe. "Our ad-
vantage is that it's a video show — that's all
we have. If you want to see videos and
hear good music, you've got it."

SHAKE-UP AT KARL-LORI-
MAR — All has not been serenity be-
tween top level executives at KarlLorimar Home Video and par-
ter company Lorimar Telepictures'
Corporation of late. Seems a "conflict of
interest" clause, signed by every Lor-
imar employee, is believed to have
been broken by several key KarlLorimar
executives. An investigation

L.A. MUSIC — From Key Video in April
comes The Unheard Music, a documenta-
ry/music video profiling L.A. band X.

From MCA Home Video in April comes Legoal Eagles, last year's romantic
comedy starring Robert Redford and Debra Winger, produced and directed by
Ivan Reitman (Ghostbusters). Suggested retail price is $99.95, HiFi digital stereo
surround sound. Beta and VHS. Also from MCA, About Max, a kid's program... From
Key Video, next month comes recording artist Tom Waits in Jim Jarmusch's Down By
Law (also starring John Jarrad and Roberto Benigni). Suggested retail price is $79. 98,
HiFi stereo VHS. Also from Key next month, L.A.'s favorite street poet rockers X
arrive on home video in The Unheard Music, a behind-the-scenes documentary/
music video that chronicles the L.A. music underground in the '80s. Suggested retail
price is $79.95, HiFi stereo VHS. Beta. From Sony Video Software, in April comes two
Video LP titles — George Thorogood & The Destroyers Live, featuring video clips and
performance segments from the Platinum-selling rockers ($19.95), and Keith Jarrett
Trios Standards, which catches the acclaimed jazz outfit in a Japanese concert ($29.95).

Gottlieb

Gregory Dobrin

THE RELEASE BEAT

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<td>1</td>
<td>LICENSED TO ILL</td>
<td>BEASTIE BOYS (Def Jam/F) 4234CBS</td>
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<td>2</td>
<td>SLIPPERY WHEN WET</td>
<td>REO SPEEDWAGON (Atlantic) 40437CBS</td>
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<td>THE WAY IT IS</td>
<td>BRUCE HORNSBY &amp; THE RANGE (RCA) 41805CBS</td>
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<td>4</td>
<td>INVISIBLE TOUCH</td>
<td>YES (Atlantic) 691458CBS</td>
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<td>5</td>
<td>GRACELAND</td>
<td>PAUL SIMON (Warner Bros.) 25474WEA</td>
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<td>6</td>
<td>CONTROL</td>
<td>JANET JACKSON (A&amp;M) 5F305CBS</td>
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<td>7</td>
<td>GEORGIA SATELLITES</td>
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<td>NIGHT SONGS</td>
<td>CINDERELLA (Geffen) 7107141ICBS</td>
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<td>RAPTURE</td>
<td>ANITA BAKER (Elektra) 96444WEA</td>
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<td>10</td>
<td>LIFE, LOVE &amp; PAIN</td>
<td>CLUB NOUVEAU (Warner Bros.) 9 254771WEA</td>
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<td>11</td>
<td>THE RETURN OF BRUNO</td>
<td>BRUCE WILLIS (Money Train) 42262MCA</td>
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<td>12</td>
<td>STRONG PERSUADER</td>
<td>8.98</td>
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<td>13</td>
<td>FORE!</td>
<td>HURU LEE AND THE NEWS (Columbia) 41536CBS</td>
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<td>14</td>
<td>THE FINAL COUNTDOWN</td>
<td>EUROPE (Epic) 40241CBS</td>
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<td>15</td>
<td>DIFFERENT LIGHT</td>
<td>DANGELS (Columbia) 40409CBS</td>
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<td>16</td>
<td>SO</td>
<td>PETER GABRIEL [Genesis] 28088WEA</td>
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<td>17</td>
<td>BY REQUEST (THE BEST OF BILLY VERA &amp; THE BEATERS)</td>
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<td>18</td>
<td>GIVE ME THE REASON</td>
<td>LUTHER VANDROSS (Epic) 40414CBS</td>
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<td>THIRD STAGE</td>
<td>BOSTON (MCA) 6138MCA</td>
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<td>20</td>
<td>TRUE BLUE</td>
<td>MADONNA (Sire) 254242WEA</td>
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<td>21</td>
<td>BACK IN THE HIGH LIFE</td>
<td>STEVE WINWOOD (Woodstock) 25435WEA</td>
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<td>22</td>
<td>RAISING HELL</td>
<td>8.98</td>
<td>22</td>
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<td>23</td>
<td>AUGUST</td>
<td>ERIC CLAPTON (Dawn/Warner Bros.) 254761WEA</td>
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<td>24</td>
<td>LOOK WHAT THE CAT DRAGGED IN</td>
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<tr>
<td>25</td>
<td>WORD UP</td>
<td>CAMEO (Atlantic) 81026POL</td>
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<td>26</td>
<td>TOUCH ME</td>
<td>SAMANTHA FOX (Fox 101211I-RCA)</td>
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<td>27</td>
<td>JUST LIKE THE FIRST TIME</td>
<td>FREDDEE JACKSON/Capitol St. 1796/CAP</td>
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<td>DANCING ON THE CEILING</td>
<td>LOS LUVOS (Sire/Warner Bros.) 52535CBS</td>
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<td>29</td>
<td>THE BRIDGE</td>
<td>BILLY JOEL (Columbia) 40402CBS</td>
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<td>30</td>
<td>CAN'T HOLD BACK</td>
<td>EDDIE MONEY (Columbia) 90039CBS</td>
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<td>31</td>
<td>MECHANICAL RESONANCE</td>
<td>T’GELA (Geffen) 32182CBS</td>
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<td>32</td>
<td>BY THE LIGHT OF THE MOON</td>
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<td>33</td>
<td>THE HOUSE OF BLUE LIGHT</td>
<td>DEEP PURPLE (Mercury) A18 3141ICOL</td>
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**CASH BOX TOP 100 ALBUMS**

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<th>W</th>
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<tr>
<td>34</td>
<td>TRUE COLORS</td>
<td>CYNDI LAUPER [Portrait Oil 46132CBS]</td>
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<td>35</td>
<td>SHAKE YOU DOWN</td>
<td>GENERAL ARMS/A&amp;M 40437CBS</td>
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<td>36</td>
<td>NOTORIOUS</td>
<td>DURAN DURAN (Columbia) 152050CAP</td>
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<td>MIDNIGHT TO MIDNIGHT</td>
<td>PSYCHEDELIC FURS (Columbia) 40466CBS</td>
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<td>38</td>
<td>LIFE AS WE KNOW IT</td>
<td>AS WE SPEED DOWN (Epic) 40444CBS</td>
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<td>39</td>
<td>WHIPPLASH SMILE</td>
<td>BILLY JOEL (Columbia) 41534CBS</td>
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<td>40</td>
<td>BRUCE SPRINGSTEEN AND THE E STREET BAND LIVE 1975-85</td>
<td>(Columbia) 35408CBS</td>
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<td>41</td>
<td>MAD, BAD AND DANGEROUS TO KNOW</td>
<td>DEAD OR ALIVE (Epic) 40527CBS</td>
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<td>42</td>
<td>WHITNEY HOUSTON</td>
<td>(Arista AL 09221RCA)</td>
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<td>43</td>
<td>READY OR NOT</td>
<td>8.98</td>
<td>56</td>
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<td>44</td>
<td>PRIVATE REVOLUTION</td>
<td>WORLD PARTY (Epic) 40425CBS</td>
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<td>45</td>
<td>GET CLOSE</td>
<td>PRETENDERS (Epic/Warner Bros. 254681WEA)</td>
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<td>46</td>
<td>THE THIN RED LINE</td>
<td>CAS STIGER (Warner Bros.) 5L3022CAP</td>
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<td>ALL I CARE</td>
<td>ALAN PARRIS PROJECT (Arista AL 84884CBS)</td>
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<td>48</td>
<td>EXPOSE</td>
<td>(C.71-12985)</td>
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<td>49</td>
<td>CROWDED HOUSE</td>
<td>8.98</td>
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<td>50</td>
<td>ROBBIE NEIL</td>
<td>LOU GOWMON (Atlantic) 81509CBS</td>
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<td>51</td>
<td>SHIRLEY MURDOCK</td>
<td>SHIRLEY MURDOCK (Elektra) 6 90383WEA</td>
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<td>52</td>
<td>RAISED ON RADIO</td>
<td>JOURNEY (Columbia) 254361WEA</td>
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<td>53</td>
<td>DANCING UNDERCOVER</td>
<td>KATT (Atlantic) 21051CBS</td>
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<td>54</td>
<td>CHICAGO 18</td>
<td>CHICAGO (Warner Bros.) 255091WEA</td>
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<td>55</td>
<td>LONG TIME COMING</td>
<td>8.98</td>
<td>60</td>
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<td>56</td>
<td>BOOMTOWN</td>
<td>DAVID &amp; DAMIEN [A&amp;M] 857341CBS</td>
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<td>57</td>
<td>EVERY BREATH YOU TAKE</td>
<td>THE POLICE (A&amp;M/Sp) 30202CBS</td>
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<td>58</td>
<td>LITTLE SHOP OF HORRORS</td>
<td>ORIGINAL MOTION PICTURE SOUNDTRACK (Geffen A15421CBS)</td>
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<td>59</td>
<td>MOSAIC</td>
<td>WANG CHUNG (Geffen) 241151WEA</td>
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<td>60</td>
<td>FOREVER</td>
<td>KOOL &amp; THE GANG (MCA) 39031WEA</td>
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<td>61</td>
<td>LIVE ALIVE</td>
<td>STEVE RAY MAJOR AND DOUBLE TROUBLE (Epic) 42113ICBS</td>
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<td>62</td>
<td>I'M NO ANGEL</td>
<td>THE GREAT ALASKAN BAND (Epic) 40534CB</td>
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<td>63</td>
<td>THE JETS</td>
<td>MCA 56131CBS</td>
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<td>64</td>
<td>A CHANGE OF HEART</td>
<td>DAVID SANBORN (Columbia) 7474WEA</td>
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<td>65</td>
<td>BREAK EVERY RULE</td>
<td>TINA TURNER (Capitol St. 12509CAP)</td>
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<td>66</td>
<td>SHELTER</td>
<td>8.98</td>
<td>67</td>
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<tr>
<td>67</td>
<td>TO HELL WITH THE DEVIL</td>
<td>STRIPPER ERIKLAS 73527CAP</td>
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The Cash Box Charts refer to the highest debuting LP in the Top 100.
CASH BOX
Radio Report
AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE

MARCH 21, 1987

MOST ADDED Out Of A Possible 135 Stations

133 Stations Reported This Week

With Or Without You
U2—Island/Atlantic
48 Adds

What's Going On
Cydll: Lauper—Portrait/Epic
30 Adds

(1 Just) Died In Your Arms
Cutting Crew—Virgin
27 Adds

Right On Track
Breakfast Club—MCA
21 Adds

If She Would Have Been Faithful
Chicago—Full Moon/WB
20 Adds

#1 SINGLES

Livin' On A Prayer
Bon Jovi—Mercury/PG

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

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

Let's Wait Awhile
Janet Jackson—A&M

Tonight, Tonight, Tonight
Genesis—Atlantic

REQUESTS

Lean On Me
Club Nouveau—King Joy/WB

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

Come Go With Me
Exposé—Arista

Sign 'O' The Times
Prince—Paisley Park/WB

Don't Dream It's Over
Crowded House— Capitol

CROSSOVER POTENTIAL

La Isla Bonita—Madonna—Sire/WB

Don't Give Up—P. Gabriel & K. Bush—Getem

If She Would Have Been Faithful—Chicago—Full Moon/WB

Brass Monkey—Beastie Boys—Def Jam/Columbia

How Many Lies—Spandau Ballet—Epic

Heat Of The Night—Bryan Adams—A&M

I N AND WOMEN—Simply Red—Elektra
waived second release from British soul band continues in the same vein as their debut, plenty of R&B flavored tracks powered by Mick Hucknall's soaring, flawless vocals. Most is penned by Hucknall (two in collaboration with the legendary Lomont Dozier), plus a cover by Cole Porter classic "Ev'ry Time We Say Goodbye." Initial single "The Right Thing" is ting up CHR and A/C playlists as we speak, and B/C programmers should check out the 9th grooves of "Love Fire," and "Shine."

MOUS BLUE RAINCOAT—Jennifer Warnes—Cypress/PG
illiant record overlooked upon its initial release last November, but picking up increased action due to AOR success of "First We Take Manhattan." Warnes combines her warm, active voice with the percceptive and emotional lyrics of Leonard Cohen to forge a collection of passion and lost hope. Most ore ballads ready-made for A/C, but the overall ment sets this release above the norm. Just released to CHR.
## Top 40 Playlist Scoreboard

<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CLUB NOUVEAU—Lean On Me—King Jay/WB</td>
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<tr>
<td>2</td>
<td>HUEY LEWIS—Jacob's Ladder—Chrysalis</td>
</tr>
<tr>
<td>3</td>
<td>JANET JACKSON—Let's Wait A While—A&amp;M</td>
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<td>4</td>
<td>RONSTADT/INGRAM—Somewhere...—MCA</td>
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<tr>
<td>5</td>
<td>BRUCE HORNSBY—Mandolin Rain—RCA</td>
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<td>6</td>
<td>STARSHIP—Nothing's Gonna Stop Us Now—Geffen</td>
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<tr>
<td>7</td>
<td>BON JOVI—Livin' On Prayer—Mercury/PG</td>
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<td>8</td>
<td>BEASTIE BOYS—(You Gotta) Fight It—Def Jam/Calif</td>
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<td>9</td>
<td>GENESIS—Tonight, Tonight...—Atlantic</td>
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<td>10</td>
<td>PETER GABRIEL—Big Time—Geffen</td>
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<tr>
<td>11</td>
<td>JETS—You Got It All—MCA</td>
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<td>12</td>
<td>EXPOSE—Come Go With Me—Arista</td>
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<tr>
<td>13</td>
<td>EUROPE—The Final Countdown—Epic</td>
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<td>14</td>
<td>FRANKLIN/MICHAEL—(I Knew You Were)....—Arista</td>
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<td>15</td>
<td>WANG CHUNG—Let's Go—Geffen</td>
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<td>16</td>
<td>CROWDED HOUSE—Don't Dream It's Over—Capitol</td>
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<td>17</td>
<td>DEAD OR ALIVE—Brand New Love—Epic</td>
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<td>18</td>
<td>BRUCE WILLIS—Respect Yourself—Motown</td>
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<tr>
<td>19</td>
<td>CHICAGO—Will You Still Love Me...—Capitol</td>
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<tr>
<td>20</td>
<td>EDDIE MONEY—I Wanna Go Back—Columbia</td>
</tr>
<tr>
<td>21</td>
<td>LOU GRAMM—Midnight Blue—Atlantic</td>
</tr>
<tr>
<td>22</td>
<td>GEORGIA SATELLITES—Keep Your Hands...—Elektra</td>
</tr>
<tr>
<td>23</td>
<td>MADONNA—Open Your Heart—Sire/WB</td>
</tr>
<tr>
<td>24</td>
<td>SAMANTHA FOX—Touch Me—Jive/RCA</td>
</tr>
<tr>
<td>25</td>
<td>ROX SPEEDWAGON—That Ain't Love—Epic</td>
</tr>
<tr>
<td>26</td>
<td>TINA TURNER—What You Get...—Capitol</td>
</tr>
<tr>
<td>27</td>
<td>BANGLES—Walking Down Your Street—Columbia</td>
</tr>
<tr>
<td>28</td>
<td>CAMEO—Candy—Atlantic Artists/PG</td>
</tr>
<tr>
<td>29</td>
<td>PRINCE—Sign 'O' The Times—Paisley Park/WB</td>
</tr>
<tr>
<td>30</td>
<td>JOURNEY—I’ll Be Alright...—Columbia</td>
</tr>
<tr>
<td>31</td>
<td>STEVE WINWOOD—The Finer Things...—Island/ WB</td>
</tr>
<tr>
<td>32</td>
<td>LIONEL RICHIE—Bolero Girl—Motown</td>
</tr>
<tr>
<td>33</td>
<td>ROBBIE NEVIL—Doomsday—Manhattan</td>
</tr>
<tr>
<td>34</td>
<td>HIP SWAY—The Honeythief—Columbia</td>
</tr>
<tr>
<td>35</td>
<td>PETER WOLF—Come As You Are—EMI America</td>
</tr>
<tr>
<td>36</td>
<td>B. VERA &amp; THE BEATERS—At This Moment—Rhino</td>
</tr>
<tr>
<td>37</td>
<td>R.F.T.W.—Love You Down—MCA</td>
</tr>
<tr>
<td>38</td>
<td>SHIRLEY MURDOCK—As We Lay—Elektra</td>
</tr>
<tr>
<td>39</td>
<td>KOOL &amp; THE GANG—Stone Love—Mercury/PG</td>
</tr>
<tr>
<td>40</td>
<td>CUTTING CREW—(I Just) Died...—Virgin</td>
</tr>
</tbody>
</table>

- Soundtrack
- MTV—Exclusive
- NV—No Video
- Y—Yes, On Tour
- X—All
<table>
<thead>
<tr>
<th>Title</th>
<th>Stn. %</th>
<th>Request Rank</th>
<th>Sales Rank</th>
<th>Day Parts</th>
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<tr>
<td>GLASS TIGER— I Will Be There—Manhattan</td>
<td>42%</td>
<td>51</td>
<td>all</td>
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<tr>
<td>DONNA ALLEN— Serious—21/Atco</td>
<td>30%</td>
<td>18</td>
<td>23</td>
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<tr>
<td>BOSTON— Con’tcha Say (You Believe In Me)...—MCA</td>
<td>41%</td>
<td>28</td>
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<tr>
<td>JODY WATLEY— Looking For A New Love—MCA</td>
<td>44%</td>
<td>15</td>
<td>44</td>
<td></td>
</tr>
<tr>
<td>ROBERT CRAY— Smoking Gun—Mercury/PG</td>
<td>35%</td>
<td>20</td>
<td>3p-6a</td>
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<tr>
<td>CYNDI LAUPER— What’s Going On—Portrait/Epic</td>
<td>62%</td>
<td>21</td>
<td>3p-6a</td>
<td></td>
</tr>
<tr>
<td>BARBUSTERS— Light Of Day—Blackheart/CBS</td>
<td>35%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHRIS DEBURGH— The Lady In Red—A&amp;M</td>
<td>33%</td>
<td>34</td>
<td>29</td>
<td>6o-7p</td>
</tr>
<tr>
<td>GLENN MADEIROS— Nothing’s Gonna Change...—Amherst</td>
<td>27%</td>
<td>10</td>
<td>50</td>
<td></td>
</tr>
<tr>
<td>MADONNA— La Isla Bonita—Sire/WB</td>
<td>50%</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>WORLD PARTY— Ship Of Fools—Ensign/Chrysalis</td>
<td>26%</td>
<td>48</td>
<td>3p-6a</td>
<td></td>
</tr>
<tr>
<td>SAMMY HAGAR— Winner Takes It All—Columbia</td>
<td>19%</td>
<td>45</td>
<td></td>
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</tr>
<tr>
<td>SURVIVOR— How Much Love—Scotti Bros/Epic</td>
<td>25%</td>
<td>39</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RATT— Dance—Atlantic</td>
<td>26%</td>
<td>37</td>
<td></td>
<td></td>
</tr>
<tr>
<td>U2— With Or Without You—Island/Atl.</td>
<td>36%</td>
<td>14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PAUL LEKASIS— Boom Boom (Let’s Go To My Room)—ZYX</td>
<td>20%</td>
<td>19</td>
<td>35</td>
<td></td>
</tr>
<tr>
<td>GREGORY ABBOTT— I Got The Feelin’...—Columbia</td>
<td>22%</td>
<td>49</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PATTY SMYTH— Never Enough—Columbia</td>
<td>25%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>POISON— Talk Dirty To Me—Enigma/Capitol</td>
<td>27%</td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BREAKFAST CLUB— Right On Track—MCA</td>
<td>30%</td>
<td></td>
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**MULTI FORMAT PLAYLIST**

<table>
<thead>
<tr>
<th>Title</th>
<th>Format Penetration</th>
<th>Country</th>
<th>Urban</th>
<th>AC</th>
<th>Dance</th>
<th>All</th>
<th>Comb.</th>
<th>Req.</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Franklin/Michael— I Knew You Were...—Aristo</td>
<td>84%</td>
<td>87%</td>
<td>86%</td>
<td>42.8%</td>
<td>14</td>
<td>31</td>
<td>New chomp</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Janet Jackson— Let’s Wait Awhile—A&amp;M</td>
<td>78%</td>
<td>56%</td>
<td>95%</td>
<td>19%</td>
<td>41.3%</td>
<td>9</td>
<td>5</td>
<td>Up to #3 pop</td>
<td></td>
</tr>
<tr>
<td>Club Nouveau— Leon On Me—King Joy/WB</td>
<td>78%</td>
<td>94%</td>
<td>17%</td>
<td>56%</td>
<td>40.8%</td>
<td>2</td>
<td>1</td>
<td>Unbelievable</td>
<td></td>
</tr>
<tr>
<td>Steve Winwood— The Finer Things—Island/WB</td>
<td>60%</td>
<td>80%</td>
<td>86%</td>
<td>37.7%</td>
<td>25</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kool &amp; The Gang— Stone Love—Mercury/PG</td>
<td>50%</td>
<td>93%</td>
<td>78%</td>
<td>36.8%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prince— Sign ‘O The Times—Isley Park/WB</td>
<td>66%</td>
<td>99%</td>
<td></td>
<td>41%</td>
<td>34.5%</td>
<td>5</td>
<td>11</td>
<td>Moving up fast</td>
<td></td>
</tr>
<tr>
<td>Starship— Nothing’s Gonna...—Grunt/RCA</td>
<td>78%</td>
<td>90%</td>
<td>39%</td>
<td>34.5%</td>
<td>3</td>
<td>4</td>
<td>Big week—#6 pop</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bruce Hornsby— Mandolin Rain—RCA</td>
<td>75%</td>
<td>86%</td>
<td>38%</td>
<td>33.2%</td>
<td>15</td>
<td>7</td>
<td>#6 pop—LP #3</td>
<td></td>
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</tr>
<tr>
<td>Jody Watley— Looking For A New Love—MCA</td>
<td>44%</td>
<td>93%</td>
<td></td>
<td>51%</td>
<td>31.3%</td>
<td>44</td>
<td>15</td>
<td>#1 B/C—crossing well</td>
<td></td>
</tr>
<tr>
<td>Sheila E— Hold Me—Isley Park/WB</td>
<td>94%</td>
<td>57%</td>
<td></td>
<td>33%</td>
<td>30.7%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Genesis— Tonight...—Atlantic</td>
<td>81%</td>
<td>68%</td>
<td>29%</td>
<td>29.7%</td>
<td>12</td>
<td>6</td>
<td>Top 10 pop</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exposé— Come Go With Me—Aristo</td>
<td>62%</td>
<td>67%</td>
<td>47%</td>
<td>29.3%</td>
<td>4</td>
<td></td>
<td>Still moving—#12 pop</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gregory Abbott— I Got The Feelin’...—Col.</td>
<td>22%</td>
<td>91%</td>
<td>55%</td>
<td>28%</td>
<td>49</td>
<td></td>
<td>CHR starting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smokey Robinson— Just To See Her—Motown</td>
<td>94%</td>
<td>73%</td>
<td></td>
<td>27.8%</td>
<td></td>
<td></td>
<td>To #30 B/C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Crowded House— Don’t Dream—Capitol</td>
<td>64%</td>
<td>93%</td>
<td></td>
<td>76%</td>
<td>27.2%</td>
<td>6</td>
<td>20</td>
<td>Moving well—#16 pop</td>
<td></td>
</tr>
<tr>
<td>Jets— You Got It All—MCA</td>
<td>54%</td>
<td>37%</td>
<td>71%</td>
<td>27%</td>
<td>30</td>
<td>24</td>
<td></td>
<td>Hts peaked</td>
<td></td>
</tr>
<tr>
<td>Peter Wolf— Come As You Are—EMI America</td>
<td>59%</td>
<td>99%</td>
<td></td>
<td>26.3%</td>
<td>24</td>
<td></td>
<td></td>
<td>Enters Top 40</td>
<td></td>
</tr>
<tr>
<td>Cutting Crew— I Just Died...—Virgin</td>
<td>63%</td>
<td>93%</td>
<td></td>
<td>26%</td>
<td>40</td>
<td>29</td>
<td></td>
<td>Third great odd week</td>
<td></td>
</tr>
<tr>
<td>Herb Alpert— Keep Your Eye On Me—A&amp;M</td>
<td>18%</td>
<td>91%</td>
<td></td>
<td>44%</td>
<td>25.5%</td>
<td></td>
<td></td>
<td>Up to #1 B/C</td>
<td></td>
</tr>
<tr>
<td>Lou Gramm— Midnight Blue—Atlantic</td>
<td>66%</td>
<td>85%</td>
<td></td>
<td>25.2%</td>
<td>10</td>
<td>17</td>
<td></td>
<td>Still gaining</td>
<td></td>
</tr>
</tbody>
</table>
# Test Records

## Comments:

### Northeast
1. **Corey Hart**—Dancin' With My Mirror—EMI America  
   WXXS/Boston adds the latest single off “Fields Of Fire” LP.

### Southeast
1. **XTC**—Dear God—Geffen  
   Controversial tune moves to Y106/Orlando after breaking in the NORTHWEST.
2. **Kenny G.**—Songbird—Arista  
   Augusto’s WBBQ has added this track off the “Duotones” LP.
3. **Bunny DeBarge**—Save The Best...—Motown  
   The latest DeBarge adds CHR at Y100/Miami. Already hot on B/C.

### Southwest
1. **R.F.T.W.**—Mary Goes Round—MCA  
   Follow-up to “Love You Dawn” added at WKXX in Birmingham.

### Midwest
1. **Champion**—Just Another Day—Saturn  
   Akron, Ohio’s WKDD adding this intriguing tune.
2. **Timbuk 3**—Hairstyles And Attitudes—IRS  
   Third single off “Greetings From Timbuk 3” has added this week at WZEE.
3. **Spandau Ballet**—How Many Lies—Epic  
   Spandau’s Epic debut single has been added at Cleveland’s WMMS.

### West
1. **Rainey Davis**—Lowdown So & So—Columbia  
   Davis is already hot on B/C, and is adding CHR at KMEL/San Francisco.
2. **Latin Rascals**—Macho Mozart—Tin Pan Alley/PD  
   Dance tune adding in Oxnard, California at KCAQ.
3. **El DeBarge**—Starlight Express—Motown  
   El’s latest gets picked up in Salt Lake City at KCPX. A/C already on this tune.

## High Priority

**John Fagot**
Columbia

The most successful radio programmers in the country are already playing *The Psychedelic Furs*. Major album sales on this record. Remember “The Warrior”? **Patty Smyth** is major AOR and album sales blowouts. **Kenny Loggins**. First there was “Caddyshack,” then “Footloose,” then “Top Gun.” Now Kenny has another monster soundtrack record. **Gregory Abbott** is already Top 20 urban and a CHR breaker, with T40 next. **Burns Sisters** took an incredible seven point jump on the A/C charts. Look for crossovers...

Radio beware! Columbia is going to go after *The Stabilizers* full-blast!

**Walter Lee**
Capitol

The *Poison* record is busting wide open as the LP is almost gold. Every station that adds gets incredible phones. **Eric Martin** has a terrific record that’s at St. Louis at KWK and Detroit at WCZY. **John Butcher** is an AOR smash, he has top 15 AOR track and we are looking to crank it CHR, it’s an awfully good record that serves your attention.
<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Record Company</th>
<th>Team</th>
<th>AC</th>
<th>URBAN</th>
<th>TOP 40</th>
<th>AOR</th>
<th>DANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Joshua Tree</td>
<td>U2</td>
<td>Island/Atlantic Music</td>
<td>Team: Island/Atlantic</td>
<td>36%</td>
<td></td>
<td>27%</td>
<td>23%</td>
<td>26%</td>
</tr>
<tr>
<td>Look What The Cat Dragged In</td>
<td>Poison</td>
<td>Capitol Records</td>
<td>Team: Enigma/Capitol</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Talking Dirty To Me</td>
<td>Poison</td>
<td>Capitol Records</td>
<td>Team: Enigma/Capitol</td>
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<td></td>
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</tr>
<tr>
<td>Into The Light</td>
<td>Heri DeBourgh</td>
<td>Island/Atlantic Music</td>
<td>Team: Island/Atlantic</td>
<td>17%</td>
<td></td>
<td>33%</td>
<td></td>
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<tr>
<td>The Lady In Red</td>
<td>Lyle Lovett</td>
<td>A&amp;M Records</td>
<td>Team: A&amp;M</td>
<td>23%</td>
<td></td>
<td>33%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>True Colors</td>
<td>Cyndi Lauper</td>
<td>Portrait/Epic Records</td>
<td>Team: Portrait/Epic</td>
<td>21%</td>
<td></td>
<td>41%</td>
<td></td>
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<tr>
<td>What's Going On</td>
<td>Cyndi Lauper</td>
<td>Portrait/Epic Records</td>
<td>Team: Portrait/Epic</td>
<td>21%</td>
<td></td>
<td>41%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sexappeal</td>
<td>Georgio</td>
<td>Motown Records</td>
<td>Team: Motown</td>
<td>35%</td>
<td></td>
<td>56%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Give Me A Reason</td>
<td>Luther Vandross</td>
<td>Portrait/Epic Records</td>
<td>Team: Portrait/Epic</td>
<td>87%</td>
<td></td>
<td>93%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Right Thing</td>
<td>Jennifer Warnes</td>
<td>Elektra Records</td>
<td>Team: Elektra</td>
<td>39%</td>
<td></td>
<td>47%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Famous Blue Raincoat</td>
<td>Jennifer Warnes</td>
<td>PolyGram Records</td>
<td>Team: Cypress/PG</td>
<td>23%</td>
<td></td>
<td></td>
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<td></td>
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</tbody>
</table>

Solid graph — last week; White graph — this week
**PROMOTION OF THE WEEK**

**ITY—CHICAGO, ILLINOIS**

**TATION—WLS-AM 89**

**ROMOTION—WLS-AM GIVES AWAY TRIPS TO PARADISE**

WLS is giving 15 lucky, lucky listeners a chance at the vacation of a lifetime - a week in paradise! That's right, seven sunny days and six romantic nights in beautiful Honolulu, Hawaii for a listener and a guest, courtesy of the station and the Hilton Hawaiian Village. Each weekday morning for three weeks, air personalities will draw names from postcards received and the winner will have 30 minutes to call and claim paradise . . .
### REGIONAL BREAKOUTS

### NORTHEAST

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Station(s)</th>
<th>Comments</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>MADONNA</td>
<td>Lo Isla Bonito</td>
<td>Sire/WB</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>U2</td>
<td>With Or Without You</td>
<td>Island/Atl</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>NIGHT RANGER</td>
<td>The Secret Of My Success</td>
<td>Comet/MCA</td>
<td></td>
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</tbody>
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### SOUTHEAST

<table>
<thead>
<tr>
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<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>U2</td>
<td>With Or Without You</td>
<td>Island/Atl</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MADONNA</td>
<td>Lo Isla Bonito</td>
<td>Sire/WM</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>BEASTIE BOYS</td>
<td>Brass Monkey</td>
<td>Def Jam/Columbio</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>CHICAGO</td>
<td>If She Would...</td>
<td>Full Moon/WB</td>
<td></td>
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</tbody>
</table>

### SOUTHWEST

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Station(s)</th>
<th>Comments</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>MADONNA</td>
<td>Lo Isla Bonito</td>
<td>Sire/WM</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>BEASTIE BOYS</td>
<td>Brass Monkey</td>
<td>Def Jam/Columbio</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>U2</td>
<td>With Or Without You</td>
<td>Island/Atl</td>
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</table>

### MIDWEST

<table>
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<th>Comments</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>MADONNA</td>
<td>Lo Isla Bonito</td>
<td>Sire/WM</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>U2</td>
<td>With Or Without You</td>
<td>Island/Atl</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>CHICAGO</td>
<td>If She Would...</td>
<td>Full Moon/WB</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>BEASTIE BOYS</td>
<td>Brass Monkey</td>
<td>Def Jam/Columbio</td>
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### WEST

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<td>Lo Isla Bonito</td>
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<td>CHICAGO</td>
<td>If She Would...</td>
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### COMMENTS

- WRQX, WZOU, WBGB, WCAU, WHDG, WAVA, WWKS, KC101, WQFM, WMAQ, WNTQ, & WCIR adding U2.
- U2 added at WRQX, WZOU, WBGB, WCAU, WHDG, WAVA, WWKS, KC101, WQFM, WMAQ, WNTQ, & WCIR.
- WCAU, WKSE, WPAC, WWKS, KC101, WMAQ, & WPXY add. Debut on Pop chart at #80 bullet.
- WCAU, WPAC, WWKS, KC101, WMAQ, & WPXY do. Debut on Pop chart at #80 bullet.
- Early adds for Night Ranger's latest at WRQX, WGH, & WSKZ.
- This week's CHARTBREAKER is added at B97, KTKS, WAPI, KHFI, KITY, WXXX, & WABB.
- KRBE, KITY, KTUS, WWHO, & WABB adding latest from "Licensed To Ill" LP.
- KRBE, KTKS, & KITY add. From forthcoming LP "The Joshua Tree."
- KWK, WCZY, KDWB, WMMS, WHTZ, KQKJ, WHOT, & WSPT adding.
- WOLI, WBMM, WMMS, WZZE, KBEQ, WQST, & WSPT adding Boni & the boys.
- Follow-up to Top 5 "Will You Still Love Me" added at KWK, WLS, WKKD, & WSPT.
- Bad boys of rap adding in the MIDWEST at WCZY, WMMS, & WYTH.
- WMMS, KDWB, & WKDD have picked up Night Ringer's latest.
- KWSS, KPLZ, KMEL, KLC, KRQ, KCAQ, KCPX, KITS, & KZZU add this sure hit.
- KKRZ, KSDO, KRXY, KMEL, KLC, KRQ, KITS, & KZZU add the fifth single from "True Blue" LP.
- KMJK, KC9X, & KZZU add this week. Should see huge A/C action fast.

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### FLASH BOX

**MJ Collins Winwood and Weird Al**

MJ Broadcasting produced a live one-hour backstage special directly following the Grammy Awards in Los Angeles recently. Steve Winwood, winner of two Grammys, and Weird Al Yankovic were special guests on the show featuring the night's big winners. Pictured (l-r) Winwood, a mischievous-looking Weird Al, MJ President Joshua Feigenbaum, and Mike Harrison, the host of the show.

**Who's In Charge Here?**

It's business as usual at classical station WNCN New York, which means morning show host Bob Evans gets downright silly with his special guest. This time it's world-renowned musician Peter Schickcle (a.k.a. P.D.Q. Bach), shown on the left utilizing a newly developed headset for forehead and chin listening. Actually, we don't know what's going on here, but if it's from WNCN, we'll print it...
ON THE CIRCUIT

K-EARTH to unveil homeless mural—Los Angeles' K-Earth (98.7 FM) recently unveiled and dedicated "The Street Speaks," a series of murals supporting the homeless reception held at the Bonaventure hotel on February 26, 1987. The skid row location of the 50-foot murals will serve thousands of homeless victims by avoiding information on healthcare, hot meals, transportation and relief. The murals were a project of the Social Public Art Resource center in association with the Corpo Volunteer Council and 1FM. We here at Radio Report congratulate K-Earth in an outstanding effort of community service.

KFWB dinn' some Californiareaming—On February 26, WB News 98 sacrificed $75,000 worth of commercial time and spent an additional $175,000 in an all-day event designed to promote a better Southern California. The 12-hour marthon, dubbed "California Dreaming," featured an impressive roster of celebrity guests and interviews, among those scheduled to appear were Jerry Lewis, Tommy Lasorda and the Dodgers, Dick Clark, Timothy Leary, Senator Pete Wilson, and Mayor Tom Bradley. The event was to be launched with a phone interview from Washington, D.C. with both President Ronald Reagan and First Lady Nancy Reagan. Emphasized KFWB Executive Editor David Forman, "... California Dreaming will be a declamation of imagination which can begin to sketch Southern California's future. We're devoting almost a quarter of a million dollars to this programming and we are presenting a day long world's fair of thought NFtizing the Southern California's future."

Austin, Texas leads growth markets—According to Investing In Andy 1987 Volume One (available for $250 from Broadcast Investment Analysts, 1-800-323-1781), Austin, Texas is projected to be the most rapidly expanding radio market, based on population, through 1990, with an expected 3.9% annual increase rate.

Garland appointed to Quantum—Les Garland has been named as President of Quantum Media Inc.'s QMI Music Division and Executive Vice President of Quantum Medica Inc. Prior to joining QMI, Garland served as Senior Vice President of Programming at MTV Networks for the past five years. Previously, he was West Coast General Manager of Atlantic Records, and before that, Garland programmed KFRC/San Francisco, CKLW/Detroit, WRKO/Boston and K-100/Los Angeles.

David Page has returned to FM-100/Memphis (WMC-FM) as morning drive news anchor. Page left FM-100 in August of 1985, when he relocated to WQOX in Washington D.C.

O'Donoghue's Brunch With The Beatles debuts on KNX-FM . . . —Dierdre O'Donoghue recently premiered her new "Brunch With The Beatles" weekly show on Los Angeles' KNX-FM. Previously, O'Donoghue hosted the popular "Breakfast With The Beatles" on LA's now defunct KMET-FM. The program airs Sunday mornings from 10:00AM to 12 Noon. O'Donoghue has also returned to the airwaves of public station KCRR with her popular new music show "Snap."

Other Beatle News . . . — Scott Muni, WNEW's popular air personality, recently had the distinction of being the first DJ in the world to broadcast a Campfire Disc version of a Beatles song. At 4:00PM on Wednesday, February 18, Muni debuted the CD version of "Twist And Shout" from the "Please Please Me" Campfire Disc. Muni credits a mysterious "friend" from England for rushing the CD's to New York's WNEW-FM, before it became available on American shores. Muni has been a long-time friend and supporter of the Fab Four, since they first landed on American shores in 1964.

Heller Broadcasting debuts "New Music Now" . . . — Heller Broadcasting in New York recently announced the debut of a syndicated two-hour weekly radio show, "New Music Now." Designed to bridge the gap between AOR and CHR formats, the show is, according to a press release, "... a tamarro show far the trendsetter of today, spotlighting the bands which have influenced today's music, as well as next year's favorites." The program will feature celebrity interviews, gossip, rock news and history, tour updates, and comedy segments. The show, hosted by Jack Zimmerman, is designed to target a care audience of 18-34 year-old adults.

Jane Shayne was recently named director of advertising, marketing and promotion at Los Angeles' newest, KTWV FM ("The Wave"). Prior to joining KTWV, Shayne had worked as Creative Services Director at WPIX/New York, Program Director at LA stations KLAC and KROQ, as well as on-air credits at KSFY/Santa Monica and KNJO/Thousand Oaks, CA.

"The New Age Show" to debut—CBS Radio will debut "The New Age Show," a two-hour offering of New Age music targeted to the adult 25-44. The broadcast will present a balanced mix of Windham Hill progressive acoustical music, melodic European synthesizer music and light modern jazz. The show, set to debut March 30, will be hosted by WIOQ/Philadelphia air personality Michael Tozzi.

Recently, Debra Seyler was named Corporate Vice President of the Westwood One Radio Networks. In her new position, Seyler will be responsible for strategic planning, training and development encompassing all departments of Westwood One Inc.

A good year for WLR . . . — 1987 is proving to be a good year for alternative station WLR/New York, after winning a top spot in the annual Rolling Stone Reader's Poll (the only 3,000 watt station to place this year), WLR garnered "best radio station honors" from both Newsday and the Island Ear. Then, at the recent Gavin convention, WLR's Denis McNamara was awarded Program Director of the Year in an alternative format, while Larry the Duck walked off with Music Director Of The Year honors in the same category.

Tom De Savia
CASH BOX
Radio Report

BLACK CONTEMPORARY
AN IN DEPTH ANALYSIS OF THE MARKETS

MARCH 21, 1988

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 75 Stations

71 Stations Reported This Week

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

Zibble, Zibble, Zibble
The Gap Band—Total Experience/RCA
15 Adds

Sexpapeal
Georgio—Motown
13

Everything's Gonna Be Alright
Al Green—A&M
12 Adds

#1 SINGLE

RETAIL

Slow Down
Loose Ends—MCA

You Got It All
The Jets—MCA

Looking For A New Love
Jody Watley—MCA

Let's Wait A While
Janet Jackson—A&M

REQUESTS

Looking For A New Love
Jody Watley—MCA

Sign 'O' The Times
Prince—Paisley Park/Warner Bros.

Hold Me
Shelto E.—Paisley Park/Warner Bros.

Keep Your Eye On Me
Herb Alpert—A&M

ALBUM ALLEY

Mr. Magic's Rap Attack—Various Artists—Profile—Profile has put together a real killer with this compilation of the best in new rap. The LP has a total of 12 original full-length hits on a specially priced two-record set featuring Profile artists Run D.M.C., Sweet Tee & Jazzy Joyce, Word Of Mouth (featuring D.J. Cheese), Dana Dane, Spyder-D (featuring D.J. Doe), Wore'tem, The Kartoon Krew, The Masterdon Committee, The Showboys, and Island Records/Antilles/Mango Records artists Eric B. (featuring Rakim), as well as Word Up Records artists D.J. Jazzy Jeff & Fresh Prince. Don't miss this applaudable effort, every rap lover should add this one to his or her collection.

NEW AND HOT 45'S

Gonna Put Up A Fight—Barbara Roy—RCA

Turn Your Love Around—Mai Tai—PolyGram

Casual Sex—Carrie McDowell—Motown

Relationship—Lakeside—Solar

I Promise To Remember—The Doe Rags—Columbia
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<td>Jody Watley—Lookin’ For A New Love—MCA</td>
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<td>Club Nouveau—Leon On Me—Warner Bros.</td>
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<td>1</td>
<td>14</td>
<td>Heavy On My Mind/Treated So Bad</td>
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<td>Klymaxx—I’d Still Say Yes—MCA</td>
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<td>Commodores—Take It From Me—Polydor</td>
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<td>Bobby Brown—Girl Next Door—MCA</td>
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<td>Vesta Williams—Something About You—A&amp;M</td>
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<td>S.O.S. Band—No Lies—Tabu/CBS</td>
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<td>39</td>
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Y—Yes  N—No
February 27, 1987

Mr. Bob Long
Cash Box
330 W 38th St
New York NY 10019

Dear Bob,

If I may take this moment to congratulate Cash Box regarding the Radio Report insert that we have at WQIM 95 FM; get a chance to read and study each week! Bob, as a programmer I enjoy checking the trends that can be tabulated each week on records in the Categories of Retail-Requests-Crossover Potential and the Score Board, the Feature Section on "The Beat". High Priority and our peers in the Flash Box Page are GRRRRREAT!

Cash Box—Keep up the good work and Bob "El Scripto" Long stay healthy!

Until,

[Signature]

[Name]

WQIM FM - DONNIS BROADCASTING INC. P.O. BOX 684 PRATTVILLE, ALABAMA 36067 205/366-0993

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CASH BOX
Radio Report

CASH BOX

330 WEST 58TH STREET • NEW YORK, NEW YORK 10019

212 • 586-2640
**INDIE TOP 20**

<table>
<thead>
<tr>
<th>Title</th>
<th>Last Week</th>
<th>Wks. on Chart</th>
<th>Stations</th>
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<tbody>
<tr>
<td>S. Payne/P. Ingram—Incredible—Superstar International</td>
<td>2</td>
<td>7</td>
<td>WAMO, KMJW, WWWW, WXII, WAZZ, WDIA, WTLC, WTMP, WGCI, WENN, WPEG</td>
</tr>
<tr>
<td>Trinere—Playing Our Song—Jamped</td>
<td>3</td>
<td>7</td>
<td>WEDR, WPAL, KQXI, WGIS, WTAD, WTLC, WFXC, WJYI, KUKO</td>
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<tr>
<td>Janice Christie—Heat Stroke—Supertronic</td>
<td>4</td>
<td>9</td>
<td>WZZE, WDXX, WPAL, WWMD, WTLC, WADAS, WAMO, WDIA, WHBR, KD1Y, KJ1H</td>
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<tr>
<td>Donna Allen—Serious—17</td>
<td>1</td>
<td>17</td>
<td>KJ1H, KSOL, KAMEL, WDA5, WKS, WTMP, KKDA, WQMG, WJJZ, KDKS</td>
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<tr>
<td>Blakx Widow—Crazy Tosses—Cap-Tune</td>
<td>6</td>
<td>6</td>
<td>WDIA, W10K, WHBR, WQMK, WKNX</td>
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<tr>
<td>True Life—Cocaine Crock—Top Shelf</td>
<td>8</td>
<td>11</td>
<td>WDIA, WEKS, WJZT, WQZC, WTV1, WAZZ, WBLK, KRNB, WWQI</td>
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<tr>
<td>O. C. Smith—Brenda—Rendezvous</td>
<td>9</td>
<td>6</td>
<td>WAMO, WHUR, WHBR, KSOL, WDIA, WTMP, WTV1, WATN, WENN, WPEG, WQMG, WXXI</td>
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<tr>
<td>Mos’ay—Climb The Walls—Superstar International</td>
<td>10</td>
<td>5</td>
<td>WYLD, WOHI, WTMP, WEKS, WPQG, WQMG, WVTX, WEDR, WATN, WJYI</td>
</tr>
<tr>
<td>Dana Dane—Delancy Street—Profile</td>
<td>11</td>
<td>5</td>
<td>WDAS, WVEE, WDXX, WTV1, WENN, KONY, WTV1, WQMG, WWPI, WJJZ, WAZZ, WANN</td>
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<tr>
<td>Sandra Feva—Here Now—Catawba</td>
<td>13</td>
<td>13</td>
<td>WPIZ, WBOY, WILA, WDIA, WQMG, WWWS, KSOL, WTMP, KCON, KYOK, WAZK, WDA5, WAZZ</td>
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<tr>
<td>2. Triple Threat—Gonna Get Your Love—Uranus</td>
<td>7</td>
<td>13</td>
<td>WTMP, WEKS, WENN, WPEG, WPDQ, WBLK, WDIA, WXXI, WWZ, WJZ, WPAL, WQOK, WATY</td>
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<tr>
<td>Run D.M.C.—It’s Tricky—Profile</td>
<td>17</td>
<td>2</td>
<td>WXXK, WDKY, WENN, WPIZ, KMJW, WBMX, WADAS, WDIA, KSOL, WENN, WORL, WTMP, WJZ, WPQG, WMQ1, WDIA, WHBR, WTV1</td>
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<tr>
<td>5. Luther Ingram—Don’t Turn Around—Profile</td>
<td>18</td>
<td>2</td>
<td>WXXK, WDA5, WUS1, WHH, WOWT, WTMP, WGG1, WAZK, WXXK, WBMX, WSOL, WHBR, WTV1</td>
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<tr>
<td>6. Cover Girls—Show Me—The Fever/Sutra</td>
<td>19</td>
<td>2</td>
<td>WOL, WWIN, WXXY, WJZ, WPQG, WPIZ, WSHV, WPAX, WANN, WDIY, WTV1, WJZ, WTV1, WJYI</td>
</tr>
<tr>
<td>Potomac Crew—I’m Back—Clean</td>
<td>20</td>
<td>2</td>
<td>WAZK, WTV1, WTV1, WHBR, WJYI</td>
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<tr>
<td>8. Rue—I Need Your Loving—Asina</td>
<td>-</td>
<td>D</td>
<td>WXXK, WDA5, WUS1, WHH, WOWT, WTMP, WGG1, WAZK, WXXK, WBMX, WSOL, WHBR, WTV1</td>
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<tr>
<td>9. Mantronix—Who Is It—Sleeping Bag</td>
<td>-</td>
<td>D</td>
<td>WXXK, WPAL, KSOL, WAT1, WDIA, WTV1, WANN, WPQG, KMJQ, KPR1, WWIN, WXXY, WQMG</td>
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<tr>
<td>Living Proof—Hold On To Your Dream—Fantasy</td>
<td>-</td>
<td>D</td>
<td>WNN, WAXC, WPDQ, KMJQ, WPAL, WJZ, WBLK, WATV, K104</td>
</tr>
</tbody>
</table>

**REGIONAL BREAKOUTS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AST</strong></td>
<td>This mind blowing smash has already reached #20 bullet in its 3rd week on the b/c singles chart.</td>
</tr>
<tr>
<td>Prince—Sign ‘O’ The Times—Paisley Park/WB</td>
<td>First release on their new label—same story—another hit—already at #45 bullet on b/c singles.</td>
</tr>
<tr>
<td>Atlantic Starr—Always—Warner Bros.</td>
<td>Monny and his talented team continues their success pattern. This week b/c singles position at #44 bullet.</td>
</tr>
<tr>
<td>Run D.M.C.—It’s Tricky—Profile</td>
<td>Grammy winning lady rolls this third single up to a b/c 45’s position at #42 bullet.</td>
</tr>
<tr>
<td><strong>OUT</strong></td>
<td>Now at #65 bullet, this super record is sure to be a success for the Def Jam team.</td>
</tr>
<tr>
<td><strong>B/C</strong></td>
<td></td>
</tr>
<tr>
<td><strong>IOW</strong></td>
<td>Skip, Maurice and the Matown crew have picked a winner—#43 bullet and climbing.</td>
</tr>
<tr>
<td><strong>IDWEST</strong></td>
<td>This could be a big one for Mr. “E” and staff. Moving up this weeks b/c position to #60 bullet.</td>
</tr>
<tr>
<td>Luther Vandross—There’s Nothing Better—Epic</td>
<td>Strong activity in it’s first few weeks on the b/c chart at #65 bullet.</td>
</tr>
<tr>
<td>Club Nouveau—On Me—Warner Bros.</td>
<td>Newly appointed v.p. Mr. Smith looking good with this one. Holding it’s own at #49.</td>
</tr>
<tr>
<td>Pointer Sisters—All I Know—RCA</td>
<td>Ronnie, Howard &amp; Crew are driving this to hitsville. #68 bullet in it’s second week on b/c 45’s.</td>
</tr>
<tr>
<td><strong>EAST</strong></td>
<td>Already at #31 bullet in it’s third week. Keep singing Luther. The grammy’s on its way.</td>
</tr>
<tr>
<td>Grandmaster Flash—U Know What—Elektra</td>
<td>#1 on CHR, #2 on B/C! Congratulations to Draper, Ellisian, Club Nouveau, Withers, Lynch &amp; their staffs.</td>
</tr>
<tr>
<td>James Brown—How Do You Stop—Epic</td>
<td>What a return for this talented lady, b/c chart activity showing at #47 bullet in it’s second week.</td>
</tr>
<tr>
<td>Jocelyn Brown—Ego Maniac—Warner Bros.</td>
<td>Madame V.P. and staff have another chart topper from Miki. Up to #52 bullet in it’s second week.</td>
</tr>
<tr>
<td>Cheryl Lynn—New Dress—Manhattan</td>
<td>Climbing the b/c chart to #46 bullet this week, Varnell has a full house with this one.</td>
</tr>
</tbody>
</table>

**COMMENTS**
BAN LEAGUE HONORS DONNE—Four time grommy winner Dionne Warwick has been selected to receive the coveted 14th annual Whitney M. Young Award, the highest citation given by the Los Angeles Urban League. Warwick, credited with gold records over her 20 year career, is immortalized recently by having her star placed on the celebrated Hollywood Walk Of Fame. She recently received a grommy award for the hit single "That's What Friends Are For." The Urban League's Whitney Young Award is presented annually to that person whom the league recognizes for his or her significant contributions towards the betterment of opportunities and conditions for people of all races, sexes, economic levels and religions. John W. Mack, president of the Los Angeles Urban League, praised the selection of Warwick. "Her dedication to humon causes is for fashioning and her composition is endearing," Mack explained. "Her artistic gift is superb and world renown." Aside from Warwick's many publicized artistic endeavors, she volunteered her talents along with forty other top entertainers to record "We Are The World," which raised millions of dollars to help the hungry people of Africa. She also performed in the "Live Aid" benefit concert. Last year she donated an immense talents on two occasions in support of the Los Angeles Urban League. She also formed her own charity group, B.R.A.V.O., (Blood Revolves Around Victorious Optimism), on entity associated with the City Of Hope in Los Angeles, california. Her campaign is designed to help build a facility for the research and treatment of all blood related diseases. A special CashBox consulatory salute to one of the top entertainers of our time and a marvelous man being.

DONOR FOR LENA—The legendary Lena Horne will be presented with the ASCAP Pied Piper Award on March 18, 1987 at a dinner at the Sheraton Grand Hotel in Washington, D.C. Co-hosting the event will be ASCAP, Concerned Senators For The Arts and The Congressional Black Caucus for Women's Issues. The Pied Piper Award is ASCAP's most prestigious honor, given to those whose contributions to the music industry have been of an outstanding and unique nature. ASCAP president Morton Gould commenting on the award, said, "Lena Horne is richly deserving of the Pied Piper award. With consummate artistry and taste, she's brought great American music to the public for over 50 years in unforgettable concerts, recordings and films." Lena Horne is a performer who honors the work of composers and lyricists.

NO RECORD PROMOTION—Ed Eckstine, sr. vp/gm and Michael Johnson vp promotion and marketing for Casablanca Wing Records recently completed a promotional swing through Mississippi, Louisiana and Florida. What is so special about that you ask? This was done prior to the release of their first piece of product. In other words, this was a way to get the programmers and not talk about records, what's hosting Ed and Mike on their tour was Walter Moorehead, who heads his own company and is one of the most respected and well liked individuals in the business. Good move Ed, Mike & Walter! What is the release data for Ms. V.W.? 

EMI-AMERICA MEET—The entire staff (pop and r&b) of EMI-Americo met recently in L.A. for a tremendous listening party that included product from recently signed Nona Hendricks and one of their veteran acts David Bowie. Vice Presidents Tony Smith and Slack Johnson are still smiling with pride over the fact that they were able to bring together the entire staff. They are very proud of the people on the team and both feel they have some of the sharpest and best people in the business. 

COLLEGE RADIO CONFAB—The Ninth Annual Black College Radio Convention will be held April 17 & 18 in Atlanta, Georgia. There will be broadcasters from more than 100 colleges and universities. The convention will feature various seminars conducted by experts in the field of communication. For more information, contact Lu Jelks convention chairman at 404-525-6156.

POWERFUL UNIT—As I mentioned last week, imagine if some of the most respected and powerful people in the record business were to unite. The names that have been rumored include Dick Griffey (who has not spoken to the following names about such a business deal, but said it could be very interesting), Jim Schwartz (likes the idea and would be supportive of such an venture), Al Bell (thinks it could be huge), he has not reached Kenny Gamble, Leon Huff, Brian or Edward Holland. In my opinion, if such a unit of such powerful individuals were to come together it would be Awesome!

INDUSTRY ACTIVITY—Congratulations to the legendary promotion wizard Dave Clark who married Ms. LaVerne Dickson from McComb, Mississippi, Saturday, March 14, 1987. Andre' Carson exits WXYZ PD chair to assume the same duties at WWDM.

Wayne Walker takes over at WHIZ. Word is that Tony Dean has or will return to WACR. Curtis Anderson of WWIN, Baltimore will be honored during a special dinner celebration honoring his fifteen years of hard work and dedication. Congratulations to a real professional. Vaughn Thomas takes over national promotion slot at Geffen. Vic Givens has taken over the detroit regional post at RCA. Step Johnson moves to Capitol in an upper management position. Gus Redmond launches a new production management-pr firm called Chicago Nite Life Inc. Hank Caldwell getting closer to setting a promotion team at Solar Records. New Lakeside single is a smash!

Dionne Warwick

Dave Clark

A High Priority Salute To Ron Ellison Vice President Black Music Promotion Warner Brothers Records

Ron is one of the most visible and highly respected individuals in the record industry. He has worked long, hard hours for years to establish a good rapport with radio programmers and retailers around the country. Currently, the Warner Bros. Black Music division is enjoying it's well deserved position on radio and sales charts with the likes of Prince, Club Nouveau, Sheila E., Madhouse, Atlantic Starr, etc.

CashBox salutes Ron Ellison and the team of Warner Bros. professionals. The Bunny is H-O-T!!

Bob Long
CASH BOX
Radio Report
COUNTRY
AN IN DEPTH ANALYSIS OF THE MARKETS

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

101 Stations Reported This Week

Hard Livin'—Keith Whitley—(RCA)—54 Adds
Heart Of Gold—Willie Nelson—(Columbia)—40 Adds
Back In The Swing Of Things Again—Larry Baone—(Mercury)—39 Adds
You're My First Lady—T. G. Sheppard—(Columbia)—34 Adds
Don't Let Go Of My Heart—Southern Pacific—(Warner Bros.)—33 Adds

RETAIL

The Right Left Hand—George Jones—(Epic)
You've Got The Touch—Alabama—(RCA)
Don't Go To Strangers—T. G. Sheppard—(MCA)
Let The Music Lift You Up—Reba McEntire—(MCA)
Twenty Years Ago—Kenny Rogers—(RCA)
Kids Of The Baby Boom—Bellamy Brothers—(MCA/Curb)
Don't Be Cruel—The Judds—(RCA/Curb)

REQUESTS

Old Bridges Burn Slow—Billy Joe Royal—(Atlantic America)
The Right Left Hand—George Jones—(Epic)
The Bed You Made For Me—Highway 101—(Warner Bros.)
Don't Be Cruel—The Judds—(RCA/Curb)
You've Got The Touch—Alabama—(RCA)
Twenty Years Ago—Kenny Rogers—(RCA)
To Know Him Is To Love Him—Porter Ronstadt/Harris—(Warner Bros.)

HOT CUTS

George Strait—All My Ex's Live In Texas—(Ocean Front Property)
The Judds—Turn It Loose—(Heartland)
Waylon Jennings—Chevy Van—(Hangin' Tough)
Mel McDaniels—57 Chevy And You—(Just Can't Sit Down Music)
SKO—Trains Make Me Lonesome—(SKO)

George Strait—Hot Burning Flames—(Ocean Front Property)
Sweethearts Of The Rodeo—Chosen Few—(Sweethearts Of The Rodeo)
Hank Williams Jr.—My Name Is Bocephus—(Hank Live)
Steve Wariner—If I Could Make A Livin'...—(It's A Crazy World)
Alabama—Let's Hear It For The Girl—(The Touch)
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<tr>
<td>1</td>
<td>George Strait - Ocean Front Property-MCA</td>
<td>3</td>
<td>9</td>
<td>1</td>
<td>Hot</td>
<td>1</td>
<td>N</td>
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<td>1</td>
<td>7</td>
<td>All My Ex's Live In Texas/Am I Blue</td>
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<td>Restless Heart - 'I Still Be Loving You'-RCA</td>
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<td>14</td>
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<td>RC</td>
<td>12</td>
<td>N</td>
<td>Y</td>
<td>7</td>
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<td>Hummingbird/Why Does It Have To Be...</td>
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<td>The Gatlin Brothers - Talkin' To The Moon-Columbia</td>
<td>5</td>
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<td>16</td>
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<td>10</td>
<td>N</td>
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<td>22</td>
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<td>From Time To Time (It Feels Like Love Again)</td>
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<td>George Jones - The Right Left Hand-Epic</td>
<td>7</td>
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<td>Steve Wariner - Small Town Girl-MCA</td>
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<td>19</td>
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<td>If I Could Make A Livin' (Out Of Lovin' You)</td>
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<td>Kenny Rogers - Twenty Years Ago-RCA</td>
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<td>Time For Love/They Don't Make Them...</td>
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<td>Bellamy Brothers - Kids Of The Baby Boom-MCA/Curb</td>
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<td>Hot</td>
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<td>N</td>
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<td>Country Rap/D-D-D-Divorce</td>
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<td>Alabama - You've Got The Touch-RCA</td>
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<td>Let's Hear It For The Girl/I Taught Her...</td>
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<td>Woyton Jennings - Rise In Paradise-MCA</td>
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<td>Chevy Van/Baker Street</td>
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<td>9</td>
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<td>15</td>
<td>N</td>
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<td>Everybody's Crazy 'Bout My Baby</td>
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<td>SKO-Baby's Got A New Baby-MTM</td>
<td>4</td>
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<td>RC</td>
<td>16</td>
<td>Y</td>
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<td>42</td>
<td>7</td>
<td>Trains Make Me Lonesome/Country Heart</td>
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<td>T. G. Sheppard - Don't Go To Strangers-Capitol</td>
<td>16</td>
<td>8</td>
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<td>4</td>
<td>Y</td>
<td>Y</td>
<td>12</td>
<td>41</td>
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<td>13</td>
<td>Reba McEntire - Let The Music Lift You Up-MCA</td>
<td>18</td>
<td>7</td>
<td>24</td>
<td>Hot</td>
<td>5</td>
<td>N</td>
<td>Y</td>
<td>5</td>
<td>21</td>
<td>Why Not Tonight/Till It Snows In Mexico</td>
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<td>Randy Travis - No Place Like Home-Warner Bros.</td>
<td>8</td>
<td>15</td>
<td>RC</td>
<td>RC</td>
<td>17</td>
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<td>Y</td>
<td>4</td>
<td>40</td>
<td>Storms Of Life/Messin' With My Mind</td>
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<td>The Judds - Don't Be Cruel-RCA/Curb</td>
<td>21</td>
<td>9</td>
<td>5</td>
<td>Hot</td>
<td>8</td>
<td>N</td>
<td>Y</td>
<td>9</td>
<td>5</td>
<td>Turn It Loose/Cow Cow Boogie</td>
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<td>16</td>
<td>Merle Haggard - Only Wanted You-Capitol/Curb</td>
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<td>23</td>
<td>RC</td>
<td>18</td>
<td>Y</td>
<td>Y</td>
<td>34</td>
<td>24</td>
<td>Everybody's Crazy 'Bout My Baby</td>
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<tr>
<td>17</td>
<td>Michael Martin Murphy/Holly Dunn - Face...-WB</td>
<td>24</td>
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<td>27</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
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<tr>
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<td>The Stetler Brothers - Forever-Mercury/Polygram</td>
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<td>15</td>
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<td>RC</td>
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<td>47</td>
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<td>Will You Be There</td>
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<td>Sweethearts Of The Rodeo - Midnight Girl...-Cal.</td>
<td>14</td>
<td>17</td>
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<td>RC</td>
<td>25</td>
<td>Y</td>
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<td>Chosen Few</td>
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<td>Billy Joe Royal - Old Bridges Burn-Soul-Amerika</td>
<td>27</td>
<td>6</td>
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<td>Hot</td>
<td>22</td>
<td>N</td>
<td>Y</td>
<td>29</td>
<td>43</td>
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<td>21</td>
<td>Michael Johnson - The Moon Is Still Over...-RCA</td>
<td>25</td>
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<td>26</td>
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<td>31</td>
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<td>Cool Me In The River/Hangin' On</td>
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<td>22</td>
<td>John Schneider - Take The Long Way-Home-MCA</td>
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<td>Porter/Robbie/Harradus - To Know Him Is...-WB</td>
<td>32</td>
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<td>The O'Kanes - Can't Stop My Heart...-Columbia</td>
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<td>Steve Earle - Goodbye's All We've Got Left-MCA</td>
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<td>Ricky Skaggs - Wonder If I Care As Much-Epic</td>
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<td>Juice Newton - What Can I Do With My Heart-RCA</td>
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Y—Yes  
N—No
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<td>Charley Pride—Have I Got Some Blues—16th Ave.</td>
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<td>Gary Morris—Plain Brown Wrapper-Warner Bros.</td>
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<td>The Whites—There Ain’t No Birds-MCA/Curb</td>
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<td>Tim Malchak—Colorado Moon-Alpine</td>
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<td>Gene Watson—Honky Tank Crazy-Epic</td>
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<td>Keith Whitley—Hard Livin’-RCA</td>
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<td>62</td>
<td>Alibi—It Only Hurts When I Cry-Comstock</td>
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## INDIE TOP 20

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<td>1. Charley Pride—Have I Got Some Blues For You-16th Avenue</td>
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<td>KFRD D/36, WSQD A/42, WCCF D/40, WQST D/43, KJUN D/40, WCVR 50-43</td>
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<td>2. Mickey Clark—When I’m Over You-Evergreen</td>
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<td>KYKK D/13, WKAC 14/11, WLEY 21/12, KXII 27/18, KOMO 28/24, WDKY 37/30</td>
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<td>3. Tim Malchak—Colorado Moon-Alpine</td>
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<td>WAHC D/30, KNAX D/31, WKCV 44/37, KOMO 40/37, WKHH 49/38, KKYX 47/39</td>
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<td>4. Alibi—It Only Hurts When I Cry-Comstock</td>
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<td>WQTE 23/20, KMOO 20/15, WKCV 28/24, WSGC 30/25, WCCN 32/32, WDKY 33/39</td>
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<td>5. Beth Williams—Man At The Back Door-BGM</td>
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<td>KJUN D/41, KMOO D/40, WSGC 48/43, WMOS D/43, WCVR 50/45, KINQ D/45, WERD D/48</td>
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<td>6. Stella Parton—Cross My Heart-Luv</td>
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<td>WLET 31/19, WQTE 45/34, KPOW 38/36, WRCM 43/38, WAGI 38/35, WAPD D/41</td>
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<td>7. Kathy Edge—I Take The Chance-NSD</td>
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<td>KMOO 21/12, WSGC 29/22, KYKK 30/24, KJUN 38/25, WSCP 31/26, WPXN 28/26</td>
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<td>8. Marcia Lynn—You’ve Got That Leaving Look—Soundwaves</td>
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<td>WLET 27/17, WCRV 31/25, WSCP 36/29, WCVR 36/31, KMOO 37/34, WQTE 41/38</td>
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<td>9. Todd Joos—Success-Stargern</td>
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<td>KJUN 42/31, KYKK 49/41, KFEQ 45/45, KFRD D/46, KEED-A, KNAX-A</td>
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<td>10. Indiana—Midnite Rock Killer</td>
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<td>WKCV 40/33, KOMO 38/35, WKAY 46/37, WQTE 47/42, KRKT 48/41, WAPD D/42</td>
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<td>11. Jana Cash—Stronger In Your Eyes—L’1 Bill</td>
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<td>KJUN 45/34, KYKX 50/42, KFRD 50/45, WKAY 50/46, WGSQ 49/46, WQTE D/48</td>
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<td>15. Michael Anthony Freeman—All Fired Up-Silver Bullet</td>
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<td>WCNC D/37, WQTE 48/43, WCVR D/48, WCVR D/50, WMTZ-A, KFGO-A</td>
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<td>17. Liz Boardo—There’s Still Enough Of Us-Master</td>
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<td>KMOO 15/10, WSGC 19/13, WSDS 21/18, WGVY 23/21, WJJC 27/22, WSCP 29/24</td>
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<td>19. Billy Vera And The Beaters—A1 This Moment Rhino</td>
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<td>WSNW 15/13, WQST 24/19, WOW 31/27, WAPY 32/30, WOSU 34/31, WQTE 35/33</td>
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<td>20. The Bandit Band—Do You Wanna Fall In Love-Pegasus</td>
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<td>WVEE 38/35, WQTE 46/41, WQST D/45, KBOE-A, WLCO-A, WAPD-A</td>
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## REGIONAL BREAKOUTS
### COUNTRY

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<td>1</td>
<td>Lone Star State Of Mind-Nanci Griffith-MCA</td>
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<td>Good old country sound.</td>
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<td>A Face In The Crowd-Michael Martin Murphy/Holly Dunn-WB</td>
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<td>Really working for us.</td>
</tr>
<tr>
<td>3</td>
<td>I Will Be There-Don Seals-EMI America</td>
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<td>Lookin' good.</td>
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<td>4</td>
<td>Walk Me In The Rain-The Girls Next Door-MTM</td>
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<td>Big mover.</td>
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<td>5</td>
<td>Till I'm Too Old To Die Young-Moe Bandy-MCA/Curb</td>
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<td>Lots of phones.</td>
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<td><strong>SOUTHEAST</strong></td>
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<td>1</td>
<td>The Bed You Made For Me-Highway 101-Warner Bros.</td>
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<td>Hot! Hot! Halt! Where's the lp?</td>
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<td>Heart Vs Heart-Poke McEntire-RCA</td>
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<td>Very hot phones.</td>
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<td>Don't Be Cruel-The Judds-RCA/Curb</td>
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<td>Hottest thing around.</td>
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<td>Don't Touch Me There-Charly McClain-Epic</td>
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<td>Good retail. The best thing she's done in a long time.</td>
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<td><strong>SOUTHWEST</strong></td>
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<td>1</td>
<td>Come To Me-Johnny Paycheck-Mercury</td>
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<td>People are paying attention to him again.</td>
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<td>A Face In The Crowd-Michael Martin Murphy/Holly Dunn-WB</td>
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<td>Catching on fast.</td>
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<td>Rose In Paradise-Waylon Jennings-MCA</td>
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<td>Big support from his fans.</td>
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<td>Ocean Front Property-George Strait-MCA</td>
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<td>Like a rocketship to the top.</td>
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<td>Let the Music Lift You Up-Reba McEntire-MCA</td>
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<td>Kickin'.</td>
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<td><strong>NORTHWEST</strong></td>
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<td>Phones are goin' crazy.</td>
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<td>Till I'm Too Old To Die Young-Moe Bandy-MCA/Curb</td>
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<td>Lots of early requests.</td>
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<td>Way Down Texas Way-Asleep At The Wheel-Epic</td>
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<td>Great phones.</td>
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<td>Plain Brown Wrapper-Gary Morris-Warner Bros.</td>
<td></td>
<td>Off to a good start.</td>
</tr>
<tr>
<td>5</td>
<td>Old Bridges Burn Slow-Billy Joe Royal-Atlantic America</td>
<td></td>
<td>Good audience response.</td>
</tr>
<tr>
<td><strong>NORTH CENTRAL</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Julia-Conway Twitty-MCA</td>
<td></td>
<td>Doin' real well.</td>
</tr>
<tr>
<td>2</td>
<td>The Killed Him-Kris Kristofferson-Mercury</td>
<td></td>
<td>Women love him.</td>
</tr>
<tr>
<td>3</td>
<td>Girls Ride Horses Too-Judy Rodnan-MTM</td>
<td></td>
<td>Doin' great.</td>
</tr>
<tr>
<td>4</td>
<td>The Right Left Hand-George Jones-Epic</td>
<td></td>
<td>Hat record.</td>
</tr>
<tr>
<td>5</td>
<td>Back In The Swing Of Things Again-Larry Boone-Mercury</td>
<td></td>
<td>Glad to hear from him again, people love it.</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.
CASH BOX TOP 12" DANCE SINGLES

New 12" Releases

CAMEO (Atlantic Artists/Polymgrm PRO 493-1)
Back And Forth (6:30) (All Seeing Eye/Polymgrm — ASCAP Better Days)
Polygrm — BMI (K. Kendrick, T. Jenkins, N. Leffenant, L. Blackmon) (Producer: Larry Blackmon)

THE GAP BAND (Total Experience/RCA 2705 1-T) (Total Experience/RCA 2705 1-T)

MIKKI BLUE (Valle Vue VV 1277) (Valle Vue VV 1277)
U Turn Me Up (4:40) (In the Flesh — BMI) (Not Listed) (Producers: M. Blue)

LIVING PROOF (Fantasy D 278) (Fantasy D 278)
Hold on to Your Dreams (Mafundi — BMI/Probe II — ASCAP) (Bollock, Hunter) (Producers: E. Brom)

CHUB ROCK AND DOMINO (Select FSM2281) (Select FSM2281)
ROCK 'N' ROLL DUDER (4:47) (ADRA/Rap City — BMI) (H. Tee, C. Rock, Dr. Ice) (Producers: H. Tee, C. Rock)

PROCESS AND THE DOO RAGS (Columbia 44 6021) (Columbia 44 6021)
I Promise To Remember (4:10) (Big Seven — BMI) (J. Castor, J. Smith) (Producers: T.R. Aleem, T. Aleem)

CASH BOX March 21, 1987

MOST ACTIVE

Looking For A New Love — Jody Watley — MCA

Candy — Cameo — Atlanta Artists Outshowing — Mel & Kim — Atlantic

SPECIAL ACTIVITY

Contenders — Heaven 17 — Virgin

Comments: “Out of the box adds by top club up picking up airplay and generating sales.”

Club Pick

Back And Forth — Cameo — Atlantic

D.J.: Felipe Darrell

Club: Paradise 24

Location: Los Angeles, CA.

Notes: “Definitely a chartbreaker going direct to the top of the charts with a bullet.”

Retailer's Pick

Retailer’s Pick

Contenders — Heaven 17 — Virgin

Store: Record Vault

Manager: Scott Allan & Sony D.

Location: Bethpage, N. Y.

Notes: “Out of the box adds by top club up picking up airplay and generating sales.”

Cash Box March 21, 1987
LIVING RECEPTION—Radio and retail pros were on hand when Living Music Records hosted a special reception—including live performances by label artists Eugene Friesen and Denny Zaltz—at Los Angeles’ La Boul Hotel. Pictured (lr) are: Larry Hayes, vice president, marketing and sales; Windham Hill Records, which distributes Living Music; Jim Dobbe, WharfeEntertainment, Paul Winter, Living Music’s founder and premier artist; George Rosenjax, Handelman; and Jim Bego, RCA/A&M/Arista Distribution.
James Brown: Still Sweating After All These Years

By Lee Jeske

NEW YORK—"Well it appears that everybody realizes that James Brown was yesterday," says James Brown, "and they want to get on the bandwagon and find out what I was up to. Ninety percent of the music I did was my music. So now they want to realize it and get into it so they can understand it. My music is dominant. My music is jazz with gospel overtones, atomic soul.

James Brown—the Godfather of Soul, the Hardest Working Man in Show Business—has been experiencing quite a year for a 30-year veteran of the music business. In the past fifteen months, Brown has been elected to the Rock and Roll Hall of Fame, has had his first big hit in ages ("Living in America"), has won a Grammy for that big hit (not his first Grammy, by the way, "Papa's Got a Brand New Bag," aced one in 65), has published his autobiography (James Brown, MacMillan), and has been the centerpiece of a soon-to-be- aired Cinemax Sesnon, A Soul Session, featuring Brown with Aretha Franklin, Robert Palmer, Joe cocker, and Wilson Pickert.

Now, if James Brown had his druthers, the following items would be added to that list in that future: a major motion picture based on his life (Universal’s going to begin filming in two months, he says), a July 4th "Bring Us Together" concert at Yankee Stadium (he and Reverend Al Sharpton held a press conference in New York a couple of weeks ago to plant that idea), and a regular Sunday night variety show on CBS television.

"I would like to have a CBS Sunday night show from eight to nine, in the Ed Sullivan hour," says the Godfather of Soul. "James Brown Does the Ed Sullivan Hour or The Godfather of Soul Does the Ed Sullivan Hour. And then do about 10 minutes of Ed Sullivan and the other 50 minutes of James Brown. Everybody says that’s a very ingenious idea.

In the meantime, we’ll have to settle for the Cinemax Sesnon, set to air in early May, about which Brown exults: "It was unbelievable. It was for the Godfather, in respect to the Godfather. And, quite frankly, I had top artists on that to come, and all they wanted to sing was James Brown songs. It was fantastic. It was the first time I’d worked with Aretha Franklin since, I think, 1965, since we did the Hollywood A-Go-Go show in L.A. Aretha did ‘Do Right Woman,’ I did ‘It’s a Man’s World,’ and we did ‘Please,’ together.

"Wilson Pickett and I sang ‘Cold Sweat,’ Joe Cocker and I did ‘I Go Crazy,’ Robert Palmer and I did ‘Try Me’ and I ‘Feel Good.’

Now, look, atomic soul isn’t your usual TV fare, as Brown would be the first to admit. He was present, for example, on the Motown Returns to the Apollo extravaganza a couple of years ago — how could James Brown not be on an Apollo Theatre special — but he says, they snipped the hell out of the Hardest Working Man’s hard work.

"I did 20 minutes and they only aired four minutes. They didn’t get the real thing, because my music is too strong for them. See, soul music is getting watered down. Even Dan Hartman watered James Brown down some, so I wasn’t too raw, on all the things he cut for me. But my thing is still dominant, you know. ‘I Feel Good,’ ‘Cold Sweat,’ ‘Got the Feeling,’ ‘Sex Machine,’ ‘Man’s World,’ ‘Please, Please,’ these things are very dynamic. I want to take people deeper into those.

"See, my music is very good for equilibrium, very good for everybody. Italian kids and Jewish kids, Latin kids and German kids, Irish kids and Oriental kids, they need that very, very, very much. The African kids, they grew up with it. And the American Indian kids, they grew up with it. I’m 70% American Indian, with a little Aztec.

"See, soul music came from America. It didn’t come from Africa, it didn’t come from Asia, it didn’t come from Australia or no place. It came from America. And people might as well understand that.

James Brown is very firm on this point — he plays Soul Music. He may be a member — a charter member, at that — of the Rock and Roll Hall of Fame, but he knows that he doesn’t really sing rock and roll.

"Rock and roll I never sang," he says. "There was Little Richard and Elvis Presley and Chuck Berry and them. I’m a soul singer, which is jazz and gospel, which is more solid. I’m more of a musician. Like Sinatra’s a musician, those kind of people. Oh yes, we do country, we do pop, we do gospel. We do a little rock, we do latin music. But it’s

Love Tractor (continued from page 10)

Love Tractor, Sound Effects and R.E.M. playing and the whole crowd would be danc- ing," says Cline. "No one would be sitting down and no one would really be watching or paying attention to the band. That’s why no one even noticed we were instrumental back then. We just had a real pounding beat.

Because the guitar played a prominent role in the sound of the Athens bands, Cline says critics have incorrectly lamped the bands as having the "Athens guitar sound."

"It’s the drums," Cline explains. "It used to be that critics said the drummers sounded alike because they all had this killer beat and they all were using long back on the old stuff — B-52’s, the Pylon, the Method Actors and R.E.M. — it’s just the beat. All the guitars sound different.

Munching giant cold-cut sandwiches, Cline, Wellford and myself sit down in an office of the RCA publicity department, discussing their new Big Band Time, "This Ain’t No Outerspace Ship" with our mouths full.

Their personalities mirror the light-hearted, whimsical aura of their music. Although they have just released a marvelous new album which features many vocal tracks, produced by the Raybeats’ Pat Irwin, and the band has a good chance for much wider exposure from their contract with a larger record company with better distribution, publicity etc., they still don’t take themselves too seriously.

“We’re just so slack,” laughs Cline. “We never seem to have it together. We’ve done tours where we didn’t even have a guitar amp and we’d have to borrow one from a local group.

Indeed, early on the band shared a rehearsal space with R.E.M. and had used their equipment. “I was using Mike Mills’ bass amp,” Wellford says. “I used this huge bass that was Andrew’s but it was awful. A couple of years later, when we put out our first record, we were sharing a studio with this other band, Limbo district, and we’d come up and they’d say ‘Love Tractor, pay your rent for the studio!’

The natural evolution of the band has included a gradual increase in the use of vocals, culminating with eight (count ‘em) vocal tracks on the new LP.

“We just wrote songs and they didn’t need any singing on them, so we just didn’t bother with it,” Cline recalls.

Wellford adds, “When we did try, we would do falsettos. We’d be so wrapped up in making sure everything was placed instrumentally, that after a while there was no room for singing.”

The addition of vocals has added their strong melodic sense, taking no to their instrumental expertise. Richards unpolished, yet appealing voice works on “Small Town,” and especially well rave cover of the Gap Band’s “Funk Train.” The staccato falsettos on “B-Boots” sound as if the band has added other instrument.

“People are saying to us ‘Oh, it was some veggies Love Tractor’s part.’ Not at all,” Cline says. “Of course it made more commercial and we knew that would happen. We had no desire to go in any new direction; we just wanted to expand. Our decision to add vocals was there from the beginning.”

Both Applying producer Raybeats for his effort on their new album was the first time we had worked with producer,” says Cline. “When the works in the studio, it’s usually this charmless. We all go home with headaches, ulcers, each other. He came in the top, took the songs, helped us the songs, worked on the arrangement went through everything with a fine comb.”

“He left a lot of stuff alone which cool,” adds Wellford. “Every producer going to want a little bit of their sign but you can have that and leave the man alone.”

For a band which has performed in their live material sans vocals, the train to playing and singing on stage didn’t easy. Yet, the band was in fine current performance at Al’s Bar, which fortunately, was cut short by the Fairport police because the tiny club exceeded its legal capacity.

“It’s hard to play and sing,” admits Cline. “The show’s really different. When M.B. is playing and singing, there’s not as intricate guitar work out of him because he can do when he’s singing is structure.”

“Sometimes really miss that,” Wellford says, “but, you can get that on record you can sing still do stuff. Even play People have done it for you. All you do is practice.

So the band has no intention of any instruments. “They are real impor to us,” says Wellford. “It keeps our straight.”

If you’re tired of death rock and glow this band could really brighten day.

IN UNISON—MCA Music Publishing and Unicity Music recently announced the signing of Kansas to a worldwide publishing agreement. Pictured at the LionShare Studios in Los Angeles: (Standing, l-r) Paul Kremen, creative director Unicity; John Mcallen, sr. vice president Music N.Y.; Less Levy, president MCA Music; Kathleen Carey, president Unicity; Jefferey Esq.; Rick Showmaker, vice-president MCA Music L.A.; Bud Carr, manager. (Seated, l-r) David Williams; Phil Ehart; Steve Walsh of Kansas.

Cash Box March 21, 1988
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James Brown (continued from page 24)

soul music.”

James Brown says that things were a litter when he was coming up, there were more opportunities for an aspiring lad to become the Godfather of Soul. But now, he says, “You don’t have no Apollo Theatre, you don’t have no Royal Theatre, no Regal Theatre, you don’t have theatres anymore. With people’s help, you take those days back again.”

If you talk to Percy Sutton, who is the group that now owns the Apollo Theatre, he has his own story to tell. ‘Says Sutton, ‘If you talk to me.’”

Garber’s role models, he says, are Louis Jordan and Roy “Good n’ Brown,” and he still hears to that.

Word Spell (continued from page 7)

more joggers than I’ve seen in a long time. It hits 65° here and people wear shorts and agree that unseasonable warm weather or heavy snowstorms will affect adversely. After having miserable weather for four months, who wants to go in a mall on a day like that?”

Garber. “Boo Frazier is going to be instrumental in keeping things cohesive as the promotion staff goes on the road. And then I have a national manager and promotion guy by the name of Garber who’s really been instrumental. These are the two guys who are really key to keep things together,” said Garber.

making the announcement, Friesen retorted, “John is an A&R man of external talent and vision, whose contributions to our success can’t be underestimated. I’m very proud of what he’s done, and much looking forward to his expanded role in A&M’s future.”

Gary, the company’s chief of staff added, “In our history, no one has had a bigger impact in a shorter period of time. John’s contribution to our creative force has been extraordinary. I’m delighted to have him working with us in this senior position which he so justly deserves.”

Among McClain’s current endeavors is the packaging of a feature film and soundtrack starring Janet Jackson and the original theme. “We will have a new Janet Jackson record finished in ’87 and we will come with it in late ’87 or January ’88,” he said. There is talk of McClain having a hand in the next Supertramp record, continuing his influence in A&M’s pop division which he demonstrated with Human League’s chart-topping single, “Human.” He’s also overseeing the production and preparation of forthcoming LP’s from Randy Jackson, Bryan Loren, Shanice Wilson, Barry White, the reformed Brothers Johnson and a new signing from Australia, Renee Geyer, whom he will co-produce with Jimmy Lovine.

Vandross, Hines (continued from page 11)

background vocals for a cut from Diana Ross’ forthcoming album (a tune called “It’s Hard For Me To Say,” another Vandross/Anderson co-composition), begins a national tour in April, while Hines goes into production for a film called Saigon, which begins shooting at the end of April in Thailand with director Christopher Crowe.

Boundless energy goes into each career. Something electric was bound to occur when their artistic paths crossed.
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!

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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.
Gant's Death Stuns Music City

NASHVILLE - When the news of Don Gant’s death on Thursday night, March 5, from a stroke reached the streets of Music Row, the reaction was one of stunned disbelief. Gant had spent most of his 44 years working in the music industry and his peers were not prepared for his sudden decease. Beginning with a teen-age band, which also included producer Norris Wilson, Gant’s life was one of music. As a producer, he is credited with launching Jimmy Buffett’s career, producing his first four albums. As a songwriter, he co-wrote Roy Orbison’s “Cry Soft,” and as a backup singer he added vocals to hosts of record tracks. Mostly, however, Don Gant was known for his work in music publishing. He began that career at Acuff-Rose in 1961 at the age of 19. Then in the ‘70s, he was head of Nashville operations for ABC-Dunhill, bringing acts such as Buffett, The Amazing Rhythm Aces and Delbert McClintock to the label. In 1975, he was vice president of Tree International and was made senior v.p. in 1978. His home was always a hangout for songwriters—they could often be found in his living room sharing ideas.

In 1981, Gant started the doors of his own publishing house, Don Gant Enterprises, encompassing Golden Bridge Music, Old Friends Music and Mighty Pretty Music. Gant was also the president of the National Academy of Recording Arts and Sciences (NARAS) and a former board member of the Country Music Foundation.

**CASH BOX COUNTRY ALBUMS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number, Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td>OCEAN FRONT</td>
<td>GEORGE STRAIT (MCA 5193)</td>
</tr>
<tr>
<td>TWO TOO MANY</td>
<td>ERIE CONLEY RCA BCA 5191</td>
</tr>
<tr>
<td>WINE COLORED ROSES</td>
<td>GEORGE JONES (Capitol FC 40413)</td>
</tr>
<tr>
<td>STORMS OF LIFE</td>
<td>RANDY TRAVIS (Warner Bros. 25435-4)</td>
</tr>
<tr>
<td>WHAT I’M GONNA DO</td>
<td>ALABAMA (MCA 5649)</td>
</tr>
<tr>
<td>WHEELS</td>
<td>HANK WILLIAMS, JR. (Warner Bros. / Curb 92503/81)</td>
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<tr>
<td>HANK LIVE</td>
<td>HANK WILLIAMS, JR. (Warner Bros. / Curb 92503/81)</td>
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<tr>
<td>HEARTLAND</td>
<td>THE JOSSES (RCA 5316-10)</td>
</tr>
<tr>
<td>GUITAR TOWN</td>
<td>STEVE EARLE (MCA 5713)</td>
</tr>
<tr>
<td>THEY DON’T MAKE THEM</td>
<td>KENNY ROGERS (RCA 5633)</td>
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<tr>
<td>I TELL IT LIKE IT</td>
<td>T. GRAHAM BROWN (Capitol ST-4945)</td>
</tr>
<tr>
<td>GUITARS, CADILLACS,</td>
<td>DAVEY YOAKAM (Warner Bros. / Reprise 25372-1)</td>
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<td>TO</td>
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<tr>
<td>STRAIGHT TO THE HEART</td>
<td>CRYSTAL GAYLE (Warner Bros. 9-25405-1)</td>
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<tr>
<td>ALABAMA GREATEST</td>
<td>ALABAMA (RCA A-17170)</td>
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<tr>
<td>LONE STAR STATE OF</td>
<td>NANCY GRIFFITH (MCA 9927)</td>
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<tr>
<td>WHERE THE FAST LANE</td>
<td>OLD CROW RIDGE BOYS (MCA 5945)</td>
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<tr>
<td>CARE FOR MY WAY TO</td>
<td>HELEN HANCOCK (Curb ST-12589)</td>
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<tr>
<td>LEE GREENWOOD (MCA 5779)</td>
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<tr>
<td>CAN’T JUST SIT DOWN</td>
<td>MEL HUNGAEL (Capitol ST-12589)</td>
</tr>
<tr>
<td>S-K-O</td>
<td>SCHUYLER, KOREC &amp; O’NEILL (MCA 5649)</td>
</tr>
<tr>
<td>GREATEST HITS</td>
<td>LINDA RONSTADT (MCA 5710)</td>
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<tr>
<td>WHOEVER’S IN NEW</td>
<td>RONNIE MONTGOMERY (MCA 5945)</td>
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<tr>
<td>TAKE THE LONG HOME</td>
<td>NANCY GRIFFITH (MCA 9927)</td>
</tr>
<tr>
<td>FORTY FOR THE SHOW</td>
<td>DUSTY (MCA 5710)</td>
</tr>
<tr>
<td>IT’S A CRAZY WORLD</td>
<td>FRED WARD (Mercury 462752/4)</td>
</tr>
<tr>
<td>PATTY LOVELESS</td>
<td>FRED WARD (Mercury 462752/4)</td>
</tr>
<tr>
<td>BLACK &amp; WHITE</td>
<td>JIMMY DURANTE (Capitol FC-40383)</td>
</tr>
</tbody>
</table>

**ASHVILLE FORUM**

IT’S NOT THE NUMBERS, IT’S THE MUSIC

The music business is a little richer, nowadays, thanks to Don Gant. A few more pile’s paycheques are a little fatter, a few more songwriters are a little farther up The Road and maybe even a few more companies have gained a little more muscle, at least in part, due to his direct input — be it singer, producer, publisher, labelman or whatever.

And a lot of people in the music business are a lot sadder these days, with his going. Especially those who knew him the longest and those who might have been able to work with him for any length of time.

I happened so quickly that there’s still a lot of shockwaves in the air, and I find, as this is being written, that there are those people who are still learning about anyone who’s been off on a two-week vacation, or otherwise been out of touch really just a few days may still be just finding out.

He was 44 or thereabouts, a pretty young age to be dying of a stroke, whatever it is. By the same token, he sure earned a lot of bases in our community in those years. What was so intriguing, to me, was the way he handled this life. He of less-developed individuals, was the consummate ease with which he did it. But even more attractive about his nature was his great love and respect for Music. It's not the numbers, it’s the music,” he said more than once. And the neat thing that he meant it. In fact, the “numbers” game was often a thorn in his side. As plasticity. And rubber-stampery.

He put in a lot of years working at some heady corporate-type spots, he’d never adjust to those roles. They never fit him quite as well as being his own and doing his own thing. The corporate role was one of those things that ate at guts and would make him apoplectic whenever it would insulate him from his place: being with the music.

Here are a lot of people who spend a lot more time with him over the years and say a lot more about him than I. Maybe good, maybe not so good. I don’t know. I know that he sure is part of my all-time Top Ten — with a bullet.

And then there’s the Music. I envy anyone who can spend that much time doing it as he loves. And right behind the feeling of envy comes a feeling of gratitude for what was laid to my life since I first met him, some 16 years ago. I’m certainly the richer for just as is the Nashville music business.

Wattaguy!

Tom McEntee

**COUNTRY**

March 21, 1987
Title | Artist, Label, Number
---|---
1 | OCEAN FRONT PROPERTY GEORGE STRAIT (MCA 3201)
2 | I’LL STILL BE LOVING YOU RESTLESS HEART (RCA 5065-7)
3 | TALKIN’ TO THE MOON LARRY STEVENS AND THE GATLIN BROTHERS (Columbia 38-06269)
4 | THE RIGHT LEFT HAND GEORGE JONES (Capitol 34-06180)
5 | SMALL TOWN GIRL STEVIE WONDER (MCA 53004)
6 | TWENTY YEARS AGO RONNIE MILSAP (MCA 5107-8)
7 | YOU’VE GOT THE TOUCH ALABAMA (RCA 5061-8)
8 | ROSE IN PARADISE WAYLON JENNINGS (MCA 3309)
9 | THE BED YOU MADE FOR ME JUIN JONES (Warner Bros. 7-29483)
10 | BABY’S GOT A NEW BABY (MCA 51067)
11 | DON’T GO TO STRANGERS I GRAHAM BROWN (Capitol B-5306)
12 | LET THE MUSIC LIFT YOU UP JEBI MENTREY (MCA 52094)
13 | NO PLACE LIKE HOME RANDY TRAVIS (Warner Bros. 7-29323)
14 | DON’T BE CRUEL THE JOUDYS (Capitol B-5495-7)
15 | I ONLY WANTED YOU MARIE OSMOND (Capitol B-5569)
16 | A FACE IN THE CROWD MICHAEL MARTIN MURPHY AND HOLLY DUNN (Warner Bros. 7-29479)
17 | FOREVER THE STALLER BROTHERS/Mercury/Philo 888 219-1
18 | MIDNIGHT GIRL/SUNSET TOWN THE SWEETHEARTS OF THE RODEO (Columbia 38-06225)
19 | OLD BRIDGES BURN SLOW BILLIE JOE ROYAL (Atlantic 7-79946)
20 | THE MOON IS STILL OVER HER SHOULDER MICHAEL JOHNSON (RCA 5091-7)
21 | TAKE THE LONG WAY HOME JOHN SCHNEIDER (MCA 52098)
22 | TO KNOW HIM IS TO LOVE HIM HOLLIE PAXTON, LINDA KONSTADT, EMMILLO HARRIS (Warner Bros. 7-29493)
23 | YOU’RE THE POWER KATHY MATEA (Mercury 888 31197)
24 | SENORITA DUN WILLIAMS (Capitol B-568)
25 | CAN’T STOP MY HEART FROM LOVING YOU THE OAKS’5 (Columbia 38-06609)
26 | GYPSIES ON PARADE SAWYER BROWN (Capitol Curb B-5677)
27 | THE ROCK AND ROLL OF LOVE TOM WOPAT/E.M. America B-6364
28 | GIRLS RIDE HORSES TOO LITTLE RED RIDING HOOD (EMI B-1381)
29 | IT TAKES A LITTLE RAIN (TO MAKE LOVE GROW) THE OAK RIDGE BOYS (MCA 22314)
30 | I CAN’T WIN FOR LOSIN’ YOU EARL THOMAS CONLEY (MCA 5047-1)
31 | GOODBYE’S ALL WE’VE GOT LEFT STEVIE EARLE (MCA 5301)
32 | MORNIN’ RIDE LEE GREENWOOD (MCA 52984)
33 | RIGHT HAND MAN EDDY RAVEN (RCA B-56127)
34 | DOMESTIC LIFE JOHN CONLEE (Columbia 38-06267)
35 | WALK ME IN THE RAIN (THE MEDICINE WOMEN) BRENDA LEE (Columbia 38-06262)
36 | I WONDER IF I CARE AS MUCH RICKY SKAGGS (Epic 34-06304)
37 | WHAT CAN I DO WITH MY HEART JUICE NEWTON (RCA 50657)
38 | THEY ONLY COME OUT AT NIGHT THE SHOOTERS (Epic 34-06623)
39 | HEART VS. HEART PAUL MENTREY (RCA 50617)
40 | I WILL BE THERE DAN SEALS/SBM America B-8377
41 | WILD-EYED DREAM RICKY VAN SHETTEN (Columbia 38-06424)
42 | WHEN SOMETHING IS GOOD WHY DOES IT CHANGE HANK WILLIAMS, JR. (Warner Bros. / Capitol B-21765)
43 | STRAIGHT TO THE HEART CRYSTAL GAYLE (Warner Bros. 7-29318)
44 | I’LL COME BACK AS ANOTHER WOMAN TANITA TUCKER (Capitol B-5652)
45 | TOO MANY RIVERS THE FOREST GUARDIANS (Warner Bros. / Capitol B-27940)
46 | DON’T TOUCH ME THERE CHARLY McClain (Capitol 34-06080)
47 | DO I HAVE TO SAY GOODBYE LOUISE MANDELL (MCA 51157)
48 | HAVE I GOT SOME BLUES FOR YOU CHARLEY PRIDE (16th Avenue B-10303)
49 | PLAIN BROWN WRAPPER GARY MOORES (Warner Bros. 7-29466)
50 | I NEED A LITTLE TIME OFF FOR BAD BEHAVIOR DAVID ALLAN COE (Columbia 38-06661)
51 | GOD WILL LYYE LOVETT (MCA / Curb 2046)
52 | WHEN I’M OVER YOU MICKEY CLARK (Evangel 1051)
53 | WAY DOWN TEXAS WAY ASLEEP AT THE WHEEL (Epic 17230)
54 | YOU ARE SATISFIED JANE MURPHY (Capitol 38-06698)
55 | CONWAY TWITTY (MCA 53034)
56 | I’M TOO OLD TO DIE YOUNG Moe Bandy (MCA / Capitol B-50303)
57 | THERE AIN’T NO BINDS THE BROTHERS (MCA / Capitol 38-06830)
58 | COLORADO MOON TIM MULCHIN (Monarch 19696)
59 | HONKY TONK CRAZY GENE WATERS (Epic 34-06987)
60 | HARD LIVIN’ KEITH WHITLEY (MCA 51167)
61 | IT ONLY HURTS WHEN I CRY ALLB (Comstock 1833)
62 | WHAT’S SO DIFFERENT ABOUT YOU JOHN ANDERSON (Warner Bros. 7-29421)
63 | HEART OF GOLD WILLIE NELSON (Columbia 38-07007)
64 | BACK IN THE SWING OF THINGS AGAIN LARRY BOONE (Mercury 888 2227)
65 | MAN AT THE BACK DOOR BETH WILLIAMS (EMI B-13907)
66 | CROSS MY HEART STELLA PARTON (Luv 132)
67 | COME TO ME JOHNNY RAY (Epic 34-06341)
68 | I WANT TO MAKE THE CHANCE KATHY EDG (PSJ 328)
69 | YOU’VE GOTTEN THAT LEAVING LOOK IN YOUR EYE MACRICAL LYN (Soundwaves 47384)
70 | SUCCESS TODD JOHNSON (Stargaz 2394)
71 | YOUR FIRST LADY T. G. SHEPPARD (Columbia 38-06999)
72 | MIDNITE ROCK OAK CITY (EMI A-1030)
73 | DON’T LET GO OF MY HEART SOUTHERN PACIFIC (Warner Bros. / Capitol B-27940)
74 | I DON’T WANT TO SET THE WORLD ON FIRE SUGAR BOOGUS (Capitol B-56919)
75 | YOU’RE IN LOVE ALONE JEFF STEVENS & THE BULLETTS (Atlantic America 7-19947)
76 | CAN YOU LOVE ME (AND LOVE ME AS MUCH AS I DO) RAY STEVENS (MCA 53007)
77 | TURN THE MUSIC ON B.B. MCGILLION (EMI B-12163)
78 | STRANGER IN YOUR EYES JAN CASH (L.I.E. 101)
79 | MANDOLIN RAIN BRIAN ROBBINS AND THE RANGE (RCA 5087)
80 | I DIDNT TRY LOVELESS MCA 53046
81 | WALK ON BY PERRY L-POINT (Door knob 87 270)
82 | KEEP FROM LOVIN’ ME HOW LONG, HOW LONG LYNNE TILL (Door knob DK 87 291)
83 | COUNTRY MUSIC MAKES ME FEEL GOOD MARCey T[SCALE]ELL (Door knob DK 87 286)
84 | ALL FIRED UP MICHAEL ANTHONY FREEMAN (REEL & SOUTHERN EXPERIENCE (Silver Bullet 16677)
85 | SHAME, SHAME ON YOU JIM CHRISTIE (CITY 0112)
86 | MILLION DOLLAR MEMORY SUSIE ELLEN (Dakota Records 303)
87 | ANNE MURRAY (Capitol B-5655)
88 | CHICAGO DANCIN’ GIRLS CURTIS POTTS (Step One 367)
89 | YOU’VE GOT A RIGHT AMANDA BOOKS (ANITA 2971)
90 | THE SWINGIN’ SIDE OF THEM SWINGIN’ DOORS JIM HALEY (Cresser Records 12286)
91 | AT THIS MOMENT BILLY VERA AND THE BEATERS (RCA 74403)
92 | LONELY STATE OF MIND NANCY GRIFFITH (MCA 53008)
93 | KEEP THE FAITH JIMMY MURPHY (E#M 1036)
94 | THERE’S STILL ENOUGH OF US LIL (EMI B-13904)
95 | YOU LEFT HER LOVIN’ YOU RIDE THE ROVB A (Adeage 165)
96 | RIBBON OF DARKNESS JOHN RODRIGUEZ (MCA 5108)
97 | FIRE IN THE SKY THE NITTY GrittY GIRL BAND (Warner Bros. 7-29547)
98 | HOW DO I TURN YOU ON ROBIN MILSAP (EMI B-55337)
99 | TWO-NAME GIRL THE (MCA 19705) (Hidden Valley 1256)

ALPHABETICAL LISTING ON INSIDE BACK COVER
When the National Songwriters Association, International (NSAI) presented its 20th Annual Songwriter Achievement Awards for the year 1986 on March 7 in Nashville, the music community here was still reeling under the sudden death of Don Gant. The opening invocation at the Awards was both a eulogy and a pre-dinner grace. Rather than casting a pall on the event, however, Gant's passing instead seemed to sheath it in poignancy. The feeling of celebration was still present, and laughter, but also present was an undercurrent of intensity.

After the opening remarks by NSAI executive director Maggie Cavender, focusing on the growth of the organization during the last 20 years, president Thom Schuyler stepped to the podium to share with the audience some of the knowledge he has gained through his years in Nashville. Things like "There are only five words that rhyme with love," "Bankers do not understand the concept of 'a firm hold'" and "Cocaine is the big lie — and you've got the next single is the real big lie."

As with these jokes, the thank you speeches heard throughout the night were designed by the writers to be shared with their peers. The results were the sort of speeches you will not find at any other awards show, sometimes ironically humorous, sometimes lyrically sentimental, but often tinged with sad bitterness regarding the rejection they faced and the depths to which many had sunk before that one magic cut suddenly made them "acceptable" to Music City circles.

The NSAI awards presentations began with a posthumous Career Achievement Award honoring the late Jim Anglin. The writer, who never received an award during his lifetime, died in January of cancer at age 73, leaving a legacy of mid-century hits recorded by Roy Acuff, Kitty Wells and others.

Then came the "songs they wish they'd written" — 1986 Songs of the Year voted by the members of NSAI: "1982" James Blackmon, Carl J. Vipperman Jr.; "Daddy's Hands" Holly Dunn; "Deep River Woman" Lionel Richie; "Diggin' Up Bones" Paul Overstreet, Albert Gore; "Everything That Glitters (Is Not Gold)" Dan Seals, Bob McDill; "Give Me Wings" Don Schlitz, Rhonda Fleming; "Grandpa (Tell Me 'Bout The Good Old Days)" Jamie O'Hara; "Guitars, Cadillacs" Dwight Yoakam; "Hell And High Water" T. Graham Brown, Alex Harvey; "I Wish That I Could Hurt That Way Again" Rafe Van Hoy, Curly Putman, Don Cook; "Life's Highway" Roger Murrah, Richard Leigh; "Love At The Five And Dime" Nancy Griffith; "Nobody In His Right Mind Would've Left Her" Deen Dillon; "On The Other Hand" Don Schlitz, Paul Overstreet; "Rockin' With The Rhythm Of The Rain" Don Schlitz, Brent Mular; "Walk The Way The Wind Blows" Timothy P. O'Brien; "What Am I Gonna Do About You" Douglas Gigmore, Robert Simon, Jim Allison; "What's A Memory Like You (Don't In A Love Like This)" John Jarrard, Charles Quillen; "Whoever's In New England" Kendal Franceschi, Quentin Powers; "You Still Move Me" Dan Seals.

Like two jack-in-the-boxes, Paul Overstreet and Don Schlitz popped up time and again, each walking away with five awards. Both were Songwriter Of The Year finalists, along with Deen Dillon, Jamie O'Hara and Dan Seals; both got awards for their written Song Of The Year, "On The Other Hand"; and both got a handful of Achievement Awards (two for Overstreet, three for Schlitz). But when it came to Songwriter Of The Year, only one could win. Maggie opened the envelope, slowly, and the name was...Paul Overstreet. His acceptance speech? "Thank you, Jesus."

Valerie Hansen

ALBUM REVIEWS

DOLLY PARTON-LINDA RONSTADT-EMMYLOU HARRIS—
Tri — Warner Bros. 1-25491
Producer: G. Massenburg

There's got to be some irony between the grooves of this soft, acoustic folk album. Regardless of their roots, all three stylists — even Emmylou — are positioned about as contemporary as they come these days. (I mean, glance at the top of the CB pop chart this week to find Linda's latest!) Could they be contemporary styles are so defined that their only common ground was in traditional realms — or maybe they just felt like it. The fact remains, these three couldn't pull a loser if they tried, and their pure, individual vocals weave around each other like spun glass on this collection.
NASHVILLE — Avista Records’ Adam Baker and Bermuda Dunes artist A.J. Masters, two independent recording artists who appeared on the Country Radio Seminar New Faces Show, enjoyed immediate results from their performances. Masters was booked for three weeks as a headline act at the Landmark Hotel in Las Vegas before he even left the ballroom where the show had taken place. And Baker received a phone call early the next morning from Ginger Anderson of World Class Talent wanting to discuss an exclusive booking agreement.

Negotiations later in the day between World Class Talent and Baker’s management company, BMP, Inc., resulted in a full service, long-term booking agreement for the artist. For his part, Masters will be headed to Las Vegas soon to fulfill his April 16-May 6 headline stint at the Landmark.


The former Chantilly bass player’s re-entry as a solo is done in high-steppin’ style on a well-produced, mid-tempo tune geared to female listeners.


This is the third strong ballad release for the group, although the female/male vocal lead is a new touch. Definitely up to their usual high standards of song, sound and production.

BOBBY BORCHERS (Longhorn LH453003) I Remember When I Thought Whiskey Was A River (2:43) (Tree BMI) (B. Borchers) (Producer: C. E. Howard)

Bobby may be trying to convince us his lifestyle has changed, but his rich vocals haven’t — they’re still here in full force on his autobiographical (?) ballad.

RONNIE SESSIONS (Compleat CP 167) If I Owned A Honky Tonk (3:12) (Kenny Odell BMI) (O. Edgel) (Producer: C. Ammerman)

It don’t get more traditional than this, so if you’re in the mood for a real down-home, honky-tonk two-step — and don’t mind a slight weakness in production — drop a quarter in Ronnie’s jukebox.

SILVER CREEK (Big Name U17858) Your The Kind Of Girl (3:22) (Mare BMI) (B. Jackson) (Producer: B. Jackson)

This isn’t the strongest of releases, but there is potential evident between the banks of Silver Creek, if it were properly channeled.

SUSANAH (Silver Star S50008) I’m In Love With A Married Man (3:15) (Low-Ja BMI) (J. Nelson) (Producers: B. Engemann, S. Kondor, C. Maeg)

The theme here is one that will most likely catch female listeners who’ve already been caught by this trap. Although the lyrics are pretty simplistic, the sound is clean and Susannah has no trouble keeping the message clear.

WORTH MENTIONING

RAY LYNCH (Marble MR-1007) You Are More Beautiful (Than Any Song That I Could Ever Write)

DALE CHRISTENSON (C.N.W. SCE 8692) Saturday Night In Dallas

BEN SANDERS (Sound On Sound SOS1020) Welfare Millionaire

New Faces Show Helps Indie Artists

DARK HORSE CONSENSUS

CHARLEY PRIDE — Have I Got Some Blues For You — (16th Ave.
PB-70400)

Charley’s lassooing of the Dark Horse this week is probably not causing a collective gasp of surprise among you all out there in the radio rodeo arena — but maybe, he not only roped him, he flat out broke the sucker! D.H. Picks include WCVR, KSIS, KOLY, KINO, WYXW, WAGI, KFGO, WDCW, WCAO, KCTI, KVQN, WSCP, WOST, WOFE, WMMO, WICG, WDSQ, KWWH, KJU, KUSP, KTM, KSJB, KRRV, KNOE, KMOO, KKTTC, KFXF and KFDI.

THE COMPLEAT HOSTESS — Cheryl Handy, recently signed to Compleat/Roly, welcomes Avista artist and New Faces Show entertainer Adam Baker to Compleat’s suits during the Country Radio Seminar.

INDIE LP REVIEW

P. J. ALLMAN — Heart First Kansa KA-631 — Producer: R. Light, K. Johnson

P.J. may be a tomboy name, but the former member of Chantilly is most definitely a woman singing to women on her debut solo album. With cuts such as “Can’t Stop A Woman In Love,” “This Time I’m ‘Leavin’ For Good,” “The Touch Of A Man” and “Ain’t No Use” (her current single, interestingly enough written by Randy Travis), the themes and lyrics are ones that those of the female gender know by “heart.”

MICKEY CLARK — Late Arrival Evergreen EV 1003 — Producer: T. Richards

Judging by the chart, many of you enjoyed Mickey’s single release off this LP, “When I’m Over You (What You Gonna Do).” Although that quality of song isn’t consistent throughout the whole album, there are some gems among these cuts — and the production and vocals do maintain strength. About half the tunes are mid-tempo love songs, but the Clark-penned one that stood out from the crowd lyrically was “I’ll Be Lovin’ You A While.”

Cash Box March 21, 1985
Joyce Award Nominees Announced

JUVALLE — The Gospel Music Association announced the nominees for this year's Dove Awards, to be presented April 6 at the close of GMA week.

List Of The Year: Amy Grant, La Harris, Petra, Sandy Patti, Steve Gaither

Horizon Award: First Call, Phil McHugh, The Singing Amiri LeStrips, "The Th'nes;" Contemporary: ".Tagman, Dick & MeTunney and Paul Smith; Imperial/Lo- Creative Services/Pamela Kay Music/Inc.; "I've Just Seen Jesus," Gloria & June A. Gaither and Danny Daniels; "My Desire" (Phil McHugh), Gloria Gaither & Sandy Patti; River Oaks/San's Songs/River Music; "Let There Be Praise," Dick & Melody Tune; Lorenz Creative Services/Pamela Kay/Charlie Monk; "Love In Language," John Mohr & John Mays; "Then Is Now," Brian Wilson & Niles Borop; Little Monk/Word/Lorenz Creative Ser- "People Need The Lord," Greg Nel & Phil McHugh; River Oaks/Word; "Folded," Unchivalled; "Melo- kay; Lorenz Creative Services/Pamela "Was It A Morning Like This," Jim Gaer; Meadowgreen/Heart Of The

Songwriter Of The Year: Claire Cline; Bill George, Joel Hemphill, Phil McHugh and Dick & Melody Tune.

Male Vocalist Of The Year: Derrick White, Larnelle Harris, Russ & Wayne Watson.

Female Vocalist Of The Year: Cyn Claws, Amy Grant, Twila Paris, Brad Pitt & Denise Williams.

Group Of The Year: Degarmo & Key; Call, Mylon LeFevre & Broken Heart, a and White Heart.

Contemporary Album Of The Year: Long Time Ago...In A Land Called Beth- nia," Craig Christopher; Andrew Schreiner & g Nelson; Power Discs; "Back To The Jet," Peterson; John & Dino Edefante; Star g; "One X 1," The New Gaither Vocal ddy Smiley & Keith Thomas; Word; "Glad I Know," Denise Williams; Brad ster, Sparrow; Getaway; "The Big are," Michael Tubbs, Michael W. th & John Potocki; Reunion.

Inspirational Album Of The Year: s God And God Alone," Steve Green; g Nelson; Sparrow; "From A Servant's it," Larnelle Harris; Greg Nelson; Ben "Mountain Hair," Sandy Patti; Greg son & Sandy Patti Hurling; Word, mes And Seasons," Steve & Annie spman; Flute; Wesley, Star Songs; "Undi- think," Bill & Gloria Gaither; Greg Nelson, Dick Tunney; Day Spring.


Contemporary Black Gospel Album Of the Year: "The Another Time," Bobby reznik, Sanchez G. Harley, Lori's Holland & Rick Floyd; Light, "Heart And Soul;" er Clark Sisters; Norbet Putnam & Twin- Clark, Rejoice; "I Can Hardly Wait,

Debbie McClendon; Scott V. Smith; Light; "The Search Is Over," Tremaine Hawkins; Robert Byron; Warner Bros.

Traditional Black Gospel Album Of the Year: "The Revival," Shirley Caesar, Norman Putnam; Rejoice; "Just Dary," Daryl Coley; Daryl Coley & Walter Hawkins; Iman, "Spirit," Albertain Walker; Thom- as Cain; Rejoice; "There Is Hope," R. Wil- ton Brunson; Ruba Smith & Milton Brunson; Rejoice; "This Is My Story," Vernessa Mitch- elli, Kent Washburn; Command.

Inspirational Album Of The Year: "A Place For Us," Dino; Dino & Bill George; Benson; "Conversations," Michael Omar- tian; Michael Omar; Reunion; "Instrument Of Praise," Phil Driscoll; Lari Goo; Phil Driscoll & Ken Pennell; Benson; "Kalai- doscope," Keith Thomas; Keith Thomas; Day Spring; "Meadowlark Sampler 1986," various artists & producers; Meadowlark.

Worship And Praise Album Of the Year: "Be Exalted," John Michael Talbot and Friends; Terry Talbot; Birdwing/Spar- row; "Hymns," 2nd Chapter Of Acts; Back Hering; Live Oak; "Hymns For All Seasons, Vol. III," Ronn Huff; Mark Laycock; Word; "I Just Want To Praise You," Church In The City; Fletch Wiley; Star Song; "Psalms Allure," Marantha Singers; Tom Howard, Bill Batstone; Marantha.

Musical Album Of The Year: "A Mighty Fortress," Steve Green, Dwight Liles & Niles Borop, creators; Sparrow; "A Morning Like This," Paula Y. Flautt, Phil McHugh, Reid Haush & Justin Peters, cre- ators; Word; "Bind Us Together," Steve & Annie Chapman, creators; Star Song; "Ex- Ierlasting Light," Claire Conger, Don Co- son, Gary Rhodes, creators; Word; "The King Of Who I Am," David Scholl, creator; Royal Tapestry.


Short Form Video: "Every Moment," Degarmo & Key; Marius Penczner, director; Brock & Ash/Stephen Kees, "Families In Their Land," The Nelon; Robert Deaton, George Flani- gan, creators; Word; "Line Of Fire," Brent Lamb; Robert Deaton & George Flanigan, creators; Word; "Pray In The U.S.A.," Morgan Cryer; Sam Taylor, director; Star Song; "Jump Cut," Prodigal; David E. Brown, director; Heartland.

Long Form Video: "Hopes," various artists; Rick Eiseleben, director; Word; "Kid's Praise Five," Ernie & Debby Rettino & The Marantha Kids; Rick Eiseleben, direc- tor, Word; "Limelight," Steve Taylor; John Brown, director; Sparrow; "Creative Patch Gospel," Tom Key & The Cotton Pickers; Michael Meece, direct- or; MDM; "Praise In The Rockies," various artists; Paul Shepard, director; Shepherd.

COMING SOON

THE CASH BOX

INSPIRATIONAL AND SPIRITUAL • GOSPEL AWARDS

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World Wide Distributors, Inc. — A Family Organization

By Camille Compass

Fred Skor and his son, Douglas (Doug) purchased World Wide Distributors on September 4, 1985 when this seasoned distributor organization was in its 43rd year of existence. Of course, Fred had been a part of this company for more than three decades, and a driving force in its growth and development over the years he became president and chief executive officer in January of 1981) so this was a natural transition. When the Skor family took over the reins World Wide became a family owned, family operated business, geared to establishing a new tradition based on programs and policies designed to address today’s operator market.

To give you a little more background, World Wide has changed ownership only twice since its inception and has relocated only once. The original company headquarters were at 2530 N. Western in Chicago and, since 1962, World Wide has been occupying its present headquarters at 2730 W. Fullerton Ave. The personnel roster further exemplifies the company’s stability and is unique by many of today’s standards that the minimum employees tenure is ten years. This says a great deal about a company. When Cash Box visited there in mid-September we must have spoken with at least twenty employees, as we were touring the facilities, and in each instance the opening line of conversation was “I’ve been with World Wide eleven years ... or seventeen years ... or twenty years” and so on. As shipping foreman James Wallace proudly asserted, “and we’ve never lost a single piece of equipment!” — which says a lot about their shipping department!

Let’s identify some of the key members of the World Wide team who play a major role in the company’s day to day operation. There’s Joe Carone, sales manager; George Schlagel, sales executive-vending; Chuck Sacco, sales executive-vending, games and music, God Trombe and Bob Danko in parts. In shipping it’s Jerry Noy, James Wallace in shipping, Lorraine Hansen, administrative assistant to Fred, and Kitty Skor (Fred’s wife) is in charge of the entire office operation, including data processing. James Skor, a positively delightful octogenarian, serves as chairman of the board. He is Fred’s father and it was a joy to chat with this sprightly gentleman during our visit and piece of equipment into something that is very much like new. A pool table, for example, is outfitted with new cups, new formica, if needed, and of the essentials necessary to put it right back on location, looking as good as new. Shuffle alley reconditioning has a place of its own at World Wide. The company inaugurated this specialized service just a couple of years ago and it is unique in the distributor community. The cabinets are repainted from top to bottom and all of the necessary adjustments are made so that a 14 to 16 year old piece can be done over to look like something that just came off the production line.

As noted by the executive vice president Doug Skor, who took us through the process on our tour, what it takes is that extra effort applied by the rank and file here to achieve the high standard of quality for which the distributor is known throughout the trade.

A little further along you’ll see the smooth booth for touching up equipment in the conditioning process. World Wide does extensive overseas business in used equipment and has a special crating area of equipment is readied for both overseas and domestic shipment. The music departments of the shop is separated into two sections, one for reconditioning older pieces and other getting new equipment ready. There’s a good size staging area so repaired equipment is lined up for pick by operator customers. This area is consistent turnover. A large portion of second floor is utilized as a storage warehouse for equipment that comes in trade and must be stored until it goes shop. The administrative offices where the paperwork and data processing are also located on the upper level. When you first enter the World Wide premises you won’t realize the amount of space the capabilities they have until you actually start looking into their departmental structure, as we did. And we were impressed.

The gradual turnaround in business has been occurring in the coin-op community over these past months was among the subjects Cash Box asked Fred Skor to discuss when we sat down with him in his office. When people ask me what my response is that we are not looking for improvement in the business, but it is happening slowly,” he commented. “In a

It’s been barely a couple of years since World Wide established its specialized shuffle reconditioning section. Proxy Fred Skor (r) proudly demonstrates the precision and skill that puts this process into operation.

Cash Box  March 21, 1985
things are getting a little bit better day, and that's fine, but we are not enacting what you would call a dramaturgical.

sales have been diminishing at World because of the rising cost of this type product. Music, on the other hand, is extremely good after a rather long period on the downturn, the consensus that the Seeburg compact discograph will play a major role in revitalizing the jukebox market. "Every Seeburg model that's been put out has been an aligned success," said Fred. The operator who buys one unit invariably comes for a second or third model. World also represents the NSM line of phographs which has maintained a steady existence in their market area and has debuted to the music sales picture. So they offer the operator the traditional form NSM and the innovative See-Laser Music System, which provides a very effective combination.

he gentlemen agreed that today's marri- nate and operator reluctance to buy equipment has brought about the death of the order taker and the rebirth of the salesman-and World Wide has reared up with a full staff of professionals on board. But about pins? "We're really pleased with Williams' strength in the pinball mar-

ket," Fred said, making reference to the legendary High Speed, the more recent Pin Bot and Millionaire models, and adding that "the pinball market is terrific. . . . We couldn't be more pleased with the Williams products."

How is overall business at World Wide right now? "Good," was Fred's conserva- tive reply. He sees continued improvement for 1987, but gradually and at a one step at a time pace. World Wide will go right on progressing with the times while maintaining its present standards of quality and tradition.

Here we see the company president with his very capable administrative assistant, Lorraine Hansen. Lorraine has been with Fred for twenty-five years, is a valued employee, needless to say—and is also an officer of the company!

Kitty Skor (seated), is in charge of the entire office operation. Members of her team include (standing, l-r) Iris Bermudez, Mary Simms, Judy Conner, Dorothy Kemery, Jackie Wojek, (seated) Carla Saunders and controller Mike Murray.
At the end of this week (March 20, to be exact) ACME '87 will open at The Rivertage in New Orleans and, let me tell you, this looks like it's going to be quite a terrific trade event!

During the final days of preparation for the show Cash Box spoke with Bill Glasskow, of the ACME '87 management firm, and he told us that exhibit space had been sold out and was being expanded to accommodate the overflow. That's not a very encouraging sign, wouldn't you say? Besides which, the pre-registration count was above last year's figure. Another good sign.

Since late January we've been talking with manufacturers and distributors who openly expressed their enthusiasm and support for this Spring trade show but one or two distributors questioned whether it would really prepare that much "in the way of new products." Well, while we haven't contacted every exhibitor (and let's be quite impressive) we did touch bases with a few of the majors who said they would indeed be introducing new equipment at this convention. Showgoers will be able to view the lineup during the hours of 12 noon and 5 pm on all three days of the convention (Fri., Saturday and Sunday -- March 20,21;22). Distributors will have exclusive access to the exhibit floor from 10 am until noon during this period.

If you're an operator who's interested in seeing the latest equipment for the market and is also seeking solid, practical knowledge you can take home to your own route, then ACME '87 is the place to be. The seminar program offers a broad range of topics to suit just about everyone's needs.

On Friday evening, March 20, the Amusement Machine Charitable Foundation's annual Appreciation Dinner will take place and this year's honoree is Bill O'Donnell, former president and chairman of Bally Manufacturing Corp., and one of the trade's most respected figures.

As if the aforementioned format isn't enough, there's the charming, picturesque city of New Orleans, which in itself is an added inducement for attending the show.

The bottom line, however, is that ACME '87 is a major industry event which rates the full support of all levels of the trade. See ya at the show!

Camille Compasio

Ed Note: The following data is being furnished by Rowe International to restaurant owners, lounge owners and other locations who have requested information on the Rowe Video Jukebox Program. It was submitted to Cash Box by Rowe vice president Joel Friedman and is being featured as a service to our readers.

**QUESTIONS YOU ALWAYS WANT TO ASK ABOUT THE ROWE VIDEO JUKEBOX**

Q. **Does it play only videos?**
A. **No!** The Rowe Video Jukebox incorporates the top of the line Rowe (95) jukebox and an independent video system. The unit plays 165 record selections as well as up to 40 videos.

Q. **How do we get our video selections?**
A. Each month Rowe supplies a new set of 40 select entertainment tapes. You have the choice of ROCK, COUNTRY or URBAN CONTEMPORARY and all 3 choices still have some of the current top hits as part of the selection. The score when the machine is idle. It can be programmed for free or automatic play to insure constant video and record entertainment during parties and functions.

Q. **What is included in the cash box?**
A. Complete installation will be custom installed by your local music/game operator. Financial arrangements should be worked out with him.

Q. **Can I use TV's, monitors or big screens with it?**
A. Absolutely. We encourage the use of additional monitors and speakers for a total cost and sound effect.

Q. **What else can the machine do?**
A. With the self-programmable message center you can put different messages on the screen when the machine is idle. It can be programmed for free or automatic play to insure constant video and record entertainment during parties and functions.

Q. **What are some of the better type locations for a Rowe Video Jukebox?**
A. Pizza parlors, lounges, schools, arcades, motels, bowling alleys, skating rinks -- wherever people go to have a good time.

Q. **Can we use the Rowe Video Jukebox to supplement bands or DJs?**
A. Yes. The Rowe Video Jukebox works for you 24 hours a day -- 7 days a week.

For further information contact:
Joel Friedman
Rowe International, Inc.
2212 North Western Ave.
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**Second Pilot Begins For Pinball Leagues**

By Jay Carter

The coin machine industry has seen dart leagues and tournaments take off during the past few years. The same happened with football in the past, and pool has always had a similar program available. There have even been rumblings of shuffle alleys getting the same type of treatment in order to promote play and, ultimately, sales of these tavern/arcade standards. However, the belief that other forms of coin-operated amusement games might benefit from organized league play has never been positively supported. Until now!

With the prodding of Roger Sharpe, industry spokesperson and game designer, Steve Epstein of New York City's Broadway Arcade was willing to listen to a concept that attempted to equalize different machines' scoring potentials as well as one player's ability to score better on a given machine versus another one. Putting a scoring system that Roger devised to the test, Steve and Roger enlisted a fellowship pinball enthusiast and proceeded to track and tabulate the playing of thousands of games over a three year period.

The system worked and the proposal to put together a pinball league began to take shape. The reasoning was simple: by organizing play, operators could ensure themselves of traffic during specific times of the day or night. In addition, players would be encouraged to practice during off-peak times in order to hone their talents. Both of these conditions would mean one thing: bottomline return in the cash box.

In fact, what Sharpe felt in the very beginning was that coin-operated amusement games would reap the same benefits of another industry -- bowling. How many times have you gone into a bowling establishment only to be turned away, or put on a waiting list, because all the lanes are busy? Pinball leagues was this idea. Sharpe posited since he felt that tournaments tend to draw on the same hard-core audience whenever they were staged. With league he hoped to break through to that next level of avid players who would welcome the opportunity to compete against a range of individuals.

And so it was, with all these factors, that hopes in mind that Steve Epstein launched the first pinball leagues a little over 2 years ago. At first it was two-man teams competing in a sixteen week season with trophies and special Broadway Arcade pins awarded 1 player. However, the concept mushroomed and Epstein found himself running singles' competition, multi doubles leagues as well as parent/child leagues. The plaques and banners on walls of his arcade, along with the posting standings for the various leagues still in operation, attest to the success of the project and the goodwill it has spawned for his business. But, maybe more important, Epstein noticed substantial increases in the sales of his pinball machines. They were earning more and for longer periods of time than had occurred since late Seventies.

But those who knew of Epstein's endeavors (Cash Box featured Steve in a back in a special interview) viewed his action as unique; something that no other operator could accomplish, let alone duplicate. But the skeptics may find their theories very wrong given the response Colucci has received at his location. Ga. Town in Pine Brook, New Jersey. February marked the beginning of the second pinball league pilot program and if it proves to be successful, Epstein and Sharpe hope to retool their program package by the fall of this year.

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Cash Box March 21, 1986
Bally Midway Manufacturing recently re- 
introduced “SpyHunter II”, a two-player interac- 
tive simulation of its 1986 hit video game. “And, the timing of this revision couldn’t be better,” according to Steve 
Blattspieler, vice president of sales for the 
Midway Manufacturing Corporation subsidiary. “Because of today’s renewed interest in the spy chase/hunt storyline, our original title is certainly making a comeback as an expanding group of devotees can now experience it at the local tourist trap.”

It’s “a watchful eye on customer de- 
ds” further indicated that a revision of the high-earning initial game was appropriate. 

how is SpyHunter II different—and is it the same as its predecessor? Blatt- 
spieler explained, “You won’t even open 
the cabinet! It houses a 25” monitor with 
two sets of controls—so naturally, it’s a broader and more advanced control panel.”

“Each side of the materials, sur- 
rounded by scrolling colors and stationary 
test objects, adds to the realism. 

another difference is that Spy- 
Hunter II has incorporated more 
interactivity features. Unique in SpyHunter II, players can cooperate to finish off the antagonists—although they are periodic competitors as well. Blattspieler was eager to point out the 
increased revenue potential for this feature! Although II has just a whole different look and different feel, there are recogniz- 
able enemy types and the activity still takes place on ‘the road,'” he added. “There is 
the same unique sound package as before, using the Peter Gunn Theme” as back- 
ground. Neil Falconer, sound engineer for 
Bally Midway, provided a base algorithm where a repetition of the familiar theme is interspersed with randomly selected ‘com- 
puter jams’ to provide a never-ending com- 
bination of music and sounds for the original version and for SpyHunter II.” He advises, however, that the sound seems a “whole lot more full-bodied and the special effects much more realistic and frequent in this newest interpretation.”

SpyHunter II is available through Bally Midway distributors.

Bally Midway’s ‘Spyhunter II’

Bally Midway’s ‘Hardbody’

Rachel McLish is a two-time Ms. Olympia, which is the most prestigious title one can earn in women’s bodybuilding competition. She has made countless appearances on television, in health/diet publications, on the fitness training circuit and on magazine covers and is prominently featured in her own book, “The Perfect Body” (Warner Books, 1984).

Rachel earned her first Ms. Olympia title in 1980, after successful progression through local, state, regional, national and international events. She won the same title two years later, just as the fitness phenomenon began to mature and she is now firmly entrenched as a highly respected and valued commodity in the growing marketplace of recreation and leisure-time activities.

Because of these impressive credentials, Bally Midway perceives Rachel as the archetypal “Hardbody”, the name of the factory’s new pinball machine which they will be introducing at the upcoming ACM ’87 convention in New Orleans.

Rachel is represented on the backglass of the new machine in four poses that show her “doing what she does best”—displaying a truly well developed physique.

“Hardbody”, the pinball machine, con- verts the strategies of bodybuilding onto an autostoryboard and offers novel and exciting multimedia and visual experiences. For example, the pinball machine has a full-scale, 40" high "trip to the club". As noted by Steve Blattspieler, Bally Midway’s vice presi- dent of sales, “While translating interactive sports into electronic games has a long histo- ry, we think this is the first time bodybuilding has been so interpreted. We’ve made it as real as possible. With Rachel on the backg-lass as motivation, the player attempts to 

exercise specific parts of the body,” he con- tinued. “There are four workout stations: arms/shoulders, back/chest, legs and abdo- 
men. When you complete one set of each station, you qualify for being one step closer to tournament victory.”

The initial test results are “absolutely phenomenal”, he added. The new model will be available through Bally Midway’s dis- 
brutor network.

Industry Calendar
March 20-22: ACM ’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 ’87 BullShooter II National finals; Rosemont Ramada Inn; Chicago.

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


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

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

Bally Completes Purchase Of Golden Nugget

CHICAGO—Bally Manufacturing Corpora- 
tion announced it completed the purchase of 
the Golden Nugget casino hotel in Atlantic 
City, New Jersey from Golden Nugget, Inc. 
Bally also acquired from the Golden Nugget 
various parcels of real estate in Atlantic City.

With the acquisition of the Golden 
Nugget; Bally becomes the world’s gaming lead- 
er with two casino hotels in Atlantic City 
and two in Nevada. Bally acquired the for- 
er MGM Grand Hotels in Las Vegas and 
Reno in 1986.

Robert E. Mullane, president chairman of 
the board and chief executive officer of Bal- 
ly said, “The completion of this acquisition makes Bally the premier gaming compa- 
ny in the world and is an important step in 
our restructuring strategy to enhance the 
long-term value of Bally for the benefit of all 
shareholders.”

This past February the New Jersey Casi- 
no Control Commission granted Bally ap- 
proval of its acquisition of the Golden 
Nugget.
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