To Our
Academy of Country Music Award Nominees

**B.M.I.**

**SONG OF THE YEAR**

*EVERYTHING THAT GLITTERS (IS NOT GOLD)*
Dan Seals, Writer/Artist
Pink Pig Publishing, Publisher

**GRANDPA**
The Judds, Artists

**LIVING IN THE PROMISELAND**
D.L. Jones, Writer
Willie Nelson, Artist
Mighty Nice Music-Victrolia Music-Skunk DeVille Music, Publishers

**ON THE OTHER HAND**
Paul Overstreet, Writer
Writers Group Music-Scarlet Moon Music, Publishers

**WHOEVER'S IN NEW ENGLAND**
Quentin Powers, Writer
Silverline Music, Publisher

Alabama
Alabama Band
Chet Atkins
Jimmy Bowen
Al Bruno
Jack Daniels
Paul Davis
Holly Dunn
Buddy Emmons

Everly Brothers
Jannie Frickie
Sonny Garrish
Larry Gatlin &
The Gatlin Brothers
Crystal Gayle
Emory Gordy, Jr.
John Hobbs
George Jones

Sonny Lemaire
J.D. Maness
Lou Martin
Jerry McKinney
Danny Michaels
Danny Michaels Band
Juice Newton
Mark O'Connor
Carl Perkins

Ricky Skaggs
Ricky Skaggs Band
The Statlers
Pam Tillis
Rick Wayne
Jerry Whitehurst
Hank Williams, Jr.
Norro Wilson
Dwight Yoakam
Table Of Contents

Cover Story ........................................... 11
Executives On The Move ......................... 6
New Faces To Watch ............................. 10
Album Releases .................................. 8
Single Releases .................................. 9
Radio Report .................................. Center Pullout

Columns

Points West ........................................ 10
East Coatings ..................................... 11
On Jazz ............................................. 14
Audio/Video ...................................... 21
Shop Talk (Retail) ............................... 22
Nashville Chatter ................................ 28

Charts

Top 40 Jazz Albums .............................. 14
Top 75 Black Contemporary Albums ........ 15
Top 100 Black Contemporary Singles .... 16
Top 100 Singles .................................. 4
Top 200 LPs ........................................ 18-19
Top 75 12" Dance Singles .................. 23
Top 40 Music Videos .......................... 20
Top 15 Music Videocassettes ............... 20
Top 40 Videocassettes ......................... 21
Top 40 Compact Discs ........................ 22
Top 50 Country Albums ...................... 26
Top 100 Country Singles ..................... 27
Chart Index ....................................... 35

DePARTMENTS

News .................................................... 5, 24-25, 30
International ...................................... 12
Talent On Stage .................................. 13
Black Contemporary ......................... 15
Dance ............................................... 23
Video ............................................... 20-21
Country ............................................ 26-29
Coin Machine .................................. 33-34
Classifieds ........................................ 32

TOP POP DEBUTS

SINGLES

69 WANTED DEAD OR ALIVE—Bon Jovi—Mercury/PolyGram

ALBUMS

69 SECRET OF MY SUCCESS—Night Ranger—MCA

POP SINGLE

#1 NOTHING'S GONNA STOP US Starship Grant/RCA

B/C SINGLE

#1 SIGN 'O' THE TIMES Prince Paisley Park/WB

COUNTRY SINGLE

#1 KIDS OF THE BABY BOOM The Bellamy Bros. MCA/Curb

JAZZ

#1 A CHANGE OF HEART David Sanborn Warner Bros.

COMPACT DISC

#1 THE JOSHUA TREE U2 Island

WINNER'S CIRCLE

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.
CASH BOX TOP 100 SINGLES

Title | Artist, Album, Label
--- | ---

1 | MOUNTAIN GIRL | ELTON JOHN, T. T. T. (CBS 82477)
2 | SHE'S COMING HOME | THE FIVE TRUTHS, LONDON (7-69484)
3 | WHO'S CHEATING WHO ? | BARRY MANILOW, CAPITOL (7-89290)
4 | I'M IN THE MOOD FOR LOVE | ELTON JOHN, T. T. T. (CBS 82477)
5 | DANCING IN THE STREET | MICK JAGGER, KEITH RICHARDS, ROLLING STONES, ISLAND (7-89354)
6 | I'M GONNA BE ME | BILL WITHERS, CAPITOL (7-69500)
7 | DON'T YOU WANT TO BE SOUL | JERRY FURSTENHOFER, ZAHONI (CBS 82478)
8 | BORN TO BE WILD | BERT ANDRÉ, WINGED HEART (CBS 82479)
9 | ALL IN A NIGHT'S WORK | JIM & JIMMY, KILLMAN (CBS 82478)
10 | MIGHTY WAVE | THE SHAMBOYS, Ensign (CBS 82480)

ALPHABETICAL LISTING ON INSIDE BACK COVER

April 11, 1971

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10

11 | THE SONGMAKER | ZEPHYR, CAPITOL (7-69478)
12 | DANGEROUS | JON BECK, ATLANTIC (7-69480)
13 | THE JOY OF LIVING | THE LEMONS, ATLANTIC (7-69480)
14 | MELON | THE BEATLES, APPLE (7-69480)
15 | THE GREAT SNOOKER | COMET, CAPITOL (7-69480)
16 | LITTLE CHERRY | JIMMY CLARK, ENIGMA (7-69480)
17 | PRAIRIE SONG | THEを求め手, DECCA (7-69480)
18 | HOW CAN I MAKE YOU UNDERSTAND | ROD STEWART, ATLANTIC (7-69480)
19 | SONGS OF INNOCENCE | THE ADAM FAITH BAND, ATLANTIC (7-69480)
20 | NO LOVE SONG | MICHAEL SMALL, LIBERTY (7-69480)

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10

11 | I'LL NEVER췄 | RENATO & THE RIM-SMITHERS, ENDEAVOUR (7-69480)
12 | GIVE ME YOUR LOVE | THE BOXSTERS, CAPITOL (7-69480)
13 | STRUGGLE ON | THE WINDMILLS, CAPITOL (7-69480)
14 | BEHOLDEN | THE DAVE ANTHONY BAND, ENIT (7-69480)
15 | THE RIGHT PLACE | JIMMY PURDY, LIBERTY (7-69480)
16 | BECAUSE I LOVE YOU | BILL Hitchcock, LIBERTY (7-69480)
17 | 1000 YEARS LATER | THE LOU REED BAND, LIBERTY (7-69480)
18 | THE HUNT IS OVER | THE MANHATTAN TRANSFER, ENIT (7-69480)
19 | SOMEWHERE IN THE STATES | THE SUPERSTARS, LIBERTY (7-69480)
20 | SHE'S NOT WHAT SHE SEEMS | DEAN TAUBE, ENIT (7-69480)
**NEWS**

**YAGOT Leaves Columbia, Joins Capitol; Benesch Named His Replacement**

ANGELES—Long-time Columbia Records executive John Fagot is confirmed to have resigned his post as vice president of promotion to take a position as head of promo for Capitol Records. He will leave Columbia's New York headquarters to join Capitol in Los Angeles.

**Anita Baker Hits Multi-Platinum**

NY—Anita Baker’s “Rapture” led the only multi-platinum award in the NARAS’ list of certifications for March, with t of two million copies. AC/DC’s “Who’s Who” was the only platinum disc

... additional ranging stylistic mixture of nine went gold in March: Glass Tiger’s “Thin Line” and Robert Cray’s “Strong Persuader,” of Strait’s “Look at the Love You Wrote.”

**Pros And Cons Of DAT Heard On Hill**

By Earl B. Abrams

SHINGTON — The American recording industry opted for legislation that would re- cursive code scanners inhibiting home ying in recording machines over the im- position of a royalty-producing fee in the price of such devices. That position was vacated by Senator John B. Swain, presi- dent of the Recording Industry Association of America (RIAA) in April, before a joint session of the Copyright Committee of the Senate and House of Representa- tives considering legislation relating to the development of Digital Audio (DAT) machines.

Berman’s choice was evoked by a ques- tion from Senator Dennis DeConcini (D-AZ), chairman of the Senate Copyright Committee. The question, presented to President Richard M. (Kastenmiller) Ham is chairman of the House Copyright Committee.

In the latest RIAA position, Ralph Ornstein, registrar of copyrights, states, “freely and voluntarily endorsed the code opera- tion, although he noted his pos- ition historically has been that the only equi- ble solution in the royalty route. There have been moves in both audio and television recording areas to require the imposi- tion of an extra fee on the sales of recording chassis. These sums are to go into a pool distributed to copyright owners.

Pending legislation in both the Senate and House would require all DAT machines include code copier devices, unless the complaint is resolved. Even if that is the case, he said, it will be more costly to consumers.

Feldman told the Senate Commerce Committee that none of the DAT machines include code copier devices to prevent illegal taping. They said they were considering recommending an additional tax on DAT devices.

**JVC Jazz Festival/New York Sets Ambitious Schedule**

By Lee Jeske

NEW YORK—The JVC Jazz Festival/New York, which used to be the Kool Jazz Festi- val/New York, the Newport Jazz Festival/New York, and, years and years ago, the Newport Jazz Festival, announced an expanded line-up of concerts for this year’s event, to be held June 19-28 in various ven- ues in and around the New York area. The expansion is seen as a deepening of JVC’s commitment to the Festival, which it took over at the beginning of the year.

Although the Festival is heavily-weighted towards traditional Festival favorites, there are several new twists. Renowned leaders Sarah Vaughan and Mel Torme will share some of the best solo and solo groups with recent Grammy winners Bob- by McFerrin and Diane Schuur, respectively. Dizzy Gillespie, who will be celebrating his 70th birthday later this year, will be the host of a special band featuring Sam Rivers, Ron Fiddler, Frank Wess, Steve Turre, James Williams and many others, in a concert that co-bills the speaker with Wynton Marsalis. The Modern Jazz Quartet will premiere a new work with the New York City Symphony.

Most of the concerts, as usual, will take place in Carnegie Hall and its Weil Recital Hall (unavailable to the Festival last year due to renovations), Avery Fisher Hall and Town Hall, with the Festival roaming as far away as Waterford Village in Stanhope, New Jersey, and Stamford, Connecticut. The Festival is also affiliated with two other George Wein productions to be held concur- rently with the Festival’s final weekend: Newport Jazz at Saratoga, in Saratoga Springs, and Newport Jazz in Rochester, New York.

Some of the other expected highlights of the Festival include a reunion of the original Ornette Coleman Quartet sharing a pro- gram with Coleman’s electric band, Prime Time; an evening with Ella Fitzgerald, who has spent a year inactive due to heart troubles; the Festival debut of Ruben Blades; and an all-star salute to Hank Jones.

Returning are the series of one-hour pi- ano recitals at Weil Recital Hall, music cruises on the Hudson, the Waterford traditional jazz picnic, and an evening of David Cherok’s jazz films. As usual, several outside producers will be used, including three record companies—CBS, Blue Note and Gramavision.

(continued on page 24)

SHADOWFAX SIGNS—Capitol Records has announced the signing of recording group Sha- dowfax, with a debut Capitol album scheduled for an early fall release. Pictured at the signing (standing, l-r) are: Shadowfax members G.E. Stinson; Stuart Nevitt; David Lewis; and Chuck Greenberg; Tom Wales, Capitol’s vice president of A&R; Steve Lowy, attorney; and Charles Bartnat, Shadowfax. Seated are: Phil Magnani, Shadowfax; and Don Zimmermann, president of Capitol Records.

sh Box April 11, 1987

5
Holmes Appointed Vice President, Black Music A&R, Columbia Records

LOS ANGELES—Cecil Holmes has been appointed vice president, Black Music Artists & Repertoire, Columbia Records, according to Mickey Fichetti, senior vice president A&R for the label. In this newly-created position, Holmes will have national responsibility for every aspect of talent acquisition, repertoire selection and recording for black music on the Columbia label, and will supervise our activities in this area on the east and west coast.

Mr. Holmes has been vice president, Black Music A&R, East Coast, for CBS Records since 1982. His career in the music business spans more than two decades and has included everything from performing with his won band to promotion and marketing to A&R. Before joining CBS, he was best known for his 7 year stint from 1973-1980 as senior vice president of Casablanca Record & FilmWorks, during which he directed their Black Music operations. He had previously been vice president in charge of Buddah Records black music staff for five years. Holmes has also been president of Gold Coast Records, an independent distributed by Capitol.

Gavigan, Fischetti Promoted at CBS

LOS ANGELES—Jim Gavigan has been appointed manager, marketing, East Coast region for the CBS Masterworks label, according to Roger Holdredge, vice president, marketing for the label and Judith Fischetti has been appointed manager, marketing communications, in the marketing services department of the CBS Records division, according to Rosellino Blascik, executive vice president, marketing services for CBS Records.

Gavigan will support CBS Records’ eastern branch sales organization in the marketing, sales and promotion of all Masterworks product. He reports to Harold Fein, director of U.S. marketing for CBS Masterworks.

Gavigan has been director, marketing analysis for CBS Records since 1985. He joined the label in 1974 and has been an account service representative and more recently, a sales representative in the New York branch. He holds a B.A. from Fordham University and an M.B.A. and a Certificate of Advanced Graduate Study from Columbia University.

EXECUTIVES ON THE MOVE

John Johnson Joints — Step Johnson has joined Capitol Records as vice president of A&R. Prior to joining Capitol, he was vice president of promotion. He joined the company in 1983 after serving as a director of the Sony Music Group.

Virgin America Names Three — Audrey Strahl has been appointed to position of vice president, publicity for Virgin America. In her new role, she will be working with publicity director Robert לasher to develop new programs and strategies for the label. She joined Virgin in 1983 as marketing director, where she was responsible for developing and implementing new marketing initiatives.

Two Promoted At MCA — Dave Durchin has been promoted to senior vice president, national sales & marketing for MCA Records. He has been director of national sales & marketing since 1981 and has worked for MCA Records since 1977.

Haslam Named — Pam Haslam has been appointed vice president of marketing and promotion for PolyGram Records. She joins the company from Atlantic Records, where she was responsible for developing and implementing new marketing initiatives.

Lichtman Named — From Lichtman has been promoted to the newly created position of director of national sales & marketing for Atlantic Records, based in Los Angeles. She has been with Atlantic Records since 1982.

Mitchell Joints — Michael Mitchell has joined Atlantic Records as director of national sales & marketing. He previously served as director of national sales & marketing for RCA Records.

Two Appointed At WEAL — Scott Madden has been appointed as Chicago manager for Warner Product Relations in the WEAL office. He previously served as manager of national sales & marketing for PolyGram Records.

Gavigan, Fischetti Promoted at CBS

Gavigan has been promoted to vice president, national sales & marketing for Masterworks Records. He will be responsible for developing and implementing new marketing initiatives for the label.

Holmes Promoted — Cecil Holmes has been promoted to vice president, Black Music Artists & Repertoire for Columbia Records. He will be responsible for developing and implementing new marketing initiatives for the label.

The Best Seafood in L.A. A Real Cool Fall Treat

HARD SHELL CRABS SOFT SHELL CRABS ICE COLD BEER

MARYLAND CRAB HOUSE

“The taste of the Chesapeake”

Cash Box April 1 2003
The CASH BOX Radio Report

The Competitors’ Edge

WLS/CHICAGO, RICH MacMILLAN, ASST. PD & MD — “The daypart information is invaluable. I get all the trades and have found that the CASH BOX RADIO REPORT has more useable information than any other trade in the business.”

KIIS-FM/LOS ANGELES, GENE SANDBLOOM, MD — “Our must important source of information is our own local research, then we immediately turn to THE RADIO REPORT.”

WBZZ (B-94)/PITTSBURGH, LORI CAMPBELL, MD — “An extremely useful tool when making weekly decisions. It gives me information that really helps.”

KWK/ST LOUIS, JIM ATKINSON, MD — “I find THE CASH BOX RADIO REPORT very helpful in deciding what music to play.”

KPKE/DENVER, DEE ANN METZGER, MD — “Makes it easy to look at the complete picture on one single.”

KSFM/SACRAMENTO, KEVIN KEI, MD — “It gives us a good national overview.”

WHOT/YOUNGSTOWN, DICK THOMPSON, PD — “Handy material, compact, all within reach, real accessible, up to date. Helps me put together my playlist.”

WOKI/KNOXVILLE, GARY BEACH, MD — “One of the best tools of the trade. Demographics and crossover real informative. Keep up the great work.”

KTFM/SAN ANTONIO, SHARON LEPERÉ, MD — “Useful for crossovers, especially for urban crossovers. Great retail breakouts. Handy, clear and concise.”

KLUC/LAS VEGAS, JAY TAYLOR, MD — “It’s getting much more competitive. It gives you information you can’t get anywhere else.”

CASH BOX Radio Report

YOU’RE NOT GETTIN’ IT,
YOU’RE JUST NOT GETTIN’ IT!
PRINCE—Sign "O" The Times—Paisley Park 25577—Producer: Prince—List: 15.98—Bar Coded

The nearly unfathomable creative reservoir of Prince is on full display here once again. His mind-boggling, prolific output has yet to tap the well dry. This double LP contains some of his best compositions to date, including the sparse, controversial title track, already in the Top 10. He's dropped The Revolution and is back to doing it all himself with little outside help. His provocative genius just keeps amazing.

OUT OF THE BOX

NIGHT RANGER—Big Life—MCA 5839—Producer: Kevin Elson—List: 8.98—Bar Coded

With "The Secret Of My Success" already igniting radio, this combustible high octane set from Night Ranger is sure to explode. Concussive guitars, keyboards and drums are linked in a seamless aural assault. Strong melodies make the band stand apart from the rest of the arena rock crowd. This LP should continue their gold and platinum string.

OUT OF THE BOX


The legendary New Orleans musical family deliver their most polished, commercial album to date. If ever a group deserved a big hit, this group is it. This album is a gumbo of musical ingredients, from hot and spicy funk to sweet soul and tasty pop.

THE SMITHS—Louder Than Bombs—Sire 25569—Producers: Various—List: 12.98—Bar Coded

The Smith's "Louder Than Bombs" is a collector's dream come true. Combines the British releases of "Hatful Of Hollow" and "The World Won't Listen" which are collections of the popular group's B sides and rarities. The specially priced two-LP set will flex a strong muscle at retail despite being shut out at radio.


Wolf's electrifying title track (Top 20 this week) provides a lot of juice for this new LP. Blistering rock and roll and clever lyrics combine with a loose, freewheeling party atmosphere hinted at by the title.


Paul Winter's nearly 20-year passion for whales finds its finest expression in this wonderfully done album. It features recordings of whales by expert Roger Payne blended with the music of Paul Winter and Paul Halley. This is intertwined with effective narrative readings by Leonard Nimoy.

AUTOGRAF—Loud And Clear—RCA 5796—Producer: Andy Johns—List: 8.98—Bar Coded

The title says it all. This is bone crunching metal delivered very loud from a band whose intentions are very clear: they just want to rock.

BLIND DATE—Music From The Motion Picture—Rhino KRIN 70705—Producers: Various—List: 8.98—Bar Coded

The film has two hot properties in the leads: Bruce Willis and Kim Basinger. The soundtrack has some hot properties as well: Billy Vera, Henry Mancini and Jennifer Warnes.

OUT OF THE BOX

CARLY SIMON—Coming Around Again—Arista AL-8443—Producers: Various—List: 8.98—Bar Coded

On the heels of her hit single, "Come Around Again," Simon's debut Arista is another gripping collection of romantic treats. She utilizes a bevy of co-writers and guest writers, including Bryan Adams. She also covers the standard, "Time Goes By," featuring a spine-tingling harmonica solo by Stevie Wonder.

OUT OF THE BOX

WHITESNAKE—Geffen 24099—Producer: Mike Stone-Keith Olsen—List: 8.98—Bar Coded

Former Deep Purple vocalist David Coverdale stands to have the biggest of his solo career with this thunderous collection of power rock. He combines a compromising heavy metal sonata with listenable, melodic songs. Already exciting at retail, the LP is loaded with AC fodder and should keep things rocking in the British band well into the summer.

FEATURE PICKS

ATLANTIC STARR—All In The Name Of Love—Warner Bros. 25560—Producers: David Lewis-Wayne Lewis—List: 8.98—Bar Coded

Atlantic Starr's first for Warner Bros. is a sparkling, effervescent R&B fizzle. Distinct songwriting and brilliant, percussive production highlight Barbara Weather's sweet, bird vocals.

PIERRE BEN-SUSAN—Musiques—Lost Lake Arts LL-0092—Producer: Ph Ben-Susun—List: 9.98—Bar Coded

The marvelous French acoustic guitarist has an international audience. Windham releases their second compilation of his four LPs. This material was recorded in 1978/79 and its quality has withstood the test of time.

THE STYLE COUNCIL—The Cost Of Loving—Polydor 831 443—Producer: Kevin Whelan—List: 8.98—Bar Coded

Paul Weller's Style Council forges its social conscience into increasingly soulful, jazzy forms. The group tapes many of the current options in black music, including rap, to do its ever-changing musical mood.

KIM WILDE—Another Step—MCA 5903—Producers: Various—List: 8.98—Bar Coded

This could be the big one for Wilde. Her dazzling remake of "You Keep Me Hangin' On" is blasting off at radio. The British singer shows her versatility by covering equally diverse R&B and solid rock and roll.


Montreux is an acoustic music outfit of impressive credentials featuring violinist David Anger, guitarist Mike Marshall, pianist Barbara Higbie and bassist Michael Manning. In a play will move boat loads of this record.

THE JIMI HENDRIX EXPERIENCE—Live At Winterland—Rhysydic BR-0038—Producers: Alan Douglas-Chip Branton—List: no list

CD photo: Hendrix fans will find a cure for their here. This CD only release of 11 Hendrix classics is a must have item for Hendrixologists and ordinary fans alike. The CD's incredible sound and 70-minute format make this compilation of three 1968 nights at Winterland rare adventure.

RECORDS TO WATCH


LETHAL WEAPON—Original Motion Picture Soundtrack—Warner Bros. 25561—Producers: Michael Kamen—List: 9.98—Bar Coded

THE DAMNED—Anything—MCA 5966—Producer: Jon Kelly—List: 8.98—Bar Coded

MALTA—1 Touch 2 Much—Mercury 830 299—Producers: Eric Van Tijn-Johan Jozsef—List: 8.98—Bar Coded

THE WHO—Two’s Missing—MCA 5712—Producer: not listed—List: 8.98—Bar Coded

SACHÉ—Are You Attracted To Me—Atlantic 81738—Producers: Various—List: 8.98—Bar Coded

THE LONDON SYMPHONY ORCHESTRA—We Know What We Like—Red Seal 6242—Producers: David Palmer—List: 9.98—Bar Coded

HANNAH AND HER SISTERS—A Selection Of Music From The Motion Picture—MCA 6190—Producers: Various—List: 9.98—Bar Coded


TANGERINE DREAM—Green Desert—Relativity 88561-8072—Producer: Tangerine Dream—List: 8.98—Bar Coded

REDD KROSS—Neurotica—Big Time 6034—Producer: Tommy Erdelyi—List: 8.98—Bar Coded
OUT OF THE BOX

JOVI (Mercury 886 467)
"Out Of The Box" (Bon - PolyGram/ASCAP) (J. Bon Jovi R. bora) (Producer: Bruce Fairbairn)
Top 10 singles behind them, in the chart topping "You Give Love A Name," sets Bon Jovi up for a big showing for their third single. The catchy, acoustic beginning gives way to a lead guitar's production featuring Jon Jovi's convincing gravel-throated vocal delivery.

ALPERT (A&M AM 2929)
"Alpert" (A&M AM 2929) (Flyte Tyme/ASCAP) (J. Jam-Terry Lewis) (Producers: Jim-Jam-Terry Lewis) (Artwork: Mike Davis) (Label: A&M AM-2929)
Alpert is set to get a crossover hit here. Apps the Flyte Tyme production team his label's big star. Janet Jackson is on this track. An infectious new single. Alpert hits with CHR. "Diamonds" is like Alpert's biggest chart record in time. The hip hop Flyte Tyme sound is set for the market and a clever con to Alpert's clear horn punctuating chorus.

HUMAN LEAGUE (A&M AM 2934)
"You Ever Coming Back?" (Virgin/ASCAP) (P. Oakley-J. Russell A. Wright) (Jury: Jimmy Jam-Terry Lewis)
"You Ever Coming Back?" is a descriptive, travelogue lyric and haunting melodies mingle with Jimmy Jam & Terry Lewis' punchy production.

FARNHAM (RCA 5146-7 RAA)
"The Voice" (4:27) (Copywrite Control) (Andy Quanta-Chris Thompson-Keith Reid) (Producer: Richard Page & Glen Cravens)
Ari Little River Band singer Farnham's sensational, multi-range voice is packed with tension on this pop/rock gem. Done with touches of grandeur. He is one of Australia's recording industry's strongest voices and stands a strong chance of making waves on these in ways as well.

DAMNED (MCA 53051)
"I Am Again Or" (3:38) (Peer International/BMI) (B. Maclean) (Producers: Jon Kelly)
The Damned are unlikely to set the commercial world on fire, but they are likely to garner growingly devoted following after this burlesque remake of Love's classic.

CETACER (Warner Bros. 7-28385)
"Love Knows Why" (Fall Line Orange – See This House/ASCAP) (Céteras-Bitzer-tran) (Producer: Michael Omartian) (Producers: Robert Brooks-Louie Silas, Jr.)
Cétera's vocalist Peter Cétera makes another bid at chart success with this Omartian-laced ring pop song.

OWN JACOBSON (Jive 10407 RAA)
"Imitation Of Love" (Zomba Enterprises/ASCAP-Willisden/BMI) (J. Butler M. S. Junior)
Jackson will find herself on the charts again, following her Top 20 BC hit, "Love Is A Serious Game," with this well-crafted, richly performed mid-tempo soul single.

BROOKS (MCA 53093)
Brooks has a high, clear tenor and this single again demonstrates his singular instincts soul/R&B vocalist.

ONE BRUNSON (MCA 53000)
"Triangle" (Mumme/BMI) (J. Mumme-T. Brunson-G. Adams) (Producer: James no)

NEYMOON SUITE (Warner Bros. 7-28379)
"Alkal Weapon" (3:14) (Warner-Tamerlane/BMI) (Michael Kamen) (Producer: Ted Berman)

ERSAI PLANE (RCA 5156-7 RAB)
"Rabbit" (3:24) (Coppperpenny/BMI) (Grace Stlick) (Producers: Rich Jarrard)

DREAM TEAM (MCA 53072)

RLESS FOUR (Mercury PRO 488-7)

TURNEY (Jive 1037-7 JA1)
"Father Go Blind" (4:25) (Arc/BMI) (E. Jordan-B. Foster) (Producer: Pete Q Harris)

GIGGLES (Atlantic 7-8926)

M.C. SPICE (Atlantic 7-89260)
"Don't Treat Your Girly Like A Dog, Dog Dog" (Modernique/ASCAP) (Larry "Woo" Wedgeworth-Gordon "Mega Bucks" Worthy M.C. Spice) (Producers: Woo/Worthy Productions)

AL JARREAU (Warner Bros. 7-28400)
"Give A Little More Lovin'" (4:05) (Zomba/ASCAP) (Johnathan Butler-Simon May) (Producers: Nile Rodgers)

REDD (RCA 5114-7 RAA)
"Mr. D.J." (4:42) (Warner-Tamerlane/ASCAP) (Producers: Charlie Singleton-MM)

GERRY WOO (Polydor 985 739)
"Hey There Lonely Girl" (4:05) (Famous/ASCAP) (E. Shuman-L. Cari) (Producer: Vic Faster-Bruce Nazarian)

OUT OF THE BOX

DEAD OR ALIVE (Epic 34-0722)
"Something In My House" (3:38) (Lateboundary/adn by WB/PR – ASCAP) (Dead Or Alive) (Producers: Stock, Aitken & Waterman)
The flamboyant, outrageous British outfit is out to better their recent Top 20 success "Brand New Lover." This one is another high energy dance rock cut. Sure to set fire to the dance floors as well as CHR, Power and Alternative formats.

NEW AND DEVELOPING

TESLA (Geffen 7-28353)
"Little Suzi" (Almo/ASCAP – Tone Poems/PR) (Diamond-Hyness) (Producers: Steve Thompson-Michael Barbiero) (Teas has AOR believing, and now, if CHR has room for a booming rock cut ala Bon Jovi, they may get the pop crowd too. The LP, "Mechanical Resonance" is Top 25, and this turbo-charged pop/rock could push it even higher.

FEATURE PICKS

HOWARD HUETT (Elektra 7-69477)

KANSAS (MCA 53070)

ALFRED HOLLAND (MCA 53065)

GEORGE BLACK (Warner Bros. 7-28429)
"Concentration Breakdown" (4:00) (Horshay Tunes/BMI) (George Black) (Producers: George Black-Victor Flores) (Producers: George Black-Victor Flores)

RECORDS TO WATCH

GIGGLES (Atlantic 7-8926)

M.C. SPICE (Atlantic 7-89260)
"Don't Treat Your Girly Like A Dog, Dog Dog" (Modernique/ASCAP) (Larry "Woo" Wedgeworth-Gordon "Mega Bucks" Worthy M.C. Spice) (Producers: Woo/Worthy Productions)

AL JARREAU (Warner Bros. 7-28400)
"Give A Little More Lovin'" (4:05) (Zomba/ASCAP) (Johnathan Butler-Simon May) (Producers: Nile Rodgers)

GERRY WOO (Polydor 985 739)
"Hey There Lonely Girl" (4:05) (Famous/ASCAP) (E. Shuman-L. Cari) (Producer: Vic Faster-Bruce Nazarian)
NEW FACIES TO WATCH

Wednesday Week

Wednesday Week takes it to the New York clubs later this month with show at the China Club (23), Maxwell's (24), and the Ritz (25).

Paul Iorio

Peter Murphy: Form Still Follows Function

By Brian Kassan

LOS ANGELES — Peter Murphy is back. This enigmatic, theatrical singer was the driving force behind the Bauhaus, a band that broke up in the late 70's along with Joy Division defining the Gothic, menacing, throbbing style of music which was to be embraced by a slavish cult following around the UK and Europe for several years. Stateside, Bauhaus developed a considerable college/alternative following who flocked to its shows and bought its albums, with requests for its first single "Bela Lugosi's Dead" long after the band called it quits in 1983.

Shortly after that, Murphy began collaborating with guitarist/keyboardist musician named Howard Hughes (not you who know in late 1983. Murphy put that partnership on hold, teaming with ex-Japan guitarist Mick Kam to form the ill-fated combo, Doll's Car. In 1985, Murphy resumed working with Hughes on the songs in demo form they had been working on which resulted in Murphy's first solo effort, "Should The World Fail Apart," a rather textured, almost choral debut which features a clear, more expressive vocal performance for Murphy than ever before and a host of talented musicians to flesh out Murphy's material, while still maintaining a Bauhau.

Peter Murphy: Form Still Follows Function

By Brian Kassan

LOS ANGELES — Peter Murphy is back. This enigmatic, theatrical singer was the driving force behind the Bauhaus, a band that broke up in the late 70's along with Joy Division defining the Gothic, menacing, throbbing style of music which was to be embraced by a slavish cult following around the UK and Europe for several years. Stateside, Bauhaus developed a considerable college/alternative following who flocked to its shows and bought its albums, with requests for its first single "Bela Lugosi's Dead" long after the band called it quits in 1983.

Shortly after that, Murphy began collaborating with guitarist/keyboardist musician named Howard Hughes (not you who know in late 1983. Murphy put that partnership on hold, teaming with ex-Japan guitarist Mick Kam to form the ill-fated combo, Doll's Car. In 1985, Murphy resumed working with Hughes on the songs in demo form they had been working on which resulted in Murphy's first solo effort, "Should The World Fail Apart," a rather textured, almost choral debut which features a clear, more expressive vocal performance for Murphy than ever before and a host of talented musicians to flesh out Murphy's material, while still maintaining a Bauhaus flavor wrought with the familiar dark sensibilities without the rage and obtuse elements associated with his form band. Unfortunately, it's only available as import.

(continued on page...)
Jennifer Warnes Awakens Listeners With The Songs Of Leonard Cohen

By Gregory Dobrin

ANGELES — It's Jennifer Warnes on other end of the line, compassionately ponting a reporter's apology that his tape recorder failed during their first interview. Capacity for understanding is certainly like, adding even more depth to "Song Bernadette," a song which concerns the chaste Bernadette Soubirous (Warnes was also Bernadette for several hours her birth before her parents decided to age it), the one tune she had a hand in recording on her debut Cyprus Records album, "Famous Blue Raincoat," an album of songs by Canadian poet/songwriter/hero Cohen.

"His songs are not Band Aids," she says. He's acknowledged material (the album has gone platinum in Canada), "they're heart surgery. It's a serious operation on our heart."

Cohen's pairing with Warnes on "Famous Blue Raincoat" has created a buzz. People have been caught off-guard by this record when they thought you might as well your mind and emotions on hold, just with precious few exceptions, listen to records that have to anywhere there little need to really listen anymore (cos' listening was really being said anywhere), when passion is advertising, when it's a slogan to be human is more of ice than ever, just when it seemed like country woke up briefly in the '60s only suffice its prescription for sleeping pills, my, one of the most gripping singers and, records the songs of "Lenny," an if of such rare depth and poesy that he's out been trampled by the razzle dazzle, and tickle machinery of contemporary aeronautic music and its pundits.

Cohen doesn't pretend that we are fragile," says Warnes, "and a lot of the in pop music assumes that we are part of cultural warrior, whereas hard said will, 'Well, can stand it? You can possibly stand it'? you know, with hate on his face, as though to acknowledge, 'Gezit, the amount of pain that we all that around with on a daily level is just terrible.'"

he general reaction to the album re-echoes in '80's ears. (No, we haven't often how to listen; yes, we can still hear). But it wasn't easy getting this project off the ground, Warnes, who has toured with Cohen off and on since 1972, and began singing his tunes long before that, has been trying to get this record produced for at least ten years. She has met time and again with incredible record executives who, it might seem, wanted her to be a good little hitmaker and stop all this nonsense about art. Not that she didn't have support from within the corporate offices. MCA's Kathleen Carey, for one, pushed and pushed to get the label excited about the project, but to no avail.

Known best to the pop world for her hits "Right Time of the Night" and "Up Where We Belong," a duet with Joe Cocker, the Southern California-bred singer has languished in a corporate music world that never seemed to understand her. Reggae, in the ears of many, as a country-laid Rondstadt alternative, her last album was made seven years ago. Since then, she's been travelling the movie soundtrack road (Norma Rae, Ragtime, Officer And A Gentleman - from which the Grammy-winning "Up Where We Belong" came). Finding fertile soil for her own uniqueness has been difficult. Still, she bears no blame for the record executives. "It's taken me a long time to believe in myself. I feel it takes a certain amount of time for an artist to blossom, and I think that with this record I've sort of announced who I am."

It wasn't until a year or so ago when Warnes met up with Cypress label head Craig Sussman, who was just formulating the new company, that her desire to record Cohen's songs took on new hope. "Craig Sussman said he wanted to start a new label for the 'lost audience.' he remembers, "meaning people who stopped going into record stores because they couldn't find records that they liked. He asked me what kind of records I wanted to make, and I said I wanted to make records that you can put the needle on and leave it on, a record with continuity, which meant I didn't want five or six producers and I didn't want to aim for twelve singles or ten singles."

Warnes co-produced the album with Roscoe Beck (who is now producing Leonard Cohen's upcoming release on new label). "It's a very - some of the songs are more like songs on Leonard Cohen's records," Warnes says. "It's a very personal, very intimate record." The album, "Jennifer Warnes Awakens," is scheduled for release in the fall.

Steve Fallon, who runs Maxwells' in Hoboken, was recently given a birthday party at his club. People packed the place for the celebration, which included live performances by Glenn Mor- row (playing solo acoustic on "The Scene Is Now"), the Rauch Hands (who were more chaotic than ever), the Neats, and others who wished Fallon a happy 33d. Morrow and his Rage To Live band will be playing the other side of the river April 26, on a triple bill with They Might Be Giants and Uncle Bonsai at the Bottom Line. Vin Scelsa hosts...U2 plays a string of sold-out shows at the Ritz Ballroom Arena May 11, 12, 13, 15, and 16....The Golden Palomino's return to the Ritz April 11. Other Ritz shows include: Tom Verlaine April 26; Hipsway May 1; Squeeze May 4, 5 and 6; World Party May 14; and Eura- sure May 15 and 16...Vocalist Lili Anel plays two shows at the Paper Moon April 14....Love Tractor is booked at CBGB's April 10.....The Cel- lative Rifles top a Maxwells' double bill with Dick Destiny and the High- ways Kings April 11. Other Maxwells' shows include: Sonic Youth April 23 and 24; The Mekons April 26.

AN UNSIGNED N.Y. band called Lulu Revue is circulating a demo tape well worth checking out. Vocalist Tim Milk fronts the group, which includes ex-Television drummer Billy Ficca, and the songs he co-writes are tuneful and engaging. "Transatlantic" is the best of them, starting softly with lyrics like "Frank Sinatra's on the radio/ Turned down low" and then building to an intense climax. They're planning N.Y. gigs, (212) 673-1583.

Paul Iorio

VERLAINE RETURNS — Guitar great Tom Verlaine returns from a series of gigs in England to play a homecoming show at the Ritz.

PAIRINGS — Marshall Cren- shaw's upcoming Warner Bros. album, is produced by Don Dixon, and includes a version of Peter Case's "Steel Strings." Meanwhile, Dixon's ("Hello"") Walk Away," which Marti Jones turned into a rock underground classic in '85, is covered by Ronnie Spec- tor on her new LP...R.E.M. is recording their sixth album, in Nash- ville, with Scott Litt (Patti Smith, '85's) co-producing. The as-yet untitled album hits the racks in late summer. For those who can't wait that long, L.R.S. is put- ting out a collection of the band's B-sides, outtakes, and vocal obscurities on an LP called "Dead Letter Office," also produced by Litt. Included are "Burn- ing Down" and "Ages Of You," from the "Reckoning" period. "Voice Of Harold" (basically "Seven Chinese Brothers" with completely different lyr- ics), an unreleased version of "White Tornado," and live recordings of "There She Goes Again," "Femme Fa- tale," and "Pole Blue Eyes." "Dead Let- ter Office," which ships this month, includes eight other tracks and later notes by Peter Buck...Tom Petty and his guitarist Mike Campbell have written a song with Bob Dylan called "Jamm'min', Me," the first single from Pet- ty's new "Let Me Up (I've Had Enough)" (MCA) album.....Robert Pollard of Ohio/Be- get this — Scorpions drummer Herman Rarebell...The Beach Boys and the Fat Boys have teamed up for a remake of the Sufari's "Wipe Out," to be included on the FB's new album, "Crushing" (Tin Pan Alley/Poly- dor).

BRIEFS — Steve Stevens, gui- tarist for Billy Idol, has signed a solo deal with Warner Bros. Records. He be- gins work later this year on an album...Geller's Wang Chung headlines a double bill with Mercury/Polystar group Eight Seconds April 10 at the Ritz. The Chungs are also slated as guest DJs on MTV April 28, following VJ starts by Deep Purple (21) and Pet- ter Wolf (14)....Ozzy Osbourne is set to play the Garden in a double-reading tour with "Tribute" (CBS Associated), which fea- tures the late guitarist Randy Rhoads....The last show of Cyndi Lauper's recent world tour has been filmed by HBO for an hour-long special tentatively titled Cyndi Lauper In Paris. The show will air this summer...MCA Home Video also plans a summer re-
Simply Platinum — Simply Red were presented with a glittering array of platinum discs for sales of “Picture Book” and “Men and Women,” at a party held in their honor at The Old Rangoon in Barnes. The party followed the opening night of Simply Red’s four date stint at the Hammersmith Odeon. Pictured (l-r) Chris Joyce, drummer; Paul Conroy, WEA dir of mkt’g; Tim Kollet, trumpet; Eloi Rashman, sr mgr; Mick Hucknall, vocalist, Max Noe, WEA dir of A&R; Rob Dickins, chairman of WEA/UK; Tony Bowers, bass; and Fritz McIntyre, keboard.

Amnesty International held its third “Secret Policeman’s Ball” at the London Palladium recently. The performances have become a tradition in the U.K., and artists, including Peter Gabriel and Jackson Browne, appeared on parts of the U.S. “Conspiracy of Hope” tour last year. Gabriel was one of the star attractions. He appeared with his Senegalese protege, Youssou N’Dour, and, unexpectedly, Lou Reed on guitar.

Gabriel sang “Wallflower,” a fitting number about a political prisoner, while Reed sang a new song, “Voice of Freedom.”

Tuxedo Beats songs featured in the evening, Kate Bush, accompanied by Pink Floyd’s David Gilmour on guitar, sang “Let It Be,” while Mark Knopfler and Chet Atkins played an instrumental version of John Lennon’s “Imagine” on acoustic guitars.

The most horrific sight of the evening was Andy Bell of Erasure wearing a latex leotard that left nothing to the imagination.

Also on the bill were Nik Kershaw, World Party and Aswad.

News of the Frankie Goes to Hollywood split has been confirmed. Record company ZTT sent out an official statement to say that Holly Johnson was breaking for at least nine months to pursue a solo career. “Create before it is to late,” says Holly in one of his new lyrics likely to appear on his solo album.

Ladyhym Black Mambazo have just released an album in preparation for their appearance at the Royal Albert Hall with Paul Simon. Their leader Joseph Shabalala says, “In 1975, two of my group were ill and the witch doctor could not heal them. I had a vision where a man came into my house and laid his house on them and they were healed. I always compare 1975 to 1985. In 1975 God came to me, in 1985 Paul Simon came.”

“I have given Paul a Zulu name. Vula. It means, he who opens the door”.

Indie band The Weather Prophets have just released their debut LP, “Mayflower.” Songwriter Pete Astor says he is unaware of why so many images of the weather appear in his songs. “The weather is just something that is there. It is not something that is good or bad. You can make it symbolize anything you feel at the time. I was feeling a full range of emotions when I wrote the album. The songs seem more autobiographical than they are. They are composite experiences and I have distanced myself from the emotions.” The album is “whimsical and emotive, without being morose”.

Howard Jones said he was unaware of why so many images of the weather appear in his songs. “The weather is just something that is there. It is not something that is good or bad. You can make it symbolize anything you feel at the time. I was feeling a full range of emotions when I wrote the album. The songs seem more autobiographical than they are. They are composite experiences and I have distanced myself from the emotions.” The album is “whimsical and emotive, without being morose”.

TOKYO — The Music Publishers Association of Japan (MPA) has sent letters to many music publishers associations both of USA and Japan, asking them to recommend Japanese Government not to legislate Value Added Tax Law (V.A.T.) for imposition of V.A.T. upon royalty earning from imports. The full text of the letter is as follows.

The government in Japan is planning to revise tax laws drastically in January 1988, in order to implement an imposition of V.A.T. upon a wide range of commodities as commercial products. At this stage we cannot know if earnings and copyright fees from works of music are also included in the distribution organizations to operate v.

BUENOS AIRES — Sweeping changes in the structure of two of the major record companies struck the industry last week: Roberto Altuna was appointed managing director of RCA, replacing Jorge Schutt and Edgardo Larranagal is the new marketing director, a post vacant since Mario Lopez resigned more than a year ago. Schutt is now at CBS, replacing Lionel Annand, administrative manager, while Alberto Celatero, previously with Microfon, is the top officer of the company; Roberto Lopez, former managing director, Norberto Tejero, creative director; Mario Alaye, A&R, and Francisco Vidal, promotion manager, are no longer with CBS.

“This is the end of a long crisis,” told Mario Kaminisky, owner of Microfon, one of the few industries still operating actively. “With a yearly volume of 1.6 million in sales, it is obvious that there is room only for three companies subject to V.A.T. We are, in a present discussion with the Tax Office as well as the authorities concerned, who have not V.A.T. ought to be kept as a result from copyrighted musical works as well as a vital issue for the music publishers who are collecting fees from the record companies and the distributors in Japan and abroad. If this legislation takes effect, all royalty remittances to foreign countries from Japan shall be subject to 5% deduction in V.A.T. in the future.

We are aware that the Government not determined its point of view yet regards to royalty earnings from music.

Howard Jones seemed a diffident and delicate figure swamped by the enormity of the Royal Albert Hall. His pageboy haircut and limp features made him look like a child. A giant synthesizer was suspended from the ceiling rather like a chunky trapeze.

Howard is an unlikely object of adoration. The man who intellectualized pop with such profundities as “What Is Love,” had the answer that night. It was strewn on banners all around the Albert Hall. “Love is Howard Jones.”

Sophsiticated melodies, teamed with clever lyrics, suggest Howard wishes to free himself from his teenybooper image. His performance of “You Know I Love You” managed to be both slick and impressive. “Things Can Only Get Better” was pure infectious pop.

“Don’t Want to Fight” showed real emotion seeping through the electronic gadgerties. However, the strict jolmals backing vocalists, Afrodziaz, were a welcome distraction in some of the more repetitive moments, and a definite contrast to Howard’s ordinariness that the crowd found so adorable.

Chrsissy Iley

Japan’s Top Ten

1. Stripe Blue — Shonentayi — Warner Pioneer
2. Mizu No Rouge — Kyoko Kaisei — Victor
3. Wangan Tajiyozoku — Yoko Ogimono — Victor
4. I Love You Sayonara — Checkers — Canyon
5. Tongor Noir — Akira Nakamori — Warner Pioneer
6. Arashi No Macchoman — Tunnels — Canyon
7. Oneway Generation — Minako Honda — Toshiba EMI
8. Marilyne — Koji Kikkawa — Sony
9. Ishikishi Hibi — Takao Horuchi — Victor
10. Otoko To Onna No Love Game — Mika Hino, Shiro Ayoi — Tokuma Japan

Top Ten LPs
1. A-La-Ba La-M-Ba — Koji Kikka — SMS
2. Hippies — Kyoko Koizumi — Victor
4. Marina — Marina Watanebee — Sony
5. Monky Note — Junichiro Inagaki — House
7. Top One — Original Motion Pic Soundtrack — CBS Sony
8. Self Control — TM Network — Sony
9. Over The Top — Soundtrack — Sony
10. Non Stopper — Yoko Ogimono — Victor

England’s Top Ten

1. Let It Be — Ferry Aid — Sun
2. With Or Without Your Love — U2 — Island
3. Respectable — Mei ‘N’ Kim — Supreme
4. Let’s Wait Awhile — Janet Jackson — Breakout
5. Everything I Know — Boy George — Virgin
6. Respect Yourself — Bruce Willis — Motown
7. I Get The Sweetest Feeling — Jackie Wilson — SMP
8. Sign ‘O’ The Times — Prince — Paisley Park
9. Weak In The Presence Of Beauty — Alison Moyet — CBS
10. La Isla Bonita — Madonna — Sire

Top Ten LPs
1. The Joshua Tree — U2 – Island
2. Running In The Family — L.P. — Polydor
3. Men And Women — Simply Red — EMI
4. The Phantom Of The Opera — Various Artists — Polydor
5. Graceland — Paul Simon — Warner
6. The Very Best Of Hot Chocolate — Hot Chocolate — Polydor
7. Now That’s What I Call Music! Various Artists — EMI
8. Picture Book — Simply Red — Elektra
9. The World Won’t Listen — Smiths — Rough Trade
10. Move Closer — Various Artists — CCM

Melody Maker Chart

Cash Box April 11, 1
TALENT ON STAGE

Hüsker Dü

RITZ, NYC — Hüsker Dü is anti-star-in-action. They plug in and play their set without using blue smoke, dry ice, or any other embellishment. They wail when it suits, laugh when it's funny, and growl when they feel like it. For them, the trap of stardom would just get in the way.

He's trio's show here (3/26) was about as tight forward as they come; they more or less played their new album, "Warehouse: Songs and Stories" (Warner Bros.), in se-quence from beginning to end. If it were a Smash Mouth concert, the device might have been too saturable. But there's nothing even remotely corny about Hüsker Dü; you like mortar it turned out to be an inspired and mem-

i

boters, going head-to-head at S.O.B.'s. Unfortunately, what should have been hot, hot was for the most part, somewhat tepid.

Of the blame was in Gates' Express. Brown's dishwasher-dull four-piece backing unit that provided the backdrop for the two men individually and in tandem. Part of the blame was the tandem part — it only was a small part.

After two fusion numbers from the Express (more of a local, Cleanhead took the scene and delivered the goods for three numbers, raw blues shushing (Vinson's one of the last of the great blues shouters) com-bined with slicing southwestern bebop alto saxophone (another playing style). Then Gatesmo was, the one of his many Cottonmouths headed, on a pair of Ellington jam session favorites, "C Jam Blues" and "Things Ain't What They Used to Be" — Gates' unique, singing guitar

bleeding nicely with Cleanhead's gritty alto. The temperature edged up a couple of de- grees. Then, with a curt, "You want to go take a rest?" Gatesmo slashed Clean-

head from the stage and that was that. The rest of the set belonged to Gatesmo and the Express. What? The men didn't participate in any mano-a-mano blues vocaliz-ing — a glaring omission.

The rest of the lengthy set belonged to Gatesmo and when one could ignore the thumping, chunky Express, everything was just fine. Gatesmo easily blends jazz, country, and blues into his purview and he whipped out snappy versions of jazz (“One O’Clock Jump,” “Soft Wind”), country (“Summertime in New England”), and blues (“God My Mojo Crying”). "What a Shame, What a Shame" tunes, moving easily between gui-

tar (an almost perfect blues/jazz blend is Gatesmo's guitar sound), electric piano, and fiddle (not enough fiddle for my money). His singing was right on the blues mark, but one couldn't help wishing that he was per-forming in front of a more crackerjack on-asmable. And why didn't he utilize the alo of Vinson — who would have added some zip to the proceedings is a mystery.

So what promised to be a scorching meeting of like-minded road veterans turned into a case of two well travelled ships passing briefly in the night.

Lea Jeske

Chris Isaak

THE ROXY THEATER, LOS ANGELES — From the moment he stepped on stage clad in a heavily embroidered, brilliant turquoise jacket replete with a formal crossover tie and a small tiki god strung around his neck, wielding a Gretsch fender guitar, with his brand in gray zoot suits, it looked like something from the past. But not quite.

While so-called "roots rock" bands seem to spring up daily, Isaak and his band, Silvertone, still fall into a category of their own. They have truly crafted a modern vi-sion of the past using the most basic ele-
ments that made rock and roll so exciting in the beginning. But it's slightly twisted.

Sure, Chris Isaak looks like a cross be-tween Elvis and Ricky Nelson, and at times sounds like Roy Orbison. All these compar-
isons have been made before, but it really doesn't matter anymore. While Isaak's brooding, stormy tales of romance clearly bore us from a 50's musical sensibility, the vision is uniquely his own. His back up band — lead guitarist Jimmy Wilsey, bassist Rowland Salley and drummer Kenny Dale Johnson — after having been with him since he last came to town performing an unheard of multi-week engagement, have become an integral part of Isaak's music and his show. His new album "Chris Isaak," is chock full of another batch of solid, simple songs which are catchy, yet still possess an oblique quality. Although Isaak's writing leans toward the melancholic side and he has struck a sort of sullen, pensive figure on his first album cover "Silverton," as well as on "Chris Isaak," you wouldn't know it by his glass, yet stage pater that lets on an inspired musical performance, was also hugely entertaining. Performing for a packed house, he introduced one number with, "this one should have come on the first night." (A few industry folks, such as myself wouldn't have missed it.) Alongside his mu-

sic, his humor almost gave the show a rounded quality.

Starting with the bluesy, slightly spooky "Dancin'," from his debut LP, Isaak's voice packed emotion while the new smabs-fla-

red "Lover's Game," did not fail to help itself. Isaak is a commanding singer with a great range which translates equally well on vinyl or live.

At one point while his band vamped a cool, jazz background, Isaak went into a humorous story how he first met the mem-

bers of his band as he introduced them. He later picked on Wilsey and Salley, "It bugs me so much to play "Full bell sold" he quipped. The crowd howled with laughter at every line. This guy's not only a wildly gifted singer/songwriter/performer, he's a comedian to boot.

The Silvertone band are a modern ver-

sion of the Buddy Holly's Crickets on speed. These guys, especially drummer Johnson, are taught, on-the-edge performers. While Isaak strikes a emotional but relaxed state, his band, band's, is intense. Probably one of the hardest working bands in the country, they are giving that 110 percent ev-ery single night. They do look like they have a great time though.

Johnson, who pounds the skins with but-

ter-like staccato, can sing amazingly well, smooth harmonies with Isaak at the same time, while Bassist Wilsey provides a propul-

tive thump or a walking line. Lead guitarist Wilsey is a pure, economical, lyrical player who knows how to get an incredible me-

tale — tight, top-notch. The whole show was filled with the gorgeous harmonic framings of "Wait-

ing For The Rain," the feedback rumbles of "Gone Ridin'" or the spooky echo laden lines from "Voodoo" (Isaak plays mostly rhythm guitar, but it's mean and it's essential. He fully under-

stands how to get the most rhythmic quali-

ties out of a guitar as Wilsey is usually engaged in a guitar riff or live.

Among the fans and industry types in the audience, one could spy Roy Orbison and director David Lynch, who reportedly of-

fered Isaak a role in Blue Velvet. When Isaak introduced one number with, "the kids are tucked in bed and the wife is tied up in the closet. It's the time like best." Lynch's presence made complete sense.

Isaak later pounded on the drums with Johnson, played harmonica on one number and accordion on another. A second encore ended with an extended instrumental, simi-
lar to a Led Zeppelin. The whole show was pure entertainment. I think America and American radio are ready for this guy. I felt, as the crowd probably did, that we were lucky to see such a personal, intimate setting. One day, this guy's gonna be big and we'll all band him in the rafter.

Brian Kassan

Clarence "Gate-

mouth" Brown &

Edie "Clean-

head" Vinson

B.'s, N.Y.C. — It seemed like a match in musical heaven: "Gate-mouth" Brown, the 86-year-old jazz/blues/ SW Texas jazz/blues master who adept soloists and impressive blues

MUST'VE DONE SOMETHING RIGHT — Epic/Portrait/Associated labels celebrated the Gregg Allman Band's recent SRO concert at Manchester's Fitz with a luncheon at Ben Benzen's. The show was a splendid event, with artists like Jett, Ben, E.P. /A. /p. /a. /e. 13

in the Box

April 11, 1987

Paul Iorio
MORE MASTERPIECES—Columbia Records has just released its second batch of “Jazz Masterpieces”—seven digitally remastered goodies from its large catalogue (these are not strictly reissues since most of them have been in print for some time). Each album is available in all three formats. They are the Dave Brubeck Quartet’s “Gone With the Wind,” Miles Davis’ “Round About Midnight” and “Porgy and Bess,” Duke Ellington’s “At Newport” (which features such greats as Paul Gonsalves, Reidar Nikolaisen, Yusef Lateef), Horace Silver, Johnny Hodges, Charlie Parker, and Bud Powell. The “Gone With the Wind” is actually a joint issue with Capitol to commemorate the 50th anniversary of the film. For the true jazz connoisseur, this package comes in a hardcover box with a book detailing the history of the film and its music.

MIDNIGHTとって—including three tracks by the recently deceased Miles Davis—were recorded live at the famous New York club in 1945. The album features some of the greatest jazz instrumentalists of all time, including Charlie Parker, Dizzy Gillespie, and Thelonious Monk.

A CHANCE HEART—DRG, which has been doing a fine service in issuing French sessions by American jazz greats that have never been available stateside, has just popped out four worthy new items under their Disques Swing imprint. They are “Lionel Hampton in Paris,” a gently-swinging shtetl date; “Benny Golson in Paris,” (actually mostly recorded in New York) featuring, among others, Lee Morgan, Morgan Timmons, Andrew Scott, and brothers James, Zoot Sims in Paris,” a bopish session with trumpeter Joe Eardley; and “The International Jazz Group Volume II,” an all-star set under French pianist Andre Persiani that includes Buddy Johnson, Lawrence Brown, Eddie Barefield and Taft Jordan. Everything was recorded between ’56 and ’58 and everything sounds terrific.

CASH BOX JAZZ ALBUMS

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>W</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>BLUE MATTER *</td>
<td>12</td>
<td>9</td>
</tr>
<tr>
<td>JOHNNY SCOFIELD (Winter Bros. 74795)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GOLDEN BEAT *</td>
<td>12</td>
<td>9</td>
</tr>
<tr>
<td>COLUMBIA Records (Columbia BFC 1037)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GOOD MORNING KISS</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>CABERN LONN (Blackhawk BHC 59509)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>L IS FOR LOVER *</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>RHAPSODY—</td>
<td>40</td>
<td></td>
</tr>
<tr>
<td>FULTON STREET MAUL</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>THIRTY STREET BAND</td>
<td>28</td>
<td></td>
</tr>
<tr>
<td>PRIVATE PASSION *</td>
<td>29</td>
<td></td>
</tr>
<tr>
<td>JEFF LORBER (Brian Bros. 55422)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DUKE ELLINGTON/THBlANTON WEBSTER BAND</td>
<td>29</td>
<td></td>
</tr>
<tr>
<td>COLD MERCURY</td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>TONY BROWN/RICHARD DUSK (Blue Note ET 8401)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ONE NIGHT/DAY</td>
<td>31</td>
<td></td>
</tr>
<tr>
<td>TAYLOR HENDERSON (Blue Note ET 1078)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LADY FROM BRAZIL *</td>
<td>35</td>
<td></td>
</tr>
<tr>
<td>CARLA MARIA (Mantooth ST 4906)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GARY BURTON/ECP (UE 131)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TIGHT ROPE WALKER</td>
<td>27</td>
<td></td>
</tr>
<tr>
<td>DAVE BYTHWORTH (Blackbird BFC 1054)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LOVE SYMPHONY</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>DAVIS BAND (Astral (Paisley A 1504)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DOWN TO THE MOON</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>ANDREW VONMEL (Astral/CT 80001)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>OTHER ASPECTS</td>
<td>27</td>
<td></td>
</tr>
<tr>
<td>DAVE BYTHWORTH (Blackbird BFC 1054)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DON’T LOOK BACK *</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>DAMON RENTE (BTA 219/Palito)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JIMMY LEM Pc (Blackbird BFC 1054)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| THE CASH BOX TOP 40 JAZZ ALBUM CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

JAZZ FEATURE PICKS

STEPHANE GRAPPELLI PLAYS JEROME KERN—GRP GR-1032—Producer: Ettore Stratta

A departure for GRP: a genial batch of Kern ditties beautifully played by the always-swinging violin of Grappelli, his band, and layers of easy-listening strings conducted by producer Stratta.

MYSTIQUE—Special EFX—GRP GR-1033—Producer: Chilie Minnici

Another gently bubbling, polyrhythmic fusion brew from guitarist Chilie Minnici, percussionist George Jinda and band.

WONDERLAND—Stanley Turrentine—Blue Note BT-8510—Producer: Ronnie Foster

The subtitle, “Stanley Turrentine Plays the Music of Steve Wonder,” says it all. A return to funk for Turrentine.

BALLADS—Steve Kuhn—New World NW 351—Producer: Robert Hurwitz

Kuhn’s elegant piano touch imbues these dozen standards—six solo, six with bassist Harvie Swartz—with swinging warmth. The performances all miniatures, gentle.

WHEREAS SOMEONE HOME—Norma Winstone—ECM 1337—Producer: Manfred Eicher

A mellow album from the unique English vocalist and a like-minded pc of countryman: pianist John Taylor as dread headliner Tony Cox.

FINGER DANCE—Fred Fried—Cutaway FEF 001—Producer: Fred Fried

An attractive, self-produced debut LP from a solo seven-string guitarist with a warm sound and well-balanced jazz-rock.

REMEMBRANCE VOLUME ONE—VOLUME TWO—Ronnie Wells—Jazz Karma 901/902—Producer: Ron Eliston, Ronnie Wells

50+ albums comprising the well-loved LPs from D.C.-based singer who can really be well-backed by pianist Ron Eliston at his trio.

Cash Box April 11, 1980
# BLACK CONTEMPORARY

## CASH BOX TOP BLACK CONTEMPORARY ALBUMS

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>W</th>
<th>O</th>
<th>L</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LIFE, LOVE &amp; PAIN</strong>&lt;br&gt;CLUB NOUVEAU (Warner Bros. 9 2539-1)</td>
<td>2</td>
<td>23</td>
<td>2</td>
<td>23</td>
</tr>
<tr>
<td><strong>JUST LIKE THE FIRST TIME</strong>&lt;br&gt;FREDDIE JONES (Capitol ST 12949)</td>
<td>3</td>
<td>20</td>
<td>3</td>
<td>20</td>
</tr>
<tr>
<td><strong>LICENSED TO ILL</strong>&lt;br&gt;READY BOYS (Warner Bros./Atlantic 4015)</td>
<td>4</td>
<td>54</td>
<td>4</td>
<td>54</td>
</tr>
<tr>
<td><strong>RAPPTURE</strong>&lt;br&gt;ANITA BAKER (Epic 940444-1)</td>
<td>5</td>
<td>60</td>
<td>5</td>
<td>60</td>
</tr>
<tr>
<td><strong>GIVE ME THE REALITY</strong>&lt;br&gt;LOTUS BLOSSOMS (Epic 4015)</td>
<td>6</td>
<td>26</td>
<td>6</td>
<td>26</td>
</tr>
<tr>
<td><strong>CONTROL</strong>&lt;br&gt;JANET JACKSON (A&amp;M SP 3909)</td>
<td>7</td>
<td>27</td>
<td>7</td>
<td>27</td>
</tr>
<tr>
<td><strong>ZAGORA</strong>&lt;br&gt;LORELEI ENIS (MCA 7454)</td>
<td>8</td>
<td>30</td>
<td>8</td>
<td>30</td>
</tr>
<tr>
<td><strong>WORD UP</strong>&lt;br&gt;CAMEO (Atlantic Artists 403265)</td>
<td>9</td>
<td>18</td>
<td>9</td>
<td>18</td>
</tr>
<tr>
<td><strong>JODY WATLEY</strong>&lt;br&gt;COLUMBIA RECORDS (Epic 403265)</td>
<td>10</td>
<td>12</td>
<td>10</td>
<td>12</td>
</tr>
<tr>
<td><strong>A LOT OF LOVE</strong>&lt;br&gt;MELA MOORE (Capitol ST 347)</td>
<td>11</td>
<td>9</td>
<td>11</td>
<td>9</td>
</tr>
<tr>
<td><strong>SHIRLEY MURDOCK!</strong>&lt;br&gt;SHELLEY MURDOCK (Epic 9 64383-1)</td>
<td>12</td>
<td>19</td>
<td>12</td>
<td>19</td>
</tr>
<tr>
<td><strong>LONG TIME COMING</strong>&lt;br&gt;READY FOR THE WORLD (MCA SKIN)</td>
<td>13</td>
<td>29</td>
<td>13</td>
<td>29</td>
</tr>
<tr>
<td><strong>LIVING ALL ALONE</strong>&lt;br&gt;PYLUS PYRAM WINNIE (Columbia EFC 94037)</td>
<td>14</td>
<td>13</td>
<td>14</td>
<td>13</td>
</tr>
<tr>
<td><strong>NAJEE'S THEME</strong>&lt;br&gt;NACE (Motown Artists ST 1724)</td>
<td>15</td>
<td>27</td>
<td>15</td>
<td>27</td>
</tr>
<tr>
<td><strong>SHAKE YOU DOWN</strong>&lt;br&gt;GREGORY ABBOTT (Columbia BFC 40437)</td>
<td>16</td>
<td>27</td>
<td>16</td>
<td>27</td>
</tr>
<tr>
<td><strong>SHEILA E.</strong>&lt;br&gt;(Polydor/PolyGram Warner Bros. 25498-1)</td>
<td>17</td>
<td>7</td>
<td>17</td>
<td>7</td>
</tr>
<tr>
<td><strong>THE JETS</strong>&lt;br&gt;MCA (9 64763-1)</td>
<td>18</td>
<td>22</td>
<td>18</td>
<td>22</td>
</tr>
<tr>
<td><strong>AREtha</strong>&lt;br&gt;ARETHA FRANKLIN (Atlantic ATL 4442)</td>
<td>19</td>
<td>19</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td><strong>VICTORY</strong>&lt;br&gt;ROBEY &amp; THE GANG (Motown 9 64763-1)</td>
<td>20</td>
<td>31</td>
<td>20</td>
<td>31</td>
</tr>
<tr>
<td><strong>DANCING ON THE CEILING</strong>&lt;br&gt;LEONEL ROSE (Motown 6158 ML)</td>
<td>21</td>
<td>17</td>
<td>21</td>
<td>17</td>
</tr>
</tbody>
</table>

**CASH BOX TOP BLACK CONTEMPORARY ALBUM CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.**

---

L.A. VISIT—EMI America recording artists Ray, Goodman & Brown and Najee recently visited Los Angeles while on tour with Freddie Jackson. At a party held in their honor at Wall Street the two acts got together with label executives to celebrate Najee’s J2 Contemporary Jazz LP and RBGB’s Top 10 black single, “Take It To The Limit.” Pictured (top row, l-r): Neil Portnow, vp, A&R, EMI; Frenchie Gautier, vp, creative services, EMI; Mark Berger, vp, business affairs, EMI; and Colin Stewart, vp, marketing, EMI. Front row (l-r) are: Jim Nazza, president, EMI; Billy Brown, Najee Al Goodman and Harry Ray.
CASH BOX TOP BLACK CONTEMPORARY SINGLES

April 11, 1981

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number</th>
<th>W</th>
<th>L</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>SIGO 'O THE TIMES</td>
<td>PRINCE (Warner Bros. 7-28039)</td>
<td>4</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>KEEP YOUR EYE ON ME</td>
<td>HERB ALPERT (A&amp;M 9215)</td>
<td>6</td>
<td>9</td>
<td>6</td>
</tr>
<tr>
<td>STONE LOVE</td>
<td>LEE PLEASANT (Fever/Sutra 38-06598)</td>
<td>3</td>
<td>10</td>
<td>3</td>
</tr>
<tr>
<td>LOOKING FOR A NEW LOVE</td>
<td>JOHNI WATLEY S/C 59865</td>
<td>1</td>
<td>12</td>
<td>1</td>
</tr>
<tr>
<td>THERE'S NOTHING BETTER THAN LOVE</td>
<td>LUTHER VANDROSS &amp; GREGORY HINES (Epix 34939)</td>
<td>16</td>
<td>6</td>
<td>16</td>
</tr>
<tr>
<td>I KNEW YOU WERE WAITING FOR (ME)</td>
<td>ARETHA FRANKLIN AND GEORGE MICHAEL (Atlantic 18811)</td>
<td>9</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>LEAN ON ME</td>
<td>COLDPLAY (Warner Bros. 7-28418)</td>
<td>2</td>
<td>9</td>
<td>2</td>
</tr>
<tr>
<td>HE Wants My Body</td>
<td>DEMPSEY &amp; FORDY C (Atlantic 81407)</td>
<td>10</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>EVERY LITTLE BIT</td>
<td>BILLY JOE GREEN (Warner Bros. 7-28260)</td>
<td>14</td>
<td>10</td>
<td>14</td>
</tr>
<tr>
<td>I Got The Feelin' (It's Over)</td>
<td>DONO (Warner Bros. 7-28405)</td>
<td>15</td>
<td>8</td>
<td>15</td>
</tr>
<tr>
<td>YOU Better Quit</td>
<td>LAWRENCE &amp; GREGORY (Atlantic 81385)</td>
<td>17</td>
<td>7</td>
<td>17</td>
</tr>
<tr>
<td>Always</td>
<td>ATLANTIC STARS (Warner Bros. 7-28250)</td>
<td>24</td>
<td>5</td>
<td>24</td>
</tr>
<tr>
<td>SEXY Girl</td>
<td>TINA TURNER (M-G-M 23466)</td>
<td>19</td>
<td>8</td>
<td>19</td>
</tr>
<tr>
<td>HOLD ME</td>
<td>KATE DEL CASTILLO (Warner Bros. 7-28285 A)</td>
<td>7</td>
<td>11</td>
<td>7</td>
</tr>
<tr>
<td>IT'S TRICKY</td>
<td>BDP (M.C. Fresh Prod. 5121)</td>
<td>23</td>
<td>7</td>
<td>23</td>
</tr>
<tr>
<td>I'd Still Say Yes</td>
<td>DAVE &amp; JIMMY (Coca Cola 38-07018)</td>
<td>25</td>
<td>7</td>
<td>25</td>
</tr>
<tr>
<td>Same Ole Love (365 Days A Year)</td>
<td>ANITA BAKER (Exaba 7-28344)</td>
<td>27</td>
<td>6</td>
<td>27</td>
</tr>
<tr>
<td>Save The Best For Me (Best Of Your Loving)</td>
<td>JUNIOR BISHOP (Motown 18608G)</td>
<td>20</td>
<td>10</td>
<td>20</td>
</tr>
<tr>
<td>Old Flames Never Die</td>
<td>FULL FORCE (Koala 38069)</td>
<td>21</td>
<td>9</td>
<td>21</td>
</tr>
<tr>
<td>Back And Forth</td>
<td>CAMEO (Atlantic 869 385)</td>
<td>34</td>
<td>3</td>
<td>34</td>
</tr>
<tr>
<td>Watch Out</td>
<td>PATRICE RUSSENN (Motown 69626)</td>
<td>29</td>
<td>5</td>
<td>29</td>
</tr>
<tr>
<td>Be Happy</td>
<td>HUBBIE C.C. (Koala 380661)</td>
<td>33</td>
<td>7</td>
<td>33</td>
</tr>
<tr>
<td>Girl Next Door</td>
<td>ROBERT HINES, BERNARD J. SMITH (Motown 33021)</td>
<td>31</td>
<td>9</td>
<td>31</td>
</tr>
<tr>
<td>Mary Goes Round</td>
<td>R.B.C. &amp; R. REED (Motown 33034)</td>
<td>26</td>
<td>9</td>
<td>26</td>
</tr>
<tr>
<td>It's Been So Long</td>
<td>WELDA HOPKINS (Exaba 7-28341)</td>
<td>35</td>
<td>4</td>
<td>35</td>
</tr>
<tr>
<td>Let's Wait Awhile</td>
<td>JANET JACKSON (Motown 33072)</td>
<td>12</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>IMAGINATION</td>
<td>RICK BANDER (Motown 7-28240)</td>
<td>40</td>
<td>5</td>
<td>40</td>
</tr>
<tr>
<td>I Don't Want You To Lose Your Love</td>
<td>R (I.D.) (Motown 33041)</td>
<td>42</td>
<td>12</td>
<td>42</td>
</tr>
<tr>
<td>Go On Without You</td>
<td>BLACKMORE (Warner Bros. 7-28445)</td>
<td>44</td>
<td>4</td>
<td>44</td>
</tr>
</tbody>
</table>

68 | WHO IS IT | MANTRIX (Sleeping Bag SML 10X-2594) | 68 |
69 | HERE I GO AGAIN | GRACE JONES (CBS 305667) | 69 |
70 | ALL I NEED | THE MANHATTANS (CBS 305763) | 70 |
71 | FREAKAHOLIC | EGYPTIAN LOVE (Eternal Empire/Madca 0774) | 88 |
72 | SOMETHING ABOUT YOU | MINDA WATSON (Motown 33070) | 51 |
73 | CELEBRATE OUR LOVE | C.C. SMOOTH (Motown 33072) | 83 |
74 | WORKIN' UP A SWEAT | FIRST CIRCLE (E&M 45434) | 74 |
75 | CHARTBREAKER | C.D. MCCABE & THE GEORGIANS (E&M 45455) | 75 |
76 | NEVER SAY NEVER | GEORGE MCLAIN (Atlantic 36025) | 76 |
77 | FEEL SO GOOD TO ME | LINDA RODRIQUEZ & RUBEN J. LEWIS (Atlantic 36026) | 77 |
78 | CLIMB THE WALLS | MENAY (Superstar International 51-1237) | 78 |
79 | THEY'RE PLAYING OUR SONG | TENNESSEE (Park Records 2007) | 79 |
80 | PROVE IT | BOY ROCK CHARLIE (Atlantic 7-28430) | 80 |
81 | SOMEONE | THE TEMPTATIONS (Corday/Motown 1881 GF) | 81 |
82 | SONGBIRD | KENNY G (Motown 1973-P124) | 82 |
83 | THINKIN' ABOUT YA | T.C. MELVIN (Clint Records/Daytime 2-2759) | 83 |
84 | FEELS THE FIRST TIME | SINNIA (Exaba 7-28433) | 84 |
85 | I'll Take It From Me | GRANDMASTER FLASH & THE FURIOUS 5 (Motown 33072) | 85 |
86 | TEAR MY COLD HEART APART | LITTLE MIX (Columbia 5149-7-RAA) | 86 |
87 | KEEP ME | BOBBY & JIMMY (Columbia 5149-7-RAA) | 87 |
88 | STAY | HOWARD HARRIET (Exaba 7-28439) | 88 |
89 | FALLING | JILLIAN S. FERGUSON (Motown 69626) | 89 |
90 | LIVING ALL ALONE | VIVIAN FELTON (Paradise International/Manhattan B 6843) | 90 |
91 | I'VE BEEN THINKING | SHIRLEY & RENALDO (Atlantic Int'l MANHATTAN) | 91 |
92 | FEELIN' THE MUSIC | FREDDIE FASCIATION (ABC/EMI 8542) | 92 |
93 | NEEDEDN'T HAVE A BUT HOUSE PARTY | PHIL PEARSON (Capitol/CBS 44370-0) | 93 |
March 14, 1987

Mr. Bob Long
Cash Box
1063 Sunset Blvd. FE23
Los Angeles, CA 90028

Dear Bob,

I'd just like to congratulate you on the success story of the Cash Box Radio Report insert that the staff and management here at the station 92.1 KKXJ go to view usually.

As program director I enjoy the publication's latest innovation. I think it is the most positive move in years for radio. As you write in your "Introductions" and "Top 10 Hits" articles, I've developed a program that would be complete without a look at your "Cash Box Reports".

Once again Bob, congratulations on the new insert and keep up the good work.

Sincerely yours,

C. Trish Daniels
Program Director

CASH BOX Radio Report

SUBSCRIPTION ORDER:
PLEASE ENTER MY CASHBOX SUBSCRIPTION

NAME

COMPANY

TITLE

ADDRESS □ BUSINESS □ HOME □ APT NO

CITY STATE/PROVINCE/COUNTRY ZIP

NATURE OF BUSINESS

PAYMENT ENCLOSED

SIGNATURE DATE

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

Continental U.S. Only
<table>
<thead>
<tr>
<th>W</th>
<th>O</th>
<th>C</th>
</tr>
</thead>
</table>
| 34 | 9.98 | AUGUST 9.98 ERIC CLAPTON (Warners Bros. 25476-1) WEA 34 | 34 | 18
| 35 | 9.98 | PRIVATE REVOLUTION 8.98 WORLD PARTY/Chrysalis BFV-4152/CBS 35 | 35 | 10
| 36 | 8.98 | THE JETS 8.98 36 | 41 | 9
| 37 | 8.98 | MEN AND WOMEN 8.98 SIMPLY RED (Elektra 60722/WEA 37 | 64 | 3
| 38 | 8.98 | SHIRLLEY MURDOCK! 8.98 SHIRLIE MURDOCK! (Elektra 9-60331/WEA 38 | 42 | 13
| 39 | 8.98 | JODY WATLEY 8.98 MCA SM/5467CA 39 | 51 | 4
| 40 | 9.98 | THIRD STAGE 9.98 JOHN HUGHES 40 | 29 | 27
| 41 | 8.98 | DANCING ON THE CEILING 8.98 LILLY RIBEIRO (Filmmore & MCA 41 | 39 | 33
| 42 | 8.98 | WHITNEY HOUSTON 8.98 WHITNEY HOUSTON 42 | 40 | 107
| 43 | 8.98 | TOUCH ME 8.98 JANET JACKSON (Atlantic 43 | 44 | 17
| 44 | 8.98 | SHEILA E. 8.98 (Polygram 25490/WEA 44 | 50 | 5
| 45 | 8.98 | CAN'T HOLD BACK 8.98 TAYLOR DAYTON 45 | 47 | 32
| 46 | 8.98 | THE THIN RED LINE 8.98 CLASSE MOTHER (Atlantic 6313/WEA 46 | 45 | 37
| 47 | 8.98 | MAD, BAD AND DANGEROUS TO KNOW 8.98 DEEP BLUE SKY (Epic 40572/WEA 47 | 37 | 17
| 48 | 8.98 | THE BRIDGE 8.98 BILLY JOEL (Sony 40430/WEA 48 | 43 | 35
| 49 | 8.98 | SHAKE ME DOWN 8.98 GREGORY ABBOTT (Columbia 40437/WEA 49 | 46 | 23
| 50 | 8.98 | TRUE COLORS 8.98 CYNDIE LAUPER (Puffin OR 40373/WEA 50 | 48 | 28
| 51 | 8.98 | BY REQUEST (BETTER THE BUCKY VERA & THE BEATERS) 8.98 BILLY VERA & THE BEATERS! Kinio 70858/SEAL 51 | 33 | 17
| 52 | 8.98 | GAUDI 8.98 ALLAN PARSONS PROJECT (Atlantic 40448/WEA 52 | 49 | 10
| 53 | 8.98 | DANCING UNDERCOVER 8.98 BATTAT (Atlantic 6321/WEA 53 | 53 | 26
| 54 | 8.98 | RAISED ON RADIO 8.98 THE JOURNEYS (Atlantic 40593/WEA 54 | 54 | 49
| 55 | 8.98 | BROADCAST 8.98 CUTTING CREW (Virgin Atlantic 40573/WEA 55 | 80 | 4
| 56 | 8.98 | THE HOUSE OF BLUE LIGHT 8.98 DEEP POOL (MCA 8064/WEA 56 | 55 | 11
| 57 | 8.98 | KEEP YOUR EYE ON ME 8.98 THE LAIDBACKS 57 | 68 | 4
| 58 | 8.98 | TO HELL WITH THE DEVIL 8.98 STIPPER (Enigma POPS 7327/DE 58 | 9 | 61
| 59 | 8.98 | BREAK EVERY RULE 8.98 TINA TURNER/Capitol DJ 5835/EMC 59 | 62 | 29
| 60 | 8.98 | ROBBIE NEVIL 8.98 (Emi/Mercury 53006/WEA 60 | 59 | 17
| 61 | 8.98 | MOSAIC 8.98 MATT McGARRAGNY GHS 24125/WEA 61 | 60 | 23
| 62 | 8.98 | NEVER ENOUGH 8.98 PATTY SMITH (Atlantic 40402/WEA 62 | 65 | 7
| 63 | 8.98 | FAMOUS BLUE RAINCOAT 8.98 JENNIFER WARNES Express 664, 111/WEA 63 | 65 | 7
| 64 | 8.98 | HIP HOP 8.98 COLUMBIA 40526/WEA 64 | 70 | 7
| 65 | 8.98 | LONG TIME COMING 8.98 READY FOR THE WORLD (MCA 50270/WEA 65 | 56 | 19
| 66 | 8.98 | BEATBOOM 8.98 DAVE & DANIEL ADAM'S 45134/WEA 66 | 63 | 31
| 67 | 8.98 | GET CLOSE 8.98 PRETENDERS (Sire/Warner Bros. 25489-1) WEA 67 | 52 | 2
| 68 | 8.98 | ARETHA 8.98 ARETHA FRANKLIN (Atlantic 6442/WEA 68 | 69 | 2
| 69 | 8.98 | RIPTIDE 8.98 ROBERT PALMER (Island 9074/WEA 69 | 76 | 7
| 70 | 8.98 | FREEDOM 8.98 SANTANA (Columbia 40727/WEA 70 | 72 | 7
| 71 | 8.98 | CHICAGO 18 8.98 CHICAGO (Capitol 25488-1) WEA 71 | 57 | 27
| 72 | 8.98 | ESPECIALLY FOR YOU 8.98 THE SMITHS (Enigma POPS 7327/DE 72 | 71 | 31
| 73 | 8.98 | WHAT PRICE PARADISE 8.98 CHINA CRISIS (Epic A&M 5148/WEA 73 | 79 | 7
| 74 | 8.98 | WATCH OUT 8.98 PATRICK HUGHES (Atoll A&M 4041/BCE 74 | 96 | 9
| 75 | 8.98 | SHELTER 8.98 LONELY JUSTICE (Enigma POPS 24122/WEA 75 | 75 | 1
| 76 | 8.98 | INFECTED 8.98 THE THE (Enigma POPS 40471/WEA 76 | 74 | 11
| 77 | 8.98 | BRUCE SPRINGSTEEN AND THE E STREET BAND LIVE 1975-80 8.98 (Columbia CBS/50336/WEA 77 | 77 | 21
| 78 | 8.98 | AN AMERICAN TAIL 8.98 ORIGINAL MOTION PICTURE SOUNDTRACK (MCA 3906/WEA 78 | 78 | 1
| 79 | 8.98 | NAJEE'S THEME 8.98 NAJEE-featuring America ST 71241/WEA 79 | 85 | 4
| 80 | 8.98 | LIVE ALIVE 8.98 STEVE VAUGHN AND DOUBLE TROUBLE! Epic 80611/WEA 80 | 73 | 11
| 81 | 8.98 | UNDER THE BLUE MOON 8.98 NEW EDITION (MCA 5192/WEA 81 | 81 | 18
| 82 | 8.98 | MUDDY WATERS 8.98 DOOBIE BROTHERS (Atlantic 6313/WEA 82 | 84 | 2
| 83 | 8.98 | FOREVER 8.98 KOOL & THE GANG (MCA 3908/WEA 83 | 67 | 20
| 84 | 8.98 | SENSATIONAL 8.98 5 STARRY NIGHTS (EMI 40722/WEA 84 | 104 | 4
| 85 | 8.98 | EVERY BREATH YOU TAKE The SINGLES 8.98 THE POLICE (A&M SP 39042/WEA 85 | 82 | 21
| 86 | 8.98 | ROCKIN' WITH THE RHYTHM 8.98 THE JAM (Ensign/RCA 40654/WEA 86 | 87 | 4
| 87 | 8.98 | THUNDER 8.98 ANDY TAYLOR'S A.M. 58327/WEA 87 | 136 | 1
| 88 | 8.98 | LIGHT OF DAY 8.98 ORIGINAL MOTION PICTURE SOUNDTRACK (MCA 4042/WEA 88 | 89 | 1
| 89 | 8.98 | OVER THE TOP 8.98 ORIGINAL MOTION PICTURE SOUNDTRACK (Columbia SC 40523/WEA 89 | 90 | 1
| 90 | 8.98 | THE MISSION 8.98 ORIGINAL MOTION PICTURE SOUNDTRACK (Columbia SC 40523/WEA 90 | 93 | 45
| 91 | 8.98 | NOTORIOUS 8.98 JULIAN DURAN (Capital DJ 52540/WEA 91 | 66 | 19
| 92 | 8.98 | CHARTBREAKER 8.98 DEBUT

---

**THE CHARTBREAKER REFERES TO THE HIGHEST DEBUTING LP IN THE TOP 100.**
Columbia's Psychedelic Furs are pounding up the charts with a "Heartbreak Beat," their current single. The fast pace is indicative of the band's march from cult status to broad-based acceptance. A soon-to-be-released LP will follow shortly on Columbia Records.
The CASH BOX Radio Report
The Competitors’ Edge

WLS/CHICAGO, RICH MacMILLAN, ASST. PD & MD — “The daypart information is invaluable. I get all the trades and have found that the CASH BOX RADIO REPORT has more usable information than any other trade in the business.”

KIIS-FM/LOS ANGELES, GENE SANDBLOOM, MD — “Our must important source of information is our own local research, then we immediately turn to THE RADIO REPORT.”

WBZZ (B-94)/PITTSBURGH, LORI CAMPBELL, MD — “An extremely useful tool when making weekly decisions. It gives me information that really helps.”

KWK/ST LOUIS, JIM ATKINSON, MD — “I find THE CASH BOX RADIO REPORT very helpful in deciding what music to play.”

KPKE/DENVER, DEE ANN METZGER, MD — “Makes it easy to look at the complete picture on one single.”

KSFM/SACRAMENTO, KEVIN KEI, MD — “It gives us a good national overview.”

WHOT/YOUNGSTOWN, DICK THOMPSON, PD — “Handy material, compact, all within reach, real accessible, up to date. Helps me put together my playlist.”

WOKI/KNOXVILLE, GARY BEACH, MD — “One of the best tools of the trade. Demographics and crossover real informative. Keep up the great work.”

KTFM/SAN ANTONIO, SHARON LEPERÉ, MD — “Useful for crossovers, especially for urban crossovers. Great retail breakouts. Handy, clear and concise.”

KLUC/LAS VEGAS, JAY TAYLOR, MD — “It’s getting much more competitive. It gives you information you can’t get anywhere else.”

CASH BOX Radio Report
IF YOU’RE NOT GETTIN’ IT, YOU’RE JUST NOT GETTIN’ IT!
MARTET AT A GLANCE

MOST ADDED Out Of A Possible 125 Stations

119 Stations Reported This Week

You Keep Me Hangin' On
Kim Wilde—MCA
29 Adds

Diamonds
Herb Alpert—A&M
22 Adds

You Can Call Me Al
Paul Simon—WB
21 Adds

Day-In Day-Out
David Bowie—EMI America
20 Adds

I Know What I Like
 Huey Lewis—Chrysalis
20 Adds

RETAIL

Lean On Me
Club Nouveau—King Joy/WB

Tanght, Tanght, Tonight
Genesis—Atlantic

Let's Wait Awhile
Joni Mitchell—A&M

Mandolin Rain
Bruce Hornsby—RCA

Come Go With Me
Exposé—Arista

REQUESTS

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

Talk Dirty To Me
Poison—Enigma/Capitol

Brass Monkey
Beastie Boys—Def Jam/Columbia

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

Come Go With Me
Exposé—Arista

ALBUM ALLEY

GN 'O' THE TIMES—Prince—Paisley Park/WB

Minneapolis funkster returns to the limelight with a brilliant double LP guaranteed to move the

it and put a smile on those cold winter faces. Socially relevant title cut is already #6 pop and

R&B after only 6 weeks. B/C programmers are jumping on "It" and "Housequake;" both

landing dance move-ups, to satisfy their listeners Prince fix, while Top 40 playlists will likely be

united with the classic pop sounds of "Start The Love Again" and "Could Never Take The

Love Of Your Man." His Purple Haze was and performed all material himself with a little

p from his friends. Great stuff ...

COME AS YOU ARE—Peter Wolf—EMI America

Peter J. Gellatly man cooks on his latest solo effort, full of the same uptempo dance/pop

looks that have earned him such a loyal following. Again, the title cut is also the first single and

bulletin up the pop charts, peaking this week at #20. AOR loves the energy and powerful

of the Boston based artist, and strong album cuts include "Can't Get Started,""2

ve," and "Love On Ice." Check it out.

CROSSOVER POTENTIAL

You Keep Me Hangin' On—Kim Wilde—MCA

Gaad Times—Hoodoo Gurus—Big Time/Electro

Only Love Knows Why—Peter Cetera—WB

Diamonds—Herb Alpert—A&M

Dirty Water—Rock And Hyde—Capitol

AOR-140

A/C-140

AOR-140

HIGH PRIORITY

BOB MYERS
EMI America

"Come As You Are," the new notional anthem by Peter Wolf, is showing strong in all mar-

kets in the country.

David Bowie has delivered a smash single with "Day-In Day-Out," and a video that's a

must-see. His LP is due in mid-April, and should be the album of the year.

The Neville Brothers' debut LP for EMI has hit the streets. It features guest appear-

ances by Keith Richards, Carlos Santana, Branford Marsalis and Jerry Garcia to name a few. Watch for the single "Whatever It Takes" to move ... 

Nana Hendryx's newest, "Why Should I Cry" is out on R&B radio with pop to follow.

DAVID URSO
Elektra

Simply Red is seeing impressive airplay and retail action. Stations playing "The Right

One" are reporting strong listener response. Grammy winner Anita Baker's "Some Ole

Love (365 Days A Year)" is picking up all over.

Georgia Satellites' "Battleship Chaose" is a slow but steady mover. This great song

should follow in the footsteps of "Keep Your Hands To Yourself."

The Hootie Gurus' latest, "Good Times," is already established at AOR and college -

watch for it to explode CHR next! Listen for guests the Bangles on backing vocals.
## TOP 40 PLAYLIST SCOREBOARD

<table>
<thead>
<tr>
<th>Record Rank</th>
<th>Title</th>
<th>Lst. Wk.</th>
<th>Tlt. Wks.</th>
<th>12-17</th>
<th>Popularity Factor 18-24</th>
<th>34-34</th>
<th>Station %</th>
<th>Request Rank</th>
<th>Sales Rank</th>
<th>Vid. Rot. Rank</th>
<th>Current Tour</th>
<th>Current Tr Wk</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>STARSHIP—Nothing's Gonna—Grunt/RCA</td>
<td>1 11 X</td>
<td>X X X X</td>
<td>84%</td>
<td>1 2 1</td>
<td>19</td>
<td>94%</td>
<td>2 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>CLUB NOUVEAU—Leon On Me—King Joy/WB</td>
<td>2 9 X</td>
<td>X X X</td>
<td>96%</td>
<td>1 7 4</td>
<td>69</td>
<td>86%</td>
<td>1 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>FRANKLIN/MICHAEL—I Know You Were—Arista</td>
<td>7 8 X</td>
<td>X X X</td>
<td>96%</td>
<td>1 7 4</td>
<td>69</td>
<td>86%</td>
<td>1 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>GENESIS—Tonight, Tonight, Tonight—Atl.</td>
<td>3 9 X</td>
<td>X X X X</td>
<td>88%</td>
<td>1 7 4</td>
<td>69</td>
<td>86%</td>
<td>1 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>EXPOSE—Come Go With Me—Arista</td>
<td>6 12 X</td>
<td>X X X</td>
<td>76%</td>
<td>6 6 38</td>
<td>Y</td>
<td>91%</td>
<td>5 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>PRINCE—Sign 'O The Times—Paisley Park/WB</td>
<td>13 6 X/F</td>
<td>X/F X/F X/F</td>
<td>84%</td>
<td>12 12</td>
<td>Y</td>
<td>91%</td>
<td>5 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>CROWDED HOUSE—Don't Dream It's Over—Capitol</td>
<td>9 13 X</td>
<td>X X X</td>
<td>93%</td>
<td>5 9 3</td>
<td>Y</td>
<td>91%</td>
<td>5 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>JANET JACKSON—Let's Wait Awhile—A&amp;M</td>
<td>4 12 F</td>
<td>F F F F</td>
<td>64%</td>
<td>23 4</td>
<td></td>
<td>91%</td>
<td>5 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>BRUCE HORNSBY—Mandolin Rain—RCA</td>
<td>5 13 X</td>
<td>X X X</td>
<td>69%</td>
<td>5 3</td>
<td></td>
<td>91%</td>
<td>5 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>WANG CHUNG—Let's Go—Geffen</td>
<td>11 12 X</td>
<td>X X</td>
<td>88%</td>
<td>13 11</td>
<td>62</td>
<td>88%</td>
<td>13 11</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>LOU GRAMM—Midnight Blue—Atlantic</td>
<td>14 11 X</td>
<td>X X</td>
<td>84%</td>
<td>16 13</td>
<td>77</td>
<td>88%</td>
<td>13 11</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>BANGLES—Walking Down Your Street—Columbia</td>
<td>15 9 X</td>
<td>X X</td>
<td>91%</td>
<td>19 14 7</td>
<td>26</td>
<td>88%</td>
<td>13 11</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>STEVE WINWOOD—The Finer Things—Island/WB</td>
<td>17 10 X</td>
<td>X X X X</td>
<td>93%</td>
<td>20 16 10</td>
<td>60</td>
<td>91%</td>
<td>20 16 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>RONSTADT/INGRAM—Somewhere—MCA</td>
<td>8 17 X</td>
<td>X X X</td>
<td>36%</td>
<td>8</td>
<td></td>
<td>91%</td>
<td>20 16 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>JODY WATLEY—Looking For A New Love—MCA</td>
<td>26 6 X</td>
<td>X X X</td>
<td>82%</td>
<td>14 21 2</td>
<td>20</td>
<td>91%</td>
<td>20 16 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>MADONNA—Lo Ia Ia Bonito—Sire/WB</td>
<td>27 4 X/F</td>
<td>X/F X/F X/F</td>
<td>87%</td>
<td>9 22</td>
<td>28</td>
<td>88%</td>
<td>13 11</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>CUTTING CREW—I (Just) Died—Virgin</td>
<td>25 6 X/F</td>
<td>X/F X/F X/F X/F</td>
<td>96%</td>
<td>8 20 16</td>
<td>50</td>
<td>88%</td>
<td>13 11</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>EUROPE—The Final Countdown—EPIC</td>
<td>10 12 X</td>
<td>X X</td>
<td>55%</td>
<td>22 10</td>
<td>91</td>
<td>88%</td>
<td>13 11</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>ROBBIE NEVIL—Downd translation—EMI America</td>
<td>22 8 X</td>
<td>X X</td>
<td>77%</td>
<td>18 9</td>
<td>61</td>
<td>88%</td>
<td>13 11</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>PETER WOLF—Come As You Are—EMI America</td>
<td>24 7 X</td>
<td>X X</td>
<td>69%</td>
<td>19</td>
<td></td>
<td>91%</td>
<td>20 16 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>TINA TURNER—What You Get—Capitol</td>
<td>21 10 X</td>
<td>X X</td>
<td>64%</td>
<td>24 17</td>
<td>Y</td>
<td>91%</td>
<td>20 16 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>U2—With Or Without You—Island/Atlantic</td>
<td>32 4 X</td>
<td>X X X</td>
<td>89%</td>
<td>11 26</td>
<td></td>
<td>91%</td>
<td>20 16 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>CYNDI LAUPER—What's Going On—Portrait/Epic</td>
<td>30 5 X</td>
<td>X X X</td>
<td>83%</td>
<td>8</td>
<td>Y</td>
<td>91%</td>
<td>20 16 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>KOOL &amp; THE GANG—Stone Love—Mercury/PG</td>
<td>28 9 X/F</td>
<td>X/F X/F X/F</td>
<td>72%</td>
<td>23</td>
<td></td>
<td>91%</td>
<td>20 16 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>HUEY LEWIS—Jacob's Ladder—Chrysalis</td>
<td>12 13 X</td>
<td>X X</td>
<td>36%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>JETS—You Got It All—MCA</td>
<td>19 19 X</td>
<td>X X</td>
<td>31%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>BRYAN ADAMS—Heat Of The Night—A&amp;M</td>
<td>38 3 X</td>
<td>X X</td>
<td>82%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>HIPSWAY—The Honeythief—Columbia</td>
<td>29 12 X</td>
<td>X X</td>
<td>57%</td>
<td>21 24 22</td>
<td></td>
<td>91%</td>
<td>20 16 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>FLEETWOOD MAC—Big Love—Warner Bros.</td>
<td>39 3 X</td>
<td>X X</td>
<td>80%</td>
<td>32</td>
<td></td>
<td>91%</td>
<td>20 16 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>SHIRLEY MURDOCK—As We Lay—Elektra</td>
<td>31 12 F</td>
<td>F F</td>
<td>34%</td>
<td>25</td>
<td></td>
<td>91%</td>
<td>20 16 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>DONNA ALLEN—Serious—21/Atco</td>
<td>46 9 X</td>
<td>X X</td>
<td>58%</td>
<td>29</td>
<td></td>
<td>91%</td>
<td>20 16 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>BOSTON—Can'tcha Say (You Believe In Me)—MCA</td>
<td>35 9 X/M</td>
<td>X/M X/M X/M</td>
<td>58%</td>
<td>29</td>
<td>NV</td>
<td>91%</td>
<td>20 16 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>GLASS TIGER—I Will Be There—Manhattan</td>
<td>33 7 X/F</td>
<td>X/F X/F X/F</td>
<td>58%</td>
<td>29</td>
<td></td>
<td>91%</td>
<td>20 16 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>ROBERT CRAY—Smokin' Gun—Mercury/PG</td>
<td>37 8 X/M</td>
<td>X/M X/M X/M</td>
<td>53%</td>
<td>30</td>
<td></td>
<td>91%</td>
<td>20 16 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>POISON—Talk Dirty To Me—Enigma/Capitol</td>
<td>43 5 X/F</td>
<td>X/F X/F X/F X/F</td>
<td>54%</td>
<td>3</td>
<td></td>
<td>91%</td>
<td>20 16 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>CHRIS De BURGH—The Lady In Red—A&amp;M</td>
<td>40 8 X/F</td>
<td>X/F X/F X/F</td>
<td>60%</td>
<td>33</td>
<td></td>
<td>91%</td>
<td>20 16 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>WORLD PARTY—Ship Of Fools—Enigma/Cycolis</td>
<td>42 6 X/F</td>
<td>X/F X/F X/F</td>
<td>54%</td>
<td>30</td>
<td></td>
<td>91%</td>
<td>20 16 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>LIONEL RICHIE—She Is—Motown</td>
<td>49 3 X/F</td>
<td>X/F X/F X/F X/F</td>
<td>50%</td>
<td>38</td>
<td></td>
<td>91%</td>
<td>20 16 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>THE BARBUSTERS—Light Of Day—Blackheart/Epic</td>
<td>46 8 X/F</td>
<td>X/F X/F X/F X/F</td>
<td>39%</td>
<td>25</td>
<td>13</td>
<td>91%</td>
<td>20 16 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>GLENN MEDIEJO—Nothing's Gonna—Amherst</td>
<td>44 8 X/F</td>
<td>X/F X/F X/F X/F</td>
<td>40%</td>
<td>18</td>
<td>34</td>
<td>91%</td>
<td>20 16 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* Soundtrack
* MTV—Exclusive
NV—No Video
Y—Yes, On Tour
X—All
Record Rank | Title | Lst. Wk. | Tot. Wks. | 12-17 | Popularity Factor | Station % | Request Rank | Sales Rank | Day Parts
---|---|---|---|---|---|---|---|---|---
41 | BREAKFAST CLUB—Right On Track—MCA | 45 | 5 | X | X | X | 55% | all | |
29 | CHICAGO—If She Would Have Been...—Full Moon/WB | 50 | 4 | X | X | F | F | 49% | all | |
45 | HUEY LEWIS—I Know What I Like—Chrysalis | 62 | 2 | X | X | X | 72% | 6a-6p | |
46 | SIMPLY RED—The Right Thing—Elektra | 54 | 6 | X | X | X | 36% | 39 | 3p-mid |
50 | THOMPSON TWINS—Get That Love—Arista | 61 | 3 | X | X | X | 52% | 10a-6p | |
51 | KIM WILDE—You Keep Me Hangin’ On—MCA | 70 | 3 | X | X | X/F | X/F | 49% | all | |
52 | PSYCHEDELIC FURS—Heartbreak Beat—Columbia | 58 | 5 | X | X | | 37% | 27 | 41 | 10a-6p |
53 | DAVID BOWIE—Day In Day Out—EMI America | 65 | 2 | X | X | X | 46% | 43 | | |
54 | KENNY LOGGINS—Meet Me Half Way—Columbia | 59 | 6 | X | X | | 31% | 42 | | |
55 | BEASTIE BOYS—Brass Monkey—Def Jam/Columbia | 60 | 4 | M | M | | 22% | 4 | 3p-mid | |
56 | PAUL SIMON—You Can Call Me Al—Warner Bros. | 67 | 3 | X | X | X | 49% | all | |
31 | BON JOVI— Wanted Dead Or Alive—Mercury/PG | | | | | | Debut | 49% | 28 | |
35 | THE COVER GIRLS—Show Me—Fever/Sutra | 66 | 4 | X/F | X/F | | 21% | 22 | 44 | 3p-3a |
42 | ATLANTIC STARR—Always—Warner Bros. | 75 | 3 | | | | 23% | 15 | | |
33 | LEVEL 42—Lessons In Love—Polydor/PG | 79 | 2 | | | | 26% | | | |
34 | COMPANY B—Fascinated—Atlantic | 78 | 3 | | | | 20% | 46 | | |
57 | VANDROSS/HINES—There’s Nothing Better...Epic | 76 | 4 | | | | 21% | 45 | | |
58 | NIGHT RANGER—The Secret Of My Success—Camel/MCA | 74 | 4 | X | X | | 18% | | 9a-6p |
71 | PSEUDO ECHO—Living In A Dream—RCA | 84 | 2 | | | | 19% | 48 | | |
74 | ANITA BAKER—Same Ole Love...—Elektra | 82 | 3 | | | | 16% | 47 | 10a-6p |

MULTI FORMAT PLAYLIST

<table>
<thead>
<tr>
<th>Title</th>
<th>Top 40</th>
<th>Country</th>
<th>Format Penetration</th>
<th>AOR</th>
<th>Dance</th>
<th>All Format</th>
<th>Comb. Ret. Rank</th>
<th>Req. Rank</th>
<th>Comments</th>
</tr>
</thead>
</table>
1 | Franklin/Michael— I Knew You Were...—Arista | 96% | 90% | 93% | 46.5% | 7 | 10 | #3 pap, #7 B/C |
2 | Prince— Sign O’ The Times—Paisley Park/WB | 84% | 99% | 69% | 42% | 12 | 12 | #1 B/C smash! |
3 | Kool & The Gang— Stone Love—Mercury/PG | 72% | 87% | 90% | 41.5% | 23 | | Up to #24 pap |
4 | Steve Winwood— The Finer Things—Island/WB | 93% | 92% | 54% | 39.8% | 16 | 20 | Pushes LP back up to #10 |
5 | Fleetwood Mac— Big Love—WB | 80% | 53% | 96% | 38.2% | 32 | | Moving strongly |
6 | Club Nouveau— Lean On Me—King Jay/WB | 86% | 56% | 24% | 62% | 38% | 2 | 1 | LP #6 pap, #1 B/C |
7 | Lionel Richie—Se La—Motown | 59% | 86% | 80% | 37.5% | 38 | | Top 40 pop & B/C |
8 | Jody Watley—Looking For A New Love—MCA | 82% | 65% | 77% | 37.3% | 21 | 14 | Jumps 11 to #15 pap |
9 | U2—With Or Without You—Island/Atlantic | 89% | 25% | 98% | 35.3% | 26 | 11 | Up 10 to #22 |
10 | Cutting Crew—(I Just) Died...—Virgin | 96% | 16% | 93% | 34.2% | 20 | 8 | Moves well to #17 |
11 | Crowded House—Don’t Dream...Capital | 93% | 52% | 46% | 31.8% | 9 | 5 | Great phones 'n' sales |
12 | Starship—Nothing’s Gonna...—Grunt/RCA | 94% | 93% | | 31.2% | 1 | 2 | Still #1 pap |
13 | Gregory Abbott—I Got The Feelin’...—Col. | 17% | 97% | 71% | 30.8% | | | Up to #11 B/C |
14 | Smokey Robinson—Just To See Her—Motown | 94% | 94% | 91% | 30.8% | | | Pop missed this one |
15 | Bryan Adams—Heat Of The Night—A&M | 82% | 95% | 29.5% | 31 | | | Jumps 11 to #27 |
16 | Atlantic Starr—Always—WB | 23% | 97% | 57% | 29.5% | | | On Deck—#63 pap |
17 | Vandross/Hines—There’s Nothing...—Epic | 21% | 97% | | 27.3% | 45 | | Starts to move pap |
18 | Peter Wolf—Come As You Are—EMI America | 69% | 94% | 27.2% | 19 | | | LP debuts #122 |
19 | Madonna—La Isla Bonita—Sire/WB | 87% | 75% | | 27% | 22 | 9 | Headed to #1? |
20 | Herb Alpert—Keep Your Eye On Me—A&M | 92% | 62% | | 25.7% | | | #2 B/C |
Q100 (WGGQ) Altovise, PA  
Bryan Germain-PD/MD  
#1 Starship  
ADDs  
E. Turner  
K. Loggins  
Pseudo Echo  
Jeffrey  
REQUESTS  
Club Nouveau  
Madonna

B-104 (WBSS) Baltimore, MD  
Willie B-PD/MD  
#1 Club Nouveau  
ADDs  
K. Wilde  
L. Rich  
C. Louper

WCIR  
Racine, WI  
Bab Spencer-PD  
Ann Kelly-PD  
#1 Starship  
ADDs  
Bongos  
G. Mederos  
K. Wilde  
B. Joni  
REQUESTS  
Genus  
Franklin/Michael

KISS 106 (WXKX) Roanoke, VA  
Sanny Joe White-PD  
Susan O’Connell-MD  
#1 Starship  
ADDs  
New City Rockers  
Perk  
H. Alpert  
K. Wilde  
CompaNY B  
Level 42

KISS 98 (WKSJ) Buffalo, NY  
Beau Beaumont  
Cannon-PD  
Dave Gillen-PD  
#1 Exposé  
ADDs  
H. Alpert  
B. Joni  
Level 42  
P. Simon  
K. Wilde  
B. Williams  
REQUESTS  
Club Nouveau  
Dr. Dave  
Madonna

97 STAR (WGH) Norfolk, VA  
Sheldon Borget-PD  
Dac Michaels-MD  
#1 Starship  
ADDs  
G. Mederos  
P. Smyth  
P. Brown  
REQUESTS  
B. Joni  
Starship  
U2

WNTK  
Huntingdon, PA  
Bruce Band-PD  
#1 Starship  
ADDs  
REQUESTS  
Starship  
Espere  
Club Nouveau

994 (WBBZ) Pittsburgh, PA  
Jim Richards-MD  
Lori Campbell-MD  
#1 Starship  
ADDs  
B. Joni  
Pseudo Echo  
D. Allen  
K. Wilde  
REQUESTS  
P. Brown  
L. Rich  
Fireside

92 PRO FM (WPRO) Providence, RI  
T. Tommy Cuddy-Opera.  
Vie Edwards-MD  
#1 Franklin-Michael  
ADDs  
B. Joni  
P. Simon  
K. Wilde  
REQUESTS  
Madonna  
U2  
B. Joni

POWER 95 (WPLJ) New York, NY  
Larry Berger-PD  
Andy Dean-MD  
#1 Club Nouveau  
ADDs  
Company B  
S. WINwood  
REQUESTS  
Club Nouveau  
Starship  
Europe

106FM (WBLJ) New York, NY  
Bill Terr-PD  
Ruth Toler-MD  
#1 Starship  
ADDs  
K. Wilde  
REQUESTS  
B. Joni  
Club Nouveau  
Madonna

WFDM  
Schenectady, NY  
Michael Neff-PD  
Tom Parker-MD  
#1 Club Nouveau  
ADDs  
D. Bowie  
H. Alpert  
D. Allen  
P. Cetera  
B. Joni  
G. Mederos  
REQUESTS  
Club Nouveau  
Starship  
Europe

97 STAR (WGH) Norfolk, VA  
Sheldon Borget-PD  
Dac Michaels-MD  
#1 Starship  
ADDs  
G. Mederos  
P. Smyth  
S. WINwood  
REQUESTS  
B. Joni  
Starship  
U2

94Q (WQXI) Atlanta, GA  
Leetawood Gruber-PD  
Craig Ashwood-PD  
#1 Genesis  
ADDs  
G. Mederos  
K. Wilde  
Thomson Twins  
P. Brown  
P. Simon

Z 93 (WZGF) Charlotte, NC  
Reggie Blackwell-PD  
Chris Williams-MD  
#1 Starship  
ADDs  
B. Joni  
D. Allen  
R. Cray  
REQUESTS  
Poison  
Beastie Boys

WRQ  
Little Rock, AR  
Michael Burke-PD  
Chris Williams-MD  
#1 Starship  
ADDs  
D. Allen  
L. Rich  
REQUESTS  
Club Nouveau  
Crowded House

WKZ  
Cincinnati, OH  
Scott Chase-PD  
Linda Burdette-MD  
#1 Starship  
ADDs  
D. Allen  
L. Rich  
Pseudo Echo  
REQUESTS  
Poison  
Clown  
Club Nouveau  
Beastie Boys

WKQX  
Chicago, IL  
Michael Burke-PD  
Chris Williams-MD  
#1 Starship  
ADDs  
D. Allen  
L. Rich  
REQUESTS  
Poison  
Club Nouveau  
Beastie Boys

WRN  
Muskegon, MI  
Steve Taylor-MD  
#1 Club Nouveau  
ADDs  
D. Bowie  
Chicago  
K. Wilde  
REQUESTS  
Poison  
Beastie Boys

WRB  
Memphis, TN  
John Conley-PD  
#1 Starship  
ADDs  
H. Lewis  
REQUESTS  
Poison

WRK  
Philadelphia, PA  
Ricky Reed-PD  
John Conley-PD  
#1 Starship  
ADDs  
H. Lewis  
REQUESTS  
Poison

WRTI  
Philadelphia, PA  
John Conley-PD  
#1 Starship  
ADDs  
H. Lewis  
REQUESTS  
Poison

WABF  
Mobile, AL  
Lea Presley-PD  
Lee Chetnut-PD  
#1 Starship  
ADDs  
Pseudo Echo  
D. Allen  
H. Lewis  
K. Wilde  
B. Joni

WDDC  
Raleigh, NC  
Mike Edwards-PD  
Cindy Wright-MD  
#1 Starship  
ADDs  
H. Lewis  
K. Wilde  
B. Joni  
Poison

KITY  
Canton, TX  
Bryan White-PD  
Evan Duran-MD  
#1 J. Loui  
ADDs  
H. Alpert  
System  
S. WINwood  
Pseudo Echo  
L. Graham  
C. De Burgh  
Cutting Crew

WZAT-FM  
Savannah, GA  
Brady McGraw-PD  
Ray Williams-MD  
#1 Exposé  
ADDs  
B. Joni  
Lisa Rivero  
REQUESTS  
Club Nouveau  
Starship  
G. Mederos

Q105 (WRBQ) Tampa, FL  
Bobby Rich-MD  
#1 Club Nouveau  
ADDs  
Madonna  
Joey Bada$$  
REQUESTS  
Poison

WXLZ  
Winston/Salem, NC  
Harry Lyles-PD  
Dan Joseph-PD  
#1 Club Nouveau  
ADDs  
B. Joni  
L. Rich  
H. Lewis  
B. Bowie  
REQUESTS  
Poison  
Beastie Boys

WYDX  
Miami, FL  
Jerry Cagle-MD  
#1 Starship  
ADDs  
Aladdin  
REQUESTS  
Club Nouveau  
L. Vardos

WBJ 105 (WJW) Orlando, FL  
Brian Thomas-PD  
Dove Wright-MD  
#1 Starship  
ADDs  
Giggles  
H. Lewis  
L. Rich  
Beastie Boys
**COMMENTS:**

### NORTHEAST

1. **PETER CETERA** — Only Love Knows Why — WB  
   - Ballad king returns with yet another love song - added at WGFM/Schenectady.

2. **JACK WAGNER** — Weatherman Says — Qwest/WB  
   - Soap opera star hits pop market again. WHTZ/Newark is on it early.

### SOUTHEAST

1. **JOHN BUTCHER** — Goodbye Saving Grace — Capital  
   - WQUT/Johnson City picks up on established AOR artist's excellent tune.

2. **GIGGLES** — Love Letter — Cutting/Atlantic  
   - Dance tune broke in NY, now moves to WBJS/Orlando. Club play helping.

### SOUTHWEST

1. **CAMEO** — Back And Forth — Atlanta Artists/PG  
   - Cameo's latest is hot B/C (#22), and now starts Tap 40 @ KWKX/Birmingham.

2. **KRAFTWERK** — The Telephone Call — WB  
   - German techno-pop krew calls in at KITY/San Antonio.

3. **DOKKEN** — Dream Warriors — Elektra  
   - Hard rockin’ theme from latest “Nightmare” saga begins Tap 40 conquest @ KKBQ/Houston.

### MIDWEST

1. **SLAM BAM BOO** — House On Fire — Slack  
   - The Buzzard (WMMS/Cleveland) takes a chance on this straight pop tune.

2. **JACK WAGNER** — Weatherman Says — Qwest/WB  
   - First single from upcoming third solo LP added @ WYTZ/Chicago.

### WEST

1. **NICK KAMEN** — Each Time You Break My Heart — Sire/WB  
   - Madonna-produced dance/pop single breaks early at KSFM/Sacramento.

2. **HEAVEN 17** — Contenders — Virgin  
   - Excellent club/video response has helped Virgin break this one - KITS/San Francisco is the latest.

3. **CARRIE McDOWELL** — Casual Sex — Motown  
   - KHYT/Tuscon takes a shot on this B/C tune (she's against it, by the way).

---

**FLASH BOX**

**ABC'S HEAD HONCHOS IN THE BIG APPLE** Leaders of ABC Radio Information Network affiliates met in New York to discuss big plans for the future. Back row (L-R): Lorna Gladstone, Assis. P.D., WGN; Gary Berkowitz, P.D., WJR; Dave Reinhart, P.D., WLW; Dave Ellsworth, News Director, WGN; Bob Schumana, News Director, WJR; and Brian Rublein, News Director, WHAS. Seated (L-R): John O'Day, News Director, WWWE; John Mainelli, P.D., KCMO; Kathy Lehr, News Director, WLW; and Gary Bruce, P.D., WHAS.

**A POWERFUL DAY FOR HIPSWAY** Columbia recording group Hipsway stopped by studios of Power 106 (KPWR-FM) in Los Angeles last week on their promotional tour in support of their debut album & hit single “The Honeythief.” Pictured here are happy guys (L-R): Al Wyatt, R.D., KPWR; Grohme “Skin” Skinner, Hipsway; Al Tavera, M.D., KPWR; the ban Harry Travers and Tim Jones; and Columbia’s West Coast Promotion rep Bob Garland.
Hitline U.S.A. Hits Airwaves

look out, programmers! The long unchallenged AOR-dominated world of syndicated radio programming has just met with the first Top 40 phone-in radio show. Success shows such as "Rockline" and "Line One" have found comfortable and formidable positions on their affiliated AOR stations. Recently a new show geared towards the CHR listening audience, "Hitline," the show, a live phone-in radio talk show exclusively devoted to Top 40 radio and its stars, was unveiled this past February to an unsuspecting and appreciative audience. Listeners are given a toll-free number to call (1-800-537-3774), and given an opportunity to ask to some of the top artists and groups.

After graduating college in 1977, Dana Miller began his involvement in the pop music scene, working with The Beach Boys for five years and managing numerous artists and musical performers. He explained that "...through those kinds of connections and deals with those kinds of acts, I made a lot of good contacts in radio." Thus, continued Miller, "Hitline" had begun discussing the plans for an album for rocks' singer James Paul Brown. The dream soon began to become a reality. "We really felt that we had a great concept and felt that the time was right for this kind of show," stated Miller, and thus far his beliefs have been justified with both spectacular ratings and strong audience response.

The first step was selling sponsorship for the show. Pepsi-Cola was approached and soon signed their first ever sponsorship deal of a syndicated radio show. Miller explained "We were able to go in there and convince them that there was right (for such a show as Hitline),... it took the Pepsi 'new generation' campaign to the next step. They, obviously, were very pleased when the show went on the air as the most successful premier in Top 40 history." The project soon materialized as "Pepsi's Hitline USA: Music For A New Generation."

Unlike similar styled AOR oriented shows, Miller emphasized the importance of keeping the format and sound of Hitline strictly Top 40, a must for the show's mostly 15-24 audience. "The concept of this show is to put out our radio station listeners in direct contact with hit stars," explained Miller. "...the show sounds like CHR...it's a fast paced radio show just like CHR is. We don't want to get into a situation where we go too long without hearing music or go too long without hearing something exciting.

Hitline is heard each week in over 80% of the country, yet Miller insists "I want the show to sound as local as possible, I want the listeners in Los Angeles to be convinced that Power 106 is giving them this show and I think it kind of works in the sense that there were 150 kids waiting outside of Power 106 the night Janet Jackson was on-air...we were in a studio five miles away." When pop sensations Duran Duran visited Hitline's studios recently, AT&T reported that an unprecedented 1,000,000 calls were attempted over a 65 minute period.

Each show features a promotion or giveaway (i.e. platinum album giveaways, concert packages, etc. Noted a "Meet Duran Duran" contest generated well over 62,000 responses.)" We have 173 affiliates now and we're in the top 25 markets. So we have a terrific opportunity to give these programmers national promotions with a local twist. Every week we have a national promotion that's simple, yet at the same time we're doing local promotions that are a little more complex and a little more geared towards making the local radio station and the local Pepsi batter happy.

Miller and company have obviously locked into a successful formula with Hitline, and it shouldn't be long before similar styled shows follow in its footsteps and inundate the airwaves. Dana Miller is prepared. "My expectations are to make it bigger and better...it's a competitive marketplace, soon somebody's going to come along one of these days with something a little different with a little spin on it to try to knock Hitline off its blocks. I want to make sure that at that time we're delivering as quality a product as we can. The goal of this show is to keep it going for the next ten years..."

Tom DeSavia

Tom DeSavia
<table>
<thead>
<tr>
<th>REGIONAL BREAKOUTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>NORTHEAST</td>
</tr>
<tr>
<td>1 BON JOVI—Wanted Dead Or Alive—Mercury/PG</td>
</tr>
<tr>
<td>2 LISA LISA—Head To Toe—Columbia</td>
</tr>
<tr>
<td>3 HERB ALPERT—Diamonds—A&amp;M</td>
</tr>
<tr>
<td>4 NEWGROCKERS—Black Dog—Critique</td>
</tr>
<tr>
<td>SOUTHEAST</td>
</tr>
<tr>
<td>1 BON JOVI—Wanted Dead Or Alive—Mercury/PG</td>
</tr>
<tr>
<td>2 RESTLESS HEART—I'll Still Be Loving You—RCA</td>
</tr>
<tr>
<td>3 KIM WILDE—You Keep Me Hangin' On—MCA</td>
</tr>
<tr>
<td>SOUTHWEST</td>
</tr>
<tr>
<td>1 BON JOVI—Wanted Dead Or Alive—Mercury/PG</td>
</tr>
<tr>
<td>2 HERB ALPERT—Diamonds—A&amp;M</td>
</tr>
<tr>
<td>3 PAUL SIMON—You Can Call Me Al—Warner Bros.</td>
</tr>
<tr>
<td>4 THE SYSTEM—Don’t Disturb This Groove—Atlantic</td>
</tr>
<tr>
<td>MIDWEST</td>
</tr>
<tr>
<td>1 BON JOVI—Wanted Dead Or Alive—Mercury/PG</td>
</tr>
<tr>
<td>2 HERB ALPERT—Diamonds—A&amp;M</td>
</tr>
<tr>
<td>3 KENNY G.—Songbird—Arista</td>
</tr>
<tr>
<td>4 GEORGIA SATELLITES—Battleship Chains—Arista</td>
</tr>
<tr>
<td>WEST</td>
</tr>
<tr>
<td>1 BON JOVI—Wanted Dead Or Alive—Mercury/PG</td>
</tr>
<tr>
<td>3 KENNY G.—Songbird—Arista</td>
</tr>
<tr>
<td>4 OINGO BOINGO—Get My Slave—MCA</td>
</tr>
<tr>
<td>5 ROCK AND HYDE—Dirty Water—Capitol</td>
</tr>
</tbody>
</table>

**PROMOTION OF THE WEEK**

**CITY**—ORLANDO, FL.

**STATION**—Y106 (WHLY-FM)

**D.J.**—ROGER CARY—Morning drive air personality.

**PROMOTION**— Y106 RIDES THE "WHEEL OF FORTUNE EXPRESS"—Orlando’s Y106 climbed aboard the traveling promotion tour dubbed “The Wheel Of Fortune Express” with the show’s stars Pat Sajak and Vanna White. Y106’s morning man Roger Cary joined the tour for four train stops around Orlando and gave away $106 to the person with the most creative "Y106/Wheel Of Fortune" banner at each location. The turnout was reportedly tremendous despite Vanna’s reluctance to disrobe...
Black Contemporary
An In Depth Analysis of the Markets

Market at a Glance
Most Added Out of A Possible 72 Stations

69 Stations Reported This Week

#1 Singles

8th Wonder Of The World
Isley, Jasper, Isley—CBS Associated/Epic
21 Adds

Are You Man Enough?
Five Star—RCA
21 Adds

Why Should I Cry?
Nana Hendryx—EMI America
16 Adds

Never Say Never
Deniece Williams—Columbia
15 Adds

Requests

Always
Atlantic Starr—Warner Bros.

Lean On Me
Club Nouveau—Warner Bros.

Don't Disturb This Groove
System—Atlantic

Looking For A New Love
Jody Watley—MCA

Retail

Looking For A New Love
Jody Watley—MCA

Keep Your Eye On Me
Herb Alpert—A&M

Stone Love
Kool & The Gang—Mercury/PolyGram

Let's Wait Awhile
Janet Jackson—A&M

New and Hot 45's

Rock Steady—Whispers—Solar/Capital


Never Say Never—Deniece Williams—Columbia

Rhythm Method—RJ'S Latest Arrival—Manhattan/EMI

Paradise—Shay Baby—Cosmo

Album Alley

Sign 'O' The Times—Paisley Park/Warner Bros.—Prince is back and in the groove with this specially priced, sixteen song double album. The title track is currently #1 with a bullet on the B/C Singles Chart and #6 bullet on the Pop Singles Charts. Other highlights on the LP include the infectious "Housequake", "Play In The Sunshine", "If", "U Got The Look" and the Rockish "I Could Never Take The Place Of Your Man". Overall musically the album goes in several directions but there's more than enough Funk to satisfy the Hard Core Fan. 
Get Busy.
Get teen dream

Let's Get Busy

THE NEW SINGLE
PRODUCED BY CHRIS POWELL.
CO-PRODUCED BY DAN HARGROVE
CATCH THE DAZZLING NEW
TEEN DREAM VIDEO ON BET.

From the forthcoming Teen Dream album and compact disc on Warner Bros. Records.
<table>
<thead>
<tr>
<th>Board Rank</th>
<th>Title</th>
<th>Lst. Wk.</th>
<th>Ttl. Wks.</th>
<th>Req. Rank</th>
<th>Rotation</th>
<th>Sales Rank</th>
<th>Video</th>
<th>Current Tour</th>
<th>Current LP This Wk.</th>
<th>Ttl. Wks.</th>
<th>Hot Cuts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Prince—Sign 'O' The Times—WB</td>
<td>4 6</td>
<td>1</td>
<td>H</td>
<td>6</td>
<td>Y</td>
<td></td>
<td></td>
<td>Housewre</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Herb Alpert—Keep Your Eye On Me—A&amp;M</td>
<td>6 9</td>
<td>8</td>
<td>H</td>
<td>3</td>
<td>Y</td>
<td>Y</td>
<td>32</td>
<td></td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Kool &amp; The Gang—Stone Love—Mercury/PolyGram</td>
<td>3 10</td>
<td>18</td>
<td>H</td>
<td>4</td>
<td>Y</td>
<td>Y</td>
<td>19</td>
<td>Love In The Rain/Diamonds</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Jody Watley—Lookin' For A New Love—MCA</td>
<td>1 12</td>
<td>5</td>
<td>H</td>
<td>2</td>
<td>Y</td>
<td>Y</td>
<td>9</td>
<td>Still A Thrill</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>The System—Don't Disturb This Groove—Atlantic</td>
<td>11 9</td>
<td>4</td>
<td>H</td>
<td>12</td>
<td>Y</td>
<td>Y</td>
<td>23</td>
<td></td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>L. Vandross/G. Hines—There's Nothing...—Epic</td>
<td>16 6</td>
<td>6</td>
<td>H</td>
<td>16</td>
<td>Y</td>
<td>Y</td>
<td>5</td>
<td>So Amazing</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>A. Franklin/G. Michael—I Know You...—Aristo</td>
<td>9 8</td>
<td>16</td>
<td>H</td>
<td>8</td>
<td>Y</td>
<td>Y</td>
<td>18</td>
<td>Look To The Rainbow</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Club Nouveau—Lean On Me—Warner Bros.</td>
<td>2 9</td>
<td>3</td>
<td>H</td>
<td>1</td>
<td>Y</td>
<td>Y</td>
<td>1</td>
<td>Henry On My Mind/Treated So Bad</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Starpoint—He Wants My Body—Elektra</td>
<td>10 9</td>
<td>21</td>
<td>H</td>
<td>9</td>
<td>Y</td>
<td>Y</td>
<td>46</td>
<td>Sensational</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Millie Scott—Every Little Bit—4th &amp; Broadway</td>
<td>14 10</td>
<td>22</td>
<td>H</td>
<td>11</td>
<td>Y</td>
<td>Y</td>
<td>15</td>
<td>One Stop Lover</td>
<td>27</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Gregory Abbott—I Got The Feeling—Columbia</td>
<td>15 8</td>
<td>7</td>
<td>H</td>
<td>17</td>
<td>Y</td>
<td>Y</td>
<td>26</td>
<td></td>
<td>27</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>One Way—you Better Quit...—MCA</td>
<td>5 11</td>
<td>19</td>
<td>M</td>
<td>13</td>
<td>Y</td>
<td>Y</td>
<td>25</td>
<td></td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Smokey Robinson—Just To See Her—Motown</td>
<td>17 7</td>
<td>10</td>
<td>H</td>
<td>18</td>
<td>Y</td>
<td>Y</td>
<td>38</td>
<td></td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Atlantic Starr—Always—Warner Bros.</td>
<td>24 5</td>
<td>2</td>
<td>H</td>
<td>25</td>
<td>Y</td>
<td>Y</td>
<td></td>
<td>Thankful</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Lillo Thomas—Sexy Girl—Capitol</td>
<td>19 7</td>
<td>14</td>
<td>M</td>
<td>27</td>
<td>Y</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Sheila E.—Hold Me—Paisley Park/WB</td>
<td>7 11</td>
<td>17</td>
<td>M</td>
<td>7</td>
<td>Y</td>
<td>Y</td>
<td>16</td>
<td>Koo Koo</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Run D.M.C.—It's Tricky—Profile</td>
<td>23 7</td>
<td>32</td>
<td>M</td>
<td>15</td>
<td>Y</td>
<td>Y</td>
<td>26</td>
<td></td>
<td>44</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Klymaxx—I'd Still Say Yes—MCA</td>
<td>25 7</td>
<td>28</td>
<td>M</td>
<td>30</td>
<td>Y</td>
<td></td>
<td>65</td>
<td></td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Anita Baker—Some Ole Love—Elektra</td>
<td>27 6</td>
<td>11</td>
<td>M</td>
<td>19</td>
<td>Y</td>
<td>Y</td>
<td>4</td>
<td></td>
<td>54</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Bunny DeSarge—Save The Best...—Gordy</td>
<td>25 10</td>
<td>27</td>
<td>M</td>
<td>21</td>
<td>Y</td>
<td>Y</td>
<td>53</td>
<td></td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Full Force—Old Flames Never...—Columbia</td>
<td>21 9</td>
<td>31</td>
<td>M</td>
<td>26</td>
<td>Y</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Cameo—Rock And Roll—Atlanta Artists</td>
<td>34 3</td>
<td>12</td>
<td>M</td>
<td>33</td>
<td>Y</td>
<td>Y</td>
<td>8</td>
<td></td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Patrice Rushen—Watch Out—Aristo</td>
<td>29 5</td>
<td>24</td>
<td>M</td>
<td>28</td>
<td>Y</td>
<td>Y</td>
<td>42</td>
<td>Anything Can Happen/Long Time Coming</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Surface—Happy—Columbia</td>
<td>33 7</td>
<td>9</td>
<td>M</td>
<td>32</td>
<td>Y</td>
<td>Y</td>
<td>62</td>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Bobby Brown—Girl Next Door—MCA</td>
<td>31 9</td>
<td>29</td>
<td>M</td>
<td>29</td>
<td>Y</td>
<td>Y</td>
<td>37</td>
<td></td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>RTFW—Mary Goes Round—MCA</td>
<td>26 9</td>
<td>34</td>
<td>M</td>
<td>23</td>
<td>Y</td>
<td></td>
<td>12</td>
<td></td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>Georgio Allentini—Sex Appeal—Motown</td>
<td>30 8</td>
<td>30</td>
<td>M</td>
<td>24</td>
<td>Y</td>
<td>Y</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Melba Moore—Been So Long—Capitol</td>
<td>35 4</td>
<td>39</td>
<td>M</td>
<td>35</td>
<td>Y</td>
<td>Y</td>
<td>10</td>
<td></td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Janet Jackson—Let's Wait A While—A&amp;M</td>
<td>12 12</td>
<td>23</td>
<td>L</td>
<td>5</td>
<td>Y</td>
<td></td>
<td>6</td>
<td>Funny</td>
<td>60</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Miki Howard—Imagination—Atlantic</td>
<td>40 5</td>
<td>13</td>
<td>M</td>
<td>37</td>
<td>Y</td>
<td>Y</td>
<td>22</td>
<td></td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Freddie Jackson—I Don't Want To Lose Your Love—Capitol</td>
<td>42 4</td>
<td></td>
<td>M</td>
<td>Y</td>
<td>Y</td>
<td>2</td>
<td></td>
<td>23</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>Madhouse—6—Paisley Park/Warner Bros.</td>
<td>8 11</td>
<td>20</td>
<td>M</td>
<td>10</td>
<td>Y</td>
<td>Y</td>
<td>24</td>
<td></td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>Shirley Murdock—Go On Without You—Elektra</td>
<td>44 4</td>
<td></td>
<td>M</td>
<td></td>
<td>Y</td>
<td>Y</td>
<td>11</td>
<td></td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>Cheryl Lynn—New Dress—Manhattan</td>
<td>37 8</td>
<td>37</td>
<td>M</td>
<td>36</td>
<td>Y</td>
<td>Y</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>Lionel Richie—Se Lo—Motown</td>
<td>35 3</td>
<td></td>
<td>M</td>
<td></td>
<td>Y</td>
<td>Y</td>
<td>20</td>
<td></td>
<td>31</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>S.O.S. Band—No Lies—Tobu/CBS</td>
<td>36 8</td>
<td>90</td>
<td>M</td>
<td>39</td>
<td>Y</td>
<td>Y</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>The Gap Band—Zobble Zibble Zibble—Total Experience/RCA</td>
<td>47 5</td>
<td></td>
<td>M</td>
<td></td>
<td></td>
<td></td>
<td>48</td>
<td></td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>Cover Girls—Show Me—Fever/Sutra</td>
<td>39 7</td>
<td>15</td>
<td>M</td>
<td>34</td>
<td>Y</td>
<td>Y</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>Rainy Davis—Lowdown So and So—Columbia</td>
<td>13 10</td>
<td>25</td>
<td>L</td>
<td>22</td>
<td>Y</td>
<td>Y</td>
<td>51</td>
<td>Still Waiting/Do-U Remember</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>Jocelyn Brown—Ego Moniac—Warner Bros.</td>
<td>46 6</td>
<td></td>
<td>M</td>
<td></td>
<td>Y</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
INDIE TOP 20

<table>
<thead>
<tr>
<th>Title</th>
<th>Last Week</th>
<th>Wks. on Chart</th>
<th>Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Cover Girls—Show Me—The Fever/Sutra</td>
<td>5</td>
<td>5</td>
<td>WENN, WHYZ, WLOU, WMDM, KMIX, KMIX, WBAX, XHRM, WHIRK, WOWI, WTMP</td>
</tr>
<tr>
<td>2 Run D.M.C.—It's Tricky—Profile</td>
<td>4</td>
<td>5</td>
<td>XHRM, WDXR, WENN, WPZ, KMIX, WBAX, WDAS, WDI, KOKY, WANM, WALT, KDAY</td>
</tr>
<tr>
<td>3 Dana Dane—Delancy Street—Profile</td>
<td>2</td>
<td>8</td>
<td>WVEE, WTKL, WDAS, WDXR, WENN, KOKY, WWDN, WQPR, WVOI, WJIZ, WAZ, WANN</td>
</tr>
<tr>
<td>4 S. Payne/P. Ingram—Incredible—Superstar International</td>
<td>1</td>
<td>10</td>
<td>WAMO, KJM, WXMS, WKX, WDIA, WTL, WAZ, WMP, WCQ, WENN, WPZ, WLD</td>
</tr>
<tr>
<td>5 Luther Ingram—Don't Turn Around—Profile</td>
<td>7</td>
<td>5</td>
<td>WZAK, KSOI, WENN, WORI, WMP, WJIZ, WPDQ, WQIM, WDI, WHIRK, WJLY, KJCB</td>
</tr>
<tr>
<td>6 Mes'ay—Climb The Walls—Superstar International</td>
<td>3</td>
<td>8</td>
<td>WYD, WOWI, WMP, WKS, WPEG, WQMG, WWDN, WED, WAT, WJIZ, WJL, WQOK</td>
</tr>
<tr>
<td>7 Sir Mix-A-Lot—I Want A Freak—Nasty Mix</td>
<td>8</td>
<td>9</td>
<td>WRY, KJOP, WEDR, WQGK, KJFA, WJL, WKNW, WQJT, WBL, KJAY, WUTG, WQCR</td>
</tr>
<tr>
<td>8 Mantronix—who Is It—Sleeping Bag</td>
<td>13</td>
<td>4</td>
<td>WFXC, WPAL, KSOI, WALT, WDI, WAT, WANN, WQGO, KJQ, KPR, WSIN, WXY</td>
</tr>
<tr>
<td>9 Rue—I Need Your Loving—Asia</td>
<td>9</td>
<td>4</td>
<td>WQAZ, WMP, WFXC, WJUR, WENN, WQPS, WXII, WPDQ, WJIZ, WJLD, WQIM, WFXA</td>
</tr>
<tr>
<td>10 Potomac Crew—I'm Back—Clean</td>
<td>12</td>
<td>5</td>
<td>WOII, WWIN, WZVY, WQIE, WPZ, WSHY, WPRA, WANN, WIDY, WUTG, WILD, KJOP</td>
</tr>
<tr>
<td>11 Living Proof—Hold On To Your Dream—Fantasy</td>
<td>18</td>
<td>3</td>
<td>WENN, WFXC, WPDQ, WKQ, WPAL, WJIZ, WBUX, WAT, K104, WJLD, WILA, WUTG</td>
</tr>
<tr>
<td>12 Phil Feron—Hausparty—Cool Tempo</td>
<td>17</td>
<td>2</td>
<td>WMP, WPAL, WKQI, KOKY, WBLX, WACO, WTL, WDM, WDIA, WQCI, WJIZ, WPLZ</td>
</tr>
<tr>
<td>13 Egyptian Lover—Freakhalic—Egyptian Empire</td>
<td>18</td>
<td>2</td>
<td>WWIN, WKS, WXX, WAT, WPEG, WWM, KDAR, KJLA, KAKDA, WXXL, WAZ, WEDR</td>
</tr>
<tr>
<td>14 Trinerere—Playing Our Song—Jampacked</td>
<td>11</td>
<td>10</td>
<td>WEDR, WPAL, KQX, WQIS, WTKL, WTL, WFXC, WJLY, WQUK, WSOI, WENN, WORL</td>
</tr>
<tr>
<td>15 Janice Christie—Heat Stroke—Superstition</td>
<td>10</td>
<td>12</td>
<td>WVEE, WDXR, WPAL, WQK, KOKY, WBLX, WACO, WTL, WDM, WDIA, WQCI, WJIZ, WPLZ</td>
</tr>
<tr>
<td>16 Conway Bros.—Can't Fight It—Ichiban</td>
<td>19</td>
<td>2</td>
<td>WHIRK, WLOX, WJIZ, WQIS, WENN, WPAL, WXXI, KPHS, WQAZ, WLOI, WDU, WHUR</td>
</tr>
<tr>
<td>17 Salt &amp; Pepa—Sounds Nice—Next Plateau</td>
<td>20</td>
<td>2</td>
<td>WTL, KDAR, WPAL, WQXY, WMP, WENN, WPEG, WWS, KQX, WHIRK, WPAL, WXXL, WSOI</td>
</tr>
<tr>
<td>18 Black Widow—Crazy Taxes—Cop Tune</td>
<td>6</td>
<td>10</td>
<td>WDL, WLOX, WHIRK, WQOK, WKS, WILD</td>
</tr>
<tr>
<td>19 Cyre—Last Chance—Fresh/Sleeping Bag</td>
<td>—</td>
<td>D</td>
<td>WMP, WXX, WLOI, WQXY, WBD, WDI, WXXI, KQX, WPAL, KJCB, WQIS, WILD, WQLA</td>
</tr>
<tr>
<td>20 J. Blackfoot—Bad Weather—Edge</td>
<td>—</td>
<td>D</td>
<td>WSOI, WJIZ, WXX, WQIS, WXXX, WJLY, KAT, WJZY, WLY, WSHY, WHEL, WSHA, WFX</td>
</tr>
</tbody>
</table>

REGIONAL BREAKOUTS

**B/C**

**EAST**

1. **ISLEY-JASPER-ISLEY**—8th Wonder Of The World—CBS Assoc. | Out of the box and running. This will be a monstrous hit.
2. **FIRST CIRCLE**—Working Up A Sweat—EMI America | Slack Johnson and his team members doing a job on this one.
3. **AL GREEN**—Everything's Gonna Be Alright—A&M | The message, vocals and production equals another hit for Al.
4. **NAJEE**—Feels So Good—EMI America | From his number one album, this will make big noise.
5. **LUTHER VANDROSS**—There's Nothing Better—Epic | The voice Luther along with Gregory have registered a solid hit.

**SOUTH**

1. **ISLEY-JASPER-ISLEY**—8th Wonder—CBS Assoc. | This one is happening big everywhere it is played—smash.
2. **LAKESIDE**—Relationship—Solar | The first of several hits from a great album.
3. **CAMEO**—Back And Forth—Atlanta Artists | Consistently bringing you hit after hit—this is no exception.
4. **CHUCK STANLEY**—Day By Day—Def Jam/Columbia | Def Jam continues their impressive record of producing hit product.
5. **CYRE**—Last Chance—Fresh/Sleeping Bag | This indie label scores with another hit—they're growing.

**MIDWEST**

1. **NONA HENDRYX**—Why Should I Cry—EMI America | Simply stated, this should be huge—her biggest solo effort to date.
2. **CLAUDIA BARRY**—Feel My Heart Beat—Epic | The Truck, Don and Reese are doing it again—looks real good.
3. **PICTURE PERFECT**—Prave It Boy—Atlantic | Potentially another big for Sylvia, Richard and the staff.
4. **LAKESIDE**—Relationship—Solar | Make no mistake about it—this will become a huge hit.
5. **J. BLACKFOOT**—Bad Weather—Edge | Immediate activity out of the box—just shipped—it is a hit.

**WEST**

1. **AL GREEN**—Everything's Gonna Be Alright—A&M | Indications are—this will be a smash for this brilliant vocalist.
3. **PATRICE KUSHEN**—Watch Out—Arista | Baby-Fingers is back and she has an absolute monster hit.
4. **J. BLACKFOOT**—Bad Weather—Edge | Very strong airplay—Mr. Blackfoot has a winner.
5. **COVER GIRLS**—Show Me—The Fever/Sutra | This could really be a major hit for these lovely ladies.
Get 'em while they're hot!

Sizzling!

CURTIS HAIRSTON
"(You're My) Shining Star"
(7-89283) (also available as a promotional 12" (DMD 1017))
from the album
Curtis Hairston
(8693)
Produced by Greg Rodford; Koe Williams, Jr.
Executive Producer:
Curtis Hairston for Curtess Productions

PICTURE PERFECT
"Prove It, Boy"
(7-89308) (also available as a promotional 12" (DMD 1000))
Produced and Arranged by Wool/Worthy Productions
for Circle M. Entertainment Network
A "Wool/Worthy" Mix
Executive Producers: Cornell Brown & Earl Sellers

Steaming!

COMPANY B
"Fascinated"
(0-86731) (also available as a promotional 12" (DMD 1012))
Produced by ISH
Mixed by Ciro Llerena & Randy Miller

Cooking!

On Atlantic Records
1987 Atlantic Recording Corp © A Warner Communications Co.
The CASH BOX Radio Report

This Competitors Edge

I'd just like to congratulate you on the success and usefulness of the Cash Box radio report insert that the radio station I'd like to get in view weekly.

As program-director I enjoy the publication's latest innovation, I think in the almost thirty years of Cash Box existence that this is the most positive move to date. I especially enjoy the "In the Beat" articles. I've developed a special enjoyment for the stories "In the Beat" and I don't believe any pop game would be complete without a look at your "Top Pop Forecast" and "In the Beat." Once again, congratulations on the new insert and keep up the good work.

Sincerely yours,

C. Frank Daniels
Program/Assistant Director

March 24, 1987

SUBSCRIPTION ORDER:
PLEASE ENTER MY CASH BOX SUBSCRIPTION

NAME: ________________________________

COMPANY: ________________________________

TITLE: ________________________________

ADDRESS: ________________________________

BUSINESS __ HOME __ APT NO

CITY: ________________________________

STATE/PROVINCE/COUNTRY __ ZIP

NATURE OF BUSINESS: ________________________________

PAYMENT ENCLOSED

SIGNATURE: ________________________________

DATE: ________________________________

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

Continental U.S. Only

CASH BOX

Radio Report

CASH BOX

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

212 • 586-2640
THE BEAT

MILLER V.P. AT EPIC—Congratulations are in order for Bernie Miller of WLUM. Bernie will vacate his programming duties to become vice president A&R black music at Epic. Bernie has always had a strong interest in A&R, best wishes for much success to the man with the gold and platinum eors.

BABY FINGERS IS BACK—Her many fans have known for a long time that when it comes to music, there’s almost nothing Patrice Rushen can’t do. First acclaimed as a gifted young instrumentalist—giving classical recitals by the age of 6, and branching into jazz while in her teens—Patrice has evolved into the consummulate multi-faceted artist, combining singing, composing, playing, producing, and arranging into an infectious, seamless blend of R&B, jazz and pop. Watch Out! is the long-awaited new album by Patrice, her first for Arista Records, and an it she continues to send creative sparks flying in every conceivable direction.

Born in Los Angeles, California, Patrice was enrolled, at the age of 3, in a special music preparation program at U.S.C. She studied there well into her teens, and at the urging of a music teacher, she entered a competition at the 1972 Monterey Jazz Festival. She won, and was signed shortly thereafter to a recording contract with Prestige. “I wanted to be a studio musician,” Patrice later told an interviewer, “and jazz is definitely among the forms that studio musicians must understand. It requires a knowledge of extended harmonies, melodies, improvisation, all of which come into play in the studio.”

But it wasn’t long before it was obvious that Patrice wasn’t about to be typecast as a jazz player. Over the course of three Prestige albums, her music took an more contemporary R&B-funk colorations, and this individualistic fusion brought her not only acclaim as a solo artist, but led to session work for such artists as Minnie Riperton, Peabo Bryson, Donald Byrd, Jean-Luc Ponty, and Prince. Winning recognition as the only woman to emerge from jazz and R&B as a self-contained recording artist—responsible for composing and producing her own work—Patrice was the object of a label bidding war when her Prestige contract expired. She signed with Elektra in 1978.

Patrice’s five Elektra albums brought her music to a wider audience, and she continued to cross stylistic borders. “My main focus with the first Elektra album was to get out of the jazz mold,” she says, “and I think I did that. In putting together the songs, I discovered that I had a lot of vocal things and no one to sing them. So people started cooing me to sing them myself. I took the plunge. I figured, what the heck, a new concept and a new Patrice.”

The new Patrice hit a new commercial plateau. Subsequent LP’s brought her Grammy nominations (for R&B vocal and instrumental performances) and the crossover hit singles “Haven’t You Heard” and “Forget Me Nots.” After the success of Straight From The Heart she built a twenty-four track studio in her home, where she still works.

Clive Davis had been interested in Patrice as an artist since seeing her perform in 1980. Same years later, when Patrice and her co-production partner Charles Mims, Jr. were discussing with Davis the possibility of producing Arista artists, the conversation turned to Patrice signing with the label. When her relationship with Elektra ended, she began her association with Arista.

Watch Out! is the initial product of that association, and features Patrice in her customary roles, or “hats.” “The creative process doesn’t stop,” she says about her different responsibilities in the studio. “I take off the production hat and put on the instrumentalist hat, performing the keyboard part, or programming the drum machine, or doing the arrangements. Then we look at what sweetening has to be done from the standpoint of horn arrangements, and on goes my orchestrator’s hat. The last step for me are the vocals.”

The results on Watch Out! have a modern and vitality and drive, both on the songs that Patrice contributed to as a writer-producer—including the title single—and on the outside songs produced by the team of Jerry Knight and Aaron Zigman. “I think this new album reflects a lot about my growth,” Patrice says. “In the three years that have passed between albums, so much has happened in the years that have passed between my albums, so much has happened in the way we go about recording music and obviously I’m influenced by the advances that we’ve made technically, to do better sounding records.”

“My first consideration is always that of my role as co-producer and musician, but it means an awful lot to me for the records to sound like, and feel like, what I imagined. And I think Watch Out! more than all the records I’ve done before, comes closest to getting in there. Technology has enabled me to do things that just bring more life and emotion into the music, and that is very, very important to me.”

Welcome back to this gifted lady!

EXCITING NEW GROUP—Protege is what you call a different kind of group who happens to have their own style and rhythm. Protege is a clean, crisp group that lends another twist to energy. Being different in concept, all 7 members have the ability to do lead vocals, write and play more than one instrument. They (Protege) have discovered a way to capture the best of all musical efforts. This versatile group blends together contemporary R&B, jazz, reggae, pop and rock.

With Protege, togetherness seems to be the key. “We make all of our decisions together,” “A musical family decides together, stays together.” Patrice shares the view of their careers creatively. They treat what they are doing business. “We keep what we have to clean and to the point.” That’s drugs and alcohol not fit into program.

We know how important it is to future to have something unique to offer to be seen by the right people and, with opportunities knock, be ready to on the door and perform our talents. We want to show our music and spread throughout the world.

This group is ready, and they will successful given the opportunity.

more information on this dynamic group call Greg Beavers, (408) 224-4972.

A holiday concert will be held at the Ojai, California location. It’s free for the morning communications station has an urban/chr format will lean toward adults 25+, while maintaining a solid younger base. The station has made a significant impression in Inyo County and continues to grow at a rapid rate. Interested professionals should send a tape and resume to: Cord Thomas, Program Director, Box 1060, Ojai, California 93023.

Bob Lu

PATRICE RUSHEN

A High Priority Salute To
Ornetta Barber
Director Black Music Marketing
Warner/Elektra/Atlantic
Corporation

Prior to her appointment as National Director of Black Music Marketing for WEA, Ornetta Barber was a talented record executive spent eight years as national director marketing research for Ele Asylum.

A Cash Box salute to this truly professional lady who has played a major role in orchestrate the success of the many artists with the WEA structure. Much continued success to one industries best.

Bob Lu
COUNTRY
AN IN DEPTH ANALYSIS OF THE MARKETS

ARKET AT A GLANCE

MOST ADDED Out Of A Possible 124 Stations

100 Stations Reported This Week

Crazy Blue—Billy Montana & The Long Shirts—(Warner Bros.)—47 Adds
Little Sister—Dwight Yoakam—(Warner Bros./Reprise)—40 Adds
Better Class Of Losers—Ray Price—(Step One)—38 Adds
Summer On The Mississippi—Southern Reign—(Regal)—37 Adds
Searching—Lanier McKuhen—(Soundwaves)—33 Adds

REQUESTS

Don’t Be Cruel—The Judds—(RCA/Curb)
The Right Left Hand—George Jones—(Epic)
To Know Him Is To Love Him—Parton/Ronstadt/Harris—(Warner Bros.)
Don’t Go To Strangers—T. Graham Brown—(Capitol)
Kids Of The Baby Boom—Bellamy Brothers—(MCA/Curb)
Let The Music Lift You Up—Reba McEntire—(MCA)
You’ve Got The Touch—Alabama—(RCA)

Following high chart successes with “Burned Like A Rocket,” “Boardwalk Angel” and “I Miss You Already,” BILLY JOE ROYAL is again on playlists everywhere with . . .

“OLD BRIDGES BURN SLOW”
from his debut
Atlantic America album
LOOKING AHEAD

Produced by Nelson Larkin

CASHBOX 8 BILLBOARD 21 RADIO & RECORDS 24

PRODUCTION & MANAGEMENT
LARKIN, INC.
1233 17th Ave. S. Nashville, TN 37212
615-225-7744

BOOKINGS
ENTERTAINMENT ARTISTS, INC.
819 18th Ave. S. Nashville, TN 37203
615-320-7041

PRODUCTION COPY
MCA RECORDS
“OCEAN FRONT PROPERTY”
(© 1987 MCA Records, Inc.)

PRODUCTION COPY
MCA RECORDS
“OCEAN FRONT PROPERTY”
(© 1987 MCA Records, Inc.)

PRODUCTION COPY
MCA RECORDS
“OCEAN FRONT PROPERTY”
(© 1987 MCA Records, Inc.)

PRODUCTION COPY
MCA RECORDS
“OCEAN FRONT PROPERTY”
(© 1987 MCA Records, Inc.)

PRODUCTION COPY
MCA RECORDS
“OCEAN FRONT PROPERTY”
(© 1987 MCA Records, Inc.)

PRODUCTION COPY
MCA RECORDS
“OCEAN FRONT PROPERTY”
(© 1987 MCA Records, Inc.)

PRODUCTION COPY
MCA RECORDS
“OCEAN FRONT PROPERTY”
(© 1987 MCA Records, Inc.)
## COUNTRY TOP 40 PLAYLIST SCOREBOARD

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bellamy Brothers-Kids Of The Baby Boom-MCA/Curb</td>
<td>4</td>
<td>12</td>
<td>5</td>
<td>Hot</td>
<td>6</td>
<td>N</td>
<td>Y</td>
<td>21</td>
<td>7</td>
<td>Country Rap/D-D-D-Divorcee</td>
</tr>
<tr>
<td>2</td>
<td>Waylan Jennings-Rose In Paradise-MCA</td>
<td>5</td>
<td>11</td>
<td>10</td>
<td>Hot</td>
<td>9</td>
<td>N</td>
<td>Y</td>
<td>18</td>
<td>26</td>
<td>Chevy Van/Baker Street</td>
</tr>
<tr>
<td>3</td>
<td>George Strait-Ocean Front Property-MCA</td>
<td>2</td>
<td>12</td>
<td>1</td>
<td>Hot</td>
<td>1</td>
<td>N</td>
<td>Y</td>
<td>1</td>
<td>10</td>
<td>All My Ex's Live In Texas/Am I Blue</td>
</tr>
<tr>
<td>4</td>
<td>T. Graham Brown-Don't Go To Strangers-Capitol</td>
<td>7</td>
<td>11</td>
<td>9</td>
<td>Hot</td>
<td>5</td>
<td>Y</td>
<td>Y</td>
<td>20</td>
<td>44</td>
<td>-</td>
</tr>
<tr>
<td>5</td>
<td>Highway 101-The Bed You Made For Me-Warner Bros.</td>
<td>6</td>
<td>12</td>
<td>3</td>
<td>Hot</td>
<td>10</td>
<td>N</td>
<td>N</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>6</td>
<td>Reba McEntire-Let The Music Lift You Up-MCA</td>
<td>5</td>
<td>11</td>
<td>15</td>
<td>Hot</td>
<td>7</td>
<td>N</td>
<td>Y</td>
<td>10</td>
<td>24</td>
<td>Why Not Tonight/Till It Snows In Mexico</td>
</tr>
<tr>
<td>7</td>
<td>The Judds-Don't Be Cruel-RCA/Curb</td>
<td>8</td>
<td>12</td>
<td>13</td>
<td>Hot</td>
<td>2</td>
<td>N</td>
<td>Y</td>
<td>2</td>
<td>8</td>
<td>Turn It Loose/Cow Cow Boogie</td>
</tr>
<tr>
<td>8</td>
<td>Billy Joe Royal-Old Bridges Burn Slow-All America</td>
<td>13</td>
<td>9</td>
<td>7</td>
<td>Hot</td>
<td>13</td>
<td>N</td>
<td>Y</td>
<td>28</td>
<td>46</td>
<td>-</td>
</tr>
<tr>
<td>9</td>
<td>Alabama-You've Got The Touch-RCA</td>
<td>3</td>
<td>12</td>
<td>8</td>
<td>RC</td>
<td>8</td>
<td>N</td>
<td>Y</td>
<td>8</td>
<td>24</td>
<td>Let's Hear It For The Girl/I Taught Her...</td>
</tr>
<tr>
<td>10</td>
<td>Michael Martin Murphey/Holly Dunn-A Face...-WB</td>
<td>12</td>
<td>7</td>
<td>12</td>
<td>Hot</td>
<td>17</td>
<td>N</td>
<td>Y</td>
<td>47</td>
<td>D</td>
<td>A Long Line Of Love</td>
</tr>
<tr>
<td>11</td>
<td>Parton/Ranstadt/Harris-To Know Him Is...-WB</td>
<td>14</td>
<td>8</td>
<td>6</td>
<td>Hot</td>
<td>4</td>
<td>Y</td>
<td>N</td>
<td>4</td>
<td>3</td>
<td>Haba's Meditation/Those Memories Of You</td>
</tr>
<tr>
<td>12</td>
<td>George Jones-The Right Left Hand-Epic</td>
<td>1</td>
<td>12</td>
<td>4</td>
<td>RC</td>
<td>3</td>
<td>N</td>
<td>Y</td>
<td>7</td>
<td>24</td>
<td>Don't Leave Without Taking The Silver</td>
</tr>
<tr>
<td>13</td>
<td>Kathy Mattea-You're The Power-Mercury</td>
<td>17</td>
<td>11</td>
<td>20</td>
<td>Hot</td>
<td>11</td>
<td>N</td>
<td>y</td>
<td>17</td>
<td>20</td>
<td>Back Up Grinnin'/You Plant Your Fields</td>
</tr>
<tr>
<td>14</td>
<td>Michael Johnson-The Moon Is Still Over...-RCA</td>
<td>16</td>
<td>10</td>
<td>28</td>
<td>Med.</td>
<td>31</td>
<td>N</td>
<td>Y</td>
<td>39</td>
<td>40</td>
<td>Cool Me In The River/Hangin' On</td>
</tr>
<tr>
<td>15</td>
<td>The Oak Ridge Bays-It Takes A Little Rain...-MCA</td>
<td>19</td>
<td>10</td>
<td>23</td>
<td>Hot</td>
<td>18</td>
<td>N</td>
<td>N</td>
<td>27</td>
<td>5</td>
<td>A Little Late To Say Goodbye</td>
</tr>
<tr>
<td>16</td>
<td>Don Williams-Senorita-Capitol</td>
<td>18</td>
<td>10</td>
<td>35</td>
<td>Med.</td>
<td>15</td>
<td>N</td>
<td>N</td>
<td>-</td>
<td>-</td>
<td>Send Her Roses</td>
</tr>
<tr>
<td>17</td>
<td>The O'Kanes-Can't Stop My Heart...-Columbia</td>
<td>20</td>
<td>10</td>
<td>31</td>
<td>Hot.</td>
<td>20</td>
<td>N</td>
<td>Y</td>
<td>12</td>
<td>12</td>
<td>Bluegrass Blues/That's All Right Mama</td>
</tr>
<tr>
<td>18</td>
<td>Judy Rodman-Girls Ride Horses Too-MTM</td>
<td>21</td>
<td>8</td>
<td>29</td>
<td>Hot.</td>
<td>19</td>
<td>N</td>
<td>N</td>
<td>-</td>
<td>-</td>
<td>What's A Broken Heart</td>
</tr>
<tr>
<td>19</td>
<td>The Gatlin Brothers-Talkin' To The Moon-Columbia</td>
<td>10</td>
<td>12</td>
<td>14</td>
<td>RC</td>
<td>14</td>
<td>N</td>
<td>N</td>
<td>16</td>
<td>23</td>
<td>Little White Lies</td>
</tr>
<tr>
<td>20</td>
<td>John Conlee-Domestic Life-Columbia</td>
<td>25</td>
<td>6</td>
<td>19</td>
<td>Hot</td>
<td>22</td>
<td>N</td>
<td>Y</td>
<td>42</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>21</td>
<td>Steve Earle-Goodbye's All We've Got Left-MCA</td>
<td>24</td>
<td>9</td>
<td>21</td>
<td>Med.</td>
<td>29</td>
<td>N</td>
<td>Y</td>
<td>15</td>
<td>46</td>
<td>Fearless Heart</td>
</tr>
<tr>
<td>22</td>
<td>Restless Heart-I'll Still Be Loving You-RCA</td>
<td>11</td>
<td>17</td>
<td>RC</td>
<td>RC</td>
<td>12</td>
<td>N</td>
<td>N</td>
<td>5</td>
<td>12</td>
<td>Hummingbird/Wheels</td>
</tr>
<tr>
<td>23</td>
<td>Conway Twitty-Julio-MCA</td>
<td>37</td>
<td>6</td>
<td>12</td>
<td>Hot</td>
<td>28</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>Borderline</td>
</tr>
<tr>
<td>24</td>
<td>Pole McEntire-Heart Vs. Heart-RCA</td>
<td>26</td>
<td>7</td>
<td>24</td>
<td>Med.</td>
<td>37</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>25</td>
<td>Dan Seals-Will Be There-EMI America</td>
<td>30</td>
<td>5</td>
<td>16</td>
<td>Hot</td>
<td>21</td>
<td>N</td>
<td>N</td>
<td>31</td>
<td>23</td>
<td>Three Time Loser</td>
</tr>
<tr>
<td>26</td>
<td>The Girls Next Door-Walk Me In The Rain-MTM</td>
<td>27</td>
<td>9</td>
<td>43</td>
<td>Med.</td>
<td>32</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>27</td>
<td>Kenny Rogers-Twenty Years Ago-RCA</td>
<td>22</td>
<td>12</td>
<td>RC</td>
<td>RC</td>
<td>16</td>
<td>N</td>
<td>N</td>
<td>24</td>
<td>12</td>
<td>Time For Love</td>
</tr>
<tr>
<td>28</td>
<td>Steve Wariner-Small Town Girl-MCA</td>
<td>15</td>
<td>16</td>
<td>RC</td>
<td>RC</td>
<td>24</td>
<td>N</td>
<td>Y</td>
<td>34</td>
<td>4</td>
<td>If I Could Make A Livin'/It's A Crazy World</td>
</tr>
<tr>
<td>29</td>
<td>The Forester Sisters-Too Many Rivers-Warner Bros.</td>
<td>33</td>
<td>6</td>
<td>33</td>
<td>Med.</td>
<td>34</td>
<td>Y</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>30</td>
<td>Charley Pride-How I Got Some Blues...-16th Ave.</td>
<td>35</td>
<td>4</td>
<td>2</td>
<td>Hot</td>
<td>36</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>31</td>
<td>Hank Williams Jr.-When Something Is...WB/Curb</td>
<td>32</td>
<td>8</td>
<td>32</td>
<td>Med.</td>
<td>23</td>
<td>Y</td>
<td>Y</td>
<td>3</td>
<td>8</td>
<td>My Name Is Beethoven</td>
</tr>
<tr>
<td>32</td>
<td>The Shooters-They Only Come Out At Night-Epic</td>
<td>34</td>
<td>11</td>
<td>42</td>
<td>Med.</td>
<td>43</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>33</td>
<td>Gary Morris-Pain Brown Wrapper-Warner Bros.</td>
<td>36</td>
<td>7</td>
<td>36</td>
<td>Med.</td>
<td>38</td>
<td>N</td>
<td>N</td>
<td>11</td>
<td>29</td>
<td>Today I Started Loving You Again/11th Hour</td>
</tr>
<tr>
<td>34</td>
<td>Moe Bandy-Till I'm Too Old To Die Young-MCA/Curb</td>
<td>40</td>
<td>7</td>
<td>19</td>
<td>Hot</td>
<td>39</td>
<td>N</td>
<td>Y</td>
<td>44</td>
<td>D</td>
<td>You Can't Straddle The Fence Anymore</td>
</tr>
<tr>
<td>35</td>
<td>Lyle Lovett-Geel Will-MCA/Curb</td>
<td>38</td>
<td>8</td>
<td>34</td>
<td>Med.</td>
<td>42</td>
<td>N</td>
<td>Y</td>
<td>13</td>
<td>21</td>
<td>-</td>
</tr>
<tr>
<td>36</td>
<td>Ricky Skaggs-Wander If I Care As Much-Epic</td>
<td>31</td>
<td>9</td>
<td>27</td>
<td>RC</td>
<td>26</td>
<td>N</td>
<td>Y</td>
<td>38</td>
<td>24</td>
<td>Walkin' In Jerusalem/Raise'N The Dickens</td>
</tr>
<tr>
<td>37</td>
<td>David Allan Coe-Need A Little Time Off...Cal.</td>
<td>41</td>
<td>8</td>
<td>22</td>
<td>Med.</td>
<td>30</td>
<td>N</td>
<td>N</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>38</td>
<td>Keith Whitley-Hard Livin'-RCA</td>
<td>46</td>
<td>4</td>
<td>30</td>
<td>Med.</td>
<td>45</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>39</td>
<td>Jonie Frickie-Are You Satisfied-Columbia</td>
<td>43</td>
<td>5</td>
<td>37</td>
<td>Med.</td>
<td>40</td>
<td>N</td>
<td>Y</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>40</td>
<td>Tim McIlrath-Colorado Moon-Alpine</td>
<td>44</td>
<td>6</td>
<td>38</td>
<td>Med.</td>
<td>49</td>
<td>Y</td>
<td>N</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Title</td>
<td>Last Wk</td>
<td>Wks. on Chart</td>
<td>Stations</td>
<td>Current LP</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>---------</td>
<td>---------------</td>
<td>---------------------------</td>
<td>------------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charley Pride-Have I Got Some Blues For You-16th Avenue</td>
<td>1</td>
<td>5</td>
<td>WSCP 26/19, WPAY 24/19, WKDY 34/19, WCRV 31/19, KMOO 25/17, KINQ 32/22</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tim McLoone-Colorado Moon-Alpine</td>
<td>2</td>
<td>7</td>
<td>KNAJ 23/20, KMOO 31/22, KTSS 28/22, WKCW 27/24, WCCN 30/25, KTED 30/23</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beth Williams-Man At The Back Door-BGM</td>
<td>3</td>
<td>5</td>
<td>WLET 35/27, WPNX 34/30, WKDY 30/25, WCRV 29/26, WAPX 33/30, KRTT 38/30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Perry LePointe-Walk On By-Door Knob</td>
<td>9</td>
<td>4</td>
<td>KRTT 28/26, WICO 39/36, WLET 43/36, KJUN 46/37, WSNW 45/40, KTOO 50/41</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. J. Masters-In It Again-Bermuda Dunes</td>
<td>10</td>
<td>3</td>
<td>KINO 38/29, WCRV 42/31, WPNX 47/40, KRTT 48/40, WCKX 48/47, KBSF D/42</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bobby Borchers-Whiskey Was A River-Langhorn</td>
<td>11</td>
<td>2</td>
<td>WPNX 39/34, WKCW 39/39, KBSF 48/39, KMOO 41/37, WSCP 43/38, KPOW 47/43</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Indiana-Midnite Rock-Killer</td>
<td>7</td>
<td>6</td>
<td>WKCW 16/13, WKDY 22/16, WVAR 28/24, WGSQ 33/25, KMOO 29/26, WLET 39/33</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Todd Joos-Success-Stormer</td>
<td>4</td>
<td>6</td>
<td>KJUN 26/22, WKCW 33/23, WPAY 37/32, KMOO 30/27, WCCN 35/31, WAGI 38/35</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marty McManus-Country Music Makes Me Feel...-Door Knob</td>
<td>12</td>
<td>4</td>
<td>WLET 18/14, KJUN 42/35, WSDS 36/34, WKCW 34/31, WPNX 42/41, WCCN 48/41</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lynne Tyndall-Keep From Lovin' Me-Door Knob</td>
<td>13</td>
<td>4</td>
<td>KJUN 45/36, WPNX 41/38, WKDY 43/40, WKCW 45/41, WCCN 49/49, KBSF D/46</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Bandit Band-Do You Wanna Fall In Love-Pegasus</td>
<td>15</td>
<td>4</td>
<td>WKDY 29/26, WCCN 34/30, KRTT 47/39, KRTT 47/39, WLET D/44, WGSQ 42/39</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roy Price-Better Class Of Lasers-Step One</td>
<td>D</td>
<td>D</td>
<td>WKDY A/37, WSCP 49/44, WSNW D/47, WGSQ-A, WVAR-A, WAGI-A</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Southern Reigh-Summer On The Mississippi-Regal</td>
<td>D</td>
<td>D</td>
<td>WPNX D/45, KIIX D/46, KMOO D/50, KFGO-A, KWOX-A, WSNW-A</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Michael Anthony Freeman...All Fired Up-Silver Bullet</td>
<td>14</td>
<td>4</td>
<td>WCCN 22/17, WKCW 39/34, WCMX 42/36, KBSF D/44, KPOW 49/45, WAPX 49/46</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ronnie Dee-Heart-Diamond</td>
<td>20</td>
<td>2</td>
<td>KIIX D/44, WAMS D/50, KNOE-A, KWOX-A, KAYZ-A, WATZ-A</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gordon Dee-You're Slowly Going Out...Southern Tracks</td>
<td>D</td>
<td>D</td>
<td>KPOW D/49, KWOX-A, WVAR-A, WSNW-A, KJUN-A, KUXX-A</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Razorback-As Long As I've Been Loving You-CP</td>
<td>19</td>
<td>2</td>
<td>KMOO 47/44, WQTE D/49, KBSF D/50, WWAY-A, KFGO-A, WTVR-A</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>P. J. Allman-Ain't No Use-Kansas</td>
<td>D</td>
<td>D</td>
<td>WPXS 30/28, WLSA D/50, KNOE-A, KIIX-A, WWRK-A, WQTE-A</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
COUNTRY PROFILES

Tony Pearson—Music Director
WKDY—Spartenburg, SC

SPARTENBURG—It's pretty normal to hear of a radio personality that started out behind the mike during high school at a part-time job, but did you ever hear of one that started in 6th grade? At 13 years of age? That's right folks, back in 1973, Tony Pearson decided to put his interest in radio to some good use. (He’s been walking around with a transistor all of his childhood). So, through a junior achievement program, Tony started in at a station called WORD in Spartanburg. (No, that’s not a Gospel station, but he later worked at some—WORD was a CHR station). He credits a d.j. there, Steve McCay, for "showing me the ropes—what to do, what not to do." So after he learned what to do, he was on his way, to high school.

And what do you do in high school after you've already put your mark in your career? You start a broadcasting association for you and your peers, of course, which Tony did, which gave him some contacts he would need later. And you also get the other tools you will need. He got his FCC license and a broadcasting certificate from Greenville Technical School. Then he went on to get his first full-time job in Travelers Rest at WBBR, a Gospel station. (Tony says the call letters stood for "We Burn Beatles Records", but actually it stood for "We Bring Better Music".)

Tony quickly became p.d. for the station. It seems like a youngster in his position would be slightly overwhelmed, but Tony wasn't—he says, "I guess the more you learn as a teenager, the more [knowledge] you hang onto." WBBR decided burning Beatles records wasn’t the answer, and they turned country, which gave Tony his first country radio exposure. Meanwhile, he decided to fill in for another station on the weekends, WESC in Orangeburg, a 100,000-watter. And, as if two stations weren’t enough, when he wasn’t at either of those, he worked for WQOK, a CHR station. So at one time, he was working for all three. "Sometimes, the only way I could remember which station I was at was to look up at the wall at the station sign!" he laughs.

Well, Tony decided it was time to pick one and stay with one. (Kind of like a girlfriend). He picked WESC, and was full-time there for three years. He left because "my heart was in programming and production, and they didn’t have a need for me. So, he went to do the morning show at another Gospel station, WEAB, and several efforts to try to get them to change country, he decided to leave and go to Country WDEK. Now his home. "Everybody here is wonderful," he says. "My favorite parts of the job are working with these great people at the station and working with so many talented people, Adam Baker and other new artists, keeping them on their way up." He also country music better than any other kind, because "country music today is the same as CHR in the '70's—I love it!"

Believe it or not, Tony tried to get a radio once, but it "is like a disease—it’s in your blood and it stays there". Does body know a cure?

Amy Love

COUNTRY PROMOTION OF THE WEEK

MOBRIDGE, SD

KOLY—DARRELL GILL—GENERAL MANAGER

PROMOTION—RIDE THE BUCKING BULL CONTEST

Which is worse, a stampeding bull or a bucking bull? Listeners in the KOLY area will have a chance to decide, because in conjunction with the Professional Rodeo Cowboy Association’s "Sitting Bull Stampede," KOLY is running a "Ride The Bucking Bull Contest". Participants call in and guess their qualifying time which has to be between 3-8 seconds. Then they listen to a pre-recorded tape complete with the opening of the gate, bull sounds, and other rodeo propaganda. If their qualifying time coincides with the time the tape is run, and lots of applause is heard (not boos), they may win free tickets to the rodeo, jeans or some other prize. Ya-hoo!

HIGH PRIORITY

BRUCE SHINDLER
MTM

The new SKO single "American Me" has been sent to radio. We expect a great response on this particular uptempo single—it’s perfect for the Spring/Summer season and should elate any country listeners.

Judy Rodman’s "Girls Ride Horses Too" is on its way to the top with terrific radio response and listener requests. Judy’s album is also receiving critical acclaim, especially on the cuts "I’ll Be Your Baby Tonight", "Early Fall" and "What’s A Broken Heart". Shipped this week, Holly Dunn’s new single, "Love Someone Like Me".

MIKE SIRLS
RCA

Michael Johnson strikes again "The Moon Is Still Over Her Shoulder" ready top 10 and building momentum.

Keith Whitley’s "Hard Livin’" is a constant at top 40 up-tempo record and is almost closed on radio.

We’re excited about our first single release, "Oh Heart", from Baillie and Boys, produced by Kyle Lehning and Dave Dashiell. We have positive reaction from across the board. Also look for K.T. Oslin’s second si "80’s Ladies", with very strong female peel.

“...”
<table>
<thead>
<tr>
<th>REGIONAL BREAKOUTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>COUNTRY</strong></td>
</tr>
<tr>
<td><strong>NORTHWEST</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Domestic Life</td>
</tr>
<tr>
<td>John Conlee-Columbia</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>SOUTHWEST</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Girls Ride Horses Too</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>ORTH CENTRAL</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

---

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.

---

SCARECROW PRESS, INC.
52 Liberty Street, Metuchen, N.J. 08840

Yes, please send me

[ ] copy/copies of the CASHBOX SINGLES CHARTS, 1950–1981 at the special price of $41.40 each + $2.00 postage and handling.

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

Name ____________________________
Address ____________________________
City __________________ State ______ Zip ______

NJ residents please add 6% state sales tax
SPECIAL INTRODUCTORY OFFER
CASH BOX PLUS Radio Report
For less than the price of a First Class Subscription to CASH BOX Alone,
SUBSCRIBE now and receive the next 51
issues of CASH BOX PLUS Radio Report
FOR $150.00

IF YOUR BUSINESS IS MUSIC - YOU NEED CASH BOX
Radio Report

SUBSCRIBE
NOW

SUBSCRIPTION ORDER:
PLEASE ENTER MY CASHBOX SUBSCRIPTION:

NAME ____________________________
COMPANY ____________________________
TITLE ____________________________
ADDRESS ____________________________
□ BUSINESS □ HOME □ APT NO.
CITY __________ STATE/PROVINCE/COUNTRY __________ ZIP __________
NATURE OF BUSINESS ____________________________
□ PAYMENT ENCLOSED
SIGNATURE ____________________________
DATE ____________________________

SUBSCRIBE NOW. SPECIAL INTRODUCTORY RATE ON
CASH BOX PLUS Radio Report at $150.00 PER
YEAR FOR A LIMITED TIME ONLY
Continental U.S. Only
CASH BOX TOP 40 MUSIC VIDEOS

1. LEAN ON ME (Clive Davis/Warner Bros.) W L O
2. LOOKING FOR A NEW LOVE (Motown/MCA) W C
3. DON'T DREAM IT'S OVER (Columbia) W C
4. I KNOW YOU WERE WAITING (For Me) (A&M) W C
5. IT'S TRICKY (RCA/CBS) DEBUT
6. BABY GRAND (Billy Joel Featuring Ray Charles) (Columbia) DEBUT
7. WALKING DOWN YOUR STREET (Bangles) (Columbia) 25 5
8. WHAT'S GOING ON (Carpenters/Filmways) 14 2
9. DOMINOES (Robbie Nevil/Monster) 18 3
10. THE FINDER THINGS (J.J. Cale) (ATCO) DEBUT
11. RIGHT ON TRACK (The Breakfast Club/MCA) 35 2
12. RESPECT YOURSELF (The Barabians) (CBS) 3 9
13. LIGHT OF DAY (Huey Lewis & The News) 36 2
14. NOTORIOUS (Darwin Duran) (A & M) 6 20
15. LESSONS IN LOVE (Walk Of fame/Unity) DEBUT
16. I (JUST) DIED IN YOUR ARMS (The Breakfast Club) (Columbia) 5 7
17. BIG TIME (Peter Gabriel) (A&M) 7 11
18. I'VE GOTTA DO IT (DREAM) (A & M) DEBUT
19. NOTHING'S GONNA STOP US NOW (Starship/RCAC) 15 4
20. BOY IN THE BUBBLE (Paul Simon) (Warner Bros) 13 10

CASH BOX TOP 15 MUSIC VIDEOCASSETTES

1. EVERY BREATH YOU TAKE...THE VIDEOS (Clive Davis/Warner Bros.) 3 13
2. BILLY JOEL VOLUME II (Billy Joel/Clive Davis/Fox/357) 4 5
3. MADONNA LIVE (Warner Bros./Music Video 38105) 11 7
4. WHAM IN CHINA-Foreign Skies (J.J. Cale) (CBS) 2 19
5. THE VOLUME 1 (Billy Joel/Clive Davis/Music Video 61496) 6 19
6. MY NAME IS BARBRA (Barbra Streisand) (CBS) 1 5
7. PRINCE'S TRUST ALL STARR CONCERT (CBS) 2 8
8. STOP MAKING SENSE (Talking Heads) (CBS) 5 7

THE CASH BOX TOP 15 MUSIC VIDEOCASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES.
O IDEAS—Director Andrew Douchett (l) adjusts a special revolving camera he designed for the shooting of iDEoLA's first video, "Is It Any Wonder?", starring band leader Mark Heard (l). Lip is now in rotation on MTV, Night Flight, Night Tracks and many other video music channels; "Is It Any Wonder?" is an emphasis track from iDEoLA's What?/A&M debut album, "An Opera."

CASH BOX TOP 40 VIDEOCASSETTES

<table>
<thead>
<tr>
<th>L</th>
<th>W</th>
<th>O</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>1</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>2</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>4</td>
<td>9</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>7</td>
<td>20</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>21</td>
<td>21</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>22</td>
<td>22</td>
</tr>
<tr>
<td>23</td>
<td>W</td>
<td>23</td>
<td>W</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>25</td>
<td>25</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>26</td>
<td>26</td>
</tr>
</tbody>
</table>

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

HOME VIDEO REVIEW: Janis - MCA Home Video - $29.95 Janis Joplin needs to be seen. Her enveloping art, gripping on enough record, flourishes with bewildering intensity on stage. This marvelous film, one of the most sensitive profiles ever made, captures much of that intensity through a light-handed, intelligent mixture of concert segments, interviews and studio footage. No National Enquirer "What sort of a junkie was she, anyway?" irrelevances here, Janis studies the end product of Joplin's short stay on the planet - her phenomenal talent for self-expression, for being herself and for making white people loosen up. Contrasted with '60s plastic, Janis is a shocker. (Where is her make-up, for goodness sake! She'd never get a guest spot on Knots Landing looking like that. What would Donna Mills say?!) For the Duran Duran-number masses, Joplin's honesty is certain to disarm. Included in the film, which has no narration (kudos for that. The clips speak for themselves), are two segments of particular note: one, an appearance on the Dick Cavett Show, shows Joplin in the off-stage glare of celebrity, uncomfortably dancing the media tango with the ever-high brow Cavett, and another, a candid sequence shot by D.A. Pennebaker (Monterey Pop), shows Janis in the studio, in her element, arguing, laughing, drinking beer and telling stories with her hand. The latter is as candid as candid can be, in a voyeur-ish sense (So candid, in fact, that it made me wish, perversely enough, that Pennebaker and his camera would take a hike and leave these people alone). The strength of Joplin's personality, her flamboyance, her humor, her rage, her fun and her art are captured here as well as can be expected on film. Truly, one gets a sense of how Joplin was as much her self-stage as on. Executive producer F.R. Crawley (who spent three years researching the material, and/ or director/editors Howard Alk and Seaton Findlay are to be commended for their lack of sensationalism in dealing with a deceased artist around whose life and death such controversy still exists. Nor do they consign her to an era to the '60's - as they might so easily have done with just the briefest inclusion of some sort of atmospheric archive footage (hippies in Golden Gate Park, or something). Numerous concert clips help re-capture the spirit and energy of her performances, with a heart-wrenching tune (14, in all), and thankfully, what emerges foremost here is Janis Joplin's legacy to the world - her ageless music.

Gregory Dobrin

THE RELEASE BEAT

From CBS/Fox Video Music this month comes Don Johnson's music video feature Heartbeat, based on his Epic LP of the same name. The program includes 10 songs and 10 minutes of footage exclusive to the home video (the program was previously seen on HBO). The tape has been mixed in digital sound, digitally recorded, mixed and mastered. Suggested retail price is $19.98, VHS and Beta. From RCA/Columbia Pictures Home Video in May comes Georgy Girl, the 1966 romantic comedy starring Lynn Redgrave, James Mason and Alan Bates. The film was nominated for four Academy Awards and features the #1 hit title tune by The Seekers. Suggested retail price is $69.95, HiFi, VHS and Beta. Also from RCA/Columbia next month comes Carry Grant classics: Holiday, The Hugars of Virginia, and The Talk of the Town, for a suggested $69.95 each, plus Bob Hope in The Seven Little Floyds, a comedic musical biography, retailing for a suggested $69.95. (Each is available in HiFi, VHS and Beta.)

O IDEAS—Director Andrew Douchett (l) adjusts a special revolving camera he designed for the shooting of iDEoLA's first video, "Is It Any Wonder?", starring band leader Mark Heard (l). Lip is now in rotation on MTV, Night Flight, Night Tracks and many other video music channels; "Is It Any Wonder?" is an emphasis track from iDEoLA's What?/A&M debut album, "An Opera."
IT'S THAT TIME OF YEAR—RELEASE-MANIA—It took the new U2 album, "The Joshua Tree," to dispose those Beattie Boys as the number one seller for most retail outlets across the country. However, the boys from Ireland will have some stiff competition from the likes of the Purple Paisley one's new double record "Sign O' The Times" which hit the street last week as well as new releases from Brian Bowie, Bryan Adams (the cassette single "Heat Of The Night" is selling nicely for retailers at press time) and the imminent resurgence of Fleetwood Mac, not to mention the second batch of Beatles CD's—"Rubber Soul," "Revolver" and "Help!"—which are scheduled for release later this month. Although the first four by the fab four sold well initially with some type of graphic sales spike that characterized the Springsteen Box set (Capitol Records declined to give sales figures), most retailers agree that these three new titles are a stronger set, capable of perhaps setting a CD sales record. Definitely no dearth of strong product in the stores now or in coming weeks.

HAVING A PROBLEM WITH SHOP-LIFTING? READ THIS—It appears that a technological solution to combat shoplifting, which costs U.S. retailers $30 billion each year, is at hand. The Knogo Corporation based in Hix- ville, New York has developed the Chameleon electronic article surveillance (EAS) system which uses a virtually invisible, expendable tag called Electro Thred (sic), a small thin light-weight wire encased in an adhesive strip. A recent study conducted by CBS Technology and sponsored by a joint sub-committee of the National Association of Recording Merchandisers (NARM) and the Video Software Dealers Association (VSDA) tested the use of these threads in both audio and video tapes. The Knogo Electro Thred targets can potentially be turned "on" and "off"—a basic requirement in a record/video retail environment. The system, tested both in the lab and in store, did not alter the playback quality of an audio tape after one deactivation or videotape after they were deactivated and reactivated 300 times. The targets are deactivated when the item is sold or rented, and can be reactivated if it is returned. The target can be integrated into the carton as it is folded and glued allowing potential shoplifters no clue either to its existence or location. The targets will work with magnetic systems which some retailers already have. Manager of Micromagnetic systems for Knogo, Bill Ogg, told Shop Talk that a two panel system for a typical mall store would run about $5,000. Benefits to retailers: The Electro Thred can be incorporated into the manufacturer's packaging of all configurations. The "built-in" protection eliminates the labor cost of tagging each item in-store. Since the manufacturer adds the EAS protection as "a value-added service," the retailer doesn't pay for the cost. Major music industry packaging vendors are now working with the NARM/VSDA security device subcommittee to help define the manufacturing parameters which they hope will lead to a unified decision on utilization and placement of EAS targets.

IN HARMONY—Harmony House Records & Tapes, a 22-store chain based in the metropolitan Detroit area and Lansing, has appointed Lloyd L. Welch to the newly-created position of director of corporate development. He will be responsible for long range planning, new store expansion as well as remodeling and redevelopment of existing stores. Replacing Welch is director of marketing is Charlie Papke who assumes the responsibility of supervising the purchasing department and merchandising at the retail level. Both have been employed by Harmony House over 10 years since it's a single store operation.

INDUSTRY STANDARD?—This bouquet of targets used in Knogo's new Chameleon Micro-Magnetic EAS system is a quick illustration of the system's versatility with products: Knogo Electro Thred. Especially useful for protecting hard goods, Chameleon's MM Electro Thred can masquerade as a bar code, (left), be self-adhering in a 1/2" Double Thread, hide a plated label, be built into a lockable, reusable lollipop tag for soft goods, or be virtually invisible as a .4 strip of hair than Electro Thred.

CASH BOX TOP 40 COMPACT DISCS
### CASH BOX TOP 12" DANCE SINGLES

<table>
<thead>
<tr>
<th>No</th>
<th>Title</th>
<th>Artist/Producer</th>
<th>Label/Version</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PICK UP</td>
<td>Salt</td>
<td>S/C 22666</td>
<td>28/09/84</td>
</tr>
<tr>
<td>2</td>
<td>WITHOUT YOU</td>
<td>DIONNE FARR/CHRISTINA</td>
<td>ZE ITALIA  30027</td>
<td>25/09/84</td>
</tr>
<tr>
<td>3</td>
<td>JUMP INTO MY LIFE</td>
<td>STACY LATTES/SWANSON</td>
<td>CBS 7398</td>
<td>15/10/84</td>
</tr>
<tr>
<td>4</td>
<td>THE HONEYTRAP</td>
<td>HIPSWAY/COLUMBIA 441098</td>
<td>54/09/84</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>DON'T STOP LOVING YOU</td>
<td>C BAND/FRESHMAN GIRL</td>
<td>MCA 2045</td>
<td>22/09/84</td>
</tr>
<tr>
<td>6</td>
<td>I WHO IS IT</td>
<td>JANTHOSN/SLEEPING BEAT YSL 0052</td>
<td>47/09/84</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>EVERY LITTLE BIT</td>
<td>BILL D. &amp; RAYFORD ISLAND</td>
<td>45/09/84</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>LET'S FEEL LIKE THIS</td>
<td>SANTA CASA/ATLANTA 96788</td>
<td>51/09/84</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>THE MAGNIFICENT JAZZY JEFF</td>
<td>JAZZY JEFF/KERRY PRINCE/BOB/BOOM/X101/8A/6</td>
<td>37/09/84</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>HEARTBREAK BEAT</td>
<td>CHUNG CHENG/CHUNG 306002</td>
<td>32/09/84</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>TAKE THE DANCE</td>
<td>TRANCE-DANCE (Epic 460022)</td>
<td>35/09/84</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>THE RAIN (LONG VERSION)</td>
<td>CYRE (Open Floor 8)</td>
<td>39/09/84</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>SOMETHING SPECIAL</td>
<td>PATTI LAURELLE/MAISA 216/46</td>
<td>60/09/84</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>ONE LOOK (ONE LOOK WAS ENOUGH)</td>
<td>PACE/PARKER TIR 101/SABRI 24/06/84</td>
<td>40/09/84</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>HOLD ME</td>
<td>SHEILA E/PERIN/Warner Bros. 205740</td>
<td>41/09/84</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>TURN ME LOOSE</td>
<td>WALLY JEMP/KNOCK &amp; THE CRIMINAL ELEMENT (Comet 1000)</td>
<td>58/09/84</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>SEX APPEAL</td>
<td>GEORGE ALLIOTTI (Picture Perfect/Mic/MPP 1363)</td>
<td>43/09/84</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>OPEN YOUR HEART</td>
<td>MADONNA/SWARE/Warner Bros. 205740</td>
<td>48/09/84</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>ONLY IN MY DREAMS</td>
<td>DEBBIE GORDON/ATLANTA 098574</td>
<td>45/09/84</td>
<td></td>
</tr>
</tbody>
</table>

### MOST ACTIVE

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

### STRONG ACTIVITY

- **Lean On Me**—Club Nouveau—Tommy Boy
- **Looking For A New Love**—Joy Watley—MCA
- **They're Playing Our Song**—Trienero—Jam Packed
- **Feels Like The First Time**—Sinatta—Omn/Atlantic

---

### RETAILER'S PICK

Jane Hill—Kiss Her—Baby Store: Vera's Vinyl Manager: Muffie Location: San Francisco, CA.

Comments: "This European Hit Has all the potential to become a smash hit in America."
IT'S HER PARTY—MCA recording artist Judy Waley celebrates the success of her #1 hit single “Looking For A New Love” at a recent MCA bash held in her honor. Joining Waley in the festivities are f/r producers Andre Cymone, Pat Leonard and Bernard Edwards, all of whom collaborated with Waley on her self-titled debut album.

Jennifer Warnes (continued from page 11)

Cohen’s forthcoming album, Beck, who comes out of the Austin jazz/blues scene, was responsible for bringing in Steve Ray Vaughn, who plays guitar on the album’s first single, “First We Take Manhattan,” giving it a blues rock edge.

Improving the critical quality of recordings was another ambition Sussman and Warnes shared from the outset, and many “tricks” were used to improve the album’s sound (most of which Warnes understandsfully prefers not to give away in print). The album was cut digitally at LA’s Complex. “One of the unique things about this record is that it’s for songs within a digital context,” she remarks.

The album, which she says was much supported by the passion and enthusiasm of all the musicians and technicians who worked on it, gave her that long awaited chance to blossom, a thing too often hampered by corporate over-involvement. “Artists who are living experimental lives—like Leonard Cohen—have social information that’s very useful for the people who want to buy the records,” she says, “and if the corporation puts five people above that process, it dilutes the information, and the telegram gets garbled.

What I’m in for this is the exchange of new information. It’s a communications thing, that’s what we’re all doing. I would (now) plead and beg with the corporations, that when an artist is ready—and maybe I wasn’t ready until now—to step out the way. Stay out of my way and just let it go. Let it roll... Some artists you need to just leave alone.”

A video to “First We Take Manhattan” is in the works, and a tour is scheduled for this summer. Warnes also plans to complete an album of her own songs, which she was in the midst of when she jumped at the chance to record the Cohen material.

Cohen, Warnes maintains, has been strangely battered by critics in this country, “but indeed, compared with delivery and wet cement have not been uncommon. Certainly, our national obsession for surfaces has much to do with such artistic bashing (Cohen may have been relegated to cult status here, but he’s widely acclaimed in Europe, as well as his native Canada, where his writings are even taught in schools). If there is a last laugh to be had in this story, it’s Warnes’ and Cohen’s, but hitlessness plays no part here. Human ness does, and music. Warnes, armed with the songs of one of the world’s great songwriters, has set about restoring a sense of intimacy that’s been sorely missed.

NORTHERN CONGRATSB—Jennifer Warnes (!) accepts a gold record for Canadian sales of her current album of Leonard Cohen songs, “Famous Blue Rosebud,” from Steve Wexler, Attic Records Manager of Promotion and Publicity during a recent promotional visit to Toronto. The Cypress Records album licensed in Canada to Attic, is now nearing Platinum certification in that territory.

JVC Jazz (continued from page 5)

Though the festival is weighted more heavily towards mainstream jazz this year than in previous years, there will still be numerous fusion acts presented, as well as an evening of new age music.

Tickets for all events go on sale at Ticke- tronix and the box offices on May 17, but a full brochure of events, with mail-order information, is available by writing JVC Jazz Festival/ New York, P.O. Box 1169, Annandale on Hudson, New York, 10909. The complete Festival line-up is as follows:

Fri., June 19—Marian McPartland (Weil Recital Hall, 5:00). Sarah Vaughan/ Bobby McFerrin (Carnegie Hall, 8, Chick Davis/Kenny G (Avery Fisher Hall, 7 & 11). Albert Collins (Hudson River Dayliner, 8). Bob Wilber and his Orchestra plays Benny Goodman (Jazz at Lincoln Center, 8:30). Norma Jean Gumbo with Joe funeral, Dirty Dozen Brass Band, others (Stamford Center for the Performing Arts, 8:30).

Sat., June 20—Joanne Brackeen (WHR, 8). The Dave Douglas Quartet (CH, 9). Chick Corea Electric Band (Crusaders (AVH, 7 & 11). World Saxophone Quartet (Branford Marsalis (Town Hall, 8). McCoy Tyner/ Ahmed Jamal (SCTFA, 8).


LOS ANGELES—Matt Johnson, the enigmatic brain-trust behind The The, will have his feature-length film Infected The Movie aired for the first time nationally via Night Flight over the USA Network on April 17. The controversial film has already aired in England. Infected The Movie was filmed on location in London, New York, Bolivia and Peru.

30 YEARS AGO IN CASH BOX

April 13, 1957—JOHANNESBURG, SOUTH AFRICA—For the first time, the music of the modern urban African has been introduced to the public on high-fi long-playing records, with the release of Trutone Africa Limited’s “Music was Born in Africa.” This record was conceived as an ideal souvenir for tourists visiting the Union who wanted to take away some memento of its striking culture. The urban African is a blend of ancient tribal chants and modern jazz idioms that results in a different type of listening. “Music was Born in Africa” was compiled from recordings made in all the major centres of southern Africa during 1956. Richick Nickison, producer/arranger of the Fats Domino Orchestra, comments: “I’m Walkin’” on the Ozzie and Harriet Show this week, and a disk of the number will be released by Verve Records... For the first time in music history a “Concert in Country Music” is touring Europe this spring. The show, which was produced by the RCA Victor recording stars Jim Reeves, Jim Ed. Maxwell and Bonnie Brown, Hank Locklin, Del Wood, Janis Martin and the wagon

JVC Jazz

Mon., June 22—Sun Ra (WR, Shadowfax/ Alex De Grassi (CH, 8). Sun Ra and Ray Crawford (CH, 8). Sun Ra and Ray Crawford (AFH, 8). Sun Ra (CH, 8).


Fri., June 26—Monty Alex (WH, 8). Mel Torme/Diane Schuur, ette McKe/nel Mel Lewis Orchestra (K). Welcome to the Mardi Gras: Dizzy Band (AFH, 8), others, (AFH, 8). Tony (HRD, 8).


Sun., June 28—The World of Jerry, with many artists (TH, 8). Chertok’s Group of Jazz on Film (92, Y, 8).

The The Video To Premiere April 17

Masters Orchestra...Two major artists switched labels this week. Geo Gibbs went from Mercury to RCA for his first time nationally via Night Flight over the USA Network on April 17. The controversial film has already aired in England. Infected The Movie was filmed on location in London, New York, Bolivia and Peru.

and is a hard-hitting look at modern Johnson’s bald vision can be disturbing is always challenging. The movie is "the pound and the dollar, the push..." record statement from the film’s package Video.

Cash Box April 11
sent a lot of time coming out of "Murphy," oddball musician Fox, a re-
candid transatlantic phone in-
nered working with three
Danny (Ash) mainly, and singing
necessarily playing them. I was
lyricist. I had decided when a
Bauhaus had a definite way of
I didn’t get into developing any
abilities. I was left with the difficul-
ting musicians who could communi-
the same way.”

was quite apparent that Murphy
be able to develop his ideas with
hal’s Car. Murphy did click with
who had been with a band called
now titled the Western

encouraged me to at least learn the
I could put down what I heard
ey really than having to go
the process of interpretation,”

no musical training, Murphy has
ough to sketch his ideas now.
up pick things pretty quickly. I’ll

lyricist. I had definite ideas, but
definite structure,” he says. Al-
urphy is at times frustrated in his
to express his musical ideas techni-
urel believes that technical
knowledge is not always needed to
There’s a disadvantage to it in that
at always the speedy technical
writes, but it leaves you open to being
a writer of song, choices free of being con-
icted by that this chord doesn’t work with
nd. You can come up with some
freshly made because it nobody who is conditioned by

Bauhaus was a guitar, bass and
ated group, Murphy has been ex-
validate the potential of this tech-
not to become too dependent
Ichnology is a good thing to learn
n’t become the master of what’s going.
there to use, but it’s not of
ditorial room full of shit which
use if you let it. It’s really im-
keeps things down to basics. The
ever Man,” has a very Bauhausish
h. It’s more pointed and
with atmosphere rather than an n

vocals have definitely matured,
more theatrical than ever, he
was able to get the most out of its
the help of 4AD producer, Ivo
ass, whose production “I’ll End In
This Mortal Coil, a consortium of

templated the visual presentation of his
performance. “Every song has has a
definite mood,” he explains. "The
lighting should put it across rather than being a separate
lighting entity like Christmas lights or blue
and white.”

For Murphy, the material on “Should
The World Fail To Fall Apart” has
fuller sound with this new band which has
encouraged him after a period of some frus-
tration with bands. “I’ve been really pleased
with the way the guitarist and I have worked

gether. The drummer’s great. He’s doing
really good stuff and he’s building on it.
I basically wanted the band to breathe with
the music and develop it into slightly more of a

New York. Rogers and Cowan, the
public relations firm, has joined with Shand-
wick in the U.K. to form the largest indepen-
dent p.r. company in the world.

R&C, which handles such music industry
heavyweights as Paul McCartney, David
Bowie, Elton John, and Lionel Richie, was
previously the fifth largest U.S. independent
p.r. company. Shandwick was the leading
firm in the U.K.

“We are proud to have the opportunity
to work with the Shandwick group in develop-
ing more campaigns on a national and
international basis,” said Richard W.
Taylor, president and CEO of R&C, in a state-
ment. “It is appealing to have the
opportunity for expanded financial support
and the synergy of a major public relations
conglomerate to enhance our present

ASCAP Board Elected

NEW YORK — ASCAP recently held elec-
tions for its Board of Directors, a two-year
assignment for 12 writer and 12 publisher
members. The writer members who were
reelected were Stanley Adams, Marilyn
Bergman, Sammy Cahn, Cy Coleyman, Hal
Davis, Sammy Fain, Johnny Green, Arthur
Hamilton, Burton Lane (in all popular mu-
sic), Morton Gould, Jacob Druckman, and
Elie Siegmelner (in concert music).
The publisher members reelected were
Leon J. Brettler of Shapiro, Bernstein &
Co., Sidney Herman of Paramount Music,

NEW YORK — Rogers and Cowan, the
public relations firm, has joined with Shand-
wick in the U.K. to form the largest indepen-
dent p.r. company in the world.

R&C, which handles such music industry
heavyweights as Paul McCartney, David
Bowie, Elton John, and Lionel Richie, was
previously the fifth largest U.S. independent
p.r. company. Shandwick was the leading
firm in the U.K.

“We are proud to have the opportunity
to work with the Shandwick group in develop-
ing more campaigns on a national and
international basis,” said Richard W.
Taylor, president and CEO of R&C, in a state-
ment. “It is appealing to have the
opportunity for expanded financial support
and the synergy of a major public relations
conglomerate to enhance our present

vises. Our association with Shandwick now
gives us the opportunity to compete on an
international level with any public relations
firm in the world.”

Shandwick’s chairman, Peter Gummer,
said he declined to say which numbers adding, "I’d
like to leave it as a surprise for them.”
Watch for him to return here in November.

Rogers, Cowan & Shandwick
Form New P.R. Firm

SOLID GOLD SMILES — Ron Bourouil
president of the Los Angeles-based Solid Gold
Man (l), presented the first in a series of solid
gold medals commemorating the Grammy-
winning “Record Of The Year” to Michael
Greene, president of the National Academy
of Recording Arts and Sciences during a recent
Grammy function. The first issue of 1000 gold
medallions, commemorating last year’s Re-
cord Of The Year, “We Are The World,”
now available for sale to the public following
an initial offering to NARAS members, with
profits from the sale of this first series of coins
ded to USA For Africa.

VISITING “DOWN-UNDER” — During a recent visit to Australia, Ron Anton, vice-president of
Broadcast Music Inc. (BMI) from Los Angeles, found time to visit some of his friends who
were recording in Studio One at AAV Australia. Pictured at the console of the SSL 6000E Series
series (l-r): Ron Anton, composer-musician, Peter Sullivan; recording engineer, Ross Cockle,
standing (l-r): John McDonald, Image Music Australia and Ern Rose, audio manager of AAV
Australia.
Fan Fair Gearing Up Already

From Wild Horse, Colorado to Nashville, Tennessee, record companies, country music organizations, artists and fans are making plans for Fan Fair 1987. Beginning with the annual Bluegrass Show on Monday, June 8 and culminating in the Grand Masters Fiddling Contest on Sunday, June 14, the week will, once again, have Nashville checking its bulging seams.

However, in the Fan Fair Exhibit Hall itself, visitors will find more room this year since organizers have expanded the facilities to include an additional building. "While we do have an extra building this year, there was no significant change in the number of booth spaces available," said Helen Farmer, director of Special Projects at the CMA. "We simply reorganized the exhibit buildings in order to provide wider aisles and less congestion in certain areas."

Along with the traditional International Show, Independent Label Show, All American Country Games, Songwriters Show, IFCO Show and shows by each of the major record labels in Nashville, the new independent label, 16th Avenue Records will be hosting their first showcase. Also, the Chuck Wagon Gang from Odessa, Texas will be back this year, providing home cooked barbecue.

If you are planning any station-sponsored tours, you need to contact the Grand Ole Opry Fan Fair office at 615-899-7503, 2804 Opryland Drive, Nashville 37214 before the end of April. If you want promo material, the CMA has that available. The contact there is Judi Turner, their phone number is 615-294-2840, and the address is P.O. Box 22299, Nashville 37202.

CASH BOX COUNTRY ALBUM

Title, Artist, Label, Number, Distributor

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number, Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td>OCEAN FRONT PROPERTY</td>
<td>GEORGE STRAIT (MCA 5169)</td>
</tr>
<tr>
<td>OCEAN FRONT PROPERTY</td>
<td>REBA MCENTIRE (MCA 5619)</td>
</tr>
<tr>
<td>OCEAN FRONT PROPERTY</td>
<td>RANDY TRAVIS (Waver Bros 25435-1)</td>
</tr>
<tr>
<td>WINE COLORED ROSES</td>
<td>GEORGE STANLEY (Reprise 14043-1)</td>
</tr>
<tr>
<td>THE TOUCH</td>
<td>ALABAMA (MCA 5619)</td>
</tr>
<tr>
<td>TOO MANY TIMES</td>
<td>EARL THOMAS CONLEY (MCA 5619)</td>
</tr>
<tr>
<td>WHAT AM I GONNA DO ABOUT YOU</td>
<td>HERA MCENTIRE (MCA 5670)</td>
</tr>
<tr>
<td>PLAIN BROWN WRAPPER</td>
<td>GARY MORRIS (Waver Bros 95436-6)</td>
</tr>
<tr>
<td>THE O'KANES</td>
<td>THE O'KANES (Capitol/Curb 5478)</td>
</tr>
<tr>
<td>LYLE LOVETT</td>
<td>LYLE LOVETT (MCA/Curb 5749)</td>
</tr>
<tr>
<td>GUITARS, CABILLACCS, ETC.</td>
<td>DAVE YOUNG (Waver Bros / Reprise 5072-2)</td>
</tr>
<tr>
<td>GUITAR TOWN</td>
<td>STEVE BARKER (MCA 5734)</td>
</tr>
<tr>
<td>PARTNERS</td>
<td>LARRY STEVENS AND RODDY THE COUNTRY BROTHERS (Kolamsa FC 4013)</td>
</tr>
<tr>
<td>TO BE OR THE WIND BLOWS</td>
<td>CARLS BARKER (EMI/America 630-805-1)</td>
</tr>
<tr>
<td>TELL IT LIKE IT USED TO BE</td>
<td>REGIS BARKER (RCA 5914)</td>
</tr>
<tr>
<td>COUNTRY RAP</td>
<td>BELLMORE BROTHERS (MCA/Curb 5723)</td>
</tr>
<tr>
<td>HOLLY DUNN</td>
<td>HOLLY DUNN (MCA/Curb 5732)</td>
</tr>
<tr>
<td>THE DON'T MAKE THEM LIKE THEY USED TO MAKE</td>
<td>KENNY ROGERS (MCA 5613)</td>
</tr>
<tr>
<td>OCEAN FRONT PROPERTY</td>
<td>RANDY TRAVIS (Capitol/Curb ST-13704)</td>
</tr>
</tbody>
</table>

ALBUM REVIEWS

MICHAEL MARTIN MURPHEY—Americana—Warner Bros. 1-2550—(Producers: S. Gibson / J. Norris). The "Americana" that Murphey is singing about is obviously the rural sector — this selection is way too laid-back to be metropolitan. The Overstreet/Shuler tune "A Long Line of Love" and Murphey's composition "Once Upon A Time" put the solidity of family message most succinctly into lyrical form. "You're History" is a light nickelodeon tune, but overall you gotta be in the mood for mellow to enjoy this LP.

MICKEY GILLEY—Back To Basics—Epic FE 40670—(Producers: N. Wilson / M. Gilley / J.E. Norman, E. Kifroy / J. Boylan). Gilley's charisma as an entertainer and energy at the piano comes across without a blur. The song selections range far and wide—from his rockin' single, "Full Grown Fool" to the classic "Faded Love." Side two is a visit to Gilley's Club and some "live" entertainment, including cousin Jerry's "Great Balls Of Fire" and a version of "Diggy Liggy Lo" that conjures up pictures of a polka-tangled dance floor.
OUT OF THE BOX


This is what happens when a group makes personnel changes before all the good stuff has been released off their first album. Although “O” is now “B” (for Craig Bickhardt), no product has been released on the new configuration. However, with S & K co-writing this tune and S singing lead, O’s contributions are fairly low profile. Whatever their alphabetical placement, this release is a fun, high-energy song that will have freedom ringing all over the airwaves.

COUNTRY

MARIE OSMOND (Capitol/Curb P-B-5703) Everybody’s Crazy ‘Bout My Baby (3:39) (Lodge Hall—ASCAP/M.Reid) (Producer: P.Worley)

Brother Donnie isn’t the one who’s “a little bit rock ‘n roll” these days. But the contemporary sound sounds good on Marie, and many of you are already crazy ‘bout her Hot Cut “Baby”.

MERLE HAGGARD (Epic 34-07036) Almost Persuaded (3:12) (Al Gallico—BMI) (B.Sherrill, G.Sutton) (Producer: B.Sherrill)

This one could be billed as “the legend sings a classic.” You all know the song. You all know the artist. Put them together—with the producer’s name—and draw you own conclusions.

EARL THOMAS CONLEY (RCA 51297-RAA) That Was A Close One (3:59) (Rick Hall—ASCAP/R.Byrne) (Producers: N.Larkin, E.T.Conley)

ETC the Consistent gives us another softly synthesized, mid-tempo ballad with well-written, tight lyrics.


Don “American Pie” McLean draws this one out a bit more than the Patsy Cline version we’re familiar with. Great voice, but the arrangement may take some getting used to.

NASHVILLE CHATTER

There is something so final about writing a column for the last time. Although the decision to leave Cash Box was a free will choice, I still find a peculiar feeling in the pit of my stomach as I write this. There are many things I will miss: Bill Wright’s opinions from the North country of Montana; Simon Train’s inimitable, comedic monologues; Mark Edwards telling me how warm it is in California… the list goes on.

But probably even harder than leaving you all will be leaving the family that the Nashville office has become. Tom’s quick wit, Amy’s dimpled smile and Tony’s many stories won’t be leaving me every morning on Music Row. It’s so hard to leave home.

But, I guess if I wanted security I should have gone to law school. So, with these memories, gathered over the last eight months, tucked firmly under my arm, I’m headed into my own future and whatever awaits. I will miss you all—but you just may be hearing from me when you least expect it…

Now, enough sentimentality, you need news.

CHIT CHAT: Are you ready for a couple of trips to the musical past? The Doobie Brothers, complete with Southern Pacific members Keith Knudsen and John McFee will reunite on May 23 at the Hollywood Bowl for a concert to benefit the Vietnam Veterans Aid Foundation. (According to the press release, there are “no plans for the group to reunite beyond this event…” It makes me nervous lately when they say things like that.)

The other nostalgic rendezvous takes you back even further—to the radio days of “Happy Together” and The Turtles. The ‘60s hit will be the theme song for an Orion Pictures release, “Making Mr. Right.” Capitalizing on this event and the upcoming Classic Superfast Tour this summer that will feature The Turtles along with other ‘60s bands such as Herman’s Hermits, Mark Lindsay, The Grass Roots and The Byrds. Rhino Records is planning to re-release “Happy Together” this month. A video is also on the chalkboard… Now hang onto your hat for the trip back to country music in the present, and then an event planned for this coming October in far-off British Columbia, Canada. Country Music Week 1987, take place September 7-13 in the westernmost province of our neighboring country. A schedule of events, including showcases, seminars, talent contests and awards is already in progress with more information can be obtained through contacting Tracy Laken (#301, 1401 West 8th Avenue, Vancouver, B.C.; #61610; (604) 731-1101)

BUSINESS NEWS: Mich Heeney has been named executive producer of Multimedia Music Group, was formerly creative director for company… Julia Anne, formerly of PolyGram Records has been appointed national country promotions director for In Concert Group, Inc… Scene Ti president Kitty Moon announced unveiling of a state-of-the-art computer graphics department at the production company.

Valerie Han

CASH BOX
WE TALK TO PEOPLE THAT COUNT

C’MON, IT’S JUST A GAME—Dating Game bachelor Patrick James didn’t take too kindly to his companion’s way of saying “thanks” to CBS artist Ricky Van Shelton. James and his date, Sheila Basham, were sent in Nashville recently on a “dream date,” a prize from the daytime television series. It included dinner at Mario’s where the couple was surprised with a table-side serenade by Shelton.

CASH BOX April 11, 1987

Guess which one is the basketball prize? Pretty hard to fool you, huh. Yo right, the guy on the left is Larry B. who stopped moving long enough to visit with Steve Warrner recently exchange some mutual admiration stories.
COUNTRY INDIES

DIE SPOTLIGHT

M Dixon (Premier One FOR 935 West End Avenue (3:29) Collins - BMI/Collins Court - (P) (W.T.Davidson/F.Myers/ (Producer: D. Mitchell)

935 West End Avenue (3:29)

Tell Sashville (Producer: W.Davidson/F.Myers/)

INDIE FEATURE PICKS

TINA DANIELLE (Charts CH 206) Warmed Over Romance (2:40) (Mr. Mort = ASCAP) (C.W.Fields) (Producer: C.Fields)

There’s absolutely nothing warmed over about Tina’s one-of-a-kind vocal style.

To get a visual image of this sound, picture a New Orleans-flavored Texas honky-tonk.

MARK WHITE (High Sky HS 10002) Lie My Way Into Her Arms (3:10) (Scott Tutt = BMI) (B.Henderson) (Producer: D.Michaels)

This is one you’re going to want to listen to. The vocals, lyrics and melody work together well, and none of them light the production. Definitely above average indie release.

CHUCK GRAY (Door Knob DK 87-271) Have You Got Time (To Fall In Love Tonight) (2:57) (Pecan Grove = ASCAP) (D.McQuay) (Producer: G.Kennedy)

Gray’s vocal quality shows some real potential, although the release doesn’t really offer anything new in the way of lyrics or sound.

WORTH MENTIONING

CESAR & SANDY (Sanco SRI-21587) Opposites Attract

DENNIS MARTIN (Sundial NR 16783) Can You Cry

RUSTY WIER (Black Hat BHR-102) Close Your Eyes

COUNTRY RADIO

Put “HEART” into our music.

Thanks for putting “HEART” onto your playlists.

Ronnie Dove and Diamond Records

BOBBY PADILLA

THAT IT’S ALL OVER FEELIN’

(ALL OVER AGAIN)

(Steve Clark/Johnny MacRae)

YOU BEAT ALL I EVER DREAMED

(Tom Long/Dallas Pearce)

W—1005

PRODUCED BY

TOMMY DEVITO/BILL SHOSTAK

(702) 458-3957

3826 COMMANCHE AVE., LAS VEGAS, NV 89121

The Original Chapin is back!

KANSAS RECORDS

Presents

PJ ALLMAN

“Ain’t No Use”

1300 DIVISION ST., STE. 106 • (615) 255-0303

NASHVILLE, TN 37203

SOUTHERN HOSPITALITY—Beth Williams (right) didn’t have to sneak in the back door when she and 8GM’s Debbie Green visited KASE/KVET in Austin recently. Steve Gary (left) of KASE and KVET’s Mike Cart welcomed the two with open arms during their Southern tour promoting Beth’s new single and album on the label.
Edge Records In Benelux Sub-Publisher Deal For Its A.
Naga Publishing company

LOS ANGELES — Edge Records, a Los Angeles-based label headed by Al Bell, the driving force behind the legendary Stax/Volt label, has inked a sub-publishing agreement for its A. Naga Music publishing catalog with RCA Ariola Music, which will be responsible for administering the catalog throughout the Benelux territories.

Rick Frie, Edge’s chief operating officer, and Peter Pasternak of the Overseas connection coordinated the deal with Linda Kormerski of Fitzgerald Hartley Co., which represents RCA Ariola. Pasternak handles international licensing and product management programs for Edge from the label’s offices.

Direct Opens London Office

LOS ANGELES – Direct Management Group, a personal management firm formed two years ago by Steven Jensen and Martin Kirkup, has announced the opening of its London offices. The company manages Echo and the Bunnymen, OMD, the B5’s, Wire Train and James Young.

Jensen will be based at the new London location, while Kirkup will oversee the workings of the firm’s Los Angeles head-quarters. “Los Angeles and London are two of the most creative and business-centered hubs of the music industry,” stated Jensen.

“Martin and I believe that our company best serves the interest of our clients with this worldwide approach.”

Direct Management Group is located at 945A North La Cienega Blvd., Los Angeles, CA 90069. The London office is at 119-121 Fraston Road, London W11, England.

Japan

(continued from page 12)

copyrights and other intellectual properties. It is also said, however, that the authorities might be considering exempting an imposition of VAT on musical works of foreign origin only.

On behalf of all members affiliated with copyright societies of the world we are strongly of the Government’s present opinion of not imposing VAT on earnings from international songs. We consider it our duty to make every effort possible to have the authorities pass a bill not to legislate levies, V.A.T. on foreign compositions. We have, therefore, submitted a concertation to the Government requesting that they also decide in favour of exempting an imposition of V.A.T. on Japanese copyrights as well.

With this letter we would like to ask you a question as well as a favour of your society.

1. Do the tax authorities in your country impose V.A.T. upon royalty earnings from copyrighted musical works when royalties are collected from the users and paid to the right holders?

2. We should be truly grateful if you would agree with our position as explained above, and on behalf of MPA Japan we wish to thank your society to send a letter to two ministries of our government, at the Ministry of Foreign Affairs and the Ministry of Finance, to the effect that you strongly recommend our officers that they refrain from implementing an imposition of V.A.T. on V.A.T. on earnings from international songs.

The total sales of Warner Pioneer for the 17th fiscal year (Nov. 21, 1985 to Nov. 20, 1986) reported 33,052,000 yen ($306,600,000) an up of 20% over the prior year. Breaking down them, records were 18,577,000 yen ($161,000,000) pre-recorded tape showed 5,965,000,000 yen ($55,600,000) an up of 6.5% over the prior year each. By the way, records included 6,864,000,000 YEN ($43,000,000) OF c.d. at the same time, video indicated 8,780,000,000 yen ($54,000,000).

According to a survey conducted by Cash Box Tokyo office, the sale at main four retailers in Japan in Feb. 1987 were favorable both due to consecutive high growth of CD and unexpected excellent results of LP. Four big retailers in said survey in Tokyo, Yokohama, Shimizu and Osaka reported about 30% up over the comparable month of the prior year. On the other hand, analogu disk and pre-recorded tape showed even or 30% up beyond expectations. Miyuki Nakajima and The Beatles (CD) were recorded prominent sales.

structures to the current state of affairs.

Although 1986 was not a bi-year for the record industry, the Year End season and start of 1987 have not brought hopes for additional increases in sales volumes; the price freezes decrease by the Government to light inflation have also affected the profits of most of the companies, with high interest rates being paid to the banks for borrowed money. Advertising rates at TV channels and radio stations have been increased recently, blocking the effects of some companies towards more promotion for its product. The moves at RCA and CBS headquarters, already known, may have also contributed to these changes.

For some observers, these events have the flavour of the musical chairs game; Mario Lopez, it should be remembered, is the general manager of IPC, the main competitor to the major’s future efforts, after having worked for Ariola in Mexico during several months last year.

Top Ten LPs

1.  Concerto—Paloma San Basilio
     EMI

2.  Sol & Rock—Various Art
     CBS

3.  Sin Fronteras—Valeria Ly
     RCA

4.  Marinero De Luces—Iso
     RCA

5.  I Love Music II—Various Art
     CBS

6.  Verdadamente Triste—
     Sony

7.  Come Te Va Mi Amor—
     EMI

8.  Listo Para El Romance—
     RCA

9.  Afectos—Sergio Denis
     PolyGram

10. Viva 87—Various Artists—
    PolyGram

EXECUTIVES ON THE MOVE (continued from page 6)

Two Appointed at V.H.1 — Eamon Harrington has been named supervi- sion editor, V.H.1/Video Hits One and David Cohn has been named production ma- for V.H.1. Harrington joined the company in June 1986 as associate producer/ editor. Ms. Cohn was unit manager for MTV Music Television.

Eggleton Named — Eric Eggleton has been named manager, specialty pro- mining, Vestron Video. Prior to joining Vestron, he was in independent en consultant based in Nashville.

Rein Named — Linda Rein has been named general counsel for the CIA Intersong Music Group/USA. Rein was associated with the law firm of Silverman Shulman for five years before establishing her own practice specializing in music ther.

Kurtt Named — Richard A. Kurtt has been named BMI director of data pro- cessing. He joins from Bank of America, where he served for the past 13 years in a v of international positions. Prior to that, he spent 13 years at IBM working in processing and software development.

Coleman Promoted — Donnie Coleman has been promoted to executive na director of marketing at Maccy Lipman Marketing. Coleman was formerly na director of marketing/research.

Schummer Named — Ed Schummer has been named vice president, marketi Dolby Laboratories. Schummer has been with the company for nine years, an served as vice president, Licensing, for the past two years.

Marshall, Adams Appointed — Madeleine Marshall and Barbara Adams have been appointed directors, BMG Entertainment World Inc. Marshall, who was director of licensing and foreign administration, was formerly director of publisher the Entertainment Music Company. Adams, who has been appointed director of synchronization licensing, was previously in the business affairs division at SBP.

Kamins Appointed, Garen Promoted — Kenneth S. Kamins has been named the newly created position of manager of acquisitions for RCA/Columbia Pic Home video. He joined RCA/Columbia Pictures Home Video in 1984 as Ea Regional Sales Manager and was promoted in 1986 to national sales manager. Garen has been promoted to national sales manager. He had been an exec placement consultant for D.J. Hertz and Associates in New York City.

DeFeo named — Fran DeFeo has been appointed director, East Coast Oper for Norman Winter/Associates. She joins after a three year tenure with Colu Records publicity, coordinating tour press for Elvis Costello, the Woodstopp. Paul Young among others.

Meiner Relocates — Michelle Meiner moves from Seattle to San Francisco. WEA’s marketing/promotion manager.

Amy Alter Associates Launched — Amy Alter Associates, a public rel firm, has been launched in New York. The firm will specialize in public relation promotion for the entertainment industry, particularly home video.

New Age Records Formed — New Age Records has been formed as a divis Limited Music Productions, Inc., a corporation headquartered in Hollywood California.

Meeder Appointed — Dick Meeder has been appointed project manager a forthcoming Recording Arts & Sciences Museum in Atlanta. For the past 10 Mr Meeder served as vice president and general manager of WKLS AM/FM Radi (ROCK) in Atlanta.

DiManno Named — Donia DiManno has been named to the newly created apoint post of senior vice president/account services as Praxis, Media Inc vacates the post of vice president/creative services for the company.
THE RECORD'S GOT A BULLET

SO WHAT!

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

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

The most comprehensive analysis of current hits is available only in

Radio Report

Available every week and only in

CASH BOX

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

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.
by Camille Compasio
rrrra has joined Betoan Pacific manager of the distril's San Fran-
Ron's considerable experience in the vending industry organization as head of Bally's in San Francisco and when the company was purchased by C.A. Robinson he moved on board until his present move. He achieved success in his new post by peaking of Betoan Pacific, both in the industry and San Francisco offices ting post-ACME '87 showings (April 1, respectively) as well.

The word was yet on the acquisition of Bally's by Tradewest.

A show? We've heard so many rumors about the ACME '87 show that took place March 20-22 in New Orleans. As one told us, "Productwise, this was a trade show I've attended in some other related field for a while that prevailed, which contributed to the success of the show was in a buying mood - a plus at any convention," was a comment heard more than once. A num-

ber of what we spoke were with were generally considered the spread of equipment in the game. In all game categories - pins, cated videos, et al, and while there were a couple of observers that they were not as abundant as at last year's AMOA convention.0

Fred in last week's column, Wil-
14" pin and Atari's "Roadblaz-
er" were among the hits attractions with a spread of equipment that appealed to showgoers. We length with John Neville of Vending Sales was more detailed with the show itself and the proof that prevailed. Business was slow, he said, and among the products that were in demand were Krammer's "Gooner" game's "Mini Out Run!"; Romstar's "Valk"; Data East's "Karnov" and their "Laser War" pin; Tradewest's "Red Line Driver"; Bally's "Hardbody" pin (which is already in the re-order stage); Taj-

i-To's "Rastan" kit and their "Darius" game's the 3 monitors that produce outstanding picture resolution! Under

stand Rachael McIlwain, two-time Ms. Olympia and the subject of Bally's "Hard-
body" pin, was quite an attraction at the factory's exhibit!

He'll be missed. The sudden death of Senator Ed Zorinsky saddened his many friends in the coin-op industry. While he was respected for his accomplishments in the U.S. Senate, he will also always be remem-
bered for the years he spent in the coin ma-

chine business and his many contributions during that period of his life. He and his father Hymie Zorinsky, operated H.Z. Vending & Sales in Omaha and Eddie was very actively involved in both local as well as national trade activities. He was a member of the AMOA board and served on various committees. Even after his entry into polit-

ics he never forgot his coin biz roots and rarely missed attending an AMOA conven-
tion. The good senator was a credit to the industry. News reports said he died while participating in a charitable event... He was in his late fifties and had so many produc-
tive years ahead of him. Our condolences to his wife, Cece, and to the Zorinsky family.

At press time, C.A. Robinson was hosting its annual post ACME showings in the San Francisco branch on April 1 and the Los Angeles headquarters on April 3. Knowing the Robinson track record for these affairs you can bet they'll both be SRO all the way!

Dick Konopa, longtime member of the Bally Midway team, recently left the compa-

ny. Also learned that Jan Wabby departed her post.

Understand that Jolly Backer of Bally Sente will shortly be relocating from the west coast to the Chicago area and will be based at the Bally facilities in Franklin Park, Ill. Tom Locke, who was in charge of new product development, recently became a member of the firm's sales team.

Bally Sente 'Moonquake'

With the introduction of the new Bally Sente Super System, the factory has re-

leased "Moonquake" the first video game to demonstrate this powerful hardware up-

grade. Details on the system are contained elsewhere in this issue.

Moonquake (and subsequent introduc-
tions) is housed in a redesigned cabinet that incor-
porates the powerful Amiga by Com-

modore and a hinged control panel for game software changes. This first model from the system clearly exhibits the high-resolution, scrolling capabilities and digi-
tized sound effects that can be provided by the advanced technology of the Amiga system.

Moonquake presents a "man in space" theme can be played by one or two players, the objective being to gather mineral depos-
its found on an interplanetary belt. The play-
ing character, dressed in a metallic space-

suit, moves along stone-like pieces that com-
 prise the belt. Periodic quakes add risk and
difficult in the journey. Additionally, me-
tor showers plunge toward the player - some piercing through the belt with the

player following into the abyss below. Cer-
tain meteors attach to the surface and build

up as mineral deposits to add life and ener-
gy to the player. Gathering these into a pay-

load, the player "beams back" his collection to his originating planet, seen in the di-

stance; and a far-off voice reports receipt of the payload. The player continues collect-
ing mineral deposits while hurling a variety of blockades, firing off meteors, and
dodging an ever crumbling terrain. At the most difficult level, there is a confronta-
tion with a creature indigenous to the "dark side of the moon!"

A panel of meters and indicators at the screen bottom records proximity of depos-
its to player position, the amount of depos-
ts currently in the payload and the player's energy level. Scoring is based on the num-
ber of payloads returned and bonus points are earned if enough energy is stored, allow-
ing for the willful bypass of available deposits.

The unique control panel for the Moos-
quake cabinet includes a joystick for motion control, a thrust button for distance in moves and jumps, and four fire buttons that allow firing of rockets in all directions from the portholes in the legs of the spacecraft.

Moonquake development was headed up by the newly named Bally Sente's pro-

gramming staff, Bob Smith, a veteran of the home and retail video game market. Audio and visual ambiance were provided by sound designer Jesse Osborne and a graph-

ics team headed up by Dennis Koble, direc-
tor of software engineering.

Industry Calendar

1-3: AMOA 1987 National Team Dart Tournament; Ramada Inn O'Hare; 1986.
11-13: AMOA 1987 Government Affairs Conference; Omni Shoreham Hotel; jingon, D.C.
4-6: Ohio Coin Machine Association; Holiday Inn - Cleveland/Independence; Can-

dence, OH; annual state convention & exhibit.
12-14: Illinois Coin Machine Operators Assn.; Holiday Inn Conference Resort; tur, IL; annual state convention.
16-17: Michigan Coin Machine Operators Assn.; Clarion Hotel; Lan-

Mi; annual state convention.
29-November 1: NAMA national convention; Philadelphia Convention

er; Philadelphia; exhibition of vending & foodservice management.
ember 5-7: AMOA Expo '87; Hyatt Regency; Chicago; exhibition of coin-op vending equipment.
New ‘Super System’ Is Intro’d
By Bally Sente

CHICAGO—Early this month, Bally Sente Inc. and Commodore Business Machines of West Chester, Pennsylvania entered into an agreement with the latter supplying properly designed and produced circuit boards and initial technical support (Cash Box, 4/4/87) to result in the design of Sente’s highly advanced “Super System.” Now, with Commodore’s powerful Amiga at the heart of Sente’s interchangeable game system, the industry can look for Sente video products with substantially improved graphics, sound and special effects.

“We’ve carefully researched this change,” stated Bob Lundquist, Sente’s president, who additionally explained that the project had been in development for well over a year. “Other options didn’t seem to match the Amiga’s capabilities,” he said. “It’s special features like multiple screen splitting, increased vertical resolution, and provides almost photographic quality, and the availability of over 4,000 colors are only a few examples of the critical elements that we looked for when we wanted to move on to a new generation of video products.”

Howard Delman, vice president of electrical engineering at Sente, managed Super System development. He discussed Amiga features as well as those added by Sente which, combined, make up the L-shaped assemblage that now generates game play in the Super System. Following are some of the features singled out by Delman:

1. 16 million bytes of memory space available in the Amiga offers potential for more complex game on cartridge; megabytes-long games possible.
2. Near-broadcast quality color (with over 4,000 colors including shading) increases game realism.
3. Graphics co-processor with extensive x-y scrolling capability offers operating modes like windowing which help create the illusion of first-person and real games.
4. A high speed “blitter” moves pictures to the screen very quickly, including those from other media, like photos or film.
5. High-level and assembly language programming can expedite the cycle of game development, putting product into users’ hands more consistently.

15 YEARS AGO IN CASH BOX

A capacity crowd of factory distribs attended Chicago Coin’s first national distributors convention at the Regency Hyatt House in Chicago and witnessed the introduction of Twin Rifle, their "revolutionary" new 2-player target game. Williams released its Spanish Eyes, single player flipper...Commenting on Bally’s record high revenues and income reported for 1971, presby Bill O’Donnell stated that he expected another record year in 1972 and stressed that "a significant change from past years is that Bally now is engaged in the operation of machines, in addition to design, manufacture and distribution..." & J & D Distributors of Indianapolis relates to more spacious facilities and procy Joe Flynn announces plans for a gala open house celebration to herald one of the largest distributor facilities in the U.S. Flocks of New England ops and factory reps from throughout the country are on hand to celebrate the grand opening of the new Robert Jones International Inc. facilities in Dedham, Massachusetts...The New York City Dept. of Consumer Affairs notified hundreds of locations throughout the city that several amusement games previously ruled "approved for operation" have now been disapproved, so owners are gathering their forces together to present their case at the hearing...A new Wurlitzer Dist. Corp. branch office is owned in Denver, Colorado...Bally Mfg. Corp. acquires Gunter Wulff Apparatebau, one of the largest manufacturers of co-operated gaming equipment in West Germany, for approximately $11 million cash...
"Everything that can be invented has been invented." Charles H. Duell, Director of U.S. Patent Office, 1899

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

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

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

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

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

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

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

For further details please contact Muriel Max, Executive Director of the T.J. Martell Foundation, 730 Fifth Avenue, New York, NY 10019, (212) 245-1818.